

Yongwoo Lee

# Petals Adrift

for Pierrot ensemble

2024

# Program Note

*Petals Adrift* is a piece for Pierrot Ensemble that depicts the movement of drifting petals. The five instruments flutter like separate petals, each through independent or occasionally simultaneous techniques, dynamics, and timbral variations.

This piece centers on heterophony, created through differences in tone colors. The delicate contrasts between meticulously marked tenuto and staccato, along with the use of sforzando, emphasize the heterophonic characteristics of each instrument. These nuances are further refined through techniques such as vibrato, sul ponticello, microtonality, flutter-tonguing, and octave variations, enabling each instrument to assert its presence as a soloist.

From a contrapuntal perspective, the piece begins with a homophonic rhythm shared by all instruments. This cohesive texture gradually transitions into a polyphonic structure, evolving into interconnected melodic forms through *Klangfarbenmelodie*. At Letter D, homophonic rhythms are prominent, but in contrast, Letter E (Meno mosso: A bit settled down, but with tension) dissolves the sense of meter, evoking a floating sensation, and presents a fully polyphonic texture. Letter F showcases a mixture of polyphonic and homophonic accents, culminating in a powerful homophonic climax at Letter G.

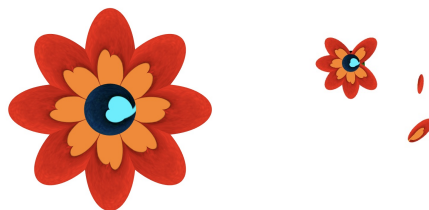
Ultimately, this piece embodies the aesthetics of heterophony, homophony, and polyphony, expressing the drifting of petals through its musical language.

*Petals Adrift*는 꽃잎이 흩날리는 움직임을 묘사한 피에로 앙상블을 위한 곡이다. 다섯 개의 악기는 각기 독립적으로, 때로는 동시에 나타나는 기법, 강세, 음색의 변화 등을 통해 마치 서로 다른 꽃잎처럼 흩날린다.

이 곡은 음색의 차이를 통해 형성된 헤테로포니가 중심이 된 곡이다. 각 악기에 세밀하게 표기된 테누토와 스타카토의 미묘한 차이, 그리고 스포르잔도를 활용하여 헤테로포니적 특성이 강조된다. 이러한 차이는 각 악기에서 사용되는 vibrato, sul ponticello, 미세 음정 (microtonality), flutter-tonguing, 옥타브 변형 등으로 더욱 정교해지며, 이를 통해 각 악기는 솔리스트로서의 존재감을 드러낸다.

대위적 관점에서 이 곡은 모든 악기가 함께 연주하는 호모포닉 리듬으로 시작한다. 이 일체적 특성은 점차 폴리포니로 전환되며, 음색선율 등 통한 연결된 선율적 흐름으로 발전한다. Letter D에서는 호모포닉 리듬이 강조되지만, 대비적으로 Letter E (Meno mosso: A bit settled down, but with tension)에서는 박자가 사라지고 떠다니는 듯한 느낌으로, 완전한 폴리포니적 형태가 나타난다. 이후 Letter F에서는 폴리포니와 호모포니가 혼합된 강세가 드러나고, Letter G에서 강렬한 호모포닉 클라이맥스로 이어진다.

결론적으로, 헤테로포니, 호모포니, 그리고 폴리포니의 미학이 꽃잎의 흩날림으로 구현된 곡이 바로 이 작품이다.



\* Images of moving petals captured from a Jitter patch I created

# Petals Adrift

for flute, clarinet, violin, cello and piano

Yongwoo Lee

**Presto e Scattante, ♩ = 112**      rit ..... a tempo      rit .....

Flute

Clarinet in Bb

Violin

Violoncello

Piano

**a tempo**      accel ..... a tempo

Fl.

Cl. in Bb

Vln

Vc.

Pno

rit.

