

PERUSAL SCORE

Daixuan Ai

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FOLK SONGS

for sinfonietta
2020; revised 2023



Full C Score

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3 XIANGXI FOLK SONGS

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INSTRUMENTATION

flute (db. picc.)
oboe
B♭ clarinet
bassoon

F horn
C trumpet
tenor trombone

percussion
(bass drum, 2 tom-toms (high, low), 2 bongos (high, low), tam-tam, crotale, glockenspiel, marimba, suspended cymbal, orchestral crash cymbal)

harp

violin 1
violin 2
viola
cello
double bass

PROGRAM NOTES

The culture of Xiangxi Tujia and Miao—a minority ethnic group in southern China—is something I am familiar with and feel fond of. My father has a strong connection to this ethnic group. I listened to all styles of music from Xiangxi region when I was younger.

The melody of first movement is based on a mountain song. Singing is an important part of daily activity for Xiangxi people, and there's a saying from the region: "if a person can walk, then he/she can also sing." In the beginning cello solo, I imagined a girl with a clear voice, standing on top of a mountain and singing to the borderless land in front of her. The love for her life and her village is conveyed in her song. Then strings and woodwinds joins with melody similar to the cello solo but each instrument ornaments it differently. This is called heterophony, a texture that is important to many Eastern musical styles, including music from Xiangxi.

The second movement is a three-voice fugue. The subject and countersubject combined is a folk tune my father shared with me. I was attracted by the tunefulness and the repeated notes in this melody and thought it would make a great fugue subject.

The third movement contains two melodies playing simultaneously: one is from the first movement, and the other one is a famous Xiangxi folk song titled "Lampstand on A Mulberry Tree". The lyrics of the song is about two lovers who are separated by war expressing their sadness and promises to each other.

Duration: 8 min.






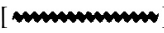





premiere: Cleveland Chamber Symphony, Steven Smith (conductor);
Baldwin Wallace Conservatory, Berea OH, 31 Oct 2021

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PERFORMANCE NOTES

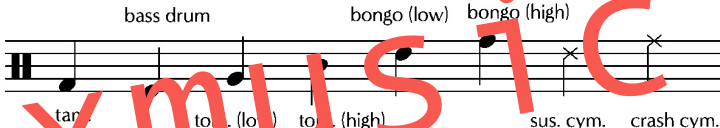
General

- quarter tone accidentals: [] = quarter sharp, close to natural; [] = quarter sharp, close to sharp; [] = 3 quarter sharp, close to sharp [] = quarter flat, close to natural; [] = quarter flat, close to flat
- all gracenote by default are to be played on the beat (and delayed actual downbeat slightly)
- thick wavy line [] = wide vibrato
- there are 3 types of glissandos:
 - gliss. line connecting 2 notes [] = fully connect 2 pitches, start glissing immediately after the first note and stop when reached the second note; imitate portamental in singing
 - straight line without arrow head at the end [] = glissing slowly & gently to an unspecified pitch; imitate a slow vocal "fall"
 - straight line with arrow head at the end [] = glissing as high/low as possible to an unspecified pitch (winds & brass: pitch bend as high/low as possible)
- [] = scoop (always on the beat); [] = fall

Woodwinds & Brass

- diamond notehead [] = 100% air sound, no pitch
 oboe and bassoon: take out reed and blow air through the instrument body to maximize air sound. (See demo by Kangyi Zhang: )
 brass: turn mouthpiece around and blow air through the instrument body to maximize air sound. (See demo by Scott Leger: )

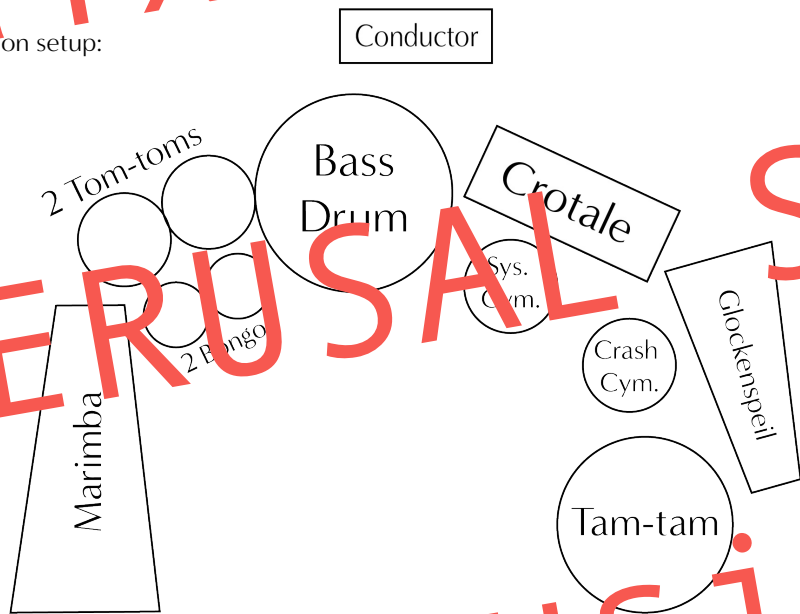
Percussion:

