

YOOK-I-O (6-2-5): KOREAN WAR LETTERS

BY

ELLIOTT JUNGYOUNG BARK

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Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

P.Q. Phan, Chairman of the Research Committee
& Director of Document

Claude Baker

Don Freund

ELLIOTT BARK

YOOK-I-O (6-2-5):
KOREAN WAR LETTERS

for Orchestra
(2013)

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for Orchestra

- I: Donald Luedtke (2:30)
II: Leon (1:30)
III: Johnny (2:45)
IV: Al Puntasecca (1:30)
V: Thomas O'Connell (1:15)
VI: Captain Molton A. Shuler Jr. (5:00)

Total duration: ca. 14:30

Program Note:

“Yook-i-o” literally means “six-two-five” in Korean, but refers to the Korean War (June 25th, 1950 – July 27th, 1953) because 6-2-5 (June 25th) is the date North Korea invaded South Korea. The word “Yook-i-o” brings tremendous national pain to Koreans.

I have selected six different letters by American soldiers who were in the Korean War. The men expressed different emotions in their letters home, and I have attempted to convey those emotions musically. Each movement of my work uses one of these letters as its programmatic basis: The first and the fifth movements reflect brutality and cruelty of war; the second depicts the writer’s sarcastic response to his ex-girlfriend who has just abandoned him; the third attempts to express the soldier’s nostalgic feeling toward his mother; the fourth resonates with hope and joy because the writer is about to go home; and the sixth movement has religious overtones.

I.

“I was surprised that he was still going. He was in bad shape. He was hit in the upper part of the cheekbone and it went through his face just under his eyes. He had blood coming out of both sides of his head, nose and mouth. Both his eyes were shut and he couldn't see.” – Donald Luedtke

II.

Dear Babe, I just received your letter in this morning's mail. I held it in my hand for a minute while a little voice in the back of my head whispered, "This is it. This is the one." You tried to "let me down easy." I never said I was the greatest guy on earth; you did. Anyway, he's there. I'm here. "Be careful," you tell me. "Take care." I almost laughed out loud. We wouldn't want to see me hurt, would we? There's no need to worry about me. I'll be all right.... Do I say something brilliant like "may all your troubles be little ones?" How about "If you ever need a friend"? That presumes a future.

There are 500,000 N. Koreans and Chinese on the other side of that hill bound and determined to make sure I don't have a future. Over here where your past is your last breath, your present is this breath, and your future is your next breath, you don't make too many promises. Which leaves me what?

Goodbye, – Leon

III.

Had a dream last night. I was sitting near our kitchen range at home. Mom was baking and she just pulled some beautiful rolls out of the oven. When I woke up, I had a hunk of snow and I was chewing on it. – Johnny

IV.

"I'm coming home! It's official as of this morning. ...That little house is going to look like a palace to me. ...Is it true some people eat three times a day, or more? And they sit on a chair, by a table. – Al Puntasecca

V.

“Boy that was really slaughter here, I never saw anything like it...I stepped on something soft, & I felt, & it was a man’s stomach...That whole hill stinks something terrible all over with dead bodies. I never hope to see anything like this again.” – Thomas O’Connell

VI.

Then just left of the “pulpit” as you face it find a battered, 30-odd key, olive drab organ, a GI pianist seated on a 5 gallon gasoline can. And in the background you find blasted Chinese bunkers and old gun emplacements. Then if you look way to your left you’ll see a battery of 6105 howitzers, their ugly muzzles pointed menacingly toward the North. To the right and on up the valley are bunkers of our company, a couple of tents from which winds a road (one way) behind our “church”.

And God is in this “chapel” – so near you can almost reach out and touch Him. And the chaplain says, “And men, in the days to come, you must remember the words of Christ when asked where He lived; ‘come and see’”.

Only a couple of times in my life before this evening, have I felt God’s presence in such a way. Perhaps it was the place and the time– I don’t know. Be that as it may, I liked the way I felt. – Captain Molton A. Shuler Jr.

