

QIUCI FANTASY
FOR FULL ORCHESTRA

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University of Missouri-Kansas City in partial
fulfillment of the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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QIUCI FANTASY

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Xinyan Li for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2012

ABSTRACT

Qiuci Fantasy is a two-movement work for full orchestra. Its inspiration comes from the Quici people, who lived about 1,400 years ago in the Kuche region of northwest China's Xinjiang Autonomous Region. The Quici people maintained their own particular instrumental ensemble that featured the konghuo (a type of harp), the pipa (a plucked instrument), and several kinds of drums, including jie drum, qi drum, and jilou drum. The Quici people danced accompanied by this instrumental ensemble. The ancient Quici music and dance are inherited by today's Uyghur people in Xinjiang, in such art forms as Muqam music.

Inspired by Quici music and dance, I composed *Qiuci Fantasy* to express my feelings and emotions for this ancient Chinese culture. The mode I used in *Qiuci Fantasy* is one of the six most-frequently used modes in Xinjiang's Muqam music, which includes a characteristic augmented second. The first theme in the second movement includes a quotation from Xinjiang's Uyghur folk song *Gulanmuhan*. I utilize the unique timbres of various instruments by showing them in expressive, virtuosic and highly ornamented passages in both movements, in such instruments as harp, vibraphone, alto flute, and bassoon. Lots of pizzicatos in strings were used to imitate the pipa performance in Quici music.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “Qiuci Fantasy”, presented by Xinyan Li, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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ACKNOWLEDGMENTS

I would like to thank Dr. Chen Yi for her great efforts, encouragement and support that she has continually offered me, who broadened my aesthetic horizon, inspired my creativity and deepened my belief of music. To Dr. James Mobberley, thanks for polishing my skills and expressions and helping me balance rationality and sensibility. To Dr. Zhou Long, thanks for providing effective ways to stimulate me to find my own music language that blends my personality and Chinese elements. To Dr. Paul Rudy, thanks for encouraging me to try various approaches and giving me enough freedom and space. To Dr. William Everett, thanks for inspiring me to connect contemporary music with history.

I would also say thanks to my parents and my husband, for years of their love, patience and support that brought me to the completion of the DMA degree.

QIUCI FANTASY

FOR FULL ORCHESTRA

Instrumentation

3 Flutes (1st also Alto Flute and 3rd also Piccolo)

3 Oboes (3rd also English Horn)

3 Clarinets in Bb (3rd also Bass Clarinet)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1:

Congas(2), Temple Blocks I, Roto-toms(2), Bass Drum, Brake Drum, Glockenspiel

Percussion 2:

Xylophone, Marimba, Crotales, Tubular Chimes

Percussion 3:

Tom-toms(5), Temple Blocks II, Suspended Cymbal, Vibraphone, Triangle, Tam-Tam,
Crash Cymbal

Piano (Movement II only)

Harp

Strings

Program Note

The two-movement orchestra work *Qiuci Fantasy* is inspired by the Quici people who lived about 1,400 years ago in the Kuche region of northwest China's Xinjiang Autonomous Region. The Quici people were famous for singing, dancing and playing their instrumental ensemble. Vividly painted cave paintings from Kuche show Quici musicians and dancers in images filled with elegance, gentleness, and color. These greatly fascinated me. In *Qiuci Fantasy*, I attempted to depict and express both the elegance and power found in Quici culture. The first movement is poetic and colorful; in contrast, the second movement is energetic and rhythmic, recalling the Quici people's dance, such as Hu-Xuan dance with fast spinning gesture.

