



PERUSAL SCORE

Daixuan Ai

THE BURNING OF

YUAN MING YUAN

for narrator & sinfonietta
(2023)

Full Score in C

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INSTRUMENTATION

Flute (double Piccolo)

Oboe

Bb Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Tuba

Percussion 1

(5 Timpani, Vibraslap, Suspended Cymbal, Mark Tree, Bass Drum)

Percussion 2

(Drum Set, Tam-tam, Bass Drum, Tubular Chimes, Glockenspiel, Crotales, Triangle, 4 Tempo Blocks, Rainstick, Slapstick, Mark Tree)

Percussion 3

(Thunder Wheel, Tam-tam, Bass Drum, Buke Drum, Xylophone, Crotales, Tubular Chimes, Suspended Cymbal, Crash Cymbals, Bell Tree, Wind Machine, Guiro, Ratchet, Triangle)

Harp

Piano/Celesta

Violin 1

Violin 2

Viola

Violoncello

Double bass

Duration: 10 minutes

Premiere: Indiana University New Music Ensemble, David Platt (conductor),
Auer Hall, Jacobs School of Music, Bloomington, IN, 8 February 2024

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PROGRAM NOTES

The story of the burning and looting of Yuan Ming Yuan is well known in China. It was one of the most shameful moments in Chinese history and many Chinese still feel the pain and indignity of losing such a historical and cultural treasure. Yuan Ming Yuan, also known as The Old Summer Palace, was first built by the third emperor of the Chinese Qing dynasty, Kang Xi in 1707 as a private retreat near the Forbidden City and yet outside city limits. The palace kept expanding as later emperors continuously added pavilions, buildings, and vistas according to their own aesthetics and visions. By the 1750s, it had been expanded to 3.5 square kilometers (860 acres), almost five times the size of the Forbidden City grounds and eight times the size of the Vatican City. There were 4 gardens in total: The Garden of Perfect Brightness (圆明园), The Garden of Eternal Spring (长春园), The Garden of Elegant Spring (绮春园), and The European Garden (西洋楼). The Old Summer Palace was home to countless collections of architecture, gardens, art collections, and historic treasures. Robert McGee, chaplain to the British forces that later invaded the palace, described it as "arguably the greatest concentration of historic treasures in the world, dating and representing a full 5,000 years of an ancient civilization."

In 1860, during the Second Opium War, the British and French sent their armies to force Chinese imperial rulers to open up their country further to Western trade and influence. After 19 western delegates were taken hostage, tortured, and killed by Qing generals, Lord Elgin, in command of the British army, ordered the deconstruction of Yuan Ming Yuan. The western world had long been tantalized by The Old Summer Palace, and all they needed was an excuse to initiate the invasion. What happened next shook the entire world: the soldiers looted the entire palace, freely taking whatever they saw, and destroying whatever they could not carry. Many such treasures dated back to the Shang, Zhou and Han dynasties and were up to 3,600 years old. Prior to the invasion, the emperor had fled the palace with all his governors and armies and the palace was only occupied by civilians. With no weapons to defend themselves, all the palace's residents were killed, including children and infants. Women were raped. To be sure that nothing was left behind, the armies were ordered to burn the palace down, which took three days and three nights.

I had the chance to visit the ruins of Yuan Ming Yuan in Beijing when I was 10. The only things left were the stone columns from the European Palace. Since all the other palaces were made of wood, they did not survive the fire. I could never forget what it felt like to be on the ground of what once was the Versailles of China, but now its former glory could only be seen in pictures, paintings, and digital reconstructions. Standing in front of the ruins, I felt like a part of the history of my culture was forcefully taken away from me.

Even today, many Chinese art pieces in European collections, both public and private, were taken by soldiers in 1860. Yet few westerners know about the looting and burning of Yuan Ming Yuan. To cover up this dark part of the history, British and French museums would list "The Elgin family" as the source of their Chinese artifacts, but purposefully avoid explaining how the Elgin family had acquired those items. The most symbolic stolen artifacts are the 12 animal bronze heads taken from the zodiac fountain in the European Palace. 7 of them had been bought with high prices (the highest being 8.9 million USD) at auctions and brought back to China. The whereabouts of five of the animals remain unknown—the dragon, snake, goat, rooster and dog.

There was, in a corner of the world, a wonder of the world; this wonder was called Yuan Ming Yuan

Build a dream with marble, jade, bronze and porcelain, frame it with cedar wood, cover it with precious stones, drape it with silk; make it here a sanctuary, there a harem, elsewhere a model, put gods there, and monsters, varnish it, enamel it, gild it, paint it, have architects who are poets build the thousand and one dreams of the thousand and one nights, add gardens, basins, gushing water and foam, swans, ibis, peacocks, suppose in a word a sort of dazzling cavern of human fantasy.

Having slaughtered the Jurchen tribes, the mighty Qing dynasty declared themselves the rightful rulers of all China. Thus they found millennia of cultural treasure as their prize.

People spoke of the Parthenon in Greece, the pyramids in Egypt, the Coliseum in Rome, Notre Dame in Paris, Yuan Ming Yuan in China. If people did not see it, they imagined it. It was a kind of tremendous unknown masterpiece, like a silhouette of the civilization of Asia.

In the corner of this wonder, there was a European Garden, blending East with West: a Baroque Pagoda, a Chinese Versailles, designed by Jesuit Missionaries brought to China by the emperor Qianlong.

In front of the Hai Yan palace in this garden, was the most prized treasure—the zodiac fountain. Twelve animals of bronze: rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog, and pig. They each would announce the hours in turn, not with bells or chimes, but with a shimmering geyser.

And then one day, this wonder disappeared.

Vengeful and greedy armies, British and French, marched into China, entering at the ports. Emboldened by their guns and cannons, they destroyed tens of thousands of Qing soldiers on horseback who carried only swords and spears.