- unpitched percussion key: 

bass drum bongo (low) bongo (high)

tan. tom. (low) tom. (high) sus. cym. crash cym.

- suggested percussion setup:




Harp:

1. pedal gliss [] = playing a string and then sliding the relevant pedal from one position to another. The string is plucked only once. Always play the pitch notated as grace note on downbeat, and delay the pitch notated as actual downbeat.


See demo by Gunnhildur Einarsdóttir:



2. wavy line [] = vibrato, produced by pressing the string between the tuning pin and the bridge pin. The right hand plays the string while the left hand presses it down or to the side. See demo:



Strings

1. large size grace notes with gliss. line connected to downbeat [] = place grace note on downbeat and gliss into the next note. Emphasize on the grace note more than the actual downbeat note. This should sound like a more exaggerated version of scoop.

2. S.P = sul pont.; S.T. = sul tasto

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Full C Score

3 Xiangxi Folk Songs

for sinfonietta (2020; revised 2023)

Daixuan Ai (b. 1998)

I. Prelude

♩ = 50 ca. Quasi Improvised | Extremely Free

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

- Piccolo
- Oboe
- Clarinet in Bb
- Bassoon
- Horn in F
- Trumpet in C
- Trombone
- Percussion: Crotale (bowed with bass bow; follow cello), with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.
- Harp
- Violin 1
- Violin 2
- Viola
- Violoncello: Dynamics *f*, *ff*, *p*, *mp*, *mf*, *f*, *mf*, *ff*, *p*. Includes a triplet of eighth notes.
- Double Bass

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The musical score is arranged in a standard orchestral layout. The Percussion part includes a suspended cymbal (Sus. Cym.) and a crotales, both bowed with a bass bow. The Harp (Hp) part is in the middle. The Violin I (Vln. 1) and Violin II (Vln. 2) parts are in the lower middle. The Viola (Vla) part is in the lower middle. The Violoncello (Vc.) part is in the lower middle. The Double Bass (D. B.) part is in the lower middle. The score includes dynamic markings such as *p*, *f*, *mf*, *ff*, *mp*, and *mf* sub. There are also performance instructions like 'bowed (bass bow)' and '3' (triplets). The time signature is 4/4.

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The ornamental melodic lines from bars 20-28 incorporate heterophony, where voices are often playing the same melody but embellished differently. Each individual player should act as a soloist and shouldn't try to match any other player.

2 ♩ = 50 Rubato

6

Picc. 4

Ob. 3

Cl. in Bb 4

Hr. in F 4

Tpt in C 3

Tbn. 4

(100% air sound: turn mouthpiece around)

Perc. (Crot.) metal mallet

Hp.

Vln. 1 4

Vln. 2 4

Vla. 4

Vc. 3

D. B. 4

Solo Ends

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7

Picc. *mf* 3 3 3 *mp* *p*

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

Cl. in Bb

Bsn.

Hn. in F *p* *f* *p*

Tpt in C *f* *f* *p*

Tbn. *p* *f* *p*

Perc. (crot.) To Tam.

Hp

Vln. 1 *mp* *pp*

Vln. 2 *f* 3 *mf* *pp* *p*

Vla. *p*

Vc.

D. B.

4

11 poco accel.

The image displays a page of a musical score for a full orchestra. The score is written in 4/4 time and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Horn in F (Hn. in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Percussion (Perc.), Harp (Hp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music features various dynamics such as *p*, *mp*, and *mf*, and includes articulations like slurs and triplets. A box containing the number '11' and the tempo marking 'poco accel.' is located at the top left of the score. The page is heavily overlaid with a large, diagonal red watermark that reads 'dai x music . com' and 'PERUSAL SCORE'.

PERUSAL SCORE

3 Xiangxi Folk Songs - I. Prelude (Full Score)

18

(start slow, gradually get faster)

Picc.

Ob.

