YET BOUND WERE WE IN A COCOON

(2026)
for open instrumentations

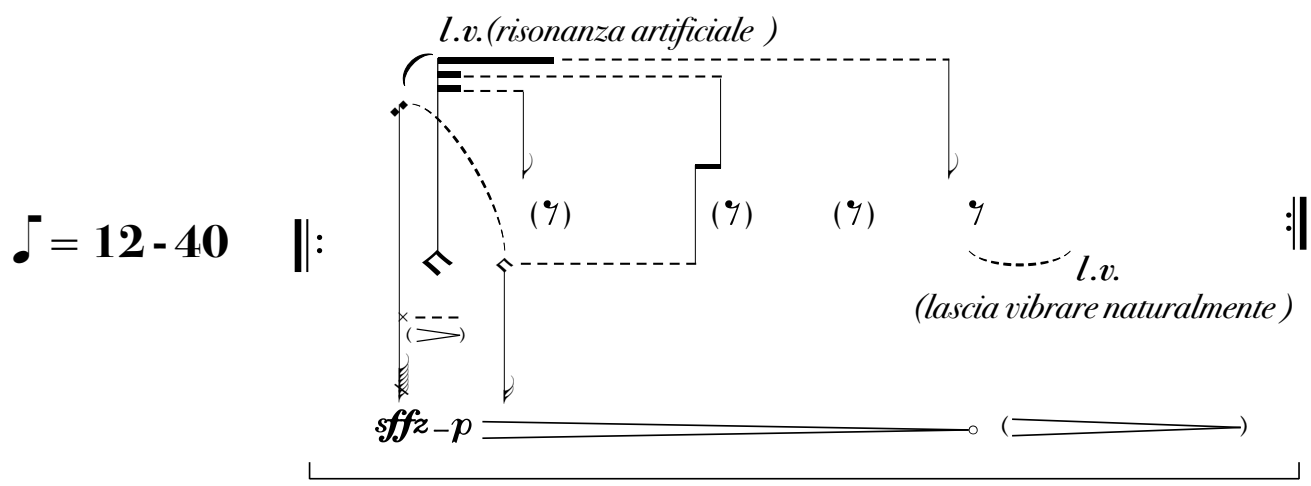
Yuheng Chen

Play a note, as low as warm as you can.

Do not let the instrument's range define your limit.
Find the lowest sound you can produce.

Repeat it for a long time.

Open instrumentation.
Enter one by one.



Rep. ad lib.

Let each note last as long or as briefly as you wish:
marcato, secco, sostenuto.

Choose any tempo within the range of 12–40,
The tempo may change after several repetitions.
Each tempo change should be subito,
without any accelerando or rallentando.

Some sounds are brief pulses that decay naturally.
Others allow the performer to create an attack
followed by a simulated resonances,

for example:
sffz – p, then diminuendo al niente.

about **attack**,
With enough instruments, a granular attack brings together
different timbres and registers within a very brief instant.

Use no more than three types:

Extremely high:
black diamond noteheads; beating or cluster, before the beat.
Extremely low:
white, white diamond noteheads, on the beat.
Percussive:
x-noteheads; unpitched, before the beat.

The highest sounds should move swiftly into the lowest register.
They should leave no lingering high resonance:
like a flash of lightning, they appear suddenly
and immediately melt into the lowest register.
Find your own way of realizing this effect .

about **resonances**,
Let the length of the dashed line guide the gradual decay.
The more instruments involved,
the more finely this process can be differentiated.

Duration: approximately 30 minutes.

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