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Concerto for Violoncello and Orchestra

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The Department of Music Composition

by

Xing Li

B.A., Xinghai Conservatory of Music, 2012

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Instrumentation

Piccolo (Picc.)

2 Flutes (Fl. 1&2)

2 Oboes (Ob. 1&2)

English Horn

2 Clarinets in B^b (B^b Cl. 1&2)

2 Bassoons (Bsn. 1&2)

4 Horns in F (Hn. 1&2, 3&4)

2 Trumpets in C (C Tpt. 1&2)

3 Trombones (Tbn. 1&2, 3)

Tuba (Tuba)

Timpani (Timp.)

Marimba (Mrb.)

Harp (Hp.)

Solo Cello (Solo Vc.)

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Cello (Vc.)

Double Bass (D.B.)

Abstract

This piece is inspired by three different fable stories, which my parents told to me when I was a child. It has three different characteristic sections. The main tune throughout the piece has Chinese elements, including the use of pentatonic scales and intervals of the second. During each section, I employed the melodious melody of solo cello as the transition to bridge different sections. These transitions are all composed of Chinese folk tunes.

The first section uses a story about perseverance. A pony wants to cross a river but it is indecisive and afraid. Some of animals tell the pony the river is very deep, but some of them say it is shallow. Finally, the pony tries to cross the river by itself and it succeeded. This section has two lyric movements and I am using lyricism to evoke the feeling of uncertainty.

In the second section I used the story of the tortoise and the hare. There are two main characters: the melody of piccolo plays the role of the hare; the melody of solo cello plays the role of the tortoise. These two instruments always act in cooperation with each other. Also, I employed lively motivations to express the feeling of humor.

In the third section, I was inspired by a traditional Chinese fable about faith making things happen. An old man, named Yukong, lived behind a mountain. There was no path to cross the mountain. So the old man decided to move the mountain piece by piece. No one believed he could succeed, but he did it. It is because he did the same thing over and over again. In this section I employed similar melodic patterns and continuous imitation to describe the story.

Concerto for Violoncello and Orchestra

Adagio $\text{♩} = 40$

Piccolo

Flute 1&2

Oboe 1&2

English Horn

Clarinet in B \flat 1&2

Bassoon 1&2

1&2

Horn in F

3&4

Trumpet in C 1&2

Trombone 1&2

Trombone 3 & Tuba

Timpani

Marimba

Harp

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

mf *sfz* *p* *f* *pp* *sfz* *sfz* *p* *f* *pp* *mf* *ppp* *mf* *ppp* *f* *pp* *f* *pp*

7 *accel.* *a tempo* *poco accel.*

Picc. *ff* *a.2* *ff* *ff*

Fl. 1&2 *ff* *a.2* *ff* *ff*

Ob. 1&2 *f* *a.2* *ff* *ff*

E. Hn. *f* *a.2* *ff* *ff*

B♭ Cl. 1&2 *mf* *a.2* *ff* *ff*

Bsn. 1&2 *mp* *a.2* *ff* *ff*

1&2 *pp* *a.2* *ff* *ff*

Hn. *pp* *a.2* *ff* *ff*

3&4 *pp* *a.2* *ff* *ff*

C Tpt. 1&2 *mf* *a.2* *ff* *ff*

Tbn. 1&2 *mf* *a.2* *ff* *ff*

Tbn. 3 & Tuba *f* *ff* *ff*

Timp. *pp* *ff* *ff*

Mrb. *ff* *ff*

Hp. *ff* *ff*

Solo Vc. *accel.* *a tempo* *poco accel.* *ff* *ppp* *ff* *ff*

Vln. I *mf* *f* *ff* *ff*

Vln. II *mf* *f* *ff* *ff*

Vla. *mp* *mf* *f* *ff*

Vc. *pp* *mp* *mf* *f* *ff*

D.B. *pp* *mp* *mf* *f* *ff*

I

I

4

29

Picc. *mf* *p*

Fl. 1&2 *mf* *p*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2 *mf* *p*

Bsn. 1&2 *mf* *p*

1&2 Hn. *mf* *p*

3&4 *mf* *p*

C Tpt. 1&2 *mp*

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc. *mp* *f* *p*

Vln. I *mf* *f* *p*

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

Vla. *f* *p*

Vc. *unis.* *f* *p*

D.B. *unis.* *f* *p*

35 *accel.* *poco accel.*

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2

Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 *accel.* *poco accel.*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2

Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 *accel.* *poco accel.*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2

Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 *accel.* *poco accel.*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2

Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

40 *piu mosso* ♩=86 *meno mosso* ♩=52 *piu mosso* ♩=86 *meno mosso* ♩=52

Picc. *mp*

Fl. 1&2 *mp*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2 *mp*

Bsn. 1&2 *mp*

1&2 Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp. *B♭ to B♮ D♯ to D♮ G♯ to G♮*

Solo Vc. *ff* *piu mosso* ♩=86 *meno mosso* ♩=52 *piu mosso* ♩=86 *mp* *meno mosso* ♩=52

Vln. I *arco*

Vln. II *div. arco*

Vla. *unis. arco*

Vc. *arco*

D.B. *div. arco*

44 *piu mosso* $\text{♩} = 86$

Picc. $\text{♩} = 86$

Fl. 1&2 *a.2*

Ob. 1&2 *mf*

E. Hn. *a.2* *mf*

B♭ Cl. 1&2 *a.2* *mf*

Bsn. 1&2 *a.2* *mf*

1&2 *mf* *a.2*

Hn. 3&4 *mf*

C Tpt. 1&2 *a.2* *mf*

Tbn. 1&2 *f*

Tbn. 3 & Tuba *ff*

Timp. *ff*

Mrb. *mf* *f* *ff*

Hp. *A♯3 to A♯* *E♯3 to E♯* *B♯3 to B♯* *D♯3 to D♯* *mf* *f* *ff*

Solo Vc. *mf* *div.* *f* *ff*

Vln. I *mf* *div.* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *div.* *f* *ff*

D.B. *mf* *f* *ff*

8

$\text{♩} = 67$

49

Picc. $\text{♩} = 67$

Fl. 1&2 $\text{♩} = 67$

Ob. 1&2 $\text{♩} = 67$

E. Hn. $\text{♩} = 67$

B♭ Cl. 1&2 $\text{♩} = 67$

Bsn. 1&2 $\text{♩} = 67$

1&2 $\text{♩} = 67$

Hn. $\text{♩} = 67$

3&4 $\text{♩} = 67$

C Tpt. 1&2 $\text{♩} = 67$

Tbn. 1&2 $\text{♩} = 67$

Tbn. 3 & Tuba $\text{♩} = 67$

Timp. $\text{♩} = 67$

Mrb. $\text{♩} = 67$

Hp. $\text{♩} = 67$

Solo Vc. $\text{♩} = 67$

p

mp

mp

Vln. I $\text{♩} = 67$

Vln. II $\text{♩} = 67$

Vla. $\text{♩} = 67$

Vc. $\text{♩} = 67$

D.B. $\text{♩} = 67$

53 *rit.* $\text{♩} = 48$

Picc. $\text{♩} = 48$

Fl. 1&2 $\text{♩} = 48$

Ob. 1&2 $\text{♩} = 48$

E. Hn. $\text{♩} = 48$

B♭ Cl. 1&2 $\text{♩} = 48$ *pp*

Bsn. 1&2 $\text{♩} = 48$

1&2 $\text{♩} = 48$

Hn. $\text{♩} = 48$

3&4 $\text{♩} = 48$

C Tpt. 1&2 $\text{♩} = 48$

Tbn. 1&2 $\text{♩} = 48$

Tbn. 3 & Tuba $\text{♩} = 48$

Timp. $\text{♩} = 48$

Mrb. $\text{♩} = 48$ *pp*

Hp. $\text{♩} = 48$

Solo Vc. $\text{♩} = 48$ *rit.* *f* *mp* *pizz.* *arco*

Vln. I $\text{♩} = 48$ *div.* *pp*

Vln. II $\text{♩} = 48$ *unis.* *pp*

Vla. $\text{♩} = 48$ *unis.* *pp*

Vc. $\text{♩} = 48$ *unis.* *pp*

D.B. $\text{♩} = 48$ *div.* *pp*

pp

57

Picc.

