

LISTENING TO THE ARTS

by

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A THESIS

Presented to the School of Music and Dance  
and the Division of Graduate Studies of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Music

June 2023

THESIS APPROVAL PAGE

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Degree awarded June 2023.

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## THESIS ABSTRACT

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June 2023

Title: Listening to the Arts

My thesis piece "Listening to the Arts" is a twenty-minute long composition for chamber orchestra that consists of four movements. Each movement is inspired by an artwork from a different artist, namely Antonio Canova's "Psyche Revived by Cupid's Kiss," Alexander Calder's "Double Gong," Alphonse Mucha's "The Seasons," and Claude Monet's "Water Lilies - The Clouds."

In this composition, I aim to explore the intersection between music and visual arts by creating an auditory interpretation of each artwork's particular character and style. Each movement adopts a distinct musical style to convey the unique emotional and aesthetic qualities of each artwork. I seek to showcase the potentials of the interdisciplinary arts and how they can inspire and enrich one another. Overall, "Listening to the Arts" is a demonstration of my creativity and proficiency in music composition, and my appreciation for visual arts.

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## Instrumentation

Flute, doubling Alto Flute  
Oboe, doubling English Horn  
Bb Clarinet, doubling Bass Clarinet  
Bassoon

C Trumpet (and mute)  
Horn (and mute)  
Trombone (and mute)

Percussion 1: Vibraphone (4 medium mallets), Xylophone (2 hard mallets)  
Percussion 2: Bo Cymbals, Hi-Hat, Triangle (small)

Harp

Violin I  
Violin II  
Viola  
Violincello  
Contrabass

# Listening to the Arts

## I. The Winged Love

Rongrong Chen

**Tender**

♩ = 72

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon), brass (Horn, C Trumpet, Trombone), Percussion 1 and 2, and Harp. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is in 4/4 time and C major. The tempo is marked 'Tender' with a quarter note equal to 72 beats per minute. The piece begins with a series of rests for most instruments, followed by a melodic entry in the Bassoon. The Harp provides a harmonic accompaniment with chords and arpeggios. The string section enters later in the piece with a simple rhythmic pattern.

**Flute**

**Oboe**

**B♭ Clarinet**

**Bassoon**  
*p* *mf* *p* *mf*

**Horn**

**C Trumpet**

**Trombone**

**Percussion 1**

**Percussion 2**

**Harp**  
*mp* *mf* *f* *mf*

**Violin I**

**Violin II** *p*

**Viola** *p*

**Violoncello** *p*

**Contrabass** *mp*

7

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*mp*

*p*

*p*

*mp*

*mp*



13

Fl. *p* < *mp*

Ob.

Cl.

Bsn. *mf* *pp* *mf*

Hn. *mf* *pp*

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I *f* *pp*

Vln. II *f* *pp* *p* *mp* *p*

Vla. *f* *pp* *p*

Vc. *f* *pp* *p*

Cb. *f* *pp* *mp*



25

Fl. *mf* *f* *f* *f* *p*

Ob.

Cl. *mf*

Bsn.

Hn.

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

Tbn. *mf* *mp*

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb.

29

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* < *f*

*mp* *mf* *p*

*mf* *p*

*mp* *mf*

*mp* *mf*

*p* < *mf*

*p* < *mf*

*p* < *mf*

*p* < *mf*

33

Fl. *mp* *p*

Ob. *mp* *f*

Cl. *mp* *p*

Bsn.

Hn. *mp*

C Tpt.

Tbn. *mp*

Vib. *mp*

Perc. 2

Hp. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p* *mf* *pizz.*

Vc. *p* *mf* *pizz.*

Cb.

38

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pizz.*

*mf*

42

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 42-45 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section includes Trombone (Tbn.). The percussion section includes Vibraphone (Vib.) and Percussion 2 (Perc. 2). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 42: Flute and Clarinet play a short melodic phrase. Oboe plays a triplet of eighth notes. Horn and Cor Anglais play a triplet of eighth notes. Trombone plays a half note. The string section plays a rhythmic pattern of eighth notes.

Measure 43: Flute and Clarinet play a short melodic phrase. Oboe plays a triplet of eighth notes. Horn and Cor Anglais play a half note. Trombone plays a half note. The string section plays a rhythmic pattern of eighth notes.

Measure 44: Flute and Clarinet play a short melodic phrase. Oboe plays a triplet of eighth notes. Horn and Cor Anglais play a half note. Trombone plays a half note. The string section plays a rhythmic pattern of eighth notes.

