

BLUE ON THE SNOWY MOUNTAINS SUITE

- I. BLUE ON THE SNOWY MOUNTAINS
- II. THE DOOMSDAY PARTY
- III. LADY OF SHALOTT

BY
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Submitted to the faculty of the
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of the requirements for the degree,
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Larry Groupé, Director of Thesis

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BLUE ON THE SNOWY MOUNTAINS

created by **HAO NI, XINWU LI**

directed by **HAO NI**

music by **SHIXIN ZHANG**

TOTAL RUNTIME - 34:05

SCORE - 9:39

INSTRUMENTATION

BLUE ON THE SNOWY MOUNTAINS

created by HAO NI, XINWU LI

directed by HAO NI

music by SHIXIN ZHANG

Flute
Oboe
B-Flat Clarinet

F Horns (1, 2)
Trombones (1, 2)
Bass Trombone
Tuba

Timpani
Midi Percussion
Bass Drum
Cymbals
Taiko Drums

Music Box
Harp
Piano

Choir

Sound Effects
Pad I
Pad II

Violins
Viola
Violoncello
Contrabass

* As is typical with film music, violins 1 and 2 are combined into a single grand staff.

PROGRAM NOTES

BLUE ON THE SNOWY MOUNTAINS

created by HAO NI, XINWU LI

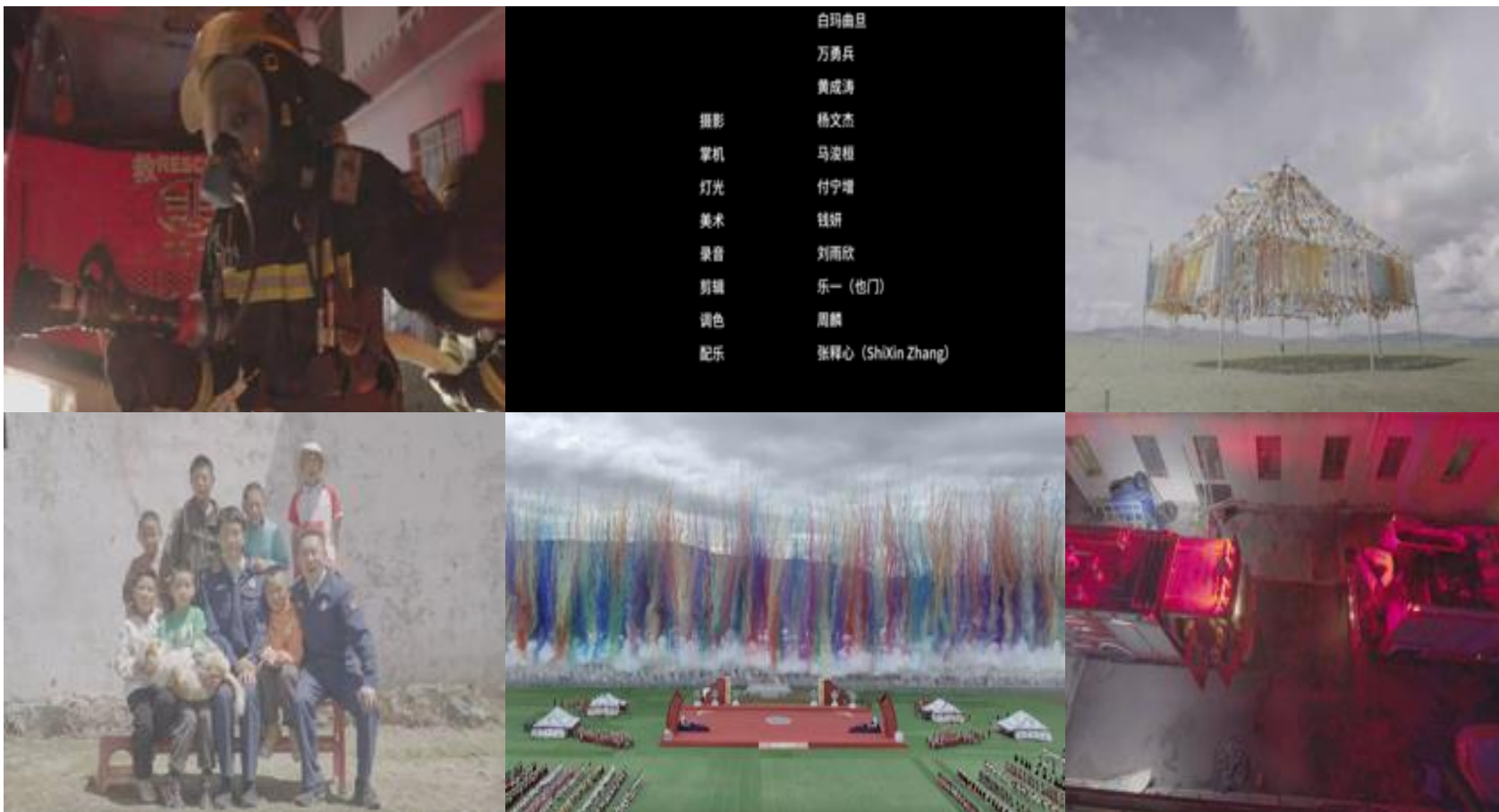
directed by HAO NI

music by SHIXIN ZHANG

Blue On The Snowy Mountains is a Chinese short film written and directed by Hao Ni. The story is set in the city of Naqu, Tibet, which is located more than four thousand meters above sea level. Two young people who meet each other here, they are Dawa, a pure and kind firefighter, and Linbo Lei, a resolute and steady fire chief. Dawa hails from the Tibetan Plateau, while Linbo Lei is an aid worker from Shanghai.

Both of them face decisions about whether to stay or leave due to their respective issues. Amidst the strict training and life at the fire station, Dawa struggles to find a direction forward, eventually contemplating leaving; Linbo Lei, facing the end of his tenure and the responsibilities of his father, also must confront the choice to leave. The only reason that keeps Linbo Lei from leaving is his commitment to train one last soldier.

