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PERUSAL SCORE

Daixuan Ai

# My Father's Tale

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For Full Orchestra

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### Program Notes

During the summer of 2017, my father fell terribly ill, and he was coughing badly with blood constantly coming out. While the doctors suspected that he might have had lung cancer, they were not exactly sure what was the cause of his illness. After spending weeks in the hospital without making any improvement, my father went back to the town he grew up in—Xiangxi, China, a place that's full of mystery because of its long history associated with witchcraft—to look for solution. He met Uncle Luo, a person who used to be his colleague, but what people didn't know about Uncle Luo is that he is also secretly a successor of his family's witchcraft. Uncle Luo did a simple ritual with my father, claimed that he saw three ghosts possessing my father, and told him that in order to recover, he needs to get rid of them. As much as it sounded absurd to my parents at first, they still gave Uncle Luo's advice a try, and found a local priest for help. One night, my father woke up with full energy, and said that he had a dream of sending those three ghosts away. Soon after the incident, he was completely recovered, and even the doctors could not explain what happened.

The piece is divided into sections that follow the chronological development of my father's story. The two main themes in the piece are folk songs from Xiangxi area: the first theme is introduced by off-stage trombone at the beginning, which is a mountain song; second theme also occurs in the opening, but it's most prominent in VI. Grief and Love, and the tune is from a Xiangxi folk song called *I Stand on the Mulberry Tree*. I also incorporated Xiangxi musical element by using extended techniques on orchestral instruments that imitate folk singer's singing techniques, which includes sliding between pitches on wind and string instruments, pedal glissando on the harps, and releasing end-of-phrase note by glissando downward to undetermined pitch.

I used several solo instruments to represent different characters: Piccolo/Flute is my mother, bassoon is my father, English Horn represents Uncle Luo, and three clarinets represent the three ghosts. Each character has a distinct motif. Sometimes individual characters play solos over the orchestra, and sometimes different characters are presented simultaneously and interact with each other.

Duration: 14 min.

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## Instrumentation

Piccolo  
 2 Flutes  
 2 Oboes  
 English Horn  
 2 B♭ Clarinet  
 Bass Clarinet in B♭  
 2 Bassoons  
 Contra Bassoon

4 Horns in F  
 3 Trumpets in C  
 2 Tenor Trombones  
 Bass Trombone  
 Tuba

1 Timpani  
 Percussion 1

(Bass Drum, Wood Block, Triango, Xylophone, Medium Tuned Gong, Tam-Tam, Mark Tree, Sleigh Bell)

Bass Drum Tam-Tam Wood Block Medium Tuned Gong (with water) Triangle Sleigh Bell Mark Tree

## Percussion 2

(Tam-Tam, Small Tuned Gong, Opera Gongs, Rachet, Vibraphone, Tambourine, Triangle, Large Tuned Gong, Chimes, Bell Tree)

Tam-Tam Large Tuned Gong Opera Gongs Tambourine Triangle Rachet Small Tuned Gong (with water) Bell Tree

## Percussion 3

(Suspended Cymbal, Snare Drum, 2 Bongos, Vibraslap, Guiro, 2 Tom-Toms, Wind Chimes, Crotales, Wood Block)

Suspended Cymbal 2 Tom-Toms Wood Block Guiro 2 Bongos Vibraslap Snare Drum Rachet Wind Chimes

## Piano

Tempo

Strings

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**Performance Note**



Long gliss.: a long gliss. line that fully connects one note to the next note, player should start glissando on the first note and stop on the second note.



Short glissando: a little gliss. line that occurs right in front of a note indicates player to scoop up (or down) at the end of the first note to approach the second note. This effect is intended to imitate a folk song singing technique where singer makes smooth connection between pitches.



Arrow down: a fast gliss. down to indetermined pitch, always occurs at the end of a phrase. This effect is to imitate a folk song singing technique which the singer would do a pitch fall when they release the last note of a phrase.



Very wide and dramatic vibrato.

**Water Gong:**

Percussion 1 and 2 are asked to prepare a tank of water alongside their tuned gongs. The tank should be wide enough so the gong can be vertically put inside, and water should be deep enough to cover at least half of the gong. There are 4 different notations for water gong:



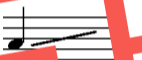
This indicates player to hit the gong in the air, and then repeatedly dipping half of the gong into water and pulling it out.



The three-dash notation indicates player to hit the gong continuously while dipping in the gong into water and pulling it out multiple times.



The upward line indicates player to start by placing the gong in the water, and start continuously hitting the gong while pulling it out of the water, the amount of time it takes to pull the gong out should equal to the notated duration of notes in the music.