With nothing to stop them, they entered the capital Beijing, where stood the Palace Yuan Ming Yuan. The European soldiers were mesmerized by what they saw, unable to believe that such wonder could exist. They wanted to possess every piece of treasure. To claim and take all that could be taken, to destroy all that stood on the ground of Yuan Ming Yuan.

So they looted, filling their sleeves and bags with gold and silver, smashing sculptures and vases that were too large to carry. They killed any innocent citizen in their path, and when only a few were left surviving, those few were made to haul the spoils out of the palace, after which they too were shot.

The water of the zodiac fountain ran red with the blood of the blameless inhabitants of the palace. Each bronze animal was beheaded, their heads bagged in burlap to be borne away with the mountains of treasure that was enough to make armies rich.

Wanting to obliterate anything and everything that could not be taken, the armies lit the entire palace and grounds on fire as they stormed away, laden with this dream of an empire.

For three days and three nights the fire burned on, ruthless and mighty: red flames and black smoke. All that was left standing were the charred remains of columns from the European Garden, silent as druids, the sole surviving witness to these westerners' crime—no longer a Chinese Versailles but instead an Qing StoneHenge.

For a hundred years and more the ruins of Yuan Ming Yuan have stood. Columns like brittle bones jut out of the earth, a giant corpse's ashes.




Pieces of the wonder and heir way back home now and again. Slowly, piecemeal, some shining still, others defaced or damaged. Some stare out from behind glass at curious and innocent faces which bear a remarkable resemblance to those French and British soldiers.



(This text was partially taken from Victor Hugo's letter "The Sack of The Summer Palace to Captain Butler, Hauteville House, on 25 November, 1861, and partially written by Daixuan Ai, David Drettwan, and Han Lash.)

PERFORMANCE NOTES


General




Exponential crescendo: 

- **3 slashes through stem**  always indicate tremolo for percussion and strings, and flutter tongue for winds (growl if flutter tongue isn't applicable.)
- **Feather beam**  indicates a gradual speeding up or slowing down. Whenever it is used, the rhythm should sound free and without strict pulse. When **feather beam is used with noteheadless stems**, it suggests that the number of notes to be played in that beat is not predetermined. Simply make the slowing-down or speeding-up gesture as smooth, organic, and effective as possible.
- **Glissando line with arrow head at the end**  : gliss to as high/low as possible, ending pitch is undetermined.



- **1 slash through stem**  indicates playing as fast as possible with no specific rhythm
- **Triangle notehead**  : as high/low as possible, pitch undetermined

Woodwinds

Straight glissando line  : pitch bend (finger or lip bend, whichever works better). When no specific pitch is indicated at the end of the line, bend as much as possible to undetermined ending pitch.

- **Wavy glissando line**  : aggressive & atonal fall
- **Thick wavy line above note**  : wide vibrato
- **Diamond notehead**  indicates 100% air sound with not pitch. In order to maximize air sound, flute should cover mouthpiece, and oboe & bassoon should remove reed in advance.

Brass

- **Wavy glissando line**  : aggressive & atonal fall
- **Diamond notehead**  indicates 100% air sound with not pitch. In order to maximize air sound, turn mouthpiece around in advance.

Strings

- **S.P.** = sul pont., **ST** = sul tasto
- **Glissando with trill**  is indicated with trill line above glissando line

SCORE

Percussion

• Percussion 1 Key:

Bass Drum Sus. Cym...

Mark Tree Vibraslap

• Percussion 2 Key:

Bass Drum 4 Tempo-Blocks Mark Tree Triangle **Drum Set** Snare Drum 2 Cymbals

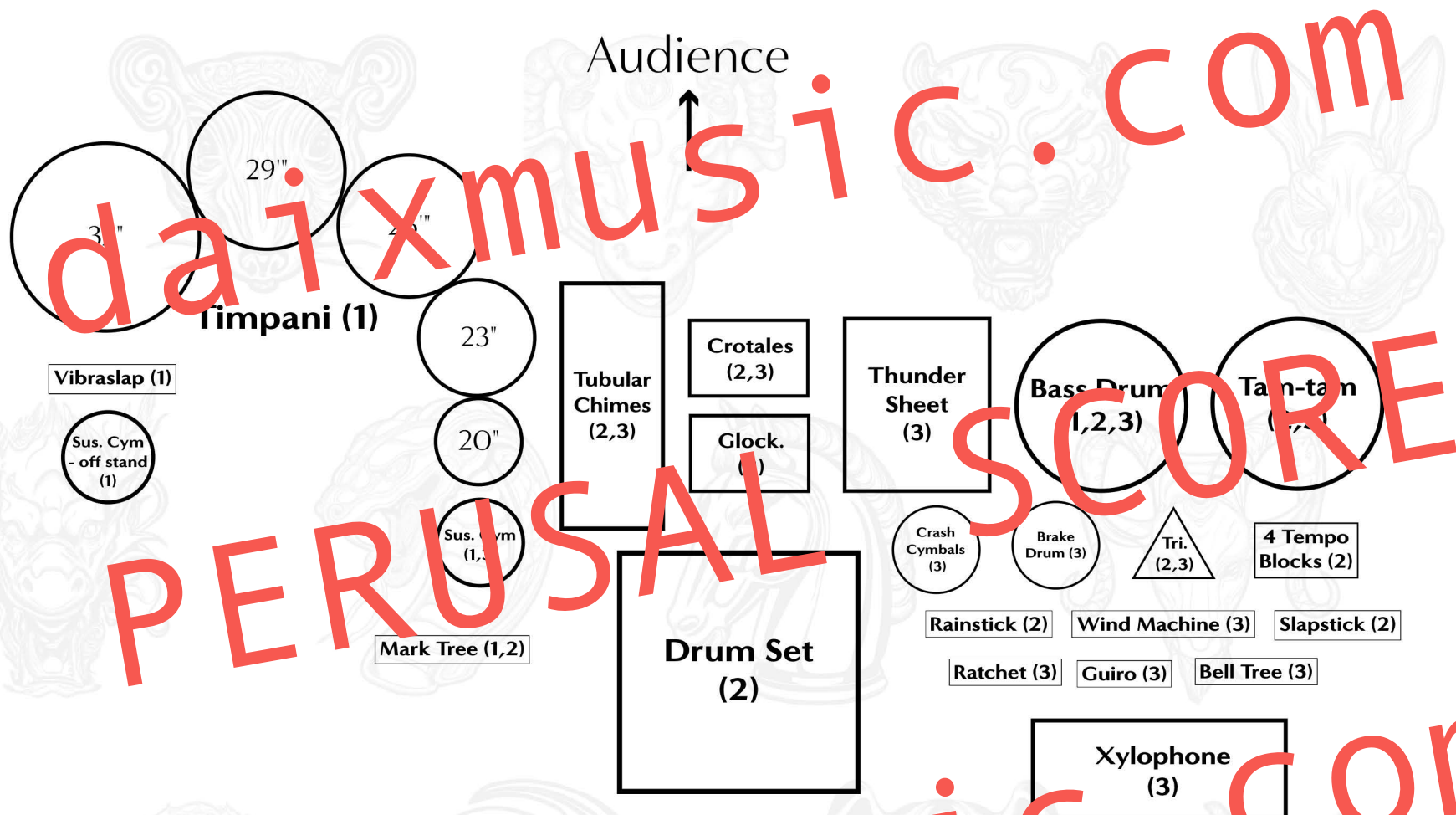
Tom-tam Rainstick Slapstick Kick Drum (double pedals) 3 Tom-toms. Hi-hat