Measure 45: Flute and Clarinet play a short melodic phrase. Oboe plays a triplet of eighth notes. Horn and Cor Anglais play a half note. Trombone plays a half note. The string section plays a rhythmic pattern of eighth notes.

47

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*pp*

*mp*

*f*

*p*

*mf*

*pp*

*p*

*pizz.*

*mp*

*arco*

*mp*

*mf*

*pp*

*arco*

*mp*

*mf*

*pp*

*arco*

*mp*

*mf*

*pp*



52

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

*ff*

3

5

straight tone

arco

straight tone

57

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*mf*

*mp*

63

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* > *p* < *mf* > *p* < *mf* > *p* *f* *mp* *pp* *mp*

*p* *pizz.* *mp*

75

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*pp*

*arco*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*mp*



86

Fl. *f* *p* *mp*

Ob. *f* *mp* *mf*

Cl. *f* *p* *mp*

Bsn. *f* *mp* *mf*

Hn. *mf* *pp* *p*

C Tpt. *mf* *pp* *p*

Tbn. *mf* *pp* *p*

Vib.

Perc. 2

Hp.

Vln. I *f* *pp*

Vln. II *mp* *f* *pp*

Vla. *mp* *f* *pp* *mp* pizz.

Vc. *mp* *f* *pp* *mp* pizz.

Cb. *mp* *f* *pp* *mp* pizz.

Detailed description of the musical score: The score is for measures 86-90. It includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings have complex rhythmic patterns, including triplets and slurs. Dynamics range from *f* (forte) to *pp* (pianissimo). The strings play a pizzicato accompaniment in measures 88-90. The percussion and harp parts are silent.

91

Fl. *p*

Ob. *f* *mf*

Cl. *p*

Bsn. *f* *mf*

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



95

Fl. *p* *mp* *mf* *p*

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

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

Bsn. *mp* *mf*

Hn.

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

Tbn. *mp* *mf*

Vib. *mp*

Perc. 2 *Led.*

Hp.

Vln. I

Vln. II

Vla. arco *p*

Vc. arco *p*

Cb.

99

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 99-102 is arranged in a system of 14 staves. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in all four measures.
- Oboe (Ob.):** Measures 99-100: *mf* eighth-note pattern. Measure 101: *mp* quarter-note pattern. Measure 102: *f* triplet eighth-note pattern.
- Clarinet (Cl.):** Measures 99-100: *mf* eighth-note pattern. Measures 101-102: Rests.
- Bassoon (Bsn.):** Measures 99-100: *mp* triplet eighth-note pattern. Measure 101: *mp* quarter-note pattern. Measure 102: *f* triplet eighth-note pattern.
- Horn (Hn.):** Measures 99-100: Rests. Measure 101: *p* quarter-note pattern. Measure 102: *f* triplet eighth-note pattern.
- Trumpet (C Tpt.):** Rests in all four measures.
- Tuba (Tbn.):** Measures 99-100: *mp* triplet eighth-note pattern. Measure 101: *mp* quarter-note pattern. Measure 102: *f* triplet eighth-note pattern.
- Vibraphone (Vib.):** Measures 99-100: Sustained notes. Measure 101: Sustained notes. Measure 102: *mf* quarter-note pattern.
- Percussion 2 (Perc. 2):** Rests in all four measures.
- Piano (Hp.):** Rests in all four measures.
- Violin I (Vln. I):** Rests in all four measures.
- Violin II (Vln. II):** Rests in all four measures.
- Viola (Vla.):** Measures 99-100: Sustained notes. Measure 101: Sustained notes. Measure 102: *mf* quarter-note pattern.
- Violoncello (Vc.):** Measures 99-100: Sustained notes. Measure 101: Sustained notes. Measure 102: *mf* quarter-note pattern.
- Double Bass (Cb.):** Rests in all four measures.





## II. Double Bo

Playful

♩ = 138

Fl. *p*

Ob. *p*

B. Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 Bo *f*

Hp. *f*

Vln. I *f* pizz. *p*

Vln. II *f* pizz. *p*

Vla.

Vc. *f* pizz.

Cb. *f* pizz.

8

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Perc. 1

Bo.

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz.

Vc. *f*

Cb. *f*

14

Fl. *mp* *mf*

Ob. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp*

C Tpt. *f*

Tbn. *mp* *mf*

Perc. 1

Bo. *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

20

Fl.

Ob.

To Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*f*

*mp*

*f*

*p* *mp* *p* *mp*

*p* *mp*

*mf* *f* *mf*

*mf*



26

Fl. *mp*

Ob. *p* *mp*

Cl. *f*

Bsn. *mf* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. I

Bo.

Hp. *p* *mp*

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

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

Cb. *f* *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 26 through 29. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Hp.) and Percussion I (Perc. I) are also present. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the brass and piano provide harmonic support. The percussion part is currently silent.

30

Fl. *p* *mp*

Ob.

Cl. *mp* *f* *mp*

Bsn. *mp*

Hn.

C Tpt. *mf*

Tbn. *mf*

Perc. 1

Bo. *mf*

Hp.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *f* *mp*

Cb. *f*

Detailed description: This page of a musical score covers measures 30 through 34. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). Percussion includes Percussion 1 (Perc. 1) and Snare Drum (Bo.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p*, *mp*, *f*, and *mf*. The Flute and Clarinet parts have melodic lines with slurs and accents. The Bassoon and Snare Drum parts have rhythmic patterns. The strings provide harmonic support with sustained notes and some rhythmic movement.

36

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

Ob. *mf*

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

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Bo.

Hp.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 36 through 40. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Percussion 1 (Perc. 1) and Bass Drum (Bo.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features melodic lines with dynamic markings of *mf*, *mp*, and *f*. The Clarinet part has a rhythmic pattern with dynamic markings of *mp*, *mf*, *f*, and *mp*. The Viola and Violoncello parts have a simple accompaniment with a *mf* dynamic marking. The rest of the instruments are mostly silent or have simple accompaniment.

41

Fl. *p*

Ob. *mf*

Cl. *p* To B. Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Perc. 1 Xylophone *p*

Bo. *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

48

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*p*

*pizz.*

*p*

*p*

*mp*

*mf*

54

Fl.

Ob. *mf*

Cl.

Bsn.

Hn.

C Tpt. *f*

Tbn.

Xyl.

Bo. *mp* *f*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

61

Fl.

Ob.

Cl. *B.Cl.*  
*mp*

Bsn.  
*mp*

Hn.  
*mf*

C Tpt.

Tbn.  
*mf*

Xyl.

Bo.  
+

Hp.

Vln. I

Vln. II

Vla.

Vc.  
*mf*

Cb.

Detailed description: This page of a musical score covers measures 61 through 66. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Bass Drum (Bo.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part is mostly silent. The Oboe plays a short melodic phrase in measure 61. The Clarinet and Bassoon play a rhythmic pattern starting in measure 62, marked *mp*. The Horns play a rhythmic accompaniment starting in measure 62, marked *mf*. The Trumpets and Trombones play a rhythmic accompaniment starting in measure 65, marked *mf*. The Bassoon has three measures with a '+' symbol above the staff. The Harp is silent. The Violins and Viola are silent. The Violoncello and Contrabass play a rhythmic pattern starting in measure 62, marked *mf*.

67

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*mp*

*mp*

*f*

*mp*

*f*

*f*

*f*

Detailed description of the musical score: The score is for measures 67 through 72. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The brass section (Horn, Trumpet, Trombone) has sparse entries, with the Trumpet playing a half note at measure 70 at a mezzo-piano (*mp*) dynamic. The woodblock (Bo.) plays a single note at measures 68 and 70 with a forte (*f*) dynamic. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) are mostly silent, with the Violoncello and Contrabasso playing a rhythmic pattern of eighth notes at the end of the passage (measures 71-72) with a forte (*f*) dynamic.



73

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

80

Fl. *p*

Ob. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *f* *p*

Xyl.

Bo. *mp*

Hp.

Vln. I *p* *mp* *p* *mp*

Vln. II *mp* *< mf* *> mp* arco

Vla. *mp* *< mf* *> mp* arco

Vc. *mp* *< mf* arco

Cb. *mf* *f* *mf* *f*



91

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mp*

*f*

*mp*

*mp* < *mf* > *mp*

*mf* < *mf* > *mp*

*mf*

*mp* < *mf* > *mp*

*mf* > *mp* < *mf* > *mp*

*mf*

*f*

*mf*

arco

pizz.

96

Fl. *mf*

Ob. *mf*

B. Cl. To Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn. *mf*

Xyl.

Bo. *mp*

Hp.

Vln. I *mp* *mf* pizz.

Vln. II *mf* *mp* *mf* pizz.

Vla. *mp* arco *mp*

Vc. *mp* *mp*

Cb. *f*

102

Fl. *mf*

Ob. *mf*

B. Cl. *f*

Bsn. *mf*

Hn.

