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UNIVERSITY OF CALIFORNIA SANTA CRUZ

**I. ESSAY: CHANGJAK GUGAK MUSIC IN THE TWENTY FIRST
CENTURY: AN OVERVIEW WITH FOCUS
ON THREE WESTERN TRAINED KOREAN COMPOSERS:
UNSUK CHIN, IL RYUN CHUNG, AND JUNE HEE LIM**

**II. MUSICAL COMPOSITION: PRISM
FOR SEVEN KOREAN AND SEVEN WESTERN INSTRUMENTS**

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

In
COMPOSITION

By

Sarang Kim

JUNE 2018

The Dissertation of Sarang Kim is approved:

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Vice Provost and Dean of Graduate Studies

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Abstract

CHANGJAK GUGAK MUSIC IN THE TWENTY FIRST CENTURY:
AN OVERVIEW WITH FOCUS ON THREE WESTERN TRAINED KOREAN
COMPOSERS: UNSUK CHIN, IL RYUN CHUNG, AND JUNE HEE LIM

By
SARANG KIM

This essay presents an overview of Changjak gugak in the twenty first centuries in threefold: a brief history, categorizations of Changjak gugak, and recent compositional strategies with focus on three selected composers' works: Unsuik Chin's "Šu for sheng and orchestra," Il Ryun Chung's "Glut," "Benu," "Breath," and "Gravity," and June Hee Lim's "Honbul I," and "Dokdo, Island of Five Senses."

Changjak gugak has a relatively shorter history compared to traditional music of Korea that traces its origin back to the three-kingdom period (57 BC to 668 AD). Musicians attribute the rise of Changjak gugak in Korea to the influence of Western music in Korea during the 1960s; Beginning in the 1970's, new compositional experiments and studies of the history and development of contemporary Korean composers demonstrated an increasing interest in Korean music, instruments and characteristics over 50 years.

Given the growing interest of Changjak gugak works, Korean musicologists such as So Young Lee and Hyun Ji Lee attempted to organize the analytic observations of several prior musicologists into several categories of Changjak gugak; So Young Lee's categorizations are based on the inclusion or exclusion of Korean

instruments and on the presence or absence of Korean traditional aesthetic characteristics; Hyun Ji Lee's categorizations primarily based upon Yayoi Uno Everett's taxonomy discussed the compositional strategies in pieces that combine two cultures.

In dealing with musical and philosophical issues in multicultural composition, the three selected composers—Unsuk Chin, Il Ryun Chung and June Hee Lim—have adopted markedly different approaches. In avoiding musical exoticism, Unsuk Chin excludes Korean melodic and modal references in “Šu.” It demonstrates her approach in that it exploits and expands the Sheng's techniques in ways that do not necessarily imply Korean or Chinese references. Her focus instead is more on taking advantage of the complex chords that the Sheng can execute and on its unique timbre that can be easily blended with her contemporary writing for orchestra. Il Ryun Chung's music does not explicitly introduce Korean melody or textures but has acoustic associations with Korean music due to his tuning systems and use of flexible intonation. The structures of the four pieces addressed in this essay resemble Korean musical form, called Jangdan. Chung obtains a unique hybrid of Korean (or other Asian) and experimental music without overtly borrowing specific musical materials from disparate traditions. In “Honbul I” and “Dokdo,” June Hee Lim freely and flexibly crosses cultural boundaries by means of fusing various scales: tonal harmonies, chromaticism, dodecaphony and Korean scales; She organizes musical elements full of Korean references into Western structures such as concerto form, multi-movement form, and art song forms.

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PART I: ESSAY

Introduction

The word, 창작국악 (*Changjak gugak*, literally meaning “newly created Korean traditional music”) is a fundamentally paradoxical movement in Korean musical history. Musicians attribute the rise of Changjak gugak in Korea to the influence of Western music in Korea during the 1960s. Changjak gugak became a commonly used and accepted concept in the 1970s. Before the 1970s, the sole musician who “composed” new works for Korean instruments was 김기수 (Kisu Kim, 1917-1986),¹ and he composed only a few Changjak gugak compositions in the 1940s and 1950s. However, since the 1960s, composers have published more than a hundred new pieces for Korean instruments, and a large number of Changjak gugak pieces have been composed in the twenty-first century. Despite this quantitative growth, Korean composers remain critical of this phenomenon. 진회숙 (Hoesuk Chin, music critic, b.1954) writes,

“... strictly speaking, ‘new experiments’ in Changjak Gugak do not represent such a novel attempt. More precisely, these attempts can’t be considered as ‘new’ rather as imitations of Western music. . . This emulation is problematic not because it uses Western compositional strategies, but the imported

¹ Korean names are listed with the last name first and the first name second in Korean; In English, the given names are listed before the family names.

techniques create conflicts with the characteristics of Korean instruments.”²
(1994:45; translated from Korean to English by Sarang Kim)

Hoesuk Chin’s writing resonates among many Korean composers who have made various attempts to create new works of traditional Korean music.

In an attempt to observe recent directions and developments in Changjak gugak, this essay will examine several pieces written by three Korean composers: 진은숙 (Unsuik Chin), 정일련 (Il Ryun Chung) and 임준희 (June Hee Lim). Prior to a detailed discussion and analysis of the selected compositions, this essay begins with a brief history of Changjak gugak. I first describe how the concept of “composition” in the Western sense came to Korea and the impact of this concept on Korean composers.

Korean scholars 이소영 (So Young Lee) and 이현지 (Hyun Ji Lee) note that scholarship on the history of Changjak gugak tends to fall into three different theoretical frameworks. One group of scholars defines Changjak gugak as any musical composition that utilizes Korean instruments. The second group considers works as Changjak gugak that include musical characteristics or aesthetics from Korea. The third group includes musical compositions that both include Korean instruments and Korean musical characteristics or aesthetics. In this discussion, I use the term “Western instruments” to denote instruments common to the Western art

² The original text in Korean is as follows: 그러나 신국악 창작에서 이루어지는 ‘새로운 시도’는 엄밀하게 따지면 그다지 새로운 것이 아니다. 새롭다기 보다는 오히려 서양음악을 모방하고 있다는 것이 보다 정확한 표현이 될 것이다. ... (중략) ... 이러한 모방은 그저 서양음악 어법을 모방하기 때문에 문제가 되는 것이 아니라 그것이 우리 악기의 특성과 충돌하고 있다는 데에 문제가 있다. 서양 음악 어법이라고 해도 그것이 우리 악기로서 효과적으로 표현될 수 있다면 이때의 서양음악어법은 우리 음악의 새로운 가능성이 될 수도 있다.

music tradition and the term “Western” to differentiate Euro-American musical concepts or instruments from those that originate in Korea or in other East Asian musical traditions.

After this historical context, I then consider three composers from the twenty-first century to observe recent tendencies in Changjak gugak: Unsuk Chin, Il Ryun Chung, and June Hee Lim. Here, I analyze seven different compositions: “Šu for sheng and orchestra” by Unsuk Chin; “Glut,” “Benu,” “Gravity,” and “Breath” by Il Ryun Chung; and “혼불 I (*Honbul I*)” for mixed orchestra and Korean female singer” and “독도오감도 (*Dokdo, Island of Five Senses*)” by June Hee Lim. After analyses of the musical elements of these pieces, I consider these composers’ compositional strategies in relation to the cultural theories of scholars: So Young Lee and Yayoi Uno Everett. The three composers’ approaches are markedly different and well exemplify the categorizations provided by the two scholars. For example, Chin’s “Šu” is an example of So Young Lee’s first category of Changjak gugak due to its inclusion of a Korean instrument. On the other hand, Chung’s “Glut” and “Benu” can be categorized in Lee’s second category because it uses Korean musical idioms characteristics without utilizing Korean instruments. Lim’s “Honbul I” and “Dokdo” exemplify Lee’s final category; works in this category exploit both Korean instruments and Korean musical characteristics.

Drawing on previous studies, Chapter I will briefly summarize the history of Changjak gugak in the twentieth century and discuss the musical creation process in a

Korean traditional sense, the influx of the concept of composition, and the divide between 양악 (*Yangak*)³ and 국악 (*Gugak*)⁴ composers.

³ The literal meaning of Yangak is Western music.

⁴ Gugak means national music, in other words, Korean music.

I. A Brief History in Changjak gugak

In its 2013 edition, 한국민족문화대백과사전 (*The Encyclopedia of Korean Culture*) defines the term Changjak gugak as “newly composed musical works in which Korean instruments are given the most importance after the influx of Western musical tradition.” Along with Changjak gugak, there have been several other terms to refer to new compositions for Korean instruments including 신국악 (*Shin gugak*, literally “new Korean music”). However, while various definitions of “newly composed Korean music” exist, all of these definitions consider musical works written after the influx of Western culture in Korea Changjak gugak. It is Western influence, therefore, that is a unifying characteristic of Changjak gugak.

One of the primary impacts of Western musical thought in contemporary Korean music is the idea of a single composer as the creator of a work. Before the mid-twentieth century, musical composition in Korea could be thought of as analogous to a bridge builder laying the first stone with countless performers subsequently, adding, removing and rearranging the original work. As ethnomusicologist Andrew Killick noted of Korean composition, “musical innovation had traditionally been in the hands of performers who transmitted the repertoire from one generation to the next, gradually remodeling inherited pieces rather than creating new works from scratch (1992:45).” For instance, one of the prestigious court music repertoire “수제천 (*Sujechon*)” traces its origin back to “정읍사 (*Chongupsa*),” a folk song from the 백제 (*Paekje*) period (AD 663). During the 고려 (*Koryo*) period (918-

1392), the lyrics were eliminated to make the song an instrumental piece for various court music ceremonies. Gayageum performer and musicologist 황병기 (Byungki Hwang) observes that “Sujechon” has been continuously modified and polished by the many performers who transmitted it through the *Chosun* period (1392-1910), to arrive at its present stage of maturity (1979:235).”

Ironically, the concept of composition was not brought to Korea by Westerners but started with the Japan-Korea Treaty of 1876. When the American Asiatic Squadron under the leadership of Matthew C. Perry forced Japan to open its ports to the western world in 1854, Japan in turn employed gunboat diplomacy to press Korea to sign this treaty (Bauer, 2005:86). This historical moment initiated a rapid transformation that turned Korea into a modern industrialized state over the following decades. After opening to the Western world in 1854, Korea became vulnerable to numerous political and cultural influences. 이유선 (Yu-son Yi) specifies 1885 as the year when the first Christian hymns were brought to Korea by American missionaries, and traces the history of the secular song form 창가 (Changga), which developed from these hymns to become an expression of patriotic feeling and resistance to Japanese imperialism (Yi, 1985:31).

The early influx of Western music explains why composition of Western-style music in Korea has a longer history than that of newer traditional-style music (Killick, 1992:47). Korean composition began with vocal music in the Western style. However, due to the strict educational policies of the Japanese occupiers, these very first Western-style songs were Japanized. Today, this influence lingers in the highly

stereotyped melodies based on the Japanese *Yona nuki* pentatonic scales (Killick, 1992:48).⁵

Some of the musical genres in Korea such as 뽕작 (*Bbongjjak*) – 유행가 (popular song genre), resemble the Japanese *Enka* in their use of Yona nuki scale and a distinctive vocal style, *Kobushi*. Among the first Enka songs, “장한몽가 (*Jang Han Mong Ga*)”⁶ became popular in Korea. Another genre that was influenced by Japanese Enka is 군악대음악 (Western style marching band). These genres show one aspect of Korea in the early 20th century that a lot of diverse influences coexisted in Korea.

While some genres such as Bbonjjak music and the army marching band music were influenced by the Japanese Enka at this time, it did not have a pronounced influence on Korean traditional music. After the liberation of Korea in 1945, one of the first tasks of 국립국악원 (National Center for Gugak)⁷ was 국악 보존 사업 (Korean music preservation project); they transcribed all the traditional repertoires that had been sustained and passed down through 이왕직아악부 (Yiwangjik-Aakbu)⁸ and published recordings and books (Seo, 2005;263). Other important genres in the

⁵ This scale is characterized by major and natural minor pentatonic scales with the fourth and seventh degrees omitted

⁶ It became popular in Korea with artists 김산월 (Sanwol Kim) and 도월색 (Wolsaek Do) recording the song in Japan on a phonograph record in 1925. The melody in “Jang Han Mong Ga” comprises five notes–C, D, E, G, A, similar to the Yona nuki pentatonic scale, while its vocal style resembles characteristics of Japanese Enka.

⁷ The National Center for Gugak was established in 1951 with the first director 이주환 (Joohwan Lee) to preserve Korean traditional music and to foster younger generation.

⁸ Yiwangjik-Aakbu was the former organization of the National Center for Gugak during Japanese colonial period.

early 20th century in Korea include 찬송가 (Christian hymn)⁹, 창극 (Chang-geuk), 판소리 (Pansori), 산조 (Sanjo) and so forth (Jeon, 2000; 321-369).

Along with these musical influences, the traditional Korean idea of musical creation as a continual and collaborative process gradually disappeared and led to the emergence of Western concept of composition as the work of a single composer.

Outside of popular music, a few mid-twentieth century Korean composers studied abroad to achieve an advanced technique in composition, including 안익태 (Eak Tay Ahn, 1906-1965), 홍난파 (Nan Pa Hong, 1898-1941) and 윤이상 (Isang Yun, 1917-1995). Several of these composers who studied abroad received wide recognition. For example, Eak Tay Ahn, who was born in Pyongyang and studied composition at the University of Cincinnati and at the Curtis Institute of Music in the United States, went on to compose the Korean national anthem, “애국가 (Ae-gugka).”

Decades after initial contact with the West, Korean composers began to write new music for Korean instruments using Western idioms. In 1939, young composer Kisu Kim (1917-1986) wrote one of the first compositions (in the Western sense) for Korean instruments including 당적 (Dangjeok), 대금 (Daegeum), 피리 (Piri), 운라 (Unra), 장구 (Janggu), 편종 (Pyeonjong), 거문고 (Geomungo), 가야금 (Gayageum), 해금 (Haegeum) and 아쟁 (Ajaeng). Titled “황화만년지곡 (Eternal Imperialism),” Kim wrote this piece during his training years at the court music bureau 아악부

⁹ The harmony of Christian hymns and the chorale-style writing were important influences from Western culture.

(Aakbu) in response to the call for scores to celebrate the 2600th anniversary of the founding of Japan. The live performance of the piece was aired in both Korea and in Japan. The premiere of “Eternal Imperialism” reflects its current cultural and historical context, as Korean music had to change from functional music to concert music after the Japanese empire destroyed Joseon, the last dynasty of Korea (Park, 2010:40).

Analysis of “Eternal Imperialism” is difficult because no recordings or scores of this piece survived. In fact, only the first page was ever published. However, the piece still provides important historical evidence for the early stages of Western-style Korean composition. Although “Eternal Imperialism” employs several traditional instruments, it differs in quite important ways from traditional styles (Byeon, 2001:172). For example, it is important to notice that the first composition for Korean instruments utilizes the Western five-line staff instead of 정간보 (Jeongganbo), the system of Korean mensural notation created by the King 세종 (Sejong). Jeongganbo is the oldest musical notation in East Asia that indicates pitch and rhythm. Kim’s use of the five-line staff implies that Korean performers were already familiar with five-line staff notation by the 1930s.

Along with staff notation, several scholars of Kisu Kim such as 이수정 (Su Joung Lee) and 변계원 (Gyeone Byeon) point out the Western influences in the piece, including the use of a conductor as in European orchestral music, common practice functional harmony, and detailed indications such as tempo markings, dynamics and time signatures. Despite these influences from outside Korea, Kim’s

work still uses Korean musical idioms of 향악 (*Hyangak*) or court music including its meter and the grouping of beats into 4 + 6 + 6+ 4.

Largo Maestoso
10/4=2.3.3.2/4 pyeongjo

word written by Yi Neunghwa
composed by Kim Kisu

The musical score consists of the following parts from top to bottom:

- Vocal: A single staff with a whole rest.
- Dangjeok: Treble clef, 8va, melodic line.
- Daegeum: Treble clef, melodic line.
- Piri: Bass clef, melodic line.
- Bipa: Bass clef, melodic line.
- Ulla: Bass clef, melodic line.
- Jangu: Percussion staff with rhythmic notation.
- Pyeonjong: Treble clef, 6va, chordal accompaniment.
- Geomungo: Bass clef, melodic line.
- Gayageum: Bass clef, melodic line.
- Haegum: Bass clef, melodic line.
- Ajaeng: Bass clef, melodic line.

Figure 1. First page of “황화만년지곡 (Eternal imperialism)”

While “Eternal Imperialism” is an influential piece in early modern Korean composition, the composer himself disapproved of this work. Instead, Kim deemed “세우영 (Sae-wooyoung, 1941)” his first piece in the modern sense that the composer autonomically expressed his feelings and artistic sensitivity (Yun, 2008:165-166).

Other scholars such as 윤소희 (So Hee Yun) have also refused to appreciate “Eternal imperialism” as the first Changjak gugak piece due to its pro-Japanese tendency in the lyrics (Yun, 2001:10). Putting aside the issue of whether this piece can be considered as the first Changjak gugak work or not, it should be noted that Kisu Kim was the first who used the five-line staff notation for writing new pieces in Changjak gugak history.

Following Kisu Kim, very few composers wrote new works for Korean instruments in this style until the 1960s (Killick, 1992:52). Inpyoung Jeon refers to this period 1939-1961 as a “gestation period.” After the Korean war, the theme of Kisu Kim’s works became strongly nationalistic—a strand that was to run deeply through the works of many Korean composers of subsequent generations. (Killick, 1992:54)

Many Korean scholars have conducted thorough studies of the history and development of contemporary Korean composers and Changjak gugak (Kim, 2008:16); among these are 김춘미 (Choon Mee Kim)’s book <한국작곡가 연구를 위한 기초서지 (Gateway to the Study of Korean Contemporary Composers, 2008)>, So Hee Yun’s book <국악창작의 흐름과 분석 (The Trend and Analysis of Changjak gugak, 2001)>, 최강미 (Kang Mi Choi)’s thesis dissertation “Creative Korea Traditional Music Orchestra Comparative Study Compositional Techniques: Focusing on the 20C and 21C (2016),” and Inpyoung Jeon’s book <새로운

한국음악사 (New Korean Music History, 2000)>. Figure 2 below summarizes the history of Changjak gugak.¹⁰

¹⁰ The table is made based on information in So Hee Yun's book (2001:10-36).

Year	Period	Characteristics	Representative composers
1940-50s	국악창작의 태동기 (The quickening period)	The first compositions in the modern sense for Korean instruments appeared.	김기수 (Kisu Kim)
1960s	국악창작의 여명기 (The dawning period)	A group of young composers made their debut in Changjak gugak by submitting their works to the first call for scores from the National Center for Gugak in 1962.	이강덕 (Gangdeok Lee) 김용진 (Yongjin Kim) 이성천 (Sungchun Lee) 조재선 (Jaeseon Cho) 이수자 (Sooja Lee) 황정남 (Jeongnam Hwang) 황병기 (Byungki Hwang) 윤이상 (Isang Yun)
1970s	국악창작의 활성화기 (The active phase)	Repertoires for gugak rapidly increased in number. A few gugak compositions gained national fame and recognition by winning <대한민국 작곡상 (Korean composition award)>. Western-trained composers started composing for Gugak.	이상규 (Sangkyu Lee) 서우석 (Useok Seo) 이상근 (Sanggeun Lee) 백병동 (Byungdong Paik) 박일훈 (Ilhun Park) 김정길 (Jeonggil Kim)
1980s	성찰과 정돈의 시기 (The period of introspection and adjustment)	Korean scholars raised a question about ‘the genuine direction in Changjak gugak’; Changjak gugak should be based on Korean tradition yet new and not a cliché. Modified Korean instruments appeared.	김영동 (Youngdong Kim) 전인평 (Inpyoung Jeon) 강석희 (Sukhi Kang) 박범훈 (Bumhun Park) 정대석 (Daeseok Chung)
1990s	다양성과 변혁기 (The period of diversity and change)	Gugak became popular to the general public through Korean pop music. Korean instruments were used in jazz, K-pop, combined with synthesizers. Several gugak orchestras in each province were established.	김승근 (Seunggeun Kim) 김요섭 (Yoseop Kim) 이병욱 (Byunguk Lee) 임동창 (Dongchang Lim) 김희조 (Hicho Kim) 김대성 (Daesung Kim) 김영재 (Youngjae Kim)
2000s	새 천년의 음악 (After the 21st century)	Frequent use of various combined ensembles such as Western instruments, computers, instruments from different parts of Asia (Vietnam, China, India) with Korean instrument.	이돈웅 (Donung Lee) 황의중 (Uijong Hwang) 손범주 (Beomjoo Son) 김창수 (Changsoo Kim)

Figure 2. So Hee Yun’s Changjak gugak history

One of the notable landmarks in gugak history occurred when Western-trained composers began to use Korean instruments or to find Korean music inspirational. Because most music departments began with Western musical training, "...programs at universities split music departments into largely separate Korean and Western parts from that time¹¹ until the late twentieth century (Killick, 1992:44)," and still, Korean composers have similarly been divided into composers of *gugak* (traditional music) and Yangak (Western music) but attempts to bridge this divide have been initiated from both sides since the 1970s.

So Hee Yun writes that, in the late twentieth century, so many Yangak composers were involved in Changjak gugak, that this dichotomous way of thinking was no longer meaningful at the dawn of the twenty-first century (Yun, 2001:36). The boundaries have been blurred yet the distinction still exists. In introducing six Korean women composers in his article, John O. Robison said,

"During the first half century Korean composers, whether trained in Yangak or Gugak, would normally receive training in the Western musical tradition. It is not unusual for a South Korean composer to be almost completely ignorant of their country's musical tradition, although in most cases the composer will discover his or her Korean identity while studying in a foreign country such as the United States or Germany (2012:1)."

