Three Scenes In Dreamland

Yu-Lin Yang
Department of Theory
McGill University, Montreal
July, 2000

A thesis submitted in partial fulfillment of the requirements of the degree of Master of Music.

Abstract

Three Scenes in Dreamland is a 17-minute piece for mixed choir and instrumental ensemble. It consists of three movements: "Crystal Sky," "The Chanting Light" and " The Field Where I Was Born, Where I Died." Each movement uses a particular combination of the available instruments. The work is inspired by various aspects of Chinese culture and Buddhism, and certain possibilities of combining Western and non-Western musical elements are explored over the course of the three movements.

Résumé

Three Scenes in Dreamland est une pièce pour choeur mixte et ensemble instrumental d'une durée de 17 minutes. Elle consiste de trois mouvements: "Crystal Sky," "The Chanting Light" et " The Field Where I Was Born, Where I Died." Chaque mouvement utilise une combinaison particulière des instruments disponibles. L'inspiration de l'oeuvre provient de divers aspects de la culture Chinoise et du Boudhisme, et certaines possibilités de combinaisons d'éléments musicaux occidentaux et orientaux sont explorées au cours des trois mouvements.

Acknowledgement

There are a number of kind people that I would like to thank. I would like to express my deep appreciation to Professor Brian Cherney for his time, patience, guidance and advice, both over the course of my thesis work, as well as during my general course studies at McGill University. Thanks to Professor Iwan Edwards, who gave me valuable advice regarding the choral portion of the piece. Thanks also to Justin Mariner for proofreading texts, and to Elizabeth Dehler for translating the thesis abstract into French. Finally, I would like to thank my parents, who have been so supportive of me all this time. This piece is dedicated to them.

Table of Contents

Introduction

Three Scenes in Dreamland is a three-movement piece for small instrumental ensemble and choir. The instrumentation consists of flute/piccolo, bassoon, horn, trombone, two violas, two cellos, piano, triangle, crotales, tam-tam, three suspended cymbals, four tom-toms, five woodblocks, three timpani, vibraphone and anvil. The mixed choir consists of 24 singers. The first movement, "Crystal Sky," is an instrumental prelude. The second movement, "The Chanting Light," is for 12-voice *a cappella* choir; the text is taken from the Buddhist text, *Heart Sutras*. The last movement, "The Field Where I Was Born, Where I Died," is for 8-voice mixed choir and instrumental ensemble. No text is used in the choir part in this movement. The choir is treated in an instrumental manner. The piece is intended to express certain aspects of Chinese culture and Buddhism which have influenced the composer. Various combinations of musical elements from Non-Western and Western traditions are explored throughout the piece.

The idea of a three-movement setting comes from the musical form of Buddhist liturgy. The standard liturgy usually includes instrumental hymns, unaccompanied choral chants and services employing both choral and instrumental forces, lasting up to an hour or longer[1]. The first movement, "Crystal Sky," adapts the instrumental hymns of

[1] Peter Crossley, "Tibet," The New Grove Dictionary of Music and Musicians, 1980 ed.

Buddhist liturgy and uses various instrumental combinations to create different sound effects. "The Chanting Light," which reflects the second part of the Buddhist liturgy, uses different sounds that can be produced by human voices, such as speaking, whispering, voice tremolo and quasi-harmonics sounds. The colour of this movement is produced predominately by these effects. The final movement, "The Field Where I was Born, Where I Died," concludes with instruments and choir and reuses certain pitch and rhythmic materials from the previous two movements.

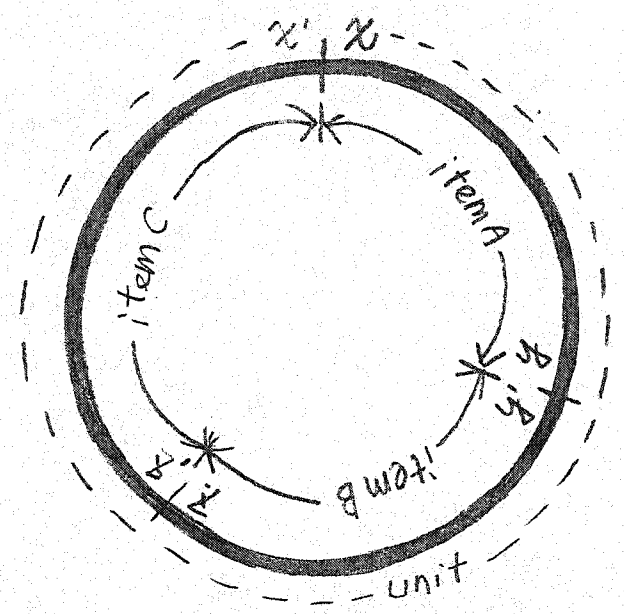
Circle and Doctrine of Mean

Three Scenes in Dreamland is based on two Non-western concepts: "circle" and "the doctrine of mean," which are the elements of Chinese and Buddhism philosophy. "Circle" means endlessness, continuity, and completion. "The doctrine of mean" presents balance, harmony and symmetry. Two methods are used to transform these concepts into music; these will be referred to as "circularity" and "symmetry," and they are used as the basis of pitch, and rhythm.

"Circularity" (Example 1) refers to the use of similar material (x and x') at the beginning and end of a given formal unit (a phrase, section or movement). This makes for a closed-ended or circular compositional procedure. This procedure is conceptualized as a

circle. Each individual item within a circle is also linked by similar material (y, y' and z, z') to the next item, until the final item, which is in turn linked to the beginning. The use of the circularity of pitch and rhythm connects not only each phrase and each section, but also each movement.

Example 1. Circular compositional procedure



Circular compositional procedure reflects the influence of the idea of "circle" in a rather direct way, while musical symmetry is a more general way of illustrating the "doctrine of mean." Symmetry is mainly applied to pitch and rhythm. Symmetrical pitch collections are often used, such as the tetrachord [0134], which symbolizes balance in that it contains two identical dyads surrounding a central interval (see the section on pitch below). In rhythm, the use of original and retrograde forms of rhythmic phrases portrays symmetry and balance.

Text

The text is taken from *Heart Sutras*, which deals with achieving deep wisdom from the study and practice of Buddhism. *Heart Sutra*, the literature of the *Prajñaparamita* (*Perfection of Wisdom*) dates from the beginning of the "Christian era"[2]. The writer of *Heart Sutra* is anonymous. The word "heart" refers to the *sutra* that sums up "the essence of the teachings found in other *sutras* that are much longer and present in more detail what insight or ultimate wisdom is, and how it is attained. This one sums up all the teachings of how one attains such insight."[3] This *sutra* belongs to the teachings on the perfecting of insight or wisdom, sometimes referred to as the "mother of all Buddhas" in the sense that it is this insight or wisdom that brings about enlightened individuals, giving birth to Buddhas.

The text which is used in "The Chanting Light" is in Tibetan. The English translation is by Thich Nhat Hahn. The text consists of five sections: an introduction, three elaborations on the main topic, and a conclusion. One feature of this text conforms to the circular procedure referred above. The following passage is an example: "Form is empty. Emptiness is form. The action of form is not other than emptiness, nor is

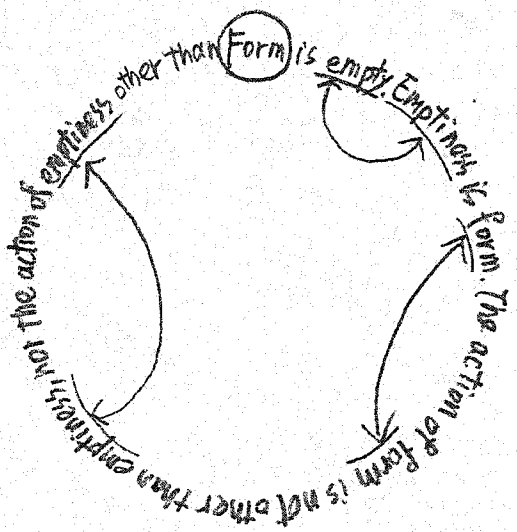
---

[2] Thich Nhat Hanh, The Heart of Understanding, ed. Peter Levitt (Berkeley: Parallax Press, 1998) 1

[3] Khenpo chodrak Rinpoche, Heart Sutra introduction, online, Internet. July, 1995

the action of emptiness other than form."[4] The main words are "form," "empty" or "emptiness". The last word of the first sentence is the same word as the first word of the following sentence. Moreover, the last word of the last sentence is the same as the first word of the first sentence (Example 2).

Example 2. The circular procedure in the text of the second movement.



Circular procedure is also used on the larger-scale level of the whole text (Example 3) [5]. The first section of the text, for example, ends with the words "in exactly this way," and the second section starts with "in this way." The second section ends with a sentence containing the words "feeling, cognition, conception and consciousness," and the third section picks up the sentence with these words again. This pattern continues until the end, where the words "accomplish their wisdom" are similar to those stated at the beginning ("accomplishment of the deep

[4] Hanh, 3.
[5] Hanh, 3-4

wisdom"), completing the circular procedure of the entire text. In *Three Scenes in Dreamland*, "circle" is translated musically into pitch and rhythmic structures.

Example 3. The text in the second movement.

Heart Sutra

Section I: A person who desires to succeed in the *accomplishment of the deep wisdom gone to the other side (Prajnaparamita) shall see in exactly this way;

Section II:. In this way all dharmas are empty; without essential characteristic, not born, not ceasing, without defilement or expiation of defilement, undiminished, uncompleted. Form is empty. Emptiness [sunyata] is form. The action [karma] of form is not other than emptiness, nor is the action of emptiness other than form. Of this nature are also feeling, cognition, conception, and consciousness

Section III: In emptiness there is no feeling, no cognition, no conception, no consciousness. There is no eye, no ear, no nose, no tongue, no body, no mind, no shape, no sound, no colour, no flavour, no feeling, nor any property. There is no dhatu of eye...no dhatu of mind; nor is there mind-vijnan dhatu. No ignorance; from no cessation of ignorance to no old age and death; including no cessation of old age and death. Of that nature are also suffering, misery and sin, and cessation. There is no path, no wisdom, no attainment, and no non-attainment.

Section IV: Because of their non-attainment, abiding firmly by Prajnaparamita, all buddhas are without mental obscurations are unafraid; they are truly passed beyond confusion, and are finally passed beyond suffering. All buddhas residing in the past, present, and future have become buddhas of supreme and complete enlightenment through firmness in Prajnaparamita,

Section V: Thus the Prajnaparamita mantra, the mantra of great knowledge, the unsurpassed mantra, the unequalled mantra, the mantra that calms that it is open to all people to transcend suffering and accomplish their wisdom

Gate gate paragate parasamgate bodhi swaha.[6]*

* The underlining has been added by the author of this paper, in order to emphasize the linking phrases which are similar in the translation, but are *exactly* the same in the original (Tibetan) version.

[6] The final phrase means "gone beyond "

Overview of Each Movement

Each movement in this piece has its own unique characteristics; however, they also share certain musical materials, such as pitch collections and rhythmic patterns. In the four sections of the first movement, timbre is the main element which governs the structure. Each section has a different combination of instruments. The texture is thin at the beginning and gradually grows thicker until the end. The pitch material is based on the 12-tone collection. At least one of two basic rhythmic figures, the long trill figure in piano (starting at m.1) or tremolo in violas or cellos (starting m.30), is present throughout the movement. These active figures create a sense of continuum.

Text governs the structure of the second movement; each section which is divided by the text uses different vocal techniques. The pitch material includes the modified whole-tone scale, some symmetrical pitch sets and scales, and permutational pitch sets which will be explained later in this paper. Isorhythm and rhythmic patterns of Tibetan chant are the main rhythmic characteristics in this movement.

The third movement consists of four sections, each of which uses a different texture. In this movement, the music moves through four stages, from non-pitched sound mass (starting at m.1), pitched sound mass (starting at m.20), quasi-canonic polyphony (starting at m.49) to an embellished pedal-point (starting at m.79). The pitch material from the

first and second movements is reused in this movement. Unlike the previous movements, register and rhythm are more variable here.

Formal Structure

As stated, the overall structure of each movement is designed with a particular aspect in mind. The first movement is through-composed, with a focus on colour. There are four sections, as identified in Table 1 below, each of which employs a different combination of instruments. The characteristics of the structure in this movement are that each section is increasingly longer than the previous one and overlaps with the following one. The trio for piano, crotales and triangle is the main instrumental combination in section I. At the end of the section, the violas join in, foreshadowing their appearances in the next section. In section II, the two violas and cellos alternately join the existing combination (piano, triangle and crotales) from section I and gradually take over. The end of Section II overlaps with the beginning of section III because of the treatment of instrumental combinations. At the overlapping measures (mm.17-18), the two violas and cellos in section II gradually fade out while the piccolo takes over and introduces the new combination for section III: piano, piccolo and bassoon. Again, an overlap occurs between the end of section III and the beginning of section

IV (mm.28-29). While the instrumental combination (piano, piccolo and bassoon) in section III gradually fades out, the horn and trombone become more prominent and turn into the new combination in section IV.

Table 1. The structure of the first movement.

Structure	Number of measures
Section I (mm.1-8)	8
Section II (mm.8-18)	11
Section III (mm.17-29)	13
Section IV (mm.28-49)	22

The second movement is a modified rondo form, with seven sections: A B A' B' A" B" C (Table 2). The structure of this movement is based on the text from *Heart Sutras*. As mentioned above, this text consists of an introduction, three elaborations on the main topic, and a conclusion (A B B' B" C). In the musical setting, however, the introduction (A), which states the general topic, is repeated before each of the three elaborations (B). Again, the concept of increasingly longer sections is used, but in this case there are two sets of increasingly longer sections within the whole: the four sections from A to B' (mm.1-92) and the three sections from A" to the end (mm.93-139). These seven sections

are divided at the larger level into two sections, A to B' and A" to C, the first of which is longer than the second.

Table 2. The structure of the second movement.

Structure	Number of measures	Structure	Number of measures
Section A (mm 1-15)	15	Section A" (mm.93-104)	12
Section B (mm.16-33)	18	Section B" (mm.105-119)	15
Section A' (mm.34-54)	21	Section C (mm.120- 139)	20
Section B' (mm.55-92)	38		

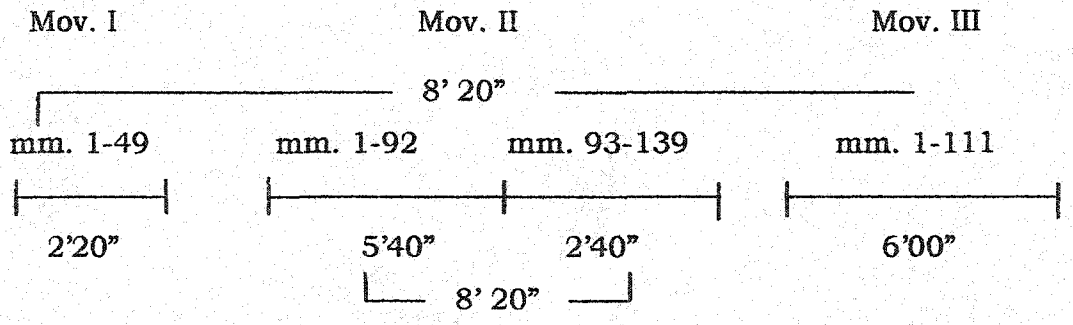
The third movement, like the first one, consists of four sections. The sections are distinguished by four different textures: non-pitched sound mass, pitched sound mass, quasi-canonic polyphony and an embellished pedal-point. As in the first movement, each section here is increasingly longer than the previous one (Table 3).

Table 3. The structure of the third movement.

Structure	Number of measures
Section I (mm. 1-19)	19
Section II (mm.20-48)	29
Section III(mm.49-78)	30
Section IV (mm. 79-111)	33

There is a general balance of proportions between the three movements of *Three Scenes in Dreamland*, in that the duration of the middle movement (ca. 8'20") is very similar to the combined duration of the outer movements (assuming that the metronome markings are adhered to). Furthermore, if the second movement is divided into two main parts (mm.1-92 and 93-end), based on the increasing lengths of the seven sections, as described above, more similarities between movements may be shown. The total duration (ca. 5'40") of mm.1-92 of the second movement is similar to the total duration (ca. 6'00") of the last movement. The length (ca. 2'40") of mm.93 to the end of the second movement is similar to the total duration (ca. 2' 20") of the first movement. In this way, the structure of second movement implies the combination of the first and the last movements (Example 4).

Exmaple 4. The relationship between the lengths of the three movements.



Pitch Organization

Two types of pitch organization are used: symmetrical and circular. The symmetrical sets used are [0123] and [0134]. Each of these tetrachords contains two identical dyads (i.c.1, a minor second); the interval between members one and two of each set is the same as the interval between members three and four.

In addition to the symmetrical tetrachords described above, symmetrical collections are used, namely an octachord [01345689], the chromatic 12-tone collection, and a modified whole-tone scale. The octachord [01345689] may be seen as a combination of two symmetrical [0134] tetrachords. The whole-tone scale is modified by one additional pitch. When modified in this way, the whole-tone scale no longer has multiple axes of symmetry, but only one. The added pitch constitutes the axis of this new seven-note collection. For example, if "F" is added to a whole-tone scale which starts on C, it forms the unique axis of symmetry of that set.

The tetrachord [0134] is the primary set for the first two sections of the first movement (Table 4). The first instance of [0134] is the double trill in the piano, present throughout the first section (mm.1-8). Other notes are added to the pitch collection through the course of the first section, often sharing the same axis of symmetry as the piano [0134].

The crotale enters at m.3 with B-natural, which is the axis of the piano's tetrachord. The leap up an augmented fourth to G in the right hand of the piano at m.5 is answered in a symmetrical fashion by the augmented fourth down to Eb in the left hand in m.7. The symmetrical pitch expansion continues in the piano part in m.7, with the addition of C in the right hand and Bb in the left hand. The E and F# in the violas here are independent of the symmetrical pitch structure; nonetheless they arise out of the primary [0134] tetrachord, in that they are a transposition at the tritone of the central major second of that tetrachord (the first interval of symmetrical expansion mentioned above).

Table 4. The pitch material in the first movement.

Pitch material	Primary	Secondary
Section I (mm.1-8)	[0134]	[016]
Section II (mm.8-18)	[0134]	[0134] and [0369]
Section III (mm.17-29)	chromatic 12-tone collection	Octachord [01345689]
Section IV (mm.28-49)	chromatic 12-tone collection	[0134], modified whole-tone

Tetrachord [0134] is used not only in sections I and II but also in the rest of the first movement. The A-Bb-C-Db trill figure in the piano continues until m. 14, where it is transposed to G#-A-B-C. This set

reappears in the crotales (G-G#-A#-B) at the beginning of section IV (mm.31-35), and again in the piano trill (F#-G-A-A#) at the end of the movement (mm.45-48). Thus, there is a systematic transposition of [0134] three times over the course of the movement, a semitone lower each time. The use of [0134] at the end serves to link it with the beginning of the movement, especially since the transposition found at the end shares two common pitches with the original collection at the beginning.

The now familiar tetrachord [0134] is also present near the middle of the movement (mm. 25-29), inasmuch as it is a significant subset of the octachord [01345689]. It occurs horizontally in the piano in mm.25-28 and vertically in the bassoon, horn, trombone and piano in m. 28. Thus, pitch procedures contribute to the formal balance of the movement in that [0134] is present as a set or as a subset at the beginning, middle and end.

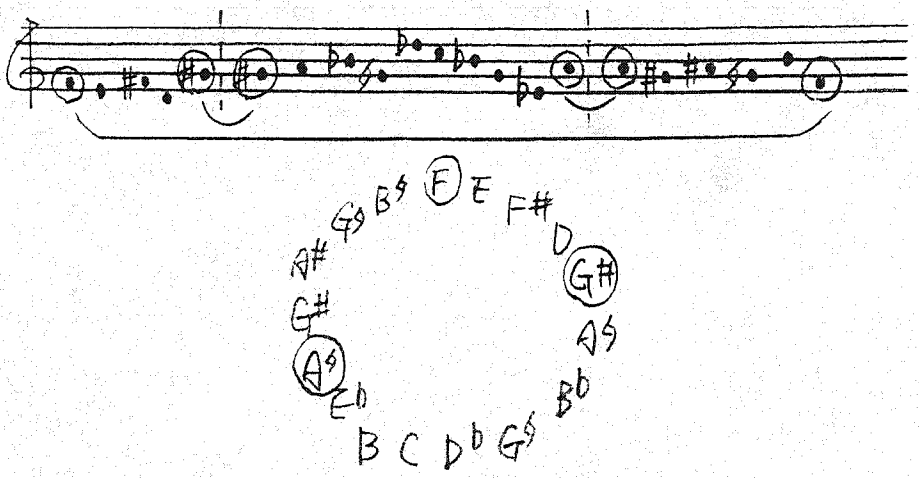
The [0123] set is used mostly in the last two sections of the first movement. However, this set was suggested at the beginning of the piece: the set [0134] in the piano trill appears with its axis pitch B in the crotales (m.3) and this combination [01234] foreshadows the upcoming chromatic set [0123]. The set [0123] is employed not only in a linear manner (mm.19-20, in the piccolo) but also in vertical aggregates (m. 19, in the piano).

In section IV, the modified whole-tone scale, another symmetrical pitch collection, is applied at two different transpositional levels in arpeggiated piano chords with the crotale tremolo in mm.37-43. The two whole-tone hexachords are used in the piano with the axis notes (F and F#) in the crotales.

While symmetrical pitch collections are used throughout *Three Scenes in Dreamland*, circular procedure is used mostly in the pitch organization of the second movement. In section A (mm. 1-15), A' (mm.34-54) and A" (mm.93-104), the pitch structure is circular in that the main melodic material is generated from a pitch series which is cycled through several times, according to the standard serial variation techniques of transposition and inversion. Furthermore, linking pitches are used between phrases in each of these sections. These linkages are analogous to the arrangement of text described above (p.6), where the beginning of each phrase is similar to the end of the previous one (Example 5). The last pitch (G#) of the first phrase (mm.1-3) is the starting pitch of the second phrase (mm.4-6); the last pitch of the second phrase is same as the first one of the third phrase (mm.7-9), and the circle is completed at the end of the third phrase, whose pitch is the F on which the first phrase began in m.1. The pitches in the soprano part are generated through the use of the transposition of the tenor part, up a major seventh. The bass parts form an accompaniment here, consistent

with the circular procedure in that they begin and end on G.

Example 5. The circular procedure in the pitch material of the second movement (mm. 1-9).



In the layout of pitch material in the second movement (Table 5), the three A-sections share the same primary pitch collections, resuming the circulation through the pitch series from section A. However, some variations are introduced, for example, the soprano melody at m.34 is the inversion of the tenor's material at the beginning. Nonetheless, the circular pitch procedures are continued in this section: series of phrases are linked together in a continuous fashion. Now, however, the overlapping phrases are transferred between voices of the choir. For example, the beginning of the phrase in the second alto overlaps with the end of that in the second soprano (m.35); the beginning of the phrase in the second tenor overlaps with the end of that in the second alto (m.35, fourth beat); the beginning of the phrase of the second alto overlaps with the end of that in the first bass (m.36). Since A' is longer than A (due to

text repetitions), there are two cycles of pitch material, at mm.34-39 and mm.45-49. The pitches of the main melody at mm. 45-49 (still transferred between voices) are a transposed version (down a minor second) of the tenor's original material from mm.1-8.

Table 5. The pitch material in the second movement.

Pitch material	Primary	Secondary
Section A (mm.1-15)	cycle or series of pitches	[0123]
Section B (mm.16-33)	whole-tone scale speaking sound	[01234]
Section A' (mm.34-54)	cycle or series of pitches	chromatic12-tone and whole-tone collections
Section B' (mm. 55-92)	chromatic 12-tone collection speaking and whispering sound	whole-tone scale, [0134] and [0145]
Section A" (mm.93-104)	cycle or series of pitches	whole-tone scale
Section B" (mm.105-119)	whispering sound	chromatic 12-tone collection
Section C (mm.120-139)	whole-tone scale speaking sound	[012]

In section A" (m.93-104), the pitch circle from the beginning is presented in the first alto part as one complete phrase without division. The pitches are transposed up a perfect fifth compared to the original. The doubling, such as that in the first movement, is used in the second

and third alto parts here. The doubling differs from that of section A in that the main part appears later than the doublings and the doublings are at the unison rather than a transposed version of the main part. Despite these differences, the use of these doublings is intended to imitate the sound of echoes from far away.

There are greater harmonic differences between the three B sections than there are between the three A sections. In general, however, B sections differ from A sections in their use of non-pitched material. The arrangement of pitched and non-pitched material in the three B sections conforms to a circular procedure. Non-pitched material is prevalent at the beginning of section B (m.19), then gradually gives way to pitched material (around mm.25-28). In B', pitched material dominates at the outset (m.55), but is immediately challenged by non-pitched material; this mixture is present for the rest of the section (mm. 85-90). Section B" proceeds from a combination of pitched and non-pitched sounds (m.106) to non-pitched sounds (mm.116-119). The return to non-pitched material at the end of B" signals the completion of a circular procedure over the course of the movement, which spans from the initial non-pitched material at the beginning of the first B-section to the end of B".

The design of pitched materials in the three B-sections is quite varied. In mm.27-30, the melodies are designed as a type of embellished

pedal-point. This type of melody, which generally uses whole-tone scales, reappears for a more extensive development in the final movement. The melodies in section B' are comparatively more developed than those in B and B". The symmetrical sets [0134] and [0145] provide the pitch material for the melodic phrases which are transferred between voices of the choir in B' (mm.59-75).

The movement from each A-section to each B-section occurs without transitional passages. However, when B-sections move to A-sections (i.e. B to A' and B' to A"), there are passages to connect the two sections. Moreover, these two transitional passages are inversely related. In the first instance, the whole-tone hexachord from the end of section B' (mm.31-33) is present as background harmony when the theme from section A' enters (m.34). This hexachord is held until m.39, where it is compressed to a unison through a group of downward glissandi. In the second transitional passage, connecting section B' to A", the opposite occurs. Here, the unison at the end of B' (m.92) is held while the cycle of pitches of section A" enters. Through a series of melodic motions in mm.93-101, the unison ultimately develops into the whole-tone hexachord. In both of these transitions, the " modified whole-tone" collection (already mentioned with respect to the first movement) is present in mm.31-32 and mm.101-102.

Section C is related to section A in that singers of each vocal range sing at the unison, as opposed to the *divisi* found in the B sections.

Pitch in this passage is an abstraction of the modified whole-tone idea. For example, in mm.120-122, the pitch collection may be seen as a whole-tone trichord (D-E-F#) with an added F-natural. The melody in the three soprano parts is a type of embellished pedal-note, similar to figures in mm.27-29 of the first B section. Another pitch element is the semi-tone ostinato with a two-vowel transition which appears in the three basses (mm. 107-116), a variation on a similar occurrence in section B (mm.27-32). Overall, section C acts as a restatement of ideas from sections A and B.

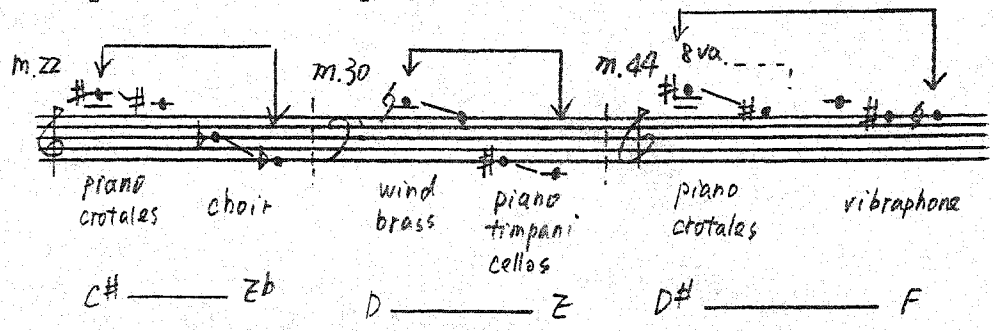
In the third movement, the [0123] tetrachord prominent in the previous one may be seen as the basic constructive unit for larger chromatic collections, which are present in all sections except the first, which is non-pitched (Table 6). Each of the second, third and fourth sections uses [0123] in a different way.

Table 6. The pitch material in the third movement.

Pitch material	Primary	Secondary
Section I (mm.1- 19)	Non-pitch	non-pitch
Section II (mm.20-48)	[0123]	octachord
Section III (mm.49-78)	[0123] hexachord [024579]	[0134]
Section IV (mm.79-111)	[01], [013], [0123]	[01234], modified whole-tone

In section II, three different transpositions of an 11-note chromatic set occur (m. 22, 30, 44). The transpositions used are significant because they yield a "rotation" usage of the total chromatic: there is a continuous movement downwards in range until a low register is reached, at which point the downward transposition continues in a high register. As shown in example 6, the 11-note set from C# down to D# is used at m.22. At m.30, the highest pitch in the collection is the D-natural a semitone below the D# of m.22. The collection in m.30 extends from that D down to a low E. The last transposition of the 11-note set, at m.44, extends from D# down to F, although this transposition is "shifted" to the high register of the piano.

Example 6. Three transpositions of an 11-note chromatic set.



In section III, the total chromatic scale is used in a linear way, as opposed to the "vertical" arrangements of chromatic pitches in section II. Four ascending scalar chromatic passages occur in the strings at mm.52-54, mm.58-59, mm.64-67 and m. 69. The register in each instance is higher than that in the previous one. In each of these four passages, the woodwind and brass parts use pitches chosen from

amongst the strings' material, although these parts have a more improvisatory character and thus do not obey clear scalar patterns.

Throughout this same section (mm.52-77), an embellished pedal-point figure occurs in the choir. The choral parts here use the symmetrical pitch collection [024579] which comprises 2 whole-tone trichords separated by a semitone. It is derived from the modified whole-tone material of movement II. There are four occurrences of this hexachord (mm.55-57, mm. 61 on 3rd beat – 64 on 3rd beat, m. 78 and mm.70-76). Each of these occurrences is transposed up a semitone from the previous one.

Harmonic material in the fourth section results largely from the re-use of many materials which appear in the previous two movements. The material in the vocal and string parts in mm.82-86 and 91-93 first appears in the second movement (mm. 106-117 and 129-136). The phrase in the sopranos and altos at mm. 86-90 and 93-99 is derived from mm. 39-41, 43-44 and 102-104 of the second movement. The modified whole-tone collection which appears in the second movement is reused in the bell-like figure at mm. 79-80: D-E- F#-G-G#-Bb-C. In mm.94-99, the violas reuse materials originally in the cellos in mm.44-47 of the first movement. Finally, the melody in the sopranos is constructed with the [01234] pentachord, which is used at the beginning of the first movement (mm.1-4).

Overall, the concept of circularity affects all formal levels at some points in the work: links are present between phrases and sections, as has been shown, and there are similar links between movements as well. At the beginning of the second movement (mm.2-3), the melody in the tenors is a transposed version of the melody played by the piccolo and crotales at the end of the first movement (mm.44-47). The second movement (mm. 137-139) ends with non-pitched material, and the third movement starts this way (mm.1-5). The circular procedure is completed in the third movement (the sopranos in mm.104-109), which concludes with the pitch set [01234], the same set which is used at the beginning of the first movement (mm.1-4).

Rhythm

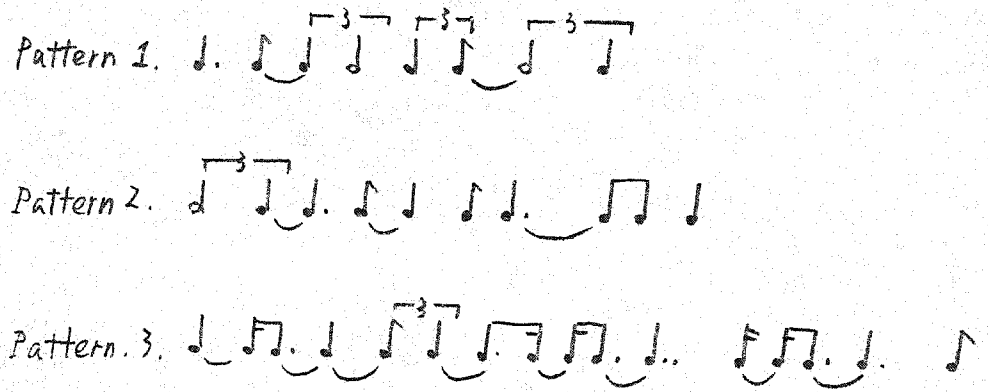
Rhythm in *Three Scenes in Dreamland* is influenced by the Buddhist liturgy in several ways, particularly in the second movement, which shows the strong influence of chanting.

As stated, the first movement is the formal parallel of the introduction to a Buddhist service. Its rhythmic material is quite straightforward. Trills or tremolos are present as basic rhythmic figures throughout the movement in the piano and strings. These active figures do not have a clear sense of pulse and therefore are intended to create a

sense of indeterminate duration or endlessness while providing continuity in the movement.

In the second movement, isorhythm is used to reflect the concept of circularity. The first appearance of isorhythm occurs in the three sopranos in section B' (m. 55). The first soprano uses a rhythmic pattern which is seven beats long; the second soprano uses a pattern which is nine beats long and the third soprano uses an eleven-beat pattern (Example 7a).

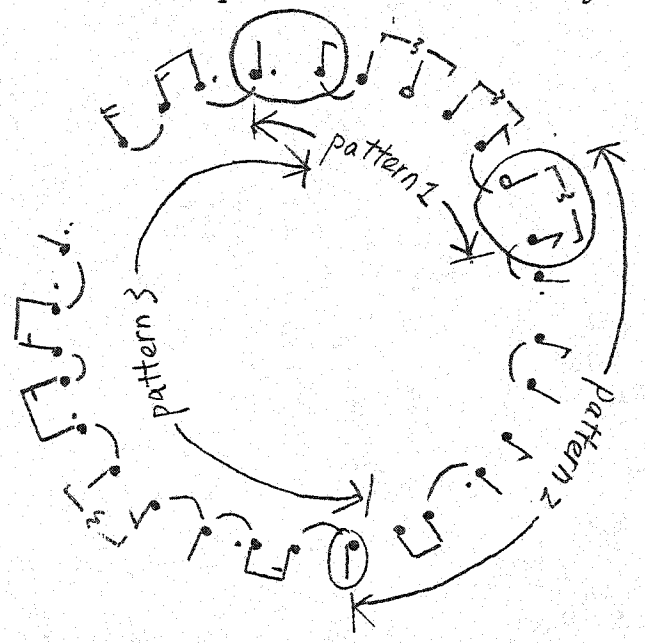
Example 7a. Three rhythmic patterns in the second movement.



These repeated rhythmic patterns are all sung to the same repeating fragment of text, which is 8 syllables long. However, patterns I and II contain 6 and 7 durations respectively, and thus function isorhythmically in that rhythmic repetitions are not synchronized with text repetitions. A particular rhythmic technique used here is a circular procedure in which similarities are found between the end of one pattern and the beginning of another (Example 7b), although these relationships

are somewhat obscured by the addition of ties. Later, three more voices (bass III and tenor III in m.60; Tenor II in m.78) join in the isorhythmic interplay. The same rhythmic patterns in the soprano are used here, but in retrograde; this may be understood as a counter-clockwise movement through the same circle.

Example 7b. The circular procedure in the three rhythmic patterns.

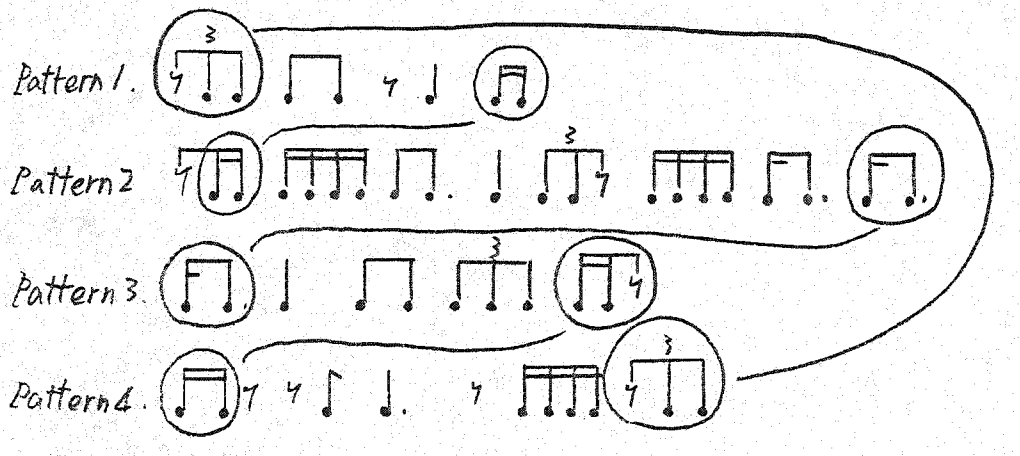


The same isorhythmic patterns occur at two other points in the second movement, namely, mm.80-88 and mm.105-116. In the first instance, the original (clockwise) rhythmic patterns are used in the three tenors, while in the second instance, the retrograde version is applied in the three bass parts. These applications of the original and retrograde forms of the same pattern are a reflection of the concept of symmetry.

A concept similar to isorhythm is used at the beginning of the third movement. Here, the repetitions of text and rhythmic units are synchronized, forming basic ostinati. There are four different rhythmic

patterns in the four highest voices (Example 8). The four lowest voices use modified retrogrades of these four rhythmic patterns. Bass II relates to Soprano I, Bass I relates to Soprano II, Tenor II relates to Alto I, and Tenor I relates to Alto I, forming an additional symmetrical aspect. Circular linkages are also used, as with the previous example: the end of the rhythmic pattern in each voice is the beginning of a pattern of the next voice. In addition, there are further modifications to the retrograde forms of the patterns, so that their periods of repetition are not the same lengths as those of the original patterns.

Example 8. The four rhythmic patterns in the third movement.



These same four rhythmic patterns (Example 8) appear in mm.22-25. Here, the rhythm in each voice is in double augmentation in comparison to the original. Also, ties are added to the original rhythms in order to avoid simultaneous attacks in different voices.

In addition to reflecting general Buddhist concepts of circularity and symmetry, certain rhythmic features in the work adapt patterns of Tibetan chant. One characteristic of this chanting is that the chanters

do not attempt to synchronize their prayers with other members of the group, although they are chanting the same passages of scripture. This results in many small divergences of rhythm within the whole. A modified version of this performance practice first appears at the beginning of section B in the second movement (m.16). Eight voices contribute different rhythmic patterns in a repetitive chanting of several words of the text. Synchronization is avoided here through the use of a variety of rhythms and varying lengths of ostinati. This effect is also applied in the tenors and basses in the last section of this movement (mm.120-128 and mm.135-139).

Another type of non-synchronization in Tibetan chant occurs when monks begin together (synchronized), but gradually diverge in terms of rhythmic patterns (i.e. not synchronized), each pursuing his own time line, until they gradually re-synchronize again. This manner of chanting the same text is found in the second movement. At m.69, basses I and II begin together, and grow apart. Two measures later, alto III and tenor I have similar material, but begin independently and then come together in m.73. Similar passages may be found at mm.75-78, and also in mm.39-41 and mm.43-45, using pitched (melodic) material, and in the third movement as well at mm.86-90 (vocal parts).

Indeed, rhythmic fluctuation is a concept unto itself in Tibetan chanting; it is referred to as "da". "For monks, it is also vital to master the technical demands of speeding up and slowing down individual

voices within the whole in order to fill their chants with a strong religious flavour, to express the piety of the chanters, and to attract numerous followers"[7]. This concept has been integrated into the second movement in the form of written-out accelerandi and decelerandi, as in tenor III, mm.17-18 and m.22, and Altos I and II, mm.85-88.

Timbre and Instrumentation

The Buddhist liturgy and Tibetan chant influence timbre just as they influence other aspects of the music. In the first movement, the treatment of instruments is derived from the music of the Buddhist liturgy. For instance, the duo formed by the triangle and crotales in mm.3-5 and 9-12 is intended to imitate *drill-bu*[8] (the Tibetan handbells) which are used in the service. These *drill-bu* are of indefinite pitch and sound similar to the western triangle and crotales, especially the crotales in a high register where pitch tends to be unclear. The muted horn and trombone in a high register produce a sharp and eerie sound which is similar to the Tibetan wind instruments *dung-dkar* (conches) and *rkang-ling* (shorter trumpet of human thigh-bone or of metal). The dynamic contrasts used in the brass closely resemble a manner of playing

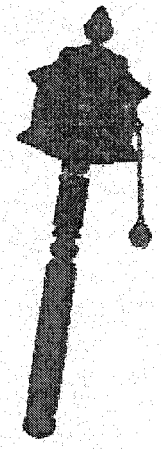
---

[7] The Religious Music of Tibet, dir. Jizeng Mo, note translated by Wen-huan Huang, Wind Records TCD-1602, 1994

[8] Peter Crossley, "Tibet," The New Grove Dictionary of Music and Musicians, 1980 ed.

commonly used on the *dung-dkar* and *rkang-ling*. The tam-tam, cymbals and woodblocks are very similar to certain Asian percussion instruments which are essential to the introduction of the service. The key-clicking and air-blowing sounds in the bassoon, horn and trombone in mm.41-47 are intended to blend with the percussion instruments. The idea of the continuous trill or tremolo present in the piano, vibraphone or strings throughout the movement is inspired by the "prayer wheels", a religious implement which devotees spin during worship (Example 9). When rotated, the prayer wheel makes a humming sound which is similar to the trill or tremolo. At the end of the movement (mm.42-49), a melodic element emerges in the piccolo and bowed crotales; this foreshadows the texture used at the beginning of the second movement, which is a melody doubled at the major seventh.

Example 9. Prayer wheels.



Prayer wheels: Copies of the mantra "Om Mani Padme Hung," as many as possible, printed on very thin tissue paper (or these days on microfilm), are wound around a spindle and covered with a protective cylinder. The wheels are made to be turned by hand or by wind, water, or fire power9.

[9] Rinpoche Lama Zopa, The benefit of prayer wheels, online, Internet, 27 March 1997.

Timbre in the second movement is inspired by Tibetan sacred chant as well as Tibetan instruments. The spoken and whispered sounds in the three B sections obviously imitate chanting. In section B (mm.16-33), some voices start chanting quietly, at various rates. These parts form the background to the Soprano III melody, while other voices interrupt with louder fragments of chant. Tension mounts as the interruptions increasingly overlap and form a variety of layered textures. In addition, the overlapping gestures come from voices located in different places, thus creating a spatial effect. In mm.27-32, the two-vowel (/i/&/y/) transition in pedal-notes is derived from the throat/harmonic-singing:

> One of the methods to produce the throat-singing is that the singers move the tongue forward, an act that in normal speech changes the vowel sound /y/ ("rue") to /i/ ("heed"). The lowest formant drops, and the second rises. By precisely controlling how much the formants separate, a singer can tune each to a separate harmonic[10]

In section B' (mm.55-92), the continuous isorhythm discussed previously is intended to create a humming sound which represents the prayer wheel rotating. As in section B, chant-like material forms an increasingly prominent accompaniment in this passage. Finally in mm.85-92, spoken sound turns to whispering, as if the chanting is absorbed into the air and spread by the wind. In section B", the whispering is accompanied with the low semi-tone pedal-note figure

---

[10] Theodore Levin and Michael Ederton, "The throat singers of Tuva," Scientific American Sep. 1999: 44

which is intended to imitate the *dung* (a long metal trumpet). This combination can be imagined as the sound heard from outside of the temple.

Elsewhere in the second movement, especially in the three A sections, the vocal parts imitate Tibetan instruments. For instance, the basses in mm.1-12 imitate the sound of *khar-rnga* (Tibetan gong). The three tenors in mm.9-12 imitate the sound of mu-yŭ (woodblocks). The first alto in mm.93-101 is intended to imitate the sound of the *ding-ting* (metal disc), especially when considered along with the second and third altos whose vocal tremolo (guttural tremolo) imitates the aftersound of the bell vibrating. However, this sound is placed before the main sound and is not used strictly as an echo effect. Those instruments (*ding-ting*, mu-yŭ) which the voices imitate are the ones which are usually used while chanting. At the end of section A" (mm.102-104), the use of glissandi corresponds to the idea of sound dispersing into the air.