Cl. in Bb

Hn. in F

Tpt in C

Tbn.

Perc.

Hp

Vln. 1

Vln. 2

Vla

Vc.

D. B.

The musical score consists of 12 staves. The Piccolo part starts with a dynamic of *p*. The Oboe and Clarinet in Bb parts start with *mp* and *p* respectively. The Horn in F, Trumpet in C, and Trombone parts start with *mf* and *p*. The Percussion part includes Crotale and metal mallets, starting with *mp* and *mf*. The Harp part starts with *mf* and *ff*. The Violin 1, Violin 2, and Viola parts start with *mf* and *ff*. The Violoncello part starts with *f* and *p*. The Double Bass part starts with *f* and *mf*. The score includes various dynamics, articulations, and performance instructions such as "start slow, gradually get faster" and "put mouthpiece back to normal position".

3
4

3
4

3
4

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22 poco accel

24 ♩ = 80

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

- Picc.** (Piccolo): Treble clef, 3/4 time signature. Dynamics: *mp*, *f*.
- Ob.** (Oboe): Treble clef, 3/4 time signature. Dynamics: *mp*, *f*.
- Cl. in Bb** (Clarinet in B-flat): Treble clef, 4/4 time signature. Dynamics: *mp*, *f*.
- Bsn.** (Bassoon): Bass clef, 4/4 time signature. Dynamics: *f*, *mp*, *f*.
- Hn. in F** (Horn in F): Treble clef, 3/4 time signature. Dynamics: *pp*, *mf*.
- Tpt in C** (Trumpet in C): Treble clef, 4/4 time signature. Dynamics: *pp*, *mf*.
- Trbn.** (Trumpet in B-flat): Bass clef, 4/4 time signature. Dynamics: *pp*, *mf*.
- Perc.** (Percussion): Includes Tam-tam and Crash Cymbal. Dynamics: *pp*.
- Hp** (Harp): Treble and Bass clefs. Dynamics: *f*. Includes markings for *8va* and *Ab - A4*.
- Vln. 1** (Violin 1): Treble clef, 3/4 time signature. Dynamics: *mf*, *p*, *f*. Includes markings for *3*, *5*, *6*, and *8va*.
- Vln. 2** (Violin 2): Treble clef, 3/4 time signature. Dynamics: *mf*, *f*. Includes markings for *3*, *5*, *6*, and *3*.
- Vla** (Viola): Bass clef, 3/4 time signature. Dynamics: *>mf*, *p*, *f*. Includes markings for *3*, *5*, *6*, and *3*.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Dynamics: *f*, *pp*, *f*. Includes markings for *arco* and *arco*.
- D. B.** (Double Bass): Bass clef, 3/4 time signature. Dynamics: *f*, *mp*, *f*. Includes markings for *3* and *f*.

23

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

- Picc.** (Piccolo): Treble clef, 3/4 time signature. Dynamics: *mf*, *f*. Includes a triplet of eighth notes.
- Ob.** (Oboe): Treble clef, 3/4 time signature. Dynamics: *mf*. Includes a triplet of eighth notes.
- Cl. in Bb** (Clarinet in B-flat): Treble clef, 3/4 time signature. Dynamics: *f*. Includes a triplet of eighth notes.
- Sn.** (Soprano Saxophone): Bass clef, 3/4 time signature. Dynamics: *mf*. Includes a triplet of eighth notes.
- Hn. in F** (Horn in F): Treble clef, 3/4 time signature. Dynamics: *fz.*
- Tpt in C** (Trumpet in C): Treble clef, 3/4 time signature. Dynamics: *fz.*
- bn.** (Baritone): Bass clef, 3/4 time signature. Dynamics: *fz.*
- Perc.** (Percussion): Indicated by a vertical bar line.
- Hp** (Harp): Treble and Bass clefs, 3/4 time signature. Dynamics: *mp*. Includes chords Gb - Gb and Bb - Bb, and a note (E).
- Vln. 1** (Violin 1): Treble clef, 3/4 time signature. Dynamics: *mf*. Includes triplets of eighth notes.
- Vln. 2** (Violin 2): Treble clef, 3/4 time signature. Dynamics: *f*. Includes triplets of eighth notes.
- Vla** (Viola): Treble clef, 3/4 time signature. Dynamics: *mf*, *f*. Includes triplets of eighth notes.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Dynamics: *p*.
- D. B.** (Double Bass): Bass clef, 3/4 time signature. Dynamics: *p*.

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29

(flz.)

Picc.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

Perc.

