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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Pieces

A Thesis submitted in partial satisfaction of the
Requirements for the degree Master of Arts

in

Music

by

Carolyn Chen

Committee in charge:

Professor Roger Reynolds, Chair
Professor Charles Curtis
Professor Anthony Burr

2008

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University of California, San Diego

2008

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Recordings on file at Mandeville Special Collections Library.

ABSTRACT OF THE THESIS

Pieces

by

Carolyn Chen

Master of Arts in Music

University of California, San Diego, 2008

Professor Roger Reynolds, Chair

The following three pieces, *Rendition* for cello, contrabass and piano; *Cabbages and Kings* for clarinet, cello and piano; and *Weather Underwater* for large chamber ensemble, appear in order of completion, the first two having been composed for Music Department Juries, the last for the 2008 Young Composers Meeting in Apeldoorn, The Netherlands. My work in the master's program has explored interval, unison, consonance, musical spaces that change but do not develop, the obscuring effects of mass, and different senses of time.

Rendition

for cello, contrabass and piano

Carolyn Chen
2007

Program note

Rendition: translation; surrender; the transfer of persons or property from one jurisdiction to another. To M. Arar, who experienced the American extra-judicial procedure of extraordinary rendition.

When I read the newspaper or think about the actions of my government, it seems a problem not only that my government acts in ways I do not support, but that actions can be so far removed from my experience that I find them impossible to imagine.

In this piece, there are some intervals, and then, some chords. I tried to find some time to inhabit each without losing a sense of its neighbors.

To the performers

Sections

tranquil • *many arcs* – *through cirrus, stratus, cumulus* • *slightly monstrous* • *kneaded together* • *waltz* • *suspension*

<i>tranquil</i> (m.1):	begin with a floating feeling
<i>many arcs</i> (m.29):	lighter, moving more
<i>slightly monstrous</i> (m.52):	without preparation, strings now thick, unrelenting; piano cloud oblivious
<i>kneaded together</i> (m.106):	with more direction
<i>waltz</i> (m.120):	slowly, resonance circles through the room
<i>suspension</i> (m.141):	strings begin imperceptibly

Strings

No vibrato necessary. Legato.

Cello and bass are of roughly equal weight. Bass notated an octave above sounding pitch.

No harmonics are marked, but all notes can be played as harmonics.

For glissandi during *tranquil* (i.e. m.3), hold initial pitch, falling or rising only at the end of the beat, without crescendo.

η #

In succeeding sections, more weight can be accorded to movement and destination (varying by appearance of accidental alone, new pitch in parentheses, or solid note in notated rhythm).

η # η (€) \equiv θ . θ

Staccato (m.35) – slightly shorten without accent, leaving a small separation before the next note.

Dynamics in *waltz* mark a merging into piano resonance, not an independent melody.

Vibrato indications below are ornaments applied to notes individually.

v.	vibrato
m.v.	molto vibrato
--m.v.	straight, leaning into molto vibrato
v.-tr.	vibrato widening into trill

Piano

Single notes marked *p* are not new ideas, but shift the light on what is already there – they do not need to compete to balance.

Before “slightly monstrous” (m.52), keys in treble register are silently depressed and held by sostenuto pedal to encourage resonance through rests after notes are articulated.

Grace notes are light, softer.

Tenuto marks (m.132-) – voice chord to the top, audibly different from unmarked chords (recalling oscillation in m.44-).

Tempo in *suspension* (m.141) should be slow enough for the attack of each chord to give way to increased clarity of resonance. The resonance “rises” to a sonority where the treble register that begins the piece is most prominent.

Damper pedaling is free, but should not extend notated durations unless specified.

P	damper pedal
SP	sostenuto pedal
P (smear)	gradual pedal release, seek timbre change

tr tranquil
♩ = 30

Rendition

Carolyn Chen
2007

Violoncello
mp legato

Contrabass
mp legato

Vc.
mp

Cb.
mp

Pno.
(blend)
p

Vc.
mp

Cb.
mp

Pno.

Vc.
mp

Cb.
mp

Pno.
mp
p
pp

20

Vc. *mp* *p*

Cb. *p*

Pno. *p*

A many arcs - through cirrus, stratus, cumulus
♩ = 50

25

Vc. *p* *mp*

Cb. *p*

Pno. *p* *mp*

(to faster than new tempo)
accel. ♩ = 56

30

Vc. *mp* *pp* *p* *mp* (lightened)

Cb. *mp* *pp* *p* *mp* (lightened)

Pno. *pp* *mp* *mp* *pp*

SP

36

Vc. *pp* *p* *p* *p* ♩ = 52 ♩ = 66 (rare) a new wind flaut.

Cb. *pp* *p* *p* *p* (rare) a new wind flaut.

