UNIVERSITY OF CALIFORNIA, SAN DIEGO

yet the dew remains in pale
Music for Orchestra

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in

Music

by

Chen-Hui Jen

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Professor Nancy Guy
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Professor Susan Narucki

2012

The Dissertation of Chen-Hui Jen is approved, and it is acceptable

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Chair

University of California, San Diego

2012

DEDICATION

To my sister,
Shuan-Hui Jen
(1983-2009)

To my mentor,
Chinary Ung

To my committee members,
Nancy Guy, Susan Narucki
Jonathan Cohen, Ping-Hui Liao

To my parents and
my husband

To the Buddha

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2009	Acanthes Music Workshop and Festival, Metz, France Premiered *Intoning towards the Twilight*, for chamber ensemble
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AWARDS

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...through drifting moons, for string ensemble (2011)
Commissioned by the Palimpsest ensemble
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As a Dying Haze, for solo alto flute (2011)
Commissioned and recorded by British flutist Carla Rees at Recording Studio, UCSD (Jan. 2011)
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Commissioned by the Little Giant Chinese Chamber Orchestra
Premiered at Asian Composers League Conference and Festival by the Little Giant Chinese Chamber Orchestra (Taipei, Taiwan, Nov. 2011)
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Performed with Jacob David Sudol (electronics) at UCSD (Jan. 2011),

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Intoning towards the Twilight, for chamber ensemble (2009)

Premiered by the Orchestre National de Lorraine at the Acanthes music festival, Grand Salle, Arsenal (Metz, France, Jul. 2009)

Jardin du Nord, for seven Chinese instruments (2009)

Commissioned and Premiered by the Little Giant Chinese Chamber Orchestra at National Recital Hall, Taiwan (Jun. 2009)

Performed at the same ensemble's musical exhibition "Formorsa Inpressions III" (Taipei, Taiwan, Sep. 2011)

Voices from the Mountains, for mixed chorus (2008)

Commissioned and performed twice by the Taipei Chamber Singers at the "Music Unlimited" series concerts (Taiwan, Nov. 2008 / Dec. 2009).

...since it's no more a landscape", for amplified guqin, flute, and string trio (2008)

Premiered by UCSD graduate performers at Studio A, UCSD (Oct. 2008)

Awarded the Literature and Fine Arts Competition (Taiwan, 2009)

Those Remaining Words in Nuance, for soprano and live electronics (2008-09)

Premiere by soprano Stephanie Aston at Black Box, UCSD (May, 2009)

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Under the Pines, for 7 Chinese instruments (2008)

Commissioned by the Little Giant Chinese Chamber Orchestra

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Timeless Intonation, for clarinet, percussion, and contrabass (2007)

Premiered by UCSD graduate performers at Studio A, UCSD (Jan. 2008)

Awarded the Literature and Fine Arts Competition (Taiwan, 2008)

PUBLICATIONS

MUSIC

Voices from the Mountains, for mixed chorus

CD and score published by the Taipei Chamber Singers (2010)

...since it's no more a landscape, for amplified guqin, flute, and string trio

Score published electronically by the National Taiwan Arts Education Center (2009)

Timeless Intonation, for clarinet, percussion, and contrabass

Score published electronically by the National Taiwan Arts Education Center (2008)

The Spectrum of an Ancient Soul, for sizhu ensemble

Recording and score published and registered in the library of the Taiwan Music Center (Dec. 2006)

The Mind of Crescent Moon, concerto for violin and orchestra

Score published by the Council for Cultural Affairs, Taiwan (2005)

Poems & Utterance, for chamber ensemble

Score published electronically by the National Taiwan Arts Education Center (2004)

Ding Feng Bo, for mixed chorus and piano

Score published electronically by the National Taiwan Arts Education Center (2004)

The River Bank of Summer Evening, for piano solo

Score published electronically by the National Taiwan Arts Education Center (2004)

THESIS/ARTICLE

Refinement and Transformation - My Concepts and Practice on Music Composing

Published at Taipei National University of the Arts and registered in Taiwan National Library

Master thesis involving essay, all the discussed scores and recording of the graduate recital in partial of fulfillment of a Master of Music at Taipei National University of the Arts.,

GRENZENLOS-ISCM World New Music Days 2006/Stuttgart 14 to 29 July

Co-authored with Yi-An Chou

Published at Taipei National University of the Arts in Guandu Music Journal (2006)

A Research in Scriabin's Musical Idea and its Practice - Piano Works

Published at Taipei National University of the Arts in Guandu Music Journal (2004)

ABSTRACT OF THE DISSERTATION

yet the dew remains in pale
Music for Orchestra

by

Chen-Hui Jen

Doctor of Philosophy in Music

University of California, San Diego, 2012

Professor Chinary Ung, Chair

During recent years, I have dedicated myself to a compositional path that involves subtle tone colors and gradations in a poetic sonic world. *yet the dew remains in pale* represents my first orchestral realization of this sonic world with a sophisticated design of tone colors. I consider my compositions to be sonic worlds in which I musically realize my dreams, imaginations, and thoughts. I transcend my personal reflections and transfer them into musical expressions to create a sonic world that connects my interior mind and the universe.

When composing *yet the dew remains in pale*, I was inspired by the poem *Jian Jia* (Rush Leaves) that primarily expresses a longing for an intangible love. I interpreted an intangible love to be a dead person whom I miss but can only meet in a dream, or through a religious ritual. To express this sort of eternal longing, I created

a musical dreamland in a mirror-like form that represents a transcendental journey to a spiritual space where I seek this intangible love. This mirror-like form musically represents a meditative process of intoning, transcending, reaching another land, falling, and returning. The pale dew, in stark contrast to the dream-like aura, symbolizes our inner tears that remain after journeying to the dreamland.

The sonic world of *yet the dew remains in pale* consists of various musical elements in a drone-based texture. These musical elements - chanting lines, the rhythmic patterns, and the melodic fragments, - all join the spectrum-based harmonic fields. Based on the drones and the spectral chords, the various composite tone colors and their timbral gradations serve as the most important musical-contextual components of the entire work. Eventually, *yet the dew remains in pale* musically represents my spiritual journey to a dreamland through a flow of tone colors.

yet the dew remains in pale - My Compositional Approach

Introduction: *yet the dew remains in pale*, for orchestra (2011-12)

INSPIRATION

The work's title, *yet the dew remains in pale* (白露未晞), comes from a sentence in the poem *Jian Jia* (Rush Leaves)[1] in *Shi Jing* (The Book of Songs), literally translating as, "*white dew not yet dry*."[2] The poem primarily expresses a longing for an intangible love. For me, an intangible love could be represented by a dead person whom one misses but can only meet in a dream, or through a religious ritual. To express this sort of eternal longing, I intend to create a musical dreamland that represents a meditation or transcendental journey to a spiritual space to seek this intangible love. Therefore, I imagined the work's structure as a mirror-like form in which the middle section serves as this dreamland. This musical dreamland represents a dreamlike aura that reflects my subconscious mind like a spiritual mirror. The pale dew, in stark contrast to the dreamlike aura, symbolizes our inner tears that remain after journeying to the dreamland. As these invocations suggest, even though the work's sonic world is filled with colors, everything ultimately falls into paleness as though overwhelmed by a thick fog.

GENERAL STRUCTURE AND FORM

The structure of *yet the dew remains in pale* comes from my work for solo alto flute, *As a Dying Haze* (2011). The flute work's structure has five sections, which I expanded

[1] *Jian Jia* (蒹葭, Rush Leaves), *Qin Feng* (秦風, Airs of Qin), *Guo Feng* (國風, The Airs of the States), *Shi Jing* (詩經, The Book of Songs).
[2] *The Book of Songs*, trans. Arthur Waley (New York: Grove Press, 1996)

into seven continuous sections for *yet the dew remains in pale*. Musically, *yet the dew remains in pale* presents the five images or poetic invocations from *As a Dying Haze* through seven continuous sections. These images are: "I. intoning and praying," "II. as in a dream," "III. the memory," "IV. rising winds, tears as mountain rain," and "V. loss, as time falls into dimness." The first image in the flute piece and the orchestral piece, "intoning and praying," in the first section defines the work's rudimentary musical elements - drone and gradations, as my personal meditation. **Figure 1** shows the structural plan for *yet the dew remains in pale*.

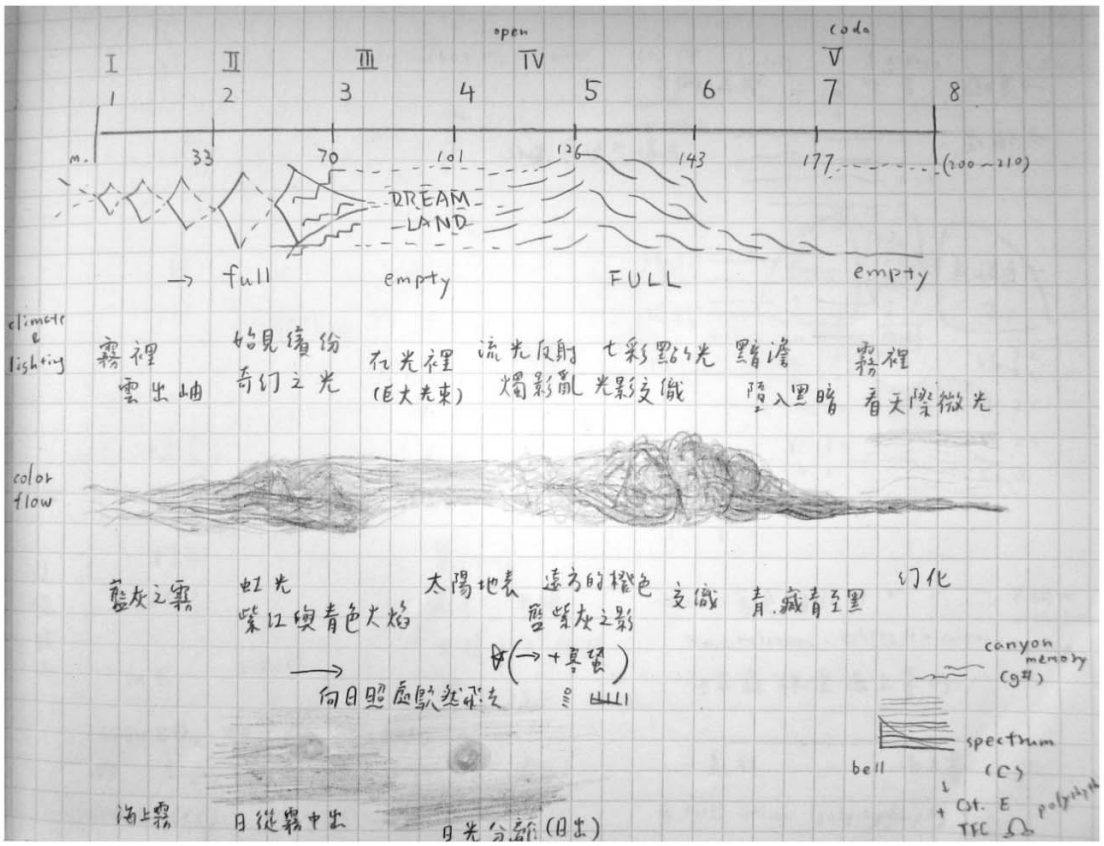
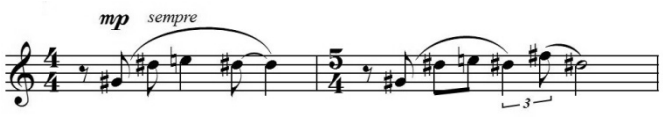


Figure 1: The structural plan of *yet the dew remains in pale*

Each section is marked according to an approximate proportion. The new seven sections' images and their colors indicated in the figure are 1) in a haze, clouds raise from the canyon (blue and gray mists), 2) meeting the magic lights (neon, burgundy and cyan fire), 3) in vast lights (solar surface), 4) reflection of flowing candles (orange in the distance with blue and purple shadows), 5) interwoven lights and shadows, 6) falling into darkness (cyan, indigo and black), and 7) gaze at the twilight in a haze (metamorphosis). The graphs in **Figure 1** also present my textural ideas for the work's structure.

The "dreamland" indicated in the third section in **Figure 1** is like a mirror in a non-retrogradable context. In other words, the texture before and after this section is roughly symmetrical whereby the structural components consist of "empty," "full," "empty (dreamland)," "FULL," and "empty." However, the musical elements' development and accumulation in the structural context are the result of a process that cannot be presented in a reversed order.

The "dreamland" section contains many melodic fragments from my older composition, *I Sing towards the Canyon* (2008), to symbolize my own memory. **Example 1** shows the original melody.



Example 1: The first phrase in *I Sing towards the Canyon*

In the "dreamland" section, this phrase is broken into a pitch collection of G#, D#, E and F#, and an intervallic combination of P5, m2, and m3. This musical idea of the

“dreamland” came to me before I created **Figure 1**, and, it served as the primary structural inspiration for *yet the dew remains in pale*.

Figure 1 provided the sketch, general concepts and plans for my reference while composing. I mapped the structural content with graphs and images, and decided approximate proportion for each section. As such, this figure presents the fundamental plan of the entire orchestral work.

I consider orchestration as colors. This idea incorporates the instruments' tone colors as well as the composed harmonic spectra. Since a solo flute work, which served as the structural model for *yet the dew remains in pale*, primarily consists of a single line, I had to imagine all of the orchestral voices. The first step was to transfer and expand the images and poetic invocations described above into musical auras. For example, I turned the image "clouds raise from the canyon" into a combination of a drone, air sounds, and high harmonic partials, the image "the memory" into fragmental melodies and a tone loop, and the images "tears as mountain rain" and "falling into darkness" into many polyrhythmic descending lines. I planned these musical auras in a short score before orchestrating them.

The seven sections marked as "I, II, III, IVa (continued III), IVb, IVc, V" in **Table 1** represent these remapped images or poetic invocations. Due to the similarity and continuity between sections I and II, section IV, which contains a raising passage, a full texture, and a descending passage, needs to be longer to balance the accumulated energy in the first two sections. Therefore, since the climax and its release are prolonged, perceptually one can consider the sections to be I+II, III+IVa, IVb+IVc, and V(Coda).

This said, as the images constantly flow there are no clear boundaries or drastic contrasts between either the seven or five structural divisions.

Table 1 shows the comparison between the score's rehearsal marks and the whole structural plan and includes the images in each section. The rehearsal marks in the score indicate structural divisions that exist at the structural-hierarchical level below the sections. Rehearsal marks F and J are the two climaxes. Because each section overlaps when the local elements need to extend, the actual measure numbers in the final score differ slightly from the sketch in **Figure 1**.

Table 1: *yet the dew remains in pale*: the final score's structure and images

Original Sections	I	II	III	III-IVa	IVb	IVc	V
Images I Poetic Invocation	intoning & praying	as in a dream	the memory	rising winds,	tears as mountain rain		loss, as time falls into dimness
New Sections	1	2	3	4	5	6	7
Images II	in a haze, clouds raise from the canyon	meeting the magic lights	in vast lights	reflection of flowing candles	inter -woven lights and shadows	falling into darkness	gaze at the twilight in a haze
Rehearsal Marks	ABC	DEFG	H	I	J	KLM	NO
Actual Measures	1-33	34-72	73-102	103-127	128-145	146-180	181-210
Tempo (𝅗𝅥)	52-56	56-60	52-56		56-60	52-56 ..52	48
Musical Texture	colored drone line	drone line in moving spectrum	static partials	colored flowing partials	full waving spectrum	many descending lines	drone and static spectrum

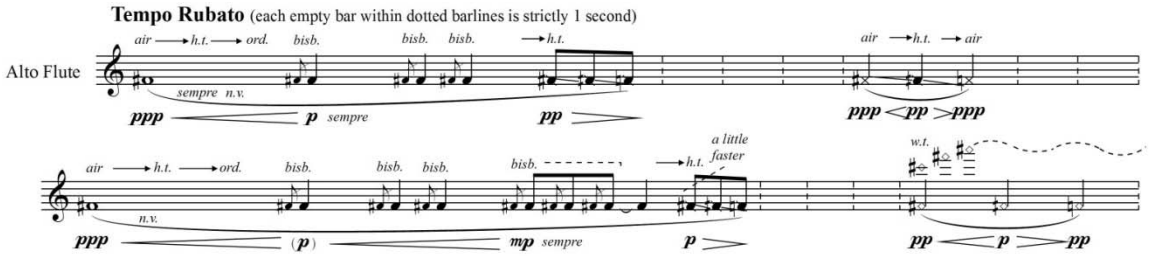
The musical texture in these seven sections consists of a flow of colors. A drone line goes through the first two sections. In the first section (I), each new phrase expands

and adds new tone colors to this drone line. All the voices merge into in a spectral chord in the second section (II). The third and the fourth sections (III and IVa) contain a loop of tones alternating with a static drone. Each tone has its tone-color group. A tone-color group is a group of instruments that come from different instrumental categories (such as trombone, bass clarinet, and cello) that are treated as a single composite tone color. These tones and tone-color groups gradually accumulate and lead into the climax IVb. The fifth (IVb) section is a large drone filled with layers of voices that share the same spectrum. After the climax, the sixth section (IVc) is a large passage where many descending lines go from the highest end of entire orchestra's register to the lowest. Following this process, a drone and its spectrum return in the last section (V).

Following all the images, I consider the entire work to be musical meditation or transcendental journey that goes through a process of intoning, transcending, reaching another land, falling, and returning. Various musical objects such as drones, tone color melodies, rhythmic patterns, melodic and motivic fragments are applied to be the components of this meditative process. The work's central expression or spiritual reflection is the inner tears that are implied by the "pale dew" in the title.

PRIMARY MUSICAL MATERIALS - FROM FLUTE TO ORCHESTRA

My work for alto flute *As a Dying Haze* primarily features timbre trills and floating harmonics. These materials symbolize chant and haze. **Example 2** shows the beginning of this work.



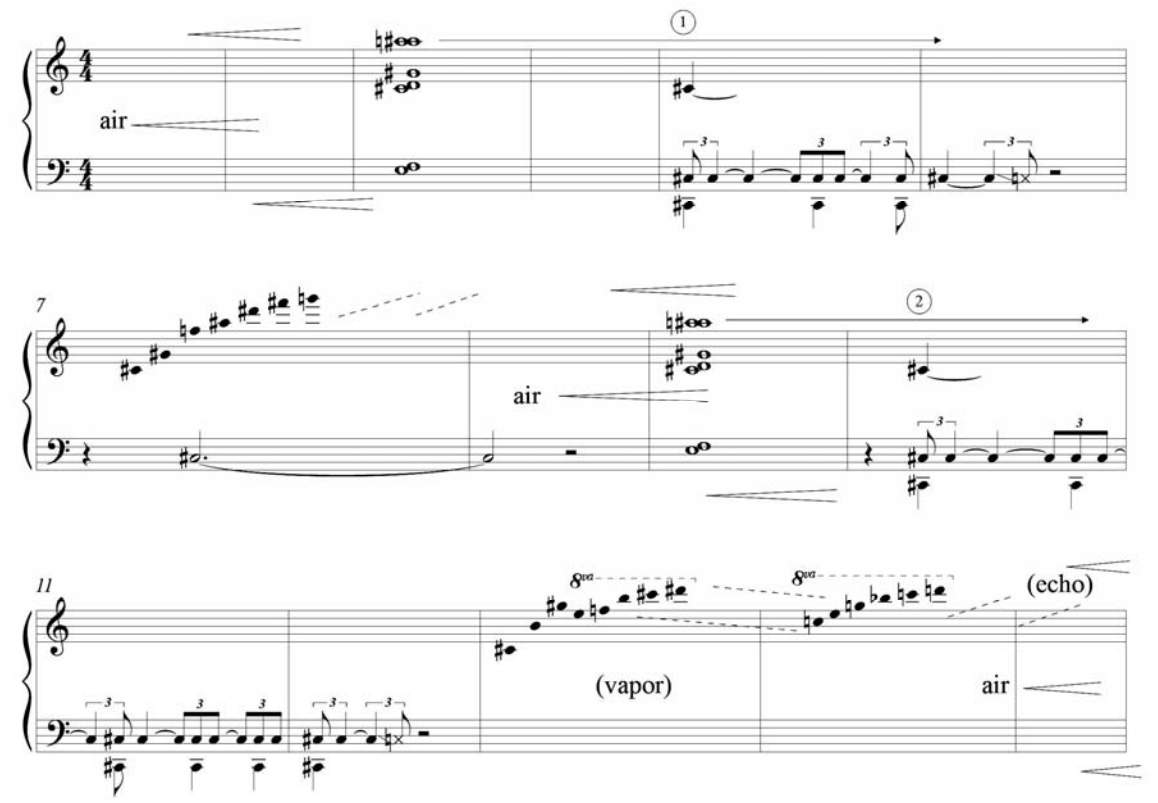
Example 2: The beginning of *As a Dying Haze*

The *bisbigliando* and timbre trills create subtle changes of colors on a note. Floating harmonics, such as the whistle tone at the end of **Example 2**, derive from a tone's spectrum. For me, this variations in a single tone resemble chanting. In addition, as incenses are offered to communicate with a spiritual world through the smoke in rituals, these timbral gradations metaphorically function as haze, clouds, incenses, and vapor. In addition, these subtle differentiations in timbre can create connections between more complex tone colors. To highlight these timbral gradations, tone colors, and this symbolic meditation or ritual, *yet the dew remains in pale* features drones and a slow harmonic pacing.

To maintain a slow harmonic pacing, *yet the dew remains in pale* primarily uses a drone-based texture. To orchestrate the material from *As a Dying Haze* I transcribed the timbre trills into lines with precise rhythm in 4/4 meter. To create a syntactical flow, I transferred the timbres and phrases in the first section from the work for flute to *yet the dew remains in pale*. **Example 3** presents the short score[3] of the orchestral work's beginning. In this passage, I extend the register to more octaves and add a background chord that represents an imagined haze. The circled numbers in **Example 3** are

[3] Adapted from a rough sketch.

structural landmarks that indicate the phrases' varied recurrences. These phrases present the work's first "chanting" material and are orchestrated as tone color melodies on C#. The stemless notes define the pitch field where the written harmonics float.



Example 3: The short score of the beginning of *yet the dew remains in pale*

Some of the timbral materials in *yet the dew remains in pale* are inspired by flute sounds. For example, the *bisbigliandos* turn into the monotonic tone color melodies; the whistle tones turn into combinations between high harmonics, air sounds, thin fundamental, and light noises; flutter-tongue passages inspire the polyrhythmic *pizzicati* and air *tremolos*. **Example 2**, **Example 3** and measures (mm.) 1-15 in the score

demonstrate the initial method of how I converted this flute line into an orchestral passage. Because these materials require various combinations between instrumental groups, each line in the short score (**Example 3**) must be a composite tone color or tone color group.

However, *yet the dew remains in pale* represents a new imaginary sonic world, not just an orchestration of *As a Dying Haze*. Although these two pieces have a similar structural plan, in *yet the dew remains in pale* the flute's timbral materials are deconstructed and are assigned according to the musical texture and the orchestrational context. Eventually, these demonstrated materials provide prototypes to combine different timbral elements as composite tone colors or sounds.

The Sonic World of *yet the dew remains in pale*

CHANTING LINES

The chanting elements in *yet the dew remains in pale* fall into two categories. The first category, monotonic[4] tone color melodies, is derived from drone singing. To symbolize drone singing, the monotonic tone color melodies also extend to create an entire musical texture that is based on a drone. The second, consisting of irregular alteration between rests and reiterations of a single rhythmic value, is inspired by *sutra* intoning. The passages of sutra intoning represents the syntax of a *sutra* by using passages of phrases with different length. In *yet the dew remains in pale*, these phrases relate to parts of the rhythmic material and coincide with the drone to emphasize spectral vibrations.

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[4] Based on a single pitch.

To form the work's first "drone singing" line, the muted trombone provides the fundamental line. This line is alternately colored by cello and bass clarinet (mm.4-6). In this passage, the contrabassoon and contrabass partly double the drone an octave below and the flutes and muted trumpet respond an octave above the drone. The instruments that share this same line include a combination of different instrumental categories including the woodwinds, brass and strings. This method of cross-category instrumental combination functions as tone color groups[5] and becomes a model for the rest of the work.

The *sutra* intoning line occurs as part of the musical texture in the two climaxes (F, mm.52-69 and J, mm.128-145). In the first climax (F, m.52) a drone on D supports all the voices, including the strings' and the woodwinds' moving partials and the cellos' chanting line. Different from the previous tone color melody, this chanting line's rhythm derives from the phrasing of the *Heart Sutra*.[6] Following the *Heart Sutra*, this line adds more rhythmic attacks and microtones to the same drone. For example, the *Heart Sutra*'s first few sentences in Chinese Mandarin are pronounced as "gūan zì zài pú sà, shíng shēn bō jě pō lúo mì dūo shíh, zhào jìan wŭ yùn jīe kōng" (When the Bodhisattva Avalokitesvara was engaged in the practice of the deep Prajnaparamita, he perceived that there are the five Skandhas; and these he saw in their self-nature to be empty[7]). These sentences consist of phrases of five, nine, six, five, and three words. Following this model the line begins with five longer notes and is then followed by nine shorter notes.

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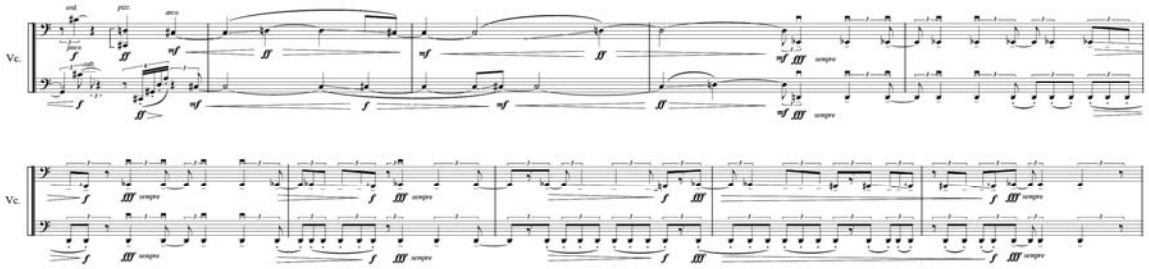
[5] A group contains instruments from different categories (such as woodwinds, brass, and strings) and serves as a composite tone color.

[6] The *Heart Sutra* is one of the most read Zen Buddhist scriptures that contains a succinct description of the greatest wisdom.

[7] *Manual of Zen Buddhism*, Daisetz Teitaro Suzuki (New York: Grove Press, 1960), 26.

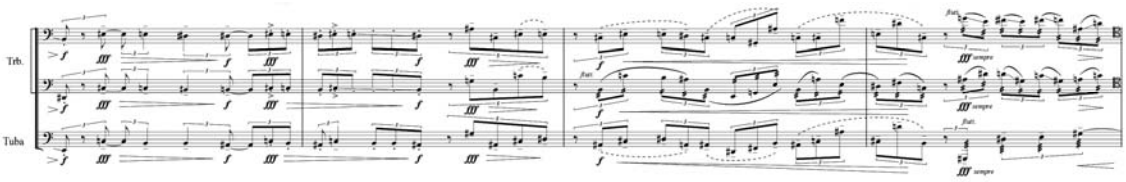
In this example and other instances, the longer notes occur to break the rhythmic regularity. Following the simplicity of chanting, these irregular phrases create a continuous energy with repeated triplets in different lengths of phrases. **Example 4** shows where the cellos begin the chanting line at m.52. To articulate this chanting line, the cello is divided into two voices: the upper line moves between Eb and D with microtonal embellishments (*tenuto*) and the bottom line only plays D (*staccato*).



Example 4: The cello part in *yet the dew remains in pale*, mm.49-58

This rhythmic chanting line recurs in the second and largest climax (J, m.128) in the trombone and tuba parts. Here, the drone is on E. To emphasize the purpose of the personal chant, this *sutra* intoning line ends at the phrase "and reaches clearest Nirvana" (jìou jìng nìe pán) both time when it occurs. Near the end of the second climax (mm.143-145), the line abandons the drone and begins to include larger intervals that imitate the verse's speech tone, "shīn wú gùa aì, wú gùa aì gù, wú yŏu kŏng bù, yŭan lí dīan dăo mèng shĭang, jìou jìng nìe pán" (In the mind of the Bodhisattva who dwells depending on the Prajnaparamita there are no obstaclesl and, goin beyond the perverted

views, he reaches final Nirvana[8]). In **Example 5**, the first trombone's line represents the speech's intonations.



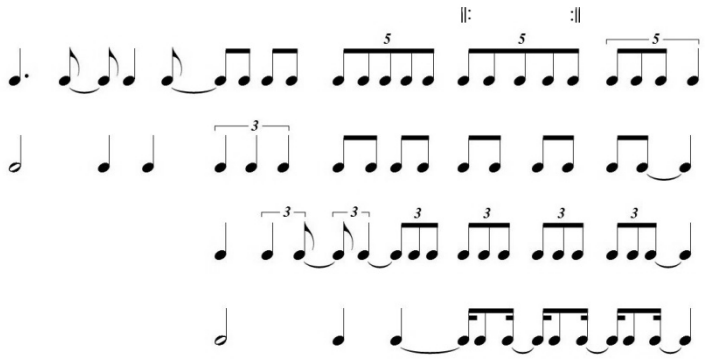
Example 5: The chanting line in *yet the dew remains in pale*, mm.142-145

To imitate prayer, the drone singing lines include various spectra and composite tone colors, and the *sutra* intoning lines contain reiterated single rhythmic values and irregular phrasing. These musical elements – drone, spectra, monotonic lines, composite tone colors, reiterated single rhythmic values, and irregular phrase-lengths – become the fundamental components of the work.

