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Title

Unequal Freedom

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Publication Date

2020

Christian Baldini

Unequal Freedom

an exploratory concerto for violin, electronics and orchestra

(2020)



www.babelscores.com
www.christianbaldini.info

Unequal Freedom – an exploratory concerto for violin, electronics and orchestra

AUDIO/ADDITIONAL REQUIREMENTS

The electronics for this piece are pre-recorded (not live). They are 7 (multi-channel) tracks (provided as .WAV files) that need to be triggered using a simple software like logic, or even audacity.

This is a theatrical piece of music. The concertmaster will be “kicked out” of the stage by the soloist. It is desirable that a backstage person acts as some kind of military force or police/FBI type of person, and escorts the concertmaster backstage. The concertmaster then will play an “offstage solo” in coordination with the soloist (on stage). Ideally it should sound like a distant echo of the same voice. When the soloist exits the stage to go and make amends with the soloist, this should seem genuine and natural. Their reunited return will bring peace and hope to the second part of the piece.

PROGRAM NOTES

When I was considering the content and structure of this piece, I was of course very much inspired by the incredible expressive breadth and virtuosity of the extraordinary performer for whom I would write it. I spent two weeks in Seoul this past summer doing research at the National Gugak Center (the Korean institute for "Folk" music), and I learned a huge amount about Korean traditional music, but also about the country's history, its contemporary culture and about the wonderful Korean people, making important new friends. This totally changed the course of what this concerto would sound like, and what its main focus would be.

The Korean Peninsula has been divided for too long a time. People from the North are taught to see those from the South as enemies, and vice versa. Families have been separated across the border due to this artificial division created along the 38th parallel. The cruelty of this political separation, the human rights violations that are related to it, and its similarities to our contemporary world hit a nerve that inevitably left me with no choice but to dedicate this piece to those people that have been victims of our politicians and their wars. Many sounds and images have gone through my mind as I got more and more involved with this project, from the image of the Berlin wall dividing Germany into two nations, to the proposal of a border wall to separate families and communities across North America.

Hyenseo Lee and Yeonmi Park are two North Korean defectors whose painful stories filled me with compassion. Euna Lee is a South Korean woman who was kept as a prisoner by North Korean authorities, and her inspiring story is a paradigm of true brotherhood despite the heartless system. With the help of three UC Davis students Lydia Lee, Grace Mun and Samuel Lee, and the invaluable translations of Dr. Hee-won Lee, (Professor of Astrophysics at Sejong University) I compiled and used for this piece several letters of family members that were separated across the border. These texts and speeches, as well as speeches by Donald J. Trump regarding his relationship with Kim Jong-un are the source of material for the electronics in the piece.

The piece is very theatrical, and it takes advantage of the many expansive resources that a symphony orchestra has at its disposal. Despite the dark/deep content, as you will hear, it ends on a hopeful note. It is my hope that this piece will raise more awareness of the strength that is needed to endure unsustainable situations. This is indeed a piece about freedom, and a metaphor for how different we are allowed to feel in today's world depending on which nationality or passport we carry. As the anonymous maxim expresses it "Nobody is free when others are oppressed." On a personal note, I have the deepest admiration for the Korean people, and may one day soon see the North and the South reunited again, this artificial concept of the "enemy" abandoned, in a compassionate reunification that would result in a contemporary model of human brotherhood.

Christian Baldini (January 2020)

Unequal Freedom

an exploratory concerto for violin, electronics and orchestra

with support from the National Gugak Center (South Korea)

"Knowledge makes a man unfit to be a slave." (Frederick Douglass)

Christian Baldini

The score is written for a full orchestra, solo violin, and electronics. It is in 3/4 time and consists of 10 measures. The tempo and dynamics are marked as follows:

