

PERUSAL SCORE

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PERUSAL SILENT
THEATER

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for sinfonietta
(2023)

PERUSAL SCORE

FULL SCORE
(edited 12/20/2023)

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INSTRUMENTATION



piccolo
oboe
Bb clarinet
bassoon

F horn
C trumpet
trombone

percussion (1)

[tam-tam, 2 button gongs (high, low), 2 wood blocks (high, low), 2 Chinese opera gongs (high, low), China cymbal, Chinese crash cymbal, prayer bell, bass drum, 2 tom-toms (high, low), 2 timbales (high, low), 2 bongos (high, low)]

harp

strings



PROGRAM NOTES



On January 11th, 2023, an 18-year-old student from Indiana University Bloomington was stabbed in the head multiple times on a local bus. The stabber assumed the student was "Chinese," saying in an interview with the police, "it would be one less person to blow up our country."

The crime was unprovoked; the stabber and the victim did not know one another. The victim was waiting for the bus door to open in order to get off when she was suddenly assaulted with a folding knife. The attacker then put the knife back into her pocket and returned to her seat as if nothing had happened. Soon afterwards, she exited the bus. She was charged with attempted murder, aggravated battery, battery by means of a deadly weapon, and a hate crime.

I wrote Silent Theater in response to this horrific incident. It is dedicated to everyone who has suffered from racial injustice and hate. There is nothing more heartbreaking than senseless hatred and violence, enabled by ignorance, indifference, and by turning a blind eye to others' suffering.

Duration: 13 minutes

Premiere: National Orchestral Institute Philharmonie, Ziwei Ma & Juan José Muñoz Borrero (conductors),
University of Maryland, 30 June 2023

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PERFORMANCE NOTES



General

- **Grace notes** by default are played on the beat, unless indicated otherwise.
- **Quarter-tone accidentals:** ♯ 1/4 sharp; ♯ 3/4 sharp; ♭ 1/4 flat; ♭ 3/4 flat
- **3 slashes through the stem** always indicate flutter tongue for winds (or growl if in z. not applicable) and tremolo for string, percussion, and harp.
- **Exponential crescendo:**
- **Slash through stem** play as fast as possible.
- **Triangle notehead** : as high/low as possible.
- **Glissando line with arrowhead at the end** : gliss to as high/low as possible.
- **Boxed notation** : repeat the musical gesture/phrase in the box for the duration indicated by the thick arrow line.
- **3-line feather beam** : speed up to/slow down from as fast as possible close to tremolo.
- **2-line feather beam** : speed up to/slow down from a moderately fast speed, slower than tremolo.

Off-stage Winds

between mm. 184-194, woodwind and brass players walk off-stage to the backstage while playing repeated musical gestures in boxed notation. Here are some extra instructions for the choreography of this section:

- Prepare in the backstage each wind player a stand and last page of their part in advance.
- There should be a backstage monitor for conductor cueing winds entrances when they are off-stage (after m. 197), or position off-stage players in a way that they can see the conductor.
- Gestures should become less aggressive and softer as players walk farther away from the stage to create the effect of fading away.
- Walk at a moderately slow pace, do not rush.
- Keep facing the audience while walking so the instrument can project toward the front.
- Each player is given a set duration to walk off-stage and repeat the boxed gesture while walking. Depending on the stage size and individual's walking pace, the duration can be flexible. Stop playing the boxed gesture once player reaches backstage.
- The position of wind players while backstage are not predetermined but they should be evenly spread out.

Woodwinds & Brass

- **Straight-line gliss** : lip bend for woodwinds, valve slide for trombone
- **wavy-line gliss** : aggressive, gestural atonal rise/fall (can be executed as chromatic gliss/finger gliss for woodwinds, or valve gliss/harmonic gliss for brass)
- **Scop** : exaggerate this effect as much as possible
- **Wide vibrato** : exaggerate this effect as much as possible
- **At m. 168**, brass instruments are given the instruction of "non-sync. until m. 183", meaning from mm. 168 to 183, brass should play their melodies somewhat following the given tempo and rhythm, but they don't need to line up with the conductor or the ensemble, instead the melodies should sound improvised and free. at m. 184, conductor should give cue for brass to start walking off-stage. If players finish their melodies from mm. 168-183 slightly before or after m. 184 that's ok and they should proceed to walk off-stage whenever they finish instead of following conductor's cue.

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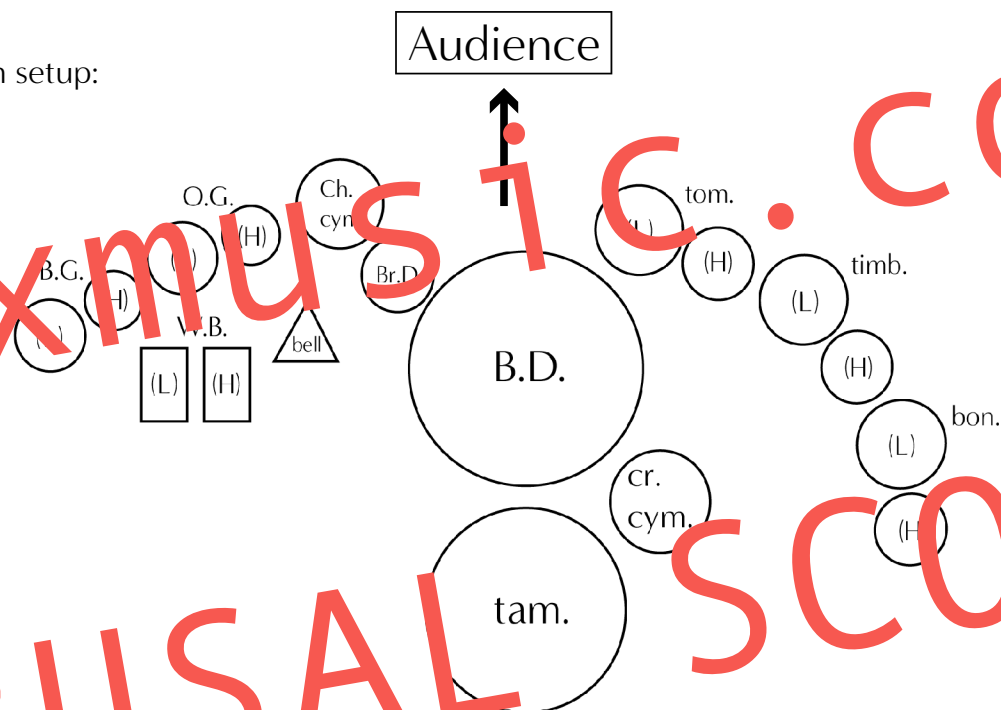
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Percussion