RHYTHM

Because the work use many drones, various rhythmic patterns participate in the texture as part of the gradation of tone colors. Two rhythmic groups occupy a large proportion of the continuous chord spectrum and instrumental voices. The first is the "wave" pattern that consists of four polyrhythmic lines. This pattern first occurs in the second section (m.34) in the second violin's part that serves as the written-out spectral waves. **Example 6** shows this "wave" pattern in a process of slow–fast–slow.

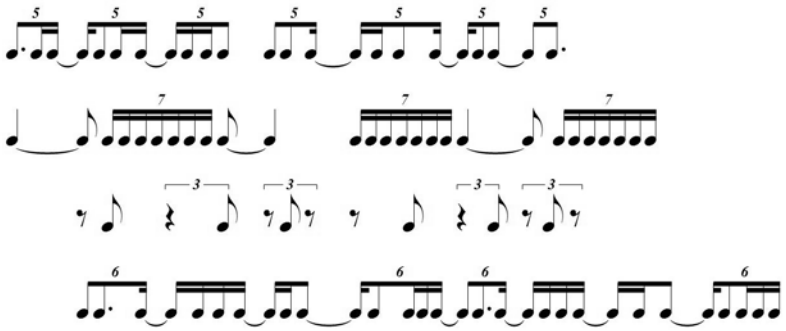
[8] Ibid. 27.



Example 6: The "wave" rhythmic pattern

Each line shares the same harmonic field and moves in a single rhythmic value, such as triplets, quintuplets, and semiquavers. The repetition mark in **Example 6** indicates the regular patterns that can be extended. This sort of polyrhythm also prepares the later polyrhythmic passages when more voices join the spectrum.

The other rhythmic pattern is the "forest" pattern (**Example 7**) that imitates the locusts and frogs in a subtropical forest. For me, this pattern is iconic of the sounds of my homeland and my memories. The "forest" pattern contains four consistent lines with seven beats, five beats, three beats, and four beats. These patterns occur, often in varied forms, in multiple sections. For example, in the middle sections (III and IVa), the second and the third lines occur in the first violin's part (m.78) where the septuplet is revised into sextuplet. In the last section, the first and the fourth lines occur in the contrabass' microtonal waving drone (m.181).



Example 7: The "forest" rhythmic pattern

The "forest" pattern remains a consistent counterpoint when only part of the lines in the pattern occur. The numbers of seven, five, three, and four come from the first few phrases in the *Pure-Land Dharani*.[9] These numbers occur repeatedly in the work and symbolize immersing in the grief of loss. For example, the first violin's note durations in mm.36-40, mm.43-44, and mm.49-51 repeats a ratio of 7:5:4:3. In these passages, this series of durations provide a smooth connection between the "forest" pattern's recurrences.

Although these rhythmic patterns create complex counterpoints, the only musical purpose is to add colors to the work's drone-based texture. These patterns have local dynamic changes and articulations that don't necessarily relate to the 4/4 metric pulse. In *yet the dew remains in pale*, the rhythmic counterpoints metaphorically reflect my imagined dream state where the objects link but do not synchronize with each other. Therefore, these lines and the patterns serve as colors that come and go in the work's spectral stream.

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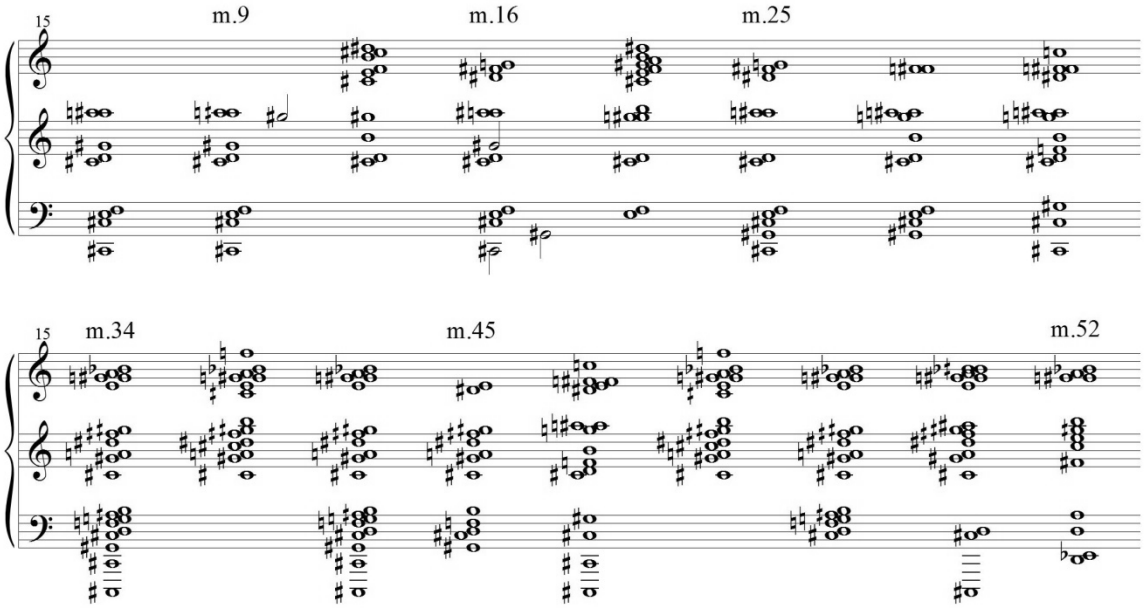
[9] A *dharani* contains secret sounds that have no translatable meaning and hold the deep power to attract good spirits and keep away evil spirits. The *Pure Land Rebirth Dharani* is cited to pray for dead people to get rid of bad karma and help them be reborn in the pure land. The numbers here are adapted from the Chinese transcription of "*namo amitābhāya tathāgatāya tadyathā amṛto dbhave.*"

HARMONIC FIELDS

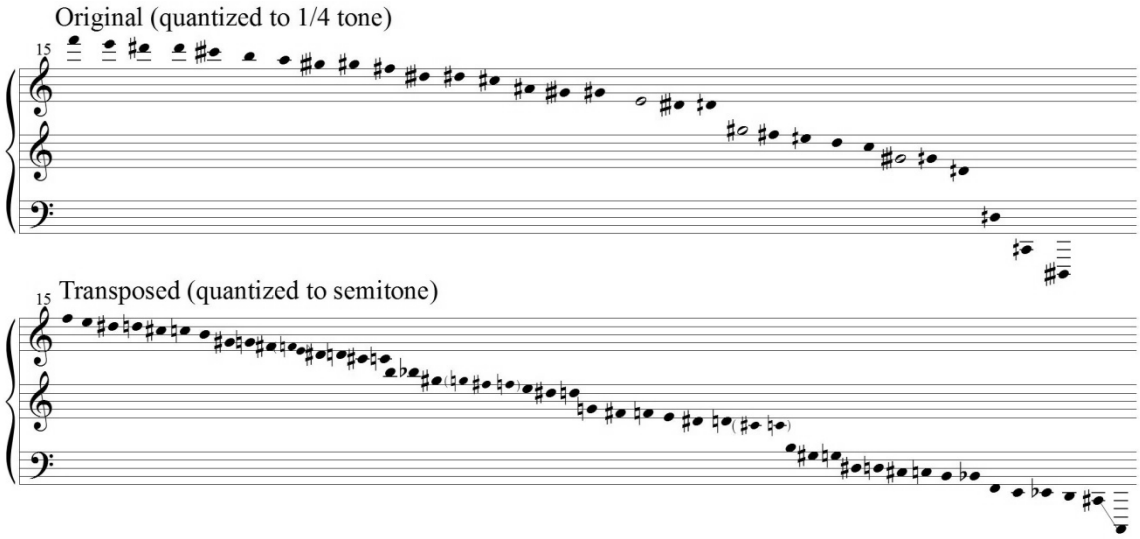
In *yet the dew remains in pale*, the harmonic fields consist of chords based on the spectra and the imagined tone colors. These chords and spectra dominate the work's drone-based texture. For example, when the colored C# drone comes in at the beginning, the background chord is based on C#'s harmonic spectrum with chromatic additive tones. The first chord in m.3 gradually transfers into a spectral chord in m.34, where the drone blends C#, D, and the microtones between as a fluid fundamental. Then the drone and spectrum move to D in the first climax in m.52. To emphasize this new spectral field, all the voices play the harmonic series on D. **Example 8** shows the chord progression in the first two sections.



Example 8: The chord progression in *yet the dew remains in pale*, mm.1-52

In additional to the harmonic spectrum, another spectral chord in *yet the dew remains in pale* is based on computer analysis of a Buddhist singing bowl's timbre, which symbolically responds to the chanting lines. Most of the microtonal partials are

quantized to semitones to fit the orchestra's tuning. Individual woodwinds sometimes have quarter-tones. Quarter-tones in the strings only occur when serving as tone colors. This singing bowl's spectrum is applied in the second (II, m.34, **Example 8**) and the sixth (IVc, m.146, **Example 9**) sections.

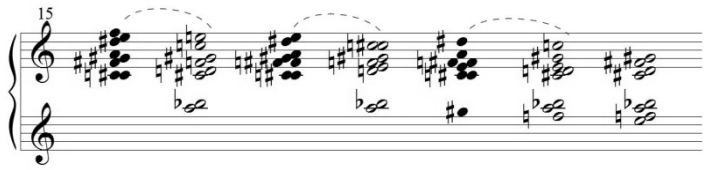


Example 9 The singing bowl's spectrum and the transferred descending scale

Example 9 provides the singing bowl's original spectrum and the revised scale from high to low in the sixth section. In the top system in **Example 9**, the three white notes indicate the primary pitches, and the black notes indicate the partials that blend into the tone color. These primary pitches sound like a detuned octave and a detuned twelfth. Therefore, I combine this spectrum with the natural harmonic spectrum that shares the same fundamental in the composite spectral chord in m.34 (**Example 8**). Here, this singing bowl's spectrum is transposed to D (quantized C 3/4 sharp). The same spectrum is transposed to an octave lower in the sixth section (**Example 9**).

In the sixth section (IVc, mm.146-180), the descending lines unfold the singing bowl's spectrum in semitones with a few "inserted" notes marked in the parentheses in the

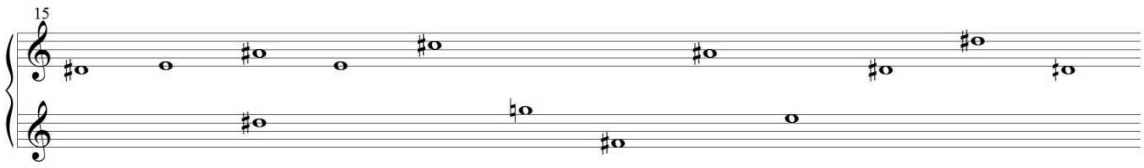
bottom system in **Example 9**. In this passage, no fundamental pitch is particularly emphasized, but the violins' chords that imply a Bb spectrum gently rise in soft dynamics after each peak of the bass drum's crescendo. **Example 10** shows the descending progression of this Bb spectrum.



Example 10: The descending Bb spectrum

The black notes in **Example 10** indicate the *appoggiaturas* of the Bb spectral chords. At the end of this section when all the descending lines reach and stay in the lowest register (mm.169-180), the singing bowl's spectrum becomes obscured. However, the violins' Bb spectrum still shimmers in the high register and reflects a hidden fundamental that is never established throughout the entire section.

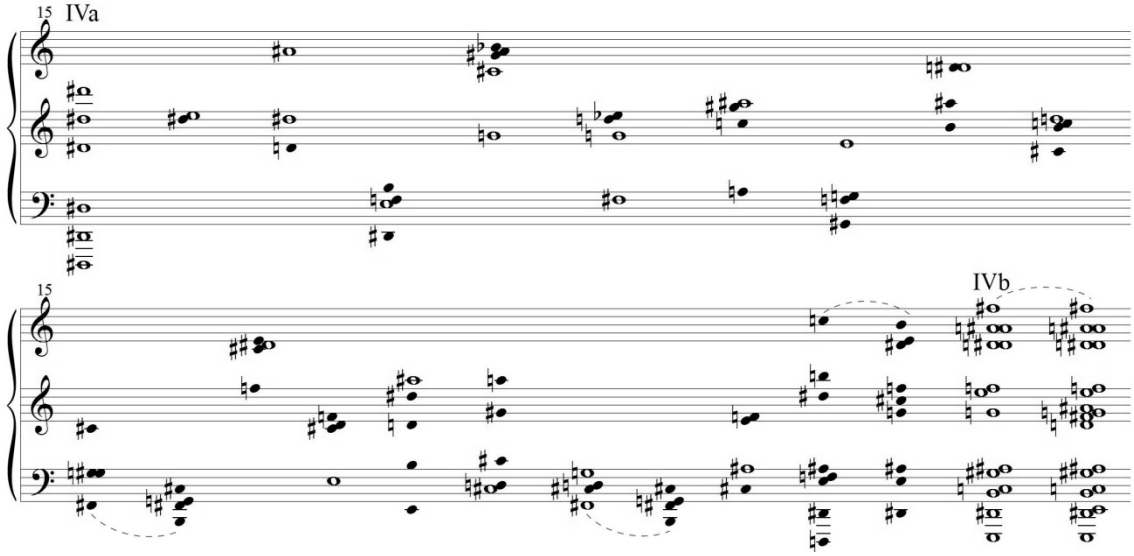
The "dreamland" sections (III and IVa, mm.73-127) contain a series of tones that loop constantly as the floating partials of an imagined large spectrum. The background drone D# here is introduced by the eleventh partial of D (G 1/4#) together with a regular G# in the previous section. Shown in **Example 11**, this tone loop consists of twelve tones with only six pitches.



Example 11: The tone loop in the "dreamland" sections

Among these pitches, D# occurs four times, E occurs three times, and A# occurs twice. Each time in a new loop, these pitches reoccur in different octaves when their composite tone colors are also different.

In the fourth section (III-IVa, m.103), this tone loop develops into a series of chords by adding additive tones. Shown in **Example 12,** the white notes present the original tone loop, and the black notes indicate additive tones. The low chord "B-F#-G-C#" marked with a dotted slur occurs twice and function as a prolongation of the previous chords.



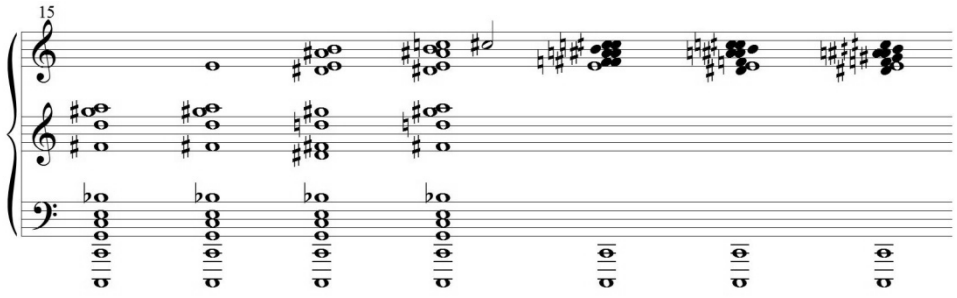
Example 12: The colored tone loop in *yet the dew remains in pale*, mm.103-130

The chord progression in **Example 12** has many common tones or common partials such as D#, A#, and C# in different octaves in order to maintain the harmonic fluidity. The third and the fourth chords from the end of the **Example 12** present a colored D# drone that leads into the new E spectrum in the climax IVb.

The harmonic field in this tone loop also shares pitches with the G# minor scale, which temporarily occurs in the melodic fragments but without any functional tonal harmony. The G# first occurs in the vibraphone's part in m.88 and remains in the same octave to emphasize the perfect fifth between G# and D# in the melodic fragments. Nevertheless, the drone in the whole "dreamland" passage is still on D#.

In this "dreamland" passage, since the entire tone loop belongs to the same harmonic field, one might feel the sense of time temporarily lost. Throughout the work, the only sections without a continuous drone in the low register are the "dreamland" sections. The D# drone in these "dreamland" sections appears as the static chords of long duration that consist of unisons, fifths, and octaves. This consonant drone resembles a pedal tone that fades in and out between the looping partials and stretches the harmonic pacing.

In the last section, the harmonic field consists of the drone and the harmonic spectrum on C. The C spectral chord includes more high partials each time when it recurs. At the end, the colored high bell on E (m.181) that derives from the C spectrum serves as the final cadence of the entire piece where the texture only remains the highest and the lowest registers. **Example 13** shows the chord progression in the last section.



Example 13: The chord progression in *yet the dew remains in pale*, mm.181-210

The high partials G#, D#, E, A# (Bb) in this C spectral chord recall the melodic fragments in the "dreamland" sections. Finally, only the colored high E and the low C remains after all the tones in medium register fade out. As the final cadence, a descending spectrum colors the high E in the highest register to imitate the bell's fading resonance. This final fading gesture reflects the most important expression implied by the work's title – everything ultimately falls into paleness.

In *yet the dew remains in pale*, all the chord progressions are built upon a consistent bass line that represents the drone. These spectrum-based chord progressions serve as a flow of tone colors. These chords primarily contain the harmonic spectrum of the drone as well as the Buddhist singing bowl's spectrum. Besides serving as written-out tone colors, these spectra, along with the chanting lines, also symbolically represent a mind in prayer.

The Orchestration

MUSICAL TEXTURE

In *yet the dew remains in pale*, the drone-based musical texture primarily consists of a chord spectrum and a fundamental drone. To represent the images and auras in **Table 1**, the drones and the spectra contain several layers of musical objects, such as lines and patterns, that are assigned to different groups of instruments. Because the chords in this work are based on the harmonic spectrum and the singing bowl's spectrum, each chord is a composite tone color. This composite tone color is the sum of the written voices and the instruments' tone colors. To assign different musical objects, the four categories of instruments – woodwinds, brass, percussion, and strings – are roughly classified into high,

medium, and low registers. **Table 2** shows how these instrumental groups distribute in each section.

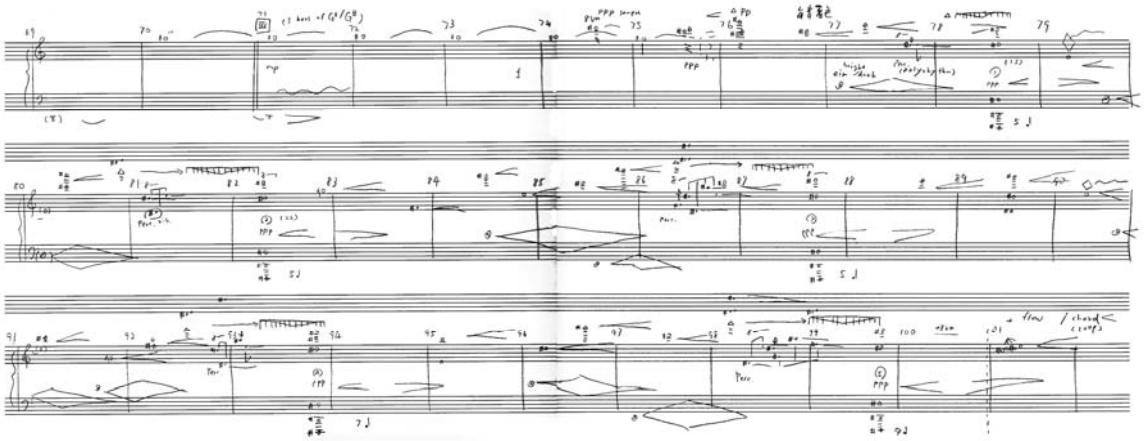
Table 2: The musical texture and instrumental groups in *yet the dew remains in pale*

Section	1	2		3	4	5	6	7
Mark	I	II	Climax I	III	III-IVa	IVb Climax II	IVc	V
Spectrum	strings	strings winds	strings winds brass	(floating as the main line)		strings winds brass	high strings	strings winds brass
Musical Texture	colored drone line	drone line in moving spectrum		static partials	colored flowing partials	full waving spectrum	many descending lines	drone / static spectrum
Main line	mixed groups	brass	whole	mixed groups		whole	multiple layers	whole
Drone	mixed groups	low strings C.Bsn.	all low	strings winds	string winds brass	all low	all low ~~~~~~~	all low
Percussion								

In the work's drone-based texture, the percussion instruments not only add tone colors but also produce independent voices with their various articulations. All the percussion instruments used in this work are metallic except for the bass drum. The graphs in **Table 2** represent my design when the percussion serves as colors or as independent voices in the orchestra. In the last column in **Table 2**, the horizontal line indicates the drone and chord spectrum, and the large triangle indicates the percussion's attacks. The triangle that occurs on the horizontal line indicate when the percussion colors other instruments' elements. The smaller triangles that do not occur on the horizontal line indicate independent percussion voices.

The descriptions of the musical texture and the percussion graphs in **Table 2** provide the basic textural components in each section. While composing, I put these textural

components in a short score and then designed the instrumental groups or tone color groups for each voice. As a miniature of the musical texture, a short score contains the structural landmarks and the textural components in a musical passage. For example, in the third and the fourth sections (III and IVa), to represent an aura of timeless memory, I inserted the melodic fragments (from **Example 1**) collected by the glockenspiel, crotale, vibraphone, and wind chimes to the tone loop's progression. These melodic fragments vary like a kaleidoscope each time when they recur. **Example 14** shows the short score of the third section (mm.73-102).



Example 14: The short score of the third section in *yet the dew remains in pale*

The short score in **Example 14** indicates approximate timing and basic dynamics of the textural components in the third section. Here, the textural components include the melodic fragments, the tone loop, the "locust" (the slow-fast-slow patterns), air sounds, and the drone. Because of additional choices I made later in the compositional process, the measure numbers in the final score differ from those in the sketch or short score such as **Example 14**. However, the proportion of all the components remains the same from the short score to the final score.

As the primary textural components, the various musical objects based on the drones and the spectra represent a similar physical or dynamic movement to poetic objects such as haze or light in the work's imagined world. For example, I combined quiet harmonics or harmonic *glissandi* in the strings with the are sounds in the woodwinds and brass to imitate vapors or smoke; I also designed different groups of instruments for the long notes or chords to imitate light beams or rays. In other words, I created all the musical textures based on analogies between musical objects and poetic images. And, because I fit the musical imagery of these poetic images into my harmonic plan based on drones and spectra, I consider the movements of these drone-and-spectrum-based textual components a series of timbral gradations.

TONE COLOR GROUPS

A tone color group contains instruments from different categories (such as woodwinds, brass, and strings) and serves as a composite tone color. In *yet the dew remains in pale*, a composite tone color can be applied to a single note or a chord. As mentioned in previous passages, in the first section, the monotonic tone color melodies on C# that imitate drone singing and symbolize chanting provide the prototype of tone color groups. These monotonic tone color melodies are embellished with octaves above and below. **Table 3** gives an example of these tone color groups and their evolution in the first three phrases (m.5, m.9, and m.18). In the third phrase (m.18), a parallel voice G# joins the tone color melody. The arrows indicate when an instrument only joins the second half of the phrase.

Table 3: The tone color groups' revolution in the first three phrases (middle C = c1)

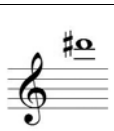
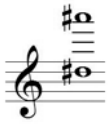
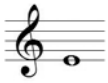
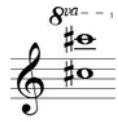
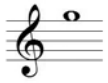
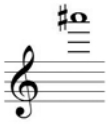
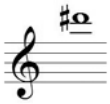
Octaves\Bar	m.5	m.9	m.18
Octave 4 c#2			Flute 2 → Oboe 1
Octave 3 c#1	Flute 1 Trumpet 1 (muted)	Flute 1 Trumpet 1 (muted) → English horn	Flute 1 Trumpet 1 (muted) Horn → English horn
Octave 2 c#	Bass Clarinet Trombone 1 (muted) Cello 1	Bass Clarinet Trombone 1 (muted) Cello 1 → Trombone 2	Trombone 1 (muted) Cello 1 → Trombone 2 +G# (P4 below) Bass Clarinet Cello 2 Tuba → Contrabassoon
Octave 1 C#	Contrabassoon. Contrabass	Contrabassoon Contrabass → Bass Clarinet → Tuba → Cello 2	Contrabassoon Contrabass → G#1

My use of a muted trombone at the beginning was inspired by a Buddhist horn that plays powerful, low long notes. For this reason, in the first two sections, the tone color groups' embellishments all center the muted trombone's monotonic lines. As a result of this timbral development, in the first climax (m.52) all the brass instruments play the long chords in a D harmonic spectrum. These chords in the D harmonic spectrum represent an orchestrated, huge trombone while all the rest of the instruments embellish this spectrum with *arpeggios* and various rhythmic patterns This passage demonstrates that a tone color group can grow to encompass the entire orchestra.

Table 4 presents the tone color groups from the third section's first tone loop (mm.78-89). In this passage, each tone has a composite tone color that uses at least two instruments. The divided string section also produce composite tone colors through combinations of different articulations. For example, in m.83, the violins double the

oboe's C# with *saltandos* and tremolos an octave above; in m.86, the cello plays the harmonics F# and C# above the bassoon's F#. The tone color groups in this section usually consist of various harmonic partials, rhythms, and articulations to create subtle gradations on a single note.

Table 4: The tone color groups in the first tone loop, mm.78-89

m.78	m.79	m.80	m.81
			
Clarinet Vibraphone (*arco*)	Oboe Flute (harmonics)	Viola (harmonics) Flute	Horn Flute (harmonics)
m.82	m.84	m.85	m.86
			
Violin I (composite) Oboe	Clarinet Violin II (harmonics)	Bassoon Cello (harmonics)	Violin I Crotale (jazz brush)
m.87	m.87	m.88	m.88
			
Trumpet Cello (harmonics)	Oboe Violin II (harmonics)	Violin I (composite)	Flute (harmonics) Violin II (composite)

The concept of timbral gradations can be applied in different structural-hierarchical levels in *yet the dew remains in pale*, from a single note, a phrase, a section, to the whole structure. For example, in the first section (mm.1-33), the muted trombone's line is embellished by the tone color groups and the background chords addition of partials based on the C# harmonic spectrum in each new phrase (see **Table 3** and **Example 8**). Therefore, one can consider these phrases, which are based on the same spectrum, a series of timbral gradations which progress through the section. In the fourth section

(mm.103-126), each chord based on the tone loop overlaps and applies a crescendo to prepare the work's largest climax (mm.128-145) where the entire texture becomes a stream of gradations. Specifically, in this passage, the entire string section progressively changes their bowing positions from *ordinario* to *sul ponticello*, the high partials in the spectrum (**Example 12**) shimmer more and more as the string players begin to progressively apply a large vibrato and then trill, and the low register progressively thins out. Because the work's context musically represents a meditation or transcendental journey through the drone-and-spectrum-based texture, finally, one can consider the work's whole structure a flow of tone colors.

Summary

GENERAL CONCEPT AND METAPHOR

Imagination and metaphor are the two most essential elements in my music. I consider my compositions to be sonic worlds in which I musically realize my dreams, imaginations, and thoughts. I transcend my personal reflections and transfer them into musical expressions to create a sonic world that connects my interior mind and the universe. The musical elements in my music have metaphorical meanings to me. On the other hand, these musical elements must function as the structural components and are given a unique context in each of my composition.

Since 2003, I have sought to refine my inspirations, thoughts, and musical ideas so that they can be applied to my compositions. I believe music has its own expressions. Therefore, my goal has been to create compositions that don't necessarily need extra-musical meanings but have the potential to evoke more interpretations. For me,

refined musical elements are indispensable to perceptible musical expressions and personal compositional voices. This causes me to select and filter my inspirations, ideas, and musical materials for each composition. This filtering process makes me reconsider what the materials and ideas mean to the work and to me before I transfer them into various musical elements such as sounds, lines, figures, patterns, chords, and textures. Each of my compositions presents a unique sonic world created with these refined musical elements.

I classify the ideas that I transfer into my compositions primarily into three categories: the ideas from shapes, the ideas from auras, and the ideas from sounds themselves. The ideas from shapes include everything perceptible and concrete such as graphs, contours, colors, forms, texture, and motions. The ideas from auras consist of environmental (objective) and mental (subjective) states which are more sublime and abstract than the ideas from shapes. I give the musical objects metaphorical meanings to represent these shapes and auras, as well as my imagination, through an analogy. For example, in *yet the dew remains in pale*, I use the strings' free harmonic *glissandi* together with the written harmonic partials (mm.13-15) to represent a state similar to a fog or a vapor suspended in the air. To represent the "musical dreamland" (mm.73-128) that reflects my memories, I imagined each tone in the tone loop as a light beam and assigned different instrumental groups with various composite tone colors. These analogies between musical objects and non-musical objects are essential for my compositional thoughts. In addition to the analogies, my inspirations and musical ideas might also come from sounds themselves. In my opinion, transferring the ideas from sounds themselves is to transfer the sound objects into musical objects in a compositional

context. When choosing and dealing with these sound objects, I am always aware of their musical potentials as well as what they symbolically and contextually mean. For example, the brass section's chords in D harmonic spectrum (mm.52-61) imitate the sound of a Buddhist horn; the violins' polyrhythmic patterns (mm.40-42) resemble the sound of locusts. These chords and rhythmic patterns combine in one spectrum and serve as the textual components in the second section in *yet the dew remains in pale*.