- Measures 1-2: **Aggressive** $\text{♩} = 108$, *rit.*, *ff*
- Measures 3-4: *a tempo*, *no diminuendo*, *4:3* ratio, *ff*
- Measures 5-6: **Calmo** $\text{♩} = 66$, *no vibrato*, *pp*
- Measures 7-8: *a tempo*, *no diminuendo*, *4:3* ratio, *mf*
- Measures 9-10: **Aggressive** $\text{♩} = 108$, *rit.*, *pp*, *f*, *mf*, *pp*, *mp*, *dolce*, *3:2* ratio

The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1, Trumpet in C 2, Trombone 1 & 2, Trombone 3, Timpani/Percussion, Korean Drums, Celesta/Percussion, Percussion, Violin I, Violin II, Viola, Cello, and Contrabass. The score features various musical notations such as dynamics (*ff*, *pp*, *mf*, *mp*, *f*, *dolce*), articulation (*rit.*, *no vibrato*), and performance instructions (*celesta*, *lasciare vibrare*, *vibraphone, bowed*, *crotales, bowed*).

Unequal Freedom

Aggressive ♩=108

7

Picc. Cadenza

Fl. Cadenza

Ob. Cadenza

Cl. Cadenza

B. Cl. Cadenza

Bsn. Cadenza

Hn. 1 & 2 Cadenza

Hn. 3 & 4 Cadenza

C Tpt. 1 Cadenza

C Tpt. 2 Cadenza

Tbn. 1 & 2 Cadenza

Tbn. 3 Cadenza

Timp./ Perc. *pp* *f* Cadenza

Kor. Drms. Cadenza

Cel./ Perc. Cadenza

Perc. *pp* *f* *ff* Cadenza

Solo Vln. *pp* *f* *pp* *f* *mf* Cadenza (no rests, cadenza) *pp f* (end of cadenza) *mp*

Vln. I Cadenza

Vln. II Cadenza

Vla. Cadenza

Vc. Cadenza

Cb. Cadenza

vibraphone, bowed

crotales, bowed

bass drum

Tempo I

rit.

5:4

in a very defiant way, enjoying themselves too much!

concertmaster gets increasingly frustrated by the soloist: s/he stands up, looking for attention, and finding allies, roaming around...

13 *accel.* $\text{♩} = 116$ *tempo sospeso* (wait for concertmaster cue to next bar) **Allegro molto appassionato** $\text{♩} = 116$

Picc. Fl. Ob. Cl. B. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 C Tpt. 1 C Tpt. 2 Tbn. 1 & 2 Tbn. 3

Timp./ Perc. Kor. Drms. Cel./ Perc. Perc.

13 *timpani* *p*

13 Solo Vln. *accel.* *f* *ppp* *f* *repeat as needed, until the orchestra starts with the concertmaster*

13 Concertmaster *concertmaster gets the orchestra started for her/his own solo performance - conductor looks flabbergasted* *Mendelssohn Concerto starts - fight!* *p*

Vln. I Vln. II Vla. Vc. Cb.

p *p* *arco* *p* *pizz.* *p* *pizz.* *p*

19

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

large cymbal - bowed

mp

ff

in fury: facing the concertmaster, interrupting and cutting her/his performance short

white noise turns quickly into-----OVERPRESSURE

mf

fff

AUDIO 1 starts (overpressure processed violin) [1minute]

CADENZA, with electronics about 20 seconds of theatrical power: showing her/his victory, walking around WHILE PLAYING - calling loudly (in a foreign language if possible) for "Guards" to come and drag the concertmaster offstage - enjoying her/his dominance over her/him

CONCERTMASTER is escorted offstage by security (after violin soloist calls them)

CONDUCTOR: at the end of loud audio: bring orchestra in right after third (col legno bounce) - about 20 seconds in - (audio will continue quietly)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza tempo, liberamente

Picc. **f**

Fl. **f**

Ob. **f**

Cl. **mp**

B. Cl.

Bsn.