Hp

Vln. 1

Vln. 2

Vla

Vc.

D. B.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Percussion (Perc.), Harp (Hp), 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 triplets, dynamics (ff, p), articulation (accents), and performance instructions like 'Solo' and 'brassy'. A large number '29' is enclosed in a box at the top, and '(flz.)' is written above the Piccolo staff. The percussion part includes 'Crash Cymbal' and 'To Croc.'. The harp part features a '8va' marking. The string parts include a '5' marking for the first violin and a '3' marking for the second violin.

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32 rit

Picc.
 Ob.
 Cl. in Bb
 Bsn.
 Hn. in F
 Tpt. in C
 Perc.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D. B.

ord. (turn mouthpiece around)
 ord.
 mf
 mp
 (sul A) S.T.
 S.T.
 S.T.
 S.T.
 S.T.
 S.T.

3
 4
 4
 4

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49 (A)

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

- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. in Bb (Clarinet in Bb)
- Bsn. (Bassoon)
- Hn. in F (Horn in F)
- Tpt in C (Trumpet in C)
- Tbn. (Trombone)
- Perc. (Percussion)
- Hp. (Harp)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score includes various musical notations such as dynamics (*p*, *mf*, *mp*, *p*), articulation (*pizz.*), and performance instructions like *(Sul A)*, *(Sul E)*, and *(Sul C)*. A large number '2' is written vertically on the left side of the score, likely indicating a rehearsal mark or a specific section.

II. Fugue

♩ = 76-86 Joyful | Comfortably Fast

5

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute:** Part 1, marked *mf*.
- Oboe:** Part 1, marked *mf*.
- Clarinet in B_♭:** Part 1, marked *mf*.
- Bassoon:** Part 1, marked *mf*.
- Horn in F:** Part 1.
- Trumpet in C:** Part 1.
- Trombone:** Part 1.
- Percussion:** Part 1.
- Harp:** Part 1.
- Violin 1:** Part 1.
- Violin 2:** Part 1.
- Viola:** Part 1.
- Violoncello:** Part 1.
- Double Bass:** Part 1.

The score is in 2/4 time and features a large watermark 'daixmusic.com' and 'PERUSAL SCORE' overlaid across the page.

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9

Musical score for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in bb), Saxophone (sn.), Horn in F (Hn. in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Percussion (Perc.), Harp (Hp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Dynamic markings: *mp*, *mf*, *p*.

Performance instructions: Solo, Straight Mute.

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17

Fl. *p*

Ob. *p*

Cl. in Bb *mp* *mp*

Bsn. *mf* *mp*

Hrn. in F

Tpt in C *p* Solo End

Trbn.

Perc. *mp* *mf* *p sub.* *mf* *p sub.*

Hp *mf* *f*

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz.

Vla *mf* pizz.

Vcl. *mf* pizz.

D. B. *mf* pizz.

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29

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

- Fl. (Flute):** Melodic line with various dynamics.
- Ob. (Oboe):** Melodic line with various dynamics.
- Cl. in bb (Clarinet in B-flat):** Melodic line with various dynamics.
- Bs. (Bassoon):** Melodic line with various dynamics.
- Hn. in F (Horn in F):** Melodic line with dynamics *mf* and *p*.
- Tpt in C (Trumpet in C):** Melodic line with dynamics *mf* and *p*.
- Perc. (Percussion):** Includes a section labeled "To Mar." with dynamics *mf* and *pp*.
- Hp (Harp):** Arpeggiated accompaniment with dynamics *mf* and *p*.
- Vln. 1 (Violin 1):** Melodic line with dynamics *p*, *mf*, and *f*.
- Vln. 2 (Violin 2):** Melodic line with dynamics *mf* and *f*.
- Vla (Viola):** Melodic line with dynamics *mf* and *f*.
- Vc. (Violoncello):** Melodic line with dynamics *mf* and *p*.
- D. B. (Double Bass):** Melodic line with dynamics *mf* and *p*.

