



# Wilder Shores of Love

*for Chamber Orchestra*

Carolyn Chen  
2011

## Instrumentation

Flute  
Oboe  
Clarinet in Bb  
Bassoon

Horn in F  
Trumpet in Bb  
Trombone  
Tuba

2 Percussion (A, B): cymbal, large tam, low gongs in A and C, snare, bass drum, glockenspiel, vibraphone with operating motor  
Piano

4 Violin parts (A, B, C, D)  
2 Viola parts (A, B)  
2 Cello parts (A, B)  
2 Contrabass parts (A, B)

## Performance notes

Voices are often masked or nearly hidden – they should not try to compete or match, but can coexist at different distances. Dynamic levels are individual, and indicate relative listening distance. The setting (the general sound and feeling of time) is more Romantic than contemporary. Overpressure noises and distortions do not need to hide.

Flute  
W.T.                      whistle tone  
◇                              air sound

Strings  
col legno sprinkling      unsynchronized, irregular battuto - if gliss, move continuously, at relative density of (... ..)  
vib.                              vibrato  
m.v.                              molto vibrato  
n.v.                              non vibrato (default)  
sub.                              subtone, fishing for major seventh below notated pitch – unstable, noisy, crackling, searching  
- vib./-sub.                      gradually increasing technique over the course of the note col legno sprinkling - unsynchronized, irregular battuto - if gliss, move continuously, at relative density of (... ..)  
harm. gliss                      glissando with harmonic pressure – squealing

## Percussion

Let all ring unless noted.

Vibraphone rolled chords: with soft mallets, as if without attack, spinning out blurry clouds of sound

## Vibraphone and Piano

Pedal all and let ring as long as possible unless specifically noted.

## Program note

*Wilder Shores of Love* is inspired by the deep and sweep of both the Cy Twombly painting and the Pacific Ocean, whose waves woke me up about the pull of larger forces. Behind streams of sound, music waits, dissolves, and returns. Voices move within and through one another.

Commissioned and premiered by the Orchestra of the S.E.M. Ensemble and Ostravska Banda at Zankel Hall in New York City on April 11, 2011, conducted by Petr Kotik.

# Wilder Shores of Love

♩ = 50 immersed to eyebrows

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Tuba

Percussion A  
Tam

Percussion B  
Bass Drum

Cymbal

B.D.

♩ = 50 immersed to eyebrows

Violin A

Violin B

Violin C

Violin D

Viola A

Viola B

Violoncello A

Violoncello B

Contrabass A

Contrabass B

hidden

ppp

1/2 harmonic pressure wispy, not much pitch

8

G.P 16" ♩ = 56

airy sound,  
mouthpiece covered

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba.

Perc. A Perc. B

Pno.

Vln. A Vln. B Vln. C Vln. D Vla. A Vla. B Vc. A Vc. B Cb. Cb.

1/2 harmonic pressure  
wispy, not much pitch

hidden

G.P 16" ♩ = 56

16  $\text{♩} = 60$   $\text{♩} = 69$

Fl. *p* *pp*

Ob.

Cl. *ppp* 3 *ppp*

Bsn.

Hn. breath sound *p*

Tpt. breath sound *p*

Tbn. breath sound *p*

Tba. breath sound *p*

Perc. A *mp*

Perc. B (B.D.) *p*

Pno. *ppp*

$\text{♩} = 60$   $\text{♩} = 69$

Vln. A *ppp* *pp* *p*

Vln. B *pp* *p*

Vln. C *ppp* *ppp* *p*

Vln. D *ppp* *p*

Vla. A *ppp* *pp* *p*

Vla. B *pp* *p*

Vc. A *pp*

Vc. B *pp*

Cb. *pp*

Cb. *pp*

Fl. *pp* *mf*

Ob.

Cl.

Bsn.

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Tba. *p* *mf*

Perc. A *mp* G.P

Perc. B (B.D.) *mp*

Pno. *ppp*

Vln. A *mp* *mp* *f*

Vln. B *mp* *mp* *f*

Vln. C *pp* *mp* *f*

Vln. D *mp* *mp* *f*

Vla. A *mp* *mp* *f*

Vla. B *mp* *mp* *f*

Vc. A *mp* *pp* *f*

Vc. B *mp* *pp* *f*

Cb. *mp* *pp* *f*

Cb. *mp* *pp* *f*

♩ = 80 G.P



Fl. *mp* *p*

Ob. *p* *p*

Cl. *p*

Bsn. *p* *p*

Hn.

Tpt. *p*

Tbn.

Tba.