Senza tempo, liberamente **Somber, pensive** ♩ = 60-66

Hn. 1 & 2 **mp**

Hn. 3 & 4 **mp**

C Tpt. 1 **mp** harmon mute, stem in

C Tpt. 2 **mp** harmon mute, stem in

Tbn. 1 & 2 **pp** harmon mute, stem in

Tbn. 3 **mp**

Senza tempo, liberamente **Somber, pensive** ♩ = 60-66

Timp./ Perc. Tam-Tam, with hard felt mallet occasionally play tam-tam with a bow, taking long rests wait for conductor cue to enter next measure

Kor. Drms. **mf** alternate this rhythm (in slow motion, at eighth=60), with the tam-tam Korean drum (Buk) improvise on this basic pattern - play long rests too wait for conductor cue to enter next measure

Cel./ Perc. **pp** vibraphone - bowed slowly play notes in any order, for any (long) length, repeat as many times as needed, changing the order - add rests anywhere wait for conductor cue to enter next measure

Perc. **pp** crotales - bowed slowly play notes in any order, for any (long) length, repeat as many times as needed, changing the order - add rests anywhere wait for conductor cue to enter next measure

Senza tempo, liberamente **Somber, pensive** ♩ = 60-66

Solo Vln. **pp** slowly play notes in any order, for any (long) length, repeat as many times as needed, changing the order - add rests anywhere

FRAGMENTS OF THREE LETTERS* ARE READ

Senza tempo, liberamente **Somber, pensive** ♩ = 60-66

Vln. I **pp** solo after unison, slowly play notes in any order, for any (long) length, repeat as many times as needed, changing the order - add rests anywhere

Vc. **pp** solo alternate with double bass (unison), communicating with each other, once bass plays the B, take a rest, then take over (and bass will rest), repeat this as many times as needed, wait for conductor cue to enter next measure.

Cb. **pp** solo alternate with cello (unison), communicating with each other, once cello plays the B, take a rest, then take over (and cello will rest), repeat this as many times as needed, wait for conductor cue to enter next measure.

*These are letters chosen from families that were separated across the border of South and North Korea

26

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3:2 3:2 3:2 3:2

ff

f

vibraphone, with soft mallets *mp* 5:4

p Bass Drum

AUDIO 2 STARTS:
Hyenseo Lee 1
[1m51s]

pppp

f 7:4 *p* *pp*

f 7:4 *p*

f 3:4 *p*

f *p*

f *p*

tutti

tutti

tutti

tutti

tutti

31

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

vibraphone, bowed

p

pp

Detailed description: This page of a musical score, titled 'Unequal Freedom', contains measures 31 through 36. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3) are mostly silent, indicated by horizontal lines. The percussion section includes Timpani/Drum, Koroboko Drums, and Cymbal/Drum. The vibraphone part is specifically marked 'vibraphone, bowed' and plays a melodic line starting in measure 32 with a piano (*p*) dynamic. The Solo Violin part is silent. The Violin I and II parts have melodic lines, with Violin II starting in measure 32 with a pianissimo (*pp*) dynamic. The Viola, Violoncello, and Contrabass parts are silent.

This page of the musical score, titled "Unequal Freedom", contains measures 37 through 42. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3, Timpani/Percussion, Korean Drums, Celesta/Percussion, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass.

Key musical details include:

- Woodwinds:** Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon all play a melodic line starting at measure 37, marked with a forte (*f*) dynamic and a 5:4 ratio. The Bassoon part includes a 3:2 ratio in measure 42.
- Brass:** Horns 1 & 2 and Horns 3 & 4 have solo parts starting in measure 41, marked with a forte (*f*) dynamic.
- Strings:** The Solo Violin part begins in measure 41 with a piano (*p*) dynamic. The Viola part starts in measure 41 with a pianissimo (*pp*) dynamic. The Violoncello part starts in measure 41 with a mezzo-piano (*mp*) dynamic and includes a "sul D" instruction.
- Percussion:** The Korean Drums part features a rhythmic pattern of eighth notes throughout the section. The Celesta/Percussion part has a melodic line starting in measure 41, marked with a pianissimo (*pp*) dynamic.
- Other Instruments:** Piccolo, Bass Clarinet, Bassoon, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3, and the other string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent in this section.