• Percussion Key:

• Suggested percussion setup:



Harp

• **harmonic pizz.** (O) : pluck the string close to the sound board and then immediately slides off the string to hit the sound board

• **play with back of fingernails** (C)

• **cluster chord** (C) : play all the notes between the highest and lowest note

• **playing with screw driver** (C) : press the string with a screw driver (or metal rod) while plucking and move the screw driver up & down against the string as indicated by the graphic diamond head = plucking the string (pitch represents which string to be play on); headless stems = movement of the screw driver (sounding pitch doesn't matter and will bend in the opposite direction); wiggly line at the end of phrase ~~~~~ : wiggling screw drive/medal rod against string quickly to create a vibrato sound

• **pedal buzz** (C) : hold pedal halfway between two pedal positions and let the string vibrates against the metal of the tuning disc. Always hold the pedal in half position before playing the string to produce an immediate buzz

Strings

• **bow pressure range** (C)

• **Scratch tone**: indicated by squared note head

• **s.p. = sul pont.; s.t. = sul tasto**; arrow line between s.t. ----->s.p. : moving from one to another gradually

• **Wide vibrato** (C) : a note with wavy line on top and an auxiliary note 1/4 or 3/4 step lower attached. imitate the sound of a wide vibrato in singing voice. Execute this with small and moderately fast glissandos back and forth between the 2 notes

C Score

Commissioned by National Orchestral Institute + Festival

Silent Theater

for sinfonietta (2023)

Daixuan Ai (b. 1998)

♩ = 48 Bleak | Indifferent

The score is for a sinfonietta and includes the following parts:

- Piccolo**: Resting throughout the section.
- Oboe**: Resting throughout the section.
- Clarinet**: Resting throughout the section.
- Bassoon**: Resting throughout the section.
- Horn**: Resting throughout the section.
- C Trumpet**: Resting throughout the section.
- Trombone**: Resting throughout the section.
- Percussion**: Features a solo on hard yarn mallets, described as "freely, quasi improvised". The part includes a tam-tam (tam.) and wood blocks (W.B. (L) and B.G. (L) and B.G. (H)). Dynamics range from *pp* to *f*.
- Harp**: Starts with a *p* dynamic and a note marked "let ring, no damping".
- Violin 1**: Enters in the third measure with a *p* dynamic, featuring a triplet and a "mute on; s.t." instruction.
- Violin 2**: Enters in the third measure with a *p* dynamic, featuring a triplet and a "mute on; s.t." instruction.
- Viola**: Enters in the third measure with a *p* dynamic, featuring a triplet and a "mute on; s.t." instruction.
- Violoncello**: Enters in the third measure with a *p* dynamic, featuring a triplet and a "mute on; s.t." instruction.
- Double Bass**: Enters in the third measure with a *pp* dynamic, featuring a triplet and a "mute on; s.t." instruction.

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Musical score for Percussion and strings. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The Percussion part features a solo section with dynamics *pp*, *mf*, and *pp*. It includes instructions: "Solo freely, quasi improvised" and "start slow, gradually get faster & more frequent". Specific techniques are noted as "B.G. (H)", "W.B. (L)", and "W.B. (L+H)".

The string parts (Vln. 1, Vln. 2, Vla., Vc., D. B.) feature tremolos and dynamic markings such as *pp*, *mp*, *mf*, *p*, and *pp*. Performance instructions include "s.p." (sordano) and "s.t." (sordano).

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The musical score is arranged in a standard orchestral format. The Percussion part (Perc.) is the top staff, featuring a solo section with dynamic markings *mf-p*, *mf*, *f*, and *pp*. The Harp (Hp.) part follows, with dynamics *mf* and *p*. The Violin I (Vln. 1) and Violin II (Vln. 2) parts are next, with dynamics *pp*, *mp*, *mf*, *sf*, *pp*, *mp*, and *pp*. The Viola (Vla.) part has dynamics *mf*, *sf*, *pp*, *mp*, *p*, and *mp*. The Violoncello (Vc.) part has dynamics *mp*, *pp*, *mf*, *sf*, *pp*, and *mp*. The Double Bass (D. B.) part has dynamics *mf* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A box labeled 'Solo' with the instruction 'freely, quasi improvised' is placed above the Percussion staff. The Percussion staff also includes the notation 'B.G. (L+H)'.

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17

Picc.

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc. W.B. (L+H) O.G. (L) start slow, gradually get faster & more frequent (♩ + ♪.) Solo ends

p *mf-pp* *mp* *f*

Harp (Hp.) *mp*

Vln. 1 *mp* *p* *pp* *mf-p* *f* *s.p.*

Vln. 2 *p* *pp* *mf-p* *f* *s.p.*

Vla. *p* *mf-p* *f* *s.p.*

Vc. *pp* *mf-p* *f* *s.p.*

D. B. *p* *mf-p* *f* *s.p.*

22 ♩ = 170 Sudden Violent

Picc.
 Ob.
 Cl.
 Bsn.
 Hrn.
 C Tpt.
 Tbn.
 Perc.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D. B.

hard mallet (Br.D.) + wooden beater (B.D.)
 mute off
 mute off
 mute off
 mute off
 mute off

Musical score for 'Sudden Violent' (22 measures, tempo 170). The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is marked with a forte (sf) dynamic and features a 'Sudden Violent' section. The score includes various musical notations such as rests, notes, and dynamic markings. The percussion part specifies the use of a hard mallet (Br.D.) and a wooden beater (B.D.). The string parts include 'mute off' markings.

27 ♩ = 48 Bleak | Indifferent

Picc.
Ob.
Cl.
Bsn.
Hrn.
C Tpt.
Tbn.

Perc.

Solo hard tam mms freely, quasi improvised

tam. W.B.(L) B.C. (L+H) W.B. (H)

Hp.

