

PERCUSSION CONCERTO—"KONG LING YOU"
WITH CHAMBER ORCHESTRA
AND ELECTRONICS

by
TAO LI

A DISSERTATION

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy in Music Composition

September 2020

DISSERTATION APPROVAL PAGE

Student: Tao Li

Title: Percussion Concerto—"Kong Ling You" with Chamber Orchestra and Electronics

This dissertation has been accepted and approved in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music Composition degree in the School of Music by:

Robert Kyr	Chairperson
David Crumb	Core Member
Jack Boss	Core Member
Luke Habberstad	Institutional Representative

and

Kate Mondloch	Interim Vice Provost and Dean of the Graduate School
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Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded September 2020

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DISSERTATION ABSTRACT

Tao Li

Doctor of Philosophy in Music Composition

School of Music and Dance

September 2020

Title: Percussion Concerto—"Kong Ling You" with Chamber Orchestra and Electronics.

My percussion concerto is scored for percussion soloist, chamber orchestra, and electronics. It explores virtuosity of performance on both Chinese and Western percussion instruments, the timbral interplay between acoustic and electroacoustic sounds, and the art of storytelling in Chinese classical literature.

The narrative of this piece is drawn from the first five chapters of the Chinese Novel *Journey to the West*. This book was written by Wu Cheng'en in the Ming dynasty (C. 1592) and is considered to be one of the Four Wondrous Classical Novels of Chinese literature. The book is based on true historical events and characters and is deeply rooted in Chinese philosophy, religions, and ideology. This piece explores the early life of the main character of this book, Monkey King—from his birth from stone, through his obtaining of power from a Daoist master to go to the heaven world, and finally, to his interruption of an important gathering of gods, which culminates in a comical battle.

In my concerto, the character of Monkey King is portrayed by the percussion soloist. The interaction between the soloist and the orchestra represents the Monkey King and the world. The use of Peking opera gongs, bangu, dagu, and many musical and rhythmic materials are inspired by different parts of this story as they appear in Peking opera. In particular, bangu and gongs are the main instruments of the percussion set in the Peking opera orchestra, while fighting scenes are normally accompanied solely by the percussion set. The purpose of using fixed electronics is to provide extra musical and timbral elements through techniques such as spatialization, incredibly quick instrumental tempi, and the manipulation of the sound of human voice. These elements provide the audience with a multi-dimensional listening experience.

CURRICULUM VITAE

NAME OF AUTHOR: Tao Li

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene, OR
DePaul University, Chicago, IL
Central Conservatory of Music, Beijing, China

DEGREES AWARDED:

Doctor of Philosophy, Music Composition 2020, University of Oregon
Master of Music, Music Composition 2013, DePaul University
Bachelor of Arts, Music Composition 2009, Central Conservatory of Music

AREAS OF SPECIAL INTEREST:

Music Composition
Music Technology
Music Performance
Music Theory
Art Administration
Early Chinese Literature and Religion

PROFESSIONAL EXPERIENCE:

Director, TaiHei New Music Ensemble, University of Oregon School of Music and Dance, 2015-present

Administrative Coordinator, Oregon Bach Festival Composers Symposium, University of Oregon School of Music and Dance, 2020

Program Committee Member, Australasian Computer Music Conference, (ACMC), 2020

Program Committee Member, International Computer Music Conference (ICMC), 2019

Graduate Employee in Music Composition, University of Oregon School of Music and Dance, 2017, 2019

Artist-in-residence, Boyd Hill Nature Preserve Artists Residency, Florida, 2018

Ode to the Future Student Mentor (funded by the National Endowment for the Arts), University of Oregon School of Music and Dance, 2016

Graduate Employee in Music Theory, University of Oregon School of Music and Dance, 2016

GRANTS, AWARDS, AND HONORS:

SOMD Outstanding Graduate Scholar in Composition, University of Oregon
School of Music and Dance, 2020

First SOMD Innovation Contest Award, Project TaiHei Ensemble *A Day in a
Chinese Garden*, 2019

Global Corners Scholarship, University of Oregon, 2018

General Graduate Scholarship, University of Oregon, 2017-2019

Music Dean's Scholarship, University of Oregon School of Music and
Dance, 2015-2017, 2019

Special OPPS Travel and Research Award, University of Oregon Graduate
School, 2018

Excellence Award in Academic and Classroom Teaching, University of Oregon
School of Music and Dance, 2017

Awardee, Kleinman Composition Competition (DePaul University), 2013

PUBLICATIONS:

Li, Tao. "Text Painting as a Vehicle of Narrative in Contemporary
Electroacoustic Composition." *Emille* 16, (2019): 37-42.

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Computer Music Festival, Seoul, Korea, 2018. computermusic.asia/2018/

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Utah, 2017. vusymposium.lib.utah.edu/vu2-media-links/

ACKNOWLEDGMENTS

I would like to first express my gratitude to my dissertation advisor, Dr. Robert Kyr, who saw the potential in me when I participated in the Oregon Bach Festival Composers Symposium 2014 and led me on the “express train” to the accomplishments that I have achieved today. His encouragement not only guided me through my study in school, but I believe will be a continuous support that helps me in my future endeavors.

I would also like to thank Dr. Crumb who shared all of his wisdom on composition and orchestration with me—I benefited from his words and knowledge more than I can put into words. Dr. Boss, whose lively lectures on music theory inspired me to discover an analytical self, greatly helped me to develop as a writer about analytical topics and about my own compositions. His compassion, strong support during many difficult times, and vivid interpretive dancing of *Pierrot Lunaire* and *The Rite of Spring* will forever stay with me. Dr. Habberstad’s vast knowledge of Chinese classical literature, religion, and history encouraged me to think and rethink the Chinese culture that I grew up with. I appreciated many enlightening moments through our countless discussions in and out of class, which ultimately brought about a profounder connection between Chinese culture and my music. I would also like to thank Dr. Stolet, who understands me and encourages me to always become a better self. I appreciate his unique cheering that helped me through hard times, often with laughing in tears.

Finally, I would like to express my love and gratefulness to my family and friends: to my parents, Yue Jin and Li Lianfu, who have spent enormous effort to teach me to be a human before being an artist; to my husband and soulmate Christopher, who has infinite patience with me and whose partnership has made my dissertation process much easier; to my parents-in-law, Ruth and Tom, who support and love me unconditionally; to all of my friends, who continuously bring light into my life; and finally, to the myriad of people beyond my capacity to name here who helped and supported me. All of the above shaped this work, my life, and who I am.

To all of the people who inspired me.