I apply these ideas transferred from shapes, auras, and sounds into a composition so that the composition can express by itself. In general, my compositions may reflect these ideas in different levels of metaphor from the local materials, through many hierarchical levels of structure, and to the inner spirit. **Figure 2** represents my concept how these ideas link to a composition.

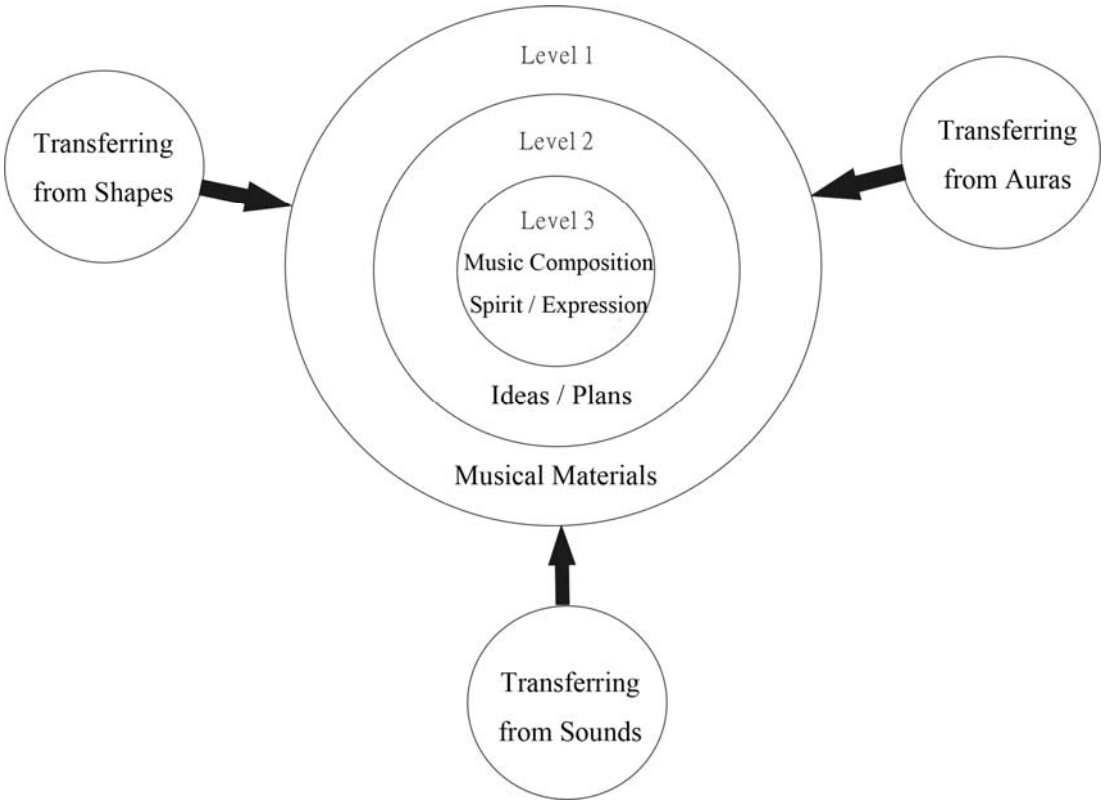


Figure 2: The relation between my composition and the metaphorical ideas

Whatever the resources and materials are, for me, a composition is like an organism. All of the musical objects and structures should link to the composer's mind and spirit because a composition reflects personal expressions that directly comes from the composer's life experiences and thoughts. This transferring process explains how I understand myself and how I technically realize my ideas in music. When making compositional decisions, I'm involved in my works as a human, as such, my compositions reflect my life and my mind. Realizing the importance of this personal reflection was a milestone in how I sought to find my own compositional voice. **Figure 3** demonstrates graphically how my life (physical, sensual, and mental) experiences, the metaphorical ideas, and my thoughts relate to my compositions.

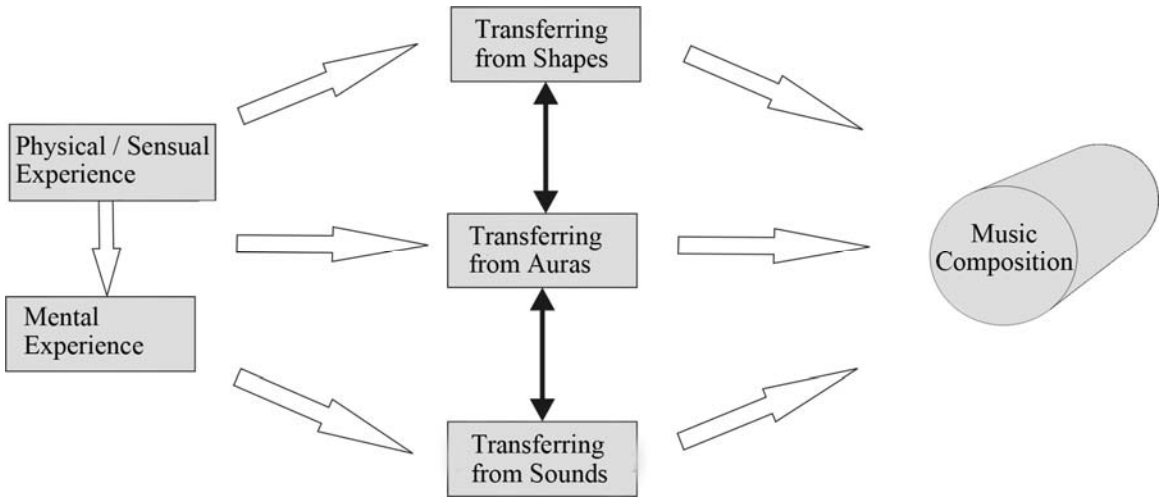


Figure 3: The relation between my life experiences, my thoughts, and my compositions

CONCLUSION

During recent years, I have dedicated myself to a compositional path that involves subtle tone colors and gradations in a poetic sonic world. *yet the dew remains in pale* represents my first orchestral realization of this sonic world with a sophisticated design of

tone colors. While composing *yet the dew remains in pale*, I was inspired by the poem *Jian Jia* that primarily expresses a longing for an intangible love. Therefore, I created a musical dreamland in a mirror-like form to express my own mind: longing, praying, remembering, crying, and lamenting. These expressions are behind all the technical realizations. In addition to these expressions, my various life experiences also stay in my mind while making compositional decisions. These experiences include dreaming during sleep, gazing at the movements of mountain haze, getting lost, participating in a religious funeral, gazing at lights and reflections on the ocean, and watching sunset. I selected and transferred the ideas from these various inspirations into rough sketches of orchestration, musical textures, patterns, sounds, and movements. Then, I created a structural context for these sketches in the mirror-like form which represents my musical meditation or transcendental journey. This transcendental journey goes through a process of intoning, transcending, reaching another land, falling, and returning.

The sonic world of *yet the dew remains in pale* consists of various musical elements in a drone-based texture. These elements include the chanting lines, the rhythmic patterns, and the melodic fragments. To highlight the subtle differentiations in timbre, all the lines and patterns join the spectrum-based harmonic fields. Based on the drones and the spectral chords, the various composite tone colors and their timbral gradations serve as the work's most important musical-contextual components. Eventually, *yet the dew remains in pale* musically represents my spiritual journey to a dreamland through a flow of tone colors.

Music Score: *yet the dew remains in pale*, for orchestra (2011-12)

yet the dew remains in pale

for orchestra

(2012)

Chen-Hui Jen

yet the dew remains in pale, for orchestra (2012)

INSTRUMANTATION:

2 Flutes (II doubling Piccolo)
2 Oboes (II doubling English Horn)
2 Clarinets in Bb (II doubling Bass Clarinet in Bb)
2 Bassoons (II doubling Contrabassoon)

2 Horns (mute)
2 Trumpets in C (straight mute, plunger)
2 Trombones (straight mute, plunger)
1 Tuba (straight mute)

3 Percussion
- I: Tubular Bells, 1 Glockenspiel, Crotales (Antique Cymbals), 1 Triangle, 2 Gongs (G# shared with II, c#1)
- II: 2 Gongs (G#, d), 1 Bass Drum, 1 Tibetan Tingsha (e4), 1 Vibraphone
- III: 2 Tam Tams (large, medium), 3 Suspended Cymbals, Wind Chimes
- * (middle C = c1)

Strings
- Violins I (divided in 4 parts)
- Violins II (divided in 4 parts)
- Violas (divided in 2 parts)
- Cello (divided in 2 parts)
- Contrabass (divided in 2 parts, C extension is required)

* The score is written as it sounds, except for the piccolo, contrabassoon, crotales, glockenspiel, and contrabasses.

ABBREVIATIONS:

Woodwinds and Brass

air	air sound (breath into the instrument)
h.t.	hollow tones (on Flutes), pitched air sound
norm.	normal
t.tr.	timbral trill (*bisbigliando*, or *bish.*), same pitch (might include some microtones) in different fingerings
flutt.	flutter tongue
con sord.	con sordino, muted

Percussion

l.r.	let vibrate
arco	to bow
ad lib.	ad libitum (with freedom)
T.B.	Tubular Bells
Glk.	Glockenspiel
Crt.	Crotales
Tri.	Triangle
B.D.	Bass Drum
TbT.	Tibetan Tingsha
Vibr.	Vibraphone
S. Cymb.	Suspended Cymbals
W.C.	Wind Chimes

Strings

s.p.	sul ponticello
s.t.	sul tasto
ord.	ordinary (bow) position
vib.	vibrato

n.v.	non vibrato
m.v.	molto vibrato
pizz.	pizzicato
arco	to bow
legno	with (bow) stick
salt.	saltando
batt.	battuto

SYMBOLS:

	1/4 sharp		1/4 flat
	3/4 sharp		3/4 flat

 slightly higher, approximately 1/8 sharp (only applied at the end of a harmonic glissando)

 harmonic glissando (on Strings)

 harmonic glissando (on Strings)

 close embouchure (for Flute)

 open embouchure (for Flute)

Z teeth on reed (for Clarinet)

0 open instrument (without mute for Trombone) or open string

 half muted (for Trombone)

 muted (for Brass)

 grain (for Strings, over bow pressure)

 bass drum or tam-tam beater

 soft glockenspiel beater

 hard glockenspiel beater or hard vibraphone mallet

 medium vibraphone mallet

 soft vibraphone mallet

 rub with Superball

 tubular bell beater

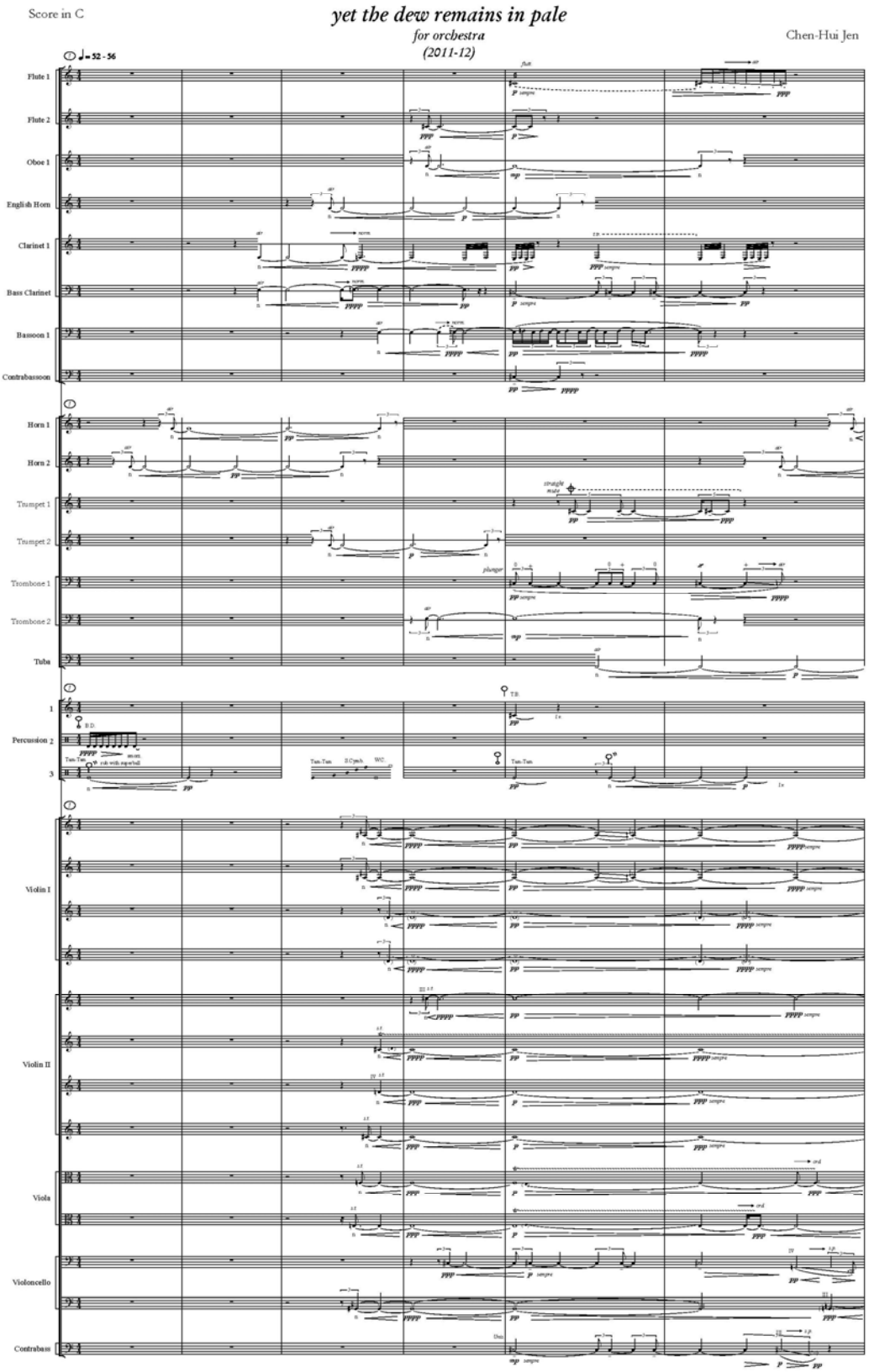
 tailpiece of a mallet/glockenspiel beater

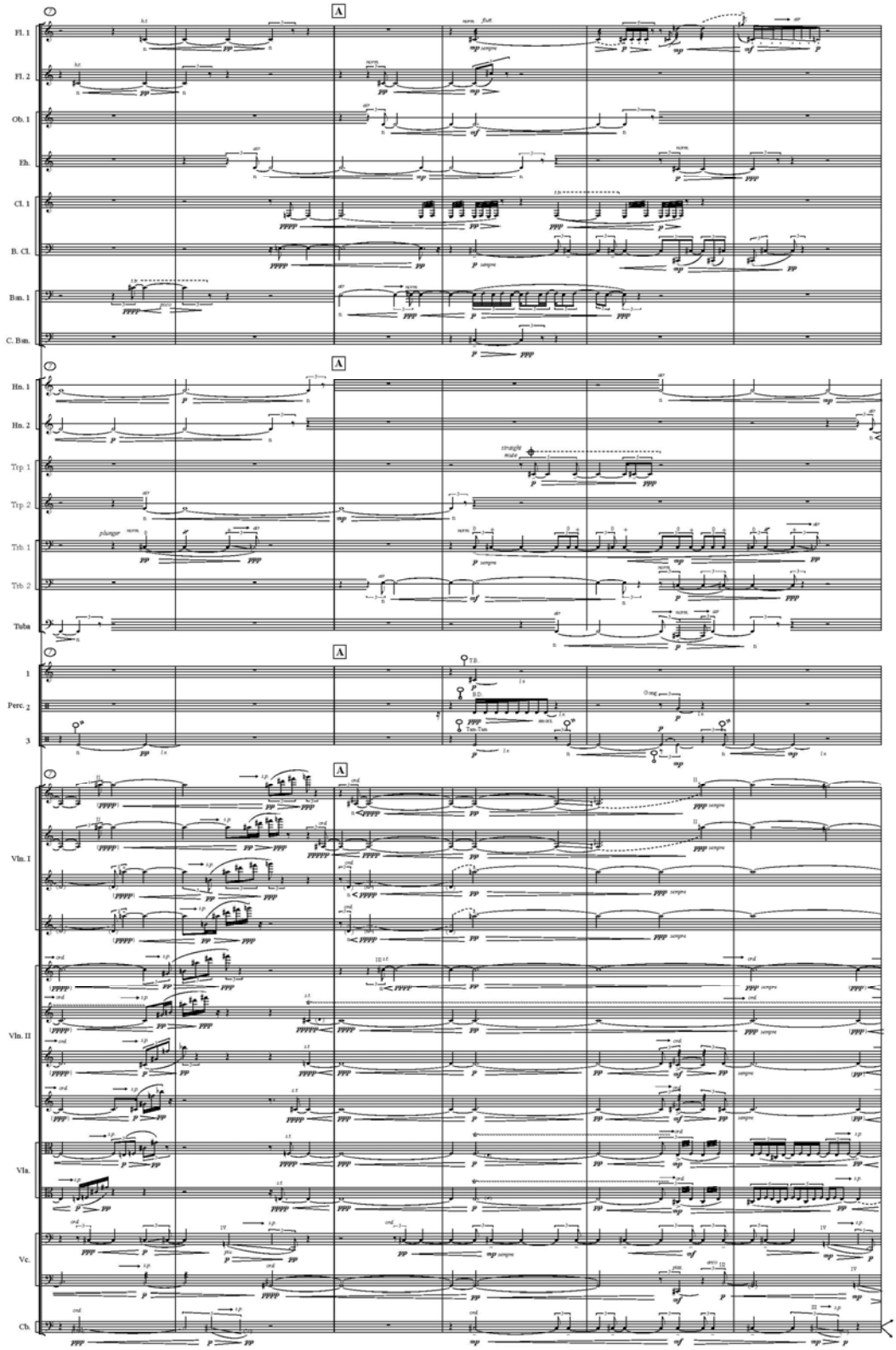
 single piece of wind chime or triangle beater (for Wind Chime)

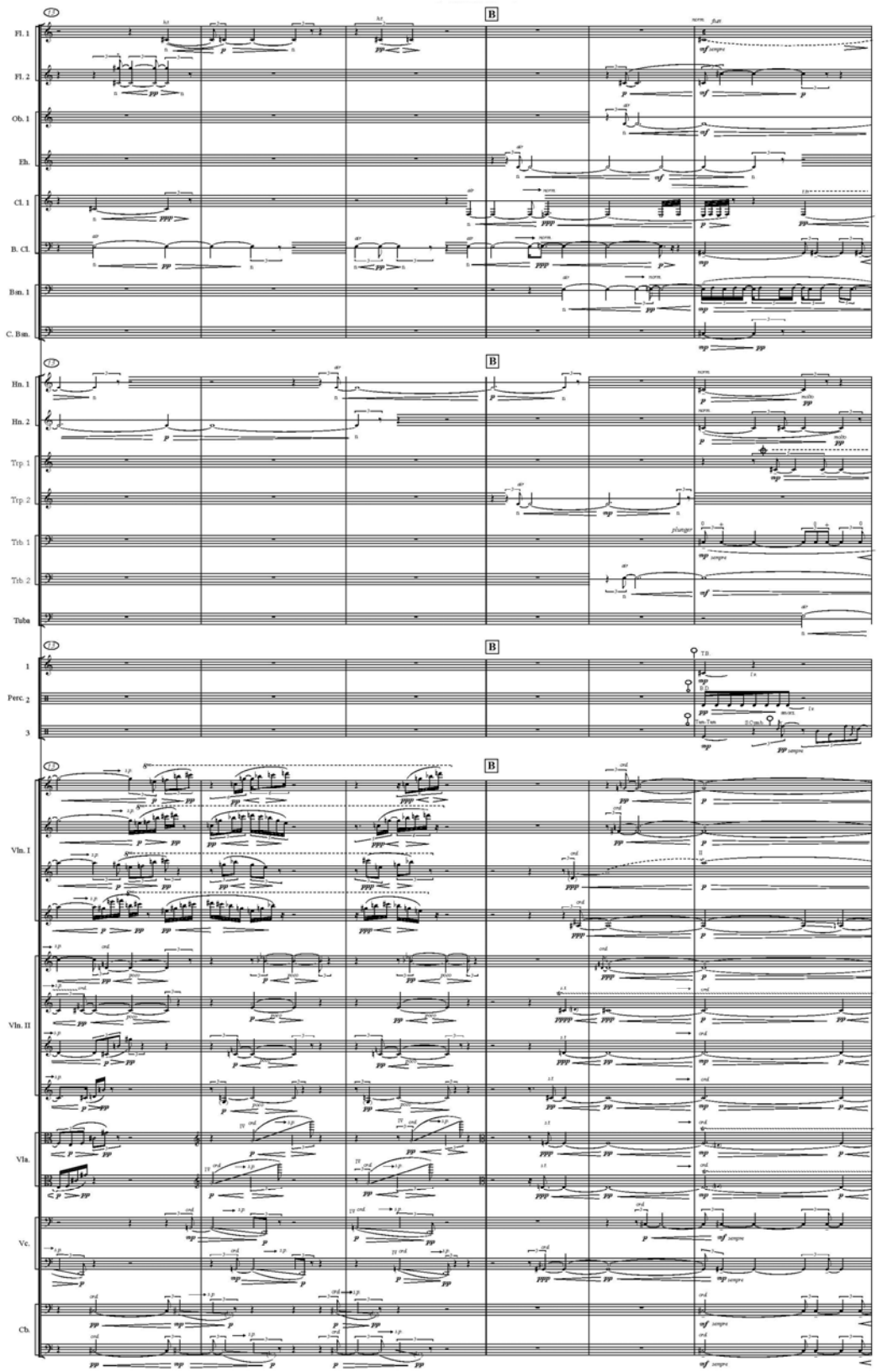
 metal brush

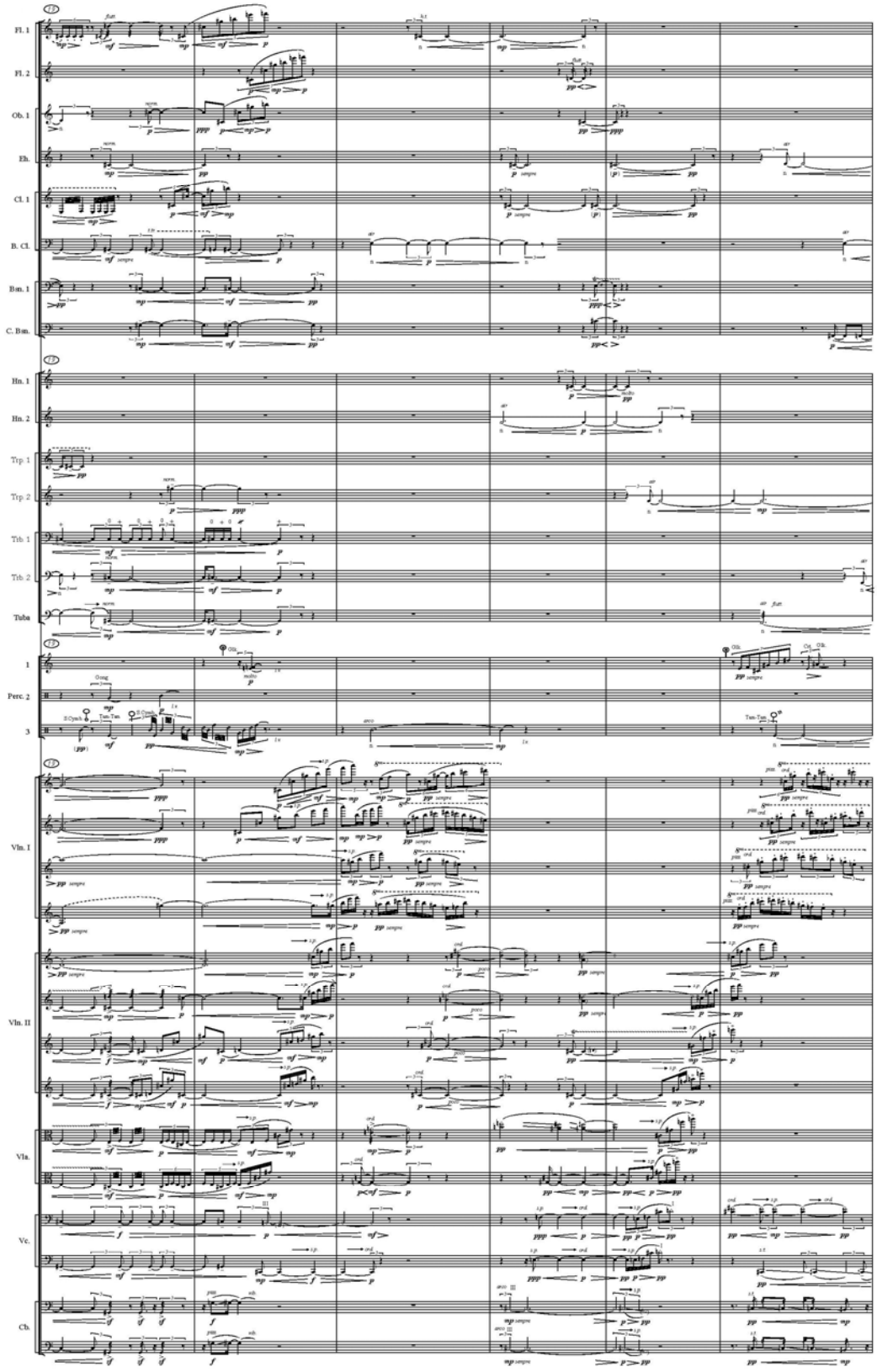
 snare drum sticks or skinny metal sticks

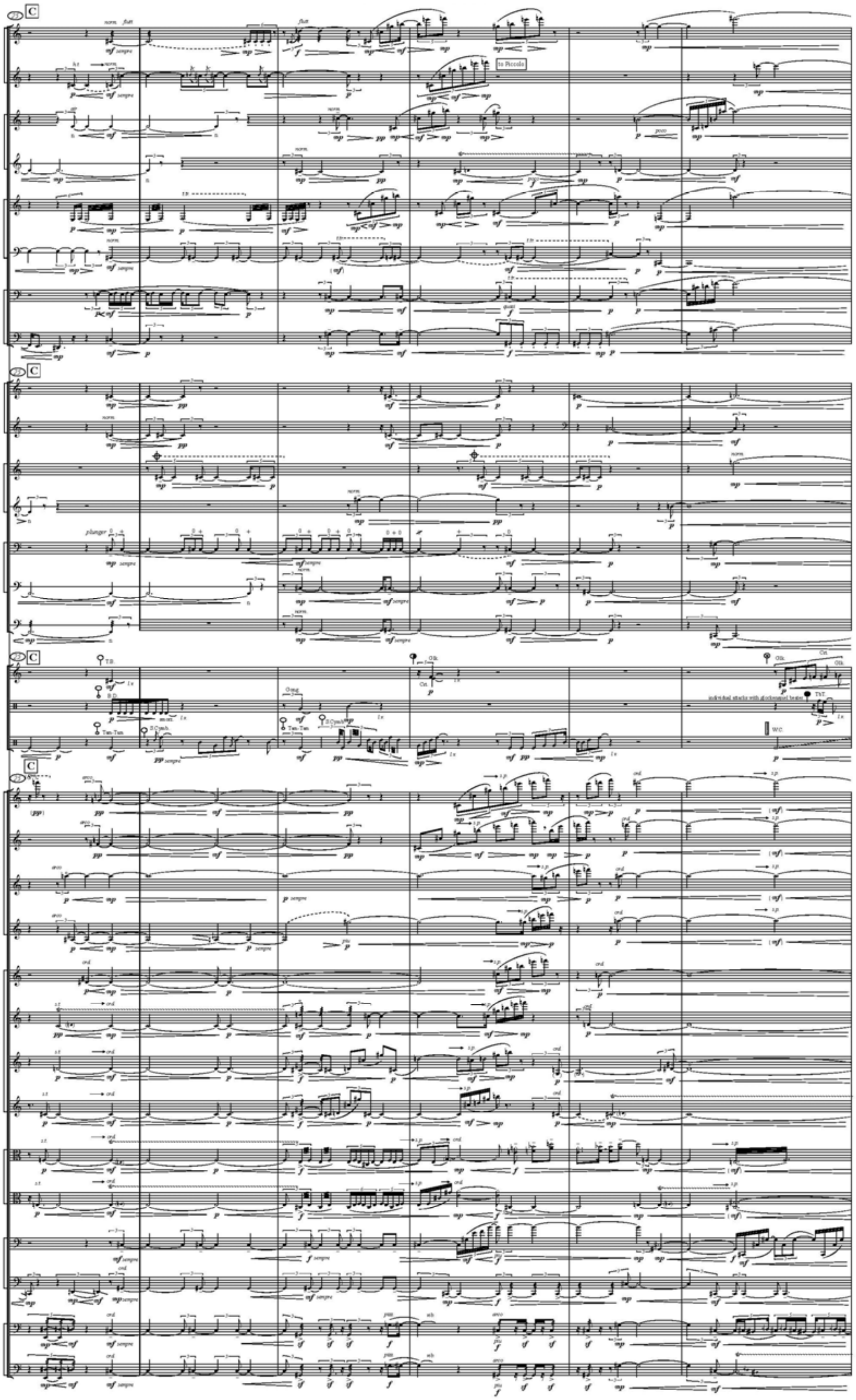
→← hit the two pieces of Tingsha together