Duration: approx. 12 minutes

QIUCI FANTASY

Movement I

Transposed Score

Xinyan Li (2012)

$\text{♩} = 60$

Flute 1 *sfz pp*

Flute 2 *p*

Flute 3 *p* change to piccolo

Oboe 1

Oboe 2

Oboe 3

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bassoon 1

Bassoon 2

Contrabassoon *mp*

Horn in F 1&2 *sfz* straight mute *p* *mp*

Horn in F 3&4 *sfz* straight mute *p* *mp*

Trumpet in C 1 *sfz* harmon mute *mp*

Trumpet in C 2 *sfz*

Trumpet in C 3 *sfz*

Trombone 1&2 *sfz*

Bass Trombone *sfz*

Tuba *sfz*

Timpani

Percussion 1 Glockenspiel (hard plastic) *sfz p*

Percussion 2 Xylophone (hard plastic) *sfz*

Percussion 3 Vibraphone (no pedal) (hard rare) *sfz p*

Harp *sfz* [D, C \sharp B, E, F, G, A] *p*

Violin I 1 *sfz* arco *ppp*

Violin I 2 *sfz* arco *ppp*

Violin II 1 *sfz* arco *p*

Violin II 2 *sfz* arco *p*

Viola 1 *sfz* arco *p*

Viola 2 *sfz* arco *ppp*

Violoncello 1 *sfz* arco *ppp*

Violoncello 2 *sfz* arco *ppp*

Contrabass *mp*

5

[A]

Fl. 1

Fl. 2

Fl. 3 piccolo
mp *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bs. Cl. 3

Bsn. 1 *f*

Bsn. 2 *f*

C. Bsn. *f*

Hrn. 1&2 *mp*

Hrn. 3&4 *mp*

C. Tpt. 1 *f*

C. Tpt. 2 harmon mute *f*

C. Tpt. 3 harmon mute *f*

Thn. 1&2 *mf* *mf* *f*

B. Thn.

Tuba *f*

Timp. (hard mallet) *f*

Perc. 1 *pp*

Perc. 2 *mp*

Perc. 3 *pp* *mf*

Hrp. *mf*

Vln. I 1 *mp* *mf*

Vln. I 2 *mp* *mf*

Vln. II 1 *p*

Vln. II 2

Vla. 1 *pizz.* *mf*

Vla. 2 *pizz.* *mf*

Vc. 1 *pizz.*

Vc. 2 *pizz.*

Ch. *mf*

9

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C. Tpt. 1
C. Tpt. 2
C. Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb.

change to English Horn
change to Bass Clarinet

f *mf* *sfz* *sfpp* *p*

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Harp

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

mp

pp

ppp

arco

B

Fl. 1

Fl. 2 *< ppp*

Fl. 3 *pp* change to flute

Ob. 1

Ob. 2

Ob. 3

B♭-Cl. 1 *p* *pp* *ppp*

B♭-Cl. 2

B♭-Cl. 3

Bsn. 1

Bsn. 2

C. Bn. *pp*

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp. *pp* *ppp*

Perc. 1 *p*

Perc. 2

Perc. 3

Hp. *mf* *f* *ff*

Vln. I 1 *p* *mp* *mf*

Vln. I 2 *p* *mp* *mf*

Vln. II 1 *p* *mp* *mf*

Vln. II 2 *p* *mp* *mf*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. *pp*

21

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C. Tpt. 1
C. Tpt. 2
C. Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Dynamic markings: *mp*, *pp*, *p*, *f*, *mf*, *ff*, *arco*.

28 [C]

Fl. 1 *sfz* *mf*

Fl. 2 *sfz* *mf*

Fl. 3 *sfz* *mf*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Ob. 3 English Horn *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *p*

B♭ Cl. 3

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

C. Bn.

Hr. 1&2 *senza sord.* Hr. 1 *p*

Hr. 3&4 *senza sord.* Hr. 3 *p*

C Tpt. 1 *sfz* *mf*

C Tpt. 2 *sfz* *mf*

C Tpt. 3 *sfz* *mf*

Tbn. 1&2

B. Tbn. *straight mute*

Tuba

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3

Hp.

