

# **ANIMUS**

For Flute, Clarinet, Violin, Cello, and Piano

**Chang Seok Choi**

*Animus* received the Honourable Mention at the 2015 CHENG-DU CHINA 11th SUN RIVER PRIZE Students' New Music Composition Competition.  
*Animus* was selected the S.E.M. Ensemble 2016 Workshop of Reading and Performance of New Works for small ensemble.

### Performance

Emerging Composers Workshop 2016  
Annual Reading of New Works by Emerging Composers  
Willow Place Auditorium in Brooklyn Heights in New York on 9 February 2016 7:30 pm (Premiere)  
S.E.M. Ensemble conducted by Petr Kotik

Roberta Michel, *Flute*  
Carol McGonnell, *Clarinet*  
Conrad Harris, *Violin*  
Mariel Roberts, *Cello*  
Joseph Kubera, *Piano*  
Petr Kotik, *Conductor*

## Programme Notes

*Animus (Character) for Flute, Clarinet, Violin, Cello and Piano (2015)* is an expression of characteristics of the five different states that become each of the five movements respectively, i.e. *Temporalis* (Temporary), *Chaos* (Chaos), *Segregationem* (Isolation), *Ordo* (Order), and *Aeternus* (Eternal). This musical work moulds and sculpts tone colours and timbres, neutralising conventional thoughts on melody, harmony and rhythm through an athenatic writing, an equilibrium of harmony, and a liquidation of rhythm. Most sounds register in two extreme ranges, low and high, and in the last movement *Aeternus*, there is a sound shift from the low to middle to high register, concealing the third harmonics (an octave and a perfect fifth above the fundamental). There is no relationship between movements except two shortest notes, i.e. a demisemiquaver and a semiquaver in a triplet. The whole piece is constructed on those two basic notes through Pascal's Triangle, Fibonacci number, numerical proportionalism and rhythmic cells. Therefore, there is no recognisable structure at all apart from a rhythmic mirror, especially in the third movement *Segregationem*. The entire piece follows an emotive path and a flow of tension. The first movement *Temporalis* expresses the quality of 'temporary' that is evanescent, amorphous, and active. The second movement *Chaos* expresses the quality of 'chaos' that is instable due to the absence of order. The third movement *Segregationem* expresses the quality of 'isolation' that is silent, solitary, and desolate. The fourth movement *Ordo* expresses the quality of 'order' that is stable due to the presence of order. The fifth movement *Aeternus* expresses the quality of 'eternal' that is static and ethereal. *Animus* sings of an unflinching hope for a new sound world despite the present sufferings and troubles.

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## Instrumentation

Flute (doubling Piccolo and Alto Flute in G)

Clarinet in B $\flat$  (doubling Bass Clarinet in B $\flat$ )

Violin

Cello

Piano

## Performance Notes

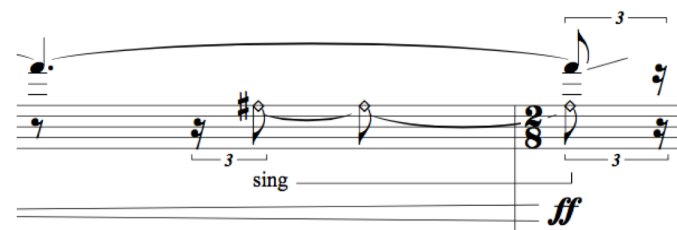
Performance directions are also written directly into the score where there is a need for an immediate explanation.

### Flute

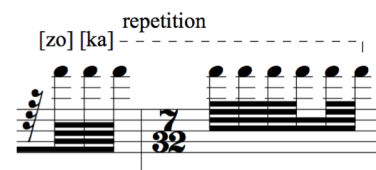
+ Tongue pizzicato (close in sound to string pizzicato); press the tongue against the teeth and puff short tones with the tongue.

x Crossed notehead; key slap without air at the fingered pitch

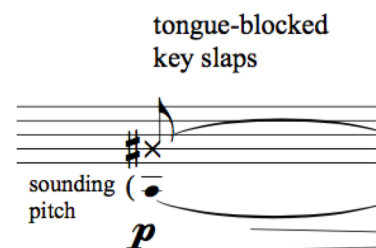
◇ Diamond notehead; breathy tone (clearly pitched)



Singing while playing; where a diamond note is labelled *sing*, a pitch should be sung simultaneously. The use of the vowel 'u' is recommended for singing.



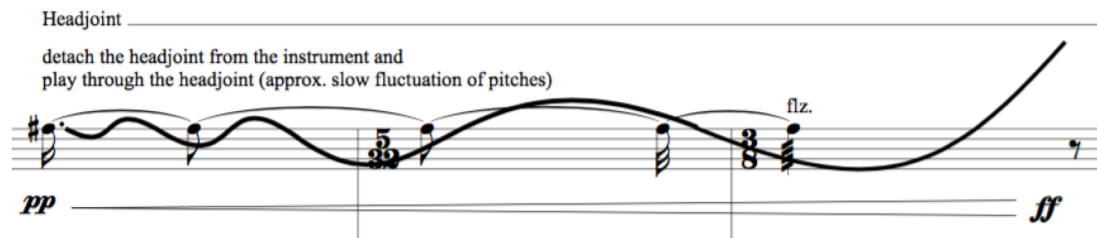
Beatboxing; finger the pitch and say syllables into the flute without vocalising. Get a hissing sound at the beginning except for the syllable [ka] and blow it. Each syllable has a different quality of sounds. For example, [za] has a hissing sound, [zo] has a hollower sound, [ka] has windy sound, and [ts] has a hi-hat-like sound.