E --- Eb F --- Fb B --- Bb 8ba

Vln. 1
Vln. 2
Vla.
Vc.
D. B.

mute on: s.t.

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3. 4

Picc.

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc.
 O.G. (L) W.B. (H) Solo harp yarn mallets free, quasi improvised O.C. Ch.Cym. B.D.
p *mp* *mf* *mf*

Hp.
mf *mf* *mp* D# --- D# A# --- G --- C
 8ba. E ----- Eb

Vln. 1
 s.p. ord. -----> molto s.p. -----> s.t.
f *pp* *mf* *pp*

Vln. 2
 s.p. ord. -----> molto s.p. -----> s.t.
f *pp* *mf* *pp* *mf*

Vla.
 s.p. molto s.p. -----> s.t.
f *mf* *pp* *mf* *pp*

Vc.
 s.p. molto s.p. -----> s.t.
f *mf* *pp* *mf* *pp*

D. B.
 s.p. molto s.p. -----> s.t.
f *mf* *pp* *mf* *pp*

The musical score is arranged in a standard orchestral format. The percussion part includes a snare drum (S.D.), tom-toms (T.T.), cymbals (C.), and a mallet set (M.). The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (C. Tpt.), and Trombone (Tbn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score features various dynamics such as *pp*, *mf*, *sf*, *f*, and *ff*, along with performance instructions like 'stopped', 'straight mute', and 'muted off'. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The percussion part is highly active, providing a rhythmic foundation for the ensemble.

46 $\text{♩} = 176$ Sudden Violent

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, dynamic markings *sf* and *ff*.
- Ob.** (Oboe): Treble clef, dynamic markings *sf* and *ff*.
- Cl.** (Clarinet): Treble clef, dynamic markings *sf* and *ff*.
- Bsn.** (Bassoon): Treble clef, dynamic markings *sf* and *ff*. Includes the instruction "(open)".
- Hrn.** (Horn): Treble clef, dynamic markings *sf* and *ff*. Includes the instruction "(open)".
- C Tpt.** (Trumpet): Treble clef, dynamic markings *sf* and *ff*.
- Tpt.** (Trumpet): Bass clef, dynamic markings *sf* and *ff*.
- Perc.** (Percussion): Includes the instruction "hard mallet (Br.D) + wooden beater (B.D.)". Dynamic markings *sf* and *ff*.
- Hp.** (Harp): Grand staff (treble and bass clefs), dynamic markings *sf* and *ff*.
- Vln. 1** (Violin 1): Treble clef, dynamic markings *sf* and *ff*. Includes the instruction "mute off".
- Vln. 2** (Violin 2): Treble clef, dynamic markings *sf* and *ff*. Includes the instruction "mute off".
- Vla.** (Viola): Bass clef, dynamic markings *sf* and *ff*. Includes the instruction "mute off".
- Vc.** (Violoncello): Bass clef, dynamic markings *sf* and *ff*. Includes the instruction "mute off".
- D. B.** (Double Bass): Bass clef, dynamic markings *sf* and *ff*. Includes the instruction "mute off".

The score consists of 12 measures, with a key signature of one flat and a time signature of 4/4. The tempo is marked as $\text{♩} = 176$. The dynamic markings transition from *sf* (sforzando) to *ff* (fortissimo) across the measures.

54 ♩ = 60 With Tension

Picc.

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Merc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

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Picc. 5

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc.

Cym.

O.G. (H)
Ch.Cym.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

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accel. 62 ♩ = 72 Upbeat | Energetic

PERC. PART

Picc. *f*

Ob.

Cl. *ffp* *ff* *f*

Bsn.

Hrn.

C Tpt.

Tbn.

Perc. *pp* *mf*
metal mallet (bell) + hard yarn mallet (B.D.)

Hp. *p* *ff* *f*

Vln. 1 *fp* *fp* *fp* *f* *mf*
ord. (strings need not to be in unison; blurred intonation is desired)

Vln. 2 *fp* *fp* *fp* *f* *mf*
ord. (strings need not to be in unison; blurred intonation is desired)

Vla. *fp* *fp* *fp* *f* *mf*
ord. (strings need not to be in unison; blurred intonation is desired)

Vc. *fp* *fp* *fp* *f* *mf*
ord. (strings need not to be in unison; blurred intonation is desired)

D. B. *f*
pizz.

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6

Picc. *mf* *ff* *p* *ff*

Ob. *p*

Cl. *ff* *mp* *ff*

Bsn.

Hrn. (interrupt suddenly & aggressively) *f*

C Tpt.

Tbn. (interrupt suddenly & aggressively) *f*

Perc. Ch.Cym *pp*

Hp. *ff*

Vln. 1 *fp* *fp* *fp* *fp* *fp* gradually gets faster & more frequent; quasi improv. do not match

Vln. 2 *fp* *fp* *fp* *fp* *fp* gradually gets faster & more frequent; quasi improv. do not match

Vla. *fp* *fp* *fp* *fp* gradually gets faster & more frequent; quasi improv. do not match

Vc. *fp* *fp* *fp* *fp* gradually gets faster & more frequent; quasi improv. do not match

D. B. arco *fp* *fp* *f* *fp* gradually gets faster & more frequent; quasi improv. do not match

67 175 Sudden Violent

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 4/4 time signature.
- Ob.** (Oboe): Treble clef, 4/4 time signature.
- Cl.** (Clarinet): Treble clef, 4/4 time signature.
- Bsn.** (Bassoon): Bass clef, 4/4 time signature.
- Hrn.** (Horn): Treble clef, 4/4 time signature.
- C Tpt.** (Trumpet): Treble clef, 4/4 time signature.
- Tbn.** (Trombone): Bass clef, 4/4 time signature.
- Perc.** (Percussion): Percussion clef, 4/4 time signature. Includes the instruction: "hard mallet (Br.D.) + wooden beater (B.D.)".
- Hp.** (Harp): Grand staff (treble and bass clefs), 4/4 time signature. Includes the instruction: "8va".
- Vln. 1** (Violin 1): Treble clef, 4/4 time signature.
- Vln. 2** (Violin 2): Treble clef, 4/4 time signature.
- Vla.** (Viola): Alto clef, 4/4 time signature.
- Vc.** (Violoncello): Bass clef, 4/4 time signature.
- D. B.** (Double Bass): Bass clef, 4/4 time signature.

