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Title

im Spiegel...

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Author

Jang, Laehwang

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Paul L. Jang

im Spiegel...
(2019)

für Solo Bariton, 2 Schlagzeuger und Kontrabass
for Baritone Solo, 2 Percussionists and Double Bass

INSTRUCTIONS

This piece is motivated from the poem of the Korean poet, **Sang Yi**(1910-1937); **거울**(the Mirror)

There is no sound in the mirror.

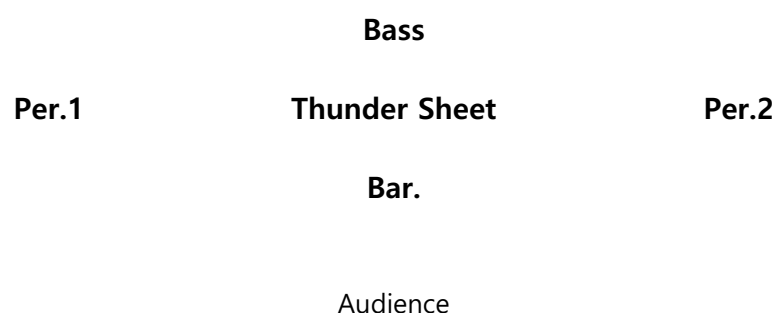
(...)

Myself in the mirror is rather the opposite of me,

But also quite similar to me.

I feel sorry that I cannot examine and concern myself in the mirror.

Recommended Arrangement of the Stage



At the premiere of this work, the stage was arranged in the following symmetrical structure. The bigger the **Thunder Sheet**, the better. So that the **Bass Player** can hide better behind it. It is acceptable to give up this arrangement. But nevertheless, it is desirable to maintain the symmetry of the sounds of **Per.1** and **Per.2** on the stage

Premiere : 04.26.2019. Seoul, South Korea

INSTRUCTIONS

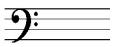
Voice

All texts in this work follow International Phonetic Alphabet(IPA) and Korean pronunciation.

 non-vocalized sound, approximate range of produced sound

- ↓ buzzing sound from inside of throat, natural lips,
- ↓
[w] buzzing sound from inside of throat, with vowel
- ↓
x produce pitchless sound with using given consonant only

mouth opened ○ , half opened ◐ , closed ●

 vocalized sound (like singing)

↓
x uncertain pitch, sing around the given pitch

Percussions

I - Timpani(32"), Gong, Marimba, 2 Bongos & 2 Congas, 5 Wood Blocks, Snare

II - Bass Drum, Suspended Cymbal, Vibraphone, 4 Tom-toms, 5 Temple Blocks


Bass Player - Thunder Sheet

- ↓ pitchless sounds
- ✎ without mallet
- ⓔ play near the edge of the instrument
- Ⓞ play ordinary position
- Ⓢ play center of the instrument

Double Bass

↓ overpressure, mute all strings. heavy and slow bow near the fingerboard. (pitchless)

↓ on the bridge (almost pitchless)

 left hand slap on strings

other details are written in the score

Duration : ca. 8'

with empty feeling, without any inspiration

suddenly staring into air

9

Bar. *mp* *p* *mp* *mp* *p* *mp* *mf* *p*

Per. I **Tom-toms** *p* **Timpani**

Per. II **2 Bongos & 2 Congas** *p* *mp* **Suspended Cymbal with fingers** *ppp* *p* *pp*

Db. R.H. (arco) m.s.p. I *mp* arco, on the bridge *p*

12

Bar. *pp* *p* *mp*

Per. I **Tim.** with fingers *pp* L.V.

Per. II **Sus. Cym.** with fingers *p* L.V. with brush *mp*

Db. m.s.p. on the bridge *pp* *p* *mp* *p* *pp* *mp* *slightly* m.s.p. L.V. *change the node while glissando

15

Vo. *mf* *mp*

Per. I **Tim.** with fingers *sf* *p* *mp* *mf* **to W.B.** with rubber mallet

Per. II **Sus. Cym.** *sf* *p* *mp* *p* *mf* **Temple Blocks** with rubber mallet *p* *mp*

Db. s.p. m.s.p. pizz. *sf* *p* *mp* arco III *mf* ** overpressure

19 *with hurry* $\frac{2}{4}$ *mf* *mp* $\frac{2}{4}$ $\frac{3}{8}$ (*uncertain pitch*) *mf* *molto!* $\frac{2}{4}$ *sf*

Bar. [hk]! [hm]— [km] [km] [km] [km] [i]—

Wood Blocks *mp* *p* *mp* *p* *pp* 6 3

Bongos & Congas *p* 5 7 *mp*

Db. *sf* *mf* *mp* 5 *pizz.* I II

23 *with relax* $\frac{3}{4}$ (*uncertain pitch*) *mf* *mf* $\frac{2}{4}$ $\frac{3}{8}$

