

4-5-2018

Symphony No. 1

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SYMPHONY NO. 1

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 Musical Arts

in

The School of Music

by

Jingyu Xu

B.A. Tianjin Conservatory of Music, 2016

May 2018

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ACKNOWLEDGEMENTS

I would like to sincerely thank Dr. Dinos Constantinides for his help and guidance. I am honored to be his student. During my studies, Dr. Dinos Constantinides helped me become a much better composer. He is a great composer, conductor and violinist. His unselfish devotion to me his knowledge, let me learn more music composer technology and history. Simultaneously, I would like to thank Dinos Constantinides for teaching me the skills of modern music writing and how to use the uncoordinated chords to create musical compositions for writing.

From 2106 to 2017, I am very grateful to Dr. Lori Bade for her help and guidance. From 2017 to 2018, I sincerely thank Dr. Joseph Skillen for his help in the graduation application. In the meantime, I would also like to thank Dr. Lin He and Dr. Yung-Chiao Wei for their guidance in my writing of the strings in my final thesis.

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ABSTRACT

Symphony No.1, created on December 10, 2017. It was finally completed on February 1, 2018. This is a music representation of the environment using music. The composer of this symphony believes that at present it is a world of diversity, many different environmental factors and many different music senses and imagination are different. We can't just stick to traditional music research and modern music research. The author of this music thinks that should complement each other and merge them totally different music materials, representing the three different styles of music materials, representing the three different styles of modern, national and classical.

This work is inspired by the winter, and it is divided into three movements. Each movement describes the feeling of the environment, things and the abstract feeling of a certain time period.

About Symphony No.1, the melody uses the national color factor. The harmony is divided into dissonance intervals and consonants intervals. According to the study of modern music and classical music, the composer also makes a static comparison in the rhythm in his music work.

The first movement, the theme and motivation of the first movement in this symphony is paramount. The beginning of the music is fluency by the flute. First of all, on the design and layout of the motif flute part, I divided it into time values and voice. Subsequently, the other parts of the woodwind began to gradually motivate the theme. With regard to strings, in the first half, in the light background, the overall feeling of music is like the kind of scene before dawn. A piece of land, a mountain, they are so quiet and peace.

The second movement, the strong sound started the movement, and as a grouping arrangement, the flute and clarinet were a group, the oboe and the bassoon were a group. This design is to highlight their tone, but also to make a contrast between the tone. In this movement, brass appears to strengthen the overall momentum. It's like a powerful force moving forward. In addition, strings have also changed a great deal in strength and tempo. Through the overall cooperation, this movement expresses the struggling picture of people in the cold air and is a strong manifestation of the feeling of the soul.

The third movement, there was a whole new theme motivation in the last

movement. The overall feeling is very flexible, beating big. It is also from the cautious, worried to the release and show the feeling of dance. Importantly, percussion plays the single most important role in this movement. Therefore, the weather is very cold, but people's heart is very hot. That cheerful mood defeated the cold.

INSTRUMENTATION

Piccolo	(Picc.)
2 Flutes	(Fl.)
2 Oboes	(Ob.)
2 Clarinets (in B ^b)	(Cl.)
2 Bassoons	(Bsn.)
4 Horns (in F)	(Hn.)
3 Trumpets	(Tpt.)
3 Trombones	(Tbn.)
Tuba	(Tba.)
Timpani	(Timp.)
Triangle	(Tri.)
S. Cymbals	(Cym.)
Tambourine	(Tamb.)
Harp	(Hp.)
Violin I	(Vln. I)
Violin II	(Vln. II)
Viola	(Vla.)
Violoncello	(Vc.)
Double Bass	(Db.)

Symphony No.1

Before Dawn

I

Jingyu Xu

Andante non troppo ♩=66

Musical score for woodwinds and percussion. The score includes staves for Piccolo, Flute I & II, Oboe I & II, Clarinet I in B♭ & II, Bassoon I & II, Horn I & II in F, Horn III & IV, Trumpet I in B♭ & II, Trumpet III in B♭, Trombone I & II, Tuba III, Timpani, Triangle, S.Cymbals, and Tambourine. The Flute I part begins with a melodic line marked *pp* and a first ending bracket. The Triangle part has a single note marked *p* in the second measure.