[C]

Vln. I 1 *sfz* *mp* *sfz* *mp* *p*

Vln. I 2 *ppp* *sfz* *mp* *sfz* *mp* *p*

Vln. II 1 *ppp* *mp* *p*

Vln. II 2 *mp* *p*

Vla. 1 *ppp* *mf*

Vla. 2 *ppp* *p* *mf*

Vc. 1 *sul pont.* *pp* *p* *pp*

Vc. 2 *sul pont.* *pp* *p* *pp*

Cb. *sul pont.* *pp* *p* *pp*

33 D

This page of an orchestral score contains measures 33, 34, and 35. It features a full complement of instruments, including woodwinds (flutes, oboes, bassoons, clarinets, trumpets, trombones, tuba), brass (trumpets, trombones, tuba), strings (violins, violas, violas da gamba, cellos, double basses), and percussion (snare, tom-toms, cymbals, hi-hat, harp). The score is marked with dynamic levels such as *mp*, *p*, *pp*, *ppp*, and *ppp*, and includes performance instructions like *straight mute* and *pizz.*. A section marker D is present above measures 33 and 34. The woodwind and brass parts show complex rhythmic patterns and articulation, while the strings provide a dense harmonic texture with various rhythmic figures.

37

This page of a musical score, numbered 37, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Fl. 1 and 2 play a melodic line starting at measure 37 with a *mp* dynamic. Fl. 3 is silent.
- Oboes:** Ob. 1, Ob. 2, Ob. 3. Ob. 1 and 2 play a melodic line starting at measure 37 with a *mp* dynamic. Ob. 3 is silent.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3. B♭ Cl. 1 and 2 are silent. B♭ Cl. 3 plays a melodic line starting at measure 37 with a *p* dynamic.
- Bassoons:** Bas. 1, Bas. 2, C. Bn. Bas. 1 and 2 play a rhythmic pattern starting at measure 37 with a *mf* dynamic. C. Bn. is silent.
- Horns:** Hn. 1&2, Hn. 3&4. Both pairs are marked "senza sord." and play a melodic line starting at measure 37 with a *mp* dynamic.
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3. All three are silent.
- Trombones:** Tbn. 1&2, B. Tbn., Tuba. Tbn. 1&2 play a melodic line starting at measure 37 with a *mp* dynamic, marked "straight mute". B. Tbn. and Tuba are silent.
- Percussion:** Perc. 1, Perc. 2, Perc. 3. Perc. 1 and 2 play a rhythmic pattern starting at measure 37 with a *mp* dynamic. Perc. 3 is silent.
- Harp:** Hp. Plays a rhythmic pattern starting at measure 37 with a *mp* dynamic.
- Violins:** Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2. Vln. I 1 and 2 play a rhythmic pattern starting at measure 37 with a *p* dynamic. Vln. II 1 and 2 play a melodic line starting at measure 37 with a *p* dynamic. Vln. II 1 has a *pizz.* marking at measure 39.
- Violas:** Vla. 1, Vla. 2. Vla. 1 plays a melodic line starting at measure 37 with a *pp* dynamic. Vla. 2 is silent.
- Cellos/Double Basses:** Vc. 1, Vc. 2, Cb. Vc. 1 and 2 play a rhythmic pattern starting at measure 37 with a *pp* dynamic. Cb. plays a melodic line starting at measure 37 with a *mp* dynamic, marked "div." at measure 39.

41

This page of a musical score, numbered 41, contains staves for the following instruments: Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Bassoon 1, Bassoon 2, Bassoon 3, Horns 1&2, Horns 3&4, Trumpet 1, Trumpet 2, Trumpet 3, Tuba 1&2, Bass Tuba, Tuba, Timp., Percussion 1, Percussion 2, Percussion 3, Harp, Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *pp*, *p*, *mp*, and *mf*. The Harp part begins in the third measure with a *pp* dynamic. The Violin 1 and Violin 2 parts have a *p* dynamic in the first measure. The Viola 1 and Viola 2 parts have a *mp* dynamic in the first measure. The Contrabass part has a *mp* dynamic in the first measure. The score is divided into four measures, with the Harp and Violin parts showing more activity in the later measures.

