

Out Came the Sun

by

Shuying Li

**A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Composition)
in the University of Michigan
2018**

Doctoral Committee:

**Professor Michael Daugherty, Chair
Assistant Professor Matthew Bengtson
Professor Evan Chambers
Associate Professor Erik Santos
Emeritus Professor John Tropman**

Shuying Li
lshuying@umich.edu

© SHUYING LI MUSIC

Table of Contents

Composer's Note	iii
Performance Notes	iv
Instrumentation	v
Abstract	vi
Out Came the Sun	1

COMPOSER'S NOTE

Since the time of Brahms, there has been a tradition among certain composers to write lullabies for young children, which I unavoidable did for my baby son Leo, during my recent pregnancy before he was born. Imagining sweet happiness, warm emotions and love at first sight, I weaved these fanciful thoughts into a lullaby. The first week of being a new mother was absolute bliss. What I did not anticipate were the dark emotions, which developed rapidly after Leo was born. Suddenly, tears overcame me for no reason and feelings of mourning, anxiety and loss suddenly appeared without warning.

After childbirth, according to the American Pregnancy Association, around 80 percent of women experience various postpartum mood swings often referred to as “baby blues.” Fortunately, these “blues” usually go away within two to three weeks. Gradually, my tears dried out and I started being able to trust the joy of being a new mother.

While the depression lasted for a short time (compared to the 40-week pregnancy, or to the longer process of raising a child), the experience was so profound the I felt compelled to compose a work about it. The music I have composed suggests the extreme bliss of childbirth, the melancholy and struggling thereafter and the mysterious transformative process which leads to final resolution and peace.

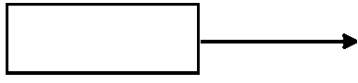
Shuying Li

PERFORMANCE NOTES

General



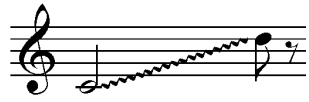
Cancel meter. Play relatively freely.



Box (or repeating barlines) with an arrow means play in a relatively free and independent tempo, then repeat the music written in it.



All trills are whole step unless indicated otherwise

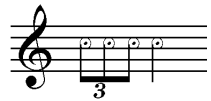


Play ascending gesture(s) in a busy and intense pace, different than normal glissandos.

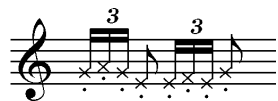


Play the exact rhythm indicated while going from the beginning pitch to the ending pitch smoothly and gradually. Microtones may be produced in the process of this “glissando”.

Woodwinds



Air tones



Key clicks

Timpani



Use hands



Use brushes



Use mallets



Strike the center of the drum to create almost non-pitched tones

Strings



Bartók pizzicato



Bow the body of the instrument to create a whisper of the bow hair moving over the wood



Alternate between two pitches as fast as possible (with rapid bowings)



Fingered tremolo

INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Timpani (Five drums)

Celesta

Strings

Score in C

Duration: ca. 12 minutes

Abstract

“Out Came the Sun” for chamber orchestra was commissioned and premiered by the Orpheus Chamber Orchestra at the Carnegie Hall on December 2, 2017. It is written for chamber orchestra consists of flute, oboe, clarinet, bassoon, horn, timpani, celesta, and strings. The commission offer came about during the Summer of 2016, only a few months after my son, Leo, was born. I immediately thought of composing a work about the profound and challenging experiences of birth-giving for women. The first week of being a new mother was absolute bliss. What I did not anticipate were the dark emotions, which developed rapidly after Leo was born. Suddenly, tears overcame me for no reason and feelings of mourning, anxiety and loss suddenly appeared without warning.

According to the American Pregnancy Association, around 80 percent of women experience various postpartum mood swings shortly after childbirth often referred to as “baby blues”. Fortunately, these “blues” usually go away within two to three weeks. Gradually, my tears dried out and I started being able to trust the joy of being a new mother. While the depression lasted for a short time (compared to the 40-week pregnancy, or to the longer process of raising a child), the experience was so profound that I felt compelled to compose a work about it.

Since the time of Brahms, there has been a tradition among certain composers to write lullabies for young children, which I unavoidable did during my recent pregnancy. Imagining sweet happiness, warm emotions and love at first sight, I weaved these fanciful thoughts into a lullaby, which became the foundation for my “Out of the Sun” for chamber orchestra. The music I have composed suggests the extreme bliss of childbirth, the melancholy and struggling thereafter and the mysterious transformative process which leads to final resolution and peace.

