

WHITE SANDS AND WHITE SNOW

(for Orchestra)

by

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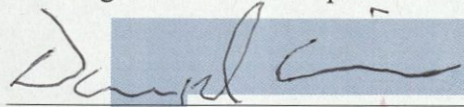
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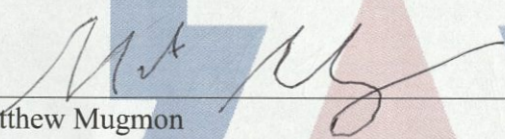
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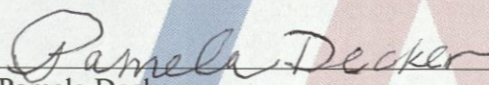
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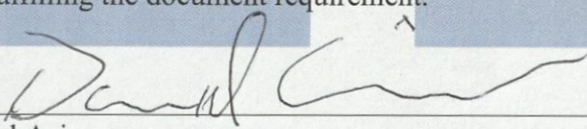
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Abstract

White Sands and White Snow is a composition for orchestra. The piece combines the inspiration of a trip taken to White Sands, N.M. during autumn break of 2018 and the memory of the snow in my birth city of Harbin. The places, White Sands and Harbin, have different meanings to me. School winter holidays in the United States, usually from Christmas Eve until the first weekday in January, are too short for going home so every winter break is spent in the United States. I am a person who loves to travel and always wants to express emotions about a place with music. The White Sands, with the white color and wave-like view, makes me remember my hometown Harbin. It is a landscape of white snow, blue sky, hot spring lake, Sun Island, and Bingxue Big World. This piece projects my interest in the relationship between location and music.

Yuqian Yang

White Sands and White Snow
for Orchestra

白沙白雪

《白沙白雪》的灵感来自于2018年秋假去白沙的旅行中，白沙让作者想起自己的家乡哈尔滨下雪时的场景。这首作品代表着音乐与地域之间存在的有趣关系。

"White Sand and White Snow" was inspired by a trip to White Sand during autumn break of 2018 and the Memory of Snowing in Harbin. This piece will represent a continuing interest in relationship between location and music.

演奏时长: 13 分钟

Duration: 13 minutes

1. Summer in White Sands
2. Dark in White Sands
3. White Snow (in Memory of Harbin)

Score in C

INSTRUMENTATION:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Clarinets in A

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Trombones

1 Tuba

Percussion (3 or 4 players):

Vibraphone, Xylophone, G.C.(Bass Drum), Tam-tams, Timpani, Snare Drum, Marimba,
Temple Block, Triangle

Celesta

Harp

Strings

1. Summer in White Sands

Yuqian Yang

♩ = 50 Gentle *♩ = 52*

Instrumentation and Dynamics:

- Piccolo:** Rest
- Flutes 1.2.:** *p* < *mp* > *p* < *mp* >
- Oboes 1.2.:** Rest
- Clarinets in B_b 1.2.:** *pp* < *p* >
- Bassoons 1.2.:** *pp* < *p* > *p*
- Horn in F 1.2.:** *pp* < *p* > *pp* < *p* > *pp*
- Horns in F 3.4.:** *pp* < *p* > *pp* < *p* > *pp*
- Trumpet in C 1.2.:** Rest
- Trumpets in B_b:** Rest
- Trombone 1.2.:** Rest
- Tuba:** Rest
- Timpani:** *pp*
- Perc.:** *p* (triangle)
- Marimba:** *pp* *p*
- Vibraphone:** *p*
- Harp:** *p* *l.v.*
- Violin I:** *pp* < *p* > *pp* *p* < *mp* > *p* < *mp* > *p*
- Violin II:** *pp* < *p* > *pp* < *p* > *pp* *p* < *mp* > *p* *pp*
- Viola:** *pp* *p* *pp* < *p* > *pp* *p* *p* < *mp* > *p* *p*
- Violoncello:** *Tutti pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* *p* < *mp* > *p* *p*
- Double Bass:** *Tutti pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* *p* < *mp* > *p* *p*

18

Picc.

Fl. *div.* *mp* *Fl. 1* *mf* *p* *3* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *p* *mf* *mp*

Bsn. *mp* *div.* *mp*

Hn. *mp* *mp* *mf* *mp* *pp* *mp*

Hn. *mp* *mf*

C Tpt. *mp* *mp* *pp* *mp* *mf*

Tpt. *mp* *mf* *mp* *pp*

Tbn. *mp* *mp* *mf* *mp* *pp* *mp*

Tba. *mf*

Timp.