The design of the timbre in section C (mm.120-139) is related to the text, namely a eulogy about the accomplishment of *Prajñaparamita.* In this part of the Buddhist service, the reed instrument *rgya-gling* (shawm)[11] would usually be used. The three sopranos in section C sing in a high register which simulates the piercing quality of *rgya-gling.* The text in the tenors and basses is the mantra, which would normally to be

[11] Peter Crossley, "Tibet," The New Grove Dictionary of Music and Musicians, 1980 ed.

chanted. The altos imitate woodblocks as in section A. The basses sing the two-vowel transition like that in section B. At the end of the section, the use of whispering in the altos corresponds to the meaning of the mantra ("all that is required has to be gone beyond")[12]which is chanted by the tenors. The whispering sound, like the wind, carries all this away.

In the third movement, no text is used in the choir part; the choir is treated in an instrumental manner. For instance, the non-pitched material at the opening of this movement relates to the use of percussion instruments in the third part of the Buddhist liturgy. The choir whispers the consonants: /s/, /k/, /t/, /p/ and /r/, which were chosen for their percussive quality. This percussive effect also appears in the form of key-clicks in the flute, bassoon and trombone (as in the first movement) and non-pitched *pizzicati* and *col legno battuto* in the strings. The first section of this movement ends with whispering in the choir and is followed by the crotales and triangle in the second section. This is intended to suggest the sound of wind-chimes outside a temple.

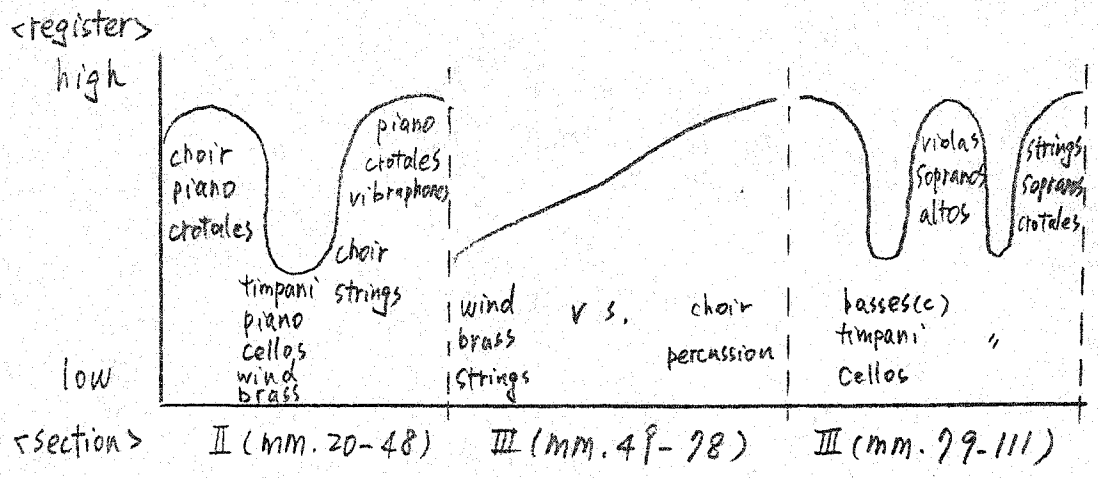
In the second, third, and fourth sections of the last movement, registral contrasts play an important role (Example 10). For instance, the register in the second section moves from high, to low, and then to high again; the register in the third section moves from low to high; the

---

[12] Hanh, 4.

register in the fourth section shifts from high to low alternately. Since these sections re-use material from pervious movements, many of their most important timbral characteristics have already been described.

Example 10. The registral change in three sections.



Conclusion

It should now be clear that Chinese culture and Buddhism influence many different aspects of *Three Scenes in Dreamland.* Two conceptual features, "circle" and "the doctrine of mean," are transformed into musically circular and symmetrical structures. Circular pitch orderings with links are used to connect phrases, sections, and movements. Symmetry is present both in rhythms and in pitch collections. The three-movement setting is influenced by the overall

form of the Buddhist liturgy. The timbre is derived from some characteristics of Tibetan sacred chant and Buddhist instrumental music. As such, the piece can be understood as an expression of non-Western conception in a Western musical medium.

Bibliography

Crossley, Peter. "Tibet." The New Grove Dictionary of Music and Musicians, Ed. Stanley Sadie. Vol.18. London: Macmillan, 1980: 799-811

Hanh, Thich Nhat. The Heart of Understanding. Ed. Peter Levitt. Berkeley: Parallax Press, 1988.

Khenpo chodrak, Rinpoche. Heart Sutra Introduction. Online. Book Stacks Unlimited. Internet. July. 1995

Lama Zopa, Rinpoche. The Benefit of Player Wheels. Online. Book Stacks Unlimited. Internet. 27 Mar. 1997.

Levin, Theodore and Ederton, Michael. "The Throat Singers of Tuva." Scientific American September 1999: 43-45

Mo, Jizeng, dir. The Religious Music of Tibet. Wind Records, 1994

Three Scenes in Dreamland

(1999 – 2000)

For mixed choir and instrumental ensemble

Yu-Lin Yang

Instrumentation:

Choir: 6 sopranos, 6 altos, 6 tenors, 6 basses

Flute/Piccolo
Bassoon
French Horn
Tenor Trombone

Percussion I	Crotales Triangle (small) 5 Woodblocks Vibraphone
Percussion II	3 Suspended Cymbals (small, medium, and large) Tam-tam (large) Anvil 4 Tom-toms 3 Timpani (25", 28" and 30")

Piano

2 Violas
2 Cellos

The text of the second movement:

Heart Sutra

A person who desires to succeed in the accomplishment of the deep wisdom gone to the other side (Prajnaparamita) shall see in exactly this way;

In this way all dharmas are empty; without essential characteristic, not born, not ceasing, without defilement or expiation of defilement, undiminished, uncompleted. Form is empty. Emptiness [sunyata] is form. The action [karma] of form is not other than emptiness, nor is the action of emptiness other than form. Of this nature are also feeling, cognition, conception, and consciousness

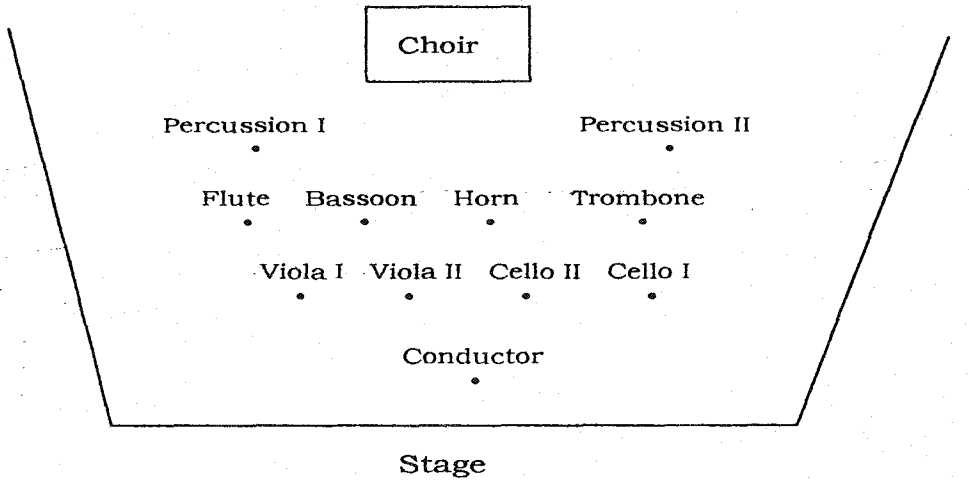
In emptiness there is no feeling, no cognition, no conception, no consciousness. There is no eye, no ear, no nose, no tongue, no body, no mind, no shape, no sound, no colour, no flavour, no feeling, nor any property. There is no dhatu of eye...no dhatu of mind; nor is there mind-vijnan dhatu. No ignorance; from no cessation of ignorance to no old age and death; including no cessation of old age and death. Of that nature are also suffering, misery and sin, and cessation. There is no path, no wisdom, no attainment, and no non-attainment.

Because of their non-attainment, abiding firmly by Prajnaparamita, all buddhas are without mental obscurations are unafraid; they are truly passed beyond confusion, and are finally passed beyond suffering. All buddhas residing in the past, present, and future have become buddhas of supreme and complete enlightenment through firmness in Prajnaparamita,

Thus the Prajnaparamita mantra, the mantra of great knowledge, the unsurpassed mantra, the unequalled mantra, the mantra that calms that it is open to all people to transcend suffering and accomplish their wisdom.

Gate gate paragate parasamgate bodhi swaha

Stage set-up:



Notation:

Wind and Brass

: blow without producing a pitch (air current noise).

: tongue the note without producing a pitch.

: tongue the notes with key clicks.

Strings

: strike the strings between the bridge and the tailpiece with the wood of the bow.

: press all strings against the fingerboard at any point, and strike with the wood of the bow.

: pizzicato between the bridge and tailpiece on the indicated string.

: pizzicato at the highest possible pitch.

: play the indicated pitches in any order and rhythmically free.

Choir

: speaking text:

A. on the line: middle register
B. above the line: high register
C. below the line: low register

: whisper.

: the highest possible pitch.

: the lowest possible pitch.

: the guttural or repeat tremolo.

: whisper as fast as possible

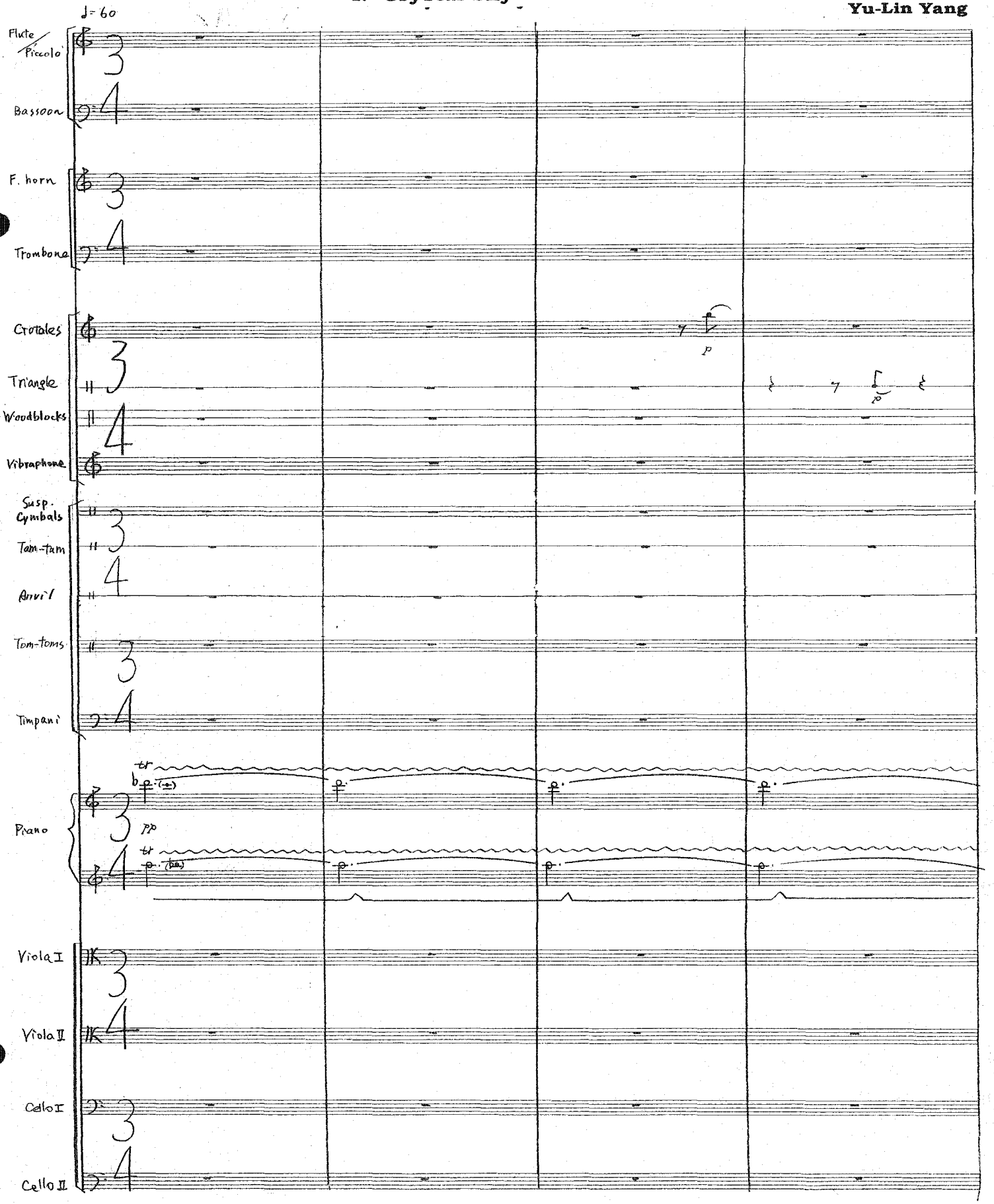
(Phonetic Sound)

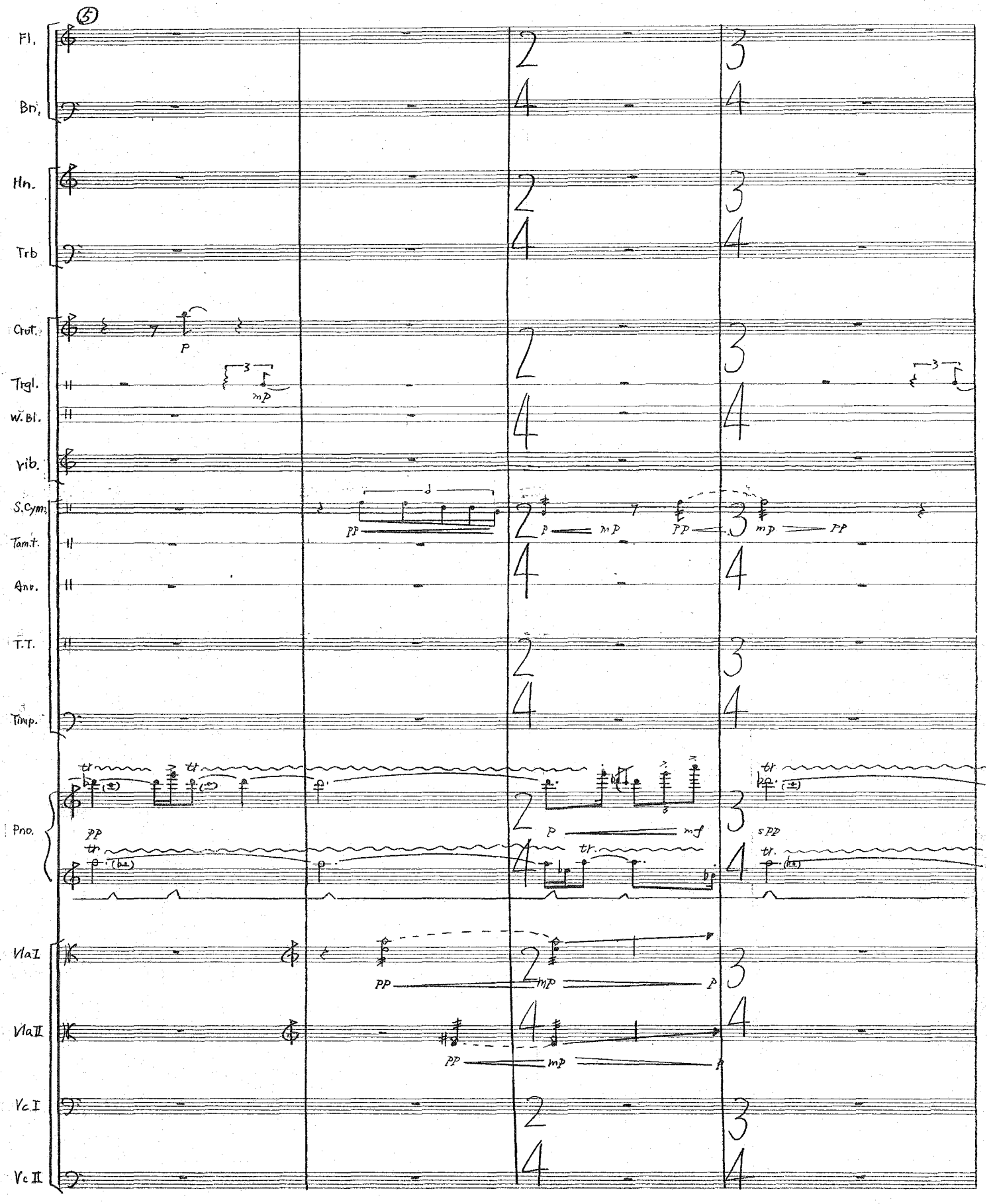
/oo/ in "blue" or "sue".
/ i /: in " see".
/ y /: in French "rue".
i > y : phonetic transitio
indicated by >

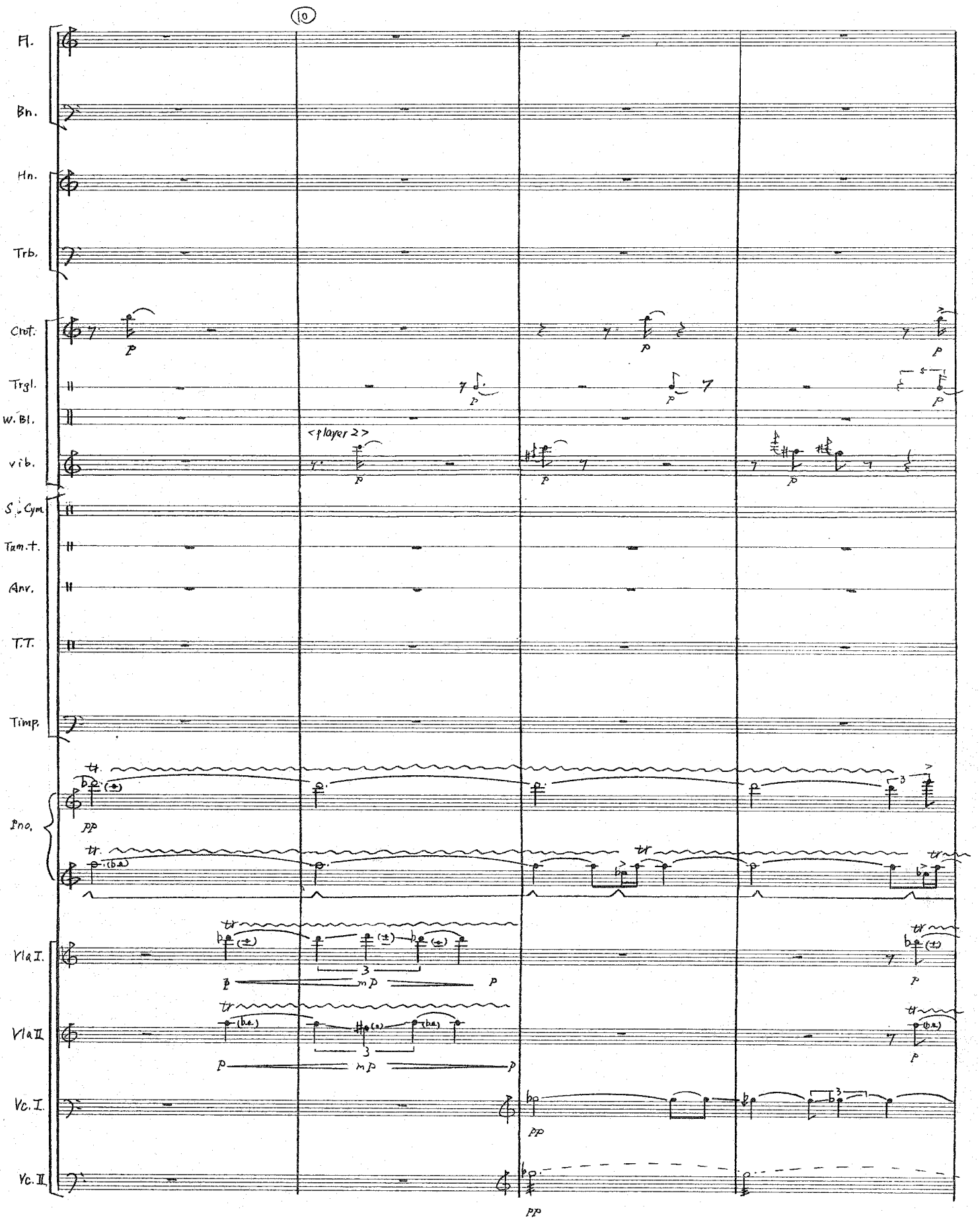
Three Scenes in Dreamland (1999-2000)

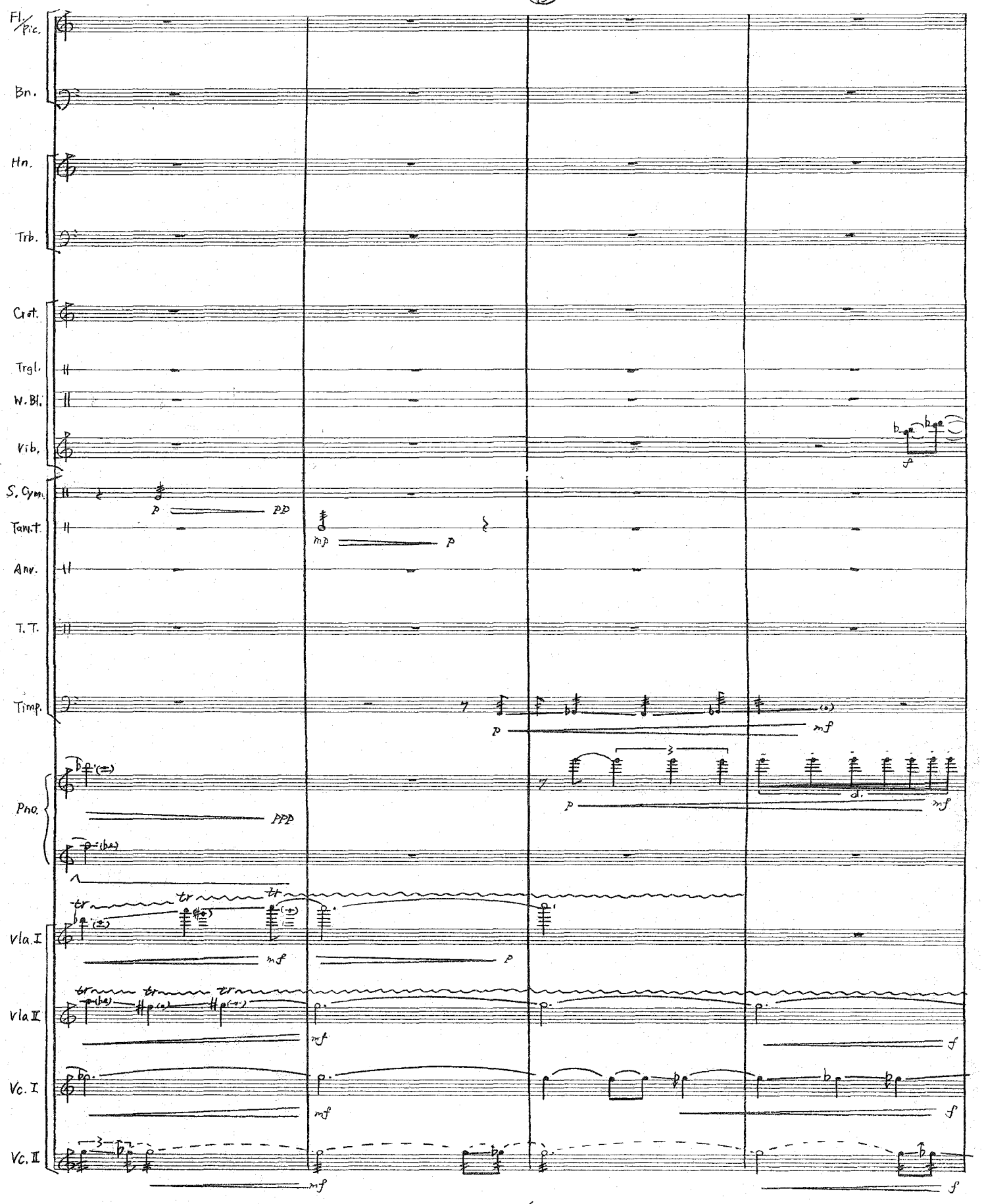
I. Crystal Sky

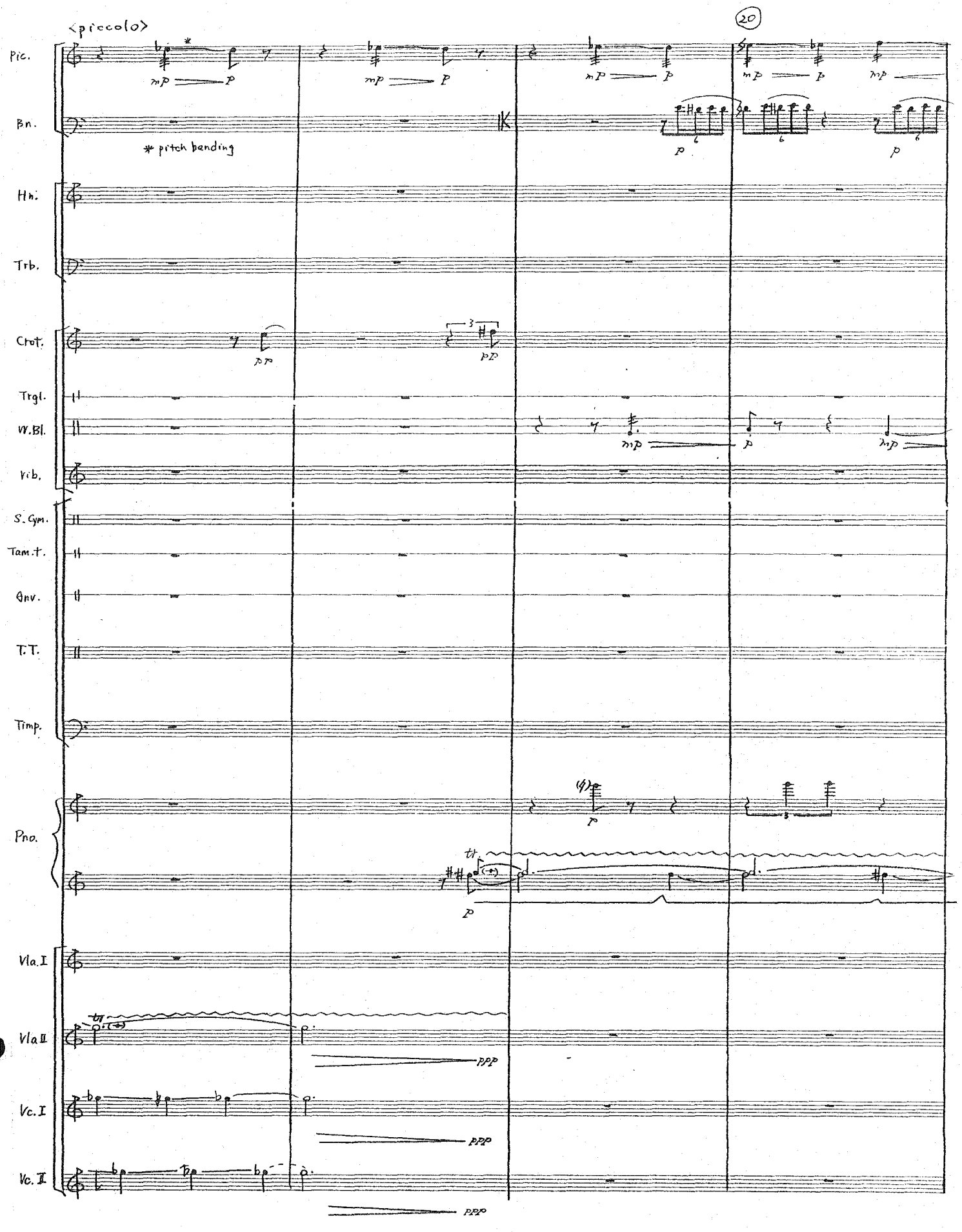
Yu-Lin Yang

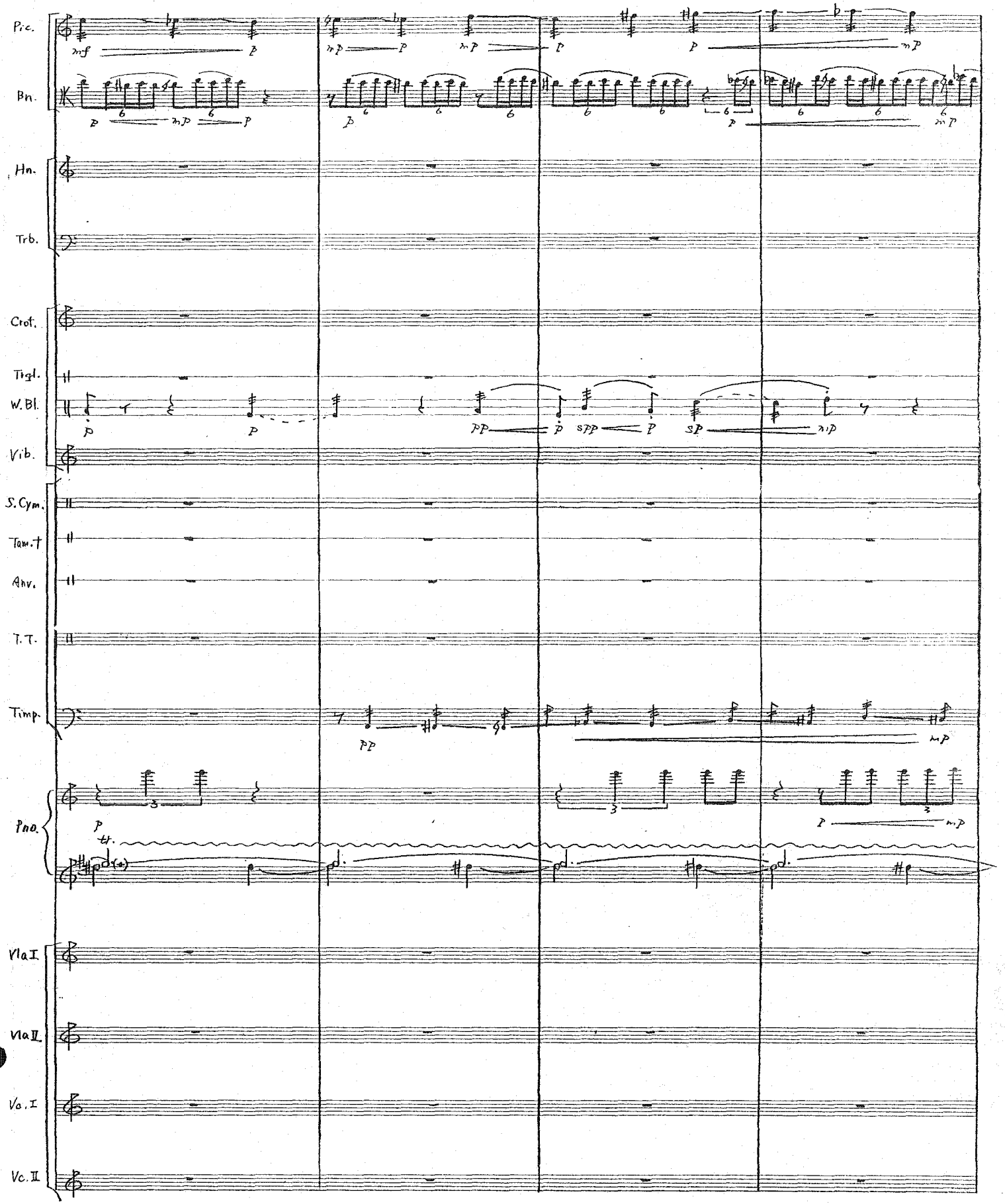


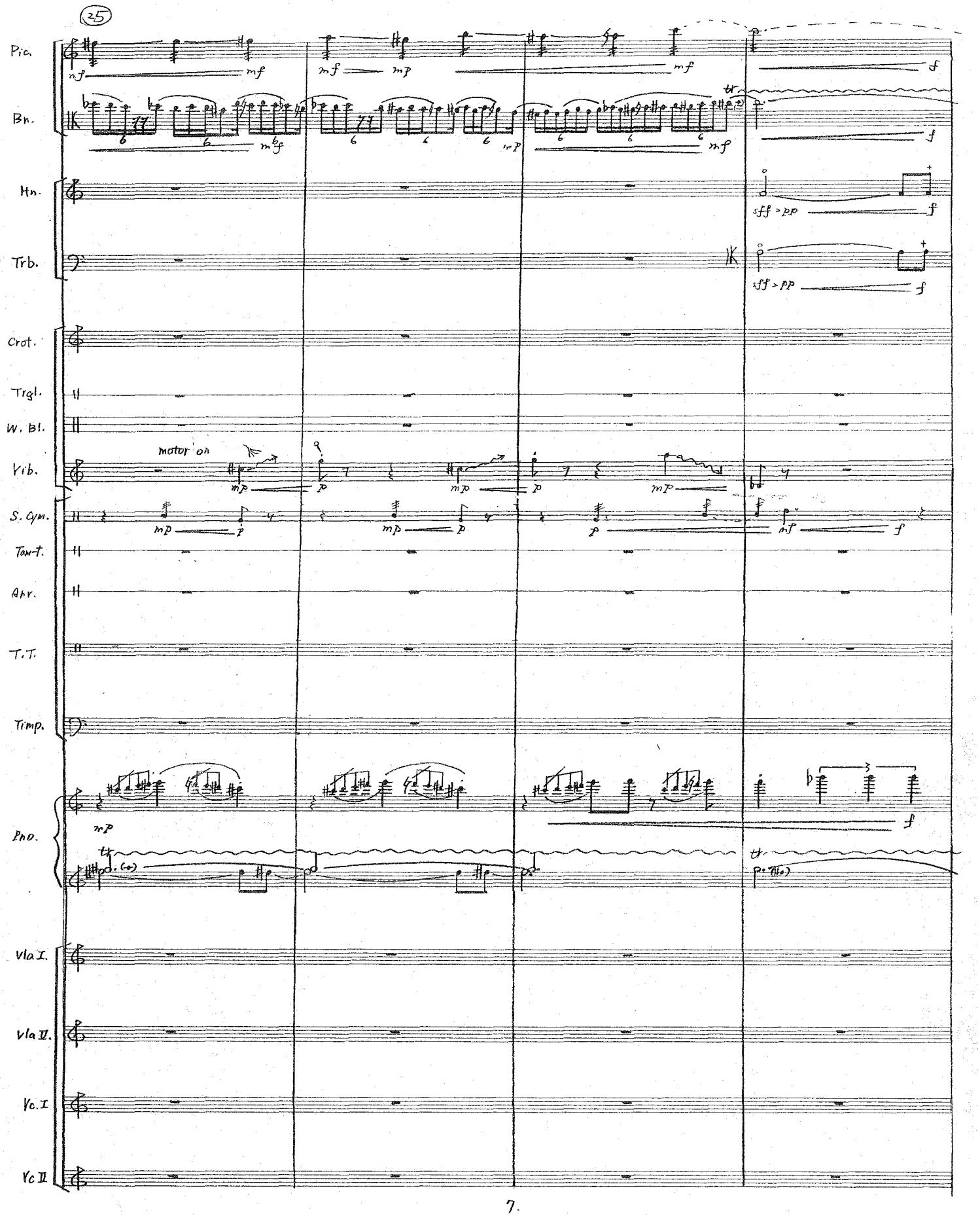

⑤
Fl.
Bn.
Hn.
Trb
Crot.
Trgl.
W. Bl.
Vib.
S.Cym.
Tam.t.
Bass D.
T.T.
Timp.
Pno.
Vla I
Vla II
Vc. I
Vc. II

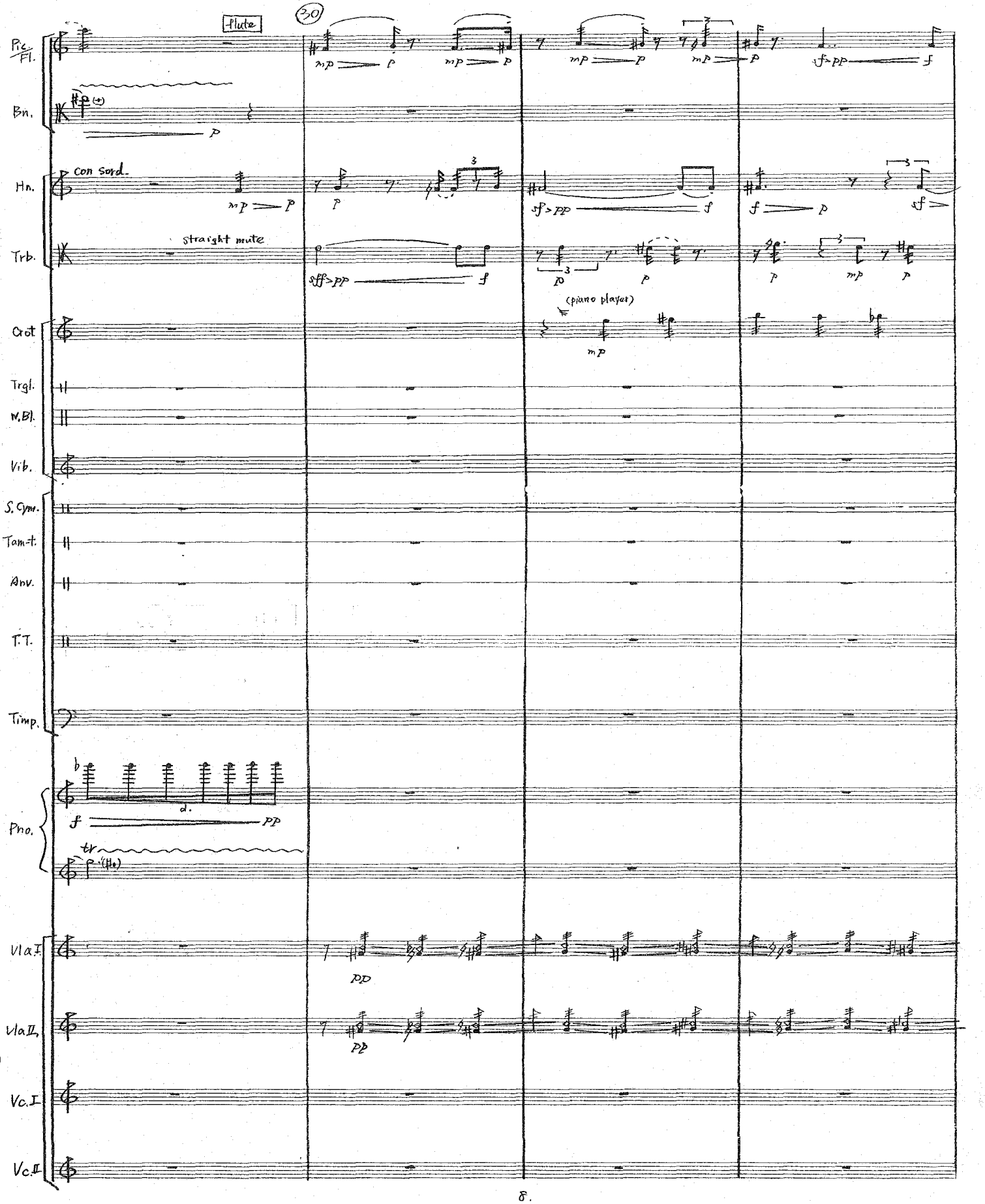

10
Fl.
Bn.
Hn.
Trb.
Clst.
Trgl.
W. Bl.
vib.
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
Vla I.
Vla II
Vc. I.
Vc. II
<player 2>
p
pp
mp
3

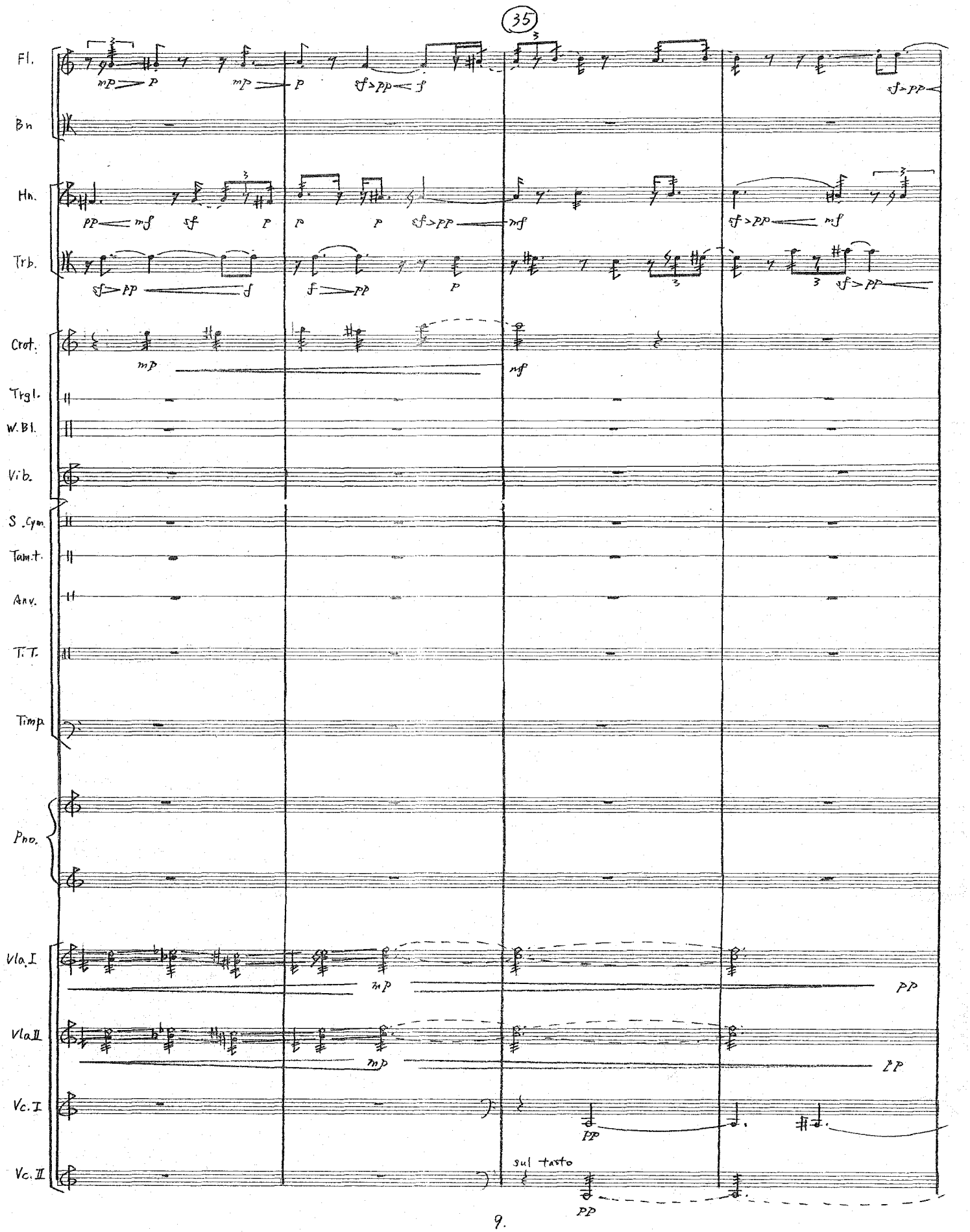

Fl./Pic.
Bn.
Hn.
Trb.
Cnt.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam.t.
Anv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Vc.I
Vc.II
p
pp
mp
ppp
mf
f

