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Baldini, Christian

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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)

Score in C

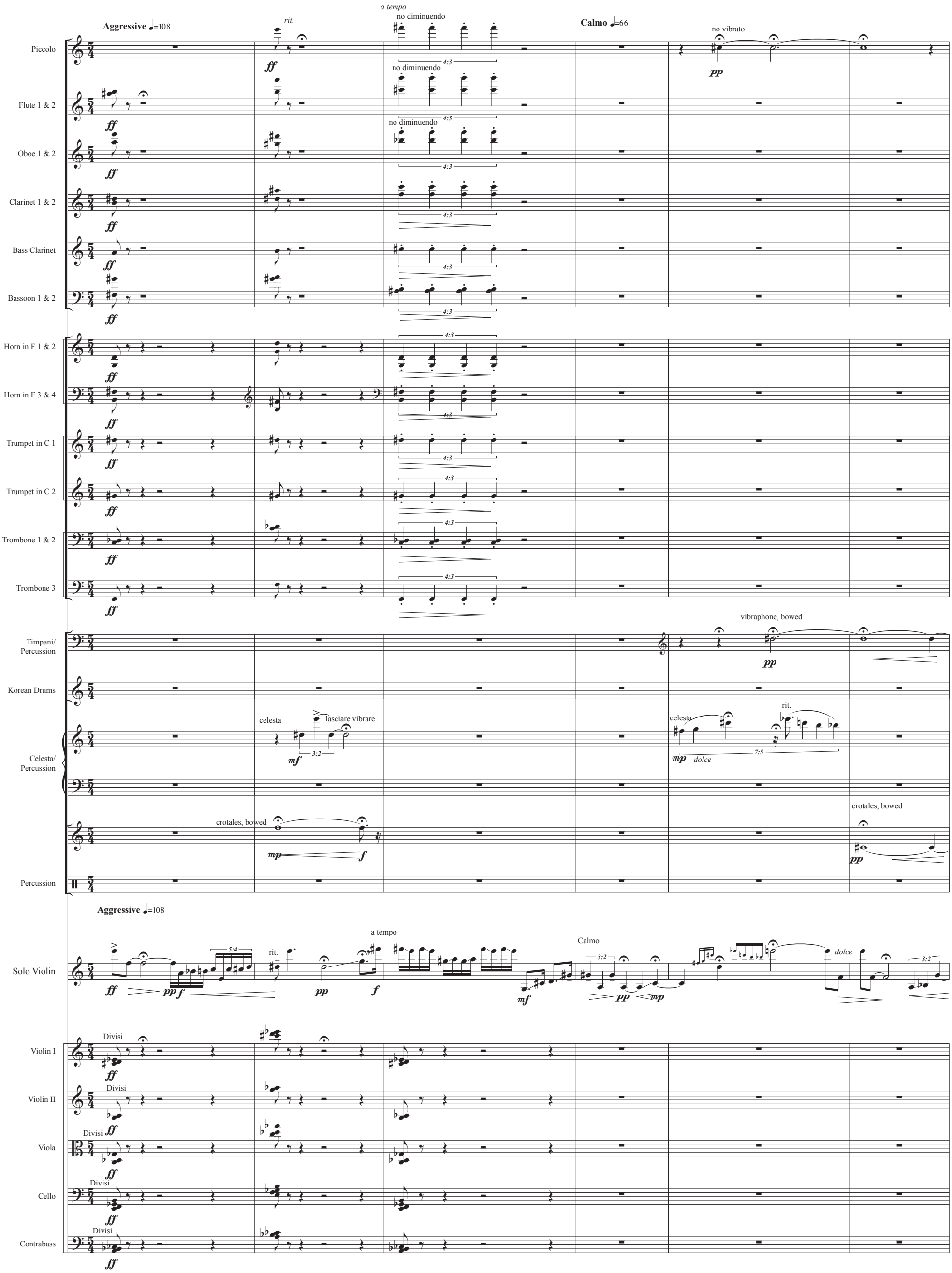
# Unequal Freedom

*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

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# Unequal Freedom

**Aggressive** ♩=108

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.

Cadenza

vibraphone, bowed

crotales, bowed

bass drum

Tempo I

in a very defiant way, enjoying themselves too much!

CADENZA: Violin improvisation: (about 15 seconds)
aggressive, in your face, showing off their skills
provocative, defying, looking at the concertmaster
purposefully provoking them, confronting him/her as
"the enemy". This cadenza should be very selfish, disregarding
the orchestra, making the soloist the absolute star of the show.