Cym. *pp* *mp* *p* *triangle* *p* *pp* *p* *pp*

Mar. *mp* *mp* *mp* *mf*

Vib. *mp*

Hp. *mp* *mf*

Vln. I *mp* *mp* *3* *mf* *mp*

Vln. II *mp* *3* *mf* *mp*

Vla. *mp* *mf* *3* *p* *div.* *mp*

Vc. *mp* *mp* *3* *mf* *unis.* *p* *div.* *mp*

Db. *mp* *3* *mf* *p* *div.* *mp*

♩ = 52 Calm

A

Picc.

Fl. *mf* *f* *p* *pp* *mp*

Ob. *mf* *p* *p*

Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp* *p*

Hn. *pp*

Hn. *p*

C Tpt.

Tpt.

Tbn.

Tba.

Timp.

Cym. *pp* *pp*

Mar.

Vib. *p*

Hp. *pp* *p*

♩ = 52 Calm

A

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

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

Vc. *mf* *f* *p* *pp* *p* *mp* *p* *mp* *p*

Db. *mf* *f* *p* *pp* *p* *mp* *p* *mp* *p*

38

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

Fl. 1 *p* *mp* *p* *mf* *p* *mp* *p*

Ob. 1 *p* *mp* *p* *mf* *p*

Cl. 1 *mf* *p*

Bsn. *pp* *p* *p* *mp* *p*

Hn. *pp*

Hn. *pp* *mf*

C Tpt.

Tpt.

Tbn. *p*

Tba. *p*

Timp.

Cym.

Mar. *p* *mf*

Vib. *mf* *p*

Hp. *p*

Vln. I *p* *mp* *p* *mf* *p* *mp* *p*

Vln. II *pp* *p* *mp* *p* *mf* *p* *mp* *p*

Vla. *pp* *p* *mp* *p* *mf* *p* *mp* *p*

Vc. *p* *mf* *p* *mp* *p*

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

48

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

Fl. *mf* *f* *ff* *mp*

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

Cl. *mf* *f* *ff* *mp* *p*

Bsn. *mf* *f*

Hn. *p* *p* *mf* *f* *ff* *mp* *p*

Hn. *p* *p* *mf* *f* *ff* *mp* *p*

C Tpt. *mf* *ff* *mp* *p*

Tpt. *ff* *mp* *p*

Tbn. *pp* *p* *f* *ff* *mp* *p*

Tba. *pp* *p* *f*

Timp.

Cym. *p* *f* *ff* *mp*

Mar. *mp*

Vib. *f* *f* *mp*

Hp. *f*
(Eb, A#)

Vln. I *p* *mf* *f* *ff* *mp*

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

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

Vc. *p* *mf* *f* *ff* *mp*

Db. *p* *mf* *f* *ff* *mp*

53

Picc. *p* *pp* *ppp*

Fl. *p* *pp* *ppp*

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Mar. *p* *l.v.*

Vib. *p* *l.v.*

Hp. *p* *l.v.*

Vln. I *p*

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Db. *p* *pp* *ppp*

2. Dark in White Sands

♩ = 110 Brillante

The score is divided into two systems. The first system includes Piccolo, Flute 1.2., Oboe 1.2., Clarinet in Bb 1.2., Clarinet in A, Bassoon 1.2., Horn in F 1-4, Trumpet in C 1.2., Trombone 1.2., Bass Tuba in F, Timpani, Snare Drum, Bass Drum, Tam-tam, Xylophone, and Marimba. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *p*, *mp*, and *ppp*, along with performance instructions like *pp*, *pizz*, *arco*, and *Cl.1*. The tempo is marked *♩ = 110 Brillante*.

piccolo

Flute 1.2.

Oboe 1.2.

Clarinet in Bb 1.2.

Clarinet in A

Bassoon 1.2.

Horn in F 1-4

Trumpet in C 1.2.

Trombone 1.2.

Bass Tuba in F

Timpani

Snare Drum

Bass Drum

Tam-tam

Xylophone.

Marimba.

