

A FAINT LIGHT
FOR ORCHESTRA

A DISSERTATION IN
Music Composition

Presented to faculty of the University of
Missouri-Kansas City in partial fulfillment of
the requirements for the degree
DOCTOR OF MUSICAL ARTS

by
LAN SHI

B. A., Shanghai Conservatory of Music, 2018
M. M. University of Missouri-Kansas City Conservatory, 2020

Kansas City, Missouri
2022

© 2022

LAN SHI

ALL RIGHTS RESERVED

A FAINT LIGHT
FOR ORCHESTRA

Lan Shi, Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2022

ABSTRACT

My orchestra piece, *A Faint Light*, has an introduction, five sections (*Entering the mountain*, *The battle of ghosts I*, *Asking the God of the mountain*, *The battle of ghosts II*, and *The answer to the heart*), and a coda. It consists of two main musical materials: a dance-like motive with irregular accents, and a pentatonic thematic melody. The two materials have been developed throughout the piece. The motive was derived from a sacrifice dance from Yunnan, a province located in southwest China. The thematic melody was inspired by a Chinese fairy tale about a recluse named Han Guang. In Chinese, Han Guang also means a faint light, which became the title of this work. I was impressed by the faith of the recluse in the story. He persisted in the path he chose even though he knew that the faith he pursued would never come true. I used pointillistic writing techniques in juxtaposed multi-layers and imitated the performing skills of Chinese plucking instruments in the strings. To highlight the images of each section, I used different percussion instruments respectively. For example, in the second and the fourth sections to describe the fighting scene, I used a snare drum, tom-toms, and bass drum. In the third section, I used sistrum and woodblocks to express the atmosphere of Zen. While the imagination of the fairy tale scene was portrayed in the introduction and

the coda, the seed of the thematic melodic material was planted in the first section. The complete melody was initiated in the third section with strings. The further development of the melodic material brought in thicker and richer textures in the fifth section with intensive counterparts, until the climax was reached in orchestra tutti before the peaceful coda brought in, recalling the atmosphere of Zen depicted at the beginning of the piece.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of UMKC Conservatory, have examined a dissertation titled “A FAINT LIGHT,” presented by Lan Shi, a candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Zhou Long, D.M.A., Committee Chair,
University of Missouri-Kansas City Conservatory

Chen Yi, D.M.A.,
University of Missouri-Kansas City Conservatory

Paul Rudy, D.M.A.,
University of Missouri-Kansas City Conservatory

Steven Davis, M.M.,
University of Missouri-Kansas City Conservatory

Sean Chen, M.M.,
University of Missouri-Kansas City Conservatory

CONTENTS

ABSTRACT.....	iii
INSTRUMENTATION.....	vii
MUSIC SCORE.....	1
VITA.....	74

Instrumentation

2 Flutes (2nd doubling Piccolo)

1 Oboe

1 English Horn in F

2 Clarinets in B-flat

2 Bassoons

4 French Horns in F

2 Trumpets in C

2 Trombones

1 Tuba

Timpani

Percussion 1: Vibraphone, Glockenspiel, Xylophone, Bass Drum, Sistrum, Triangle,

7-inch Chinese Cymbal, Woodblocks, Tom-toms

Percussion 2: Tam-tam, Bongos, Crash Cymbals, Snare Drum, Vibraphone, Suspended Cymbal, Sistrum, Wind Gong

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

A Faint Light

For Orchestra

Flute 1
air tone
fp *pp* *fp* *f* *p*

Flute 2 (Piccolo)
Piccolo
p *mp*

Oboe 1

English Horn in F

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1
mp
Glockenspiel
f

Percussion 2
mp
Tam-tam
(Use a triangle stick rubbed round the edge of the tam-tam)
Bongo-high
(Tap the higher one with a mallet)
f *p* *f*

Harp
Tap the cluster in the low register
f *p* *f*

Violin I
f **♩=60**
sul G
col legno (asynchronous)
pp

Violin II
sul G
col legno (asynchronous)
pp

Viola
sul G
col legno (asynchronous)
pp

Violoncello
sul C
col legno (asynchronous)
pp

Contrabass

7

Fl. 1 *ppp* *fp* *mp* *pp* *ppp*

Fl. 2 (Picc.) *ppp* *p* *ppp*

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Vibraphone
arco *pp* *f* *p*
Motor on

