

In A Mirror Dimly...

by

Jacob Andrew Chesney

A Thesis Presented in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

Approved April 2022 by the  
Graduate Supervisory Committee:

Alex Temple, Chair  
Gabriel Bolaños  
Jody Rockmaker

ARIZONA STATE UNIVERSITY

May 2022

## ABSTRACT

*In a Mirror Dimly...* is an autobiographical work that follows my mental development from my teen years into my mid-20s and offers a way forward into the future. First comes legalism: a canon, which represents a rule-based thought process. Next is freedom and individuality: indeterminate methods and textures. Finally, the piece concludes with unity and wholeness, using quoted and composed hymns in chorale settings. The conceptual content is taken from Hermann Hesse's *Siddhartha*, a story of a Hindu man's life through the development of his own ideology into Buddhism. He begins by following the rules of his faith obsessively, then he decides that the rules themselves don't matter as much as the spirit behind them, and finally he begins to see the interconnectedness of nature through the flow of a river and gains a fuller picture of all that is. I have also included an anxiety motif which begins as an interruption or nuisance; it then takes over in the form of a panic attack but is quelled by a hymn: "Be Still My Soul" with text written by Katharina von Schlegel set to the tune of Sibelius' *Finlandia*. Finally, the anxiety is contained and molded to help the overall texture rather than disrupting it. The anxiety is never truly eradicated, but it is transformed.

## TABLE OF CONTENTS

	Page
CHAPTER	
PROGRAM NOTES .....	iii
PERFORMANCE NOTES .....	vi
INSTRUMENTATION .....	vii
MAIN TEXT .....	1

## PROGRAM NOTES

*In a Mirror Dimly...* is divided into three main sections: legalism (beginning to H), freedom and individuality (H to Q), and unity (Q to the end). Legalism is demonstrated through the use of a canon – at once a play on words (canon being a rule or law) and a musical symbol in which each voice in the canon has no ability to stray from the established norm. The pitch collection in this section is taken from a synthetic mode: mixolydian b6, or the fifth mode of the melodic minor scale (*do re mi fa sol le te* in movable-*do* solfege). This mode gives a mixture of major and minor modes without assuming any connotations associated with the church modes. The goal is for the melody to give the impression that something is not quite right – not wrong outright, but a bit off. The rule of the canon helps establish this feeling. Each phrase is 32 beats long, but each entrance is separated by 33 beats and a perfect fifth, resulting in a canon which constantly changes key and lacks a consistent meter. The off-kilter feeling is heightened at E, where oboe 2 begins a second canon in augmentation and the contrabass clarinet begins a third canon in double augmentation.

A second layer of symbolism is introduced in this canon: anxiety. This feeling is represented by layers of varied subdivisions using chromatic pitch clusters accompanied by a bass drum roll. The anxiety should cover up the existing texture to varying degrees throughout the piece, reaching its peak at rehearsal I. As in life, anxiety in this piece is not so much utilized as it is maintained or kept at bay. Throughout the piece, the anxiety crops up and goes away, but it is never truly integrated into the texture in the winds. This motif should not be seen as expressing the three main persuasions, but rather as a nuisance that interferes with all clear thought.

The second section (rehearsal H to Q) is defined by freedom, a typical reaction against legalism. The introduction of indeterminate methods expresses a need to break the established mold and find a sense of individuality. Performers are asked to go on the same journey in this section as they experiment with making musical decisions within the confines of written parameters. At H, performers are given three pitches and a series of dynamic markings, but they can play any rhythm or style. At I, performers can choose their pitches, but the rhythm and contour are specified. H serves to build up the anxiety like a panic attack, while I soothes the anxiety with a quoted hymn. The latter section starts as a chromatic cluster, but as it goes on, some voices drop out while others change to the notated hymn chorale, resulting in an orchestrated cross-fade. Many will know the quotation from Sibelius' *Finlandia*, but here I use the tune to reference a text by Katharina von Schlegel, "Be Still My Soul." Having grown up in a protestant Christian church, the hymn, "Be Still My Soul" was my first exposure to Sibelius' tune, so when I use it, it takes on the meaning of Schlegel's text, not Sibelius' composition. The text of the first verse follows:

Be still, my soul, The Lord is on thy side  
Bear patiently, the cross of grief or pain  
Leave to thy God, to order and provide  
In every change, He faithful will remain  
Be still, my soul, thy best thy heavenly friend  
Through thorny ways, leads to a joyful end

The measure before J serves as a moment of calming, suggesting a possible point for meditation and centering before moving on – a real-world tactic for dealing with anxiety attacks. J continues the use of indeterminate methods, but now the voices work together to prepare the following section, which is based around unity. Each voice's entrance overlaps with another voice's release, creating an amorphous texture which follows an underlying harmonic progression. The voices are independent but are beginning to rely on each other. Those that play the short, light attacks are given the pitches of the underlying harmony and serve to add a drizzle of color to the amorphous texture in the sustained voices. This texture builds in density until Q as the harmony heads toward a sort of half-cadence to lead into the final section.

