

**Seung Mu**  
for String Quartet

10' 30"

Sanggeun Choi


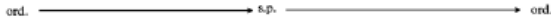


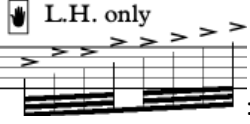
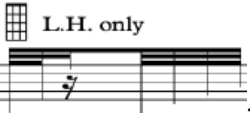
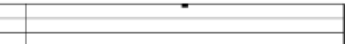
# Description

*Seung Mu* is one of the most traditional dances in Korea, deeply rooted in Buddhist rituals and practices. Renowned for its unique and intricate costume, the dance typically features a long, flowing white robe and a white hood or a simple hairstyle, designed to accentuate the fluidity and grace of the dancer's movements.

The main characteristic of *Seung Mu* lies in its blend of slow, meditative movements with dynamic and energetic ones. The dance begins with calm, deliberate gestures and gradually progresses to faster, more vigorous movements, often including turning, spinning, and graceful arm motions. Typically performed as a solo dance, *Seung Mu* allows a dancer to show their individual skill, control, and emotional expression, emphasizing the personal and meditative aspects of the performance.

I reinterpreted the solo dance, which exhibits such visual and metaphysical characteristics, into a piece for the string quartet in contemporary musical idioms. The first violin begins in a quietly high register of the introduction, then repeatedly builds and releases rhythmic tension as the pitches gradually descend and textures become more complex. This solo violin's dancing movements symbolize the purest moments following human birth. After the violin's solo, other string instruments enter with sophisticated contrapuntal techniques, aiming to deepen the portrayal of humanity's longing for freedom in the face of societal oppression. In the middle section, percussive sound effects intensify the expression of this yearning for freedom. As the piece approaches the end, the use of pressure techniques amplifies this longing to its peak, and the woman dancer's movements gently echo the serene tune of the opening violin solo with a sense of arriving at a utopia, which is a result of enlightenment about the world and liberation from delusion.

# Notation

-  : Increasing pressure on the strings
-  : Playing the bow close to the bridge, then returning to the normal range
-  : Playing with a wide vibrato extensively
-  : Tapping fingernails on wood for a percussive effect (close to F-hole)
-  : Striking the fingerboard loudly with the left hand's palm for a percussive effect
-  : Playing random notes on the fingerboard with only fingering, according to the given rhythm (improvising random notes, but adjusting the pitches' height from the length of the stems)
- "P", "mp", "mf", "f", and "ff": Indicating a dynamic shift during percussive effects (relative volume)
-  : Three staff lines for improvising random notes of pizzicato and fingering sounds (varying the pitch range approximately according to the stems' heights)

# Seung Mu

for String Quartet

Sanggeun Choi

$\text{♩} = 54$

**Solo** non vib.

Violin I

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

*vib.*

Vln. I

*p* *mf* *p* *f* *p* *mf* *p* *sfz*

*gliss.*

Vln. I

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

*f* *mp* *f* *mp* *cresc.*

Vln. I

*f* *mp* *fp* *mp* *fp* *f* *p* *f*

*gliss.*

Vln. I

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

*f* *p* *3* *mf* *6* *fp* *f*

Vln. I

14 *mp fp mf fp fp fp mf p<sup>6</sup> fp f*

Vln. I

15 *f p fp p*

Vln. I

16 *f fp mf fp ff fp fp fp*

Vln. I

17 *fp fff*

**A** ♩=54

Vln. I

18 *f pp p mp*

Vln. II

18 *fp p mf p*

Vla.

18 *fp pp mp p*

Vc.

18 *f pp*

20

Vln. I

Vln. II

Vla.

Vc.

ord.

s.p.

ord.

pp

mf

mp

f

p

pp

fp

mf

p < mp

fp

pp

p

pp

22

Vln. I

Vln. II

Vla.

Vc.

ord.

s.p. ord.

fp

f

p

f

mf > p

mf

mf

p

f

mp

fp < mf

fp

f

mp

fp

pp

fp

mp

mf

24

Vln. I

Vln. II

Vla.