Andante non troppo ♩=66

Musical score for strings. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. All string parts begin with a pizzicato (*pizz.*) section. The dynamics for each part are: Violin I (*pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*), Violin II (*pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*), Viola (*pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*), Violoncello (*pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*), and Double Bass (*pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*).

8

Picc. *mp* *pp* *mp* *pp*

Fl. I
II *ppp*

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III
Tba.

Timp.

Tri. *p* *p*

S.Cym.

Tamb. *p*

Hp. *mf* *mp*

Vln. I *ppp* arco *div.*

Vln. II *ppp* arco *div.*

Vla. *ppp* arco

Vc. *ppp* arco

Db. *ppp* arco

16

Picc. *mp* *p* *pp* *mp* *pp* *mf* *p*

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri. *p*

S. Cym.

Tamb. *mp* *mf* *p* *p* *mp*

Hp. *mp* *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 25, features a variety of orchestral instruments. The Piccolo part begins with a melody in the first measure, marked *mp*, followed by a *pp* section. The Flute I and II parts have a melodic line starting in the fourth measure, marked *pp*, *mp*, and *p* respectively. The Clarinet I and II parts enter in the fourth measure with a *pp* dynamic. The Bassoon I and II parts have a few notes in the first and third measures. The Horns, Trumpets, Trombones, and Tuba parts are mostly silent. The Triangle part has a few notes in the fourth, sixth, and seventh measures, marked *p*. The Snare and Tambourine parts are silent. The Harp part has a melody in the first and fourth measures, marked *mp* and *mf*. The Violin I and II parts play a tremolo accompaniment. The Viola part has a melodic line. The Violoncello and Double Bass parts have a melodic line.

Picc.

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II III Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I II

Vla.

Vc.

Db.

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

f

mf

f

a2

mf

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mf

mf

f

f

mf

f

pp

pp

mp

mf

ff

pp

mp

mf

unis. arco

f

f

f

3

3

49

Picc. *mp*

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *f* *a2* *mp*

Bsn. I II *f* *a2* *mp*

Hn. I II

Hn. III IV

Tpt. I II *mp*

Tpt. III *mp*

Tbn. I II

III

Tba.

Timp. *mp*

Tri. *mp*

S.Cym.

Tamb. *mp* < *f* > *mp*

Hp.

Vln. I *mf* *pizz.* *arco* *pp* *mf* *pizz.*

Vln. II *mf* *pizz.* *arco* *pp* *mf* *pizz.*

Vla. *mf* *pizz.* *arco* *pp* *mf* *pizz.*

Vc. *f* *mf* *pizz.* *arco* *pp* *mf* *pizz.*

Db. *mf* *pizz.* *arco* *pp* *mf* *pizz.*

55

Picc. *mf*

Fl. I II *mf*

Ob. I II *mf*

Cl. I II *mf*

Bsn. I II *mf*

Hn. I II *p*

Hn. III IV

Tpt. I II *mf* *mp*

Tpt. III *mf* *mp*

Tbn. I II

III

Tba.

Timp. *mf* *mp* *mf* *f*

Tri. *f* *mf*

S. Cym. *mp*

Tamb. *mf < ff > mf* *mf < ff > mf* *mf < ff > mf*

Hp.

Vln. I arco *pp* *mp* div. pizz.

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

Vla. arco *pp* *mp* div. pizz.

Vc. arco *pp* *mp* *mf* *mp* *p = pp-* *p*

Db. arco *pp* *mp* *mf* *mp* *p = pp-* *p*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p \rightarrow *pp* *mp*

p \rightarrow *pp* *mp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 61. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, strings, and harp. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, and Trombones I, II, III, and Tuba. The percussion section includes Timpani, Triangle, Snare Cymbal, and Tambourine. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The harp is also present. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 61. The first staff (Piccolo) is silent. The Flute I and II staves are silent. The Oboe I and II staves are silent. The Clarinet I and II staves are silent. The Bassoon I and II staves are silent. The Horn I and II staves have a melodic line starting in measure 61, with dynamics *p* \rightarrow *pp* *mp*. The Horn III and IV staves are silent. The Trumpet I and II staves are silent. The Trumpet III staff is silent. The Trombone I and II staves are silent. The Trombone III staff is silent. The Tuba staff is silent. The Timpani staff is silent. The Triangle, Snare Cymbal, and Tambourine staves are silent. The Harp staff is silent. The Violin I and II staves are silent. The Viola staff is silent. The Violoncello and Double Bass staves have a melodic line starting in measure 61, with dynamics *p* \rightarrow *pp* *mp*.