• Percussion 3 Key:

Tam-tam Thunder Sheet Wind Machine Ratchet Crash Cymbal

Bass Drum Brake Drum Guiro Suspended Cymbal Triangle

• Percussion suggested setup: (numbers in parenthesis indicate players)



SCORE

SCORE

SCORE

SCORE

The Burning of Yuan Ming Yuan

Text by Victor Hugo (1802-1885), Alan Lash (b. 1981), David Lattman (b. 1995), & Daixuan Ai

for narrator & sinfonietta (2023)

Music by Daixuan Ai (b. 1998)

♩ = 60 Mysterious | Suspenseful

The score is for a full chamber ensemble and narrator. The instruments listed on the left are: Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Tuba, Percussion 1, Percussion 2, Percussion 3, Harp, Piano, Narrator, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The music is marked 'Mysterious | Suspenseful'. The score includes various dynamics such as *mp*, *mf*, *fp*, and *p*. It also features performance instructions like 'fam.', '(scrape with tri. beater)', 'Sus. Cym.', 'bowed (bass bow)', 'gliss.', and 'S.P. ---- ord.'. The narrator's part includes the lyrics: 'There was in a cor - ner of the world a won - der of the world this'. The score is heavily watermarked with 'PERUSAL SCORE' and 'daixmusic.com' in red.

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The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1) with Timpani (Timp.), Percussion 2 (Perc. 2) with Triangle, Percussion 3 (Perc. 3) with Cr. Cym., Harp (Hp.), Piano (Pno.), Narthex (Nar.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *p*, *f*, *mp*, *mf*, and *pp*. There are also performance instructions like *tr*, *gliss.*, and *mf*. The vocal line (Nar.) has the lyrics: "won - der was called Yuan Ming Yuan." The score features a 3/4 time signature and a 4/4 time signature. A large red watermark "PERUSAL SCORE" and "daixmusic.com" is overlaid diagonally across the page.

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

Cl. *mf* *p*

Bsn. *mp* (stop)

Hn. *p* *mf*

Tpt. Harmon mute (half stem) *p* *mf*

Tbn. Harmon mute (half stem) *p* *mf*

Tba. *mp* (short & light; blend with bass trz.) *mf*

Perc. 1 To Timp. *mp*

Perc. 2 Crotales (bowed) *p* *mf* *p*

Perc. 3 Sus. Cym. bowed (bass bow)

Hp. *f* *p*

Pno. *f* (grand) *Red.*

Nar. else - - where a cit - a - del, put gods here, and mon - ers, v - nish it.

Vln 1 *f* (whimsical) *mf* *f*

Vln 2 *f* (whimsical) *mf* *f*

Vla. *f* (whimsical) *mf* *f*

Vc. *f* (whimsical) *mf* *f*

D. B. Pizz. *mf*

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28

Fl.
Ob.
Cl.
Bsn

Hr.
C Tpt
Tbn.
Tba

Perc. 1
Perc. 2
Perc. 3

Hp

(improvise on this phrase)

Pno

Nar.

e - nam - el it, gild it, paint it, have ar - chi - tects who are poets, build the thou-sand

Vln 1

S.T. (improvise on this phrase; do not match other string players)

Vln 2

S.T. (improvise on this phrase; do not match other string players)

Vla

S.T. (improvise on this phrase; do not match other string players)

Vc.
D. B.

S.T. (improvise on this phrase; do not match other string players)

D $\text{♩} = 80$ Serene Heavenly

PERUSAL SCORE

39 (slap pizz.)

Hr. *p* *f* *mp*

Ob. *p* *f*

Cl. (slap tongue) *f* *p* *6* *6* *6* *6* *6* *6* *6* *5*

Bsn. *p*

Hr. *p*

C. Tpt. *p*

Tbn. *p*

Vba. *p*

Timp. (Put Sus. Cym. on 25" timp. & bow with bass bow) (fan pedal up & down slowly, ad lib.)

Perc. 1 *p* *f*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Pf. (freely, quasi ad lib. until m.50) *mf* *f* *p* sub.

Cel. *mp* *mf* Celesta

Nar. gar - den ba sins gush - ing wa - ter and foam, swans, i - bis, pea - cocks.

Vln 1 *p* *f*

Vln 2 *p* *f* S.P.

Vla. *p* *f* S.P.

Vc. *p* *f* S.P.