As the plot progresses, Dawa overcomes the pressures both mentally and physically, begins to grow, and Linbo Lei, inspired by the bravery and cooperation of his soldiers, convinces himself to return to his hometown.”



AUDIO LINKS

1m01 - [THE SCENERY OF PLATEAU](#)

1m02 - [POEMS DISCOVERED BY ACCIDENT](#)

1m03 - [A TERRIBLE DREAM](#)

1m04 - [CAUGHT WRITING POEMS IN SECRET](#)

2m01 - [FABLE](#)

2m02 - [WEEP OVER HIS FAILURES](#)

2m03 - [SAVE LIVES](#)

3m01 - [MOVING TO A NEW LIFE](#)

BLUE ON THE SNOWY MOUNTAINS

music by Shixin Zhang

Flute $\text{♩} = 62$
1m01

Oboe

Clarinet in Bb

Horn in F

Trombone

Bass Trombone

Tuba

Timpani

Midi Percussion

Bass Drum

Cymbals

Taiko Drums

Music Box

Harp

Piano *mp*

Choir

Sound Effects $\text{♩} = 62$

Pad I

Pad II

Violin *p* *mf* *pp*

Viola *p* *mf* *mp* *mf* *p*

Violoncello *solo* *mp*

Contrabass

2

3

4

5

6

7

8

BLUE ON THE SNOWY MOUNTAINS

1m02 ♩ = 90

1m03

Fl.

Ob.

Cl. *espress.*
mp *pp* *p* *mp* *n*

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D. *p*

M. Box

Hp.

Pno. *pp*

Choir

Sound Effects

Pad I *pp* *mf* *mp*

Pad II

Vln.

Vla.

Vc. *mf > pp*

Cb.

Metal Rub

Strings Noise *p* *f*

Noise

3

4

3

4

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

2 4

4 4

2 4

4 4

p *mp* *p* *p* *mp* *p*

p *mp* *p* *mp* *mp* *mp*

Polysynth

mp *mp*

Metallic

mp *mp*

p

BLUE ON THE SNOWY MOUNTAINS

Score for *Blue on the Snowy Mountains*, page 8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (T.Tbn.), Trombone (B.Tbn.), Tuba (Tba.), Timpani (Timp.), M. Perc., B. D., Cym., Taiko D., M. Box, Hp., Pno., Choir, Sound Effects, Pad I, Pad II, Vln., Vla., Vc., and Cb.