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INSTRUMENTATION

Score is in C

Flute
Oboe
B-flat Clarinet
Bassoon

F Horn
C Trumpet
Trombone
Tuba

Solo Percussion:

Vibraphone – Vib.
Marimba [five-octave] – Mrb.
Mark tree – M. tr.
Singing Bowl – S. bwl.
Peking Opera Gongs (3)
 [Small medium, large on soft mat] – P. gng.
Gongs (2) – Gng.
Tam-Tam – Tam.
Toms (5) – Tom.
Woodblocks (6)
 (1 High-pitched woodblock + 5 Temple blocks) – Blk.
Bangu [Peking Opera Ban drum] – Bgu.
Dagu [Concert bass drum may be substituted] – Dgu.

Percussion I: Timpani (5 drums) – Timp.
Timpano (26”) with Suspended Cymbal (20”)
Peking Opera Gong (2) [Small, medium on soft mat] – P. gng.
Crash Cymbals – C. Cym.
Bass Drum – B. D.
Tam-Tam – Tam.
Wind Gongs (2) [Medium, large] – W. gng.

Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

Electronics (Stereo sound system for playback operated by one person off-stage)

PERFORMANCE NOTES

Solo percussion



Use two mallets to strike the indicated instrument.



Dagu, play on the rim of the drum.



Dagu, play on the rim from left to right.



Dagu, play on the rim from right to left.



Peking Opera gong, bend the pitch by striking hard on the center of the gong.

Percussion I

timp. + cym.

Place a suspended cymbal (20") on a timpano (26"), which is used only to produce this effect.

Piano



Use percussion mallets to strike the strings in the low register.



Use percussion mallets to strike the strings in the pattern indicated by the line, which is notated to the right of the notes.

Violin










Play a glissando that moves continuously and smoothly between the two pitches indicated.

Electronics

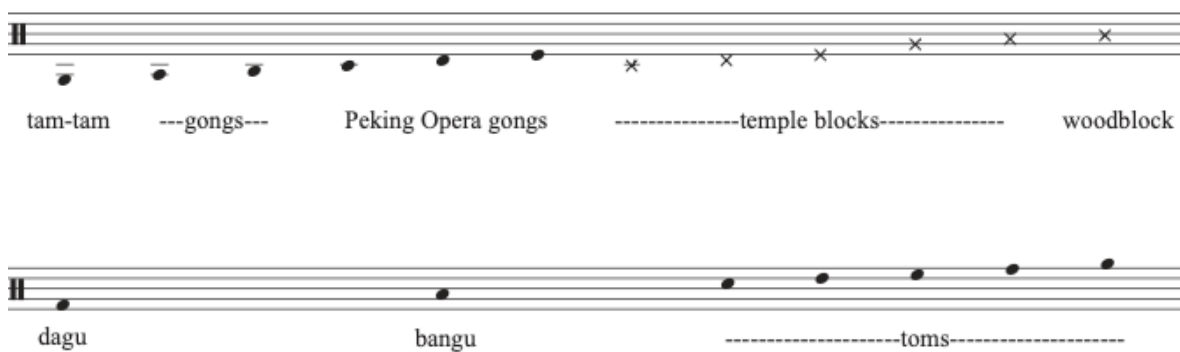
In each movement, the electronic track is represented by a heavy line that depicts sonic gestures. The purpose of the graphics is to suggest the sonic gestures of the electronic tracks.

KEY TO PERCUSSION SYMBOLS

	soft yarn mallet
	medium yarn mallet
	triangle beater
	hard mallet
	bangu sticks
	bass drum soft mallet
	soft mallet

PERCUSSION NOTATION CHART

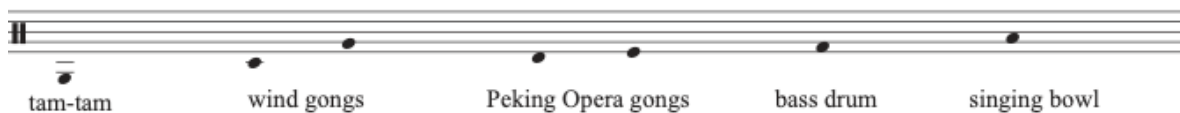
Solo Percussion



The first staff shows a sequence of notes on a five-line staff. The notes are: a quarter note on the first line (tam-tam), a quarter note on the second line (gongs), a quarter note on the second space (Peking Opera gongs), a quarter note on the third line (temple blocks), a quarter note on the third space (temple blocks), a quarter note on the fourth line (temple blocks), a quarter note on the fourth space (temple blocks), a quarter note on the fifth line (woodblock), a quarter note on the fifth space (woodblock), and a quarter note on the first line of the next staff (woodblock).

The second staff shows a sequence of notes on a five-line staff. The notes are: a quarter note on the first line (dagu), a quarter note on the second line (bangu), a quarter note on the second space (toms), a quarter note on the third line (toms), a quarter note on the third space (toms), a quarter note on the fourth line (toms), and a quarter note on the fourth space (toms).

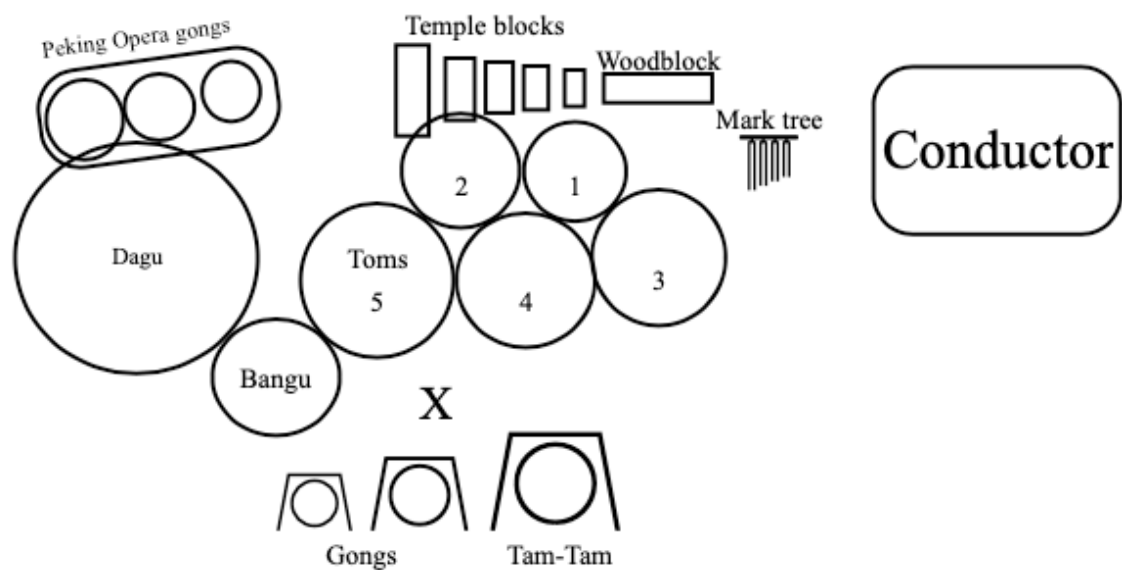
Percussion I



The staff shows a sequence of notes on a five-line staff. The notes are: a quarter note on the first line (tam-tam), a quarter note on the second line (wind gongs), a quarter note on the second space (Peking Opera gongs), a quarter note on the third line (Peking Opera gongs), a quarter note on the third space (bass drum), a quarter note on the fourth line (singing bowl), and a quarter note on the fourth space (singing bowl).