This observation seems to be true of many Asian countries including Korea that experienced a rapid process of modernization during the twentieth century. During this process of discovery, composers tended to reinterpret the traditional

¹¹ From 1960s-70s

music of their own culture through a Western-trained way of thinking. This perspective may keep the composer from embracing that culture as it is. On a superficial level, certain parallels can be drawn between Korean composers who relearn Korean music after Western training and non-Koreans learning Korean music for the first time. However, a command of the language and exposure to traditional music provide grounds for Koreans to learn Gugak much more easily.

II. Changjak Gugak in the 21st Century: Strategies and Categories

Korean musical society reacted divisively on these experimental attempts in Changjak gugak. Some musicians claimed that contemporary Korean music had been ruined by Western influences, while others believed Korean music had evolved in an authentic way. The questions at the center of this debate focused on the definition of Changjak gugak (what kind of music should be called “Changjak gugak”) and what the aesthetic priorities of the genre should be. In a survey of scholars’ discourse on these topics, musicologist So Young Lee divided their responses into three categories. (Lee, 2004:55) (See Figure 3)

Category	I	II	III
Definition	Works that use Korean instruments, not necessarily Korean musical characteristics	Works that utilize Korean musical characteristics, but not Korean instruments	Works that utilize both Korean instruments and Korean musical characteristics
Scholars	Andrew Killick, Hyun Kyung Chae, Gyewon Byeon	Hyegu Lee	Byungki Hwang, Byungdong Paik, Geonyong Lee

Figure 3. Lee’s Three Categories in Changjak Gugak

According to Lee's categories, one definition of Changjak gugak is any piece that includes Korean instruments (even if no Korean idiomatic musical elements are found in the piece). Scholars who follow this category are Andrew Killick, 채현경 (Hyun Kyung Chae), and 변계원 (Gyewon Byeon). Byeon asserts that Changjak gugak or Shin gugak essentially refer to contemporary compositions for Korean instruments that use the Western notation system, including a five-line staff and notated details such as tempo markings and dynamics.

An alternate definition of Changjak gugak includes pieces in which a composer adopts Korean musical idioms or aesthetics. The use of Korean instruments is not a requirement for this definition. A musician devoted to spreading Korean culture to various countries in 1960's and 1970's, 이혜구 (Hyegu Lee), writes,

Therefore, try to be based on 'the Korean tradition' as much as possible, and the society should support composers so that they can create such unique works (Lee, 1970:266-267; translated from Korean to English by Sarang Kim).¹²

Elaborating on Lee's statement, 전지영 (Ji Young Jeon) asserts,

Changes in the modern gugak are necessary, however it is meaningful as long as they are founded on tradition; changes that are not based on Korean

¹² The original text in Korean is as follows: 따라서 될 수 있는 대로 전통에 즉(卽)하고, 그리고 개성을 살린 그런 작품을 쓸 수 있도록 사회가 작곡가를 후원해야 할 것이라고 생각한다.

tradition are considered as an attitude to be avoided (Jeon, 2015:215; translated from Korean to English by Sarang Kim).¹³

Both Hyegu Lee and Ji Young Jeon assert the importance of keeping the “Korean tradition” Korean. Other Korean composers and musicologists have shared the same concern. Among the older generation this group includes Byungki Hwang and Inpyoung Jeon and among the relatively younger generation Hoesuk Chin. In the book titled ‘1994 국악의 해 기념 학술회 (The Year of Gugak Conference in 1994),’ Hoesuk Chin pointed out the issue of categorizing new compositions into Changjak gugak or Shin gugak.

...The most important criterion must be the musical language itself. However, we have used the term ‘Shin gugak (Changjak gugak) in a much broader sense. Without considering Korean musical language in a piece of music, there is a tendency to categorize compositions for Korean instruments, or new works by Korean trained composers into Shin gugak, so to speak. ... This ambiguity of the criteria for classification has played a negative role much more than a positive role. ... At this point, it is important to determine the concept of Shin gugak because it provides a musical ground to expel mere imitators’ works that are not worth to be called gugak (Chin, 1994:45; translated from Korean to English by Sarang Kim).¹⁴

¹³ The original text in Korean is as follows: 국악의 현대적 변용은 필요하지만 그것은 어디까지나 전통에 기반할 때 의미가 있는 것이며, 그렇지 않은 현대화는 경계해야 할 태도로 간주된다.

¹⁴ The original text in Korean is as follows: 가장 중요한 기준은 다른 무엇도 아닌 음악어법 그 자체가 되어야 한다. 그러나 지금까지 우리는 매우 포괄적인 의미로 신국악이라는 말을 써 온 것 같다. 말하자면 음악어법과는 상관없이 국악기로 연주하는 곡이나 심지어는 그 곡을 만든 작곡가가 국악계에 속한 사람이면 이것을 신국악의 범주에 넣는 경우도 있었다. ... 이러한 분류기준의 모호성은 그동안 긍정적인 역할보다는 부정적인 역할을 더 많이 해왔다. ... 여기에서 신국악의 개념정의가 중요한 것은 이것이 국악이라는 이름에 값하지 않는 ‘아류’의 작품을 추출하는 음악적 근거를 제공해 주기 때문이다.

In Hyegu Lee’s and Hoesuk Chin’s definitions of Changjak gugak, a piece of music for non-Korean instruments can also legitimately fall under the category of Changjak gugak if the musical language is idiomatic to Korean music. For example, Isang Yun’s “Etude for flute solo (1974)” and “Reak for Orchestra (1966)” and 강석희 (Sukhi Kang)’s “Nong für Flöte und Klavier (1970)” are pieces for Western instruments saturated with musical languages idiomatic to Korea. Having explored Korean music and other Asian music, Yun developed his own musical expression, called Hauptton technique. In Hauptton a countless number of variant possibilities can be found in an individual tone, including appoggiatura, vibrato, accent, and other ornamentations in order to establish the foundation of the composition.

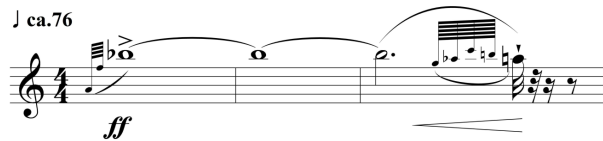


Figure 4. Isang Yun’s “Etude for flute solo,” the first movement in measures 1-3

Figure 4 above shows a resemblance of the horizontal mobility in Korean music: the leaping grace notes toward the B^b, the main tone (Hauptton), and the rapid grace notes that finish the phrase. The early works of Sukhi Kang, one of Isang Yun’s students, have a similarity to Yun’s technique. Figure 5 below shows how Kang embellishes the main notes – F on the flute and E on the piano – through various grace notes.



Figure 5. Sukhi Kang’s “Nong für Flöte und Klavier,” measure 2-4

One final definition of Changjak gugak noted by Lee includes pieces that utilize both musical elements idiomatic to Korea and Korean instruments. Since 1970s, a host of scholars have discussed how to make Korean music Korean, beginning with Byungki Hwang (Chae, 1998:303). Following Hwang’s discussion, Yangak composers such as 백병동 (Byungdong Paik), 이건용 (Geonyong Lee) and many others proposed the new direction for Changjak gugak. Paik pointed out that using Korean instruments is much more practicable to express “certain microtonal qualities” in Korean music than Western instruments, while Western instruments have been developed to provide more stable pitches (Paik, 1975:8). To Paik, the new direction in Changjak gugak is to develop a new way to incorporate these microtonal aspects of Korean music rather than fit into equal temperament.

Following So Young Lee’s synthesis of Changjak gugak definitions, recent studies by young Korean scholars such as Hyun Ji Lee propose more complicated and multi-faceted taxonomies. Ethnomusicologist Yayoi Uno Everett, whose categorization was cited in Hyun Ji Lee’s article, has discussed the compositional

strategies in pieces that combine two cultures; she categorizes these strategies into three approaches: transference, syncretism and synthesis (Everett, 2004:15-16). Elaborating on Everett's taxonomy, Hyun Ji Lee states that transference refers to compositional strategies in which the cultural resources of East Asia are borrowed or appropriated within a predominantly Western musical context. Syncretism refers to compositional techniques that draw upon aesthetic approaches or formal systems from Asian cultures. In this category, disparate approaches coexist, and one can detect separate influences from more than one culture (Merriam, 1964:314). Everett's final category is synthesis, referring to compositions that evoke Asian sensibilities without the explicit use of Asian musical materials or styles; one cannot clearly distinguish between cultural references. (See Figure 6) It is an elusive and difficult attempt to categorize a piece of music using these complicated categorizations such as Everett's taxonomy; one may find that a musical work can fall under several categories. However, despite the difficulty of using these categories, it can be worth examining them so that one could have a multilateral view on multicultural pieces.

Strategies

Transference

- Draw on aesthetic principles or formal systems without iconic references to Asian sounds
 - Evoke Asian sensibilities without explicit musical borrowing
 - Quote culture through literary or extra-musical means
 - Quote preexistent musical materials in the form of a collage
-

Syncretism

- Transplant East Asian attributes of timbre, articulation, or scale system onto Western instruments
 - Combine musical instruments and/or tuning systems of East Asian and Western musical ensembles
-

Synthesis

- Transform traditional musical systems, forms, and timbres into a distinctive synthesis of Western and Asian musical idioms
-

Figure 6. Yayoi Uno Everett's Categories

III. Three Western-trained Composers in the Twenty First Century

UnsuK Chin (b.1961)

UnsuK Chin is considered the second Korean composer after Isang Yun to achieve a high degree of both national and international recognition after being awarded the Grawemeyer Award in 2004, the Arnold Schönberg Prize in 2005, and the Wihuri Sibelius Prize in 2017. Like most Korean composers who received their musical education in Western music during the 1960s and 1970s, she studied music theory and piano at an early age and majored in Yangak composition at Seoul National University in her early 20s. Chin moved to Berlin in 1988 for her postgraduate study and there she forged her artistic identity in the lineage of European composers that include Anton Webern, Iannis Xenakis, György Ligeti and others.

UnsuK Chin does not regard her music as belonging to any specific culture, even though she mentions several traditions and composers influential to her music (Ehrler, 2011:2). Her endeavor to avoid musical references to a specific culture is exemplified by her conception of one of her recent works, “Šu 21' for Sheng and orchestra (2009).”

After a long career as a composer, UnsuK Chin began to explore the Sheng, a Chinese mouth organ in 2009, after meeting the virtuosic Chinese Sheng player, Wu Wei (b.1970). “Šu” is Chin’s first piece that includes an Asian instrument along with European orchestra. Intriguingly, the Seoul Philharmonic orchestra introduced the

piece as 생황 협주곡 “슈” (Saeng hwang concerto “Šu”). The Saeng Hwang is the Korean mouth organ that was derived from and is almost identical to the Chinese Sheng. Calling the Sheng “Saeng hwang” (a Korean instrument) implies that Korean music society accepted the piece as Changjak gugak. Regardless of Koreans’ view on the new concerto, and despite the fact that Chin mentions her first encounter with the Saeng hwang as a child in the program note, she made it clear that she uses ‘the special Sheng’ that Wu Wei developed and that it has timbre and other characteristics that are different from Korean music for two reasons. This Sheng has 37 pipes with keys, in contrast, Korean traditional Saeng hwang had 17 pipes without keys. Wu Wei’s Sheng has a warmer timbral quality because of the special room at the bottom of the instrument for hot water that turns into steams when the instrument is being blown.¹⁵ Being consistent in using the term “Saeng hwang” with Korean interviewers, Chin also emphasizes that the Saeng hwang was formerly the Chinese Sheng. There are some quotes below that show her perception on this instrument.

- *She changed her mind [about using an Asian instrument] only after hearing the Sheng virtuoso Wu Wei (Gothoni, 2009).*
- *Studying the Saeng hwang, I felt this one differs from other Korean traditional instruments. Other instruments are always flexible in pitch and sound, but isn’t the Saeng hwang flat? (or rigid/inflexible?) I personally prefer flat sound... (laugh) the timbre (of it) is different from Korean traditional music (Chin, 2015; translated from Korean to English by Sarang Kim).¹⁶*

¹⁵ 이재훈(Jaehoon Lee). “진은숙 서울시향 아르스 노바, 올해 주역은 ‘생황’...37 관 (Unsuik Chin Seoul Symphony Orchestra Ars Nova, This Year’s Leading Role is ‘Saeng Hwang’...37 Pipes.)” *중앙일보 (JoongAng Daily)*, 27 Oct. 2015, news.joins.com/article/18945740.

¹⁶ Ibid. (The original text is as follows: 생황을 공부하면서 전통악기와 다르다는 걸 느꼈다. 소리가 항상 유동적으로 움직이는데 생황은 플랫(평탄)하지 않나? 내가 플랫한 소리를 좋아하기도 하지만.... (웃음) 우리나라 음악과는 다른 성격의 음색이다.)

However, it should be noted that the Chinese Sheng and the Korean Saenghwang, while used in different musical idioms, are fundamentally identical in their actual structure. Putting aside the issue of whether the instrument -- and therefore one aspect of the piece -- is Korean or Chinese in terms of instrumentation and musical materials, the composer seems to refuse to categorize it as “multiculturally-influenced” music. In the interview with BBC, Chin explained:

In this piece, I tried to play with the size of the orchestra. The solo Sheng is a Sheng, each group of the instruments—strings, brass, woodwind, percussion—is also a larger Sheng. The whole orchestra with the solo Sheng then is a hyper Sheng. Each group plays different harmonies. I wanted to avoid writing a direct melody because it [the sheng] will sound like Asian traditional music. I just wanted to write my own music. So, I didn't write any melody but there are many melodic lines through harmonies from different groups.

The program notes for “Šu” also describe Chin’s avoidance of cross-culturally-influenced music.

Up to now, Unsuk Chin has largely avoided composing for instruments from traditional non-European musical cultures: the dangers of musical exoticism seemed too great to her (Gothoni, 2009).

In avoiding cultural hybridity, Chin excludes the use of several pitches combined with certain rhythmic patterns in a row so as not to create what the audience might perceive as melody. The score example below is from the beginning section where the strings enter with long sustained harmonics. (See Figure 7) The long-sustained notes are layered, emphasizing the characteristic timbre of each

instrumental group. Chin focuses on the vertical aspects of harmony and timbre, drawing our attention away from the linear relationships.

Figure 7. Unsuk Chin’s “Ŭsu for Sheng and orchestra” in measures 34-38

“Ŭsu for Sheng and orchestra” falls under the first category of So Young Lee’s taxonomy on Changjak gugak: the composer uses Korean/Chinese instruments while her musical idiom remains predominantly Western/European. Except for the use of the instrument, there appears to be no convincing evidence that Chin tries to synthesize Asian and Western music. The fact that “Ŭsu” is based on a strict harmonic and formal plan, shows that Chin’s compositional approach is closer to that of European contemporary composers than Korean (or Chinese) processes for the creation of traditional music.

In traditional Korean repertoires, the Saeng hwang produces two or three notes at the same time, although the instrument is capable of producing more simultaneous pitches. Chin’s approach to harmonies in “Šu” is, to some degree, similar to the traditional Korean method in that dyads and trichords are the main building blocks. However, these simple dyads and trichords combine to form more complex chords that sometimes include 8-9 pitches at the same time. The examples below show the complexity of Chin’s chords. Figure 8 is the sheng playing 9 pitches spread over two octaves. These complex chords create cluster-like sonic effects that seem to be reminiscent of one of her primary composition teachers, György Ligeti. Figure 9 shows Chin’s use of a Sheng cluster at the end of measure 146.

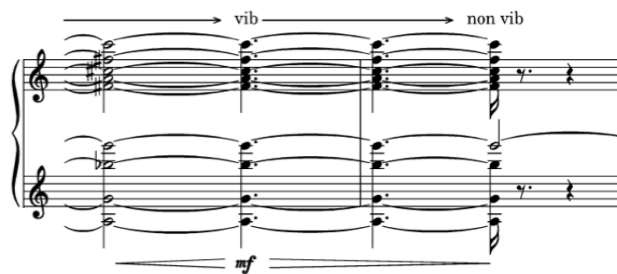


Figure 8. Sheng part in measures 44-45



Figure 9. Sheng part in measures 141-146

Although clusters became common in Western contemporary music during the 20th century, to my knowledge, Changjak gugak composers did not use this harmonic language frequently until Chin vigorously tried it in “Šu.” Five years later, 김대성 (Daesung Kim) incorporated clusters in his piece, “동악 (Dong Ak for Gugak orchestra, 2014)” from measures 185 to 208 for Korean instruments. Figure 10 below shows the diatonic clusters in Kim’s piece comprising eight to nine pitches on four Piri and four Daegeum. Unlike Kim’s treatment of clusters, such cluster-effect/chords are not split into multiple Korean woodwind instruments in Chin’s music but are produced on the solo instrument, Sheng.



Figure 10. Daesung Kim’s “Dong Ak”, Diatonic clusters in measures 204-208

Although both Chin’s “Šu for Sheng and Orchestra” and Kim’s “Dong Ak” utilize clusters, the latter seems to have more Korean characteristics than the former, mainly because it is natural for Korean instruments not to be stable in their timbre and pitch. Also, Kim’s clusters are made up of diatonic pitches from a Korean scale. In “Šu,” the sound result is the same as what the score shows in terms of pitch. Sudden swells on the chords do not affect the Sheng’s timbral quality.

On the other hand, in “Dong Ak,” pitch is unstable: rising with dynamic crescendo and falling with decrescendo. Needless to say, the timbre of each instrument combining to play the cluster changes with dynamics at different points in the piece. This is one example of composition techniques that became standard in Europe and Western contemporary music permeating Korean composition. On the other hand, one may argue that such microtonal clusters already existed in Korean music through heterophonic texture and subtle intonation changes. Musicologist Howard Keith writes,

Traditional Korean court and aristocratic music employs passages of simultaneous ornamentations on multiple instruments, creating dissonant clusters; the technique is reflected in the work of twentieth-century Korean German composer Isang Yun. (2006:152)

Il Ryun Chung (b.1964)

Il Ryun Chung was born in Frankfurt, Germany in 1964 but he spent his childhood in Korea from 1964 to 1971. Chung started his musical journey as a self-taught guitarist at the age of 16 and received his first formal education in guitar and composition from 1985 with Carlo Domeniconi. After his study with Domeniconi, Chung went to the *Hochschule der Künste* Berlin to study composition with Jolyon Brettingham-Smith and conducting with Friedrich Goldmann until 1995.

Chung notes that his acquaintance with the Korean master drummer 김덕수 (Duk Soo Kim), who introduced Chung to Korean percussion music, made a lasting impression upon his rhythmic perception (Chung, “Artistic Profile.”) One of Chung’s early pieces for Korean instruments reflecting Duk Soo Kim’s influence is “MEG: Spirit of Earth, concerto for Samulnori and orchestra” written in 2001. Situating his contemporary work, Chung states that Korean traditional music remains an integral part of his musical life. Chung also showed his advocacy for cultural hybrid music by co-founding two ensembles that include instruments from China, Japan and Korea: IIZ+ and the AsianArt Ensemble.

Among Western-trained composers who combine Korean and Western instruments in their music, Chung is by far one of the most prolific in the 21st century. His large works include two pieces for Gugak orchestra, five concertos for Gugak orchestra and soloists, and three works for large ensembles between 2001 and 2017. There are also a number of multiculturally-influenced works of Chung for solo

or small ensembles such as “Guitar Sanjo No.10 (2010).” I will primarily focus on his large works in this essay.

While Chin does not regard her music as belonging to any specific culture, Chung often speaks of Korean rhythmic structures and inharmonic overtones of Korean instruments as his primary resources for new works. In this chapter, four pieces are examined with a focus on two aspects: 1) ways in which how Korean tempo/rhythmic structure is reflected in “Glut” and “Benu” and 2) an aspect of Korean intonation found in “Gravity” and “Part of Nature.”

Glut and Benu (2009)

Some of the large works that can fall under Lee’s second category are “Glut” and “Benu,” both composed in 2009, the same year as Unsuk Chin composed “Šu.” In the program notes, Chung writes that the two pieces are his most important works for Western instruments in which his knowledge about complex structure of Korean music and his own musical experiences as a Janggu¹⁷ player influence his compositional techniques. To Chung, the two pieces are so closely related in terms of musical ideas that he regards “Benu” as the second part of “Glut,” although they can be performed separately.

¹⁷ An hourglass shaped Korean drum

In both pieces, Korean references are manifested in the long rhythmic cycles marked by thick lines that are similar to Jangdan.¹⁸ In “Glut,” this rhythmic cycle is comprised of nine measures and in “Benu,” it is six measures long. The table below shows the metric structures of the two works, in which a quarter note is given the pulse. (See Figure 11) In “Glut,” one cycle consists nine measures in which the numerator of the time signatures keeps changing in a palindromic fashion while the denominator remains 4, a quarter note.

“Glut” numerator	5 3 3 4 6 4 3 3 5	5 3 3 4 6 4 3 3 5	
downbeat	gong		
“Benu” numerator	5 3 6 3 5 3	5 3 6 3 5 3	5 3 6 3 5 3
downbeat	piano harp	piano harp	piano harp

Figure 11. Time signature changes in the first couple of cycles of “Glut” and “Benu”

Examining these rhythmic cycles, one can then find the relationship between the two pieces. In “Benu,” one cycle comprises six measures and the numerator of the time signatures changes within the cycle (but the cycle itself is not palindromic as it is in “Glut”). The time signatures in “Benu” are drawn from “Glut,” omitting a few

¹⁸ Jangdan is the fundamental rhythmic pattern that constitutes the skeleton of Korean music.

numbers and otherwise significantly similar to the other pair. One cycle includes six meters in each measure in a row: 5/4, 3/4, 6/4, 3/4, 5/4, 3/4. The numerators in one complete cycle are not palindromic, but rather two cycles combine to create two different palindromes across the cycles. In figure 11 above, the orange highlight indicates the first cycle and the purple highlight indicates the second. The first palindrome of “Benu” (in orange highlight) comes from the odd numbers of “Glut” and the second palindrome (in purple) is also derived from the odd numbers starting with second to last numerator in the first cycle.