Pno. *pp* *mp* *mp* *pp*

42 *ord.* $\text{♩} = 60$ $\text{♩} = 58$

Vc. *ord.* *pp* *p* *pp*

Cb. *pp* *p* *pp*

Pno. *pp* *(dolce)*

46 $\text{♩} = 56$ *rit.* $\text{♩} = 50$

Vc. *p* *p* *pp*

Cb. *p* *p* *pp*

Pno. *pp* *pp* *mp*

(silently depress all keys in range and hold with SP)

SP

B
slightly monstrous
 $\text{♩} = 42$

51 *f*

Vc. *f*

Cb. *f*

Pno. *p* *(pp)* *(pp)* *p*

(let ring) (continue to let ring)

(SP)

55

Vc. *mp* *poco s.p.* *f* *ord.*

Cb. *mp* *f*

Pno. *fff* *fff* *p* *fff*

(SP)

59

Vc. *mp* *f* *ff* *f* *poco s.p.* *ord. v.-tr.*

Cb. *mp* *f* *ff* *f* *v.* *v.*

Pno. *pp* *mp* *fff* *(pp)* *p* *fff*

(SP)

63

Vc. *f* *m.v.* *--m.v.* *--m.v.* *ff* *mf*

Cb. *f* *m.v.* *--m.v.* *m.v.* *ff* *mf*

Pno. *p* *(pp)* *fff* *(pp)* *fff*

(dolce) *p*

fff *fff*

(SP)



67

Vc. *f* *f* *--m.v.*

Cb. *f* *f* *--m.v.*

Pno. *p* *(pp)* *fff* *p* *mp* *(pp)* *p* *(pp)*

mp

fff

(SP)

C
♩ = 46

72

Vc. *f* *mf*

Cb. *f* *mf*

Pno. *fff* *(pp) ff* *mp* *p* *p* *fff* *p*

fff *ff* *p (smear)* *p ff (smear)*

77

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

Cb. *f* *p* *ff* *f* *mf* *f*

Pno. *f* *fff* *p* *(pp)* *p* *mp* *(silently depress)*

(SP) *p f (smear)* *fff mp* *(SP)*

poco s.p. ord.
m.v.

poco s.p. ord.
m.v.

tr.

82 m.v.-tr. m.v. --m.v.

Vc. *ff* *f*

Cb. m.v. m.v. --m.v. *ff* *f*

Pno. *p* *pp* *p* *fff*

(SP) *fff*

86 m.v. m.v. m.v.

Vc. *fff*

Cb. *fff* m.v. m.v.

Pno. *f* *fff* *ff* *fff* *p*

(pp) *p* *mf* *mf* *p*

(pp) *p* *f* (smear) *fff* *ff* *p* *fff* (smear)

(SP)

D

♩ = 50

90

Vc. *fff* *p* *mp* *f* *mp* *ff* *mf* *mp* *m.v.* *m.v.*

Cb. *fff* *p* *mp* *f* *mp* *ff* *mf* *mp* *m.v.* *m.v.*

Pno. *mf* *fff* *f* *mf* *mp* *mf* *mp* *mp* *mf* *p* (still ringing)

(SP) *fff* *p* *f* (smear) *p* (smear) (smear)

96

♩ = 42

Vc. *mp* *ff* *m.v.*

Cb. *mp* *ff* *m.v.*

Pno. (silently depress) *mp* *fff* *p* (*pp*) *mp* *mp* *mp* *mp*

SP

E
 kneaded together
 ♩ = 60
 ord.
 all m.v.

102 ♩ = 40
 s.p.
pp

Vc. *mf* (*swing*)
 ord.

Cb. *pp*
mp poco rubato

Pno. *p*
pp

109

Vc. *f*

Cb. *mf*

Pno. *mp*
p

F
 waltz
 ♩ < 46 (give chords enough time to seem to rise)

115

Vc. *p*

Cb. *p*

Pno. *f*

$\frac{1}{2}$ P (leave a fraction ringing) *pedal freely*

122

Vc. *p*

Cb. *mp* *p*

Pno. *p*

127

Vc. *mp* *p*

Cb. *mp* *p*

Pno. *ff*

132

Vc. *mf* *mp*

Cb. *mf* *mp*

Pno.

137

Vc.

Cb.

Pno.

G
suspension

141 (♩ < 40) (Slow enough for chord to rise)

Vc.

Cb.

Pno.

fff
p
(Pedal can oscillate between half and fully down. Search for unevenness.)

146 = 50 (♩ < 40)

Vc.

Cb.

Pno.

mf *fff* *sempre poco a poco decrescendo*

151

Vc.

Cb.

Pno.

mp *ff* *(poco a poco decrescendo)*

156

Vc.

Cb.

Pno.

(poco a poco decrescendo)

159

$\text{♩} = 46$

Vc.

Cb.

Pno.

mf

pp

p

Cabbages and Kings

for clarinet, cello, and piano

Carolyn Chen
2007

“The time has come,” the Walrus said,
“To talk of many things:
Of shoes – and ships – and sealing-wax –
Of cabbages – and kings –
And why the sea is boiling hot –
And whether pigs have wings.”

– Lewis Carroll, “The Walrus and The Carpenter”
(from *Through the Looking-Glass and What Alice Found There*, 1872)

I appreciated this poem, because although there is some genocide in it, it is light. In this piece, there are hierarchies, but none is hegemonic. I aimed for lightness. Listening, going forward could be easy, although, looking back, it may not be quite right.