D. B. (harmonic gliss on sul E and A, ad lib.) *p*

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free quasi ad lib

(jet whistle)

43

FL. *mp* *f* *mf* *ff*

Ob.

Cl. *mp* *mf*

Bsn. *mf* *mp*

Hn.

Tpt.

Trbn.

Tba.

Perc. 1 (Timp. w/ Sus. Cym.) (fan pedal & down frequently, ad lib.)

Perc. 2 (Rainstick) *p* *mf*

Perc. 3 (Wind Machine) *p* *mp* *mf*

Hp. *f*

Cel. *f*

Nar. *3* *3* *3* *3*

sup - posed in a word a sort of daz - zling cav - ern of hu - man fan - ta - sy...

Vln 1 *mp*

Vln 2 *mp*

Vla. *mp* *f* (harmonic gliss on sul G, ad lib.; S.P.)

Vcl. *mp* *f* (harmonic gliss on sul C, ad lib.; S.P.)

D. B.

48

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

to B. D.

pp

ff (articulated double cel.)

ff (articulated double hrp.)

(harmonic gliss on sul E, ad lib.; S.P.)

gliss.

f

pp

(harmonic gliss on sul A, ad lib.; S.P.)

gliss.

f

pp

pp

52

E

Fl.

Ob.

Cl.

Bsn.

Hr.

C. Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

mp

Cel.

Nar.

...av - ing slaugh - tered the Jur - chen tribes, the might - y Qing dy - nas - ty de - clared them - selves the

Vln 1

Vln 2

Vla

Vc.

D. B.

...av - ing slaugh - tered the Jur - chen tribes, the might - y Qing dy - nas - ty de - clared them - selves the

57

Fl.

Oboe.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Perc. 3

Hp.

Pno.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

right - ful rul - ers of all Chi - na. Thus they found mil - len - ni - a of cul - tur - al treas - ure as their prize.

mf p mp

mf p mp

mp

Open

p mf mp

f p molto f n

mp mp + p molto f

p

p

p

p

p

69

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Pn.

Tba.

Timpani

Perc. 1

c. 2

Perc. 3

Hp.

Pno.

Nar.

the Par - the - non in Greece, the pyr - a - mids in E - gypt, the Col - i - se - um in Rome Notr

Vln 1

Vln 2

Vla.

Vc.

Pizz.

D. B.

G

73

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (timp.)

Perc. 2 (Bass Drum)

Perc. 3

Hp.

Pno.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

mf

m

p

pp

ff

Thunder Sheet

— Dame in Par - is, Yuan Ming Yuan in Chi - na. If peo - ple did not see it.

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77

Piccolo

Woodwind and Percussion section score including Piccolo, Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), and Percussion 3 (Perc. 3). The score features complex rhythmic patterns with dynamic markings such as *f*, *mp*, *p*, and *mf*.

Piano (Pno) and Harp (Hp) section score. The piano part includes a circled measure number 68 and dynamic markings like *f*. The harp part features arpeggiated chords.

Narrator (Nar.) lyrics: they im - ag - ined it. It was a kind of tre - men - dous un - kno - wn mas - ... - tice,

String section score including Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The strings play a rhythmic accompaniment with dynamic markings such as *f* and *arco*.

rit.

93

Flute

Fl. *pp* *mf* *f*

Ob. *pp* *mf* *f*

Cl. *pp* *mf* *f*

Bsn. *pp* *mf* *f*

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

2/4

Hp. *mp*

Cel.

8va

Solo Ends

Nar.

-ies brought to Chi-na by the em-per-or Qian Long. In front of the Hai Yan pal-ace in his gar-den, was the most pre-d

Vln 1 *mp* *mf* *f*

Vln 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

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

molto

102

Fl. *f* (like rabbit hopping)

Ob. *f* (like rabbit hopping)

Cl. *f* *p*

Bsn. *f* (like rabbit hopping)

Hn. *sf* (like tiger roaring) *p* Sol. (progressive atonal fall) (turn mouthpiece around)

Tpt.

Tbn. *sf* *p*

Tba.

Perc. 1 (timp.) *sf* (fan pedal) (wide) (to sound) *mf* *p*

Perc. 2 To B.D. Bass Drum To Tam. *mp* (with horn) *f* *molto*

Perc. 3 To Xyl.

Hp.

Cel.

Nar. ox, ti - ger, rab - bit, a

Vln 1

Vln 2

Vla.

Vc.

D. B.

Ai - The Burning of Yuan Ming Yuan

(improvise fast and swirly passage with irregular slurring in the approx. range)

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Xylophone

Glo.

Guiro

Hp.

Cel.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

p

f

sf

mf sub.

f

mf (with ob. & bsn.)

Solo (horse whinny)

Solo (wire brush; shake back and forth quickly)

To Guiro

gon, snake, horse, goa

106

(improvise fast and swirly passage with irregular slurring in the approx. range)

(improvise fast and swirly passage with irregular slurring in the approx. range)

Solo (horse whinny)

Solo (wire brush; shake back and forth quickly)

To Guiro

gon, snake, horse, goa



Ai - The Burning of Nan Ming Juan

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Fl. *p* (smooth & legato, no articulation) *mp* *mf*

Ob. *pp* (smooth & legato, no articulation) *mp* *mf*

Cl. *pp* (smooth & legato, no articulation) *mp* *mf*

Bsn. *pp* (smooth & legato, no articulation) *p* *mf*

Hn.

C Tpt.

bn.

Tba.

Perc. 1

Perc. 2 *p* *mf* *mp*

Perc. 3 *p* *mf*

Mark Tree

Bell Tree

Hp. *mf*

Cel. *mf*

Nar. They each would announce the hours in turn, not with bells or chimes, but with a shimmering

Vln 1 *p* *mf* (improvise on this gesture)

Vln 2 *p* *m* (improvise on this gesture)

Vla. *p* *mf* (improvise on this gesture)

Vc. *p* *mf* (improvise on this gesture)

D. B. *mf* (improvise on this gesture)

To Picc.