In both pieces, Chung accentuates the downbeat of each cycle with certain instruments. In “Glut,” the java gongs start playing the downbeat of each cycle, later other instruments such as kempyang, kethuk, and harp join the gongs with sharp and percussive clusters. In Benu, the piano and harp combine to accentuate each cycle most frequently although other instruments capriciously add to them. (Figure 12) These various groups of instruments that emphasize the beginning of each cycle play a similar role to the Korean gong, 징 (*Jing*) in *사물놀이* (*Samulnori*)¹⁹ that plays the downbeat of each cycle, traditionally called 장단 (*Jangdan*), providing the macro beats for the group.

¹⁹ Samulnori is a Korean percussion music genre for four instruments: 쥁과리 (*Ggangwari*), 징 (*Jing*), 장구 (*Janggu*), and 북 (*Buk*).

Figure 12. Il Ryun Chung's "Benu," in measures 1-13

These recurring cycles of smaller patterns are typical of Korean percussion music, Samulnori in particular. In Samulnori music, the recurring cycle, Jangdan, is relatively short so that audience can recognize it without prior knowledge. However, in Chung's piece, the tempo is slow so that the cycle occurs after a longer time interval, making the entrance of each cycle more ambiguous. As the piece progresses, this cyclic pattern becomes more explicit as the tempo continues to accelerate over time. Additionally, both "Benu" and "Glut" progress from somewhat sparse to more

dense textures. As the textures become thicker and more complicated, the smaller pattern of twos and threes with fast rhythms sporadically appears on top of the larger cycle.

To summarize, Korean traits in “Glut” and “Benu” are threefold: Chung’s use of repeating cycles, slow-paced evolving textures continually toward the ending, combined patterns of twos and threes. It is an interesting contrast between the two composers’ works that are written in the same year (2009): Unsuk Chin’s “Šu for Sheng and orchestra” and Chung’s “Glut” and “Benu.” While Chin uses Saeng hwang without embracing Korean musical idioms, Chung vigorously incorporates Korean traits in the two works in such a way that these musical characteristics can be effectively expressed and played on Western instruments.

Part of Nature (2011) and Gravity (2012)

“Part of Nature for Gugak Orchestra” and “Gravity for Daegeum, Sheng, Bass Koto, and Ensemble” are two of Chung’s recent works in which Korean instruments blend with Western instruments as well as instruments from Japan and China. These two pieces are significant in that they both include Korean instruments and Korean musical idioms, thereby falling into the most conservative definitions of Changjak gugak.

One of the most ambitious works of Chung’s is “Part of Nature for Eleven Soloists and Gugak Orchestra,” commissioned by the artistic director of the National

Orchestra of Korea, Byungki Hwang, in 2010. The piece consists of six movements, lasting approximately eighty minutes in total. The instrumentation of “Part of Nature” is larger than the typical size for a Gugak orchestra, and the composer further adds two sections of violoncello and double bass. This chapter will focus only on the second movement: “Breath for Daegeum, Piri and Gugak Orchestra.”

In 2012, following the completion of “Part of Nature,” Chung composed “Gravity” for Daegeum, Sheng, Bass Koto, violin, viola, cello, double bass, Korean percussion and two Western percussion instruments, commissioned by the Ernst von Siemens Musikstiftung for the Soundscape East Asia music festival. “Breath” from “Part of Nature” and “Gravity” bear considerable similarities in several ways. First, the Western strings provide a stable microtonal harmonic ground around which the Korean and other Asian instruments play. Secondly, interactions between solo instruments and the ensemble create a complex texture that crosses boundaries between polyphony and heterophony. A third aspect that the two works have in common is the Korean percussion writing, which becomes increasingly active and predominant towards the end of both pieces.

The carefully designed microtonal aspect of the two pieces manifests in both the treatment of the Western strings and Chung’s tuning system for Koto. In “Breath,” Chung adds two cello and two double bass parts, which one might expect to serve as a means of strengthening the lower registers that the Gugak orchestra lacks.²⁰ In “Breath,” however, these low strings mostly play harmonics that match the

²⁰ It is also true in other movements of “Part of Nature”.

Haegeum's upper register except when they play pizzicato to double or triple the Gayageum, Geomungo, and sometimes Ajaeng. The harmonics on the cello and double bass, specifically, the 7th partial and the 11th partial²¹ are 31 and 49 cents lower respectively than the corresponding pitches of the tempered 12-tone scale and create a unique quality in timbre and harmony. These flat harmonics are reminiscent of a Korean bending technique in which a player or a vocalist slightly lowers a long-sustained note, for instance, by a quarter tone, and then returns or moves on to the next note. It also reflects the uniqueness of Korean ensemble textures in which slight differences of timing and intonation are appreciated and not seen as problematic. As displayed in figure 13, the cello 1 and double bass 1 play F in unison with approximately 31 cents difference; while the two solo instruments, the Piri and the Daegeum revolve around the center note, D^b. As the Daegeum shows in measure 38, the solo instruments often finish their phrase with descending pitch bending.

²¹ I use the term "partial" whose frequencies are numerical integer multiples of the fundamental (including the fundamental which is the first partial itself)

The musical score for measures 37-39 of Il Ryun Chung's "Breath" features the following parts and markings:

- Dg. s.:** Treble clef, 4/4 time. Dynamics: *p*, *mf*, *p*. Markings: *non vibrato*.
- Pi. s.:** Treble clef, 4/4 time. Dynamics: *mp*, *p*. Markings: *non vibrato*.
- Hae. 1:** Treble clef, 4/4 time. Dynamics: *pp*. Markings: *non vibrato*.
- Hae. 2:** Treble clef, 4/4 time. Dynamics: *pp*. Markings: *non vibrato*.
- S.-Aj.:** Treble clef, 4/4 time. Rested.
- D.Aj. 1:** Bass clef, 4/4 time. Rested.
- D.Aj. 2:** Bass clef, 4/4 time. Rested.
- Vc. 1:** Treble clef, 4/4 time. Dynamics: *ppp*.
- Vc. 2:** Treble clef, 4/4 time. Dynamics: *ppp*.
- D.B. 1:** Treble clef, 4/4 time. Dynamics: *pp*. Markings: *natural harmonics on G*, G^{\flat} (6. harmonic).
- D.B. 2:** Bass clef, 4/4 time. Rested.
- D.B. 3:** Bass clef, 4/4 time. Rested.

Figure 13. Il Ryun Chung's "Breath" in measures 37-39

Chung understands that the sound and the aesthetic of Korean traditional music is deeply rooted in the flexibility of timbre and subtle differences of intonation. Korean instruments themselves are designed to be flexible in intonation. This flexibility of Korean instruments forms an antithesis to the stability or immobility of some Western counterparts. For example, a piano (here a representative of Western music culture) reliably produces stable pitches, chords, and various dynamics.

However, once a pianist executes a note or chord, it has no means of manipulating the volume and the timbral quality of the sound. Other instruments such as strings (violin, viola and cello) are capable of playing flexibly in intonation and volume, even though, it is not considered as their musical practice to bend and slide pitches as Korean performers do. Therefore, it is important to point out that Korean instruments can efficiently make pronounced changes in intonation and timbre and that is a characteristic Korean musical practice.

In “Breath,” Chung avails himself of such flexibility in contrast to the comparatively immobile Western instruments in his ensemble. Figure 14 below shows a few measures, in which the double bass sections with G[#] harmonics stay constant while the Piri section goes up from A^b to A natural, and then back down. As the Piri does crescendo gradually while tightening the embouchure, the pitch changes as well as the timbre; pitches produced with tightened embouchure tend to be more nasal and thin. These variations add microtonal interest to the simpler harmony in both traditional Korean repertoire and Changjak gugak works.

Figure 14. Il Ryun Chung’s “Breath” in measures 93–95

Reviewing the premier of “Part Nature” in 2011, Simon Broughton writes,

Chung sensibly avoided introducing Western harmony which is so often a drawback in many Korean fusion projects and he understands the sound world and character of the instruments. It was a piece of colours and textures, not melodies. The piece was full of new sounds and textures that were striking, beautiful and distinctly Korean (Broughton, 2011).²²

Chung’s way of dealing with microtones becomes more specific in his next composition, “Gravity.” The unusual instrumentation with three Asian instruments²³ shows one of Chung’s artistic passions, cultural hybridity. This hybridity is also well exemplified in the bass Koto tuning and the use of harmonics that are flatter than equal temperament. As shown in the tuning chart below (See Figure 15), B₂ and G₃

²² Simon, Broughton. “Part of Nature.” Il Ryun Chung's Website, www.ilryunchung.com/kor/Part_of_Nature.html.

²³ Daegu from Korea, Sheng from China and bass Koto from Japan

are 50 cents lowered and D^b_4 and E^b_4 are 50 cents raised; these altered tunes play two important roles: dividing a perfect fifth in two, making the thirds neither a major nor a minor and creating microtonal clusters. For example, the E^b (raised 50 cents) produces a 3rd between major and minor from the middle C and the B_2 and G_3 (both lowered 50 cents) in relation to G_2 and E^b_3 .

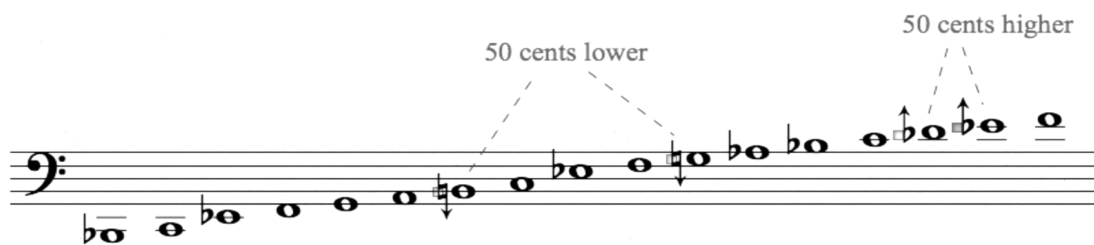


Figure 15. Il Ryun Chung’s Bass Koto tuning of “Gravity”

The main pitch is C throughout the piece, to which other pitches return and from which they start. The next two important pitches that most frequently appear are G and F, a perfect fourth below and above the C. The three pitches are structurally a point of arrival and departure to the rest of the notes. Although the main pitches, to which other pitches return, change quite often in each section, sometimes each phrase.

The 50 cents higher E^b and 50 cents lowered B of the Koto create an ambiguity between a major third and a minor third. The effect can be heard, for example, in the first eight measures of “Gravity” which opens with two groups of pitches. The first group consists of five notes of the C minor pentatonic scale and the

rest of the pitches can be seen as the first five notes of B minor scale. However, the first chord comprising members of C minor pentatonic scale sounds neither major nor minor due to the E^b on the bass Koto; it is 50 cents lower thus dividing the minor third and major third in half. Although composers of the 20th-century such as Charles Ives have used quarter-tones in their tunings, in Chung's piece, it can be considered as Asian influenced tuning systems because the quarter-tones are carefully deployed a third above the center tones in pentatonic scales.

The image shows two musical staves. The first staff is labeled "C minor pentatonic scale" and contains the notes C4, E♭4, F4, G4, and B♭4. The second staff is labeled "The rest of the pitches" and contains the notes C4, E♭4, F4, G4, and B♭4. Below the first staff, an arrow points to the E♭4 note with the text "50 cents higher". Below the second staff, two arrows point to the E♭4 and B♭4 notes with the text "50 cents lower" and "40 cents lower" respectively.

Figure 16. Two groups of pitches in measures 1–8 of “Gravity”

The image shows a musical score for three instruments: Daegŭm (in C), Sheng, and Bass Koto. The score is in 7/4 time and consists of three measures. The Daegŭm part is a single note in each measure. The Sheng part is a melodic line starting with a *pp* dynamic. The Bass Koto part is a bass line starting with a *p* dynamic and a *pizz.* marking. The time signature changes from 7/4 to 5/4 in the second measure and back to 7/4 in the third measure.

Figure 17. The first chord in measures 1–3 of “Gravity”

Such inbuilt microtonal intervals resemble and are amenable to Korean music as well as some other cultures in Asia. Gayageum Sanjo tuning shows an example of the microtonal aspect of Korean music. Chae-suk Lee noted in her transcription of all six schools of Gayageum Sanjo that,

“Gayageum pitches on the 5-line staff do not coincide with Western equal temperament. Perfect 4th and 5th are analogous but major 2nd is nearly 25 cents-narrower. In Gyemeonjo mode²⁴ of typical Gayageum Sanjo, E^b is between E and E^b and similarly, B^b is higher than B^b and lower than B.” (Lee, 2008:7)

The tendency to retune certain pitches in such a manner allows the Gayageum performer to easily manipulate various microtonal intervals and create unique musical characteristics.²⁵ Such variable pitches usually occur in music involving several pitch-bending techniques and Nonghyun—irregular and often very wide vibrato.

To summarize, the previous chapter described how the tone clusters in the Western contemporary musical sense came into use for Korean instruments with two Korean composers: Unsuk Chin and Daesung Kim. Chung created *microtonal clusters* in “Gravity,” carrying the idea of tone clusters for Korean instruments a step further.

Chung’s musical idea is often shown when the Western strings play harmonies with various intonations in a chorale-like fashion--not only through the three Asian instruments. The excerpt below in bar 53 shows an example of a

²⁴ La pentatonic mode

²⁵ It is known that each Sanjo school has different approaches to this matter, thus, intonation-wise, how to treat the five notes in Korean pentatonic scales distinguishes one school from another.

microtonal cluster; the three pitches—B^b on viola, B on violin, and C[#] on violoncello are harmonics, and the B^b and C[#] are 131 and 151 cents apart from B, respectively. The strings create a unique harmony in terms of interval and timbre that may be reminiscent of Korean characteristics combined with Chung’s distinct approach.

The image shows a musical score for three string instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Each instrument is on a single staff with a treble clef. The Vln. staff has a note on the second line (B) with a small circle above it. The Vla. staff has a note on the second line (B) with a small circle above it, and a second note on the second space (B^b) with a small circle above it. The Vc. staff has a note on the second space (C[#]) with a small circle above it. A slur connects the notes in the Vla. and Vc. staves. Labels include "(6. Oberton)" above the second note in the Vla. staff, "(10. Oberton)" above the first note in the Vc. staff, and "III" below the first note in the Vc. staff. A dynamic marking "fp" is placed between the Vla. and Vc. staves.

Figure 18. Measure 53 of “Gravity”

Although “Gravity” and “Breath” are both imbued with microtonal approaches, Chung did not forget to show his favoritism to Korean rhythms; “Breath” includes a considerable number of percussion instruments, including seven Korean instruments, and “Gravity” utilizes three percussion players on three Korean and eight Western instruments. In “Gravity,” certain Western percussion instruments are

substituted for their Korean counterparts: marimba and crotales for *Pyeonjong* and *Unra*, tamtam and bass drum for *Soribuk* and *Daego*. (See Figure 19)

Works	“Gravity”	“Breath”
Korean	장구 (Janggu) 징 2 개 (2 Jing (or “Jing”) in A ^b /B ^b)	장구 (Janggu) 징 2 개 (Jing in A ^b /B ^b) 편종 (Pyeonjong) 운라 (Unra) 소리북 (Soribuk) 대고 (Daego)
Western	3 cymbals marimba crotales 1 large cymbal 1 tam-tam bass drum	crotales large tam-tam

Figure 19. List of Percussions in “Gravity” and “Breath”

The last aspect that “Breath” and “Gravity” have in common is the Korean percussion writing which becomes more active and predominant toward the end. Chung made the percussion parts pointillistic and sparse in earlier sections; as the piece progresses, the Janggu leads the rest toward faster and more complex rhythmic cycles. Such a rhythmically evolving structure resembles the way in which Jangdan changes in a lot of Korean instrumental music such as Samulnori and 영산회상 (*Youngsanhoesang*); they start with the slowest tempo and gradually speed up over

the course of the piece. Figure 20 below shows how the rhythmic pattern in the Janggu and Jing evolves in “Breath”; despite the growing complexity of rhythms, the strong beat with accent remains at the same point—beat five.²⁶

In measures 170-173

In measures 181-183

In measures 196-198

Figure 20. The development of rhythmic patterns of “Breath”

²⁶ Dotted quarter notes are given the beat.

June Hee Lim (b. 1959)

Of the three composers discussed here, the only Yangak composer who has taught ‘Gugak composition’ at the university level institutions is June Hee Lim. Lim majored in Yangak composition at Yonsei University and received her master's and doctoral degree at Indiana University. Prior to her full-time faculty position at the school of Korean traditional arts at Korea National University of Arts, she taught contemporary music at several institutions such as 서울대학교 (Seoul national university), 연세대학교 (Yonsei university) and 이화여자대학교 (Ewha Woman’s University). Her career path shows that Lim’s music was readily embraced by Korean traditional music society.

Lim revealed her affection for Gugak relatively early compared to Chin and Chung. She became interested in Gugak during her years at Yonsei university through the Korean music club. It seems that she had also kept her musical interest in Gugak during her years in Indiana until 1998. Based on the rhythmic patterns of 경기도당굿 (Gyeonggi Dodang-Gut, a shaman ritual in Gyeonggi province, Korea), her thesis composition “알타이 제전 (Altaic Ritual)” was selected by ISCM World Music Days Festival 1999 in Romania.

Her advocacy of the human voice in a lot of her works differentiates Lim’s music from other Yangak composers. Her interest in voice may be attributed to musical experiences in her childhood; she was a member of children’s choir and received formal vocal training. The two pieces of Lim, “혼불 I (Honbul I) for voice,

Gayageum and Gugak orchestra (2003)” and “독도오감도 (Dokdo, Island of Five Senses) for soprano, Gayageum, Saeng hwang, violin, viola and cello (2017),” will be introduced in this chapter to further consider her compositional strategies when combining contemporary music with Korean references.

“혼불 I, 백초를 다 심어도 (Honbul I, A song of Woman’s Soul for a Female Voice, 25-Gayageum and Gugak Orchestra, 2003)”

“This piece is a representation in song of the Myung-hee Choi’s novel <Honbul>, a story of Korean women's lives and spirits (Seo, 2008: 84).” This piece exemplifies Lim’s favorite compositional strategies in utilizing Korean musical traits for large instrumentations: following the formal structure of traditional vocal genres and utilizing Korean heterophonic texture in variation.

Lim writes in her program note about her fascination on 가곡 (*Gagok*) style singing; Gagok is a type of long lyric song cycle sung by professional vocalists with chamber ensemble accompaniment. A Korean female singer in traditional style was an appropriate choice in this work since the lyrics are from an old Korean poem, 시조 (*Sijo*). As the title and her program note suggest, “Honbul I” contains quite a number of features that include the typical musical structure of Gagok as well as Gagok-singing techniques including the cross-registral technique (yodeling effect) and phonetic treatment of texts (melismatic and slow tunes with long, drawn-out ending pronunciation). “Honbul I” has a similar structure organization to Gagok form in that

the poetry comprises three sections and Lim's piece is divided into three sections with instrumental sections: introduction, interludes in-between sections and the ending section. However, there are some additional sections that expand the overall form. (See Figure 21) In typical Gagok form, the poetry usually consists of five lines grouped into three sections; lines 1 and 2 are in section I, line 3 alone is section II, and lines 4 and 5 belong to section III. The instrumental sections and the vocal sections bring a timbral change (See Figure 22).

	Section I		Section II			Section III		Ending		
	Intro	20-33	34-43	44-53	54-64	65-76	77-114		115-132	133-146
Bars	1-19	20-33	34-43	44-53	54-64	65-76	77-114	115-132	133-146	147-152
Sub-section		a	b	c	d	e	Cadenza	f	g	
Tempo	$\text{♩}=60-63$	Tempo rubato	$\text{♩}=60-63$	$\text{♩}=92-96$	$\text{♩}=92-96$	$\text{♩}=92-96$	rubato	$\text{♩}=72$	rubato	
Text		Melody with open vowels	line 1 백초를 다 심어도 대는 아니 심으리라	Interlude	line 2 살대가고 젓대울고 그리나니 붓대로다	Melody with open vowels	line 2 살대가고 젓대울고	Melody with open vowels	line 3 어미타 가고울고 그리는대를 심어 무삼하리오	
							duet and gayageum solo	voice and gayageum with simple accompaniments		

Figure 21. Structure of June Hee Lim’s “Honbul I”

Introductory instrumental section	line 1 동창이 밝았느냐	line 2 노고지리 우지진다	line 3 소치는 아희봄은 삼기 아니 일었느냐	Interlude	line 4 재너머	line 5 사래 긴 발을 언제 갈려 하느냐	Ending instrumental section
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Figure 22. Form of a typical Gagok

It was unusual for Korean composers to bring Korean style textures such as heterophony into their new works in the early twenty first century, although now quite a number of young composers do so. Lim's approach for dealing with Korean heterophony is twofold. She uses skeletal melodies with variations over several octaves and the leading instrument that plays the skeleton melody keeps changing; this is the opposite of how the heterophony texture works in Korean traditional music where one instrument (usually Piri) plays the leading role throughout the piece. Lim's approach is unique in such a way that she adopts the Korean texture without weighting a single instrument that always plays the skeleton melody.

Figure 23 below shows how the long-sustained notes and ornaments return to the skeletal melody, an approach reminiscent of heterophonic texture in Korean music. The orange box points to melodic variants that return to the center tone F and C.



Figure 23. Lim's heterophony in measures 17-19

Despite the similarity, Lim differentiates her texture in several ways from Korean heterophony in its original form. In “Honbul I,” a number of instruments alternate in becoming leading instruments at various points before returning to background. By this approach she avoids over-weighting a single instrument; in a traditional way, Piri is a primary leading instrument among the ensemble. In result, the whole texture becomes more flexible in its timbral changes from moment to moment.

Compared to her later works, the Western instruments in this piece tend to play a passive role, primarily building on what a Gugak orchestra lacks. Strings provide underlying quintal or quartal harmonies mostly in background and a few western percussion instruments such as marimba, vibraphone, and temple blocks play ostinato figures in background along with occasionally double/triple Korean plucked strings to support the harmonies.