Crash Cymbals
(Rub against each other) *pp* *mp* *pp*

Tam-tam *pp*

Hp. *f* *pp* *p* *f*

7

Vln. I Solo arco *ppp* *pp*

Vln. II Solo arco *ppp* *pp*

Vla. Solo Sul A arco *ppp* *pp < p*

Vc. Solo *pp* *f* *ppp* Solo Sul A arco *pp < p* *pp < p*

Cb.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

74
Vin. I
Vin. II
Via.
Vc.
Cb.

79 **A** ♩=88

Fl. 1

Fl. 2 (Picc.) *Change to Flute 2*

Ob. 1 *fp* *ppp*

Eng. Hn. *ppp* *p* *ppp* *p*

Cl. 1 *ppp* *p* *ppp* *p*

Cl. 2 *ppp* *p* *ppp* *p*

Bsn. 1 *ppp* *p* *ppp* *p*

Bsn. 2 *fp* *p* *p* *p*

1

2

Hn. 3

4

C.Tpt. 1 *fp* *ppp*

C.Tpt. 2 *fp* *ppp*

Tbn. 1

Tbn. 2

Tba.

Timp. *pp* *p*

Perc. 1 *Glockenspiel* *pp*

Perc. 2 *Wind Gong* *pp* *Bongo-high* *pp* *Wind Gong* *pp* *Bongo-high* *pp*

Hp. *f* *pp* *mp* *pp* *mp*

79 **A** ♩=88

Vin. I *div.* *ppp* *p* *ppp* *ppp* *p*

Vin. II *div.* *ppp* *p* *ppp* *p*

Vla. *div.* *ppp* *p* *ppp* *p*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

25

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

pp

mp

mf

pp

tutti

pp

pp

arco

mp

p

Triangle

Glockenspiel

Bongo-high

Tam-tam

mp³

mp

mp³

mp

+++++

p

mf

pp

pp

pp

pp

mp

p

p

p

p

30

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C. Tpt. 1
C. Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Via.
Vc.
Cb.

34 B

Fl. 1 *mf* *ff*

Fl. 2 (Picc.) *mf* *f* Change to Piccolo

Ob. 1 *mf* *ff*

Eng. Hn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

1 *mf* *f*

2 *mf* *f*

Hn. 3 *mf* *f*

4 *mf* *f*

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

Tbn. 1 *mf* *fp* *mp* *f*

Tbn. 2 *mf* *fp* *mp* *f*

Tba. *mf* *p* *f*

Timp. *f*

Perc. 1 *ff* *f* Bass Drum

Perc. 2 Wind gong *mf*

Hp. *mf* *f* *ff*

34 B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

40

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Xylophone
Perc. 1
Perc. 2
Hp.

40

Vin. I
Vin. II
Via.
Vc.
Cb.

tutti
f
tutti
f
f
pizz.
f

46

C

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

To Tri.

Triangle

Xylophone

Snare Drum

46

C

Vin. I

Vin. II

Vla.

Vc.

Cb.

9

This page of a musical score contains measures 51 and 52. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2 (Piccolo). Both play a melodic line starting in measure 52 with dynamics *p* and *f*.
- Oboes:** Ob. 1. Plays a melodic line starting in measure 52 with dynamics *p* and *f*.
- English Horn:** Eng. Hn. Plays a melodic line starting in measure 52 with dynamics *p* and *f*.
- Clarinets:** Cl. 1 and Cl. 2. Both play a melodic line starting in measure 52 with dynamics *p* and *f*.
- Bassoons:** Bsn. 1 and Bsn. 2. Both play a rhythmic pattern of eighth notes starting in measure 51 with dynamic *f*.
- Horns:** Hn. 1, 2, 3, and 4. All play a melodic line starting in measure 51 with dynamic *sf*.
- Trumpets:** C Tpt. 1 and C Tpt. 2. Both are silent.
- Trombones:** Tbn. 1 and Tbn. 2. Both play a rhythmic pattern of eighth notes starting in measure 51 with dynamic *f*. Tbn. 3 (Tuba) plays a melodic line starting in measure 51 with dynamic *f*.
- Timpani:** Timp. Plays a melodic line starting in measure 51 with dynamic *f*.
- Drums:** Perc. 1 and Perc. 2. Perc. 1 plays a melodic line starting in measure 52 with dynamics *p* and *f*. Perc. 2 plays a rhythmic pattern starting in measure 51 with dynamic *f*.
- Harps:** Hp. Plays a melodic line starting in measure 52 with dynamic *ff*.
- Violins:** Vln. I and Vln. II. Both play a melodic line starting in measure 52 with dynamics *p* and *f*.
- Viola:** Via. Silent.
- Violoncello:** Vc. Silent.
- Double Bass:** Cb. Silent.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

This section of the score covers measures 59 through 64. It includes parts for Flute 1, Flute 2 (Piccolo), Oboe 1, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The woodwinds and brass instruments (Bsn. 1 & 2) have a melodic line starting in measure 60, marked with a forte (f) dynamic. The English Horn and Clarinets play a rhythmic accompaniment. The Bassoons play a steady eighth-note pattern.