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33

35

FL. *p*

Ob. *p*

Cl. in Bb *p*

Bs. *p*

Hn. in F

Tpt in C

Tbn. *mp* *n*

Perc. *mf* *mp* *p*
Marimba

Hp *mf* *p*

Vln. I *gva* *f* *n*

Vln. 2 *f* *mf*

Vla *f* *mf*

Vc. *f* *mf* *mp*

D. B. *mp*

41

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

- Fl. (Flute):** Part 1, starting with a dynamic of *f* in the final measure.
- Ob. (Oboe):** Part 1, starting with a dynamic of *mf* in the final measure.
- Cl. in Bb (Clarinet in B-flat):** Part 1, starting with a dynamic of *mf* in the final measure.
- Perc. (Percussion):** Part 1, starting with a dynamic of *mf* in the final measure. Includes a box labeled "Crotale" and the instruction "metal mallet".
- Harp (Hp):** Part 1, starting with a dynamic of *mp* in the final measure.
- Vln. 1 (Violin 1):** Part 1, starting with a dynamic of *mp* and including a *pizz.* (pizzicato) instruction.
- Vln. 2 (Violin 2):** Part 1, starting with a dynamic of *mp* and including a *pizz.* instruction.
- Vla. (Viola):** Part 1, starting with a dynamic of *mp* and including a *pizz.* instruction.
- Vc. (Violoncello):** Part 1, starting with a dynamic of *mf* and including a *pizz.* instruction.
- D. B. (Double Bass):** Part 1, starting with a dynamic of *mf* and including a *pizz.* instruction.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns and dynamic markings throughout.

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45

49

Fl. *mp*

Ob. *p*

Cl. in Bb *mp*

Bsn. *mf* *f* *mf*

Hn. in F *mf* *f* *mp* *f*

Tpt in C (straight m.) *mf* *f* *mp*

Tbn. *mf*

Perc. (Crot.) knitting needles metal mallet

Hp. *mf* *ff*

Vln. 1 arco *mp* *f*

Vln. 2 arco *mp* *f*

Vla. arco *f*

Vc.

D. B.

53

8va

Fl.

Ob.

Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

Perc.

Hp

Vln. 1

Vln. 2

Vla

Vc.

D. B.

p *f*

p *f*

mf

mf

mf *mp* *p*

mf

mf

mf *p*

mf *p*

mf *p*

mf *mp* *mf*

mp *mf*

mp *mf*

muted off

pizz.

pizz.

pizz.

(pizz.)

(pizz.)

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57

61

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. in Bb *f* *mf*

Bsn. *f* *mf*

Hr. in F

Tpt in C *mf* *mp* Solo open Solo ends

Trbn. *f* *mf* *mp* *mf*

Perc. (Crot.) knitting needles *mf*

Hp *ff*

Vln. 1 *mf* *f* *mf* arco *8va*

Vln. 2 *mf* *mf* arco

Vla. *mf* arco

Vc. *f* *mf* arco

D. B. *f* *mf*

65

FL. *p mp p ff*

Ob. *p p p f*

Cl. in Bb *p mp p mf*

Bs. *p p mf*

Hn. in F *p p mf*

Tpt in C *mp f*

Trbn. *p mf*

Perc. *To Drums B.D., Toms, Bongos yarn mallets pp f*

Harp *mp ff*

Vln. 1 *ff Solo Solo ends p*

Vln. 2 *mp pizz. mp*

Vla. *mp pizz. mf mp*

Vc. *mp pizz. mf mp arco mf*

D. B. *mp pizz. mp arco mf*

19

To Picc.

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

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

Cl. in Bb *f* *mp* *mp* *f* *mp* *f*

P. *mf* *mp* *mf* *mp* *mf* *mp* *f*

Hn. in F *mf* *mp* *mf* *mp* *mf* *mp* *f*

Tpt in C *f* *mp* *mp* *mp* *mp* *f*

Tbn. *mf* *mp* *mf* *mp* *mf* *p* *f*

Perc. *mf* *mp* *mf* *mp* *p* *f*

Marimba
yarn mallets

Toms, Bongos
yarn mallets

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *mf*

Vc. *mf*

D. B.

75

79

(C)

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

- Picc.** (Piccolo): Treble clef, starting with a *mf* dynamic.
- Ob.** (Oboe): Treble clef, starting with a *ff* dynamic.
- Cl. in Bb** (Clarinet in B-flat): Treble clef, starting with a *ff* dynamic.
- Bsn.** (Bassoon): Bass clef, starting with a *ff* dynamic.
- Hn. in F** (Horn in F): Treble clef, marked *brassy* and *mf*.
- Tpt in C** (Trumpet in C): Treble clef, marked *brassy* and *mf*.
- Tbn.** (Trombone): Bass clef, marked *brassy* and *mf*.
- Perc.** (Percussion): Includes Marimba (marked *mf*), To Drums, and B.D., Toms, Bongos (marked *mf*).
- Hp** (Harp): Treble clef, starting with a *f* dynamic.
- Vln. 1** (Violin 1): Treble clef, starting with a *ff* dynamic.
- Vln. 2** (Violin 2): Treble clef, starting with a *ff* dynamic.
- Vla** (Viola): Treble clef, starting with a *ff* dynamic.
- Vc.** (Violoncello): Bass clef, starting with a *ff* dynamic.
- D. B.** (Double Bass): Bass clef, starting with a *mf* dynamic.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *ff*. There are also performance instructions like *brassy* and *ord.* (order).