While most characteristics in “Honbul I” are reminiscent of Korean music, Lim includes a cadenza section for Gayageum solo; Inserting a big solo section into a large ensemble is certainly non-Korean.²⁷ However, the cadenza is not musically incongruous with other sections because Lim slips the voice part under the Gayageum solo to add Korean flavor to the cadenza. The voice part echoes the Gayageum solo after each phrase as a call and response, and the two sometimes sound together; its

²⁷ Long solo sections exist in some genres of Korean music such as Sanjo and Sinawi. However, the long solo in Sanjo differs from a cadenza because it is originally for a solo Korean instrument with an accompaniment percussion. Sinawi usually consists of a small group of soli; each instrument takes turns to play their solo section.

texture recalls 가야금 병창 (*Gayageum Byung Chang*), a traditional genre in which a singer accompanies himself/herself with Gayageum.

In summary, this work remains predominantly Korean in its text, instrumentation, musical texture, and formal instrumental techniques. However, “Honbul I” nonetheless carries an unconventional feeling, because the speed at which the musical mood changes and the rapid pace at which each section moves on to the next is faster than that of Korean traditional repertoire. As the concept of composition was regarded *foreign* in Korea until very recent times, this notion of having an introduction, development as a high point, and conclusion in formal structure was also something unfamiliar to Korean musicians. In Korean music for large ensemble, court music in particular, a piece of music is generally static, or it evolves at an extremely slow speed that it is not easy to sense.

Similar to Chung’s works discussed in the previous chapter, “Honbul I” can be categorized into the third group, which refers to compositions that exploit both Korean instruments and Korean musical language.

독도오감도 (*Dokdo, Island of Five Senses, 2017*)

“Dokdo, Island of Five Senses for soprano, Saeng hwang, Gayageum, violin, viola, and violoncello (2017)” is one of Lim’s most recent works, again showing her favoritism toward the human voice, particularly a solo female singer. Commissioned by ensemble *La Mer et L’île*, the piece consists of three movements; the first and the

second movements are instrumental, and in the last movement, the soprano sings the poetry about 독도 (Dokdo) written by 이규형 (Gyuhyung Lee).

Lim’s handling of Korean instruments in “Dokdo” is unique in that Gayageum takes a solo-like role while Saeng hwang is treated almost like a part of a Western ensemble. Taking advantage of its ability to blend with strings, Saeng hwang plays a similar role as bassoon or horn in European orchestras. Some of its techniques, such as flutter tonguing and tremolo, are also characteristic of woodwind instruments in an orchestra. Saeng hwang provides harmonic background and supports the rest of the ensemble.

The image shows a musical score for measures 9-12 of Lim's "Dokdo," movement 3. The score is arranged in six staves: Soprano, Saeng Hwang, Gayageum, Violin, Viola, and Violoncello. The key signature is three flats (B-flat, E-flat, A-flat). The Soprano part begins in measure 9 with a whole rest and ends in measure 12 with the lyrics "멀 리" (meol ri) under a half note. The Saeng Hwang part starts in measure 9 with a dynamic marking of *f* and features a complex texture of triplets and sixteenth notes. The Gayageum part also starts in measure 9 with a dynamic marking of *mf* and features a melodic line with triplets. The Violin, Viola, and Violoncello parts provide harmonic support with various rhythmic patterns and dynamics.

Figure 24. Lim’s “Dokdo,” movement 3 in measures 9–12

Shown in the excerpt above (Figure 24), Saeng Hwang plays various combinations of pitches to provide harmonic middle ground from G^b pentatonic scale, to which the rest of ensemble belongs. (See Figure 25)



Figure 25. G^b pentatonic scale in the third movement

Aside from the use of Korean scales and instruments, it is 시김새 (*Sigimsae*)²⁸ that predominantly characterizes the sound of Korean music. However, Sigimsae keeps the pitches and timbre changing, and this change keeps them from blending well with orchestral instruments. Because Saeng hwang is the only instrument except for pitched percussion, that can produce stable pitches and chords among Korean instruments, many Yangak composers find Saeng hwang to be an easily approachable instrument when they first try to combine Korean and Western instruments.

Lim's treatment of the Gayageum solo and strings' pizzicato in this piece appears to reveal her approach to multicultural composition more generally. The pizzicato technique on strings is deliberately restrained to keep the gayageum from permeating the texture, arranged in upper or lower octaves of Gayageum without

²⁸ 선율을 이루는 골격음의 앞이나 뒤에서 그 음을 꾸며주는 장식음이나 길이가 짧은 잔가락을 가리키는말 (Young Woon Kim, 2014; translated from Korean to English by Sarang Kim/ Short grace notes or embellishing ornaments before or after the skeleton melody)

overlaps with the Gayageum range. By these means, the timbre of the Gayageum solo stands out of the ensemble rather than blending in. Thus, all the pizzicati on viola and cello are generally disguised in the texture; Lim writes that she wanted to distinguish the Gayageum's plucking from strings' pizzicato by using Sigimsae.

In combining East Asian and Western music, the most important thing (to me) is to emphasize the distinct characteristics of each. But ironically, (I would) use techniques that let them naturally permeate each other. For instance, in Dokdo piece, the Saeng hwang's pedal point is a blender that typically matches timbres from the strings. The gayageum, on the contrary, plays unique Korean techniques such as Nonghyun to differentiate itself from the strings' pizzicato (Lim 2018; translated from Korean to English by Sarang Kim).²⁹

Creating an obvious contrast between two groups may be a different approach from a lot of other Western-trained composers who attempt to have Western instruments play or imitate Sigimsae. The excerpt from the first movement below shows the Gayageum playing the Nonghyun technique (red boxes) on top of the strings playing simple figures with pianissimo. (See Figure 26)

²⁹ The original text in Korean is as follows: "...동서양의 융합에서 가장 중요한 것은, 동양의 특징을 가장 잘 살리고, 서양의 특징을 잘 살려야 한다는 것을 많이 고려하고 있어요. 그러면서도 서로가 서로들에게 스며들게 하는 기법들. 예를 들어 독도 오감도 같은 경우 상황이 다른 현악기들에 같은 지속음을 통하여 자연스럽게 스며든다든지 하는 부분이죠. 가야금의 경우는 오히려 서양 스트링 악기들 사이에서 특징이 드러날 수 있도록 독특한 농현을 통해서 차이가 나게 한다든지..."

19 $\text{♩} = 65-70$

Saeng Hwang

Gayageum

Violin

Viola

Cello

22

Saeng Hwang

Gayageum

Violin

Viola

Cello

Figure 26. Lim's "Dokdo," movement 1 in measures 19-24

In separating the Gayageum from the others, Lim's alternative strategy is to have the Gayageum stay primarily in a Korean traditional mode while the rest freely

cross over various scales: tonal harmonies, chromaticism, dodecaphony and Korean scales in some passages. Figure 27 below shows an example where the Saeng hwang and the violin play figures chromatically descending and ascending while the Gayageum is in F Gyemeonjo mode

Figure 27. Lim’s “Dokdo,” movement 1 in measures 16-18

In summary, in comparison with the other two composers, June Hee Lim’s music is full of diverse cultural resources—explicit Korean ideas in particular. She seems to think very flexibly about incorporating culturally diverse musical ideas, whether the distinctive characteristics blend or conflict. In her compositions, this approach does not seem to be an issue or problem to deal with strategically but an outcome that naturally follows from any intercultural approach. Lim’s stance on this

issue differs significantly from those of Unsuk Chin and Il Ryun Chung. The following chapter will briefly compare the three composers' approaches on the issue; how the three composers accept and (in some cases) select cultural resources.

IV. Interpenetration of disparate cultures

Leonard Meyer in his study (1967) of influence in music writes that composers are confronted by a variety of potential influences from which they choose what to incorporate into their works. And composers presumably select as influences the things they find artistically congenial (Meyer, 1967: 172). This chapter will compare the ways in which each of the three Korean composers accepted disparate cultures, primarily from the Korean and Euro/American traditions.

Figure 28 below attempts to parse the diverse dimensions in works discussed in this essay. It shows how these pieces involve various elements and musical idioms from different cultures; some are from Korea and Euro-American, or other Asian countries.

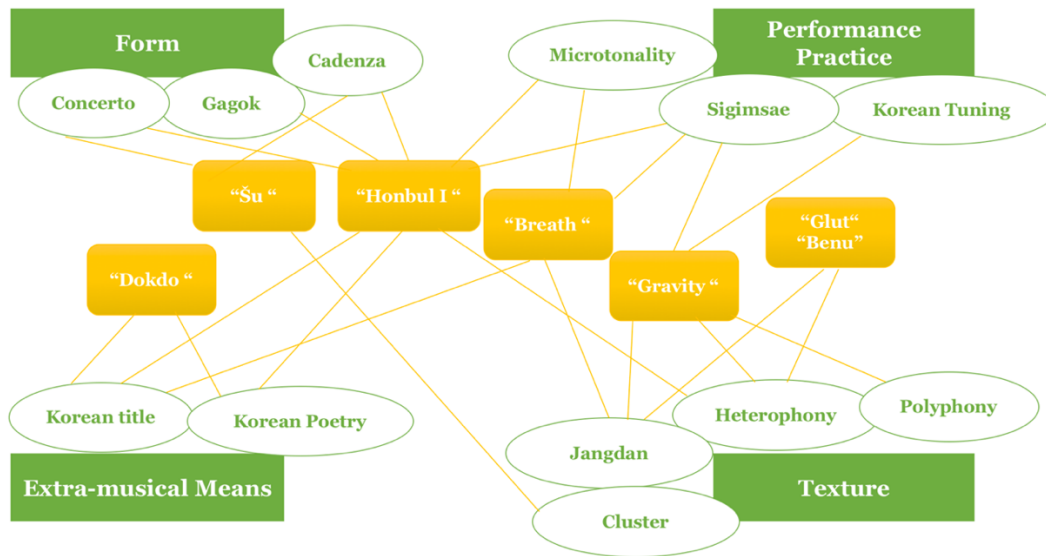


Figure 28. Diverse Elements in Multiculturally Influenced Music

Unsuik Chin’s musical style in the sheng concerto remains predominantly in the Euro-American tradition with an oblique hint at Korean or Chinese traits in timbre that the sheng creates in combination with orchestral instruments; among Western musical references in “Šu” are the concerto form and the frequent use of clusters.

Chin chose not to exploit Korean, or any other Asian musical references in her piece, “Šu for Sheng and orchestra,” claiming that she does not regard her music as belonging to *any specific culture*. This statement is ironic because it excludes the European tradition from that ‘any specific culture’ category. Chin’s statement presupposes that European music is universal, and thus consequently designates other traditions as cultural music. It shows a cultural perspective according to which

composers consciously select their influences while in fact composition often incorporates influences of which one is not aware.

In an attempt to avoid iconic Asian sounds—simple tunes with a pentatonic scale, she includes no explicit vertical melodic lines. Maris Gothóni writes that “the dangers of musical exoticism seemed too great to her.”

In her effort to “write her own music” rather than borrowing musical materials from the instrument’s own tradition, Chin integrates the Sheng with orchestra in an approach that may have been typically Western. As Adam Krims writes, organic coherence has become a virtual dogma in music theory in a Western sense (1994: pars 2.3-2.5), having a single generating idea that integrates all components of a work has traditionally been an important and valued compositional strategy. “Šu for Sheng and orchestra” is a well-constructed piece in that sense; the main idea that runs through the work is to treat every instrument, each instrumental group, and ultimately the entire orchestra—like a Sheng. Except for playing melodies, what a sheng traditionally does is to provide harmonies. It sometimes plays all the notes of a chord simultaneously, and at other times introduces notes one by one to produce a chord. In “Šu,” one will hear the orchestra mimic these idiomatic characteristics of Sheng playing.

To a relative degree, Il Ryun Chung’s music involves more Korean characteristics than Chin’s; “Glut” and “Benu” for Western ensemble strictly follow a rule Chung adapted from Korean texture. A repeating set of measures provides a rhythmic ground around which the entire piece revolves and evolves; the way it

serves the development of the two works significantly resembles how Jangdan structure works in Korean music. To listeners who are unfamiliar with Jangdan, neither piece may arouse the impression that they deploy Korean resources. One who has never been exposed to Korean music can quickly point to references of Euro-American contemporary classical music. However, Chung's influences and the derivation of this practice is clearly Korean in this case.

One can quickly notice Korean references that manifest in "Breath" from "Part of Nature" and "Gravity" for a mixed ensemble due to the inclusion of Korean instruments. Both works are connected to Korean textures such as heterophony and Jangdan as well as Korean performance practice. In "Breath," contrary to "Gravity," Chung successfully masks the Western strings with Korean sections so that their presence in the ensemble is almost unnoticeable at quite a few moments. The Western instruments have more presence in "Gravity" although the three Asian solos are generally in the foreground. Exploiting various Korean traits regarding scale, harmony, tuning, instrumental techniques, and formal structure, Chung expands his musical realm, which appears to have moved from dominantly Western to considerably Korean culture. His early works including "Glut," "Benu," and "Guitar Sanjo No.1," derived a few compositional strategies from Korean tradition; later works such as "Part of Nature" and "Gravity," on the other hand, rely on Korean aesthetics and ideas regarding instrumentation and musical resources to a significant degree.

Compared to Chin and Chung, June Hee Lim's music is much more on the Korean side, which is probably why her works are well accepted and performed so often by Korean musicians. If we supposed that Chin and Chung have been moving from Western to Korean direction, Lim might be a composer whose music is predominantly Korean but enriched with compositional strategies from the Western tradition. "Honbul I" is unique in a way that it creates a smooth hybrid in formal structure between concerto and Gagok structure. In "Honbul I" and "Dokdo," her harmonic language derived from Korean modes, heterophonic textures and Korean traditional scales. While these musical aspects can also be derived from other Asian or Western cultures Lim uses them in characteristically Korean idioms. Lim's music shows that cultural syncretism in the twenty-first century Changjak gugak occurs in various directions: from Western cultures to Korean, from Korean tradition to Western practices, and sometimes from many cultures to one another.

Another taxonomy that provides more detailed categories according to the composer's compositional strategy is Yayoi Uno Everett's. (Figure 29) Among the works by the three composers discussed in this essay, June Hee Lim's "Honbul I" and "Dokdo" can be included in the transference category. The two compositions incorporate Korean culture through literary and extra-musical means such as Korean poetry and the title that evokes Korean sensibility. Both pieces utilize Korean poetries, and the name "Dokdo" arouses public attention; sovereignty over Dokdo has been an ongoing point of contention between Japan and South Korea.

Composers	Works	So Young Lee's taxonomy	Yayoi Everett's taxonomy
Unsuik Chin	"Šu for Sheng and orchestra"	First category [works that use Korean instruments without exploiting Korean musical traits.]	Syncretism [works that juxtapose musical instruments of Asian and Western musical ensembles.]
Il Ryun Chung	"Glut" and "Benu"	Second category [compositions that use musical forms and techniques idiomatic to Korea for non-Korean instruments.]	Synthesis [compositions that transform Asian musical systems and sonic characteristics into a distinctive Western idiom]
	"Part of nature" and "Gravity"	Third category [compositions that utilize both Korean instruments and musical traits.]	Syncretism [works that juxtapose musical instruments of Asian and Western musical ensembles]
June Hee Lim	"Honbul I"	Third category [compositions that utilize both Korean instruments and musical traits.]	Transference (and Syncretism) [compositions that quote culture through literary and extra-musical means.]
	"Dokdo"		

Figure 29. Categorization of the compositions discussed according to Lee and Everett's taxonomy

Unsuik Chin's "Šu" and Il Ryun Chung's "Part of Nature" and "Gravity" display syncretism; they include works that juxtapose musical instruments of Asian and Western musical ensembles. Using a mixed ensemble that includes instruments from different cultures may be one of the universal compositional approaches that

composers take to create a unique sound/hybrid for exploring new possibilities. One result is that the borrowed cultural elements, primarily Korean resources, are frequently placed in some opposition to the original musical texture, Euro-American contemporary music in this case. This is done in a way that produces tension through juxtaposition.

Chung's two earlier pieces, "Glut" and "Benu," may be considered under the category of synthesis, Everett's last category. This category refers to works that transform Asian musical systems and sonic characteristics into distinctive Western idioms. In the two pieces, Korean musical materials or styles are not as explicit as in Chung's next pieces due to the absence of Korean instruments in the ensemble. "Glut" and "Benu" transplant timbral or scalar attributes of Asian instruments onto their Western counterparts to some extent; Chung presents Korean influences in the two pieces through the development of each piece strictly following Jangdan structure and the textural changes as the Jangdan evolves and become more complex toward the ending.

Summary and Conclusions

With the rapid influx of Western music in the 1940-60s, Korean composers and musicians aspired to familiarize themselves with Western idioms, adopting the five-line staff notation system and composing new, fixed works for small and large ensembles of Korean instruments.

In the 1940s, Kisu Kim became the first to compose for Korean instruments using the five-line staff notation; there were no others until 1961. In the following decades, however, a group of Korean musicians/composers undertook this practice and the number of new pieces in five-line notation has increased substantially. Another group of composers called Yangak composer (Western-trained composers) emerged in the 1970s and pursued education abroad. Some studied in Europe and others in the United States. Senior composers in this group include Isang Yun, Byungdong Paik, Jeonggil Kim, Sukhui Kang, Younghi Pagh-Paan, and others. Beginning in the 1970's, these musicians' compositional experiments demonstrated an increasing interest in Korean instruments and characteristics. These explorations continued to develop and, over the next 50 years, attracted more and more young Korean composers and scholars whose primary education was in Western musical idioms.

Emerging Changjak gugak works continue to stimulate debate about the meaning of the term 'Changjak gugak,' about the kind of music that should be categorized as Changjak gugak, and about the future directions of Korean music. In

the late twentieth century, Korean musicologists such as So Young Lee attempted to organize the analytic observations of several prior musicologists into three primary categories of Changjak gugak. Lee's categories were based on the inclusion or exclusion of Korean instruments and on the presence or absence of Korean traditional aesthetic characteristics in the new compositions. One of the most recent articles by a young Korean scholar, Hyun Ji Lee provides a more complex system for classifying Changjak gugak works based primarily upon Yayoi Uno Everett's categorizations: three large categories—transference, syncretism and synthesis--divided into seven sub-categories. Various other approaches to categorization (not described in this essay) have also appeared in the twentieth century reflecting increasing interest and studies in Changjak gugak.

These discussions began in the 1970s with self-criticism of indiscriminate acceptance of Western music and, by the late 20th century, evolved to become a meaningful stimulant to musical explorations and investigations of tunings and other technical aspects of Korean music. Some Korean musicians and scholars, for example, raised the point that Korean instruments are not suitable for playing tonal harmonies because of their tuning system. However, it was not until very recently that Korean composers investigated Korean tunings and adopted new tuning systems for their works; Il Ryun Chung started using tunings more compatible with Korean instruments for some of his pieces in the early twenty first century.

After various experiments and changes of Changjak gugak in the twenty first century, contemporary Korean music is characterized by the frequent use of mixed

ensembles sometimes combining Korean instruments with Western instruments, instruments from different parts of Asia (Vietnam, China, and India), and computers.

In dealing with musical and philosophical issues in multicultural composition, the three selected composers—Unsuk Chin, Il Ryun Chung and June Hee Lim—have adopted markedly different approaches. Among the three, Unsuk Chin seems to take the most cautious and conservative approach; in avoiding musical exoticism, she excludes Korean, or Chinese, melodic and modal references in “Šu for Sheng and Orchestra.” According to Chin, “...if one uses Western compositional methods for Korean instruments that can effectively and musically work, then, that can be considered as a new possibility for Gugak.” “Šu” demonstrates her approach in that it exploits and expands the Sheng’s techniques in ways that do not necessarily imply Korean or Chinese references. Her focus instead is more on taking advantage of the complex chords that the Sheng can execute and on its unique timbre that can be easily blended with her contemporary writing for orchestra. Excluding Asian references does not seem to come from a pure refusal of tradition; rather it appears to be attributable to other reasons. It seems to arise not only from her effort to avoid musical exoticism but also from her preference for what she calls “flat” (rather than flexible) intonation.

Around the same time Il Ryun Chung was also continually exploring new possibilities utilizing Korean tradition as well as diverse traditions from Asia; his music does not explicitly introduce Korean melody or textures but has acoustic associations with Korean music due to his tuning systems and use of flexible

intonation. Chung's four pieces addressed in this essay have organizational structures resembling Korean musical form, called Jangdan. Most of the Korean music is constructed and develops on top of the evolving Jangdan; it generally begins with slow and relatively long, repeating patterns and gradually accelerates the tempo while cycling through different rhythmic patterns. Adopting and extending varied Korean techniques of tuning and organizational form, Chung obtains a unique hybrid of Korean (or other Asian) and experimental music without overtly borrowing specific musical materials from disparate traditions.

June Hee Lim may be the composer who, of the three discussed here, most freely and flexibly crosses cultural boundaries. Her musicological/aesthetic stance on multicultural pieces seems to be the opposite of Unsuk Chin's. Lim writes that "...in combining East Asian and Western music, the most important thing (to me) is to emphasize the distinct characteristics of each. But ironically, (I would) use techniques that let them naturally permeate each other at the same time." Her writing implies that, when one composes multicultural music, it is natural that the outcome will be either a blend or a clash of techniques; thus, one should consider both results as accomplishments. Having culturally or musically clashing aspects in a piece of music may not mean that the composition is poorly made; on the other hand, however, achieving a cultural blend does not necessarily indicate that a piece of music is excellent. This view is in line with 이해식 (Haeshik Lee)'s stance; he writes,

... It is a problem to distinguish what is East Asian from what is Western in music according to instrumentation. It is also unnecessary. What is important and meaningful is what goals each composition tries to accomplish (Lee, 1994:108; translated from Korean to English by Sarang Kim).³⁰

So Young Lee interprets and stretches the meaning of Haeshik Lee's point. She maintains that it is unnecessary to limit the boundaries of Korean styles and to establish a category of Changjak gugak (Lee, 2004; 58). Lim's two pieces discussed in this essay demonstrate this stance in that they both frequently cross, and sometimes overlap scales, modes, and harmonies from disparate cultures. Contrary to Il Ryun Chung whose pieces are built on Korean forms without explicit Korean melodies or scales, June Hee Lim organizes musical elements full of Korean references into Western structures such as concerto form, multi-movement form, and art song forms.