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

This section of the score covers measures 59 through 64. It includes parts for Horns 1-4, Trumpets 1-2, Trombones 1-2, Tuba, Timpani, Percussion 1, Percussion 2, and Harp. The brass instruments (Horns, Tpts, Tbn, Tba) play a melodic line starting in measure 60, marked with a forte (f) dynamic. The percussion instruments play a rhythmic accompaniment. The Harp has a few notes in measure 64.

Vln. I
Vln. II
Via.
Vc.
Cb.

This section of the score covers measures 59 through 64. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a melodic line starting in measure 60, marked with a forte (f) dynamic. The Viola and Violoncello parts are marked with 'arco' (arco) in measure 60.

67 D

Fl. 1 *p* *f*

Fl. 2 (Picc.) *p* *f*

Ob. 1

Eng. Hn. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *p* *f* *mp*

Bsn. 2 *p* *f* *f* *mp*

1 *p* *f* *mp*

2 *p* *f* *mp*

Hn. 3 *p* *f* *mp*

4 *p* *f* *mp*

C Tpt. 1 *f* *p*

C Tpt. 2

Tbn. 1 *p*

Tbn. 2 *mp* *p*

Tba. *f* *mp*

Timp. *p* *f* *f*

Perc. 1

Perc. 2 *pp* *mp* *pp* *mp*

Hp. *f* *ff* *f* *ff*

67 D

Vin. I *p* *f*

Vin. II *p*

Vla. *p*

Vc. *p* *f* *mp* *pizz.*

Cb. *f* *mp* *pizz.*

74

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

3

4

Hn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 82 through 85. It features a complex orchestration. The woodwind section (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoons 1 & 2) plays intricate patterns with dynamic markings of *p* and *f*. The brass section (Trumpets 1 & 2, Trombones 1 & 2, Tuba) provides harmonic support with dynamics like *mp* and *p*. The percussion section includes Triangle, Xylophone, Snare Drum, and Cymbals, with dynamic markings such as *f*, *p*, and *p < f*. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with dynamics ranging from *mf* to *ff*. The score is marked with a box containing the number 82 at the beginning of the first and last systems.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C. Tpt. 1
C. Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

Vin. I
Vin. II
Via.
Vc.
Cb.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
3
4
Hn.
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

Vin. I
Vin. II
Via.
Vc.
Cb.

101

Fl. 1 *f* *tr* *mp*

Fl. 2 (Picc.) *f* *tr* *mp*

Ob. 1 *f* *tr* *mp*

Eng. Hn.

Cl. 1 *f* *mp*

Cl. 2 *mp* *f*

Bsn. 1 *f* *mp* *f*

Bsn. 2 *f* *mp*

1 *f* *sf*

2 *f* *sf*

Hn. 3 *f* *sf*

4 *f* *sf*

C Tpt. 1 *f*

C Tpt. 2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2

Tba.

Timp. *f*

Perc. 1 Cymbal (7 inch) (muffled) *f* Perc. 1 Triangle *f* Cymbal (7 inch) *f* Snare Drum *p*

Perc. 2 *f*

Hp. *fff* *fff* *f* *D²* *G* *G*

101

Vin. I *ff* *p* *f* *div. pizz.*

Vin. II *ff* *p* *f* *div. pizz.*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *p*

114

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
Hn.

C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

114

Vin. I
Vin. II
Via.
Vc.
Cb.

Detailed description of the musical score: The score is for measures 114 through 117. It features a complex orchestral texture. The woodwind section (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoons 1 & 2) plays a rhythmic pattern of eighth notes with triplets, marked *mf* and *p*. The brass section (Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba) provides harmonic support with sustained notes and rhythmic patterns, marked *p* and *mf*. The percussion section includes Timpani with a sustained roll, Snare Drum (Perc. 1) with a rhythmic pattern, and Cymbals (Perc. 2) with a rhythmic pattern. The harp (Hp.) plays a rhythmic pattern marked *mp* and *f*. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic pattern marked *mf* and *p*, with some parts marked *pizz.* (pizzicato). Dynamics range from *p* (piano) to *ff* (fortissimo).

120 G

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 Bass Drum

Perc. 2

Hp.

120 G

Vin. I

Vin. II

Vla.

Vc.

Cb.

