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Horizon's chants

Version IV for onstage Gayageum, Sheng, Koto and offstage String quartet (2017)

Original version is for Sheng, Gayageum and Koto (2007)

Second version for Sho and 2 Kotos (2010)

Third version for Gayageum, Koto and string trio (2015)

Kee Yong CHONG (*1971)

Tempo rubato ♩ = c.42

Crystal glass ○○○○ → continue circular rubbing the edge of the glass with finger

Gayageum (Crystal glass)
 (Approx. pitch, can be octave higher!) *pp* >>> continue irregularly dynamic fluctuations.

Onstage

Sheng
 (Voice) [Humming in octave free: fade in] s.v. → c.v. → (m.v.) → s.v.
mp *pp* *sfz* *pp*
 enter imperceptibly *ppp* *sfz* *pp* sempre

Koto
 arco (Bowed) ▣ (down bow) ▽ (up bow) (bow pressure noise) Ric. >... (bounce bow on string) Bowing ad lib. (Rubato) *
ppp *dolciss.* enter imperceptibly *molto* *mf* *sfz* *pp* sempre
 continue irregularly dynamic fluctuations.

Offstage

Violin
 s.t. s.v. III enter imperceptibly *ppp* ord. c.v. s.p. *sfz* *pp* sempre

Viola
 s.t. s.v. III enter imperceptibly *ppp* ord. c.v. *mf* *pp*

Cello
 s.p. enter imperceptibly *ppp* sempre

Double bass
 IV s.t. enter imperceptibly *ppp* s.p. gliss. ord. *mf* *pp* *dolciss.*

Highest harmonics position 8^{va} Ham. gliss. freely gliss. ord.

* Improvise with pitches variation and bow on the different positions.

Gayag. *mp* > *pp* *mf* > *pp* *mf* > *p sfz* > *p*

Sh. *ppp* *sfz*

Koto *mp* *p* *pp* *f* *pp* *p* *mp* *p* *f* *p* *mp* *p* *p* *mp* *p* *sfz* *f*

Vln. *ppp* *sfz*

Vla. *ppp* *pp* *pp* *pp*

Vc. *ppp* *pp* *pp* *pp*

D.b. *mp* *sfz* *pp*

wide vibrato

ah! *sfz*

continue in random order & with rubato manner

p ~ mp

murmuring like incantation. (whisper-like, with irregular accents)

irregularly trem.

enter softly

continue irregularly dynamic fluctuations.

come sopra (suri-zume)

(L-H) ord.

(Harm.)

wide vibrato

shh... *pp*

ah! *sfz*

continue in random order & with rubato manner

p ~ mp

murmuring like incantation. (whisper-like, with irregular accents)

s.t.

enter imperceptibly

continue irregularly dynamic fluctuations.

s.p.

irregularly trem.

continue irregularly dynamic fluctuations.

(m.v.)

s.v.

improve with fast lowest notes

c.l.

continue in random order & with rubato manner

1/2 c.l.

enter imperceptibly

continue irregularly dynamic fluctuations.

p ~ mp

play like murmuring to imitate the voice part of Koto and Gayageum. (with irregular accents)

e.s.p.=extremely s.p.

s.p.

ord.

accel. *rit.* *A tempo* (♩ = c.54)

Gayag: (strike the wood) *sfz* *f* *molto* *ff* (R-H) (L-H) *f* *pp* Strike the strings (ad lib) with palms

Sh.: *pp* *mp* *sfz* *pp* *sfz* *pp* *sfz* *pp* *mp* *sfz* *pp*

Koto: (Koto) *f* *f* *sfz* *sfz* *sfz* (Yuri) Vibr.

Vln.: *mp* *sfz* *pp* *sfz* *pp* *f* *pp* *mp* *sfz* *pp*

Vla.: *mp* *sfz* *pp* *ff* *pp* *sfz* *pp* *pp* *mp* *sfz*

Vc.: *f* *pp* *sfz* *pp* *pp*

D.b.: *f* *pp* *f*

Performance instructions: rubato & elastic, irregularly trem., play the grace-notes very rubato and elastic within the tremolo, rubato & elastic sempre, play the grace-notes very flexible!, ord., s.p., e.s.p., s.t., (Yuri) Vibr., Sub. 3

Gayag. 112 continue in random order & with rubato manner

(Voice) s.v. c.v. 3 (m.v.) s.v. f pp

Sh. 112 espr. f pp Sub. f (improv. softly) "Mu Ying" pp dolciss.

(Crystal glass) 112 strike glass gently with finger Back to Koto! mf ppp

Koto (Voice) mp pp sfz pp p pp mp pp sfz pp p

Vln. 112 ord. espr. mp p f pp s.p. s.t. stop on strings! (bow pressure noise) s.v. c.v. (improv. softly) "Bending freely" p dolce

Vla. 112 ord. mp p f pp s.p. s.t. stop on strings! (bow pressure noise) pizz. arco s.t. Sub. sempre pp

Vc. 112 s.p. "seagull effect" III sfz pp sempre f pp s.v.

D.b. 112 Highest harmonics position Harm. gliss. freely ord. s.p. Harm. gliss. freely (Voice) mf pp dolciss. mf

Tempo markings: accel. rit. A tempo

Performance notes: (bow pressure noise), (m.v.), (s.v.), (c.v.), (sfz), (pizz.), (arco), (seagull effect), (Harm. gliss. freely), (stop on strings!), (strike glass gently with finger), (Back to Koto!), (improv. softly), (Bending freely), (dolciss.), (sempre).