After 50 years of experimentation and development in Changjak gugak, Korean composers and musicians are still willing to embrace changes and challenges to evolve the genre. As can be seen through analyses of the works of Unsuik Chin, Il Ryun Chung and June Hee Lim, the musical and cultural convergences of Changjak gugak are multi-directional: from the West to Korea, from Korea to the West, and via various Asian cultures. Composers and musicians who deal with multicultural music must be aware that a new piece of music may be likely to expose dissimilarities or a near impossibilities of fusing musical aspects from disparate cultures instead of

³⁰ The original text in Korean is as follows: ... 일반적으로 악기의 선택에 따라서 작품의 동.서를 구분하는 것은 문제가 되기 때문입니다. 또 그럴 필요도 없다고 생각합니다. 왜냐하면 작품 자체만의 색깔에 중요한 의미가 있을 따름이기 때문입니다.

cohesively merging them into one. Studying two disparate cultures and engaging deeply with their traditions, aesthetics, and cultural contexts, allows a composer to explore many musical possibilities between cultural borders.

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³¹ Each title is followed by its English translation.

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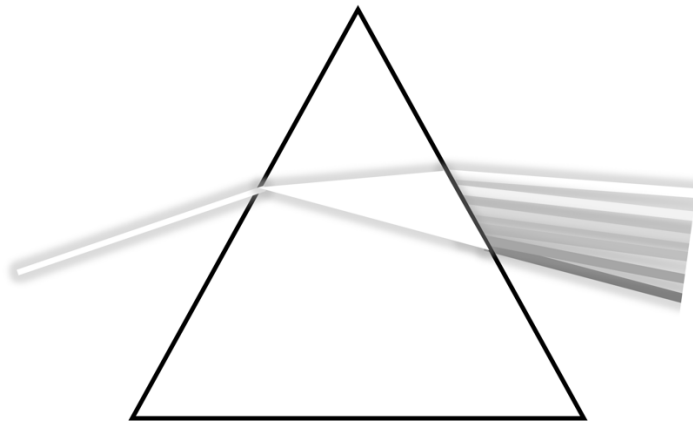
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PART II: COMPOSITION

PRISM

FOR SEVEN KOREAN AND SEVEN WESTERN INSTRUMENTS



2017-2018

SARANG KIM

Instrumentation

- ▼ Korean ensemble: 대금 (Daegeum), 향피리 (Hyang-piri), 해금 (Haegeum), 대아쟁 (Dae-ajeang), 18 현 혹은 25 현 가야금 (18 or 25 string Gayageum), 거문고 (Geomungo), 장구 (Janggu)
- ▼ Western ensemble: Flute, Bassoon, Violin, Viola, Violoncello, Piano (baby grand), Percussion (Bass drum, 18" Suspended cymbal, Vibraphone without motor, 2 Woodblocks)

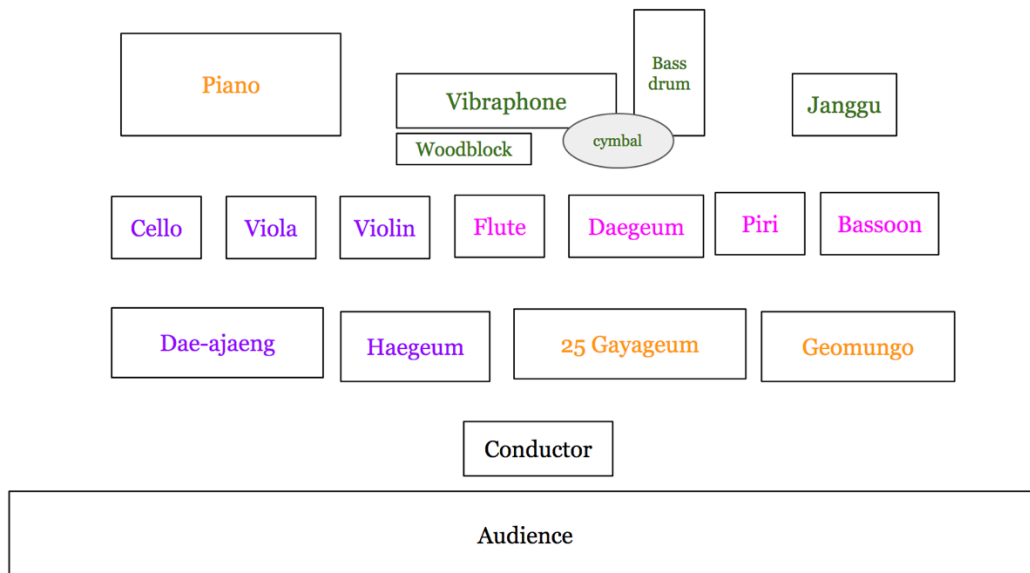
Duration: Approximately 45 minutes in total

- ▼ First movement “여는 문 (The Opening Door)” : ca. 5’50”
- ▼ Second movement “현들의 노래 (The Song of Bowed Strings)” : ca. 5’50”
- ▼ Third movement “엮인 실타래 (Woven Skeins)” : ca. 8’20”
- ▼ Fourth movement “피리들의 노래 (The Song of Woodwind)” : ca. 10’30”
- ▼ Fifth movement “줄들의 노래 (The Song of Plucked Strings)” : ca. 7’30”
- ▼ Sixth movement “닫는 문 (The Closing Door)” : ca. 9’40”

Stage Setup

- ▼ The stage setup may be different depending on the size of the concert hall, its acoustics, and the conductor’s preference. This is one option for a small/middle sized concert hall without amplification system. (See the chart and the photo from the premiere below) The Korean strings are placed in the first row to be heard louder because they sound softer and relatively shorter than Western strings.

- It will be helpful for certain instruments that play the small movements to sit together. The first group of instruments in purple color is close to each other for the second movement; the second group in pink for the fourth movement and the third group for the fifth movement. Some large instruments with loud volumes are deployed in the back of the stage. The piano can also move next to the Geomungo if there is enough room. Both percussionists may freely use different settings.



Stage setup



The photo from the premiere of “Prism”

Program Note

A prism is a transparent optical element with flat, polished surfaces that refract light. It can separate a beam of white light into its constituent spectrum of colors. This color spectrum is reminiscent of the beauty of Korean music. In contrast to classical Western music where harmonies and melodies coexist, Korean music brings out a distinctive flavor with a single melodic line colored by various timbres, intonation, and Sigimsae. This characteristic reminds us of how a prism works. Inspired by the similarity between the prism and Korean music, in this composition, I tried to create a series of pieces in which a simple melody serves the whole piece as a skeleton of the structure—a skeleton which is then decorated with sophisticated melodic variations and ornaments; thus, each instrument can stand out with its unique

timbre and techniques. It should be noted that I intended to bring out sharp contrasts in some sections between the two groups and let these two groups blend in other sections of the work.

This composition is a kind of suite for seven Korean instruments and seven Western instruments, consisting of six movements. The total duration of the work is approximately 45 minutes. The aesthetic goal of “Prism” is to create a musical hybrid using a mixed ensemble of Korean and Western instruments, structural forms, tuning systems, and techniques idiomatic to each instrument.

To effectively deal with instruments from different cultures, I took a few approaches. First of all, a new tuning for the Western ensemble is used to produce better resonance with the Korean group. This tuning prioritizes perfect fourth interval over perfect fifth, especially two perfect fourths starting on C and F; the two keys are selected because the tuning models Korean court music, “수제천 (*Sujecheon*).” For the second, fourth and fifth movements, the seconds and thirds are made about 25 cents narrower to bring out the general characteristic intervals of 산조 (*Sanjo*).

It should be noted that there are more than six different schools in Gayageum Sanjo tradition; each school has unique tuning systems and markedly different performance practices. The tuning system I designed for “Prism” is based on the general instruction for Gayageum Sanjo tuning from 이재숙 (Chae-suk Lee)’s book <Gayageum Sanjo: An Anthology of the Six Schools>.³² The Gayageum interval samples I took for reference are derived from the recording of 성금련 (Geum-ryun Seong)’s Sanjo,³³ because the intervals change every second in the recording, I

³² The original text (page 8) in Lee’s book is as follows: “5 선상에 채보된 음정은 서양음악의 평균율과는 같지 않다. 완전 4 도, 완전 5 도의 관계는 거의 평균율과 가까우나 장 2 도의 음정은 $\frac{3}{4}$ 정도의 음정이다... 계면조에서의 E^b 은 E 와 E^b 의 중간음으로 E^b 보다는 높고 E 보다는 낮으며 B^b 역시 B^b 보다는 높고 B 보다는 낮게 연주해야 한다. (Pitches on staff do not coincide with Western equal temperament. Perfect 4th and 5th are nearly analogous but major 2nd is nearly $\frac{3}{4}$ Eb in Gyeomeonjo is between E and E^b. It is higher than Eb and lower than E. Similarly, B^b is higher than B^b and lower than B.)

³³ The appended CD of Chae-suk Lee’s book is taken from a tape-recording of a practice session which took place at Meong-hwan Kim’s home on March 2, 1984. (Seong, Geum-ryun. “Song, Kum-yon

considered the sample intervals as inspirational references and rather than directly deriving my tuning model from them. The piano is re-tuned according to the chart below and then the rest of Western ensemble learned to match the piano.

[In cents]

A#	B	C	C#	D	D#	E	F	F#	G	G#	A
6	5	10	-14	-15	-15	5	8	0	-15	-15	0

The piano tuning offset from equal temperament

The violin, viola and violoncello use a different tuning as well to generate natural harmonic series on E^b, A^b and B^b:

The image displays three musical staves, each representing the tuning of a different string instrument. The top staff is labeled 'violin tuning' and uses a treble clef; it shows four notes: G², B², D³, and E³. The middle staff is labeled 'viola tuning' and uses an alto clef; it shows four notes: C³, D³, F³, and A³. The bottom staff is labeled 'violoncello tuning' and uses a bass clef; it shows four notes: C², G¹, B¹, and D².

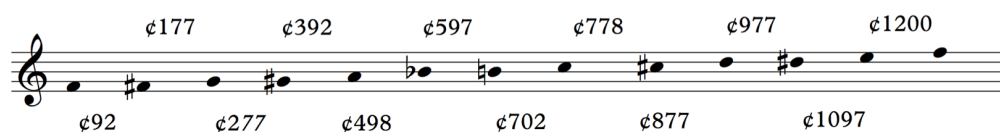
The string tunings

School Kayagum Sanjo.” Recordings for Transcription Kayagum Sanjo: An Anthology of the Six Schools. Eunha Publishing Co. 2008. CD.)

The piano tuning prioritizes perfect fourths, and narrow thirds/seconds (both major, minor if possible) over perfect fifths to feature the characteristic intervals of Korean music. It allows the key of C and F to serve as important center-tones/keys in “Prism.”



Tuning relative to C as tonal center



Tuning relative to F as tonal center

Notation-wise, the score is basically written on the five-line staff with Korean traditional symbols and some of my own symbols for both Korean and Western ensembles. For detailed information, see the instruction page below.

▼ **First movement “여는 문 (The Opening Door)”**

“The Opening Door” starts the composition with all the instruments mirroring the grandeur of a Korean court music ensemble. As I imagined an ancient king opening the gate of the royal palace, 경복궁 (Gyeongbokgung) and slowly walking across the corridor with dignity, the tempo of this movement is slow, with all of the musical gestures a little bit restrained yet sophisticated. The heterophonic texture of this movement is intended to express the distinctive characteristics of Korean music.

The instruments in the lower register play a skeleton melody while the others in the upper register layer it with all sorts of Sigimsae. This stratified texture appears upside down once in section 3 and then returns to its original form.

▼ **Second movement “현들의 노래 (The Song of Bowed Strings)”**

The second movement is written for five bowed instruments: Haegeum, Ajaeng, violin, viola, and violoncello. At the end of the large ensemble’s opening, the three strings of the Western group linger to begin the new movement. The lingering chord turns into different patterns that each instrument plays independently and which at first seem to be unrelated to any others. The disorderly movements then converge and eventually stay on a new chord. The timbre of the ensemble changes every moment with the alteration of regular stopped notes and harmonics, and non-vibrato and 농현 (*Nonghyun*).³⁴ The piece also alternately progresses with clashes between Korean and Western strings or in concord with each other.

▼ **Third movement “얹인 실타래 (Woven Skeins)”**

The last chord of the previous movement lingers again to prepare for the new one; on top of the strings’ sustained notes, a series of short passages on the piano and the vibraphone starts “Woven Skeins.” The entire ensemble plays again as a group of duets, entering pair by pair and piling up in layers beginning with the piano and the vibraphone, then flute and bassoon, Piri and Daegeum, Gayageum and viola, violin and Haegeum, and Ajaeng and violoncello in sequence. Compared to the first two movements, this movement is fast in tempo and rhythmically accentuated.

³⁴ Irregular and often very wide vibrato

▼ **Fourth movement “피리들의 노래 (The Song of Woodwind)”**

The fourth movement is again for a smaller ensemble of woodwind instruments: flute, bassoon, Daegeum and Piri with Western percussion. The piece has two sections repeating in alteration a few times; the first section consists of two distinctive parts: short and fast passages with staccato and bars without tempo marking and meter that are supposed to be played freely. The second section is an extended form of the second part of the first section where the performers are only given pitches and free to decide how to execute them; the score is written in seconds. The freer bars encourage the performers to improvise and coordinate with other performers as all the performers carefully listen to the principal instrument--Piri in Korean court music. In *Sujecheon* or the very first few movements of “*영산회상(Youngsanhoesang)*,” it is inefficient to count beats due to the extremely slow tempo. Therefore, the Piri players serve as a conductor that such a large ensemble can follow; it is said that the lung capacity of a Piri player decides the tempo of each performance. I planned to make the performers interact in such a way for this movement.

▼ **Fifth movement “줄들의 노래 (The Song of Plucked Strings)”**



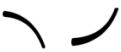





The fifth movement is for plucked strings and Korean percussion: piano, Gayageum, Geomungo and Janggu. The inspiration for this movement is the slow beginning of *Sanjo* where the performers play slow and meditative melodies to tune the instrument and have dialogic interaction with the Janggu performer. The piano with the new tuning creates a novel sound with the Gayageum and the Geomungo which are classical *Sanjo* instruments. As the title implies, I wanted the plucking sound of the strings heard clearly; thus, I used a thin texture with lots of space between each event so that all sort of sounds--plucking, scratching, the sound of a bamboo stick hitting the geomungo frets--can stand out.

▼ **Sixth movement “달은 문 (The Closing Door)”**








The last movement is a small replica of the structure in 영산회상 (Youngsanhoesang); its slow tempo and classic atmosphere gradually turn into faster and rhythmically exciting music by the end. The whole ensemble returns to answer the call from the piano/vibraphone duet as it did in the third movement. The Korean group once again plays in less complex heterophony compared to the sophisticated texture in the first movement; while the Western ensembles provide harmonies that are the composite of the melodies from the heterophonic texture. At the end when the music plays at the fastest tempo, the meter or the sense of tempo suddenly disappears and then fragments of short tunes freely wander around to close the entire piece; as if one wakes from a dream and experiences that the vivid dream vanishes like a bubble.

\

◇ Symbols in general

Symbol	Name	Description
	Nonghyun 1	Fast, wide and irregular vibrato
	Nonghyun 2	Slow and narrow, regular vibrato
	Downward/ Upward pitch bending	Bend the pitch down/up to an indefinite interval
	Three mountains	Bend the pitch three times up to an indefinite interval and back down to the original pitch
	Quarter flat	50 cents higher than the normal flat
	Three quarter flat	50 cents lower than the normal flat
	Quarter sharp	50 cents lower than the normal sharp
	Three quarter sharp	50 cents higher than the normal sharp

◇ Symbols for Gayageum and Geomungo

Symbol	Name	Description
	Jeonsung	Similar to the upper mordent symbol (♯): a rapid alteration of an indicated note, the note above (indefinite), and the indicated note again
	Jachool	Hit (hammer) on the strings without plucking with the stick
	Moonhyun	First string (the closest string to the geomungo player)
	Flicking	Flicking the string once
	Flicking	Flicking the string rapidly twice in a row
	Daejeom	Hit strongly on the string with the stick
	Pitch-bending to the indicated note	When there are several notes with slur above and the X note-head, pluck the first note and adjust the pitch by the left-hand to execute the following notes without plucking the string again.

I. 여는 문 (The Opening Door)

$\text{♩} = 35$

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with triplets and accents. Dynamics include *mp* and *acc*.
- Daegeum:** Treble clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *mp* and *acc*.
- Piri:** Treble clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *mp* and *acc*.
- Bassoon:** Bass clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *p* and *mf*.
- Janggu:** Percussion staff with a 4/4 time signature.
- Percussion:** Percussion staff with a 4/4 time signature.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *mp* and *acc*. An *8^{va}* marking is present.
- Haegeum:** Treble clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *mf* and *acc*.
- Dae-ajaeng:** Bass clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *mp* and *acc*.
- Gayageum:** Grand staff (treble and bass clefs), 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *f* and *acc*.
- Geomungo:** Bass clef, 4/4 time. Features a rhythmic pattern with triplets and accents. Dynamics include *f* and *acc*.
- Violin:** Treble clef, 4/4 time. Features a melodic line with triplets and accents. Dynamics include *mp* and *acc*.
- Viola:** Bass clef, 4/4 time. Features a melodic line with triplets and accents. Dynamics include *mp* and *acc*.
- Violoncello:** Bass clef, 4/4 time. Features a melodic line with triplets and accents. Dynamics include *mp* and *acc*.

Musical score for page 93, featuring multiple instruments. The score is divided into two systems of four staves each. The instruments listed are: Fl. (Flute), Dg. (Clarinet), Pr. (Piano), Bsn. (Bassoon), Jg. (Trombone), Perc. (Percussion), Pno. (Piano), Hg. (Horn), Aj. (Trumpet), Gy. (Saxophone), Gm. (Saxophone), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *L.V.*. A specific instruction for the Percussion part reads "bass drum mp L.V.". The time signature changes from 4/4 to 6/4 in the second measure of the first system.

This page of a musical score is for a 94th page of a work. It features a variety of instruments and parts, including woodwinds, brass, strings, and piano. The score is written in 9/4 time with a key signature of two flats (B-flat and E-flat). The instruments and parts are arranged as follows:

- Fl. (Flute):** Starts at measure 5 with a melodic line featuring a quintuplet and slurs.
- Dg. (Double Bass):** Features a melodic line with triplets and slurs.
- Pr. (Piano):** Includes a bass clef with a flat, playing a melodic line with triplets and slurs.
- Bsn. (Bassoon):** Features a melodic line with a piano (*p*) dynamic marking and slurs.
- Jg. (Trombone):** Features a rhythmic accompaniment with slurs and a triplet.
- Perc. (Percussion):** Shows a rhythmic pattern with slurs.
- Pno. (Piano):** Features a melodic line with triplets and slurs.
- Hg. (Horn):** Features a melodic line with triplets and slurs.
- Aj. (Trumpet):** Features a melodic line with a glissando (*gliss.*) marking.
- Gy. (Clarinet):** Features a melodic line with triplets and slurs.
- Gm. (Contrabass):** Features a melodic line with triplets and slurs.
- Vln. (Violin):** Features a melodic line with triplets and slurs.
- Vla. (Viola):** Features a melodic line with triplets and slurs.
- Vc. (Cello):** Features a melodic line with slurs.

freely play within the beat
tempo rubato, rit.

*a short pause
before next measure*

Musical score for a 6/4 measure. The score includes parts for Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Trombone (Bsn.), Horns (Jg.), Percussion (Perc.), Piano (Pho.), Horns (Hg.), Saxophones (Aj.), Guitar (Gy.), Double Bass (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part features a complex melodic line with slurs and accents, including triplets and a 7-measure phrase. The Double Bass part has a rhythmic pattern with a 5-measure phrase and a 3-measure phrase. The Violin part has a melodic line with a 7-measure phrase and a *ppp* dynamic marking. The Viola part has a rhythmic pattern with a 7-measure phrase and a *ppp* dynamic marking. The score is in 6/4 time and ends with a double bar line.

1

8

Fl. *p* 3 3 3 5 3

Dg. 7 5 3

Pr. *mp* *p* *sm* 3 *sm* 3 *sm*

Bsn. *p*

Jg. 3

Perc. *mp* L.V.

Pno. *p* 3 6 3 *8va*

Hg. *p* 3 *sm* 3

Aj. *p* 3

Gy. 3

Gm. *mp* *8va*

Vln. *p* 3 6 3 *8va*

Vla. *p* 3

Vc. *p*

Musical score for page 97, measures 10-11. The score includes parts for Flute (Fl.), Clarinet (Dg.), Saxophone (Pr.), Trombone (Bsn.), Trumpet (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hr.), Bassoon (Aj.), Guitar (Gy.), Double Bass (Gm.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is in 6/4 time and features various instruments with complex rhythmic patterns, including triplets and quintuplets. Dynamics include *p*, *mf*, and *f*. Performance instructions include *gliss.* for the bassoon and *v* for the piano.

tempo rubato, rit. *a short pause
before next measure*

13

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

7

3

5

3

ppp

2

Musical score for measures 14-17, featuring the following instruments and parts:

- Fl. (Flute):** Measures 14-17, *p* (piano), with a long melodic line.
- Dg. (Clarinet):** Measures 14-17, *p* (piano), with a long melodic line.
- Pr. (Trumpet):** Measures 14-17, *mp* (mezzo-piano), with a melodic line including a triplet and an accent.
- Bsn. (Bassoon):** Measures 14-17, *p* (piano), with a melodic line including triplets.
- Jg. (Trombone):** Measures 14-17, rests.
- Perc. (Percussion):** Measures 14-17, rests.
- Pno. (Piano):** Measures 14-17, *mf* (mezzo-forte), with a melodic line including a triplet and a quintuplet. An *8^{va}* (octave up) marking is present.
- Hg. (Horn):** Measures 14-17, rests.
- Aj. (Saxophone):** Measures 14-17, *mp* (mezzo-piano), with a melodic line including triplets and accents.
- Gy. (Guitar):** Measures 14-17, rests.
- Gm. (Double Bass):** Measures 14-17, rests.
- Vln. (Violin):** Measures 14-17, *p* (piano), with a long melodic line.
- Vla. (Viola):** Measures 14-17, *mp* (mezzo-piano), with a melodic line.
- Vc. (Cello):** Measures 14-17, *mf* (mezzo-forte), with a melodic line including triplets and sextuplets.