To not only the six soldiers above, but also all soldiers in the Korean War, I dedicate this piece and express my sincere gratefulness through this music.

YOOK-I-O (6-2-5): KOREAN WAR LETTERS has been composed as a doctoral dissertation at Indiana University Jacobs School of Music and received 2013 IU Dean’s Prize.

May 2013
Elliott Bark

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Total duration: ca. 14:30

Instrumentation:

3 Flutes (3rd, Piccolo)
3 Oboes (3rd, English Horn)
3 Clarinets in B-flat (3rd, Bass Clarinet in B-flat)
3 Bassoons (3rd, Contrabassoon)

4 Horns in F
3 Trumpets in C
3 Trombones (3rd, bass)
1 Tuba

Timpani

Percussion

Player 1

Whip (shared with player 2)
Tam-tam (large; shared with player 2)
Gong (large; shared with player 2)
4 Tom-toms (high to low; shared with player 2)
1 set of Bongos (high & low)
2 Congas (high & low)
Snare Drum ((shared with player 2)
Bass Drum (shared with player 2)
Almglocken (C#5, D5)
Xylophone
Tubular Bells
Whistle (large)

Player 2

Whip (shared with player 1)
Tam-tam (large; shared with player 1)
Gong (large; shared with player 1)
Sleigh Bells
Snare Drum (shared with player 1)
Bass Drum (shared with player 1)
4 Tom-toms (high to low; shared with player 1)
Spring Coil
Vibraphone
Marimba
Glockenspiel

Harp

Backstage Piano

Strings

Percussion Chart

The Percussion Chart consists of two staves. The top staff is divided into seven sections, each with a label above it: Tam-tam, Bass Drum, Gong, Snare Drum, Whip, Spring Coil, and Whistle. Each section contains a single rhythmic pattern represented by a dot on a staff. The bottom staff is divided into three sections: 4 Tom-toms, 2 Congas (low & high), and 1 set of Bongo. Each section contains a rhythmic pattern represented by a dot on a staff.

Performance Note:

- Every trill used in this piece is a trill to an indicated whole or half step above the original notes, not below.
- Each movement can be performed separately.
- In the second movement, almglocken are preferred, but vibraphone can be used without pedal.
- In the third movement, synchronization between the backstage piano and the string orchestra is not necessary.

dedicated to all Korean War Veterans

LOOK-I-O (6-2-5): KOREAN WAR LETTERS has received 2013 IU Dean's Prize and been scheduled to be premiered by Indiana University Philharmonic Orchestra under the baton of Maestro David Effron on October 9, 2013 at Musical Arts Center (Bloomington, IN).

4

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1
Cl 2
Bass Cl
Bsn 1, 2
Conbns

4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp
Perc 1
Perc 2

4

Hp
Vn I
Vn II
Va
Vc
DB

Fl 1, 2 **Picc** **Ob 1, 2** **Ob 3** **Cl 1** **Cl 2** **Bass Cl** **Bsn 1, 2** **Conbns**

Hn 1, 3 **Hn 2, 4** **Tpt 1, 2** **Tpt 3** **Trb 1, 2** **Trb 3** **Tb** **Timp** **Perc 1** **Perc 2** **Hp** **Vn I** **Vn II** **Va** **Vc** **DB**

Measures 7, 8, and 9 are marked with time signatures 3/4, 6/4, and 5/4 respectively. Dynamic markings include *mf*, *ff*, *ffmp*, *f*, and *ff*. Articulation includes *fl.*, *ord.*, *fl.*, *ord.*, *fl.*, and *fl.*. Performance instructions for Percussion 1 include Tom-toms, wood sticks, Snare Drum, wood sticks, and rimshot. Percussion 2 includes Tam-Tam, triangle beater, and scratch. The Harp part includes chords G₄ and A₄.