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Picc. (Bb) (G)

Ob.

Cl. in Bb

Bsn.

Horn F

Tpt in C

Tbn.

Perc. Crotales Knitting needles

Harp

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

ff *mf* *ff* *p*

sf *mp* *f* *mf*

f *fff* *f*

ff *mf* *ff* *espres.*

ff *mf* *f* *espres.*

ff *mf* *f* *espres.*

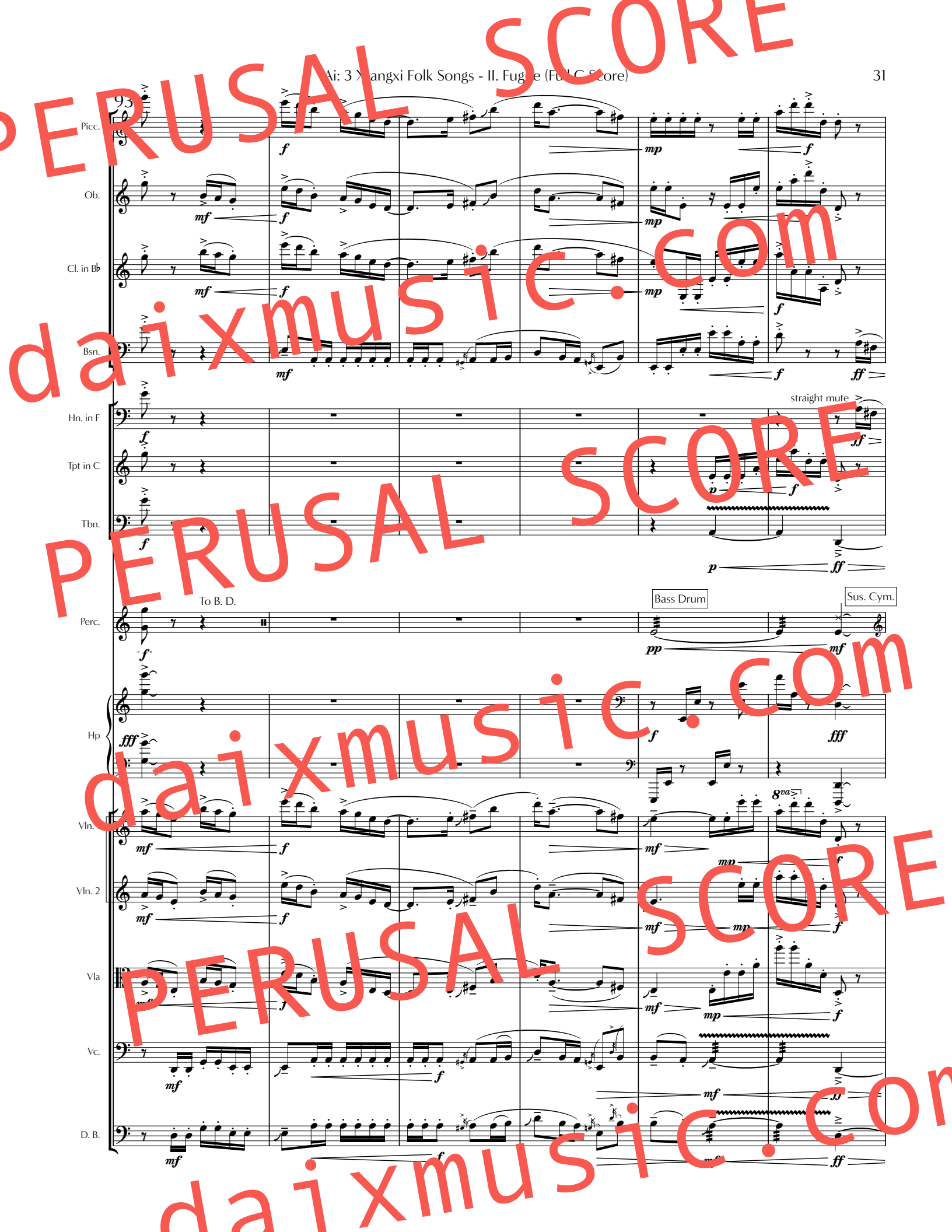
ff *mf* *f* *espres.*

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Musical score for Ai: 3 Xangxi Folk Songs - II. Fugue (Full Score). The score is arranged for a full orchestra and includes the following parts:

- Picc.
- Ob.
- Cl. in Bb
- Bs.
- Hn. in F
- Tpt in C
- Trbn.
- Perc.
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- D. B.