69

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

ff

p

pp

ppp

mf

f

mf < f > mf

f < ff > f

unis. arco

f

ppp

p

p

mp

mf

ppp

p

ppp

p

ppp

p

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

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

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

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

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

ppp *pp*

p

pizz. *pp* *p* *pp* *pp* *mp*

pizz. *pp* *p* *pp* *pp* *mp*

pizz. *pp* *p* *pp* *pp* *mp*

pizz. *pp* *p* *pp* *pp* *mp*

pizz. *pp* *p* *pp* *pp* *mp*

Picc. *mp* *pp* *mf*

Fl. I II *ppp* *pp*

Ob. I II *pp*

Cl. I II *pp*

Bsn. I II *pp*

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *p* *p*

S.Cym.

Tamb. *mp < mf*

Hp. *mf*

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

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

Vla. *pp* *mp* *p* *pp* *ppp* arco *ppp*

Vc. *pp* *mp* *p* *pp* *ppp* arco *ppp*

Db. *pp* *mp* *p* *pp* *ppp* arco *ppp*

104

Picc. *pp* *mp* *p* *p* *pp* *ppp*

Fl. I
II *p* *ppp* *pp*

Ob. I
II *p* *ppp*

Cl. I
II *p* *ppp* *pp* 1

Bsn. I
II *p* *ppp*

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III
Tba.

Timp. *mp* *mf*

Tri. *p* *p*

S.Cym.

Tamb. *p < mp* *mf < ff > mf* *p < mp > p*

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

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ppp-

p

mp

mp

1

1

1

unis.

This page of a musical score contains measures 128 through 135. The instruments listed on the left are Piccolo (Picc.), Flute I and II (Fl. I II), Oboe I and II (Ob. I II), Clarinet I and II (Cl. I II), Bassoon I and II (Bsn. I II), Horn I and II (Hn. I II), Horn III and IV (Hn. III IV), Trumpet I and II (Tpt. I II), Trumpet III (Tpt. III), Trombone I and II (Tbn. I II), Trombone III (Tbn. III), Trombone (Tbn.), Timpani (Timp.), Triangle (Tri.), Snare Cymbal (S.Cym.), and Tambourine (Tamb.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key musical features include:

- Flute I and II:** Enter in measure 130 with a melodic line marked *mp* and *a2*.
- Clarinet I and II:** Enter in measure 131 with a melodic line marked *f* and *a2*.
- Bassoon I and II:** Enter in measure 128 with a melodic line marked *pp*, and re-enter in measure 135 with a melodic line marked *f* and *a2*.
- Violin I and II:** Play a complex melodic line starting in measure 128, with dynamics ranging from *mp* to *ppp* and *pp*.
- Viola:** Plays a melodic line starting in measure 128, marked *mf*.
- Violoncello:** Plays a melodic line starting in measure 128, marked *mf*.
- Double Bass:** Plays a melodic line starting in measure 128, marked *f* and *ppp*.

136

Picc. *mf*

Fl. I
II

Ob. I
II *f* a2

Cl. I
II *mf*

Bsn. I
II *f*

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II
III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz.

Db. *mp* pizz.

Cold Air Blast
II

Moderato ♩=80

141

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Moderato ♩=80

Vln. I

Vln. II

Vla.

Vc.

Db.

145

Picc. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*
 Fl. I *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*
 Fl. II *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf*
 Ob. I *mp* *mf* *f* *ff* *f* *ff* *f* *ff* *mf*
 Ob. II *mp* *mf* *f* *ff* *f* *ff* *f* *ff* *mf*
 Cl. I *mf* *f* *ff*
 Cl. II *mf* *f* *ff*
 Bsn. I *mf*
 Bsn. II *mf*
 Hn. I *mp*
 Hn. II *mp*
 Hn. III *mp*
 Hn. IV *mp*
 Tpt. I *mf*
 Tpt. II *mf*
 Tpt. III *mf*
 Tbn. I *pp*
 Tbn. II *pp*
 Tbn. III *pp*
 Tbn. IV *pp*
 Tuba *pp*
 Timp. *mp* *mf* *mp* *mf*
 Tri. *mf*
 S.Cym. *mf* *f* *ff*
 Tamb. *mp* *mf* *mp* *mf*
 Hp.
 Vln. I *mf*³ *f* *mp* *p*
 Vln. II *f* *mp* *p*
 Vla. *mp* *p*
 Vc. *ff* *p* *mp* *p*
 Db. *ff* *p* *mp* *p*

150

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

p

pp

f

pizz.