This page contains the musical score for measures 126 through 130. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2 (Piccolo). Both play a melodic line with triplets, starting at *p* and reaching *f*.
- Oboe:** Ob. 1 plays a melodic line with triplets, starting at *f*.
- English Horn:** Eng. Hn. plays a melodic line with triplets, starting at *p* and reaching *f*.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a long note with *p cresc.* Cl. 2 plays a melodic line with triplets, starting at *p* and reaching *f*.
- Bassoons:** Bsn. 1 and Bsn. 2. Bsn. 1 plays a melodic line with triplets, starting at *p* and reaching *f*. Bsn. 2 has a long note with *p* and *f* markings.
- Horns:** Hn. 1, 2, 3, and 4. All play a melodic line with triplets, starting at *p* and reaching *f*.
- Trumpets:** C Tpt. 1 and C Tpt. 2. Both play a melodic line with triplets, starting at *p* and reaching *f*. C Tpt. 2 includes the instruction "senza sord".
- Trombones:** Tbn. 1, Tbn. 2, and Tba. Tbn. 1 and Tbn. 2 play a melodic line with triplets, starting at *p* and reaching *f*. Tba. has a long note with *p* and *f* markings.
- Timpani:** Timp. plays a rhythmic pattern with *p* and *mf* markings.
- Drum Set:** Perc. 1 (Cymbal 7-inch) and Perc. 2. Perc. 1 has *mf* markings. Perc. 2 has *f* and *p* markings.
- Harpsichord:** Hp. plays a rhythmic pattern with *f* and *p* markings, and includes the instruction "rrrrrr".
- Glockenspiel:** Glockenspiel plays a rhythmic pattern with *mp* markings.
- Violins:** Vln. I and Vln. II. Both play a melodic line with triplets, starting at *f* and reaching *f*.
- Viola:** Via. plays a melodic line with triplets, starting at *mf* and reaching *f*. Includes the instruction "arco".
- Violoncello:** Vc. plays a melodic line with triplets, starting at *mf* and reaching *f*. Includes the instruction "arco".
- Double Bass:** Cb. plays a melodic line with triplets, starting at *p* and reaching *f*. Includes the instruction "arco".

732

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

732

Vin. I

Vin. II

Vla.

Vc.

Cb.

f

ff

mp

pp

fff

gliss.

div.

+

H

139

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
139
Vin. I
Vin. II
Via.
Vc.
Cb.

149 $\text{♩} = 66$

Fl. 1 *f* *ppp*

Fl. 2 (Picc.) *f* *p*

Ob. 1 *f* *p*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *pp³* *fp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

C Tpt. 1 *f* *pp*

C Tpt. 2 *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Tba. *f* *pp*

Timp. *f*

Perc. 1 Bass Drum *f* Woodblocks *mp* *pp* *f* *mf* *pp*

Perc. 2 Tam-tam *f* Crash Cymbals (rub) *ppp* *p*

Hp. *mf* *ff*

149 $\text{♩} = 66$

Vin. I *f* *pp* *mp* *pp* *pizz.* *mp*

Vin. II *pizz.* *mp* *mp* *pizz.* *mp*

Via. *pizz.* *mp* *mp* *pizz.* *mp*

Vc. *f*

Cb. *f*

Solo arco

159 $\text{♩} = 54$

Fl. 1 *p* *ppp*

Fl. 2 (Picc.) *p* *ppp*

Ob. 1 *p* *ppp*

Eng. Hn.

Cl. 1

Cl. 2 *ppp*

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *f* Sistrum *p*

Perc. 2 *ppp* Tam-tam *p*

Hp.

Vln. I Solo $\text{♩} = 54$ arco *pp* *p*

159 *mp* *ppp* *pp* *fpp*

Vln. II Solo arco *pp* *p* *pp* *fpp*

Vln. II *mp* *ppp* *pp* *fpp*

Vla. *mp* *ppp*

Vc. *ppp*

Cb. *ppp*

166

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

Wood Blocks
Sus. cymbal
Sistrum

166

Vin. I
Vin. II
Via.
Vc. Solo
Vc.
Cb.

172

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vibraphone

Wood Blocks

Sistrum

172

Vln. I

Vln. II

Vla.

Vc.

Cb.

178 K

Fl. 1 *p* *mp*

Fl. 2 (Picc.) *p* *mp*

Ob. 1 *fp* *pp* *mf*

Eng. Hn. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

1

2

Hn. 3

4

C Tpt. 1 *p* *pp*

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *ppp* *p* *p*

Perc. 1 *f* *p* *mf*

Perc. 2 *p*

Hp. *p* *mp* *mp*

178 K

Vin. I *Solo* *pp* *tutti* *mp* *mf* *pp* *mf*

Vin. II *p* *mf*

Vla. *ppp* *mf*

Vc. *tutti* *p* *mf*

Cb. *p* *mp* *mf*

184

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
184
Vln. I
Vln. II
Via.
Vc.
Cb.

p *mp*
p *mp* *pp*
pp
p *mf* *p*
p *f*
p *mf* *p*
p *mf* *p* *f*
ppp *p* *pp*
ppp *p* *pp*
ppp *p* *ppp* *p* *ppp*
mp
mp
mp
mp
mp
mp
mp *Solo*
p *mp* *p* *mf* *p* *mp* *f*
mp

791

Fl. 1 *p* *mf* *ppp*

Fl. 2 (Picc.)