To the performers

Each section has distinct character. Following are some pictures that might guide. Tempo indications are suggestions as degrees of *piu/meno mosso*. Sparse expression markings are not meant to signify something mechanical. Different kinds of “singing” are possible.

The sun was shining leaf by leaf (m.1)

Something suspended. Light falls differently on each leaf. Something foreign drifts in and takes hold.

The sea was wet (m.69)

The rocking of a boat – light, legato. The foreignness (sometimes in 3/8 bars) is masked.

O oysters come and walk with us (m.119)

Confused groundhog. May require some heroism on your part. There are the beginnings of many things, but nothing can really develop. Something that fights has been swallowed, and sometimes punches from inside a stomach. (Occasionally, while walking normally, you might become a leprechaun for a few steps, 3/8, with preservation of mass.) Seeds of concentrated melodrama might be set apart, and their feeling allowed to seep in when patterns recur.

Seamless (m.326)

The singing that’s in objects when they are allowed to be still. (The singing is between you.)

No cloud, no bird (m.375)

A solitary place turns out to be quite populated. How each note ends is a surprise.

Their coats were brushed, their faces washed, their shoes were clean and neat (m.410)

Attempts to put everything in order. Fatigue (m.431) is heavy.

Why the sea is boiling hot (m.434)

Sparkliness is difficult to maintain.

Everything falls in pieces (m.439)

But try to hold it together anyway. Piano bassline takes its time. A spot of sun (m.461).

So kind of you to come (m.463)

Goodbye song. Not heavy. Getting faster, but also more relaxed – faster, but leaning back – faster, not pushing forward.

Score in C

Cabbages and Kings

Carolyn Chen
2007

$\text{♩} = 63$ The sun was shining leaf by leaf

The musical score is arranged in three systems, each with three staves: Clarinet in Bb (Cl.), Violoncello (Vc.), and Piano (Pno.).

- System 1 (Measures 1-5):**
 - Cl.: Treble clef, 4/4 time. Starts with a whole note G4, followed by a half note A4, and a quarter note B4. A slur covers the last two notes.
 - Vc.: Bass clef, 4/4 time. Starts with a whole note G2, followed by a half note A2, and a quarter note B2. A slur covers the last two notes. Dynamics: *p*. Markings: *pizz.* and *(always let ring)*.
 - Pno.: Grand staff, 4/4 time. Treble clef has a whole note chord (G4, B4, D5). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *p*. Marking: *pp* at the end.
- System 2 (Measures 6-11):**
 - Cl.: Treble clef, 4/4 time. Measure 6: whole note G4. Measure 7: whole note A4. Measure 8: whole note B4. Measure 9: whole note C5. Measure 10: whole note B4. Measure 11: whole note A4. A slur covers measures 9-11.
 - Vc.: Bass clef, 4/4 time. Measure 6: whole note G2. Measure 7: whole note A2. Measure 8: whole note B2. Measure 9: whole note C3. Measure 10: whole note B2. Measure 11: whole note A2. A slur covers measures 9-11. Dynamics: *p*. Markings: *arco* and *pizz.*
 - Pno.: Grand staff, 4/4 time. Treble clef has a whole note chord (G4, B4, D5). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *p*.
- System 3 (Measures 12-17):**
 - Cl.: Treble clef, 4/4 time. Measure 12: whole note G4. Measure 13: whole note A4. Measure 14: whole note B4. Measure 15: whole note C5. Measure 16: whole note B4. Measure 17: whole note A4. A slur covers measures 15-17.
 - Vc.: Bass clef, 4/4 time. Measure 12: whole note G2. Measure 13: whole note A2. Measure 14: whole note B2. Measure 15: whole note C3. Measure 16: whole note B2. Measure 17: whole note A2. A slur covers measures 15-17. Dynamics: *p*. Markings: *arco* and *pizz.*
 - Pno.: Grand staff, 4/4 time. Treble clef has a whole note chord (G4, B4, D5). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *p*. Marking: *light*.
- System 4 (Measures 18-23):**
 - Cl.: Treble clef, 4/4 time. Measure 18: whole note G4. Measure 19: whole note A4. Measure 20: whole note B4. Measure 21: whole note C5. Measure 22: whole note B4. Measure 23: whole note A4. A slur covers measures 21-23.
 - Vc.: Bass clef, 4/4 time. Measure 18: whole note G2. Measure 19: whole note A2. Measure 20: whole note B2. Measure 21: whole note C3. Measure 22: whole note B2. Measure 23: whole note A2. A slur covers measures 21-23. Dynamics: *p*. Markings: *arco* and *pizz.*
 - Pno.: Grand staff, 4/4 time. Treble clef has a whole note chord (G4, B4, D5). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *p*.

24

Cl.

Vc.

Pno.

30 $\text{♩} = 56$

Cl.

Vc.

Pno.

35

Cl.

Vc.

Pno.

41

Cl.

Vc.

Pno.

40

Pno.

