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Daixuan Ai

The Moon

arranged for orchestra
(2022)

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movement from *Planetarium Tetralogy* (for Symphonic Wind Ensemble, 2020zz)

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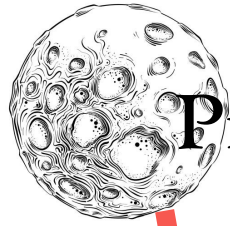


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Program Notes

The Moon opens with the rumbling low brass and woodwinds introducing an enigmatic and tonally ambiguous melody, setting the atmosphere of a dark and dangerously quiet night. The A section juxtaposes the mysterious melody with the anxious and unsettling staccato notes of woodwinds and percussions, and contrasts stillness with movement. The B section was written with a clear visual image behind it: the English Horn solo represents the cold and lonely moon, which is surrounded by passing clouds—heard as the chromatic scales played by woodwinds with airy tone. In the background, harp, celesta, and vibraphone create a watery texture. This improvisatory and liquid-like music is composed with motifs from the A section melody. The music recapitulates as the enigmatic melody expands in terms of contrapuntal complexity and instrumentation until it reaches a climax. After a sonic explosion that recalls the chordal tutti in The Sun, B section returns, yet this time the English horn is followed by a shadowy clarinet solo. The night is made even creepier by the presence of 2 moons, and my inspiration for such ending was the final scene from Star Wars Episode 4 where two suns were shown on the planet of Tatooine.

Duration: 7'

Premiere: Symphony Orchestra, David Dzubay (conductor); Musical Arts Center, Indiana University Bloomington, IN; 16 Nov 2022



Instrumentation

piccolo
2 flutes (1st db. alto fl.)
2 oboes
english horn
2 B \flat clarinets
bass clarinet
2 bassoons
contrabassoon

4 F horns
5 C trumpets
2 tenor trombones
bass trombone
tuba

timpani
percussion 1
(snare drum, suspended cymbal, bass drum, crotales, vibraphone)

percussion 2
(cajón, conga, xylophone, glockenspiel)

percussion 3
(5 tempo blocks, sizzle cymbal, thunder sheet)


harp
celesta

strings





Performance Notes


General

- ~ trills: all trills are 1/2 step up from the original pitch.
- ~ dynamic in quotation marks: indicate effort, not sounding result
- ~ flutter tongue: notated with 3 slashes through stem []. If player can't flutter, growl instead

Woodwinds

- ~ tongue pizz. (fl.): see demonstration:  (courtesy of Katherine P. Leh and Zachary Sheets)
- ~ 50% pitch 50% air (fl.): notated with normal notehead, continued until end.
- ~ 100% air sound: notated with diamond notehead [], blow air through instrument with loose embouchure to allow maximum air flow without pressing any key. For oboe and bassoon, move mouthpiece and blow air through the instrument body.

see demonstration: flute  clarinet  (video by Tony Park) oboe:  (video by Kangyi Zhang)

- ~ (Bb clarinet 1) feather beam with one notehead followed by headless stems []: accel. or rit. with a definite amount of notes for notated duration.

Brass

- ~ 100% air sound (hrn.): notated with diamond notehead []. Players also asked to turn mouthpiece around and blow through the shank of the mouthpiece to amplify air sound. See demonstration:  (video by Scott Leger Horn)

Harp

- ~ pedal buzz []: hold pedal between notches which causes the strings vibrate against the tuning pins. See demonstration: 

Strings

- ~ [] indicates trilling while tremolo.
- ~ in mm. 38-51 col legno combined with stems without notehead [] indicates players to sustain the effect of col legno by changing bow direction for the notated rhythmic duration.

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C Score

The Moon

arranged for orchestra

Daixuan Ai
b.1998

♩ = 60 Lento, mysteriously

5

accel.

