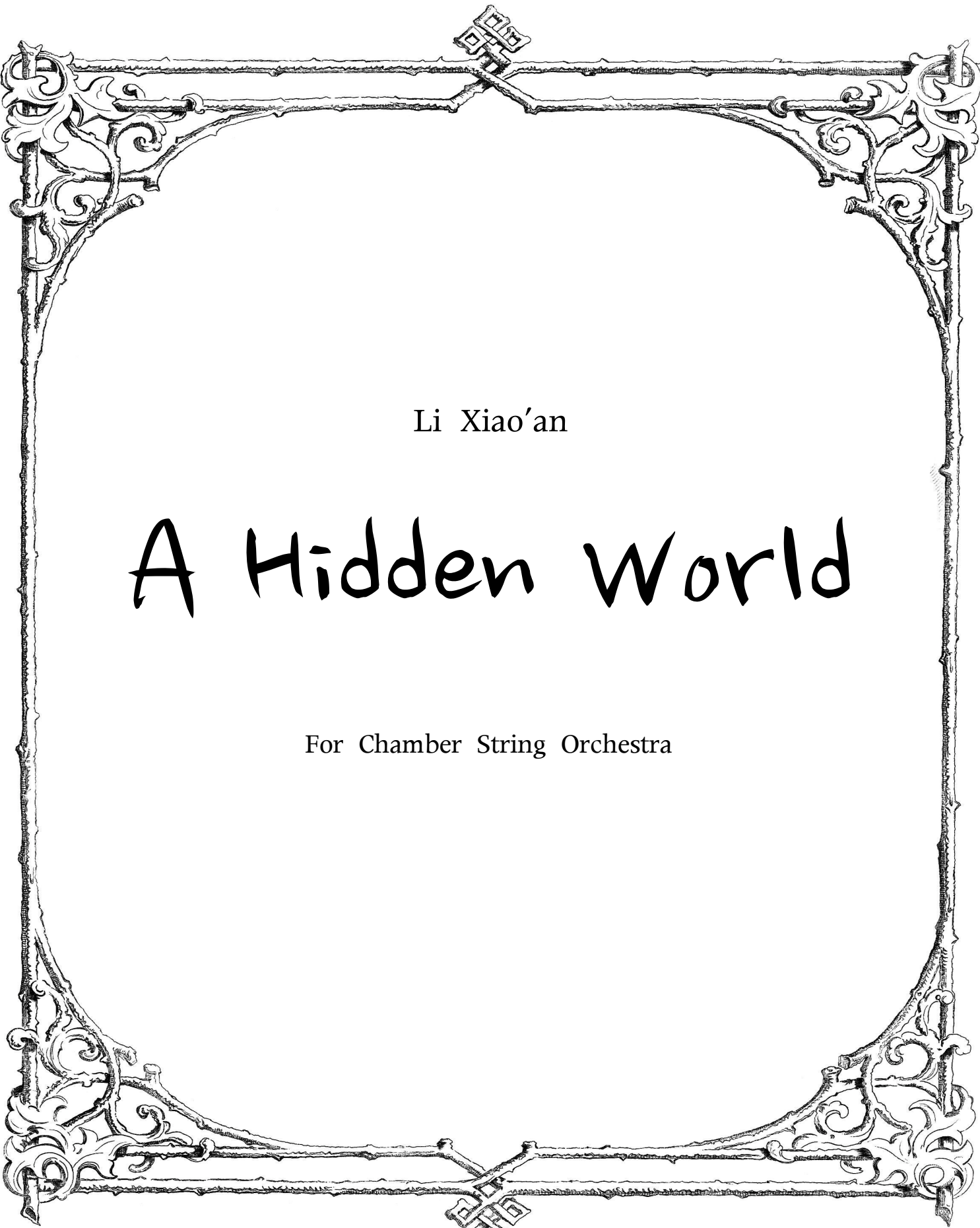




Li Xiao'an

A Hidden World

For Chamber String Orchestra

Dedicated To My Professors in The Jazz Composition Department:

In spite of my frequent refusal to write any jazz.

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Especially to Phil Wilson:

Who, in his faith in me, graciously allowed me to abuse his bands.