This page of a musical score, page 45, features a variety of instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1, 2, and 3 (Ob. 1, Ob. 2, Ob. 3), Bass Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), and Bass Clarinet 3 (B♭ Cl. 3). The brass section consists of Bassoons 1 and 2 (Bsn. 1, Bsn. 2) and Contrabassoon (C. Bn.). The string section includes Horns 1&2 (Hn. 1&2), Horns 3&4 (Hn. 3&4), Trumpets 1, 2, and 3 (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones 1&2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). A Harp (Hp.) is also present. The score is written in 4/4 time with a tempo of ♩ = 52. The key signature is E major. The score includes dynamic markings such as *ppp*, *pp*, *p*, *mp*, and *ppp*. A specific instruction for the Bass Clarinet 3 part reads "change to B♭ clarinet". The Harp part includes the instruction "[Ds, Cs, Es]". The score is divided into two systems, with the second system starting at measure 45. The first system contains measures 1 through 44, and the second system contains measures 45 through 48.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1&2

Hn. 3&4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp

p

mp

mf

f

pizz.

arco

unis.

56 F

This page contains the musical score for measures 56 through 59. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3 (with a 'change to oboe' instruction), B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3 (with a 'B♭ clarinet' instruction), Bsn. 1, Bsn. 2, C. Bn., Hn. 1&2, Hn. 3&4, C. Tpt. 1, C. Tpt. 2, C. Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb.

The score includes various musical notations such as dynamics (e.g., *sf*, *mf*, *mp*, *f*, *p*, *sfz*, *pp*), articulation (accents, slurs), and performance instructions (e.g., 'change to oboe', 'B♭ clarinet', 'flutter', 'arco', 'pizz.', 'pizz.'). The key signature has one flat (B♭), and the time signature is 4/4. A rehearsal mark 'F' is placed at the beginning of measure 56 and again at the start of the string section in measure 59.

60

This page of a musical score, numbered 60, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** B♭-Cl. 1, B♭-Cl. 2, B♭-Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, C. Bsn.
- Horns:** Hr. 1&2, Hr. 3&4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3 (all marked "senza sord.")
- Trombones:** Tbn. 1&2, B. Tbn., Tuba
- Percussion:** Timp., Perc. 1, Perc. 2, Perc. 3, Hp.
- Strings:** Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Ch.

The score is divided into three measures. The first measure shows the initial entry of the woodwinds and strings. The second measure features a prominent woodwind melody with dynamic markings of *mp* and *mf*. The third measure shows a change in dynamics, with many parts moving to *mf* or *fz*. The string section includes detailed performance instructions such as *pizz.* (pizzicato) and *arco* (arco), along with dynamic markings like *fz*, *pp*, and *mp*.

63

The musical score for page 63 is arranged in a standard orchestral format. It includes parts for the following instruments:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2, 3)
- Clarinets (Bb Cl. 1, 2, 3)
- Bassoons (Bsn. 1, 2, C. Bn.)
- Horns (Hn. 1&2, 3&4)
- Trumpets (C Tpt. 1, 2, 3)
- Trombones (Tbn. 1&2, B. Tbn., Tuba)
- Timpani (Timp.)
- Percussion (Perc. 1, 2, 3)
- Harp (Hp.)
- Violins (Vln. I 1, 2, II 1, 2)
- Violas (Vla. 1, 2)
- Cellos and Double Basses (Vc. 1, 2, Cb.)

The score is marked with various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). Performance instructions include *senza sord.* (without mutes) for the brass and *arco* (arco) for the strings. A rehearsal mark 'G' is placed above the first staff of the woodwinds and strings sections. The page number '63' is located in the top left corner.