(no rests, cadenza)

(end of cadenza)

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

13

accel.

♩=116 *tempo sospeso*
*(wait for concermaster cue to next bar)*

**Allegro molto appassionato** ♩=116

Picc.

Fl.

Ob.

Cl.

*p*

B. Cl.

Bsn.

*p*

13

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

13

timpani

Timp./ Perc.

*p*

Kor. Drms.

13

Cel./ Perc.

13

Perc.

soloist stands up and walks to the very front of the stage, while playing, showing off her instrument and her skills very proudly

in a very defiant way, enjoying herself too much!

REPEAT AD LIB, challenging the concertmaster (until concertmaster brings orchestra in)

accel.

13

Solo Vln.

5:4 13:12 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

*f* *ppp* *f*

repeat as needed, until the orchestra starts with the concertmaster

concertmaster gets the orchestra started for her/his own solo performance - conductor looks flabbergasted

Mendelssohn Concerto starts - fight!

Concertmaster

*p*

Vln. I

*p*

Vln. II

*p*

Vla.

arco

*p*

Vc.

pizz.

*p*

Cb.

pizz.

*p*

19

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

19

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

19

Timp./
Perc.

Kor. Drms.

19

Cel./
Perc.

19

large cymbal - bowed

*mp*

*ff*

Perc.

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

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

19

white noise turns quickly into----------OVERPRESSURE

Solo Vln.

*mf*

*fffff*

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

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.

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

**Senza tempo, liberamente**

24

*f*

*f*

*f*

*mp*

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

**Senza tempo, liberamente**

**Somber, pensive** ♩ = 60-66

*mp*

*mp*

harmon mute, stem in

*mp*

harmon mute, stem in

*mp*

harmon mute, stem in

*pp*

*mp*

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

**Senza tempo, liberamente**

Tam-Tam, with hard felt mallet

occasioally play tam-tam with a bow, taking long rests

*mf*

Korean drum (Buk)

alternate this rhythm (in slow motion, at eighth=60), with the tam-tam
improvise on this basic pattern - play long rests too

*ppp*

wait for conductor cue to enter next measure

wait for conductor cue to enter next measure

**Somber, pensive** ♩ = 60-66

*pp*

vibraphone - bowed

*pp* 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

crotales - bowed

*pp* 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

Solo Vln.
Vln. I
Vc.
Cb.

wait for conductor cue to enter next measure

**Senza tempo, liberamente**

**Somber, pensive** ♩ = 60-66

*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

solo

wait for conductor cue to enter next measure

*pp*

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

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.

*pp*

solo

*pp*

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.

*ff*

B. Cl.

Bsn.

26

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

*mf*

3:2 3:2 3:2 3:2

C Tpt. 2

Tbn. 1 & 2

*f*

Tbn. 3

26

Timp./ Perc.

Kor. Drms.

26

Cel./ Perc.

vibraphone,
with soft mallets

*mp*

5:4

*mp*

5:4

26

Low Tom

Perc.

*p*

Bass Drum

AUDIO 2 STARTS:
Hyenseo Lee 1
[1m51s]

26

Solo Vln.

*pppp*

tutti

Vln. I

*f*

7:4

*p*

*pp*

Vln. II

*f*

7:4

*p*

Vla.

*f*

5:4

5:4

*p*

tutti

Vc.

*f*

*p*

Cb.

*f*

*p*

tutti

31

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

31

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

31

Timp./
Perc.

Kor. Drms.

31

vibraphone, bowed

*p*

Cel./
Perc.

31

Perc.

31

Solo Vln.

Vln. I

Vln. II

*pp*

Vla.

Vc.

Cb.

37

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.

*f* 5:4 *pp* 3:2 solo

EUNA LEE's speech
approximately starts here
(already part of Audio 2)

sul D *mp*

Aggressive

♩ = 108

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.

timpani, hard mallets

bass drum

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

Divisi

50

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

3:2

*mf*

50

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

3:2

*mf*

50

Timp./ Perc.

Kor. Drms.

50

Cel./ Perc.

50

Perc.