A text annotation in the lower right quadrant of the page reads: "EUNA LEE's speech approximately starts here (already part of Audio 2)".

Aggressive

♩ = 108

Picc. *f* *mf* *f* *pp* *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f* *mf* *f* *pp* *f*

Timp./ Perc. *f* timpani, hard mallets

Kor. Drms.

Cel./ Perc.

Perc. *f* bass drum

TRIGGER:
"the people of NK became equated with the NK government"

♩ = 108 Aggressive

Solo Vln. *pp* *f*

♩ = 108 Aggressive

Vln. I *ff* Divisi

Vln. II *ff* Divisi

Vla. *ff* Divisi

Vc. *ff* Divisi

Cb. *ff* Divisi

50

Picc. *mf* 3:2

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3 *mf* 3:2

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln. *mf mp pp* white noise only (no pitch) (soloist stays in tempo, only orchestra plays ritardando)

Ritardando

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Molto ritenuto ♩ = 72 Senza misura ♩ = 46

56 Picc. Fl. Ob. Cl. B. Cl. Bsn.

Molto ritenuto ♩ = 72 Senza misura ♩ = 46

56 Hn. 1 & 2 Hn. 3 & 4 C Tpt. 1 C Tpt. 2 Tbn. 1 & 2 Tbn. 3

Molto ritenuto ♩ = 72 Senza misura ♩ = 46

56 Timp./ Perc. Kor. Drms. Cel./ Perc. Perc.

Molto ritenuto ♩ = 72 Senza misura [ABOUT 20" TOTAL] ♩ = 46

56 Solo Vln.

Molto ritenuto ♩ = 72 Senza misura AUDIO 3 [26s] ♩ = 46

Vln. I Vln. II Vla. Vc. Cb.

This page of the musical score, titled "Unequal Freedom", covers measures 62 through 67. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into six measures, with a change in time signature from 3/4 to 6/4 at the beginning of measure 63, and back to 3/4 at the beginning of measure 65. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) has active parts in measures 62-67. The Flute part features a melodic line with a fermata in measure 67. The Oboe part has a solo entry in measure 67, marked *mf*. The Clarinet part has a melodic line with a fermata in measure 67. The Bass Clarinet part has a melodic line with a fermata in measure 67. The Brass section (Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3) is mostly silent, with some rests in measures 62-67. The Percussion section (Tympani/Drum, Kor. Drms., Cel./Perc., Perc.) is mostly silent, with some rests in measures 62-67. The String section (Solo Vln., Vln. I, Vln. II, Vla., Vc., Cb.) is mostly silent, with some rests in measures 62-67.

62

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

68

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Concertmaster (from offstage)

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

solo

mf

rit.

a tempo

harmon mute, stem in

pp

solo

pp

vibraphone, hard mallets

f \rightarrow *pp*

5:4

full of grief and melancholy,
as if remembering someone you love

mp

audio 4:
[59s]

OFFSTAGE violin

f

This page of a musical score, titled "Unequal Freedom", contains measures 74 through 79. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trumpet 3. The percussion section includes Timpani/Drum, Kor. Drms., Cello/Double Bass, and Percussion. The string section includes Solo Violin, Concertmaster (from offstage), Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Violin part is the only one with musical notation, starting at measure 74 with a *mf* dynamic and a four-measure phrase. It continues with a *pp* dynamic, then a *mp dolce* dynamic with an accent at the end of measure 78, and finally a *sf* dynamic. The Concertmaster part also has musical notation, starting at measure 74 with a *f* dynamic and a four-measure phrase, followed by a *p* dynamic, then a *mf dolce* dynamic with an accent at the end of measure 78. All other instruments have rests throughout the entire page.