Piccolo

Flute 1.2

Oboe 1.2

English Horn

B♭ Clarinet 1.2

Bass Clarinet

Bassoon 1.2

Contrabassoon

French Horn 1

French Horn 2

French Horn 3.4

C Trumpet 1.2.3

Trombone 1.2

Bass Trombone

Timpani

Percussion 1

Percussion 2

Percussion 3

Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

♩ = 60 Lento, mysteriously

5

accel.

Violin I

Violin II

Viola

Violoncello

Double Bass

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11 ♩ = 88 Allegro agitato

rit.

15 ♩ = 72 Andante maestoso

Fl. 1.2
1. (short & dry) *pp* *mf* *p* *pp*

Ob. 1.2
1. (short & dry) *pp* *mf* *p* *pp*

Bb Cl. 1.2
1. (short & dry) *pp* *mf* *p* *pp*

Cor.
2. (short & dry) *pp* *mf* *p* *pp*

Bsn. 1.2
sf *mp* *mf* *mp* *p* *sf* *mf*

Cbsn.
sf *mp* *f* *mp* *sf* *p* *sf* *mf*

11 ♩ = 88 Allegro agitato

15 ♩ = 72 Andante maestoso

F Hn 1.2
pp *mf* *mp* *p* *sf* *mf*

F Hn 3.4
pp *mf* *mp* *p* *sf* *mf*

C Tpt 1.2.3
pp *mf* *mp* *p* *sf* *mf*

Tbn. 1.2
pp *mf* *mp* *p* *sf* *mf*

B. Tbn.
pp *mf* *mp* *p* *sf* *mf*

Tba.
pp *mf* *mp* *p* *sf* *mf*

Timp.
ppp *mf*

Trc. 1
B. D. *pp* *mf*

Perc. 2
Xyl. (short & dry) *pp* *mp* *pp*

Perc. 3
T. Bl. (short & dry) *pp* *mp* *pp*

Cel.
(short & dry) *pp* *mp* *pp*

Hp.
p *mp*

11 ♩ = 88 Allegro agitato

rit.

15 ♩ = 72 Andante maestoso

Vln I
pp *mf* *tr* *mf*

Vln II
pp *mf* *tr* *mf*

Vla
pp *mf* *tr* *mf*

Vcl.
pp *mf* *tr* *mf*

D. B.
ppp *mp* *tr* *mf*

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rit. 27 ♩ = 72 Andante maestoso

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

rit. 27 ♩ = 72 Andante maestoso

Hn. 1.2

F Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tr. 1.2

Tbn.

Tba.

Timp.

Perc. 1

Cel.

Hp.

rit. 27 ♩ = 72 Andante maestoso

Vln I

Vln II

Vla

Vcl. div. 1

Vcl. div. 2

D. B.

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Picc. *f* 5 3 *p* *rit.*

Fl. 1.2 *f* 5 5 5 3 *p* *pp*

Ob. 1.2 *f* 3 *p* *pp*

Eng. Hr. *f* 3 *p* *pp* Solo *mp*

Fl. 2.2 *f* 3 *p* *pp*

B. Cl. *f* 3 *p* *mf* *pp*

Bsn. 1.2 *f* 3 *p* *pp*

Cbsn. *f* *p* *mf* *pp*

F Hn. 1.2 *mf* 5 3 *p* *pp* *rit.*

F Hn. 3.4 *mf* 5 3 *p* *pp*

C Tpt. 1.2 *mf* 5 3 *p* *pp*

Tr. 1.2 *f* *tr.* *pp*

Tr. 2.2 *f* *tr.* *pp*

Tba. *f* 5 3 *mf* *p* *pp*

Timp. *mf* 5 3 *p* *pp*

Perc. 1 Vib. (soft yarn mallets; motor on - slow) *p* freely quasi ad lib.