Vc.

ord.

s.p.

ord.

pp

mf

fp

p

f

fp

mf

s.p.

ord.

p

mp

f

fp

mf

pp

26 5

Vln. I *fp* *fp* *mf* *sfz* *f*

Vln. II *f* *mp*

Vla. *fp*

Vc. *fp* *f* *fp* *fp* *ff*

28

Vln. I *mp* *ff* *fp* *pp* *p* *f* *pp*

Vln. II *mp* *fp* *p* *ff* *f* *fp* *f*

Vla. *mf* *ff* *fp* *mf* *fp* \* Pressure

Vc. *fp* *mp* *p* *f* *p* *f* *p*

30

Vln. I *p* *ord.* *s.p.* *f* *fp* *f*

Vln. II *pp* *ord.* *s.p.* *f* *p*

Vla. *mf* *p* *ord.* *fp* *f* *fp* *fp* *fp* *fp*

Vc. *pp* *f* *mf* *5* *mf* *5* *fp* *fp*

32

Vln. I

*mp* *fp* *f* *p* *ff* *fp*

Vln. II

*ff* *mf* *f* *mp* *fp*

Vla.

*p* *ff* *mp* *f* *fp*

Vc.

*f* *mf* *fp* *f* *ff* *mf*

34

Vln. I

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

Vln. II

*f* *p* *fp* *fp* *fp* *fp*

Vla.

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

Vc.

*p* *ff* *fp* *f* *mp* *fp* *fp*

\* Pressure

36

Vln. I

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

Vln. II

*f* *p* *fp* *ff*

Vla.

*mp* *f* *fp* *f*

Vc.

*f* *p* *fp* *fp* *f*



38 7

Vln. I *p* < *mf* *fp* *f* *gliss.* *mf* *f* *ff*

Vln. II *ff* 3

Vla. *fp* *f* *fp* 5 5 *mf* *p* *mf* *p* 6 *f* *ff*

Vc. \* Pressure *fp* *f* *fp* 5 5 *mf* *p* *mf*



40

Vln. I \* Pressure *fp* *f* *ord.* 5

Vln. II \* Wide vibrato *fp* *f* 5

Vla. \* Wide vibrato *mp* *fp* *f* *ord.* *mp*

Vc. *f* *mp* *fp* *f* *fp* *f* *ord.*



42

Vln. I *fp* *mp* *f*

Vln. II *fp* *mf* *f* 5

Vla. *fp* *mp* *f*

Vc. *sf* *fp* *mp* *sf* *f* 3

44

\* Pressure

ord.

Vln. I

*ff* *sf* *f* *ff*

Vln. II

*ff* *sf* *f* *ff*

Vla.

*ff* *f* *ff*

Vc.

*ff* *f* *ff*

46

Vln. I

*f* *mf* *f*

Vln. II

*f* *mf* *f*

Vla.

*ff*

Vc.

*mf* *ff*

48

Vln. I

*fff*

Vln. II

*fff*

Vla.

*fff*

Vc.

*ff* *fff*

**accel.**

Vln. I *ff* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

50 66 9

**B** = 69-72

Vln. I *fp* *f* *fff*

Vln. II *fp* *f* *fff*

Vla. *fp* *f* *fff*

Vc. *f* *fff* *fp* *espress.* *mp* *p*

52 69-72 Solo

*tempo rubato*

Vln. I

Vln. II

Vla.

Vc. *\*Wide vibrato* *mf* *fp* *fp* *fp* *fp* *fp* *p* *mp*

54

58 *in tempo*

Vln. I

Vln. II

Vla.

Vc.

*p* *3* *5* *fp* *3* *p* *mf* *p* *f* *5* *fp* *mf*



62

Vln. I

Vln. II

Vla.

Vc.

ord. sul pont. \*Wide vibrato ord.

*p* *mf* *p* *fp* *mf* *fp* *3* *p*



65

Vln. I

Vln. II

Vla.