Harp

♩ = 110

Violin I

Violin II

Viola

Violoncello

Double Bass

19

Picc. *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Fl. *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Ob. *div.* *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Eb Cl. *mp* *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Cl. *mp* *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Bsn. *mp* *mf* *mp* *mp* *mf* *mp* *mf*
 Hn. *mp* *mp* *mf* *mp* *mf* *mp* *mf*
 C Tpt. *mp* *mp* *mf* *mp* *mf* *mp* *mf*
 Tbn. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*
 Bass Tba. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*
 Timp. *mp* *mf* *mf* *p* *mf*
 S. D. *mp* *mf* *mf* *p* *mf*
 B. D. *mp* *mf* *mf* *p* *mf*
 T.-t. *mp* *mf* *mp* *mf* *p* *mf*
 Xyl. *mp* *mf* *mp* *mp* *mf* *p* *mp* *mf*
 Mar. *mp* *mf* *mp*
 Hp. *mp* *mf* *p* *p* *mf* *p*
 Vln. I *arco* *mp* *mf* *mp* *mp* *mf* *p* *pizz* *arco* *mf*
 Vln. II *arco* *mp* *mf* *mp* *mp* *mf* *p* *pizz* *arco* *mf*
 Vla. *mp* *mf* *mp* *mp* *mf* *mp* *p* *div.* *pizz* *arco* *mf*
 Vc. *mp* *mf* *mp* *mp* *mf* *mp* *p* *div.* *pizz* *arco* *mf*
 Db. *mp* *mf* *mp* *mp* *mf* *mp* *p* *pizz* *arco* *mf*

28

Picc. *p* *mp* *mf*

Fl. *p* *mp* *mf* *mp* *mf* *sub. mp* *mf*

Ob. *p* *mp* *mf* *sub. mp* *mf*

E♭ Cl. *p* *mp* *mf* *mp* *mf* *sub. mp* *mf*

Cl. *p* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mp*

Hn. *p* *mp* *mf*

C Tpt. *p*

Tbn. *p*

Bass Tba. *mp* *mp* *mf*

Timp. *mp* *mf* *mp*

S. D.

B. D.

T.-t. *p*

Xyl. *mf* *mp*

Mar. *mp* *mf*

Hp. *p* *mp* *mf* *l.v.* *mp* *mp*

Vln. I *p* *mp* *mp* *mf*

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

Vla. *div.* *p* *mp* *unis.*

Vc. *p* *mp* *mf* *div.* *mp*

Db. *p* *mp*

36

Picc. *mp* < *mf* > *mp* *mf* *f*

Fl. *mp* < *mf* > *mp* *mf* *f*

Ob. *mp* *mf* *f*

E♭ Cl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

C Tpt. *mp* *mf* *f*

Tbn. *mf* *f*

Bass Tba. *mf* *f*

Timp. *mp* *mf* *f*

S. D. *mf*

B. D. *mf* *f*

T.-t. *mf* *f*

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

Mar. *mp*

Hp. *mf* *f*

Vln. I *mp* < *mf* > *mp* *mf* *f* *p*

Vln. II *mp* < *mf* > *mp* *mf* *f* *p*

Vla. *mp* *mf* *f* *unis.*

Vc. *mf* *f* *p*

Db. *mf* *f* *p*

♩ = 100

44

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

C Tpt. *mf*

Tbn. *mp* *mf*

Bass Tba. *mp* *mf*

Timp.

S. D. *mp* *mf* *mf*

B. D. *mp* *mf* *Large Cymbal*

T.-t.

Xyl. *mf*

Mar. *mf* *mf*

Hp.

Vln. I *playing at the frog* *mp* *mf*

Vln. II *playing at the frog* *mp* *mf*

Vla. *playing at the frog* *mp* *mf*

Vc. *playing at the frog* *mp* *mf* *(play with nails)*

Db. *mp* *mf*

48

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

E♭ Cl. *cresc.* *f*

Cl. *cresc.* *f*

Bsn.

Hn. *cresc.* *f*

C Tpt. *cresc.* *f*

Tbn. *cresc.* *f*

Bass Tba.

Timp.

S. D. *cresc.* *f*

B. D. *cresc.* *f*

T.-t.

Xyl. *cresc.* *f*

Mar. *cresc.* *f*

Hp.

Vln. I *cresc.* *f*

Vln. II *cresc.* *div.* *f*

Vla. *cresc.* *div.* *f*

Vc. *div.* *cresc.* *f*

Db. *cresc.* *f*

unis.

(Bartok Pizzicato) *arco*

60

Picc. *f* *mp*

Fl. *f* *mp*

Ob.