16

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

⑩

p

as 3

3

3

3

5

7

⑩

3

3

gliss.

3

3

3

Musical score for page 103, featuring various instruments including Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Trombone (Bsn.), Saxophone (Jg.), Percussion (Perc.), Piano (Pno.), Horns (Horn), Clarinet (Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes dynamic markings such as *ft.*, *f*, and *fp*, and technical markings such as *5*, *3*, and *7*. The score is written in a key signature of one flat and a 4/4 time signature. The page number 103 is centered at the bottom.

18

tempo rubato, rit.

a short pause before next measure

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

Musical score for measures 20-21, featuring instruments: Fl., Dg., Pr., Bsn., Jg., Perc., Pno., Hg., Aj., Gy., Gm., Vln., Vla., and Vc.

Measures 20-21. The score includes parts for Flute (Fl.), Clarinet (Dg.), Trumpet (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Bassoon (Aj.), Guitar (Gy.), Double Bass (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 20 starts with a **3** (triple) in the Flute part. Dynamics include *p*, *mp*, *mf*, and *mp*. The Percussion part is marked *mp* L.V. The Piano part is marked *mp*. The Horn part is marked *mp*. The Bassoon part is marked *mp*. The Guitar part is marked *mf*. The Double Bass part is marked *mf*. The Violin part is marked *mp*. The Viola part is marked *mf*. The Violoncello part is marked *mp*.

Measure 21 continues the musical material. Dynamics include *mp*, *mf*, and *mp*. The Percussion part is marked *mp*. The Piano part is marked *mp*. The Horn part is marked *mp*. The Bassoon part is marked *mp*. The Guitar part is marked *mf*. The Double Bass part is marked *mf*. The Violin part is marked *mp*. The Viola part is marked *mf*. The Violoncello part is marked *mp*.

Musical score for page 106, measures 22-24. The score includes parts for Flute (Fl.), Dg., Pr., Bsn., Jg., Perc., Pno., Hg., Aj., Gy., Gm., Vln., Vla., and Vc. The music features complex rhythms, triplets, and various dynamics.

Measures 22-24 are shown. The score includes parts for Flute (Fl.), Dg., Pr., Bsn., Jg., Perc., Pno., Hg., Aj., Gy., Gm., Vln., Vla., and Vc. The music features complex rhythms, triplets, and various dynamics.

Measures 22-24 are shown. The score includes parts for Flute (Fl.), Dg., Pr., Bsn., Jg., Perc., Pno., Hg., Aj., Gy., Gm., Vln., Vla., and Vc. The music features complex rhythms, triplets, and various dynamics.

a short pause
before next measure

tempo rubato, molto rit.

Musical score for measures 24-31, featuring woodwinds, strings, and percussion. The score is in 12/4 time and includes parts for Flute (Fl.), Dugong (Dg.), Posaune (Pr.), Basson (Bsn.), Horn (Hg.), Alto Saxophone (Aj.), Clarinet (Gy.), Trombone (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 24-31 are marked *tempo rubato, molto rit.* and *a short pause before next measure*. The woodwind parts (Fl., Dg., Pr., Bsn., Hg., Aj., Gy., Gm., Vln., Vla., Vc.) feature complex rhythmic patterns, including triplets and sextuplets, and are marked with dynamics such as *p*, *pp*, and *mp*. The string parts (Hr., Aj., Gy., Gm., Vln., Vla., Vc.) are marked *mp* and include a note: *all bowed strings should coordinate here*. The percussion part (Perc.) is marked with a double bar line and a 12/4 time signature.

Musical score for measures 25-26, featuring various instruments. The score is divided into two systems of measures.

Measure 25: Flute (Fl.) and Clarinet (Cl.) play a melodic line with triplets and a 7th chord. Saxophone (Sax.) plays a melodic line with a 3rd chord and an accent. Percussion (Perc.) plays a rhythmic pattern. Piano (Pno.) plays a melodic line with a 7th chord. Trumpet (Tr.) and Trombone (Tbn.) are silent. Guitar (Gy.) and Bass (Bsn.) play a melodic line with an accent and a 3rd chord. Violin (Vln.) and Viola (Vla.) are silent. Cello (Vc.) is silent.

Measure 26: Flute (Fl.) and Clarinet (Cl.) play a melodic line with triplets and a 3rd chord. Saxophone (Sax.) plays a melodic line with a 3rd chord and an accent. Percussion (Perc.) plays a rhythmic pattern. Piano (Pno.) plays a melodic line with a 7th chord. Trumpet (Tr.) and Trombone (Tbn.) play a rhythmic pattern. Guitar (Gy.) and Bass (Bsn.) play a melodic line with an accent and a 3rd chord. Violin (Vln.) and Viola (Vla.) play a melodic line with a 3rd chord and an accent. Cello (Vc.) is silent.

Dynamic markings include *mp*, *p*, *mf*, and *L.V.* (Larghetto).

27

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

mp

am

III

Musical score for measures 29 and 30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pr.), Bassoon (Bsn.), Saxophone (Sg.), Percussion (Perc.), Piano (Pno.), Horns (Hg.), Trumpets (Aj.), Trombones (Gy.), Violins (Vm.), Viola (Vla.), and Cello (Vc.).

Measure 29 features complex rhythmic patterns with triplets and quintuplets in the Flute and Clarinet parts. The Piano part includes arpeggiated chords. The Saxophone part has a melodic line with triplets. The Percussion part has a rhythmic pattern with a *mp* dynamic. The Piano part has a melodic line with a *mf* dynamic. The Violin and Cello parts have melodic lines with *p* dynamics.

Measure 30 continues the complex rhythmic patterns. The Flute and Clarinet parts feature triplets. The Piano part has a melodic line with a *mf* dynamic. The Saxophone part has a melodic line with a *mf* dynamic. The Percussion part has a rhythmic pattern with a *mp* dynamic. The Piano part has a melodic line with a *pp* dynamic. The Violin and Cello parts have melodic lines with *pp* dynamics.

31

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

ppp

ppp

p

33

Fl. *(b)* *3* *gliss.* $\frac{12}{4}$

Dg. *3* $\frac{12}{4}$

Pr. *(b)* *3* *3* *an* $\frac{12}{4}$

Bsn. *(b)* $\frac{12}{4}$

Jg. *3* $\frac{12}{4}$

Perc. $\frac{12}{4}$

Pno. $\frac{12}{4}$

Hg. $\frac{12}{4}$

Aj. $\frac{12}{4}$

Gy. $\frac{12}{4}$

Gm. $\frac{12}{4}$

Vln. $\frac{12}{4}$

Vla. $\frac{12}{4}$

Vc. $\frac{12}{4}$

tempo rubato, molto rit.

34

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

attacca

5

3

3

II

II

pp

p

II. 현들의 노래 (The Song of Bowed Strings)

In seconds

Each player starts arpeggio at very fast or slow speed and freely slows own/speeds up.
Repeat eah figure throughout the given time.

The score is divided into four measures, each with a specific duration:

- Measure (1): 15"**
 - Haegum:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4.
 - Dae-ajaeng:** Bass clef, arpeggio starting on G2, moving up to B2, then down to E2.
 - Violin:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 - Viola:** Treble clef, arpeggio starting on G3, moving up to B3, then down to E3.
 - Violoncello:** Treble clef, arpeggio starting on G2, moving up to B2, then down to E2. Includes fingerings: II, 1, 2, 3, 4, 5.
- Measure (2): 17"**
 - Violin:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 - Viola:** Treble clef, arpeggio starting on G3, moving up to B3, then down to E3. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 - Violoncello:** Treble clef, arpeggio starting on G2, moving up to B2, then down to E2. Includes fingerings: II, 1, 2, 3, 4, 5.
- Measure (3): 10"**
 - Aj.:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4. Includes fingerings: VIII, 1, 2, 3, 4, 5.
 - Vln.:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.
 - Vla.:** Treble clef, arpeggio starting on G3, moving up to B3, then down to E3. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Measure (4): 7"**
 - Vln.:** Treble clef, arpeggio starting on G4, moving up to B4, then down to E4. Includes fingerings: II, 1, 2, 3, 4, 5, 4, 3, 2, 1.

(5) 18" (6) 20"

light bow pressure

Hg. *mp*

Aj. VIII

Vln. II IV

Vla. II III

Vc. IV III IV III IV

(7) 13" 6

tremolo slow down

Hg. *Delicately* $\text{♩} = 30$

Aj. *breathily* *p*

Vln. IV *mf* *pp*

Vla. III *mf*

Vc. *mf*

light bow pressure

12

Hg.

Aj.

Vln. *non vib.*

Vla. *non vib.* *gliss.* III II *gliss.*

Vc. *non vib.* *gliss.* IV

15

Hg.

Aj.

Vln. II *f* *p* *p*

Vla. *f* *p* II

Vc. IV *f* *p*

light bow pressure

18

Hg. *pp*

Aj. *non vib.* *gliss.* *f*

Vln. *non vib.* *f* *f* *non vib.*

Vla. IV III II IV *non vib.* *f*

Vc. *non vib.* *f*

22

Hg. *mp* *mp* *p*

Aj. *non vib.* *mf* III

Vln. *non vib.* *mf* *mf* *mp*

Vla. I II *non vib.* *mf* *mf*

Vc. I *mf*

27

Hg.

Aj.

Vln.

Vla.

Vc.

I

32

7

Hg.

Aj.

Vln.

Vla.

Vc.

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

pp

pp

pp

pp

pp

IV

37

Hg. *non vib.* *breathy* *non vib.*
pp *mp* *pp*

Aj. *non vib.* VIII *II* *non vib.*
pp

Vln. *non vib.* *p* *8va* I

Vla. *III* *p* *III non vib.*

Vc. *III* *p* *I non vib.* *p*

42

Hg. *non vib.* *breathy* *gliss.* *mf*
mf *ppp* *mf*

Aj. *non vib.* *mf*

Vln. *non vib.* *p* *mf* *III* *slow vib.* *mf* *sub p*

Vla. *non vib.* *mf* *mf* *III* *pp*

Vc. *non vib.* *mf* *mf* *slow vib.* *sub p*

attacca

46

Hg. *pp*

Aj. *pp* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

* glissando with harmonic pressure on the same string

III. 위인 실타래 (Woven Skeins)

Freely
In seconds

20"

Flute

Daegeum

Piri

Bassoon

Janggu

Percussion

Piano

Haegeum

Dae-ajaeng

Gayageum

Geomungo

Violin

Viola

Violoncello

vibraphone and piano start with the conductor's cue

$\text{♩} = 45$

Vibraphone

mp 3 3

p

mp 3 3 3

p

p

p

p

p

p

p

20" 10"

2

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

$\text{♩} = 55$

mf 3 3 3 3

mf 3 3 3 3

mf

gliss.

gliss.

p

p

p

p

4 ♩ = 95

Fl. *p*

Dg.

Pr.

Bsn. *p*

Jg.

Perc. *mp*

Pno. *mp*

Hg. *gliss.*

Aj. *gliss.*

Gy.

Gm.

Vln. *gliss.*

Vla.

Vc. #

7

Fl. *mp* *f* *mf*

Dg.

Pr.

Bsn. *mp* *f* *mf*

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

10

Fl. *mp* *mf*

Dg.

Pr.

Bsn. *mp* *mf*

Jg.

Perc. *f*

Pno. *f*

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 10, 11, and 12. The Flute (Fl.) part begins with a melodic line in measure 10, marked *mp*, and continues through measure 12, marked *mf*. The Bassoon (Bsn.) part mirrors this melody in the lower register, also marked *mp* and *mf*. The Percussion (Perc.) part features a rhythmic pattern of eighth notes, marked *f*. The Piano (Pno.) part has a complex, fast-moving texture in the right hand, marked *f*, while the left hand is mostly silent. Other instruments (Dg., Pr., Jg., Hg., Aj., Gy., Gm., Vln., Vla., Vc.) are present but have no notation in these measures.

13

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

p
p
p
pizz.
mf
pizz.
mf

15

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf

mf

Musical score for measures 17 and 18. The score includes parts for Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Bassoon (Bsn.), Gong (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Trombone (Aj.), Clarinet (Gy.), Drum (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 17 starts with a box containing the number 9. The Flute and Bassoon parts have long horizontal lines indicating sustained notes. The Percussion part features a rhythmic pattern marked with a forte (*f*) dynamic. The Piano part has a complex rhythmic pattern in the right hand, also marked with a forte (*f*) dynamic. The Clarinet part has a melodic line marked with a piano (*p*) dynamic. The Viola part has a melodic line marked with a piano (*p*) dynamic and includes the instruction *pizz.* (pizzicato). The Violoncello part has a melodic line marked with a piano (*p*) dynamic.

19

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

arco con sordino
pp

arco
pp

f

f

Detailed description: This page of a musical score covers measures 19 and 20. The score is arranged in a vertical stack of staves. The instruments and their parts are: Flute (Fl.) with a long note in measure 19; Bassoon (Bsn.) with a long note in measure 19; Clarinet (Pr.) with a long note in measure 19; Clarinet (Dg.) with a long note in measure 19; Clarinet (Jg.) with a rhythmic pattern of eighth notes and quarter notes; Percussion (Perc.) with a complex rhythmic pattern of eighth and sixteenth notes; Piano (Pno.) with a melodic line in the right hand and a bass line in the left hand; Harp (Hg.) with a long note in measure 20; Viola (Aj.) with a long note in measure 20, marked *arco* and *pp*; Guitar (Gy.) with a melodic line in the right hand, marked *f*; Double Bass (Gm.) with a long note in measure 20; Violin (Vln.) with a long note in measure 19, marked *arco con sordino* and *pp*; Viola (Vla.) with a rhythmic pattern of eighth notes, marked *f*; and Violoncello (Vc.) with a long note in measure 20.

21

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hr.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

mp

mp

mp

23

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

25

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc. *p*
Pno. *p*
Hg. *mp* *mf*
Aj. *mp* *mf*
Gy.
Gm.
Vln. *p* *mp*
Vla.
Vc.

27

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hr.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

f

p

29

Fl. *f*

Dg. *mf* *pp*

Pr. *pp*

Bsn. *f*

Gg.

Perc.

Pno.

Hg.

Aj.

Gy. *mf*

Gm.

Vln.

Vla. *f*

Vc.

31

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mp

mf

ppp

p

mf

pizz.

p

mf

mp

pizz.

p

mf

33

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 33 and 34. The score is arranged in a multi-staff format. At the top, the woodwind section includes Flute (Fl.), Clarinet in D (Dg.), Clarinet in Bb (Pr.), and Bassoon (Bsn.). Below them is the string section, starting with the Jazzy Guitar (Jg.) and Percussion (Perc.). The Piano (Pno.) is shown with both treble and bass staves. The Horns (Horn in G, Hg.) and Alto Saxophone (Aj.) are present but have no notation in these measures. The Double Bass (Gm.) and Violins (Vln.) are also present but have no notation. The Viola (Vla.) and Violoncello (Vc.) have active parts. The Percussion part features a complex rhythmic pattern with many accents. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Double Bass part has a steady eighth-note bass line. The Viola and Violoncello parts have active eighth-note lines.

35 molto rit. . .

Fl. - Flute
Dg. - Clarinet in D
Pr. - Clarinet in Bb
Bsn. - Bassoon
Jg. - Trombone
Perc. - Percussion
Pno. - Piano
Hg. - Horn in G
Aj. - Horn in C
Gy. - Cymbal
Gm. - Gong
Vln. - Violin
Vla. - Viola
Vc. - Violoncello

The score consists of 12 staves. Measures 35-42 are shown. The key signature has two flats (Bb, Eb). The time signature is 3/8. The tempo marking is 'molto rit.'. The woodwinds (Fl., Dg., Pr., Bsn.) and strings (Vln., Vla., Vc.) have melodic lines. The percussion (Perc., Pno., Gy., Gm.) provides rhythmic accompaniment. The brass instruments (Jg., Hg., Aj.) are mostly silent in this section.

The musical score for page 38 is written in 12/8 time and marked "a tempo". It features the following instruments and parts:

- Fl. (Flute):** Remains silent throughout the page.
- Dg. (Clarinet):** Enters in the second measure with a melodic line, including a glissando (gliss.) and a mezzo-piano (mp) dynamic.
- Pr. (Trumpet):** Enters in the second measure with a melodic line, marked mezzo-forte (mf).
- Bsn. (Bassoon):** Remains silent throughout the page.
- Jg. (Saxophone):** Plays a rhythmic pattern of eighth notes with accents.
- Perc. (Percussion):** Provides a steady rhythmic accompaniment with eighth notes.
- Pno. (Piano):** Features a complex melodic line in the right hand, while the left hand remains silent.
- Hg. (Harp):** Remains silent throughout the page.
- Aj. (Trombone):** Remains silent throughout the page.
- Gy. (Guitar):** Plays a rhythmic accompaniment in the right hand, while the left hand remains silent.
- Gm. (Guitar):** Provides a bass line with eighth notes.
- Vln. (Violin):** Remains silent throughout the page.
- Vla. (Viola):** Plays a rhythmic accompaniment with eighth notes.
- Vc. (Cello):** Provides a bass line with eighth notes.

40

Fl.

Dg. *p*

Pr. *p*

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj. *pizz.*
f

Gy.

Gm.

Vln. *pizz.*
f

Vla.

Vc.

Detailed description: This page of a musical score covers measures 40 and 41. The instrumentation includes Flute (Fl.), Clarinet in D (Dg.), Clarinet in Bb (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn in G (Hg.), Trumpet in Bb (Aj.), Guitar (Gy.), Double Bass (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). In measure 40, the Clarinet in D and Clarinet in Bb play a melodic line starting on G4 and moving down to E4, marked with a piano (*p*) dynamic. The Trombone and Percussion parts feature rhythmic patterns with accents. The Piano part has a complex melodic line with many accidentals. The Horn in G and Trumpet in Bb parts are mostly rests. In measure 41, the Clarinet in D and Clarinet in Bb continue their melodic line. The Trombone part has a rhythmic pattern with accents. The Percussion part has a rhythmic pattern with accents. The Piano part continues its complex melodic line. The Horn in G and Trumpet in Bb parts are mostly rests. The Guitar part has a rhythmic pattern with accents. The Double Bass part has a rhythmic pattern with accents. The Violin part has a melodic line starting on G4 and moving down to E4, marked with a pizzicato (*pizz.*) and forte (*f*) dynamic. The Viola and Violoncello parts have rhythmic patterns with accents.

42

Fl.
Dg.
Pr.
Bsn.
Gg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

p
pp
pp
pp

44

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

mp

pizz.
mp

Detailed description: This page of a musical score covers measures 44 and 45. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Clarinet (Dg.), Bassoon (Pr.), and Bassoon (Bsn.). The brass section includes Trumpet (Jg.) and Trombone (Hg.). The saxophone section includes Alto Saxophone (Aj.). The strings section includes Violin (Vln.), Viola (Vla.), and Cello (Vc.). The piano part (Pno.) and guitar part (Gy.) are also present. The percussion part (Perc.) is indicated by a double bar line. The score features various musical notations such as slurs, accents, and dynamic markings. A box containing the number '11' is located at the top center of the page. The measure number '44' is written above the first staff. The dynamic marking *mp* (mezzo-piano) appears below the Alto Saxophone staff in measure 45. The instruction *pizz.* (pizzicato) is written above the Violin staff in measure 45, with *mp* below it. The score is written in a key signature of one flat and a 4/4 time signature.

46

Fl. *p*

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg. *p*

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 46 and 47. The Flute (Fl.) part begins with a dynamic marking of *p* and features a complex melodic line with many slurs and ties. The Clarinet (Dg.), Bassoon (Pr.), and Saxophone (Bsn.) parts are mostly silent, indicated by a horizontal line with a dash. The Saxophone (Jg.) part has a rhythmic pattern of eighth and sixteenth notes. The Percussion (Perc.) part has a steady eighth-note accompaniment. The Piano (Pno.) part has a melodic line with slurs and ties. The Horn (Hg.) part has a melodic line with a dynamic marking of *p*. The Trumpet (Aj.) part has a rhythmic pattern of eighth notes. The Trombone (Gy.) part has a melodic line with slurs and ties. The Trombone (Gm.) part has a rhythmic pattern of eighth notes. The Violin (Vln.) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Cello (Vc.) part has a rhythmic pattern of eighth notes.

48

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hr.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

p
mp

50 *a tempo*

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

pizz.

mf

mf

mf

52

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

54

Fl. *mp* *f*

Dg. *mp* *f*

Pr. *mp* *f*

Bsn. *mp* *f*

Jg.

Perc. *f*

Pno. *f*

Hg. *mp* *gliss.* *mf*

Aj. *f*

Gy. *f*

Gm. *f*

Vln. *f*

Vla. *f*

Vc. *f*

56

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

This musical score page contains measures 56 and 57. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 56-57, starting with a grace note and a flat. Features melodic lines with slurs and ties.
- Clarinet (Dg.):** Measures 56-57, starting with a grace note. Includes a triplet in measure 57.
- Piccolo (Pr.):** Measures 56-57, playing a steady eighth-note accompaniment.
- Bassoon (Bsn.):** Measures 56-57, with a whole rest.
- Jug (Jg.):** Measures 56-57, with a whole rest.
- Percussion (Perc.):** Measures 56-57, playing a rhythmic pattern of eighth notes with accents.
- Piano (Pno.):** Measures 56-57, playing a complex melodic line in the right hand and a whole rest in the left hand.
- Horn (Hg.):** Measures 56-57, starting with a flat and a forte (*f*) dynamic. Features melodic lines with slurs.
- Trumpet (Aj.):** Measures 56-57, playing a steady eighth-note accompaniment.
- Guitar (Gy.):** Measures 56-57, playing a melodic line in the right hand and a whole rest in the left hand.
- Double Bass (Gm.):** Measures 56-57, playing a steady eighth-note accompaniment.
- Violin (Vln.):** Measures 56-57, playing a steady eighth-note accompaniment.
- Viola (Vla.):** Measures 56-57, playing a steady eighth-note accompaniment.
- Violoncello (Vc.):** Measures 56-57, playing a steady eighth-note accompaniment.