After the atmospheric opening, we hear a dreamy texture with rapidly moving octaves and arpeggios by the celesta and subtle string harmonics. Alluding to Shostakovich’s dark “Invasion Theme” from his “Symphony No. 7,” and to Ravel’s obsessive “Bolero”, the middle section features a somber melody accompanied by a pulsating rhythmic ostinato, which darkens harmonically, and intensifies rhythmically upon each repetition. This “slippery slope” into postpartum angst unfolds in precise design and calculation: individual parts, which are first carefully aligned, gradually fall apart in a semi-aleatoric manner. However, by the time the final melody/repetition is presented, the music has evolved from a painful and depressing undercurrent into an optimistic children’s “lullaby”, first heard in the celesta. Composed during my pregnancy, this childlike lullaby represents the peace, resolution, and joy I would eventually experience as a mother of newborn.

OUT CAME THE SUN

for Chamber Orchestra

Shuying Li

Lento $\text{♩} = \text{ca. } 60$

Flute: *f* 3, *pp*, *ff*, *pp*. Includes "air tones" and a 5-measure phrase.

Oboe: *f* 3, *pp*, *ff*, *pp*. Includes "air tones with reed taken out" and a 5-measure phrase.

Clarinet in B \flat : *f* 3, *pp*, *ff*, *pp*. Includes "air tones".

Bassoon: *f* 3, *pp*, *ff*, *pp*. Includes "air tones".

Horn in F: *f* 3, *pp*, *ff*, *pp*. Includes "air tones".

Timpani: *f* 3, *DBDEB*.

Celesta: *f* 3.

Violin I: *f* 3 non div., *ff* non div. 3.

Violin II: *f* 3, *ff* non div. 3.

Viola: *f* 3, *ff* non div. 3.

Violoncello: *ff* non div. 3.

Double Bass: *ff* non div. 3.

1

2

3

4

Fl. *ff* 3 *pp* 3 *ff* *p*

Ob. *ff* 3 *pp* *mf* 5 3 *ff* *p* 5

Cl. *ff* 3 *pp* *f* *p f*

Bsn. *ff* 3 *pp*

Hn. *ff* 3 *pp* *ff* *pp*

Timp. *ff* 3 *mf* 3 *f* *gliss.*

Cel. *ff* 3

Vln. I *ff* 3 *ppp* 3 *ppp*

Vln. II *ff* 3

Vla. *ff* 3

Vc. *ff* 3

Db. *ff* 3 5

5 6 7 8

Fl. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷ *pp*

Ob. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷ *pp*

Cl. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷

Bsn. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷ *pp*

Hn. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷

Timp. *p* *f* *fff*

Cel. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷

A

Vln. I *f* $\xrightarrow{5}$ *ff*³ *pp* *fff*⁷ *pp* *8va*

Vln. II *f* $\xrightarrow{5}$ *ff*³ *fff*⁷ *pp* *8va*

Vla. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷ *pp* *8va*

Vc. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷

Db. *f* $\xrightarrow{5}$ *ff*³ *fff*⁷

9 *ff*

10 *fff*

11

12

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *pp* *fpp*

Bsn. *f* *pp*

Hn.

Timp. *p* *gliss.*

Cel. *mf* *L.H.* *cresc.*

Vln. I *pp* *do not synchronize within stand* *8va*

Vln. II *pp* *do not synchronize within stand*

Vla. *pp* *bow on the bridge of the instrument to create a whisper of the bow hair moving over the wood.*

Vc. *p* *mf* *bow on the bridge of the instrument to create a whisper of the bow hair moving over the wood.*

Db. *mf* *bow on the bridge of the instrument to create a whisper of the bow hair moving over the wood.* *p*

Fl. *flz.* *f*

Ob. *f*

Cl. *3* *f*

Bsn. *f*

Hn.

Timp. *gliss.* *gliss.*

Cel. *f* L.H. *5* *3*

Vln. I *do not synchronize within stand*

Vln. II

Vla. *mf* *f*

Vc.

Db. *mf* *f*

B

Fl. *pp* *fp*

Ob. *pp* *fp*

Cl. *pp* *fp*

Bsn. *pp* *fp*

Hn.

Timp.

Cel. *cresc.* *ff* *mp* *ff* *dim.*

B

Vln. I *start the tremolo on the 3rd beat* *start the harmonic on the 2nd beat* *do not synchronize within stand* *slower and slower, less and less*

Vln. II *do not synchronize within stand* *do not synchronize within stand* *slower and slower, less and less*

Vla. *do not synchronize within stand*

Vc. *p*

Db. *p*

Fl. *flz.*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn.

Timp. *gliss.*

Cel. *mp* *L.H.* *cresc.*

Vln. I *8^{va}*

Vln. II *slower and slower, less and less* *disappearing* *start the tremolo on the 2nd beat*

Vla. *(8)*

Vc.

Db.