Tempo markings: $\text{♩} = 98$ (1m04) and $\text{♩} = 90$ (2m01).

Dynamic markings include *mf*, *ff*, *p*, *espress.*, *tutti*, and *pizz.*.

Rehearsal marks are present at measures 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60.

BLUE ON THE SNOWY MOUNTAINS

2m02

♩ = 83

♩ = 93

3
4

4
4

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trombone, Tuba), and percussion (Timpani, M. Perc., B. D., Cym., Taiko D., M. Box). The middle section features the Harp, Piano, and Choir. The bottom section includes Sound Effects, Pads, and strings (Violins, Viola, Violoncello, Contrabass). The score is divided into two measures, 61 and 62, with a 3/4 time signature for measure 61 and a 4/4 time signature for measure 62. Dynamics include *mf*, *mp*, and *pp*. The piano part has a *pp* dynamic in measure 62. The strings play an *arco* part in measure 62.

61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77

BLUE ON THE SNOWY MOUNTAINS

♩ = 86

2 3
4 4

Fl.
Ob.
Cl.

Hn.
T.Tbn.
B.Tbn.
Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno. *mp* *p* *mf* *mp* *mf* *f* *espress.*

Choir

♩ = 86

2 3
4 4

Sound Effects

Pad I *mp* *p*

Pad II

Vln. *p* *mf* *mp* *mf* *f* *espress.*

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

Vc. *mp* *p* *f*

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

78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

BLUE ON THE SNOWY MOUNTAINS

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trumpet, Trombone, Tuba), and percussion (Timpani, M. Perc., B. D., Cym., Taiko D., M. Box). The middle section features the piano (Hp. and Pno.), choir, and sound effects. The bottom section contains strings (Violin I and II, Viola, Violoncello, and Contrabass). The score includes dynamic markings such as *mf*, *p*, *mf*, *mp*, and *espress.*, along with phrasing slurs and accents. The piano part shows a melodic line with dynamic changes from *mf* to *p* and back to *mf* and *mp*. The string section provides a harmonic and rhythmic foundation, with the violin parts featuring a prominent melodic line.

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

BLUE ON THE SNOWY MOUNTAINS

2m03

♩ = 120

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

2m03

♩ = 120

ppp

mf

divo

unis.

116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

Pitch Bend
ad lib.

mp

mf

n

mf

3 4

3 4

132 133 134 135 136 137 138

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

2/4 4/4

2/4 4/4

139 140 141 142 143 144 145

BLUE ON THE SNOWY MOUNTAINS

Musical score for 'Blue on the Snowy Mountains', page 15. The score is in 4/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tbn.), Trombone (B.Tbn.), Tuba (Tba.), Timpani (Timp.), M. Perc., B. D., Cym., Taiko D., M. Box, Hp., Pno., Choir, Sound Effects, Pad I, Pad II, Vln., Vla., Vc., and Cb. The score features various dynamics such as *mf*, *f*, *mp*, and *f*, and includes performance instructions like *div.* and *unis.*. The page is numbered 146 through 152 at the bottom.

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

153 154 155 156 157 158 159

BLUE ON THE SNOWY MOUNTAINS

♩ = 140

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

160 161 162 163 164 165 166 167

BLUE ON THE SNOWY MOUNTAINS

♩ = 128

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

168 169 170 171 172 173 174 175 176 177 178 179

ff

p

mp

ff

ff

p

ff

ff

BLUE ON THE SNOWY MOUNTAINS

$\text{♩} = 125$

Musical score for woodwinds, brass, percussion, and piano. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (T.Tbn.), Trombone (B.Tbn.), Tuba (Tba.), Timpani (Timp.), M. Perc. (M. Perc.), B. D. (B. D.), Cym. (Cym.), Taiko D. (Taiko D.), and M. Box (M. Box). The score consists of 18 measures of rests.