1

1

1

3

a2

a2

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

mf

f

1

a2

p

f

p

mp

mf

f

ff

fff

arco

mf

mp

Picc. *mf*

Fl. I II *mf* *f* *a2*

Ob. I II *mf* *mp* *f* *a2*

Cl. I II *mf* *pp* *p*

Bsn. I II *p* *f* *a2*

Hn. I II *mp*

Hn. III IV *mp*

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *mf* *mp* *mf* *f*

S.Cym.

Tamb.

Hp.

Vln. I *mp*

Vln. II *p* *mp*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Db. *pizz.*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

f

1

a2

mp

mf

f

ff

arco

Detailed description of the musical score: The score is for measures 170 to 175. The Piccolo part is mostly silent. The Flute I and II parts have a melodic line starting in measure 171, with dynamics *mp* and *f*. The Oboe I and II parts have a melodic line starting in measure 171, with dynamics *p* and *f*. The Clarinet I and II parts have a melodic line starting in measure 171, with dynamics *f* and *f*. The Bassoon I and II parts have a melodic line starting in measure 171, with dynamics *p* and *f*. The Horns, Trumpets, Trombones, and Bass Trombone parts are mostly silent. The Timpani part has a short melodic line in measure 175, with dynamics *mp* and *mf*. The Triangle part has a short melodic line in measure 171, with dynamics *mf*. The Snare Drum and Tom-tom parts are mostly silent. The Harp part is mostly silent. The Violin I and II parts have a melodic line starting in measure 170, with dynamics *p*, *mf*, *f*, and *ff*. The Viola part has a melodic line starting in measure 170, with dynamics *f* and *ff*. The Violoncello part has a melodic line starting in measure 170, with dynamics *ff* and *fff*. The Double Bass part has a melodic line starting in measure 170, with dynamics *mf* and *f*. The score includes performance instructions like 'arco' and '1', 'a2'.

Picc. *f* *ff* *f* *ff*

Fl. I II *ff* *mf* *f* *f* *ff* *ff* *f* *ff*

Ob. I II *f* *ff* *f* *f* *mp* *mf*

Cl. I II *ff* *mf* *f* *f* *mf*

Bsn. I II *f* *ff* *f* *mf*

Hn. I II *mp*

Hn. III IV *mp*

Tpt. I II *mp* *mf*

Tpt. III *mp* *mf*

Tbn. I II

III

Tba.

Timp. *mp* *mf* *f* *mp* *mf* *mp* *mf*

Tri.

S.Cym. *f* *mf* *f*

Tamb. *f* *mp* *mf* *f* *mp* *mf* *mp* *mf*

Hp.

Vln. I *f* *ff* *mf*³ *f*

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

Vla. *f* *ff* *mf* *p*

Vc. *ff* *ff* *ff* *fff* *ff* *p*

Db. *ff* *ff* *ff* *fff* *ff* *p*

181

Picc. *f* *ff* *mf*

Fl. I II *f* *ff* *mf*

Ob. I II *f* *ff* *mf*

Cl. I II *f* *ff* *mf*

Bsn. I II *p*

Hn. I II *mp* *p*

Hn. III IV *mp* *p*

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *mp* *f* *mf*

S.Cym. *ff*

Tamb.

Hp.

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *mp*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

pp

p

f

a2

1

f

f

mf

f

p

f

pp

ppp

f

mp

p

pizz.

Picc. *mp*

Fl. I II *mp* *f*

Ob. I II *p* *f*

Cl. I II *f*

Bsn. I II *f* a2 1

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp. *mp* *mf*

Tri. *mf*

S. Cym.

Tamb. *mp* *mf*

Hp.