Detailed description of the musical score: The score is for measures 25 through 29. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays sustained notes with a *ppp* dynamic. The Flute has a *flz.* marking. The Celesta plays a rhythmic pattern of eighth notes with triplets, marked *mp* and *cresc.*, with a *L.H.* (Left Hand) section. The string section (Violins I and II, Viola) features a *8^{va}* (ottava) line for the Violin I. The Violin II part includes performance instructions: *slower and slower, less and less*, *disappearing*, and *start the tremolo on the 2nd beat*. The Viola part has a *(8)* marking. The lower strings (Violoncello and Double Bass) are mostly silent.

Fl. *ppp* *pp* *tr*

Ob. *pp* *tr*

Cl. *pp* *tr*

Bsn. *tr*

Hn. *tr*

Timp. *pp*

Cel. *tr* 3 3 6 5

Vln. I 6 6

Vln. II 6 6

Vla. *tr*

Vc. *tutti* *ppp* *tutti* *ppp*

Db. *ppp*

5 4 5 4

This musical score page, numbered 32, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), each with a staff. The percussion section includes Timpani (Timp.) and Cymbals (Cel.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 5/4 time. The woodwinds and strings play rapid, gestured rhythms, with dynamic markings such as *p*, *pp*, *cresc.*, and *gliss.*. The percussion parts feature triplet patterns. The string parts include sixteenth-note runs and sustained chords. The page is annotated with the text "Rapid gestured rhythms in this measure is approximate" in several places.

Fl. *f* *ppp*

Ob. *f* *ppp*

Cl. *f* *ppp*

Bsn. *f* *ppp*

Hn. *f*

Timp. *mf*

Cel. *f* *mf*

3
4

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *f* *pp*

Vc. *mp*

Db. *mp*

3
4

sul tasto

8va

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

sul tasto

ppp

p

ppp

10 10 10 10 10 10

(8)

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

9 9 10 11 11 11

cresc.

ord.

cresc.

ord.

cresc.

ord.

cresc.

ord.

cresc.

cresc.

ppp *p* *ppp*

ppp *p* *ppp*

This musical score is for an orchestra, spanning two pages: 39 and 40. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

On page 39, the woodwinds and timpani are mostly silent, indicated by horizontal lines. The strings play a melodic line with long, sweeping phrases. The Cello part is particularly active, featuring a complex melodic line with many slurs and fingerings (e.g., 10, 10, 9, 9, 10, 11). The Violin I and II parts have long, sustained notes with slurs. The Viola and Violoncello parts also feature long, sustained notes with slurs. The Double Bass part has a few notes with slurs.

On page 40, the woodwinds and timpani remain silent. The strings continue their melodic line, with the Cello part still being the most active. The Violin I and II parts have long, sustained notes with slurs. The Viola and Violoncello parts also feature long, sustained notes with slurs. The Double Bass part has a few notes with slurs.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

mp

p

mf

gliss.

tr

10

9

ord.

ord.

41

42

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

f 9 10 10 11 11 10
mp
mp
mp
mp
mp
f *mp* *cresc. poco a poco*
f *mp* *cresc. poco a poco*

43 44

Detailed description: This page of a musical score (page 15) features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a percussion section (Tympani) which are mostly silent, indicated by horizontal lines. The Cello (Cel.) part is active, playing a rhythmic pattern of eighth notes with slurs and dynamic markings of *f*. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a melodic line with slurs and dynamic markings of *mp*. The Violoncello (Vc.) and Double Bass (Db.) parts start with a dynamic of *f* and transition to *mp*, with a *cresc. poco a poco* instruction. The page is numbered 43 and 44 at the bottom.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

cresc. poco a poco

Vln. I

cresc. poco a poco

cresc. poco a poco

Vln. II

cresc. poco a poco

cresc. poco a poco

Vla.

cresc. poco a poco

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ff

f

10

9

tr

tr

6

7

3

3

3

3

D

Fl. *p* *cresc.* 3 5 *f* *tr*

Ob. *p* *cresc.* 3 6 *f* *tr*

Cl.

Bsn.

Hn. *f* *ff*

Timp.

Cel. *f* *cresc.* 3 5 7 *tr*

Vln. I 3 3

Vln. II 3 3

Vla. 3 3

Vc. *ff* 6 6 6 6

Db. *ff* pizz.

Fl. *cresc.* 5 7 3 5

Ob. *cresc.* 4 3 6

Cl. *f* 6 7

Bsn. *f* 3

Hn. *f*

Timp.

Cel. *cresc.* 3 6 9

Vln. I *mf* *tutti* *f* 6 6 6

Vln. II *mf* *tutti* *f* 6 6 6

Vla. 6 6 6 6

Vc. *cresc.*

Db. *cresc.*

E Agitato ♩=144

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

hard mallets, very articulate

F# G C# E B

F# to D

pp

3 3 6 3 3 3 3

ff

f

gliss.

non div.