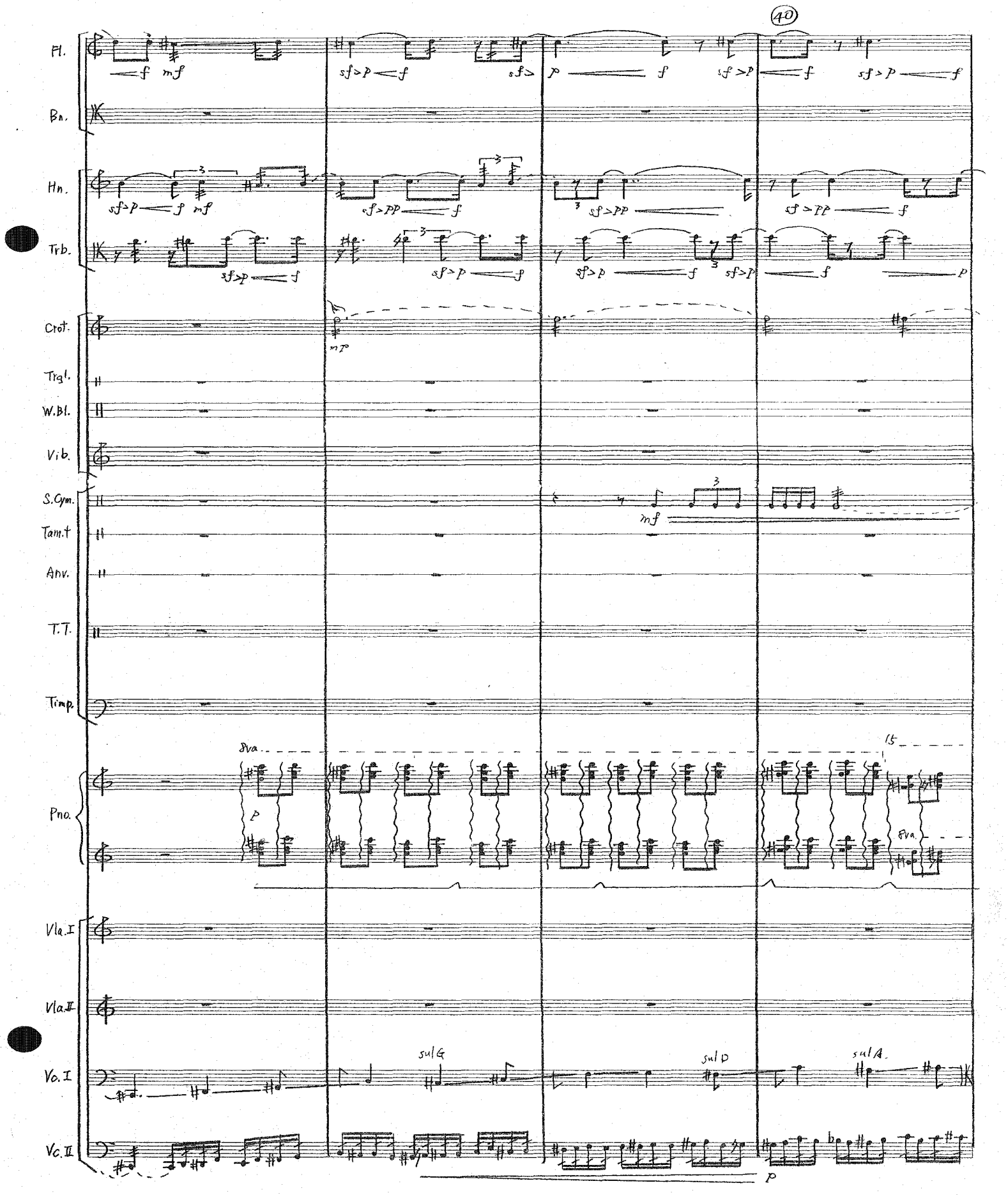

<piccolo>
20
Pic.
Bn.
* pitch bending
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Gym.
Tam-t.
Cnv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Vc.I
Vc.II

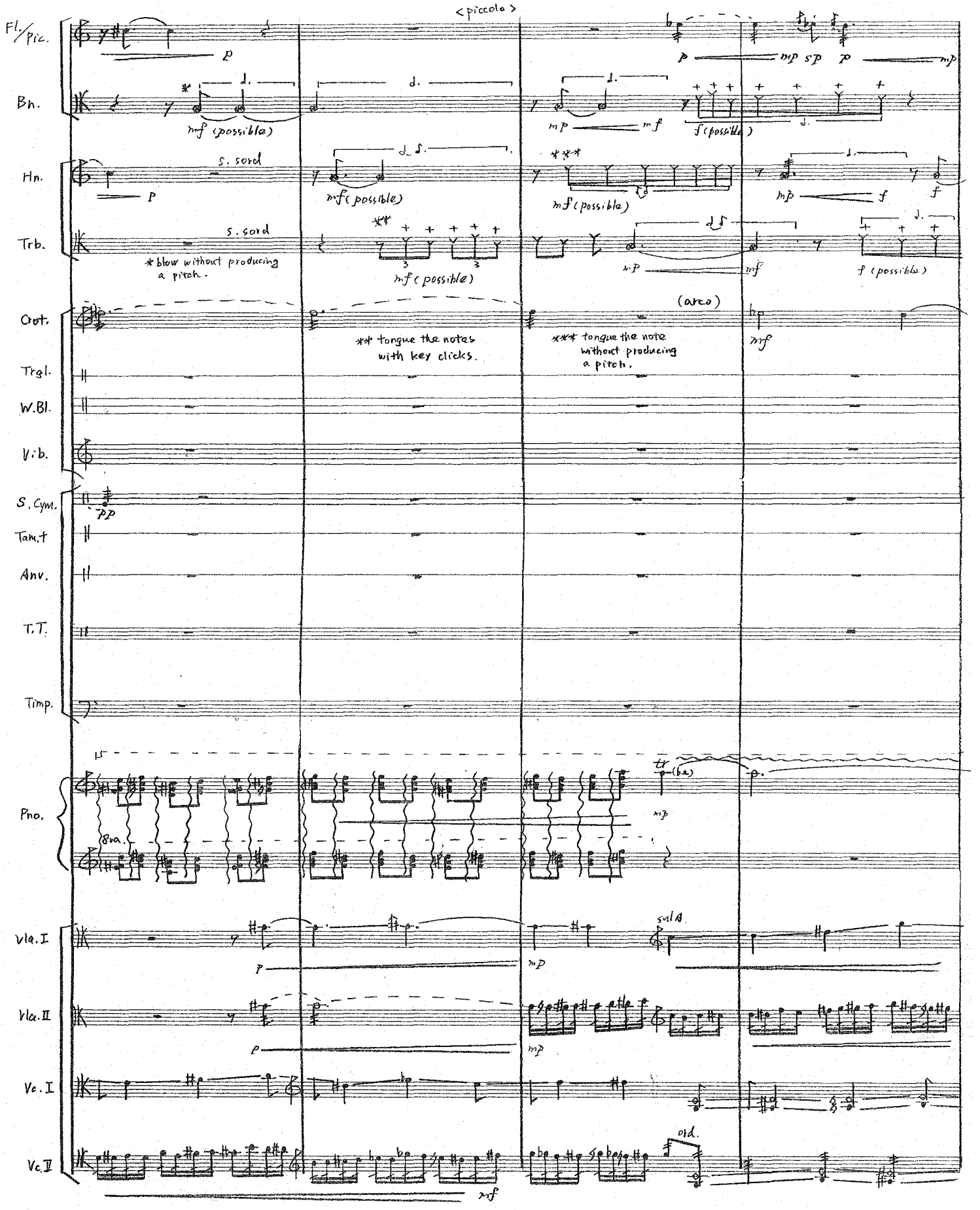

Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t
Anv.
T. T.
Timp.
Pno.
Vla I.
Vla II.
Vc. I
Vc. II

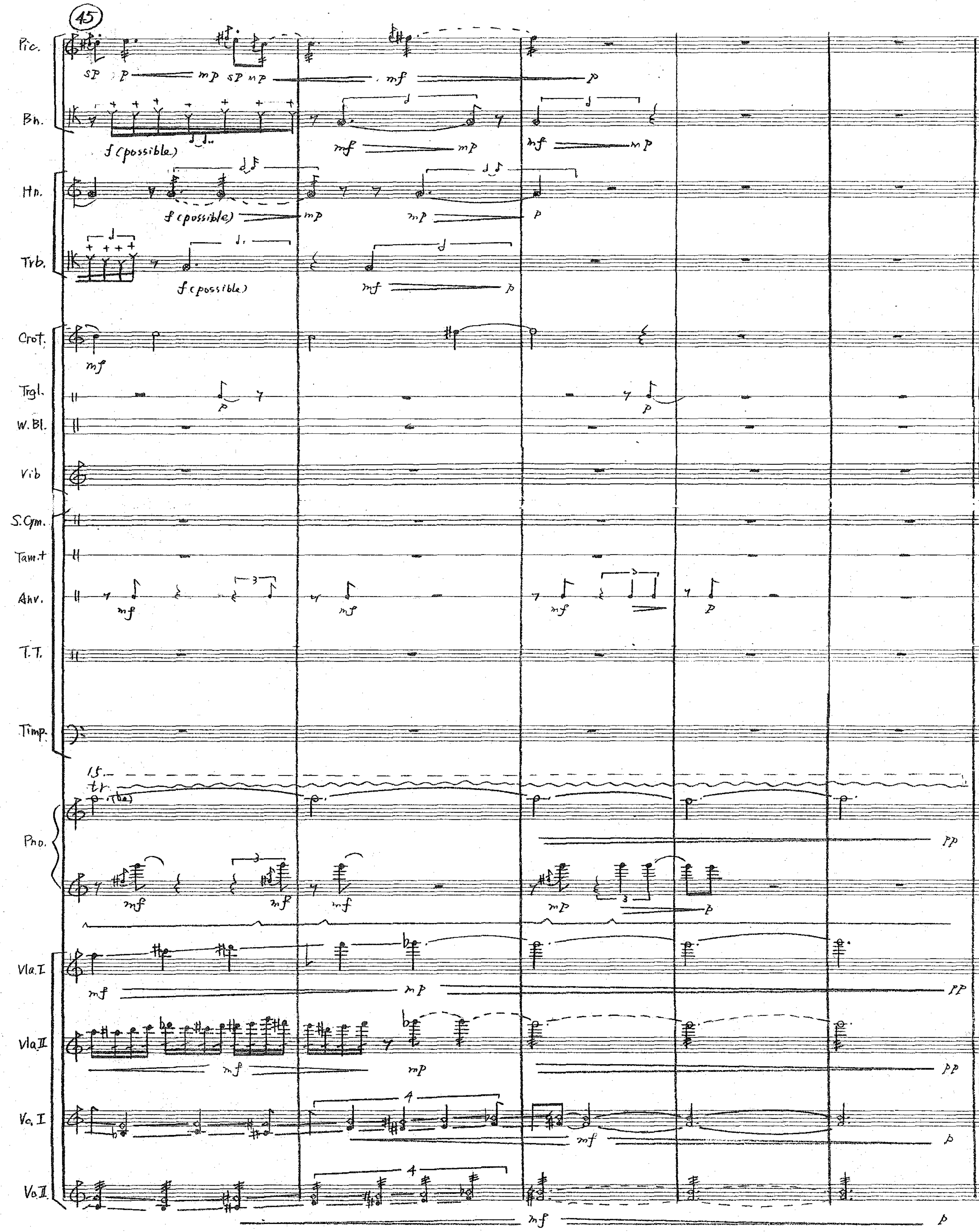

25
Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
motor on
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
Vla I.
Vla II.
Vc. I
Vc II


Flute
30
Pic. Fl.
Bn.
Hn.
con sord.
Trb.
straight mute
Crot
(piano player)
Trgl.
M.Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
Vla I.
Vla II.
Vc. I
Vc. II

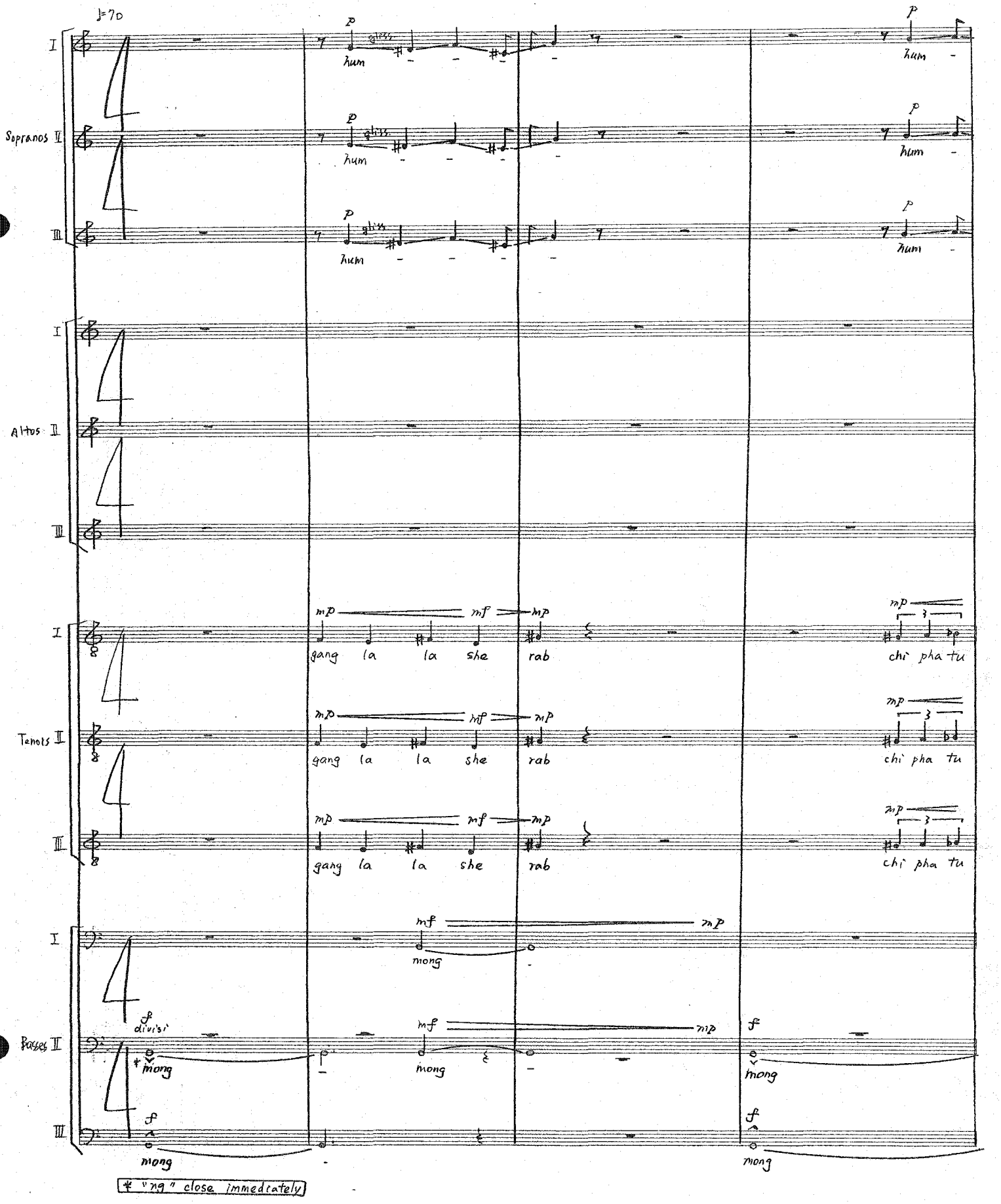

35
Fl.
Bn
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam.t.
Anv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Vc.I
Vc.II
sul tasto

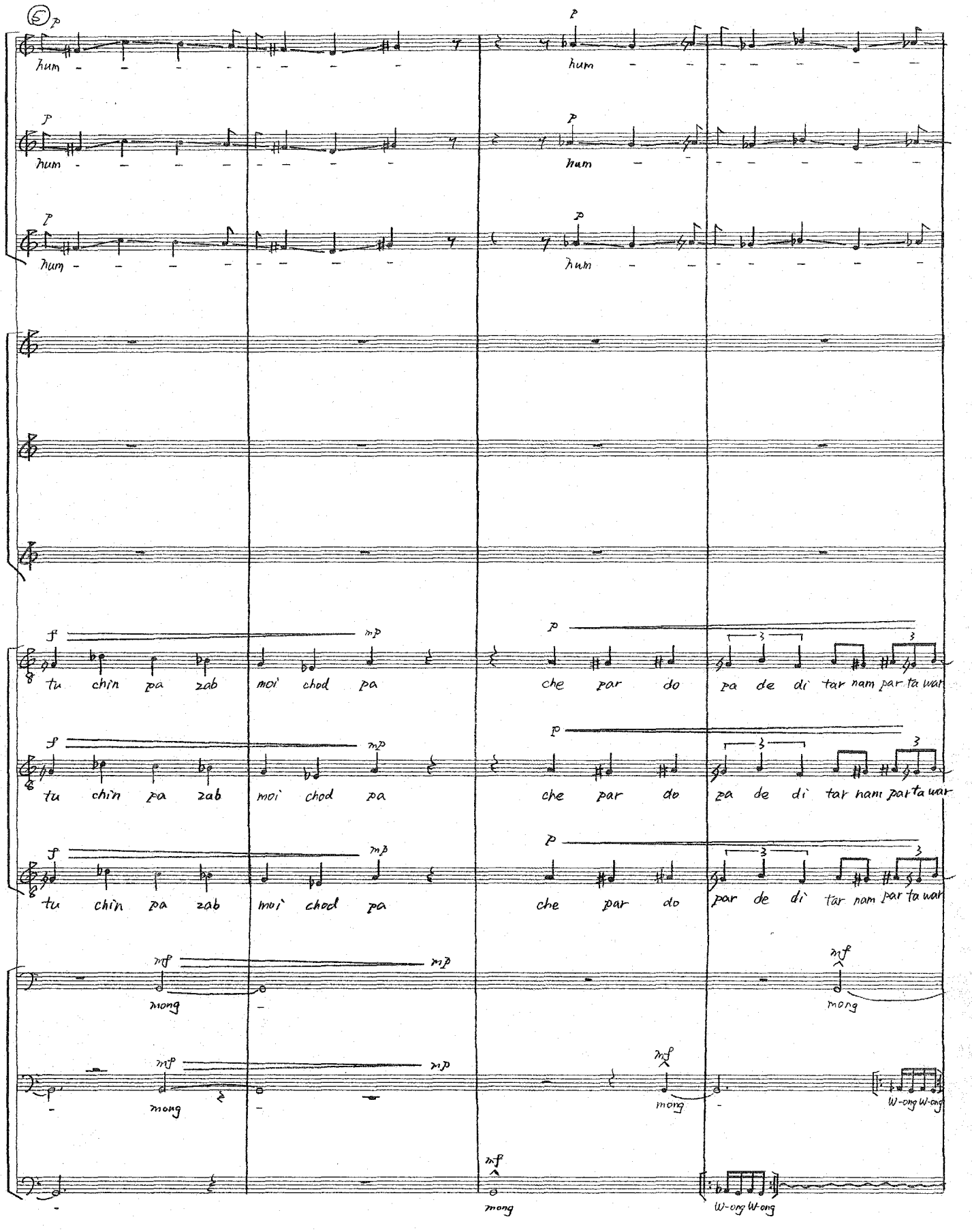

40
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam.t
Anv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Vc.I
Vc.II
8va
sul G
sul D
sul A

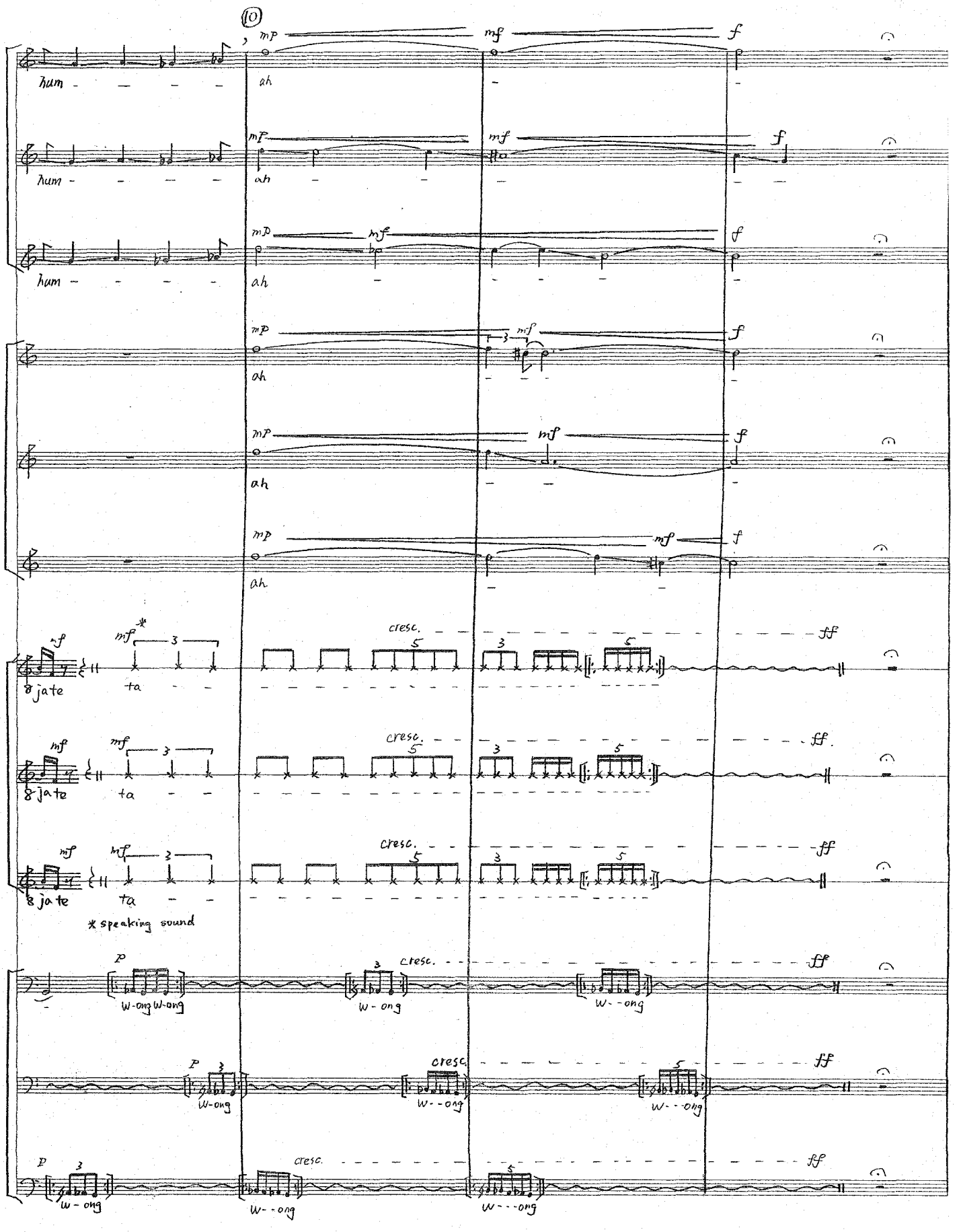

<piccolo>
Fl./Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t
Anv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Ve.I
Ve.II
* blow without producing a pitch.
** tongue the notes with key clicks.
*** tongue the note without producing a pitch.
(arco)
sul A
ord.
8va.

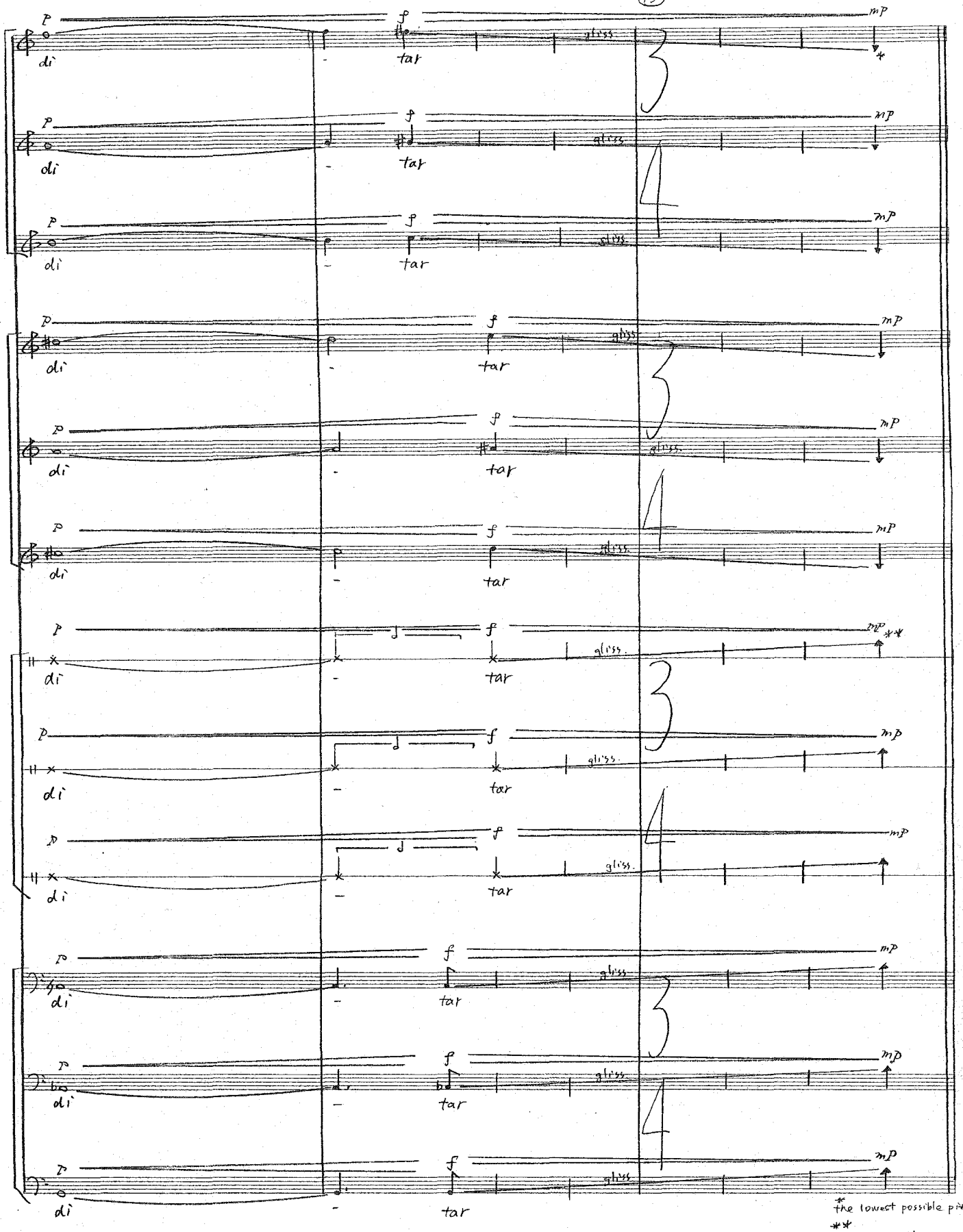

45
Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib
S. Cym.
Tam.t
Anv.
T.T.
Timp.
Pno.
Vla.I
Vla.II
Vc.I
Vc.II
f (possible)
f (possible)
f (possible)
15
tr

II. The Chanting Light




⑤
p
hum
tu chin pa zab moi chod pa
che par do pa de di tar nam par ta war
mf
mong
W-ong W-ong

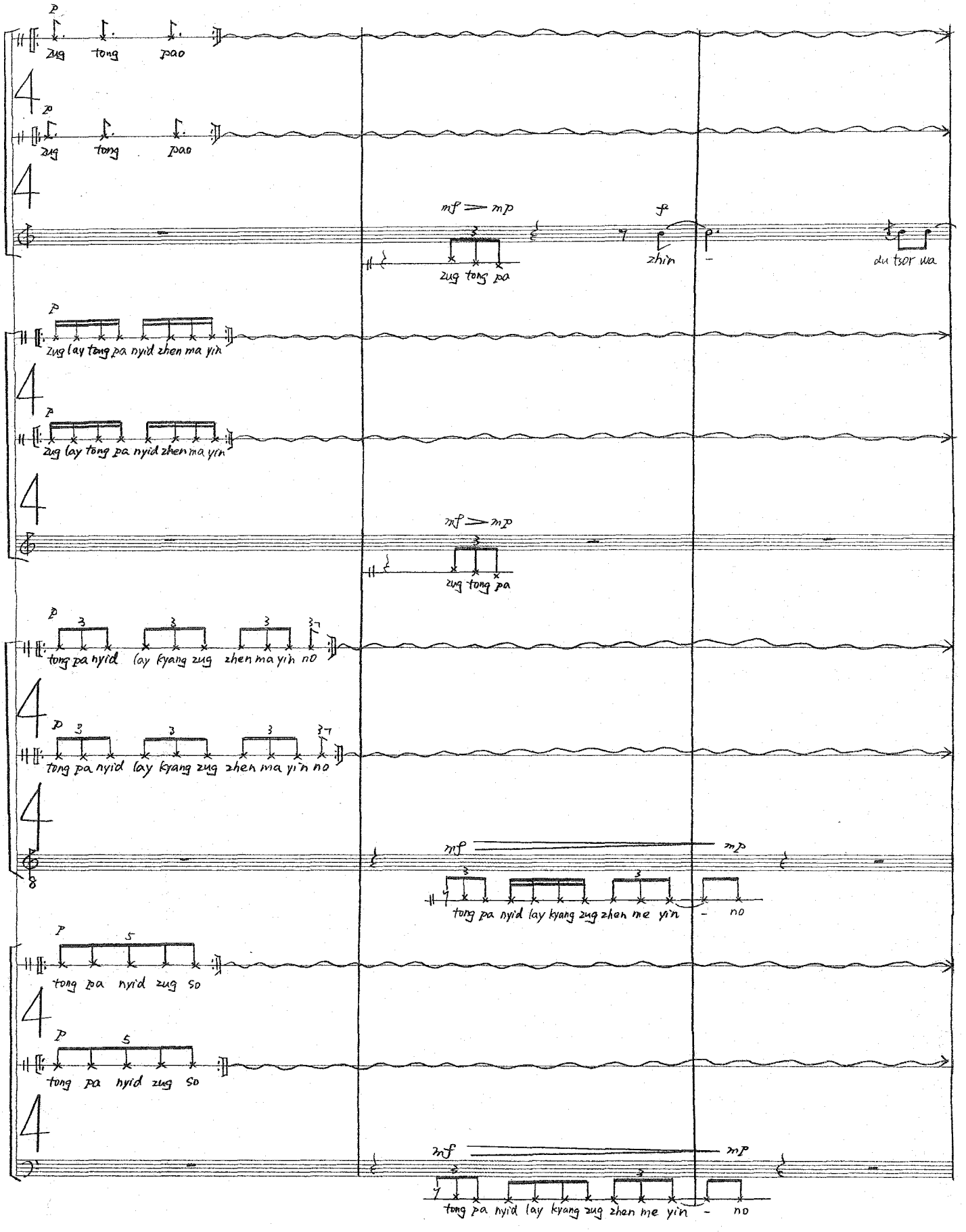

(10)
hum
ah
jate
ta
cresc.
* speaking sound
W-ong W-ong
W - ong
W - - ong
W - - - ong