Vc.

*mf* *p* *subf* *p* *sfz* *fp* *3* *mf* *p*

68

Vln. I

Vln. II

Vla.

Vc.

*fp* 3 *sub mf* *f* *mf* *f* *fp*

70

Vln. I

Vln. II

Vla.

Vc.

*mp* *fp* 3 *f* *cresc.* *ff*

72

C

Vln. I

Vln. II

Vla.

Vc.

*fp* *p* *f* *fp* *gliss.* *mf*

*fp* 3 *gliss.* *mf*

*p* 3 *gliss.* *mf*

*gliss.* *gliss.*

*f* *mp*

74

Vln. I

Vln. II

Vla.

Vc.

*f* *fp* *f* *sfz* *sfz*

*f* *p* *fp* *f*

*fp* *f* *p* *f*

\* Tapping fingernails on wood (close to F-hole)

"mp" *f*

*gliss.*

*gliss.*

*3*

76

ord.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *ord.* *mp* *f* *sfz* *fp*

*sfz* *p* *mf* *mf* *f*

\* Wide vibrato

*fp* *fp* *f*

*sfz* *mf* *f* *sfz* *mf* *f*

*3*

*ord.* *s.p.* *ord.*

78

Vln. I

Vln. II

Vla.

Vc.

*mf* *f* *fp*

\* Tapping fingernails on wood (close to F-hole)

*f* *mp* *f*

*ord.* *mf* *f* *gliss.*

*mp* *f* *cresc.* *ff*

*mf* *f* *mf* *f* *ff* *gliss.*

\* Tapping fingernails on wood (close to F-hole)

"mp" *f*

\*Striking the fingerboard loudly with the left hand's palm

L.H. only

13

80 ord.

Vln. I *f* *mp* *mf* *ff*

Vln. II *f* *mp* *mf* *f* 3 *ff*

Vla. *ff* *ff* \*Wide vibrato

Vc. *mf* *f* *sfz* *ff*

\*Striking the fingerboard loudly with the left hand's palm

L.H. only

82 ord.

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla.

Vc. *fp*

\*Play random notes on the fingerboard with only fingering, according to the given rhythms (when improvising the notes, adjust the pitches' height from the length of the stems)

L.H. only

ord. (bowing)

84 ord.

Vln. I *p* *mp* *fff* *fp*

Vln. II *mp* *fff* *f* ord. (bowing)

Vla. *f*

Vc. *fp*

\*Play random notes on the fingerboard with only fingering, according to the given rhythms (when improvising the notes, adjust the pitches' height from the length of the stems)

L.H. only

86

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

ord. → s.p. → ord.

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

*ff* *mp* *fp* *3* *f* *gliss.*

*f* *fp* *f* *ff* *6*

88

Vln. I

Vln. II

Vla.

Vc.

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

\*Tapping fingernails on wood (close to F-hole)

*f* *mp* *f*

ord.

*fp* *mf* *f* *ff*

*fp* *mf* *mf* *f* *ff* *mf*

L.H. only

\*Play random notes on the fingerboard with only fingering, according to the given rhythms (when improvising the notes, adjust the pitches' height from the length of the stems)





94

Vln. I *fp* *fp* *ff*

Vln. II (pizz. gliss.) (pizz.)

Vla. *f* *mf* *ff*

Vc. *f* *mf sfz* *sfz* *f*

96

Vln. I *f* pizz. arco

Vln. II arco *f* pizz. arco

Vla. *f* pizz. arco

Vc. *mf sfz* *f* *mf* *f* \* Wide vibrato

98

Vln. I pizz. *ff* L.H. only *mf* *f*

Vln. II pizz. *ff* pizz. gliss. *f* L.H. only *mf* *f*

Vla. *ff* L.H. only *mf*

Vc. *mf* *p*

100

Vln. I

Vln. II

Vla.

Vc.

17

ord.

pizz.

L.H. only

ord.

ord.