PERCUSSION SET-UPS

STATION 1 For Movements I & III



STATION 2 For Movement II



I. Introduction: Before the Beginning

Tao Li

$\text{♩} = 54$ In anticipation

continue at m.3 when you hear the cue at the end of the measure **ca~ 1'05"**

Flute

Oboe

B \flat Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Tuba

Percussion Solo Tam. **tam.** *superball mallet scraping* ♩ *slowly scraping*

Percussion I Tam. **tam.** *variable dynamics*

Electronics ff *mp* (cue)

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

3

Bsn. *mf*

Hn. *mf*

Trb. *mf*

Tba. *mf*

P. Solo Tam. *mf*

P. I Timp. *mp* *timp. + cym.* *ped.* *

Elec.



8 A

Bsn. *p*

Hn. *p*

Trb. *p*

Tba. *p*

P. Solo Tam.

P. I Timp. *timp.* *ped.* *n* *p*

Elec.

* Press the pedal of the timpani up and down in a moderate tempo while playing the notated roll.

12

Bsn. *p* *sfz* *p* *sfz*

Hn. *p* *sfz* *p* *sfz*

Trb. *p* *sfz* *p* *sfz*

Tba. *p* *sfz* *p* *sfz*

P. Solo Tam. *n* *pp* *ord.*

P. I Timp.

Elec.

16

Bsn. *p* *sfz* *p* *sfz*

Hn. *p* *sfz* *p* *sfz*

Trb. *p* *sfz* *p* *sfz*

Tba. *p* *sfz* *p* *sfz*

P. Solo

P. I Timp. *p*

Elec. *n*

* Make the glissando as long as possible so that it fills the entire measure and reaches the notated pitch just before the bar line

21 B

Bsn. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Trb. *mp* *mf* *f*

Tba. *mp* *mf* *f*

P. Solo
M. tr. *f* m. tr.

P. I
Timp. *mp* *mf* *f* *ff*

Elec.

Pno. *fff* *sed.*



26 *accel.* ----- *slow vib.*

Tba. *mp* *mp*

P. Solo
M. tr.

P. I
Timp. *f* *p*

Elec.

Pno. *p*

30

Hn. *mp* *mp* \leftarrow *f*

Tba. *mp* \leftarrow *f*

P. Solo

P. I Timp. *p*

Elec.

Pno. *Red.*



34 C *accel.*

Bsn. *mp* \leftarrow *f* *f* *mp* \leftarrow *f*

Hn. *mp* \leftarrow *f* *f* *mp* \leftarrow *f*

Trb. *p* \leftarrow *f* *mp* \leftarrow *f*

Tba. *mp* \leftarrow *f* *f* *mp* \leftarrow *f*

P. Solo dgu. *p*

P. I Timp. *mp*

Elec.

Pno. *p* *mp* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

39 $\text{♩} = 72$

(2+3) (3+2)

Bsn. *mp* < *f* *mf*

Hn. *mp* < *f* *mf*

Trb. *mp* < *f* *mf*

Tba. *mp* < *f* *mf*

P. Solo Dgu. *mf*

P. I Timp. *mf*

Elec.

Pno. *mf*

8va (for bottom staff only)

44

Bsn. *cresc.* *ff*

Hn. *cresc.* *ff*

Trb. *cresc.* *ff*

Tba. *cresc.* *ff*

P. Solo Dgu. *cresc.* *f* < *ff*

P. I Timp. *cresc.* *f*

Elec.

Pno. *cresc.* *f*

8va

II. Born of the Essences of Heaven and Earth

Cadenza I

Percussion Solo Dgu.
Measures 1-4: *fff*, *f*, *p*. Includes trills and accents.

P. Solo Dgu.
Measures 3-4: *fff*, *f*, *p*. Includes triplets and trills.

P. Solo Dgu.
Measures 5-6: *fp*, *fp*. Includes triplets and slurs.

P. Solo Dgu.
Measures 7-8: *fp*, *fp*. Includes slurs and dynamics *p* to *f*.

P. Solo Dgu.
Measures 9-10: *fp*, *fp*, *fp*, *fp*. Includes slurs.

P. Solo Dgu.
Measures 11-13: *p* to *f*, *accel.*. Includes slurs and dynamics.

P. I Timp.
Measures 11-13: *mp*. Includes a triplet and a box labeled "timp."

P. Solo Dgu.
Measures 14-15: *f*, *sub. pp*, *cresc.*, *accel.*. Includes slurs and dynamics.

P. I Timp.
Measures 14-15: *sub. pp*, *mp*. Includes slurs.

P. Solo Dgu.
Measures 16-18: *mf*, *cresc.*. Includes triplets and slurs.

P. I Timp.
Measures 16-18: *mf*, *cresc.*. Includes slurs.

18 A ♩=132 Grandly

Fl. *ff* *8va*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Trb. *ff*

Tba. *ff*

P. Solo Dgu. *ff*

P. I Timp. *ff*

Elec.

Pno. *ff*

VI. I *ff* *8va*

VI. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

22

Fl. *mp* *fff* 8va

Ob. *mp* *fff*

Cl. *mp* *fff*

Bsn. *mp* *fff*

Hn. *mp* *ff*

Tpt. *mp* *ff*

Trb. *mp* *ff*

Tba. *mp* *ff*

P. Solo Tom. tom. *ff*

P. I Timp. *mp* *ff*

Elec.

Pno. *mp* *fff* *Red.*

VI. I *mp* *ff* 8va

VI. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

C.B. *mp* *ff*

25

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Trb. *mp*

Tba. *mp*

P. Solo Tom. *mp*

P. I Timp. *mp*

Elec.

Pno. *mp*

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp*

C.B. *mp*

8va

8va

8va

29

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Trb. *mf*

Tba. *mf*

P. Solo

P. I Timp. *mf*

Elec.