7

8

9

4

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1
Cl 2
Bass Cl
Bsn 1, 2
Conbns

4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp
Perc 1
Perc 2
Hp

4

Vn I
Vn II
Va
Vc
DB

This page contains the musical score for measures 12 and 13. The instruments listed on the left are:

- Fl 1, 2
- Picc
- Ob 1, 2
- Ob 3
- Cl 1
- Cl 2
- Bass Cl
- Bsn 1, 2
- Combsn
- Hn 1, 3
- Hn 2, 4
- Tpt 1, 2
- Tpt 3
- Trb 1, 2
- Trb 3
- Tb
- Timp
- Perc 1
- Perc 2
- Hp
- Vn I
- Vn II
- Va
- Vc
- DB

The score includes various musical notations such as dynamics (*ff*, *f*, *ffp*, *ord.*), articulation (*flt.*), and performance instructions. A time signature change to 3/4 is indicated at the end of measure 12 and the beginning of measure 13. The page number '12' is circled at the bottom center, and '13' is circled at the bottom right.

Ob 1, 2

Ob 3

Cl 1, 2

Bass Cl

Bsn 1, 2

Conbsn

Hn 1, 3

Hn 2, 4

Tpt 1

Tpt 2

Tpt 3

Trb 1, 2

Trb 3

Tbn

Hp

Vn I

Vn II

Va

Vc

DB

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

open *st. mute* *ord.* *s. p.*

14 15

Ob 1, 2
Ob 3
Cl 1, 2
Bass Cl
Bsn 1, 2
Conbns

9
16

Hn 1, 3
Hn 2, 4
Tpt 1
Tpt 2
Tpt 3
Trb 1, 2
Trb 3
Tb

9
16

Hp
Vn I
Vn II
Va
Vc
DB

9/16

4

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Bass Cl
Bsn 1, 2
Conbsn

9/16

4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2 (st. mute)
Trb 3 (st. mute)
Tb
Timp
Perc 1
Hp

9/16

4

Vn I
Vn II
Va
Vc
DB

This page contains the musical score for measures 20 and 21. The instruments and their parts are as follows:

- Fl 1, 2:** Flute 1 and 2, playing sustained notes with dynamics *ff* and *mp*.
- Picc:** Piccolo, playing sustained notes with dynamics *ff* and *mp*.
- Ob 1, 2:** Oboe 1 and 2, playing sustained notes with dynamics *ff* and *mp*.
- Ob 3:** Oboe 3, playing sustained notes with dynamics *ff* and *mp*.
- Cl 1, 2:** Clarinet 1 and 2, playing sustained notes with dynamics *ff* and *mp*.
- Bass Cl:** Bass Clarinet, playing moving lines with dynamics *ff*, *mp*, and *ff*.
- Bsn 1, 2:** Bassoon 1 and 2, playing moving lines with dynamics *ff*, *mp*, and *ff*.
- Conbns:** Contrabassoon, playing sustained notes with dynamics *ff*.
- Hn 1, 3:** Horn 1, 3, playing sustained notes with dynamics *flt.*, *ord.*, and *flt.*.
- Hn 2, 4:** Horn 2, 4, playing sustained notes with dynamics *flt.*, *ord.*, and *flt.*.
- Tpt 1, 2:** Trumpet 1 and 2, playing moving lines with dynamics *ff* and *ffp*.
- Tpt 3:** Trumpet 3, playing moving lines with dynamics *ff* and *ffp*.
- Tb:** Trombone, playing sustained notes with dynamics *ff*.
- Timp:** Timpani, playing moving lines with dynamics *f* and *p*.
- Vn I:** Violin I, playing moving lines with dynamics *f* and *con sord.*.
- Vn II:** Violin II, playing moving lines with dynamics *f* and *con sord.*.
- Va:** Viola, playing moving lines with dynamics *f* and *ff*.
- Vc:** Violoncello, playing moving lines with dynamics *f* and *ff*.
- DB:** Double Bass, playing moving lines with dynamics *f* and *ff*.