Place the gong in the water, hit it once, then pull it out of water.

**Vibraphone pitch bend:**

Player needs to use a yarn mallet and a hard mallet in order to do a vibraphone pitch bend. First, rest the hard mallet on a nodal point of a bar, then strike the bar with the "normal" mallet, and finally pressing the hard mallet into the bar, drag it away from the nodal point.









The image displays a page of a musical score for the piece 'Jerusalem'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flute (Fl. 1.2), Oboe (Ob. 1.2), Clarinet (Cl. 1.2), Bassoon (Bsn. 1.2), Horn (Hn. 1.3 and Hn. 2.4), Trumpet (CTpt. 1.), Trombone (Tbn. 1. and Tbn. 2.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, 2, and 3), Harp (Hp. 1), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is marked with various dynamics including *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *fff* (fortissimo). Performance instructions such as *arco* and *div.* (divisi) are also present. The score is divided into measures, with measure numbers 32, 33, 34, and 35 visible at the bottom of the page. A large, diagonal watermark reading 'daiXmusic.com' is overlaid across the entire score.

37 II. Sackne  
♩ = 60

40 Solo (above everything else)

Score for Bsn. 1, 2, 3, Hn., C Tpt. 1, 2, Tbn. 1, 2, Timp., Perc. 1, 2, 3, Pno., Vln. I, Vln. II, Vla., Vc., and Db. 1, 2, 3, 4.

Annotations include: *stoppé*, *harmon mute*, *(wa-wa)*, *mf*, *ff*, *pp*, *mp*, *ppp*, *gradually cresc.*, *snare drum sticks*, *Small Tuned Gong (hard rubber mallet)*, *Tam-Tam*, *pizz.*, *arco*, *sul pont. muted really soft bow stroke*, *return to stage*, *harmon mute (stem extended)*, *late off*, *l.*, *8<sup>va</sup>*, *Reo*.

37 ♩ = 60

\*quazi improvisation, players not required to play in exact unison.

Bsn. 1. *mp* *fff* *mf* *ff*

Bsn. 2. *fff* *quazi coughing*

Bsn. 3. *fff* *quazi coughing*

Perc. 1 (Bas Drum)

Perc. 2 (Small Tuned Gong) *mp* *p*

Perc. 3 (Synthym) *mp* *pp*

Pno.

Vln. I *p cresc.* \* sul pont. muted

Vln. II *p cresc.* \* sul pont. muted

Vla. *p cresc.* sul pont. muted

Vc. *p cresc.* \* sul pont. muted

Db. 1.

Db. 2.

Db. 3.

Db. 4.

\*quazi improvisation, players not required to play in exact unison.

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♩ = 120

poco accel.

(2+3)

Picc. *p cresc.* *ff*

Fl. 1. *p cresc.* *ff*

Fl. 2. *p cresc.* *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

B. Cl. *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Bsn. 3. *ff*

Timp. *mp dry* *cresc.* *mf*

Perc. 1 (Bass Drum) *mp dry* *cresc.* *mf*

Perc. 2 (Open Gongs) *mp* *cresc.* *mf*

Perc. 3 *mf*

Hp. 1 *ff* (pedal buzz)\*\*

Pno. *f 8va* *cresc.*

Vln. I *ppp* *ff*

Vln. I *ppp* *ff*

Vln. II *ppp* *ff*

Vln. II *ppp* *ff*

Vla. *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

Vc. *ppp* *ff*

Db. *ppp* *ff*

\*\* differs from opening's glissando effect, here players should hold pedal between notches to cause the string to vibrate noisily against the tuning discs.

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III. Exit  
54 ♩ = 144 Frantic

Score for Percussion and Strings, measures 54-56. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Snare Drum, Bass Drum, Opera Gong, Harp 1, Piano, Violins I & II, Viola, Violoncello, and Double Bass.

Measures 54-56 are marked with a tempo of ♩ = 144 and the character "Frantic". The key signature has one sharp (F#). The score features complex rhythmic patterns with groupings (3+2+2), (2+2+3), and (3+2+2). Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The Percussion section includes Snare Drum, Bass Drum, and Opera Gong. The Harp and Piano parts include glissando markings. The string section is marked "unis. mute off".

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\*quazi gliss.