Fl. 1&2

Ob. 1&2
mp

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2
Hn.
3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.
pizz. *arco*

Vln. I

Vln. II

Vla.

Vc.

D.B.

67 $\text{♩} = 42$

Picc. *ff*

Fl. 1&2 *ff*

Ob. 1&2 *ff*

E. Hn. *ff*

B♭ Cl. 1&2 *ff*

Bsn. 1&2 *ff* *a.2*

1&2 *ff*

Hn. *ff*

3&4 *ff*

C Tpt. 1&2 *ff*

Tbn. 1&2 *ff*

Tbn. 3 & Tuba *ff*

Timp. *ff* *3*

Mrb. *ff* *3* *B♭ to B♭*

Hp. *ff* *F♯ to F♯* *A♭ to A♭*

Solo Vc. *f* *mf* $\text{♩} = 42$

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *div.*

D.B. *ff*

78

Picc. *f* *a.2*

Fl. 1&2 *mf* *a.2*

Ob. 1&2 *mf*

E. Hn.

B♭ Cl. 1&2 *mf* *pp* *mf* *l*

Bsn. 1&2 *mf* *pp* *mf*

1&2

Hn. 3&4

C Tpt. 1&2 *mf* *a.2*

Tbn. 1&2 *mf* *pp* *mf*

Tbn. 3 & Tuba *mf* *pp* *mf*

Timp. *mf* *pp* *mf*

Mrb. *mf* *mf*

Hp.

Solo Vc. *pizz.* *f* *mf* *pizz.* *arco* *mf* *3*

Vln. I *div. pizz.* *mf* *unis.* *mp* *div.* *p*

Vln. II *div. pizz.* *mf* *unis.* *mp* *div.* *p*

Vla. *pizz.* *div.* *mf* *unis.* *mp* *div.* *p*

Vc. *div. pizz.* *mf* *unis.* *mp*

D.B. *pizz.* *mf* *mf*

91

Picc. *f*

Fl. 1&2

Ob. 1&2 *a. 2* *mf*

E. Hn.

B♭ Cl. 1&2 *a. 2* *mf* *1*

Bsn. 1&2 *mp* *1* *p*

1&2

Hn. *p*

3&4

C Tpt. 1&2 *a. 2* *mf*

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb. *mp* *mf*

Hp. *C♯ to C♯* *G♯ to G♯* *mp*

Solo Vc. *pizz.* *arco* *mf* *arco* *mf*

Vln. I *unis.* *mp* *div.* *mf* *unis.* *mf* *unis.*

Vln. II *mp* *div.* *arco* *div.* *pizz.* *p*

Vla. *unis.* *mp* *div.* *pp* *div.* *pp* *unis.* *p*

Vc. *div.* *mp* *div.* *pp* *div.* *pp* *p*

D.B. *pizz.* *mp* *pp* *p*

101

Picc. *tr*

Fl. 1&2 *a. 2* *mf* *cresc.*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2 *tr* *mf* *cresc.*

Bsn. 1&2

1&2 Hn. *3* *mp* *cresc.*

3&4

C Tpt. 1&2 *1*

Tbn. 1&2

Tbn. 3 & Tuba

Timp. *101*

Mrb. *101* *cresc.*

Hp. *101* *D♭ to D♯ E♭ to E♯* *G♯ to G♯ A♭ to A♯*

Solo Vc. *101* *cresc.*

Vln. I *div.* *unis.* *cresc.*

Vln. II *unis.* *arco* *div.* *mf* *pizz.* *cresc.*

Vla. *arco* *mf* *pizz.* *cresc.*

Vc. *mf* *unis.* *div.* *cresc.*

D.B. *mf* *unis.* *div.* *cresc.*

110

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

E. Hn. *f*

B♭ Cl. 1&2 *f*

Bsn. 1&2 *f* *a.2*

1&2 Hn. *f* *a.2*

3&4 *f* *a.2*

C Tpt. 1&2 *f*

Tbn. 1&2

Tbn. 3 & Tuba *tuba*

Timp.