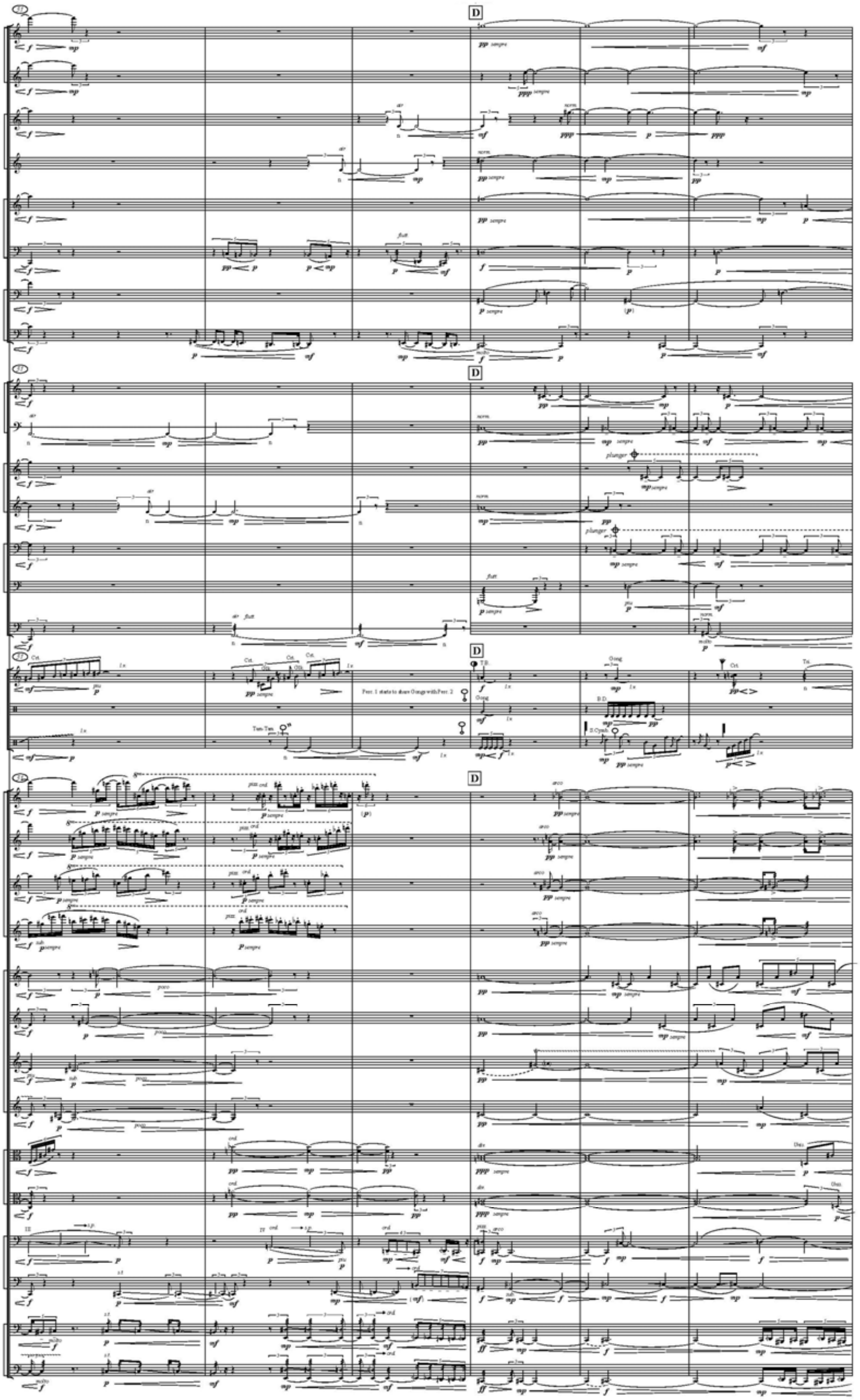

Score in C
yet the dew remains in pale
for orchestra
(2011-12)
Chen-Hui Jen
Flute 1
Flute 2
Oboe 1
English Horn
Clarinet 1
Bass Clarinet
Bassoon 1
Contrabassoon
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone 1
Trombone 2
Tuba
Percussion 2
Violin I
Violin II
Viola
Violoncello
Contrabass

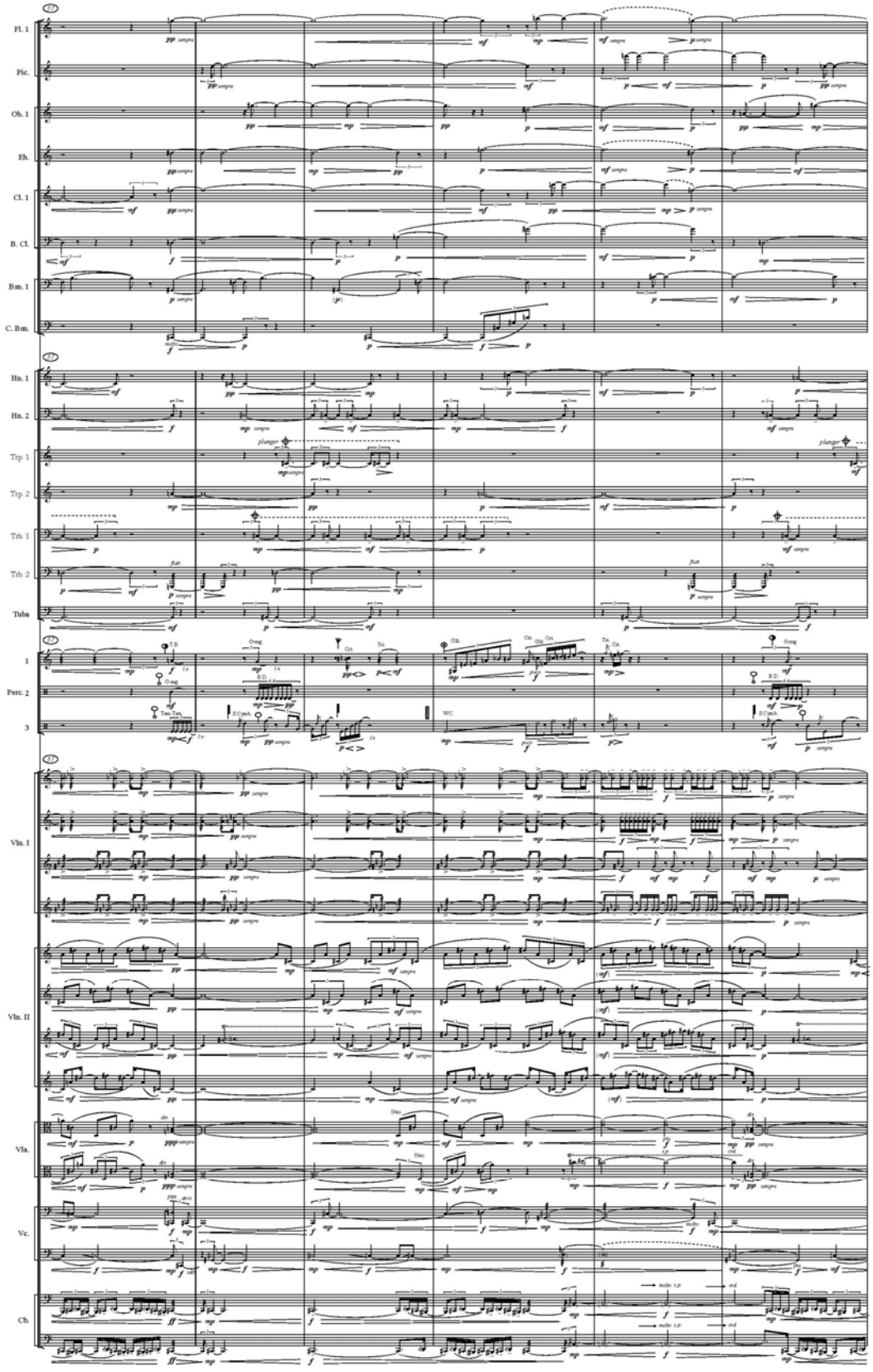

A
Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

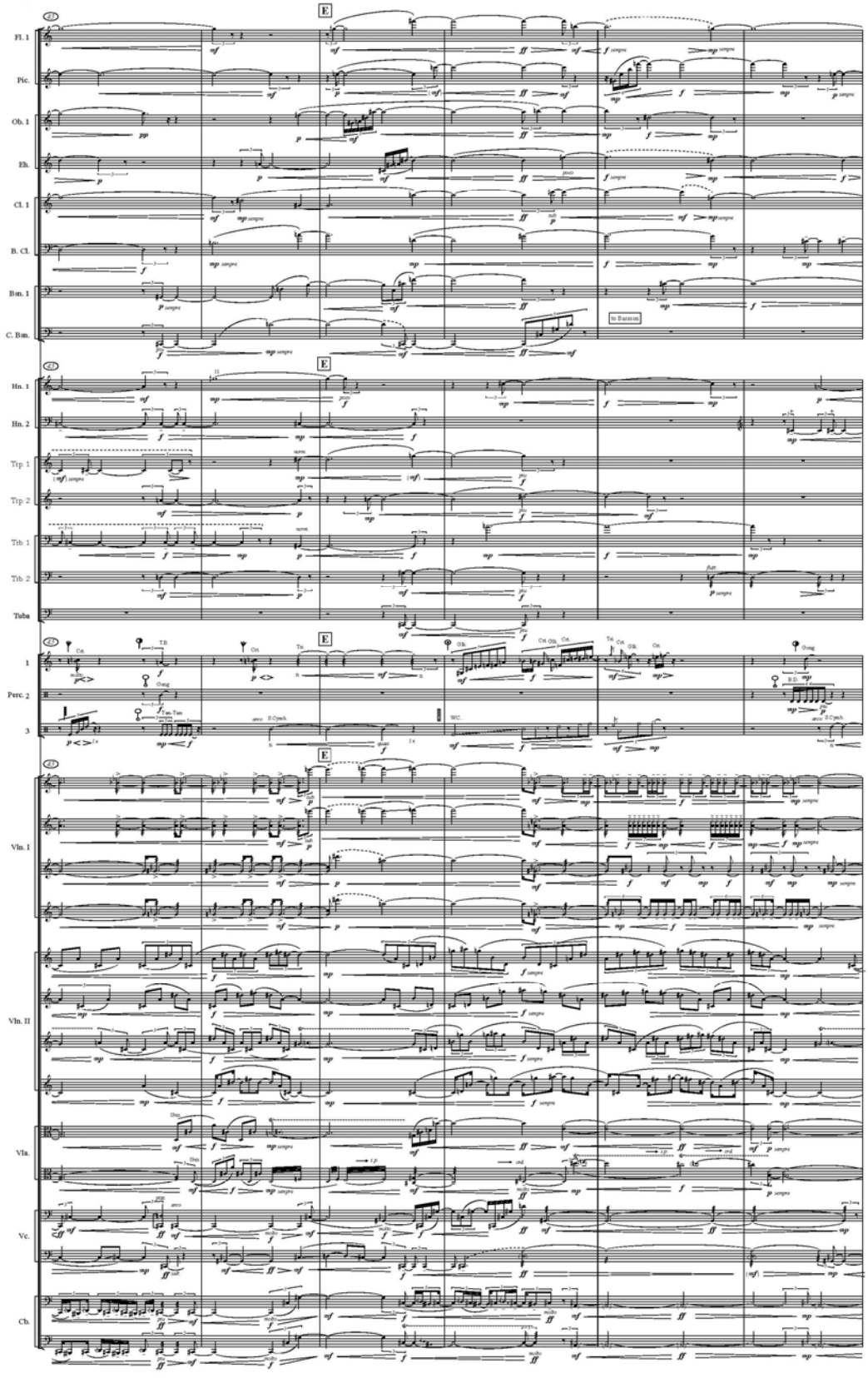

B
Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

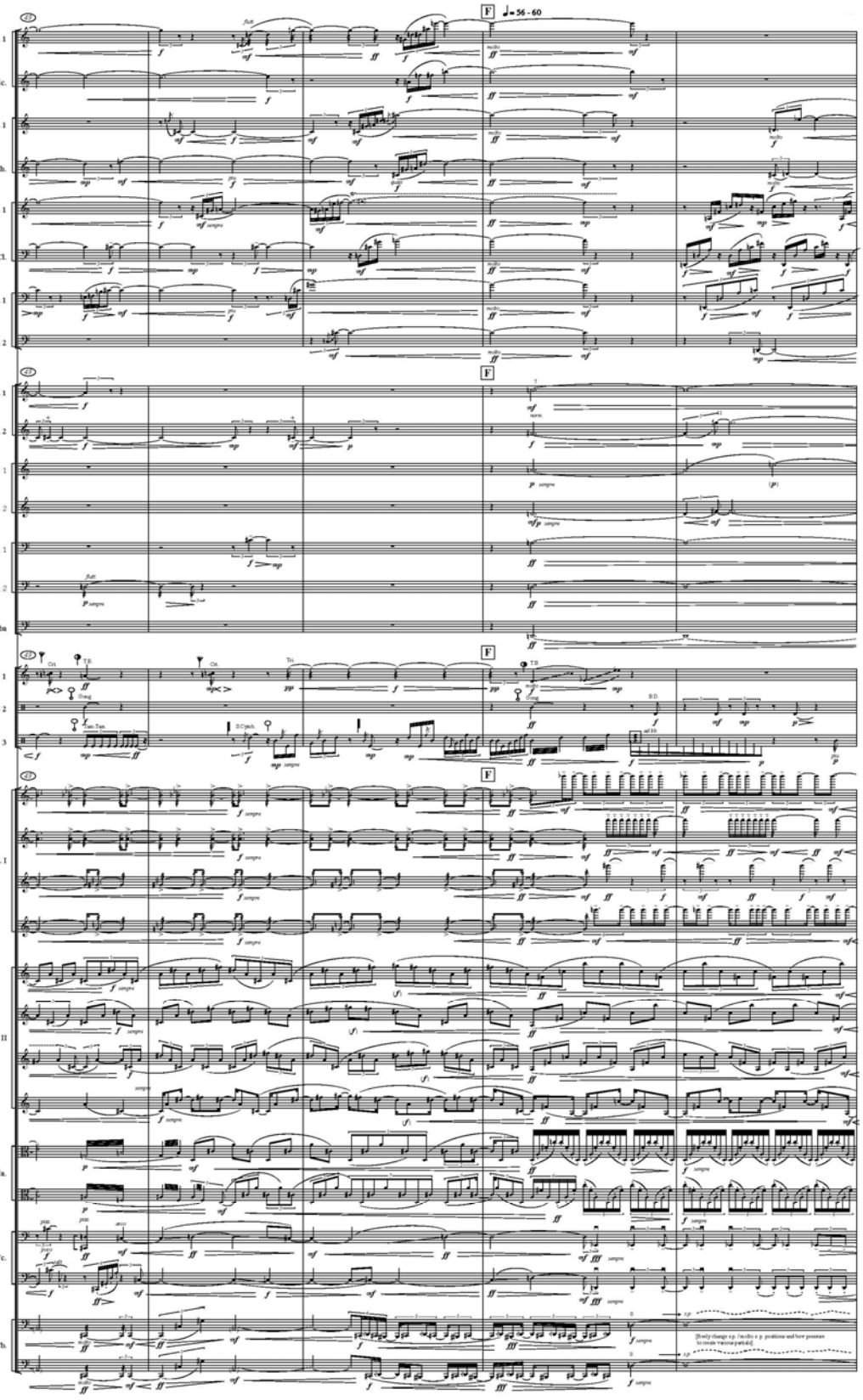

Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

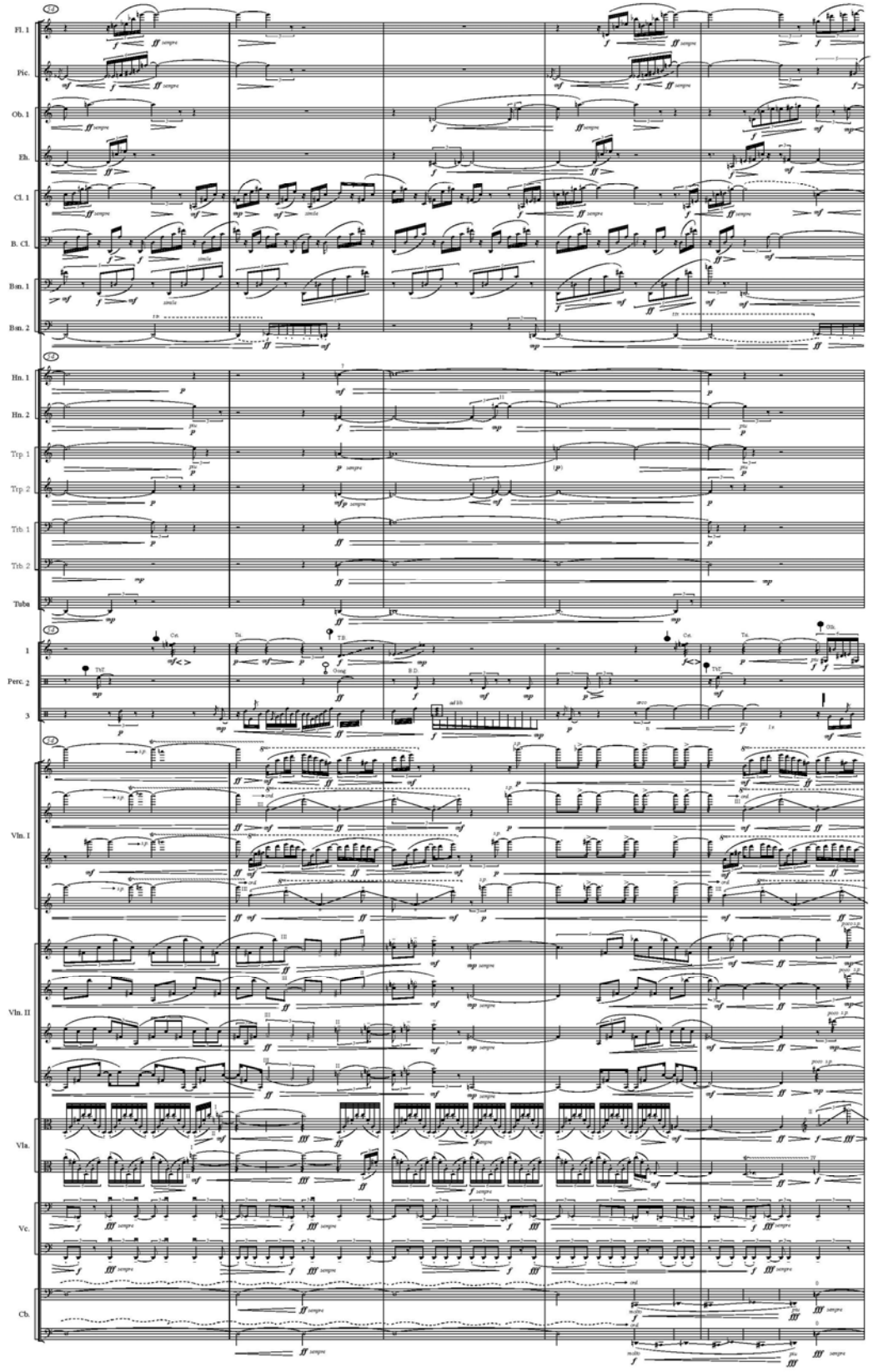

C
Fl. 1
Fl. 2
to Piccolo
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
Perc. 2
individual attacks with glockenspiel beater
Vln. I
Vln. II
Vla.
Vc.
Cb.

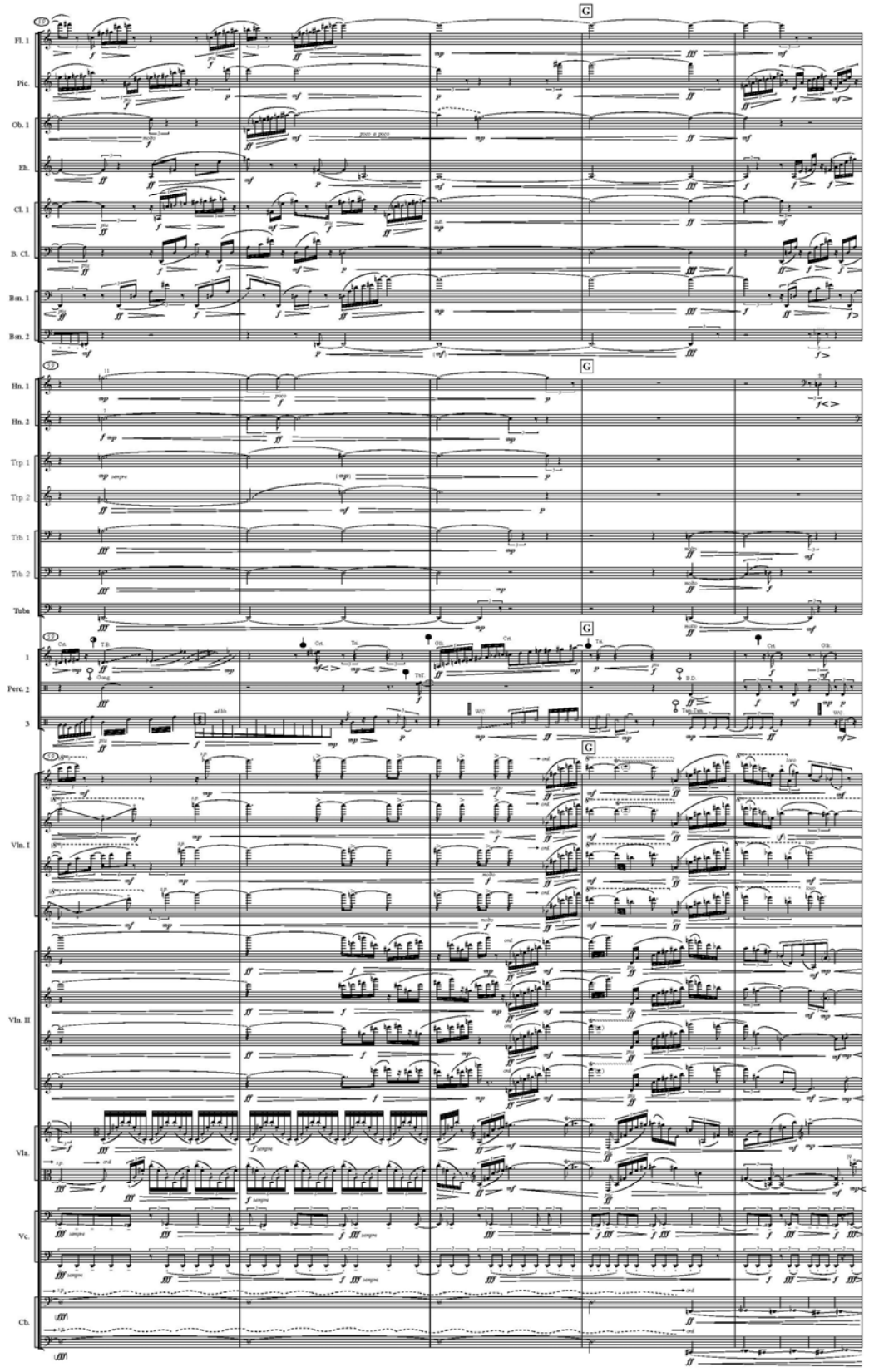

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
D
Perc. 1 starts to share Gongs with Perc. 2

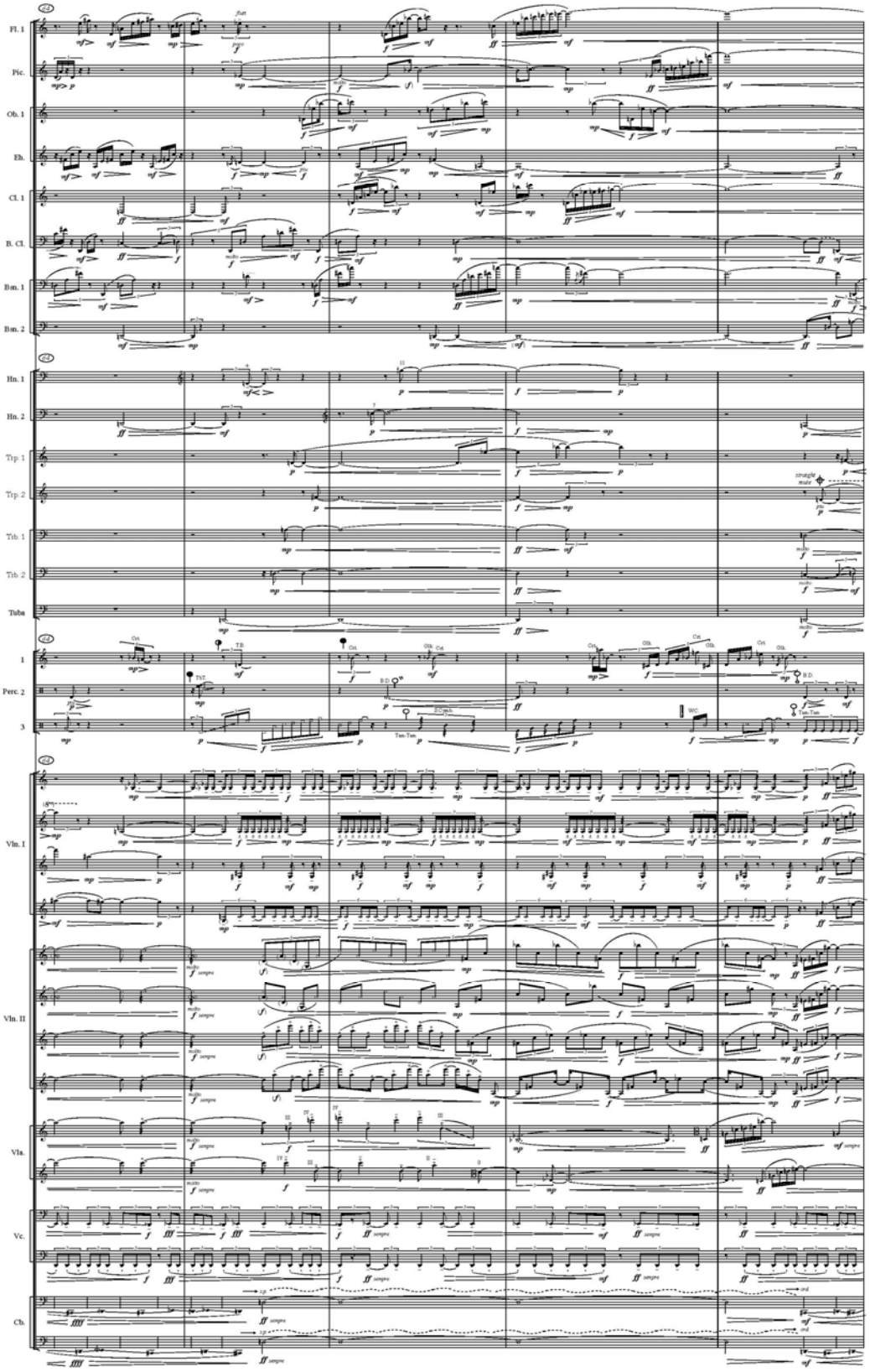

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

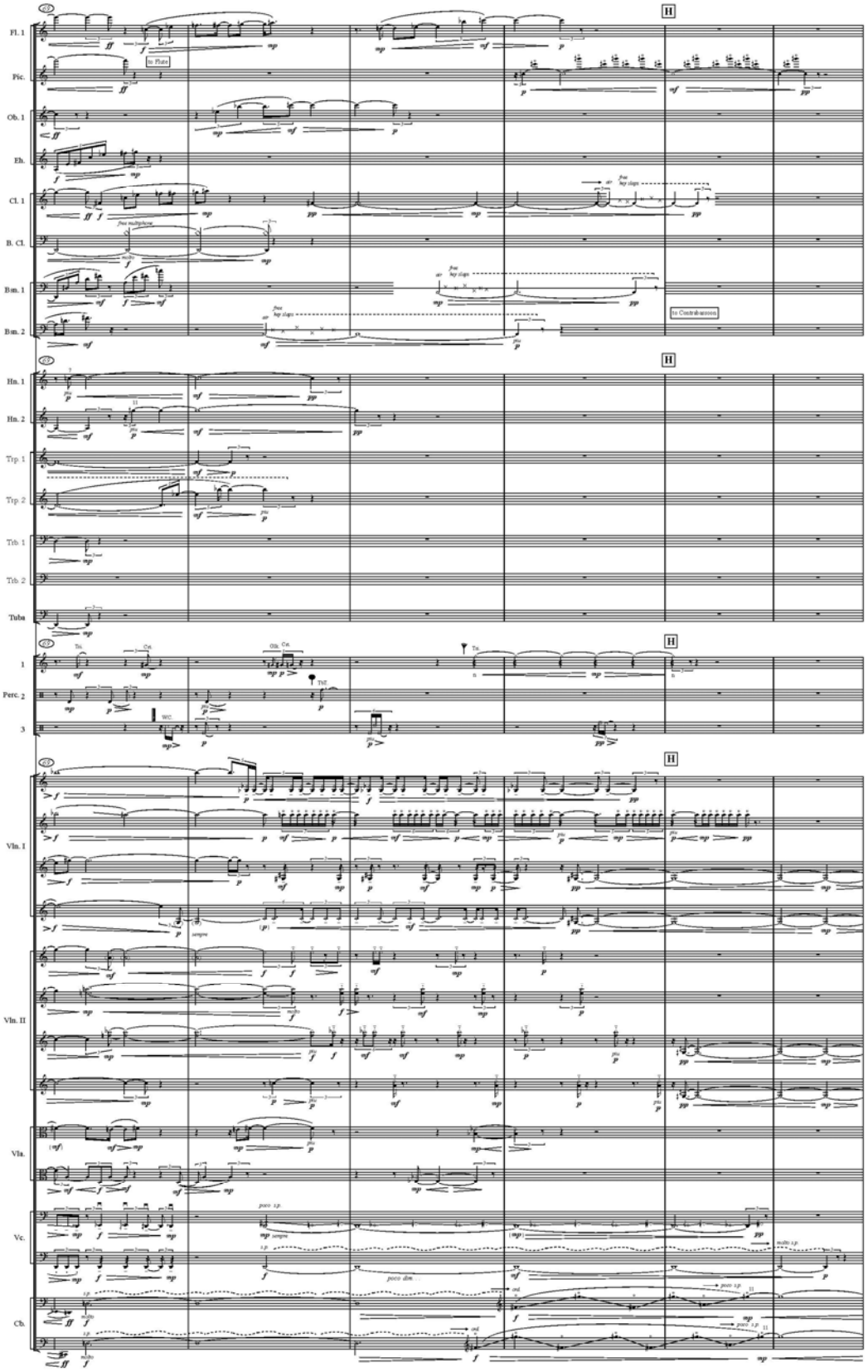

E
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
to Bassoon
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