C Tpt.

Tbn. *mf* *mf*

Xyl.

Bo.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf*

108

Fl. *f* *p* *mp*

Ob. *mp*

Cl. *p*

Bsn. *p*

Hn. *mf*

C Tpt. *mf*

Tbn.

Xyl. *p* *mp*

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

Detailed description: This page of a musical score covers measures 108 to 112. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Cor Anglais (C Tpt.). The brass section includes Trombone (Tbn.). Percussion includes Xylophone (Xyl.) and Bass Drum (Bo.). The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics are indicated by *f*, *p*, *mp*, and *mf*. The Flute part starts with a forte (*f*) melody in measure 108, then softens to piano (*p*) in measure 109 and mezzo-piano (*mp*) in measure 110. The Oboe and Bassoon enter in measure 110 with a mezzo-piano (*mp*) and piano (*p*) melody respectively. The Clarinet and Xylophone also have parts in measures 109 and 110. The Horn and Cor Anglais play sustained notes in measures 108 and 109. The Trombone and Violoncello have simple rhythmic parts. The Contrabass has a melodic line starting in measure 111. The Violin I and II parts have rhythmic patterns in measures 108 and 109. The Viola and Harp parts are mostly silent.

113

Fl. *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *p* *mf*

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 113 to 117. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Xylophone (Xyl.) and Bass Drum (Bo.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins in measure 113 with a melody marked *mp*. The Oboe enters in measure 115 with a melody marked *mp*. The Clarinet plays a rhythmic pattern starting in measure 113, marked *p*, and then *mp* in measure 115. The Bassoon plays a rhythmic pattern starting in measure 114, marked *p*, and then *mf* in measure 117. The Xylophone and Contrabass parts have melodic lines in measures 113, 115, and 117. The rest of the instruments are silent throughout the page.



118

Fl. *ff* *p*

Ob. *mp* *ff* *p*

Cl. *f* *ff* To B. Cl.

Bsn. *ff* *p*

Hn.

C Tpt.

Tbn. *ff*

Xyl.

Bo. *ff*

Hp. *ff* *f*

Vln. I *ff* *f* *p*

Vln. II *ff* *f* *p*

Vla. *ff*

Vc. *ff* *f*

Cb. *ff* *f*

let ring

124

Fl. *mf*

Ob. *mf*

Cl. B.Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

130

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Bo.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Cl.

*mp*

*f*

*p* *mp*

*mf* *f*

136

Fl. *mp*

Ob. *mp* *p* *mp*

B. Cl. *f*

Bsn. *f* *mf* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Xyl.

Bo.

Hp. *mp* *p* *mp*

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p*

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

Cb. *mf* *f* *mf* *f* *mf*

141

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *mp*

Hn. *mp*

C Tpt. *f*

Tbn. *mp*

Xyl.

Bo. *mf* *f* *mp*

Hp. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *f* *mf*

Cb. *f* *mf*

Detailed description: This page of a musical score covers measures 141 to 145. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.). The brass section includes Trombone (Tbn.). Percussion includes Xylophone (Xyl.) and Bass Drum (Bo.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics are indicated by *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The score shows various rhythmic patterns and rests across the measures.

146

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

C Tpt. *f*

Tbn. *mf*

Xyl.

Bo.

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 146 through 149. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Bassoon (Bo.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature. The woodwinds (Fl., Ob., Bsn., Tbn.) and strings (Vln. I, Vln. II, Vc., Cb.) play a rhythmic pattern of quarter notes with accents, marked *mf*. The C Trumpet (C Tpt.) plays a melodic line with accents, marked *f*. The Harp (Hp.) provides accompaniment with chords and single notes, marked *mf*. The Oboe (Ob.) and Flute (Fl.) have melodic lines with accents, marked *mf*. The Viola (Vla.) and Bassoon (Bo.) are silent throughout the measures.

150

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Xyl.

Bo. *f* *ff* *f* *p*

Hp. *p* *p*

Vln. I *p* *f* *ff*

Vln. II *p* *f* *ff*

Vla. *f* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

6/4

### III. The Horae

#### Spring Blossoming

♩ = 100

Fl. *mp* *f* *p* *tr*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p* *tr*

Bsn. *mp* *f* *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *f* 3 3

#### Blossoming

♩ = 100

Vln. I

Vln. II *p* *f* *p* *arco*

Vla. *p* *arco*

Vc.

Cb.