Tongue-blocked key slaps; block the embouchure hole with the tongue and it sounds a major seventh below the fingered pitch.



Jet whistle; cover the embouchure and blow toward the wall inside the flute and start with low energy and increase the airspeed. The diamond notehead is the fingered pitch.

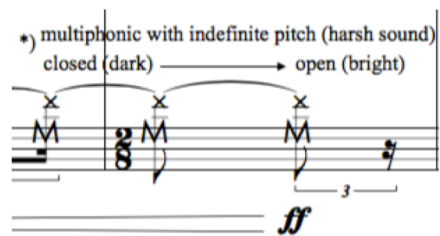


Detach the headjoint from the instrument and play through the headjoint (approx. slow fluctuations of pitches).

N.B. Extended flute techniques used here are from Nicole Chamberlain's *Extended Flute Technique* on YouTube video and her website ([www.nikkinotes.com](http://www.nikkinotes.com)), and Mats Möller's *New Sounds for Flute* ([www.sfz.se](http://www.sfz.se)).

### Clarinet

- + Slap tongue
- x Crossed notehead; key slap without air at the fingered pitch
- ◇ Diamond notehead; breathy tone (clearly pitched)



Multiphonic; produce dense chords with indefinite pitch indicated by crossed notehead. Since multiphonic can be produced in many ways by performers and instruments, it is best left to the performer. Follow the instruction in the score for the character of sounds. For example, closed means somewhat dark quality of sounds with more lower partials, and open means somewhat bright quality of sounds with more higher partials.

N.B. For multiphonics, see Nicolas del Grazia's *Clarinet Multiphonics* (<http://www.clarinet-multiphonics.org/clarinet-multiphonics.html>), and E. Michael Richards' *The Clarinet of the Twenty-First Century* (<http://userpages.umbc.edu/~emrich/chapter3-3.html>).

### Violin & Cello

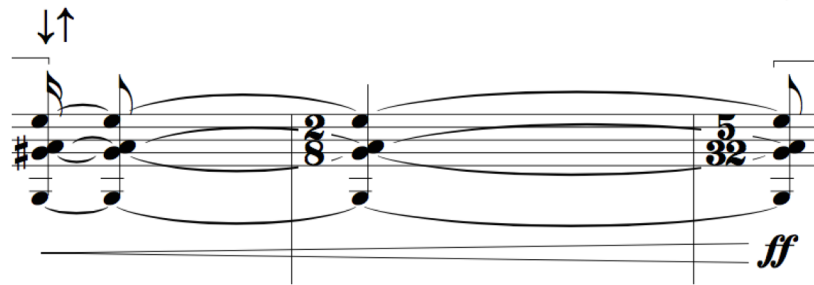
- quasi chitarra Pluck like a guitar; a violin player should hold the instrument like a guitar.
- pizz. trem. Play rapid pizzicati using more than one finger.
- Excessive bow pressure Produce scratching sound, unless otherwise indicated, e.g. almost scratching sound.
- ◐ On the bridge

Tamburo  
strike the string toward  
the fingerboard with the  
side of the thumb



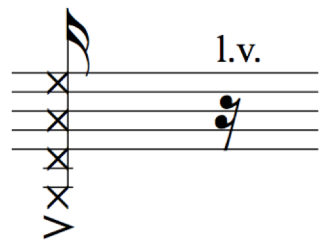
Tamburo; strike the string of given pitch toward the fingerboard with the side of the thumb.

strum as fast as possible (fingers)



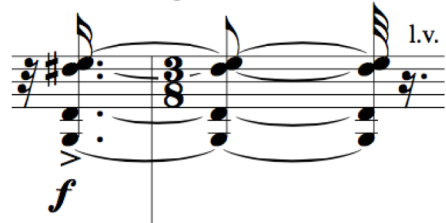
Strum as fast as possible with fingers.

slap strings  
with open palm



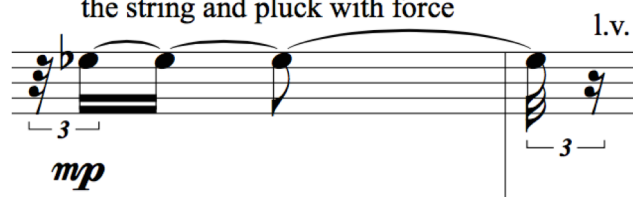
Slap strings with open palm.