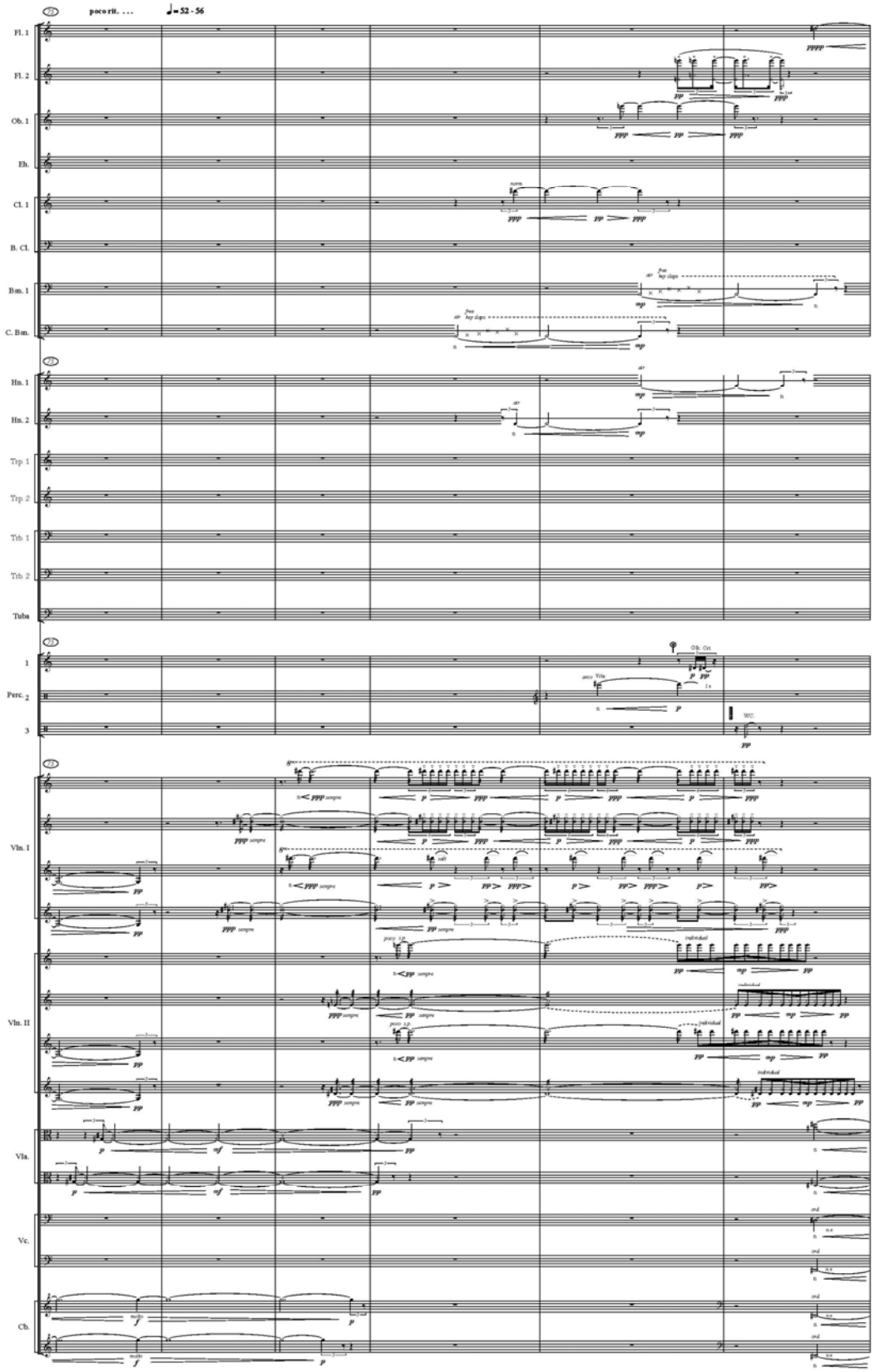

F
♩= 56 - 60
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp 1
Trp 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

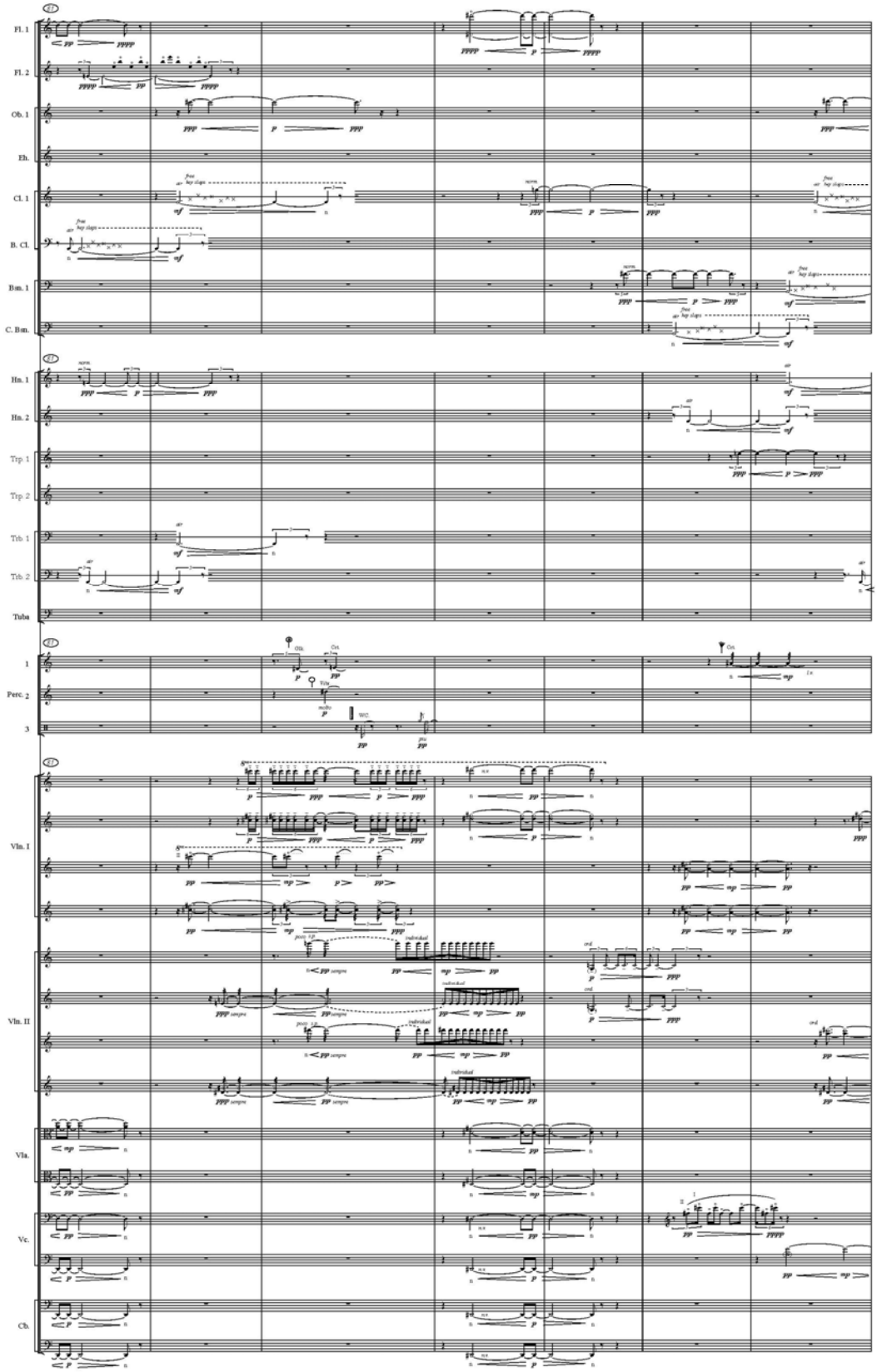

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

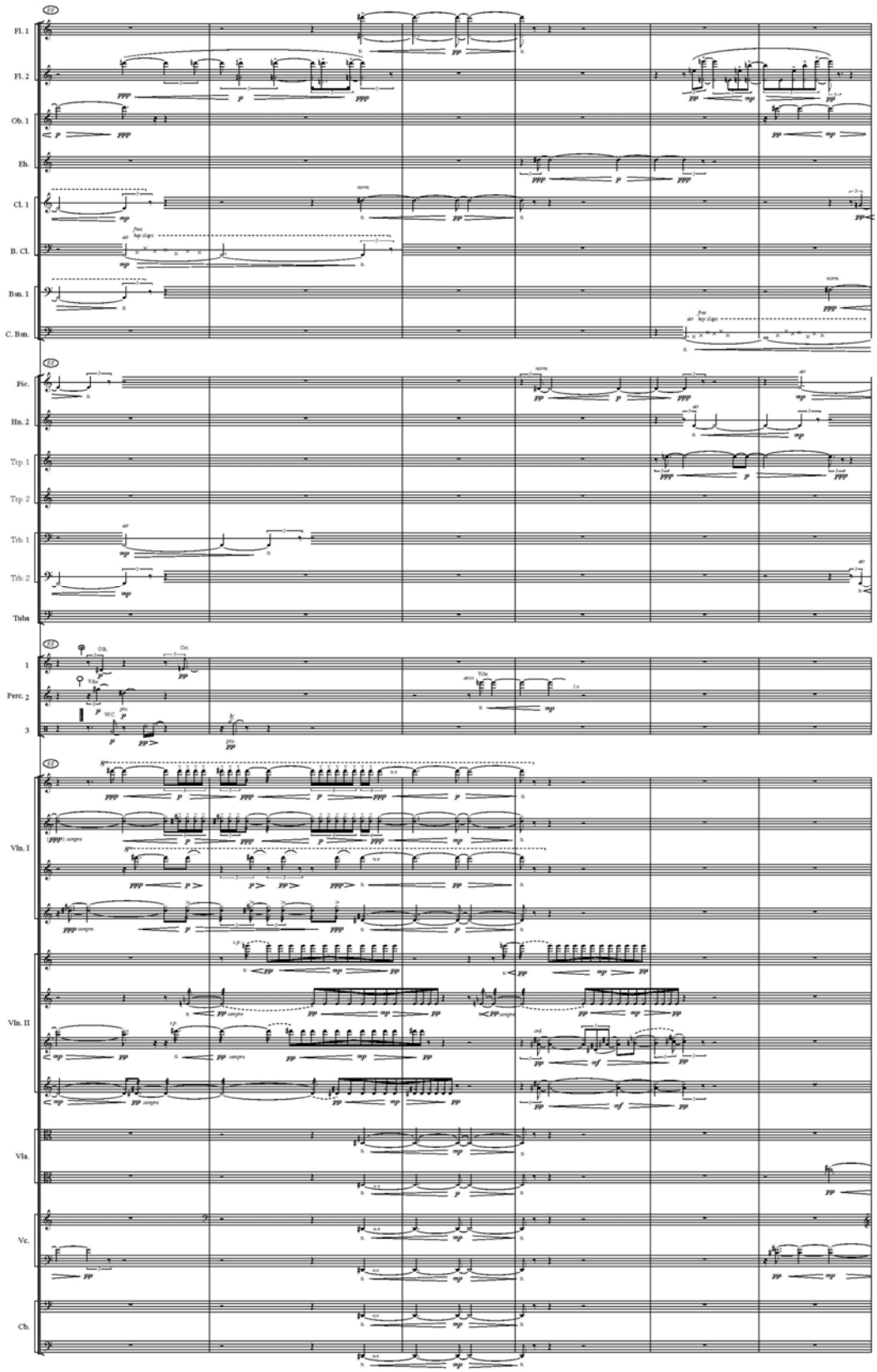

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
G

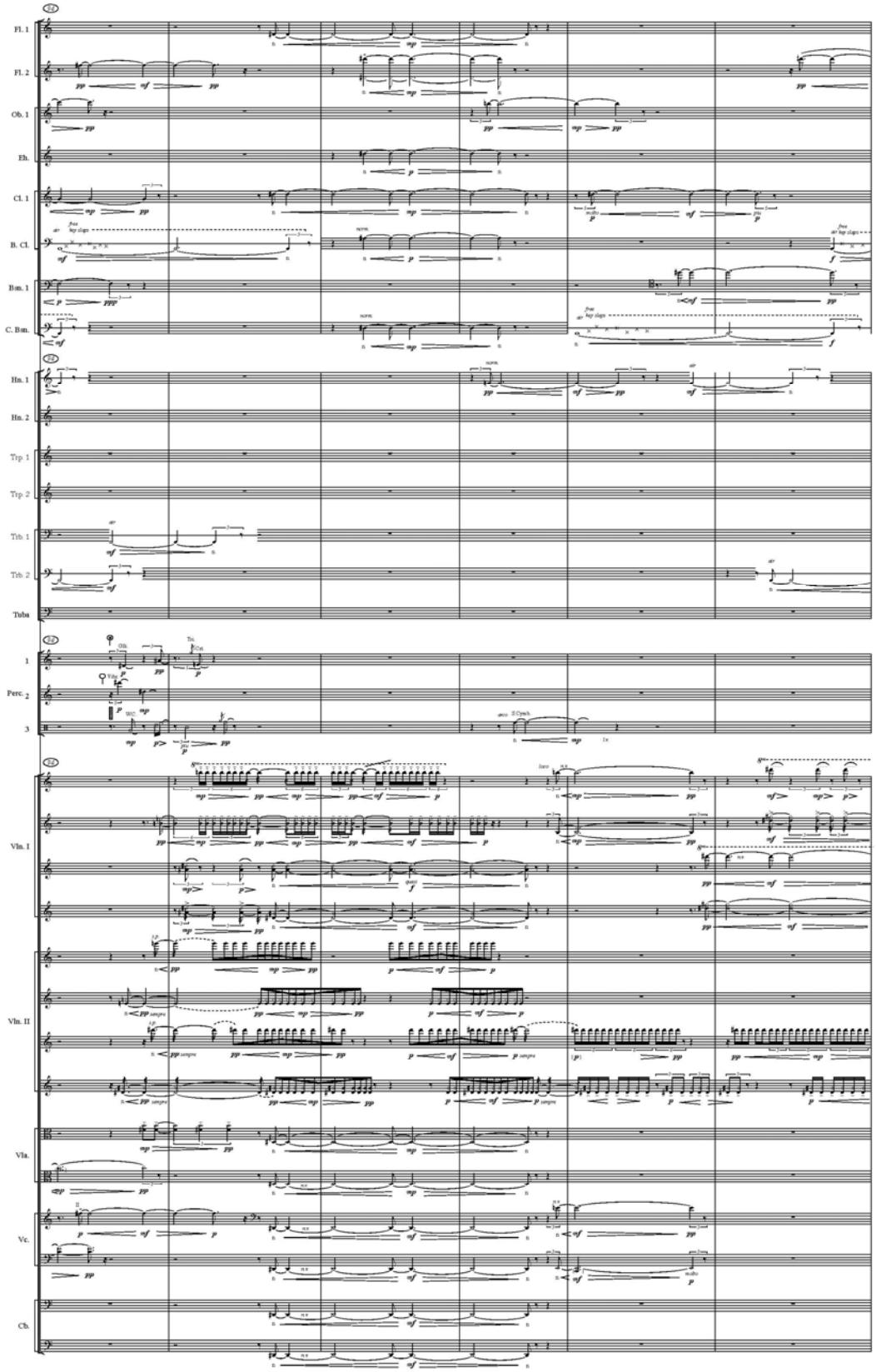

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

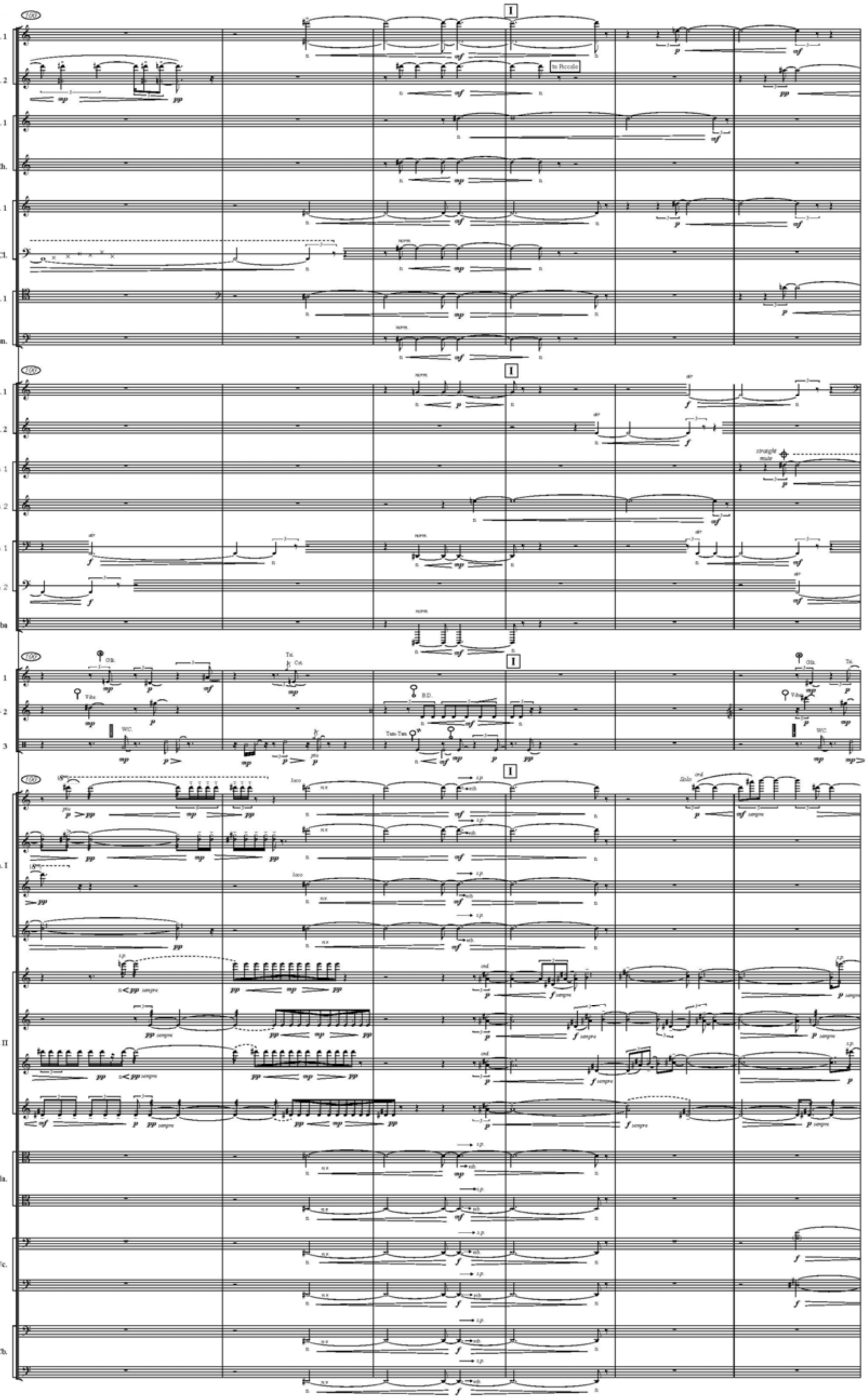

Fl. 1
Picc.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
H
to Flute
to Contrabassoon

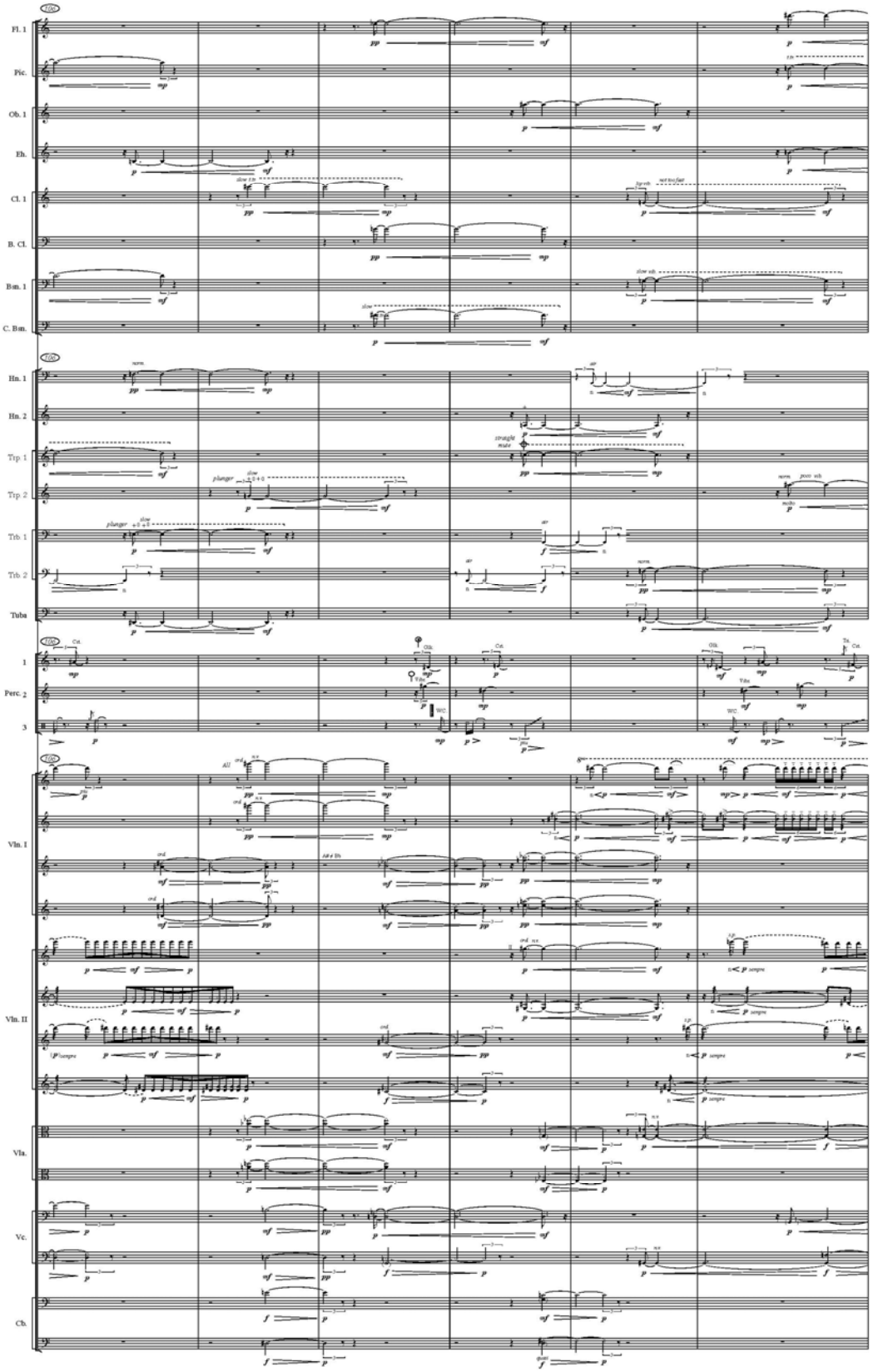

poco rit. . . .
♩= 52 - 56
Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

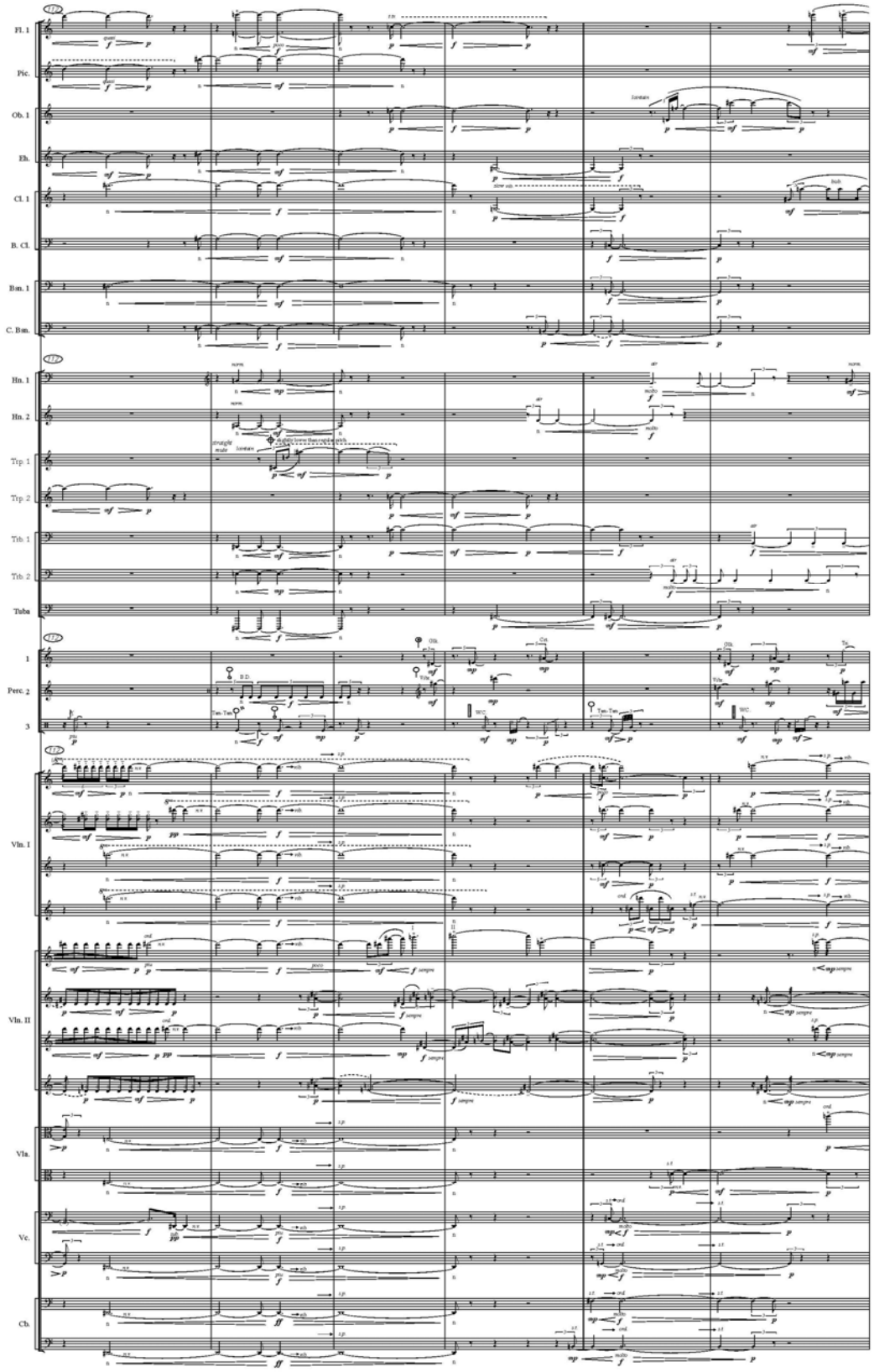

Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

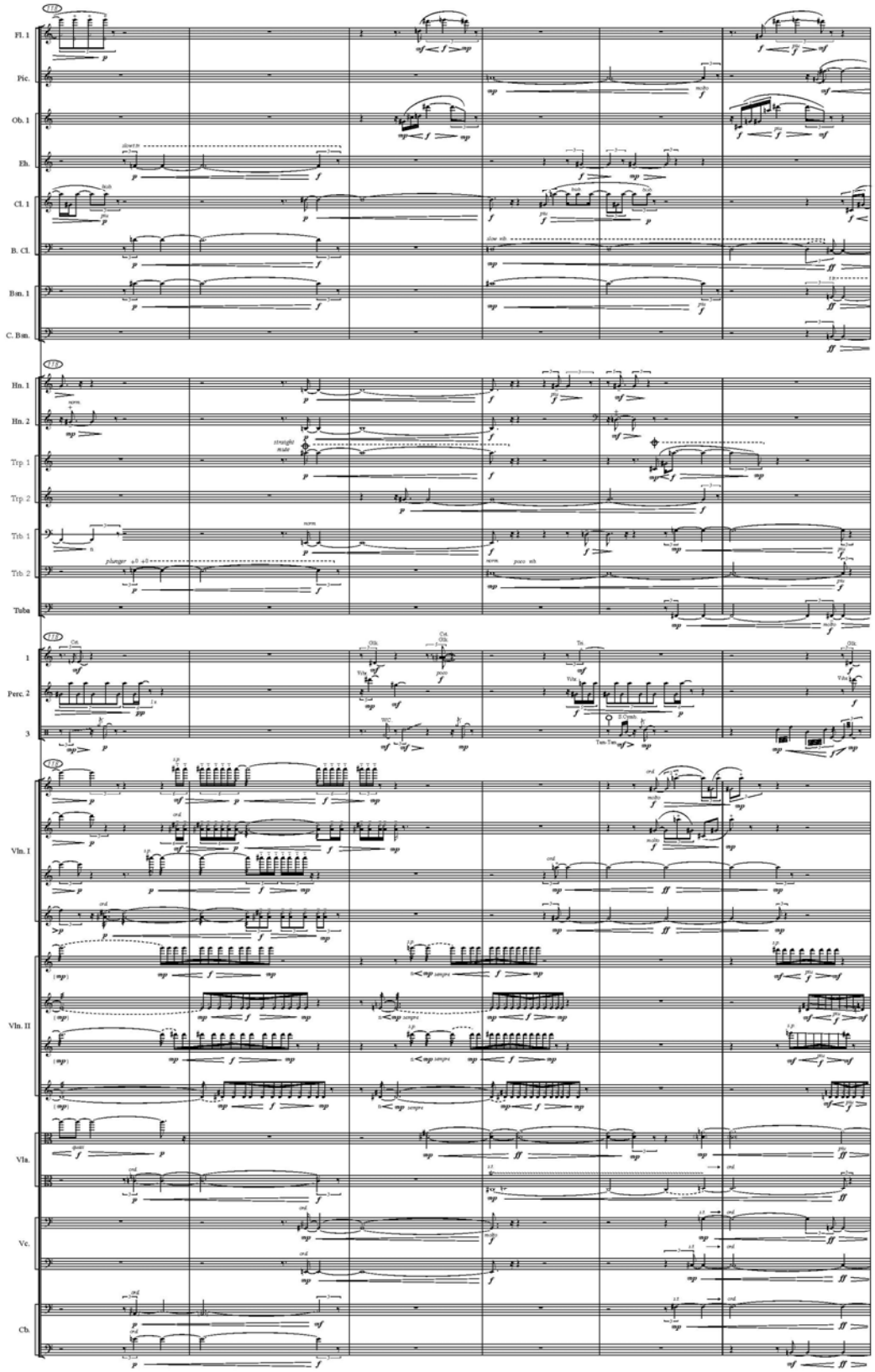

Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Pic.
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