(3+2+2)  
(tr)

(2+2+3)

(2+2+3)

Picc. *ff* *fff*

Fl. 1. *ff* *p*

Fl. 2. *ff* *p*

Ob. 1. *ff* *p*

Ob. 2. *ff* *p*

Eng. Hn. *ff* *p*

Cl. 1. *mf* *ff*

Cl. 2. *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1. *mf* *ff*

Bsn. 2. *mf* *ff*

Bsn. 3. *mf* *ff*

Hn. 1. *p*

Hn. 2. *p*

Hn. 3. *p*

Hn. 4. *p*

C Tpt. 1. *p*

C Tpt. 2. *p*

C Tpt. 3. *p*

Tbn. 1.2

Tba.

Timp.

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mf-p*

Hp. 1 *mf* *ff* *mf*

Pno.

Vln. I *ff* *gliss.* *tr* *(2+2+3)*

Vln. II

Vla. (no mute) *ff* *gliss.* *f* *sul A*

Vc. *f* *gliss.* *tr*

Db.

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7 (2+3)

Picc.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cor.

Cl. 1.

Cl. 2.

B. Cl.

Bsn. 1.

Bsn. 2.

Bsn. 3.

Hn. 1.

Hn. 3.

Hn. 2.

Hn. 4.

C Tpt. 1.

C Tpt. 2.

Tpt. 3.

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. 1 Triangle

Perc. 2 (Ratchet)

Perc. 3 (Snare Drum)

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vc. div.

Db.

66 67 68 69



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Score for various instruments including Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (Wood Block, Opera Gongs, System), Violins (I, II), Viola, Violoncello, Double Basses (1, 2, 3, 4, 5).

Rehearsal marks: (3+2), (2+3+2), (2+2+3).

Dynamic markings: *fff*, *p*, *f*, *mf*, *mp*, *pp*, *ff*, *f*, *gliss.*, *sul A*, *tr*, *mute off*.

Performance instructions: *gliss.*, *sul A*, *tr*, *mute off*.

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Picc.  
Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob.  
Eng. Hn.  
Cl. 1.  
Cl. 2.  
B. Cl.  
Bsn. 1.  
Bsn. 2.  
Bsn. 3.

Hn. 1.3  
Hn. 2.4  
1.  
2.  
3.  
Tbn. 1.  
Tbn. 2.  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db. 1.2.3  
Db. 4.5

\* Chromatic gliss from a random high note down.

87 IV. Uncle Luo  
♩ = 96

Picc. *mf* *f* *flz*

Eng. Hn. *pp* *ff* *molto vib.*

Hn.

Hn.

C Tpt. 1. *pp*

C Tpt. 2. *pp*

C Tpt. 3. *pp*

Timp. *p*

Perc. 1. *mf* [Medium Tuned Gong]

Perc. 2. *p* [Tam-Tam]

Perc. 3. *p* [2 Bongos]

Hp. 1

Pno. Put a row of taped-together quarter coins onto the strings, the row must be long enough to cover the range of A3 to G6

\*Water gong.





The score is for a section of 'Jerusalem'. It includes parts for Piccolo, Flute (1, 2), Oboe (1, 2), Clarinet (1, 2, 3), Bassoon (1, 2, 3), Horn (1, 2, 3, 4), Trumpet (1, 2, 3), Trombone (1, 2), Bass Trombone, Tuba, Timpani, Percussion 1 (Wood Block), Percussion 2, Percussion 3 (Snare Drum), Harp 1, Piano, Violin I, Violin II, Viola, and Violoncello. The score contains various musical notations including dynamics (mf, ff, p, f, mp, sim.), articulation (tr, flz), and performance instructions (1-4, 1-3, 1-4, 1-3, 1, 2, 1, 2). A tempo change to ♩ = 120 is indicated for the Percussion 1 part. A rehearsal mark '106' is present at the beginning of the string section.

\* scratch the top part of the strings with nail  
 \*\* key clicking  
 \*\*\* blow air into instruments without making any pitch while randomly click keys/slide slides in a fast speed. individual players should decide the durations of each note and rest within the time range given, and try to make the length different e time.  
 \*\*\*\* notes suggestest approx. range not precise pitches; Players in the section should not try to be playing together.  
 \*\*\*\*\* ricochet on part of the strings that's behind the bridge. Players in the section should not try to be playing together, and has freedom to decide how many bounces played each time.

Picc. *mp* *ff*

Fl. 1.2 *gradually cresc.*

Ob. 1.2 *gradually cresc.*

Eng. Hn. *ff* *multiphonic*

Cl. 1.2.3 *gradually cresc.*

Bsn. 1. *ff*

Bsn. 2.3 *gradually cresc.*

Hn. 1.2.3.4 *gradually cresc.*

C Tpt. 1.2.3 *gradually cresc.*

Tbn. 1.2. *p* *gradually cresc.* *1-3"*

B. Tbn. Tba. *mp* *gradually cresc.* *1-4"* *1-3"*

Timp.