The unity section uses chorales in a hymn-like setting to illustrate the interconnectedness of life. Each voice is unique, but they are headed toward a unified goal in the texture. The harmony at Q is a loose tintinnabulation, referring to the spirituality of Pärt's choral works as I introduce my own hymn melody. This leads into a reprise of both the canon melody and the chaotic anxiety from earlier, serving as a reminder of where the piece has been – just as mentally one may have moments of looking back to past worldviews in moments of doubt or reflection. Finally, this culminates in the grand finale at Y, which superimposes the flurry of the anxiety motif, both hymn melodies, and loose tintinnabulation to show ultimate interconnectedness. The piece ends with a sparse texture and fragments on the *Finlandia* melody while the bass drum continues rolling underneath, as the anxiety is never truly vanquished.

## PERFORMANCE NOTES

At H, performers should use the pitches provided (no octave equivalence) in the boxes to improvise a chaotic melody while following the written dynamics. The improvisation should last until I. The goal here is to create a noisy texture which is totally unpredictable on the small scale.

At I, performers should choose their own pitches while following the contour, rhythm, and dynamics provided. The players should try not to match pitches with each other. The result should be a gradual cross-fade between the noisy timbre and a consonant chorale.

At J, performers are at times given standard notation and at other times stemless noteheads. The standard notation should be followed according to standard practice. When a measure contains stemless noteheads, the player should choose one pitch per measure and perform only one short, light, and soft articulation on that pitch in the measure. In other words, each player should play exactly one pitch once per measure with stemless noteheads. This effect should create a light, smattering, rain-like texture over sustaining, gradually morphing harmonies. Note that the percussion begins this effect in measure 139, three measures earlier than the brass, and they should let their notes ring without any damping.

At X, performers should use the same guidelines as at I, but because there is no change in contour, they should play one pitch on the provided rhythms until Y.

Brass players should use straight mutes when mutes are indicated.

## INSTRUMENTATION

This piece assumes some doubling of parts at the discretion of the director. At times, only one player is desired to achieve a sparser texture, notated with the symbol *l*. The symbol *a2* is used when all players on a part should join.

Piccolo

Flute I & II

Oboe I & II

English Horn

Bassoon I & II

Bb Clarinet I, II, & III

Bass Clarinet

Contrabass Clarinet

Alto Saxophone I & II

Tenor Saxophone

Baritone Saxophone

Bb Trumpet I, II, & III

Horn in F I, II, III, & IV

Trombone I & II

Bass Trombone

Euphonium I & II

Tuba I & II



Four Percussionists:

Crotales (two octaves)

Glockenspiel

Vibraphone (F3 – F6)

Snare Drum

Bass Drum

# In A Mirror Dimly...

Written for the Arizona State University Wind Symphony as part of  
the Composer-In-Residence Program

Vivace ♩ = 160+

**A**

Clarinet in Bb-1 *p agitato* *f* *p* *mf* *p* *f sempre*

Clarinet in Bb-2 *p agitato* *f sempre*

**B** 1/6

Fl. 2 *pp* *ff*

Ob. 1 *pp* *ff*

Ob. 2 *pp* *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *f agitato sempre* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Tpt. 1 *pp* *ff* *pp*

B. Tpt. 2 *pp* *ff*

B. Tpt. 3 *pp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

S. Dr. *pp* *ff*

B. Dr. *ff*

The image shows a page of a musical score for a wind ensemble. At the top, it is titled 'In A Mirror Dimly...' by Jacob Chesney, written for the Arizona State University Wind Symphony. The tempo is 'Vivace' with a metronome marking of ♩ = 160+. The score is divided into two main sections, A and B. Section A is the first system, featuring Clarinet in Bb-1 and Clarinet in Bb-2. Section B, starting at measure 16, is a large section involving the entire ensemble: Flute 2, Oboe 1 and 2, Bass Clarinet 1, 2, and 3, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Trumpet 1, 2, and 3, Tenor Trombone 1 and 2, Bass Trombone, Snare Drum, and Bass Drum. The score includes various dynamics such as pp, p, f, ff, and f agitato sempre, and articulation like accents and slurs. The key signature has one flat, and the time signature is 4/4.