The score consists of 67 measures, divided into four systems of 16, 16, 16, and 15 measures respectively. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and accents.

Musical score for page 16 of 'Ai: Silent Theater'. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations. A large red watermark 'PERUSAL SCORE' and 'daixmusic.com' is overlaid across the score.

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79 J. 60 sub. With Urgency and Anxiety

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hrn. *fff*

C Tpt. *fff*

Tbn. *fff*

perc. *mf* *fp* *mf*

W.B. (L) W.B. (H)

Hp. *fff*

Vln. 1 *fff* *mf* *p* *mp* *p* *mf*

Vln. 2 *fff* *ff* *mp* *p* *f*

Vla. *fff* *ff* *p* *mp* *p* *mf*

Vc. *fff* *ff* *p* *mp* *p* *mf*

D. B. *ff* *p* *mp* *p* *mf*

Hard plastic pellets
tam. B.D.
W.B. (L)
W.B. (H)

molto s.p. -----> s.t.

molto s.p. -----> s.t.

molto s.p. -----> s.t.

molto s.p. -----> s.t.

molto s.p. -----> s.t.

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8

Picc.

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc. B.D.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

88

♩ = 72 Estatic

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

Ob. *ff* *fp fp fp* *f*

Cl. *ff* *fp fp fp* *f*

Bsn. *ff* *fp fp fp* *f*

Hrn.

C Tpt.

Tbn.

Perc. Op.G. (H) Ch.Cym. *mf* Op.G. (L+H) grace notes before beats

Hp. *ff* D D# D# D D# *ff*

Vln. 1 *ff* *fp fp fp* *f* (strings need not to be in unison; blurred intonation is desired)

Vln. 2 *ff* *fp fp fp* *f* (strings need not to be in unison; blurred intonation is desired)

Vla. *ff* *fp fp fp* *f* (strings need not to be in unison; blurred intonation is desired)

Vc. *ff* *fp fp fp* *f* (strings need not to be in unison; blurred intonation is desired)

D. B. *ff* *fp fp fp* *f* (strings need not to be in unison; blurred intonation is desired)

96 ♩ = 176 Sudden Violent

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, 4/4 time signature.
- Ob.** (Oboe): Treble clef, 4/4 time signature.
- Cl.** (Clarinet): Treble clef, 4/4 time signature.
- Bsn.** (Bassoon): Bass clef, 4/4 time signature.
- Hrn.** (Horn): Treble clef, 4/4 time signature.
- C Tpt.** (Trumpet): Treble clef, 4/4 time signature.
- Tbn.** (Trombone): Bass clef, 4/4 time signature.
- Perc.** (Percussion): Percussion clef, 4/4 time signature. Includes the instruction: "hard mallet (Br.D.) + wooden beater (B.D.)".
- Hp.** (Harp): Grand staff (treble and bass clefs), 4/4 time signature.
- Vln. 1** (Violin 1): Treble clef, 4/4 time signature.
- Vln. 2** (Violin 2): Treble clef, 4/4 time signature.
- Vla.** (Viola): Treble clef, 4/4 time signature.
- Vc.** (Violoncello): Bass clef, 4/4 time signature.
- D. B.** (Double Bass): Bass clef, 4/4 time signature.

The score consists of 12 measures, divided into three groups of four measures each. The tempo is marked as ♩ = 176. The dynamic marking *sf* (sforzando) is used throughout the piece. The key signature has one flat (B-flat).

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play melodic lines with dynamic markings of *sf*, *mf*, and *ff*. The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) provide harmonic support with similar dynamics. The percussion and harp parts are also present. The score includes various musical notations such as slurs, accents, and articulation marks. A box containing the number '105' is located at the top center of the page.

119 ♩ = 132 accel.....

11

accel.....

Picc.

Ob.

Cl.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

arco

arco

125

$\text{♩} = 176$

accel.....

Picc.
 Ob.
 Cl.
 Bsn.
 Hrn.
 C Tpt.
 Tbn.
 Perc.
 Hp. (approx. range)
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D. B.

129 ♩ = 200 accel. to tremolo

Picc. (transition to flz. or growl when tonguing isn't possible anymore)

Ob. (transition to flz. or growl when tonguing isn't possible anymore)

Cl. (transition to flz. or growl when tonguing isn't possible anymore)

Bsn. (transition to flz. or growl when tonguing isn't possible anymore)

Hrn. (transition to flz. or growl when tonguing isn't possible anymore)

C Tpt. (transition to flz. or growl when tonguing isn't possible anymore)

Tbn. (transition to flz. or growl when tonguing isn't possible anymore)

Perc.

Hp.

Vln. 1 (transition to tremolo when necessary)

Vln. 2 (transition to tremolo when necessary)

Vla. (transition to tremolo when necessary)

Vc. (transition to tremolo when necessary)

D. B. (transition to tremolo when necessary)

13 5'' 9''

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hrn. *fff*

C Tpt. *fff*

Tbn. *fff*

Perc. *ff*

Hp. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

D. B. *fff*

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130 ♩ = 144 With Long Supressed Frustration

Picc. *mf* *fff* *p* *fff* *p* *sim.*
 (loud, noisy, aggressive multiphonic, little to no fundamental)

Ob. *fff* *p* *fff* *p* *sim.*

Cl. *mf* *p* *fff* *p* *sim.*
 (loud, noisy, aggressive multiphonic, little to no fundamental)