Pno.

Reo. *mf*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

C.B. *mf*

B

33

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Trb. *p*

Tba. *p*

P. Solo Tam. *p* *f* *p* *f*

P. I Timp.

Elec.

Pno. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

C.B. *p*

♩=104

37 C

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *f*

Trb. *f*

Tba. *f*

P. Solo Tom. *ff* tom.
 3 3 3 3 5 3 3

P. I Timp. *ff*

Elec.

Pno. *ff*

VI. I *ff* *col legno battuto* *f*

VI. II *ff* *col legno battuto* *f*

Vla. *ff* *col legno battuto* *f*

Vc. *ff* *col legno battuto* *f*

C.B. *ff* *col legno battuto* *f*

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Tom.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

p
Leo.

48

Fl. (3+2)

Ob. (3+2)

Cl. (3+2)

Bsn. (3+2)

Hn. (3+2)

Tpt. (3+2)

Trb. (3+2)

Tba. (3+2)

P. Solo Tom. *mp* *mf* (3+2)

P. I (3+2)

Elec. (3+2)

Pno. *mp* (3+2)

Viol. I *arco* *mp* *p* (3+2)

Viol. II *arco* *mp* *p* (3+2)

Vla. *p* (3+2)

Vc. *arco* *p* (3+2)

C.B. *arco* *p* (3+2)

52

D

Fl. *mp* *mf* (3+2)

Ob. *mp* *mf* (3+2)

Cl. *mp* (3+2)

Bsn. *p* (3+2)

Hn.

Tpt.

Trb.

Tba.

P. Solo Tom. *mf* (3+2)

P. I Timp. *mf* (3+2)

Elec. (3+2)

Pno. *Leg.*

VI. I *f* *mp* (3+2)

VI. II *f* *mp* (3+2)

Vla. *mp* (3+2)

Vc. *mp* (3+2)

C.B. (3+2)

56

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Trb.

Tba.

P. Solo
Tom.

P. I
Timp.

Elec.

Pno. *mf*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

C.B. *mf*

Musical score for orchestra and solo instruments, measures 59-61, in 5/4 time. The score is divided into three measures. Measure 59 starts with a measure rest for most instruments, while Flute (Fl.) and Bassoon (Bsn.) play. Measure 60 features dynamic markings *mp* and *f* for woodwinds, and *p* for the Bassoon. Measure 61 shows a crescendo for woodwinds and a *tr* marking for the Bassoon.

Instrumentation and Parts:

- Flute (Fl.):** Measures 59-61. Dynamics: *mp*, *f*. Markings: *tr*.
- Oboe (Ob.):** Measures 59-61. Dynamics: *mp*, *f*. Markings: *tr*.
- Clarinet (Cl.):** Measures 59-61. Dynamics: *mp*, *f*. Markings: *tr*.
- Bassoon (Bsn.):** Measures 59-61. Dynamics: *p*, *f*. Markings: *tr*.
- Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Tuba (Tba.):** Rest throughout the three measures.
- Percussion:**
 - P. Solo Tom:** Measures 59-61. Dynamics: *f*.
 - C. cym. (Cymbal):** Measures 59-61. Dynamics: *p*. Markings: *c. cym.*, *p*.
 - Elec. (Electric Percussion):** Rest throughout the three measures.
- Piano (Pno.):** Measures 59-61. Markings: *8va* (for top staff only), *Red.* (Reduction).
- Violins (VI. I, VI. II):** Measures 59-61. Part VI. I has a *b* marking.
- Viola (Vla.):** Measures 59-61.
- Violoncello (Vc.):** Measures 59-61.
- Contra Bass (C.B.):** Measures 59-61.

Measure Numbers: 59, 60, 61.

Time Signature: 5/4.

62 E

Fl. *ff*

Ob. *ff*

Cl. *mp*

Bsn. *mp*

Hn. *ff*

Tpt. *ff*

Trb. *ff*

Tba. *ff*

P. Solo *fff*

Dgu. *f*

P. I *ff*

C. cym. *ff*

Elec. *ff*

Pno. *fff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

Ped.

66

The score is for measures 66, 67, and 68. It features the following parts:

- Fl.:** Treble clef, melodic line with slurs.
- Ob.:** Treble clef, playing triplets of eighth notes with *f* dynamic.
- Cl.:** Treble clef, playing triplets of eighth notes.
- Bsn.:** Bass clef, playing triplets of eighth notes with *f* dynamic.
- Hn.:** Treble clef, rests in measures 66 and 67, then a note in measure 68 with *mp* dynamic.
- Tpt.:** Treble clef, rests throughout.
- Trb.:** Bass clef, rests in measures 66 and 67, then a note in measure 68 with *mp* dynamic.
- Tba.:** Bass clef, rests in measures 66 and 67, then a note in measure 68 with *p* dynamic.
- P. Solo Tom.:** Percussion, playing triplets of eighth notes with accents.
- P. I.:** Percussion, rests throughout.
- Elec.:** Percussion, rests throughout.
- Pno.:** Piano, playing triplets of eighth notes in both hands. Includes *Leg.* markings with an accent.
- VI. I:** Treble clef, rests in measures 66 and 67, then a melodic line in measure 68 with *mp* dynamic.
- VI. II:** Treble clef, rests throughout.
- Vla.:** Bass clef, rests throughout.
- Vc.:** Bass clef, rests throughout.
- C.B.:** Bass clef, rests in measures 66 and 67, then a note in measure 68.

69

Fl. (3+2)

Ob. *p* (3+2)

Cl. *p* (3+2)

Bsn. *p* (3+2)

Hn. (3+2)

Tpt. (3+2)

Trb. (3+2)

Tba. (3+2)

P. Solo Dgu. **dgu.** **blk.** *f* (3+2)

P. I (3+2)

Elec. (3+2)

Pno. *p* (3+2)

VI. I *pp* (3+2)

VI. II *pp* (3+2)

Vla. *pp* (3+2)

Vc. *pp* (3+2)

C.B. *pp* (3+2)

72

Fl. *mp* 3 *tr* (•) **F** (2+3)

Ob. *mp* 3 *tr* (•) (2+3)

Cl. (2+3)

Bsn. (2+3)

Hn. *p* (2+3)

Tpt. *p* (2+3)

Trb. (2+3)

Tba. (2+3)

P. Solo *f* (2+3)

Blk. (2+3)

P. I (2+3)

Elec. (2+3)

Pno. (2+3)

VI. I *mp* 3 (2+3)

VI. II *mp* 3 (2+3)

Vla. *mf* (2+3)

Vc. *mf* (2+3)

C.B. *mp* (2+3)

76

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Blk.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

f

mp

pp

p

mf

(2+3)

3

3

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Blk.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

83 G ♩=112

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Trb.