$\text{♩} = 125$

Musical score for strings, pads, and sound effects. The instruments listed are Sound Effects, Pad I, Pad II, Vln. (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The score includes melodic lines for Pad I and Pad II, and string parts with dynamics like *p* and *div.*. The score consists of 18 measures.

[180] [181] [182] [183] [184] [185] [186] [187] [188] [189] [190] [191] [192] [193] [194] [195] [196] [197] [198]

BLUE ON THE SNOWY MOUNTAINS

This musical score page, titled "BLUE ON THE SNOWY MOUNTAINS", covers measures 199 to 204. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (T.Tbn.), Trombone (B.Tbn.), Tuba (Tba.), Timpani (Timp.), M. Perc., B. D., Cym., Taiko D., M. Box, Hp., Pno., Choir, Sound Effects, Pad I, Pad II, Vln., Vla., Vc., and Cb. The score features various dynamics such as *mf*, *f*, and *ff*, and includes performance directions like *unis.* and *ff*. The percussion section (M. Perc.) has a rhythmic pattern of eighth notes. The strings (Vln., Vla., Vc., Cb.) play sustained notes with dynamic markings. The woodwinds (Hn., T.Tbn.) have melodic lines with dynamic changes. The brass (B.Tbn., Tba.) and choir parts are mostly silent, with a few notes in the choir part. The page is numbered 20 at the bottom.

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

ff

mp

p

205

206

207

208

209

210

BLUE ON THE SNOWY MOUNTAINS

♩ = 110

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

6/4

4/4

mf

mf

mf

ff

pp

f

mf

f

f

f

f

f

211 212 213 214 215 216 217 218 219 220

BLUE ON THE SNOWY MOUNTAINS

3m01

♩ = 85

♩ = 98

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

pp

mp

mf

pp

f

mf

p

mf

ppp

f

ppp

div.

221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236

BLUE ON THE SNOWY MOUNTAINS

Fl.
Ob.
Cl.
Hn.
T.Tbn.
B.Tbn.
Tba.
Timp.
M. Perc.
B. D.
Cym.
Taiko D.
M. Box
Hp.
Pno.
Choir
Sound Effects
Pad I
Pad II
Vln.
Vla.
Vc.
Cb.

musical notation including notes, rests, and dynamics such as *mp*, *f*, and *n*. A *unis.* marking is present above the violin staff.

237

238

239

240

241

242

243

244

245

BLUE ON THE SNOWY MOUNTAINS

Fl.

Ob.

Cl.

Hn.

T.Tbn.

B.Tbn.

Tba.

Timp.

M. Perc.

B. D.

Cym.

Taiko D.

M. Box

Hp.

Pno.

Choir

Sound Effects

Pad I

Pad II

Vln.

Vla.

Vc.

Cb.

246

247

248

249

250

251

252

253

254

THE DOOMSDAY PARTY

created by **KEYAO ZHU**

directed by **KEYAO ZHU**

music by **SHIXIN ZHANG**

TOTAL RUNTIME – 9:08

SCORE – 4:44

INSTRUMENTATION

THE DOOMSDAY PARTY

created by KEYAO ZHU
directed by KEYAO ZHU
music by SHIXIN ZHANG

Oboe
B-Flat Clarinet
Bassoon

F Horns (1, 2)
B-Flat Trumpet
Trombones (1, 2)
Bass Trombone

Timpani
Midi Percussion
Percussion (Snare Drum, Bass Drum, Cymbals, Djembe, Mark Tree)

Glockenspiel
Celesta
Harp
Piano

Acoustic Guitar

Synth Bass (I, II)
Synthesizer (I, II)

Violins
Viola
Violoncello
Contrabass

* As is typical with film music, violins 1 and 2 are combined into a single grand staff.

PROGRAM NOTES

THE DOOMSDAY PARTY

created by KEYAO ZHU
directed by KEYAO ZHU
music by SHIXIN ZHANG

The Doomsday Party is a Chinese short animation film written, produced, and directed by KEYAO ZHU. The animation tells the story of two sisters.

Nini's younger sister, Yueyue, has been reluctant to celebrate her birthday ever since a birthday party in her childhood and Nini puzzled by this, so she decides to throw a lavish birthday party for Yueyue's current birthday in hopes of reigniting her love for birthdays.