Fl 1, 2 *mf* *ff* *ord.*

Picc *mf* *ff*

Ob 1, 2 *mf* *ff* *mf*

Ob 3 *mf* *ff* *mf*

Cl 1 *mf* *ff* *mf*

Cl 2 *mf* *ff* *mf*

Bass Cl *mp* *ff* *mp* *ff* *ffmp*

Bsn 1, 2 *mp* *ff* *mp* *ff* *ffmp*

Conbns *mp* *ff* *mp* *ff* *ffmp*

Hn 1, 3 *f*

Hn 2, 4 *f*

Tpt 1, 2 *ff* *ff* *ff*

Tpt 3 *ff* *ff* *ff*

Trb 1, 2 *p* *f* *p* *f* *p*

Trb 3 *p* *f* *p* *f* *p*

Tb *p* *f* *p* *f* *p*

Timp *f* *ff* *f* *f*

Perc 1 [4 Tom-toms] wood sticks *ff* *ff* *f* *rimshot* *rimshot*

Perc 2 *ff* *pp* *ff* *f*

Hp *fff*

Vn I

Vn II

Va *ord.* *s. p.* *ord.* *s. p.* *ord.*

Vc *ord.* *s. p.* *ord.* *s. p.* *ord.*

DB *ord.* *s. p.* *ord.* *s. p.* *ord.*

Fl 1, 2 *mf* *ff* *flt.* *ord.* *flt.*

Picc *ord.* *mf* *ff* *flt.* *ord.* *flt.*

Ob 1, 2 *ff* *3* *3*

Ob 3 *ff* *3* *3*

Cl 1 *ff* *3* *3*

Cl 2 *ff* *3* *3*

Bass Cl *ff* *mf*

Bsn 1 *ff* *mf* *3* *5*

Bsn 2 *ff* *mf* *3*

Conbsn *ff* *mf*

Hn 1, 3 *3* *(a2)* *ff* *ord.* *flt.*

Hn 2, 4 *f* *(a2)* *ff* *ord.* *flt.*

Tpt 1, 2 *open* *f* *ff* *ord.* *flt.*

Tpt 3 *open* *f* *ff* *ord.* *flt.*

Trb 1, 2 *flt.* *f* *ff* *ord.* *flt.*

Trb 3 *flt.* *f* *ff* *ord.* *flt.*

Tb *f* *ff* *ord.* *flt.*

Timp *f* *ff*

Perc 1 (4 Tom-toms) *f* *ff*

Perc 2 (Snare Drum) (rimshot) *f* *ff*

Hp *fff*

Vn I *(sord.)* *(div.)* *fff*

Vn II *(sord.)* *(div.)* *fff*

Va *(div.)* *s. p.* *ord.* *s. p.*

Vc *(div.)* *s. p.* *ord.* *s. p.*

DB *s. p.* *ord.* *s. p.*

3

Fl 1, 2 *mp*

Picc *mp*

Ob 1, 2 *mp*

Ob 3 *mp*

Cl 1 *mp*

Cl 2 *mp*

Bass Cl *f* *mf* *f*

Bsn 1 *f* *mf* *f*

Bsn 2 *f* *mf* *f*

Conbns *f* *mf* *f*

3

Hn 1, 3 *ord.* *mp*

Hn 2, 4 *ord.* *mp*

Tpt 1, 2

Tpt 3

Trb 1, 2 *ord.* *mp*

Trb 3

Tb *ord.* *mp*

Timp

Perc 1

Perc 2

Hp

3

Vn I *senza sord.* *molto espr.* *f*

Vn II *senza sord.* *molto espr.* *f*

Va *molto espr.* *f*

Vc *molto espr.* *f*

DB *molto espr.* *f*

This page of a musical score, numbered 14, contains staves for the following instruments: Fl 1, 2; Picc; Ob 1, 2; Ob 3; Cl 1; Cl 2; Bass Cl; Bsn 1; Bsn 2; Conbns; Hn 1, 3; Hn 2, 4; Tpt 1; Tpt 2; Tpt 3; Trb 1, 2; Trb 3; Tb; Timp; Perc 1; Perc 2; Hp; Vn I; Vn II; Va; Vc; and DB. The score is divided into two systems, 31 and 32. The woodwind and brass sections play sustained notes with dynamic markings of *mf*, *f*, and *ff*. The string section (Vn I, Vn II, Va, Vc, DB) plays a triplet figure with a *div.* (divisi) marking. The percussion and harp parts are mostly silent.

