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Darkening Horizons

for koto and shakuhachi

Mike Vaughan (1990)

Commissioned by Yoshikazu Iwamoto and Noriko Sanagi, with funds provided by South-West Arts; Duration 15 mins

Performance Notes

1) Quartertones



Quartertone sharp
 Threequartertone sharp
 Quartertone flat

2) Vibrato

z.v.
m.v.

Senza Vibrato
 Molto Vibrato

3) Glissandi

Shakuhachi



Koto

Uninterrupted Glissando
 Interrupted Glissando
 Glissando with Molto Vibrato



Glissando across intermediate strings using
 'Kerarin' or 'Hikiren' techniques
 Sustain Glissando by using extended 'Kakazume'
 or 'Urahan' techniques

4) Grace Notes

All grace notes to be played as fast as possible. Where a grace note is indicated across a passage in rhythm



then the passage is to be played as fast as possible irrespective of the current tempo marking, i.e. the passage may be slightly faster or slower than notated.

5) Tremolo



Shakuhachi


'EC' or 'MV' (molto throat vibrato) as indicated.

Koto

Tremolo using repeated thumb or finger strokes.

6) Notes on Koto Tunings

At the start of each section the Koto tuning is given for all strings. Those strings marked with an asterisk are the strings which need to be changed from the previous tuning.

Notes in brackets e.g.  are outside the current tuning and must either be prepared or are approached by 'Ko' or 'En' techniques as indicated by the notation. For the sake of clarity not all such notes are enclosed in brackets only those where confusion is likely to arise.

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DARKENING HORIZONS

MIKE VAUGHAN

Piu Mosso

(A) 4/4 ♩ = 56

7/8 ♩ = 69

Shakuhachi

Koto

Rit.

(B₁)

7/8

3/4 *Tr. (3rd Hole)*

9/8 ♩ = 56

Piu Mosso

♩ = 69

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5/8

3/4

6 (2+3+1)

13/8 ♩ = 56

7
8
14

Shakuhachi

7
8
14

Koto

5 8
11 16
5 8

♩ = 84

3:2

meno mosso

♩ = 69

6

5
8
18

♩ = 56

3
8

7
8

ACCEL.

2
4

♩ = 69

5:3

6
4
24

ACCEL.

5
4

♩ = 84

meno mosso (almost Monoclass)

4
4

TR. (KARA-KARA)

pp

ppp

L.H.

2

3/4 5/8 =60 3/8 6/8

Shakuhachi

Koto

7/8 7/8 6/8 =52

RIT.

9/8 5/4 3/4 RIT. (MOLTO)

m.v. TR. (KORO-KORO) m.v.

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B₃ $\text{♩} = 40$ *ACCEL. POCO A POCO TO C. 63-66 P. 65 (*)*

Shakuhachi

Koto

$\text{♩} = c.63$ *

Shakuhachi

Koto

$\text{♩} = 56$

Shakuhachi

Koto

4 $\text{♩} = 60$
 50 *f*(sub.)

6 8

5 8

6 8 rit. $\text{♩} = 52$

Shakuhachi

Koto

f(sub.)

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

(7)

10:8

6 8 54

7 8

4 8

4 8

ppp *f* *p* *ff* *f* *pp* *f*

sempre p (with fingers)

(5-6) *mf* *ff* (CONTINUE UNTIL NOTE DIES AWAY)

tr.

13 *Accel.* $\text{♩} = 60$

16

58

3 8

6 4

mf *fff* *ppp*

ff *pp* *mf* *ppp*

5

♯4 $\text{♩} = 40$

Shakuhachi

61 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

Koto

7 $\frac{4}{4}$ $\text{♩} = 52$

7 $\text{♩} = 84$

(accel.)

$\text{♩} = 108$
 $\frac{9}{8}$

64 mp

(♩=108)

3 $\frac{4}{4}$ 67

9 16

11 16

3 $\frac{4}{4}$

7 $\frac{4}{4}$

Shakuhachi

Koto

$\text{♩} = 52$

4/4 12/8 5/4

fff *sfz* *ppp*

ff *pp* (koto echo) *mf* *pp* *ff*

RIT. **(MOLTO)** **(ANDOW KOTO HARMONIC TO DIE AWAY)**

$\text{♩} = 30$

5/4 5/4

75

ppp *ppp* *pp* *ppp*

mf *pp* *mf*

(finger)

(L)

(B5) $\text{♩} = 60$

3/4 5/4 6/8 7/16

mf *sfz* *mf* *fff* *mp* *sfz* *mf* *mf* *f* *ff* *mp* *sfz*

mf *sfz* *mf* *fff* *mp* *sfz* *mf* *mf* *f* *ff* *mp* *sfz*

mf *sfz* *mf* *fff* *mp* *sfz* *mf* *mf* *f* *ff* *mp* *sfz*

8 9 10 11 12 13

Shakuhachi

Koto

81 88

12/8 3/8

Accel. →

1:8 m.v. 7:6

f mp sfz p ff mf sfz

C1 = 84

84 91

5 7 4 3:2

sffz sffz sffz sffz sffz ff mf ff mf ff

tr. m.v. tr. tr. tr. tr.

poco più mosso

6 = 52

87 95

3/8 6/8 5/4

sffz f mp sfpp

Rit. →

3 5 4

ff f mp f p mp

2/4 C_2 $\text{♩} = 40$ $\text{♩} = \text{c. } 104$

Shakuhachi

Koto

pp sfz p sfz

ff mf

9/8 AucL. $\text{♩} = 60$

95

ffz mp mpf

5 64 3 64 3

CALL TO TACHIKO

ff f

8/4 C_3 $\text{♩} = 104$ Pau AucL.