Nini tricks Yueyue into coming to the party, but this action summons a monster known as the 'Birthday Party Destroyer.' And Beanbag Grandma tells her that only a hug can stop the monster. However, when Nini attempts to hug the monster, she discovers that it is Yueyue transformed. The hug does not stop the monster; instead, Nini is swallowed by it.

Inside the monster's belly, Nini enters Yueyue's memories and travels back to the birthday party from their childhood. She realizes that Yueyue never enjoyed such crowded events and that she had been imposing her own preferences on Yueyue. Then Nini apologizes to the younger Yueyue and embraces her, helping Yueyue overcome the unhappy memories of that birthday and dispel the monster.

In the end, the sisters escape from inside the monster, return home, and Nini throws a birthday party just for the two of them.



AUDIO LINKS

1m01 – [WE ARE HAVING A PARTY](#)

1m02 – [THE PARTY WAS REHEARSED AND DESTROYED](#)

1m03 – [THE CAKE FIGHT](#)

2m01 – [FIGHTING WITH THE MONSTER](#)

3m01 – [COMMUNICATION BETWEEN SISTERS](#)

3m02 – [MAKE UP. WE RUN AWAY TOGETHER](#)

3m03 – [LET'S CELEBRATE YOUR BIRTHDAY TOGETHER](#)

THE DOOMSDAY PARTY

music by Shixin Zhang

1m01

$\text{♩} = 62$ $\text{♩} = 130$ $\text{♩} = 95$

Oboe

Clarinet in B \flat

Bassoon

Horn in F 1
2

Trumpet in B \flat 1
2

Trombone 1
2
3

Timpani

Midi Percussion

Snare Drum

Djembe
Bass Drum

Glockenspiel
Cymbal

Harp

Piano

Acoustic Guitar

Celesta

Synth Bass I

Synth Bass II

Synthesizer I

Synthesizer II

Sound Effects

Violin

Viola

Violoncello

Contrabass

ff

mf

pp

Cymbal

tr

pizz.

2 3 4 5 6 7 8

1m03

♩ = 89

♩ = 140

The musical score is arranged in a standard orchestral layout. At the top, the title 'THE DOOMSDAY PARTY' is centered. Below it, a box contains the text '1m03'. Two tempo markings are present: '♩ = 89' and '♩ = 140'. The score includes staves for:

- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. 1, 2, 3 (Tuba)
- Timp. (Timpani) with a *ff* dynamic marking.
- M.Perc. (Mallet Percussion) with *mf* and *f* dynamics.
- S.D. (Snare Drum)
- Djembe B.D. (Bass Drum) with *ff* dynamic.
- Glock. Cymbal (Glockenspiel/Cymbal) with *ff* dynamic.
- Hp. (Harp)
- Pno. (Piano)
- A. Gtr. (Acoustic Guitar)
- Cel. (Cello)
- S. Bass I (Solo Bass I)
- S. Bass II (Solo Bass II)
- Synth I (Synthesizer I) with *mf* and *f* dynamics.
- Synth II (Synthesizer II) with *mf* and *f* dynamics.
- S. Effects (Special Effects)
- Vln. (Violin) with *arco* and *ff* markings.
- Vla. (Viola) with *ff* dynamic.
- Vc. (Violoncello) with *ff* dynamic.
- Cb. (Contrabass) with *unis.* and *ff* markings.

At the bottom of the page, measure numbers 23 through 30 are indicated in small boxes.

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
M.Perc.
S. D.
Djembe
B.D.
Glock.
Cymbal
Hp.
Pno.
A. Gtr.
Cel.
S. Bass I
S. Bass II
Synth I.
Synth II.
S. Effects.
Vln.
Vla.
Vc.
Cb.

mf *f* *mf* *f* *mf* *f*

Pulse (laser)

31

32

33

34

35

36

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn. 1
2
3
Timp.
M.Perc.
S. D.
Djembe
B.D.
Glock.
Cymbal
Hp.
Pno.
A. Gtr.
Cel.
S. Bass I
S. Bass II
Synth I.
Synth II.
S. Effects.
Vln.
Vla.
Vc.
Cb.