L.H. only

L.H. only

L.H. only

mp

mp

mp

mp

[illegible]

$\equiv$ 

106

Vln. I

*f* *f* 6

*ff* 6 *p*

\*Striking the fingerboard loudly with the left hand's palm

\*Tremolo with two or three fingers on wood

*f* *f* 6 *p*

Vln. II

\*Tremolo with two or three fingers on wood

*f* *p*

Vla.

*f* 6 3

*ff* 6 *p*

\*Striking the fingerboard loudly with the left hand's palm

Vc.

*f* *f* 6 6 *f*

3

108

Vln. I

arco *fp* *f* gliss.

Vln. II

*f* *f* *p* *f*

Vla.

*f* *f*

Vc.

*f* *p* *f* *ff* 6 6 6 6

\*Striking the fingerboard loudly with the left hand's palm



110

Vln. I

*sfz* *mp* *p* *f* pizz. *f*

Vln. II

arco *mf* *p* *f* *f* pizz. *f*

Vla.

pizz. gliss. *f* pizz. gliss. *f* 3

Vc.

pizz. gliss. *f* arco *mf* *fp*

112

Vln. I

Vln. II

Vla.

Vc.

pizz. gliss.

6

6

6

fff

fff

pizz. gliss.

p

f

f

p

f

3



114

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

3

6

6

fff

pizz.

f

3

6

6

6

fff

f

p

f

# **E \* More improvisation from random notes from pizzicato and fingering sound**

\* Reduce the random pizzicato notes along with the gradually decreasing rhythm (not necessary to follow the given rhythm)

116

pizz. \* Repeat four times → X 4

Vln I

Vln. II

Vla.

Vc.

21

*fff* 6 6 6 6

*f* 6 6 6 6

*fff* 6 6 6 6

*f* 6 6 6 6

*fff* 6 6 6 6

*f* 6 6 6 6

*fff* 6 6 6 6

*f* 6 6 6 6

\* Reduce the random pizzicato notes along with the gradually decreasing rhythm (not necessary to follow the given rhythm)

\* Reduce the random pizzicato notes along with the gradually decreasing rhythm (not necessary to follow the given rhythm)

\* Reduce the random pizzicato notes along with the gradually decreasing rhythm (not necessary to follow the given rhythm)



118

Vln I

Vln. II

Vla.

Vc.

*mf* dim. 6 6 6 6

*mf* dim. 6 6 6 6

*mf* dim. 6 6 6 6

*mf* dim. 5 5 5 5

*mp* 3 3 3 3

*mp* 3 3 3 3

*mp* 3 3 3 3

*mp* 3 3 3 3

120

Vln I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

*p*



122

Vln I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*



**F**

23

126

Score for measures 126-128, marked **F**. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

**Violin I (Vln. I):** Measures 126-128. Measure 126 has a whole rest. Measure 127 has a half note G4, marked *p*. Measure 128 has a half note G4, marked *p*.

**Violin II (Vln. II):** Measures 126-128. Measure 126 has a whole rest. Measure 127 has a half note G4, marked *p*. Measure 128 has a half note G4, marked *p*.

**Viola (Vla.):** Measures 126-128. Measure 126 has a whole rest. Measure 127 has a half note G4, marked *p*. Measure 128 has a half note G4, marked *p*.

**Violoncello (Vc.):** Measures 126-128. Measure 126 has a whole rest. Measure 127 has a half note G4, marked *p*. Measure 128 has a half note G4, marked *p*.



129

Score for measures 129-130. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

**Violin I (Vln. I):** Measures 129-130. Measure 129 has a half note G4, marked *mf*. Measure 130 has a half note G4, marked *mf*.

**Violin II (Vln. II):** Measures 129-130. Measure 129 has a half note G4, marked *mf*. Measure 130 has a half note G4, marked *mf*.

**Viola (Vla.):** Measures 129-130. Measure 129 has a whole rest. Measure 130 has a half note G4, marked *mf*.

**Violoncello (Vc.):** Measures 129-130. Measure 129 has a half note G4, marked *p*. Measure 130 has a half note G4, marked *mf*.

