

# Seeking Light

For Orchestra

(2018)

rev.2021

# Instrumentation

1 Piccolo  
2 Flutes  
2 Oboes  
1 English Horn  
2 Clarinets in B<sup>b</sup>  
1 Bass Clarinet  
2 Bassoons  
1 Contrabassoon

4 Horns in F  
3 Trumpets in C  
2 Trombones  
1 Bass Trombones  
1 Tuba

Timpani ( 1 set )

3 Percussionist

I :	II :	III :
Glockenspiel	Triangle	Vibraphone
Crotales ( 1 octave )	Marimba	Tubular Bells
Glass chimes	Snare Drum	Snare Drum
Anvil	Small Gong	2 Sus.Cymbals ( Small, Large )
4 Bongos ( 2 pairs, with drum sticks )	2 Sus.Cymbals ( Small, Large )	Crash Cymbals
4 Tom toms	Crash Cymbals	Bass Drum
	Tam-Tam	Tam-Tam

Harp

Piano

Celesta

Violins<sup>1st</sup>

Violins<sup>2nd</sup>


Violas

Cellos

Contrabass

# Notation

## General

	=	change very gradually from one sound or one way of playing ( etc. ) to another
<i>s.v.</i>	=	senza vibrato
<i>vbr.ord.</i>	=	vibrato ordinario
‡	=	quarter tone, between natural and sharp
♯	=	quarter tone, between natural and flat
~	=	slow vibrato and large wide oscillation
<i>n.</i>	=	diminuendo al niente

## Flutes

○	=	breath tone
⊙	=	breath only; with clearly defined pitch
●	=	normal note


## Brass

Trombone, trumpet + straight mute and harmon mute

Horn + straight mute

⊙ <sub>u</sub> → ∅	=	with wah-wah mute — open
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## Harp







<b>T.</b>	=	près de la table
⊕	=	damp the strings
∩	=	pluck with the fingernail
	=	hit the bass strings
: ••••:	=	repeat indicated tones as fast as possible

If not specified, Harp sounds should always be allowed to ring as long as possible.

## Piano

If piano pedaling is not specified, use the pedal lightly according the nature of the textures.

## Percussion

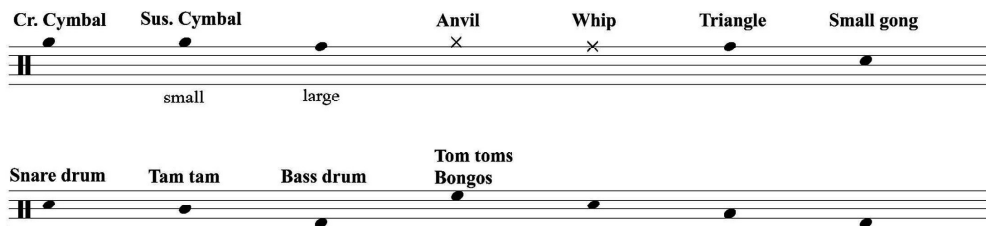
-  = damp the sounds
- l.v.* = allow to sounds as long as possible
-  = scrape with assignation mallet
-  = soft mallets
-  = medium mallets
-  = hard mallets
-  = brush

\* Timpanist + cymbal

I. Percussionist + drum sticks (snare drum sticks)

II. Percussionist + super ball, strings bow, brushes, metal mallets (triangle beaters)

III. Percussionist + super ball, strings bow, metal mallets (triangle beaters) , drum sticks (snare drum sticks)








Cr. Cymbal    Sus. Cymbal    Anvil    Whip    Triangle    Small gong

small    large

Snare drum    Tam tam    Bass drum    Tom toms  
Bongos

## Strings

- S.T. = sul tasto
- S.P. = sul ponticello
- N. = normal
-  = a trill produced by alternating the finger pressure between normal and light (harmonic) , The result should be alternating normal and harmonic sounds.
-  = add pressure to produce a scratching sound, in which the audible pitch is totally replaced by the noise.
-  = as above, but move back from noise to tone again.
-  = bartok pizz
- c.l. = col legno battuto
-  = as high as possible

## Program Notes

管弦樂《尋光》試圖描寫灰暗之中對星辰之想像與思索追尋的歷程。

由弦樂長音的音色音響開始，逐漸形成音集(0,1,4)作為音高的選擇，半音之間彼此擦身發出雜響，混和模糊的進橋奏、大量弓壓的振翅噪聲，組合成弦樂的「黑潮」，在這之中，擊樂與鋼琴、豎琴的零落星辰，與大鼓心跳般的悶響貫串全曲。

中段加入木管線條，此時弦樂像回應管樂的召喚般躁動起來，並以樂團總奏之一致漸強姿態成為局部高潮點的設計，隱喻尋求之堅定與焦慮。曲末音樂動能愈加豐沛，並以音群的翻攪、銅管咆嘯與激動跌宕的長線條，表示思索的白熱化，並進行音域擴展與低頻擊樂融合，進行到較統一的織度，於盛大眩目中結束，喻示將要尋得內心的光芒。

此曲中每一次的高點過後，皆落入迷霧般的、喪失方向的音響之中，並逐漸重振與匯合，此種姿態成為全曲的敘事核心，亦是企圖呈現思索與內在渴望的的追逐拉扯，不斷靠近，也不斷散佚……。

For orchestra "Seeking Light" attempts to describe the process of imagining and meditation the starlight in the dark.