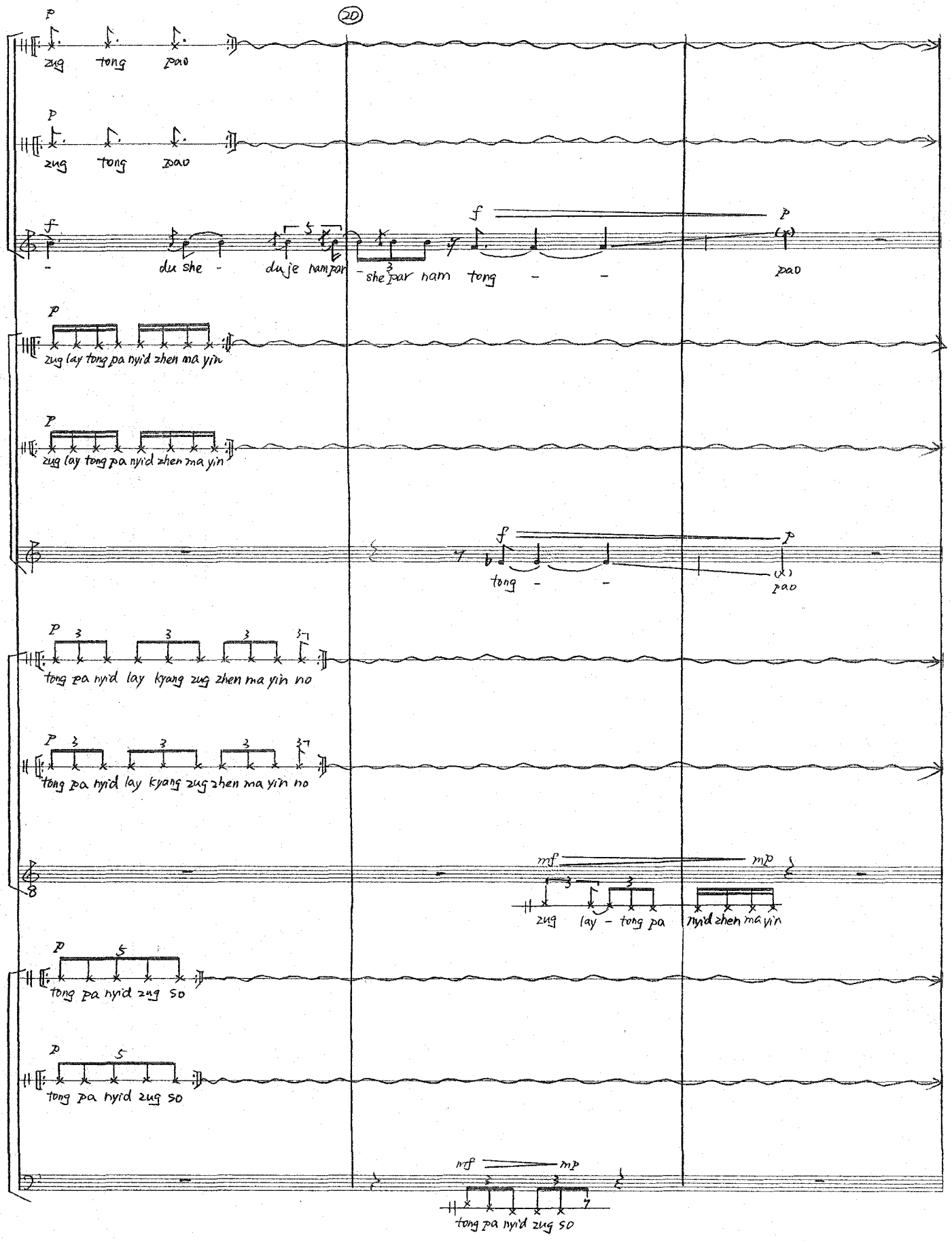
* the lowest possible pitch

** the high possible pitch

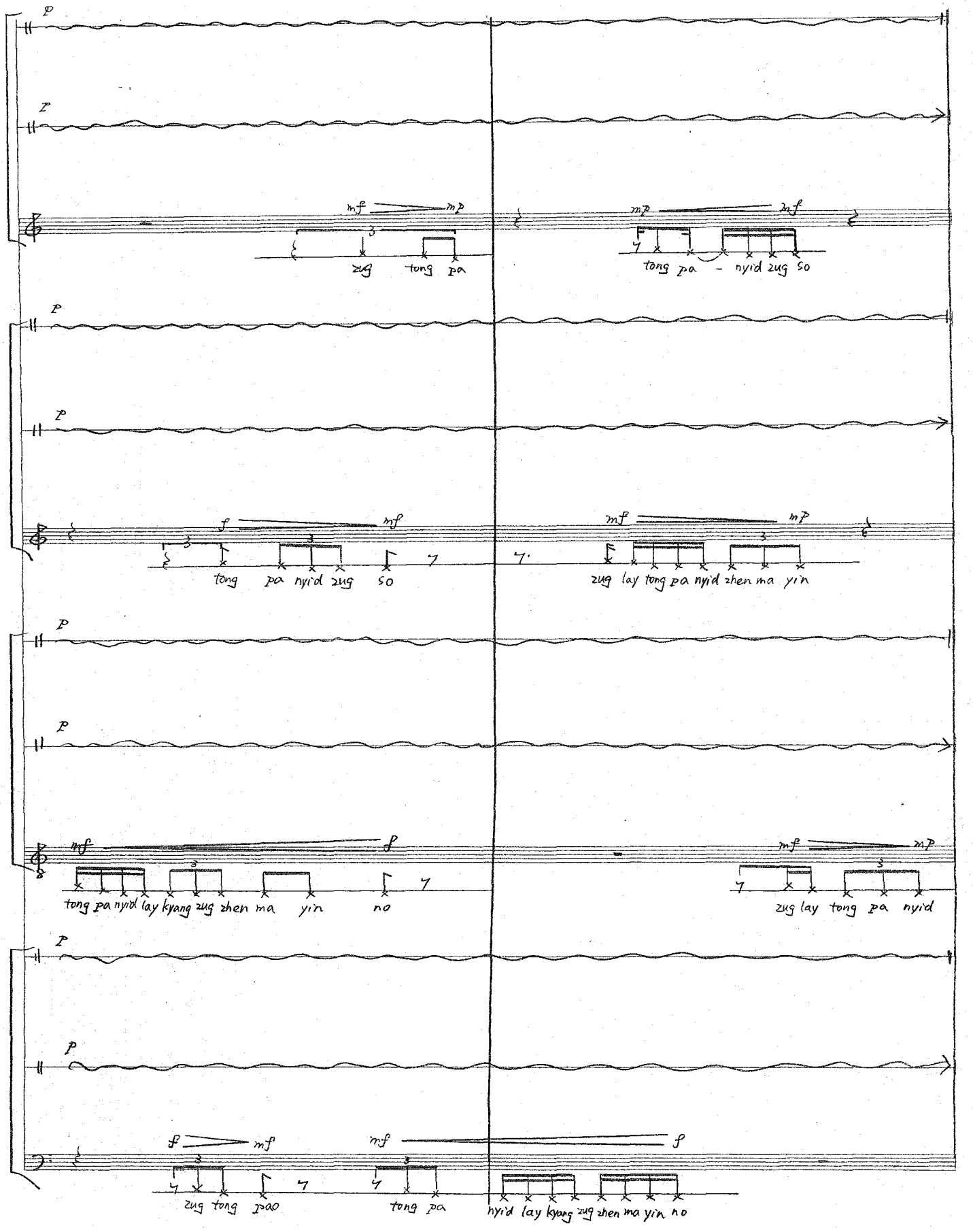
breathe when necessary

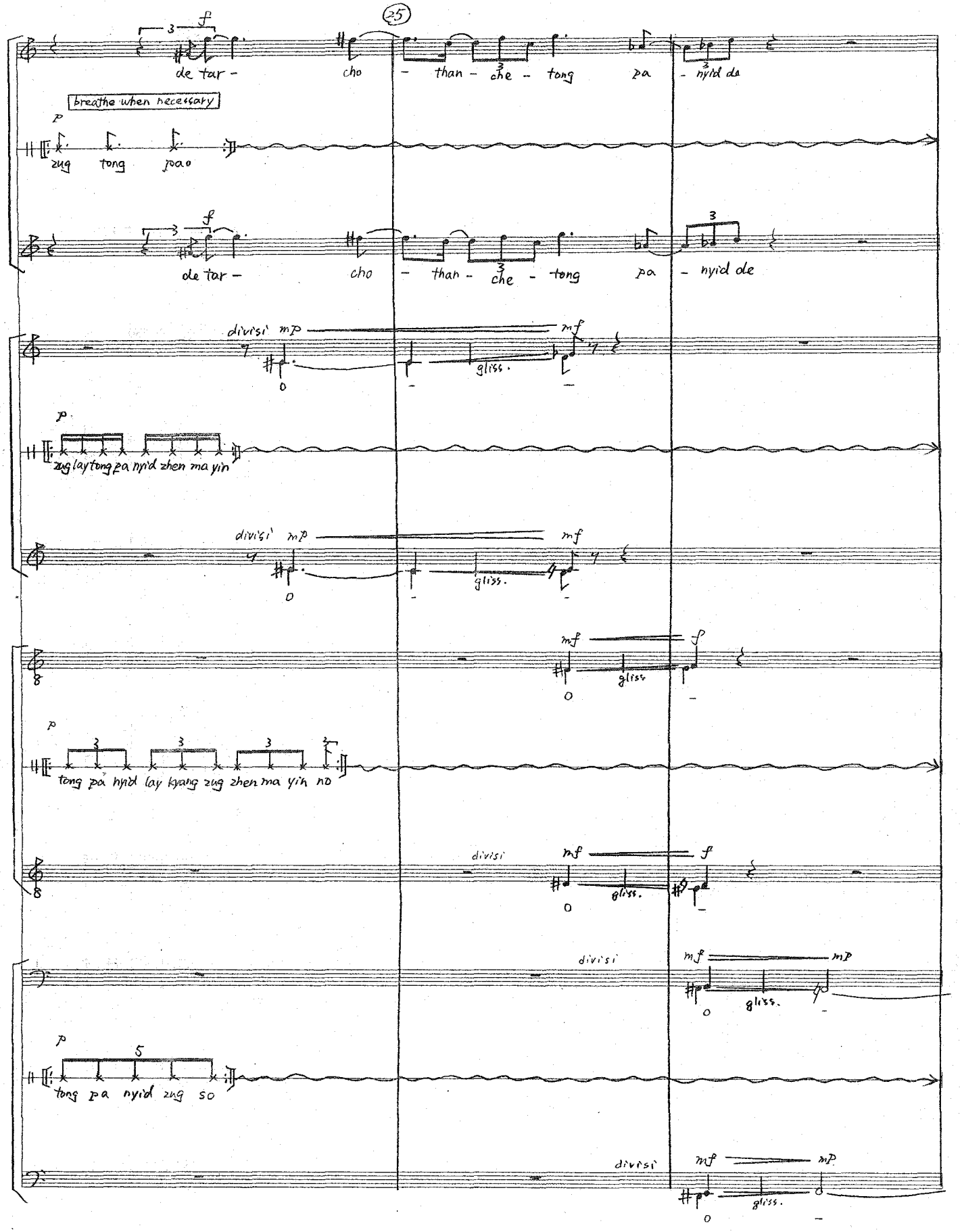


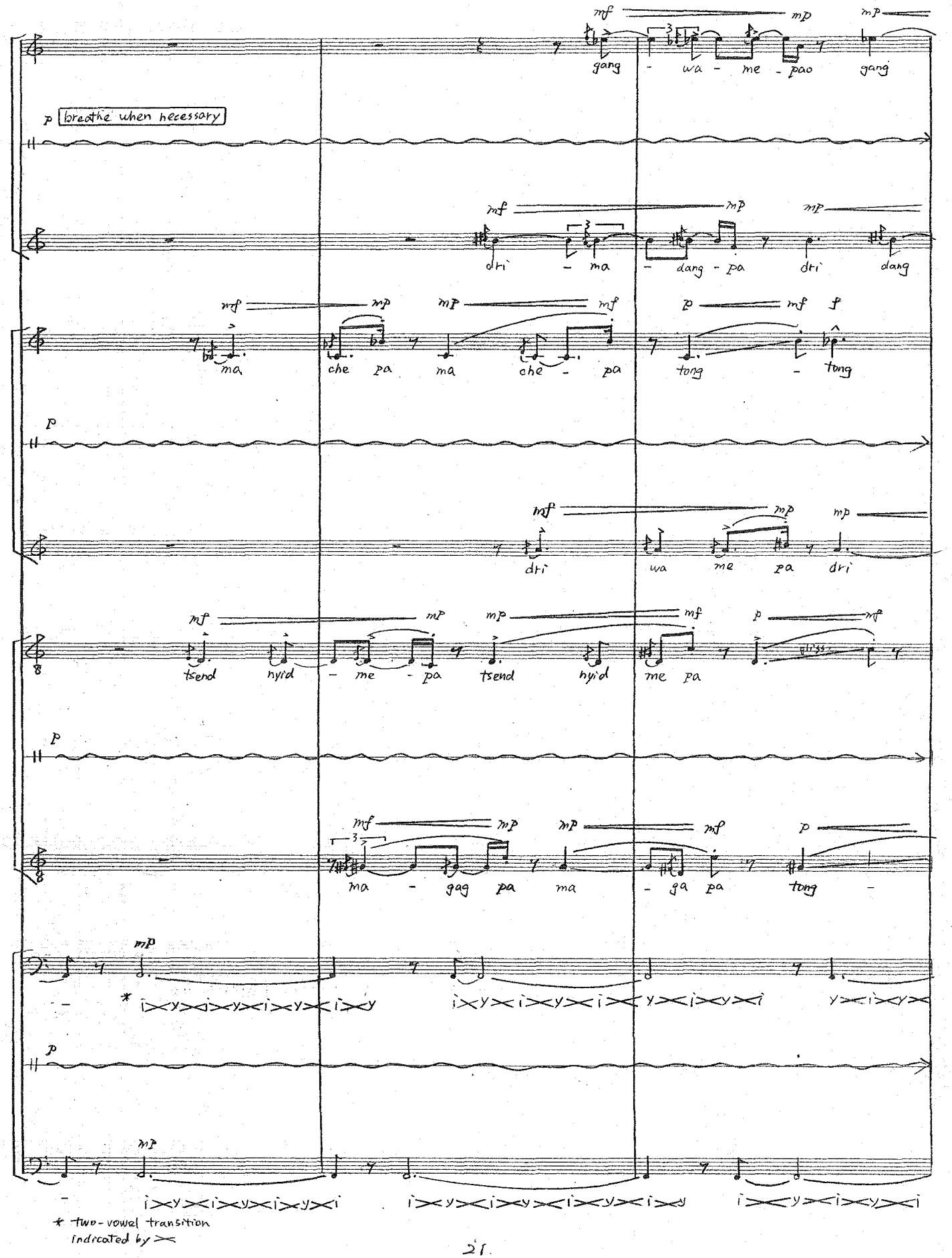
breathe when necessary

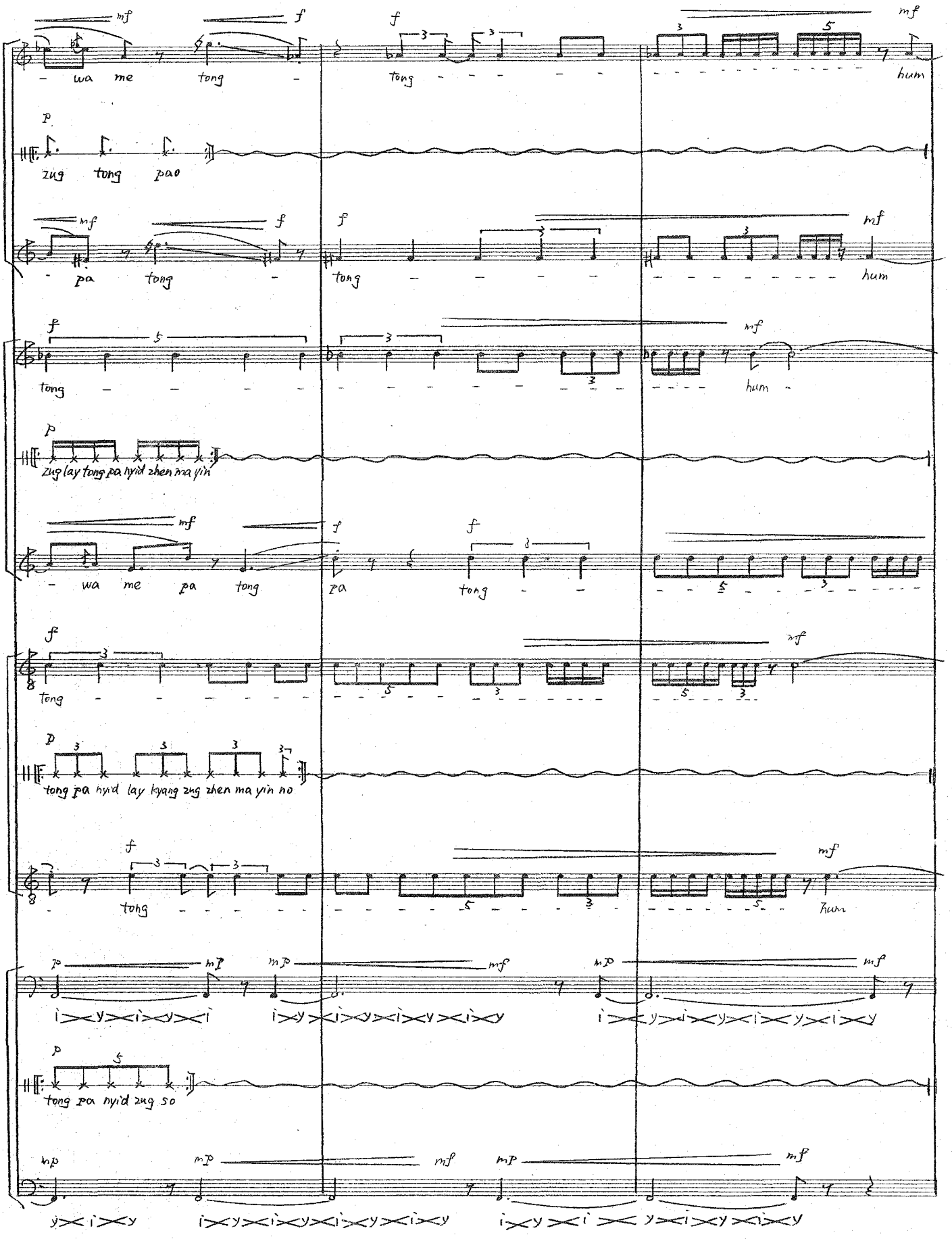


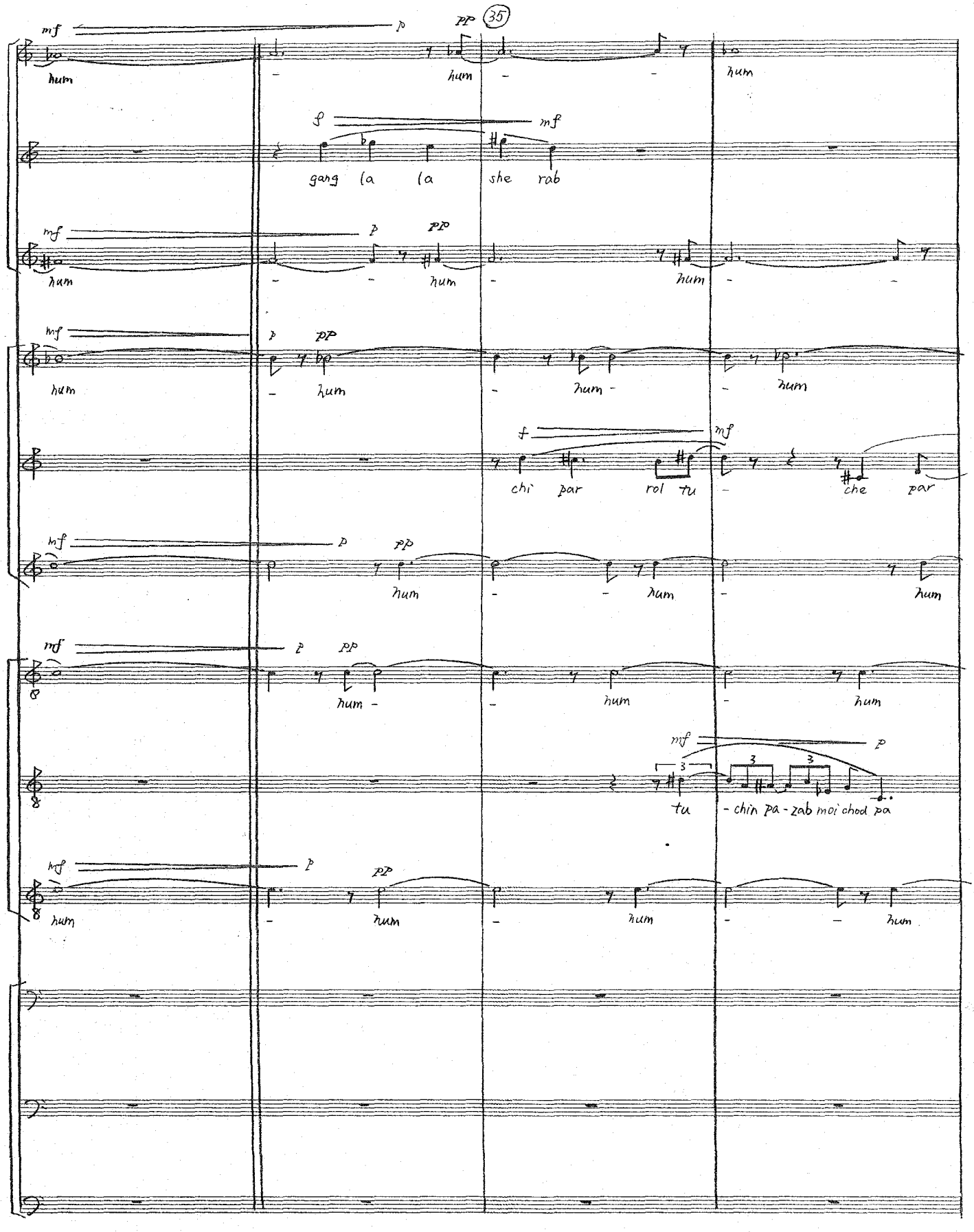
breathe when necessary

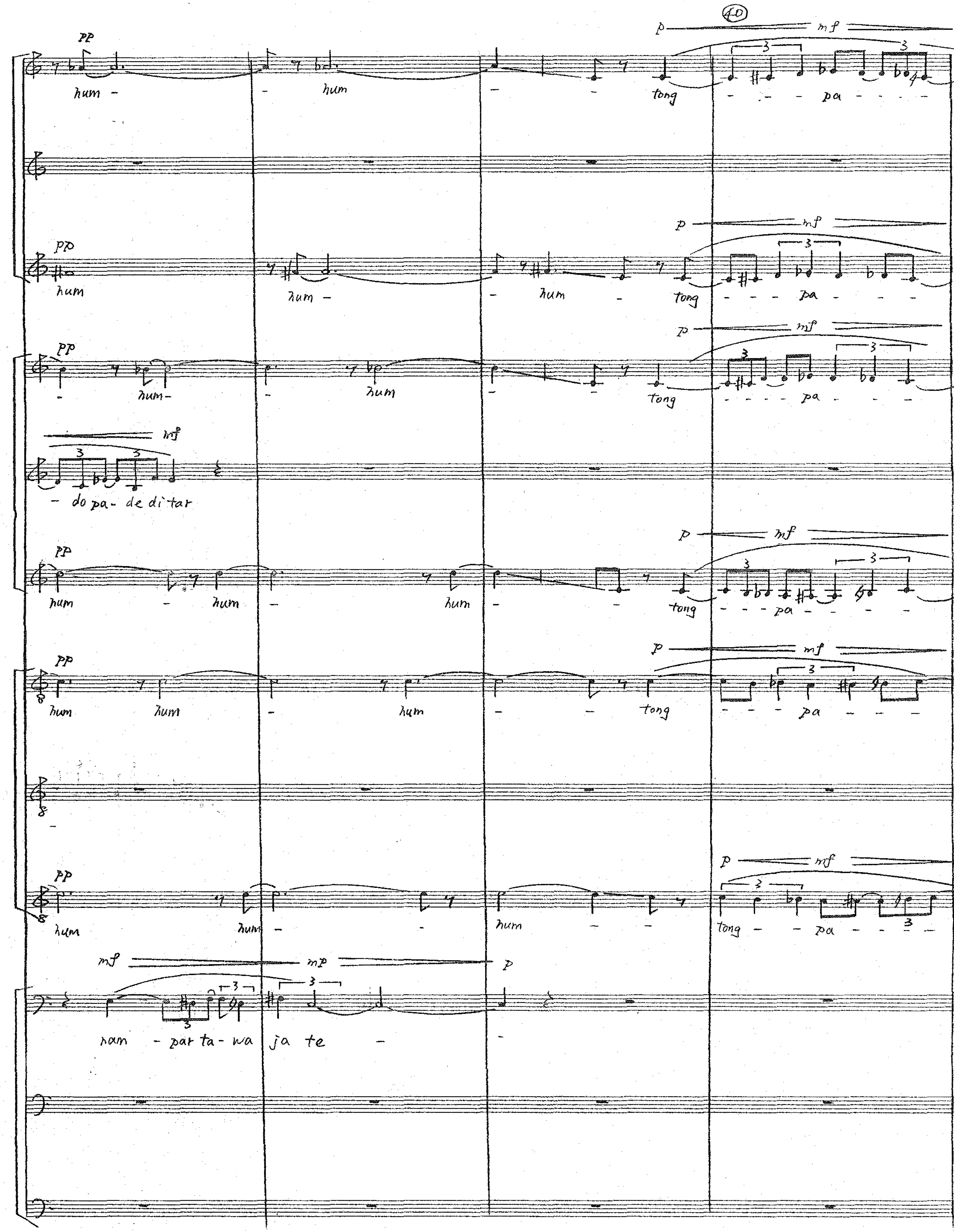


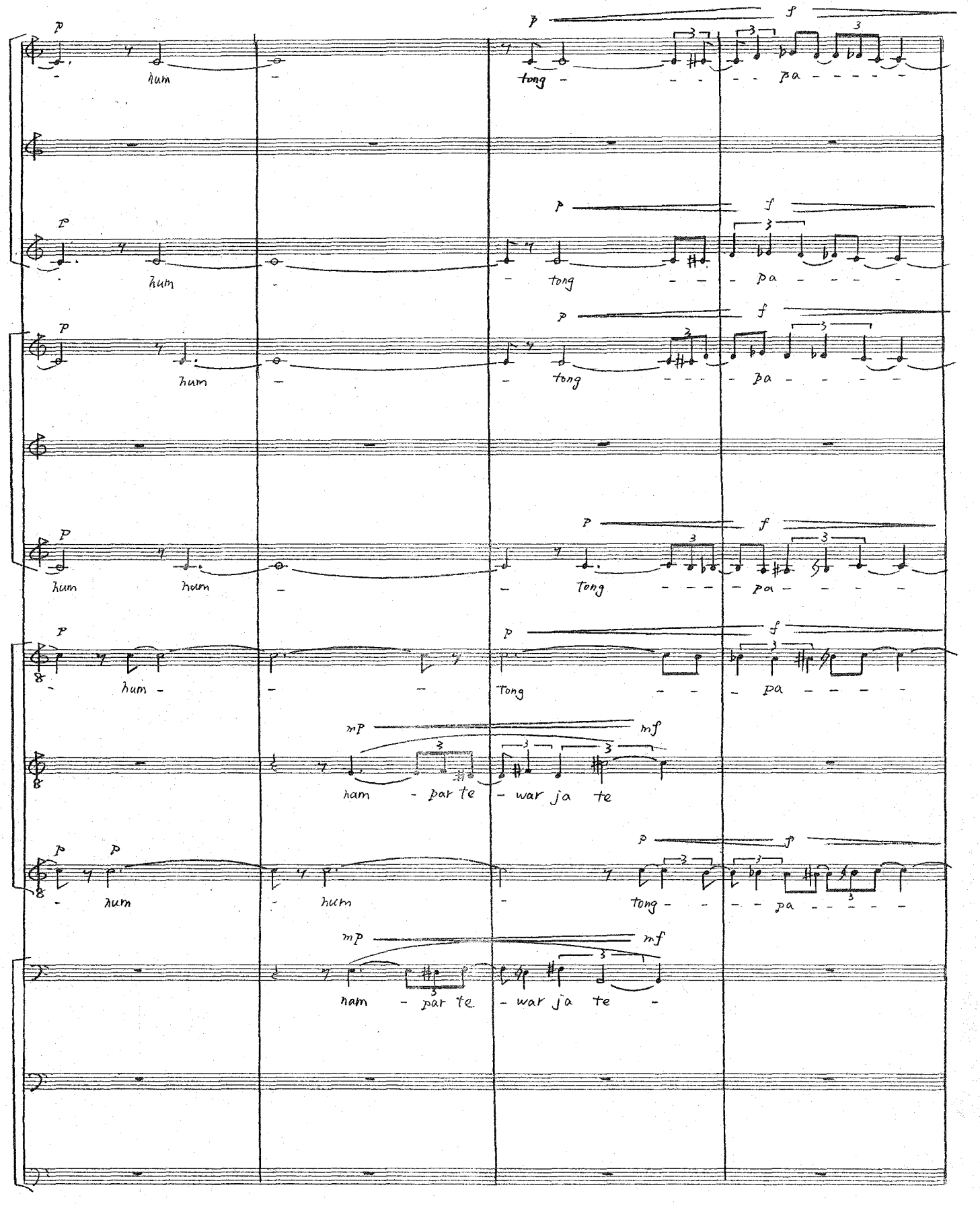

25
f
de tar - cho - than - che - tong pa - nyid de
breathe when necessary
p
zug tong poa
f
de tar - cho - than - che - tong pa - nyid de
divisi mp
mf
gliss.
p
zug lay tong pa nyid zhen ma yin
divisi mp
mf
gliss.
mf
f
gliss
p
tong pa nyid lay kyang zug zhen ma yin no
divisi
mf
f
gliss.
divisi
mf
mp
gliss.
p
5
tong pa nyid zug so
divisi
mf
mp
gliss.

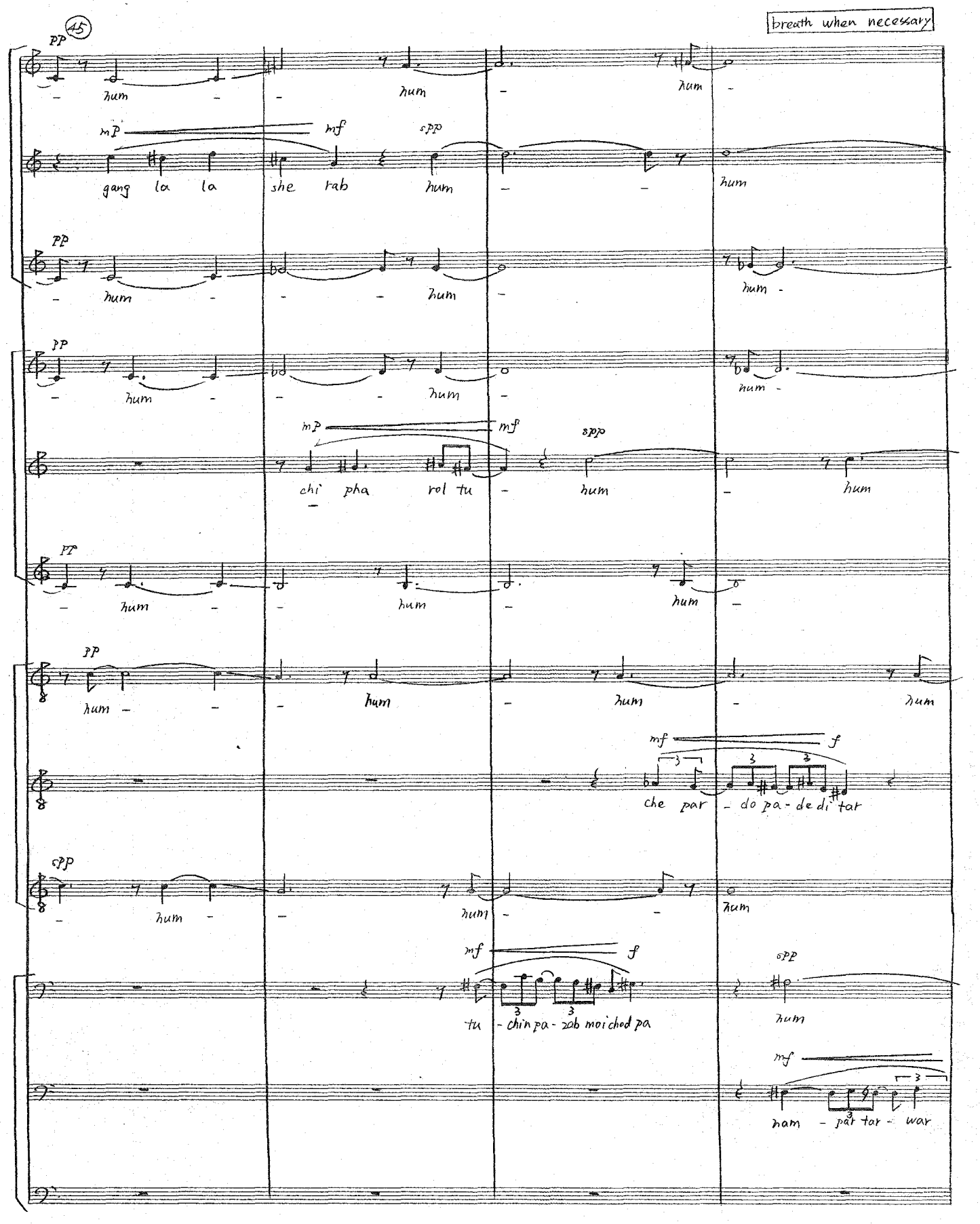

mf mp mp
gang - wa - me - pao gang
p breathe when necessary
mf mp mp
dri - ma - dang - pa dri dang
mf mp mp mf p mf f
ma che pa ma che - pa tong - tong
p
mf mp mp
dri wa me pa dri
mf mp mp mf p mf
tsend nyid - me - pa tsend nyid me pa
p
mf mp mp mf p
ma - gag pa ma - ga pa tong -
mp
* i x y x i x y x i x y x i x y
p
mp
i x y x i x y x i x y x i x y
* two-vowel transition
indicated by x

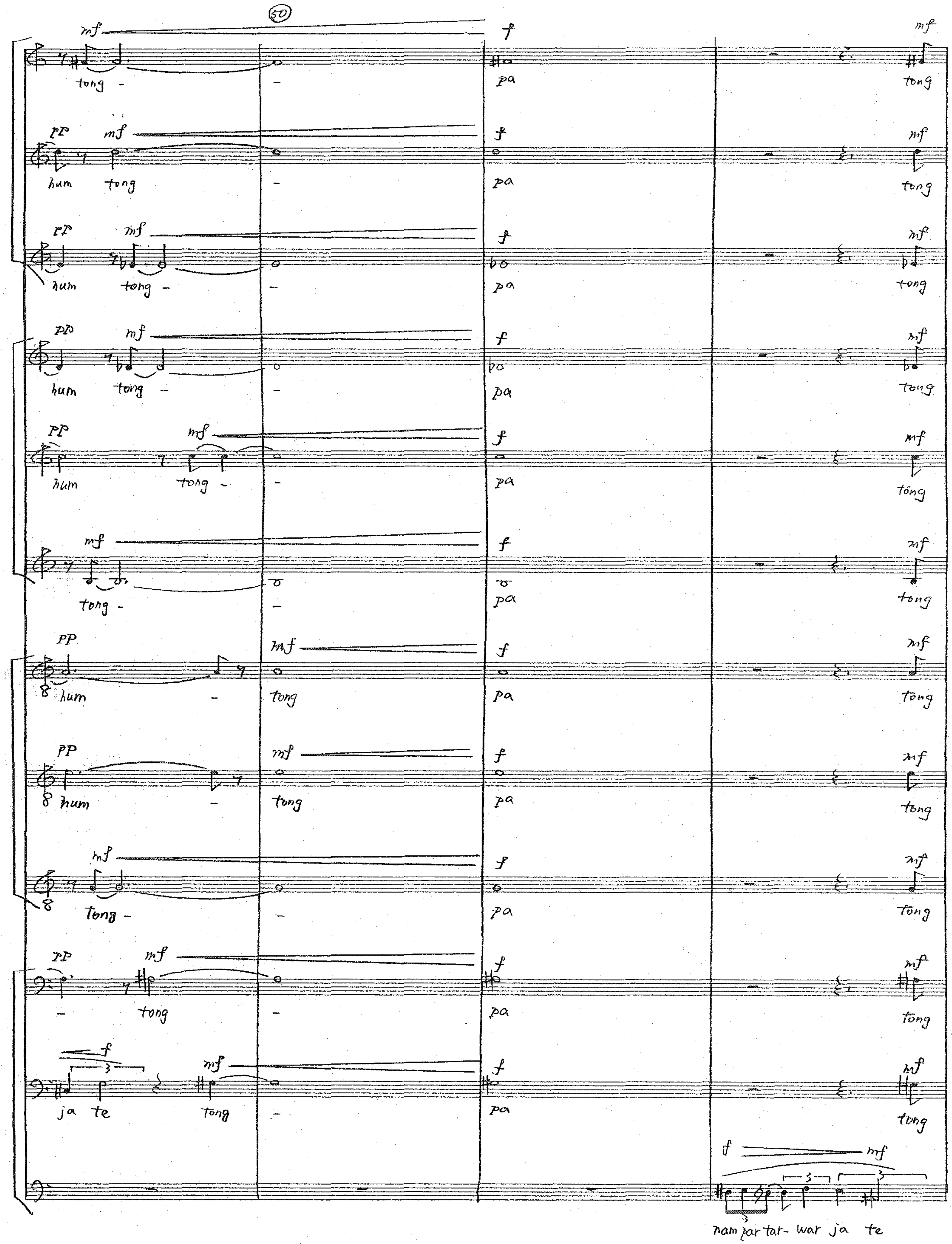

wa me tong
tong
hum
zug tong pao
pa tong
tong
hum
tong
hum
zug lay tong pa nyid zhen ma yin
wa me pa tong
pa
tong
tong
tong pa nyid lay kyang zug zhen ma yin no
tong
hum
tong pa nyid zug so

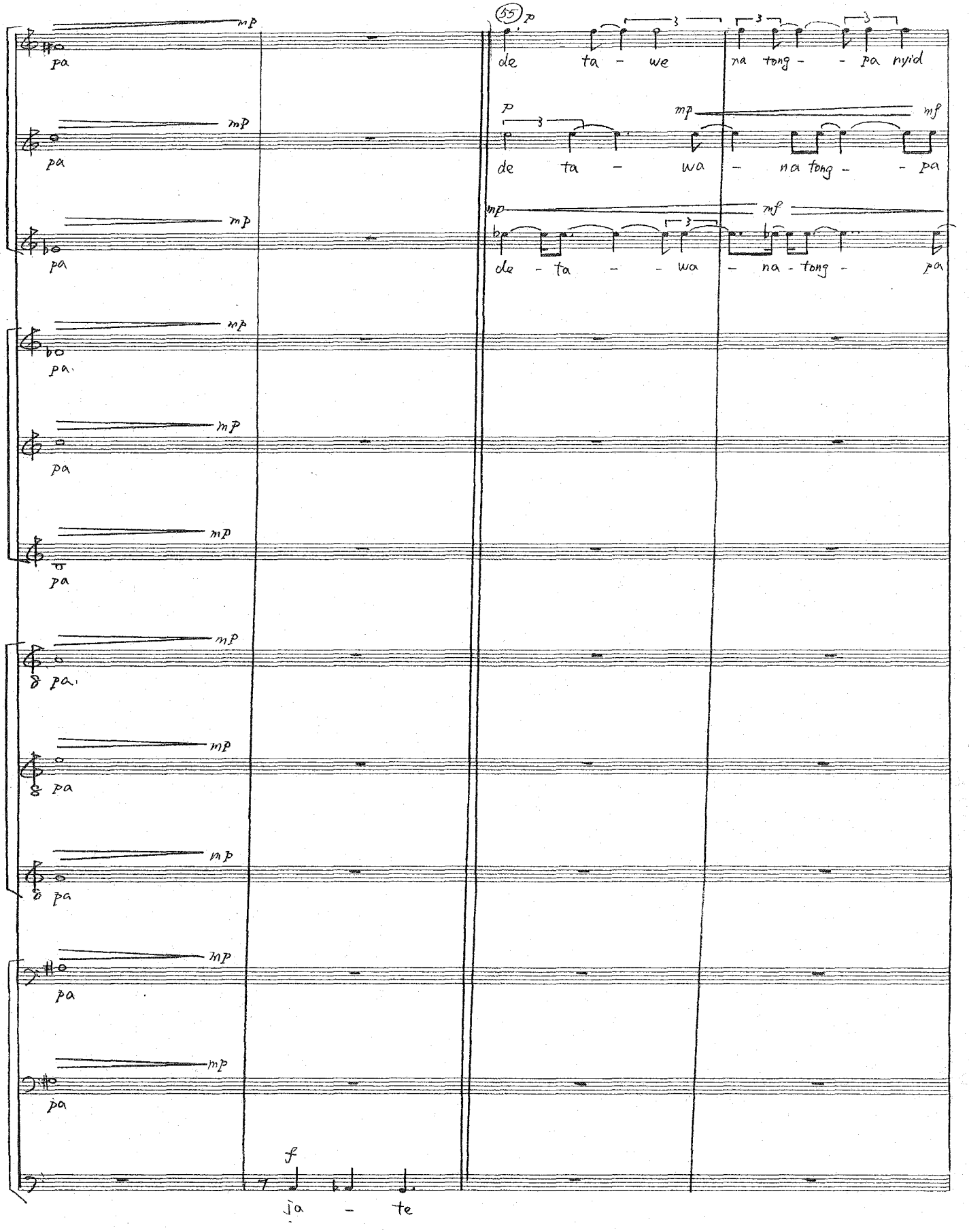

35
hum
gang la la
she rab
chi par
rol tu
che par
tu
- chin pa - zab moi chod pa

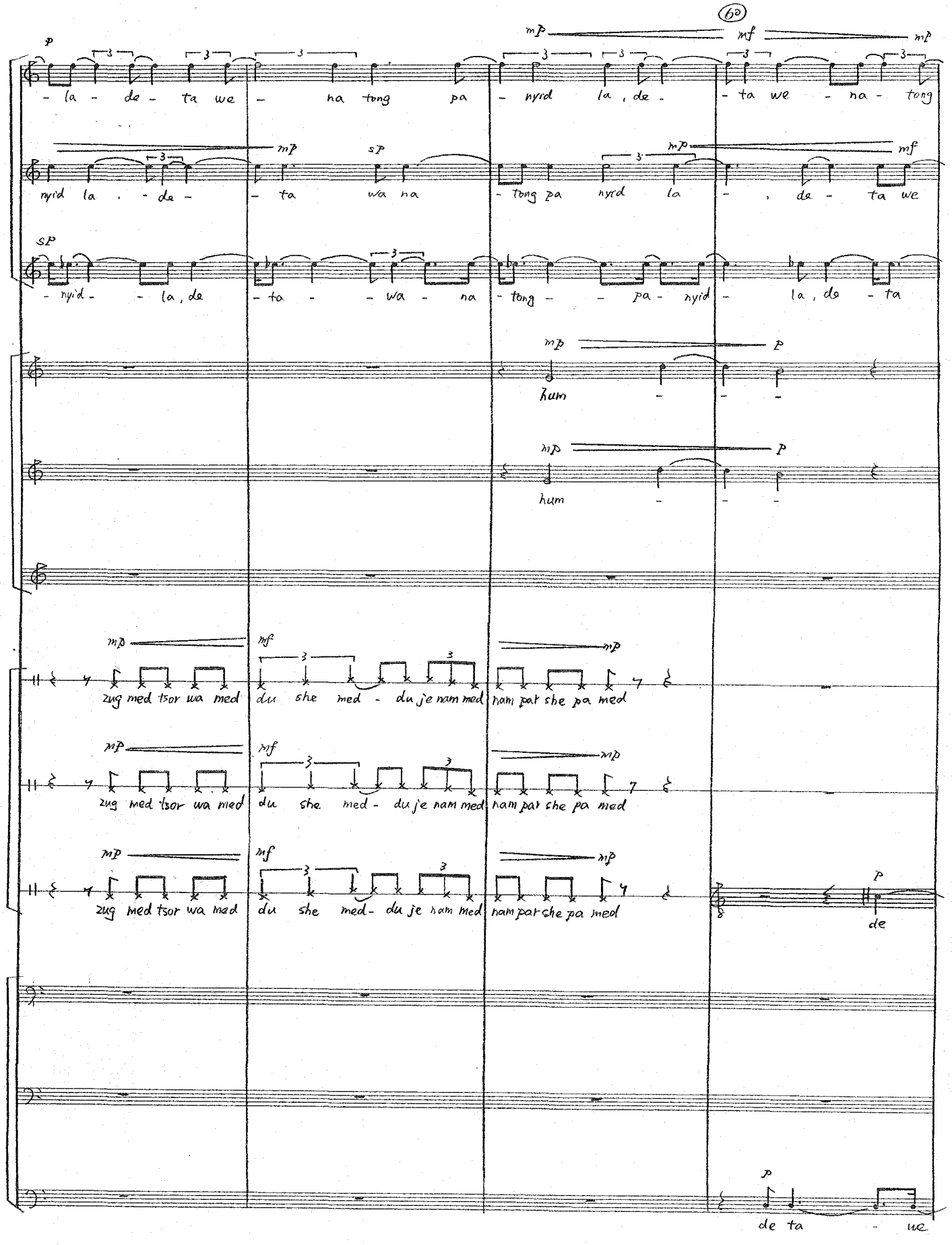

40
pp
hum - hum - - tong - - - - pa - - - - -
p mf
hum hum - - hum - tong - - - - pa - - - - -
pp
- hum- - hum - - tong - - - - pa - - - -
mf
- do pa- de di-tar
pp
hum - hum - hum - - tong - - - pa - - - - -
pp
hum hum - hum - - tong - - - pa - - -
pp
hum hum - - hum - - tong - - pa - - -
mf mp p
nam - par ta- wa ja te -

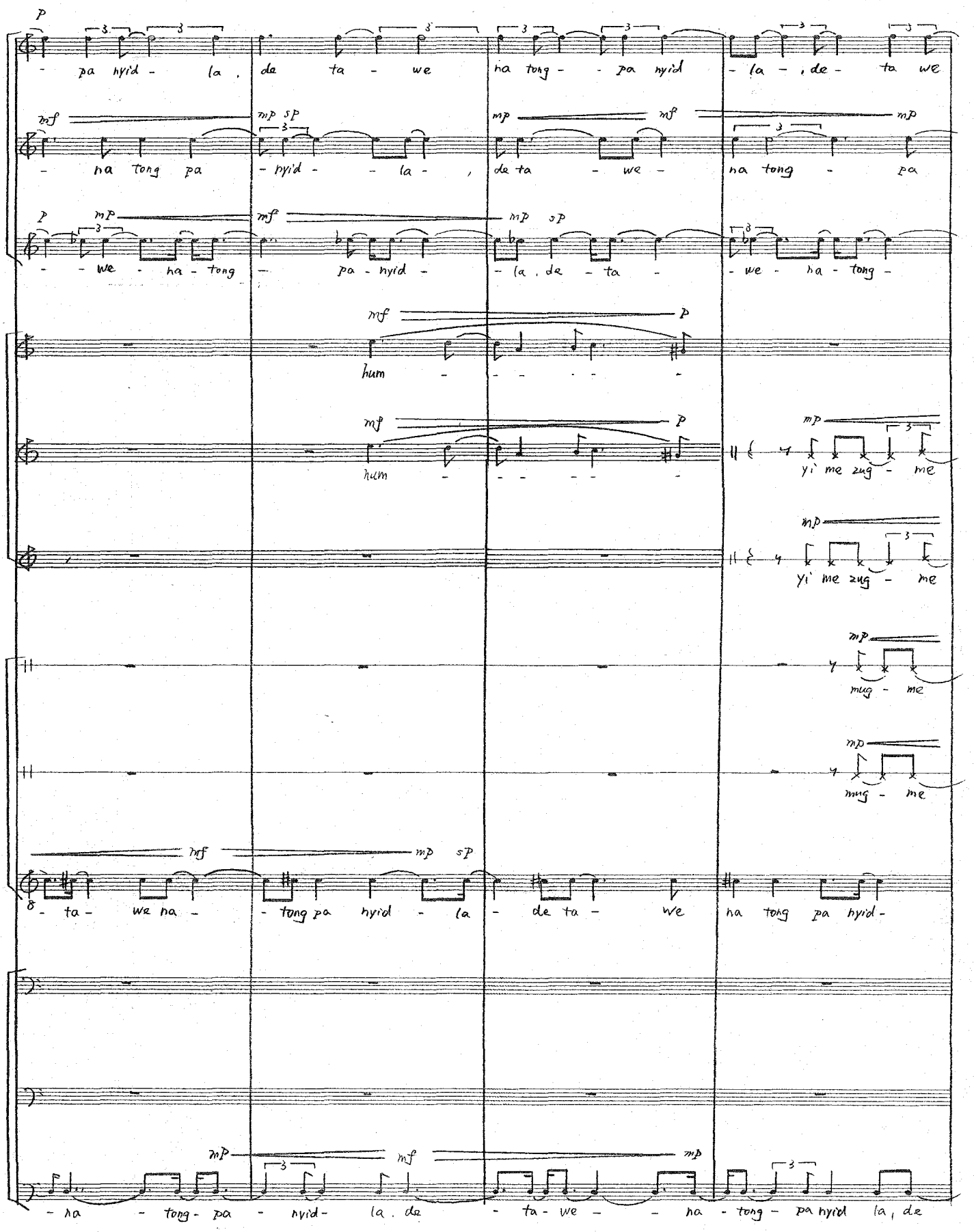

p
hum
f
tong
pa
mp
mf
ham
par te
war ja te

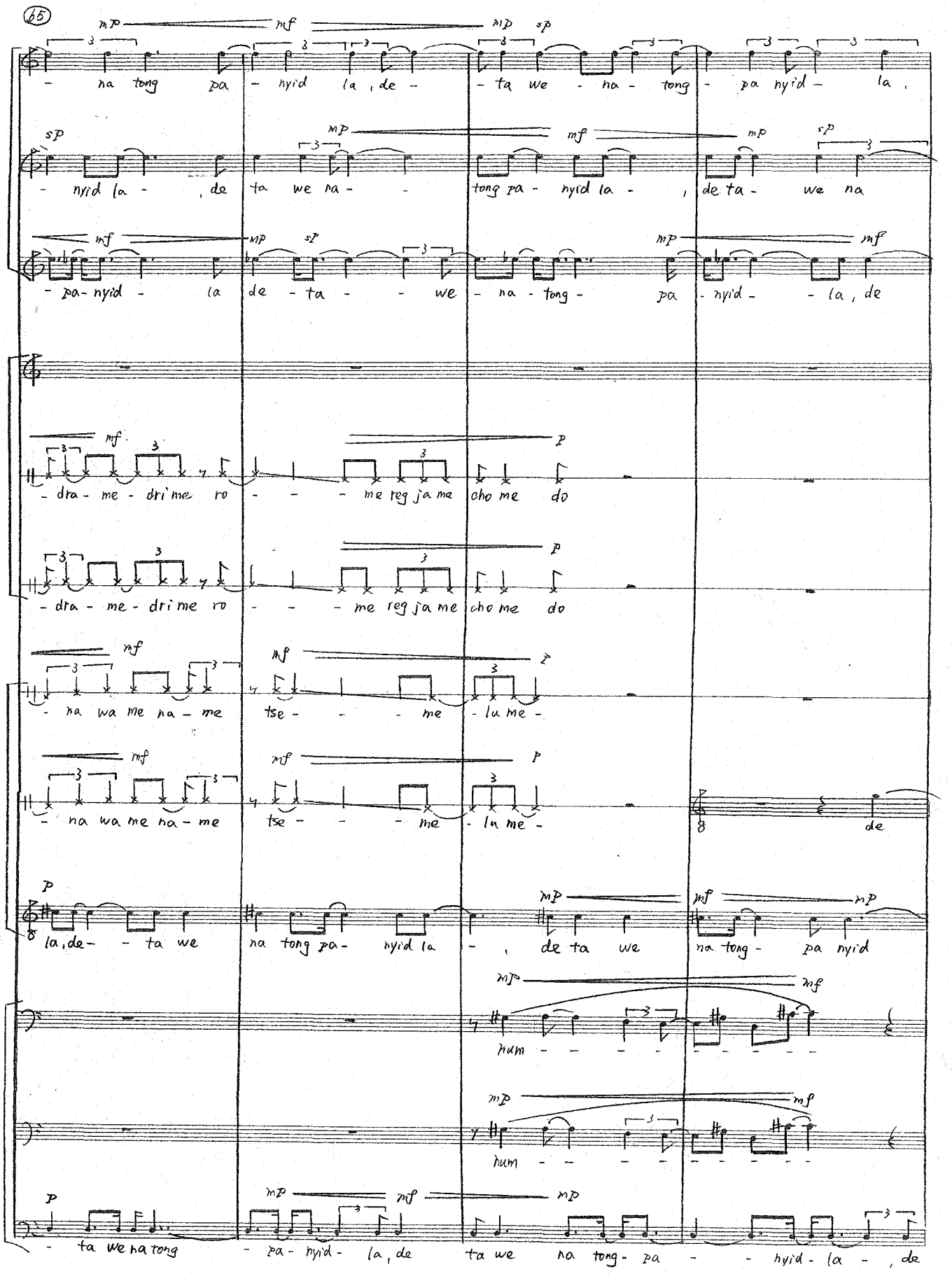

45
breath when necessary
pp
hum
mp
mf
spp
gang la la
she rab
chi pha rol tu
che par - do pa - de di tar
tu - chin pa - zab moi ched pa
nam - pär tar - war

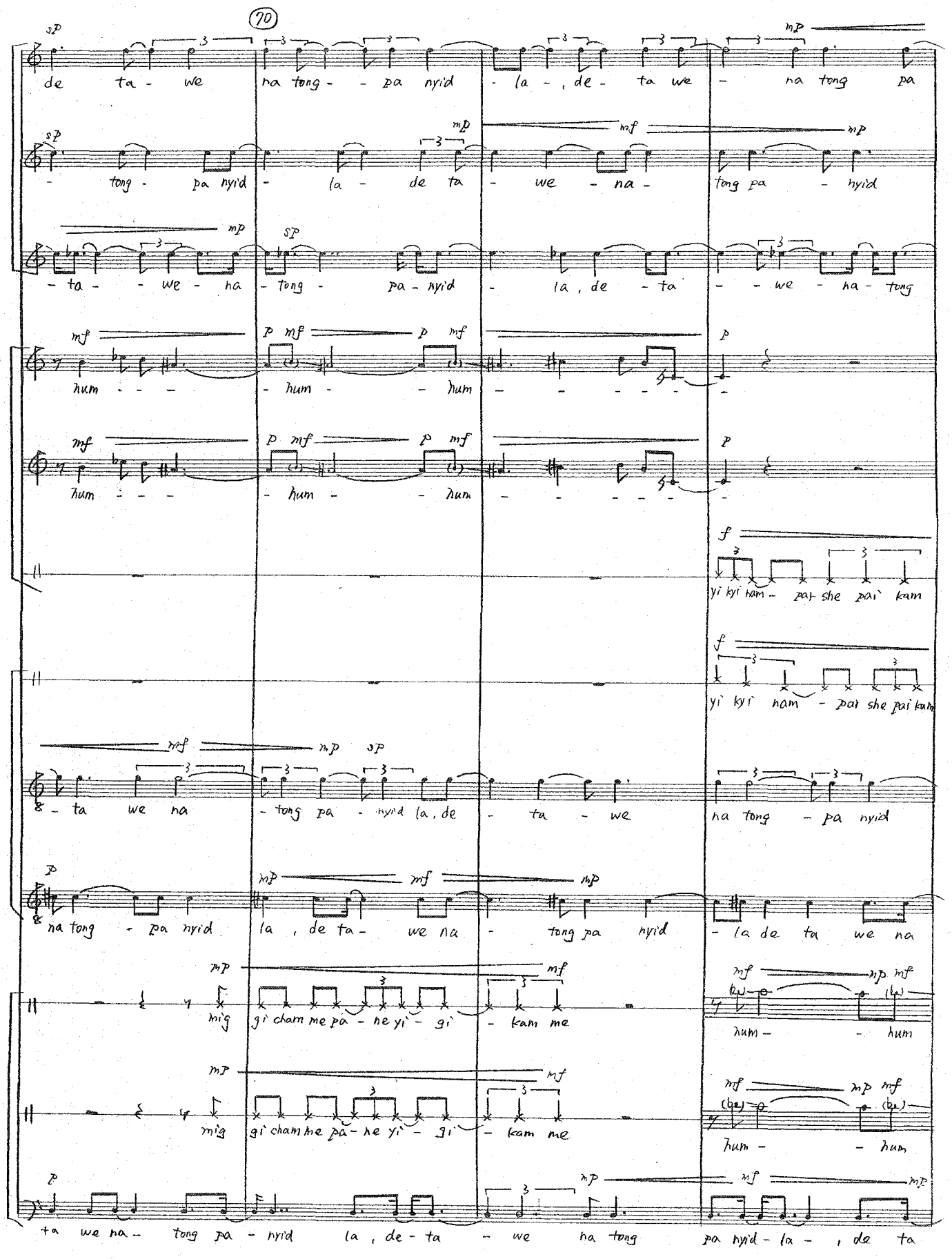

50
mf f mf
tong - - pa tong
pp mf f mf
hum tong - pa tong
pp mf f mf
hum tong - - pa tong
pp mf f mf
hum tong - - pa tong
pp mf f mf
hum tong - - pa tong
mf f mf
tong - - pa tong
pp mf f mf
hum - tong pa tong
pp mf f mf
hum - tong pa tong
mf f mf
tong - - pa tong
pp mf f mf
- tong - pa tong
f mf f mf
ja te tong - pa tong
f mf
nam par tar- war ja te