E \flat Cl. *f* *mp* *mf*

Cl. *f* *mp*

Bsn. *f* *mp* *mf* *div.*

Hn. *mf* *f*

C Tpt. *mf* *f* *mp*

Tbn. *p* *mp*

Bass Tba. *mf* *f*

Timp. *mf* *f* *p* *mf*

S. D. *mf* *f* *mp*

B. D. *mf* *f* *mp* *mf*

T.-t.

Xyl.

Mar.

Hp. *mf*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla.

Vc. *mf* *f* *mp* *mf* *div.*

Db. *mf* *f* *mp* *mf* *div.*

poco rit. *molto rit.*

75

Picc. *fff*

Fl. *fff* *ff*

Ob. *fff* *f*

E♭ Cl. *ff* *fff* *div.* *f sub.* *ff*

Cl. *ff* *fff* *f sub.* *ff*

Bsn. *ff* *fff* *f sub.* *ff*

Hn. *fff* *f sub.*

C Tpt. *ff* *fff* *f sub.* *ff*

Tbn. *ff* *fff* *f sub.* *ff*

Bass Tba. *fff*

Timp. *ff* *fff* *f sub.* *ff*

S. D. *fff*

B. D. *ff* *fff* *f sub.* *ff*

T.-t. *ff* *fff* *ff*

Xyl. *fff*

Mar. *fff*

Hp. *(F#, Bb, Eb) fff*

Vln. I *poco rit.* *fff* *molto rit.* *f sub.* *simile* *ff*

Vln. II *fff* *f sub.* *simile* *ff*

Vla. *div.* *ff* *fff* *f sub.* *ff*

Vc. *ff* *fff* *f sub.* *ff*

Db. *ff* *fff* *f sub.* *ff*

87 $\text{♩} = 100$

Picc. *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

E♭ Cl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

C Tpt. *mf* *cresc.*

Tbn. *mp* *mf* *cresc.*

Bass Tba. *mp* *mf*

Timp. *mp*

S. D. *mp*

B. D. *mp* *mf*

T.-t. *mp* *mf*

Xyl.

Mar.

Hp.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* *unis.*

Vc. *mp* *mf* *unis.* *(play with nails)*

Db. *mp* *mf* *unis.*

(glissando to the highest note)

86

Picc. *f* *cresc.* *ff* *fff* *sf*

Fl. *f* *cresc.* *ff* *fff* *sf*

Ob. *f* *cresc.* *ff* *fff* *sf*

E♭ Cl. *f* *cresc.* *ff* *fff* *sf*

Cl. *f* *cresc.* *ff* *fff* *sf*

Bsn. *f* *Unis.* *cresc.* *ff* *fff* *fff*

Hn. *cresc.* *f* *cresc.* *ff* *fff* *sf*

C Tpt. *f* *ff* *fff* *sf*

Tbn. *f* *cresc.* *ff* *fff* *sf*

Bass Tba. *f* *cresc.* *ff* *fff* *sf*

Timp. *f* *ff*

S. D. *f* *cresc.* *ff*

B. D. *f* *ff* *sf*

T.-t. *mp* *ff* *sf*

Xyl. *mf* *f* *cresc.* *ff* *fff* *sf*

Mar. *cresc.* *ff* *fff* *sf*

Hp. *cresc.* *ff* (G#, D#) *fff*

Vln. I *cresc.* *f* *ff* *fff* *sf*

Vln. II *cresc.* *f* *ff* *fff* *sf*

Vla. *div.* *f* *unis.* *cresc.* (Bartok Pizzicato) *ff* *fff* *sf*

Vc. *div.* *f* *unis.* *cresc.* *ff* *fff* *sf*

Db. *f* *cresc.* *ff* *fff* *sf*

simile (glissando to the highest note)

3. White Snow

♩ = 50 Gentle

The score is for a symphonic piece titled "3. White Snow". It is in 4/4 time and consists of 16 measures. The tempo is marked "♩ = 50 Gentle". The score is divided into two systems. The first system includes Piccolo 1.2, Flute 1.2., Oboe 1.2., Clarinet in B♭ 1.2., Clarinet in A, Bassoon 1.2., Horn in F 1-4., Trumpet in C 1.2., Trombone 1.2., Tuba in B♭, Timpani 1.2., Bass Drum, Tam-tam, Triangle, and Vibraphone. The second system includes Harp, Celesta, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various dynamics such as *p*, *pp*, *mp*, and *ppp*. The percussion section includes a triangle and vibraphone. The harp and celesta provide accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Woodwinds:
 Piccolo 1.2: *p* (5), *mp*, *p*
 Flute 1.2.: *p*, *pp*, *p*, *pp*, *p*, *mp*, *p*, *p*, *mp*, *p*, *mp*, *p*
 Oboe 1.2.: *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*
 Clarinet in B♭ 1.2.: *p*, *pp*, *p*, *mp*, *p*, *mp*, *p*
 Clarinet in A: *mp*, *p*, *p*, *mp*, *p*
 Bassoon 1.2.: *mp*, *p*, *mp*, *p*