58

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn.

Jg.

Perc.

Pno.

Hg. *mf*

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

60

Fl. *mp* *p*

Dg. *mp*

Pr.

Bsn.

Jg.

Perc. *mf*

Pno. *mf*

Hg.

Aj. *mf*

Gy. *mf*

Gm. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

♩ = 70

64

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

mp
p
pp
pp
pp

66

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mp

mp

mp

68

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

f

70

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln. *mp*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 70 and 71. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), Clarinet in D (Dg.), Clarinet in Bb (Pr.), and Bassoon (Bsn.). The strings consist of Violin I (Vln.), Violin II (Vla.), and Violoncello (Vc.). Percussion (Perc.) and Piano (Pno.) parts are also present. The Flute, Clarinet in D, and Clarinet in Bb parts begin in measure 70 with a melodic line marked *mf*. The Bassoon part is silent. The Violin I part has a melodic line marked *mp*. The Violin II and Violoncello parts have a rhythmic accompaniment. The Piano part has a complex accompaniment. The Percussion part has a rhythmic pattern. The Clarinet in Bb part has a melodic line. The Violin II part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Flute part has a melodic line. The Clarinet in D part has a melodic line. The Percussion part has a rhythmic pattern. The Piano part has a complex accompaniment. The Violin I part has a melodic line. The Violin II part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment. The Flute part has a melodic line. The Clarinet in D part has a melodic line. The Percussion part has a rhythmic pattern. The Piano part has a complex accompaniment. The Violin I part has a melodic line. The Violin II part has a rhythmic accompaniment. The Violoncello part has a rhythmic accompaniment.

72

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 72 through 79. The score is arranged in a vertical stack of staves. The woodwind section (Flute, Clarinet, Bassoon) and Horns (Trumpet, Trombone) are mostly silent, indicated by whole rests. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The Piano part has a melodic line in the right hand and a bass line in the left hand. The string section (Violin, Viola, Violoncello) plays a complex rhythmic accompaniment with various articulations like accents and slurs. The page number 72 is written above the first staff.

73 **molto rit.** *a tempo*

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn. *pp*

Jg.

Perc. *mp*

Pno. *mp*

Hg. *mf*

Aj.

Gy. *f*

Gm.

Vln. *f*

Vla. *f*

Vc.

75

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

pp

pp

Detailed description: This page of a musical score covers measures 75 and 76. The score is arranged in a standard orchestral format. The woodwind section (Flute, Clarinet, Trumpet, Bassoon) has melodic lines in measure 75, with the Bassoon playing a sustained low note in measure 76. The percussion section (Jaguar, Percussion) features a rhythmic pattern of eighth notes. The piano part (Piano) has a delicate, flowing melody in the right hand, marked *pp*. The string section (Violins, Violas, Cellos) provides a rhythmic accompaniment with eighth notes. The brass section (Horns, Trombones) is mostly silent in these measures.

77

Fl. *f*

Dg. *p* *mf*

Pr. *p*

Bsn. *f*

Jg.

Perc. *pp*

Pno. *pp*

Hg. *p*

Aj. *mute* *pp*

Gy. *mute* *pp*

Gm.

Vln. *f*

Vla. *pp*

Vc. *f*

Detailed description: This page of a musical score covers measures 77 and 78. The score is arranged in a standard orchestral layout. Measure 77 shows the Flute (Fl.) and Bassoon (Bsn.) playing a melodic line, while the Double Bass (Dg.) plays a sustained bass line. The Percussion (Perc.) and Piano (Pno.) parts feature rhythmic patterns. Measure 78 introduces several changes: the Flute and Bassoon play a more complex melodic phrase, the Double Bass continues its bass line, and the Horn (Hg.), Trombone (Aj.), and Guitar (Gy.) parts are introduced with muted sounds. The Gong (Gm.) remains silent. The Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts also play melodic lines. Dynamics such as *f*, *p*, *mf*, and *pp* are indicated throughout the score.

79

Fl. *mp*

Dg. *p*

Pr.

Bsn. *mp*

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm. *pp*

Vln. *pp*

Vla.

Vc. *pp*

Detailed description: This page of a musical score covers measures 79 and 80. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows: Flute (Fl.) has a melodic line starting in measure 79 with a *mp* dynamic, featuring a slur and a flat accidental. Double Bass (Dg.) has a long, sustained note in measure 79 with a *p* dynamic. Trumpet (Pr.) has a melodic line in measure 79. Bassoon (Bsn.) has a rhythmic pattern in measure 79 with a *mp* dynamic. Saxophone (Jg.) has a rhythmic pattern in measure 79. Percussion (Perc.) has a complex rhythmic pattern in measure 79. Piano (Pno.) has a melodic line in measure 79 with a *pp* dynamic. Harp (Hg.) has a melodic line in measure 79. Trombone (Aj.) has a rhythmic pattern in measure 79. Guitar (Gy.) has a rhythmic pattern in measure 79. Double Bass (Gm.) has a melodic line in measure 80 with a *pp* dynamic. Violin (Vln.) has a melodic line in measure 80 with a *pp* dynamic. Viola (Vla.) has a melodic line in measure 80. Cello (Vc.) has a melodic line in measure 80 with a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

81

Fl. *f*

Dg.

Pr.

Bsn. *mf*

Jg.

Perc.

Pno. *f*

Hg.

Aj.

Gy.

Gm. *f*

Vln. *f*

Vla.

Vc. *f*

13 ♩ = 70
a tempo

83

Fl. *p*

Dg. *p*

Pr.

Bsn. *p*

Jg.

Perc. *mp*

Pno.

Hg. *p*

Aj. *pp*

Gy. *pp*

Gm. *mp*

Vln. *p* palm mute

Vla. *p* palm mute

Vc. *mp*

87

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

f

p

mp

Detailed description: This page of a musical score covers measures 87 and 88. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Clarinet in D (Dg.), Bassoon (Pr.), and Bassoon in C (Bsn.). The string section includes Violin I (Vln.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Gm.). Percussion (Perc.) and Piano (Pno.) parts are also present. The Flute part is mostly silent. The Clarinet and Bassoon parts feature long, sustained notes. The Violin I part has a melodic line with accents. The Violin II and Viola parts play a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a steady eighth-note accompaniment. The Percussion part has a complex rhythmic pattern. The Piano part has a melodic line with accents. The Horns (Horn in G, Horn in C) are mostly silent. The score includes dynamic markings: *f* (forte) for the Violin I part, *p* (piano) for the Violin II and Viola parts, and *mp* (mezzo-piano) for the Violoncello and Double Bass parts.

89

Fl.
Dg.
Pr.
Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

pp

Detailed description: This page of a musical score covers measures 89 and 90. The score is arranged in a vertical stack of staves. At the top, four woodwind staves (Flute, Clarinet, Bassoon, and Saxophone) are shown with rests. Below them are the percussion and piano staves, which contain rhythmic patterns. The string section includes Violin I, Violin II, Viola, and Violoncello, all playing a melodic line with a *pp* (pianissimo) dynamic. The double bass (Gm.) plays a steady eighth-note accompaniment. The Violin II part has a *b* (flat) marking. The score is written in a common time signature.

91

Fl. *pp*

Dg. *pp*

Pr.

Bsn. *pp*

Jg.

Perc.

Pno.

Hg.

Aj. *arco*
mp

Gy.

Gm.

Vln. *arco*
mp

Vla.

Vc.

Detailed description: This page of a musical score covers measures 91 and 92. The woodwind section includes Flute (Fl.), Clarinet in G (Dg.), Bassoon (Bsn.), and Cor Anglais (Aj.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The piano (Pno.) and percussion (Perc.) are also present. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measures 91 and 92 are marked with a repeat sign. Dynamics include *pp* (pianissimo) for the woodwinds and *mp* (mezzo-piano) for the strings. The Cor Anglais and Violin parts are marked *arco*. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs. The percussion part has a steady eighth-note pattern. The strings play a rhythmic accompaniment with eighth notes and some slurs.

93

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

pp

pp

Detailed description: This page of a musical score covers measures 93 and 94. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and percussion. The woodwind section includes Flute (Fl.), Clarinet in D (Dg.), Bassoon (Bsn.), and Cor Anglais (Aj.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Timpani (Jg.) and other percussion (Perc.). The piano part (Pno.) is also present. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various musical notations such as slurs, ties, and dynamic markings. The woodwinds play sustained notes with ties across the two measures. The strings play a rhythmic pattern of eighth notes. The piano part features a melodic line with slurs and ties. The percussion part includes a complex rhythmic pattern with accents. The dynamic markings *pp* (pianissimo) are present in the Gm. and Vc. staves.

95

Fl. *mf* *p*

Dg. *mf* *p*

Pr. *mp*

Bsn. *mp*

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm. *ppp*

Vln.

Vla.

Vc. *ppp*

Detailed description: This page of a musical score covers measures 95 and 96. The woodwind section includes Flute (Fl.), Clarinet in G (Dg.), Bassoon (Bsn.), and Cor Anglais (Aj.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Gong (Gm.) and Percussion (Perc.). The piano part (Pno.) is also present. Dynamics are indicated throughout, with *mf* and *p* for the woodwinds, *mp* for the bassoon and bassoon, *ppp* for the gong and cello, and *ppp* for the cello. The score is written in a key signature of two flats and a 4/4 time signature.

97

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

mf

mf

Detailed description: This page of a musical score, numbered 97, contains twelve staves for various instruments. The Flute (Fl.) staff begins with a melodic line in the second measure. The Clarinet (Dg.) staff has a few notes in the first measure. The Trumpet (Pr.) and Bassoon (Bsn.) staves play sustained notes, with a dynamic marking of *p* (piano) in the second measure. The Saxophone (Jg.) staff has a rhythmic pattern of eighth notes. The Percussion (Perc.) and Piano (Pno.) staves both feature a consistent rhythmic accompaniment of eighth notes, with a dynamic marking of *mf* (mezzo-forte). The Horn (Hg.) and Alto Saxophone (Aj.) staves are silent. The Guitar (Gy.) staff has a melodic line with slurs. The Drums (Gm.) staff is silent. The Violin (Vln.) staff is silent. The Viola (Vla.) and Cello (Vc.) staves have a rhythmic accompaniment of eighth notes.

99

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc. *mp*

Pno. *mp*

Hg.

Aj.

Gy. *f*

Gm.

Vln.

Vla. *f*

Vc.

101

Fl. *mp*

Dg.

Pr.

Bsn.

Jg.

Perc. *p*

Pno. *p*

Hg.

Aj.

Gy. *p*

Gm.

Vln. *pizz.*

Vla. *p*

Vc.

Detailed description: This page of a musical score covers measures 101 and 102. The instruments listed are Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Trumpet (Aj.), Clarinet (Gy.), Trombone (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 101 shows the Flute and Violin (pizzicato) with a mezzo-piano (*mp*) dynamic. Measure 102 features the Flute, Percussion, Piano, Clarinet, and Viola, all marked piano (*p*). The Percussion part includes a complex rhythmic pattern with accents. The Piano part has a flowing melodic line with slurs and accents. The Clarinet and Viola parts have similar rhythmic patterns with accents. The Flute part in measure 102 has a melodic line with slurs and accents. The Violin part in measure 102 is silent.

103

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf

f

105 *rit.*

Fl. *p*

Dg. *p*

Pr. *p*

Bsn. *p*

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln. *mp*

Vla. *f*

Vc.

107

Fl. *p*

Dg. *p*

Pr. *p*

Bsn. *p*

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln. *p*

Vla. *p*

Vc. *p*

109

Fl.
Dg.
Pr.
Bsn.
Jg.
Perc.
Pno.
Hg.
Aj.
Gy.
Gm.
Vln.
Vla.
Vc.

IV. 피리들의 노래 (The Song of Woodwind)

♩ = 100 *under brackets are free tempo*

Flute *mf* *f*

Dageum *mf* *f* *> p*

Piri *fp* *f*

Bassoon *mf* *f*

Percussion
Vibraphone
L.V. *f* *L.V.*

5

Fl. *p* *ff*

Dg. *p* *ff*

Pr. *p* *ff*

Bsn. *p* *ff*

Perc. *p* *L.V.* *ff* *ppp*

9 *tempo rubato*

Fl. *mp*

Dg. *mp*

Pr. *mp*

Bsn. *mp*

Woodblocks
(low pitch)

Perc. *mp* L.V.

11 $\text{♩} = 40$

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn. *mf*

Vibraphone

Perc. *mf* *pp* L.V.

14

In seconds 12" 10" 10"

13

Fl. *p* T.R.

Dg. *p* T.R. *pp* *gliss.* *mf*

Pr. *pp* *mf*

Bsn. *p*

Perc. *pp* L.V.

Cymbal with soft yarn mallets

flute and vibraphone coordinate repeat this passage

16 10" 10" 10"

Fl. *p*

Dg. *mf* *p*

Pr. *gliss.* *pp*

Bsn. *slap tonguing* *pp*

Perc. *p*

19 10" 8" 5"

Fl.

Dg.

Pr.

Bsn.

Perc.

15 ♩ = 100

22

Fl.

Dg.

Pr.

Bsn.

Perc.

Bassdrum

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

24

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn. *mf*

Perc.

5/16

26

Fl. *mp*

Dg. *mp*

Pr. *mp*

Bsn. *mp*

Perc. *mp* *L.V.*

Vibraphone

p

p

p

p

p

L.V.

3/16

2/16

30

Fl. *ff* *subito p*

Dg. *ff* *subito p*

Pr. *ff* *subito p*

Bsn. *ff*

Perc. *ff* *mf* *p*

Woodblocks

32

Fl. *mp* *p* *pp*

Dg. *mp* *p* *pp*

Pr. *mp* *p* *pp*

Bsn. *mp* *p* *pp*

Perc. *mp* *p*

Bassdrum

Vibraphone

16

Each measure is approximately 10-15 seconds

40

Fl.

Dg.

Pr.

Bsn.

Perc.

T.R.

T.R.

mp < >

Fingering chart:
Circles: 000000, 000000
Squares: 000000, 000000

43

Fl.

Dg.

Pr.

Bsn.

Perc.

almost gliss.

gliss.

gliss.

p

L.V.

44

Fl.

Dg. *almost gliss.*

Pr.

Bsn.

Perc.

pp

Red.

46

Fl.

Dg. *gliss.*

Pr.

Bsn.

Perc.

mp

ff

p

L.V.

49

Fl. *mp* *flz.*

Dg. *ff* *mp* *p* *mp* *flz.*

Pr. *mp*

Bsn. *mf* *p*

Perc. *p* *mf* *p*

17

♩ = 100

52

Fl. *mp* *gliss.*

Dg. *mp*

Pr. *mp* *gliss.*

Bsn. *mp*

Perc. *l.v.*

58 10"

Fl. *p* *pp*

Dg. *p* *pp*

Pr. *p* *pp*

Bsn. *p* *pp*

Perc. *p* L.V.

62

Fl.

Dg.

Pr. *simile*

Bsn.

Perc.

Each player waits until previous pattern repeats 6-7 times

gradually crescendo

63

69

75 *attacca*

Fl.

Dg.

Pr.

Bsn.

Perc.

mp

V. 줄들의 노래 (The Song of Plucked Strings)

Janggu

Percussion

woodblocks

(더러러러)

mp



Jg.

Perc.

(더러러러)

(기탁)

mp

mf

12/8



18

Jungmori Jangdan

♩ = 65

Gy.

Gm.

Geomungo solo

mp

p

pp

Jg.

8 *rit.* *a tempo*

Gy.

Gm.

Pno.

Jg.



12

Gy.

Gm.

Pno.

Jg.

15

Gy.

Gm.

Pno.

Jg.



17

Gy.

Gm.

Pno.

Jg.

Jungjungmori Jungdan

rit.

♩ = 40

Gayageum solo

Musical score for measures 19-21. The score is arranged in four staves: Gayageum (Gy.), Gong (Gm.), Piano (Pno.), and Janggu (Jg.). Measure 19 features a Gayageum solo with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 20 includes a 'rit.' marking and a 'Gayageum solo' instruction. Measure 21 shows a Gayageum solo with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The Gong staff has a triplet of eighth notes in measure 20. The Piano staff has a triplet of eighth notes in measure 20. The Janggu staff has a triplet of eighth notes in measure 20.



Musical score for measures 22-24. The score is arranged in four staves: Gayageum (Gy.), Gong (Gm.), Piano (Pno.), and Janggu (Jg.). Measure 22 features a Gayageum solo with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measure 23 includes a Gong staff with a triplet of eighth notes. Measure 24 shows a Gayageum solo with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The Piano staff has a triplet of eighth notes in measure 24. The Janggu staff has a triplet of eighth notes in measure 24.

24

Gy.

Gm.

Pno.

Jg.



26

Gy.

Gm.

Pno.

Jg.

28

Gy. *5* *8* *3*

Gm.

Pno. *p* *5*

Jg. *12* *8* *7* *12*

30

Gy. *5* *8* *rit.* *ΔΔΔ*

Gm. *x* *5* *ΔΔΔ* *3*

Pno. *ΔΔΔ*

Jg. *12* *8* *4* *3* *8* *12*

34 ♩ = 65

rit.

Gy.

Gm.

Pno.

mp

p

pp

L.V.

VI. 닫는 문 (The Closing Door)

Freely, tempo rubato
♩ = 35

The musical score is written for a large ensemble. The instruments and their parts are as follows:

- Flute:** Features a melodic line starting with a *p* dynamic, moving to *pp* later in the piece.
- Daegeum:** Provides a steady accompaniment with a *p* dynamic.
- Piri:** Plays a melodic line with a *pp* dynamic.
- Bassoon:** Provides a low melodic accompaniment with a *pp* dynamic.
- Jangu:** Plays a rhythmic accompaniment.
- Percussion:** Includes a **Vibraphone** part with a melodic line.
- Piano:** Features a complex accompaniment with a *mp* dynamic.
- Haegeum:** Provides a steady accompaniment.
- Dae-ajaeng:** Provides a steady accompaniment.
- Gayageum:** Provides a steady accompaniment.
- Geomungo:** Provides a melodic accompaniment with a *mp* dynamic.
- Violin, Viola, Violoncello:** These instruments are present in the score but have no notes written for them in this section.

6 *molto rit.* ----- *a tempo*

Fl. *pp*

Dg. *pp*

Pr. *pp*

Bsn.

Jg.

Perc. *L.V.*

Pno.

Hg. *ppp*

Aj. *p pizz. f*

Gy. *f*

Gm. *f mp*

Vln. *p*

Vla.

Vc.

10

Fl. *p*

Dg. *p*

Pr.

Bsn. *pp*

Jg.

Perc. *b*

Pno. *b*

Hg.

Aj.

Gy.

Gm.

Vln. *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

Detailed description: This page of a musical score covers measures 10 through 13. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Dg.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Horns (Hg.), Trumpets (Aj.), Trombones (Gy.), and Cellos (Vc.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. Measure 10 begins with a 6/8 time signature change. The Flute and Clarinet parts play a melodic line starting with a grace note and a dynamic marking of *p*. The Bassoon part has a dynamic marking of *pp*. The Percussion part has a dynamic marking of *b*. The Piano part has a dynamic marking of *b*. The Violin and Viola parts have a dynamic marking of *p* and a *pizz.* marking. The Cello part has a dynamic marking of *p* and a *pizz.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

molto rit.

14

Fl. *mp*

Dg. *mp*

Pr. *pp* *mp*

Bsn. *pp* *mp*

Jg.

Perc.

Pno.

Hg.

Aj. *f*

Gy. *f*

Gm. *f*

Vln. *arco* *pp*

Vla. *arco* *pp*

Vc. *arco* *pp*

21

a tempo

18

Fl. *mp*

Dg. *mf*

Pr. *mf*

Bsn. *mf*

Jg.

Perc.

Pno.

Hg. *p*

Aj. *f*

Gy. *f*

Gm. *f*, *mf*

Vln. *mp*

Vla.

Vc. *p*

Detailed description: This page of a musical score covers measures 18 through 21. The tempo is marked 'a tempo'. The score is for a full orchestra. The woodwinds (Flute, Clarinet, Bassoon) and strings (Violins, Viola, Cello) have active parts, while the brass (Trumpets, Horns) and Percussion are mostly silent. The Piano part has a complex accompaniment. Dynamics range from piano (p) to forte (f). The key signature has two flats, and the time signature is 6/8. Measure 21 ends with a double bar line.

22

Fl. *breathy*
ppp

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln. *mp* *p*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

25 *rit.*

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf *f* *ff*

mf *f* *ff*

mf *mf* *mf*

mf

22 *a tempo* ♩ = 80
(3+2+3+2)

29

Fl. *fp*

Dg. *fp*

Pr. *fp*

Bsn. *fp*

Jg. *mp*

Perc. *f*

Pno.

Hg.

Aj.

Gy. *f*

Gm. *f*

Vln. *mp*

Vla. *mp*

Vc. *pizz.* *f*

33

Fl. *p*

Dg. *p*

Pr.

Bsn. *fp*

Jg. *pp* *fp*

Perc. *f*

Pno.

Hg. *mp*

Aj.

Gy.

Gm.

Vln. *p*

Vla. *p*

Vc.

