

Yongwoo Lee

The Music of Earth

for string quartet

2023

PROGRAM NOTE

이 곡은 레너드 번스타인의 책 *The Unanswered Question*으로부터 받은 영감으로 쓰여진 곡입니다. 그는 책에서 이 땅에 존재하는 자연의 규칙인 배음과 화성에 대해서 탐구하며 음악의 기원부터 20세기의 서양 음악 역사를 탐구합니다. 그는 20세기의 음악에 관련하여, 스트라빈스키의 복조성과 쇤베르크의 음렬주의에 대해 특히 조명하며, 이 주요한 두 가지 작곡법 역시도 조성적 맥락 안에서 다루어진다고 주장합니다. 이에 대해, 이 곡은 그가 당시에는 다루지 못했던 20세기 중반부터의 음악적 경향에 대해 다룹니다. 후대의 작곡가의 입장에서 그의 주장이 오늘날에 여전히 유효하는지에 대해 다루는 에세이와 같은 형식의 곡입니다.

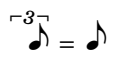
그가 다시금 질문을 남긴 미래의 음악에 대하여, 저는 조심스럽게 미니멀리즘과 자유형식 그리고 미분음의 작곡기법과 형태를 주요 소재로 사용합니다. 번스타인이 책에서 끝맺은 복조성과 음렬주의로부터 시작하여 각 악장마다 소재를 나누어 작곡하였습니다. 1악장은 복조성과 음렬주의 2악장은 미니멀리즘과 자유형식 3악장은 미분음악이 됩니다. 작곡기법의 서사적인 맥락에서 음악적인 기술을 써낸 곡 *The Music of Earth*는 구조와 텍스처 그리고 음정 등 다양한 음악의 특징을 반영합니다. 저는 짧은 에세이의 결론으로, 오늘 날의 음악도 여전히 조성 혹은 배음적 맥락에서 여전히 벗어나지 못한다는 음악적 가정을 도출 하였습니다.


마지막 악장에 이르러 세컨드 바이올린과 비올라에 할당된 미분음들은 퍼스트 바이올린과 첼로와의 불협화를 만들어내며 곡의 마지막에 nat. C로 모든 음이 유니즌됩니다. 이것은 배음의 규칙을 벗어날 수 없다는 그의 저서의 주장에 동의하는 것을 음악적으로 담아낸 것입니다. 특히, 연주 상황에서의 미분음의 특성을 활용하여 주장을 극대화하는데, 세컨드 바이올린과 비올라가 퍼스트 바이올린과 첼로의 음으로부터 벗어나려고 해도 그것은 단순히 1/4 위아래의 음을 잡는 수준의 일이 아니며 다른 조율의 음을 듣는 상황에서 매우 자연스러운 이유로 쉽지 않습니다. 연주자들의 음들이 서로 유니즌되려는 성질 역시도, 음악이 가진 자연스러운 현상이며 나의 에세이의 결론에 더해지는 근거가 됩니다.

이러한 음악적 연구의 결과, 저는 이 곡의 제목을 *The Music of Earth*으로 붙였습니다. 이것은 번스타인이 책에서 인용한 시인 John Keats의 시구 *The Poetry of Earth*와 같은 맥락에서 이 땅에서 존재하는 음악이 가지는 물리적 법칙과 자연 법칙에 대해 다룬 것입니다.

1. Polytonal Serialism —————> 2. Minimal Freeform —————> 3. Microtonality

EXPLANATION

 Metric modulation:
두 개의 리듬 패턴의 대응에 기초한 박자 변화

 White noise (on the bridge):
브릿지 위에서 보잉



모든 노트를 1/4음 올리시오



모든 노트를 1/4음 내리시오

약, 13분

PROGRAM NOTE

This music draws inspiration from Leonard Bernstein's book *The Unanswered Question*. Bernstein explored 20th-century music within the context of tonality and humanity's existence on Earth. He delves into two main subjects: Stravinsky's polyphonic approach and Schoenberg's serialism. His conclusion regarding both compositional techniques is that they ultimately retain tonal context. In this regard, this piece serves as an essay-like composition, exploring the musical trends from the mid-20th century onwards that he could not address during his time. It delves into these trends from the perspective of later composers, examining whether his assertions remain valid.

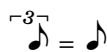
In the final part of the book, Bernstein poses the question of what future music will entail. In response, I cautiously propose minimalism, freeform, and microtonality as contemporary music history following the paths of polyphony and serialism. In the narrative context of compositional techniques, the piece *The Music of Earth* employs musical skills to reflect various characteristics of music such as structure, texture, and tonality. In my brief essay's conclusion, I have derived the musical assumption that even today's music still cannot fully depart from the compositional or tonal context.