Distorted Sound

Pulse (8bit music)

mf

3m02

Ob. *espress.*
Cl.
Bsn.
Hn.
Tpt.
Tbn. 1, 2, 3
Timp.
M.Perc.
S. D.
Djembe B.D.
Glock. Cymbal
Hp.
Pno.
A. Gtr.
Cel.
S. Bass I
S. Bass II
Synth I
Synth II
S. Effects
Vln.
Vla.
Vc.
Cb.

Tempo markings: ♩ = 90, ♩ = 85, ♩ = 90, ♩ = 107, ♩ = 95

Dynamic markings: *mf*, *f*, *mp*, *mf*, *f*, *ppp*, *mf*, *f*, *ppp*, *mf*, *f*, *ppp*, *mf*, *f*, *ppp*, *mp*, *p*, *mf*, *mf*, *f*, *ppp*, *mp*, *p*, *mf*, *mf*, *f*, *ppp*, *mp*, *p*

Performance instructions: *espress.*, Warm Pad

Rehearsal marks: 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn. 1
2
3
Timp.
M.Perc.
S. D.
Djembe
B.D.
Glock.
Cymbal
Hp.
Pno.
A. Gtr.
Cel.
S. Bass I
S. Bass II
Synth I
Synth II
S. Effects
Vln.
Vla.
Vc.
Cb.

115

116

117

118

119

3m03

♩ = 65

Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn. 1
Tbn. 2
Timp.
M.Perc.
S. D.
Djembe B.D.
Glock. Cymbal
Hp.
Pno.
A. Gtr.
Cel.
S. Bass I
S. Bass II
Synth I
Synth II
S. Effects
Vln.
Vla.
Vc.
Cb.

120 121 122 123 124 125 126 127

LADY OF SHALOTT

directed by **LILLY LUSE**

music by **SHIXIN ZHANG**

TOTAL RUNTIME - 4:48

SCORE - 4:45

INSTRUMENTATION

LADY OF SHALOTT

directed by LILLY LUSE
music by SHIXIN ZHANG

Piccolo
Flute
Oboe
B-Flat Clarinet

F Horns (1, 2)

Vibraphone
Harp I
Harp II
Piano

Violins
Viola
Violoncello
Contrabass

* As is typical with film music, violins 1 and 2 are combined into a single grand staff.

PROGRAM NOTES

LADY OF SHALOTT

directed by LILLY LUSE
music by SHIXIN ZHANG

Lady of Shalott is a short film written and directed by Lilly Luse. A young woman trapped in a tower is cursed to weave at a loom for eternity, isolated from everyone with only an enchanted mirror to cast mere reflections of the outside world. She knows that if she turns from the mirror to look at the real world through her own eyes, the curse will fall with fatal consequences. One day, she takes her life into her own hands.

The entire story unfolds to the audience in a smooth and compact pace, presenting a fairy-tale-like narrative. It showcases the lady's past life, her aspirations for the future and the real world, and how she touches the forbidden. After encountering the forbidden, the film explores how she refuses to succumb to fate and makes her own choices. The music in this film is continuous, using flowing melodies to immerse the audience in this magical world.

The sound of the harp decorates the fantastical features of this world, while the melodious tunes of the flute and violin represent the elegance and sorrow of the lady. The film ends with Lady Shalott drifting towards the end of her life in a small boat on the lake, during which the piano's gentle melodies narrate the regrettable ending of the story and Lady Shalott's firm decision. As the lady gradually drifts away, the credits appear, and the music continues. At this moment, the music seems both a tribute to the beautiful and courageous lady and a suggestion that the lady's story is not yet over. The ending of the film leaves ample space for the audience's imagination and ensures that the emotion remains in the hearts of the viewers.