Rasgueado  
strum with the back  
of the fingernails



Rasgueado; strum with the back of the fingernails.

buzz pizz.  
place the fingernail parallel to  
the string and pluck with force



buzz. pizz.; place the fingernail parallel to the string and pluck with force.

l.h.  
finger slap

*mf*

l.h. finger slap; the left hand slaps the given pitch on the string without the right hand bowing for a percussive effect.

quasi mandolino  
a single finger tremolo

*pp*

quasi mandolino; a single finger tremolo for a percussive effect

slap  
belly

*pp*

Slap belly with fingers or thumb.

knock  
side

*f*

Knock side with knuckles of fingers.

N.B. Some of techniques for Violin and Cello are inspired by techniques of guitar, and the same terminology for techniques of guitar is used.

## Piano

lightly stop string to produce harmonic

1/2 release

fully release

Pedal extension line; a vertical line indicates an immediate release to a release point and a diagonal line indicates a gradual release to a release point, especially to a full release point. Since 1/2 Pedal is approximate, release the pedal until the change of sounds is heard conspicuously.

rapid glissando over strings  
with the fingertip (approx. range)  
Let strings strike each other  
alternate l.h. & r.h. between metal  
frameworks inside the piano

Rapid glissando over the strings with the fingertips (approx. range)  
Let strings strike each other.

rapid glissando along  
the string of given pitch  
with the back of fingernail

Rapid glissando along the string of given pitch with the back of fingernail

*f*  
tremolo on a string with fingertips of both hands

Tremolo on a string with fingertips of both hands to create rumbling sounds

key

Lightly stop string to produce harmonic with one hand, usually the left hand unless otherwise indicated, and play the key with the other hand, usually the right hand. This technique applies to produce percussive effect in the piece by firmly stopping string.

( $\overline{\text{b}}$ ) lightly stop string to produce harmonic



pizz. (nail)  
 touch nodes at  
 2nd partial

pizz. (nail); touch nodes at 2nd partial and produce an octave higher than the plucked pitch.

ord. pizz.  
 15<sup>ma</sup> damp

+ (plus sign); damp with a finger.

pluck the string of given pitch hard  
 pizz.  
 I.v.

Pluck the string of give pitch hard to produce metallic and percussive sounds

depress key  
 silently

Depress key silently with the right hand and play the key with the left hand

N.B. There is no fixed order for a performance. Each movement is self-contained and has no relations between movements. The recommended order for a performance, however, is the original order of the composition, i.e. Temporalis - Chaos - Segregationem - Ordo - Aeternus. Follow the instruction on a score to create distinctive tone colours and timbres in two extreme ranges, low and high.

This score is written at transposed pitch. Clarinet in B $\flat$  sounds a major second lower, Bass Clarinet in B $\flat$  sounds a major ninth lower, and Alto Flute in G sounds a perfect fourth lower than written. Piccolo sounds an octave higher than written.

Duration: Approx. 11'23"



# Animus

## I Temporalis

Chang Seok Choi

Duration: 1'54"

evanescente ed espirando  $\text{♩} = 72$

The musical score is written for five instruments: Piccolo, Clarinet in Bb, Violin, Cello, and Piano. The tempo is marked as  $\text{♩} = 72$  and the performance style is "evanescente ed espirando".

- Piccolo:** Starts with a forte (*f*) dynamic, followed by a *p < f* dynamic with a *flz.* (flautando) instruction.
- Clarinet in Bb:** Features a *mf* dynamic with a *flz.* instruction, a *f* dynamic with a "bend pitch 1/4 tone" instruction, and a *mp* dynamic with another "bend pitch 1/4 tone" instruction. It also includes a *p* dynamic section.
- Violin:** Includes *arco ord.* (arco) sections with dynamics ranging from *fp* to *p*, and a *pizz.* (pizzicato) section with a *f* dynamic.
- Cello:** Starts with a *pizz.* section at *f*, followed by an *arco ord.* section with dynamics from *pp* to *f*. It concludes with a *pp* dynamic and the instruction "poco sul pont. flautando".
- Piano:** Features a *f* dynamic section with a *flz.* instruction. It includes detailed performance markings for key releases: "1/2 release (approx.)" and "fully release". A *flz.* instruction is also present in the right hand.

**Picc.** *pp* *f* *p* *f* *p* *f* *f*

**B♭ Cl.** *mf* *f* *fp* *f* *p* *f*

**Vln.** *pp* *f* *p* *mf* *p* *f* *pp* *f*

**Vc.** *mf* *fp* *f* *f* *f*

**Pno.** *f* *mp* *f* *p* *f* *f*

*ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

*3* *3* *3* *3* *3* *3* *3* *3*

*15<sup>ma</sup>* *8<sup>va</sup>* *8<sup>vb</sup>*

*fully release* *1/2 release* *fully release* *1/2 release* *fully release* *1/2 release*

*(poco sul pont.) (flautando)* *sul pont.* *sul pont.* *flautando* *ord.* *sul pont.*