Ob. 1 *p*

Eng. Hn. *f* *p* *mf* *p*

Cl. 1 *mp* *mp* *p*

Cl. 2 *mp* *p* *mf* *p*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

1

2

Hn. 3

4

C Tpt. 1

C Tpt. 2

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tba.

Timp. *ppp* *pp*

Perc. 1 *mp* *mf*

Perc. 2 *pp*

Vibraphone *mf*

Sus. cymbals *pp*

Hp. *f* *mp* *mf*

791

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mf* *p*

Vc. *p* *mp* *mf* *mp* *ff* *mp*

Cb. *mp* *mf* *mp* *ff* *mp*

796

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

796

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

p *mp* *pp*

p *mp* *pp*

mf *pp* *mf* *p*

p *mf* *p*

mf *pp* *mp* *f*

mf *p* *mf* *p*

p *mf* *p*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

p *f*

p *f*

mf *ff* *mp* *mp*

mf *ff*

f *p* *p* *f* *p*

f *p* *f* *p*

f *fp* *mf*

p *mp*

tutti

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Via.
Vc.
Cb.

202

mp³ f
mp³ f
mp³ f
f mp f mp f
mp mp
f mp f mp f
f mp f mp f
mp pp mp pp mf p
mp pp mp pp mf p
mp pp mp pp mf p
mp pp mp pp mf p
senza sord. pp senza sord. pp
p f mf p mf p
p f mf p mf p
mf p mf p
mf p
f mf
pp mf
ff ++++ ff²

202

f mp f mp f mp
f mp f mp f mp
f mp f mp f mp
ff mp ff mp f mp
mf

207

Fl. 1 *f* *ppp*

Fl. 2 (Picc.) *f* *ppp*

Ob. 1 *f* *ppp*

Eng. Hn. *f* *ppp*

Cl. 1 *f* *ppp*

Cl. 2 *p* *fp* *mp* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

1 *pp* *mf* *pp*

2 *pp* *mf* *pp*

Hn. 3 *pp* *mf* *pp*

4 *pp* *mf* *pp*

C Tpt. 1 *p* *mf* *pp*

C Tpt. 2 *p*

Tbn. 1 *p* *mf* *pp*

Tbn. 2 *p* *mf* *pp*

Tba. *p* *pp*

Timp. *p* *mf* *p* *p* *pp* *ppp*

Perc. 1

Perc. 2 *p*

Hp. *f* *mf* *mf* *mf*

207

Vln. I *p* *f* *pp* *div.*

Vln. II *p* *f* *pp* *div.*

Vla. *p* *f* *pp*

Vc. *ff* *mp* *mf* *p* *mf*

Cb. *ff* *mp* *mf* *p* *mf*

212

M ♩ = 88

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.

Perc. 1
Perc. 2
Hp.

212

M ♩ = 88

Vin. I
Vin. II
Via.
Vc.
Cb.

227

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Bass Drum (Use the same mallet with Tom-toms)
Tom-toms
Bass Drum

p

Hp.

227

Vin. I
Vin. II
Via.
Vc.
Cb.

ppp

ppp

ppp

229

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

Tom-toms Bass Drum Tom-toms Bass Drum

mp

229

Vln. I
Vln. II
Via.
Vc.
Cb.

236 N

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Tom-toms

Bass Drum

mf *mp* *p* *ppp*

236 N

Vin. I

Vin. II

Vla.

Vc.

Cb.

249

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

249

Vin. I
Vin. II
Vla.
Vc.
Cb.

255



Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

255



Vln. I

Vln. II

Vla.

Vc.

Cb.

261

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 and 2 (Piccolo), Oboe 1, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion 1 and 2, and Harp. The woodwinds and brass parts feature various dynamics such as *p*, *mp*, and *mf*. The percussion parts include Triangle and Xylophone, with dynamics ranging from *sf* to *p*. The harp part includes a tremolo effect marked with '+++|+++'. The score is written in a common time signature.

261

Musical score for strings, including Violin I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic pattern with dynamics such as *p* and *mp*. The Violin I and II parts end with a *mf* dynamic and a fermata. The score is written in a common time signature.