The score is marked with a dynamic of *mp* (mezzo-piano) in several places. The score is divided into two sections, (A) and (B), indicated by the letters in parentheses above the staves. The score is written in a key signature of one flat (Bb) and a 3/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a strong sense of forward motion. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments play a more melodic line. The percussion provides a steady beat. The harp plays a delicate accompaniment. The violins and violas play a melodic line, while the violoncello and double bass play a rhythmic accompaniment.



Pic. *f* *mp* *f*

Ob. *mf* *f* *mp*

Cl. in Bb *mf* *f* *mp* *f*

Bsn. *mf* *f* *mp* *f* *ff*

Hrn. in F *f* *ff* straight mute

Tpt in C *f* *ff*

Tbn. *f* *p* *ff*

Perc. To B. D. Bass Drum Sus. Cym. *pp* *mf*

Hp *fff* *f* *fff*

Vln. *mf* *f* *mf* *mp* *f*

Vln. 2 *mf* *f* *mf* *mp* *f*

Vla. *f* *mf* *mp* *f*

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

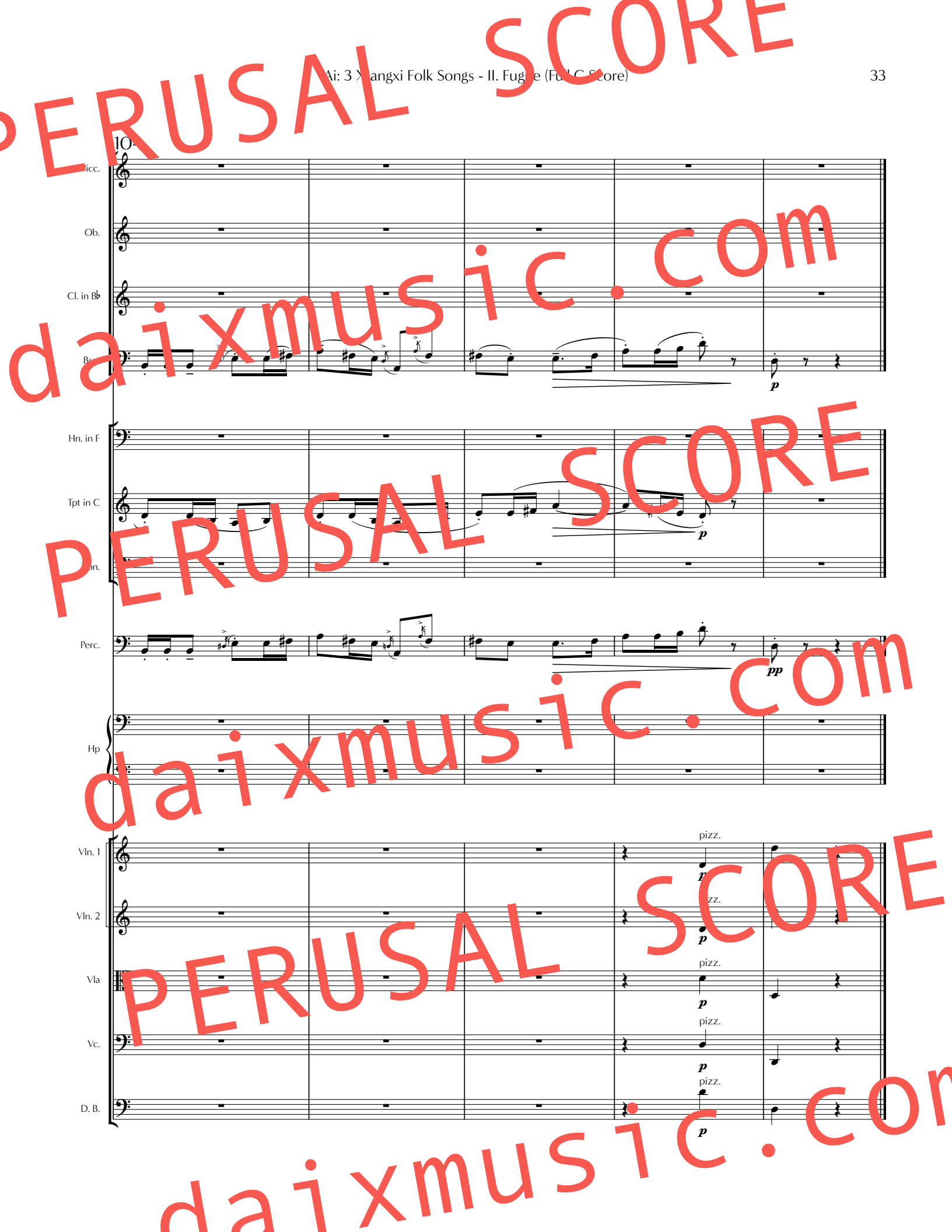
D. B. *mf* *f* *mf* *ff*

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icc.
Ob.
Cl. in Bb
Bsn.
Hrn. in F
Tpt in C
Pn.
Perc.
Hp
Vln. 1
Vln. 2
Vla.
Vc.
D. B.

mf
p
cup mute
mf
To Mar.
Marimba
mp
p
p

Detailed description: This block contains the musical score for the Percussion and other instruments. The Percussion part includes a section for Marimba. The score is written for various instruments including Piccolo (icc.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hrn. in F), Trumpet in C (Tpt in C), Piano (Pn.), Percussion (Perc.), Harp (Hp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *mf*, *p*, and *mp*, and performance instructions like 'cup mute' and 'To Mar.'. The page number 32 is at the top left, and the title 'Mov. 3 Yangxi Folk Songs - II. Fugue (Full Score)' is at the top center.