Perc. A *f* *sfz p sfz* *sfz*

Vib. *pp Red.* *motor on slow, accel.* *fast* *p* <sup>3</sup>

Pno. *ppp* *ppp*

Vln. A *ord. sub.* *p hesitant, flickering* *sub.* *mp* *ord.* *p*

Vln. B *ord. sub.* *p hesitant, flickering* *sub.* *mp* *ord.* *p*

Vln. C *ord.* *p* *sub.* *mp* *ord.* *p*

Vln. D *ord.* *p* *sub.* *p* *ord.* *p*

Vla. A *ord.* *p* *ord.* *p*

Vla. B *ord.* *p* *ord.* *p*

Vc. A *ord.* *arco sul ponticello* *ord.* *p*

Vc. B *ppp arco sul ponticello* *ppp* *ord. harmonic gliss. on I* *f*

Cb. *ppp* *ppp* *f arco harmonic gliss. on III*

Cb. *ppp* *ppp* *f arco harmonic gliss. on III*



39 ♩ = 60 ♩ = 50 7

Fl. *pp* *pp* *pp* *ppp*

Ob. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

Bsn. *pp* *pp*

Hn. mute *pp* mute

Tpt. *pp* mute *p*

Tbn. *pp* *p*

Tba. *pp*

Perc. A *sfz* *ff*

Vib. *f* *p* 3 motor rit. slow

Pno.

Vln. A sub. ord. *pp* *pp* 1/2 harm. *pp*

Vln. B sub. ord. 1/2 harm. *pp*

Vln. C sub. ord. *pp*

Vln. D - sul pont. ord. - sul pont. *ppp* *ff*

Vla. A - sul pont. ord. - sul pont. *pp* *ppp* *ff*

Vla. B - sul pont. ord. - sul pont. *pp* *ppp* *ff*

Vc. A - sul pont. ord. - sul pont. *pp* *ppp* *ff*

Vc. B

Cb.

Cb.

\*

**B** ♩ = 100 hidden movement

2"

G.P. 10" ♩ = 80

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn. *ppp*

Hn.

Tpt.

Tbn.

Tba.

Perc. A Tam Cym. mute *mf* *p* *mp* *p* *mp*

Perc. B.D. Snare *mp* *mp*

Pno.

**B** ♩ = 100 hidden movement

2"

G.P. 10" ♩ = 80

Vln. A *pp* ord. 1/2 harm. ord. *pp*

Vln. B *pp* ord. 1/2 harm. *pp*

Vln. C *pp* 1/2 harm. ord. sub. *pp* sub.

Vln. D *pp* 1/2 harm. ord. 1/2 harm. sub. *pp* sub.

Vla. A *pp* 1/2 harm. ord. *pp* ord. *p*

Vla. B *pp* 1/2 harm. ord. 1/2 harm. ord. 1/2 harm. *p*

Vc. A pizz. arco *pp* *p*

Vc. B *pp* pizz. arco *pp* *p*

Cb. *pp* pizz. arco *pp* *p*

Cb. *pp* *pp* *p*

51

G.P. 7" 2" 4"

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. breath *mp*

Tpt. breath *mp*

Tbn. breath *mp*

Tba. breath *mp*

Perc. A Cym. mute G.P. 7" Glockenspiel *ppp* 7"

Perc. *p*

Pno. *ppp*

Vln. A ord. G.P. 7" vibr. 2" n.v. 4" *mp* *ppp* *pp*

Vln. B vibr. *mp* *ppp* *pp*

Vln. C ord. sub. *mp* *ppp* *pp*

Vln. D ord. sub. *mp* *ppp* *pp*

Vla. A ord. vibr. *p* *ppp* *pp*

Vla. B ord. vibr. *p* *ppp* *pp*

Vc. A sul pont. vibr. *p* *ppp* *pp*

Vc. B sul pont. vibr. *p* *ppp* *pp*

Cb. sul pont. vibr. *p* *ppp* *pp*

Cb. sul pont. vibr. *p* *ppp* *pp*

Fl. *roaming*

Ob.

Cl.

Bsn.

Perc. (mute) *distant pp*

Perc. (mute) *pp distant*

Perc. (mute) *distant pp*

Perc. *distant pp*

Glock. *sfz PPP* Tam *f* Glockenspiel *f* until vibraphone dies sometimes blotting out flute B.D. *ppp*

Perc. Cym. *pp* Vibraphone *slow, accel. Led. mf \**

Pno. *sfz PPP* *ppp* *Led. \**

Vln. A *pp*

Vln. B *pp*

Vln. C *pp*

Vln. D *pp*

Vla. A *pp*

Vla. B *pp*

Vc. A *pp*

Vc. B *pp* *sul pont.*

Cb. *pp* *f* *sul pont.*

Cb. *pp* *f*

until vibraphone dies **C** ♩ = 60 roar

$\text{♩} = 36 \text{ depth}$   
**D** ( $\text{♩} = 108$ )

65

G.P 7"

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. A

Vib.