.....a tempo

**A**

17

Fl. *mp* *ppp* *mf* *ppp* *pp* *mf* *p* *mf* *p* *mp*

Cl. in Bb *ppp* *mf* *mf* *ppp*

Vln *mp* *p* *sf* *f* *p* *sf* *f* *mf* *f*

Vc. *mp* *p* *mp* *p* *sf* *f* *p* *sf* *f*

Pno *p sub.* *mp* *(mp)* *mf* *f* *p* *mf*

*ft.* *ord.*

*Red.*

**Più mosso** ♩ = 120

21

Fl. *mf* *f* *3* *p* *sf* *mf* *pp* *sf* *p*

Cl. in Bb *mf* *f* *sf* *sf* *sf* *mf* *pp* *1/4 flat* *sf* *p*

Vln *mf* *f* *mf* *p* *mf* *p* *sf* *mf* *pp* *1/4 sharp* *S.T.* *p*

Vc. *mf* *f* *3* *mf* *mp* *sf* *mf* *pp* *S.T.* *p*

Pno *mf* *f* *3* *sf* *p* *sf* *mf* *pp* *p*

25

Fl. *pp* *sf* *f* *mf* *p* *f* (*f*) *mp sub. p*

Cl. in Bb *pp* *f* *f* *mf* *p* *f sub.* (*f*) *p sub. sf* *sf*

Vln *pp* *p* *mf* *p* *mf* *p* *mf* *mf* *p* *f sub.* (*f*) *p sub.* *gliss.* *gliss.* *mp*

Vc. *pp* *sf* *f* *mp* *p* *f sub.* (*f*) *p sub.* *gliss.* *gliss.* *mp*

Pno *pp* *mf* *f* *p* *p* *f sub.* (*f*) *p sub.* *mp*

29

Fl. *pp* *mf* *gliss.* *p* *mp* *f* *p* *slap-tongue*

Cl. in Bb *pp* *sf* *f* *p* *pp* *mp* *sf*

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

Vc. *pp* *pp* *(pp)* *mf* *mp*

Pno *sf* *pp* *mp* *p* *mp*

**B**

1/4 sharp

S.P. → N.

S.T. → N.

And.

34 slap-tongue

Fl. *sf* *mp* *pp* *mf* *p* (*p*) *mf*

Cl. in Bb *mp* *pp* *p* *p* *mp* *p* *mf*

S.P. *S.P.* *N.*

Vln *f* *mp* *mf* *pp* *mp* *sf* *mp* *mf*

Vc. *mf* *p* *sf* *mp* *p*

Pno *p* *pp* *mp* *p* *sf* *p*

(*Red.*) *sf* *Red.*

38

Fl. *mp* *mf* *f* *p* *mf* *mp* *f*

Cl. in Bb *mp* *f* *mp*

Vln *mf* *f* *fp* *expr* *f* *p* *mf*

Vc. *mf* *mf* *f* *mp* *mf* *mf* *mf* *p* *mf* *p*

Pno *mf* *f* *mf* *f* *mp* *mf*

*Red.* *Red.*

43

Fl.

Cl. in Bb

Vln

Vc.

Pno

*sf* *mf* *p* *p*

*mf* *p* *sf* *p*

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

*mf* *p* *mf* *p* *pizz.* *ppp*

*mp*

1/4 flat

47

Fl.

Cl. in Bb

Vln

Vc.

Pno

*ff sub.* *mp* *sf* *sf* *p* *mf* *p* *mf* *p*

*ff sub.* *mp* *sf* *f* *mp* *p* *mf* *p*

*ff sub.* *mp* *sf* *sf* *f* *mp* *p*

*ff sub.* *mp* *sf* *sf* *mp* *p* *f* *mp* *p*

*ff sub.* *mp* *sf* *sf* *sf* *mp* *sf* *p*

*arco* *gliss.*



51

Fl. *mf* > *pp* *p* < *fp* *p* < *mf* *mp* < *mf* (*mf*) *f*

Cl. in Bb *p* < *fp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln *mf* > *ppp* *fp* *mf* *mp* *f* S.P. *f*

Vc. *mf* > *ppp* *mf* *mf* *f* *p* *f* S.F. ardo

Pno *mf* > *ppp* *f* *p* *f* *f*

Reo.