H

This page of a musical score, numbered 72, features a variety of instruments. The woodwinds include three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Clarinets (B. Cl. 1, 2, 3), and three Bassoons (Bsn. 1, 2, C. Bn.). The brass section consists of three Horns (Hr. 1, 2, 3), three Trumpets (C. Tpt. 1, 2, 3), and three Trombones (Thn. 1, 2, 3), including a Bass Trombone (B. Thn.) and a Tuba. The percussion section includes Timpani (Timp.), three Percussionists (Perc. 1, 2, 3), and a Harp (Hp.). The strings are represented by Violins I and II (Vln. I 1, 2, II 1, 2), two Violas (Vla. 1, 2), and two Cellos (Vc. 1, 2) along with a Double Bass (Cb.).

The score is marked with dynamics such as *mp*, *p*, and *ppp*. Performance instructions include "change to piccolo" for the flutes and "mf" for the bassoon and horns. A rehearsal mark "H" is placed above the first staff of the woodwinds and above the harp staff. The harp part includes a chord marking "[D:]".

Movement II

$\text{♩} = 144$

Flute 1

Flute 2

Flute 3 piccolo

Oboe 1

Oboe 2

Oboe 3

Clarinet in Bb-1

Clarinet in Bb-2

Clarinet in Bb-3

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1&2

Bass Trombone

Tuba

Timpani

Percussion 1 Cymbals (hard yarn)

Percussion 2 Xylophone (hard plastic)

Percussion 3 Tom-toms (hard yarn)

Piano

Harp [D, C, B, E, F, G, A]

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

9

A

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, B. Cl. 1, B. Cl. 2, B. Cl. 3, Ban. 1, Ban. 2, C. Ban., Hn. 1&2, Hn. 3&4, C. Tpt. 1, C. Tpt. 2, C. Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Perc. 1 (Bass Drum), Perc. 2 (Temple Blocks II (hard core)), Perc. 3 (S. cym (hard rubber)), Pno., Hp., Vla. 1.1, Vla. 1.2, Vla. II.1, Vla. II.2, Vla. 1, Vla. 2, Ve. 1, Ve. 2, Ch.

16

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mp
mf
f
sf
ff

arco

This page of the musical score contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, Bass Clarinet (B♭ Cl. 3)
- Bassoons:** Bsn. 1, Bsn. 2, C. Bsn.
- Brass:** Hn. 1&2, Hn. 3&4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1&2, B. Tbn., Tuba
- Percussion:** Timp., Perc. 1 (Congas), Perc. 2 (Xyl), Perc. 3 (T. Toms), T. Blocks I (hard yam), T. Blocks II
- Other:** Harp (Hp.), Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2), Violas (Via. 1, Via. 2), Cellos (Vcl. 1, Vcl. 2), and Double Basses (Cb.)

The score includes various musical notations such as dynamics (p, mp, f), articulation (accents, staccato), and performance instructions (pizz., arco). A section marker 'B' is located at the top of the second system.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

f

ff

sf

mf

p

stacc.

pizz.

non div.

C

32

38

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1 (T. Blocks I)
Perc. 2 (Oxyl)
Perc. 3 (S. cym., T. Toms)
Pno.
Hp.
Vln. 1.1
Vln. 1.2
Vln. 2.1
Vln. 2.2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Fl. 1 *f* arco

Fl. 2 *f*

Fl. 3 *f* change to flute

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

B. Cl. 1 *f* *mp* *express* *mp*

B. Cl. 2 *f* *mp* change to Bb clarinet

B. Cl. 3 *f* *mp*

Ban. 1 *f* *mp*

Ban. 2 *f* *mp*

C. Ban. *f* *mp*

Hn. 1&2 *f* *mp*

Hn. 3&4 *f* *mp*

C. Tpt. 1 *f* *mf*

C. Tpt. 2 *f* *mf*

C. Tpt. 3 *f* *mf*

Tbn. 1&2 *f* *mf*

B. Tbn. *f* *mf*

Tuba *f* *mf*

Timp. *f* *mp*

Perc. 1 *f* *mp* *Roto-toms (hard yarn)* *p*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Pno. *f* *mp* *stopped sound* *p*