Perc. 1 (Wood Block) *f*

Perc. 2 (open Gongs)

Perc. 3 (Snare Drum) *p* *sim.* *pp*

Hp. 1

Pno. *mf*

Vln. I *gradually cresc.*

Vln. I *gradually cresc.*

Vln. II *gradually cresc.*

Vln. II *gradually cresc.*

Vla. *gradually cresc.*

Vla. *gradually cresc.*

Vc. *p* *gradually cresc.* *col legno*

Vc. *p* *gradually cresc.* *col legno*

Db.

\* blow air into instruments without making any pitch while randomly click keys/slide slides in a fast speed  
 \*\* use the wooden part of the bow to hit open strings (indicated by pitches), and let it bounce like ricochet. Players in the section should not try to be playing together.

rit.

The image shows a page of a musical score for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The page is numbered 114 and 115 at the bottom. A large red watermark 'daixmusic.com' is overlaid diagonally across the entire page. The score includes various musical notations such as dynamics (f, mf, mp), articulation (trills, gliss.), and performance instructions (rit., gradually slow down). The instruments listed on the left include Picc., Fl. 1.2, Ob. 1.2, Eng. Hn., Cl. 1.2.3, Bsn. 1., Bsn. 2.3, Hn. 1.2.3.4, C Tpt. 1.2.3, Tbn. 1.2, B. Tbn. Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp. 1, Pno., Vln. I, Vln. II, Vla., Vc., and Db.

117  $\text{♩} = 72$

Eng. Hn. *mp* *f*

Timp. *p*

Perc. 1 [Med. Tuned Gong] *p*

Perc. 2 (Small Tuned Gong)

Perc. 3 [Guero] *mp*

Hp. 1

Pno. *mp*

117 118 119 120

121 *quasi cava*

Eng. Hn. *mp* *f expres.* *mf* *f* *ff* *mp* *f* *ff* *ff* (multiphonic)

Timp.

Perc. 1 [Tam-Tam] (bowed) *p* *mf* l.v.

Perc. 2 [Vibraphone] (Motor or 1st) *mf* *mp* *mf* *mp* *mf* *mp*

Perc. 3 [Sus. Cym.] (medium yarn mallets) *pp* *mp* *p* *mf* *pp* *mp* *p* *mf*

Hp. 1

Pno. Remove coins

121 122 123 124 125 126

\*Vibraphone pitch bend



134 V. The Ritual

♩ = 80

Picc.

Fl. 1.

Ob. 1.

Eng. Hn. *fff*

Cl. 1.

Cl. 2.

B. Cl.

Bsn. 1.

Timp. *mp* (rim shot) *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Perc. 1 (Bass Drum) *mp* (rim shot) *pp* *mp* *pp* *mp* *pp* *p* *pp*

Perc. 2 (Vib. phone)

Perc. 3 (2 Tom-Toms) *pp* *mp* (rim shot) *pp* *mp* *pp* *mp* *pp* *pp*

Pno. *p*

134 ♩ = 80

Vln. I *pp* sul pont. *pp*

(div.)

Vln. I *pp* sul pont. *mp* *pp*

Vln. II *pp* sul pont. *mp* *pp*

(div.)

Vln. II *pp* sul pont. *mp* *pp*

Vla.

Vla.

Vc. *p*

Db. 1.2.3 *p*

\* play grace notes on the beat

138

(3+2)

142

Picc. *pp*

Fl. 1. *pp*

Ob. 1. *mf* *with strength* *ff* *mp* *ff* *ff*

Cl. 1. *mf* *with strength* *ff* *mp* *ff* *ff*

Cl. 2. *panicky pp* *f* *mp*

B. Cl. 1.

Bsn. 1.

Timp. *mf* *pp* *mf*

Perc. 1 *mf* *pp* *mf*

Perc. 2

Perc. 3 *mf* *mf*

Pno. *mp* *mp*

138

(3+2)

142

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

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

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

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

Vla.

Vla.

Vc. *p*

Db. 1.2





molto rit. . . . .

Picc.

Fl. 1.

Ob. 1.2

Eng. W.

Cl. 1.

Cl. 2.

B. Cl.

Bsn. 1.