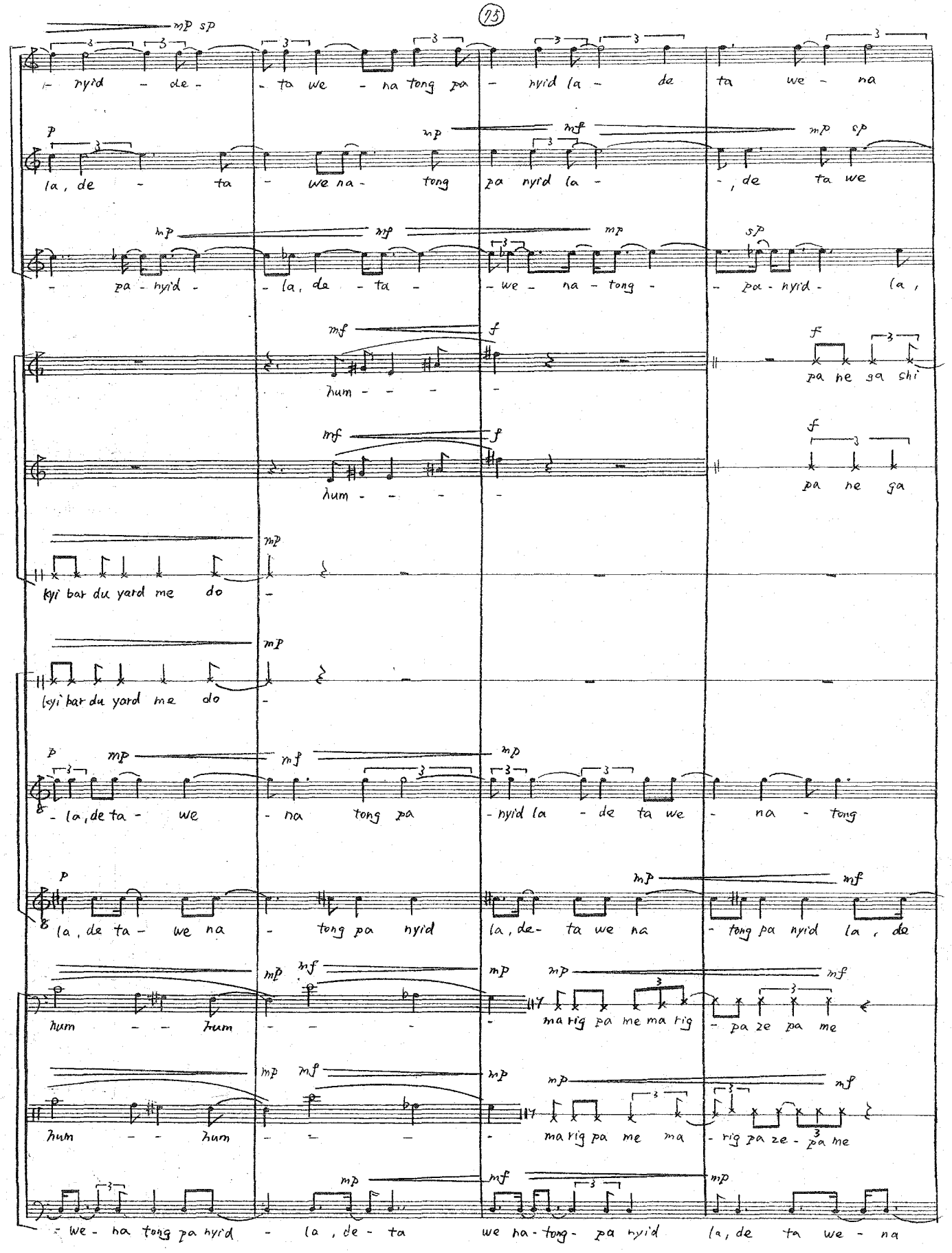

mp
pa
55
p
de ta - we
na tong - - pa nyid
de ta - wa - na tong - - pa
mf
de - ta - - wa - na - tong - pa
f
ja - te

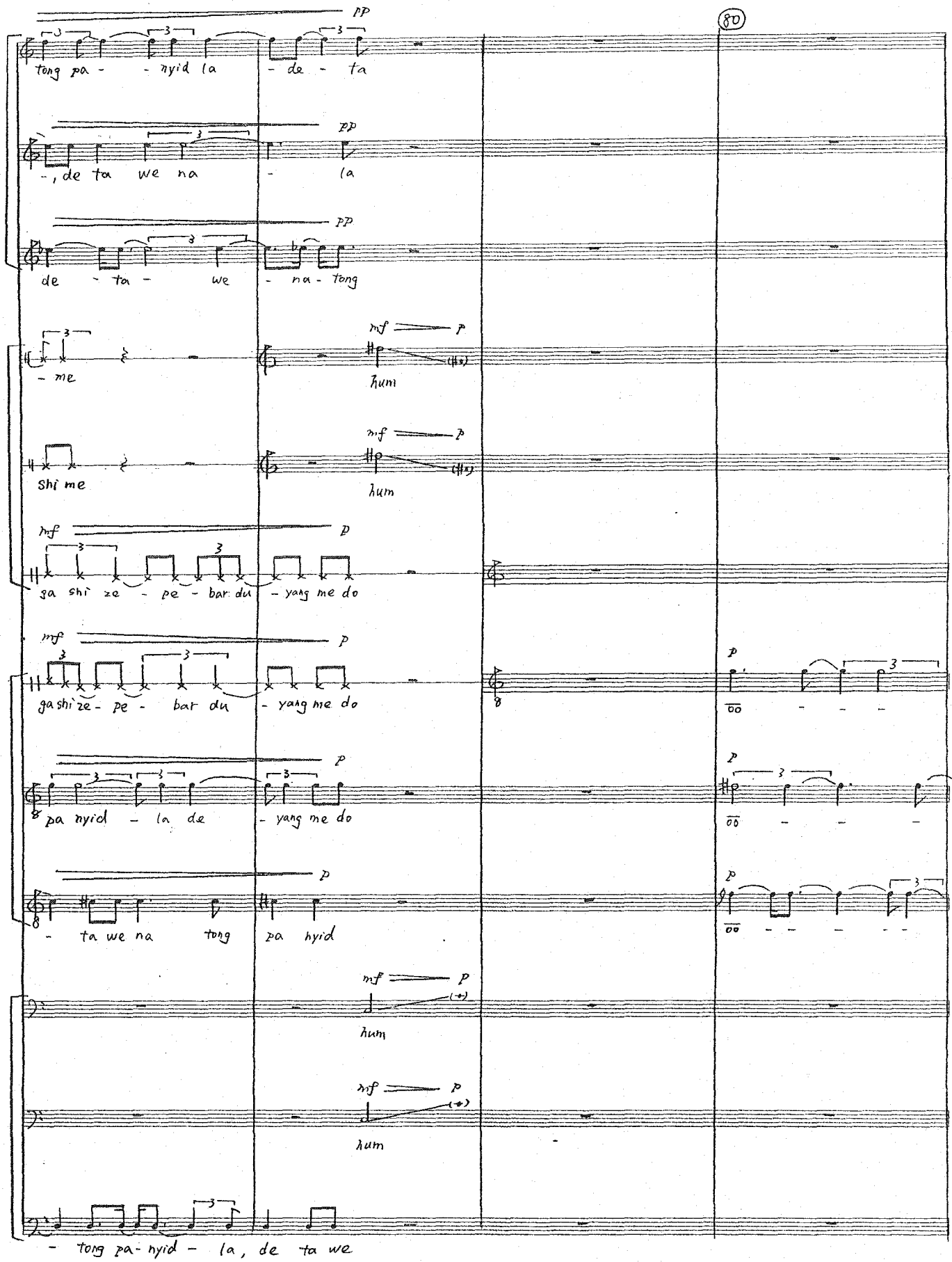

(60)
- la - de - ta we - na tong pa - nyid la, de - - ta we - na - tong
nyid la - - de - - ta wa na - tong pa nyid la - , de - ta we
- nyid - - la, de - ta - - wa - na - tong - - pa - nyid - la, de - ta
hum - - -
hum - - -
zug med tsor wa med du she med - du je nam med nam par she pa med
zug med tsor wa med du she med - du je nam med nam par she pa med
zug med tsor wa med du she med - du je nam med nam par she pa med
de
de ta - we

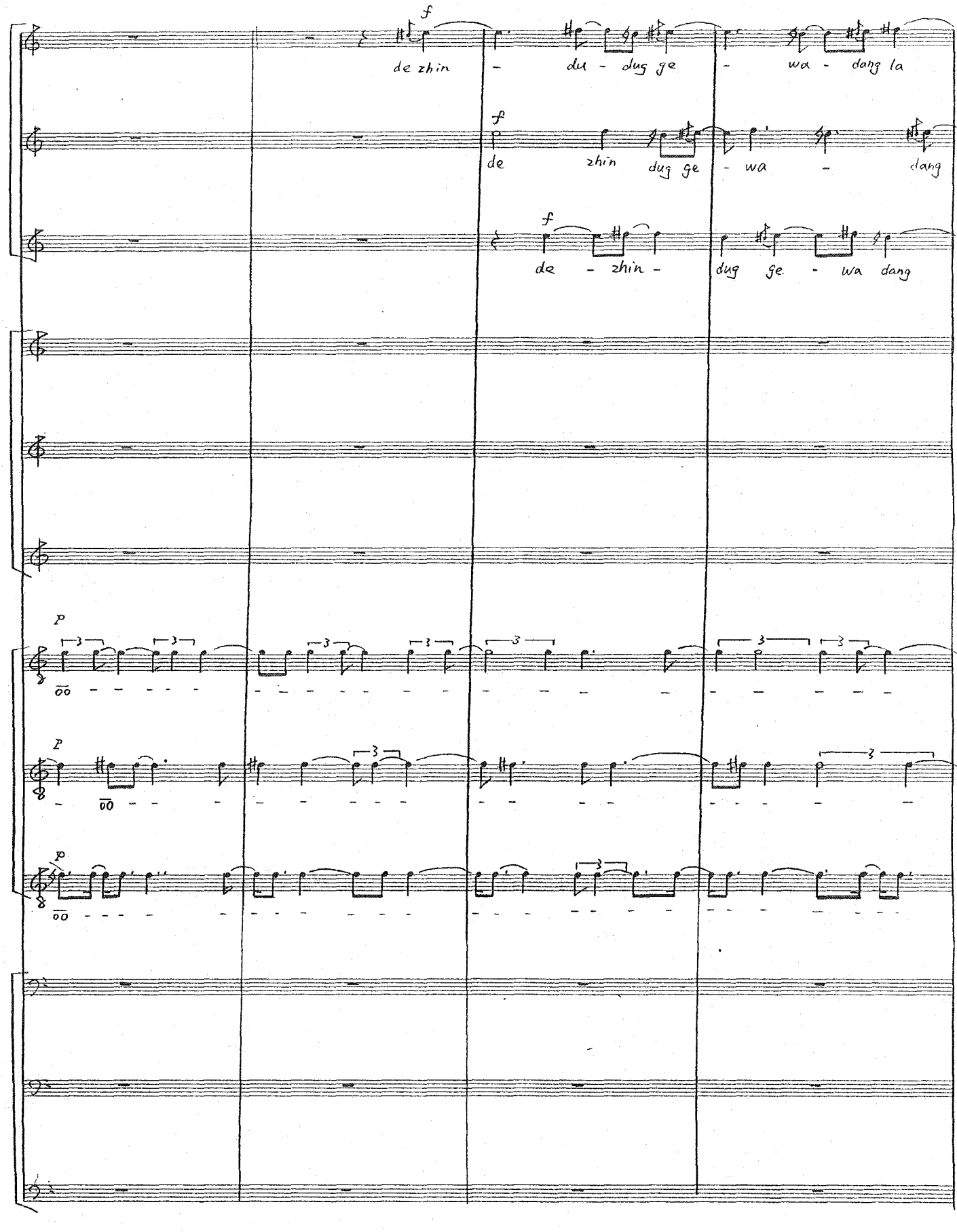

p
- pa hyid - la, de ta - we ha tong - - pa hyid - la - , de - ta we
mf mp sp mp mf mp
- ha tong pa - hyid - - la - , de ta - we - ha tong - pa
p mp mf mp sp
- - we - ha - tong - pa - hyid - la, de - ta - we - ha - tong -
mf p
hum - - - - - -
mf p
hum - - - - - -
mp
yi me zug - me
mp
yi me zug - me
mp
mug - me
mp
mug - me
mf mp sp
- ta - we ha - tong pa hyid - la - de ta - we ha tong pa hyid -
mp mf mp
- ha - tong - pa - hyid - la, de - ta - we - - ha - tong - pa hyid la, de

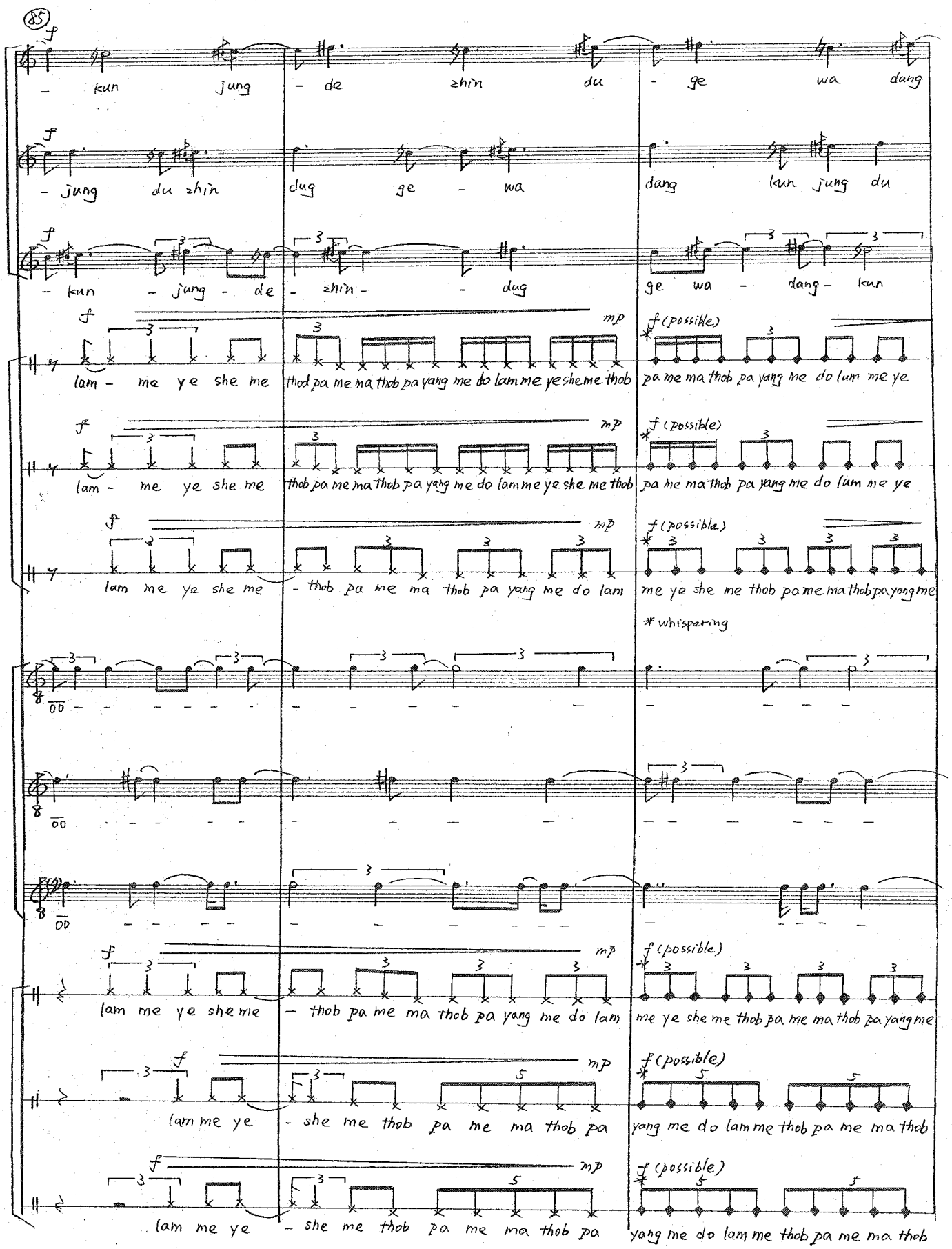

65
mp mf mp sp
- na tong pa - nyid la, de - - ta we - na - tong - pa nyid - la,
sp mp mf mp sp
- nyid la - , de ta we na - tong pa - nyid la - , de ta - we na
mf mp sp mp mf
- pa - nyid - la de - ta - - we - na - tong - pa - nyid - - la, de
mf p
- dra - me - dri me ro - - - me reg ja me cho me do
p
- dra - me - dri me ro - - - me reg ja me cho me do
mf mf p
- na wa me na - me tse - - - me - lu me -
mf mf p
- na wa me na - me tse - - - me - lu me -
8 de
p mp mf mp
la, de - - ta we na tong pa - nyid la - , de ta we na tong - pa nyid
mf mf
hum - - - - - - - - -
mp mf
hum - - - - - - - - -
p mp mf mp
- ta we na tong - pa - nyid - la, de ta we na tong - pa - - nyid - la - , de

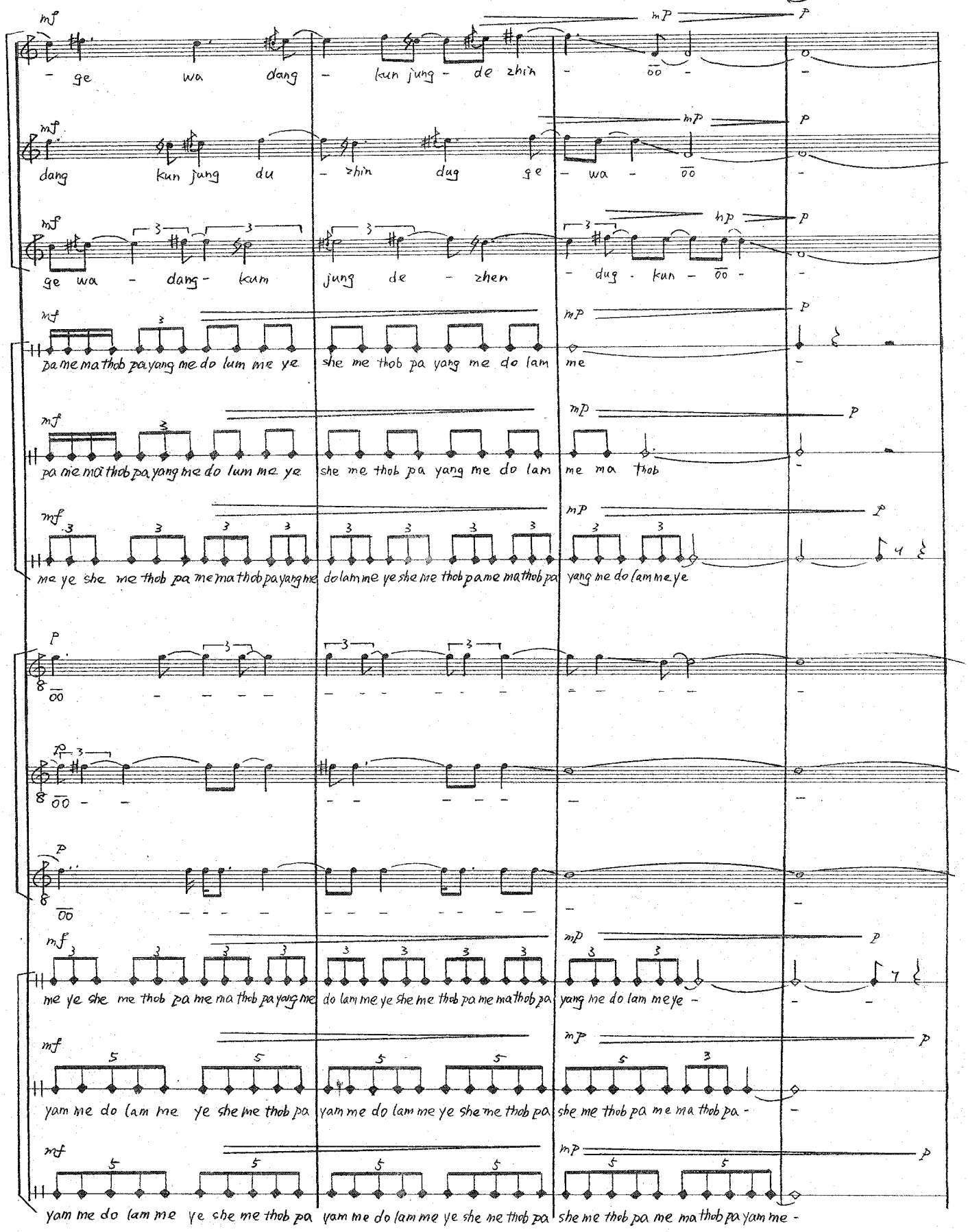

70
de ta - we na tong - - pa nyid - la - , de - ta we - na tong pa
- tong - pa nyid - la - de ta - we - na - tong pa - nyid
- ta - - we - ha - tong - pa - nyid - la , de - ta - - we - ha - tong
hum - - - - hum - - hum - - - - -
hum - - - - hum - - hum - - - - -
yi kyi kam - pai she pai kam
yi kyi kam - pai she pai kam
- ta we na - tong pa - nyid la , de - ta - we ha tong - pa nyid
na tong - pa nyid la , de ta - we na - tong pa nyid - la de ta we na
gi cham me pa - he yi - gi - kam me
hum - - hum
gi cham me pa - he yi - gi - kam me
hum - - hum
ta we na - tong pa - nyid la , de - ta - we ha tong pa nyid - la - , de ta

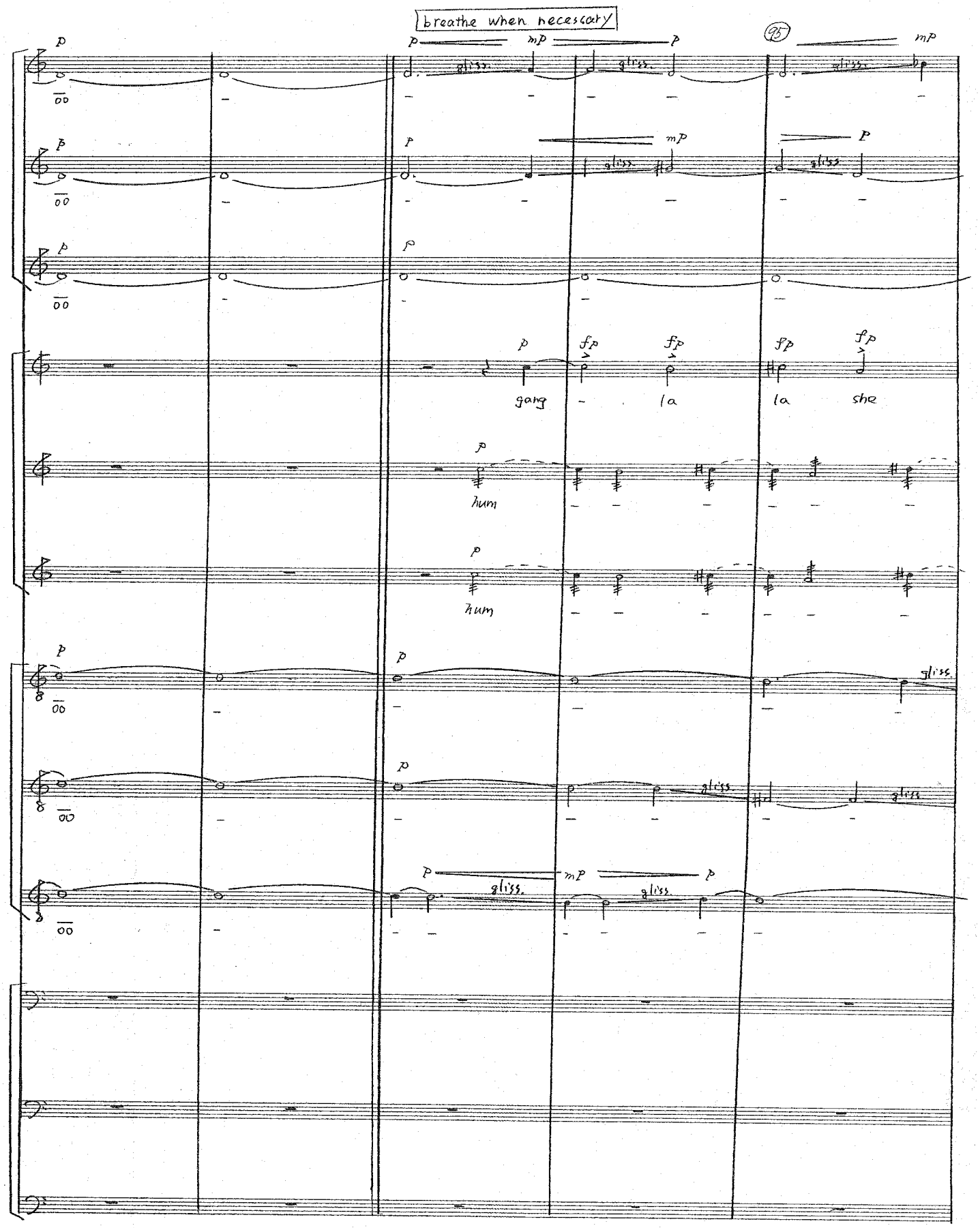

75
mp sp
- nyid - de - ta we - na tong pa - nyid la - de ta we - na
p mp mf mp sp
la, de - ta - we na - tong pa nyid la - , de ta we
mp mp mp sp
- pa - nyid - - la, de - ta - - we - na - tong - - pa - nyid - la,
mf f f
hum - - - pa he ga shi
mf f f
hum - - - pa he ga
mp
kyi bar du yard me do
mp
kyi bar du yard me do
p mp mf mp
- la, de ta - we - na tong pa - nyid la - de ta we - na - tong
p mp mf
la, de ta - we na - tong pa nyid la, de - ta we na - tong pa nyid la, da
mp mf mp mp mf
hum - - hum - - - ma rig pa me ma rig - pa ze pa me
mp mf mp mp mf
hum - - hum - - - ma rig pa me ma - rig pa ze - pa me
mp mf mp
- we - na tong pa nyid - la, de - ta we na - tong - pa nyid la, de ta we - na


80
pp
tong pa - nyid la - de - ta
pp
- , de ta we na - la
pp
de - ta - we - na - tong
mf p
- me
hum
mf p
shi me
hum
mf p
ga shi ze - pe - bar du - yang me do
mf p
ga shi ze - pe - bar du - yang me do
p
pa nyid - la de - yang me do
p
- ta we na tong pa hyid
mf p
hum
mf p
hum
- tong pa - nyid - la, de ta we

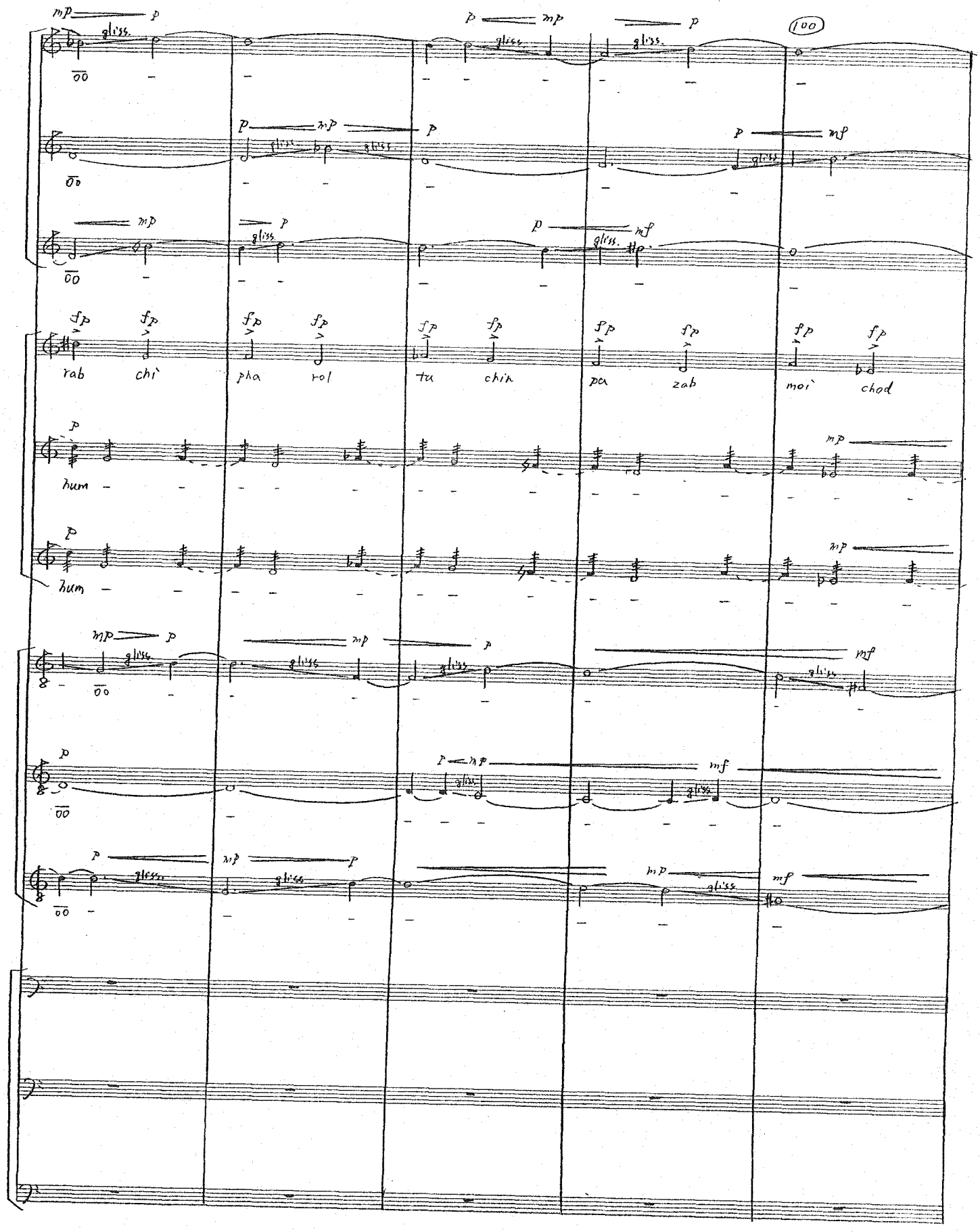

f
de zhin - du - dug ge - wa - dang la
f
de zhin dug ge - wa - dang
f
de - zhin - dug ge - wa dang
p
oo
p
oo
p
oo

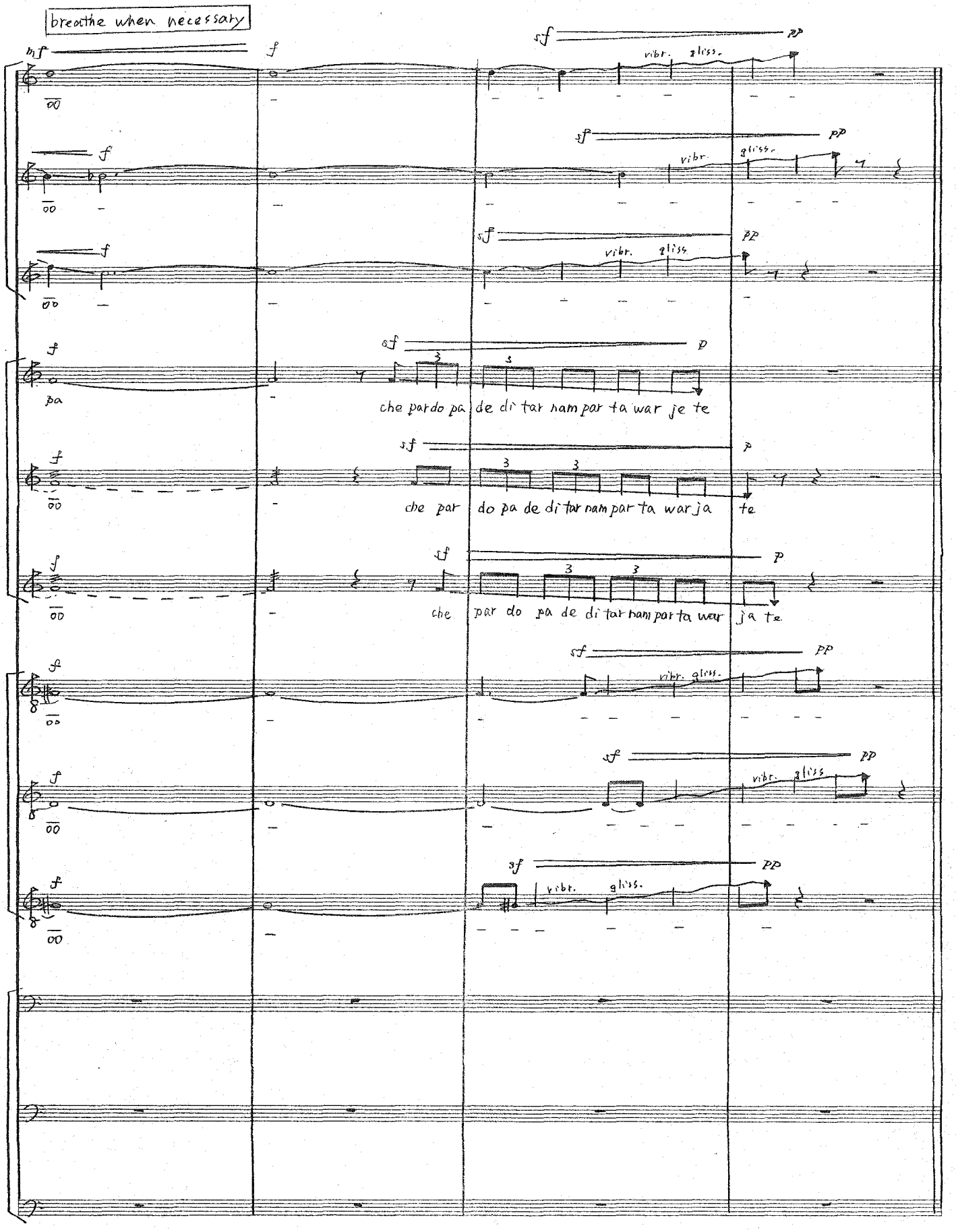

(85)
f
- kun jung - de zhin du - ge wa dang
- jung du zhin dug ge - wa dang kun jung du
- kun - jung - de - zhin - - dug ge wa - dang - kun
lam - me ye she me thod pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me do lam me ye
lam - me ye she me thob pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me do lam me ye
lam me ye she me - thob pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me
mp
f (possible)
* whispering
lam me ye she me - thob pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me
lam me ye - she me thob pa me ma thob pa yang me do lam me thob pa me ma thob
lam me ye - she me thob pa me ma thob pa yang me do lam me thob pa me ma thob

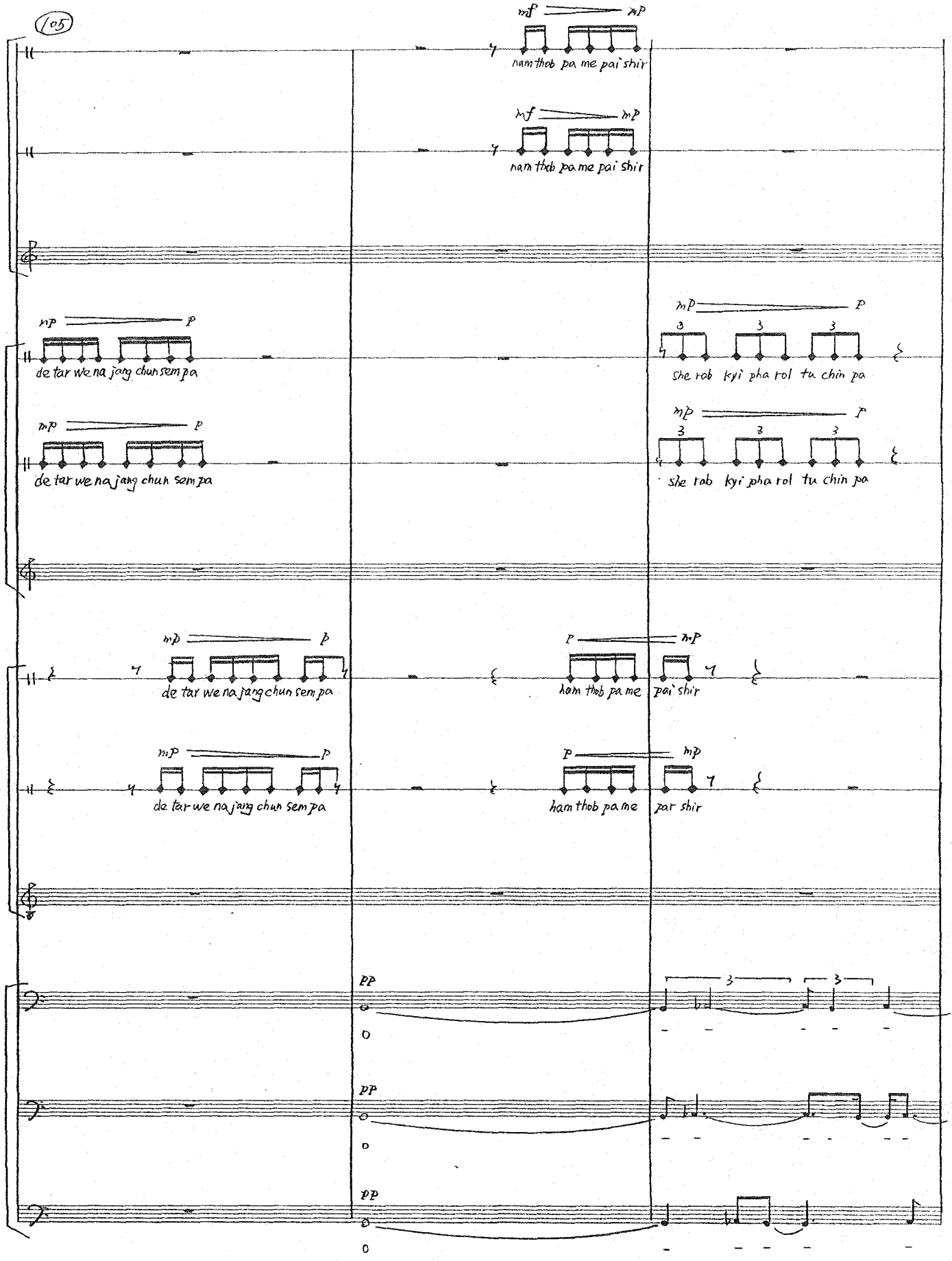

mf
mp
p
- ge wa dang - kun jung - de zhin - oo -
dang kun jung du - zhin dug ge - wa - oo -
ge wa - dang - kum jung de - zhen - dug - kun - oo -
pa me ma thob pa yang me do lum me ye she me thob pa yang me do lam me
pa me ma thob pa yang me do lum me ye she me thob pa yang me do lam me ma thob
me ye she me thob pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me do lam me ye
oo
me ye she me thob pa me ma thob pa yang me do lam me ye she me thob pa me ma thob pa yang me do lam me ye -
yam me do lam me ye she me thob pa yam me do lam me ye she me thob pa she me thob pa me ma thob pa -
yam me do lam me ye she me thob pa yam me do lam me ye she me thob pa she me thob pa me ma thob pa yam me -

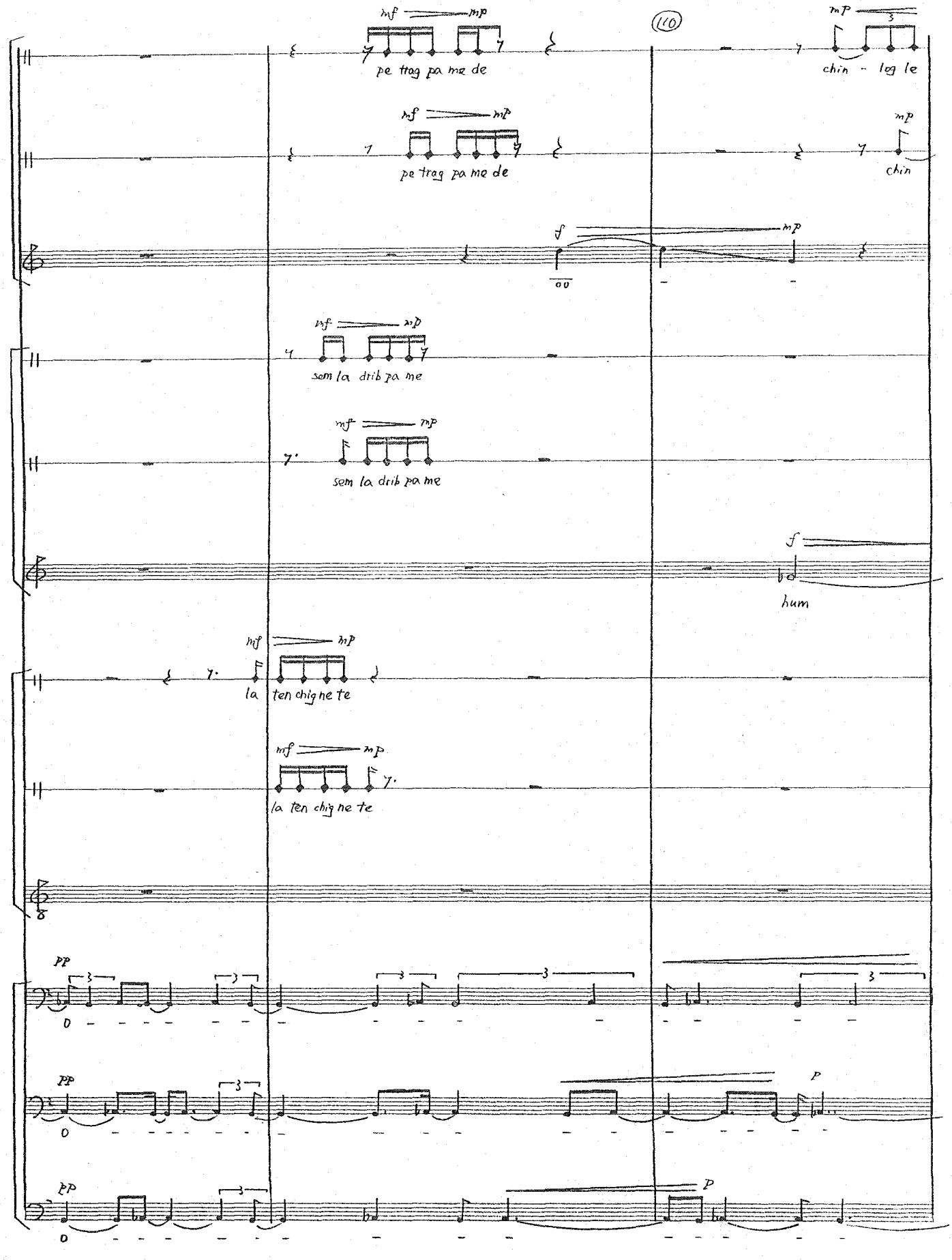

breathe when necessary
95
gang - la la she
hum
hum
gliss.