Hp. *f* *mp*

Vln. I 1 *f* *mp* *p*

Vln. I 2 *f* *mp* *p*

Vln. II 1 *f* *mp* *p*

Vln. II 2 *f* *mp* *p*

Vla. 1 *f* *mp*

Vla. 2 *f* *mp*

Vc. 1 *f* *mp*

Vc. 2 *f* *mp*

Cb. *f* *mp*

This page contains a musical score for page 52, featuring a variety of instruments. The score is organized into systems for different instrument groups:

- Woodwinds:** Flutes 1-3 (Fl. 1, Fl. 2, Fl. 3), Oboes 1-3 (Ob. 1, Ob. 2, Ob. 3), Bass Clarinets 1-3 (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3), Bassoons 1-2 (Bsn. 1, Bsn. 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1&2 (Hr. 1&2), Horns 3&4 (Hr. 3&4), Trumpets 1-3 (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones 1&2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Strings:** Violins I & II (Vln. I, Vln. II), Violas 1 & 2 (Via. 1, Via. 2), Cellos 1 & 2 (Vc. 1, Vc. 2), and Double Basses (Cb.).
- Piano:** Piano (Pno.) and Harp (Hp.).

The score includes various musical notations such as dynamics (e.g., *mp*, *f*, *mf*, *ff*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *express.*, *straight mute*, *harmon. mute*, *pizz.*). The page number 52 is prominently displayed at the top left.

This page of a musical score (page 57) features a variety of instruments and dynamic markings. The instruments listed on the left include Flute 1 & 2 (Fl. 1, 2), Flute 3 (Fl. 3), Oboe 1, 2, & 3 (Ob. 1, 2, 3), Bass Clarinet 1, 2, & 3 (B. Cl. 1, 2, 3), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1&2), Horns 3 & 4 (Hn. 3&4), Trumpet 1, 2, & 3 (C Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1&2), Tubas (B. Tbn., Tub.), Timpani (Timp.), Percussion 1, 2, & 3 (Perc. 1, 2, 3), Piano (Pno.), Harp (Hp.), Violin 1 & 2 (Vln. 1, 2), Viola 1 & 2 (Vla. 1, 2), Violoncello 1 & 2 (Vc. 1, 2), and Contrabass (Cb.).

The score includes numerous dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *fluter*, *straight mite*, *senza cord.*, *tremolo effect*, *pizz.* (pizzicato), and *sul pont. arco* (sul ponticello on the bow). The percussion section includes a *Vibraphone (hard yan) espress.* part. The harp part includes a *tremolo effect* instruction. The string parts include *pizz.* and *sul pont. arco* instructions. The score is written in a standard musical notation with a common time signature.

This page of a musical score, marked with rehearsal sign 63, contains the following parts and dynamics:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 have dynamics *p*, *mp*, and *p*. Fl. 3 is mostly silent.
- Oboes (Ob. 1, 2, 3):** All three are silent.
- Bass Clarinets (B♭ Cl. 1, 2, 3):** B♭ Cl. 1 and 2 have dynamics *p* and *mf* in the later measures.
- Bassoons (Bsn. 1, 2) and Contrabassoon (C. Bn.):** All three are silent.
- Horns (Hn. 1&2, 3&4):** Hn. 1&2 has dynamics *mp* and *p*. Hn. 3&4 is silent.
- Trumpets (C Tpt. 1, 2, 3):** C Tpt. 1 has dynamics *p*, *mp*, *mf*, and *p*, with markings for *flut.* and *ord.*. C Tpt. 2 has dynamics *mp* and *mf*. C Tpt. 3 has dynamics *mp* and *mf*.
- Trombones (Tbn. 1&2, B. Tbn., Tuba):** All three are silent.
- Timpani (Timp.):** Silent.
- Percussion (Perc. 1, 2, 3):** Perc. 1 and 2 are silent. Perc. 3 (Vib.) has dynamics *mf* and *mf*.
- Piano (Pno.):** Silent.
- Harp (Hp.):** Dynamics *mp*, *mf*, and *mp*.
- Violins (Vln. I 1, 2; Vln. II 1, 2):** Vln. I 1 and 2 have dynamics *p*, *mp*, *p*, *mf*, and *mf*. Vln. II 1 and 2 have dynamics *p*, *mp*, *p*, *mf*, and *mf*. All have *ord.* markings.
- Violas (Vln. I 1, 2):** Vln. I 1 and 2 have dynamics *mp*, *mp*, *mf*, *mf*, *p*, and *mp*.
- Violoncellos (Vcl. 1, 2):** Vcl. 1 and 2 have dynamics *p*, *mp*, *p*, *mf*, *mf*, *p*, and *mp*.
- Double Basses (Cb.):** Silent.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, Bsn. 1, Bsn. 2, C. Bn., Hn. 1&2, Hn. 3&4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1&2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3 (Vib.), Pno., Hrp., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Ch.