97

ffz pp sfz

f

5/4

8
4 $\text{♩} = 40$

Shakuhachi

97

sfz.

(c.w.)

5
4

Koto

ff

L.H. K

Accl. TO RITARD.

p

f

7
8 $\text{♩} = 84$

101

sfz.

mp

3

2
4

15
16 $\text{♩} = 104$

sfz p

8

f

mp

f

f

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9
4 $\text{♩} = 40$

105

sfz. - mp

ACCEL.

fz.

54

4
4

(.)

3
8

76

ff

mp

p

10

Shakuhachi

Koto

12 $\text{♩} = 40$

Rit. (MOLTO)

(MOROSE)

ALLOW KOTO HARMONIC TO BE AWAY.

8 (s.v.)

D_1 $\text{♩} = 72$

Accel.

4 $\text{♩} = 112$

D_2 $\text{♩} = 72$

POLO Accel.

6 8 5 4 7 8 $\text{♩} = 72$

Shakuhachi

Koto

Rit. (Tolto) $\text{♩} = 126$ 2 (♩ = 63)

7 4 4 8 5 8 2 4

120

sffz-pp *sffz* *f* *p* *sffz. p*

(motionless) *s.r.* *m.r.*

9 8 3 4 4 4

124

mf *sffz.* *mp* *p* *f* *p* *f* *mf* *p*

Shakuhachi

Koro

D_3^7 $\text{♩} = 72$

127

4/4

f

ff

sffz.

ppp

sffz. - pp

7/16

5

m.v.

2/4

4/4

SLOW - ALMOST MOTIONLESS

131

8

sffz.

sppp

m.v.

5

ffz.

6

$\text{♩} = 52$

8

sfp

ff

(A.H.)

(L.H.)

135

7/8

ff (sempre)

(A.H.)

(L.H.)

(A.H.)

(as fast as possible)

mp

4/4

$\text{♩} = 104$

13

4/4 *Accl.* $\text{♩} = 120$ D_4 $\frac{7}{8}$ $\text{♩} = 72$

138

Shakuhachi

Koto

ff *sffz.*

fff

tan tan tan

4/4 $\text{♩} = 60$ *RIT.* 40

143

Shakuhachi

Koto

sffz. *ppp*

mp *p*

3/4 $\text{♩} = 60$ $\frac{9}{8}$ *tr.* $\frac{13}{8}$ $\text{♩} = 104$

147

Shakuhachi

Koto

pp *sffz.* *f*

p *ppp* *p* *mf*

3/4 3/4 5/4 = 69 5/8

Shakuhachi

Koto

Handwritten musical score for the first system. The top staff is for Shakuhachi and the bottom staff is for Koto. The Shakuhachi part starts with a 3/4 time signature, followed by another 3/4, then 5/4 with a tempo marking of 69, and finally 5/8. The Koto part has dynamic markings of ff, mp, p, and mf. There are various musical notations including slurs, accents, and fingerings.

4/4 6/4 4/4

154

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Handwritten musical score for the second system. The top staff is for Shakuhachi and the bottom staff is for Koto. The Shakuhachi part has dynamic markings of mp, p, sf, and ppp. The Koto part has dynamic markings of mp, p, sf, and ppp. There are various musical notations including slurs, accents, and fingerings.

10/4 RIT. (MOLTO) = 40

158

Handwritten musical score for the third system. The top staff is for Shakuhachi and the bottom staff is for Koto. The Shakuhachi part has dynamic markings of f, sfp, and ppp. The Koto part has dynamic markings of f, mf, and f. There are various musical notations including slurs, accents, and fingerings.

E₁ 7/4 =48

6/4

3/4 =63

Shakuhachi

Koto

E₂ $\text{♩} = 48$

169 $\frac{5}{4}$

Shakuhachi

ppp

10 *Rit.* *(MOLTO)* *(motionless)*

4 *m.v.*

Koto

p

F₁

171 $\text{♩} = 60$

5ffp

pp

sfz.

p

f

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F₂ $\text{♩} = c.104$

175

26 (4+3+5+4+6+4)

16

9 (5+4)

16

21 (7+3+4+3+4)

16

15 (3+3+5+4)

16

pp

17 ff

pp

19 (5+5+5+4)
16

9 (5+4)
8

6
8

25 (4+2+3+6+10)
16

Shakuhachi

Koto

3 5
4 3

183

13 (4+5+4)
16

15
16

3
4

7
4

188

15 (8+4+3)
16

13 (4+4+5)
16

6
8

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F 4 15 (4+5+6)
16

17 (4+4+5+4)
16

6
4

Shakuhachi

Koto

192

192

15

16

17

sffz

mf

ff

mp

ff

6
4

6
8

7
8

11
16

196

196

6

7

11

ff

ff

mp

ff

14 F 5
8

3
4

5
4

200

200

14

3

5

f

f

f

f

f

19

2/4 (7) 2/4 (3/4)

Shakuhachi

Koto

203

ff

mf

pp

(6/4) F6 (VOICE ONLY FOR NOW ONLY) 4/4 (KARAKARA) 4/4 Ta

207

mf

fff

sfpp

pp

(7/4) freely (allowing time for tuning change) 11/8 SLOW (ALMOST HOPONLESS)

210

ff

mp

f

mp

mf

mp

sfmp

ppp

3:2

S.V.

1 2 3 4 5 6 7 8 9 10 11 12

5/4 2/3

poco accel.

8

$\downarrow = 40$

5/4 *meno mosso (almost motionless)*

Shakuhachi

Koto

3/8 2/7

poco accel.

9

7/6 3/4

$\downarrow = 40$

5/4 *meno mosso (almost motionless)*

Fl.

6/4 2/1

8/4

4/4

ppp

Koto

Mike Douglas
Bradford April '90.