Tba.

P. Solo Tom. *f*

P. I

Elec.

Pno. *f*

VI. I *f*

VI. II *f*

Vla.

Vc.

C.B.

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Tom.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

f

mp

f

mp

f

3

3

93 H

Fl. (3+2)

Ob. (3+2)

Cl. (3+2) *mf*

Bsn. (3+2) *mf*

Hn. *f* (3+2) *mp*

Tpt. *f* (3+2) *mp*

Trb. *f* (3+2)

Tba. *f* (3+2)

P. Solo Tom. (3+2)

P. I Timp. *mf* (3+2)

Elec. (3+2)

Pno. (3+2)

VI. I *ff* (3+2) *mf*

VI. II *ff* (3+2) *mf*

Vla. (3+2)

Vc. (3+2)

C.B. (3+2)

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo

P. I
Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

p

mp

cresc.

104

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl.

Bsn.

Hn. *mf*

Tpt. *mf*

Trb. *mf*

Tba. *mf*

P. Solo Tom. *f*

P. I Timp. *mf*

Elec.

Pno.

VI. I *f*

VI. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

C.B. *mf* *f*

107

Fl. *ff*

Ob. *ff*

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Tom. *mp* *mf* *R*

P. I Timp. *f*

Elec.

Pno.

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Tom. *R* *rall.* *fff*

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

III. Hall of Heaven and the Pan Tao Garden

♩=58 A Mysterious, heavenly

Flute

Oboe

B \flat Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Tuba

Percussion Solo Marimba

Percussion I

Electronics

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

L R

ppp *p* *fp* *ppp* *fp*

ff

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
S. bwl.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp *mf*

mp *p* *mp*

mf

pp

Red.

Detailed description of the musical score: The score is for page 33 of a piece, set in 4/4 time. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), and Tuba (Tba). The brass section includes Horn, Trumpet, Trombone, and Tuba. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The piano (Pno.) part is divided into a solo section (P. Solo Mrb.) and a main section. The solo section features a melodic line with accents and a triplet, moving from mezzo-piano (mp) to mezzo-forte (mf). The main section features a rhythmic accompaniment with chords, moving from mp to piano (p) and back to mp. The percussion section includes P. I (Percussion I), S. bwl. (Snare Drum), and Elec. (Electric Drums). The piano part includes a triplet in the right hand, marked piano-piano (pp), and a 'Red.' (Reduction) marking with a fermata-like symbol. The woodwind and brass parts are mostly silent, indicated by rests.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
S. bwl

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

pp

vib.

mf

mp

p

8va

Leg.

11 B

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
S. bwl

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

f

mp

p

mp

8^{va}
Ped. (for bottom staff only)

Ped.

15

Fl.

Ob.

Cl.

Bsn. *vib.*

Hn. *mp*

Tpt.

Trb.

Tba.

P. Solo Mrb. *p*

P. I

Elec.

Pno. *pp*

VI. I

VI. II

Vla.

Vc.

C.B.

mf

3

8va

pp

Leg.

17

Fl.

Ob.

Cl.

Bsn. *mf*

Hn. *mp*

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I

Elec.

Pno. *8va*

VI. I *pp*

VI. II

Vla.

Vc.

C.B.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba

P. Solo
Mrb.

mp *mf*

3

P. I

Elec.

Pno.

f

pp

VI. I

VI. II

Vla.

Vc.

C.B.

pp

Ped.

C

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Trb.
 Tba.
 P. Solo Mrb.
 P. I
 Elec.
 Pno.
 VI. I
 VI. II
 Vla.
 Vc.
 C.B.

f
 f
 p
 p
 f
 p

8^{va}
 6
 6
 6
 6
 6
 6
 6
 3

The musical score is for measures 38 and 39. The key signature is one sharp (F#) and the time signature is 3/4. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Piano Solo (P. Solo Mrb.), Piano I (P. I), Electric Piano (Elec.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The piano solo part features a melodic line with sixteenth-note patterns and a forte (*f*) dynamic. The strings play a sustained chord in the first measure, which changes in the second measure. The cello and contrabass have a melodic line starting in measure 38, with a forte (*f*) dynamic and a triplet in measure 39. The violins play a sustained chord in the first measure, which changes in the second measure. The piano part has a melodic line in the first measure, marked with an octave sign (8^{va}), and a sustained chord in the second measure.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

6

6

6

6

mf

p

p

p

accel. -----

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
W. gng.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mf *mp*

w. gng

p

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

31 D ♩ = 68

Fl. (3+2)

Ob. (3+2)

Cl. (3+2) *f*

Bsn. (3+2)

Hn. (3+2)

Tpt. (3+2)

Trb. (3+2)

Tba. (3+2)

P. Solo Vib. vib. L R *f*

P. I (3+2) *Leg.*

Elec. (3+2)

Pno. (3+2)

VI. I (3+2) *f*

VI. II (3+2)

Vla. (3+2)

Vc. (3+2)

C.B. (3+2)

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Vib.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

f

mf

Ped. ^ Ped. ^ Ped. ^ Ped. ^ Ped. ^

38 E

Fl.

Ob.

Cl.

Bsn.

mp *mf* *f*

Hn.

Tpt.

Trb.

Tba.

P. Solo Vib.

f

Ped. ^ Ped. ^ Ped. ^ Ped. ^

P. I

Elec.

Pno.

VI. I

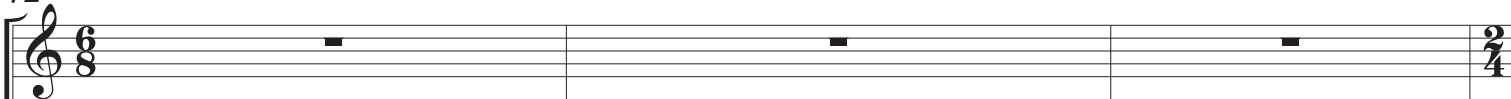
VI. II

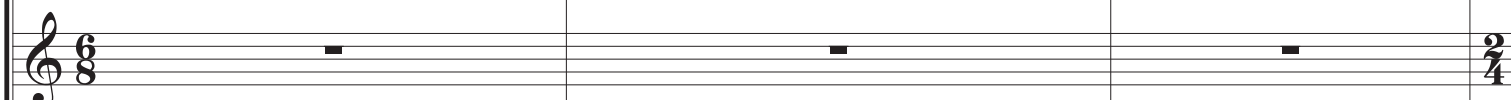
Vla.