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C. Tpt. 1
C. Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

Vln. I
Vln. II
Via.
Vc.
Cb.

273

P

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Detailed description: This block contains the musical score for measures 273 through 276 for the woodwind and percussion sections. The instruments listed are Flute 1, Flute 2 (Piccolo), Oboe 1, English Horn, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horns 1-4, Trumpets 1-2, Trombones 1-2, Tuba, Timpani, Percussion 1, Percussion 2, and Harp. The score features complex rhythmic patterns with many triplets and dynamic markings such as *p*, *f*, *cresc.*, *mf*, and *ff*. A rehearsal mark 'P' is located at the beginning of measure 274.

273

P

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 273 through 276 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features sustained notes with dynamic markings such as *p*, *f*, and *ff*. A rehearsal mark 'P' is located at the beginning of measure 274. The Viola part includes trills marked with 'tr'.

279

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2 (Piccolo), Oboe 1, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, and Percussion (Cymbals 7-inch, Triangle, Snare Drum). The woodwinds and brass sections feature complex rhythmic patterns and dynamic markings such as *f*, *mp*, and *fz*. The percussion section includes specific instructions for Cymbals 7-inch and Triangle, with dynamic markings of *mf* and *f*. The Horns and Trumpets/Trombones sections also feature dynamic markings and articulation symbols.

279

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamic markings ranging from *p* to *f*. The Violin I and II parts include instructions for *div. pizz.* (divided pizzicato). The Viola, Violoncello, and Contrabass parts feature complex rhythmic patterns and dynamic markings.

286

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

286

Vin. I

Vin. II

Via.

Vc.

Cb.

292

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

292

Vln. I
Vln. II
Via.
Vc.
Cb.

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C.Tpt. 1

C.Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

rrrrrr

p

f

mp

mf

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

f

mf

mf

305

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2 (Piccolo), Oboe, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Cor Anglais 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 & 2, and Harp. The score features various dynamics such as *p*, *f*, *mf*, *cresc.*, and *ppp*, along with articulation marks like accents and slurs. The percussion part includes a section for Tom-toms.

305

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score features dynamics such as *p*, *f*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. The Cello and Contrabasso parts include the instruction *arco*.

310 R

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

mf cresc. **ff** **fff**

Bass Drum Tom-toms Bass Drum

gliss. gliss. gliss.
Randomly (Lib.)

ff **fff**

310 R

Vin. I
Vin. II
Via.
Vc.
Cb.

gliss. gliss. gliss.
gliss. gliss. gliss.
gliss. gliss. gliss.

ff **fff**

p

315

This page contains a musical score for measures 315 through 318. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2 (Piccolo). Fl. 1 has a melodic line starting in measure 318 with a *mf* dynamic.
- Oboe:** Ob. 1 has a melodic line starting in measure 318 with a *mf* dynamic.
- English Horn:** Eng. Hn. (no part).
- Clarinets:** Cl. 1 and Cl. 2 (no part).
- Bassoons:** Bsn. 1 and Bsn. 2 play a sustained, low melodic line with a *p* dynamic.
- Horns:** Hn. 1, 2, 3, and 4 play a sustained, low melodic line with a *p* dynamic.
- Trumpets:** C Tpt. 1 and C Tpt. 2 play a sustained, low melodic line with a *p* dynamic.
- Trombones:** Tbn. 1, Tbn. 2, and Tba. play a sustained, low melodic line with a *p* dynamic.
- Timpani:** Timp. play a sustained, low melodic line with a *p* dynamic.
- Drumset:** Perc. 1 and Perc. 2 play a sustained, low melodic line with a *p* dynamic. Perc. 2 includes a section for *Sus. Cymbals*.
- Harpsichord:** Hp. plays a sustained, low melodic line with a *f* dynamic.
- Violins:** Vln. I and Vln. II play a melodic line with a *tr* (trill) effect, starting in measure 315. Vln. I has dynamics of *mf* and *f*. Vln. II has dynamics of *p* and *f*.
- Viola:** Vla. plays a melodic line with a *tr* effect, starting in measure 315, with a *p* dynamic.
- Violoncello:** Vc. plays a melodic line with a *tr* effect, starting in measure 315, with a *p* dynamic.
- Double Bass:** Cb. plays a melodic line with a *tr* effect, starting in measure 315, with a *p* dynamic.

S

320

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.

Detailed description: This block contains the orchestral score for the upper woodwinds, brass, percussion, and harp. The Flute 1 part features melodic lines with dynamic markings of *f*, *mp*, and *ff*. The Flute 2 part plays a complex rhythmic pattern with dynamics ranging from *ff* to *mf*. The Oboe 1 part has long, sustained notes with dynamics of *f* and *mp*. The English Horn, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, and Timpani parts are mostly silent or play sustained notes. Percussion 1 and 2 have specific rhythmic patterns, and the Harp part has a sustained chord. A 'Vibraphone' part is introduced in the final measure with a dynamic of *f*.