Vln. I *ff*

Vln. II *pp* *ppp* *ff*

Vla. *ff*

Vc. *ff* *fff* *pp* *ppp* *f* arco

Db. *pp* *ppp* *f* arco

Picc. *f* *ff* *f* *ff*
 Fl. I II *ff* *mf* *f* *f* *ff* *ff*
 Ob. I II *f* *ff* *f* *mp* *mf*
 Cl. I II *ff* *mf* *f* *mf*
 Bsn. I II *f* *ff* *f* *mf*
 Hn. I II *mp*
 Hn. III IV *mp*
 Tpt. I II *mp* *mf*
 Tpt. III *mp* *mf*
 Tbn. I II
 III
 Tba.
 Timp. *mp* *mf* *f* *mp* *mf* *mp* *mf*
 Tri.
 S.Cym. *f* *mf* *f*
 Tamb. *f* *mp* *mf* *f* *mp* *mf* *mp* *mf*
 Hp.
 Vln. I *f* *ff* *mf*³ *f*
 Vln. II *f* *ff* *mf* *f*
 Vla. *f* *ff* *mf* *mp*
 Vc. *ff* *ff* *mf* *f* *ff* *p* *mp*
 Db. *ff* *ff* *mf* *f* *ff* *p* *mp*

This page contains a musical score for measures 204 through 208. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mf*.
- Fl. I II** (Flutes): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mf*. Includes a first fingering (1).
- Ob. I II** (Oboes): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *f* to *ff* in measure 205, then *mf* in measures 206-208. Includes a first fingering (1).
- Cl. I II** (Clarinets): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *f* to *ff* in measure 205, then *mf* in measures 206-208. Includes a first fingering (1).
- Bsn. I II** (Bassoons): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *p* in measure 206.
- Hn. I II** (Horns I & II): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mp*.
- Hn. III IV** (Horns III & IV): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mp*. Includes a third fingering (3).
- Tpt. I II** (Trumpets I & II): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *pp*.
- Tpt. III** (Trumpet III): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *pp*.
- Tbn. I II** (Tubas I & II): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *pp*.
- Tbn. III** (Tuba III): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *pp*.
- Tba.** (Tuba): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *pp*.
- Timp.** (Timpani): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mf*.
- Tri.** (Triangle): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *f*.
- S.Cym.** (Small Cymbal): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *f*.
- Tamb.** (Tambourine): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *f*.
- Hp.** (Harp): Treble and Bass clefs, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *p*.
- Vln. I** (Violins I): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mp* to *p*.
- Vln. II** (Violins II): Treble clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *mp* to *p*.
- Vla.** (Viola): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *p* to *f* to *mp*.
- Vc.** (Violoncello): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *p* to *f* to *mp*.
- Db.** (Double Bass): Bass clef, 2/4 time signature. Starts with a rest in measure 204, then plays a sixteenth-note figure in measures 205-208. Dynamics: *p* to *mp*.

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

a2

mp

pp

p

f

p

mf

f

mp

p

mf

mp

p

p

pizz.

8va

Picc. *mf*

Fl. I II *mp* *mf* *8va*

Ob. I II *p* *f* *mf* *8va*

Cl. I II *f* *mf* *1*

Bsn. I II *f* *p* *1*

Hn. I II *mp* *8va*

Hn. III IV *mp* *8va*

Tpt. I II

Tpt. III

Tbn. I II *mp* *8va*

III *mp* *8va*

Tba.

Timp.

Tri. *mp* *mf*

S.Cym.

Tamb.

Hp.

Vln. I *mp*

Vln. II *mp*

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

Vc. *ff* *fff* *mp* *f* *mp*

Db. *arco* *mf* *mp*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

pp

p

f

1

mp

p

f

pp

f

1

p

mf

f

mf

p

mf

f

ff

mf

p

mf

f

ff

p

pizz.

Picc. _____
 Fl. I II _____
 Ob. I II _____
 Cl. I II _____
 Bsn. I II _____
 Hn. I II _____
 Hn. III IV _____
 Tpt. I II _____
 Tpt. III _____
 Tbn. I II _____
 III _____
 Tba. _____
 Timp. _____
 Tri. _____
 S.Cym. _____
 Tamb. _____
 Hp. _____
 Vln. I _____
 Vln. II _____
 Vla. _____
 Vc. _____
 Db. _____

Picc. *f* *ff* *f* *ff* *mf*

Fl. I II *f* *ff* *f* *ff* *mf*

Ob. I II *f* *mp* *mf* *f* *ff* *mf*

Cl. I II *mf* *f* *ff*

Bsn. I II *mf*

Hn. I II

Hn. III IV

Tpt. I II *mp* *mf*

Tpt. III *mp* *mf*

Tbn. I II

III

Tba.