7

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *mp* *f* *mf*

Vln. I arco *p* *f > p*

Vln. II

Vla. *f > p*

Vc. arco *p* *f > p*

Cb.

13

Fl. *f* *p* *tr*

Ob. *f* *p*

Cl. *f* *p* *tr*

Bsn. *f* *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *f* *mp*

Vln. I *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc.

Cb.

19

Fl. *mp* *f* *p* *tr*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p* *tr*

Bsn. *mp* *f* *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *f*

Vln. I *f* *p*

Vln. II

Vla.

Vc. *p* *f* *p* arco

Cb. *p*

24

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*p*

*f > p*

*p*

*f > p*

*f > p*

*f > p*

*f > p*

*f > p*

29

Fl. *mp* *f* *tr*

Ob. *mp* *f*

Cl. *mp* *f* *tr*

Bsn. *mp* *f*

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *mf* *mp* *f*

Vln. I *f > p* *p* *f* *pizz.*

Vln. II *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Vc. *p* *f* *pizz.*

Cb. *p* *f* *pizz.*

# Summer Idle

♩ = 60

36

Fl.

Ob.

Cl.

Bsn.

Hn. *with mute*  
*p*

C Tpt. *with mute*  
*p*

Tbn. *with mute*  
*p*

Perc. 1  
Vibraphone  
motor on slow  
*mf*  
Ped.

Perc. 2  
Hi-Hat  
closed  
*mp* half-closed

Hp. *mf*

# Idle

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.







**Autumn  
Bountiful**

♩ = 80

53

Fl. *f*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Hn. *mf* without mute

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *f*

**Bountiful**

♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*p*

6

6

5

5

5

5

5

5

arco

*p*

3

3

arco

*p*

3

arco

*p*

62

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

arco

p

arco

p

mp

67

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*f*

*mf*

*f*

*mp*

*p*

*f*

*f*

72

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*mp*

5

6

3





84

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*mp*

*p*

*mp*

*p*



**Winter  
Frozen**

♩ = 40

88

Fl.

Ob. *pp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
Xylophone  
*p*

Perc. 2  
Triangle  
*p*

Hp.

**Frozen**

♩ = 40

Vln. I *pizz.*  
*p*

Vln. II *pizz.*  
*p*

Vla. *pizz.*  
*p*

Vc.

Cb.

93 To A. Fl.

Fl. To Eng. Hn.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Xyl.

Tri.

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

# IV. Cloud Lilies

Tranquil

♩ = 52

Fl. A.Fl. *mf*

Ob. Eng.Hn. *mf*

Cl. *p* *mf* *mp*

Bsn. *mp* *p*

Hn. with mute *pp* *mp* *p*

C Tpt. with mute *pp* *mp* *p* *mp*

Tbn. with mute *mp* *p*

Perc. 1

Perc. 2

Hp.

Vln. I *p* arco *mf* *mp*

Vln. II arco *pp* *mp* *p*

Vla. arco *pp* *mp* *p* *mp* *p*

Vc. *mp* *p*

Cb. *p*



11

A. Fl. *p* *mp*

Eng. Hn. *p* *mp*

Cl. *p* *pp*

Bsn. *p*

Hn.

C Tpt.

Tbn. *p*

Perc. 1

Perc. 2

Hp.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p*

Detailed description: This page of a musical score covers measures 11, 12, and 13. The music is in 6/4 time and features a variety of instruments. The woodwind section includes Alto Flute, English Horn, Clarinet, Bassoon, Horn, and Trombone, all playing melodic lines with dynamics ranging from *p* to *mp*. The brass section includes Trumpet and Trombone, with the Trombone playing a bass line. The string section consists of Violin I, Violin II, Viola, and Violoncello, providing harmonic support with dynamics from *p* to *pp*. The percussion section includes two percussionists, with the first playing a snare drum and the second playing a tom-tom. The harp is also present but has no part in these measures. The score is written in a standard orchestral format with a grand staff for strings and harp, and individual staves for other instruments.

15

To Fl.

To Ob.

To B. Cl.

A. Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*pp*

*mp*

*n.*

**Bright**

♩ = 66

19

A. Fl.

Eng. Hn.

Cl.