mp, *f*, *p*, *pp*, *mf*, *f*, *mp*, *p*, *pp*, *senza cord.*, *Marimba (hard plastic)*, *arco* and *pizz.*

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Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bn. 1
Bn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Ve. 1
Ve. 2
Cb.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1
(Conga)

Perc. 2

Perc. 3
(T. Blocks II)

Pno.

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1 (Congas)

Perc. 2

Perc. 3 (Triangle)

Pno.

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Ve. 1

Ve. 2

Cb.

mf

mp

f

ff

sfz

piz.

arco

[Bb, Ab]

This page of a musical score, numbered 94, features a variety of instruments. The Flute 1 part (Fl. 1) is the most active, with dynamics ranging from *mf* to *p* and *mp*, and includes markings for "wide vib.". The Bassoon 1 part (Bsn. 1) has an "express." marking. The Percussion 2 and 3 parts (Perc. 2, Perc. 3) and the Piano part (Pno.) feature *pp* dynamics. The Harp part (Hrp.) includes a bracketed instruction "[B]". The Violin 11 and 12 parts (Vln. 11, Vln. 12) and the Viola 1 and 2 parts (Vla. 1, Vla. 2) have *pp* dynamics. The Violoncello 1 and 2 parts (Vc. 1, Vc. 2) and the Contrabass part (Cb.) have *mf* dynamics. The rest of the instruments, including Flutes 2-3, Oboes 1-3, Clarinets 1-3, Bassoon 2, Horns 1&2 and 3&4, Trumpets 1-3, Trombones 1&2 and Bass Trombone, and Timpani, are mostly silent on this page.

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C flute

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2 (Marimba)

Perc. 3 (Tom-Tam (soft mallet))

Pno.

Harp [B♭]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Ch.

wide vib.

straight mae

senza sord.

mf

ff

mp

f

pp

div.

unis.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hr. 1&2
Hr. 3&4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1 (T. Blocks I)
Perc. 2
Perc. 3 (T. Tom)
Pno.
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb.

musical notation including notes, rests, dynamics (ff, f, mf, sfz), articulation (accents, slurs), and performance instructions (senza sord., Hr. 1, Hr. 3, Roto-toms).

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bb-Cl. 1

Bb-Cl. 2

Bb-Cl. 3

Bn. 1

Bn. 2

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1 (Roto-toms)

Perc. 2

Perc. 3 (T. Toms)

Pno.

Hp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1&2

Hn. 3&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1 (B.D.)

Perc. 2 Tubular Chimes

Perc. 3 Crash Cymbal

Pno.