Ob. *mp* *pp*

Cl. *mp* *pp*

Bsn. *mp* *pp*

Hn. *mp* *mf* <

Tpt. *mp* *mf* <

Tbn. *mp* *mf* <

Tba. *mp* *mf* <

Perc. 1 *mf* *pp*

Perc. 2 *mf* *pp*

Perc. 3 *mp* *mf* *pp*

Hp. *n*

Cel. *n*

Nar. gey - ser. And then one day, this won - der dis - ap - peared.

Vln 1 *p*

Vln 2 *p*

Vla. *p*

Vc. *p*

D. B. *p*

To Drum Set

To Tri.

To Pno

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125

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

Sus.Cym.

Drum Set (snare + kick)

Triangle

Venge - - ful and greed - ar mies,

sf *fp* *ff* *mp* *mf* *p* *f*

The image shows a page of a musical score for 'The Burning of Juan Ming Juan'. The score is for a full orchestra and includes a vocal line. The instruments listed are Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1 (Suspension Cymbal), Percussion 2 (Drum Set), Percussion 3 (Triangle), Harp, Piano, Narrator, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is marked with various dynamics such as sf, fp, ff, mp, mf, p, and f. The vocal line includes the lyrics 'Venge - - ful and greed - ar mies,'. The page number is 28, and the rehearsal mark is 125. A large red watermark 'daixmusic.com' is overlaid diagonally across the page.

Piccolo

131

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Perc. 3

Hp

Pno

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

sf *fp* *ff*

f *mp* *mf*

p *f*

To Timpani

Brit - ish and French, march in - to

137

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl.):** Part 1 (Fl. 1) and Part 2 (Fl. 2), both marked *sf* and *ff*.
- Oboe (Ob.):** Part 1 (Ob. 1) and Part 2 (Ob. 2), both marked *sf* and *ff*.
- Clarinet (Cl.):** Part 1 (Cl. 1) and Part 2 (Cl. 2), both marked *sf* and *ff*.
- Bassoon (Bsn.):** Part 1 (Bsn. 1) and Part 2 (Bsn. 2), both marked *sf* and *ff*.
- Horn (Hn.):** Part 1 (Hn. 1) and Part 2 (Hn. 2), both marked *p* and *ff*.
- Trumpet (Tpt.):** Part 1 (Tpt. 1) and Part 2 (Tpt. 2), both marked *p* and *ff*.
- Trombone (Tbn.):** Part 1 (Tbn. 1) and Part 2 (Tbn. 2), both marked *p* and *ff*.
- Tuba (Tba.):** Part 1 (Tba. 1) and Part 2 (Tba. 2), both marked *p* and *ff*.
- Timpani (Timpani):** Part 1 (Timpani 1) and Part 2 (Timpani 2), both marked *p* and *f*.
- Percussion (Perc.):** Part 1 (Perc. 1 - drum set), Part 2 (Perc. 2 - tri.), and Part 3 (Perc. 3 - To Tam.), all marked *p* and *f*.
- Harp (Hp.):** Part 1 (Hp. 1) and Part 2 (Hp. 2), both marked *fp* and *ff*.
- Piano (Pno.):** Part 1 (Pno. 1) and Part 2 (Pno. 2), both marked *fp* and *ff*.
- Narrator (Nar.):** Vocal line with lyrics: "Chi - - na, en - ter - ing at the ports."
- Violins (Vln.):** Part 1 (Vln. 1) and Part 2 (Vln. 2), both marked *sf* and *ff*.
- Viola (Vla.):** Part 1 (Vla. 1) and Part 2 (Vla. 2), both marked *sf* and *ff*.
- Violoncello (Vc.):** Part 1 (Vc. 1) and Part 2 (Vc. 2), both marked *sf* and *ff*.
- Double Bass (D. B.):** Part 1 (D. B. 1) and Part 2 (D. B. 2), both marked *sf* and *ff*.

The score includes dynamic markings such as *sf* (sforzando), *fp* (fortissimo piano), *p* (piano), and *ff* (fortissimo). It also features articulation marks like accents and trills. The tempo and meter are indicated by the time signature (4/4) and the overall musical context.

145

The musical score is arranged in a standard orchestral format. The instruments and parts shown are:

- Flutes:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt), Trombone (Tbn.), and Tuba (Tba).
- Woodwinds:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Percussion:** Percussion 3 (Perc. 3) includes a drum set, Bass Drum, and Thunder Sheet (heavy mallets).
- Keyboard:** Harp (Hp) and Piano (Pno).
- Vocal:** Narrator (Nar.) with lyrics: "they dis - troyed tens of thousands of Qing sol - diers on horse back".
- Strings:** Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *f*, *pp*), articulation (accents, slurs), and performance instructions like "(E-E# pedal buzz)" for the harp and "8ba. Red." for the piano. The vocal line is written in a simple, rhythmic style with lyrics in English.

Picc. *ff* (no dim.)

Ob. *ff* (no dim.)

Cl. *ff* (no dim.)

Bsn. *ff* (no dim.)

Hn. *ff* (no dim.)

Tpt. *ff* (no dim.)

Tbn. *ff* (no dim.)

Tba. *ff* (dim.)

Perc. 1 *ff*

Perc. 2 *ff* chaotic, loud, aggressive & fast improv. using the full drum set

Perc. 3 *ff* Thunder + B. D.

Hp. *ff* chaotic, loud, aggressive & fast improv.

Pno. *ff* chaotic, loud, aggressive & fast improv.