Bar. [km] [km] [i]—

Timpani *with hands* *p* *mp* *p* *mf*

Bon. & Con. *p* *mp* *mp* *p*

Db. *slap (with right thumb)* *arco* * *mp* *mf* *mp* *mf* *mf* *f*

*from uncertain pitch

27 *staring into air* $\frac{4}{4}$ *mf* *mp* $\frac{4}{4}$ *f*

Vo. [i]—
*direct vocalization (with tightened vocal cords) **indirect vocalization (using more resonance)

Per. I Tim. *with rubber mallet* *pp* 6

Suspended Cymbal *with soft mallet* *pp* *mp* *p*

Db. *L.V.* *p* *mp* *molto!* *f* *s.p.*

30 *mf* *molto!* *aggressively* $\frac{2}{4}$ *f* $\frac{6+1}{16}$ $\frac{5}{8}$

Vo. [hm] [h] [i] [h] [i]

Per. I W. B. *mp* *P* (sub.)

Per. II Bon. & Con. Bongos & Congas (Rim only) with soft mallet (same) *ppp* *mf* *p* *Vibraphone* with bow

Db. ord. *mf* *mp* *f* *f* *f* *mp* s.p. (s.p.) (s.p.)

34 *sf* $\frac{3}{4}$ *sf*

Bar. [kxrr] [kxrr]

Per. I W. B. with nail *mp* *mf* *mp*

Per. II Vib. *mf* *mp* *sf* *Suspended Cymbal*

Db. m.s.p. *sf* *mf* *mf* *f* *f* *ad lib.* *ord.* *col legno battuto* *arco*

*Left hand slap - slap the fingerboard and strings with left fingers.

37 *keep the tention* *mf* *sf* $\frac{3}{8}$ *sf* $\frac{2}{4}$ *mf*

Bar. [t] [k] [x] [g] [k] [t] [kxrr] [g] [k]

Per. I W. B. *pp* *mp* *ppp* *pp* *p*

Per. II Sus. Cym. with soft mallet *pp*

Db. arco (L.H.slaps) *pp* *mf* *mp* *mp* *mf* *mp* *mp* *mf*

raise the tension more and more

41 $\frac{5}{8}$

Bar. f $\frac{3}{4}$ mf mp sf mf f mf $\frac{2}{4}$ f mf

Per. I W. B. pp p mp p mp p pp

Per. II Sus. Cym mp p mf p

Db. sf p mp pp mf

Vibraphone with bow

(arco) sf p mp pp mf

s.p. \rightarrow ord. \rightarrow s.p. \rightarrow ord.

start in normal node. *same string(I), and change the node immediately to harmonics tremolo between normal harmonics and artificial harmonics

45 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{6}{4}$ mf f ff ff ff yell!

Bar. [ts] [ts] [t] [t] [w]

Per. I W. B. p p sf mp mf

Per. II Vib. mf p mf mp f

Db. mp mp mf f ff

Gong with metal stick

Wood Blocks mp mf

Bass Drum with bass drum mallet mp f

pizz. mp arco mp mf f ff

L.V. mf p mf mp f

s.p. \rightarrow ord.

$\text{♩} = \text{ca. } 108-112$

48 $\frac{6}{8}$ $\frac{4}{8}$ calmly pp ppp p ppp p nonvib. $\frac{3}{5}$

Bar. *falsetto* [i]

Per. I Tim. with superballet mallet

Per. II B.D. with superballet mallet mp to Bongos & Congas

Db. mp p ppp p

53 $\frac{6}{8}$ $\frac{6}{8}$ $\frac{7}{32}$ $\frac{9}{8}$ $\frac{5}{32}$

Bar.

Per. I *Tim.* with timpani mallet L.V. *mp* *f* *sf* *sf* L.V.

Per. II *Bon & Con.* Bongos & Congas with rubber mallet *f*

Db. *vib. slightly* *mf* *pp* *s.p.* *m.s.p.* on the bridge *non vib.*

58 $\frac{6}{8}$ $\frac{4}{8}$ *pp* $\frac{6}{8}$ *cresc. poco a poco* *dramatic*

Bar. *falsetto* [u]

Per. I *Tim.* Marimba *mp* *pp*

Per. II *Bon & Con.*

Db. *s.t.* *s.p.* *m.s.p.* *mf* *mp* *pp* *mf*

63 *crescendo!* $\frac{7}{32}$ *mf* *to original voice* $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ *seriously* $\frac{3}{8}$ $\frac{6}{8}$ *mp*

Bar. [a] * [hm] *like humming *cresc. poco a poco*

Per. I *Mar.* *f*

Per. II *Bon & Con.* Bass Drum with superball mallet *f* *ppp*

Db. *non vib.* *s.n. IV* *s.p.* *m.s.p.* *pp* *mp > p* *mf* *mp*

70 *mf* $\frac{7}{8}$ $\frac{3}{8}$ *mp* $\frac{4}{8}$ *mf* $\frac{3}{8}$

Bar. [hm]

Per. I Mar. *pppp* *p* *pp* *p* *ppp*

Per. II B.D. *mp* *pp* *p* *pppp* Temple Blocks

Db. pizz. I IV arco m.s.p. IV *pp* (*mp*)

76 $\frac{5}{32}$ $\frac{4}{32}$ $\frac{3}{8}$ $\frac{5}{32}$ $\frac{4}{8}$ $\frac{3}{32}$ $\frac{3}{8}$ $\frac{7}{32}$ $\frac{5}{32}$ $\frac{4}{16}$ *mf* more dramatic crescendo!!