Bsn. *fff* *p* *fff* *p* *sim.*

Hrn. *mf* *fff* *p* *fff* *p* *sim.*

C Tpt. *mf* *fff* *p* *fff* *p* *sim.*

Tbn. *mf* *fff* *p* *fff* *p* *sim.*

Perc. heavy felt beaters (B.D.) *f*

Hp. *mf* *mp*

Vln. 1 *f* *fff* *p* *fff* *p* *sim.*

Vln. 2 *f* *fff* *p* *fff* *p* *sim.*

Vla. *f* *fff* *p* *fff* *p* *sim.*

Vc. *f* *fff* *p* *fff* *p* *sim.*

D. B. *f* *fff* *p* *fff* *p* *sim.*

The musical score for page 31 of 'Ai: Silent Theater' is a complex orchestral arrangement. It features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a rhythmic pattern of eighth notes with triplets.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs and triplets.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs and triplets.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with slurs and triplets.
- Hrn.** (Horn): Treble clef, playing a melodic line with slurs and triplets.
- C Tpt.** (Trumpet): Treble clef, playing a melodic line with slurs and triplets.
- Tbn.** (Trombone): Bass clef, playing a melodic line with slurs and triplets.
- Perc.** (Percussion): Playing a rhythmic pattern of eighth notes with triplets.
- Hp.** (Harp): Treble and Bass clefs, playing a sustained chordal texture.
- Vln. 1** (Violin 1): Treble clef, playing a melodic line with slurs and triplets.
- Vln. 2** (Violin 2): Treble clef, playing a melodic line with slurs and triplets.
- Vla.** (Viola): Bass clef, playing a melodic line with slurs and triplets.
- Vc.** (Violoncello): Bass clef, playing a melodic line with slurs and triplets.
- D. B.** (Double Bass): Bass clef, playing a melodic line with slurs and triplets.

The score is heavily marked with triplets (indicated by a '3' over a group of notes) and slurs, suggesting a complex, rhythmic texture. The music is written in a single system across two pages, with a double bar line at the end of the page.

14

The musical score for page 32 of 'Ai: Silent Theater' is arranged in a standard orchestral format. It includes parts for the following instruments:

- Picc.** (Piccolo): Treble clef, 3/4 time. Dynamics range from *mp* to *ff*. Includes a section marked '(non sync.)'.
- Ob.** (Oboe): Treble clef, 3/4 time. Dynamics range from *mp* to *ff*. Includes a section marked '(non sync.)'.
- Cl.** (Clarinet): Treble clef, 3/4 time. Dynamics range from *mp* to *ff*. Includes a section marked '(non sync.)'.
- Bsn.** (Bassoon): Bass clef, 3/4 time. Dynamics range from *mp* to *ff*. Features triplet markings.
- Hrn.** (Horn): Treble clef, 3/4 time. Dynamics range from *mp* to *mf*.
- C Tpt.** (Trumpet): Treble clef, 3/4 time. Dynamics range from *mp* to *mf*.
- Tbn.** (Trombone): Bass clef, 3/4 time. Dynamics range from *mp* to *mf*.
- Perc.** (Percussion): Includes tom-toms, snare, and cymbals. Dynamics range from *mp* to *pp*. Includes 'hard mallets' and 'O.G. (H)' markings.
- Hp.** (Harp): Treble clef, 3/4 time. Dynamics range from *mp* to *fff*.
- Vln. 1 & 2** (Violins): Treble clef, 3/4 time. Dynamics range from *ffp* to *f*.
- Vla.** (Viola): Bass clef, 3/4 time. Dynamics range from *ffp* to *f*.
- Vc.** (Violoncello): Bass clef, 3/4 time. Dynamics range from *ffp* to *ff*. Features triplet markings.
- D. B.** (Double Bass): Bass clef, 3/4 time. Dynamics range from *ffp* to *ff*. Features triplet markings.

153

♩ = 192 (♩ = ♩)

15

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

Ob. *mp* *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff*

Bsn. *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

Hrn. *ff* *mf* *ff* *mf* *ff* *f* *ff*

C Tpt. *ff* *mf* *ff* *mf* *ff* *f* *ff*

Tbn. *mf* *ff* *mf* *ff* *f* *ff*

Perc. *ff* *mf* *ff* *mf* *ff* *mf* *ff*

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

Vln. 1 *ff* *mf* *f* *mf* *ff* *mf* *ff*

Vln. 2 *ff* *mf* *f* *mf* *ff* *mf* *ff*

Vla. *ff* *mf* *f* *mf* *ff* *mf* *ff*

Vc. *mf* *ff* *mf* *ff* *mf* *ff* *f* *ff*

D. B. *mf* *ff* *mf* *ff* *mf* *ff* *f* *ff*

O.G. (L) O.G. (H)

felt picks

61 = 192

The musical score for page 35 of 'Ai: Silent Theater' (edited 11/20/2023) is a complex orchestral arrangement. It begins at measure 61 and ends at measure 192. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The key signature is B-flat major, and the time signature is 4/4. The music is characterized by intricate rhythmic patterns, particularly the use of triplets, and a wide range of dynamics from fortissimo (fff) to mezzo-forte (mf). The score is divided into systems, with each instrument part clearly labeled on the left. The overall texture is dense and rhythmic, typical of modern orchestral music.

165

Picc.

Ob.

Cl.

Bsn.

Hrn.

C. Tpt.

Tbn.

Perc.

Hp.

(felt picks)

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

mf *f* *mf* *f*

mf *ff* *mf* *f*

mf *ff* *mf* *f*

mf *ff*

mf *ff*

ff

ff

168 = 44 Extremely Emotional | With Rage and Pain

Picc. *fff*
(loud, noisy, aggressive multiphonic, little to no fundamental)

Ob. *fff*

Cl. *fff*
(loud, noisy, aggressive multiphonic, little to no fundamental)

Bsn. *fff*

Hrn. *f* *fff* *f* *ff*
stand up & bell up; non sync. until m. 183

C Tpt. *f* *fff* *f* *ff*
stand up & bell up; non sync. until m. 183

Tbn. *f* *fff* *mf* *fff* *mf* *fff* *mf*
stand up & bell up; non sync. until m. 183

Cr. Cym.

Perc. *ff*
(with felt picks)

Hp. *ff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

D. B. *fff*

72

The musical score for page 38 of 'Ai: Silent Theater' includes the following parts and details:

- Picc.**: Piccolo part with notes in the treble clef.
- Ob.**: Oboe part with notes in the treble clef.
- Cl.**: Clarinet part with notes in the treble clef.
- Bsn.**: Bassoon part with notes in the bass clef.
- Hrn.**: Horn part with notes in the treble clef, including dynamics like *fff* and *f*.
- C Tpt.**: Trumpet part with notes in the treble clef, including dynamics like *fff* and *f*.
- Tbn.**: Trombone part with notes in the bass clef, including dynamics like *fff*, *f*, *mf*, and *mf fff*, and articulations like *3* and *5*.
- B.D.**: Bass Drum part with notes in the bass clef.
- Perc.**: Percussion part with notes in the bass clef, including dynamics like *p* and *mf*.
- Hp.**: Harp part with notes in the treble clef, including the instruction "(felt picks)".
- Vln. 1**: Violin 1 part with notes in the treble clef.
- Vln. 2**: Violin 2 part with notes in the treble clef.
- Vla.**: Viola part with notes in the bass clef.
- Vc.**: Violoncello part with notes in the bass clef.
- D. B.**: Double Bass part with notes in the bass clef.