50

Solo Vln.

white noise only (no pitch)

(soloist stays in tempo, only orchestra plays ritardando)

*mf* *mp* *pp*

Ritardando

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

Molto ritenuto ♩ = 72 — Senza misura — ♩ = 46

56

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

Fl.: mf
Cl.: mf
B. Cl.: mf

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

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

[ABOUT 20" TOTAL]

Molto ritenuto ♩ = 72 — Senza misura — ♩ = 46

56

Solo Vln.

mp — 3 — mf — p — mp — p — pp

Conductor:
give downbeat before
audio finishes

Molto ritenuto ♩ = 72

AUDIO 3 [26s]

Senza misura — ♩ = 46

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

pp

62

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

solo
*mf*

62

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

62

Timp./ Perc.
Kor. Drms.

62

Cel./ Perc.

62

Perc.

62

Solo Vln.

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

68

Picc.

Fl.

Ob. rit.

Cl.

B. Cl.

Bsn. solo *mf* rit. a tempo

68

Hn. 1 & 2

Hn. 3 & 4

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

C Tpt. 2

Tbn. 1 & 2 solo *pp*

Tbn. 3

68

Timp./ Perc.

Kor. Drms.

68

Cel./ Perc. vibraphone, hard mallets 5:4 *f* *pp*

68

Perc.

68

Solo Vln. *full of grief and melancholy, as if remembering someone you love* *mp*

Concertmaster (from offstage) audio 4: [59s] OFFSTAGE violin *full of grief and melancholy, as if remembering someone you love* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

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

74

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

74

Timp./ Perc.
Kor. Drms.

74

Cel./ Perc.

74

Perc.

74

Solo Vln.

*mf* 4 *pp*

*mp* *dolce*

accent at end of cresc.

*sf*

Concertmaster (from offstage)

*f* 4 *p*

*mf* *dolce*

accent at end of cresc.

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

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.

80

♩ = 108

*pp*

piccolo trumpet

*mf*

*mf*

crotales, bowed

*mp*

very dry

*f* *sub.*

*pp*

very dry

§*f*

*f* *sub.*

*mp*

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

*pp*

*pp*

*pp*

*f* *pp*

*f* *pp*

86

Picc.

Fl.

Ob.

*pp*

Cl.

*pp*

B. Cl.

Bsn.

86

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

86

Timp./
Perc.

Kor. Drms.

86

Cel./
Perc.

86

*f*

Perc.

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

86

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

92

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

92

Timp./
Perc.

Kor. Drms.

92

Cel./
Perc.

92

Perc.

92

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

98

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

98

Timp./
Perc.

Kor. Drms.

98

Cel./
Perc.

98

Perc.

98

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**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.

104

Cel./ Perc.

104

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.

Somber, pensive ♩= 60-66

110

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 mp pp f

harmon mute, stem in

vibraphone, bowed

p

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

117

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

117

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

117

Timp./
Perc.

Kor. Drms.

117

Cel./
Perc.

117

Perc.

117

Solo Vln.

Vln. I

perpendicular bowing (no pitch - only white noise)

*p*

Vln. II

perpendicular bowing (no pitch - only white noise)

*p*

Vla.

perpendicular bowing (no pitch - only white noise)

*p*

Vc.

perpendicular bowing (no pitch - only white noise)

*p*

Cb.

perpendicular bowing (no pitch - only white noise)

*p*

123

Picc.

Fl.

Ob.

TRIGGER: to start clarinet
"totally destroy North Korea"

TRIGGER: Rocketman

"and his regime"

Cl.

*p*

*mf*

*p*

B. Cl.

Bsn.

123

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

123

Timp./
Perc.

Kor. Drms.

123

Cel./
Perc.

123

Perc.

123

Solo Vln.

random, unsynchronized rhythm

Vln. I

random, unsynchronized rhythm

ord. rhythm

Vln. II

random, unsynchronized rhythm

Vla.

random, unsynchronized rhythm

Vc.

random, unsynchronized rhythm

Cb.

ord.

*mp*

ord.

*mp*

ord.

*mp*

ord.

*mp*

ord.

*mp*

Sarang ga ♩. = 46

129

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Sarang ga ♩. = 46

129

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

Sarang ga ♩. = 46

129

Timp./ Perc.

Kor. Drms.

129

celesta

*mf*

7:6

Cel./ Perc.

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)

Perc.

*mf*

TRIGGER:
"and then we fell in love"

Sarang ga ♩. = 46

129

*Colorful, in exaggerated Pansori style!*

Solo Vln.

*mf*

Sarang ga ♩. = 46

Vln. I

Vln. II

Vla.