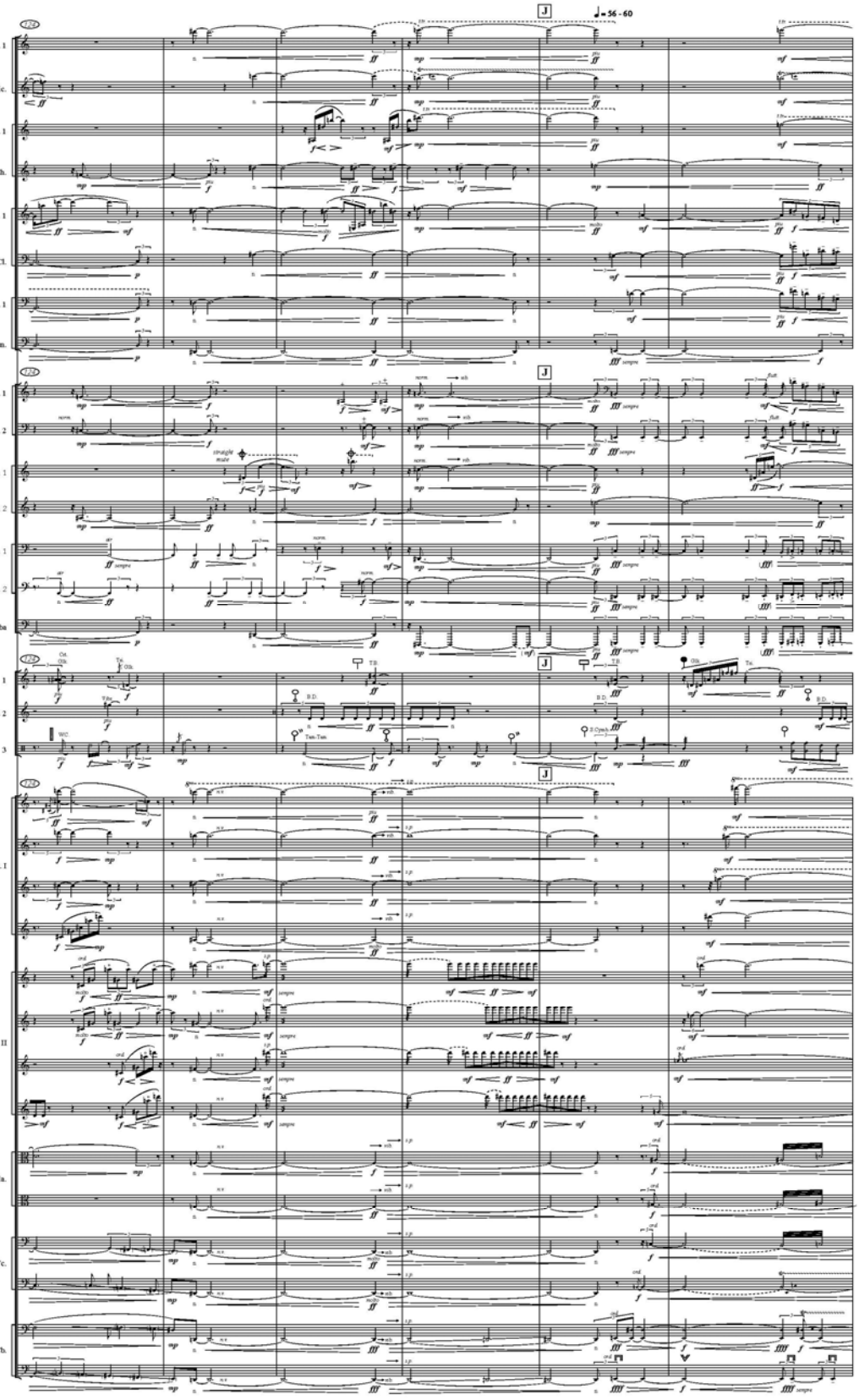

Fl. 1
Fl. 2
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

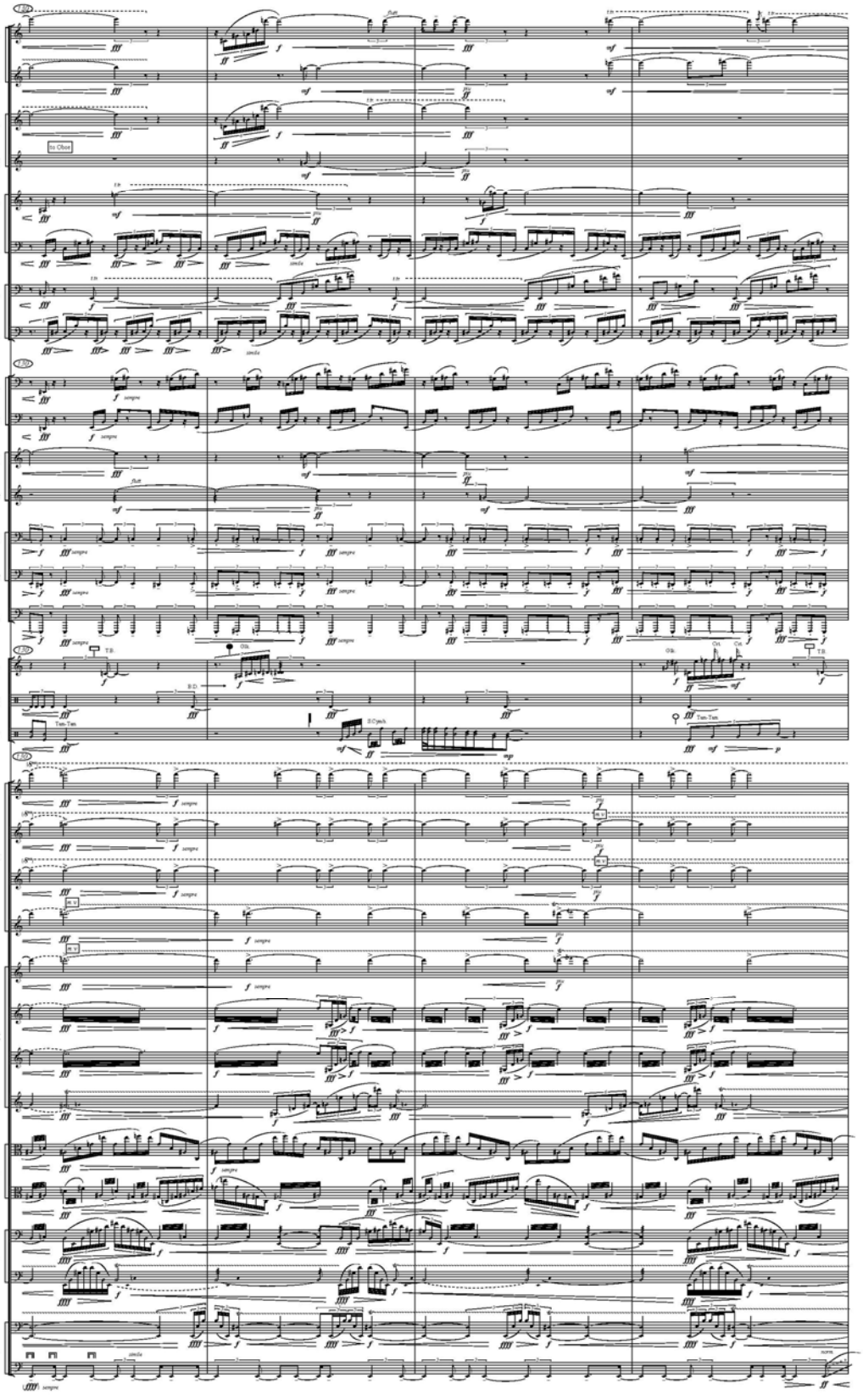

100
I
Fl. 1
Fl. 2
to Piccolo
Ob. 1
Eh.
Cl. 1
B. Cl.
norm.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
straight mute
Trp. 2
Trb. 1
Trb. 2
Tuba
Perc. 2
Glk.
Vibs.
W.C.
B.D.
Tam-Tam
Vln. I
loco
Solo
ord.
s.p.
Vln. II
sempre
Vla.
Vc.
Cb.