*Excessive bow pressure (scratching sound)*

*1/2 release*

20 Picc. *pp* *f* *pp*

B♭ Cl. *mp* *p* *pp* *pp*

Vln. *p* *pp* *p* *pp*

Vc. *p* *mp* *pp* *p* *pp* *f*

Pno. *mf* *f*

ord. *pp* *f* *pp*

ord. sul pont. punta d'arco *p*

sul pont. *pp* *p* *pp*

flautando *p* *pp*

ord. *pp*

(sul pont.) *p* *mp* *pp* *p* *pp* *f*

pizz. (nail)

sul pont. arco *pp* *p* *pp*

flautando

pizz. *f*

ord. *mf* *f*

key +

(*8va*) *f*

(*8va*) *f*

fully release

1/2 release

fully release

lightly stop string to produce harmonic

This musical score page, numbered 14, features five staves: Piccolo (Picc.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Picc. Staff:** Starts at measure 30 with a *f* dynamic and a *flz.* marking. It includes *ord.* markings and a *p* dynamic. The piece concludes with a *pp* dynamic.
- B♭ Cl. Staff:** Starts at measure 30 with a *f* dynamic and a *flz.* marking. It includes *ord.* markings, a *bend pitch 1/4 tone* instruction, and dynamics of *p*, *pp*, and *N*. A *sotto voce ord.* marking is present in the later measures.
- Vln. Staff:** Starts at measure 30. It includes *ord.* markings, *sul pont.* markings, and dynamics of *pp*, *p*, and *pp*. A *flautando* marking is also present.
- Vc. Staff:** Starts at measure 30 with a *f* dynamic. It includes *ord.* markings, *sul pont.* markings, and a note about *Excessive bow pressure (scratching sound)*. Dynamics include *pp*, *p*, and *pp*.
- Pno. Staff:** Starts at measure 30 with a *f* dynamic. It includes *ord.* markings, *pp* and *p* dynamics, and a *key +* marking. A note at the bottom right says *lightly stop string to produce harmonic*.

Rehearsal marks are indicated by a double bar line with a vertical line through it, appearing at the beginning of measures 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40.

**Picc.**  
40 *p > pp*  
*pp* *f* *flz.* *ord.*

**B♭ Cl.**  
*mf* *ord.*  
*pp* *sotto voce* N

**Vln.**  
40 *mp* *f* *l.v.* *pp*  
*(8va)* *jete* *bounce bow freely* *pizz. ord.* *sul pont.* *punta d'arco* *(8va)*

**Vc.**  
*p* *pp* *fp* *pp*  
*(sul pont.)* *al tallone*

**Pno.**  
40 (+) *p* *f* *pp* *key*  
*(8vb)* *ord.* *(8va)* *(#)* *8vb* *lightly stop string to produce harmonic*  
1/2 release fully release *leg.* 1/2 release fully release

# II. Chaos

Chang Seok Choi

Duration: 1'40"

**fuoco e feroce** ♩ = 100

Flute

Bass Clarinet

Violin

Cello

Piano

tongue pizz. + ord.

*ff*

cover the embouchure and blow toward the wall inside the flute and start with low energy and increase the airspeed

jet whistle

tongue pizz.

*p* *f* *f*

slap tongue

*f* *p* *f*

sul pont.

*ff*

Excessive bow pressure (scratching sound)

*ff* *p* *f* *mp* *f*

molto sul pont.

*f* *p*

molto sul pont. ord.

*f*

keys

key

rapid glissando over strings with the fingertip (approx. range)  
Let strings strike each other within the low register metal framework inside the piano

1/2 release (approx.)

fully release



Fl. *tongue pizz.* + *ord.* *flz.* *f* *mf* *ff* *ff* *mf* *ff* *flz.* + *tongue pizz.* + *ord.* *flz.* + *\*)[zo] [ka]* repetition *ord.* [za] *pp* *f*

B. Cl. (slap tongue) *f* *ff* *ff* *f*

Vln. (molto sul pont.) *f* *ff* *mf* *ff* *pp* *Excessive bow pressure (scratching sound)*

Vc. (molto sul pont.) *jete* *f* *ff* *ff* *f < ff* *pizz.* *arco* *pp* *sul pont.*

Pno. *f* *p* *f* *ff* *pp* *15<sup>ma</sup>*

\*) Beatboxing; finger the pitch and say syllables into the flute without vocalising. Get a hissing sound at the beginning except for the syllable [ka] and blow it.

The musical score is arranged in five systems. The first system contains the Flute (Fl.), Bass Clarinet (B. Cl.), and Violin (Vln.) staves. The second system contains the Viola (Vc.) and Piano (Pno.) staves. The Flute part includes dynamics *f*, *ff*, and *f < ff*, with articulations like *ord.*, *flz.*, and *8va*. The Bass Clarinet part includes dynamics *f*, *mp*, and *ff*, with articulations like *ord.*, *flz.*, and *slap tongue*. The Violin part includes dynamics *f*, *mp*, and *ff*, with articulations like *ord.*, *pizz. arco*, and *Excessive bow pressure (scratching sound)*. The Viola part includes dynamics *f*, *mp < ff*, and *ff*, with articulations like *ord.*, *pizz. 1.v.*, and *Excessive bow pressure (scratching sound)*. The Piano part includes dynamics *f*, *f*, *ff*, and *p*, with articulations like *ord.*, *flz.*, and *8va*. The score is marked with measure numbers 16, 17, 18, 19, 20, and 21.

\*) If the C extension is not available, play the given pitch an octave higher than written.