As we reach the final movement, the dissonances assigned to the second violin and viola create a discordance with the first violin and cello, ending up with all notes resolving to a unison nat. C at the end of the piece. This musical representation agrees with the argument in his book that asserts the inability to break away from the rules of harmony. Utilizing the characteristics of dissonance in performance situations, particularly, maximizes the assertion. Even if the second violin and viola attempt to deviate from the notes played by the first violin and cello, it is not simply a matter of shifting by a quarter tone up or down. Given the context of hearing different pitches and the nature of musical nuances, straying from the established harmony becomes extremely challenging for them. The inherent tendency for musicians' notes to converge into unison also contributes to this natural phenomenon, further bolstering the conclusion of my essay.

As a result of this musical study, I have chosen to title this piece *The Music of Earth*. This title is inspired by the context of poet John Keats's verse *The Poetry of Earth*, quoted by Bernstein in his book, which explores the physical and natural laws governing the music existing on this earth.

1. Polytonal Serialism —————> 2. Minimal Freeform —————> 3. Microtonality

EXPLANATION



Metric modulation:
just changing in pulse rate



White noise (on the bridge)



all notes 1/4 sharp



all notes 1/4 flat

Approximately 13'

The Music of Earth

Yongwoo Lee

1. Polytonal Serialism

Passionately, play with whole body ♩ = 112

This musical score system consists of four staves. The top staff is in G major (one sharp) and 4/4 time, featuring a melodic line with dynamic markings *p* < *f* > *p*, *mf*, *p sub.*, and *ppp*, including a glissando. The second staff is in B-flat major (two flats) and 4/4 time, with dynamics *p* < *f* > *p*, *p sub.*, and *ppp*, also featuring a glissando. The third staff is in E-flat major (three flats) and 4/4 time, with dynamics *p* < *f* > *p sub.* < *f* > *p sub.* and *ppp*. The bottom staff is in G major (one sharp) and 4/4 time, with dynamics *fp*, *mf*, and *p*. A double bar line with two parallel lines is positioned below the first system.

8

This musical score system continues from the first, starting at measure 8. It consists of four staves. The top staff is in G major (one sharp) and 4/4 time, with dynamics *p*, *pp*, *pp*, and *ppp*, and a G.P. (Grave) marking. The second staff is in B-flat major (two flats) and 4/4 time, with dynamics *p* < *f* > *mp*, *pppp*, *ppp*, and *Bb:*, and a rubato marking. The third staff is in E-flat major (three flats) and 4/4 time, with dynamics *p* < *f* > *mp*, *pp*, *G.P.*, and *< mf*, and a rubato marking. The bottom staff is in G major (one sharp) and 4/4 time, with dynamics *p* < *f* > *mp* > *ppp*, *pp*, *G.P.*, and *G.P.*.

17

pp mp IV > ppp p

p < f > mp pp p < f > p f > ppp p

Ab: ppp < f > pp p IV f > ppp

p < f > mp

rit Pressing forward, sadly ♩ = 150

25

(D:ii, Em) (db:v, Abm) Molto adagio ♩ = 60 (a: 10) (Bb: I)

ppp ppp pppp mp ii

pizz. IV

pp vi

p mp < pppp mp ii

ppp < p V pppp mp

33

(f: ii) (E: I) (Ab:)

f fp mp p > pp mp expr iii V < mf

arco pizz. arco

I f mp fp mf pp mp expr mf

V p I f p mf IV pp I V mf

mp < f I fp < mf pp I < mp

.....Slowly calm ♩ = 90

P9 A.

Pressing forward ♩ = 120

55

sul pont.

ord.

p *ppp* *mp* *f*

sul pont.

ord.

p *ppp* *mp* *mf*

sul pont.

ord.

p *ppp* *mp* *mf*

sul pont.

ord.

p *ppp* *mp* *mf*

I

4

79

rit..... Vivace ♩ = 176 Calmly ♩ = 60

G.P. G.P. G.P. G.P.

ppp pp p p

pizz. pizz. pizz. pizz.