56

Fl. *mp* < *f* *mf* *mp* *mf*

Cl. in Bb *mf* *f* *mf* *mp* *mf*

Vln (S.P.) → N. *mp* *f* *mf* *f* *mp* *mf* *f*

Vc. *f* *mp* *mf* *mp* *mf* *p* N.

Pno *ff mp* *mf* *sf* Reo.

(Led.)

(Led.) \_\_\_\_\_

.....a tempo

**D** Ritmico e deciso ♩ = 120  
1/4 flat

Rubato and lyrical (♩ = 120)

Fl. *f sub. mp* *mp* *mf* *fp* *f ruvido*

Cl. in Bb *f sub. mp* *mp* *mf* *fp* *f ruvido*

Vln *f sub. mp* *f* *mf* *f ruvido* *mf*

Vc. *f sub. mp* *ff deciso* *pp dolce*

Pno *f sub. mf* *ff deciso* *mp* *f* *ff ruvido* *f*

*ft.* *ord.* *1/4 sharp* *rubato*

74

Deciso (♩ = 120) Più mosso ♩ = 140

Fl. *f* *f ruvido* *p*

Cl. in Bb *f ruvido* *pp dolce* *expr*

Vln *f ruvido* *pp*

Vc. *expr* *f ruvido* *p* *pp*

Pno *audace* *p* *8va*

*G.P.* *rubato* *rubato* *rubato*

.....Ritmico e deciso, a tempo (♩ = 120)

88

Fl. *pp* *f* *ruvido* *mf*

Cl. in Bb *f* *ruvido* *mf* *f*

Vln. *pp* *f* *ruvido* *mf*

Vcl. *f* *ruvido* *mf*

Pno. *audace* *f* *ruvido* *mf*

93

Fl. *mp con esitazione mf* *f audace*

Cl. in Bb *mp con esitazione mf* *f audace*

Vln *mp con esitazione mf* *f audace* *ff audace f*

Vc. *mp con esitazione f* *mp f audace* *sfz audace*

Pno *mp con esitazione mf* *f audace*

96

Fl. *mp audace < ff* *f* *ff intrepido f*

Cl. in Bb *mp audace < ff* *f* *ff intrepido f*

Vln *mp audace < ff* *f*

Vc. *mp audace < ff* *f*

Pno *sfz audace* *sf*

101

Fl. *p sub.* *f sub.* *p sub.* *mp > p* *f sub.*

Cl. in Bb *p sub.* *f sub.* *p sub.* *mp > p* *f sub.*

Vln *p sub.* *f sub.* *p sub.* *mp > p* *f sub.* *mp < mf* *f*

Vc. *p sub.* *f sub.* *p sub.* *mp > p* *f sub.*

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

*vib.* *gliss.*

105

Fl. *mp* *f* *(f)* *3*

Cl. in Bb *sf* *f* *(f)* *3*

Vln *mp* *f* *(f)* *3*

Vc. *mp* *f* *(f)* *3*

Pno *sfz audace* *8va* *G.P.* *(f)* *3*

*Red.*

## Petals Adrift

13

[illegible]

**Meno mosso (A bit settled down, but with tension) (♩ = 104)**

118

Fl.

Cl. in Bb

Vln

Vc.

Pno

*mp*

*p* *mp* *p*

*pp dolce* *p*

*p* *pp* *mp* (*mp*)

*gliss.*

non vib.  
S.T.  
0

3

8va

123

Fl.

Cl. in Bb

Vln

Vc.

Pno

(non vib.)  
(S.T.)  
0

*pp* *pp* *mp* *p* *ppp*

*pp dolce* *p* *pp*

*mp*

*tr*

*mp* *p* *ppp*

*mp* *p* *sf* *mp*

8va

8va

8va

(Rev.)



accel..... a tempo

F

128

Fl. *pp* *mp* *mf* *mp* *f* *(f)* *p*

Cl. in Bb *pp* *mp* *mf* *mp* *f* *(f)* *pp*

Vln (non vib.) (S.T.) *pp* *mf* *mp* *f* *(f)* *mp*

Vc. *mf* *mf* *mp* *f* *(f)* *p* *pp*

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

(Red.)

