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Symphony No. 1

Jingyu Xu

Louisiana State University and Agricultural and Mechanical College, composerjingyuxu19910408@gmail.com

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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

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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 third 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 *ppp*

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. 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.

Musical score for page 25, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Triangle, Snare Drum, Tambourine, Harp, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mp*, *pp*, *p*, and *mf*, and includes a first ending bracket for the Clarinet I and II parts.

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.

f

mf

f

mf

f

a2

mf

f

a2

f

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mp

p

mp

mf > *mp*

mp

mf

mf

f

f

mf

f

unis. arco

f

unis. arco

f

unis. arco

f

p

pp

mp

mf

ff

p

pp

mp

mf

a2

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.*

Musical score for page 61, featuring various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Triangle, Snare Drum, Tambourine, Harp, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *pp*, and *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

p

pp

ppp

f

ff

mf

f

mf < f > mf

f < ff > f

unis. arco

f

ppp

p

mp

mf

ppp

p

mp

mf

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.

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*

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

1

mp

mp

unis.

This page of a musical score contains measures 128 through 135. The instruments are arranged as follows from top to bottom: 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 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.

145

Picc. *f* *ff* *f* *ff* *f* *ff* *mf*
 Fl. I II *f* *ff* *f* *ff* *f* *ff* *mf*
 Ob. I II *mp* *mf* *f* *ff* *mf*
 Cl. I II *mf* *f* *ff*
 Bsn. I II *mf*
 Hn. I II *mp*
 Hn. III IV *mp*
 Tpt. I II *mf*
 Tpt. III *mf*
 Tbn. I II *pp*
 III *pp*
 Tba. *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

mp

f

mp

mp

f

mp

f

mp

p

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.

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 *f* *ff* *mf*
 Fl. II *f* *ff* *mf*
 Ob. I *f* *ff* *mf*
 Ob. II *f* *ff* *mf*
 Cl. I *f* *ff* *mf*
 Cl. II *f* *ff* *mf*
 Bsn. I *p*
 Bsn. II *p*
 Hn. I *mp* *p*
 Hn. II *mp* *p*
 Hn. III *mp* *p*
 Hn. IV *mp* *p*
 Tpt. I *mp*
 Tpt. II *mp*
 Tpt. III *mp*
 Tbn. I *mp*
 Tbn. II *mp*
 Tbn. III *mp*
 Tba. *mp*
 Timp. *mp*
 Tri. *mp* *f* *mf*
 S.Cym. *ff*
 Tamb. *ff*
 Hp. *mp*
 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* *f* *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 of a musical score contains measures 204 through 208. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. 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, Trombones I, II, and III, and Tuba. The percussion section includes Timpani, Triangle, Snare Drum, and Tom-tom. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf*, *f*, *ff*, *mp*, *pp*, and *p*, along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

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

8va

Picc. *mf*

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

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

Cl. I II *f* *mf*

Bsn. I II *f* *p*

Hn. I II *mp* *8va*

Hn. III IV *mp* *8va*

Tpt. I II

Tpt. III

Tbn. I II *mp* *8va*

Tbn. III *mp* *8va*

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.

Measures 223-228. The score includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba, Timpani, Triangle, Snare, Tambourine), strings (Violins, Viola, Violoncello, Double Bass), and Harp. Dynamics range from *pp* to *ff*. Performance markings include *a2*, *1*, and *pizz.*

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* 1

Bsn. I II *p* 1 *f* *a2*

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*

Vla.

Vc. *ff* *fff* *pp*

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 (Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II), brass (Horns I, II, III, IV, Trumpets I, II, III, Trombones I, II, III, Tuba), percussion (Timpani, Triangle, Snare Drum, Tom-tom), harp, and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings have active parts, while the brass and percussion are mostly silent. Dynamic markings include *mf*, *mp*, *f*, *pp*, *ppp*, *p*, and *fff*. Performance instructions like *pizz.* and *arco* are present for the strings. Fingerings and breath marks are indicated throughout the woodwind parts.

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 *pp* *p*
Vln. II *pp* *p*
Vla. *pp* *p*
Vc. *pp* *p*
Db. *pp* *p*

276

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

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*

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*

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* 1

Ob. I II *sf* *pp* 1

Cl. I II *sf* *pp* 1

Bsn. I II *sf* *pp* 1

Hn. I II *mf* *mp* *mf* 1

Hn. III IV

Tpt. I II *mf* *mp* *mf* 1

Tpt. III

Tbn. I II *mf* *mp* *mf* 1

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* *mf* *mp* *mf* *mp* *mf* *mp*

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

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

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

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

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
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

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

fff

f

sf

ff

mf

div.

div.

div.

div.

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.