Perc. 2 *f* 3 *p*

Perc. 3 *mf* 3 *pp*

Cel. *ff* 3 *p* *pp* (pedal down, no damping)

Hp. *ff* 5 3 *p* *mp* freely quasi ad lib. (let ring, no damping)

Vln I *f* 3 *p* *rit.*

Vln II *f* 3 *p*

D. B. *ff* *p* *pp* *mf* *p* mute off

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A. Fl. (50% pitch 50% air; continue until next instruction)

Fl. 2 (50% pitch 50% air; continue until next instruction)

Eng. Hn. (pressive, lightly untem., quasi a poco agitato)

B♭ Cl. 1 (100% air sound)

B♭ Cl. 2 (100% air sound)

Perc. 1 (Reo.)

Cel.

Hp.

Vln I (col legno (agitato, delicate rustling sound; do not match other players) (♩+♩))

Vln II (col legno (agitato, delicate rustling sound; do not match other players) (♩+♩))

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Picc. (100% air sound)
 A. Fl. 6
 Fl. 2 6
 Cl. 1, 2 (100% air sound, reed removed)
 Eng. Hrn.
 B♭ Cl. 1, 2
 B. Cl. (100% air sound)

Perc. 1 (Cyd.)
 Cel.
 Hp.

Vln I (IV) (♩) (♩)
 Vln II (IV) (♩) (♩)
 col legno (agitato, delicate rustling sound; do not match other players) (♩) (♩)

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48 (50% pitch 50% air; continue until next instruction)

Picc. *pp* *mf* *pp* *pp* *mf* *pp*

A. Fl. *pp* *mf* *pp* *pp* *mf* *pp*

Ob. 1.2 *p* *f* *p* *p* *f* *p*

Eng. Hrn. *mf* *f* *f* *mp* *f* *mf* *f*

E♭ Cl. 1.2 *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

Bsn 1.2
 (100% air sound, reed removed)
p *f* *p*
 (100% air sound, reed removed)
 Play:

Perc. I (Xed.) *mf* *mf* *p*

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

Hp. *p* *mf* *p*

Vin I (d, +d) *p* *mf* *p* (∞) *p* *mf* *p*

Vin II (d, +d) *p* *mf* *p* (d, +d) (d) *p* *mf* *p*

Vin II (II) (d,.) (d) (d) (d,.) (d) (d) *p* *mf* *p*

Vin II (d,.) (d) (d) (d,.) (d) (d) *p* *mf* *p*

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57

rit. ♩ = 60 Lento

Picc. *p*

A. Fl. *p*

Fl. 2

Eng. Hn. *f* *ff* *p* Solo Ends

B. Cl. *pp*

Cbsn. *pp*

57

rit. ♩ = 60 Lento

F Hn 1.2 *p* *mf* *pp*

F Hn 3.4 *p* *mf* *pp*

C Tpt 1.2 *p* *mf* *pp* mute off

C Tpt 3 *p* *mf* *pp* harmon mute (stem removed) mute off

Tbn. 1.2 *p* *mf* *pp* mute on mute off

B. Tbn. *p* *mf* *pp*

Timp.

Perc. 1 (hard plastic mallets) *mf* *mf* Crot. Sys. Cym. *ppp*

Perc. 3 *p* *f* *p* Lv.

Cel. *f* *mp* *f* *p*

Hp. *f* *p*

57

rit. ♩ = 60 Lento

Vla. 1 2

Vc. 1 2 (mute off) arco *pp*

D. B. (mute off) *pp*

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62

poco accel. = 72 Andante maestoso

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

ord. *mf* *p* *mf*

Cbsn *mf* *mp* *mf* *p* *mf*

62

poco accel. = 72 Andante ma stoso

F Hn 3,4 *pp* *open*

Bn. 1,2 *p* *mf* *p* *mf* *p* *mp* *p* *open*

Tba *p* *mf*

Trp. 1 *mp* *pp* *mp* *ppp* *Sus. Cym.*

62

poco accel. = 72 Andante maestoso

Vln I *pp* *mp* *pp* *mp* *ppp*

ord. *tr* *pp* *mp* *pp* *mp* *ppp*

Vln II *pp* *mp* *pp* *mp* *ppp*

ord. *tr* *pp* *mp* *pp* *mp* *ppp*

Vla *pp* *mp* *pp* *mp* *ppp*

Vcl. *mp* *p* *mp* *ppp*

D. B. *mp* *pp* *mp* *ppp*

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68 ♩ = 88 Allegro agitato

rit.....