Mrb. *f*

Hp. *A♯ to A♭*

Solo Vc. *f*

Vln. I *f*

Vln. II *arco* *div.* *f*

Vla. *arco* *f*

Vc. *unis.* *arco* *f*

D.B. *f*

122

Picc. *mp*

Fl. 1&2

Ob. 1&2

E. Hn. *mp*

B♭ Cl. 1&2 *mp*

Bsn. 1&2 *mp*

1&2 Hn. *p*

3&4 *mf*

C Tpt. 1&2 *mf* *a.2*

Tbn. 1&2 *mf*

Tbn. 3 & Tuba *mf*

Timp.

Mrb. *mp* *cresc.*

Hp. *A♭ to A♮* *mf*

Solo Vc. *mp* *p*

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

Vln. II *pp*

Vla. *pp*

Vc. *pp* *div.* *pp*

D.B. *pp* *div.* *pp*

131

Picc. *cresc.* *mf*

Fl. 1&2 *mp* *mf* *cresc.*

Ob. 1&2 *mp* *mf* *cresc.*

E. Hn. *mf* *cresc.*

B♭ Cl. 1&2 *mf* *cresc.* *f*

Bsn. 1&2 *mf* *f*

1&2 Hn. *mp* *mf* a.2

3&4 *mp* *mf* a.2

C Tpt. 1&2 *mp* *mf* a.2

Tbn. 1&2 *mp* *mf* a.2

Tbn. 3 & Tuba *mf* a.2

Timp. 131

Mrb. 131

Hp. 131 *cresc.* *δ^{III}*

Solo Vc. 131

Vln. I *div.* *pp*

Vln. II *pp*

Vla. *div.* *pp*

Vc. *pp*

D.B. *pp*

137

Picc. *f*

Fl. 1&2 *a.2 f*

Ob. 1&2 *f*

E. Hn. *ff*

B♭ Cl. 1&2 *ff*

Bsn. 1&2 *ff*

1&2 Hn. *ff*

3&4 Hn. *ff*

C Tpt. 1&2 *ff*

Tbn. 1&2 *ff*

Tbn. 3 & Tuba *ff*

Timp. *ff*

Mrb. *ff*

Hp. *ff*

Solo Vc. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

ff *ff*

144 $\text{♩} = 48$

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2 Hn.

3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

mf

D♯ to D♯

B♭ to B♭ A♯ to A♯

$\text{♩} = 48$

169 $\text{♩} = 98$ $\text{♩} = \text{♩}$

Picc. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Fl. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Ob. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

E. Hn. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

B♭ Cl. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Bsn. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Hn. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

3&4 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

C Tpt. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Tbn. 1&2 $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Tbn. 3 & Tuba $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Timp. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Mrb. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Hp. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Solo Vc. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Vln. I $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Vln. II $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Vla. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

Vc. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

D.B. $\frac{5}{4}$ $\frac{12}{8}$ $\frac{5}{4}$

f *p* *p* *a.2* *f* *p*

$\text{♩} = 98$ $\text{♩} = \text{♩}$

176

Picc. 

Fl. 1&2 

Ob. 1&2 

E. Hn. 

B♭ Cl. 1&2 

Bsn. 1&2 

1&2 

Hn. 

3&4 

C Tpt. 1&2 

Tbn. 1&2 

Tbn. 3 & Tuba 

Timp. 

Mrb. 

Hp. 

Solo Vc. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

182

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

1&2

Hn. 3&4

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

182

Timp.

Mrb.

182

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

DB.

187

Picc. *mf* *cresc.*

Fl. 1&2 *mf* *cresc.*

Ob. 1&2 *mf* *cresc.*

E. Hn. *mf* *cresc.*

B♭ Cl. 1&2 *mf* *cresc.*

Bsn. 1&2 *mf* *cresc.*

1&2 Hn. *mp* *cresc.*

3&4 *mp* *cresc.*

C Tpt. 1&2 *cresc.*

Tbn. 1&2 *mp* *cresc.*

Tbn. 3 & Tuba *mp* *cresc.*

Timp. *cresc.*

Mrb. *cresc.*

Hp. *F♯ to F♮* *G♯ to G♮* *mf* *cresc.*

Solo Vc. *f* *cresc.*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

192

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

E. Hn. *f* *mf*

B♭ Cl. 1&2 *f* *mf*

Bsn. 1&2 *f* *mf*

1&2 Hn. *f*

3&4 Hn. *f*

C Tpt. 1&2 *f*

Tbn. 1&2 *f*

Tbn. 3 & Tuba *f* tuba

Timp. *f*

Mrb. *f* *mf*

Hp. *f*

Solo Vc. *ff* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

198

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

198

1&2 Hn.