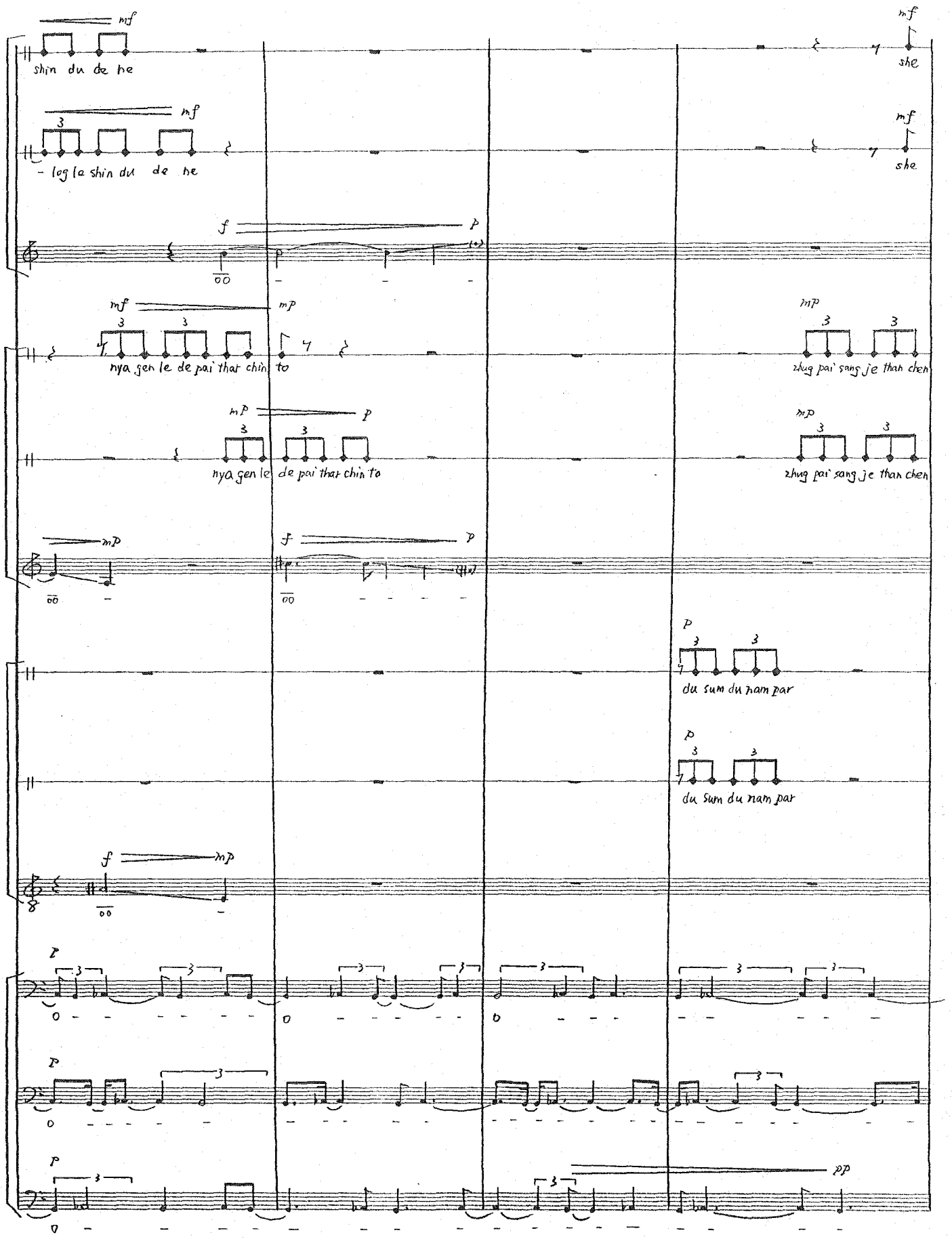
breathe when necessary

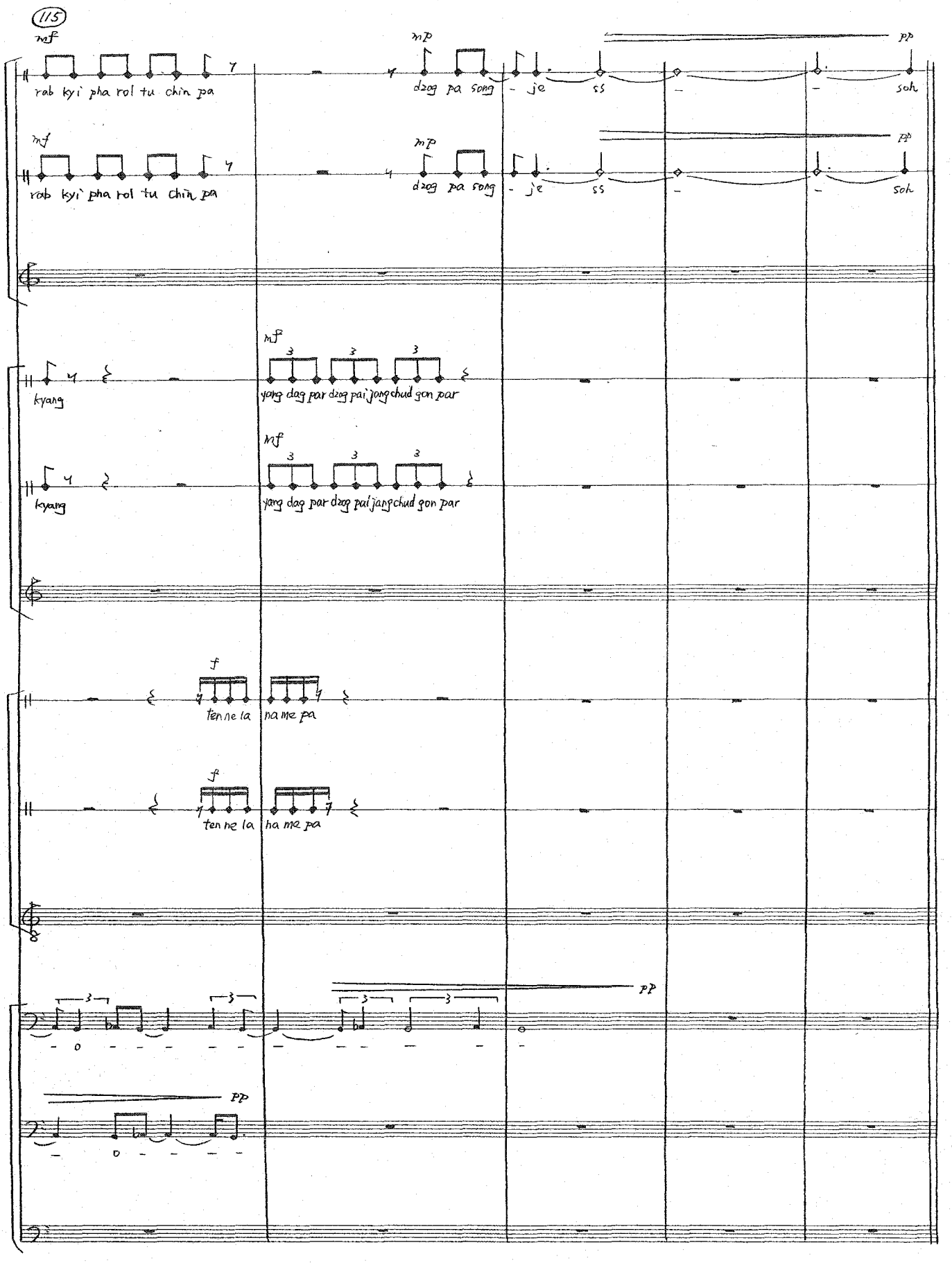


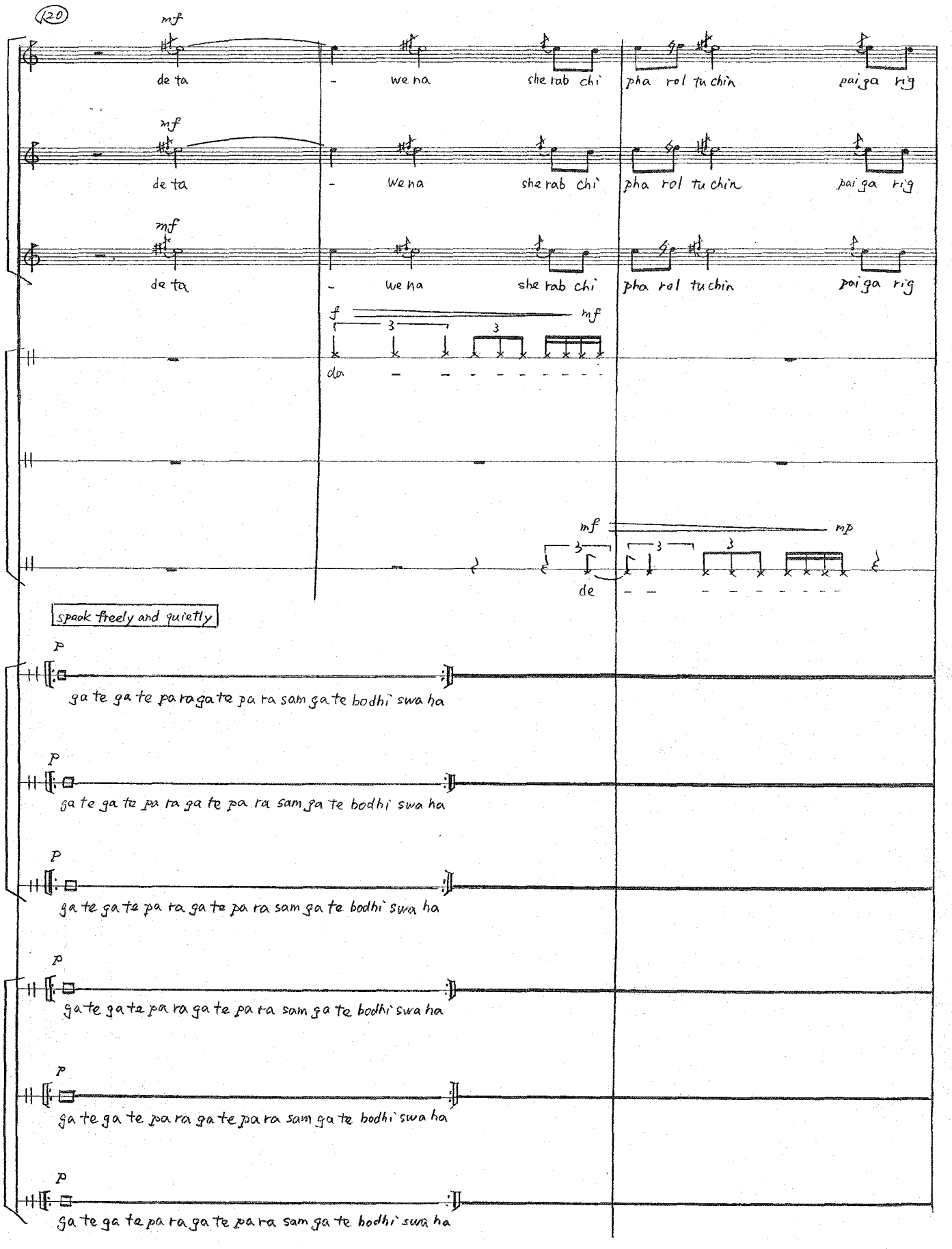

breathe when necessary
mf
f
sf
pp
vibr.
gliss.
p
pa
che par do pa de di tar nam par ta war je te
che par do pa de di tar nam par ta war ja te
che par do pa de di tar nam par ta war ja te

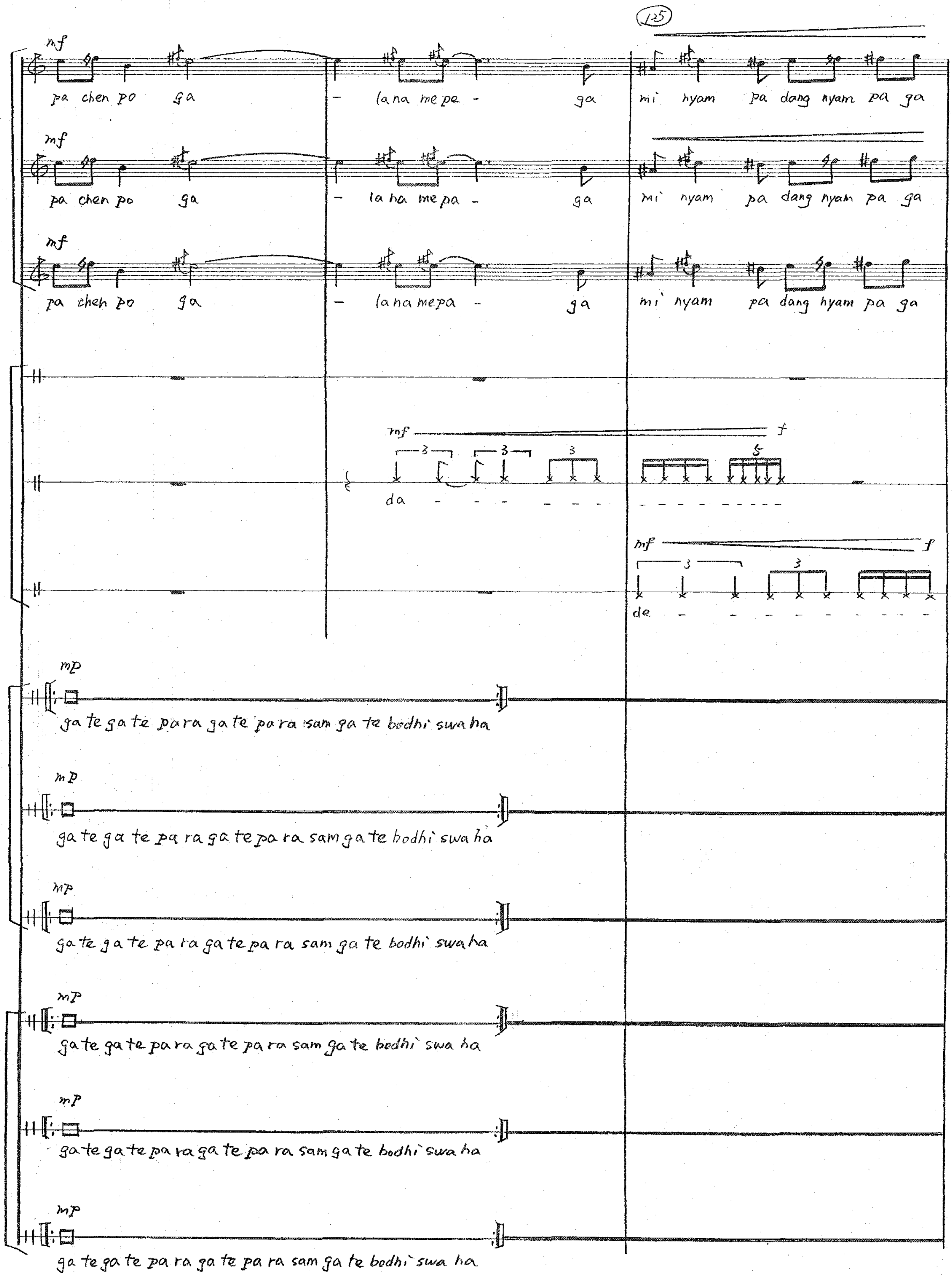

105
mf mp
nam thob pa me pai shir
mf mp
nam thob pa me pai shir
mp p
de tar we na jang chun sem pa
mp p
she rab kyi pha rol tu chin pa
mp p
de tar we na jang chun sem pa
mp p
she rab kyi pha rol tu chin pa
mp p
de tar we na jang chun sem pa
p mp
nam thob pa me pai shir
mp p
de tar we na jang chun sem pa
p mp
nam thob pa me par shir
pp
pp
pp

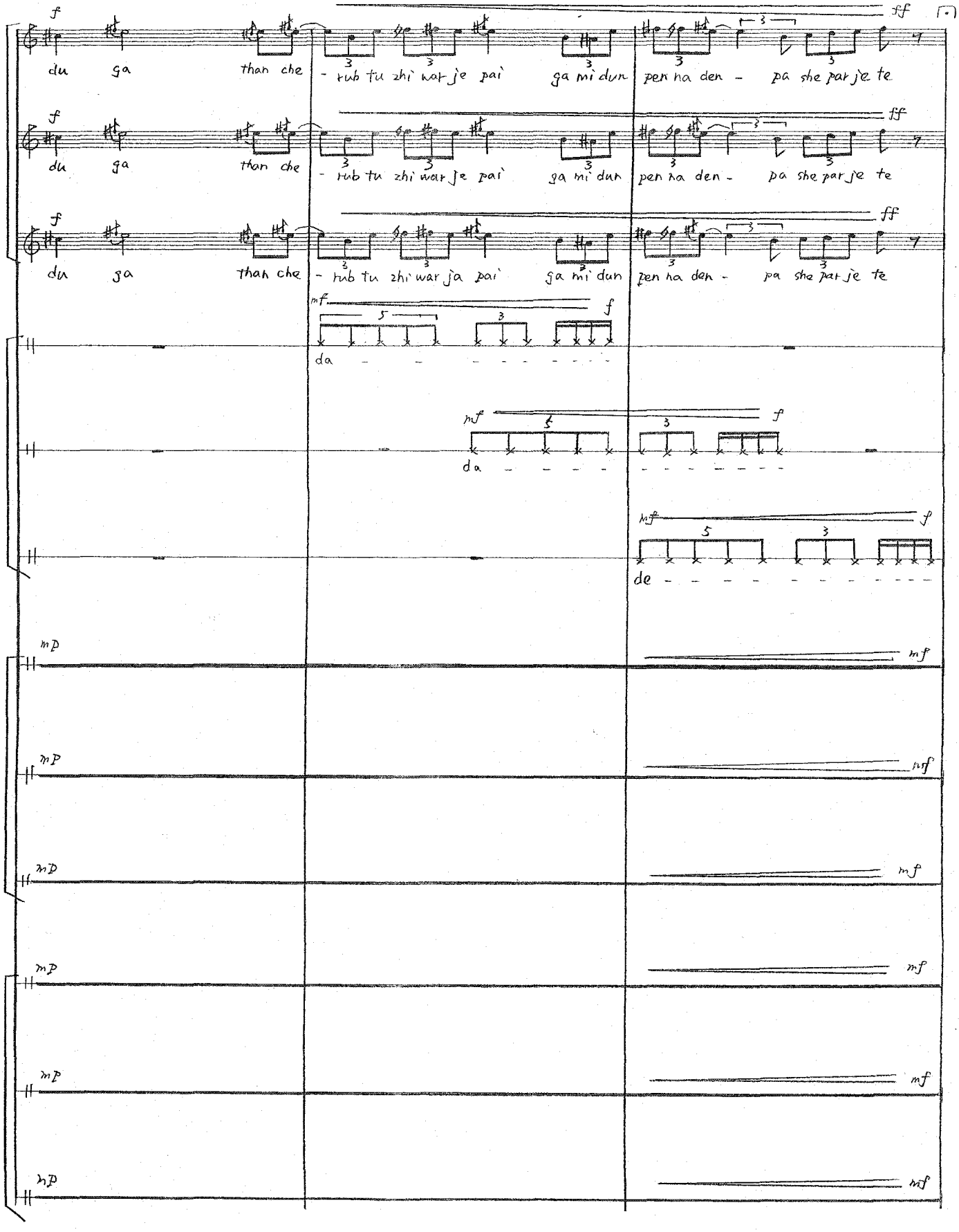

(100)
mf mp
pe trag pa me de
mp
chin - log le
mf mp
pe trag pa me de
mp
chin
f
mp
ou
mf mp
sem la drib pa me
mf mp
sem la drib pa me
f
hum
mf mp
la ten chig ne te
mf mp
la ten chig ne te
pp
p
pp
p
pp

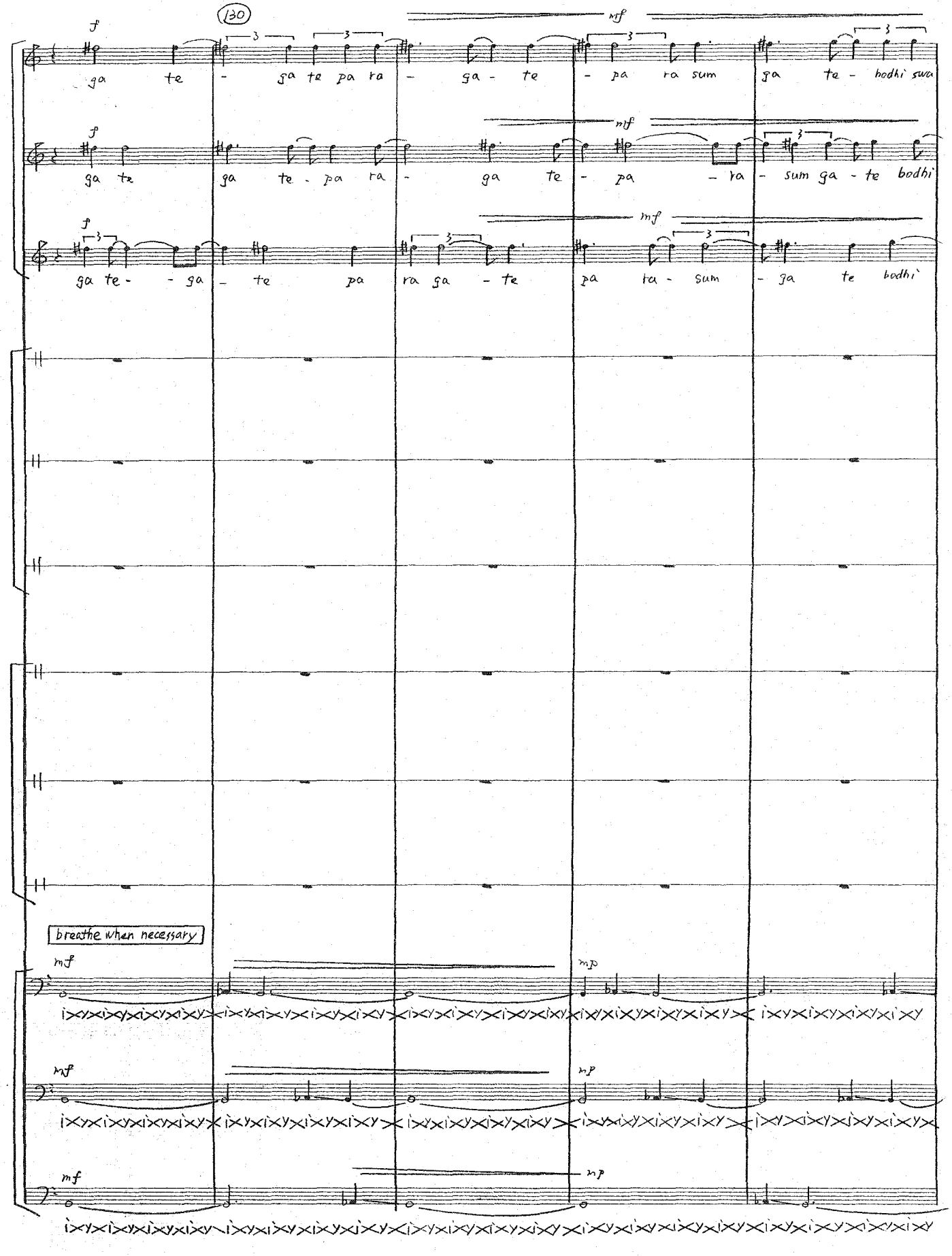

mf
shin du de he
mf
she
3
mf
- log la shin du de he
mf
she
f
p
mf
mp
3
3
nya gen le de pai that chin to
mp
3
3
zhug pai sang je than chen
mp
p
3
3
nya gen le de pai that chin to
mp
3
3
zhug pai sang je than chen
mp
f
p
p
3
3
du sum du nam par
p
3
3
du sum du nam par
f
mp
p
p
p
pp


(115)
mf
rab kyi pha rol tu chin pa
mp
dzog pa song je ss soh
pp
mf
rab kyi pha rol tu chin pa
mp
dzog pa song je ss soh
pp
kyang
mf
yang dag par dzog pai jang chud gon par
kyang
mf
yang dag par dzog pai jang chud gon par
f
ten ne la
na me pa
f
ten ne la
na me pa
pp
pp

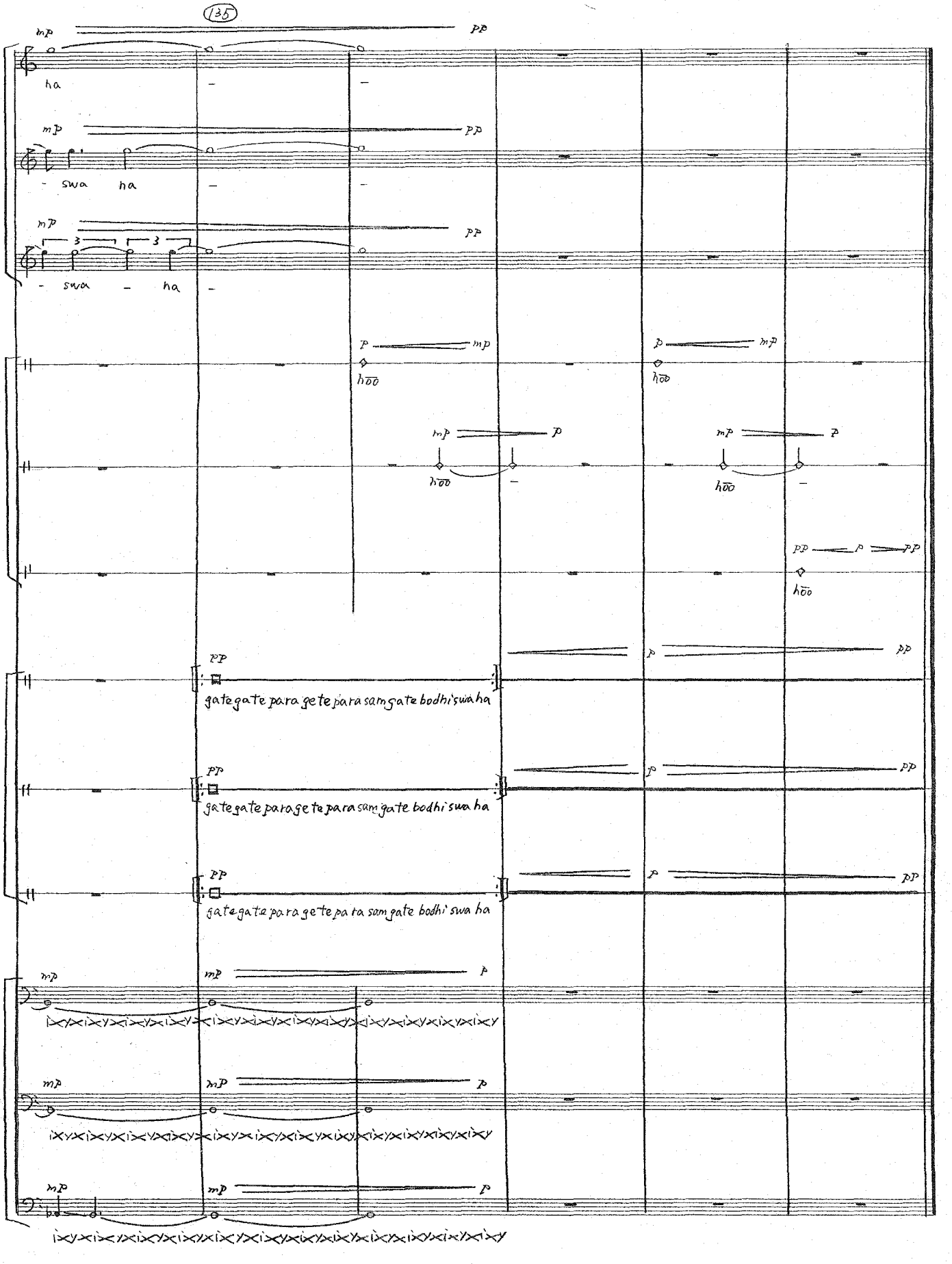

120
mf
de ta - we na she rab chi pha rol tu chin pai ga rig
mf
de ta - we na she rab chi pha rol tu chin pai ga rig
mf
de ta - we na she rab chi pha rol tu chin pai ga rig
f mf
3 3
da - - - - - - - - -
mf mp
3 3 3
de - - - - - - - - -
speak freely and quietly
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
p
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha


125
mf
pa chen po ga
la na me pe ga
mi nyam pa dang nyam pa ga
pa chen po ga
la ha me pa ga
mi nyam pa dang nyam pa ga
pa chen po ga
la na me pa ga
mi nyam pa dang nyam pa ga
mf f
3 3 3 5
da
de
mp
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha
ga te ga te pa ra ga te pa ra sam ga te bodhi swa ha


f
ff
du ga than che - rub tu zhi war je pai ga mi dun pen ha den - pa she par je te
mf
da
de
mp

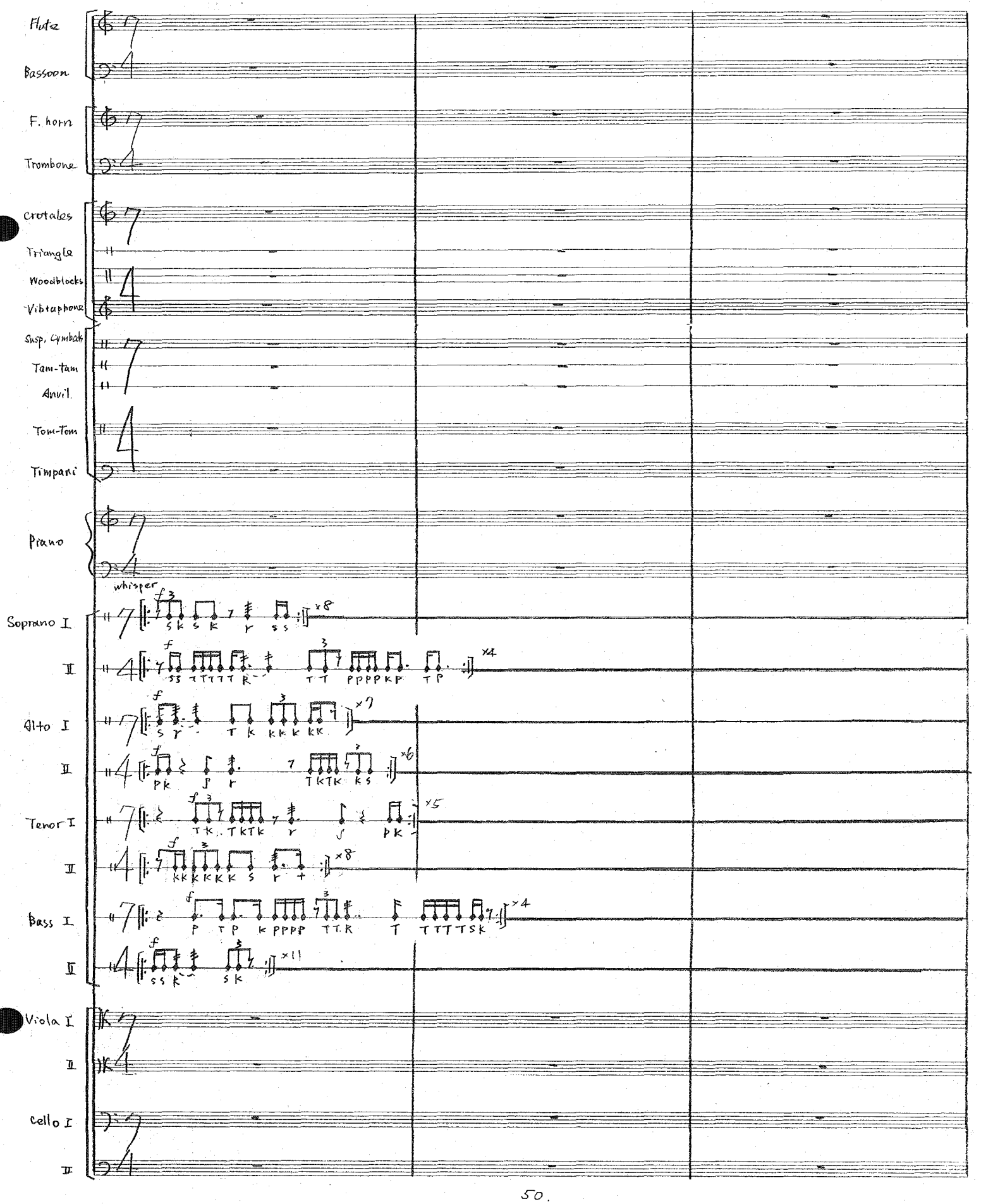

130
f
mf
ga te - ga te pa ra - ga - te - pa ra sum ga te - bodhi swa
ga te ga te - pa ra - ga te - pa - ra - sum ga - te bodhi
ga te - - ga - te pa ra ga - te pa ra - sum - ga te bodhi
breathe when necessary
mp

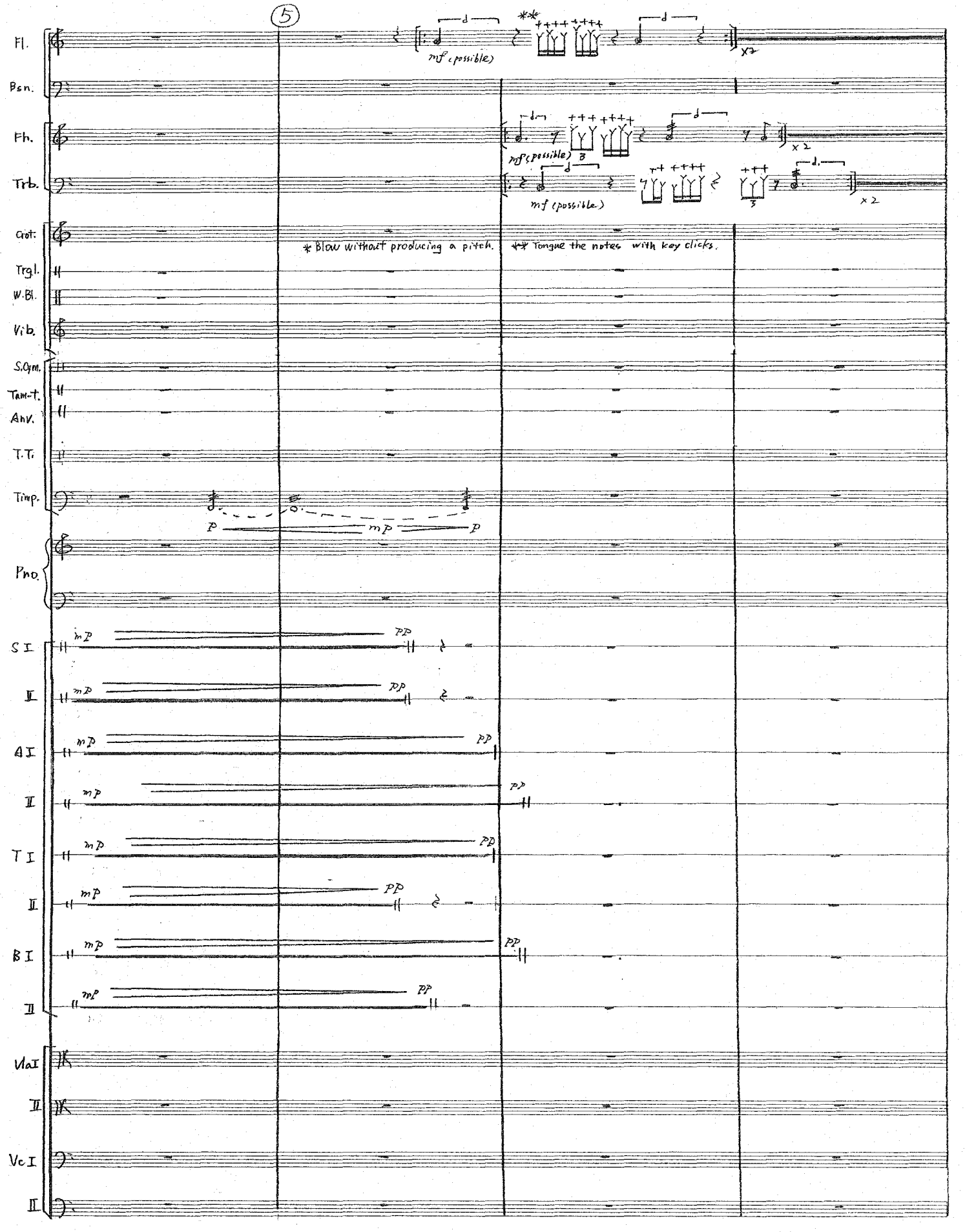
breathe when necessary

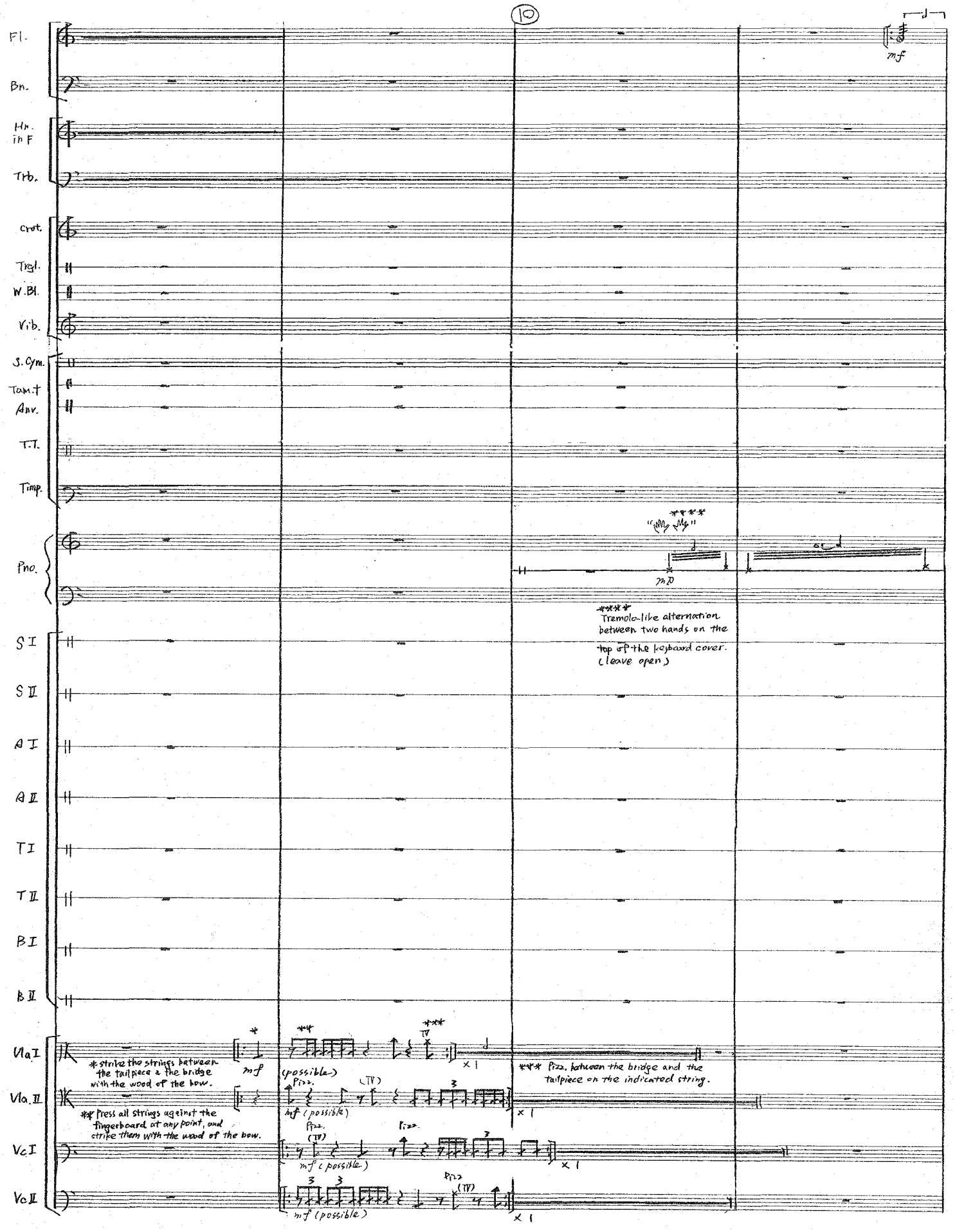


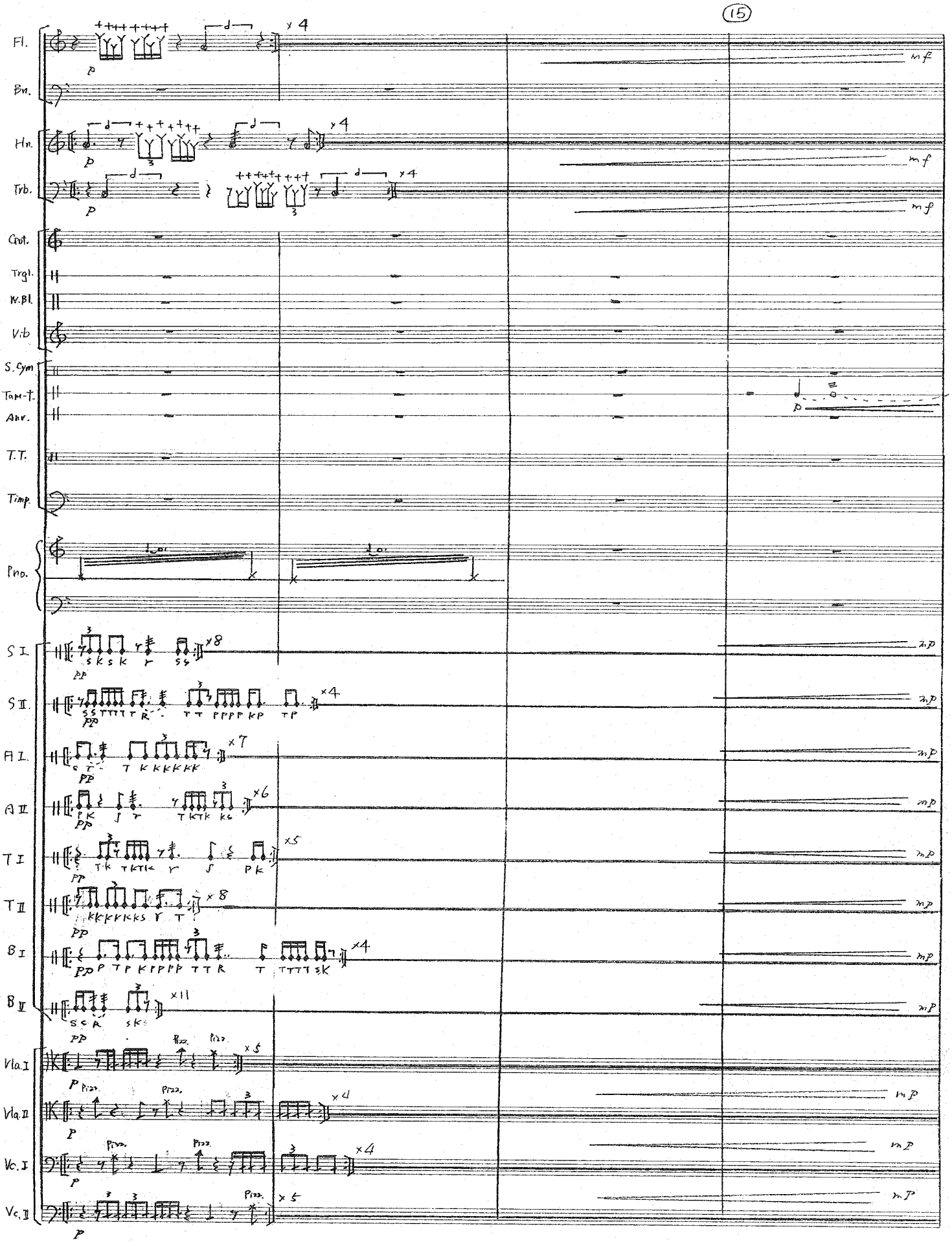
♩=88

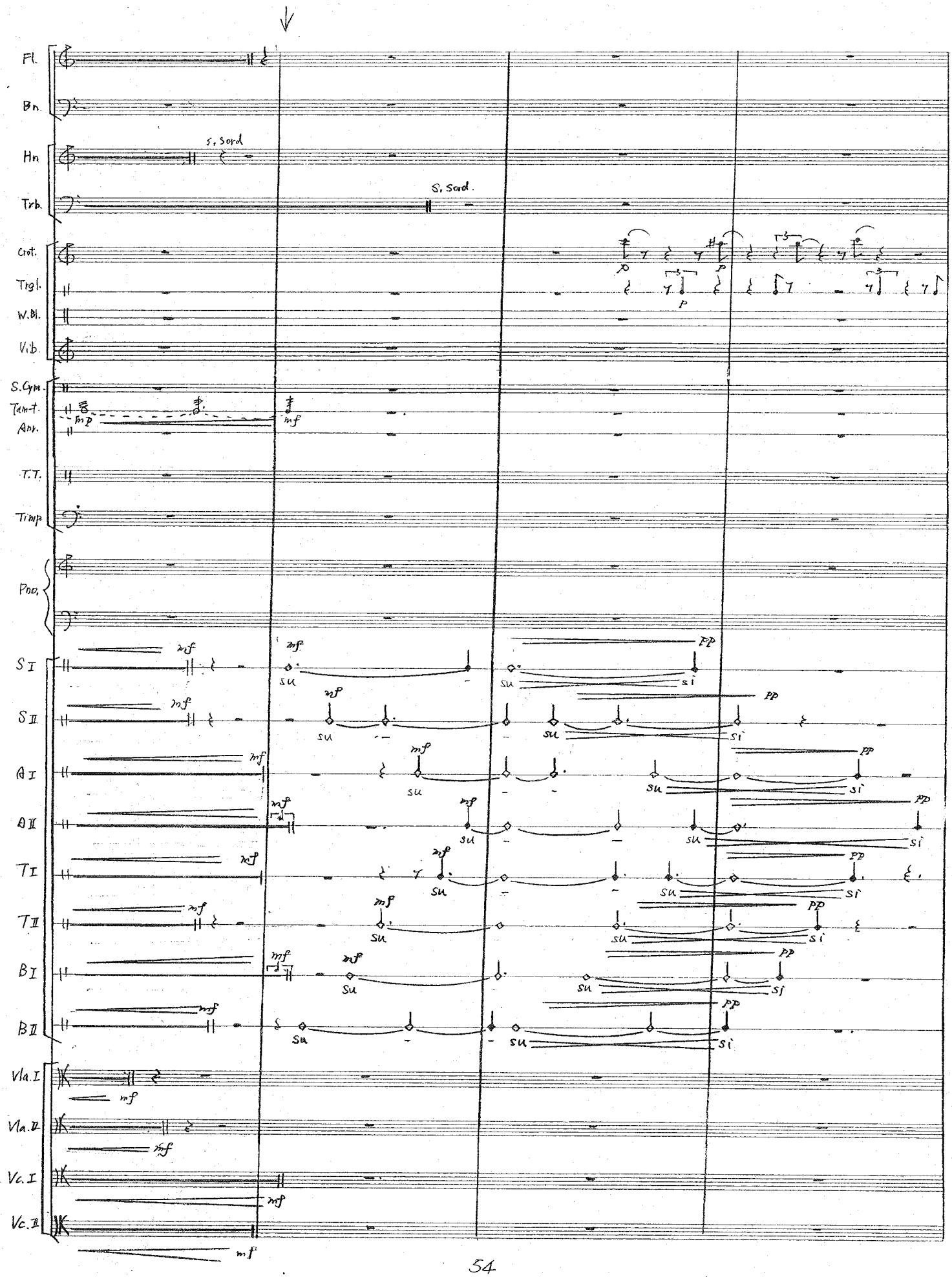
III. The Field Where I Was Born, Where I Died