G.P. G.P. G.P. G.P.

ppp pp p p

88

RI3

sul pont. arco

pp

P0

pizz.

p

sul pont. arco

pp

pizz.

p

sul pont. arco

pp

sul pont. arco

pp

pizz.

p

96

R0

R0

P6

p

pizz.

p

pizz.

p

pizz.

p

arco

ppp

mp

arco

ppp

mp

arco

ppp

mp

103

I6

arco

P0

white noise (on bridge)

ppppp

P0

pizz.

p

arco

pizz.

p

white noise (on bridge)

arco

ppppp

pizz.

p

109 R4

white noise (on bridge) arco *pppp* >

pizz. *p*

white noise (on bridge) arco *pppp* >

white noise (on bridge) arco *pppp*

ord. *p*

pizz. *p*

white noise (on bridge) arco *pppp* >

p

114

(pizz.) *ppp*

sul pont. arco *ppp*

white noise (on bridge) *pppp*

arco *ppp*

sul pont. *ppp*

sul pont. *ppp*

white noise (on bridge) arco *pppp*

pppp

pppp

2. Minimal Free Form

Freshly ♩ = 80

ppp *f* *mf* *f* *sf*

ppp *f* *p* *f* *mp* *sf* *pp* *pp*

pp *f* *mf* *f* *sf* *pp* *pp* *pp*

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

arco *p* vib.

arco *p*

arco *p*

arco *p*

10 nat. accel.....

p *mp* *più p* *p* *ppp*

p *mp* *più p* *p* *ppp*

p *vib.* *più p* *p* *pp*

mp *più p* *ppp*

19Little more deeply ♩ = 108

meno p *p* *mp* *mf-p* *mp*

meno p *p* *pp* *vib.* *nat.* *pp*

meno p *p* *pp* *vib.* *nat.* *pp*

meno p *p* *pizz.* *pp* *arco* *p*

26

mf *p* *più p* *ord.* *p<*

mp *p* *pizz.* *arco* *p<*

mp *pp* *sul pont.* *ord.* *mp*

mp *pp* *pizz.* *arco* *mp*



47

p *mf-p* *mp* *fexpr* *mp* *mp < fp*

p *mf-p* *mp* *mp* *mp < fp*

p *gliss.* *gliss.* *gliss.* *p* *mf* *p*

[illegible]

Piu mosso ♩ = 102

accl.....

58 *f* *p* *pp* *f* *p* *pp* *f* *p* *mf* *mf*

p *mp* *mf*

63

Vigorous ♩ = 102

Meno mosso ♩ = 90

Slowly ♩ = 60 **rit** **B** **Allegro** ♩ = 116

sul tasto *pp* *ppp* *ord.* *f sub.* *p* *pp* *p* *ord.* *pp* *p* *ord.* *pp* *mp* *ord.*

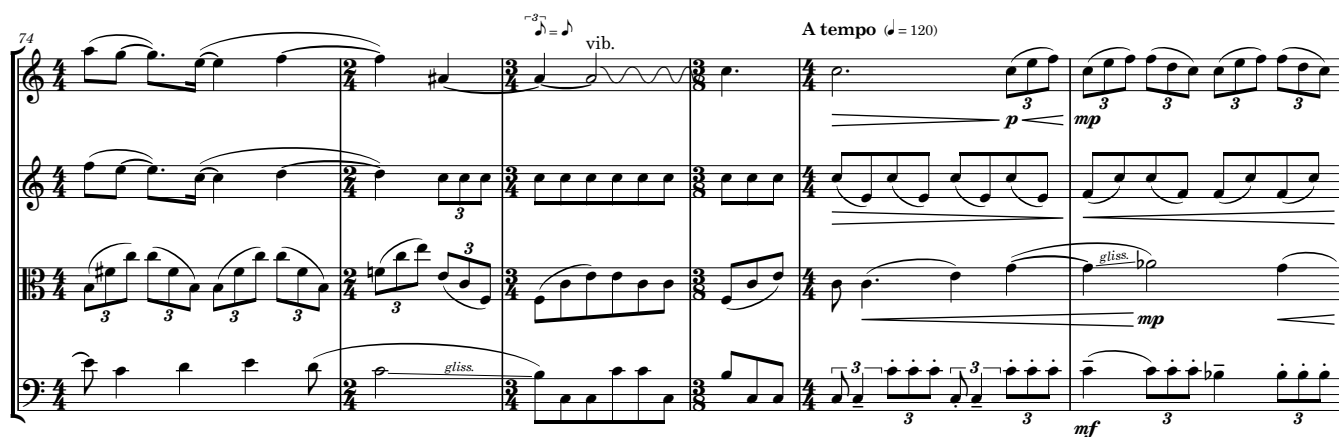
sul tasto *pp* *ord.* *f sub.* *p* *pp* *ord.* *pp* *mp* *ord.*

sul tasto *ppp* *f sub.* *p* *pp* *ord.* *pp* *mp* *ord.*

sul tasto *ppp* *f sub.* *p* *pp* *ord.* *pp* *mp* *ord.*

68  Più mosso ♩ = 120

The musical score for measures 68-73 is written for four staves. Measures 68-72 are in 8/8 time, and measure 73 is in 4/4 time. The tempo is marked 'Più mosso' with a quarter note equal to 120 beats. The score features triplets and dynamic markings of *mp* and *mf*. A double bar line with repeat dots is located below measure 73.