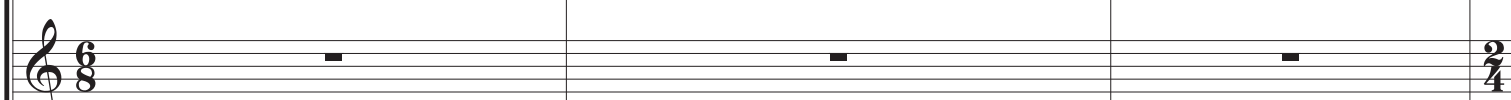
Vc.

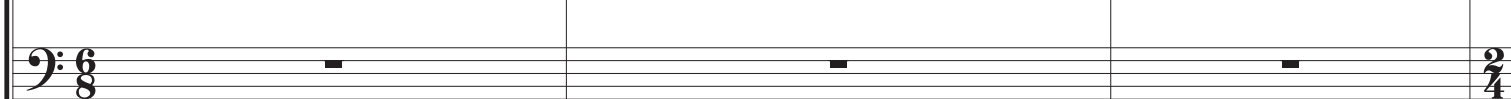
C.B.

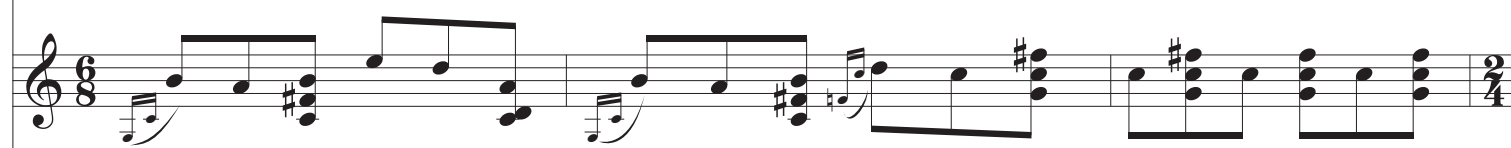
42 *accel.* -----

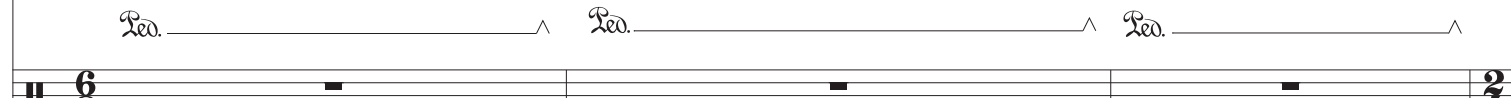
Fl.  $\frac{2}{4}$


Ob.  $\frac{2}{4}$

Cl.  $\frac{2}{4}$

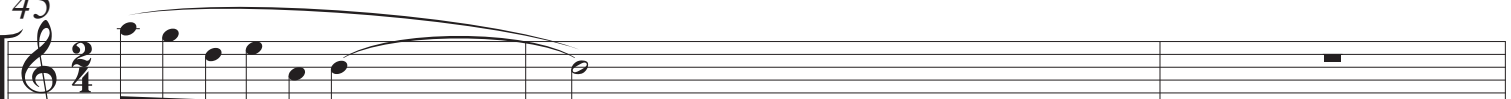
Bsn.  $\frac{2}{4}$


P. Solo Vib.  $\frac{2}{4}$
mf *cresc.* -----
ped. ----- ^ *ped.* ----- ^ *ped.* ----- ^

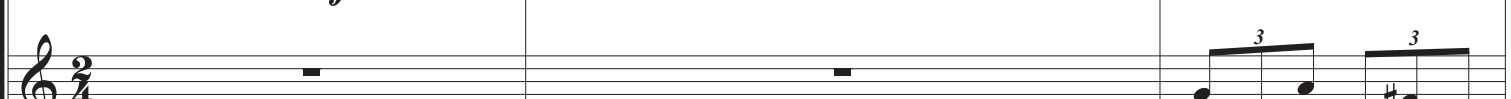
P. I  $\frac{2}{4}$

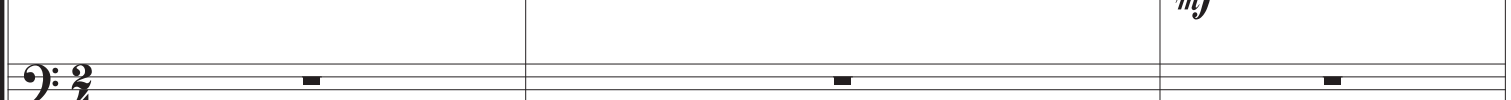
Elec. 


45 *A tempo*

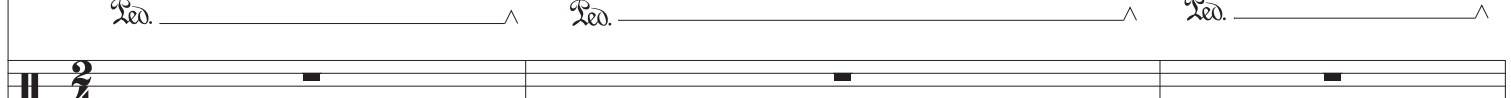
Fl.  $\frac{2}{4}$


Ob.  $\frac{2}{4}$
f *mf*

Cl.  $\frac{2}{4}$
mf

Bsn.  $\frac{2}{4}$

P. Solo Vib.  $\frac{2}{4}$
ped. ----- ^ *ped.* ----- ^ *ped.* ----- ^

P. I  $\frac{2}{4}$

Elec. 

48 F

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

P. Solo Vib. *mf* *f*

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

P. I

Elec.

54

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

P. Solo Vib. *mf*

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

P. I

Elec.

58 *rit.* -----

Fl. *mf*

Ob.

Cl.

Bsn.

Hn. *mf* 3

Tpt.

Trb.

Tba.

P. Solo Vib. *ped.* 3

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

61 $\text{♩} = 60$ **G**

Fl.
Ob.
Cl.
Bsn.

P. Solo Vib.
P. I
Elec.

Pno.

f *p*

6 3

Led. Led. Led.

64

Fl.
Ob.
Cl.
Bsn.

P. Solo Vib.
P. I
Elec.

Pno.

f *p*

3 5

Led. Led. Led.

67

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Vib.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

70

Fl. *mf*

Ob.

Cl. *mf*

Bsn.

Hn.

Tpt. straight mute *mp* 3

Trb.

Tba.

P. Solo Vib. *Req.*

P. I

Elec.

Pno. *p* *Req.*

VI. I *fppp*

VI. II *fppp*

Vla. *fppp*

Vc. *fppp*

C.B. *fppp*

73

Fl. *mf*

Ob. *mf* *mp*

Cl. *mf*

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Vib. *f*

P. I

Elec.