♩ = 108

80

Picc. Fl. Ob. Cl. B. Cl. Bsn.

pp

♩ = 108

80

Hn. 1 & 2 Hn. 3 & 4 C Tpt. 1 C Tpt. 2 Tbn. 1 & 2 Tbn. 3

piccolo trumpet

mf

♩ = 108

80

Timp./ Perc. Kor. Drms. Cel./ Perc. Perc.

crotales, bowed

mp

♩ = 108

80

Solo Vln. Concertmaster (from offstage) Vln. I Vln. II Vla. Vc. Cb.

sf *sub.* *pp* very dry *mp*

Audio 5: (after 3rd beat)
Yeonmi Park with
Processed sounds
+ Trump [2:30s]

pp

f *pp*

86

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

f

Soloist leaves the stage, in a sad, melancholic manner.....

92

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score, titled "Unequal Freedom", covers measures 98 through 103. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trombones 1, 2, and 3. The percussion section includes Timpani/Drums, Cor Anglais, Cymbals/Drums, and other Percussion. The string section includes Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, notes, and slurs. The woodwinds and strings play sustained notes, while the trumpets and trombones have more active parts with some grace notes and slurs. The percussion parts are mostly rests, indicating a quiet or sustained texture in those areas.

Floating, ♩=88-92

104

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

104

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

104

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

104

Solo Vln.

Floating, ♩=88-92

Soloist and concertmaster start making their way back onto the stage. Calmly, in a solemn manner.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unequal Freedom

Somber, pensive ♩ = 60-66

110

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

110

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Somber, pensive ♩ = 60-66

110

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Soloist returns to the stage and brings concertmaster back onto the stage. They hold hands, embrace one another. They both take their chairs.

Somber, pensive ♩ = 60-66

110

Solo Vln.

Somber, pensive ♩ = 60-66

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

perpendicular bowing (no pitch - only white noise)

p

perpendicular bowing (no pitch - only white noise)

p

perpendicular bowing (no pitch - only white noise)

p

perpendicular bowing (no pitch - only white noise)

p

perpendicular bowing (no pitch - only white noise)

p

Unequal Freedom

123

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

TRIGGER: to start clarinet "totally destroy North Korea"

TRIGGER: Rocketman

"and his regime"

p

mf

p

random, unsynchronized rhythm

ord. rhythm

ord.

mp ord.

mp ord.

mp ord.

mp ord.

mp ord.

mp

Sarang ga ♩. = 46

129

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

129

celesta

mf 7:6

129

drummer improvises, reacts to the violin soloist, inserts enthusiastic inflections, such as "Olssigo", "Jota", "Charanda"! (other orchestra members also start shouting enthusiastically!)

BY FRONT OF THE STAGE, close to the violin soloist
Korean drum (Buk)

mf

TRIGGER:
"and then we fell in love"

Sarang ga ♩. = 46

129

Solo Vln.

mf Colorful, in exaggerated Pansori style!

Sarang ga ♩. = 46

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Olssigo!

141

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unequal Freedom

This page of the musical score, titled "Unequal Freedom", covers measures 147 through 152. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trombones 1, 2, and 3. The percussion section includes Timpani/Drum, Kor. Drms., Celesta/Drum, and Percussion. The string section includes Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is primarily silent, with rests indicated by horizontal lines. The Solo Violin part features a melodic line starting at measure 147, including a trill and a sequence of notes with a slur and a 9:12 ratio. The Percussion part has a rhythmic pattern of eighth notes. The Celesta/Drum part has a melodic line starting at measure 151, including a slur and a 5:6 ratio. The dynamic marking *mf* is used for the Celesta/Drum part.

Adagio assai, ♩=80

Energetic, ♩ = 108

153

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Energetic, ♩ = 108

153

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

pp

solo extremely slow

pp

Energetic, ♩ = 108

153

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

kkwaenggwari (or small high pitched gong)

f

percuision improvises repeats as many times as needed (on top of audio) watch for conductor cue for "Energetic"

continue pattern, disregarding conductor up to "Energetic"

if possible, 2 or 3 players doubling AT THE FRONT OF THE STAGE

Janggu

mf

if possible, 2 or 3 players doubling AT THE FRONT OF THE STAGE

buk

mf

Audio 6 Starts "Freedom is fragile" (Yeonmi Park 4G) [32s]

TRIGGER: "Voice"

TRIGGER: "Who will fight for us, when we're not free?" (Attacca subito) Energetic, ♩ = 108

153

Solo Vln.

