Soo Yeon Lyuh

Yessori (Sound from the Past) (2016)

Composed for Fifty for the Future: The Kronos Learning Repertoire

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Kronos Performing Arts Association
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www.kronosquartet.org

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YESSORI
String Quartet by Soo Yeon Lyuh
For Fifty for the Future: The Kronos Learning Repertoire

REHEARSAL NOTES: GENERAL

Intonation

- Based on a pentatonic scale:

- Features a wider interval range for note relationships than is customary in Western tuning schemes

Hooking the fish

The circled notation (above left) indicates that the grace note should be accented and played in the same bow direction as the first note. This technique is always performed downbow, followed by an abrupt change to upbow on the note following the grace note.

Note: Bow pressure and speed is highly variable on haegeum (the instrument on which this piece was originally written). Please see instructional videos for examples.
**REHEARSAL NOTES: BY SECTION**

**Rhythm for Section A**
- Players can cue the downbeats of each bar to stay together.
- Overall timing of individual phrases should remain within the meter; however, timing within the phrase is elastic.
- Most important for players to breathe together, feeling a push and pull against the meter.

**Vibrato for Sections A, C, E**
- Slow and consistent vibrato, entering after the initial note (where indicated in the score), with a slight crescendo, favoring the higher pitch.
- Vibrato begins slowly with a release downward from the initial note, and picks up speed, favoring the lower pitch, with a slight decrescendo.

**Bow markings for Section A**
- Slur markings indicate a single bow to be used. Up or down bow is at the player’s discretion.
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**Rhythm for Section B**
- One cycle is equal to 2 measures.
- There should be a slight separation (lift bow) between the 3rd and 4th notes of each 5-note pattern, i.e. between the 3rd and 4th and between...
the 8th and 9th eighth notes in each bar, which matches the percussion part.

- The cellist plays percussion in this section. A small gong, metal pot, or similar object may be used, and should be played with a soft mallet. Staccato indicates dampening; otherwise, all notes should be allowed to ring.

**Vibrato for Sections B, D**
- Wide, big, and fast
- Begins immediately with the attack

**Structure of Section C**
- Section C should be performed as a series of overlapping solos, with each player choosing freely from the given 12 gestures. The order of entry should be: viola, cello, violin 2, violin 1.
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YESSORI

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\[ \text{J.} = 50 \text{ Elegant, floating} \]

Violin I

Violin II

Viola

Violoncello

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To Perc.

\( \text{Lively, as a dance} \)

\( \text{Percussion} \)
Freely, expressive

Gesture 1

Gesture 2

Gesture 3

Gesture 4

Gesture 5

Gesture 6

Gesture 7

Gesture 8

Gesture 9

Gesture 10

Gesture 11

Gesture 12

pp

ppp
\[ \text{D } \underline{\text{. }} = 100 \quad \text{Powerful, insistent} \]
E  \( \breve{\text{d}} = 80 \)  Stately, assured
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C Freely, expressive

Gesture 1

Gesture 2

Gesture 3
D $\cdot = 100$ Powerful, insistent

E $\cdot = 80$ Stately, assured
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\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{pentatonic_scale.png}
\end{figure}
```

- E-flat, A-flat: High
- F, B-flat, D-flat: Low

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\[ \text{\includegraphics[width=0.5\textwidth]{intonation_diagram.png}} \]
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Lively, as a dance

Percussion

mf

f

rit.

Violoncello
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