57
Pno. *sfz* *poco a poco crescendo*

64
Cl. *p* *pizz* *arco mf*
Vc. *p* *mp*
Pno. *sfz* *mf* *p* *mf*


70
Cl. *mp* *mf* *mp*
Vc. *mf*
Pno. *mf*

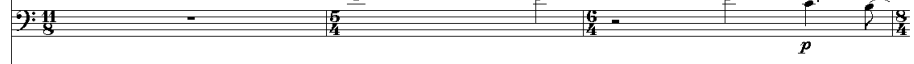
76
Cl. *p*
Vc. *arco p*
Pno. *p*


82
Cl. *mp*
Vc. *mp*
Pno. *mp*

A $\text{♩} = 66$ The sea was wet

86

Cl. 

Vc. 

Pno. 

89

Cl. 

Vc. 

Pno. 

93

Cl. 

Vc. 

Pno. 

99

Cl. 

Vc. 

Pno. 

105 $\text{♩} = 88$

Cl.

Vc.

Pno.

112 $\text{♩} = 80$

Cl.

Pno.

B
119 $\text{♩} = 76$ O oysters come and walk with us

Cl.

Vc.

Pno.

125 $\text{♩} = 66$

Cl.

Vc.

Pno.

132

Cl. *pp* *p* *mf*

Vc. arco *p* *mf*

Pno. *p* *mf*

139

Cl. *p* *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

145

Cl. *mp* *mf* *p* *f* *mp* *p*

Vc. *mp* *mf* *p* *f* *mp* *p* *pizz.* *arco*

Pno. *p* *mf*

rit. *J = 92* *J = 72*

151

Cl. *mp* *mf*

Vc. *p* *mp* *p* *arco* *pizz.* *arco*

Pno. *mp* *mf*

157 $\text{♩} = 60$ $\text{♩} = 88$

Cl. *p* *lively* *mf* *sob*

Vc. *p* *lively* *mf*

Pno. *p* *mf*

164

Cl. *p* *sneaky* *overt*

Vc. *p* *covert* *overt*

Pno. *ff* *p*

170 $\text{♩} = 60$ $\text{♩} = 88$ $\text{♩} = 66$

Cl. *f* *mf*

Vc. *pizz. arco* *f* *mf*

Pno. *f* *p* *f*

176

Cl. *plod*

Vc. *falling back in* *cow*

Pno. *mp* *ff* *mp* *p*

182 **D** *serene?*

Cl. *mp*

Vc. *mp*

Pno. *p*

187 $J = 88$ $J = 66$

Cl. *pp*

Vc. *p*

Pno. *pp*

192 $J = 72$

Cl.

Vc.

Pno. *mp* *p*

199

Cl. *mf* *pp*

Vc. *mf* *pp*

Pno. *mf* *mp* *mf* *f* *mf*

206 $\text{♩} = 76$

Cl. *mf* *mp*

Vc. *pizz.* *arco* *mf* *f* *mf* *p*

Pno. *f* *mp* *f* *mp* *p*

212 $\text{♩} = 66$ *rit.*

Cl. *mf* *mp* *mf* *arco*

Vc. *mp* *mf* *pizz.* *arco*

Pno. *mf*

E 217 $\text{♩} = 76$

Cl. *mp* *mighty* *f* *mp*

Vc. *regal* *mp* *pizz.* *arco* *mighty* *f* *mp*

Pno. *mp* *f* *mp*

222 $\text{♩} = 66$

Cl. *mp*

Vc. *mp*

Pno. *lull* *p* *fight* *f* *mp*

226

Cl. *mf* *pizz.* *mp* *arco* *pizz.* *arco* *p*

Vc. *f* *mp* *p*

Pno. *mf* *mp* *f*
fists flying in a dream

229

Cl. *mp* *mf*

Vc. *mf* *mp* *mf*

Pno. *mp* *p* *mf*

235

Cl. *p* *mp*

Vc. *p* *mp*

Pno. *pp* *mp* *p*
crisp *calm*

$\text{♩} = 58$ $\text{♩} = 66$

243

Cl. *mp* *p* *ppp* *p*

Vc. *p* *mp* *p*

Pno. *p* *f* *mp* *mf*
flashy

$\text{♩} = 100$ ($\text{♩} = \text{♩}^{-3}$) $\text{♩} = 63$

251 F $\text{♩} = 60$

Cl. *pp* *mp* *p*

Vc. *pp* *mp* *p*

Pno. *p*

258 $\text{♩} = 66$

Cl.

Vc.

Pno.

264

Cl.

Vc. *pizz.* *arco*

Pno.

269 *dolce*

Cl. *f* *mp*

Vc. *dolce*

Pno. *f* *mp* *p* *quietly flowing*

273 $\text{♩} = 88$ $\text{♩} = 72$

Cl.
Vc.
Pno.

281 $\text{♩} = 80$ *accel.* $\text{♩} = 92$

Cl.
Vc.
Pno.

288 $\text{♩} = 80$

Cl.
Vc.
Pno.

294

Cl.
Vc.
Pno.

299 **G** ♩ = 92 ♩ = 80 ♩ = 92 ♩ = 80

Cl.

Vc.

Pno.

306 ♩ = 88

Cl.

Vc.

Pno.

312

Cl.