C Tpt. 1.2

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Db. 1.2

*ff*

*f*

*f*

*molto rit.*

*div.*

*p*

152 VI Grief and Love  
♩ = 42

157

Fl. 1. *f* *molto expres.* *p*

Fl. 2. *p* *molto expres.*

Timp. *pp*

Perc. 1 Bass Drum *p*

Vc. *pizz.* *p*

Db. 1.2 *p*

Db. 3.4 *pizz.* *p*

152 153 154 155 156 157 158 159

=

160

(-3)

Fl. 1. *f* *ff*

Fl. 2. *mp* *f*

Bsn. 1.

Bsn. 2.

Timp. *pp*

Perc. 1 *p* *mf* *Mark Tree* *l.v.*

Perc. 2

Perc. 3 *p* *mf* *Wind Chime* *l.v.*

Hp. 1

Vln. I. *pp* *sul E*

Vln. I. *pp* *sul D*

Vc. *mp* *p* *arco*

Vc. *p*

Db. 1.2 *mp* *p* *pizz.*

Db. 3.4 *p*

160 161 162 163 164 165 166 167 168

169 Piu Animato  $\text{♩} = 48$

(2+3)

77

Score for Bsn. 1, Bsn. 2, and Hp. 1. Measures 169-178.

Bsn. 1: *f molto expres.*, *p*, *p* → *mf*

Bsn. 2: *p*, *f molto expres.*, *mp*

Hp. 1: *mf*

Measures: 169, 170, 171, 172, 173, 174, 175, 176, 177, 178

184

(2+3)

Score for Picc., Fl. 1.2, Bsn. 1-3, Hp. 1, Vln. I, Vln. II, Vla., Vc., and Db. Measures 179-186.

Picc.: *mf* → *f*

Fl. 1.2: *mf* → *f*, unis.

Bsn. 1: *f*, *mp*, *f*

Bsn. 2: *mf*, *mf* → *f*

Bsn. 3: *mf*, *mf* → *f*

Hp. 1: *pp*, *mp*, *f*

Vln. I: *f*

Vln. II: *pizz.*, *mp*, *f*, arco unis.

Vla.: *div.*, *pizz.*, *f*, arco unis.

Vc.: *pp*, *mp*, *f*

Db.: *pp*, *mp*, *f*

Measures: 179, 180, 181, 182, 183, 184, 185, 186

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199 200 201 202 203 204 205 206

SCORE

$\text{♩} = 136$

Picc. *f* *mp* *f* gliss. tr

Fl. 1.2 *f* *mp* *f* gliss. tr

Ob. 1.2 div. *f* *mp* *f* unis. gliss. tr

Cl. 1.2 *f* *mp* *f* gliss. tr

B. Cl. *f*

Bsn. 1.2 *f*

Bsn. 3. *f*

Hn. 1.3 *f* *mf* unis. *mf*

Hn. 2.4 *f* *mf* straight mute unis. *mf*

C.Tpt. 1. *f* *mf* straight mute *mf*

C.Tpt. 2. *f* *mf* straight mute *mf*

C.Tpt. 3. *f* *mf* straight mute *mf*

Tbn. *f* *mp* *f* gliss.

Con. 2. *f* *mp* *f* gliss.

B. Tbn. *f*

Tba. *f*

Timp. *f* *pp* (center of the drum)

Perc. 1 *p* Wood Block

Perc. 2 *mf* opera gong

Perc. 3

Hp. 1 *ff* (pedal buzz) *ff* 8<sup>va</sup> C<sub>1</sub> - C<sub>2</sub>

Pno. *mp* *ff* gliss.

Vln. I unis. *f*

Vln. II unis. *f*

Vla. (div.) *f*

Vc. (div.) *f* unis. pizz. *f*

Db. *f* unis. *f*

207  $\text{♩} = 136$

\*\* chromatic scale gliss.

Picc. 1.2

Fl. 1.2

Ob. 1.2

Eng. Hn. 1.2

B. Cl. 1.2

Bsn. 1.2

Bsn. 3.

Hn. 1.3

Hn. 2.4

C.Tpt. 1.

C.Tpt. 2.

C.Tpt. 3.

Tbn. 1.

Tbn. 2.

B. Tbn.

Tba.

Timp.

Perc. 1 (Wood Block)

Perc. 2 (Opera Gongs)

Perc. 3

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*, *f*, *gliss.*, *tr.*, *mf*, *cresc.*, *div.*, *ff*, *mp*, *mf*

215

Picc. *f* *ff* *f* *ff*

Fl. 1.2

Ob. 1.2

Eng. Hn. *ff*

Cl. 1. *mp*

Cl. 2. *mp*

B. Cl. *mp*

Bsn. 1.2

Bsn. 3.

Hn. 1.3 *div.*

Hn. 2.4 *p*

C.Tpt. 1.2 *mf* *f*

C.Tpt. 3.