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

Tri.

S.Cym. *mf* *f*

Tamb. *mp* *mf* *mp* *mf*

Hp.

Vln. I *mf*³ *f* *mf* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *p*

Vc. *ff* *fff* *ff* *p*

Db. *ff* *fff* *ff* *p*

Picc. *f*

Fl. I II *f* a2

Ob. I II *mp*

Cl. I II *mf* 1 *pp* *p*

Bsn. I II *p* *f* a2

Hn. I II *mp* *p*

Hn. III IV *mp* 3 *p*

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *f* *mf* *mp* *mf*

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Db. *mp* pizz.

Picc. *mp*

Fl. I II *mp* 1

Ob. I II *f* *a2* *p* *f* *a2*

Cl. I II *f* *a2* *mf* *8va*

Bsn. I II *p* *f* *a2* *8va*

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *mp* *mf*

S.Cym.

Tamb.

Hp.

Vln. I *p* *f* *pp* *ppp*

Vln. II *f* *mp* *pp* *ppp* *8va*

Vla.

Vc. *ff* *fff* *pp* *8va*

Db. *pp* arco

Picc. *mf* *mp*

Fl. I II *mf* *mp* 1

Ob. I II *mf* *p* *f*

Cl. I II *mf* *f* *mp* *f* 1

Bsn. I II *mf* *mp* *f*

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *mp*

S.Cym.

Tamb.

Hp.

Vln. I *pp* *ppp*

Vln. II *f* *mp* *pp* *ppp*

Vla.

Vc. *ppp* *pp* *pizz.* *arco* *ff* *fff* *pp* *ppp*

Db. *ppp* *pp* *pizz.* *arco* *pp* *ppp*

Detailed description of the musical score: This page contains the musical notation for measures 254 through 260. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, and Bassoons I and II. The brass section includes Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I, II, and III, and Tuba. The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Triangle (Tri.), Snare Cymbal (S.Cym.), and Tambourine (Tamb.). The Harp (Hp.) is also present. The score features various dynamics such as *mf*, *mp*, *f*, *pp*, *ppp*, *p*, and *fff*. Performance instructions like *pizz.* and *arco* are used for the strings. There are also some performance markings like *8va* and *a2* for the woodwinds. The key signature has one sharp (F#) and the time signature is 4/4.

Picc. *mf* *mp*

Fl. I II *mf* *p*

Ob. I II *mf* *pp*

Cl. I II *mf* *f*

Bsn. I II *mf* *f* a2

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri. *mp*

S.Cym.

Tamb.

Hp.

Vln. I *p* *sf* pizz.

Vln. II *p* *sf* pizz.

Vla. *p* *sf* pizz.

Vc. *pp* arco *pp* *ppp* pizz. *p* *sf*

Db. *pp* arco *pp* *ppp* pizz. *p* *sf*

Snow Dance III

268 **Allegretto mosso** ♩=96

Woodwinds:
Picc. *pp* *pp* *p sf f < ff* *pp*
Fl. I II *pp* *pp* *p sf f < ff* *pp*
Ob. I II *pp* *p*
Cl. I II *pp* *pp* *p sf f < ff* *pp*
Bsn. I II *pp* *pp* *p sf f < ff* *pp*

Brass:
Hn. I II
Hn. III IV
Tpt. I II *mf* *mp* *mf* *mp*
Tpt. III
Tbn. I II
III
Tba.

Other:
Timp.
Tri.
S. Cym.
Tamb.
Hp.

Strings:
Allegretto mosso ♩=96
Vln. I *pizz.* *pp* *p*
Vln. II *pizz.* *pp* *p*
Vla. *pizz.* *pp* *p*
Vc. *pizz.* *pp* *p*
Db. *pizz.* *pp* *p*

276

Score for measures 276-283, featuring various instruments and dynamics. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I, II, III, and IV, Trumpets I, II, and III, Trombones I, II, and III, Timpani, Triangle, Snare Cymbal, Tambourine, Harp, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics range from *ppp* to *ff*. Performance markings include accents and slurs.