Hp. [D,C,B,E,F,G,A]

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Ve. 1

Ve. 2

Cb.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C. Tpt. 1
C. Tpt. 2
C. Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1 (B.D.)
Perc. 2 (T. Chinese)
Perc. 3 (C. Cymbal)
Pno.
Hp.
Vln. 11
Vln. 12
Vln. II 1
Vln. II 2
Via. 1
Via. 2
Ve. 1
Ve. 2
Cb.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1&2
Hn. 3&4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1&2
B. Tbn.
Tuba
Timp.
Perc. 1 (B.D.)
Perc. 2 (T. Tom)
Perc. 3 (C. Cymbal)
Pno.
Hp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

This page contains a full orchestral score for page 158. The tempo is marked as $\text{♩} = 132$. The score is divided into several sections of instruments:

- Woodwinds:** Flutes (Fl. 1-3), Oboes (Ob. 1-3), Bassoons (Bsn. 1-2), and Contrabassoon (C. Bn.).
- Brass:** Horns (Hn. 1&2, Hn. 3&4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1&2, B. Tbn.), and Tuba.
- Percussion:** Percussion 1 (B.D., Roto-toms), Percussion 2 (Cymbals), and Percussion 3 (T. Blocks I, Bass drum, Xyl., T. Toms, S.cym.).
- Keyboard:** Piano (Pno.) and Harp (Hp.).
- Strings:** Violins (Vln. I 1-2, Vln. II 1-2), Violas (Vla. 1-2), Cellos (Vc. 1-2), and Double Basses (Cb.).

The score includes various musical notations such as dynamics (e.g., mf , ff), articulation (accents, slurs), and performance instructions. The layout is a standard orchestral score with multiple staves per instrument and a clear sectioning of the ensemble.

VITA

Composer Xinyan Li's works have been performed throughout U.S. such as New York, Aspen, Las Vegas, Chicago, Minneapolis, Ann Arbor, Madison, Kansas City, as well as France, Norway, Germany and China. Her music has been performed by American Composers Orchestra, Members of Eighth Blackbird, PRISM Quartet, Conundrum Woodwind Quintet, Bergen Woodwind Quintet, Quintet of Americas, bassoonist Professor Jeffrey Lyman, Quintette K, Shanghai Symphony Orchestra Principal Woodwind Quintet, East Coast Composers Ensemble, Chicago New Music Ensemble, East Winds Quintet, UMKC Music Nova Ensemble, UW-Madison Contemporary Ensemble, AACA Orchestra, and UMKC Orchestra, among others.

Xinyan Li has been invited as one of the 12 visiting composers by Aspen Music Festival in 2007, where her woodwind quintet *Mo Suo's Burial Ceremony* was performed by Mark Sparks, Richard Woodhams, Theodore Oien, John Zirbel, and Per Hannevold in Harris Hall. Her awards and honors include International Music Prize for Excellence in Composition 2011, American Composers Orchestra Underwood New Music Readings, ASCAP Morton Gould Young Composer Award, Tsang-Houei Hsu International Music Composition Award and twice for Susan and Ford Schumann Fellowship. She received grants from National Endowment for the Arts and New York State Council on the Arts, and commissions from Music From China, Quintet of the Americas, Bergen Philharmonic Principal Bassoonist Per Hannevold and Bang on a Can All-Stars cellist Ashley Bathgate. Her music has been featured at Aspen Music Festival, The Music of Now Marathon at Symphony Space, Septembre musical de l'Orne (France), National Center for the Performing Arts (China), Sveriges Radio (Sweden), Gamle Logen (Norway), Shanghai Oriental Art Center (China), 5^{ème} concours international de musique de chambre - Lyon (France), Bayer Kulturabteilung Spielzeit 08/09 (Germany), Nevada Encounters of New Music, Skirball Center for the Performing Arts, and Shanghai Symphony Orchestra Hall.

Xinyan Li has recently completed all degree requirements toward the Doctor of Musical Arts in Composition from the University of Missouri-Kansas City, from which she will graduate in 2012. She studies with professors Chen Yi, James Mobberley, Zhou Long and Paul Rudy. Ms. Li earned her Bachelor's and Master's degree at the China Conservatory of Music in Beijing where she studied with professors Jin Xiang and Yang Tongba. As an educator, she has taught music theory at Attached Middle School of China Conservatory of Music and given lectures in New York and New Jersey.