131

Vln I \* Improve random accents

Vln. II \* Improve random accents

Vla. \* Improve random accents

Vc. \* Improve random accents

cresc.



133

Vln I L.H. only

Vln. II L.H. only

Vla. **f**

Vc. **f**

135

Vln. I

pizz. 6

*mf* *f*

Vln. II

\* L.H. random notes on the fingerboard with R.H pizzicato intermittently (not necessary to follow the given pizzicato's pitches)

pizz. 6

*f* *mf*

Vla.

L.H. only

6

*f*

Vc.

arco

*f* *fp*



This image shows a page from a musical score, measures 137 through 140. The score is written for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vln. I):** Measures 137-140. The part features a melodic line with sixteenth-note runs and slurs. Measure numbers 137, 138, 139, and 140 are indicated above the staff.
- Violin II (Vln. II):** Measures 137-140. The part includes a series of sixteenth-note runs in measure 138, marked with *f* and *p* dynamics. Measures 139 and 140 feature sixteenth-note runs marked with *f* and *p* dynamics.
- Viola (Vla.):** Measures 137-140. The part consists of a melodic line with slurs and accents. Measure numbers 137, 138, 139, and 140 are indicated above the staff.
- Violoncello (Vc.):** Measures 137-140. The part includes a series of sixteenth-note runs in measure 138, marked with *f* and *p* dynamics. Measures 139 and 140 feature a melodic line with slurs and accents, marked with *f* and *p* dynamics.



143

Vln. I *ff* *f* *gliss.* 27

Vln. II *fp* *fp* \* Pressure

Vla. *ff* *f* *ff* *f* *ff*

Vc. *ff* *mf* *ff* *f* *ff*

144

Vln. I *ff* *fff* ord. 6

Vln. II *ff* *ff* *fff* ord. \* Pressure

Vla. *mf* *ff*

Vc. *ff* *fff* *ff*

145

Vln. I *mf* *ff*

Vln. II ord. *f* *ff* *f* *ff* *fff* \* Pressure

Vla. *f* *fff*

Vc. *f* *fff* *f*

146

Vln. I

*ff* *fff* *f* *fff*

\* Pressure

Vln. II

*ff* *fff* *f* *fff*

\* Pressure

Vla.

ord.

*ff* *fff* *ff* *fff* *ff* *fff*

Vc.

*ff* *fff* *ff* *fff*

147

Vln. I

ord.

*ff* *fff* *f* *fff*

\* Pressure

Vln. II

ord.

*ff* *fff* *f* *fff*

\* Pressure

Vla.

*f* *fff*

Vc.

*f* *fff*

148

Vln. I

ord. \* Pressure

*f* *fff*

ord.

*f* *fff*

gliss.

Vln. II

ord.

*f* *fff*

gliss.

\* Pressure

Vla.

*f* *fff*

Vc.

\* Pressure

*f* *fff*

149

Vln. I

*ff* *f* *mp*

Vln. II

ord. *fp* *f* *mp* gliss.

Vla.

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

Vc.

ord. *f* *mf* *mp*

**H**

151

Vln. I

*p* *pp*

Vln. II

*p* *pp*

Vla.

*3* *p* *pp*

Vc.

*pp*

153

Vln. I

*ppp*

Vln. II

*3* *ppp*

Vla.

*ppp*

Vc.

*ppp*

155

Vln. I

Vln. II

Vla.

Vc.

*pppp*

Measures 155-158. Vln. I plays a melodic line with a sharp key signature. Vln. II and Vla. play sustained notes with a flat key signature. Vc. plays a low, sustained note. A pppp dynamic marking is present at the bottom.

159

Vln. I

Vln. II

Vla.

Vc.

*pppp*

Measures 159-162. Vln. I plays a melodic line with a sharp key signature. Vln. II and Vla. play sustained notes with a flat key signature. Vc. plays a low, sustained note. A pppp dynamic marking is present at the bottom.