3&4 Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

198

Timp.

198

Mrb.

198

Hp.

198

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

mf

mf

mf

mf

[illegible]

210

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(8^{va})

215

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

224

Picc. *8^{va}*

Fl. 1&2

Ob. 1&2 *cresc.*

E. Hn.

B♭ Cl. 1&2 *cresc.*

Bsn. 1&2

Hn. *cresc.*

C Tpt. 1&2 *1* *cresc.* *a.2*

Tbn. 1&2 *mf*

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I *(8^{va})* *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

[illegible]

233

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

E. Hn.

B♭ Cl. 1&2 *f*

Bsn. 1&2 *f*

Hn. *f*

C Tpt. 1&2 *f*

Tbn. 1&2 *f*

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

238

Picc. *cresc.* *ff*

Fl. 1&2 *cresc.* *ff*

Ob. 1&2 *cresc.* *ff*

E. Hn.

B♭ Cl. 1&2 *cresc.* *a.2* *ff*

Bsn. 1&2 *cresc.* *ff*

Hn. *cresc.* *ff*

C Tpt. 1&2 *cresc.* *ff*

Tbn. 1&2 *cresc.* *ff*

Tbn. 3 & Tuba

Timp. *cresc.* *ff*

Mrb.

Hp.

Solo Vc. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

243 $\text{♩} = 42$

Picc. 2/2 4/4

Fl. 1&2 2/2 4/4

Ob. 1&2 2/2 4/4

E. Hn. 2/2 4/4

B♭ Cl. 1&2 2/2 4/4 *mp* *mf*

Bsn. 1&2 2/2 4/4

Hn. 2/2 4/4

C Tpt. 1&2 2/2 4/4

Tbn. 1&2 2/2 4/4 *p*

Tbn. 3 & Tuba 2/2 4/4

Timp. 2/2 4/4 *mf*

Mrb. 2/2 4/4 *mf*

Hp. 2/2 4/4 *mf* C♯ to C♯ F♯ to F♯

Solo Vc. 2/2 4/4 *mf* $\text{♩} = 42$

Vln. I 2/2 4/4

Vln. II 2/2 4/4

Vla. 2/2 4/4

Vc. 2/2 4/4

D.B. 2/2 4/4

250

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

256

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 256 through 260. The Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Bassoons 1&2, Horns, Trumpets 1&2, Trombone 3 & Tuba, Timpani, Mallets, Harp, Violins I & II, Viola, Violoncello, and Double Bass parts are mostly silent, indicated by whole rests. The B♭ Clarinets 1&2 part has a melodic line starting in measure 256 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final quarter note A4 in measure 260. The Trombones 1&2 part has a complex rhythmic pattern of eighth and sixteenth notes with slurs and ties, starting in measure 256 and continuing through measure 260. The Solo Violoncello part has a melodic line starting in measure 256 with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and a final quarter note A2 in measure 260.

43

270 *accel.* $\text{♩} = 89$

Picc. *mf*

Fl. 1&2 *mf*

Ob. 1&2

E. Hn. *mf*

B♭ Cl. 1&2

Bsn. 1&2 *mf* *a.2*

Hn. *mf* *a.2*

C Tpt. 1&2 *mf* *a.2*

Tbn. 1&2 *mf* *a.2*

Tbn. 3 & Tuba

Timp. *mf*

Mrb.

Hp.

Solo Vc. *accel.* $\text{♩} = 89$ *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

276

Picc. *cresc.*

Fl. 1&2 *cresc.*

Ob. 1&2

E. Hn. *cresc.*

B♭ Cl. 1&2

Bsn. 1&2 *cresc.*

Hn. *cresc.*

C Tpt. 1&2

Tbn. 1&2 *cresc.*

Tbn. 3 & Tuba *cresc.*

Timp.

Mrb.

Hp.