177 [rit. (gradual slowing down of repeated notes).....]

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Piccolo, Oboe, Clarinet, and Bassoon. Below them are the brass instruments: Horn, Trumpet, and Trombone. The percussion section includes a drum set and cymbals. The harp part is shown with a keyboard diagram. The string section consists of Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *ff*, *fff*, *mf*, and *mp*. A large red watermark 'PERUSAL SCORE' is overlaid diagonally across the page. At the bottom, there are five boxes containing musical notation for string tremolos, each with the instruction: '[gradually slow down tremolo, switch to 16th notes (like m.182) when possible]'. The page number '177' is enclosed in a box at the top left of the score area.

The musical score is arranged in a standard orchestral format. The top section includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (C Tpt.), and Trombone (Tbn.). The middle section includes Percussion (Perc.) and Harp (Hp.). The bottom section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into measures by vertical bar lines. The time signature changes from 3/4 to 2/4. The key signature has one flat. The score includes various musical notations such as notes, rests, dynamics (mf, fff, ff, mf), articulation (accents, slurs), and performance instructions like '(felt picks)' for the harp. The page is heavily overlaid with a large red watermark that reads 'PERUSAL SCORE' and 'daiXmusic.com'.

Conductor: the brass start walking off stage rit.

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(non sync., freely, quasi improvised; metric placement suggests approx. starting point of each phrase)

(non sync., freely, quasi improvised; metric placement suggests approx. starting point of each phrase)

(non sync., freely, quasi improvised; metric placement suggests approx. starting point of each phrase)

(non sync., freely, quasi improvised; metric placement suggests approx. starting point of each phrase)

(start with random high notes; aggressive downward gesture) 1-3"

start slowly walking off-stage; gestures gradually become less aggressive, softer & less frequent; approx. 18"

(start with random high notes; aggressive downward gesture) 1-3"

start slowly walking off-stage; gestures gradually become less aggressive, softer & less frequent; approx. 15"

(start with random high notes; aggressive downward gesture) 1-3"

start slowly walking off-stage; gestures gradually become less aggressive, softer & less frequent; approx. 20"

ord.

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18

(non static, quasi improvised; metric placement suggests approx. starting point of each phrase)

improvise fast, up & down scaler gestures on E^b major pentatonic scale like previous 2 phrases

stand up & start walking off-stage; gestures gradually become less aggressive, softer, shorter and less frequent; approx. 18"

Picc.

improvise fast, up & down scaler gestures on E^b major pentatonic scale like previous 2 phrases

stand up & start walking off-stage; gestures gradually become less aggressive, softer, shorter and less frequent; approx. 18"

Ob.

improvise fast, up & down scaler gestures on E^b minor pentatonic scale like previous 2 phrases

stand up & start walking off-stage; gestures gradually become less aggressive, softer, shorter and less frequent; approx. 17"

Cl.

improvise fast, up & down scaler gestures on E^b minor pentatonic scale like previous 2 phrases

stand up & start walking off-stage; gestures gradually become less aggressive, softer, shorter and less frequent; approx. 16"

Bsn.

Hrn.

C Tpt.

Tbn.

Perc.

Hp.