Pno.

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

C.B. *ppp*

Red.

76 H

Fl.

Ob.

Cl. *f*

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Vib. *p*

P. I

Elec.

Pno.

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp*

C.B. *pp*

79

Fl. *f* 3 *freely* 3 3

Ob.

Cl.

Bsn.

Hn. *f* 3

Tpt.

Trb.

Tba.

P. Solo *mrb.* *f* 5 *freely* 3

Mrb.

P. I

Elec. *p*

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
S. bwl.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mf

freely

mf

freely

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

89 I *accel.* -----

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

92 *rit.* ♩=58

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
S. bwl.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Mrb.

P. I Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

P. I
Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

103 J

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Mrb.

P. I Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

f

p

Musical score for measures 106-109. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Tuba (Tba), Solo Piano (P. Solo Mrb.), Piano I (P. I), Electric (Elec.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measures 106-109 are marked with a fermata. The Solo Piano part features a melodic line with a triplet in measure 109. The Electric part has a wavy line. The Violin I and Violoncello parts have a sustained note with a fermata.

110

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba

P. Solo
Mrb.

P. I
Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mf

p

n

n

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Mrb.

mp

p

P. I
Timp.

pp

Elec.

n

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

IV. A Rebel in Heaven

♩=72 Haunting

Flute

Oboe

B♭ Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Tuba

Percussion Solo

Percussion I
C. cym. *pp* *ff* *mf* w. gng l.,m.

Electronics *pp*

Piano

Violin I

Violin II

Viola

Violincello

Contrabass

5

P. Solo

P. I
W. gng

Elec.

f

||

10 A

P. Solo

P. I
B.D.

Elec.

Pno.

f

mf

mf
Ped.

||

15

P. Solo

P. I

Elec.

Pno.

ord.

ppp
Ped.

20

Fl. *f.t.* *

Ob. *f* *

Cl. *mf* 6

Bsn. *mp*

Hn.

Tpt. *mf* 3 *gliss.*

Trb. *p* **

Tba. *p* **

P. Solo

P. I
B.D. *mf* *p*

Elec.

Pno. *ped.*

VI. I

VI. II

Vla.

Vc. *S.P.* *ppp* *fff*

C.B. *S.P.* *ppp* *fff*

B

* Play a chromatic glissando downward, as smoothly as possible, to create an animal howling effect.

** Slow vibrato so that each undulation lasts for a quarter note, as indicated.

24 *accel.* ----- ♩=88

Fl.

Ob.

Cl. *gliss.*

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Tam.

P. I
B.D.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mf *f*

mf *f*

ord. *p* *f* *p*

ord. *p* *f* *p*

ord. *p*

ff

f

ord.

Red.

L *R* *tam.*

p

* Micro glissando to indicated pitch, starting at indicated point in time

28

Fl. *mf* *p* vib.

Ob. *mf* *p*

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo Gng. *p*

P. I B.D. *p*

Elec.

Pno.

VI. I *p*

VI. II *p*

Vla. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Vc. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

C.B. *p*

32 C

Fl. 4/4 3/4 2/4

Ob. 4/4 3/4 2/4

Cl. 4/4 3/4 2/4

Bsn. 4/4 3/4 2/4

Hn. *pp* *ff* *pp* *ff* 4/4 3/4 2/4

Tpt. *mf* *mf* 4/4 3/4 2/4

Trb. *pp* *ff* *pp* *ff* 4/4 3/4 2/4

Tba. *pp* *ff* *pp* *ff* 4/4 3/4 2/4

P. Solo Gng. *f* *ff* *fff* (pick up bangu sticks) blk. 4/4 3/4 2/4

P. I B.D. *f* *fff* p. gng. *mf* 4/4 3/4 2/4

Elec. 4/4 3/4 2/4

Pno. 4/4 3/4 2/4

VI. I *p* 4/4 3/4 2/4

VI. II *p* 4/4 3/4 2/4

Vla. *sub. mp* *p* *p* 4/4 3/4 2/4

Vc. *sub. mp* *p* *p* 4/4 3/4 2/4

C.B. 4/4 3/4 2/4

37

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn. *f* *f* *p*

Tpt. *f* *f* *p*

Trb. *f* *f* *p*

Tba. *f* *f* *p*

P. Solo *mp* *p* *mp*

Blk.

P. I

B. D.

Elec.

Pno.

VI. I *mf* *p*

VI. II *mf* *p*

Vla. *mp* *pp*

Vc. *mp* *pp*

C.B. *mp* *p*

43

Fl. *f* *p*

Ob. *mp*

Cl. *p*

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Blk. *f*

P. I
P. gng. *mf*

Elec.

Pno.

VI. I *f*

VI. II *f*

Vla. *mp*

Vc. *mp*

C.B.

D

accel. -----

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Blk.

P. I
P. gng.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

p

mp

ff

p

p

mp

p

p

accel.

54

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Tpt.

Trb.

Tba.

P. Solo
Blk.

P. I
Tam. *tam.*

Elec. *p* *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

Detailed description: This page of a musical score covers measures 54, 55, and 56. The tempo is marked 'accel.'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), and Tuba (Tba.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The percussion section includes P. Solo (Solo Percussion), Blk. (Bells), P. I (Percussion I), Tam. (Tambourine), and Elec. (Electric Percussion). The Flute, Oboe, Clarinet, Bassoon, and Violin parts feature triplets and are marked 'ff'. The Percussion I part has a 'tam.' marking. The Electric Percussion part has a dynamic range from 'p' to 'ff'. The Viola part also features triplets and is marked 'ff'. The Violoncello and Contrabass parts are marked 'ff'. The Horn, Trumpet, Trombone, and Tuba parts are marked with a short dash, indicating they are silent.

57 **bgu.** **E**

P. Solo Bgu. *fff* *p*

P. I

Elec.



58

P. Solo Bgu. *ff* *mp* *p* *f* *sub.* *p*

P. I P. gng. **p. gng.** *ff*

Elec.



59 *accel.*

P. Solo Bgu. *f*

P. I P. gng. *f*

Elec.

Exciting

60 $\text{♩} = 112$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Trb.

Tba.

P. Solo Dgu. *p* dgu.

P. I

Elec.

Pno.

VI. I *mp*

VI. II *mp*

Vla. *f*

Vc. *f*

C.B.

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Dgu.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

mf

66

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf* *mp*

Hn.

Tpt.

Trb.

Tba.

P. Solo Dgu. *mp*

P. I

Elec.

Pno.

VI. I *p*

VI. II *p*

Vla. *p* *f*

Vc. *f* *p*

C.B.