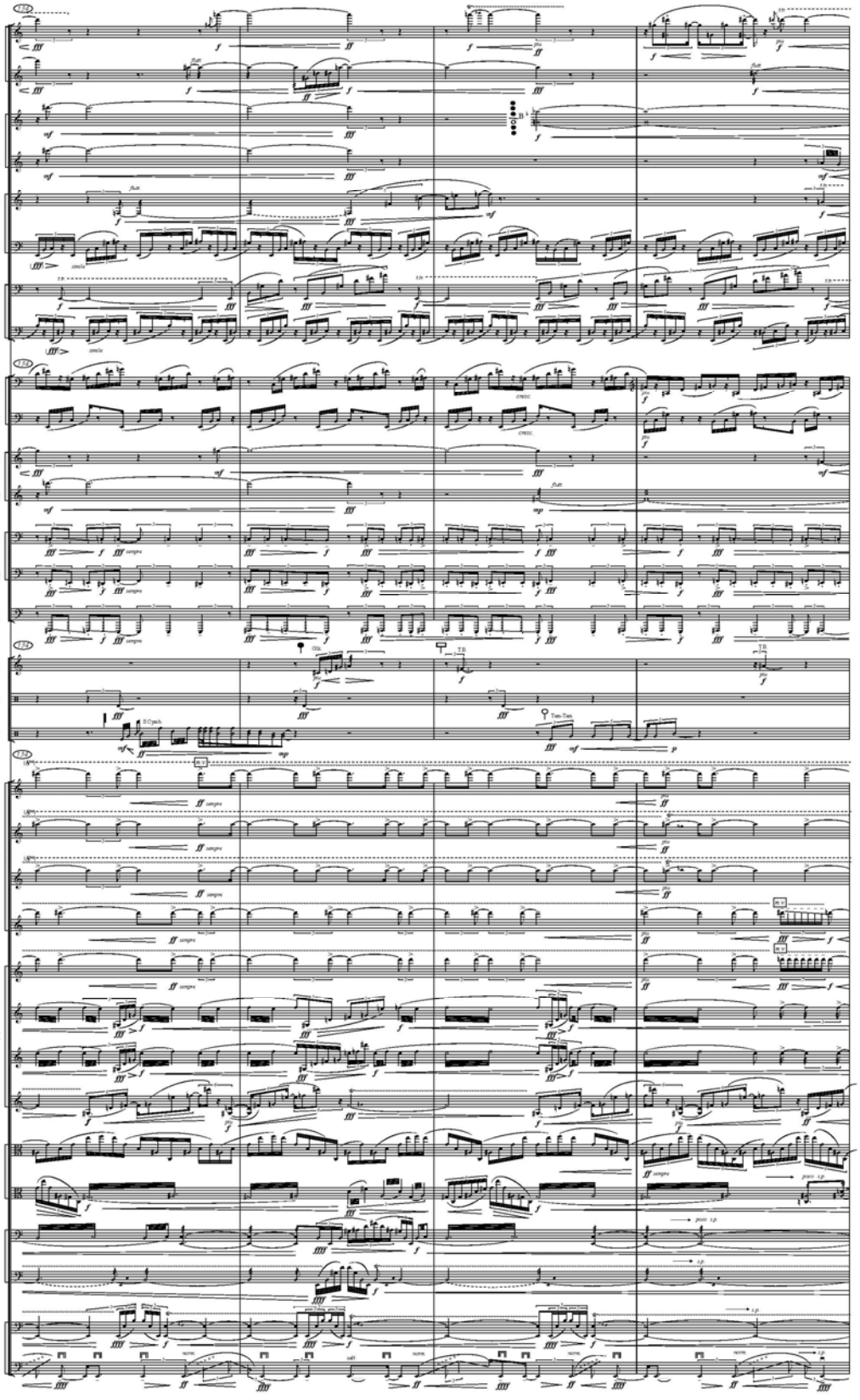

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

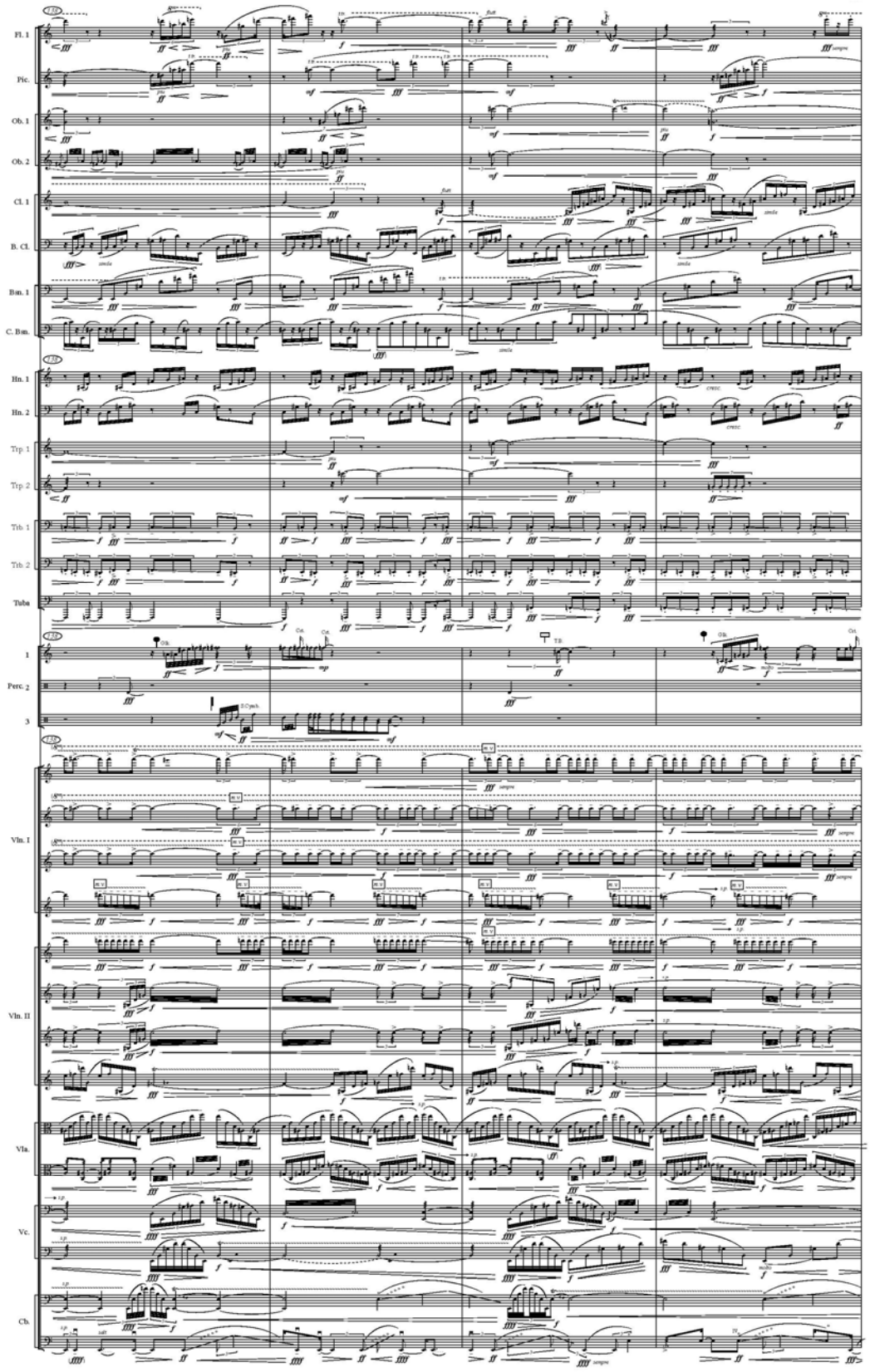

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

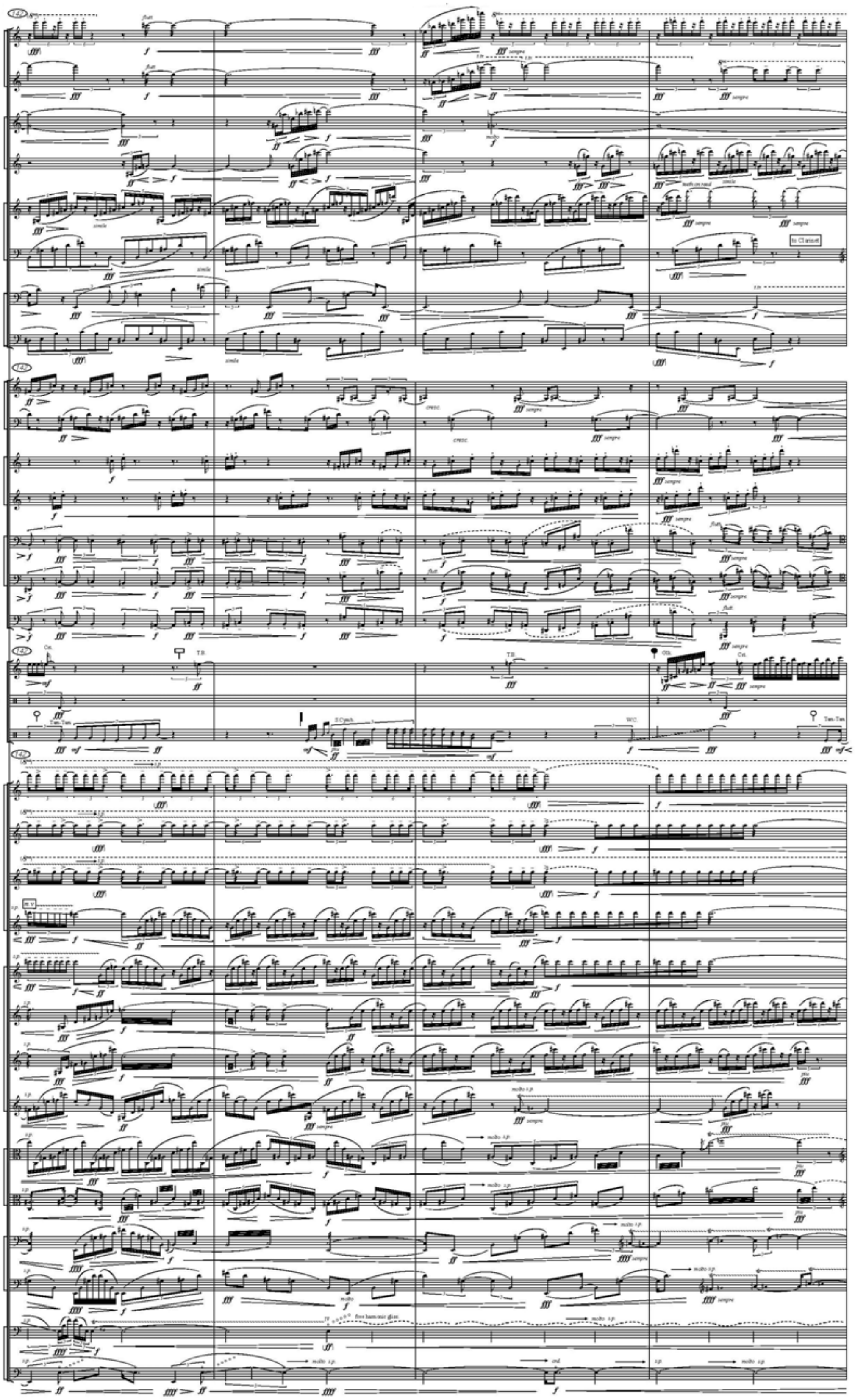

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

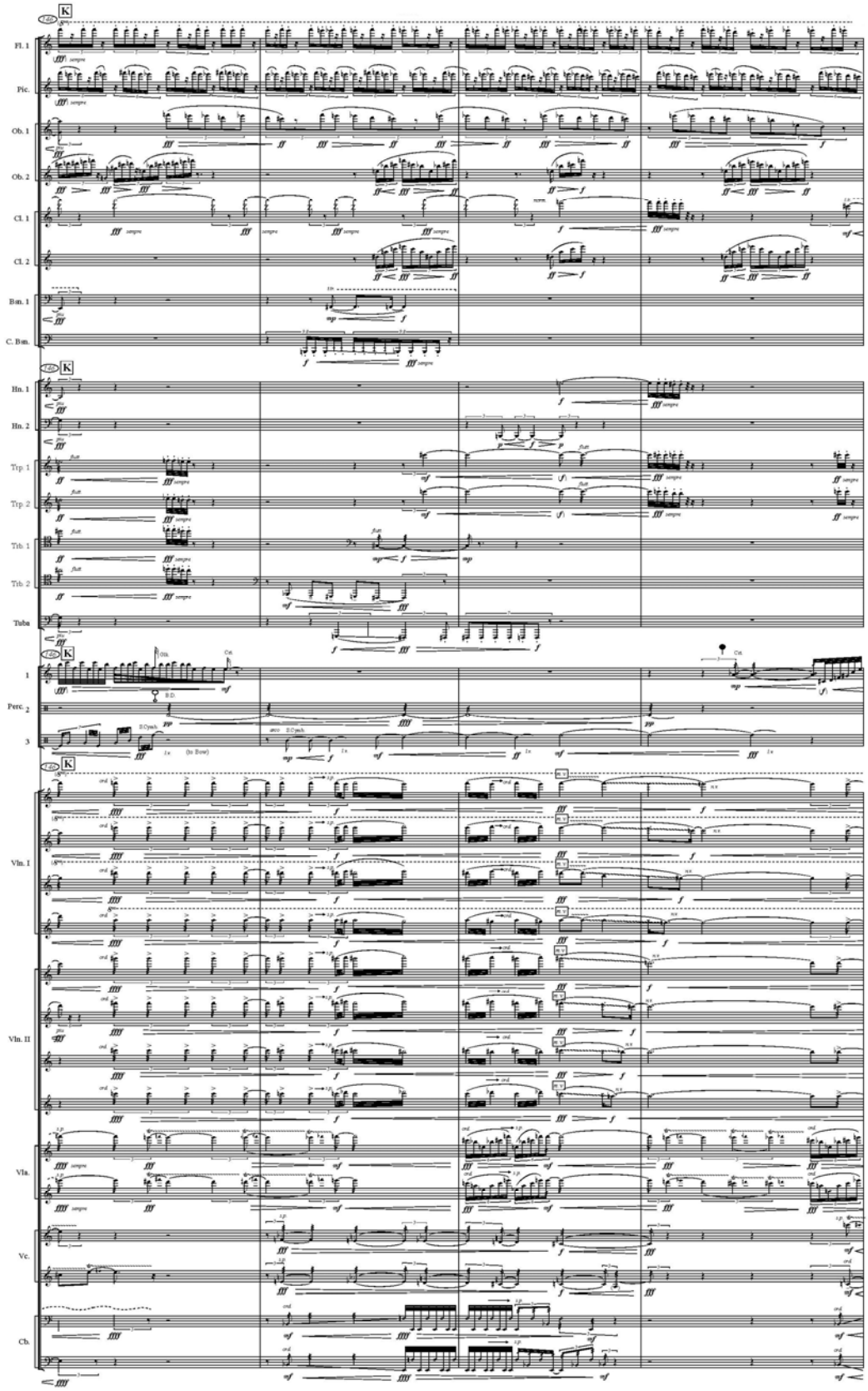

J
♩= 56 - 60
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

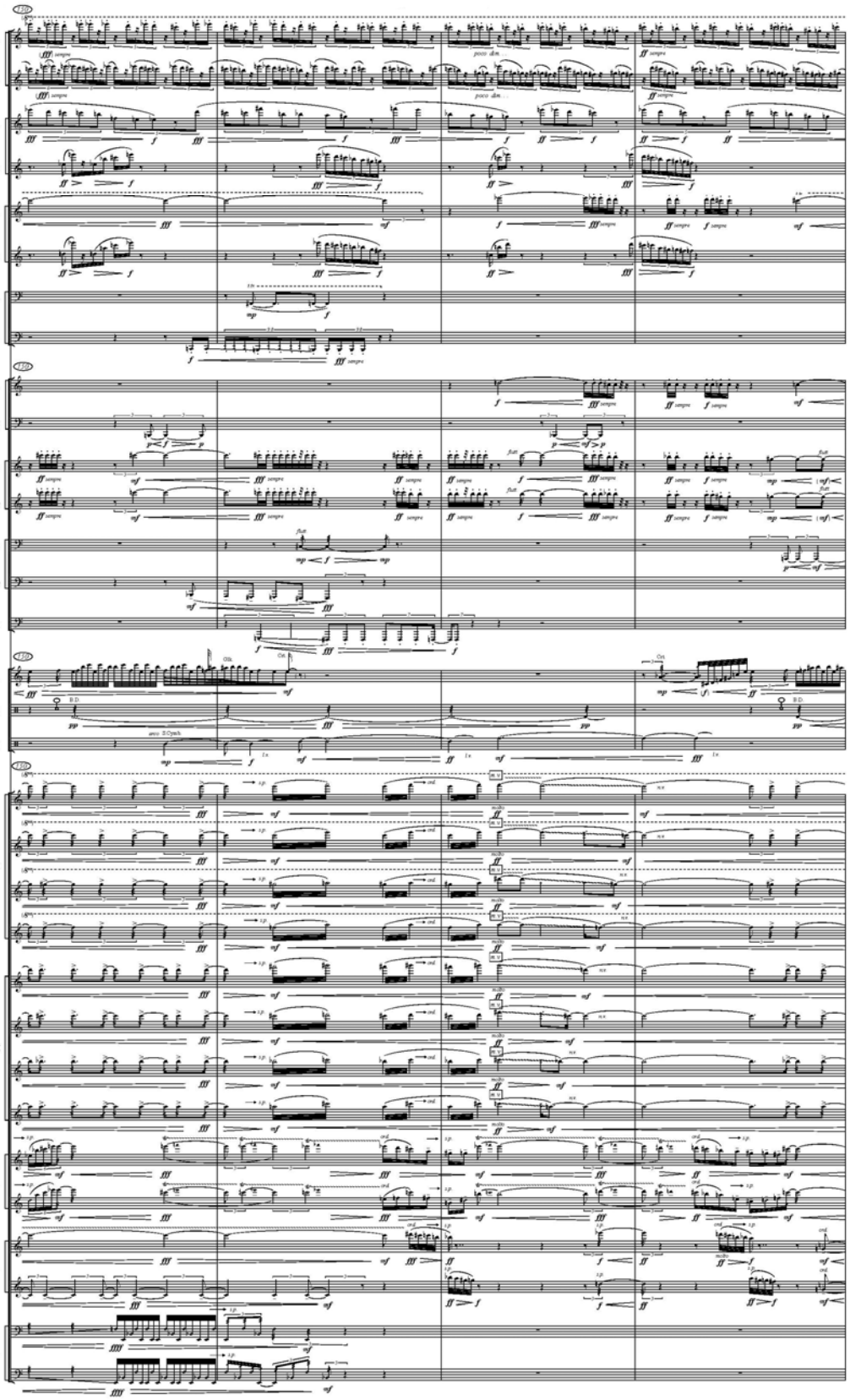

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

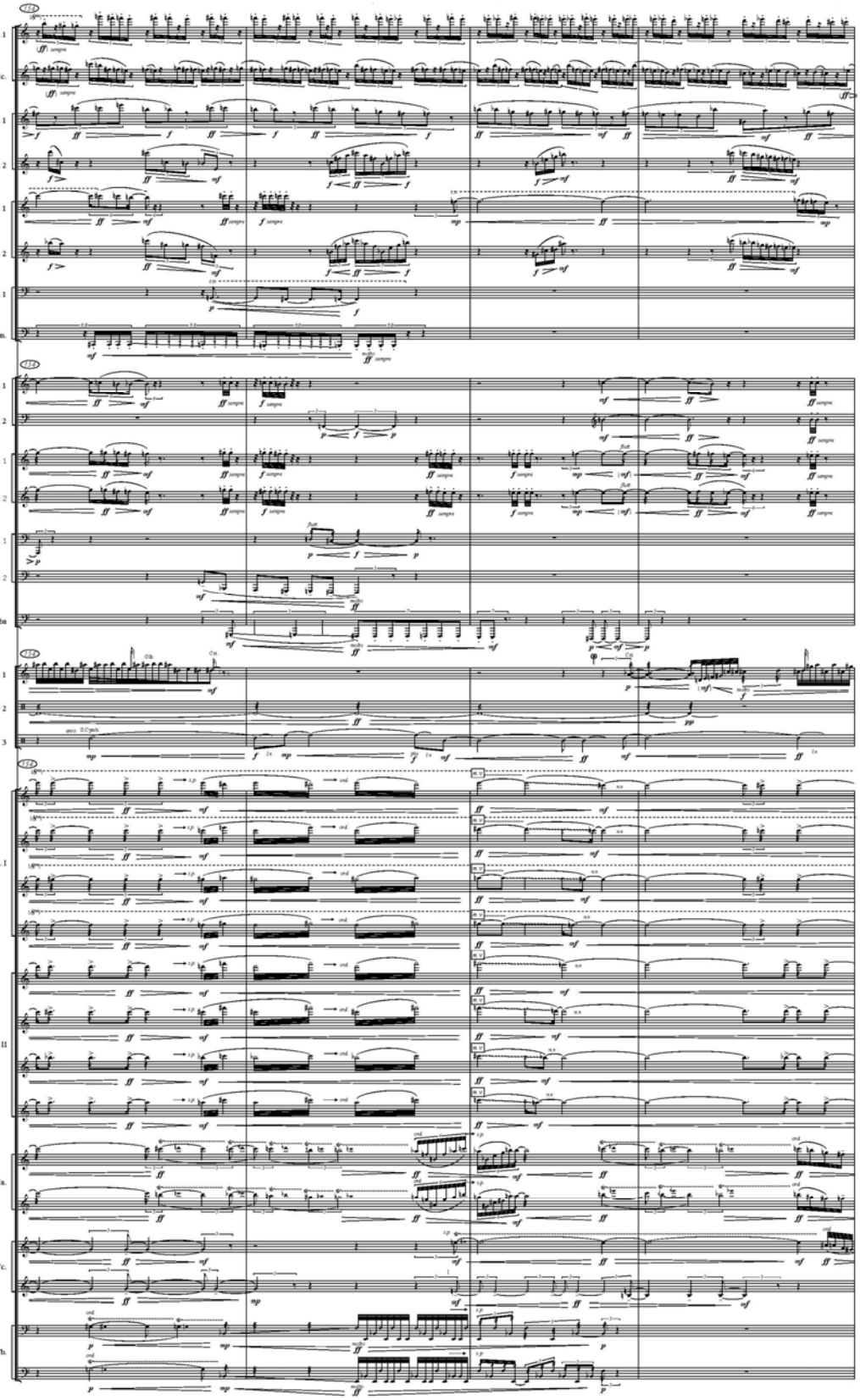

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

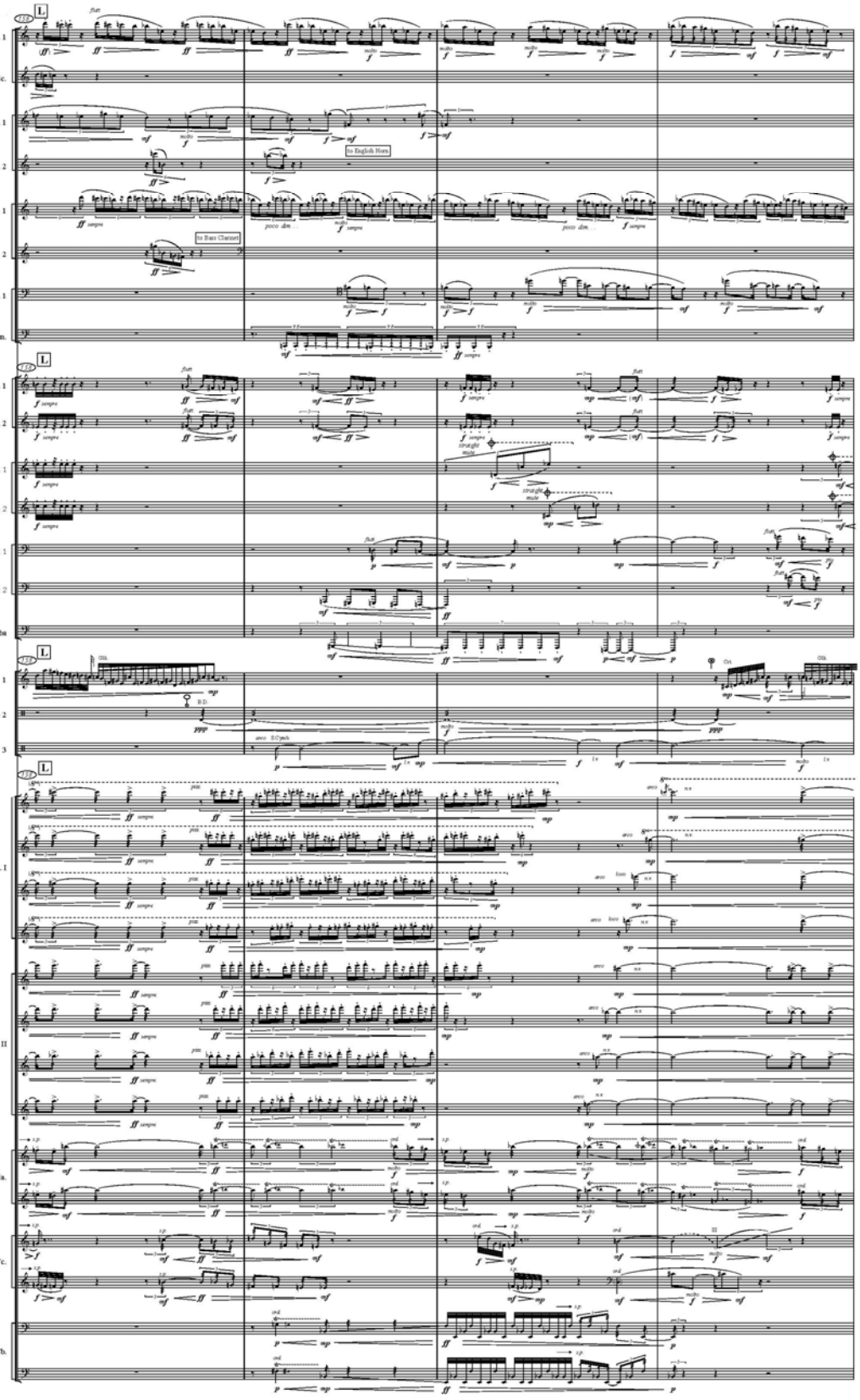

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

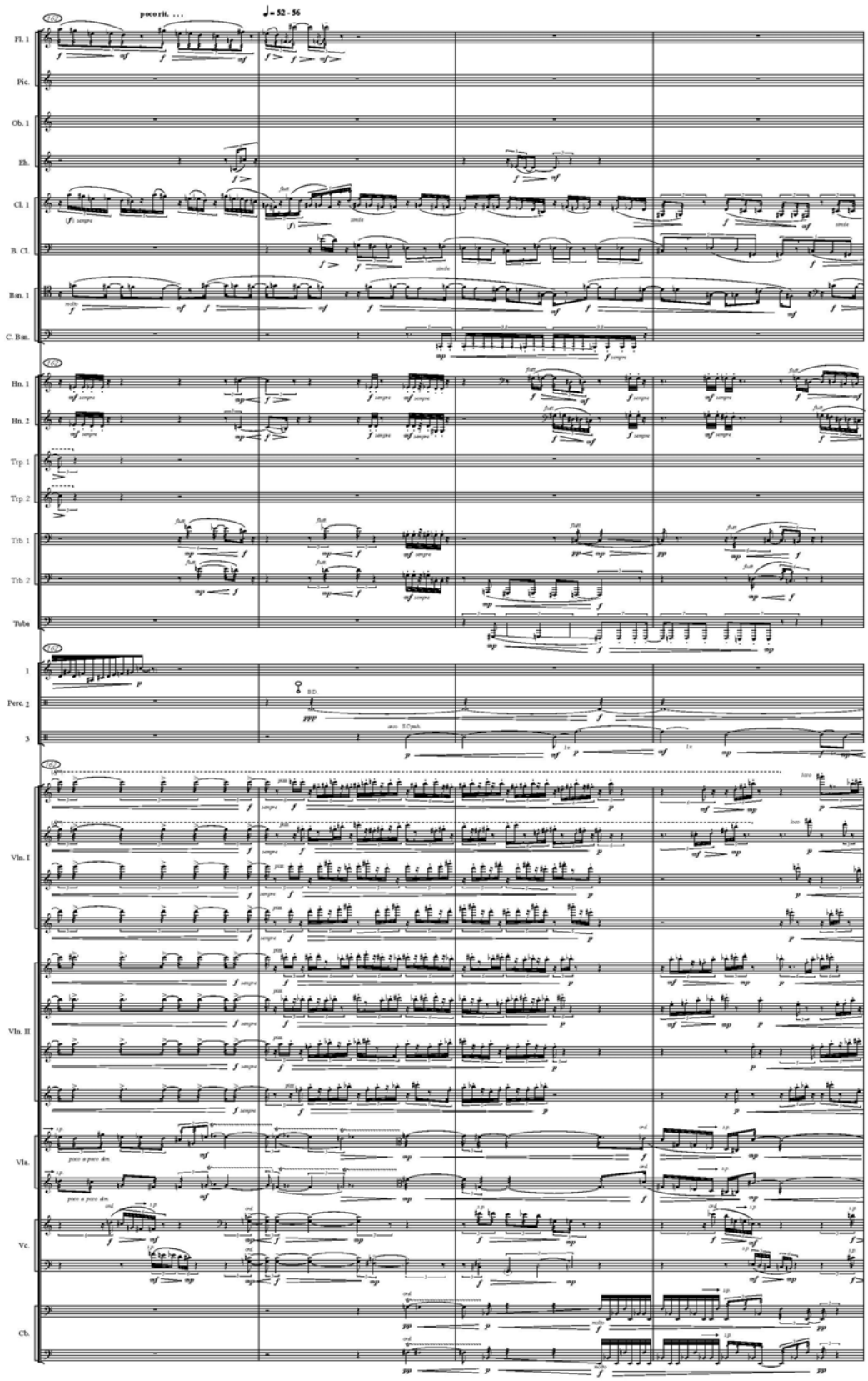

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
to Clarinet

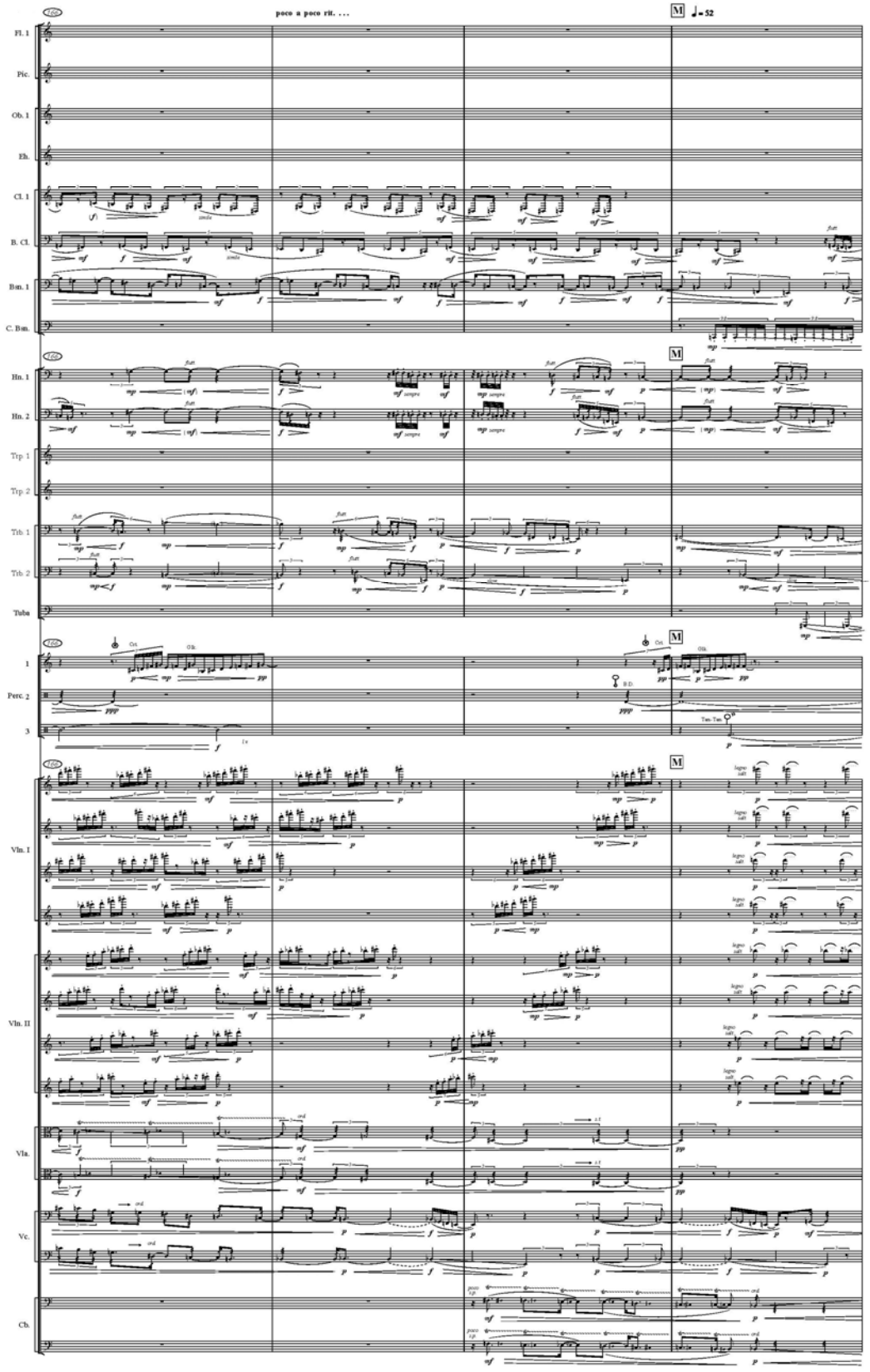

K
Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

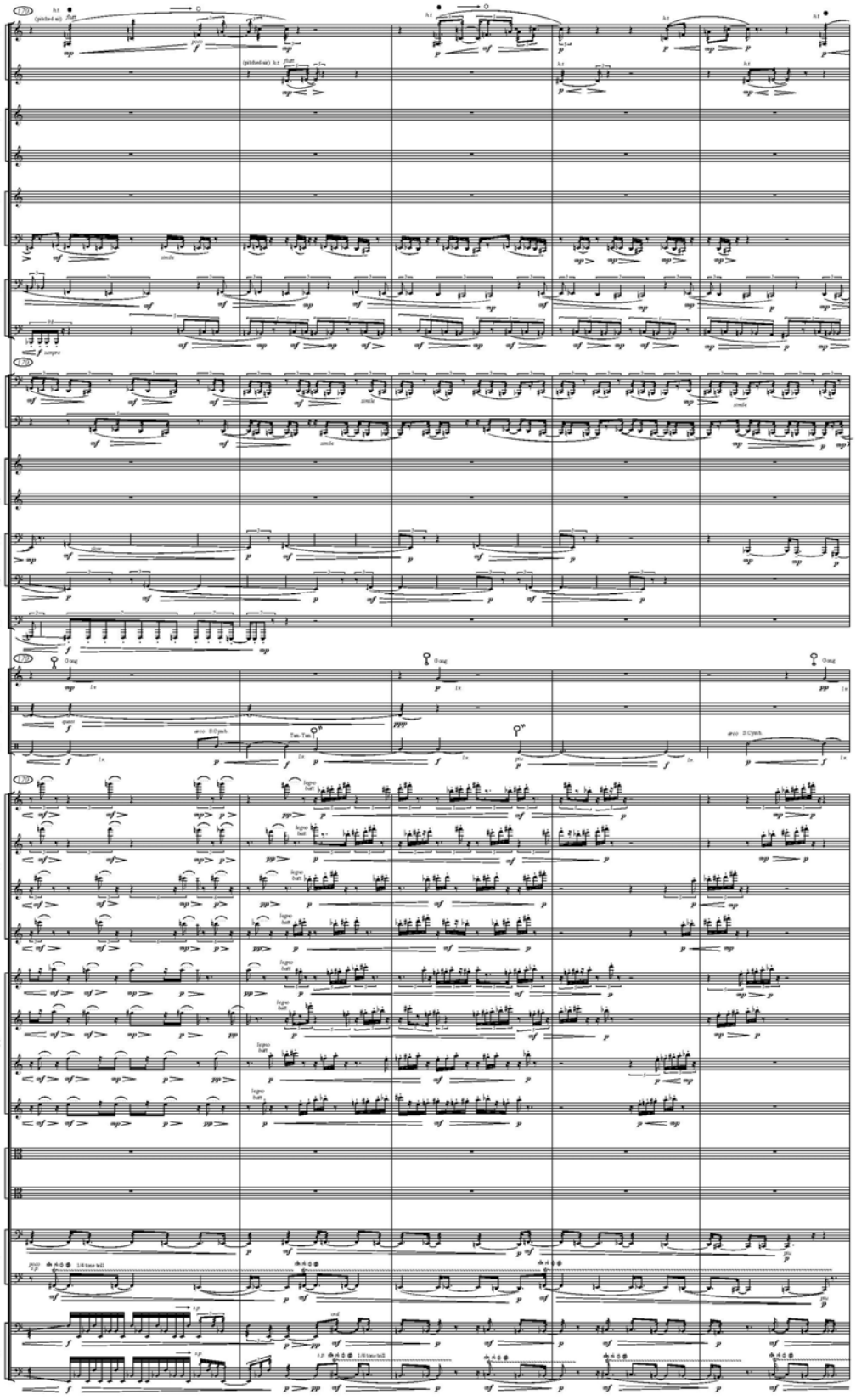

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

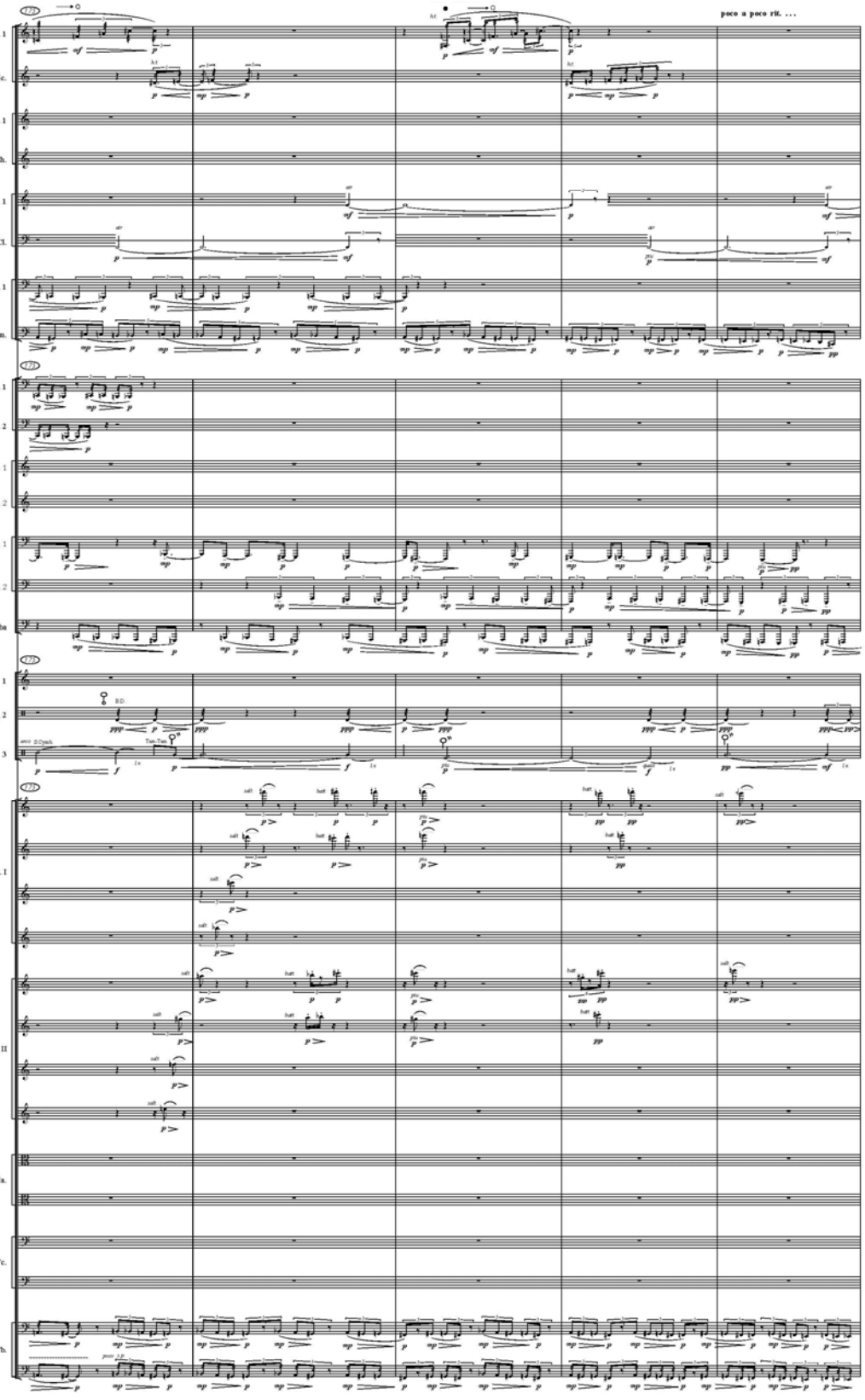

Fl. 1
Pic.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

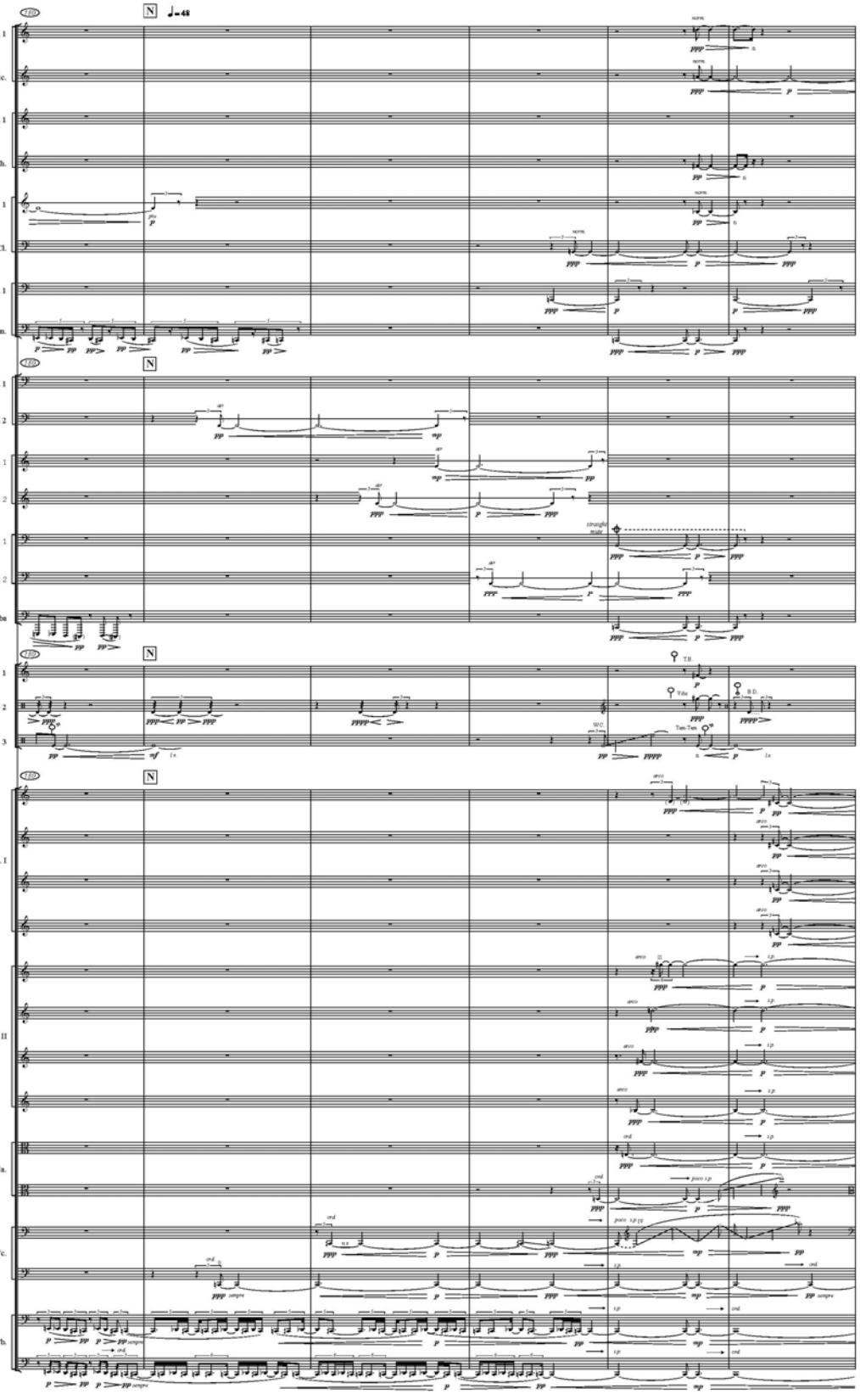

Fl. 1
Pic.
Ob. 1
Ob. 2
to English Horn
Cl. 1
Cl. 2
to Bass Clarinet
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