21 C

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Bs. Cl. 1 *pp*

Bs. Cl. 2 *pp*

Bs. Cl. 3 *pp*

B. Cl. *f* *agitato sempre*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax. *pp*

Bs. Trp. 2 *pp*

Bs. Trp. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

S. Dr. *pp*

B. Dr. *pp*

31 D

Picc. *f*

Fl. 1 *mp*

Ob. 1 *mp*

Bs. Cl. 1 *mp*

Bs. Cl. 2 *mp*

Bs. Cl. 3 *mp*

B. Cl. *mp*

Hr. 2 *pp* *f* *pp*

Hr. 3 *pp* *f* *pp*

Hr. 4 *pp* *f* *pp*

Tbn. 1 *pp* *f* *pp*

Tbn. 2 *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Vib. *f*

B. Dr. *pp* *f* *pp*



**F** 49 **G**

Picc.  
Fl. 1  
Ob. 1  
Ob. 2  
E. Hk.  
Bsn. 1  
Bsn. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
Ch. Cl.  
A. Sx. 2  
B. Sx.  
Vcl.

**H** 65

Improvise a chaotic melody using only the pitches in the box. Follow dynamics as written.  
Vary your timbre, using a harsh tone at higher dynamics and a more somber tone at lower dynamics.  
Feel no need to play all three pitches equally, but vary your contour sporadically.

E. Hk.  
Bsn. 1  
Bsn. 2  
B♭ Cl. 2  
Ch. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Euph. 1  
Euph. 2

81

Oboe 2  
English Horn  
Bassoon 1  
Bassoon 2  
Baritone Clarinet 1  
Baritone Clarinet 2  
Bass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Bass Trombone 1  
Bass Trombone 2  
Bass Trombone 3  
Horn 1  
Horn 2  
Horn 3  
Horn 4  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium 1  
Euphonium 2  
Tuba 1

Follow the relative contour and exact rhythm provided. Choose your own pitches and try to vary the number of steps and leaps you use.

98

1 Moderately  $\text{♩} = 72$

6

This page of a musical score, numbered 115, contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- E. Hk.
- Bsn. 1
- Bsn. 2
- Bs. Cl. 1
- Bs. Cl. 3
- B. Cl.
- Ch. Cl.
- A. Sax. 1
- T. Sax.
- B. Sax.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2
- S. D.
- B. D.

The score is written in a common time signature and includes various dynamic markings: *ff*, *f*, *mf*, and *mp*. The music is arranged in a standard orchestral layout with woodwinds and strings in the upper and lower sections, and brass instruments in the middle section.



132

15 - 20'

J Adagio  $\text{♩} = 40$

Seamless noteheads: Play only one of the provided notes once in each measure. You may use any octave, but each attack should be soft, short, and light, like a raindrop. Your attack should be out of time, nearly random.

\*See performance notes about J



163

M

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hk.  
Bsn. 1  
Bsn. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.

B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hk. 1  
Hk. 2  
Hk. 3  
B. Tbn.  
Euph. 1  
Euph. 2

Cr. 1  
Cr. 2  
Vn.  
Vl.

B. D.

178

N

O

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

Bb-Cl. 1

Bb-Cl. 2

Bb-Cl. 3

B. Cl.

A.Sax. 1

A.Sax. 2

T.Sax.

B.Sax.

Bb-Tpt. 1

Bb-Tpt. 2

Bb-Tpt. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Ctr.

Gtr.

Vln.