72 ♩ = 72 Andante maestoso

Picc. *ord.* *p* *mf* *p* *pp*

Fl. 1 *ord.* *p* *f* *pp* (tongue pizz.) *sf*

Fl. 2 *ord.* *p* *f* *pp* (tongue pizz.) *sf*

Cor. 1, 2 *ord.* *p* *f* *pp*

Eng. Hrn. *ord.* *mp* *f* *p*

B♭ Cl. 1, 2 *ord.* *1.* *mp* *mf* *p* *pp* *sf* *p*

B. Cl. *ord.* *2.* *mp* *f* *pp*

Bsn. 1, 2 *a2* *pp* *f* *pp*

Cbsn. *pp* *f* *pp*

68 ♩ = 88 Allegro agitato

rit.....

72 ♩ = 72 Andante maestoso

F Hn 1, 2 *a2 open* *p* *f* *pp* *mp*

F Hn 3, 4 *a2* *f* *pp* *mp*

Tbn. *f* *pp* *f* *pp*

Tba. *f* *pp* *f* *pp*

Timp. *pp* *f* *pp* *f*

Perc. 1 *Xy.* *mf* *ppp* *f* *B. D.*

Perc. 2 *pp* *mf* *pp* *f*

Perc. 3 *T. Pl.* *pp* *mf* *pp* *Th. S.* *p* *f* *L.v.*

Cel. *mp* *f* *p*

Hp. *pp* *f* *pp*

68 ♩ = 88 Allegro agitato

rit.....

72 ♩ = 72 Andante maestoso

Vln I *unis.* *pizz.* *p* *mf* *p*

Vln II *unis.* *pizz.* *p* *mf* *p*

Vla. *unis.* *pp* *f* *p* *pp*

Vc. 1 *pp* *f* *p* *pp*

Vc. 2 *pp* *f* *p* *pp*

D. B. *pp* *f* *p* *pp*

79 ♩ = 72 Andante maestoso

Fl. 1,2
Ob. 1,2
B♭ Cl. 1,2

Musical score for Flute 1,2, Oboe 1,2, and Bass Clarinet 1,2. The parts are mostly rests with some notes in the final measure. Dynamics include *p*.

79 ♩ = 72 Andante maestoso

C Tpt 1,2
C Tpt 3
Tbn. 1,2
Tbn.
Tba

Musical score for Trumpet 1,2, Trumpet 3, Trombone 1,2, Trombone, and Tuba. The parts feature complex rhythmic patterns and dynamics ranging from *pp* to *f*. Includes markings like *mf*, *mp*, *p*, *sfz*, and *open*.

Temp.
C. 1

Musical score for Timpani and Cymbal. Includes markings like *mf*, *To Cro.*, *Crot.*, and *To B. D.*

79 ♩ = 72 Andante maestoso

Vin I
Vc.
D. B.

Musical score for Violin I, Viola, and Double Bass. The parts feature complex rhythmic patterns and dynamics ranging from *mf* to *f*. Includes markings like *mf*, *p*, *sfz*, *mp*, and *f*. Includes the marking *I arco*.

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn

E♭ Cl. 1.2

B. Cl.

Bsn 1.2

Cbsn

Fl. 1.2

F Hn 3.4

C Tpt 1.2

C Tpt 3

Tbn

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp

Vln I

Vln II

Vla

Vcl

D. B.

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88 ♩ = 72 Andante maestoso

Picc.