(flz.) [za] ord.  
 (8va)

Fl. *pp* *fp* *ff* *ff*

B. Cl. flz. *ff* slap tongue *ff* ord. *fp* *ff* slap tongue *ff*

Vln. (sul pont.) (col legno battuto) (jete) *pp* arco ord. on the bridge (with string) *pp* *f* normal bow pressure ord. *fp* *ff* Excessive bow pressure (scratching sound) *ff* pizz. 3 l.v.

Vc. (sul pont.) (col legno battuto) (jete) *pp* pizz. l.v. arco ord. on the bridge (with string) *pp* *ff*

Pno. (8va) *ff* Pluck the two strings of given pitch hard and simultaneously with thumb to strike each other *ff* l.h. rapid glissando over strings with the fingertip (approx. range) Let strings strike each other *ff* 1/2 release (approx.)

(8va) (8va)

Headjoint  
detach the headjoint from the instrument and  
play through the headjoint (approx. slow fluctuation of pitches)

cover the headjoint with the left hand  
play through the headjoint

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

B. Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fl. *flz.* [za]

B. Cl. *ord.* *slap tongue* *ord.* *slap tongue* *ord.*

Vln. *mp* *ff* *pp* *ff* *ff* *ff* *p* *ff* *ff*

Vc. *mp* *ff* *pp* *ff* *ff* *p* *ff* *ff*

Vln. *molto sul pont. arco ord.* *l.v.* *on the bridge* *pizz. ord.*

Vc. *molto sul pont. ord.* *l.v.* *on the bridge* *pizz. ord.*

Pno. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Piano: *key* *8va* *key* *8vb* *keys* *8va* *8vb*

Piano: *rapid glissando over strings with the fingertip (approx. range)*  
*Let strings strike each other alternate l.h. & r.h. between metal frameworks inside the piano*

Piano: *fully release* *1/2 release (approx.)*

(1/2 *scd*)

1/2 release (approx.)

(Headjoint) \_\_\_\_\_  
 (cover the headjoint) \_\_\_\_\_

Fl. 35 *f* *ff* G.P. *pp* *pp* *pp* *pp* *mp*

B. Cl. *f* *ff* sotto voce *ppp* *ppp* slap tongue *pp* *pp* *pp* *pp* *p*

Vln. 35 *f* *ff* *ppp* *pp* *ppp* *ppp* *ppp* *pp* *pp* *p*

Vc. (pizz.) *ff* *f* *ff* *ppp* *ppp* *ppp* *ppp* *pp* *pp* *p*

Pno. 35 *ppp* *pp* *p* *mp* *pp*

fully release  
 (1/2  $\text{leg.}$ ) \_\_\_\_\_

8<sup>va</sup> -

ord.

tongue pizz.

insert the headjoint into the body of the instrument

sul pont. arco

molto sul pont.

pizz. (nail)

arco ord.

jete

8<sup>va</sup> -

8<sup>va</sup> -

8<sup>va</sup> -

leg.

leg.

leg.

This musical score page, numbered 22, features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part includes performance instructions such as 'tongue pizz.', 'flz.', 'ord.', and 'rit.', along with dynamic markings like *p*, *f*, *fp*, *ff*, and *ff*. The Bass Clarinet part features '(slap tongue)', 'ord.', 'flz.', and 'ord.' markings, with dynamics *mp*, *f*, *fp*, *f*, and *ff*. The Violin part includes '(sul pont.)', 'molto sul pont.', and 'ord.' markings, with dynamics *mf*, *fp*, *mf*, *f*, *ff*, and *pp*. The Viola part includes 'pizz. ord.', 'molto sul pont.', 'arco', and 'ord.' markings, with dynamics *p*, *fp*, *mf*, *f*, *ff*, and *pp*. The Piano part includes '(8va)' and '(8vb)' markings, with a dynamic of *f*. The score is marked with measure numbers 45 and 46, and includes various musical notations such as slurs, accents, and triplets.

*a tempo*

54

Fl.

B. Cl.

Vln.

Vc.

Pno.

slap tongue

*ff*

*pp*

molto sul pont.

*pp*

*ppp*

*f*

*ff*

*pp*

*ff*

*p*

rapid glissando along the string of given pitch with the back of fingernail

rapid glissando over strings with the fingertip (approx. range) Let strings strike each other inside the piano

1/2 release (approx.)

fully release

61

Fl.

B. Cl.

Vln.

Vc.

Pno.

ord.

pp

ff

molto sul pont.

keys

ord.

ff

8vb

2co

Detailed description: This page of a musical score, numbered 24, contains five staves. The Flute (Fl.) staff begins with a measure marked '61' containing a half note with a fermata, followed by a measure with a dynamic marking of *f*. The Bass Clarinet (B. Cl.) staff features a triplet of eighth notes starting at measure 61, marked *pp* and 'ord.', which concludes with a dotted quarter note marked *ff*. The Violin (Vln.) staff is mostly silent, with a fermata in the first measure. The Viola (Vc.) staff has a triplet of eighth notes marked *pp* and 'molto sul pont.', followed by a series of notes marked *f* and *ff*. The Piano (Pno.) staff shows a triplet of eighth notes in the right hand marked *ff* and 'ord.', with a dynamic marking of *ff* and 'keys' above it. The left hand has a triplet of eighth notes. At the bottom right, there are markings for '8vb' and '2co'.