Vc.

Pno.

316

Cl.

Vc.

Pno.

321 $\text{♩} = 80$

Cl. *arco* *pizz.* *arco*

Vc. *mf* *f* *mf*

Pno.

H

324 $\text{♩} = 48$ Seamless

Cl. *p* *legato* *mp* *mf*

Vc. *p* *mf* *legato*

Pno. *legato* *mf*

331

Cl. *pp* *mf*

Vc. *pp* *mf*

Pno. *pp* *mf*

340 $\text{♩} = 60$

Cl. *pp* *mp*

Vc. *p* *mp*

Pno. *mp* *mp*

352 $\text{♩} = 66$

Cl. *p* *mp*

Vc. *mp*

Pno. *mf* *p*

362

Cl. *p* *mp*

Vc. *mp*

Pno. *mp* *mf* *mp*

I

373 $\text{♩} = 52$ No cloud, no bird $\text{♩} = 60$ pizz.

Vc. *p*

Pno. *p* *pp* *p* *mp*

381

Cl. *p*

Pno. *p*

387

Cl. *pp* *pizz.* *p*

Vc.

Pno. *p* *sorrowful*

393

Cl.

Vc. *arco* *pizz.*

Pno.

398

Vc.

Pno.

403

Cl. *arco* *mp* *p*

Vc.

Pno. *pp*

J

♩ = 50 Their coats were brushed, their faces washed,
their shoes were clean and neat

408 Cl.

Pno.

412 Pno.

414 Pno.

416 Pno.

418 Pno. $J = 66$

420 Cl. $J = 60$

Pno.

The musical score is written for Clarinet (Cl.) and Piano (Pno.). It consists of six systems of music. The first system (measures 408-411) features the Clarinet part with lyrics and a piano accompaniment marked *mp*. The second system (measures 412-413) and the third system (measures 414-415) continue the piano accompaniment. The fourth system (measures 416-417) also continues the piano accompaniment. The fifth system (measures 418-419) features the piano accompaniment with a tempo change to $J = 66$ and a dynamic marking of *pp*. The sixth system (measures 420-421) features the Clarinet part with a tempo change to $J = 60$ and a dynamic marking of *p*. The piano accompaniment continues in the same system.

422

Pno.

pp p

Detailed description: This system shows measures 422 and 423 of a piano score. The music is in a minor key with a key signature of one sharp (F#). The tempo is marked with a quarter note equal to 80 (♩ = 80). The piece features a complex, rhythmic accompaniment with many accidentals. Dynamics range from pianissimo (pp) to piano (p).

424

Pno.

♩ = 80

Detailed description: This system covers measures 424, 425, and 426. The tempo remains at ♩ = 80. The piano part continues with intricate rhythmic patterns and numerous accidentals. The dynamics are consistent with the previous system.

427

Vc.

pizz. p

Pno.

Detailed description: This system includes measures 427 and 428. It features a cello part (Vc.) with a pizzicato (pizz.) instruction and a piano dynamic (p). The piano accompaniment (Pno.) continues with its complex texture.

429

Cl.

♩ = 63

all of us are fat

f

Vc.

pizz. arco

Pno.

p

Detailed description: This system spans measures 429, 430, and 431. The tempo is marked ♩ = 63. A clarinet (Cl.) part enters with the lyrics "all of us are fat" and a forte (f) dynamic. The cello (Vc.) part has a pizzicato (pizz.) instruction. The piano accompaniment (Pno.) has a piano (p) dynamic.

432

Cl.

♩ = 60

arco

pizz. arco

Vc.

pizz. arco

Pno.

Detailed description: This system covers measures 432 and 433. The tempo is marked ♩ = 60. The clarinet (Cl.) part is marked arco. The cello (Vc.) part has a pizzicato (pizz.) instruction. The piano accompaniment (Pno.) continues with its complex texture.

K = 120 Why the sea is boiling hot

434

Cl. *pp* *pizz.* *arco* *pizz.* *arco*

Vc. *f* *pp*

Pno. *p*

436

Cl. *pizz.*

Vc. *f*

Pno.

L = 60 Everything falls in pieces

438

Cl. *mp* *f* *p*

Vc. *mf* *pizz.*

Pno. *mp*

440

Cl. *f* *mp*

Vc. *mp* *arco* *pizz.* *arco* *pizz.* *arco*

Pno. *p* *mp* *p*

442 $\text{♩} = 30$ (very careful)

Cl. *f* *ff* *pp*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.*

Pno.

445 $\text{♩} = 60$

Cl. *mp*

Vc. *arco* *pizz.* *arco*

Pno. *pp* *f*

447

Cl.

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Pno. *mp* *p*

450

Cl. *ff* *p* *mf* *p* *ppp*

Vc. *pizz* *arco* *pizz* *arco* *ppp*

Pno. *sfz*

Sub.

454

Cl. *p*

Vc. *pizz.*

Pno. *sfz* *sfz* *sfz* *sfz* *mp* *sfz*

462

M *J* = 108

Pno. *mf*

to silence (ca. 20")

468

J = 120

Pno.