Pno.

Vln. A

Vln. B

Vln. C

Vln. D

Vla. A

Vla. B

Vc. A

Vc. B

Cb.

Cb.

ord.

*p*

*p* (*legato*)

*p* (*legato*)

*p* (*legato*)

*p* (*legato*)

*p* (*legato*)

G.P 7" Glockenspiel

*sfz*

*sfz*

*sfz*

*pp*

A gong

Vibraphone

*f*

*pp*

(*legato*)

*p*

(pedal per chord)

$\text{♩} = 36 \text{ depth}$   
**D** ( $\text{♩} = 108$ )

ord. sub.

*pp*

col legno battuto sprinkling

*pp*

col legno battuto sprinkling

*pp*

*mf*

vib. ord.

*mf*

*mf*

vib.

sub.

*mf*

*mf*

sub.

*mf*

*mf*

sub.

*mf*

*mf*

sub.

*mf*

*mf* (*legato*)

♩ = 32  
(♩ = 96)

♩ = 30  
(♩ = 90)

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Glock. *p*

Vib. *pp* *mp* *rit.* *slower*

Pno. *p* *mp*

Vln. A *mp* *mf*

Vln. B *mp*

Vln. C *mp*

Vln. D *mp*

Vla. A *f* *mf* *ord.* *sub.*

Vla. B *mp*

Vc. A *f* *mf* *sub.*

Vc. B *vib.* *f* *sub.*

Cb. *f*

Cb. *f*

♩ = 32 (♩ = 96)      ♩ = 30 (♩ = 90) *sub.*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mp*

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

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

Tba. *mp* *f*

Glock. Percussion Tam *f* *slow* *slower* *slower*

Vib. *mf* *f* *fast* *mp* *mp* *mp* *f*

Pno. *mf* *mp*

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

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

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

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

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

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

Vc. A *f* *mp* *p*

Vc. B *mf* *f* *mp*

Cb. *mf* *f* *mp* *p*

Cb. *f* *mp*

sub. ord. sub. ord. sub. n.v. ord.

sub. ord. sub. ord. sub. n.v.

sub. ord. sub. ord. sub. n.v.

sub. ord. sub. ord. sub. n.v.

ord. sub. ord. sub. ord. sub. n.v.

sub. ord. sub. ord. sub. n.v.

ord. m.v. n.v. ord. m.v. n.v.

sub. ord. sub. ord.

sub. ord.

rit. . . . .

**E** ♩ = 36 calmer  
(♩ = 108)

Fl. (starting lightly, register can modulate dynamic) *p*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. Tam *mf*

Vib. fast faster \* Cym. *p*

Pno. (no pedal) *pp*

**E** ♩ = 36 calmer  
(♩ = 108)

rit. . . . .

Vln. A *p*

Vln. B *p* ord.

Vln. C *p* ord.

Vln. D *p* ord.

Vla. A *p* ord. - sub. ord.

Vla. B *p* ord. - sub. ord.

Vc. A *p*

Vc. B *p* sub.

Cb. *p*

Cb. *p* sub.



Fl. *6*

Ob. *p 5*

Cl. *p 5* *6* *5* *6*

Bsn. *p 5* *5*

Hn.

Tpt.

Tbn.

Tba.

Perc. C gong *mp*

Perc. *p*

Pno.

Vln. A

Vln. B *sub.* *ord.*

Vln. C

Vln. D

Vla. A *- sub.* *ord.*

Vla. B *- sub.* *ord.*

Vc. A

Vc. B

Cb.

Cb.

Fl. *6* *6* *6* *6* *6* *6*

Ob. *5* *5* *5* *5*

Cl. *5* *5* *5* *6* *6*

Bsn. *5* *5* *5*

Hn.

Tpt.

Tbn.

Tba.

Perc. *mp*

Perc. *p*

Pno. *pp* *8va*

Vln. A

Vln. B *sub.* *ord.*

Vln. C

Vln. D

Vla. A *- sub.* *ord.*

Vla. B *- sub.* *ord.*

Vc. A

Vc. B

Cb. *p*

Cb. *p*

Fl. *6* *6* *6* *6*

Ob. *5* *mp*

Cl. *6* *5*

Bsn. *mp*

Hn.