Brass:
 Horn in F 1-4.: *pp*, *pp*, *pp*, *pp*, *pp*
 Trumpet in C 1.2.: *p*, *pp*
 Trombone 1.2.: *p*, *pp*
 Tuba in B♭: *p*, *pp*

Percussion:
 Triangle: *p*
 Vibraphone: *p*, *p*

Other:
 Harp: *p*, *l.v.*
 Celesta: *p*, *l.v.*
 Violin I: *pp*
 Violin II: *pp*
 Viola: *pp*, *p*, *p*, *mp*, *p*
 Violoncello: *pp*, *p*, *mp*, *p*
 Double Bass: *pp*, *p*, *p*, *mp*, *p*

8

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

Fl. *p* *mp* *mp* *mp* *p* *mp* *p* *mf* *p*

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

Cl. *p* *mp* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Bsn. *p* *mp* *mp* *mp* *p* *mf* *p* *p* *mf* *p*

Hn. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

C Tpt. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Tbn. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Tba. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

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

B. D. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

T.-t. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Tri. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vib. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

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

Cel. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vln. I *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vln. II *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vla. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Vc. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

Db. *p* *mp* *p* *mp* *p* *mf* *p* *p* *mf* *p*

This page of a musical score, numbered 30, contains 20 staves for various instruments. The score is written in 3/4 time and includes dynamic markings such as *p*, *mp*, *mf*, and *pp*. The instruments and their parts are as follows:

- Picc.**: Piccolo, featuring triplet eighth notes and sixteenth notes.
- Fl.**: Flute, with triplet eighth notes and sixteenth notes.
- Ob.**: Oboe, with eighth notes and sixteenth notes.
- Cl.**: Clarinet, with sixteenth notes and triplet eighth notes.
- Bsn.**: Bassoon, with eighth notes and sixteenth notes.
- Hn.**: Horn, with eighth notes and sixteenth notes.
- C Tpt.**: Cornet in C, with eighth notes and sixteenth notes.
- Tbn.**: Tenor Trombone, with a whole note.
- Tba.**: Tuba, with a whole note.
- Timp.**: Timpani, with a single note marked *mf*.
- B. D.**: Bells, with a sustained chord marked *pp*.
- T.-t.**: Triangle, with a sustained chord.
- Tri.**: Triangle, with a sustained chord.
- Vib.**: Vibraphone, with chords and eighth notes.
- Hp.**: Harp, with chords and sixteenth notes.
- Cel.**: Cello, with triplet eighth notes and sixteenth notes.
- Vln. I**: Violin I, with triplet eighth notes and sixteenth notes.
- Vln. II**: Violin II, with triplet eighth notes and sixteenth notes.
- Vla.**: Viola, with sixteenth notes and triplet eighth notes.
- Vc.**: Violoncello, with a sustained chord.
- Db.**: Double Bass, with a sustained chord.

22 $\text{♩} = 40$ $\text{♩} = 52$

Picc. f mf p

Fl. f mf pp p

Ob. f mf p

Cl. f mp mf p pp p

Bsn. f mf p

Hn. f mf p pp p pp

C Tpt.

Tbn. p

Tba. p

Timp.

B. D. mf p

T. t. p

Tri. p

Vib. f mf p p

Hp. f mf p p

Cel. mf p p

Vln. I f mf

Vln. II f mf p

Vla. f mf mp p pp

Vc. f mf p pp p

Db. f mf p pp p

30 ♩ = 40

Woodwinds:
 Picc. *mf* *p* *f* *pp* *mp* *p* *mp*
 Fl. *mf* *p* *mf* *f* *pp* *p* *pp* *mp* *p* *mp*
 Ob. *mf* *p* *f* *pp* *mp* *p* *mp*
 Cl. *mf* *p* *mf* *f* *pp* *mp* *p* *mp*
 Bsn. *mf* *p* *mp* *p* *mp*

Brass:
 Hn. *mf* *pp* *p*
 C Tpt. *mf* *p* *mp* *mp* *p* *mp*
 Tbn. *mf* *p* *mp* *mp* *p* *mp*
 Tba. *p* *mp* *mp* *p* *mp*

