



**MTO 26.3 Examples: Chen, Compositional Process and Technique in
Happy Rain on a Spring Night (2004)**

(Note: audio, video, and other interactive examples are only available online)
<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.chen.html>

Example 1. Diagram of structure of *Happy Rain on a Spring Night* (2004) based on notes to the score

Part 1 (mm. 1–115, total 115 measures)

Division I (mm. 1–69, total 69 measures), including two subdivisions

Subdivision I (mm. 1–41, total 41 measures)

Section A (mm. 1–25, total 25 measures): violin triplets + cello metallic sound in small intervals, followed by woodwinds.

Section B (mm. 26–41, total 16 measures): cello triplets + violin metallic sound in small intervals, overlapped by woodwinds.

Subdivision II (mm. 42–69, total 28 measures) = Section C: breathy key slaps on flute, in dark.

Division II (mm. 70–115, total 46 measures)

Subdivision I (mm. 70–87, total 18 measures) = Section D, soft cello reciting, followed by string harmonics and woodwind “echo” passages.

Subdivision II (mm. 88–115, total 28 measures) = Section E: starts to build up the excitement, with piano toccata in the beginning. When it reaches the patterns on the top of the keyboard, the lowest passages on piano and cello punch in, and review the pitch material with small intervals.

Part 2 (mm. 116–192, total 77 + 4 measures)

Division I (mm. 116–161, total 46 measures)

Subdivision I (mm. 116–133, total 18 measures) = Section F, the excitement reaches the climax, GS located. All instruments join in.

Subdivision II (mm. 134–161, total 28 measures) = Section G, combination of E and F, continue to build up.

Division II (mm. 162–192 + additional *senza tempo* ending, total 31+ 4 measures) = Section H, coda, keep the excitement on the peak.

Example 2. *Happy Rain on a Spring Night*, mm. 1–12

Scored in C

Happy Rain on a Spring Night

for flute, clarinet, violin, cello, and piano

Chen Yi
(2004)

A ♩ = 60-70 Vividly

Flute

Clarinet in B \flat

Violin

Violoncello

Piano

A1 material

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

A2 material

7

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Musical score for measures 7-9. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are silent, indicated by a horizontal line. The Violin (Vln.) and Viola (Vc.) parts feature continuous triplets of eighth notes. The Piano (Pno.) part is also silent.

10

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

pp

pp

A3 material

s.p.

mf

p

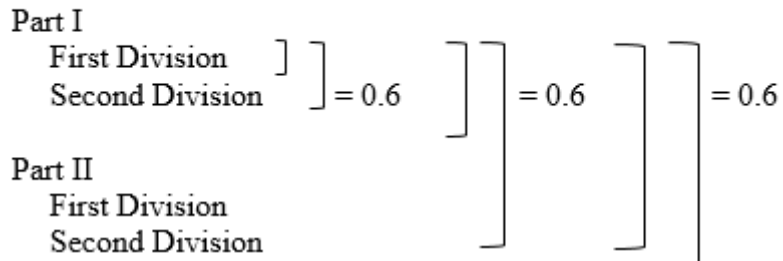
Musical score for measures 10-12. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts play a melodic line marked *pp*. The Violin (Vln.) and Viola (Vc.) parts play a complex rhythmic pattern labeled "A3 material" with a dynamic of *mf*. The Piano (Pno.) part plays a melodic line marked *p*. The score includes various dynamics and articulation marks such as *s.p.* and *mf*.

Example 3. *Happy Rain on a Spring Night*, mm. 65–69

The musical score for Example 3, mm. 65–69, is arranged in five systems. The first system contains the Flute (Fl.) and Bass Clarinet (B♭ Cl.) staves, both of which are empty. The second system contains the Violin (Vln.) and Viola (Vc.) staves. The Violin staff is empty. The Viola staff contains a melodic line with various dynamics and articulations. The third system contains the Piano (Pno.) staves, which are also empty. The dynamics for the Viola part are: *p* (piano), *mp* (mezzo-piano), *fp* (fortissimo piano), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *fp* (fortissimo piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 4. Use of the Golden Section in *Happy Rain on a Spring Night*

First Large Part



Second Large Part