# III. Segregationem

Chang Seok Choi

Duration: 3'07"

dolorosa e doloroso con la sofferenza ♩ = 50

breathy (clearly pitched)

vib. —  
norm. —  
ord. —

**Alto Flute:** *pp*, *pp*, *pp* < *mp*, *pp*

**Clarinet in Bb:** *ppp* < > *ppp*, N, *pp*, N, *mp*, *pp* < > *pp*

**Violin:** *pp*, *pp* < *p* > *pp*, *mf*, *f*, *p*

**Cello:** *pp*, *mf*, *pp* < *p* > *pp*, *mf*, *f*

**Piano:** *pp*, *pp*, *pp* <, *mp*, *mf*, *mp*, *f*

**Annotations:** *sul pont.*, *pizz.*, *sotto voce*, *ord.*, *quasi chitarra*, *pizz. trem.*, *pizz. (nail)*, *pizz. (nail)*, *Tamburo strike the strings toward the fingerboard with the side of the thumb*, *firmly stop string to produce percussive effect*

\*) Pluck like a guitar



19

A. Fl. *f* *ff* *pp* *p* *pp* *ff* sing

B. Cl. *f* *ff* *pp* *ff* *pp* *ff* sing

Vln. (sul pont.) *f* *ff* *pp* *pp* *ff* strum as fast as possible (fingers)

Vc. *f* *ff* *pp* *ff* strum as fast as possible (fingers)

Pno. *f* *ff* *pp* *ff* tremolo on a string with fingertips of both hands

*8va* *8va* *8va*

\*) multiphonic with indefinite pitch (harsh sound)  
closed (dark) → open (bright)

\*) multiphonic (harsh sound) closed (dark)

ord. ord. ord.

l.v. l.v. l.v.

I II III

(Rea) *8va* *8va* *8va*

\*) Produce dense chords with indefinite pitch

key slap without air

*ff*

*rit.*

*a tempo*

vib. norm. → molto vib. → vib. norm. → poco vib. → molto vib.

breathy ord. bend pitch 1/4-tone bend pitch 1/4-tone

*pp*

(multiphonic) open (bright) key slap without air

*ff*

sotto voce vib. norm. → molto vib. → vib. norm. → poco vib. → molto vib. → vib. norm.

breathy ord. bend pitch 1/4-tone bend pitch 1/4-tone

*pp*

(strum) Tamburo strike the strings toward the fingerboard with the side of the thumb

*ff*

sul pont. pizz. ord. pizz. trem.

*pp*

(strum) Tamburo strike the strings toward the fingerboard with the side of the thumb

*ff*

sul pont. pizz. ord. pizz. trem.

*pp*

keys +

*pp*

(*scad.*) firmly stop string to produce percussive effect

1/2 release fully release

(*scad.*) firmly stop string to produce percussive effect

\*) Short pause

(molto vib.) -> vib. norm.

36

A. Fl. *pp* *mf* *f*

B♭ Cl. *pp* *f*

Vln. *pp* *mf* *f*

Vc. *pp* *f*

Pno. *pp* *f*

breathy

ord.

(sotto voce)

breathy

ord.

(sul pont.)

pizz. trem.

Tamburo  
strike the strings toward  
the fingerboard with the  
side of the thumb

Rasgueado  
strum with the back  
of the fingernails

sul pont.  
pizz. ord.

(sul pont.)

pizz. ord.

pizz. trem.

Rasgueado  
strum with the back  
of the fingernails

(+)

pizz. l.v.

l.v.

l.v.

l.v.

$\delta^{vb}$  firmly stop string to produce percussive effect

( $\lambda_{oo}$ )

$\lambda_{oo}$

A. Fl. *mf* *breathy* *f* *ord.* *mp* *p* *f*

B♭ Cl. *mf* *pp* *mp* *p* *pp* *f* *mp* *p* *f*

Vln. *f* *secco* *p*

Vc. *mf* *pizz.* *secco* *f* *secco* *mf* *p*

Pno. *mf* *f* *mf* *p* *f*

Annotations:  
 - rapid glissando along the string of given pitch with the back of fingernail  
 - pluck the string of given pitch hard  
 - rapid glissando along the string of given pitch with the back of fingernail  
 - (#) mute a string between pins and dampers

55 (breathy) ord. breathy 3 ord. 3 breathy rit. - - - - - breathy

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

55 sotto voce breathy ord. breathy

B. Cl. *pp* *pp* *pp*

55 buzz pizz. place the fingernail parallel to the string and pluck with force l.v. sul pont. pizz. 8<sup>va</sup>-1 *pp* (pizz.) l.v.