70 (whole step trill) F

Fl. *p*

Ob. *p*

Cl. (whole step trill) *p*

Bsn. *p*

Hn.

Tpt.

Trb.

Tba.

P. Solo Dgu. *f*

P. I

Elec.

Pno.

VI. I

VI. II

Vla. *sub. p*

Vc.

C.B. *pp*

73 (whole step trill)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Dgu.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

p

p

p

p

pp

pp

pp

76

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Trb.

Tba.

P. Solo
Dgu. *ff* *p*

P. I
P. gng. *f* *mp*

Elec.

Pno.

VI. I *f* *pizz.* *f*

VI. II *f* *pizz.* *f*

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

Vc. *f* *pizz.* *f*

C.B. *f* *pizz.* *f*

80 G

Fl. *f* *mp*

Ob. *f*

Cl. *f* *mp*

Bsn. *f*

Hn.

Tpt.

Trb.

Tba.

P. Solo Dgu. *ff* *p*

P. I

Elec.

Pno. *mf*

VI. I *arco* *f*

VI. II *arco* *f*

Vla. *arco* *f*

Vc. *arco* *f*

C.B. *arco* *f*

Red.

85

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn.

Tpt.

Trb.

Tba.

P. Solo
Dgu. *p. gng.* *mp*

P. I

Elec.

Pno. *mf*

VI. I

VI. II

Vla.

Vc.

C.B.

90

H

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn.

Tpt.

Trb.

Tba.

P. Solo
P. gng. *p*

P. I
W. gng. *w. gng.* *mf* *tam.* *f*

Elec.

Pno. *mf*

VI. I

VI. II

Vla. *mp* *tr* *mf*

Vc. *mp* *mf*

C.B.

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
P. gng.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

f

mp

mp

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
P. gng.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

sub. p

f

p

p

p

p

105 (3+2)

Fl.

Ob. (3+2)

Cl. (3+2)

Bsn. (3+2)

Hn. (3+2)

Tpt. (3+2) *mf*

Trb. (3+2)

Tba. (3+2)

P. Solo (3+2) *mf* *mp* **dgu.**

P. gng. (3+2)

P. I (3+2)

Elec. (3+2)

Pno. (3+2)

VI. I (3+2) *mf*

VI. II (3+2) *mf*

Vla. (3+2) *mf*

Vc. (3+2) *mf*

C.B. (3+2)

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

p. gng.

P. Solo
P. gng.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mf

p

f

mp

p

mp

mp

113 J

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
P. gng.

P. I

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

p

p

mf

mf

sub. p

tom.

sub. f

117

Fl. *mp* *p*

Ob. *mp* *p*

Cl.

Bsn.

Hn. *f*

Tpt.

Trb.

Tba.

P. Solo Tom.

P. I

Elec.

Pno.

VI. I *mf*

VI. II *mf*

Vla.

Vc.

C.B. *mf*

121

Fl. *mp* *p* **K**

Ob. *mp* *p*

Cl.

Bsn. *mf*

Hn. *f*

Tpt. *f*

Trb. *f*

Tba. *mf*

P. Solo Tom. *mf*

P. I W. gng. **w. gng** *mf*

Elec.

Pno.

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

C.B. *mf*

124

Fl. *p* *f*

Ob. *p* *f*

Cl.

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Trb. *ff*

Tba. *ff*

P. Solo Tom. *f*

P. I W. gng. *ff*

Elec.

Pno.

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

Detailed description: This page of a musical score covers measures 124, 125, and 126. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba) features a melodic line with accents and a dynamic shift from *p* to *f*. The brass section (Horn, Trumpet, Trombone, and Tuba) provides a rhythmic accompaniment, with the Trombone and Tuba parts marked *ff*. The percussion section includes a Solo Tom and a Gong (P. I W. gng.), both marked *f* and *ff* respectively. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays a consistent triplet pattern throughout the measures, with the Violin I and II parts marked *ff*. The Piano and Electric Guitar parts are marked with dashes, indicating they are silent during these measures.

Cadenza II L R

127

P. Solo
P. gng.
Dgu.
Tom.

129 blk.

P. Solo
Blk.
Tom.

mp

131

P. Solo
Blk.
Tom.

mf

133

P. Solo
Blk.
Tom.

135

P. Solo
Blk.
Tom.

ff

sub. p

137

P. Solo
Blk.
Tom.

mp *f*

139 (drop right hand mallets, take one from left hand) L

P. Solo
Blk.
Tom. *mf*

Elec.

141 p. gng. blk.

P. Solo
P. gng.
Blk.
Tom. *mf*

Elec. *mp*

144

P. Solo
P. gng.
Blk.
Tom. *f*

Elec. *sub. p*

146 *cresc.*

P. Solo
P. gng.
Blk.
Tom. *f* *f* *mf*

Elec. *p* *p* *mf*

12/8

148 $\text{♩} = 112$ Magnificent

Fl. $\text{♩} = 112$

Ob. (3+3+3+3)

Cl. (3+3+3+3)

Bsn. (3+3+3+3)

Hn. (3+3+3+3)

Tpt. (3+3+3+3)

Trb. (3+3+3+3)

Tba. (3+3+3+3)

P. Solo $\text{♩} = 112$

Blk. $\text{♩} = 112$

Tom. $\text{♩} = 112$

Dgu. $\text{♩} = 112$

P. I $\text{♩} = 112$

Timp. $\text{♩} = 112$

Elec. (3+3+3+3)

Pno. (3+3+3+3)

VI. I (3+3+3+3)

VI. II (3+3+3+3)

Vla. (3+3+3+3)

Vc. (3+3+3+3)

C.B. (3+3+3+3)

151 M

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Dgu.
Tom.

P. I
Timp.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

mp

mf

mf

mf

mp

mp

mp

mp

mp

mp

155 (3+2)

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

Cl. *mp* *cresc.*

Bsn. *p* *cresc.*

Hn. *mp* *cresc.*

Tpt. *mp* *cresc.*

Trb. *mp* *cresc.*

Tba. *mp* *cresc.*

P. Solo *mf*

Tom. *mf*

P. I *mp*

P. gng. *mp*

Elec. (3+2)

Pno. (3+2)

VI. I *mf* *cresc.*

VI. II *mf* *cresc.*

Vla. *mf* *mp* *cresc.*

Vc. *cresc.*

C.B. *cresc.*

159

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

P. Solo
Tom.

P. I
P. gng.

Elec.

Pno.

VI. I

VI. II

Vla.

Vc.

C.B.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

f

f

cresc.

cresc.

ff

ff

ff

ff

ff

ff

ff

ff