Tbn. 1. *p*

Tbn. 2. *p*

Tbn. *p*

Tba.

Timp.

Perc. 1

Perc. 2 *p* [Tambourine] with snare drum sticks

Perc. 3 *pp* [2 Ring]

Hp. 1

Pno.

Vln. I *mp* col legno

Vln. II *mp* col legno

Vla. *mp* arco col legno

Vc. *mp* arco col legno

Db.





Picc. *p* *f* *p*

Fl. 1.2 *p* *f* *p*

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

Eng. Hn. *p* *f* *p*

1. *ff* solo

2.

B. Cl.

Bsn. 1.2 unis. div. *p* *f* *p*

Bsn. 3.

Hr. 1.3 *mf* *p*

Hr. 2.4 *mf* *p*

C.Tpt. 1.2 *mf* *p*

C.Tpt. 3. *mf* *p*

Tbn. 1. *mf* *p*

Tbn. 2. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

Timp. ord. (center of the drums) *p*

Perc. 1 Xylophone *mf* *mf-p*

Perc. 2 Triangle *mf* *p*

Perc. 3 2 Tom-Toms *mf* *p*

Hp. 1 *ff* *p*

Pno. *ff* *p* *gliss.*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Vc. tutti *f* *mp*

Db. *f* *p*

The image displays a page of a musical score for the piece 'Jerusalem'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page include Piccolo (Picc.), Flutes (Fl. 1.2), Oboes (Ob. 1.2), Clarinets (Cl. 1.2), Bassoons (Bsn. 1.2, 3.), Horns (Hn. 1.3, 2.4), Trumpets (CTpt. 1.2, 3.), Trombones (Tbn. 1, 2, 3), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, 2, 3), Harp (Hp. 1), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 3/4 time and features various musical notations such as dynamics (p, f, mp, mf, fff), articulation (trills, slurs), and performance instructions (gliss., unis., div.). The page is numbered 229 at the bottom left, 230 in the center, and 231 at the bottom right. A large, semi-transparent red watermark reading 'daiXmusic.com' is overlaid diagonally across the entire page.

233

Picc.

Fl. 1.2

Ob. 1.2

Cl. 1.

Cl. 2.

B. Cl. *solo*

Bsn. 3.

Hn. 1.3 *pp* *mp*

Hn. 2.4 *pp* *mp*

C Tpt. 1.2

C Tpt. 3.

Tbn. 1. *off stag: to the back of balcony*

Tbn. 2.

B. Tbn.

Imp.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Pno. *mf*

233

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *mp*





Picc. *f* *ff*

Fl. 1.2

Ob. 1.2

Eng. Hn. *ff* *f* *f*

Cl. 1.

Cl.

B. Cl.

Bsn. 1.

Bsn. 2.

Bsn. 3.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2 *ff* *f* *ff*

C Tpt. 3.

Tbn.

Tbn.

Tba.

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p*

Perc. 3 *mp* *p* Tom-Toms *mf*

Hp. 1 *gliss.* *sim.*

Pno.

Vln. I *molto sul pont.* *f* *mp* *f*

Vln. II *molto sul pont.* *f* *mp* *f*

Vla. *molto sul pont.* *f* *mp* *f*

Vc. *molto sul pont.* *f* *mp* *f*

Db. *div.* *mf*

PERUSAL SCORE

Picc. *mp* *f* *ff* *gliss.*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Eng. Hn. *mp* *f*

Cl. 1. *ff*

Cl. 2. *ff*

B. Cl. *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Bsn. 3. *ff*

Hn. 1.3 *f* *mute off*

Hn. 2.4 *f* *mute off*

C Tpt. 1.2 *mp* *f* *mf*

C Tpt. 3. *mp* *f*

Tbn. *f*

3. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 (Xylophone) *f*

Perc. 2 (Tambourine) *mf* (use hand) (use snare drum sticks) *mp*

Perc. 3 (2 Tom-toms) *mp* [2 Bongos] *mp*

Hp. 1 *ff* *gliss.* *sim.* *mp*

Pno. *ff*

Vln. I *mp* *f* *mp* *f* *256 sul pont.*

Vln. II *mp* *f* *mp* *f* *sul pont.*

Vla. *mp* *f* *mp* *f* *sul pont.*

Vc. *div.* *pizz.* *unis.* *arco* *sul pont.* *f*

1.2 Db. *f* *ff*

3.4 *f* *ff*

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.

Cl. 2.

B. Cl.

Bsn. 1.

Bsn. 2.

Bsn. 3.