Sudden change of mood Very positive, with lots of hope!

Energetic, ♩ = 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sotto voce

pp sotto voce

pp sotto voce

pp sotto voce

pp sotto voce

164

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

164

164

buk

170

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unequal Freedom

This page of the musical score, titled "Unequal Freedom", covers measures 176 through 181. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, and Trumpet 3. The percussion section includes Timpani/Drum, Korobokles Drums, Cymbals/Drum, and Percussion. The string section includes Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, notes, and dynamics. A specific dynamic marking of *pp* (pianissimo) is present in the Solo Violin part at measure 180. The Percussion part has a complex rhythmic pattern with accents and slurs. The Korobokles Drums part has a melodic line with accents and a fermata. The Solo Violin part has a long note with a fermata and a dynamic marking of *pp*. The other instruments have rests throughout the measures.

182 stomp on the floor vigorously!

Picc. *mf* stomp on the floor vigorously!

Fl. *mf* stomp on the floor vigorously!

Ob. *mf* stomp on the floor vigorously!

Cl. *mf* stomp on the floor vigorously!

B. Cl. *mf* stomp on the floor vigorously!

Bsn. *mf* stomp on the floor vigorously!

Hn. 1 & 2 *mf* stomp on the floor vigorously!

Hn. 3 & 4 *mf* stomp on the floor vigorously!

C Tpt. 1 *mf* stomp on the floor vigorously!

C Tpt. 2 *mf* stomp on the floor vigorously!

Tbn. 1 & 2 *mf* stomp on the floor vigorously!

Tbn. 3 *mf* stomp on the floor vigorously!

Timp./ Perc. *mf* stomp on the floor vigorously!

Kor. Drms. *mf* stomp on the floor vigorously!

Cel./ Perc. *mf* stomp on the floor vigorously!

Perc. *f* stomp on the floor vigorously!

Solo Vln. *mp* stomp on the floor vigorously!

STRINGS: soli playing, everyone else stomping (up to measure 195)

Vln. I *mf* solo stomp on the floor vigorously!

Vln. II *mf* solo stomp on the floor vigorously!

Vla. *mf* solo stomp on the floor vigorously!

Vc. *mf* solo stomp on the floor vigorously!

Cb. *mf* solo stomp on the floor vigorously!

Unequal Freedom

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

mf

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

mf stomping on the floor vigorously!

stomping on the floor vigorously!

Steady, ♩=80

194 stomping on the floor vigorously!

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

194

Timp./ Perc. *f*

Kor. Drms.

Cel./ Perc.

Perc. *f*

During AD LIB, gradually rullentando ----- Steady, ♩=80

REPEAT AD LIB Follow Sampler

repeat, improvising, as many times as needed on top of audio

conductor will bring you in for the next bar

ADDITIONAL DRUMMERS solo LEAVE FRONT OF STAGE

SOLOIST: perform a subtle SHORT improvisation in Sinawi (Shamanistic) style, like a Gut Purifying Ceremony (do not overwhelm the audio)

Sinawi improvisation continues (even though orchestra is now counting with the conductor)

194

Solo Vln.

Vln. I 4 soli *f*

Vln. II 4 soli *f*

Vla. 4 sole *f*

Vc. 4 soli *f*

Cb. 2 soli *f*

Audio 7 starts: Yeonmi 4H "The one thing" [31s]

TRIGGER: "We have every reason to be hopeful..."

pp

204

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 & 2 *mf*

Tbn. 3 *mf*

Timp./ Perc. *p*
snare drum, subtly scraped with metal brushes

Kor. Drms. *mp*
Metal Can, with hand (or soft beater)

Cel./ Perc. *mp*

Perc. *ff*

Solo Vln. *mf*

Vln. I *f* tutti

Vln. II *f* tutti

Vla. *f* tutti

Vc. *f* tutti

Cb. *f* tutti

IMPROVISATION ENDS, back with the orchestra here

210

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cantabile

f

mf slow and long crescendo

mf slow and long crescendo

mf slow and long crescendo

mf slow and long crescendo

mf slow and long crescendo

mp

Muffled Gong (with both hands)

218

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

slow and long crescendo

bass drum

mp slow and long crescendo

cresc.