58 59 60 61 62 63 64 65 66

Detailed description of the musical score: The score is for measures 58 through 66. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), Timpani, Celesta, and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The timpani has a complex rhythmic pattern with triplets and a sixteenth-note run. The celesta plays chords with glissandi. The string section has a dense texture with many notes per measure. Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include 'hard mallets, very articulate' for the timpani and 'gliss.' for the celesta and strings. The key signature has one sharp (F#) and the tempo is marked 'E Agitato' with a quarter note equal to 144 beats per minute.

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *port.* *f*

F

Timp. *ff* *gliss.* *gliss.* *gliss.*

DBEG#C

Cel.

Vln. I *gliss.* *pp* *pizz.*

Vln. II *gliss.* *pp* *pizz.*

Vla. *f* *Independent and free, do not synchronize* *pizz.*

Vc. *f* *Independent and free, do not synchronize* *pizz.*

Db. *f* *Independent and free, do not synchronize* *pizz.*

F

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mp* *gliss.* *gliss.* *gliss.* *gliss.*

Cel.

Vln. I (pizz.) *p*

Vln. II *col legno battuto* *p*

Vla. *dim.* *poco a poco*

Vc. *dim.* *poco a poco* *p*

Db. *dim.* *poco a poco* *p*

77 78 79 80

4/8

G ♩ = ♩

Fl. *solo* *f* *3 espr.*

Ob.

Cl.

Bsn.

Hn.

Detailed description: This block contains the staves for Flute, Oboe, Clarinet, Bassoon, and Horn. The Flute part is the only one with notation, starting with a 'solo' marking and a dynamic of 'f 3 espr.'. It features a melodic line with several triplet markings. The other instruments have rests.

Timp. *p*

Detailed description: This block contains the Timpani staff, which has a single note followed by rests and a dynamic marking of 'p'.

Cel.

Detailed description: This block contains the Cello staff, which has rests throughout the section.

G ♩ = ♩

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I has a melodic line with a dynamic of 'f' and a triplet marking. Violin II has a rhythmic accompaniment of triplets. The other instruments have rests.

Flute Cadenza ♩ = ♩

Fl. 3 5 6 3 3 5

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Flute Cadenza ♩ = ♩

Vln. I

Vln. II 3 3 3 3 3

Vla.

Vc.

Db.

H ♩ = ♩

Fl. *ff*

Ob.

Cl. *f* *espr.* solo

Bsn.

Hn.

Timp.

Cel. *mf*

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

Vln. II *mp* *arco* *p*

Vla. *pizz.* *p* *mp*

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

Db. *pizz.* *p* *mp*

93 94 95 96 97 98

Detailed description of the musical score: The score is for measures 93 through 98. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), a Percussion section with Timpani (Timp.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds are mostly silent, with a solo for the Clarinet in measure 97. The strings play a rhythmic pattern of eighth notes, often in triplets. Dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various performance instructions such as *div.* (divisi), *arco*, and *pizz.* (pizzicato).

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

99 100 101 102 103

Detailed description of the musical score: This page contains the musical notation for measures 99 through 103. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Oboe (Ob.) parts feature rapid sixteenth-note passages starting in measure 99, with a forte (*f*) dynamic. The Clarinet (Cl.) part has a melodic line with slurs and triplets in measures 101 and 102. The Bassoon (Bsn.) and Horn (Hn.) parts have rests until measure 103, where they enter with a forte (*f*) dynamic. The Timpani (Timp.) part has rests throughout. The Cello (Cel.) part features a rhythmic pattern of eighth notes with triplets, starting in measure 99 and becoming more complex with triplets in measures 101 and 102, reaching a forte (*f*) dynamic in measure 103. The Violin I (Vln. I) and Violin II (Vln. II) parts play chords and rhythmic patterns, with the Violin II part featuring triplets. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide harmonic support with chords and rhythmic patterns, all reaching a forte (*f*) dynamic by measure 103.

This musical score page features ten staves for various instruments. The Flute (Fl.) staff begins with a rest, followed by a melodic line with triplets and a dynamic marking of *ff*. The Oboe (Ob.) staff has a melodic line with triplets. The Clarinet (Cl.) staff features a melodic line with triplets and a dynamic marking of *ff*. The Bassoon (Bsn.) staff has a melodic line with triplets. The Horn (Hn.) staff has a melodic line with triplets and a dynamic marking of *f*. The Cello (Cel.) staff has a melodic line with triplets and a dynamic marking of *f*. The Violin I (Vln. I) staff has a melodic line with triplets. The Violin II (Vln. II) staff has a melodic line with triplets. The Viola (Vla.) staff has a melodic line with triplets. The Violoncello (Vc.) staff has a melodic line with triplets. The Double Bass (Db.) staff has a melodic line with triplets.