Bsn.

without mute

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

**Bright**

♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

*mf*

3

3

3



24

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vibraphone  
motor on medium

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



29

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *p*

*mp* *p*

*mp* *mf*

*mp* *mf*





42

Fl.  $\frac{3}{4}$  -  $\frac{6}{4}$

Ob.  $\frac{3}{4}$  -  $\frac{6}{4}$

B. Cl.  $\frac{3}{4}$  -  $\frac{6}{4}$

Bsn.  $\frac{3}{4}$  -  $\frac{6}{4}$

Hn.  $\frac{3}{4}$  -  $\frac{6}{4}$  without mute  
*mp* *p*

C Tpt.  $\frac{3}{4}$  -  $\frac{6}{4}$  *p*

Tbn.  $\frac{3}{4}$  -  $\frac{6}{4}$  *p*

Vib.  $\frac{3}{4}$  -  $\frac{6}{4}$  *mp* Red.

Perc. 2  $\frac{3}{4}$  -  $\frac{6}{4}$

Hp.  $\frac{3}{4}$  -  $\frac{6}{4}$  *f* *mf* *mp*

Vln. I  $\frac{3}{4}$  -  $\frac{6}{4}$

Vln. II  $\frac{3}{4}$  -  $\frac{6}{4}$

Vla.  $\frac{3}{4}$  -  $\frac{6}{4}$

Vc.  $\frac{3}{4}$  -  $\frac{6}{4}$

Cb.  $\frac{3}{4}$  -  $\frac{6}{4}$

**Tranquil**

♩ = 52

45

Fl. *To A. Fl.*

Ob. *To Eng. Hn.*

B. Cl. *To Cl.*

Bsn. *p mp*

Hn.

C Tpt.

Tbn.

Vib.

Perc. 2

Hp.

**Tranquil**

♩ = 52

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp*







APPENDIX A  
PERFORMANCE NOTES

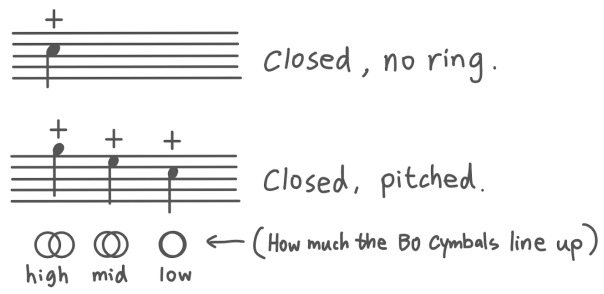
Harp:

When chords are not specified to roll, play all chord tones at the same time.

Notes with staccato symbols means to stop the strings completely at the following rest.

Percussion:

Bo: Notes with a "+" symbol means closed, no ring. Muffle at rests.



APPENDIX B  
PROGRAM NOTES

"Listening to the Arts" is a twenty-minute long composition for chamber orchestra that consists of four movements. Each movement is inspired by an artwork which the composer feels deeply drawn to, and each movement adopts a distinct musical style to convey the unique emotional and aesthetic qualities of each artwork.

The first movement, "The Winged Love," is inspired by "Psyche Revived by Cupid's Kiss," a sculpture made by Italian artist Antonio Canova in the late 1700s. The sculpture is regarded as a Neoclassical style masterpiece, showing Cupid's love and tenderness toward Psyche. To capture such emotion, this first movement adopts a slow tempo and a diatonic sound, focusing on the melody lines played by bassoon and oboe that constantly reach for each other, with bassoon representing Psyche from the earth and oboe representing Cupid from the sky.

The second movement, "Double Bo," is inspired by Alexander Calder's sculpture "Double Gong," made in metal and paint in 1953. The sculpture is able to shift form with air currents. The movement is designed to be scattered, playful, random, chaotic, everchanging, flowing and undulating. There is no particular tonality, just like how the sculpture has no fixed shape. Bo cymbals, a traditional Chinese percussion instrument, are used to represent the small "gongs" in the sculpture.

The third movement, "The Horae," is inspired by Alphonse Mucha's 1896 color lithography series "The Seasons." In "The Seasons," Mucha uses nature, wildlife and women as subtle metaphors for life, death and rebirth. This movement contains four musical sections each corresponding to a portion of the artwork, representing the blossoming spring, the idle summer, the bountiful autumn, and the frozen winter, using a different pentatonic scale in each section. The composer intentionally avoids using any introduction, transition, or ending materials, while keeping all four sections the same duration, in order to mimic the structure of the painting.

The fourth movement, "Cloud Lilies," is inspired by Claude Monet's "Water Lilies - The Clouds," a painting from his famous "Water Lilies" series around 1920. This movement features fluid chordal texture with planing, harp glissandos, and mirroring melodies between woodwind pairs and string pairs, inspired by this impressionistic masterpiece portraying the reflection of clouds in the water alongside the water lilies.