Fl. 1,2

Cor. 1,2

Eng. Hn

B♭ Cl. 1,2

B. Cl.

Bsn 1,2

Cbsn

88 ♩ = 72 Andante maestoso

F Hn 1,2

F Hn 3,4

C Tpt 1,2,3

Tpt 1,2

B. Tbn.

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Fb/B♭

88 ♩ = 72 Andante maestoso

Vln I

Vln II

Vla

Vcl 1

Vcl 2

D. B.

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Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn

B♭ Cl. 1.2

B. Cl.

Bsn 1.2

Cbsn

F Hn 1.2

Hn 3.4

C Tpt 1.2.3

Tbn. 1.2

B. Tbn.

Trmp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp

Vib. (soft yarn mallets; motor on - fast)

Glock.

(pedal down, no damping)

(let ring, no damping)

(Vib.) rubber mallets

Crot.

Vln I

Vln II

Vla

Vc.

D. B.

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99 ♩ = 88 Allegro, with energy

Picc. *mp* *ff* *mp* *ff*

Fl. 1.2 *p* *ff* *mp* *ff*

Ob. 1.2 *p* *f* *mp* *ff*

Eng. II *ff*

Cl. 1.2 *p* *ff* *mp*

B. Cl. *ff* *mp*

Bsn. 1.2 *ff* *mp*

Cbsn. *ff* *mp*

99 ♩ = 88 Allegro, with energy

Hrn 1.2 *f* *mp* *p*

F Hrn 3.4 *f* *mp* *p*

C Tpt 1.2 *p* *f* *mp* *p*

C Tpt 3 *p* *f* *mp* *p*

Trp. 1.2 *f* *mp*

B. Trp. *f* *mp*

Tba *f* *mp*

Timp. *f* *mp* *p*

Perc. 1 To B. D. B. D. *mp*

Perc. 2 To Tam. Tam. *mp*

Perc. 3 Th. *f* *mp*

99 ♩ = 88 Allegro, with energy

Cel. *tr*

Vln I *p* *ff*

Vln II *p* *ff*

Vla *ff*

Vc. *ff*

D. B. *ff unis.*

99 ♩ = 88 Allegro, with energy

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107 ♩ = 72 Andante, mysteriously

105

Picc. *p*

Fl. 1 (100% air sound, cover mouthpiece) *p* *f*

Fl. 2 (100% air sound, cover mouthpiece) *p* *f*

Ob. 1.2 *p* *pp*

Eng. Hn. Solo *mp* *f* *mf*

Cl. 1.2 1. *p* *pp* 2. *p* 2nd Solo (shadow-like, follow E.H.) *pp* *mf*

B. Cl. *p*

Bsn. 1.2 *p* *pp*

Vib. (soft yarn mallets; motor on - slow) *mp* freely, quasi ad lib. *mf*

Perc. 1 *mf* freely, quasi ad lib. (pedal down, no damping)

Cel. *mf* freely, quasi ad lib. (let ring, no damping)

Hp. *mf* freely quasi ad lib. *mf*

107 ♩ = 72 Andante, mysteriously

Vln I *pp* mute on

Vln II *ppp* mute on

Vla. *ppp* mute on

Vcl. *pp* mute on

D. B. sul tasto *p* *ppp* mute on

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117 rit. ♩ = 60 Lento

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Oboe 1, 2 *p* *f*

Clarinet in Bb 1 *mp* *f* *ppp*

Clarinet in Bb 2 *p* *f*

Bass Clarinet *p* *f*

Bassoon 1, 2 *p* *f*

Contrabassoon *p* *f*

Flute 3, 4 *p* *f*

Flute 3, 4 *a2* (100% air, turn mouthpiece around)

Percussion 1 (Crd.) *p* *mf*

Cymbal *pp*

Harpsichord *pp*

rit. ♩ = 60 Lento

Violin I (muted) II *p*

Violin II (muted) IV *p*

Viola (muted) *pp*

Violoncello (muted) *pp*

Double Bass (muted) *pp*