I

key clicks with same-rhythm articulated air tones

Fl. *p f*

Ob. *f p*

Cl. *3 port. p*

Bsn. *f p*

Hn. *f 3 3 3*

Timp.

Cel. *3 p*

I

Violin I solo *pp p*

Vln. I *p*

Vln. II *3 p*

Vla. *p*

Vc. *p*

Db. *p*

109 110 111 112

Fl. *mp* 3

Ob. *mp* 3

Cl. *mp* 3

Bsn.

Hn. 3

Timp. *p* 3

Cel.

Vln. I *f* *p*

Vln. II *f* arco *pizz.*

Vla. *p* (pizz.) *cresc.* *col legno battuto* *p* *cresc.*

Vc. *p* (pizz.) *cresc.* *col legno battuto* *p* *cresc.*

Db. *p* *cresc.*

Fl. *f* *cresc. poco a poco*
 Ob. *f*
 Cl. *mf*
 Bsn. *mf*
 Hn. *cresc. poco a poco*
 Timp.
 Cel. *f*
 Vln. I *f* *p* *f*
 Vln. II *p*
 Vla. *poco a poco*
 Vc. *poco a poco*
 Db.

The score is for measures 116, 117, and 118. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and Timpani. The woodwinds play a melodic line with triplets and slurs. The strings provide a rhythmic accompaniment with various dynamics and articulations. The overall mood is dramatic and expressive.

Fl. *f* 3 3 3 3

Ob.

Cl. *f*

Bsn. *f* 3 3 3

Hn. 3 3 3

Timp.

Cel.

Vln. I *p* *f*

Vln. II *f* pizz. pizz.

Vla.

Vc.

Db.

Fl. *cresc. poco a poco*

Ob.

Cl. *f*

Bsn.

Hn.

Timp.

Cel.

Vln. I *p* *f*

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*

Fl. *3*

Ob. *3*

Cl. *3*

Bsn. *3*

Hn. *3* *ff* *3* *3*
gradually withdrawal air tones, leaving key clicks only

Timp. *f* *3* *3*

Cel. *3* *3* *3*

Vln. I *p* *f*

Vln. II *arco* *pizz.* *p* *3* *3*

Vla. *f* *pizz.* *f* *3* *3*

Vc.

Db.

gradually withdrawal air tones, leaving key clicks only

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 127: Flute and Horn play triplets. Flute dynamics are *ff* and *dim.*. Horn dynamics are *dim.*. Cello and Viola play sustained notes. Violin I has a complex rhythmic pattern. Violin II and Viola play *f*. Bassoon and Double Bass play *mf*. Timpani plays a triplet pattern.

Measure 128: Flute and Horn continue triplets. Flute dynamics are *ff* and *dim.*. Horn dynamics are *dim.*. Cello and Viola play sustained notes. Violin I has a complex rhythmic pattern. Violin II and Viola play *f*. Bassoon and Double Bass play *mf*. Timpani plays a triplet pattern.

Measure 129: Flute and Horn continue triplets. Flute dynamics are *dim.*. Horn dynamics are *dim.*. Cello and Viola play sustained notes. Violin I has a complex rhythmic pattern. Violin II and Viola play *f*. Bassoon and Double Bass play *mf*. Timpani plays a triplet pattern.

2
4

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Timp. F# G C# E B

Cel. white key gliss. *gliss.*
black key gliss. *gliss.*

Vln. I *p* *f* *p* *tutti, arco*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Db. *pp*

J **Meno mosso** ♩=66 (♩=132)

Fl. **2/4**

Ob.

Cl. *ff*

Bsn. *ff*

Hn.

Timp. *f*

Cel. *ff*

J **Meno mosso** ♩=66 (♩=132)

Vln. I *f*

Vln. II *mp* *espr.*

Vla. *arco* *mp* *espr.*

Vc. *arco* *pp* *mp* *espr.*

Db. *arco div.* *pp* *mp* *espr.*

This musical score page covers measures 138 to 144. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hn.**: Horn, rests throughout.
- Timp.**: Timpani, plays a sixteenth-note triplet in measure 138, followed by a rest, then a quarter note in measure 140, and a triplet of eighth notes in measure 142.
- Cel.**: Cello, rests throughout.
- Vln. I**: Violin I, plays a triplet of eighth notes in measure 138, followed by a quarter note, then a triplet of eighth notes in measure 140, and a glissando leading to a piano (*p*) dynamic in measure 142.
- Vln. II**: Violin II, plays a half note in measure 138, followed by a quarter note, then a triplet of eighth notes in measure 140, and a glissando leading to a piano (*p*) dynamic in measure 142.
- Vla.**: Viola, plays a half note in measure 138, followed by a quarter note, then a half note in measure 140, and a quarter note in measure 142.
- Vc.**: Violoncello, plays a half note in measure 138, followed by a quarter note, then a half note in measure 140, and a quarter note in measure 142.
- Db.**: Double Bass, plays a half note in measure 138, followed by a quarter note, then a half note in measure 140, and a quarter note in measure 142.