Nar. who car - ried_ on - ly swords_ and spears (chaotic improv. in high register)

Vln 1 *ff* (no dim.) (chaotic improv. in high registers)

Vln 2 *ff* (no dim.) (chaotic improv. in high registers)

Vla. *ff* (no dim.) (chaotic improv. in high registers)

Vc. *ff* (no dim.) (chaotic improv. in high registers)

D. B. *ff* (no dim.)

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The musical score is arranged in a standard orchestral format. The instruments and parts shown are:

- Woodwinds:** Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.).
- Brass:** Trombone (Tbn.) and Bass Trombone (Tba.).
- Percussion:** Percussion 1 (Perc. 1) with timpani (timp.), Percussion 2 (Perc. 2) with drumset, and Percussion 3 (Perc. 3) with a bass drum (B.).
- Keyboard:** Harp (Hp.) and Piano (Pno.).
- Strings:** Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).
- Vocal:** Narrator (Nar.) with lyrics: "noth ing to stop them, they en - tered the cap - i - tal Bei - jing where".

Performance instructions for the string section include: "(heavy bow pressure; poco scratch tone)" and dynamic markings such as *ff* (fortissimo).

156

Musical score for 'Ai - The Burning of Yuan Ming Yuan' on page 35, starting at measure 156. The score is for a 2/4 time signature and includes the following parts:

- Picc.
- Cl.
- Bsn.
- Hn.
- C Tpt.
- Tbn.
- Tba.
- Perc. 1 (To Tam.)
- Perc. 2
- C. 3
- Hp.
- Cel. (To Cel., Celesta)
- Nar. (Lyrics: stood the Pal - ace Yuan Ming Yuan. The)
- Vln 1
- Vln 2
- Vla.
- Vc.
- D. B.

The score features dynamic markings such as *p*, *mp*, and *sf*. The vocal line (Nar.) includes the lyrics: "stood the Pal - ace Yuan Ming Yuan. The".

160

N ♩ = 80

Picc
Cl
Cb
Bsn
Hn
C Tpt
Tbn
Tba

Perc. 1 (timp.)
Perc. 2 (Superball - B.D.)
Perc. 3

P

Cel.

Nar.

u - ro - pe - a - sol - diers were mes - mer - ized by what they saw, un - a - ble to be - lieve

Vln 1

(improvise on this gesture; do not match other string players)

S. P.

Vln 2

(improvise on this gesture; do not match other string players)

S. P.

Vla

(improvise on this gesture; do not match other string players)

S. P.

Vc.

(improvise on this gesture; do not match other string players)

S. P.

D. B.

(improvise on this gesture; do not match other string players)

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165

The musical score is arranged in a standard orchestral format. The instruments and parts shown are:

- Picc. (Piccolo)
- Cl. (Clarinets)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Tba. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Hp. (Harp)
- Cel. (Celesta)
- Nar. (Narrator/Vocalist)
- Vln 1 (Violin 1)
- Vln 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The vocal line (Nar.) includes the following lyrics: "that such won - der could ex - ist. They want - ed to pos - sess eve ry piece".

Dynamic markings include *p*, *f*, *pp*, *mp*, and *mf*. The score also features various musical notations such as slurs, accents, and articulation marks.

170

Picc

Ob.

Cl.

Bsn

Hn

C Tpt

Sn.

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Cel.

Nar.

Vln 1

Vln 2

Vla

Vc.

D. B.

of treas - ure. To claim and take all that could be tak - en. To de - stroy all that

To Drum Set

Drum Set

f *ff* *p* *mp* *pp* *f* *p sub.*

m *ff* *pp*

f *pp*

f *p sub.*

accel.

175

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Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 (timp.)

Perc. 2 *pp*

Perc. 3 To Cim.

Hp *f*

Cel. *f* To Pno *p*

Nar. stood on the ground of Yuan Ming Yuan.

Vln 1 *ord.*

Vln 2 *ord.*

Vla *ord.*

Vc. *ord.*

D. B. *ord.*

179  $\text{♩} = 144$

Ob. *f* militant

Cl. *f* militant

Bsn *f* militant

Hn *f* (aggressive atonal fall starting from random high note) *sf*

Tpt *f* (aggressive atonal fall starting from random high note) *sf*

Tbn. *f*

Tba *f*

Perc. 1 To Mark Tree

Perc. 2 (drum) *f* chaotic, aggressive & fast impetuous using all drums with cymbal overjections indicated above staff

Perc. 3 Chimes (cluster, noteheads suggest approx. range) *sf*

Hp (E-E# pedal buzz) (hit strings with palm, noteheads suggest approx. range) *sf*

Pno Piano (cluster, play with forearm, noteheads suggest approx. range) *sf*

Nar. So they Loot - ed, fill - ing sleeves and bags with gold and sil - ver, mash - ing

Vln 1 *f* militant

Vln 2 *f* militant

Vla *f* militant

Vc. *f* militant

D. B. *f* militant

185

Picc. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Ob. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Cl. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Bsn. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Hn.

Tpt. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Tbn. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Tba. (aggressive atonal fall, notehead suggests range, not specific starting pitch)

Perc. 1 (Mark Tree) (clash w. hand) *mf* *mf+* *f*

Perc. 2

Perc. 3 (Thunder sheet) (Crotales) (cluster, noteheads suggest range)

Hp. (thunder gliss) *sf* (E-E# pedal buzz) (aggressive downward gliss., notehead suggests range, not specific starting pitch)

Pno. (aggressive downward gliss., notehead suggests range, not specific starting pitch)

Nar. sculp - tures and vas - - es that were too large to car - ry. They killed.