474

Pno. *no crescendo,*
accel. no hurry

480

J = 132

Pno.

486

J = 144 no hurry

Pno.

492

Pno.

Weather Underwater

for 3 singers and large ensemble

Carolyn Chen
2008

for the Orkest de Ereprijs

If my eyes are blindfolded and if my hands are chained to a stick, if this stick separates me from things but I can explore them by means of it, it is only the stick which I feel, it is only the wall which I perceive.

– Simone Weil, *Gravity and Grace*

What seems impenetrable can yield individual detail.
Singing is sometimes obscured, but it persists.

Instrumentation

2 sopranos
1 mezzo-soprano
2 flutes
clarinet in Bb
2 soprano saxophones
trumpet in Bb
horn in F
2 trombones
tuba
vibraphone
electric guitar
bass guitar
piano

The text is laid out in columns for two sopranos and mezzo-soprano from left to right.

Weather Underwater

water	see	just grey	water	not water
they	fall	sea	fall	the leaves close
				see
fall				above
		they		fall
they		fall now		needles
I	can't see water			
	shook	leaves shook		dark
	not immensely	not immensely		immensely
now it is raining		rain fall		rain fall
green		green like the sea		smoky and glistening leaving
		they did not fall		
rain		raining		rain
needles fall		needles fall		under water
green close		not just darker		darker darker
see darker		when		when they arrived
		dark		the
		waves		waves which
waves		have kept		have kept me
float		they float		they fall
needles		as fish		as needles
fall needles		raining needles		fall they
whether where		everywhere		where
and leap as fish		leap		
from the water		not fall		

Score in C

Weather Underwater

Murky and bright
(♩ = 50)

The score is for a piece titled "Weather Underwater" in C major, with a tempo of 50 beats per minute. It features a variety of instruments and vocalists. The woodwinds include Flute 1 and 2, Clarinet in Bb, and two Soprano Saxophones. The brass section consists of Trumpet in Bb, Horn in F, Trombone 1 and 2, and Tuba. The percussion includes Vibraphone and Electric Guitar. The string section includes Bass Guitar and Piano. There are also two Soprano vocalists and a Mezzo-soprano. The score is divided into three measures, each with a 3/4 time signature. The first measure is marked with a piano (pp) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Flute 1
Flute 2
Clarinet in Bb
Soprano Saxophone 1
Soprano Saxophone 2
Trumpet in Bb
Horn in F
Trombone 1
Trombone 2
Tuba
Soprano 1
Soprano 2
Mezzo-soprano
Vibraphone
Electric Guitar
Bass Guitar
Piano

pp, *p*, *mp*, *fp*, *Mute*, *bright mf*, *see*, *lightly mp*, *just*, *grey*, *Soft mallets*, *pp*, *f*, *mp*, *p*, *mf*, *p*, *pp*

5

Fl. 1 *pp* *p*

Fl. 2 *p* *p*

Cl. *pp* *p*

S. Sax. 1 *pp* *p*

S. Sax. 2 *pp*

Tpt. *pp* *pp* 6

Hn. *pp*

Tbn. 1 *pp* *p*

Tbn. 2 *p* *pp*

Tba. *p*

S. 1 *soft* *mf*
wa ter

S. 2 *mf*
wa ter

M-S. *mp* *striking f*
not wa ter

Vib. *pp* *p* *pp*

E. Gtr. *pp* natural harmonics notated at sounding pitch
let all unspecified ties ring until *

Bass *p*

Pno. *pp* *p* *pp* *p* *pp*

8 **A**

FL 1
FL 2
Cl.
S. Sax. 1
S. Sax. 2
Tpt.
Hn.
Tbn. 1
Tbn. 2
Tba.
S. 1
S. 2
M.S.
Vib.
E. Gtr.
Bass
Pno.

Lyrics:
S. 1: fall they —
S. 2: fall sea
M.S.: the leaves close see

Dynamics: *pp*, *p*, *mp*, *f*, *mf*, *ppp*, *delicate*, *bold*, *obsured*

12

Fl. 1 *pp*

Fl. 2 *pp*

Cl. *pp* *p*

S. Sax. 1 *p*

S. Sax. 2 *pp* *p* *p*

Tpt. *p* *mf*

Hn. *pp* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *pp*

Tba. *pp*

Vib. *mf* *pp* *p* *mf* *mp*

E. Gtr. *pp* *p*

Bass *pp*

Pno. *p* *p*

15 *accel.*

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mp* *f*

Cl. *mf* *p* *f* *p*

S. Sax. 1 *mf*

S. Sax. 2 *mf* *mp*

Tpt. *p* *mf* *p* *mp* *mp*

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

Tbn. 1 *p*

Tbn. 2 *mp* *p* *mp*

Tba. *mf* *mp* *mf*

M-S. *mp*

Vib. *mf* *mp* *ppp*

E. Gtr. *mf* *mp* *f*

Bass *mf* *mf* *mp*

Pno. *mf* *mp* *ppp*

B
(♩ = 60)