138

139

140

141

142

143

144

Fl. *p* *tr* *#*

Ob.

Cl.

Bsn.

Hn.

Timp. 3 6

Cel. *f* *ff* *mf* *cresc.*

Vln. I *mf* *tr* *#*

Vln. II *mf* 3 5 *tr* *#*

Vla. *mf*

Vc. *mf* 5 *f* *mp*

Db.

This musical score page covers measures 150 through 153. The instruments and their parts are as follows:

- Flute (Fl.):** Starts at *mf* in measure 150. In measure 151, it plays a half note *f* with a fermata. In measure 152, it plays a triplet of eighth notes *f*. In measure 153, it plays a quarter note *mp*.
- Clarinet (Cl.):** Enters in measure 151 with a half note *f* and a fermata. In measure 152, it plays a triplet of eighth notes *p*.
- Cello (Cel.):** Features a complex melodic line in measure 150. In measure 151, it plays a half note *ff* with a tremolo effect. In measure 152, it plays a triplet of eighth notes *f*. In measure 153, it plays a quarter note *mp*.
- Violin I (Vln. I):** Enters in measure 151 with a half note *f* and a fermata. In measure 152, it plays a triplet of eighth notes *f*. In measure 153, it plays a quarter note *p*.
- Violin II (Vln. II):** Plays a tremolo in measure 150 at *mp*. In measure 151, it plays a half note *f* with a fermata. In measure 152, it plays a half note *f*. In measure 153, it plays a quarter note *p*.
- Viola (Vla.):** Plays a tremolo in measure 150. In measure 151, it plays a half note *f* with a fermata. In measure 152, it plays a half note *f*. In measure 153, it plays a quarter note *p*.
- Violoncello (Vc.):** Plays a tremolo in measure 150. In measure 151, it plays a half note *f* with a fermata. In measure 152, it plays a half note *f*. In measure 153, it plays a quarter note *p*.
- Double Bass (Db.):** Plays a tremolo in measure 150. In measure 151, it plays a half note *f* with a fermata. In measure 152, it plays a half note *f*. In measure 153, it plays a quarter note *p*.
- Timpani (Timp.):** Enters in measure 151 with a triplet of eighth notes *pp*.

Measures 150, 151, 152, and 153 are clearly marked at the bottom of the score.

K

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

K

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 159 through 163. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Cl.**: Clarinet, rests throughout.
- Bsn.**: Bassoon, rests throughout.
- Hn.**: Horn, rests throughout.
- Timp.**: Timpani, plays a rhythmic pattern in measures 159-161, then rests in 162-163.
- Cel.**: Cymbals, rests throughout.
- Vln. I**: Violin I, starts with a *f* dynamic and a *div.* (divisi) marking, then switches to *p* and *unis.* (unison) with triplets in measures 162-163.
- Vln. II**: Violin II, follows a similar pattern to Vln. I.
- Vla.**: Viola, follows a similar pattern to Vln. I.
- Vc.**: Violoncello, follows a similar pattern to Vln. I.
- Db.**: Double Bass, plays a rhythmic pattern in measures 159-161, then rests in 162-163.

Measures 159-161 feature a strong *f* (forte) dynamic. Measures 162-163 feature a *p* (piano) dynamic, with the strings playing triplets. Measure 163 includes a *pp* (pianissimo) dynamic marking for the strings.

poco accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

pp ³ 6 *cresc.* ³ ³

Cel.

poco accel.

solo

Vln. I

³ ³ ³ ³ ³ ³

pp

Vln. II

pp *pp*

Vla.

pp

Vc.

Db.