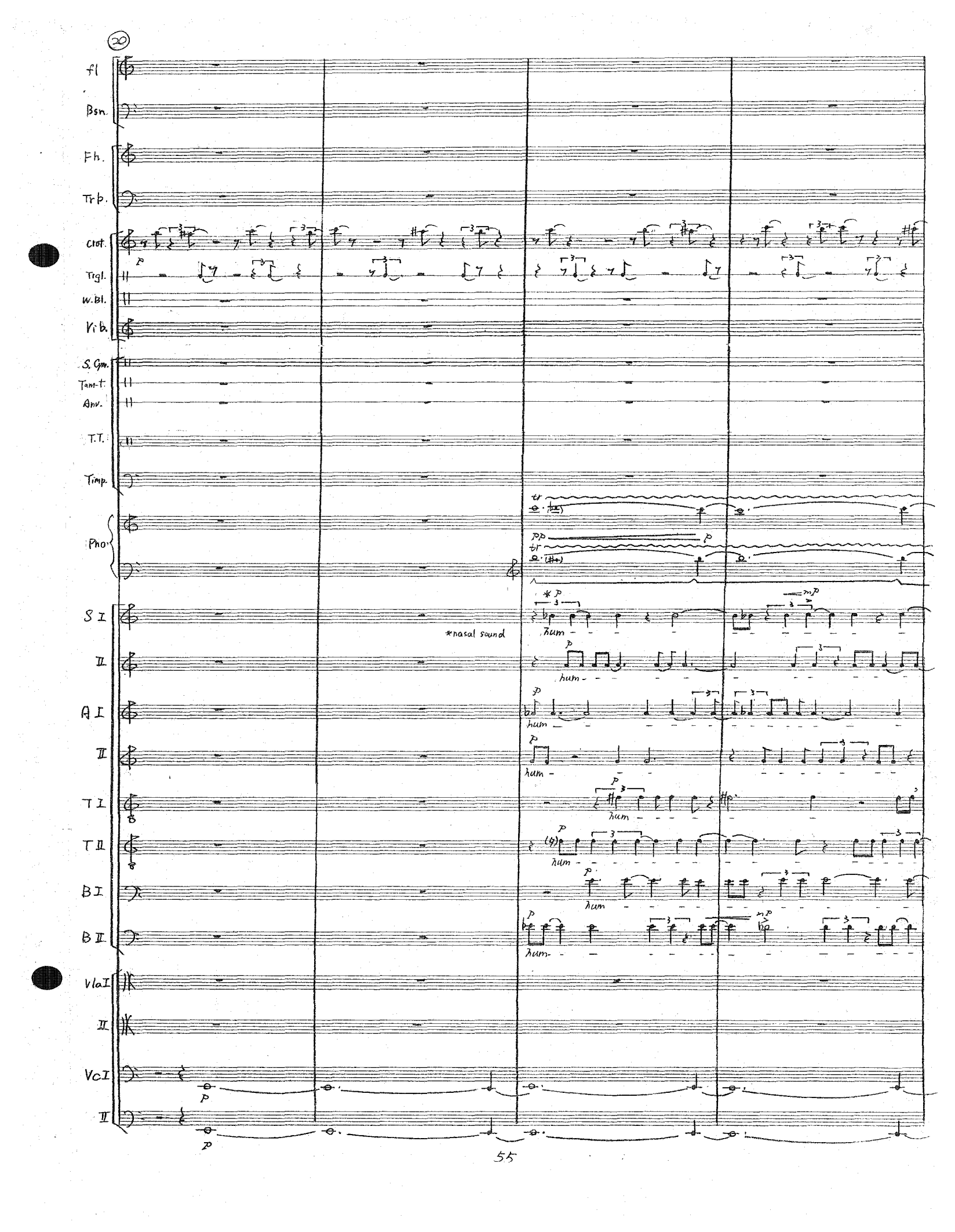


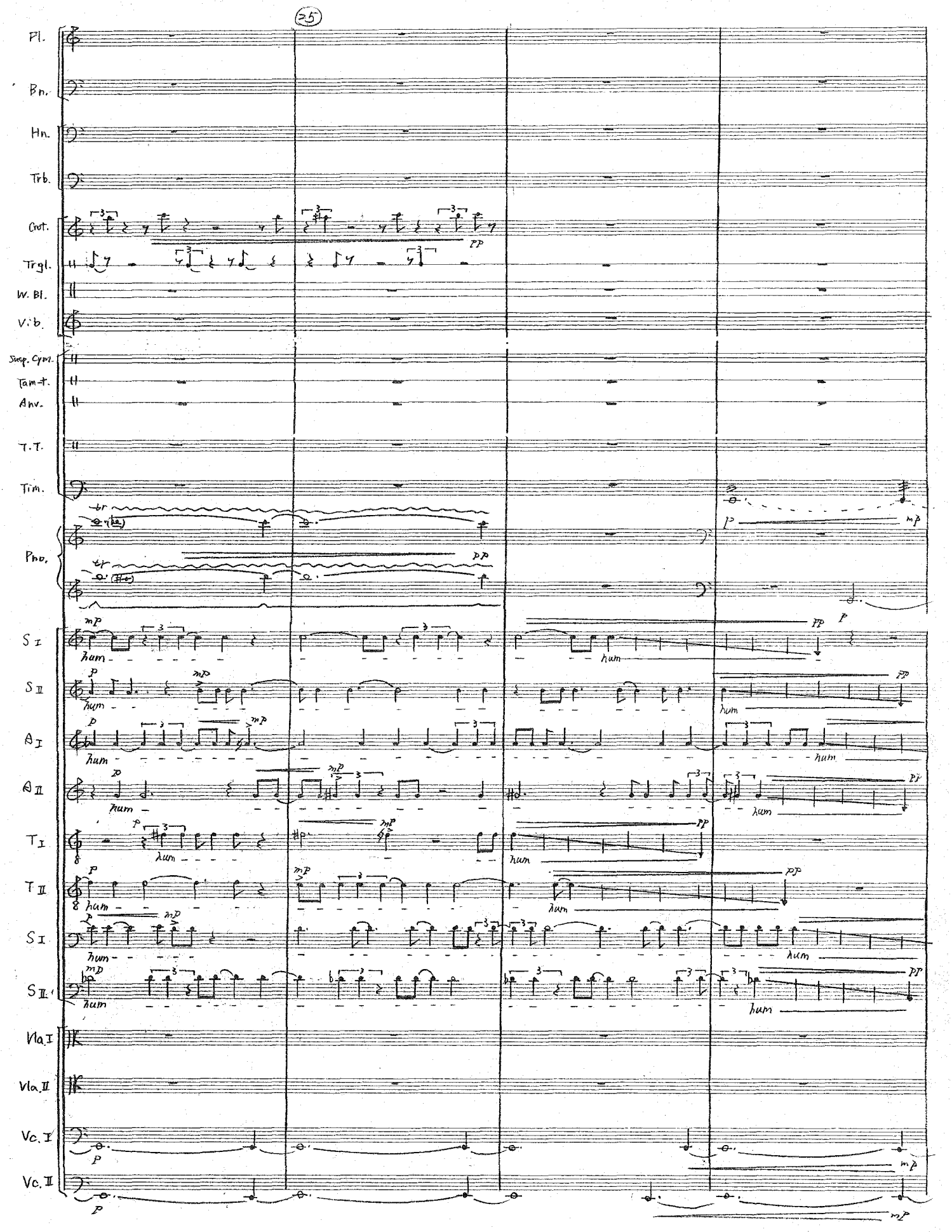

5
Fl.
Bsn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Gm.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
II
A I
II
T I
II
B I
II
Vln I
II
Vc I
II
mf (possible)
x2
* Blow without producing a pitch.
** Tongue the notes with key clicks.
p
mp
pp

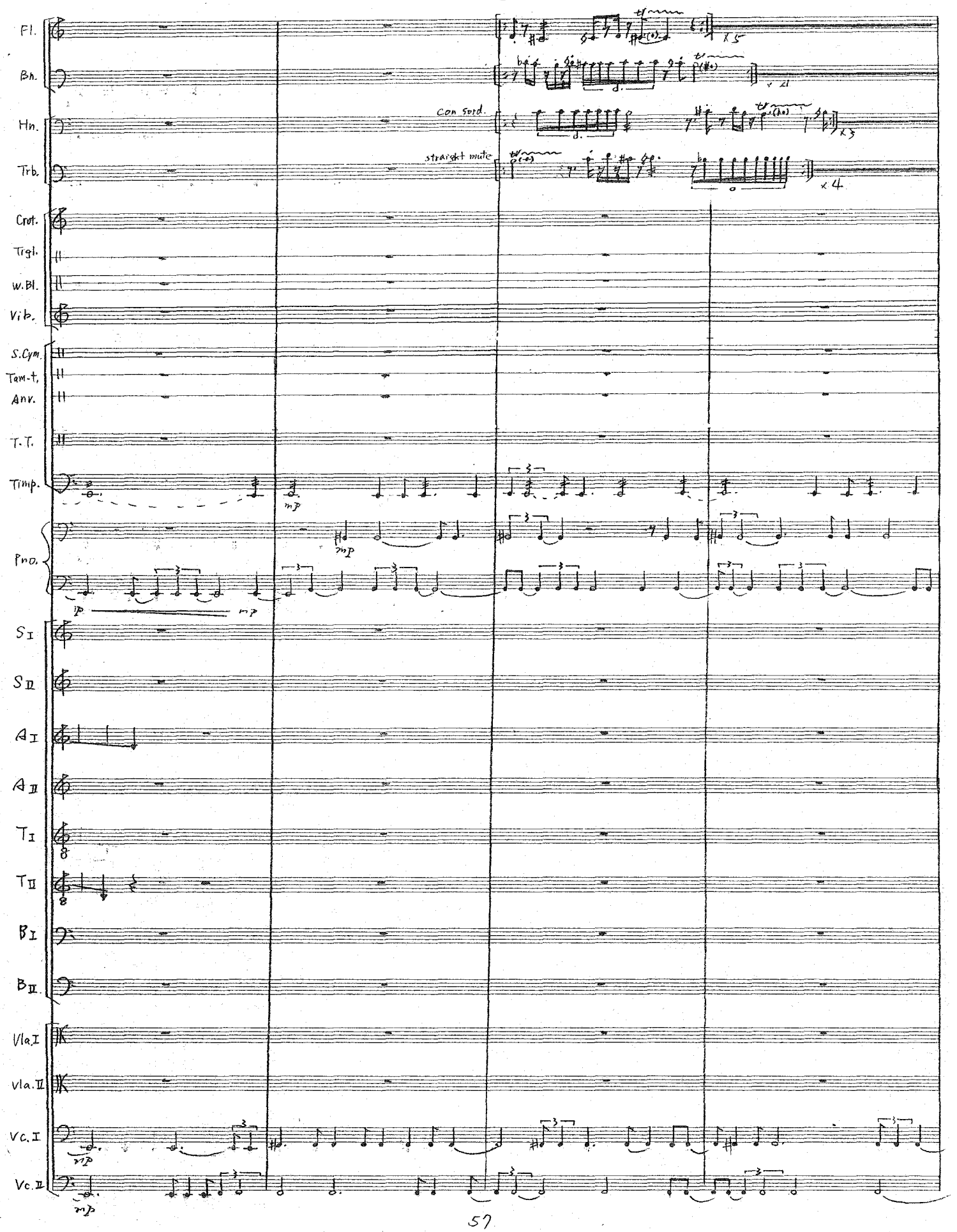

10
Fl.
Bn.
Hn. in F
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc I
Vc II
mf
"My"
mp
**** Tremolo-like alternation between two hands on the top of the keyboard cover. (leave open)
* strike the strings between the tailpiece & the bridge with the wood of the bow.
** press all strings against the fingerboard at any point, and strike them with the wood of the bow.
*** Pizz. between the bridge and the tailpiece on the indicated string.
(possible)
Pizz.
(IV)
mf (possible)
x 1

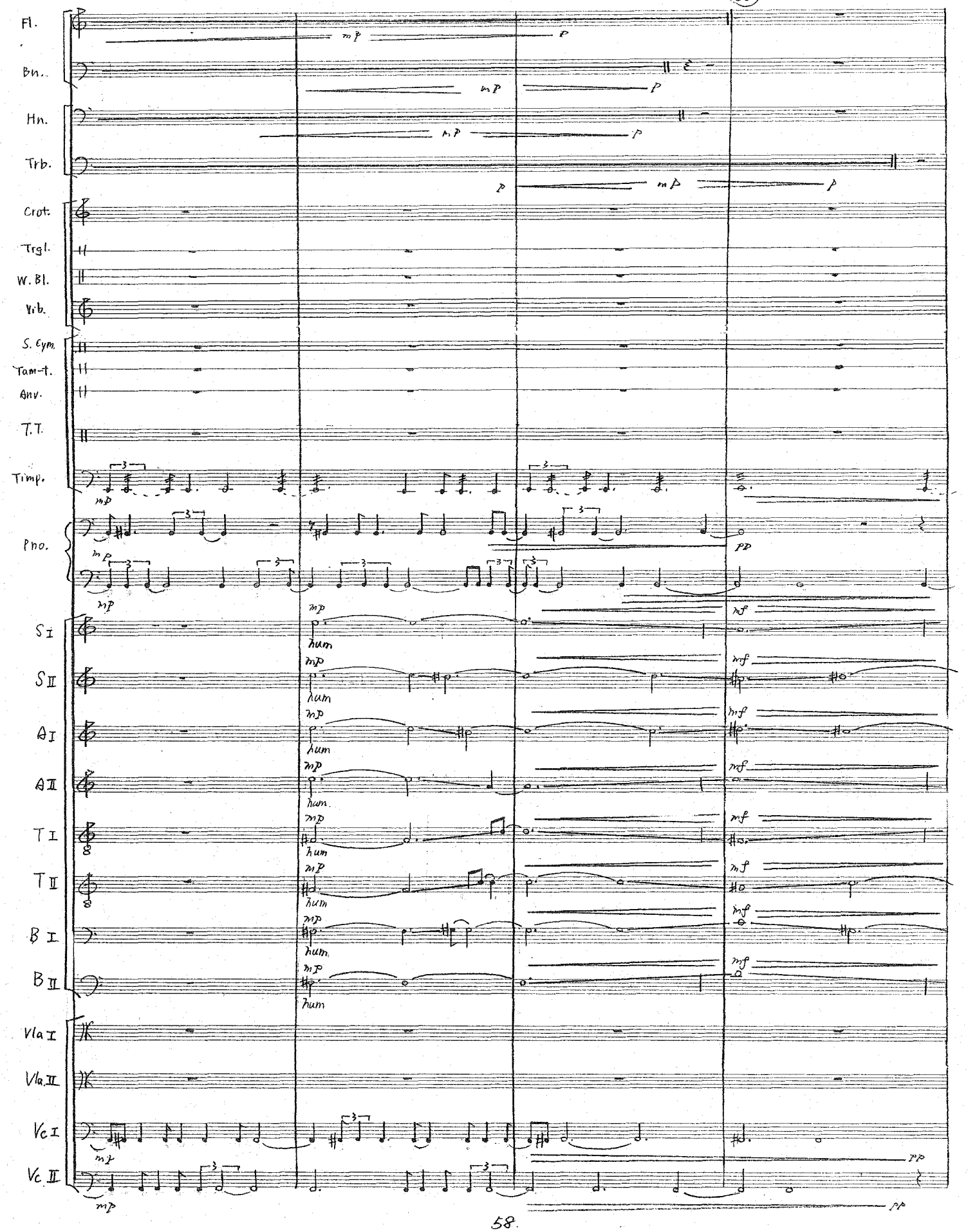

Fl.
Bn.
Hn.
Trb.
Cnt.
Trgl.
W.Bl.
Vib
S.Cym
Tam-t.
Acc.
T.T.
Timp.
Pno.
S I.
S II.
A I.
A II
T I
T II
B I
B II
Vla.I
Vla.II
Vc.I
Vc.II
mf
mp
p
pp
Pizz.

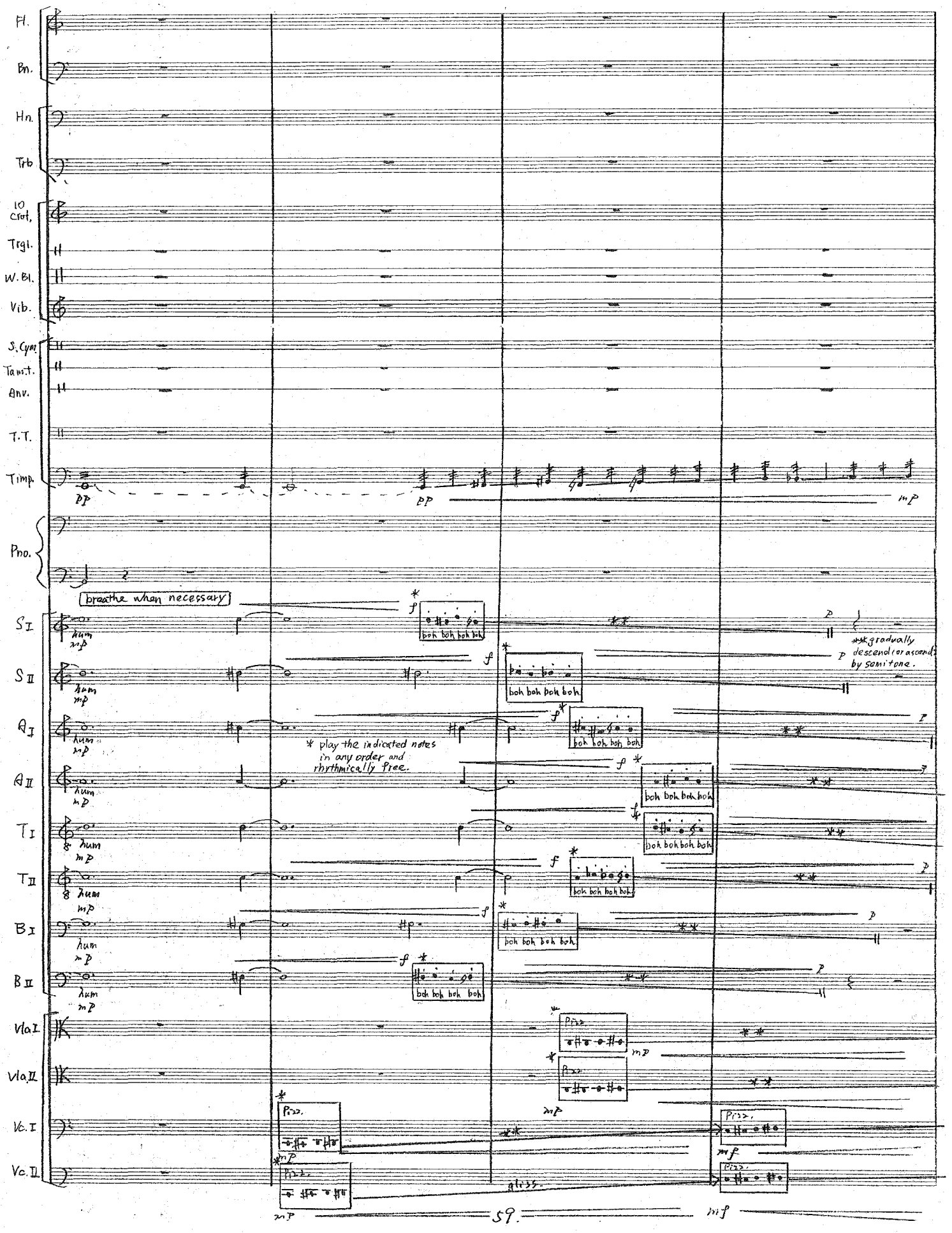

Fl.
Bn.
Hn.
S, Sord.
Trb.
S, Sord.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t.
Ann.
T.T.
Timp.
Perc.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
mf
mp
p
pp
su
si

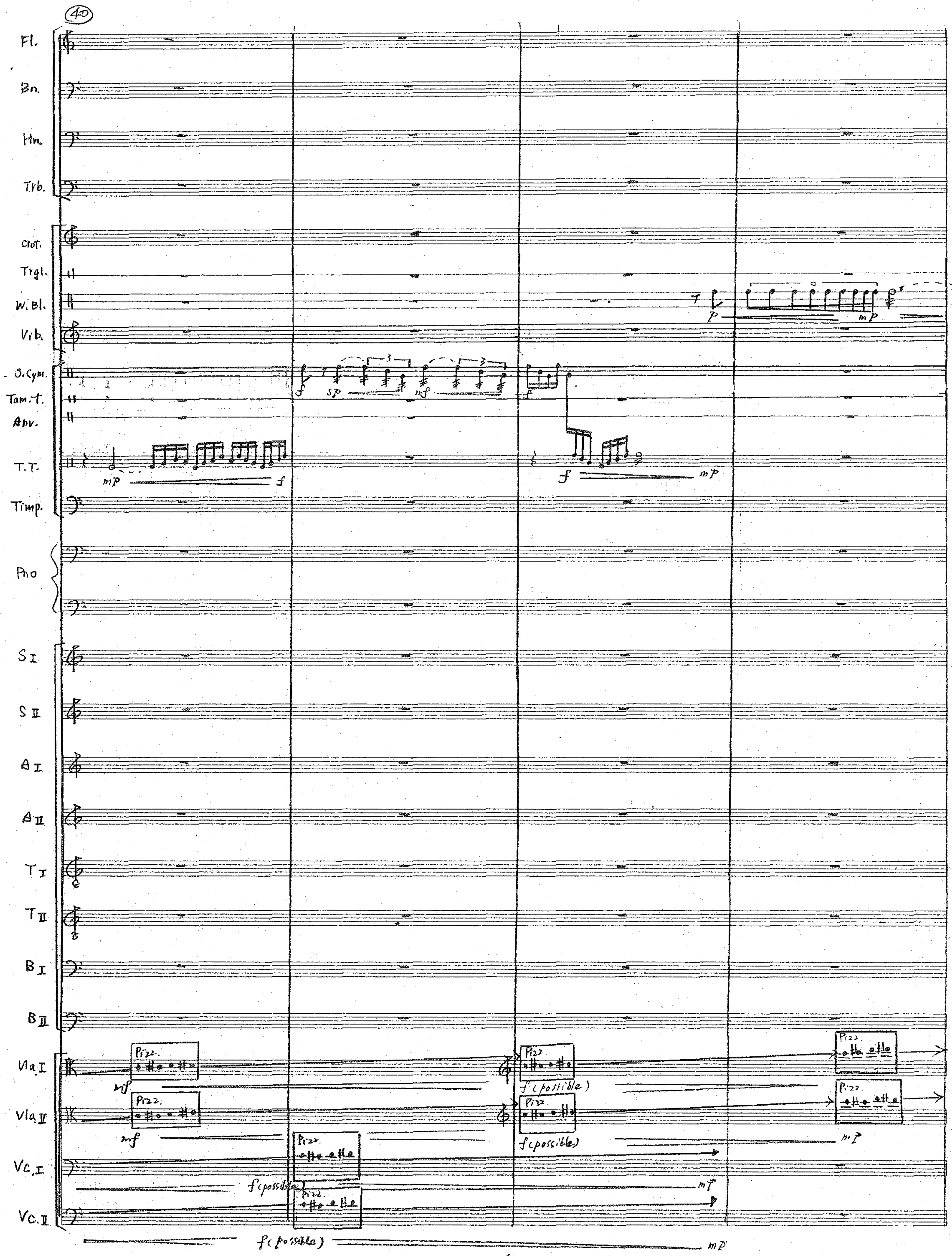

20
Fl
Bsn.
Fh.
Trb.
Clot.
Trgl.
W.Bl.
Vib.
S.Gm.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
II
A I
II
T I
T II
B I
B II
Vla I
II
Vc I
II
*nasal sound
hum
55

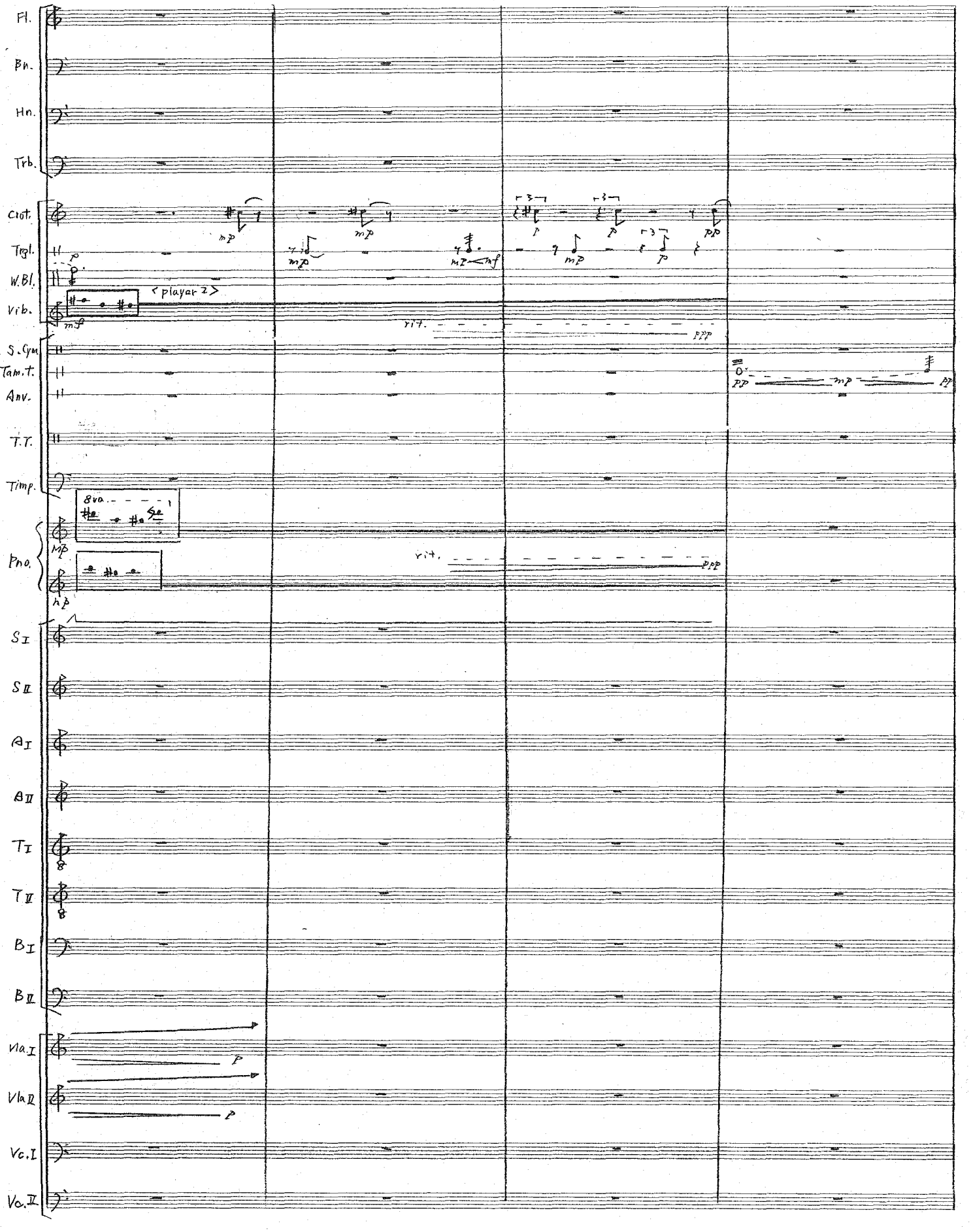

25
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
Susp. Cym.
Tam-t.
Anv.
T.T.
Tim.
Pno.
S I
S II
A I
A II
T I
T II
S I
S II
Vla. I
Vla. II
Vc. I
Vc. II
hum

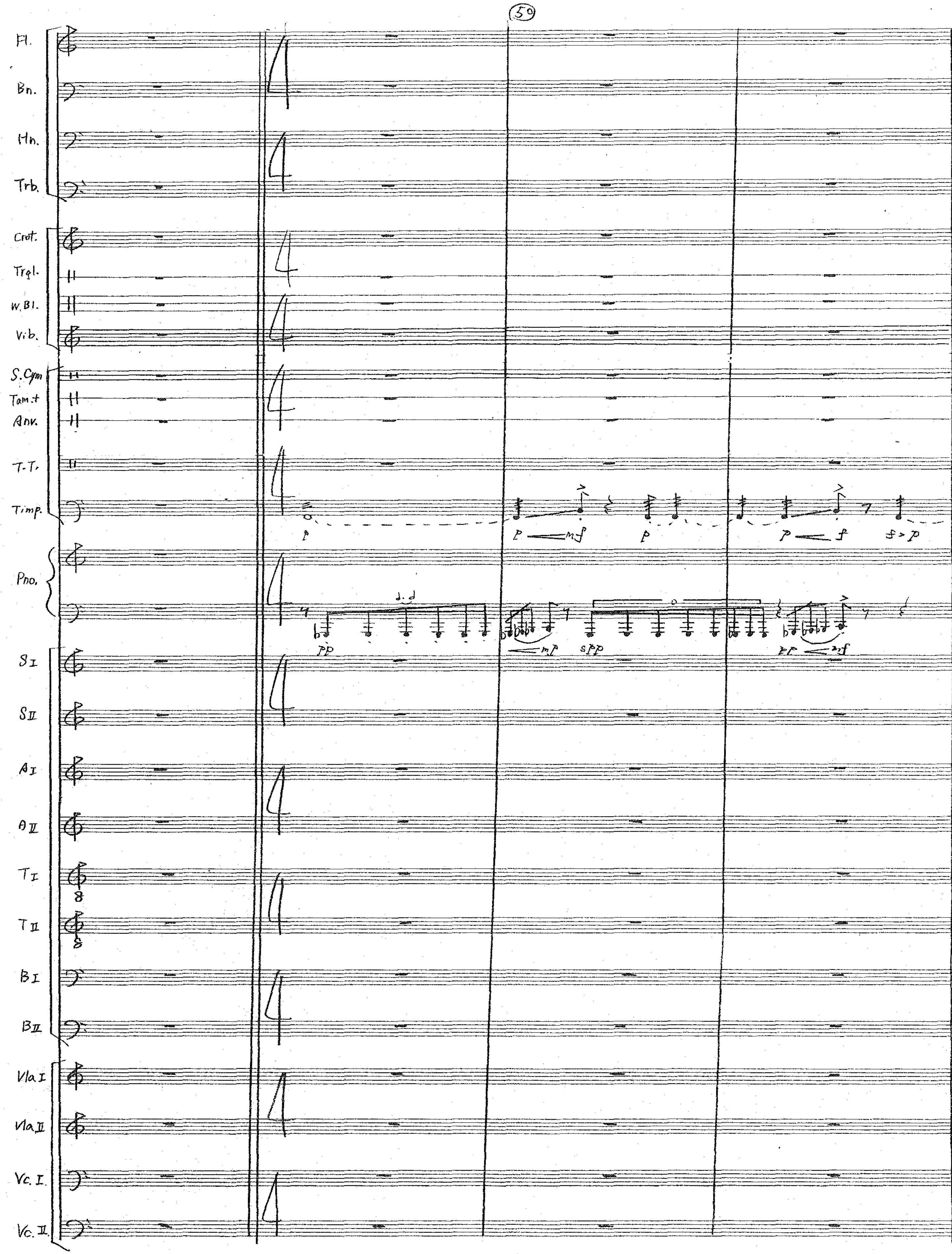

Fl.
Bn.
Hn.
con sord.
Trb.
straight mute
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla.I
Vla.II
Vc.I
Vc.II

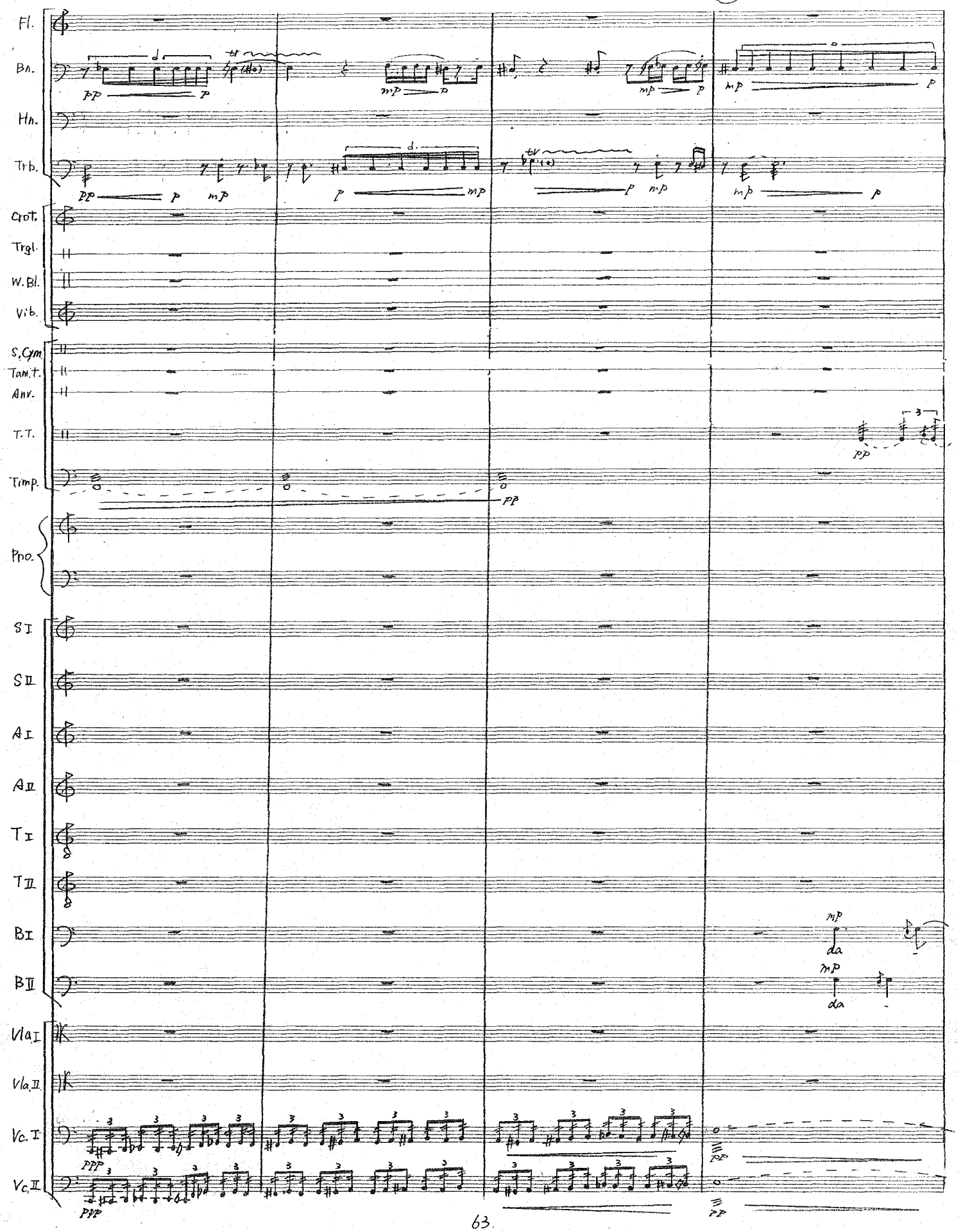

Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc I
Vc II
hum

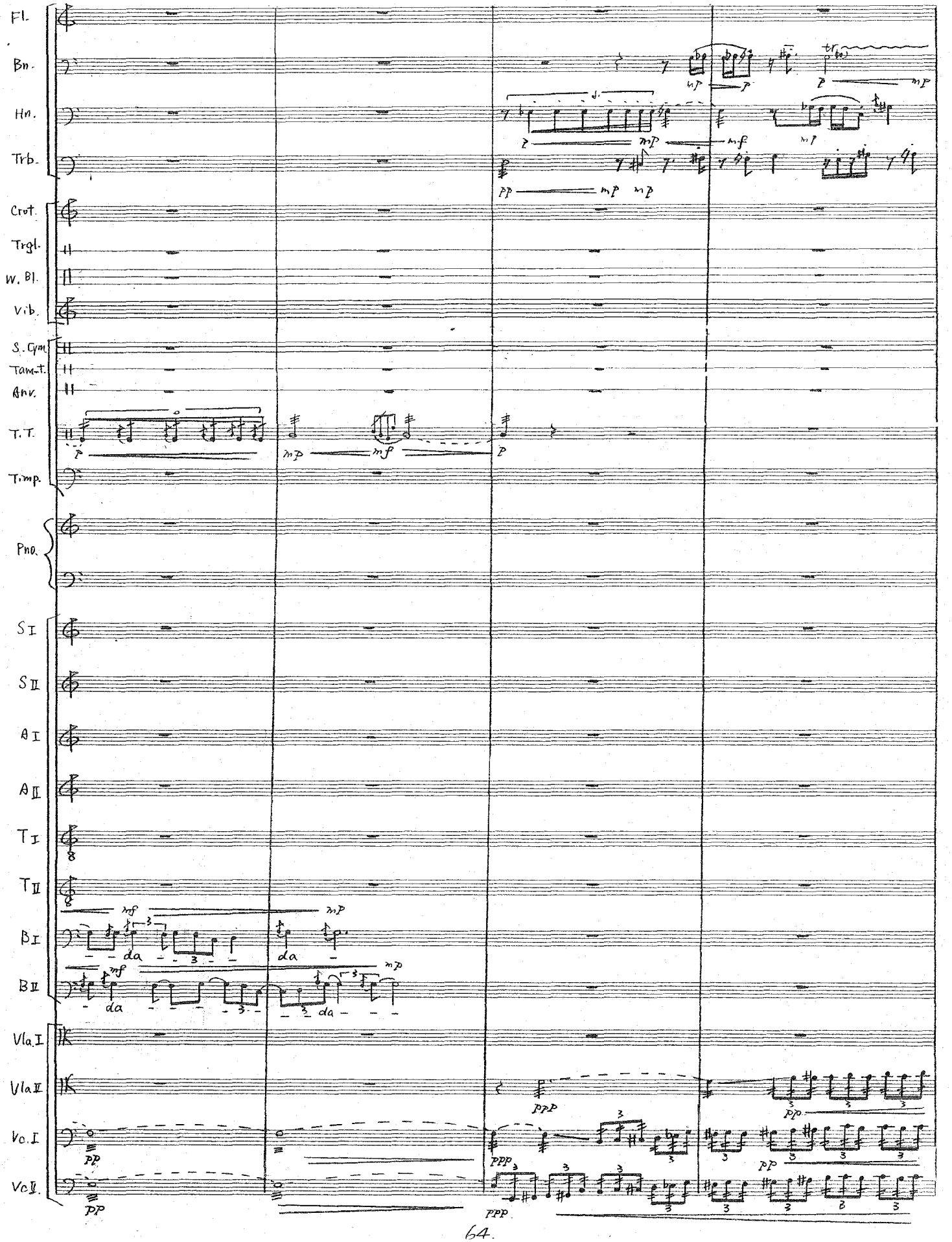

Fl.
Bn.
Hn.
Trb
10 Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
breathe when necessary
S I
S II
A I
A II
T I
T II
B I
B II
hum
boh boh boh boh
* play the indicated notes in any order and rhythmically free.
** gradually descend (or ascend) by semitone.
Vla I.
Vla II.
Vc. I
Vc. II
Pizz.
gliss.
59

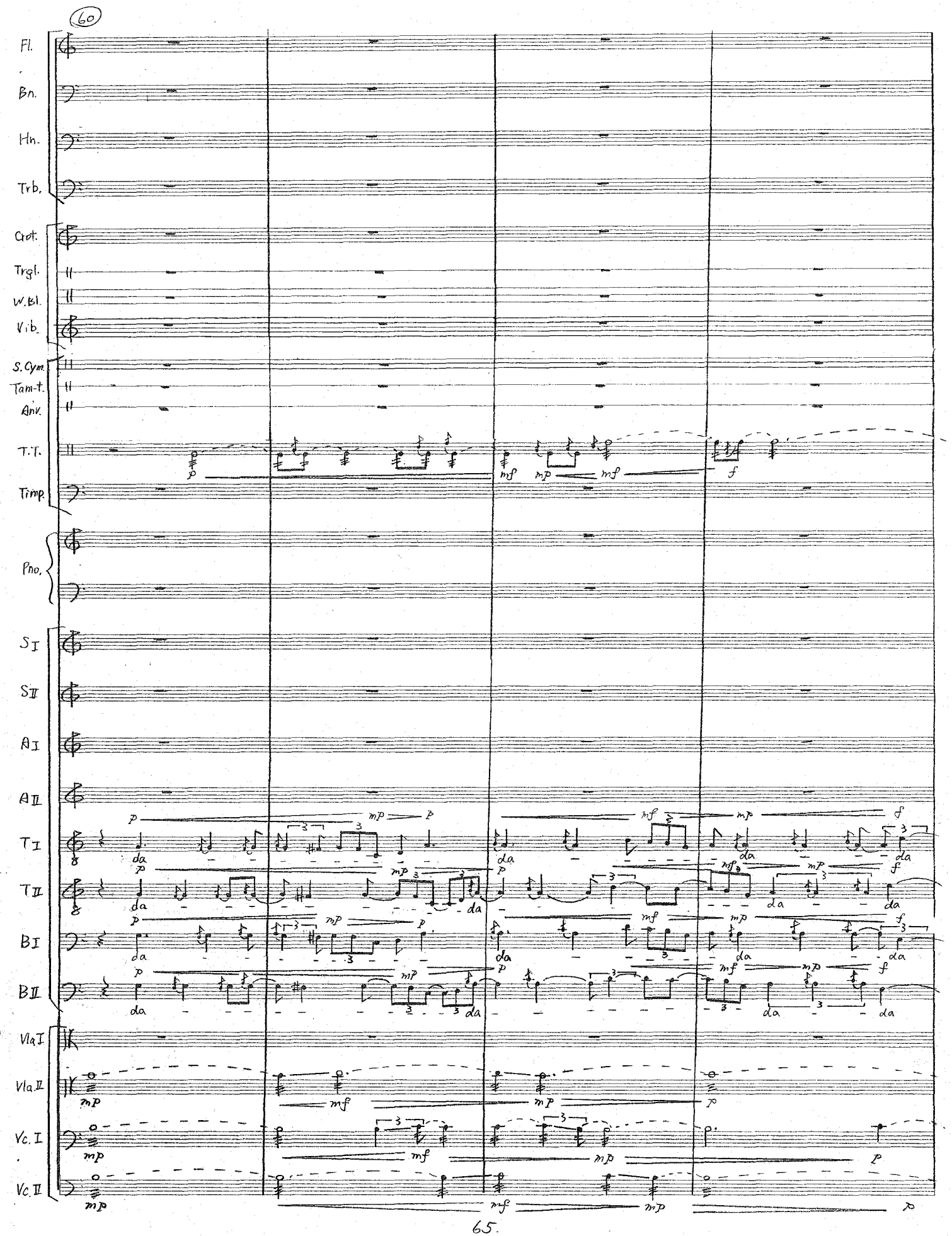

40
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc. I
Vc. II
Pizz.
mp
f
sp
mf
p
f (possible)