Vln 1 (aggressive downward gliss., notehead suggests range, not specific starting pitch)

Vln 2 (aggressive downward gliss., notehead suggests range, not specific starting pitch)

Vla. (aggressive downward gliss., notehead suggests range, not specific starting pitch)

Vc. (aggressive downward gliss., notehead suggests range, not specific starting pitch)

D. B.

190

Picc. chaotic, aggressive, loud & fast improve in higher registers
 Ob. chaotic, aggressive, loud & fast improve in higher registers
 Cl. chaotic, aggressive, loud & fast improve in higher registers
 Bsn. chaotic, aggressive, loud & fast improve in higher registers
 Hn. *mf*
 Tpt. *mf*
 Tbn. *mf*
 Tba. *mf*
 Perc. 1 Timpani *f* *p* *f* *p*
 Perc. 2 (drum set) *f* Chaotic, loud, & aggressive improv using all cymbals; let ring no damp
 Perc. 3 To Thunder. + B.D. Thunder Sheet + Bass Drum
 Hp. chaotic, aggressive, loud & fast improve in higher registers
 Pno. chaotic, aggressive, loud & fast improve in higher registers
 Nar. an - y in - no - cent t - i zen in the path, and when on - l a were left sur - viv -
 Vln 1 *ff*
 Vln 2 *ff*
 Vla. *ff*
 Vc. *ff*
 D. B. *ff*

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195

Picc. *mf* *f*

Cor. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hr. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *mp*

Pno. *mf* *f*

Nar. *mf* *f*

Vln 1 *mf* *f*

Vln 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D. B. *mf* *f*

chaotic aggressive & fast
improvising the full drum set

- ing, those few were made to haul the spoils out of the palace, af - ter which they too were

8va

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201

Score for Percussion and Strings, measures 44-48. The score includes parts for:

- Picc.** (Piccolo)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- Tba.** (Tuba)
- Perc. 1** (Timp.)
- Perc. 2** (Cym set)
- Perc. 3** (Brake Drum)
- Hp.** (Harp)
- Cel.** (Celesta)
- Nar.** (Narrator)
- Vin 1** (Violin 1)
- Vin 2** (Violin 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D. B.** (Double Bass)

Key performance instructions include *fff* (fortissimo) and "behind bridge; molto scratch tone" for the string sections. The percussion parts feature complex rhythmic patterns with many accents.

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208

rit.

The musical score for page 45 of 'Ai - The Burning of Yuan Ming Juan' features a variety of instruments. The woodwind section includes Piccolo, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. The percussion section consists of three parts: Perc. 1, Perc. 2, and Perc. 3. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Harp and Narthex are also present. The score begins with a 'rit.' (ritardando) marking. A specific instruction 'To Chim.' is noted for Perc. 3. The score is overlaid with a large, diagonal watermark reading 'PERUSAL SCORE' and 'daixmusic.com'.

214 R ♩ = 60

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and percussion (Perc. 1, Perc. 2, Perc. 3). Percussion 3 features a Chimes part with a melodic line and a Celesta part with a rhythmic accompaniment of triplets. The vocal line (Nar.) has lyrics: "The wa - ter of the zo - di - ac foun - tain ran red with the blood of". The string section (Vln 1, Vln 2, Vla, Vc, D. B.) provides harmonic support, with dynamics ranging from *p* to *pp*. A section marked "S.T." (Sustained Tremolo) is indicated for the strings.

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218

Picc.

Cl. Solo *pp* *mf* *mp*

Bsn.

Hn.

C. Tpt.

Bn.

Tba.

Perc. 1 (drum set) *mf*

Perc. 2 *mf*

Perc. 3 Sus. Cym. *f*

Hp. *3* *3* *3* *3* *3*

Cel.

Nar. *3* *3* *3*

the blame - less in - hab - it - ants of the pal - ace. Each bronze si - ma - we - be - head - ed,

Vln 1 *p* *b2* *p*

Vln 2 *p* *b2* *p*

Vla. *p* *p* *p*

Vc.

D. B.

accel.

23

Picc

Cor.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Bass Drum

Perc. 1

Perc. 2

Perc. 3

Thunder Sheet

Hp

Cel.

To Pno

Nar.

- ate an - y - thing and eve - ry - thing that could not be tak - en by our ar - mies

Vln 1

Vln 2

Vla.

Vcl.

D. B.

The musical score is arranged in a standard orchestral format. It includes staves for Piccolo, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1-3 (with a Thunder Sheet), Harp, Cello, and Double Bass. A vocal line (Nar.) is also present. The score is marked with dynamics such as *pp*, *p*, *mp*, *f*, and *mf*. There are also performance instructions like 'accel.' and 'To Pno'. The score is divided into measures, with some measures containing triplets and other rhythmic patterns.

234

Picc.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Tbn.

Tba.

Perc. 2

Perc. 3

Hp.

Pno.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

lit the en - tire pal - - ace and ground on

mf

mf

mf

mf

mf

mf

p

mf

mf

mf

f

f

f

f

f

f

243

$\text{♩} = 60$

To Fl.

PERC. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Perc. 3

Hp.

Pno.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

(aggressive atonal falls; improvise on this gesture)

remove reed

remove reed

turn mouthpiece around

turn mouthpiece around

turn mouthpiece around

To Chim.

(Thunder Sheet)

To Cel.

For three days and three nights the fire burned on, ruth - less and might - y:

remove reed

remove reed

turn mouthpiece around

turn mouthpiece around

turn mouthpiece around

To Chim.

(Thunder Sheet)

To Cel.

For three days and three nights the fire burned on, ruth - less and might - y:

remove reed

remove reed

turn mouthpiece around

turn mouthpiece around

turn mouthpiece around

To Chim.

(Thunder Sheet)

To Cel.

For three days and three nights the fire burned on, ruth - less and might - y:

248

Flute

(100% air sound, cover mouthpiece; improvise on this gesture)

(100% air sound, reed removed; improvise on this gesture)

(100% air sound, loose embouchure; improvise on this gesture)

(100% air sound, mouthpiece turned around; improvise on this gesture)

(100% air sound, mouthpiece turned around; improvise on this gesture)

turn mouthpiece around

(100% air sound, mouthpiece turned around; improvise on this gesture)

(100% air sound, mouthpiece turned around; improvise on this gesture)

Chimes Solo

mf (solomn)

red flames and black smoke. All that was left stand - in were the charred re - mains of col - umns from the En - ro - se - an - Gar - den,