L Più mosso ♩=72

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *mf* *f*

Timp. *mf* *f* *p*

Cel. *mf*

L Più mosso ♩=72

Vln. I *pp* *f* *tutti*

Vln. II *f* *pizz.*

Vla. *mf* *arco*

Vc. *mf* *arco*

Db. *mf* *arco unis.*

This musical score page covers measures 174 through 179. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *mf* dynamic and a triplet of eighth notes. It features a melodic line with slurs and accents, transitioning to a *f* dynamic in measure 178.
- Oboe (Ob.):** Mirrors the flute's initial melodic line with a *mf* dynamic, also transitioning to *f* in measure 178.
- Clarinet (Cl.):** Provides a harmonic accompaniment with a *mf* dynamic, featuring slurs and accents, and moving to *f* in measure 178.
- Bassoon (Bsn.):** Plays a triplet-based accompaniment with a *mf* dynamic, moving to *f* in measure 178.
- Horn (Hn.):** Provides a harmonic accompaniment with a *mf* dynamic, moving to *f* in measure 178.
- Timpani (Timp.):** Features a rhythmic pattern of eighth notes, starting at *mf* and reaching *f* in measure 178. It includes dynamic markings for *f* and *p* in later measures.
- Cello (Cel.):** Provides a harmonic accompaniment with a *mf* dynamic, featuring slurs and accents.
- Violin I (Vln. I):** Remains silent until measure 178, where it enters with a *f* dynamic.
- Violin II (Vln. II):** Remains silent until measure 178, where it enters with a *f* dynamic.
- Viola (Vla.):** Provides a harmonic accompaniment with a *mf* dynamic, featuring slurs and accents.
- Violoncello (Vc.):** Provides a harmonic accompaniment with a *mf* dynamic, featuring slurs and accents.
- Double Bass (Db.):** Provides a harmonic accompaniment with a *mf* dynamic, featuring slurs and accents.

M

Fl. *mf*

Ob.

Cl.

Bsn.

Hn. *mf*

Timp.

Cel.

M

Vln. I *pizz.*

Vln. II *f* *(pizz.)*

Vla.

Vc.

Db.

Fl. *f* 5 *mf* *p* poco rit.

Ob. *f* 5 *mf* *p*

Cl. *f* 5 *mf* *p*

Bsn. *f* 5 *mf*

Hn.

Timp. *f* *mp* *p*

Cel.

Vln. I arco *f* *mf* *mp* poco rit. *mp* arco *mp*

Vln. II *f* *mf* *mp* arco *p* arco *p*

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

Vc. pizz. *ff* *f* *mf* *p* arco *p*

Db. pizz. *ff* *f* *mf* *p* arco *p*

N **Meno mosso** ♩=70

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf* *3* *f* *5* *mp* *f* *mf*

Timp.

Cel.

N **Meno mosso** ♩=70

Vln. I *ff* *3* *espr.*

Vln. II *ff* *espr.*

Vla. *f*

Vc. *f*

Db. *f* arco

O rit.

Fl. *f*

Ob.

Cl.

Bsn. *f*

Hn. *f* *mp* *f*

Timp.

Cel.

O rit.

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *pp*

P Largo ♩=56

Fl. *p espr.*

Ob. *p* *f* *p espr.*

Cl. *p* *f* *p espr.*

Bsn. *p espr.*

Hn. *pp* *p* *f*

Timp.

Cel.

P Largo ♩=56

Vln. I *pp*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Db.

Starting losing the coordination with other instruments

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *f* *p*

209 210 211

Q Relatively free, do not coordinate, try to be precise within each part

poco accel.

Fl. *f*

Ob. *cresc.* *f*

Cl. *f*

Bsn. *f*

Hn. *f*

212a

Fl. *mp* *f* *mp* *f*

Ob. *mp* *f* *p* *mf*

Cl. *mp* *f*

Bsn. *mp* *mf* *f*

Hn. *p* *f*

212b

Più mosso ♩=72

Fl. *mp* *f* *mp* *f*

Ob. *p* *f* *p* *f*

Cl. *f* *f*

Bsn. *mp* *f* *ff*

Hn. *p* *f*

212c

Cue horn once entered the repeating phrase

Cue horn once entered the repeating phrase

Cue horn once entered the repeating phrase

Cue horn once entered the repeating phrase

Horn cues concertmaster when all woodwinds have entered the repeating phrase

After receiving the cue from the flutist, concert master cue Vln. I, II and Vla. sections to enter the repeating phrase, stand by stand with 1-2 second's space in between

after all string sections have entered their repeating phrase, wait for 2-3 seconds, then cue the whole orchestra to enter bar 213

Vln. II starts 1-2 seconds later than Vln. I

Vla. starts 1-2 seconds later than Vln. II

After each stand of Vln. I, II and Vla. has started, cello section starts the repeating tremolo, stand by stand with 1-2 seconds' space in between

Double basses enter with the Principle cello

Fl. *mp* *f* *mp*

Ob. *pf* *mp* *f* *mp*

Cl. *mp* *f*

Bsn. *mp* *f* *mp*

Hn. *mp* *f* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mf*

Db. *mf*

212d

rit.

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

ABDEA

Timp. *p* low A to E

Cel.

Vln. I *cresc.* Gradually increase bowing

Vln. II *cresc.* Gradually increase bowing

Vla. *cresc.* Gradually increase bowing

Vc. *cresc.* Gradually increase bowing

Db. *cresc.* Gradually increase bowing

R **Maestoso** ♩ = 60

Fl. *f* *ff*³ *p*

Ob. *f* *ff*³ *p*

Cl. *f* *ff*³ *p*

Bsn. *f* *ff*³ *p* V.S.