-

But most importantly, to Doen En:

A Prize Fish

A Hidden World

Li Xiao'an

$\text{♩} = 48$ Tempo Rubato

Violin I a *ppp*

Violin I b *ppp*

Violin II a *ppp*

Violin II b *ppp*

Viola a *mp* *p* *pp* *mf subito* *mp*

Viola b *mp* *p* *pp* *<mf>* *>mp* *mf* *>mp*

Solo Cello a *mp* *<mf>mp* *p* *mp*

2 Celli b *mp* *<mf>mp* *p* *mp* a.2

Contrabass *pizz* *mp* *arco*

2 3 4 5 6 7

$\text{♩} = 60$

Score for Violins I and II, Violas, Cellos, and Double Basses. The score is in 3/4 time, marked $\text{♩} = 60$. The key signature has two flats (B-flat and E-flat).

Violins I (Vln. I): *pizz* (pizzicato), *mp* (mezzo-piano).

Violins II (Vln. II): *pizz* (pizzicato), *mp* (mezzo-piano).

Violas (Vla.): *pizz* (pizzicato), *mp* (mezzo-piano). *arco* (arco) starting in measure 9, *p* (piano).

Cello (Vc.): *mf* (mezzo-forte).

Double Bass (Cb.): *pizz* (pizzicato), *mp* (mezzo-piano).

Violoncello (Vc.): *tutti pizz* (tutti pizzicato), *mp* (mezzo-piano). *arco a.2* (arco alla seconda), *mp* (mezzo-piano). *tutti* (tutti) starting in measure 11, *mf* (mezzo-forte).

8

9

10

11

Score for Violins I and II, Violas, Cellos, and Contrabass.

Violins I (Vln. I): *arco*. Dynamics: *mf*, *f*, *mf*, *p*. Includes a triplet of eighth notes at the end of measure 15.

Violins II (Vln. II): *arco*. Dynamics: *mf*, *f*, *mp*, *p*.

Violas (Vla.): Dynamics: *mp*, *mf*, *> mp*.

Cellos (Vc.): Dynamics: *p*.

Contrabass (Cb.): Dynamics: *mf*, *mp*.

Measures 12 through 16 are indicated at the bottom.

12

13

14

15

16

a tempo

Violin I (Vln. I): *mp* *tutti* *f* *pp*

Violin II (Vln. II): *mp* *f* *pp*

Viola (Vla.): *mp* *f* *mf* *p* *mf*

Cello (Vc.): *mf* *f* *mp* *mf* *mp*

Double Bass (Cb.): *arco* *f* *pizz* *mp* *mf* *mp*

17

18

19

20

21

Violin I (Vln. I): Measures 22-23 have a whole note chord (F4, A4, C5) with a fermata. Measures 24-25 play a sixteenth-note ascending scale (G4, A4, B4, C5, D5, E5, F5) with dynamics *mf*, *mp*, and *f*.

Violin II (Vln. II): Measures 22-23 play a sixteenth-note descending scale (E5, D5, C5, B4, A4, G4, F4) with dynamics *mf*, *p*, and *mf*. Measures 24-25 play a sixteenth-note ascending scale (G4, A4, B4, C5, D5, E5, F5) with dynamics *mp*, *mf*, and *f*.

Viola (Vla.): Measures 22-23 play a sixteenth-note descending scale (E5, D5, C5, B4, A4, G4, F4) with dynamics *p* and *mf*. Measures 24-25 play a sixteenth-note ascending scale (G4, A4, B4, C5, D5, E5, F5) with dynamics *pizz*, *mf*, and *arco* (*mp* to *f*).

Cello (Vc.): Measures 22-23 have a whole note chord (F3, A3, C4) with a fermata. Measures 24-25 play a sixteenth-note ascending scale (G3, A3, B3, C4, D4, E4, F4) with dynamics *mf*, *mp*, and *f*.

Double Bass (Cb.): Measures 22-23 have a whole note chord (F2, A2, C3) with a fermata. Measures 24-25 play a sixteenth-note ascending scale (G2, A2, B2, C3, D3, E3, F3) with dynamics *mf*, *mp*, and *f*.

Measure 23 includes a first ending bracket labeled "a.2" for measures 23-24.

22

23

24

25

Violin I (Vln. I): *f* (measures 26-27), *p* (measures 28-29), *mp* (measure 30), *f* (measure 31). *tutti* marking above measure 30.

Violin II (Vln. II): *mf* (measures 26-27), *p* (measures 28-29), *mp* (measure 30), *f* (measure 31).

Viola (Vla.): *mf* (measures 26-27), *mp* (measures 30-31), *f* (measures 30-31).

Violoncello (Vc.): *mf* (measures 26-27), *mp* (measures 28-29), *p* (measure 30), *mp* (measure 31), *f* (measure 31). *a.2* marking above measure 30.