S

320

Vin. I
Vin. II
Via.
Vc.
Cb.

Detailed description: This block contains the string section score. The Violin I and Violin II parts play sustained melodic lines with dynamics of *mp* and *p*. The Viola part has a rhythmic accompaniment with dynamics of *f*, *mp*, and *p*. The Violoncello and Contrabass parts play a similar rhythmic accompaniment with dynamics of *f* and *p*.

325

Musical score for measures 325-328, woodwind and percussion section. The score includes parts for Flute 1 and 2 (Piccolo), Oboe, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Timpani, Glockenspiel, and Tam-tam. Dynamics range from *pp* to *ff*. The woodwinds feature complex rhythmic patterns with slurs and accents. The percussion includes a prominent timpani line and a tam-tam part.

329

Musical score for measures 329-332, string section. The score includes parts for Violin I and II, Viola, Violoncello, and Contrabasso. Dynamics range from *f* to *mp*. The strings play a rhythmic accompaniment with slurs and accents.

332

T

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.

Perc. 1
Perc. 2
Hp.

332

T

Vin. I
Vin. II
Via.
Vc.
Cb.

337

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hh.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

337

Vln. I
Vln. II
Via.
Vc.
Cb.

343

U

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

343

U

Vln. I
Vln. II
Solo
Via.
Vc.
Cb.

348

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Detailed description: This section of the score covers measures 348-351 for woodwind instruments. Flutes 1 and 2, Oboe 1, and English Horn are marked with *p* and *f* dynamics. Clarinets 1 and 2, and Bassoons 1 and 2 have rests. The woodwinds play a melodic line with triplets and slurs.

1

2

Hn. 3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Bass Drum

Sus. cymbal

Detailed description: This section covers measures 348-351 for brass and percussion. Horns 3 and 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba play a melodic line with triplets and slurs. Percussion includes Bass Drum, Suspended Cymbal, and Harp. Dynamics range from *pp* to *f*.

348

Vin. I

Vin. II

Vla.

Vc.

Cb.

tutti

tutti

tutti

arco

Detailed description: This section covers measures 348-351 for string instruments. Violins I and II, Viola, Violoncello, and Contrabasso play a melodic line with slurs. Dynamics range from *p* to *f*. The section ends with the instruction *tutti* and *arco*.

V
353

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

V
353

Vln. I
Vln. II
Via.
Vc.
Cb.

360

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 and 2 (Piccolo), Oboe, English Horn, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Timpani, Percussion 1 and 2, and Harp. The woodwinds and brass sections feature sustained notes with dynamic markings of *f* and *p*. The percussion section includes a Vibraphone part with a *f* dynamic marking.

360

Musical score for strings, including Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern with dynamic markings of *mp* and *f*.

366

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

366

Vin. I
Vin. II
Via.
Vc.
Cb.

372

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

372

Vln. I

Vln. II

Vla.

Vc.

Cb.

W

378

FL. 1

FL. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn.

3

4

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

378

Vin. I

Vin. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoons 1 & 2) and strings (Violins 1 & 2, Violas, Violas, Cellos, and Double Basses). The middle section includes brass (Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, and Timpani). The bottom section includes Percussion (Percussion 1 and 2) and Harp. The score is marked with dynamic levels such as *p*, *mp*, *f*, *pp*, *ff*, and *sf*. Performance instructions include *pizz.* (pizzicato) and *Solo sf*. The score is divided into four measures, with the first measure starting at measure 378.

383

X

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1

2

Hn. 3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Glockenspiel

mp

Vibraphone

mp

f

383

X

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score covers measures 388 to 400. It includes parts for woodwinds, brass, percussion, and strings. The score is divided into two systems by a double bar line at measure 388. The first system (measures 388-399) features woodwinds (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, and Percussion 1 & 2) and a Harp. The second system (measures 399-400) features strings (Violins I & II, Viola, Violoncello, and Contrabass). Dynamics range from *pp* to *fff*. Performance markings include *arco* for strings and various articulations. A rehearsal mark 'Y' is placed above measure 399. The page number '388' is in a box at the top left of each system.

393

Musical score for woodwinds, brass, and percussion. The score is divided into three measures. The woodwind section includes Flute 1 & 2 (Piccolo), Oboe 1, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1, 2, and Tuba, and Timpani. The percussion section includes Percussion 1 and 2, and Harp. Dynamics range from *ppp* to *fff*. The woodwinds play complex rhythmic patterns with triplets and slurs. The brass section provides harmonic support with sustained notes and some rhythmic figures. The percussion features cymbal patterns and a harp accompaniment.