Vln. *mp* *pp* *pp*

55 pizz. ord. non arpeggiando l.v. sul pont. pizz. (nail) I l.v. buzz pizz. place the fingernail parallel to the string and pluck with force l.v. sul pont. pizz. ord. l.v. *pp*

Vc. *mp* *p* *mp* *pp*

55 pizz. 15<sup>ma</sup>-1 *p* rapid glissando along the string of given pitch with the back of fingernail 8<sup>va</sup>-1 *pp* pizz. (nail) *pp* rapid glissando along the string of given pitch with the back of fingernail 15<sup>ma</sup>-1 l.v. *pp*

Pno. *pp* *pp*

(*sc.*) *sc.* *sc.*

# IV Ordo

Duration: 2'06"

declamando ed energico deciso passionato ♩ = 70

The musical score is arranged in five staves. The top staff is for Flute, the second for Clarinet in B $\flat$ , the third for Violin, the fourth for Cello, and the bottom for Piano. The Flute part starts with a forte (*f*) dynamic and includes a *flz.* (flautando) section in the final measure. The Clarinet part features dynamic contrasts from *f* to *pp* and back to *f*, with a *fp* (forzando piano) marking. The Violin part includes *pizz.* (pizzicato) and *sul pont. arco* (sul ponticello) markings, with dynamics ranging from *pp* to *f*. The Cello part includes *pizz.*, *slap belly*, and *knock side* markings, with dynamics from *f* to *pp*. The Piano part features complex textures with *pp* and *f* dynamics, and includes technical markings for *8va* and *8vb* (octave transposition) and release instructions: *1/2 release (approx.)* and *fully release*.





Fl. *fp* *f* *p* *f* *p* *f* *allargando*

B♭ Cl. *fp* *f* *p* *f* *p* *f*

Vln. *pp* *pp* *mp* *p* *f* *p* *f*

Vc. *f* *fp* *mf* *p* *f*

Pno. *p* *f* *p* *f*

Fl. *tongue pizz.* *ord.* *flz.* *ord.* *8va-* *allargando*

B♭ Cl. *ord.* *slap tongue* *ord.* *flz.* *ord.* *8va-*

Vln. *sul tasto* *sul pont.* *flautando* *ord.* *8va-*

Vc. *col legno battuto* *arco* *ord.*

Pno. *key + 8va-* *ord.* *15ma-* *8va-*

mute the strings between pins and dampers

Reo. | Reo. | Reo. | Reo. | Reo.

*(allargando)* ————— *lunga* ————— *a tempo*

Fl. *lunga* *f* *tongue pizz.* *ord.* *pp*

B♭ Cl. *lunga* *f* *slap tongue* *ord.* *pp*

Vln. *(8<sup>va</sup>)* *lunga* *pp* *f* *f* *pp* *f* *sul pont.*

Vc. *lunga* *f* *pizz. arco* *3* *ff* *pp* *f* *pizz.* *l.v.* *f* *ff* *arco ord.* *3* *pp* *f* *sul pont.* *IV*

Pno. *(8<sup>va</sup>)* *lunga* *f* *key + 8<sup>va</sup>* *ord.* *f* *8<sup>va</sup>* *loco* *pp* *15<sup>ma</sup>*

*f* *ff* *pp* *f* *f* *ff* *pp* *f* *pp*

*firmly stop string to produce percussive effect*

*Rec.*

Fl. *f* *p* *pp* *f*

B♭ Cl. *f* *p* *pp* *f*

Vln. *p* *pp* *f*

Vc. *f* *p* *f*

Pno. *f* *f*

tongue pizz. ord. flz. breathy ord. breathy tongue pizz. + 3

slap tongue ord. flz. breathy ord. breathy slap tongue + 3

(sul pont.) (1) *g<sup>na</sup>* pizz. 3 1.v.

knock side secco 3 l.h. finger slap 3 1.v. slap belly 3 1.v.

(a) (b) keys + 3 *g<sup>nb</sup>* *f* firmly stop string to produce percussive effect *g<sup>nb</sup>* *f*

*poco a poco rit.*

Fl. <sup>35</sup>

\*) tongue-blocked key slaps

sounding pitch *p* *pp*

Vln. <sup>35</sup>

molto sul pont.

*fp* *ppp*

Pno.

8va

3 3

(8<sup>b</sup>) (8<sup>a</sup>)

\*) Block the embouchure hole with the tongue. The sounding pitch is a major seventh below the fingered pitch.

# V Aeternus

Chang Seok Choi

Duration: 2'43"

*con calma e pacificamente* ♩ = 54

**Piccolo**  
 breathy ord.  
 pp  
 breathy  
 pp  
 flz. ord.  
 pp  
 poco vib. breathy  
 pp  
 molto vib. ord.  
 p  
 vib. norm.  
 pp

**Bass Clarinet**  
 sotto voce  
 3  
 pp  
 flz.  
 3  
 pp  
 ord.  
 p  
 secco  
 3  
 breathy  
 pp  
 flz.  
 p  
 ord.  
 3  
 mp

**Violin**  
 II  
 sul pont.  
 pp  
 quasi mandolino a single finger tremolo  
 3  
 pp  
 pp  
 sul tasto arco ord.  
 pp  
 p

**Cello**  
 sul pont.  
 quasi mandolino a single finger tremolo  
 3  
 pp  
 pizz. (nail) l.v.  
 pp  
 flautando arco  
 pp  
 pizz. (nail)  
 p  
 sul tasto arco  
 pp  
 p  
 ord.  
 mp

**Piano**  
 pizz. (nail) touch nodes at 2nd partial  
 pp  
 touch nodes at 8th partial  
 pp  
 key  
 pp  
 keys +  
 pp  
 keys +  
 pp  
 firmly stop string to produce percussive effect  
 firmly stop string to produce percussive effect  
 1/2 release  
 fully release  
 Xco.