Hn. 1.3

Hn. 2.4

C Tpt. 1.2

C Tpt. 3.

Tbn. 1.

Tbn. 2.

Tba.

Timp.

Perc. 1 (Bass Drum)

Perc. 2 (Tambourine) (u. hands)

Perc. 3 (2 Congos)

Hp. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db. unis. arco.

*f*, *mf*, *ff*, *pp*, *ppp*, *sim.*, *gliss.*, *arco.*

258 259 260 261 262

\*grace note played on the beat



Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.

Cl. 2.

B. Cl.

Bsn. 1.

Bsn. 2.

Bsn. 3.

Hn. 1.3

Hn. 2.4

C Tpt. 1.

C Tpt. 2.

C Tpt. 3.

Tbn. 2.

Tbn.

Tba.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Hp. 1.

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

*ff*

*mf*

*f*

*mf*

*f*

*ff*

*p*

*fp*

*fp*

*p*

*fp*

*f*

*mp*

*f*

*mp*

*gliss.*

*sim.*

*gliss.*

*ff*

*ff*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

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PERUSAL SCORE

PERUSAL SCORE

PERUSAL SCORE

PERUSAL SCORE

PERUSAL SCORE

Picc.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Eng. Hrn.

1.

Cl. 2.

B. Cl.

Bsn. 1.

Bsn. 2.

Bsn. 3.

Hn. 1.3

Hn. 2.4

C Tpt. 1.

C Tpt. 2.

Tpt. 3.

Tbn. 2.

B. Tbn.

Tba.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Hp. 1.

Pno.

267

Vln. I.

Vln. II.

Vla.

Vc.

Db.

*mf*

*f*

*ff*

*f*

*fp*

*mf*

*mp*

Chimes

ped down

The musical score is arranged in a standard orchestral format. The instruments listed on the left side of the page are: Picc., Fl. 1., Fl. 1., Ob. 1., Ob. 2., Clar. 1., Clar. 2., B. Cl. 1., Bsn. 1., Bsn. 2., Bsn. 3., Hn. 1.3, Hn. 2.4, Tpt. 1., C Tpt. 2., C Tpt. 3., Tbn. 2., B. Tbn., Tba., Timp., Perc. 1., Perc. 2., Perc. 3., Vln. I, Vln. II, Vla., Vc., and Db.

The score features various musical notations such as dynamics (mf, f, ff, fp), articulation (accents), and phrasing (slurs). The percussion section includes a system for 'Sys. Cym.' (yarn mallets) with a dynamic marking of pp. The string section includes dynamic markings like mf and ff, along with the instruction 'molto expres.' (molto expressive).

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The image displays a page of a musical score for the piece 'Jerusalem'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page include Piccolo (Picc.), Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), Oboe 1 (Ob. 1.), Oboe 2 (Ob.), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1.), Clarinet 2 (Cl. 2.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1.), Bassoon 2 (Bsn. 2.), Bassoon 3 (Bsn.), Horn 1.3 (Hn. 1.3), Horn 2.4 (Hn. 2.4), Trumpet 1 (Tpt. 1.), Trumpet 3 (C Tpt. 3.), Trombone 2 (Tbn. 2.), Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp 1 (Hp. 1), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *fp*, *mp*, and *ff*. The page is numbered 47 at the top left and contains page numbers 275, 276, and 277 at the bottom. A large, diagonal watermark reading 'dai xmusic.com' is overlaid across the entire page.

PERUSAL SCORE

This image shows a page of a musical score, likely for a symphony, with a large red watermark reading "PERUSAL SCORE" and "dai x music . com" overlaid. The score is divided into two systems, with measures 279-281 on the left and 280-281 on the right. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trumpets (C Tpt. 1, 2, 3), Trombones (Tbn. 2, B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as dynamics (ff, f, mp, mf, fff), articulation (accents, slurs), and performance instructions (trills, triplets). The time signature is 2/4, and the key signature has one sharp (F#). The page number 280 is visible in the bottom left corner.

The image shows a page of a musical score for an orchestra and strings, spanning measures 283 to 288. The score is for the 'VIII. Finale' section, marked 'Tranquil' with a tempo of 72 beats per minute. The music is in 3/4 time and features a 'molto rit.' (molto ritardando) instruction starting at measure 283. The orchestration includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1, 2, & 3, Horns 1, 2, 3 & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & Bass Trombone, Tuba, Timpani, and various Percussion instruments (Perc. 1-3, including Slap Stick, Tam-Tam, and Wind Chimes). The string section consists of Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is heavily marked with dynamics, including fortissimo (fff), fortissimo (ff), pianissimo (ppp), and piano (p). Performance instructions such as 'Violin solo', 'Sul E', and 'div.' (divisi) are present. The page is numbered 286 at the top right and 283-288 at the bottom.