393

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. Dynamics range from *mf* to *ff*. The strings play sustained, melodic lines with some rhythmic movement.

397

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
2
Hn.
3
4
C.Tpt. 1
C.Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

397

Vin. I
Vin. II
Vla.
Vc.
Cb.

401

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. 1
Perc. 2 (Bongos)
Hp.
401
Vln. I
Vln. II
Via.
Vc.
Cb.

405

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
405
Vin. I
Vin. II
Via.
Vc.
Cb.

409

Fl. 1 *cresc.*

Fl. 2 (Picc.) *cresc.*

Ob. 1 *cresc.*

Eng. Hn.

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

1 *cresc.*

2 *cresc.*

Hn. 3 *cresc.*

4 *cresc.*

C Tpt. 1 *f cresc.*

C Tpt. 2 *f cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tba. *cresc.*

Timp.

Perc. 1 Glockenspiel *f*

Perc. 2 Wind Gong *ppp* Bongos *p*

Hp. *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

409

Vin. I *cresc.*

Vin. II *cresc.*

Via. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

413

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

413

Vln. I
Vln. II
Vla.
Vc.
Cb.

417 rit. ♩=60 Z

Fl. 1 *pp*

Fl. 2 (Picc.) *pp*

Ob. 1 *pp*

Engl. Hn. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

1 *ppp*

2 *ppp*

Hn. 3 *ppp*

4 *ppp*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

417 rit. ♩=60 Z

Vin. I *p* *ppp*

Vin. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*

423

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
3
4
Hn.
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.

Perc. 1
Perc. 2
Hp.

Bass Drum
Triangle
Sus. Cymbals
Vibraphone arco
Motor on

p
sf
pp
ppp
p
mp
mf
p

423

Vln. I
Vln. II
Via.
Vc.
Cb.

Solo
Solo
Solo
pizz.

ppp
p
p
ppp
ppp
pp
ppp
pp
ppp
p
pp
p
pp
p

434

Fl. 1
Fl. 2 (Picc.)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1
2
Hn.
3
4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.
Perc. 1
Perc. 2
Hp.

arcu
Wing Gong
Sus. Cymbals

ppp p p p p

+++++ p

f

434

Vin. I
Vin. II
Via.
Vc.
Cb.

Sul A
tutti
Solo
pp < p

pp < p

pp < p

pp < p

ppp

444

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

♩ = 120

ppp

p

pp

p

pp

1

2

Hn.

3

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Glockenspiel

Bass Drum

Wing Gong

ppp

p

p

mp

p

mp

444

Vin. I

Vin. II

Vla.

Vc.

Cb.

tutti

ppp

p

ppp

tutti

pp

p

ppp

tutti

p

ppp

mp

p

pp

♩ = 120

VITA

Lan Shi was born on March 4th, 1995 in Hangzhou, China. She received her Bachelor of Arts from the Shanghai Conservatory of Music under Prof. Xuntian He. In 2016, she was recommended and went to study at Hochschule für Musik und Theater Hamburg as an exchange student. She studied composition with Prof. Manfred Stahnke who studied composition with Ligeti. She earned her M.M. at the University of Missouri-Kansas City in 2020. Currently, Lan Shi is a third-year DMA student at UMKC Conservatory under Dr. ZHOU Long, Dr. CHEN Yi, and Dr. Paul Rudy.

Her works were performed around the world. In 2016, her *Journey Westwards* for the mixed chamber premiered in Shanghai New Music Week and was performed again at the Crossroads Music Festival in Salzburg in 2017. In the same year, her chamber orchestra premiered in Hamburg. In 2019, she performed the pipa with the choir for Dr. Chen Yi's piece *Mo Li Hu* in ACDA. In 2022, Her piece *Legend of the Fuchun River* for the mixed chamber was performed by the pioneering Lab in Shanghai. Also, she participated in several competitions.

In 2014, she won the third prize in the CCTV Piano Violin Competition. In 2015, she won first prize in the Shanghai youth composition competition. In 2016, she was selected as the finalist in the "Bruno Madera" International Composing Competition. In 2018, her duo *Memory of the Tongzhou Island* for violin and the pipa won second place in the UMKC chamber composition competition. Her orchestra work *Sprout* won an honorable mention in the 2020 Missouri Composer Project Composition Competition. In 2021, she composed for the film *Butter Finger*. Her musical range is wild including orchestra, film music, Chinese national music, and electronic music. She is interested in Ableton Live.