17

Fl. 1 *pp* *ff* *mf* *mp*

Fl. 2 *p* *f* *ff* *mf* *mp*

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

S. Sax. 1 *ppp* *f* *mf* *mp*

S. Sax. 2 *f* *ff* *mp* *mf* *mp*

Tpt. *f* *ff* *mf* *mp*

Hn. *f* *ff* *mf* *mp*

Tbn. 1 *f* *ff* *mf* *mp*

Tbn. 2 *f* *ff* *mf* *mp*

Tba. *ff* *mp* (*obscured*) *ff*

S. 1 fall

M-S. bove

Vib. *f* *mf* *mp*

E. Gtr. *mf* *mp*

Bass *f* *ff* *mf* *mp*

Pno. *f* *mp*

(♩ = 60)

21 *poco accel.* *poco meno mosso* ($\text{♩} = 56$)

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Cl. *f* *p*

S. Sax. 1 *f* *p*

S. Sax. 2 *f mf f* *f* *p*

Tpt. *f* *p* *pp*

Hn. *f* *p* *pp*

Tbn. 1 *f* *p* *pp*

Tbn. 2 *f* *p* *pp*

Tba. *f* *p* *pp*

S. 1

M.S. *distant p* *fall*

Vib. *<mf* *pp*

E. Gtr. *p*

Bass *p*

Pno. *p* *pp* *pp*

24 poco accel. (♩ = 60)

Fl. 1 *ppp* *p* *ppp* *ppp* *mp* *p* *f* *mp*

Fl. 2 *ppp* *pp*

Cl. *ppp* *pp* *pp*

S. Sax. 1 *ppp* *pp* *ppp* *mf*

S. Sax. 2 *ppp* *pp* *ppp*

Tpt. *ppp* *pp*

Hn. *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tba. *ppp*

S. 1 *mp*
they

S. 2 *mf* they *striking mf* fall *soft mp* now

M-S. *soft mp*
nec - dles

Vib. *p* *ppp* *mp* *pp*

E. Gtr. *ppp* *pp*

Pno. *ppp* *pp* *f* *p* *pp*

C Distant glowing
meno mosso (♩ = 50)

30 rit.

Fl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Cl. *pp* *ppp*

S. Sax. 1 *pp* *ppp*

S. Sax. 2 *pp* *ppp*

S. 1 *distant pp*

Vib. *pp*

E. Gtr. *delicate ppp*

Bass *delicate ppp*

Pno. *pp*

Gathering
poco più mosso (♩ = 56)

34

Fl. 1

Fl. 2

Cl.

S. Sax. 1

S. Sax. 2

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

S. 1
can't see wa - ter

S. 2
leaves _____

M-S.
dark

Vib.

E. Gtr.

Bass

Pno.

38 *accel.* (♩ = 66)

Fl. 1 *pp* *p* *ppp*

Fl. 2 *pp* *p* *ppp*

Cl. *ppp* *pp* *ppp*

S. Sax. 1 *ppp* *pp* *ppp*

S. Sax. 2 *pp* *p*

Hn. *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tba. *ppp*

S. 1 *mp* *closer* *mf* *f*
shook notim - - - mense - ly now it is

S. 2 *mf* *closer*
shook notim mense - ly

M-S. *closer* *mf*
im - - - mense - ly

Vib. *p*

Bass *p* *mp* *pp*

Pno. *ppp*

43

Fl. 1 *pp*

Fl. 2 *pp*

Cl. *pp*

S. Sax. 1 *pp* 3

S. Sax. 2 *pp*

Tpt.

Hn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp* *mp*

Tba. *pp*

S. 1
rain - - - ing green

S. 2
p rain - fall - *mf* green - like the *marked*

M-S.
p rain fall *mp* 3 smo - ky and glis - tening

Vib. *pp* *pp* *ppp*

E. Gtr. *pp*

Bass

Pno. *pp* *ppp* *pp*

46 **D**

Fl. 1 *pp*

Fl. 2

Cl. *mp* *ppp*

S. Sax. 1 *pp* *ppp*

S. Sax. 2

Tpt. *ppp*

Hn. *ppp*

Tbn. 1 *ppp* *pp*

Tbn. 2 *ppp* *pp*

Tba. *ppp* *pp*

S. 1

S. 2 sea they did not fall *p* *mp*

M-S. leav ing

Vib. *p*

E. Gtr.

Bass *p* *pp*

Pno. *pp*

This musical score page, numbered 56, contains the following parts and markings:

- Fl. 1:** Starts at measure 49 with a *f* dynamic, transitioning to *mp* at measure 52.
- Fl. 2:** Starts at measure 49 with a *f* dynamic, includes a *mf* section and a triplet *f* at measure 51, then *mp* at measure 52.
- Cl.:** Starts at measure 49 with a *f* dynamic, includes a triplet *f* at measure 51, then *mp* at measure 52.
- S. Sax. 1:** Starts at measure 49 with a *f* dynamic, then *mp* at measure 52.
- S. Sax. 2:** Starts at measure 49 with a *f* dynamic, then *mp* at measure 52.
- Tpt.:** Starts at measure 49 with a *mf* dynamic, includes a *f* section at measure 51, then *mp* at measure 52.
- Hn.:** Starts at measure 49 with a *f* dynamic, then *mp* at measure 52.
- Tbn. 1:** Starts at measure 49 with a *f* dynamic, includes a triplet *f* at measure 51, then *mp* at measure 52.
- Tbn. 2:** Starts at measure 49 with a *f* dynamic, includes a triplet *f* at measure 51, then *mp* at measure 52.
- Tba.:** Starts at measure 49 with a *f* dynamic, then *mp* at measure 52.
- S. 1:** (Soprano) Starts at measure 52 with a *mf* dynamic, lyrics: "rain".
- S. 2:** (Soprano) Starts at measure 52 with a *mf* dynamic, lyrics: "rain - ing".
- M-S.:** (Mezzo-Soprano) Starts at measure 52 with a *mf* dynamic, lyrics: "rain".
- Vib.:** Starts at measure 49 with a *mp* dynamic, includes triplet markings.
- E. Gtr.:** Starts at measure 49 with a *mf* dynamic, then *mp* at measure 52.
- Bass:** Starts at measure 49 with a *mf* dynamic, then *mp* at measure 52.
- Pno.:** Starts at measure 49 with a *mp* dynamic.

57

Fl. 1 *p* *very still*

Fl. 2 *p* *very still*

Cl. *p* *very still*

S. Sax. 1 *p* *very still*

S. Sax. 2 *p* *very still*

Tpt. *f* *p*

Hn. *f* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *ff* *p*

Tba. *mf* *p*

S. 1 need - dles_ fall

S. 2 *f* need - dles fall

M-S. *mf* un - der wa - ter *ff*

Vib. *p*

E. Gtr. *p*

Bass

Pno. *p* *pp*

E
Urgent
poco meno mosso (♩ = 60)

55

Fl. 1
Fl. 2
Cl.
S. Sax. 1
S. Sax. 2
Tpt.
Hn.
Tbn. 1
Tbn. 2
Tba.
S. 1
S. 2
M-S.
Vib.
E. Gtr.
Bass
Pno.

green close see dar ker
not just dark er dark er when dark
dark er dark er when they ar rived the

mp *mf* *ppp*
p *ppp*
pp
mp *p* *mp* *pp*
ppp
pp *ppp* *pp*
pp *ppp* *pp*
pp *ppp* *pp*
marked f *ff* *p* *mp*
marked ff *mp* *mf* *mf*
mp *marked* *mf* *f*
pp *mf* *ppp* *p* *f*
pp
pp *ppp* *pp* *mp* *p* *pp*
pp

59

Fl. 1 *p*

Fl. 2 *p* *pp*

Cl. *p* *pp*

S. Sax. 1 *pp* *pp*

S. Sax. 2 *pp*

Tpt. *pp* *p*

Hr. *ppp* *p*

Tbn. 1 *ppp* *p*

Tbn. 2 *ppp* *p*

Tba. *ppp* *p*

S. 1 waves _____ float

S. 2 *mp*
waves have kept _____ they float

M.S. *p* *mf*
waves which _____ have kept me _____ they fall

Vib. *p* *f* *mp*

E. Gtr. *pp*

Bass *p*

Pno.

63

Fl. 1 *f*

Fl. 2 *f*

Cl. *f*

S. Sax. 1 *f* *ff*

S. Sax. 2 *p* *f* *ff* *3*

Tpt. *p* *f*

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

Tbn. 1 *p* *f* *mp* *f* *p*

Tbn. 2 *p* *f* *p*

Tba. *p* *f* *p*

S. 1 *mp* *f*
nee dles

S. 2
as fish

M-S.
as nee dles

Vib. *p*

E. Gtr. *mf* *f*

Bass *p* *f* *p*

Pno. *p* *pp* *p* *mp* *pp*
f *mf*

65 R *accel.* (♩ = 72)

Fl. 1 *mp*

Fl. 2 *ff* *mp*

Cl. *mp*

S. Sax. 1 *p* *mp* *mp*

S. Sax. 2 *f*

Tpt. *p* *mp* *p* *mp*

Hn. *mf* *p* *mf* *mp*

Tbn. 1 *mf* *p* *mf* *mp* *mf*

Tbn. 2 *mf* *p* *mp*

Tba. *mf* *p* *mp* *mf*

S. 1 *(obscured) mf* *f*
fall nee - - - dles whe - ther

S. 2 *(obscured) mf* *f*
rain - - ing nee - - dles e - very where

M-S. *(obscured) mf* *f*
fall they where

Vib. *mp*

E. Gtr. *mf* *p*

Bass *mf* *p* *mf* *mp*

Pno. *p* *mp*

meno mosso (♩ = 50)

68

Fl. 1 *ff*

Fl. 2 *ff*

Cl. *ff*

S. Sax. 1 *ff*

S. Sax. 2 *ff*

Tpt. *ff*

Hn. *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *f* *ff*

Tba. *ff*

S. 1 *ff* where *mf* and leap as fish from the wa - ter

S. 2 *ff* *pp* leap not fall

M-S. *ff*

Vib. *ff* *p*

E. Gtr. *ff*

Bass *ff*

Pno. *ff*