Hn. *f* *ff*³ *p* V.S.

Timp. *f* *ff* *p* **D to D#**

Cel. *f* *ff*³ *mp*

R **Maestoso** ♩ = 60

Vln. I *f* *ff*³ *p* non div.

Vln. II *f* *ff*³ *p* arco

Vla. *f* *ff*³ *p*

Vc. *f* *ff*³ *p*

Db. *f* *ff*³ *p* non div.

Moving forward

Fl. *fff* *fffp* *fff*

Ob. *fff* *fffp* *fff*

Cl. *fff* *fffp* *fff*

Bsn. *fff* *fffp* *fff*

Hn. *fff* *fffp* *fff*

Timp. *fff* *fffp* *fff*

Cel.

B to G# G# to B E to Eb E to F# B to C Eb to F E to G

Moving forward

Vln. I *fff* *fffp* *fff*

Vln. II *fff* *fffp* *fff*

Vla. *fff* *fffp* *fff*

Vc. *fff* *fffp* *fff* *ff* *ff* *ff*

Db. *fff* *fffp* *fff* *ff* *ff* *ff*

220 221 222 223 224

S Lullaby, dream-like, $\text{♩} = 72$

Fl. *ff* *dim. poco a poco* *mf*

Ob. *ff* *dim. poco a poco* *mf*

Cl. *ff* *dim. poco a poco* *mf*

Bsn. *ff* *dim. poco a poco* *mf* *mp*

Hn. *ff* *dim. poco a poco* *mf*

Timp. *pp* *p* *pp*

Cel. *f*

air tone

air tones with reed taken out

air tone

air tone

air tone

S Lullaby, dream-like, $\text{♩} = 72$

Vln. I *pizz.* *Independent and free, do not synchronize* *dim. poco a poco*

Vln. II *pizz.* *Independent and free, do not synchronize* *dim. poco a poco*

Vla. *pizz.* *Independent and free, do not synchronize* *dim.* *pp*

Vc. *pizz.* *Independent and free, do not synchronize* *dim.* *pp*

Db. *pizz.* *Independent and free, do not synchronize* *dim.* *pp*

bending effect of notes in brackets is optional to individual players

bending effect of notes in brackets is optional to individual players

bending effect of notes in brackets is optional to individual players

poco rit.

Fl. *mp* *p* *pp*

Ob. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Bsn. *p* *pp*

Hn. *mp* *p* *pp*

Timp. *pp* *p* *pp*

Cel.

poco rit.

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp*

Vla.

Vc.

Db.

bending effect of notes in brackets is optional to individual players

T Celesta Solo
Meno mosso ♩=66

U

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

pp < *p* > *pp*

Cel.

f espr.

T Celesta Solo
Meno mosso ♩=66

U

Vln. I

Vln. II

Vla.

Vc.

Db.

1-2 pizz. *mp*

3-4 pizz. *mp*

5 pizz. *mp*

6 pizz. *mp*

1-2 pizz. *mp*

3 pizz. *mp*

4 pizz. *mp*

5 pizz. *mp*

solo *mp espr.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Vln.

Vln. II

Vla.

Vc.

Db.

pp *p* *pp*

pp *arco* *solo*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

mp *pizz.* *dim.* *p*

mp *dim.* *p*

f *p* *mp* *pizz.* *tr* *p*

mp *pizz.* *dim.* *p*

mp *dim.* *pizz.* *p*

Fl. 4/4

Ob. 4/4

Cl.

Bsn.

Hn.

Timp. *pp* *p* *pp*

Cel. *p*

Vln. *f espr.*
arco *p*

Vln. II arco *p*

Vla. *p* con sord. gliss. sul A arco *f*

Vc. *p* con sord. gliss. sul A arco *f*

Db.

Fl. *f*

Ob. *f* *mp*

Cl. *p* *f*

Bsn. solo *p espr.* *f* *tr*

Hn.

Timp.

Cel. *f* *p* *f*

Vln. *p* *f* *tr* *tutti* *f* *arco*

Vln. I *pp* *arco*

Vln. II *pp* *arco*

Vla. *pp* *arco*

Vc. *pp*

Db. *pp*

Fl. *p*

Ob. *f* *p*

Cl. *p*

Bsn. *pp*

Hn.

Timp. *pp*

Cel. *mp* *mf*

Meno mosso ♩=60

3/4

do not synchronize within stand

Vln. *p*

Vln. II

Vla.

Vc. *p*

Db.

bow on the bridge of the instrument to create a whisper of the bow hair moving over the wood.