Bar. [a]

Per. I Mar. *f*

Per. I T.B. *f*

Db. *mp* *sf sf* *sf* *sf sf sf* *sf sf sf*

86 *ff* *ff* *sf* *a tempo* *ad lib.*

Bar. [a] [a] [a] [a] [a]

Per. I Mar. Timpani with timpani mallet *mf* *sf mf*

Per. II B.D. Bass Drum with same mallet *sf* *mp* *sf* *mp* *sf mf* Suspended Cymbal with soft mallet L.V.

Db. arco *f* *sff* *f* *sff* *f* *ff* *f* *sff* *f* *sff* *ff* ord.

*Glissando freely, especially aggressive

♩ = c.a. 42-46

suddenly like another person

92 $\frac{6}{4}$ *sfff* $\frac{4}{4}$ $\frac{3}{8}$ *mp* $\frac{2}{4}$ *mp* $\frac{3}{4}$ *mp* *mf* $\frac{3}{4}$

Bar. [t] [t] [ts] [ts] [x - i] [ts] [x - i] [t] [ts] [ts]

Per. I *Tim.* *sff* *sub. p* *Marimba*

Per. II *Sus. Cym.* *sff* *Vibraphone*

Db. *s.p.* *m.s.p.* *col legno battuto, jeté* *sempre*
sf *mp* *p* *pp* *p* *mp*

97 $\frac{5}{8}$ *mf* *p* *mp* $\frac{2}{4}$ $\frac{3}{4}$ *mf* *mp*

Bar. [x] [i] [ts] [k][g] [xrr] [ts] [k] [g]

Per. I *Mar.* *pp* *p* *pp*

Per. II *Vib.* *pp* *mp* *pp*

Db. *mp*

101 $\frac{5}{8}$ *mf* *mf.* $\frac{3}{8}$ $\frac{3}{8}$ *mp* *mf* $\frac{2}{4}$

Bar. [xrr] [g] [b] [e] [b]

Per. I *Mar.* *pp* *p* *pp*

Per. II *Vib.* *pp* *p* *p* *ppp* *p* *ppp*

Db. *arco* *ppp* *mf* *mf* *c.l.b.* *arco* *s.p.* *ord.* *s.p.*
ppp *mf* *mf* *sf* *mp* *mf* *mf* *mp* *mf*

105 $\frac{3}{4}$ *mp* *mf* *mp* *p* $\frac{4}{4}$ *mp*

Bar. [Λ] [ss] [ss]

Per. I Mar. *pp* *mp* *p*

Per. II Vib. *pp* *mp*

Db. *m.s.p.* *mp* *mp* *mp* *mp* c.l.b. jeté

107 *pp*

Bar.

Per. I Mar. *pp* *mp* *p*

Per. II Vib. *pppp* *pp* *mp*

Db. arco ord. III *pp* *mf sub. p* *mf* s.p. tr

109 $\frac{5}{8}$ without any emotion $\frac{2}{4}$ *mp*

Bar. *mp*

Per. I Mar. *ppp*

Per. II Vib. *ppp* *ppp*

Db. *p* *mp* *pp* *p* m.s.p. exactly on the bridge (on the bridge)

*slightly change the string to I

112 $\frac{6}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Bar. *mp* *p* *p* *mp* *mp*

Per. I Mar. *ppp* *ppp* *p*

Per. II Vib. *p* *pp* *pp* *p*

Db. *pp* *sub. ppp* *f*

s.p. IV ord. L.V. *

* over pressure

115 $\frac{5}{8}$ carefully $\frac{3}{8}$ $\frac{1}{4}$

Bar. *pp* *pp* *ppppp*

Per. I Mar. *pp* *ppp* *ppppp*

Per. II Vib. *ppp* *ppppp*

Db. *sf*

[hm] [km]

without any emotion, looking at the floor

120 $\frac{5}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ with disappointed heart

Bar. *p* *ppp* *p* *mp*

Per. I Snare *pp* *ppp* *p* *mp*

Per. II Bon. & Con. *p* *mp* *p*

Db. *fff* *pp*

with brush (snare on) with nail

Kick the THUNDER SHEET

gazing at empty space with empty feeling

124 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{6}{4}$ *mp*

Bar. *bj* *섭 섭 *(seob seob)

Per. I Snare *pp* Timpani with timpani mallet *pp* *pppp*

Per. II B.D. Bass Drum *ppp* *pp* *pppp* Vibraphone soft mallet *ppp* bow *pp* *p* L.V.

Db. *p* L.V. *sf p* on the bridge *pp* *p* m.s.p. *s.p.* *pp* *pp* ord. *pp* *p* L.V.