Contrabass (Cb.): *mf* (measures 26-27), *mp* (measures 30-31), *f* (measure 31). *arco* marking above measure 27.

Measures: 26, 27, 28, 29, 30, 31.

SUBDIVIDED BEAT

Violin I (Vln. I): *mf* (measures 32-33), *mp* (measure 33), *pp* (measures 34-35). Trills (tr) and accents (>) are present.

Violin II (Vln. II): *mf* (measures 32-33), *mp* (measure 33), *pp* (measures 34-35). Trills (tr) and accents (>) are present.

Viola (Vla.): *mf* (measures 32-33), *mp* (measures 34-35). Trills (tr) are present.

Violoncello (Vc.): *mp* (measures 32-33), *mf* (measures 34-35). Trills (tr) and accents (>) are present.

Double Bass (Cb.): *mp* (measures 32-33), *mf* (measures 34-35). Trills (tr) and accents (>) are present.

Measure 33 is marked "SUBDIVIDED BEAT".

32

33

34

35

Violin I (Vln. I) and Violin II (Vln. II) parts are written in treble clef with a key signature of two flats. The Violin I parts feature trills (tr) on the first and second notes of each measure. The Violin II parts feature trills (tr) on the first and second notes of each measure. The Viola (Vla.) parts are written in alto clef with a key signature of two flats. The Viola parts feature trills (tr) on the first and second notes of each measure. The Violoncello (Vc.) parts are written in bass clef with a key signature of two flats. The Violoncello parts feature trills (tr) on the first and second notes of each measure. The Cello (Cb.) part is written in bass clef with a key signature of two flats. The Cello part features trills (tr) on the first and second notes of each measure.

Measures 36, 37, and 38 are indicated at the bottom of the page.

4

Violin I (Vln. I) and Violin II (Vln. II) parts feature trills (tr) and sixteenth-note patterns. The Viola (Vla.) part includes a trill (tr) and a sixteenth-note pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts feature triplets (3) and sixteenth-note patterns. Dynamics include *mp*, *mf*, and *f*.

39 40

Violin I (Vln. I): *mf* (measures 41-42) and *mp* (measures 41-42). The part consists of a continuous sixteenth-note pattern with slurs.

Violin II (Vln. II): *mf* (measures 41-42) and *mp* (measures 41-42). The part features a melodic line with slurs and ties.

Viola (Vla.): *mf* (measures 41-42) and *mp* (measures 41-42). The part features a melodic line with slurs and ties.

Violoncello (Vc.): *mf* (measures 41-42) and *mp* (measures 41-42). The part features a melodic line with slurs and ties.

Contrabass (Cb.): *mf* (measures 41-42) and *mp* (measures 41-42). The part features a melodic line with slurs and ties.

Violin I (Vln. I): *mf* to *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Violin II (Vln. II): *mf* to *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Violin II (Vln. II): *mf* to *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Viola (Vla.): *mf*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Viola (Vla.): *mf*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Cello (Vc.): *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Cello (Vc.): *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Double Bass (Cb.): *f*. Measures 43-44: Rapid sixteenth-note runs with accents and slurs. Measure 45: Sustained notes.

Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef with a key signature of two flats. The Violin I parts play a melodic line with slurs and accents. The Violin II parts play a rhythmic pattern of eighth notes with slurs. The Viola (Vla.) parts are in alto clef with a key signature of two flats, playing a rhythmic pattern of eighth notes. The Cello (Vc.) and Double Bass (Cb.) parts are in bass clef with a key signature of two flats. The Cello parts play a melodic line with slurs and accents. The Double Bass part plays a melodic line with slurs and accents. The score is divided into two measures, 45 and 46, by a vertical line. Measure 45 is marked with *mf* and measure 46 is marked with *mp*. The word "arco" is written above the Double Bass staff in measure 46.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

mf

mp

arco

rit. 5 ♩ = 48 sul tasto rit. 13

Vln. I *f* *pp* *mp*

Vln. I *f* *pp* *mp*

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

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

Vla. *f* *mp* *p* *pp* *mf subito* *mp*

Vla. *f* *mp* *p* *pp* *<mf>* *>mp* *mf* *mp*

Vc. *f* *mp* *<mf>* *mp* *p* *mp*

Vc. *f* *mp* *<mf>* *mp* *p* *mp* a.2

Cb. *f* *mp* pizz arco *mp*

47 48 49 50 51 52 53 54