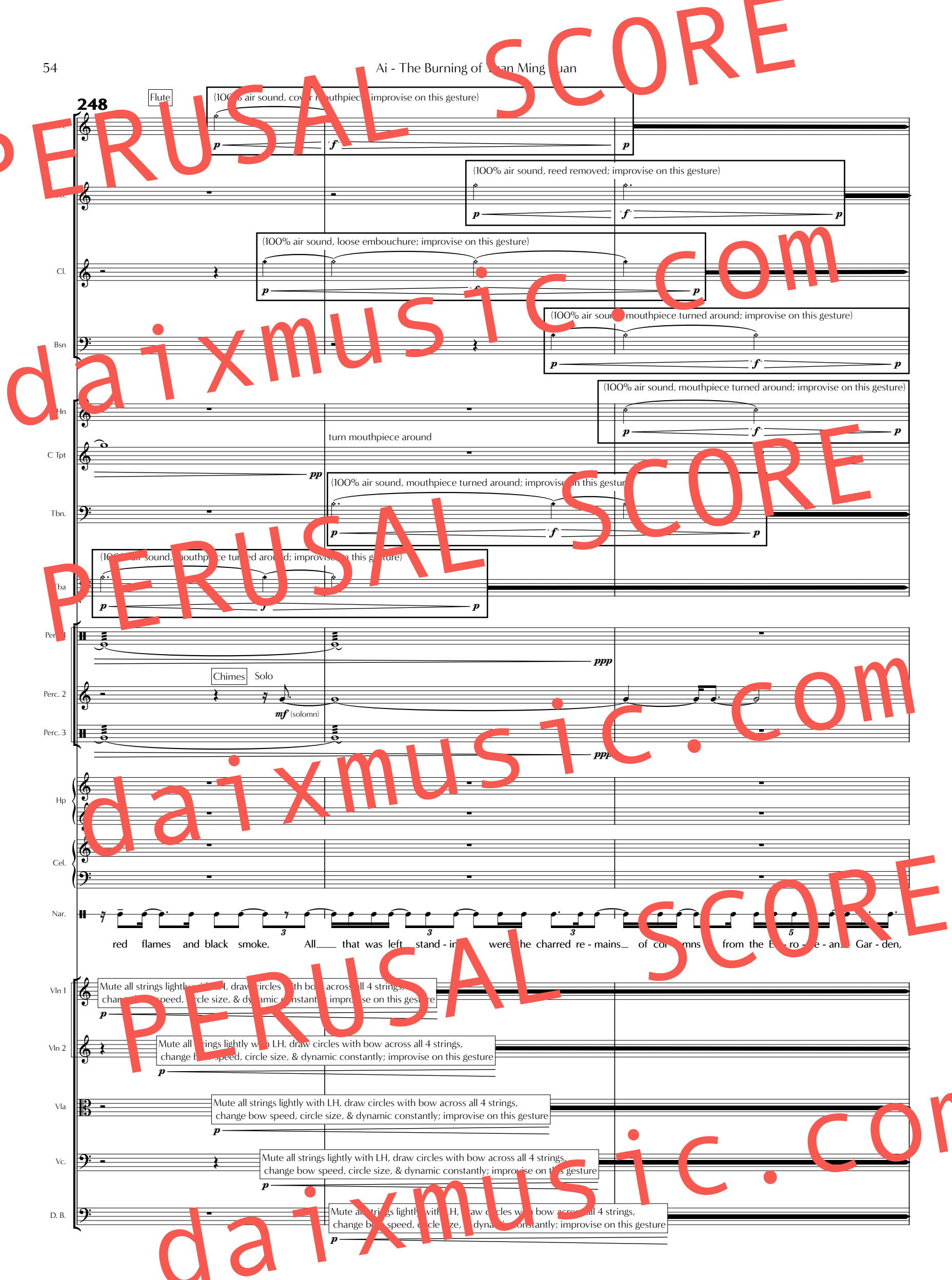
Mute all strings lightly with LH, draw circles with bow across all 4 strings, change bow speed, circle size, & dynamic constantly; improvise on this gesture

Mute all strings lightly with LH, draw circles with bow across all 4 strings, change bow speed, circle size, & dynamic constantly; improvise on this gesture

Mute all strings lightly with LH, draw circles with bow across all 4 strings, change bow speed, circle size, & dynamic constantly; improvise on this gesture

Mute all strings lightly with LH, draw circles with bow across all 4 strings, change bow speed, circle size, & dynamic constantly; improvise on this gesture

Mute all strings lightly with LH, draw circles with bow across all 4 strings, change bow speed, circle size, & dynamic constantly; improvise on this gesture



251

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

With air sound, mouthpiece turned around; improvise on this gesture)

p *f* *p*

si - lent as dru - ids, the sole sur - viv - ing wit - ness to this West - ern - ers' crime: no long - er a chi - na'



25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (cl.)

Perc. 3

Hp.

Cel.

Nar.

Vln 1

Vln 2

Vla.

Vc.

D. B.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Ver - sailles but in - stead an Qing Stone - henge. For a hun - dred years and more... the ruins of Yuan Ming Yuan

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259

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Cello (Cel.), Narrator (Nar.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score includes several dynamic markings, with *p* (piano) appearing in the Oboe, Violin 2, and Viola parts. The vocal line (Narrator) features lyrics: "have stood. Col - umns like brit - tle bones jut out of the earth, a gi - ant corpse's sh - es." The lyrics are written below the vocal staff, with some words underlined.

The score is heavily watermarked with "PERUSAL SCORE" and "daiXmusic.com" in large, red, diagonal text across the page.

W

263

Fl.

Ob.

Cl.

Bsn

Hn

C Tpt

Trpn.

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Cel.

Nar.

Vln 1

Vln 2

Vla

Vc.

D. B.

Pieces of the wonder find their way back home now and again. Slowly, piecemeal, some shining still, others defaced or damaged.

[263]

Fl.

Ob.

Cl.

Bsn

Hn

C Tpt

Tbn.

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Cel.

Nar.

Vln 1

Vln 2

Vla

Vc.

D. B.

a tempo

molto rit.

Some stare out from behind glass at curious and innocent faces which bear a remarkable resemblance to those French and British soldiers.