Picc. *breathy* *ord.* *flz.* *poco vib.* *molto vib.* *vib. norm.*

B. Cl. *sotto voce flz.* *ord.* *breathy* *ord.*

Vln. *buzz pizz. place the fingernail parallel to the string and pluck with force* *l.v.* *sul pont. arco ord. flautando* *Sul G sul tasto Extreme bow pressure (almost scratching sound)* *ord.* *molto sul pont. flautando arco ord.* *pizz. secco* *arco ord.*

Vc. *pizz.* *arco change bow freely* *Extreme bow pressure (almost scratching sound)* *molto sul pont. flautando arco ord.* *pizz. secco* *arco ord.*

Pno. *depress keys silently* *fully release* *1/2 release* *8<sup>va</sup>* *8<sup>va</sup>*

*pp* *p* *pp* *p* *mp* *mp* *mp* *mp* *mf* *mf*

This musical score page, numbered 40, features five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is written in 3/2 time and includes various performance instructions and dynamic markings.

- Picc. Staff:** Starts at measure 18 with a *mf* dynamic, followed by a *f* dynamic with a "tongue pizz." instruction. It then moves to *p*, *mp*, *mf*, and *mp < f*. Includes "ord." markings and a slur over the final measure.
- B. Cl. Staff:** Starts at measure 18 with a "breathy" instruction and *mf* dynamic, followed by *f*. It then moves to *p*, *mp*, *mf*, and *mp < f*. Includes "ord." markings, "slap tongue" instructions, and a slur over the final measure.
- Vln. Staff:** Starts at measure 18 with "Extreme bow pressure (almost scratching sound)" and *f* dynamic, followed by *pizz.* and *f*. It then moves to *p*, *mp*, *mf*, *pp*, and *f*. Includes "sul pont." and "arco ord. change bow freely" instructions, and an *8va* marking.
- Vc. Staff:** Starts at measure 18 with *f* dynamic, followed by *p*, *mp*, *mf*, *mp < f*, and *f*. Includes "change bow freely" and "sul pont." instructions, and an *ord.* marking.
- Pno. Staff:** Starts at measure 18 with *p* dynamic, followed by *mp*, *p*, *mf*, *pp*, and *f*. Includes *8va* markings and a "Sost. Ped." instruction at the end.

Rehearsal marks (Reo.) are indicated at the beginning of the Picc., Vln., and Pno. staves.



Picc. 28 *p* tongue pizz. *mp* breathy ord. *pp* *p* tongue pizz. *pp* breathy

B. Cl. 28 *p* slap tongue *mp* breathy ord. *pp* sotto voce flz. *p* sotto voce ord. *pp* breathy

Vln. 28 *fp* *f* *pp* *pp* *p* *pp* *pp* molto sul pont. *pp* molto sul pont.

Vc. 28 Extreme bow pressure (almost scratching sound) *p* buzz pizz. place the fingernail parallel to the string and pluck with force *f* pizz. ord. l.v. *pp* molto sul pont. arco ord. *p* *pp* molto sul pont. flautando

Pno. 28 *p* *p* *f* *pp* *p* *pp* *pp* *pp* tremolo on a string with fingertips of both hands firmly stop string to produce percussive effect

(Sost. Ped.) *una corda* *una corda* *una corda*

Picc. (breathy) *pp* ord. flz. tongue pizz. *pp* breathy *pp*

B. Cl. *pp* sotto voce ord. breathy *pp* sotto voce *pp* slap tongue *pp* sotto voce ord. (sotto voce) *pp*

Vln. (molto sul pont.) *pp* sul pont. pizz. (nail) *pp* sul pont. poco col legno (with both the hair and the wood of the bow) *pp* arco ord. *pp* molto sul pont. *pp*

Vc. *pp* sul pont. pizz. (nail) l.v. *pp* pizz. (nail) *pp* l.h. finger slap *p* sul pont. pizz. (nail) *pp* l.h. finger slap *pp* molto sul pont. arco ord. (molto sul pont.) *pp*

Pno. (tremolo fingertips) *pp* pizz. (nail) touch nodes at 2nd partial l.v. *pp* *15<sup>ma</sup>* *p* rapid glissando along the strings with the back of fingernail *pp* key *pp* rapid glissando along the strings with the back of fingernail *pp* *15<sup>ma</sup>* l.v. *pp*

(Reo) Reo. Reo. Reo. Reo.

(◀) firmly stop string to produce 8<sup>vb</sup> percussive effect

48 *rit.* *ord.* *breathy*

Picc.

B. Cl.

48 *8va* *lunga*

Vln.

*p* *p* *pp* *poco a poco dim.* *perendosi*

Vc.

48 *1*

Pno.