284

Picc. *pp* *mf* *pp* *p sf f < ff* *pp*
 Fl. I *pp* *mf* *pp* *p sf f < ff* *pp*
 Fl. II *pp* *mf* *pp* *p sf f < ff* *pp*
 Ob. I *p*
 Ob. II *p*
 Cl. I *pp* *mf* *pp* *p sf f < ff* *pp*
 Cl. II *pp* *mf* *pp* *p sf f < ff* *pp*
 Bsn. I *pp* *mf* *pp* *p sf f < ff* *pp*
 Bsn. II *pp* *mf* *pp* *p sf f < ff* *pp*
 Hn. I *mf* *mp* *mf* *mp*
 Hn. II *mf* *mp* *mf* *mp*
 Hn. III *-*
 Hn. IV *-*
 Tpt. I *-*
 Tpt. II *-*
 Tpt. III *-*
 Tbn. I *mf* *mp* *mf* *mp*
 Tbn. II *mf* *mp* *mf* *mp*
 Tbn. III *-*
 Tbn. IV *-*
 Timp. *-*
 Tri. *-*
 S.Cym. *-*
 Tamb. *-*
 Hp. *-*
 Vln. I *pp* *mf* *p*
 Vln. II *pp* *mf* *p*
 Vla. *pp* *mf* *p*
 Vc. *pp* *mf* *p*
 Db. *pp* *mf* *p*

292

Picc. *p sf f < ff* *pp* *p sf f < ff* *pp* *p sf f < ff* *p sf*

Fl. I *a2 8^{va}* *pp* *a2 8^{va}* *pp* *a2 8^{va}* *p sf*

Fl. II *1* *pp* *1* *pp* *1* *p sf*

Ob. I *1* *pp* *1* *p* *1* *p sf*

Ob. II *pp* *p*

Cl. I *a2 8^{va}* *pp* *a2 8^{va}* *pp* *a2 8^{va}* *p sf*

Cl. II *1* *pp* *1* *pp* *1* *p sf*

Bsn. I *a2 8^{va}* *pp* *a2 8^{va}* *pp* *a2 8^{va}* *p sf*

Bsn. II *1* *pp* *1* *pp* *1* *p sf*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I *mf* *mp* *mf* *mp*

Tbn. II

Tbn. III

Tba.

Timp. *f*

Tri.

S.Cym.

Tamb.

Hp.

Vln. I *mf* *pp* *p sf* *arco div. ff p sf*

Vln. II *mf* *pp* *p sf* *arco div. ff p sf*

Vla. *mf* *pp* *p sf* *arco div. ff p sf*

Vc. *mf* *pp* *p sf* *arco div. ff p sf*

Db. *mf* *pp* *p sf* *arco div. ff p sf*

300

Picc. *f* \leftarrow *ff*

Fl. I II *f* \leftarrow *ff* *mf* \leftarrow *f* *mf* \leftarrow *f*

Ob. I II *f* \leftarrow *ff* *mf* \leftarrow *f* *mp* \leftarrow *mf* \leftarrow *f*

Cl. I II *f* \leftarrow *ff* *mf* \leftarrow *f* *f* \leftarrow *ff* *mf* \leftarrow *f*

Bsn. I II *f* \leftarrow *ff* *f* \leftarrow *ff* *f* \leftarrow *f*

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp. *ff*

Tri.

S.Cym.

Tamb.

Hp.

Vln. I *ff* *f* *ff* *f* *ff* *mp*

Vln. II *ff* *f* *ff* *f* *ff* *mp*

Vla. *ff* *f* *ff* *f* *ff* *mp* \leftarrow *mf* *mf* \leftarrow *f*

Vc. *ff* *f* *ff* *f* *ff* *mf* \leftarrow *f*

Db. *ff* *f* *ff* *f* *ff*

Picc.

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *pp*

Fl. I II *sf pp*

Ob. I II *sf pp*

Cl. I II *sf pp*

Bsn. I II *sf pp*

Hn. I II *mf mp mf*

Hn. III IV

Tpt. I II *mf mp mf*

Tpt. III

Tbn. I II *mf mp mf*

III

Tba.

Timp. *ff mp f*

Tri. *mf f mf*

S. Cym. *f f*

Tamb. *f < ff > f mp < mf mp < mf mf < f mp < mf mp <*

Hp.