89 *fff stage: back of orchestra level*

Tbn. 1. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Timp.

Perc. 1 (half way through from ) *pp* *p* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Perc. 2 Tree (with brass mallets) *pp* *p* hit random individual cups with random rhythm *pp* *p* hit random individual cups with random rhythm *pp* *p*

Perc. 3 *pp* *p* *pp*

Hp. 1

Pno.

Viol. solo *mp* *p*

289

Vln. I

gli altri

Vln. I

Vln. II

Vln. II

Vla. *mut* *pp* *p* *pp* *dim.*

Vla. *muted* *pp* *p* *pp*

Vc. solo *mp* *ord.* *mp*

Vc. gli altri *pp* *p* *pp* *5* *pp* *p* *pp*

Vc. *ord.*

Db. *pizz.* *p* *p*

289 290 291 292 293

294

Tbn. 1. *mf* *ff* *mf* *ff*

Timp. *pp* *p* *p*

Perc. 2 (Bell Tree) *p* *random bells, rhythm as written* *random rhythm* *p*

Perc. 3 (Crotales) *p*

Hp. 1

Pno.

Vln. I solo *p* *mp*

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp* *p*

Vla. *pp* *mp*

Vc. solo *p* *mp*

Vc. *pp* *p* *pp*

Vc. (harmonic gliss.) *pp* *pp* *pp* *p* *pp*

Db.



297

Score for various instruments including Hn. 1, Hn. 3, C Tpt. 1, Tbn. 1, Perc. 1, Perc. 2, Perc. 3, Vln. I solo, Vln. I, Vln. II, Vla., Vc. solo, and Db.

Key performance instructions and dynamics include: *fmp*, *ff*, *f*, *fff*, *mp*, *pp*, *p*, *mp*, *pp*, *p*, *pp*, *mp*, *tr*, *random rhythm*, *(shake)*, *(non vib.)*, *(flz.)*, *Sul E*, *Sul A*, *Sul D*.

Technical markings include triplets (3), sextuplets (6), and a tremolo (tr).

Stopped

Stopped

Harmon  
(stem removed)

*mp*

Harmon Mute  
(stem removed)

*mp*

*f*

(non dim.)

*lv.*

*lv.*

random rhythm

*gliss.*

*mp no cresc.*

*gliss.*

*mp no cresc.*

*gliss.*

*mp no cresc.*

*gliss.*

*mp no cresc.*

*mp*

*p*

*mp*

*p*

*mp*



306

Hn. 1.

Hn. 3.

C Tpt. 1.

C Tpt. 2.

1.

Timp. put Sys. Cym. on (medium yarn mallets) *pp* *gliss.* *mp* *pp* *gliss.* *mp* *p* *mf* *mp* *mf* *mp*

Perc. 1 Tam-Tam (scrape with triangle beater) *mf* l.v. l.v. bowed l.v. *mf*

Perc. 2 Opera Gongs *mf*

Perc. 3 Wood Block (medium yarn mallets) *p* *mp* *p* *mp*

Hp. 1 *f* *p* (p) *gliss.* *gliss.* *G - G#*

Pno.

Vln. I solo

Vln. I *gliss.* *mf*

Vln. I *gliss.* *mf*

Vln. II *gliss.* *mf*

Vln. II *gliss.* *mf*

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

Vla. *mf* *gliss.* *gliss.* *mp*

Vc. solo

Vc. *mf* *gliss.* *gliss.* *mp*

Vc. *mf* *gliss.* *mp*

Db. 1.2 arco *mp* *gliss.* *gliss.* sul pont.

Db. 3.4 *mp* *gliss.* *gliss.* sul pont.

rit. . . . . 313 ♩ = 42

Hn.  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp. 1  
 Pno.  
 Vln. I solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. solo  
 Vc.  
 Db. 1.2  
 Db. 3.4

Put G#5 Crot. on Timp.  
 mf  
 Small Tuned Gong  
 mf  
 gliss. mf  
 gliss. mf  
 tr. f  
 gliss. f  
 mf expres. (pedal)  
 rit. . . . . 313 ♩ = 42  
 mp  
 mf  
 f  
 ff no dim.

310 311 312 313 314 315 316 317

Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Pno.  
 Vln. I solo  
 Vc. solo

soft cymbals  
 pp  
 Water  
 mf  
 dim.  
 p  
 8<sup>va</sup>

318 319 320 321 322 323 324