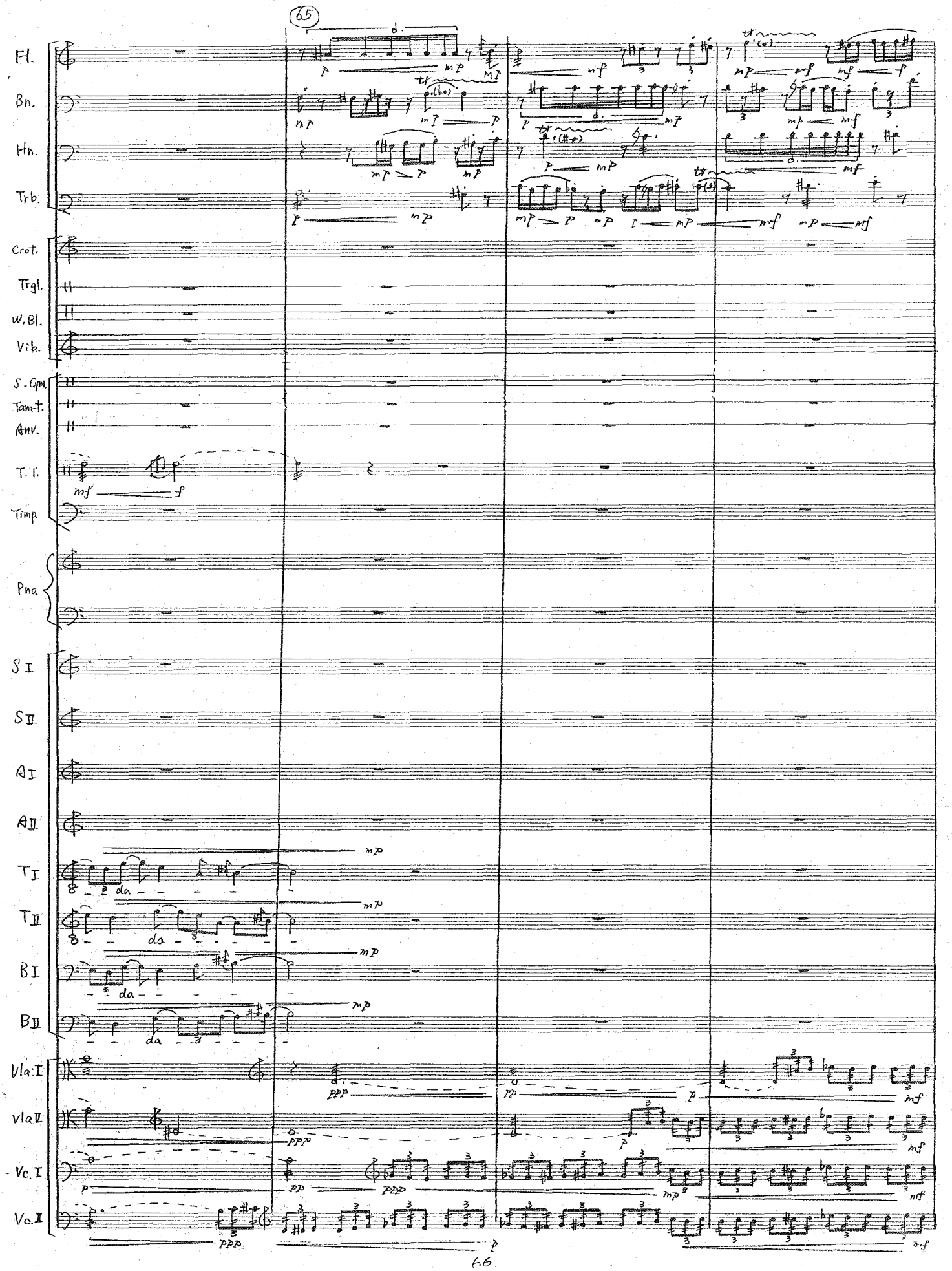

Fl.
Bn.
Hn.
Trb.
Clot.
Trgl.
W.Bl.
Vib.
<player 2>
S.Cym.
Tam.t.
Anv.
T.T.
Timp.
8va
Pno.
rit.
S I
S II
A I
A II
T I
T II
B I
B II
Vla.I
Vla.II
Vc.I
Vc.II

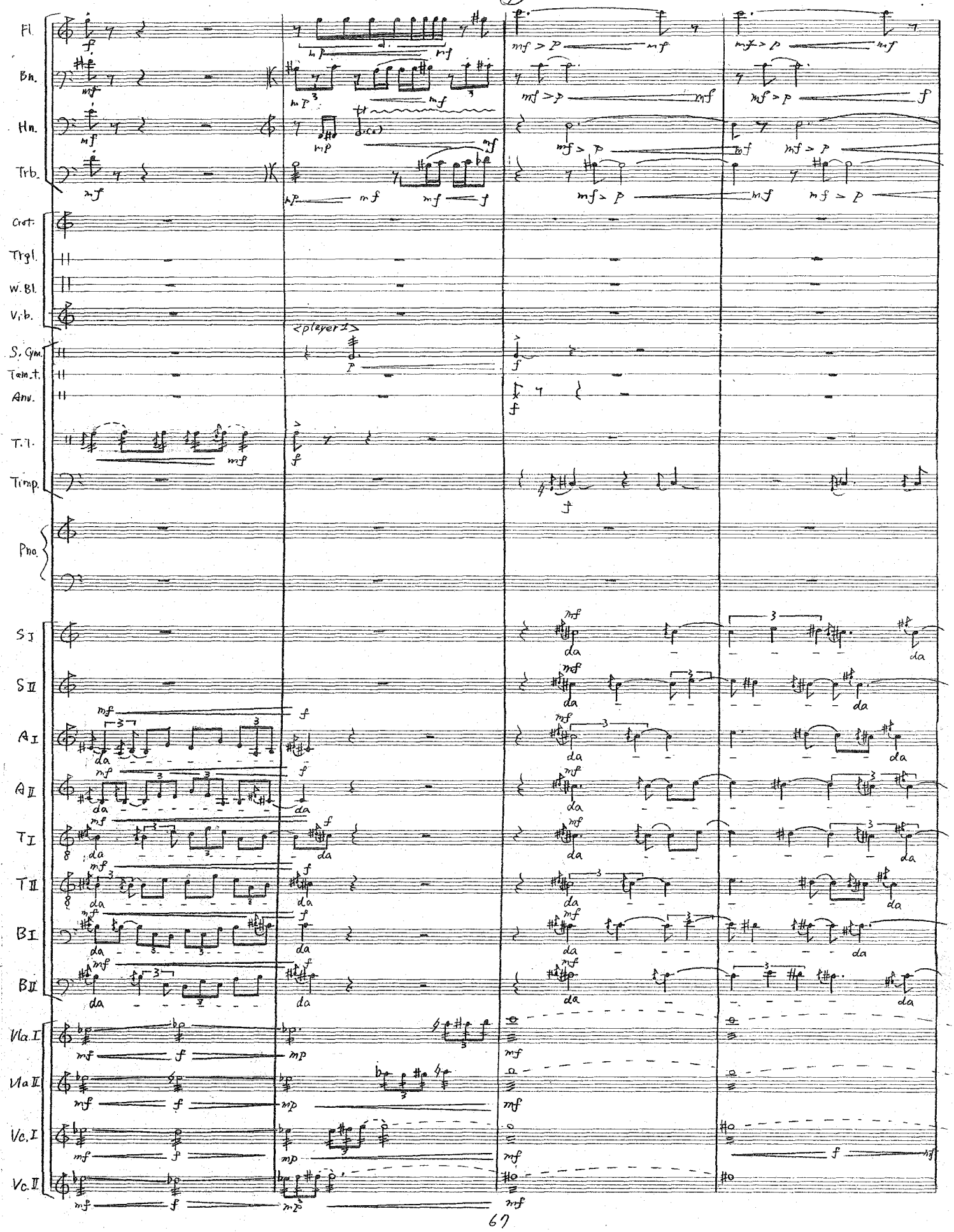

50
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym
Tam.t
Anv.
T-T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc. I
Vc. II
p
p mf
p
p f
f > p
pp
mf
sfp
pp
mf

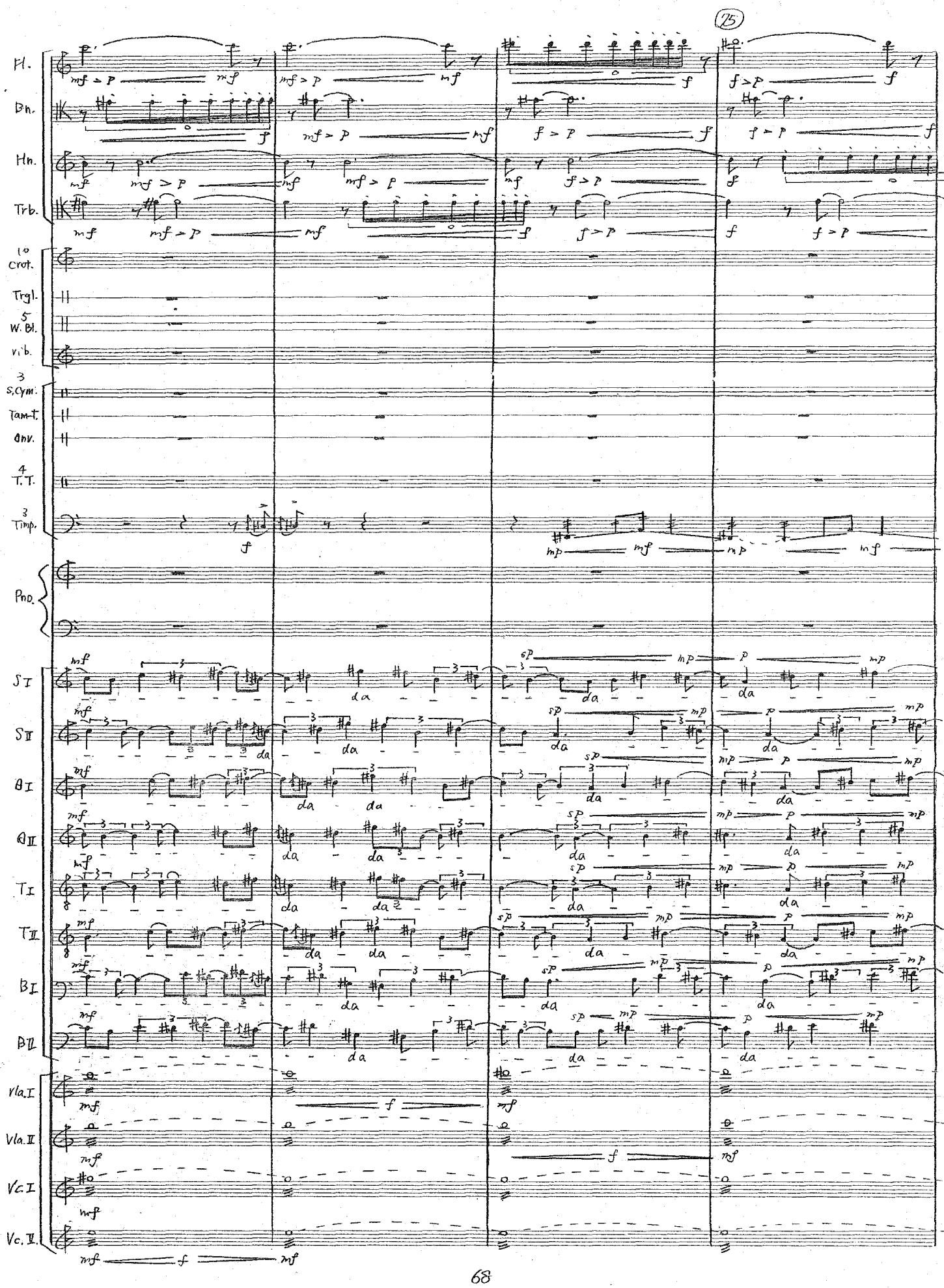

Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam.t.
Anv.
T.T.
Timp.
Pno.
SI
SII
AI
AII
TI
TII
BI
BII
Vla.I
Vla.II
Vc.I
Vc.II
pp
p
mp
ppp
da

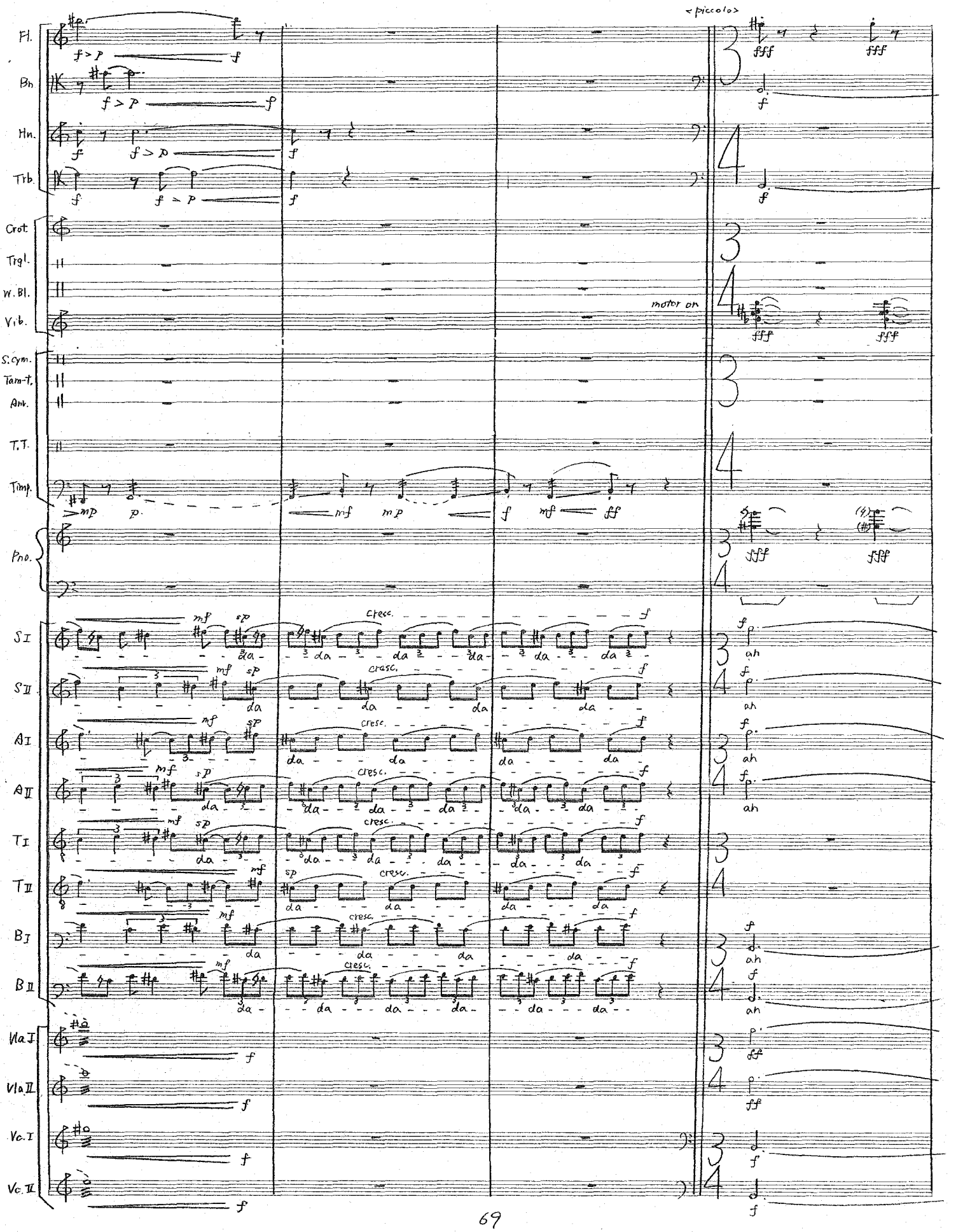

Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T. T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
da

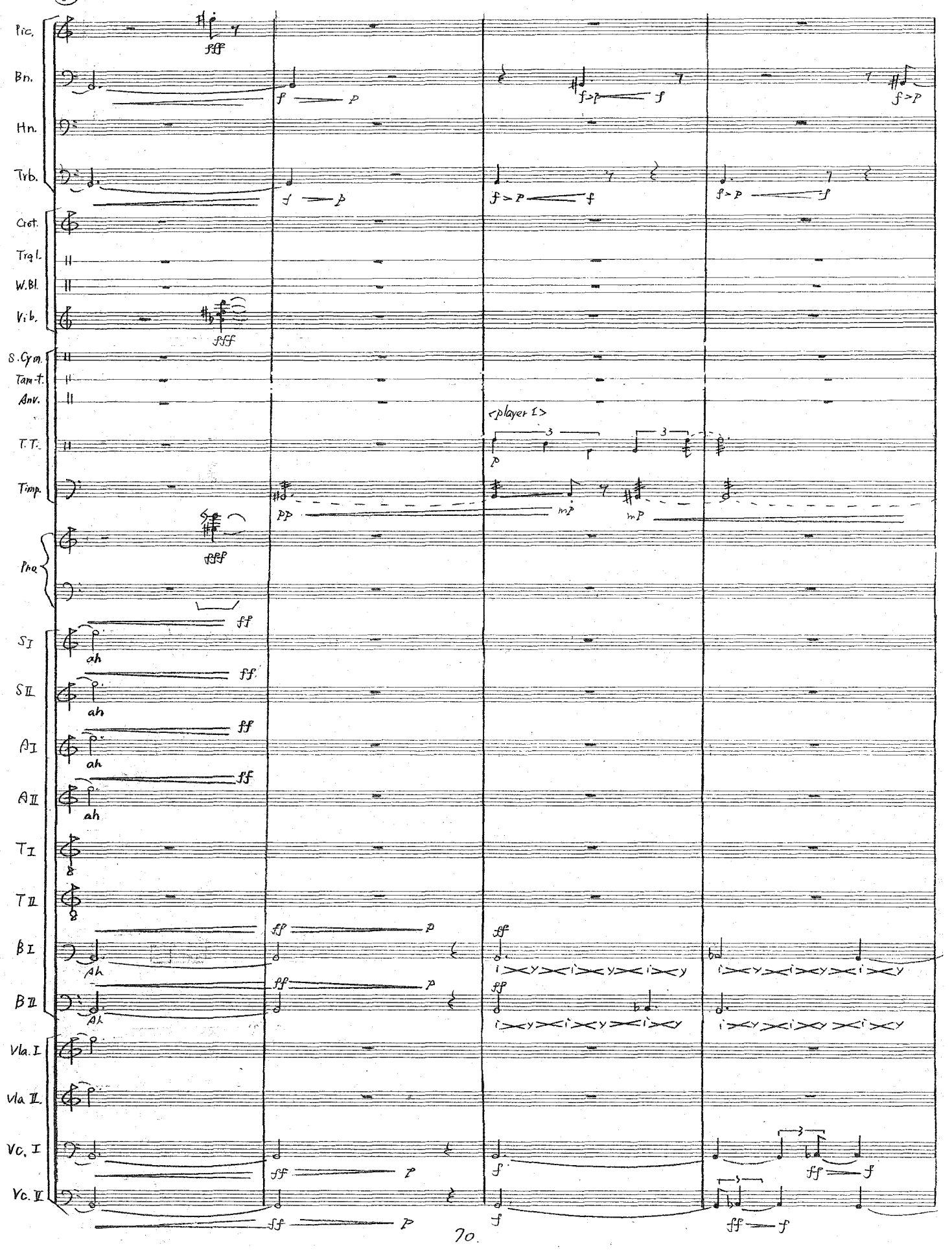

60
Fl.
Bn.
Hn.
Trb.
Cnt.
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t.
Ank.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc. I
Vc. II
da


65
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T. T.
Timp
Pno
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
da


Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Gym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
<player 1>
da


25
Fl.
Bn.
Hn.
Trb.
10
Crot.
Trgl.
5
W. Bl.
Vib.
3
S.Cym.
Tam-T.
Orv.
4
T.T.
3
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II

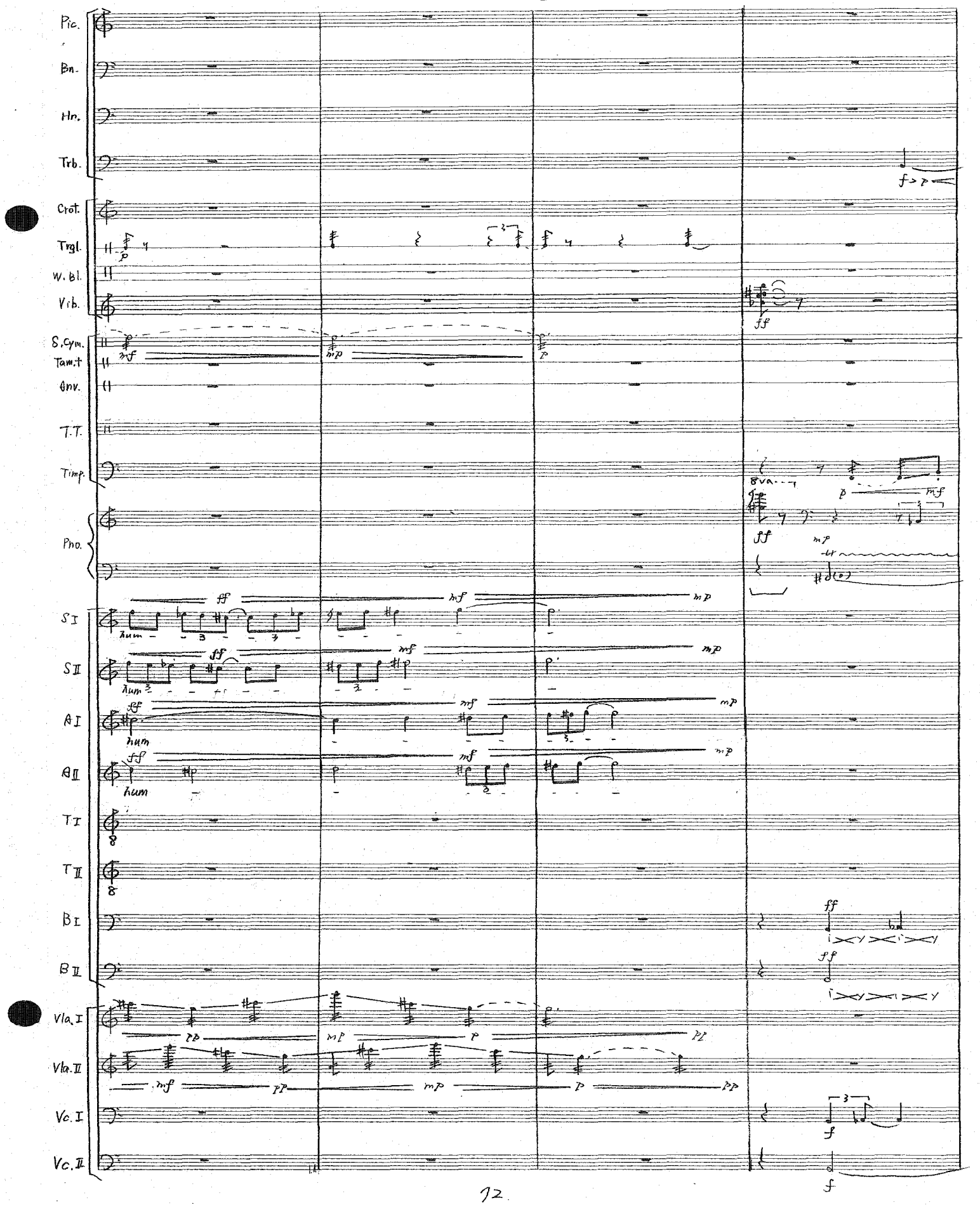

<piccolo>
Fl.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
motor on
S.cym.
Tam-t.
Amb.
T.T.
Timp.
Pno.
SI
SII
AI
AII
TI
TII
BI
BII
VlaI
VlaII
Vc.I
Vc.II
cresc.
da
ah

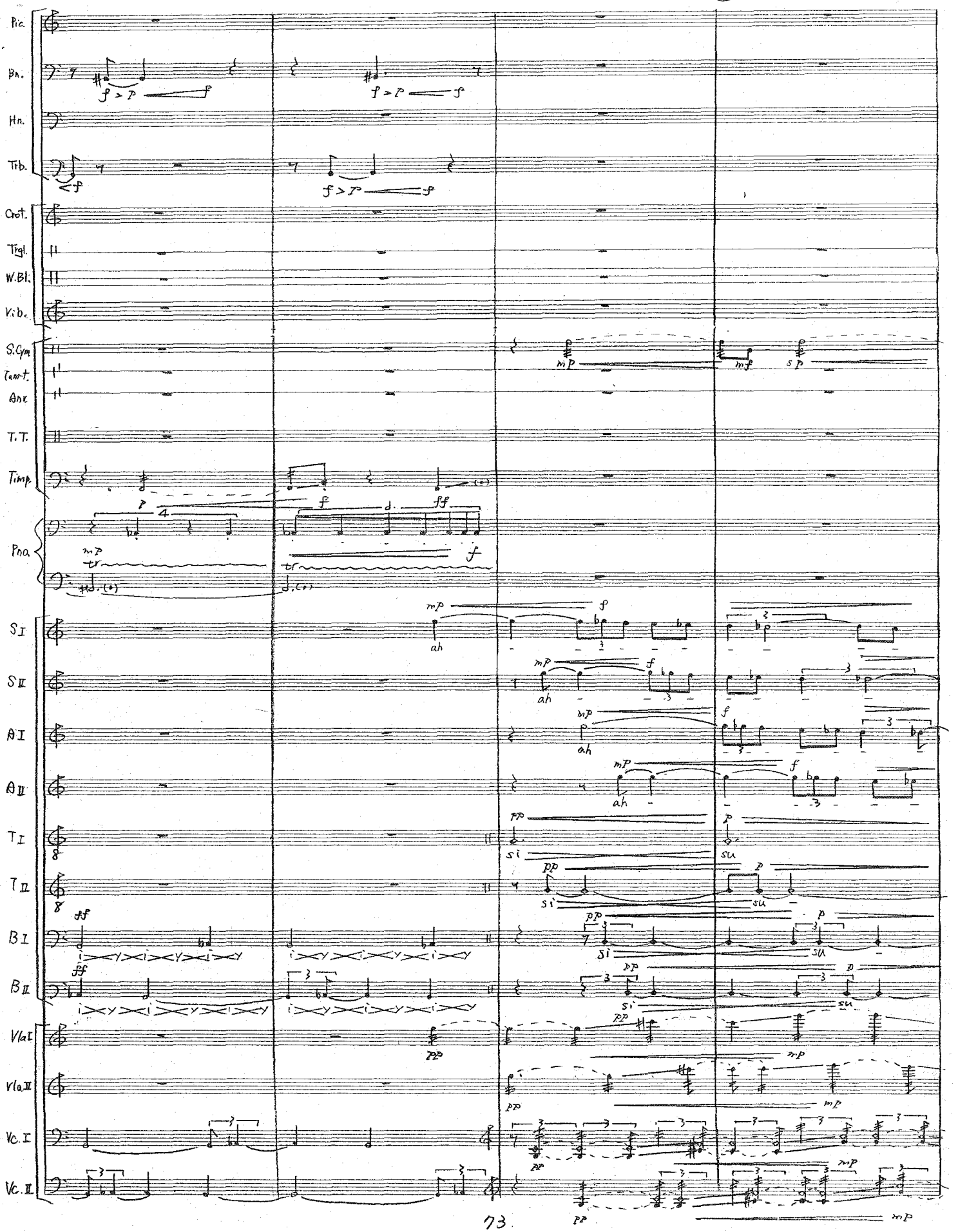

Pic.
Bn.
Hn.
Trb.
Cret.
Trg l.
W.Bl.
Vib.
S.Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno
SI
SII
AI
AII
TI
TII
BI
BII
Vla. I
Vla. II
Vc. I
Vc. II
<player 1>
ah
Ah

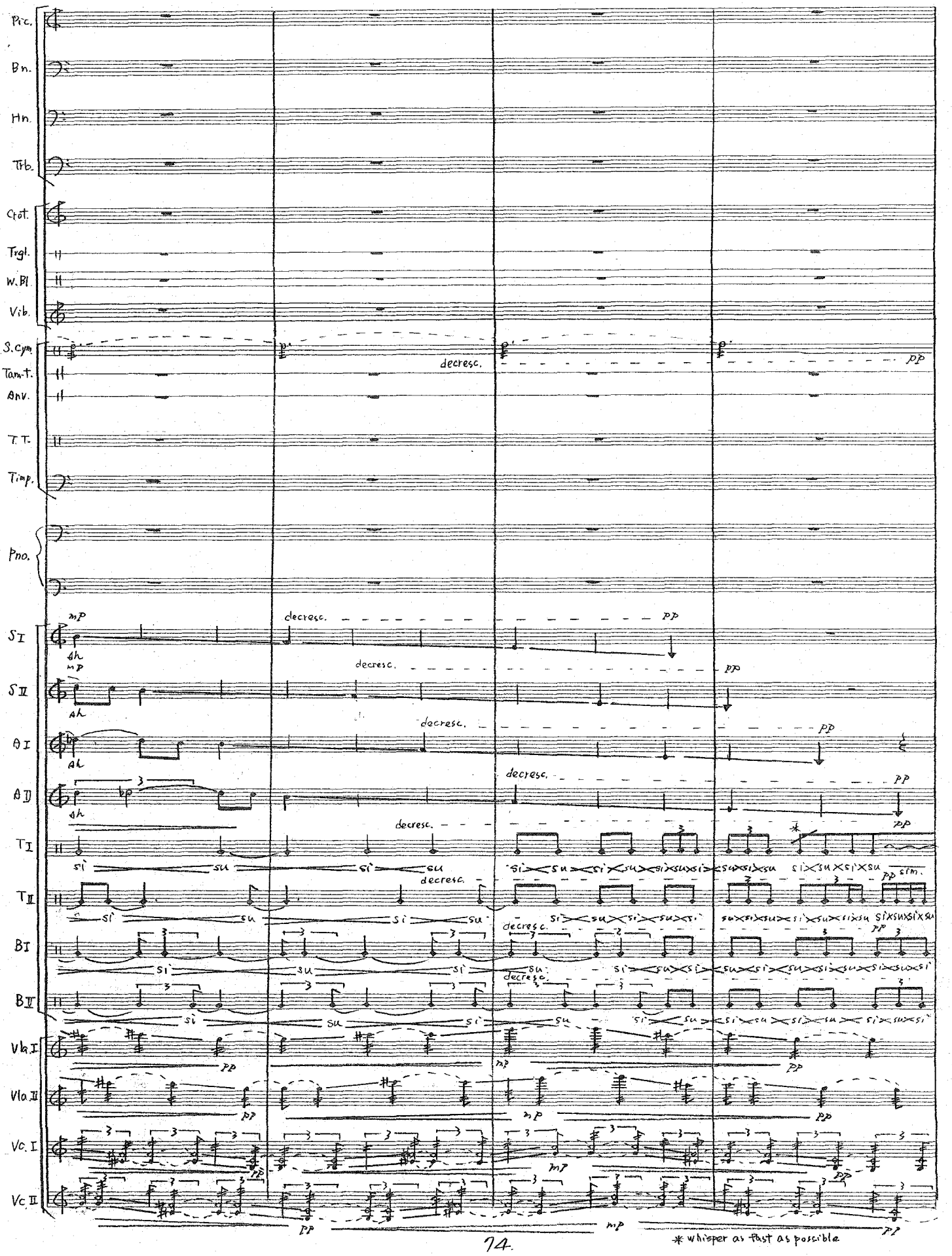
Pic.
Bn.
Hn.
Trb.
Crot
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T. T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II

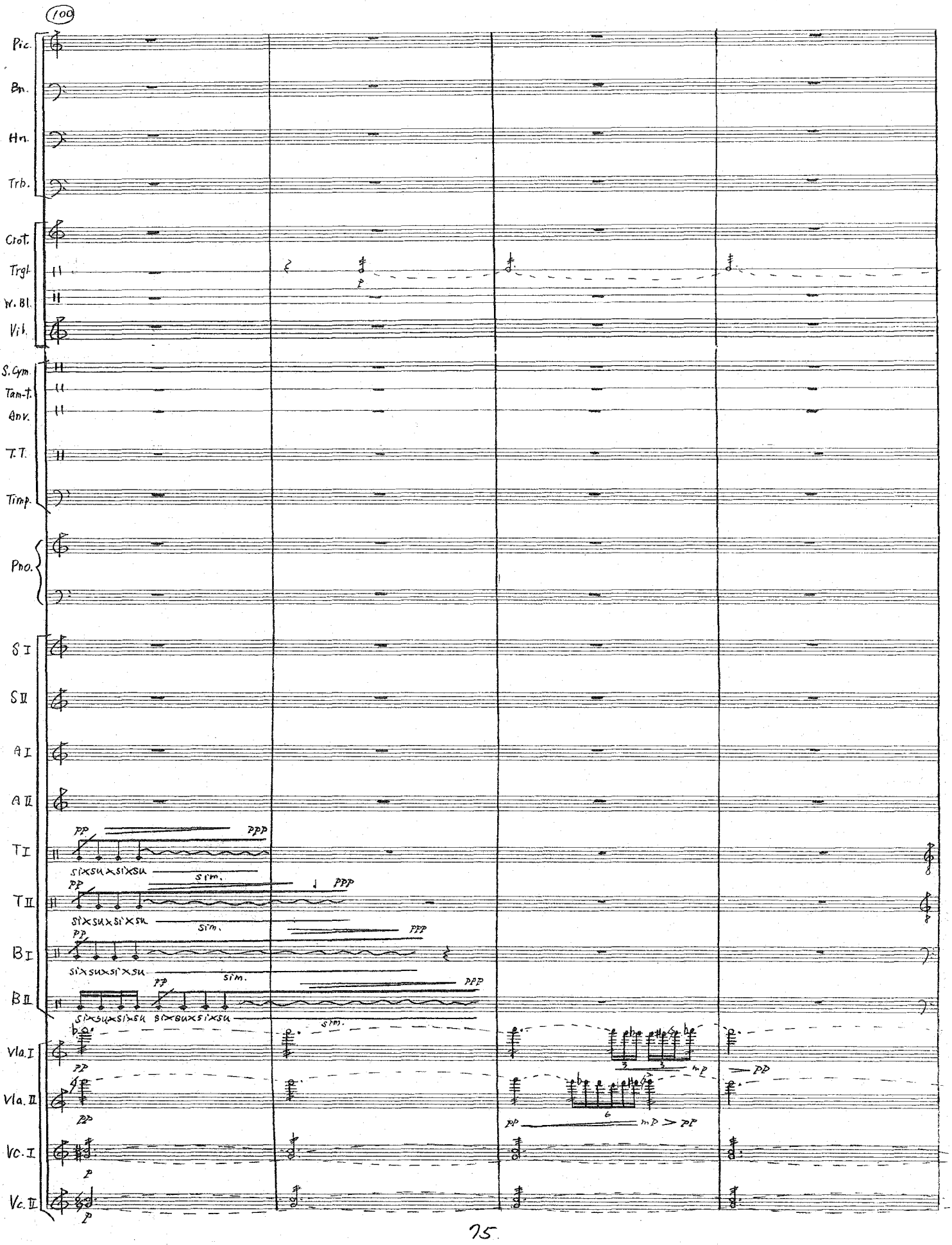
<player 1>

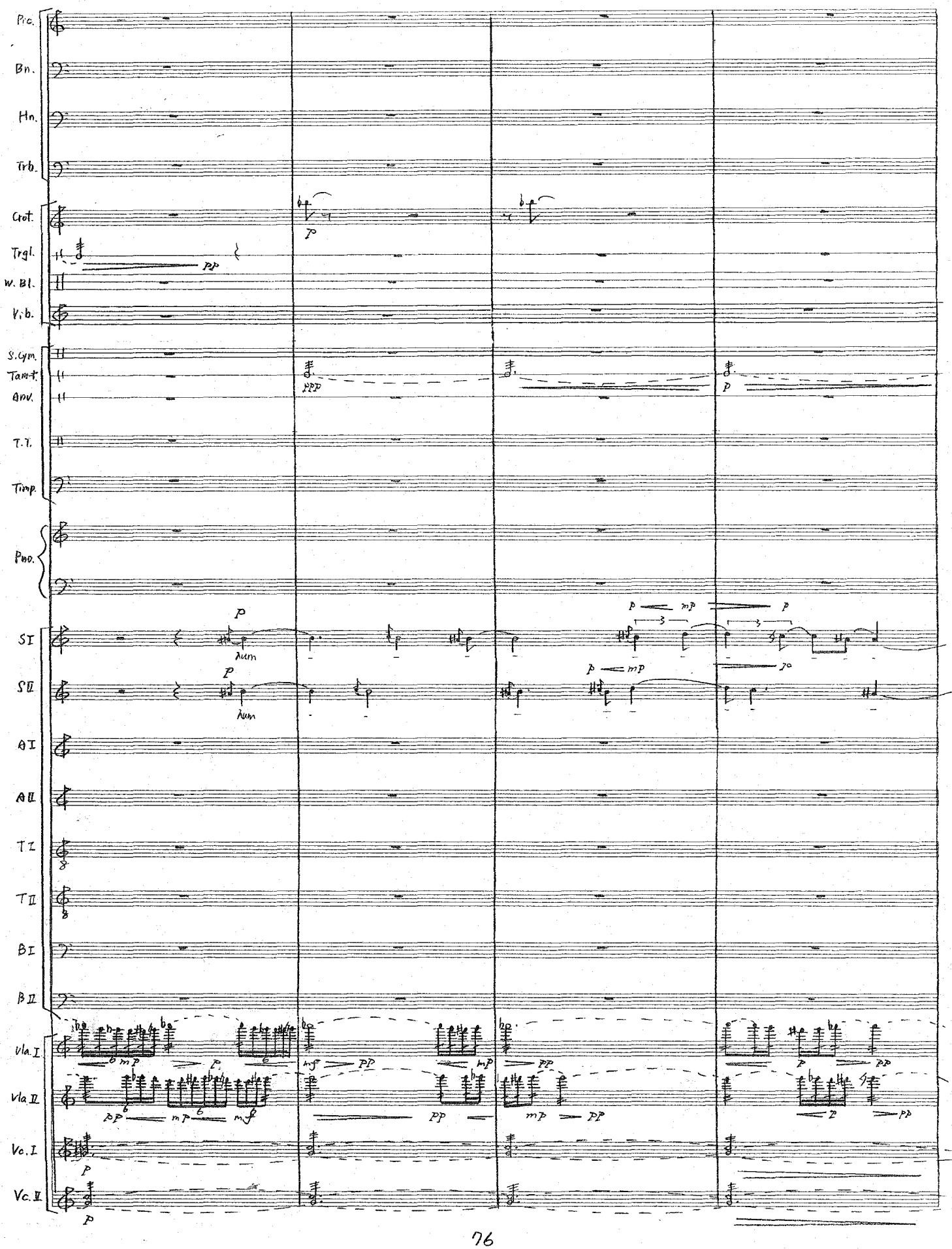
hum

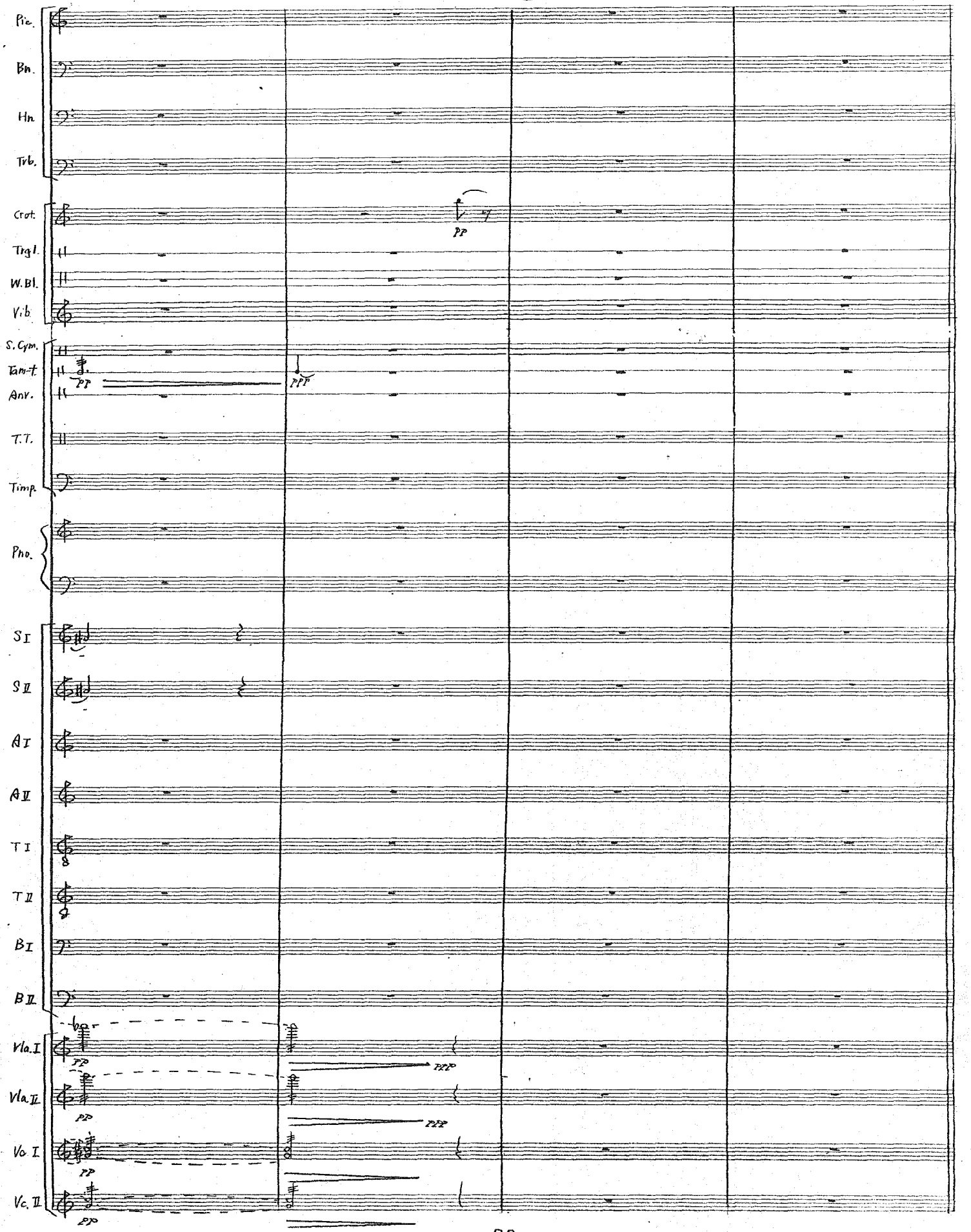

Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t
Gnv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
hum
8va


Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W.Bl.
Vib.
S.Cym
Tamt.
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla I
Vla II
Vc. I
Vc. II
ah
si
su


Pic.
Bn.
Hn.
Tbn.
Crot.
Trgl.
W.Bl.
Vib.
S.cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vln.I
Vla.II
Vc. I
Vc. II
decresc.
pp
mp
sim.
* whisper as fast as possible


100
Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Acv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla. I
Vla. II
Vc. I
Vc. II
pp
ppp
sim.
mp
p


Pic.
Bn.
Hn.
Trb.
Crot.
Trgl.
W. Bl.
Vib.
S. Cym.
Tam-t.
Anv.
T.T.
Timp.
Pno.
SI
SII
AI
AII
TI
TII
BI
BII
Vla. I
Vla. II
Vc. I
Vc. II
Num
Num


Pic.
Bn.
Hn.
Trb.
Crot.
pp
Trgl.
W.Bl.
Vib.
S.Cym.
Tam-t
pp
ppp
Anv.
T.T.
Timp.
Pno.
S I
S II
A I
A II
T I
T II
B I
B II
Vla.I
pp
ppp
Vla.II
pp
ppp
Vc. I
pp
Vc. II
pp