Other Instruments:
 Timp.
 B. D. Large Cymbal
 T.-t. *mp* *pp* *mp*
 Tri.
 Vib. *mf* *mp*
 Hp. *mp* *p* *f* *pp* *gliss.*
 Cel. *mp* *pp*

Strings:
 Vln. I *p* *mf* *f* *p* *mp* *mf* *p*
 Vln. II *p* *mf* *f* *p* *mp* *mf* *p*
 Vla. *mf* *f* *p* *pp* *mp* *mf* *p*
 Vc. *mf* *p* *mf* *f* *pp* *p* *pp* *mp* *mf* *p*
 Db. *mf* *p* *mf* *f* *pp* *p* *pp* *mp* *mf* *p*

38 $\text{♩} = 52$

Picc. p pp mp p mp pp mp p mf

Fl. p pp mp p mp pp mp p mf

Ob. p pp mp p mp pp mp p mf

Cl. p pp mp p mp pp mp p mf

Bsn. p pp mp p mp pp mp p mf

Hn. p pp mp p mp pp mp p mf

C Tpt. p pp mp p mp pp mp p mf

Tbn. p pp mp p mp pp mp p mf

Tba. p pp mp p mp pp mp p mf

Timp. p pp mp p mp pp mp p mf

B. D. p pp mp p mp pp mp p mf

T.-t. p pp mp p mp pp mp p mf

Tri. p pp mp p mp pp mp p mf

Vib. p pp mp p mp pp mp p mf

Hp. p pp mp p mp pp mp p mf

Cel. p pp mp p mp pp mp p mf

$\text{♩} = 52$

Vln. I p pp mp p mp pp mp p mf

Vln. II p pp mp p mp pp mp p mf

Vla. p pp mp p mp pp mp p mf

Vc. p pp mp p mp pp mp p mf

Db. p pp mp p mp pp mp p mf

42 $\text{♩} = 42$

Picc. *p* *f* *ff*

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *mf* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *p* *f* *ff*

C Tpt. *p* *f* *ff*

Tbn. *p* *f* *ff*

Tba. *p* *f* *ff*

Timp. *p* *f* *ff* *ff*

B. D. *ff* *ff*

T.-t. *ff*

Tri. *p* *f*

Vib. *p* *f* *ff*

Hp. *p* *f* *ff*

Cel. *p* *f* *ff*

Vln. I *p* *mf* *ff* *p*

Vln. II *p* *mf* *ff*

Vla. *p* *mf* *ff*

Vc. *p* *mf* *ff* *sub. mf* *mp* *mf* *mp* *p*

Db. *p* *mf* *ff*

This page of a musical score, numbered 35, contains parts for various instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Snare Drum (T.-t.), Triangle (Tri.), Vibraphone (Vib.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The second system includes the same instruments. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the Piccolo, Flute, Oboe, Cello, and Violoncello parts. Dynamic markings such as *p*, *pp*, *mp*, and *ppp* are used throughout. Tempo markings of $\text{♩} = 48$ and $\text{♩} = 40$ are present. The key signature changes from one flat to two flats. The time signature is 4/4.

Proposed title and movements

White Sands and White Snow for Orchestra

- I. Summer in White Sands
- II. Dark in White Sands
- III. White Snow (in Memory of Harbin)

INTRODUCTION

White Sands and White Snow is a composition for orchestra. The piece combines the inspiration of a trip taken to White Sands, N.M. during autumn break of 2018 and the memory of the snow in my birth city of Harbin. The places, White Sands and Harbin, have different meanings to me. School winter holidays in the United States, usually from Christmas Eve until the first weekday in January, are too short for going home so every winter break is spent in the United States. I am a person who loves to travel and always wants to express emotions about a place with music. The White Sands, with the white color and wave-like view, makes me remember my hometown Harbin. It is a landscape of white snow, blue sky, hot spring lake, Sun Island, and Bingxue Big World. This piece projects my interest in the relationship between location and music.

There will be three movements with a total duration of approximately 13-15'. Color and texture will be as important as harmony and polyphony. *White Sands and White Snow* is orchestrated for the following instruments seen in Example 1.