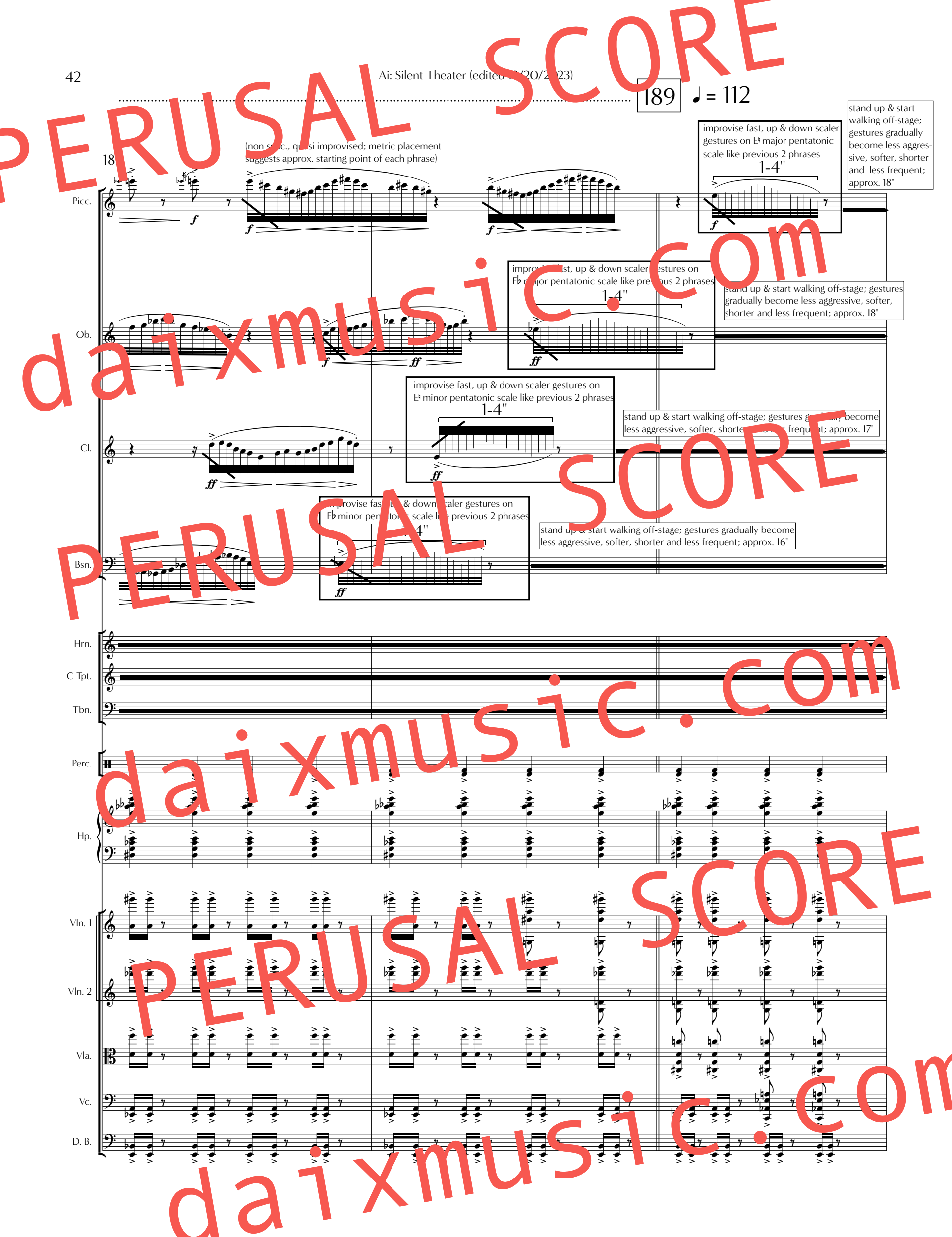
Vln. 1

Vln. 2

Vla.

Vc.

D. B.



rit.

190

Picc.
Ob.
Cl.
Bsn.

Hrn.
C Tpt.
Tbn.

Perc.

hit random drums; aggressive downward gesture, imitate previous brass gestures
1-3"
edge ----- center
mf
ff
(gradually become less aggressive, softer, & less frequent)

Hp.

notes = approx. starting point; aggressive downward gesture, imitate previous brass gestures
1-3"
f
fff
(gradually become less aggressive, softer, & less frequent)

Vln. 1

start with random high notes; aggressive downward gesture, imitate previous brass gestures
1-3"
f
fff
(gradually become less aggressive, softer, & less frequent)

Vln. 2

start with random high notes; aggressive downward gesture, imitate previous brass gestures
1-3"
f
fff
(gradually become less aggressive, softer, & less frequent)

Vla.

start with random high notes; aggressive downward gesture, imitate previous brass gestures
1-3"
f
fff
(gradually become less aggressive, softer, & less frequent)

Vc.
D. B.

start with random high notes; aggressive downward gesture, imitate previous brass gestures
1-3"
f
fff
(keep short, crisp, & aggressive)

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Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hrn.

C Tpt.

Tbn.

perc. *p* *mp* *p* *mp* *p* *pp*

hard yarn mallets
freely, quasi improvised

tam. W.B. (L) 3 B.G. (L+H)

(freely, quasi improvised; no damping)

Hp. *p* *mf*

Vln. 1 *p*

Vln. 2 *p* *pp* *f*

Vla. *p* *pp* *f*

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

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

(gradually become less aggressive, softer, & less frequent)

mute on s.t. → s.p. → s.t. ord.

wide vib. → s.p. → s.t.

molto s.p. → s.t. mute on

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202

Ametric & Free | Slow | Like A Distance Memory

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): 200 D, (off-stage), *p*, *n*
- Ob.** (Oboe): (off-stage), *p*, *n*
- Cl.** (Clarinet): (off-stage), *p*, *n*
- Bsn.** (Bassoon): (off-stage), *p*, *n*
- Hrn.** (Horn): (off-stage), stopped, *p*, *n*
- C Tpt.** (Trumpet): (off-stage), *p*, *mf*, *ff*, solo: in a singing style: quasi improv., gradually get faster & more frequent, 3", 2", solo ends
- Tbn.** (Trombone): (off-stage), *p*, *n*
- Perc.** (Percussion): W.B. (H), *mf*, *pp*
- Hp.** (Harp): 3, *mf*, *pp*
- Vln. 1** (Violin 1): *mf*, *pp*, *n*
- Vln. 2** (Violin 2): s.p. -----> s.t., *mf*, *pp*, *n*
- Vla.** (Viola): s.t. ord, *pp*, *n*
- Vc.** (Violoncello): *n*
- D. B.** (Double Bass): *n*

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203 ♩ = 48 Heart-broken | Creepy

Picc.

Hrn.

Perc.

Hp.