Starting from the timbre sound of the line of the strings, the pitch set (0, 1, 4) is gradually formed as a choice of pitch. The semitones rub against each other to make buzzing, mixed with fuzzy sul ponticello and a lot of bow-pressure to make wing flapping sound, combined into the "black waves", in which percussion, scattered stars of piano and harp, and the heartbeat-like muffled sound of bass drum through the whole piece.

Woodwind are added in the middle section, at this time, the strings are restless as if responding of the woodwind, and the consistent crescendo of the orchestra tutti becomes of the climax, which is a metaphor for the firmness and anxiety of seeking. In the middle section, the woodwinds added, and the strings gradually become restless in response, leading to the unanimous crescendo of the orchestra tutti, which is a metaphor for firm will and anxiety. In the end, the kinetic energy is more abundant, and the group of collisions, brass bursting out, mixed wide lines of phrases all make the sound tend to be excessively perceived, to the intense thinking. When the unity texture is reached, the ends in a grand dazzle, at this moment, strive into the light realms.

In this piece, after each climax, they fall into the misty and disoriented, and then try to revive and converge. That posture is used as the narrative strategy of the whole piece, and it's also an eternal pursuit and pull that attempts to express meditation and inner desire, keep getting closer, and keep getting lost...

Duration : ca. 17'15

Premiere :

August 31, 2018

Concert Hall of National Taiwan Symphony Orchestra, Taichung, Taiwan

James Boznos conducts National Taiwan Symphony Orchestra

# Seeking light for orchestra

**4**  $\text{♩} = c. 56$  Adagio grazioso

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Piccolo

Hautbois I, II

Oboe I, II

English Horn

Clarinets in Bb I, II

Bass Clarinet

Bassoon I, II

Contrabassoon

Horn in F I, III

Horn in F II, IV

Trumpet in C I, II, III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Harp

Piano

Celesta (optional)

Violin I

Violin II

Viola

Cello

Contrabass

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

Picc.

Fl. I, II

Ob. I, II

E. Hn.

Cl. I, II

B. Cl.

Bsn. I, II

C. Bsn.

Hn. I, III

Hn. II, IV

Tpt. I, II, III

Tbn. I, II

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Fagot

Cel. (optional)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Glockenspiel

Crotales

Glass chimes

Triangle

Small Gong

Tom-tam

malacca

S.P. arco

S.P. pizz

N

S.T.

vibrato

pp

p

mp

mf

f



Seeking Light

34 35 36 37 38 39 40 41 42 43 44 45 46

This musical score page, titled "Seeking Light" (page 3), covers measures 34 through 46. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute I & II, Oboe I & II, English Horn, Clarinet I & II, Bass Clarinet, Bassoon I & II, and Contrabassoon. The brass section consists of Horn I & III, Horn II & IV, Trumpet I & III, Trombone I & II, Tuba, and Timpani. The percussion section includes three types of Percussion (I, II, III) with specific techniques like Crotales, Triangle, and mallets. The string section includes Harp, Flute (likely Piccolo), Piano, and Cello (optional). The score is heavily annotated with dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *pp sempre*. Performance instructions include *shrend*, *senza sord*, *arco*, *gliss*, *stacc*, *rit*, and various articulation marks like accents and slurs. The music is written in a complex, multi-measure format with frequent changes in dynamics and articulation.







67 68 69 70

Picc  
Fl. I, II  
Ob. I, II  
E. Hn  
Cl. I, II  
B. Cl.  
Bsn. I, II  
C. Hn  
Hn. I, III  
Hn. II, IV  
Tpt. I, II, III  
Tbn. I, II  
B. Tbn.  
Tuba  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Harp  
Sax.  
Cel. (optional)  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

*Crotales*  
*Marimba*  
*Sus. Cymbal*  
*Bongo*  
*Tam-tam*  
*Bass drum*

*Di/Gt*

*gliss*

*rit*

71 5/4 C 4 73 74 75 76 77 78 79 80

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

E. Hrn. *ff*

CL. I, II *ff*

B. Cl. *ff*

Bsn. I, II *ff*

C. Bsn. *ff*

Hr. I, III *ff*

Hr. II, IV *ff*

Tpt. I, II, III *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff* **Crotales**

Perc. II *p* **Sus. Cymbal**

Perc. III *ff* **Snare Drum** **Vibraphone**

Itp. *f*

Pno. *p*

Cel. (optional) *f*

Vln. I *ff* **5/4 C** *div. p* *sol. A* *sol. D*

Vln. II *ff* **4** *div. p* *sol. A* *sol. D*

Vla. *ff* *pp*

Vcl. *ff* *gh. alm. h.* *pp* *ff*

Cb. *ff* *ff*