

First performance for his Holiness the 14th Dalai Lama April 26, 2009, San Francisco, California
by The San Jose Youth Chamber Orchestra

Duration: 4:00

Snow Lion of Peace

Adapted and arranged by William Susman
from the Tibetan folksong by Tashi Sharzur

Mysterious and uplifting ♩ = 116

Tibetan Singing Bowl

(The Tibetan Singing Bowl should be tuned to D. A gong tuned to a D may be substituted.)

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf let ring

pp

pp

10

Musical score for measures 10-13. The score includes parts for Tibetan S.B., Vn. I, Vn. II, Va., Vc. Solo, Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The Tibetan S.B. part has rests in measures 10-12 and a note in measure 13 with the instruction *mf* let ring. The Vn. I and Vn. II parts have long notes with slurs, with *pp* dynamics in measure 13. The Va. part has a pizzicato line starting in measure 13. The Vc. Solo part has a melodic line starting in measure 13 with *mf* dynamics. The Vc. part has a rhythmic accompaniment. The Cb. part has long notes with slurs and an accent (>) in measure 13.

14

Musical score for measures 14-17. The score includes parts for Tibetan S.B., Vn. I, Vn. II, Va., Vc. Solo, Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The Tibetan S.B. part has rests in measures 14-16 and a note in measure 17 with the instruction *mf* let ring. The Vn. I and Vn. II parts have long notes with slurs and hairpins in measure 17. The Va. part continues with a rhythmic pattern. The Vc. Solo part has a melodic line with a hairpin in measure 17 and *mf* dynamics. The Vc. part continues with a rhythmic accompaniment. The Cb. part has long notes with slurs and an accent (>) in measure 17.

18

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

22

Tibetan S.B.

mf let ring

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

26

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

30

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

mf let ring

simile

p

34

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

mf let ring

38

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

42

Tibetan S.B. *mf* let ring

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

46

Tibetan S.B. *mf* let ring

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

50

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

54

Tibetan S.B.

Vn. I

Vn. II

Va.

Vc. Solo

Vc.

Cb.

mf let ring

58

This musical score page contains six staves for measures 58 through 61. The instruments and their parts are as follows:

- Tibetan S.B.:** Treble clef, mostly rests, with a final measure containing a half note G4 and a half note F4, marked *p* and *let ring*.
- Vn. I:** Treble clef, melodic line with eighth notes and a long slur over the final two measures.
- Vn. II:** Treble clef, rhythmic accompaniment with eighth notes and a long slur over the final two measures.
- Va.:** Bass clef, rhythmic accompaniment with eighth notes and a long slur over the final two measures.
- Vc. Solo:** Treble clef, playing chords with a long slur over the final two measures.
- Vc.:** Bass clef, rhythmic accompaniment with eighth notes and a long slur over the final two measures.
- Cb.:** Bass clef, playing a low, sustained note with a long slur over the final two measures.

Rehearsal marks and first/second endings are present at the end of each staff. The word *arco* is written above the Vn. II, Vc. Solo, and Cb. staves in the final measure.