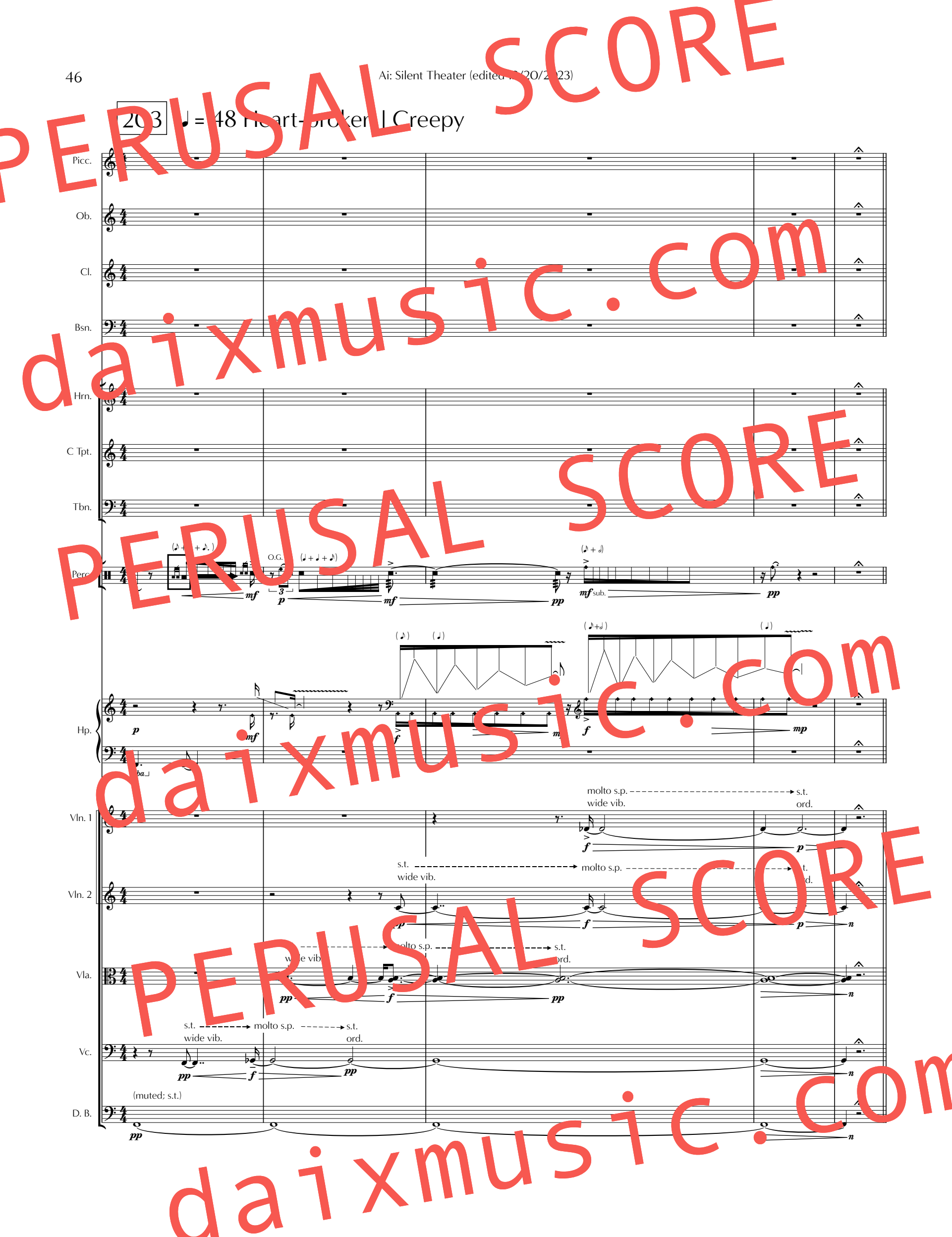
Vln. 1

Vln. 2

Vla.

Vc.

D. B.



208

Americ & Free | Slow | Like A Distant Memory

Picc. *p* *n*

Ob. *p* *n*

Cl. *p* *n*

Bsn. *n*

Hrn. *p* *n*

C Tpt. *n*

Tbn. *JP* *mf* *f* *mp* *mf* *ff*

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

solo; in a singing style; *cresc.* improv.

5" *mf* *f* *mp* *mf* *ff*

3" 2" solo ends

gradually get faster
more frequent

209

Picc. _____

Ob. _____

Cl. _____

Bsn. _____

Hrn. _____

C Tpt.
 3"
 solo: freely
sf
mp
sf
mp
 2"

Tbn. _____

Perc.
 (no damp, wait until naturally decay)
 Tam.
mf

Hp.
sf
 (E-E^b pedal buzz; no damp, wait until naturally decay)
 8ba.

Vln. 1 _____

Vln. 2 _____

Vla. _____

Vc.
 10"
 molto s.p.
 wide vib.
 s.t.

D. B.
 10"
 molto s.p.
 wide vib.
 s.t.
 ord.
fff

conductor: wait for aggressive downward gestures accumulate to become cacophonous and densely layered, approx. 15"; then slowly and tensely gesture all performers on stage to get ready for playing the next downbeat; act as it will be a sforzando downbeat from the "Sudden | Violent" passage, approx. 4"

210

Picc. 5" 6" 2" (aggressive down-ward gesture) 1-3" (until conductor gestures next downbeat)

Ob. 3" 6" 3" (aggressive down-ward gesture) 1-3" (until conductor gestures next downbeat)

Cl. 2" 6" 3" (aggressive down-ward gesture) 1-3" (until conductor gestures next downbeat)

Bsn. 7" 5" (aggressive down-ward gesture) 3" (until conductor gestures next downbeat)

Hrn. 4" 6" 2" (aggressive down-ward gesture) 1-3" (until conductor gesture next downbeat)

C Tpt. 6" 3" (aggressive down-ward gesture) 1-3" (until conductor gesture next downbeat)

Tbn. 6" 5" 2" (aggressive down-ward gesture) 1-3" (until conductor gesture next downbeat)

Perc.

Hp.

Vln. 1 at conductor's cue, raise bow and slowly to prepare for a sforzando downbeat from the "Sudden | Violent" passage; approx. 4"

Vln. 2 at conductor's cue, raise bow and slowly to prepare for a sforzando downbeat from the "Sudden | Violent" passage; approx. 4"

Vla. at conductor's cue, raise bow and slowly to prepare for a sforzando downbeat from the "Sudden | Violent" passage; approx. 4"

Vc. at conductor's cue, raise bow and slowly to prepare for a sforzando downbeat from the "Sudden | Violent" passage; approx. 4"

D. B. at conductor's cue, raise bow and slowly to prepare for a sforzando downbeat from the "Sudden | Violent" passage; approx. 4"

111 **conductor** after giving strong direction which results in no performers on stage making any sound and off-stage winds stop playing suddenly, slowly put down, and start walking off-stage in silence

(abruptly stop)

Picc.

(abruptly stop)

Ob.

(abruptly stop)

Cl.

(abruptly stop)

Bsn.

(abruptly stop)

Hrn.

(abruptly stop)

C Tpt.

(abruptly stop)

Tbn.

Solo; freely, quasi improv.

Perc.

freeze right before hands touch string; without making any sound, slowly put hands down, stand up, and slowly walk off-stage

Hp.

freeze right before bow touches string, draw bow slowly from frog to tip in air above the string without making any sound; then slowly put down bow and instrument, stand up, and slowly walk off-stage

Vln. 1

freeze right before bow touches string, draw bow slowly from frog to tip in air above the string without making any sound; then slowly put down bow and instrument, stand up, and slowly walk off-stage

Vln. 2

freeze right before bow touches string, draw bow slowly from frog to tip in air above the string without making any sound; then slowly put down bow and instrument, stand up, and slowly walk off-stage

Vla.

freeze right before bow touches string, draw bow slowly from frog to tip in air above the string without making any sound; then slowly put down bow and instrument, stand up, and slowly walk off-stage

Vc.

freeze right before bow touches string, draw bow slowly from frog to tip in air above the string without making any sound; then slowly put down bow and instrument, stand up, and slowly walk off-stage

D. B.