Tpt. *mp*

Tbn. *mp*

Tba.

Perc. *p* Glockenspiel *pp* Tam

Perc. *mp*

Pno. (8) (pedal per chord) *p* *mp*

Vln. A

Vln. B sub. ord.

Vln. C

Vln. D

Vla. A

Vla. B

Vc. A

Vc. B

Cb. sub. ord.

Cb.





G  $\text{♩} = 100$

G.P 15"

Fl.  $\text{pp}$

Ob.  $\text{pp}$

Cl.  $\text{pp}$

Bsn.  $\text{pp}$

Hn. (mute)

Tpt.  $\text{pp}$  (mute)

Tbn.  $\text{pp}$  (mute)

Tba.  $\text{pp}$

Perc. C gong  $\text{mp}$  mute G.P 15"

Perc. (Cym.)  $\text{mf}$  A gong  $\text{mp}$  Cym.  $\text{p}$  mute

Pno.  $\text{p}$

$8^{vb}$

G  $\text{♩} = 100$

G.P 15"

Vln. A  $\text{pp}$  1/2 harm. ord.

Vln. B  $\text{pp}$  1/2 harm. ord.

Vln. C  $\text{pp}$  1/2 harm. ord.

Vln. D  $\text{pp}$  1/2 harm. ord.

Vla. A  $\text{pp}$  1/2 harm. ord.

Vla. B  $\text{pp}$  1/2 harm. ord.

Vc. A  $\text{pp}$  1/2 harm. ord.

Vc. B  $\text{pp}$  1/2 harm. ord.

Cb.  $\text{pp}$

Cb.  $\text{pp}$

109 **H** ♩ = 72 still

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Glockenspiel

Perc.

Pno.

Red. (8)

**H** ♩ = 72 still

Vln. A

Vln. B

Vln. C

Vln. D

Vla. A

Vla. B

Vc. A

Vc. B

Cb.

Cb.







24 124 10"

**J** ♩ = 72 **bruise bloom**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Glock. 10" A gong

Perc. A  
 Vibraphone  
 v. slow *pp* blurry *Red.* accel. accel. fast *f*

Pno. *pp*

*Red.*

**J** ♩ = 72 **bruise bloom**

Vln. A *p* n.v. - vib. *ff* m.v. - sub. *mp* wavering

Vln. B *p* n.v. - vib. *ff* m.v. - sub.

Vln. C *p* n.v. - vib. *ff* m.v. - sub. *mp*

Vln. D *p* n.v. - vib. *ff* m.v. - sub. *mp* wavering

Vla. A *p* n.v. - vib. *ff* m.v. - sub.

Vla. B *p* n.v. - vib. *ff* m.v. - sub. *mp*

Vc. A *p* arco n.v. - vib. *ff* m.v.

Vc. B *p* arco n.v. - vib. *ff* m.v.

Cb. *f* *p* n.v. arco - vib. *ff* m.v.

Cb. *f* *p* n.v. arco - vib. *ff* m.v.



Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *pp* *pp*

Tpt. *pp* *pp*

Tbn. *pp* *pp*

Tba. *pp* *pp*

Perc. A gong *p* Tam *f* B.D. *ff*

Vib. *slow* *accel.* *fast* *f* *ff* *mp*

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

Vln. A *ord.* *vib.* *m.v.*

Vln. B *ord.* *vib.* *m.v.* *fff*

Vln. C *ord.* *vib.* *m.v.*

Vln. D *ord.* *vib.* *m.v.* *fff*

Vla. A *ord.* *vib.* *m.v.*

Vla. B *ord.* *vib.* *m.v.* *fff*

Vc. A *ord.* *vib.* *m.v.*

Vc. B *ord.* *vib.* *m.v.* *fff*

Cb. *ord.* *vib.* *m.v.*

Cb. *ord.* *vib.* *m.v.* *fff*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Perc. *f*

Perc. A *mp* *f*

Pno. \*

Vln. A *ff*

Vln. B n.v. - m.v. n.v. - m.v. n.v. - m.v. n.v.

Vln. C *ff*

Vln. D n.v. - m.v. n.v. - m.v. n.v. - m.v. n.v.

Vla. A *ff*

Vla. B n.v. - m.v. n.v. - m.v. n.v. - m.v. n.v.

Vc. A *ff*

Vc. B n.v. - m.v. n.v. - m.v. n.v. - m.v. n.v.

Cb. *ff*

Cb. n.v. - m.v. n.v. - m.v. n.v. - m.v. n.v.