Detailed description: This page of a musical score covers measures 33, 34, and 35. The Flute (Fl.) and Dugesi (Dg.) parts are marked *p* (piano) and feature melodic lines with slurs and ties. The Bassoon (Bsn.) enters in measure 35 with a *fp* (fortissimo piano) dynamic. The Juggler (Jg.) part has *pp* (pianissimo) dynamics in measures 33-34 and *fp* in measure 35. Percussion (Perc.) has a *f* (forte) dynamic in measure 35. The Horns (Horn 1 and 2) have *mp* (mezzo-piano) dynamics in measure 35. The Violins (Vln.) and Viola (Vla.) parts are marked *p* and play sustained chords. The Violoncello (Vc.) part has a simple bass line. The Piano (Pno.) and Gyrophone (Gy.) parts are silent throughout.

36

Fl. *mf*

Dg. *fp*

Pr. *fp*

Bsn. *fp*

Jg. *mf*

Perc.

Pno.

Hg. *mf*

Aj.

Gy. *f*

Gm. *f*

Vln. *mp*

Vla. *mp*

Vc. *pizz.* *f*

40

Fl. *fp*

Dg. *fp*

Pr. *mp* *fp*

Bsn. *mp* *fp*

Jg. *pp*

Perc. *mf*

Pno. *mf*

Hg. *p*
arco

Aj. *p*

Gy.

Gm.

Vln. *p*

Vla. *p* *aliss* *fp*

Vc.

44

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf

f

mf

f

mp

f

48

Fl. *fp*

Dg. *fp*

Pr. *fp*

Bsn. *fp*

Jg. *mf*

Perc.

Pno. *mp*

Hgn.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

51

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

pp

pp

f

mp

p

mf

p

pp

mf

mp

54

Fl. *pp*

Dg. *p* ³ *p*

Pr.

Bsn.

Jg. *mf*

Perc.

Pno.

Hg. *mf*

Aj. *mf*

Gy. *mf*

Gm. *f*

Vln. *p* *mp*

Vla. *mp*

Vc. *mp* *arco*

57

Fl. *3*

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno. *mf*

Hg.

Aj. *ΔΔΔ*

Gy. *ΔΔΔ*

Gm. *ΔΔΔ*

Vln.

Vla.

Vc.

60

Fl. *fp*

Dg. *fp* *mp*

Pr. *fp*

Bsn. *fp*

Jg.

Perc.

Pno.

Hg. *mp*

Aj. *mp*

Gy. *mp*

Gm. *mp*

Vln. *p*

Vla. *pizz.* *p*

Vc. *arco* *p*

63

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

pp

p

p

The image shows a page of a musical score, numbered 63 at the top left. The score is arranged in a system with ten staves. The instruments are listed on the left side of each staff: Fl. (Flute), Dg. (Clarinet), Pr. (Trumpet), Bsn. (Bassoon), Jg. (Trumpet), Perc. (Percussion), Pno. (Piano), Hg. (Horn), Aj. (Trombone), Gy. (Saxophone), Gm. (Trombone), Vln. (Violin), Vla. (Viola), and Vc. (Cello). The Flute part has a whole rest in both measures. The Clarinet part has a melodic line with slurs and accents, ending with a *pp* dynamic marking. The Trumpet parts have rhythmic patterns with slurs. The Percussion part has a whole rest. The Piano part has a melodic line in the right hand and a bass line in the left hand, with an *p* dynamic marking and an 8va marking above the right hand. The Horn parts have melodic lines with slurs and accents, with a *p* dynamic marking. The Saxophone part has a melodic line with slurs and accents. The Trombone parts have melodic lines with slurs and accents. The Violin and Viola parts have melodic lines with slurs and accents. The Cello part has a melodic line with slurs and accents.

65

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

3

mf *p*

66

Detailed description: This page of a musical score covers measures 65 and 66. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Dg.), Piano (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Trumpet (Aj.), Guitar (Gy.), Bass (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 65 begins with a box containing the number '24'. The Flute part has a whole rest. The Clarinet part plays a melodic line with a slur and a triplet of eighth notes in measure 66. The Piano part has a whole rest. The Bassoon part has a whole rest. The Trombone part has a whole rest. The Percussion part has a whole rest. The Piano part has a complex accompaniment with a slur and dynamic markings *mf* and *p*. The Horn part has a melodic line with a slur and a fermata in measure 66. The Trumpet part has a whole rest. The Guitar part has a whole rest. The Bass part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.

67

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

8)

mf \rightarrow *p*

mp

mp

69

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

71

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

80

pizz. $\Delta\Delta\Delta$ $\Delta\Delta\Delta$

$< f$ $< f$

$\Delta\Delta\Delta$ $\Delta\Delta\Delta$

$< f$ $< f$

$\Delta\Delta\Delta$ $\Delta\Delta\Delta$

$< f$ $< f$

73

Fl.

Dg. *mp* *5* *3* *p* *non vib.*

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg. *p* *3* *p* *non vib.*

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

77

Fl. *fp*

Dg. *p* *fp*

Pr. *fp*

Bsn.

Jg.

Perc. *p*

Pno.

Hg. *fp*

Aj. *f* *p*

Gy. *f* *p*

Gm. *f* *p*

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 77 and 78. The woodwind section includes Flute (Fl.), Clarinet in D (Dg.), Clarinet in Bb (Pr.), and Bassoon (Bsn.). The percussion section (Perc.) features a complex rhythmic pattern in measure 77, marked *p*. The piano (Pno.) part has a dense texture with sixteenth-note runs in both hands, marked with a first ending bracket. The string section includes Horns in G (Hg.), Trumpets in Ab (Aj.), Trumpets in C (Gy.), and Trombones in G (Gm.). The brass parts for Hg., Aj., Gy., and Gm. show dynamic shifts from *f* to *p* in measure 78. The woodwinds and piano enter in measure 78 with a forte-piano (*fp*) dynamic. The strings (Vln., Vla., Vc.) are silent throughout these measures.

79

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

mp

mp

Detailed description of the musical score for page 219, measures 79-80:

- Flute (Fl.):** Measure 79 features a melodic line with a slur over a series of eighth notes, starting on a flat. Measure 80 is a whole rest.
- Clarinet (Dg.):** Measure 79 features a melodic line with a slur over a series of eighth notes, starting on a flat. Measure 80 is a whole rest.
- Trumpet (Pr.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Bassoon (Bsn.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Trombone (Jg.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Percussion (Perc.):** Measure 79 is a whole rest. Measure 80 features a rhythmic pattern of eighth notes with a dynamic marking of *p*.
- Piano (Pno.):** Measure 79 features a complex rhythmic pattern in both staves. Measure 80 features a melodic line in the right hand and a rhythmic pattern in the left hand.
- Horn (Hg.):** Measure 79 features a melodic line with a slur over a series of eighth notes. Measure 80 features a melodic line with a slur over a series of eighth notes.
- Saxophone (Aj.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Guitar (Gy.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Double Bass (Gm.):** Measure 79 is a whole rest. Measure 80 is a whole rest.
- Violin (Vln.):** Measure 79 is a whole rest. Measure 80 features a melodic line with a slur over a series of eighth notes, starting on a flat, with a dynamic marking of *mp*.
- Viola (Vla.):** Measure 79 is a whole rest. Measure 80 features a melodic line with a slur over a series of eighth notes, starting on a flat, with a dynamic marking of *mp*.
- Cello (Vc.):** Measure 79 is a whole rest. Measure 80 is a whole rest.

81

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

pp

mp

3

83

Fl. *pp* *f*

Dg.

Pr.

Bsn. *pp* *f*

Jg.

Perc.

Pno. *mp*

Hg.

Aj.

Gy.

Gm.

Vln. *fp*

Vla. *fp*

Vc. *fp*

87

Fl. *p* *3*

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln. *pp*

Vla. *pp*

Vc. *pp*

108

89

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mf

91

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

mp

mp

mp

mp

mp

mp

mp

p

mp

mf

93

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

p

arco

p

Detailed description of the musical score for page 93: The score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Clarinet (Dg.), Trumpet (Pr.), and Bassoon (Bsn.). Below these are Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), and Saxophone (Aj.). The bottom section includes Guitar (Gy.), Cello (Gm.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc.). The Flute part is mostly silent. The Clarinet and Trumpet parts feature melodic lines with slurs and accents. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with many notes. The Horn and Saxophone parts have melodic lines with slurs. The Guitar part has a melodic line. The Cello part has a melodic line. The Violin and Viola parts have sustained chords with dynamic markings. The Cello/Double Bass part has a melodic line with dynamic markings.

accel.

95

Fl.

Dg.

Pr.

Bsn.

Jg.

Perc.

Pno.

Hg.

Aj.

Gy.

Gm.

Vln.

Vla.

Vc.

26 $\text{♩} = 100$
a tempo

97

Fl. *mp*

Dg. *mp*

Pr. *mp*

Bsn. *p*

Jg. *mp*

Perc.

Pno.

Hg. *mp*

Aj. *p*

Gy. *mp*

Gm. *mp*

Vln. *p*

Vla. *p*

Vc.

101

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn. *mp*

Jg. *mp*

Perc. *p*

Pno. *p*

Hg. *mf*

Aj. *mp*

Gy. *mf*

Gm. *mf*

Vln. *p*

Vla. *p*

Vc. *p*

Detailed description: This page of a musical score covers measures 101 to 104. The Flute (Fl.) part begins with a triplet of eighth notes in measure 101, followed by a five-measure rest, and then another triplet in measure 103. The Double Bass (Dg.) part features a triplet of eighth notes in measure 101, a five-measure rest, and a triplet in measure 103. The Percussion (Perc.) part has a rest in measure 101, followed by a triplet of eighth notes in measure 102, and a rest in measure 103. The Piano (Pno.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Horns (Hg.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Trombones (Aj.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Clarinets (Gy.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Bassoons (Gm.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Violins (Vln.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Violas (Vla.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103. The Cellos (Vc.) part has a rest in measure 101, followed by a rest in measure 102, and a rest in measure 103.

accel.

27

♩ = 110

Musical score for measures 109-112. The score includes parts for Flute (Fl.), Clarinet in D (Dg.), Clarinet in Bb (Pr.), Bassoon (Bsn.), Trumpet in G (Jg.), Percussion (Perc.), Piano (Pno.), Horn in G (Hg.), Trombone in Bb (Aj.), Guitar (Gy.), Double Bass (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 109: Flute (Fl.) has a melodic line with a slur and a fermata. Clarinet in D (Dg.) has a triplet of eighth notes. Clarinet in Bb (Pr.) has a quarter note. Bassoon (Bsn.) has a quarter note. Trumpet in G (Jg.) has a quarter note. Percussion (Perc.) has a drum roll. Piano (Pno.) has a quarter note. Horn in G (Hg.) has a quarter note. Trombone in Bb (Aj.) has a quarter note. Guitar (Gy.) has a quarter note. Double Bass (Gm.) has a quarter note. Violin (Vln.) has a quarter note. Viola (Vla.) has a quarter note. Violoncello (Vc.) has a quarter note.

Measure 110: Flute (Fl.) has a melodic line with a slur and a fermata. Clarinet in D (Dg.) has a quarter note. Clarinet in Bb (Pr.) has a quarter note. Bassoon (Bsn.) has a quarter note. Trumpet in G (Jg.) has a quarter note. Percussion (Perc.) has a drum roll. Piano (Pno.) has a quarter note. Horn in G (Hg.) has a quarter note. Trombone in Bb (Aj.) has a quarter note. Guitar (Gy.) has a quarter note. Double Bass (Gm.) has a quarter note. Violin (Vln.) has a quarter note. Viola (Vla.) has a quarter note. Violoncello (Vc.) has a quarter note.

Measure 111: Flute (Fl.) has a melodic line with a slur and a fermata. Clarinet in D (Dg.) has a quarter note. Clarinet in Bb (Pr.) has a quarter note. Bassoon (Bsn.) has a quarter note. Trumpet in G (Jg.) has a quarter note. Percussion (Perc.) has a drum roll. Piano (Pno.) has a quarter note. Horn in G (Hg.) has a quarter note. Trombone in Bb (Aj.) has a quarter note. Guitar (Gy.) has a quarter note. Double Bass (Gm.) has a quarter note. Violin (Vln.) has a quarter note. Viola (Vla.) has a quarter note. Violoncello (Vc.) has a quarter note.

Measure 112: Flute (Fl.) has a melodic line with a slur and a fermata. Clarinet in D (Dg.) has a quarter note. Clarinet in Bb (Pr.) has a quarter note. Bassoon (Bsn.) has a quarter note. Trumpet in G (Jg.) has a quarter note. Percussion (Perc.) has a drum roll. Piano (Pno.) has a quarter note. Horn in G (Hg.) has a quarter note. Trombone in Bb (Aj.) has a quarter note. Guitar (Gy.) has a quarter note. Double Bass (Gm.) has a quarter note. Violin (Vln.) has a quarter note. Viola (Vla.) has a quarter note. Violoncello (Vc.) has a quarter note.

Dynamic markings: *mp*, *mf*, *f*, *p*, *gliss.*, *L.V.*

117

Fl. *mf*

Dg. *mf*

Pr. *mf*

Bsn. *mf*

Jg. *mp*

Perc.

Pno.

Hg. *mf*

Aj.

Gy.

Gm.

Vln. *mf*

Vla.

Vc. *mf*

accel.

28

♩ = 120

Musical score for measures 121-124. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Trumpet (Aj.), Trombone (Gy.), Cello (Gm.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).

Measure 121: Flute (Fl.) and Clarinet (Cl.) play a melodic line with triplets. Bassoon (Bsn.) and Horn (Hg.) play a bass line. Percussion (Perc.) and Piano (Pno.) are marked *L.V.* (Left Hand). Trumpet (Aj.) and Trombone (Gy.) play a bass line. Cello (Gm.) plays a bass line. Violin (Vln.), Viola (Vla.), and Cello (Vc.) play a rhythmic accompaniment of eighth notes.

Measure 122: Flute (Fl.) and Clarinet (Cl.) continue their melodic line. Bassoon (Bsn.) and Horn (Hg.) continue their bass line. Percussion (Perc.) and Piano (Pno.) are marked *L.V.* (Left Hand). Trumpet (Aj.) and Trombone (Gy.) continue their bass line. Cello (Gm.) continues its bass line. Violin (Vln.), Viola (Vla.), and Cello (Vc.) continue their rhythmic accompaniment.

Measure 123: Flute (Fl.) and Clarinet (Cl.) continue their melodic line. Bassoon (Bsn.) and Horn (Hg.) continue their bass line. Percussion (Perc.) and Piano (Pno.) are marked *L.V.* (Left Hand). Trumpet (Aj.) and Trombone (Gy.) continue their bass line. Cello (Gm.) continues its bass line. Violin (Vln.), Viola (Vla.), and Cello (Vc.) continue their rhythmic accompaniment.

Measure 124: Flute (Fl.) and Clarinet (Cl.) continue their melodic line. Bassoon (Bsn.) and Horn (Hg.) continue their bass line. Percussion (Perc.) and Piano (Pno.) are marked *L.V.* (Left Hand). Trumpet (Aj.) and Trombone (Gy.) continue their bass line. Cello (Gm.) continues its bass line. Violin (Vln.), Viola (Vla.), and Cello (Vc.) continue their rhythmic accompaniment.

129

Fl. *f*

Dg. *ff*

Pr. *ff*

Bsn. *f*

Jg.

Perc.

Pho. *mf*

Hg.

Aj. *f*

Gy. *ff*

Gm. *ff*

Vln. *ff*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 129, 130, and 131. The score is for a full orchestra. Measure 129 begins with a key signature change to two flats (B-flat and E-flat) and a common time signature. The Flute (Fl.) part features a melodic line with triplets and a quintuplet. The Dugesi (Dg.) part has a similar melodic line with triplets and a quintuplet. The Posaune (Pr.) and Basson (Bsn.) parts play a rhythmic accompaniment with triplets. The Horn (Hg.) and Aclarin (Aj.) parts have melodic lines with triplets. The Gitarre (Gy.) and Kontrabaß (Gm.) parts play a rhythmic accompaniment with triplets. The Violine (Vln.) and Viola (Vla.) parts play a rhythmic accompaniment with triplets. The Violoncello (Vc.) part is silent. Dynamics include *f*, *ff*, and *mf*. Performance markings include accents and slurs.

poco rit.

Musical score for orchestra and strings, measures 132-134. The score includes parts for Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Alto Saxophone (Aj.), Clarinet (Gy.), Bassoon (Gm.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 132: Flute (Fl.) has a melodic line with a slur and a triplet of eighth notes. Double Bass (Dg.) has a melodic line with a slur and a triplet of eighth notes. Trumpet (Pr.) has a melodic line with a slur. Bassoon (Bsn.) has a melodic line with a slur. Trombone (Jg.) has a melodic line with a slur. Percussion (Perc.) has a drum roll. Piano (Pno.) has a melodic line with a slur. Horn (Hg.) has a melodic line with a slur. Alto Saxophone (Aj.) has a melodic line with a slur. Clarinet (Gy.) has a melodic line with a slur. Bassoon (Gm.) has a melodic line with a slur. Violin (Vln.) has a melodic line with a slur and a triplet of eighth notes. Viola (Vla.) has a melodic line with a slur. Violoncello (Vc.) has a melodic line with a slur.

Measure 133: Flute (Fl.) has a melodic line with a slur and a triplet of eighth notes. Double Bass (Dg.) has a melodic line with a slur. Trumpet (Pr.) has a melodic line with a slur. Bassoon (Bsn.) has a melodic line with a slur. Trombone (Jg.) has a melodic line with a slur. Percussion (Perc.) has a drum roll. Piano (Pno.) has a melodic line with a slur. Horn (Hg.) has a melodic line with a slur. Alto Saxophone (Aj.) has a melodic line with a slur. Clarinet (Gy.) has a melodic line with a slur. Bassoon (Gm.) has a melodic line with a slur. Violin (Vln.) has a melodic line with a slur and a triplet of eighth notes. Viola (Vla.) has a melodic line with a slur. Violoncello (Vc.) has a melodic line with a slur.

Measure 134: Flute (Fl.) has a melodic line with a slur and a triplet of eighth notes. Double Bass (Dg.) has a melodic line with a slur. Trumpet (Pr.) has a melodic line with a slur. Bassoon (Bsn.) has a melodic line with a slur. Trombone (Jg.) has a melodic line with a slur. Percussion (Perc.) has a drum roll. Piano (Pno.) has a melodic line with a slur and a dynamic marking of *mf*. Horn (Hg.) has a melodic line with a slur and a dynamic marking of *8^{va}*. Alto Saxophone (Aj.) has a melodic line with a slur. Clarinet (Gy.) has a melodic line with a slur. Bassoon (Gm.) has a melodic line with a slur. Violin (Vln.) has a melodic line with a slur and a dynamic marking of *mp*. Viola (Vla.) has a melodic line with a slur and a dynamic marking of *mp*. Violoncello (Vc.) has a melodic line with a slur and a dynamic marking of *mp*.

138

Fl. *mp*

Dg. *mp*

Pr. *mp*

Bsn. *p*

Jg. *mp*

Perc.

Pno.

Hg. *mp*

Aj. *mp*

Gy. *mp*

Gm. *mp*

Vln. *p*

Vla. *p*

Vc. *p*

29

Free tempo

Musical score for measures 140-142, marked "Free tempo". The score includes parts for Flute (Fl.), Double Bass (Dg.), Trumpet (Pr.), Bassoon (Bsn.), Trombone (Jg.), Percussion (Perc.), Piano (Pno.), Horn (Hg.), Trombone (Aj.), Trumpet (Gy.), Trombone (Gm.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).

Measure 140 (marked 140):

- Fl.: *pp*, melodic line with a slur.
- Dg.: *pp*, melodic line with a slur.
- Pr.: *p*, melodic line with a slur.
- Bsn.: *p*, melodic line with a slur.
- Jg.: Rest.
- Perc.: Rest.
- Pno.: Rest.
- Hg.: *p*, melodic line with a slur.
- Aj.: *f*, melodic line with a slur.
- Gy.: *f*, melodic line with a slur.
- Gm.: *f*, melodic line with a slur.
- Vln.: Rest.
- Vla.: Rest.
- Vc.: Rest.

Measure 141:

- Fl.: *pp*, melodic line with a slur.
- Dg.: *pp*, melodic line with a slur.
- Pr.: *p*, melodic line with a slur.
- Bsn.: *p*, melodic line with a slur.
- Jg.: Rest.
- Perc.: Rest.
- Pno.: Rest.
- Hg.: *p*, melodic line with a slur.
- Aj.: *f*, melodic line with a slur.
- Gy.: *f*, melodic line with a slur.
- Gm.: *f*, melodic line with a slur.
- Vln.: Rest.
- Vla.: Rest.
- Vc.: Rest.

Measure 142:

- Fl.: *pp*, melodic line with a slur.
- Dg.: *pp*, melodic line with a slur.
- Pr.: *p*, melodic line with a slur.
- Bsn.: *p*, melodic line with a slur.
- Jg.: Rest.
- Perc.: Rest.
- Pno.: Rest.
- Hg.: *p*, melodic line with a slur.
- Aj.: *f*, melodic line with a slur.
- Gy.: *f*, melodic line with a slur.
- Gm.: *f*, melodic line with a slur.
- Vln.: *mf*, melodic line with a slur.
- Vla.: *p*, melodic line with a slur.
- Vc.: *mf*, melodic line with a slur.

143

Fl. *p*

Dg. *pp* *fp*

Pr. *pp* *mp*

Bsn.

Jg.

Perc. *pp* *8^{va}*

Pno. *pp*

Hg. *arco* *p* *pizz.* *pp* *mp*

Aj. *p* *f*

Gy. *f*

Gm. *f*

Vln. *p* *pp* *gliss.*

Vla. *gliss.*

Vc. *arco* *p* *pizz.* *f*

146

Fl. *mp*

Dg. *p* *mp*

Pr. *p* *mp*

Bsn. *mp*

Jg.

Perc. *mp*

Pno. *mp*

Hg. *p* *mp*

Aj. *mf* *mp*

Gy. *mf* *mp*

Gm. *mf* *mp*

Vln. *mp*

Vla. *mp* II

Vc. *mf* *mp*