Woodwinds	Brass	Strings	Percussion I	Percussion II	Percussion III
1 Piccolo 2 Flutes 2 Oboes 2 Clarinets 2 Bassoons	2 Horns in F 2 Trumpets 2 trombones 1 Tuba	14 I Violins 12 II Violins 10 Violas 8 Cellos 6 Double Basses	Snare Drum Cymbal Vibraphone Celesta	Bass Drum Marimba Tam-tam Triangle	Tampani

Example 1. *White Sands and White Snow* Instrumentation

DISCUSSION

Composers in the twentieth century used various compositional techniques and musical languages to express their thoughts inspired by their culture, social and political background, and new compositional technology. There are three movements in this 13-minutes orchestra piece. Each movement is influenced by different composer's musical styles.

The influence of the music of Toru Takemitsu is strong. He was interested in traditional Japanese music composers, and he possessed consummate skills in the subtle manipulation of instrumental and orchestral timbre. He is famed for combining elements of Oriental and Occident to create a sound uniquely his own, and for fusing opposites together such as sound with silence and tradition with innovation. *Twill by Twilight* by Toru Takemitsu is concerned with texture. In this work he uses color, texture, silence, and timber to convey natural landscapes. In *White Sands and White Snow*, the first and the third movements of this piece are

more focused on musical texture. I build upon his approach with the use of modes, texture, and timbre as well as his orchestra, including *Star-isle For Orchestra, Vision, and Twill by Twilight*.

John Luther Adams is an American composer. His music is inspired by nature, especially the landscapes of Alaska. His piece *In a Treeless Place, Only Snow* uses pitched percussion, which include 2 vibraphones, 1 celesta, and a harp. In an excerpt from his program notes, he said: “White is not the absence of color. It is the fullness of light. Silence is not the absence of sound. It is the presence of stillness.” I am also seeking the orchestral timbre to express the snowing, ice, and cold in the third movement. The pitched percussion can provide some colorful sound, which includes vibraphone, marimba, celesta, glockenspiel and harp. Every aspect of this piece takes into consideration, tempo, colors of orchestration, timbre, and the use of register. When marimba or vibraphone play rolling material, it reflects the calm atmosphere of the White Sands and white snow.

The second movement of *White Sands and White Snow* was inspired by John Corigliano’s Symphony No.1. John Corigliano thinks that sonority is as an important ingredient as harmony, counterpoint, or motive. The compositional techniques to this work were also inspired by George Rochberg and Alban Berg. In most of Rochberg’s music, he likes the purities of tonal music combined with the oppressive chromaticism of atonality which belongs to a different realm of expressive possibilities.

Berg, who took composition lessons with Schoenberg, is often seen as the romantic member of the Second Viennese School because his music held on to tonality and emphasized clear melody. His music focus is on tonal, even in his 12-tone music. For Example, in Violin Concerto, he used triads and part of a whole tone scale: G B \flat D F \sharp A C E G \sharp B C \sharp E \flat F. The *White Sands and White Snow* is also based on a twelve-tone- row, but the row is derived set of a

major second, tritone and part of whole tone scale in succession: B C# D# F G G# F# C D A# E

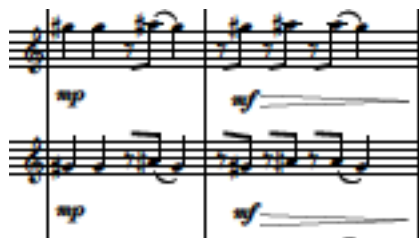
A. The beginning of the second and third movements are focused on major seconds, perfect fourth and perfect fifth, which are from the whole scale. (please see Example 2.)



Major second in movement III (mm. 1-3)



Perfect fourth in movement III (mm. 1-4)



Major second in movement II (mm. 15-16)



Perfect fifth in movement II (mm. 9-10)

Example 2. Pitch material

ORGANAZITION

White Sands and White snow is divided into three movements. Sections of the work are differentiated by pitch material, textural organization, tempo, and rhythmic shifts than by changes in pitch content. The outer movements, however, have similar pitch material, tempo, and texture, which create an arch form.

Movement I: Summer in White Sands

There is a delicate relationship between White sands and White Snow. White sands and white snow have different and similar landscapes, which include the same white color and the same wave-like view. That is the reason why the first movement has similarities with the third. There also is an opposition between the first movement and the third. The difference between these places is the weather. The texture of the first movement is simpler than the third because the weather is hot. In this movement, the texture and orchestration are more about silence. The White Sands is a place of wonder, inspiration, and beauty. White Sands offers unforgettable views, but each year, occur some accidents like heat exhaustion and dehydration in summer. I want to express the heat of White Sands through music.