AUDIO LINKS

1m01 – [THE LADY IN THE TOWER](#)

1m02 – [WOMAN CRAVE REAL WORLD LIFE](#)

1m03 – [FALL IN LOVE WITH THE PRINCE AND BE CURSED](#)

1m04 – [MAKE A DECISION](#)

LADY OF SHALOTT

music by Shixin Zhang

1m01

♩ = 85

The score is arranged in systems. The first system includes Piccolo, Flute, Oboe, and Clarinet in Bb, with large numbers 9, 3, 2, 3, 4, 4, 4, 4 indicating fingerings or breath marks. The second system includes Horn in F, Vibraphone, and Harp I. The third system includes Harp II and Piano, with large numbers 9, 3, 2, 3, 4, 4. The fourth system includes Violin, Viola, Violoncello, and Contrabass. The Violin part features a 'div.' (divisi) marking and dynamic markings *ppp* and *p*. The Vibraphone and Harp I parts have *p* dynamics. The Harp II part has a 'Singing' marking. The score is divided into measures 2 through 7.

2

3

4

5

6

7

LADY OF SHALOTT

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

2/4

p *mp* *p*

ppp *p* *pp* *pp* *p* *pp*

8

9

10

11

12

13

14

15

16

17

LADY OF SHALOTT

1m02

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

Con Grazio

mp

pp

pp

mp > pp

simile

mp unis.

mp

mp

mp

18

19

20

21

22

23

24

25

26

27

28

LADY OF SHALOTT

Picc. Fl. Ob. Cl. Hn. Vib. Hp. Pno. Vln. Vla. Vc. Cb.

mf *n* *mp* *decresc.* *pp* *p*

3 4 4 4

29 30 31 32 33 34

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet) and strings (Violins, Violas, Cellos, Double Basses) are on the left, while the brass (Horn) and keyboard (Piano, Harp) are on the right. The score spans measures 29 to 34. The Flute part has a melodic line starting in measure 29 with a *mf* dynamic and a *n* (normal) articulation. The Harp part has a rhythmic accompaniment starting in measure 31 with a *mp* dynamic. The Violin, Viola, and Cello parts have a decrescendo (*decresc.*) leading to a *pp* dynamic in measure 31, followed by a *p* dynamic in measure 33. The Piccolo, Oboe, Clarinet, Horn, and Piano parts are mostly silent or have rests. The Violoncello part has a long note in measure 33. The Double Bass part has a long note in measure 34. The score includes various musical notations such as slurs, accents, and dynamic markings.

LADY OF SHALOTT

1m03

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl., Ob., Cl.) and brass section (Hn., Vib.) are mostly silent, with some activity in the Vib. part starting in measure 38. The piano (Hp.) and harp (Hp.) parts are more active, with the piano playing a melodic line in the right hand and a bass line in the left hand. The harp provides accompaniment with chords and arpeggios. The strings (Vln., Vla., Vc., Cb.) play a sustained, low-intensity accompaniment, with the violins and violas marked *ppp* and the viola marked *p* in the first two measures.

35

36

37

38

39

40

LADY OF SHALOTT

Picc.

Fl. *mp* *expressive*

Ob. *mp* *expressive*

Cl.

Hn.

Vib.

Hp. *p*

Hp. *p* *mp*

Pno.

Vln. *mp* *expressive* *div.*

Vla. *mp*

Vc. *mp*

Cb.

41

42

43

44

45

46

LADY OF SHALOTT

expressive

Picc. *mf* *f*

Fl.

Ob. *p* *mf* *expressive* *f*

Cl. *mf* *f*

Hn. *f*

Vib.

Hp. *mf* *f*

Hp.

Pno.

Vln. *p* *mf* *f* *p* unis.

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

Vc. *mp* *mf* *f*

Cb. *f*

47

48

49

50

51

52

53

LADY OF SHALOTT

♩ = 75

Picc. Fl. Ob. Cl. Hn. Vib. Hp.

Hp. Pno.

Vln. Vla. Vc. Cb.

54

55

56

57

58

59

LADY OF SHALOTT

1m04

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

60

61

62

63

64

65

LADY OF SHALOTT

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The brass section includes Horn (Hn.), Violoncello (Vib.), and Harp (Hp.). The strings section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part is also present. The score is in 4/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *pizz.* (pizzicato). The string parts include a sixteenth-note figure in the Violin and Viola parts, and a pizzicato figure in the Violoncello part. The Piano part features a complex chordal texture with a melodic line in the right hand and a bass line in the left hand. The overall mood is expressive and dramatic.