Solo Vc. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

28/

Picc. *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

E. Hn. *f*

B♭ Cl. 1&2 *f*

Bsn. 1&2 *f*

Hn. *f*

C Tpt. 1&2 *f*

Tbn. 1&2 *f*

Tbn. 3 & Tuba *f*

Timp. *f*

Mrb. *f*

Hp. *f*

Solo Vc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

286

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B \flat Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

286

287

288

289

290

291

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B \flat Cl. 1&2

Bsn. 1&2

Hn.

C Tpt. 1&2

Tbn. 1&2

Tbn. 3 & Tuba

Timp.

Mrb.

Hp.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score for page 49, measures 291-295:

- Measures 291-295:** The score is divided into five measures. Measures 291 and 292 feature a Piccolo and Flutes 1&2 playing a triplet of eighth notes. Measures 293 and 294 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes. Measures 295 and 296 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes.
- Measures 297-301:** The score is divided into five measures. Measures 297 and 298 feature a Piccolo and Flutes 1&2 playing a triplet of eighth notes. Measures 299 and 300 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes. Measures 301 and 302 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes.
- Measures 303-307:** The score is divided into five measures. Measures 303 and 304 feature a Piccolo and Flutes 1&2 playing a triplet of eighth notes. Measures 305 and 306 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes. Measures 307 and 308 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes.
- Measures 309-313:** The score is divided into five measures. Measures 309 and 310 feature a Piccolo and Flutes 1&2 playing a triplet of eighth notes. Measures 311 and 312 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes. Measures 313 and 314 show a Piccolo and Flutes 1&2 playing a triplet of eighth notes, with Oboes 1&2 and English Horn playing a triplet of eighth notes.

296

Picc. *mp* *cresc.* *mf*

Fl. 1&2 *mp* *cresc.* *mf*

Ob. 1&2 *mp* *cresc.* *mf*

E. Hn. *mp* *cresc.* *mf*

B♭ Cl. 1&2 *mp* *cresc.* *mf*

Bsn. 1&2 *mp* *cresc.* *mf*

Hn. *mp* *cresc.* *mf*

C Tpt. 1&2 *mp* *cresc.* *mf*

Tbn. 1&2 *mp* *cresc.* *mf*

Tbn. 3 & Tuba *mp* *cresc.* *mf*

Timp. *mp* *cresc.* *mf*

Mrb. *mp* *cresc.* *mf*

Hp. *mp* *cresc.* *mf*

Solo Vc. *mp* *cresc.* *f*

Vln. I *mp* *cresc.* *f*

Vln. II *mp* *cresc.* *f*

Vla. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

D.B. *mp* *cresc.* *f*

300

Picc. *f* 3 3 3 3

Fl. 1&2 *cresc.* *f* 3 3 3 3

Ob. 1&2 *cresc.* *f* 3 3 3 3

E. Hn. *cresc.* *f* 3 3 3 3

B♭ Cl. 1&2 *cresc.* *f* 3 3 3 3

Bsn. 1&2 *cresc.* *f*

Hn. *cresc.* *f*

C Tpt. 1&2 *cresc.* *f*

Tbn. 1&2 *cresc.* *f*

Tbn. 3 & Tuba *cresc.* *a. 2* *f*

Timp. *cresc.* *f*

Mrb. *f*

Hp. *cresc.* *f*

Solo Vc. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff* 3 3 3 3

Vla. *cresc.* *ff* 3 3 3 3

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

VITA

Xing Li, an international student from China, received her bachelor's degree (B.A.) at the Xinghai Conservatory of Music in 2012. She learned music from an early age and started to play the piano at 5 years old. In 1998, she received the second award for Piano Competition in the city of Qingdao, China. Also, she received many Graded Certificates for piano during her childhood. She started composing music before going to college and continued music composition as her major at Xinghai Conservatory of Music in Guangzhou, China. In 2011, she had a chance to study music composition in University of Central Arkansas during a half year and some native students of music school performed her chamber music piece '*Sound*' in their concert. As her interest in music composition grew, she made the decision to enter graduate school in the School of Music at Louisiana State University. During her postgraduate period, her pieces were performed multiple times in LSU Composers forum. On March 22, 2015, she had an honor to have a world premiere of her piece '*Sound from the Dream*', which was performed by Louisiana Sinfonietta. She will receive her master's degree in August 2015.