Unequal Freedom

Senza tempo:
unsynchronized [circa 12"]

The musical score for page 37 of 'Unequal Freedom' is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Timpani/Percussion, Cor Anglais, Celesta/Percussion, and Solo Violin. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a complex rhythmic structure with a 5/4 time signature. The Solo Violin part begins with a dynamic of *ff* and ends with *mp*. The strings and woodwinds play a rhythmic pattern that builds in intensity, marked with *cresc.* and *f*. The woodwinds and strings conclude with a 'SUDDEN STOP!' at the end of the page. The Piccolo, Flute, Oboe, and Bassoon parts are marked with 'random, unsynchronized rhythm' and dynamics of *p* and *pp*.

Unequal Freedom

Aggressive ♩=108

Energetic, ♩=116

229

Picc. *f*

Fl. *f* *mf* *cantabile* *solo*

Ob. *ff* *pp* *f* *mf* *dolce ed espressivo* *solo*

Cl. *f* *rit.* *f* *pp*

B. Cl.

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

C Tpt. 1 *f* *mf* *5:4* *rit.*

C Tpt. 2 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

Timp./ Perc.

Kor. Drms.

Cel./ Perc. *mf* *3:2* *celesta* *lasciare vibrare*

Vibraphone, with hard mallets *f* *mp* *f* *crotales, bowed*

Perc.

Solo Vln. *ppp* *pp* *mf* *ff* *white noise to begin with (very light weight) almost no pitch*

Vln. I *ff* *Divisi* *pp* *Energetic, ♩=116*

Vln. II *ff* *Divisi*

Vla. *ff* *Divisi*

Vc. *ff* *Divisi*

Cb. *ff* *Divisi*

Orchestra stays steady in new tempo
Soloist: accelerando (by itself) up to downbeat of bar 240
(soloist will arrive BEFORE the orchestra)

** alternate 2 or 3 different fingerings (color trill)

234

Picc. *mp*

Fl.

Ob. *mf*

Cl. *mp*
p dolce

B. Cl.

Bsn. *p dolce*

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Timp./ Perc.

Kor. Drms.

Cel./ Perc.

Perc.

Solo Vln. *mp*

Concertmaster *p dolce*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unequal Freedom

A tempo, brilliant!

libero, cadenzando

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system (measures 240-259) is marked *libero, cadenzando* and features long, sustained notes for the Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The second system (measures 260-279) is marked **A tempo, brilliant!** and features rhythmic patterns for all instruments, with dynamic markings of *ff* and *8^{va} ff*.

A tempo, brilliant!

Musical score for percussion instruments. The score is divided into two systems. The first system (measures 240-259) is marked *libero, cadenzando* and features long, sustained notes for the Timpani, Kor. Drms., Celestia, and Percussion. The second system (measures 260-279) is marked **A tempo, brilliant!** and features rhythmic patterns for all instruments, with dynamic markings of *f* and *ff*. Specific instructions include "place cymbal on top of timpani" for the Timpani and "Metal can, with metal beaters" for the Celestia. Other instruments listed are Janggu and Buk.

exciting, free, cadenzando

slowly sliding, accelerando slides up, rallentando slides down

Musical score for strings. The score is divided into two systems. The first system (measures 240-259) is marked *exciting, free, cadenzando* and features a solo violin line with dynamic markings of *f*, *mp*, *f*, *mp*, *pp*, and *fff*, and a "lunga" marking. The second system (measures 260-279) is marked **A tempo, brilliant!** and features rhythmic patterns for all instruments, with dynamic markings of *ff* and *sfz*. Specific instructions include "div. a 3" for Violin I and Violin II.