Musical score for Percussion (Perc.), Horns in F (Hn. in F), Trumpets in C (Tpt in C), Percussion (Perc.), Harp (Hp), Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score is written for a full orchestra. The Percussion part (Perc.) has a melodic line in the bass clef, starting with a rhythmic pattern of eighth and sixteenth notes. The Horns in F (Hn. in F) and Trumpets in C (Tpt in C) parts have melodic lines in the treble clef, mirroring the percussion's motif. The Percussion part (Perc.) also includes a dynamic marking of *pp*. The Harp (Hp) part is in the bass clef and is mostly silent. The Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.) parts are in the treble and bass clefs, respectively, and have dynamic markings of *p* and *pizz.* (pizzicato).

III. Postlude

♩ = 60 Mystic

5

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

harm. mode (stem removed)

Percussion

Tam-tam

To Glock.

Glock.

Knitting needles

Harpsichord

Violin 1

Violin 2

Viola

Violoncello

S.P.

Double Bass

S.P.

flautando

PERUSAL SCORE

8

Fl. (100% air sound; cover mouthpiece) *mf* *p* *f* *n* *pp* ord.

Ob. *mf* *p* *n* *mp*

Cl. in Bb (100% air sound; loose embasure) *n* *pp* *mf* *pp* ord.

Sax. (100% air sound; reed removed) *f* *n*

Hn. in F straight mute *pp* *mf* *p*

Tpt in C

Tbn. *mf* *p* *pp*

Perc. Sus. Cym. bowed (bass bow) To Glock. *p* *f*

Hp

Vln. 1 *p* *pp* *mf* *mp* *n*

Vln. 2 S.P. *p* *mf* *p*

Vla. *p* *mf* *pp*

Vc. *mp* *pp* *p* *mf* *p* (S.P.) *pp*

D. B. (S.P.) *mf*

11

14

Fl.

Ob.

Cl. in Bb

Hn. in F

Tpt in C

Tbn.

Perc.

Hp

Vln. 1

Vln. 2

Vla

Vc.

D. B.

mf

p

mf sub.

pp

mf sub.

pp

mf sub.

pp

mf sub.

pp

pp

mf

f

p

pp

mf

Glock.

Knitting needles

Tam-tam

Crotale

bowed (baritone); follow tpt.

mf

pp

mf

p

f

p

mf

mf

mp

p

mf

p

p

mf

ord. (follow tpt)

p

mf

p

p

ord.

p espres.

ord.

mf espres.

f

m

ord.

mf

p

pp



21

24

rit.

(100% air sound; cover mouthpiece)

(100% air sound; reed removed)

(100% air sound; loose embouchure)

(100% air sound; reed removed)

(100% air sound; mouthpiece turned around)

(100% air sound; mouthpiece turned around)

Tam-tam

sul A

sul E

sul E

sul D

sul A

sul A