B. D.

Open

With mute

ppp

p

mp

This page of a musical score, numbered 194, is marked with a 'P' (Piano) dynamic. It features a comprehensive orchestral arrangement with the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Ha.** (English Horn)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- Bs. Cl. 1**, **Bs. Cl. 2**, and **Bs. Cl. 3** (Bass Clarinets)
- B. Cl.** (Baritone Clarinet)
- A. Sax. 1** and **A. Sax. 2** (Alto Saxophones)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Bass Saxophone)
- Bs. Tpt. 1**, **Bs. Tpt. 2**, and **Bs. Tpt. 3** (Bass Trumpets)
- Hr. 1**, **Hr. 2**, **Hr. 3**, and **Hr. 4** (Horns)
- Tbn. 1** and **Tbn. 2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph. 1** and **Euph. 2** (Euphoniums)
- Tuba 1**
- Cr.** (Cymbals)
- Gk.** (Gong)
- Vn.** (Violins)

The score includes various dynamic markings such as *ppp*, *pp*, *mp*, *mf*, *f*, and *fff*, along with performance instructions like 'Open' for the tubas and euphoniums. The notation is dense, with many notes and rests across the staves.

270 Q Più mosso e maestoso R

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Bsn. 1  
Bsn. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Cr. A.  
Glc.  
Vib.

226

S

T

Bb Tpt 1

Bb Tpt 2

Bb Tpt 3

Hrn 1

Hrn 2

Hrn 3

Hrn 4

Tbn 1

Tbn 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

241

U

Bbn 2

Bb C1

B. C1

Bb Tpt 1

Bb Tpt 2

Bb Tpt 3

Hrn 1

Hrn 2

Hrn 3

Hrn 4

Tbn 1

Tbn 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Vln.

256

V

Picc.

Bsn. 1

Bsn. 2

B.C1.1

B.C1.2

B.C1

Cb.C1

A.Sx.1

B.Sx

Vb.

W 269

Picc.

Fl. 1

Fl. 2

Oboe 1

Oboe 2

E. Hk.

Bsn. 1

Bsn. 2

B.C1.1

B.C1.2

B.C1.3

B.C1

Cb.C1

A.Sx.1

A.Sx.2

T.Sx

B.Sx

B.Dr.



This page of a musical score, numbered 275 and marked with a Roman numeral X, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hk.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bass Clarinet 1 (Bc. Cl. 1), Bass Clarinet 2 (Bc. Cl. 2), Bass Clarinet 3 (Bc. Cl. 3), Clarinet (Cl.), Bass Clarinet (Bc. Cl.), Alto Saxophone 1 (A.S.x. 1), Alto Saxophone 2 (A.S.x. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.).
- Brass:** Trumpet 1 (Bp. Tpt. 1), Trumpet 2 (Bp. Tpt. 2), Trumpet 3 (Bp. Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.).
- Percussion:** Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Tuba 1 (Tuba 1), Tuba 2 (Tuba 2), Bass Drum (B. Dr.).

The score is written in a common time signature and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings are used throughout to indicate volume changes, such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The page is divided into measures by vertical bar lines, with some measures containing repeat signs.

282

Y Maestoso  $\text{♩} = 80$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hk.
- Bbn. 1
- Bbn. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- Ch. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2
- B. Dr.

The score is divided into three measures. The first measure starts with a dynamic marking of *f*. The second measure begins with a *sf* marking, followed by a *pp* marking. The third measure contains *ff* and *pp* markings. The *B. Dr.* part at the bottom shows a sequence of dynamic markings: *f*, *ff*, *pp*, *ff*, and *pp*.

286

Picc. *ff* *pp* *ff* *pp*

Fl. 1 *ff* *pp* *ff* *pp*

Fl. 2 *ff* *pp* *ff* *pp*

Ob. 1

Ob. 2

E. Hk.

Bsn. 1

Bsn. 2

B. Cl. 1 *ff* *pp* *ff* *pp*

B. Cl. 2 *ff* *pp* *ff* *pp*

B. Cl. 3 *ff* *pp* *ff* *pp*

B. Cl.

Ch. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Gk.

B. Dr. *pp* *ff* *pp*

290

Psc  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Bbn. 1  
Bbn. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
Ch. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Trp. 1  
B. Trp. 2  
B. Trp. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba 1  
Tuba 2

293

*allargando*

This page of a musical score is for a large orchestra. It features 32 staves, each labeled with an instrument or section. The instruments listed are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. Hk.
- Bsn. 1
- Bsn. 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- Ch. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba 1
- Tuba 2

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It includes various musical notations such as notes, rests, and slurs. Dynamic markings include *p* (piano) and *allargando* (ritardando). The page number 293 is in the top left corner.

**Z 302** *a tempo*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
Bb. Cl. 1  
Bb. Cl. 2  
Bb. Cl. 3  
B. Dr.

**315**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
Bb. Cl. 1  
Bb. Cl. 2  
Bb. Cl. 3  
B. Dr.