74  A tempo ♩ = 120

The musical score for measures 74-79 is written for four staves. Measures 74-78 are in 4/4 time, and measure 79 is in 3/4 time. The tempo is marked 'A tempo' with a quarter note equal to 120 beats. The score includes triplets, glissandos, and dynamic markings of *p*, *mp*, and *mf*. A double bar line with repeat dots is located below measure 79.

80  rit. Vigorous ♩ = 120 Play 3 times

The musical score for measures 80-84 is written for four staves. Measures 80-83 are in 8/8 time, and measure 84 is in 4/4 time. The tempo is marked 'rit. Vigorous' with a quarter note equal to 120 beats. The score includes triplets, accents, and dynamic markings of *mf* and *fp*. The final measure (84) is marked 'Play 3 times'.

86 Play 5 times

mp *f* mp *mf* *f* mp *ff* *più ff*



92 rit. Cloudly, rubato ♩ = 90 accel.

p *mp* *mp* *mf-p* *mf* *p*

sul tasto *p sub.* *p sub.*



98 Più mosso ♩ = 96

fp *p* *fp* *p* *mf* *mf*

vib. nat.

104 $\text{♩} = 144$

p *p < ff* *p* *f*

p *mp* *p* *f*

ord. *p* *p* *f*

p *p* *p* *f*

111 $\text{♩} = 144$

fp *f* *p* *mf* *più mf* *f*

p *mf* *più mf* *f*

mf *p* *mf* *più mf* *f*

mp *ff* *f*

119

p *mp* *p* *mp*

non vib. *non vib.* *mp*

p *f* *p* *f* *mp* *mf*

mp *f* *mp* *mf*

7

rit. a tempo

accel.

mp

p

p

mp

mp

p

p

mp

12

a tempo

rit. Più mosso ♩ = 128

pizz.

arco

pp

ppp

pp

ppp

pp

p

mp

mf

mp > pp mf

p

mp

mf

mp > pp mf

p

mp

mf

mp > pp mf

mp

p

mp

mf

mp > pp mf

mf

18

rit. a tempo

rit. a tempo

accel.

p

mf

p

pizz.

arco

mf

p

f

mp

p

f

pp

arco

pizz.

arco

gliss.

p

f

pp

f

pp

39 **B** Peacefully $\text{♩} = 60$ ($\text{♩} = 120$)

mp *f* *f < ff* *p* *pp*

mp *arco* *f* *f < ff* *p* *pp*

pizz. *arco* *f* *f < ff* *p* *pp*

mp *f* *f < ff* *p* *pp*

until measure 57,
all notes nat.

until measure 57,
all notes nat.

44 Suddenly $\text{♩} = 150$

mp *f* *p*

ord. *mp* *arco* *f* *p*

ord. pizz. *mp* *f* *p*

ord. pizz. *mp* *f* *p*

49 rit. molto rit.

mp *p* *pp*

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

pp *mp* *pp* *pp*

p *mp* *fp sub.* *pp*

C **Mysteriously** $\text{♩} = 140$ **accel.** **a tempo** ($\text{♩} = 140$)

57 *pizz.*
p
until measure 75,
all note 1/4 sharp

p
until measure 75,
all note 1/4 flat

pizz.
mp

arco
p *f*

arco
gliss. *sf* *mp*

63 *arco*
mf

pizz.
mf

arco
mf

col legno
3 *mp*

VS.

arco
3 *p*

rit. *mp* *< mf* *< più mf*

69 *a tempo* ($\text{♩} = 140$) *Slowly* $\text{♩} = 90$ *rit.*

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

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

arco
3 *p* *f* *mf* *mp* *p* *pp*

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

D Dark, serio $\text{♩} = 40$

76 non vib. sul tasto *pp*

**) concert B-flat (no microtone)*
non vib. sul tasto *pp*

**) concert A-flat (no microtone)*
non vib. sul tasto *pp*

non vib. sul tasto *pp*

vib.

vib.

vib.

vib.

80 *ppp*

**) 1/4 sharp*

ppp

**) 1/4 flat*

ppp

ppp

85

hold the tension until the end

**) tutti: unison C nat.*

hold the tension until the end

**) tutti: unison C nat.*

hold the tension until the end

hold the tension until the end