This four and a half minute slow movement will present a gentle melody that will be accompanied by lower register strings throughout the whole movement, and also accompanied by timbrally colorful pitched percussion with gradual sustained changes in texture. The accompaniment moves very slowly creating a wave-like motion. This piece functions without harmonic progressions and instead uses various forms of clusters to create the tension of summer heat. All of these musical figures draw a landscape of the desert heat in White Sands, but with a beautiful view.

Movement II: Dark in White Sands

The second movement begins with a simple motive, C#-F-G, as a main theme emerges in the first measure. This movement focuses on the power, so the texture and instrumentation are heavier than the first movement. The second movement is fast in tempo, and has more rhythmic

drive and regular rhythmic motion. It can be divided into two sections. The first section from m.1-mm. 56, begins with a lightweight introduction that awakens and develops in the faster, more active section. The whole movement is based on syncopated rhythm and provides the activity. A musical character change to its normal appearance in m. 43 can be seen at night. The second part begins at m. 57, when the timpani starts with the simple rhythm and dark motif that concentrates on the single note C. (See Example 3.)

Example 3. “Dark” motif in the timpani, movement II (mm. 57-59).

In mm. 75-79, the instruments trombone, cello and double bass are added to play glissando, descending by step with low register, which increases the atmosphere of darkness and predicts that the midnight is coming. The faster tempo, thick texture, increasingly strong dynamics, and descent by step with glissandi provide a specific character: a dark melancholic midnight. (See example 4.)

Movement III: Snowing (In Memory of Harbin)

The five-minute slow movement uses the twelve-tone technique to generate pitch. The movement is based on 12-tone scale and includes parts of whole tone scales in succession: B C# D# F G G# F# C D A# E A. The row used in *White Sands and White Snow*, is generated by applying the prime form (P), retrograde inversion (RI), retrograde (R), and inversion (I), but usually not using the completed row.

All three movements of the *White Sands and White Snow* start with extremely limited musical material, especially in the third movement. The third movement starts with two notes, Eb-Db as a main theme emerges in flute which represents the memory of Harbin. Every triplet melody is based on this major second musical material. The whole tone scale segment emerges in m.3 in the piccolo and clarinet parts (B C# D# F G), which indicate snowing. The third movement alternates between the memory of Harbin and snowing. There is another portion of the whole tone scale played by viola, cello, and Double Bass (See example 5 and 6.)

The image shows a musical score for three instruments: Flute 1.2., Oboe 1.2., and Clarinet in Bb 1.2. The score is in 3/4 time and consists of three measures. The Flute part has a triplet melody in the first measure, with dynamics *p* and *pp* indicated. The Oboe and Clarinet parts are mostly silent, with some notes in the third measure. The Flute part has a triplet melody in the first measure, with dynamics *p* and *pp* indicated. The Oboe and Clarinet parts are mostly silent, with some notes in the third measure.

Example 5. Main theme, movement III (mm.1-3)

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and one flat key signature. The Violoncello and Double Bass parts are marked with 'pp' (pianissimo). The score shows the beginning of a whole tone scale in movement III (mm. 1-3).

Example 6. Whole tone scale, movement III (mm.1-3)

The main theme repeats numerous times in the woodwinds throughout the whole movement. The triplet rhythmic pattern also repeats the motive. The repetition of the main motive fragment, the repetition of rhythm, and the slow tempo all provide memory characteristics. This memorable characteristic resembles the White snow in Harbin– it symbolizes waking my lost heart. At the end of the section (mm.45-48), the music moves down to the darker midrange of cello and using the dynamic is piano, as the music’s character tends to be quiet and foreshadows deep memories of my hometown.

CONCLUSION

There are no specific performance requirements or discussions necessary for the performers. The only thing may be in the second movement, where it is marked for the string instruments play “glissando to the highest note”. It is meant, if possible, to play the highest note in that instrument. (See Example 7.)

(glissando to the highest note)

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two measures. In the first measure, each instrument has a glissando from a lower note to a higher one. The Violin I and II parts are marked with a 'glissando' symbol and a 'glissando to the highest note' instruction. The Viola, Violoncello, and Double Bass parts also show a glissando. The score is marked with dynamics 'f' and 'ff'.

Example 7. Glissando to the highest note, movement II (mm.53-54)

The eclecticism of my music can be found in *White Sands and White Snow* in many ways, which includes different speeds, rhythm, texture, silence, atonal harmonies, and tonal harmonies. I use these materials to compose music in which a new musical world is created.

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