Vc.

Cb.

135

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

135

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

135

Timp./ Perc.
Kor. Drms.

135

Cel./ Perc.

135

Perc.

Olssigo!

135

Solo Vln.

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

141

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

141

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

141

Timp./
Perc.

Kor. Drms.

141

Cel./
Perc.

141

Perc.

141

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

147

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

147

Timp./
Perc.

Kor. Drms.

147

Cel./
Perc.

147

Perc.

celesta

5:6

*mf*

*mf*

147

Solo Vln.

9:12

Vln. I

Vln. II

Vla.

Vc.

Cb.

**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

*pp*

C Tpt. 2

solo

extremely slow

Tbn. 1 & 2

*pp*

Tbn. 3

**Energetic,** ♩. = 108

153

Timp./ Perc.

kkwaenggwari
(or small high pitched gong)

Kor. Drms.

*f*

153

Cel./ Perc.

153

percussion 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*

Perc.

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

*pp sotto voce*

Vln. II

*pp sotto voce*

Vla.

*pp sotto voce*

Vc.

*pp sotto voce*

Cb.

*pp sotto voce*

164

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

164

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

164

Timp./ Perc.
Kor. Drms.

164

Cel./ Perc.

164

buk
Perc.

164

Solo Vln.

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

170

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

170

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

170

Timp./
Perc.

Kor. Drms.

170

Cel./
Perc.

170

Perc.

170

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

176

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

176

Timp./
Perc.

Kor. Drms.

176

Cel./
Perc.

176

Perc.

176

Solo Vln.

*pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

182

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* stomping on the floor vigorously!

*mp*

*f*

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

solo stomping on the floor vigorously!

188

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*

stomping on the floor vigorously!

2 soli

2 sole

4 soli

*f*

**Steady,** ♩.=80

194

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

stomping on the floor vigorously!

During AD LIB,
gradually rallentando

**Steady,** ♩.=80

Timp./
Perc.

Kor. Drms.

Cel./
Perc.

Perc.

ADDITIONAL DRUMMERS
LEAVE FRONT OF STAGE

solo

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

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)

Solo Vln.

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 soli

4 sole

2 soli

204

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.

*f*

*mf*

*mp*

*ff*

*p*

snare drum, subtly scraped with metal brushes

Metal Can, with hand (or soft beater)

IMPROVISATION ENDS, back with the orchestra here

tutti

Divisi

210

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

210

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

210

Timp./ Perc.

Kor. Drms.

210

Cel./ Perc.

Muffled Gong (with both hands)

210

*mp*

Perc.

*cantabile*

210

Solo Vln.

*f*

Vln. I

*mf* slow and long crescendo

Vln. II

*mf* slow and long crescendo

Vla.

*mf* slow and long crescendo

Vc.

*mf* slow and long crescendo

Cb.

*mf* slow and long crescendo

218

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

218

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

218

Timp./
Perc.

slow and long crescendo

Kor. Drms.

218

Cel./
Perc.

218

bass drum

Perc.

*mp* slow and long crescendo

218

Solo Vln.

*cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Senza tempo:**
**unsynchronized [circa 12"]**

223

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

*cresc.*

random, unsynchronized rhythm

***p***

***pp***

223

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

*cresc.*

223

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

*cresc.*

223

Solo Vln.

***ff***

***f***

***mp***

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

***f*** *cresc.*

SUDDEN STOP!

# Unequal Freedom

**Aggressive** ♩=108

**Energetic,** ♩.=116

229

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*

solo

*dolce ed espressivo*

rit.

5:4

3:2

celesta

lasciare vibrare

Vibraphone, with hard mallets

crotales, bowed

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

white noise to begin with (very light weight)
almost no pitch

Divisi

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

234

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p dolce*

3:2

libero, cadenzando

A tempo, brilliant!

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 & 2

Tbn. 3

A tempo, brilliant!

Timp./ Perc.

place cymbal on top of timpani

Kor. Drms.

Cel./ Perc.

Metal can, with metal beaters

Janggu

Perc.

Buk

exciting, free, cadenzando

slowly sliding, accelerando slides up, rallentando slides down

Solo Vln.

lunga

A tempo, brilliant!

Vln. I

div. a 3

Vln. II

div. a 3

Vla.

Vc.

Cb.

January 8, 2020
Davis, CA
Berlin, Germany
Charlbury, England