133

Fl. *fp* *mf* *f* *mp* *mp* *mp*

Cl. in Bb *mp* *f* *mp* *mf*

Vln *mf* *f* *(f)* *mf* *f* *mp* *f*

Vc. *mp* *f* *(f)* *mf* *f* *p* *f*

Pno *f* *mp* *f* *8va* *8va*

(Red.)

137

Fl. *f mp mf sf sf*

Cl. in Bb *f mf 3 3 mp f mf*

Vln *f mp 5 5 f mf f*

Vc. *f mp f p f sf*

Pno *f mp 3 mf mf f sf*

(8va) 8va 8ba

Presto furioso ♩ = 130  
slap-tongue

140

Fl. *sf sf mp f 3 3 3 sf 5 mf*

Cl. in Bb *sf 3 mp f 3 3 3 3 3*

Vln *pizz. sf f arco mf ff 3*

Vc. *mp 3 f mp ff sf f 3 3*

Pno *f 3 sf 8va 3 (f) sf*

8ba

# Petals Adrift

17

143

Fl. *sf* *mp* *mf* *f* *mf* *f* *sf*

Cl. in Bb *sf* *mp* *mf* *f* *f* *sf*

Vln *3* *3* *mp* *3* *3* *3* *f* *3* *sf*

Vc. *3* *3* *3* *3* *mp* *3* *3* *f* *mp* *f*

Pno *3* *mp* *f* *3* *3* *sf*

*8va* *sf* (Reo.)

146

Fl. *ff* *f* *3* *sf* *3* *p sub.* *ff sub.* *f* *3*

Cl. in Bb *f* *sf* *p sub.* *f sub.*

Vln *ff* *f* *3* *sf* *3* *p sub.* *f sub.*

Vc. *ff* *mf* *3* *f* *sf* *p sub.* *f sub.*

Pno *mf* *ff* *mp* *f* *ff* *p sub.* *ff sub.* *f*

*8va* (Reo.)

[illegible]

157

Fl. *ff* sub. ruvido *p* *ff* ruvido *sf*

Cl. in Bb *ff* sub. ruvido *p* *ff* ruvido *sf*

Vln *ff* sub. ruvido *p* *ff* ruvido *sf*

Vc. *ff* sub. ruvido *p* *ff* ruvido *sf*

Pno *ff* sub. ruvido *ff* ruvido

(8)

160

Fl. *mp* *ff* ruvido *ppp* sub. 5"

Cl. in Bb *mp* *ff* ruvido 5"

Vln *mp* *ff* ruvido 5"

Vc. *mp* *ff* ruvido 5"

Pno *ff* ruvido 5" L.H. 5"

(8)

Red.

164 **H** Lento e Tranquillo ♩ = 72

Fl. *pp*

Cl. in Bb *p*

Vln *ppp*

Vc. *pp*

Pno *pp* *arpegg. slower than before* *rubato* *p* *mp*

(Red.)

169

Fl. *p expr* *(p)*

Cl. in Bb *p expr* *ppp* *p*

Vln *pizz.* *p* *arco* *pp*

Vc. *pp*

Pno *mp* *arpegg. slower than before*

(Red.)

174

Fl. *pp* poco a poco più espressivo... *mp* rubato

Cl. in Bb *pp* poco a poco più espressivo... *mp* rubato *expr languido* 3

Vln *poco a poco più espressivo...* *pizz.* *arco* *rubato* *expr languido* 4

Vc. *pp* poco a poco più espressivo... *expr languido*

Pno *pp* poco a poco più espressivo... *meno p* *mp*

(Ced.)

180

Fl. *rubato* *expr languido* *mp* *rubato*

Cl. in Bb *(rubato)* *p* *mp* *mp* *p* *mp* *expr languido* *(mp)*

Vln *vib.* *p* *mp* *p*

Vc. *mf* 3

Pno *p*

(Ced.)

185

Fl.

Cl. in B $\flat$

Vln.

Vc.

Pno

*molto rit* .....

timbre trill

*pp* *mp* *mf* *pp* *mf* *pp* *fff*

*p* *mf* *mf* *pp* *fff*

*mf* *pp* *fff*

*f* *slower than before*

(*2ed.*)