Vln. I *sf mf mp mf mp mf mp mf mp*

Vln. II *sf mf mp mf mp mf mp mf mp*

Vla. *sf mf mp mf mp mf mp mf mp*

Vc. *sf mf mp mf mp mf mp mf mp*

Db. *sf mf mp mf mp mf mp mf mp*

318

Picc. *p sf f < ff* *pp* *p sf f < ff* *p sf f < ff*
 Fl. I II *p sf f < ff* *pp* *p sf f < ff* *p sf f < ff* *mf* *f*
 Ob. I II *p* *mf* *f*
 Cl. I II *p sf f < ff* *pp* *p sf f < ff* *p sf f < ff* *mf* *f* *f < ff*
 Bsn. I II *p sf f < ff* *pp* *p sf f < ff* *p sf f < ff* *f < ff*
 Hn. I II *mp* *mf* *mp* *mf* *mp*
 Hn. III IV
 Tpt. I II *mp* *mf* *mp* *mf* *mp*
 Tpt. III
 Tbn. I II *mp* *mf* *mp* *mf* *mp*
 Tbn. III
 Tba.
 Timp. *mp* *f* *mf* *ff*
 Tri. *f* *mf* *ff*
 S.Cym. *f* *ff*
 Tamb. *mf* *mf < f* *mp < mf* *mp < mf* *mf < ff*
 Hp.
 Vln. I *mp* *mf* *mp* *mf* *p sf* *f ff* *f*
 Vln. II *mp* *mf* *mp* *mf* *p sf* *f ff* *f*
 Vla. *mp* *mf* *mp* *mf* *p sf* *f ff* *f*
 Vc. *mp* *mf* *mp* *mf* *p sf* *f ff* *f*
 Db. *mp* *mf* *mp* *mf* *p sf* *f ff* *f*

Picc.

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri.

S. Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. -

Fl. I II
a2
sf ff sf mf sf

Ob. I II
a2
sf ff sf mf sf

Cl. I II
a2
sf ff sf mf sf

Bsn. I II
a2
sf ff sf mf sf

Hn. I II
-

Hn. III IV
-

Tpt. I II
-

Tpt. III
-

Tbn. I II
-

III
-

Tba.
-

Timp.
f ff

Tri.
-

S. Cym.
mf f

Tamb.
mf < f > mf f < ff > f

Hp.
-

Vln. I
div. *sf ff* unis *sf mf* div. unis *sf mf*

Vln. II
div. *sf ff* unis *sf mf* div. unis *sf mf*

Vla.
div. *sf ff* unis *sf mf* div. unis *sf mf*

Vc.
div. *f < sf ff* unis *sf mf* div. unis *sf mf*

Db.
sf ff *sf mf* *sf mf*

Picc.

Fl. I II
mf

Ob. I II
p *mp* *mf* *pp*

Cl. I II
mf *f* *mf* *f*

Bsn. I II
f *f*

Hn. I II

Hn. III IV

Tpt. I II

Tpt. III

Tbn. I II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I
f *ff* *f* *ff* *mp* *f*

Vln. II
f *ff* *f* *ff* *mp* *mf* *div.*

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

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

Db.
f *ff* *f* *ff* *mf*

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

sf ff

div.

fff

ff

f

mf

unis

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tpt. III

Tbn. I
II

III

Tba.

Timp.

Tri.

S.Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *sf*

mf *f* *sf*

mf *f* *sf*

mf *f* *sf*

ff *sf* *sf* *pp*

ff *sf* *sf* *pp*

ff *sf* *sf* *pp*

ff *sf* *sf* *pp*

ff *sf* *sf* *pp*

div. unis. div. *8va* unis.

div. unis. div. *8va* unis.

div. unis. div. *8va* unis.

div. unis. div. *8va* unis.

div. unis. div. *8va* unis.

VITA

As a composer, Jingyu Xu has created works for a variety of genres. These include works for orchestra, Chamber ensembles, and the visual arts. Originally from China, his interest in music composition eventually led him to Tianjin where he earned an Undergraduate of degree in Music Composition from the Tianjin Conservatory of Music. He was subsequently admitted to Louisiana State University and studied for a master's degree in Composition. He will receive a Master in 2018.