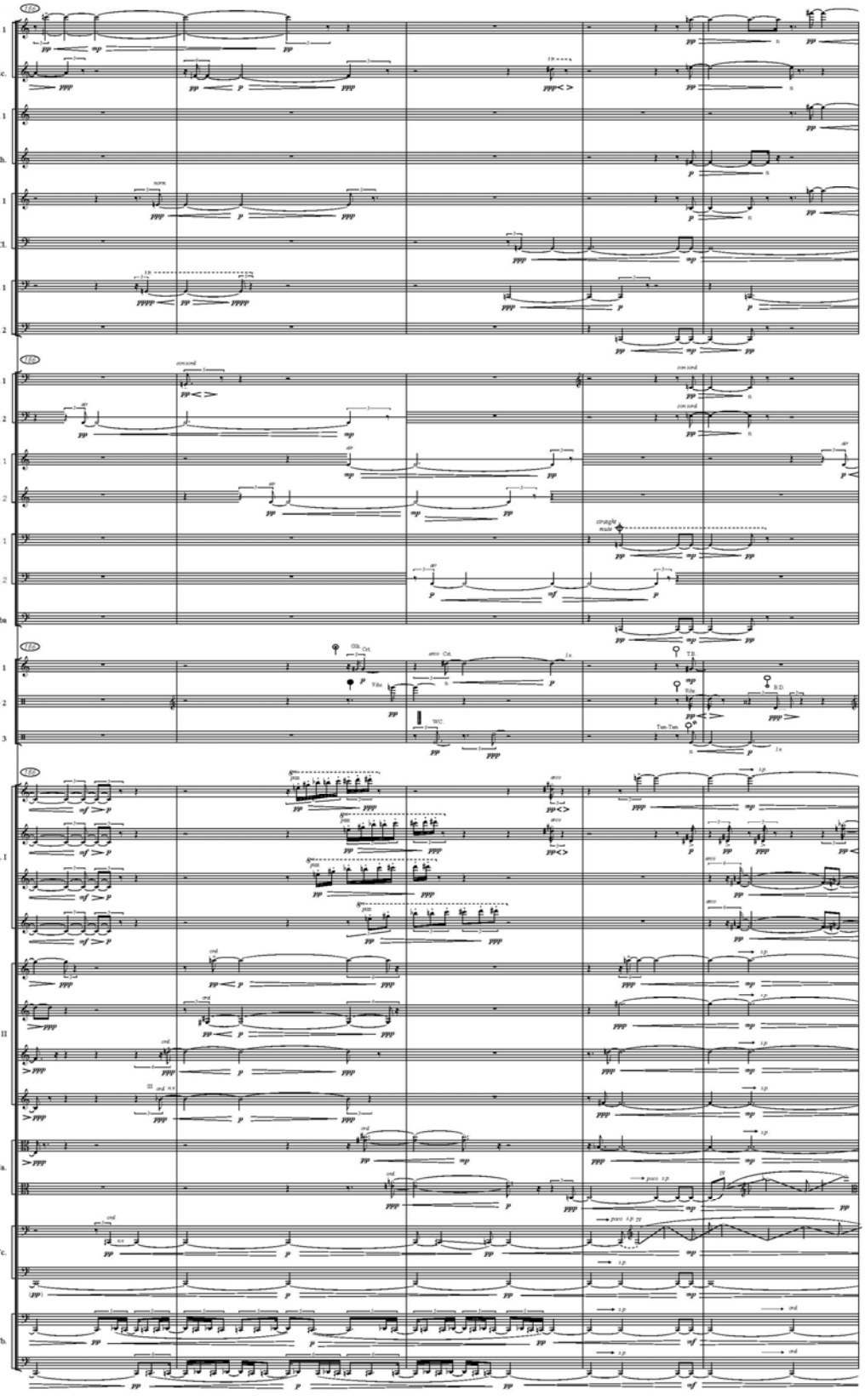

poco rit. . . .
♩= 52 - 56
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

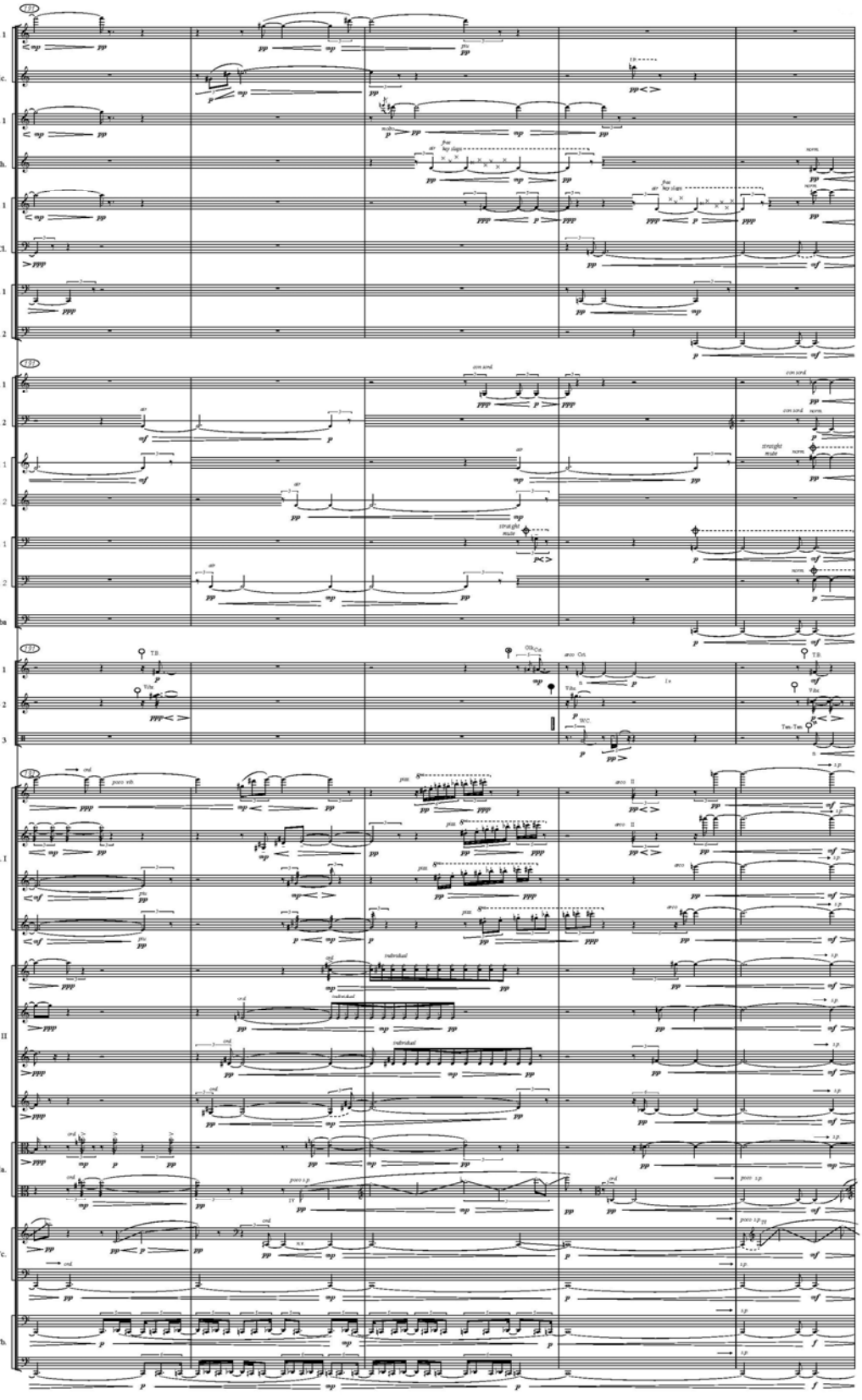

poco a poco rit. . . .
M
♩= 52
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

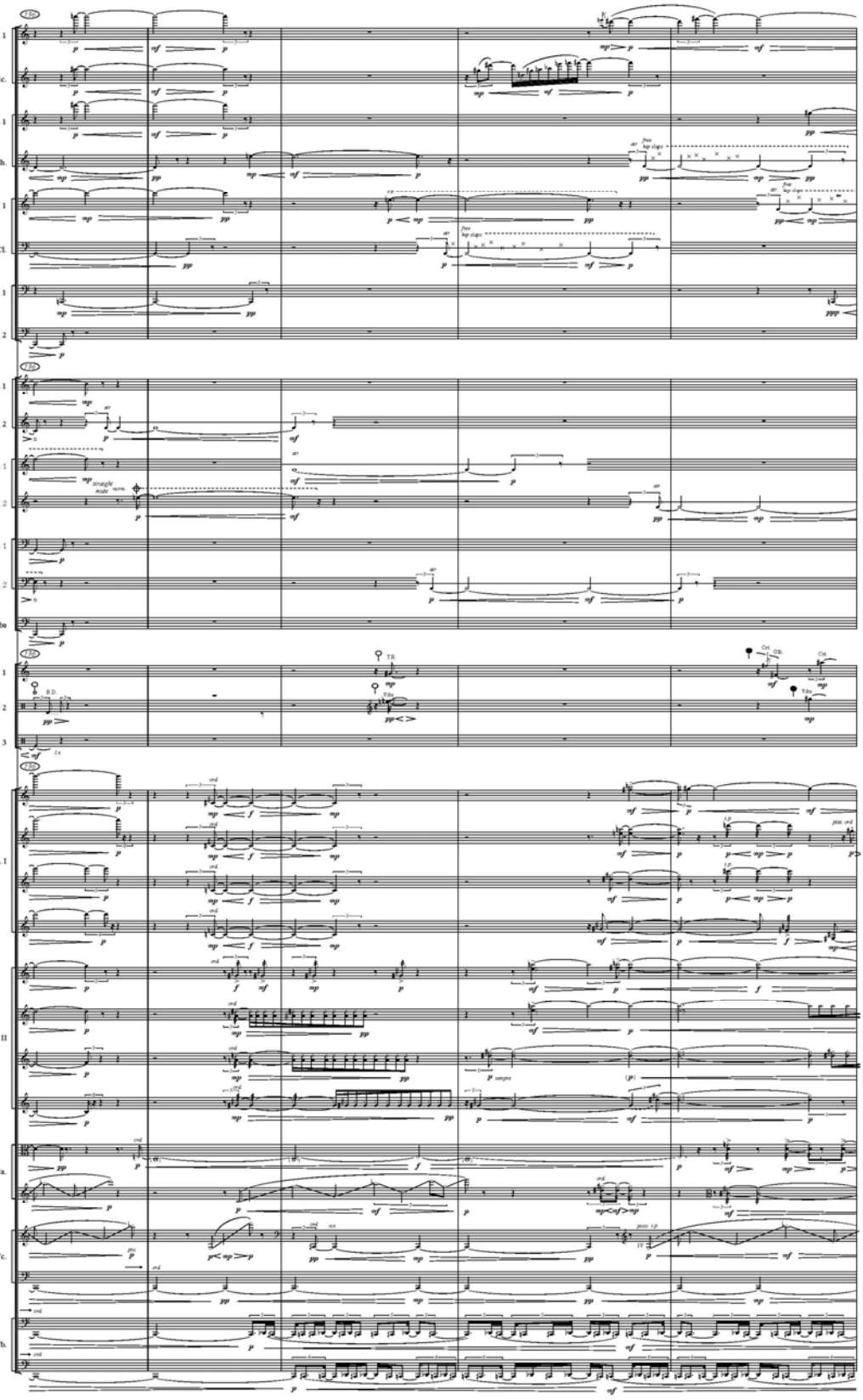

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

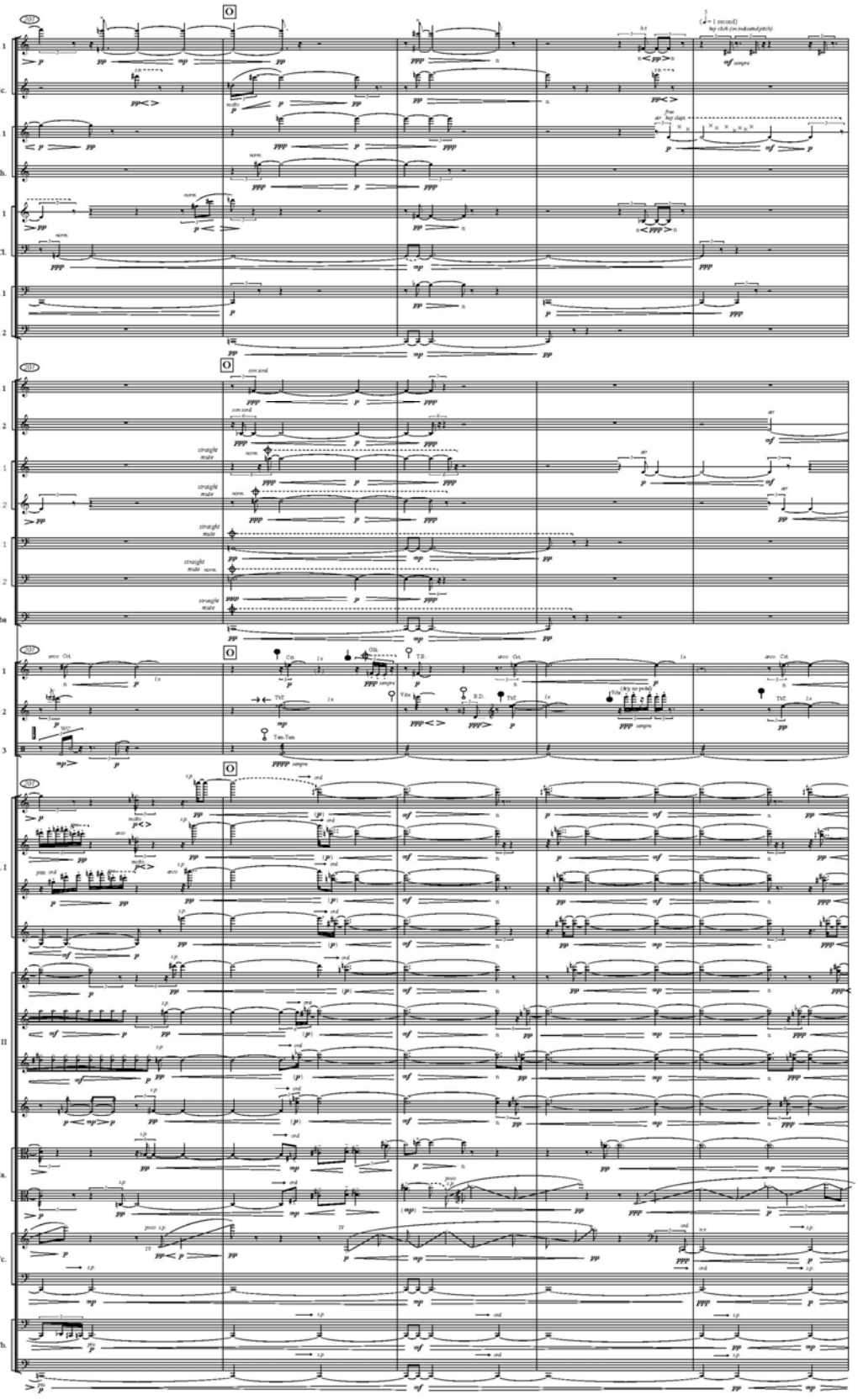

poco a poco rit. . . .
Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

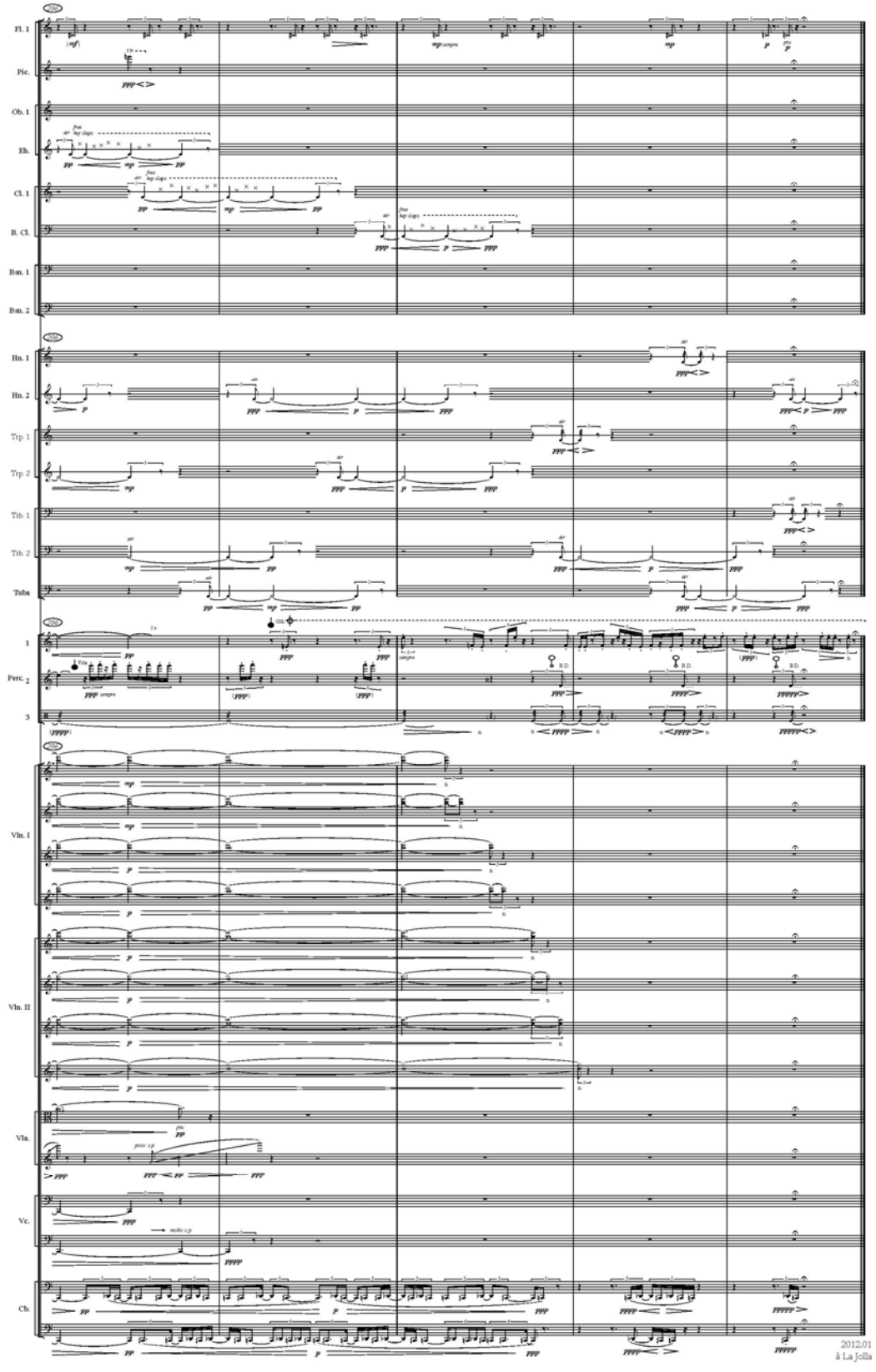

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
N
♩=48


Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

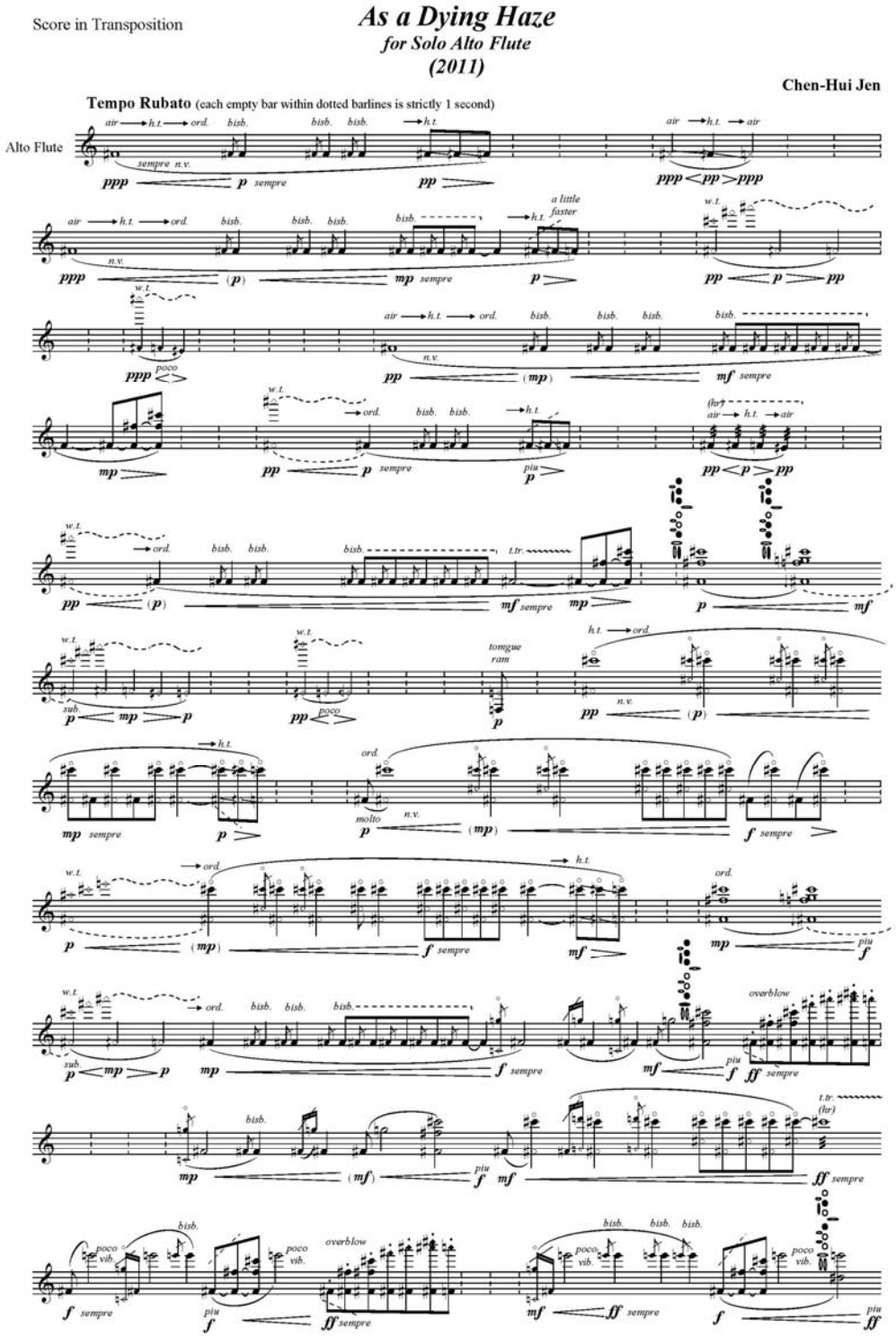

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

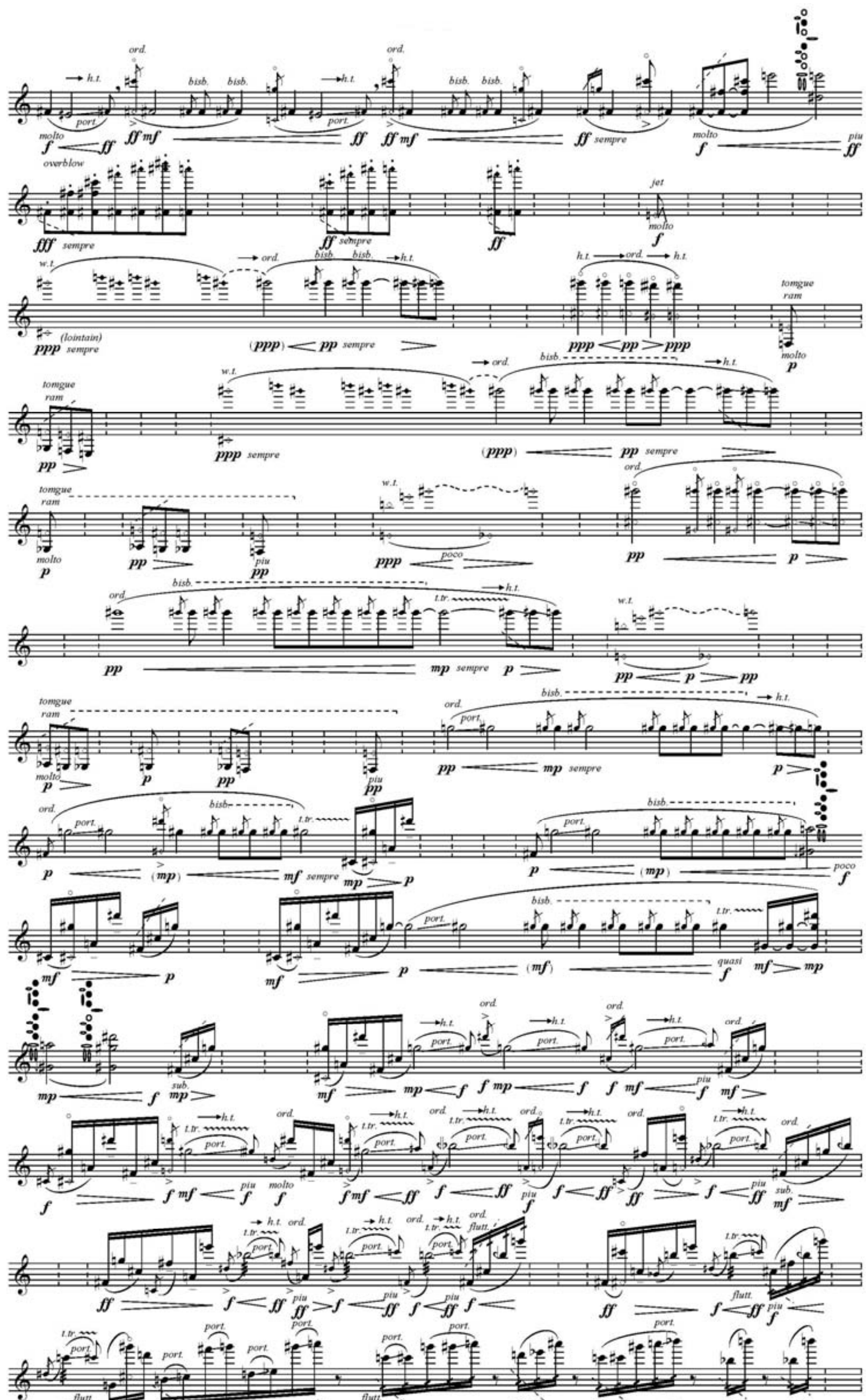

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.

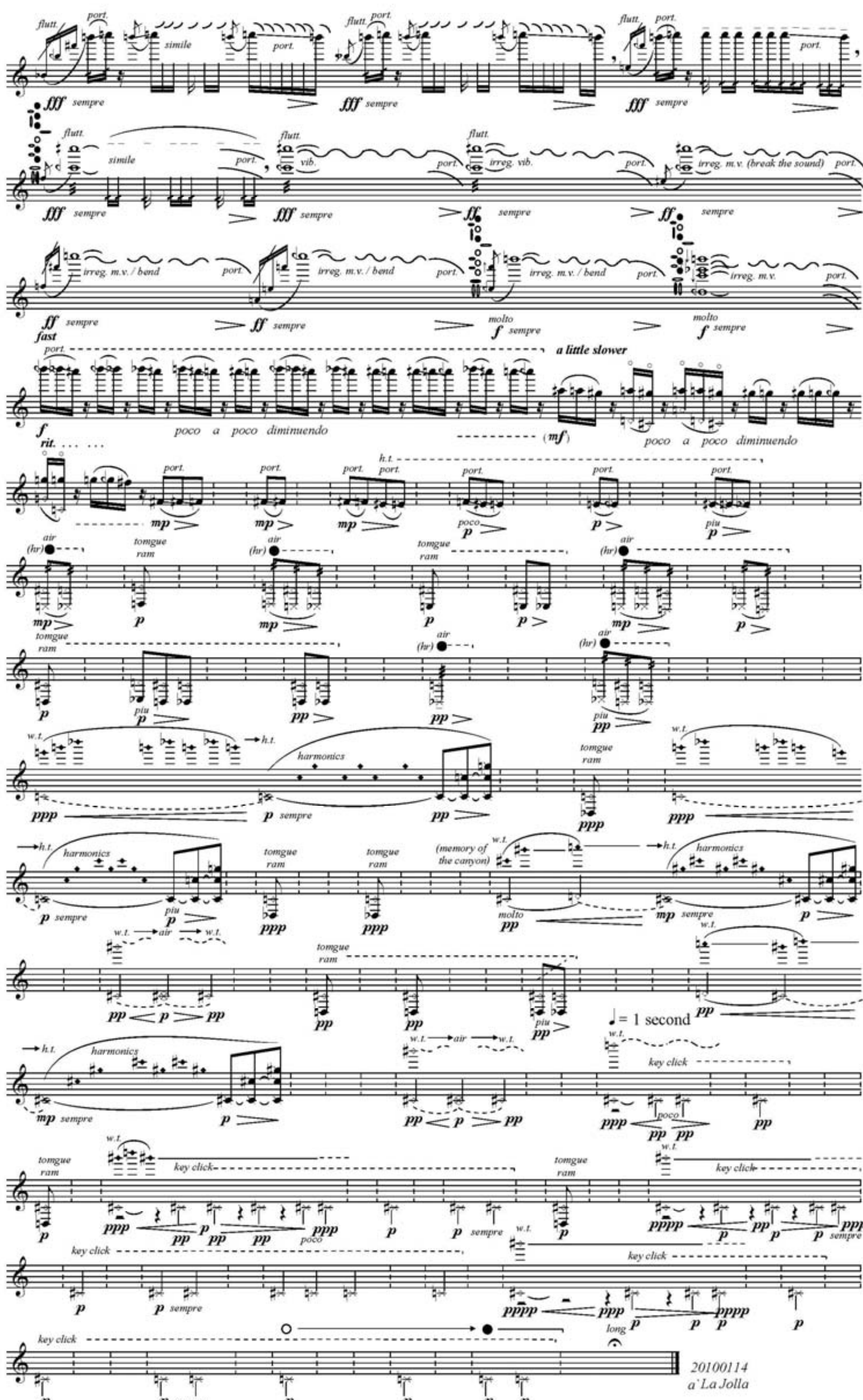

Fl. 1
Pic.
Ob. 1
Eh.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Trp. 1
Trp. 2
Trb. 1
Trb. 2
Tuba
1
Perc. 2
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
2012.01
à La Jolla

APPENDIX

Music Score: *As a Dying Haze*, for solo alto flute (2011)




h.t.
ord.
port.
bisb.
molto
sempre
overblow
jet
w.t.
(lointain)
tomgue ram
poco
t.tr.
quasi
sub.
piu
flutt.


flutt.
port.
simile
fff sempre
vib.
irreg. vib.
irreg. m.v. (break the sound)
ff sempre
irreg. m.v. / bend
fast
molto f sempre
irreg. m.v.
a little slower
poco a poco diminuendo
rit.
(mf)
h.t.
mp
poco p
piu p
air
(hr)
tongue ram
w.t.
harmonics
ppp
p sempre
(memory of the canyon)
molto pp
mp sempre
♩= 1 second
key click
poco
pppp
p sempre
long
20100114
a`La Jolla