66

f

67

68

69

70

LADY OF SHALOTT

Picc. Fl. Ob. Cl. Hn. Vib. Hp. Hp. Pno. Vln. Vla. Vc. Cb.

mf f mf f mf f mf f mf

arco f

71 72 73 74 75 76

Detailed description: This page of a musical score for 'LADY OF SHALOTT' contains measures 71 through 76. The score is arranged in a standard orchestral format with staves for Piccolo, Flute, Oboe, Clarinet, Horn, Violin, Viola, Violoncello, and Contrabass. The woodwinds and strings are mostly silent, indicated by horizontal lines. The Piano (Pno.) part begins in measure 71 with a melody in the right hand and chords in the left hand, marked *mf*. In measure 72, the piano part becomes more active, with the right hand playing a melodic line and the left hand playing chords, marked *f*. In measure 73, the piano part continues with a melodic line in the right hand and chords in the left hand, marked *mf*. In measure 74, the piano part continues with a melodic line in the right hand and chords in the left hand, marked *f*. In measure 75, the piano part continues with a melodic line in the right hand and chords in the left hand, marked *mf*. In measure 76, the piano part continues with a melodic line in the right hand and chords in the left hand, marked *f*. The Violin (Vln.) part begins in measure 71 with a melody in the right hand, marked *mf*. In measure 72, the violin part continues with a melody in the right hand, marked *f*. In measure 73, the violin part continues with a melody in the right hand, marked *mf*. In measure 74, the violin part continues with a melody in the right hand, marked *f*. In measure 75, the violin part continues with a melody in the right hand, marked *mf*. In measure 76, the violin part continues with a melody in the right hand, marked *f*. The Viola (Vla.) part begins in measure 71 with a melody in the right hand, marked *mf*. In measure 72, the viola part continues with a melody in the right hand, marked *f*. In measure 73, the viola part continues with a melody in the right hand, marked *mf*. In measure 74, the viola part continues with a melody in the right hand, marked *f*. In measure 75, the viola part continues with a melody in the right hand, marked *mf*. In measure 76, the viola part continues with a melody in the right hand, marked *f*. The Violoncello (Vc.) part begins in measure 71 with a melody in the right hand, marked *mf*. In measure 72, the cello part continues with a melody in the right hand, marked *f*. In measure 73, the cello part continues with a melody in the right hand, marked *mf*. In measure 74, the cello part continues with a melody in the right hand, marked *f*. In measure 75, the cello part continues with a melody in the right hand, marked *mf*. In measure 76, the cello part continues with a melody in the right hand, marked *f*. The Contrabass (Cb.) part begins in measure 71 with a melody in the right hand, marked *mf*. In measure 72, the contrabass part continues with a melody in the right hand, marked *f*. In measure 73, the contrabass part continues with a melody in the right hand, marked *mf*. In measure 74, the contrabass part continues with a melody in the right hand, marked *f*. In measure 75, the contrabass part continues with a melody in the right hand, marked *mf*. In measure 76, the contrabass part continues with a melody in the right hand, marked *f*.

LADY OF SHALOTT

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

mf

mp

mf

mf unis.

mp

mf

mp

mf

mp

mf

77

78

79

80

81

LADY OF SHALOTT

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), all of which are silent throughout the passage. The Horns (Hn.) play a melodic line starting on page 82, marked *ppp*. The Violins (Vln.) and Violas (Vla.) play a complex, rhythmic accompaniment, with dynamics ranging from *f* to *ppp*. The Violoncello (Vc.) and Contrabass (Cb.) provide a bass line, also marked with *f* and *ppp*. The Piano (Pno.) part features a dense texture with chords and arpeggios, marked with *f* and *mf*. The Harp (Hp.) part is silent. Large numbers 2, 3, and 4 are placed above the woodwind staves, indicating specific measures or techniques. The score is divided into measures across pages 82 to 87.

82

83

84

85

86

87

LADY OF SHALOTT

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

88

89

90

91

92

LADY OF SHALOTT

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

LADY OF SHALOTT

Picc.

Fl.

Ob.

Cl.

Hn.

Vib.

Hp.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

p

ppp

97

98

99

100

101

102

103