Fl 1, 2 *mf* *ff* *f* *fff* *f* *fff*

Picc *mf* *ff* *f* *fff* *f* *fff*

Ob 1, 2 *mf* *ff* *f* *fff* *f* *fff*

Ob 3 *mf* *ff* *f* *fff* *f* *fff*

Cl 1 *mf* *ff* *f* *fff* *f* *fff*

Cl 2 *mf* *ff* *f* *fff* *f* *fff*

Bass Cl *ff* *f* *fff* *f* *fff* *f* *fff*

Bsn 1, 2 *ff* *f* *fff* *f* *fff* *f* *fff*

Conbns *ff* *f* *fff* *f* *fff* *f* *fff*

Hn 1, 3 *ord. a2* *mp* *fff*

Hn 2, 4 *ord. a2* *mp* *fff*

Tpt 1, 2 *mp* *fff*

Tpt 3 *mp* *fff*

Trb 1, 2 *mp* *fff*

Trb 3 *mp* *fff*

Tb *mp* *fff*

Timp (Bass Drum) *fff*

Perc 1 (Tam-Tam) *fff*

Perc 2 *fff*

Hp *fff ord.*

Vn I *(div.)* *fff*

Vn II *(div. a3)* *fff*

Va *(div.)* *f* *fff*

Vc *(div.)* *f* *fff*

DB *(div.)* *f* *fff*

II. LEON

2/4 nonchalant $\text{♩} = 112$ **3/4** **dramatic**

Fl 1, 2 *mf sempre*

Ob 1, 2 *mf sempre*

E Hn *Eng Horn* *solo espr.*

Cl 1, 2 *mf sempre*

Bsn 1, 2 *a2* *mf sempre*

*Almglocken (Perc. 1) *hard rubbers* *mp sempre*

Sleigh Bells (Perc. 2) *mp sempre*

Hp *mf*

* Almglocken is preferred, but can be replaced by vibraphone without pedal.

- ①
- ②
- ③
- ④
- ⑤
- ⑥
- ⑦



4 **2/4 nonchalant** **3/4** **5/8** **3/4 dramatic**

Fl 1, 2 *mf sempre*

Ob 1, 2 *mf sempre*

E Hn *tr* *ff* *ff* *solo* *f espr.*

Cl 1, 2 *mf sempre*

Bsn 1, 2 *(a2)* *mf sempre*

Almglocken *mp sempre*

Sleigh Bells *mp sempre*

Hp

- ⑧
- ⑨
- ⑩
- ⑪
- ⑫
- ⑬

nonchalant $\frac{2}{4}$

Fl 1, 2 *mf*

Ob 1, 2 *mf*

Cl 1, 2 *mf*

Bass Cl *mf* *espr.* 3 3 3 *ff*

Bsn 1, 2 *a2* *mf*

Conbsn *ff*

Almglocken *mp*

Sleigh Bells *mp*

Solo DB *mf* *solo espr.* 5 5 5 *ff*

27 28 29 30 31 32

nonchalant **dramatic**

Fl 1, 2 *mf*

Ob 1, 2 *mf*

Cl 1, 2 *mf*

Bass Cl *mf*

Bsn 1, 2 *a2* *mf*

Conbsn *mf*

Trb 1 *fff*

Trb 2 *fff*

Trb 3 *fff*

Almglocken *mp*

Sleigh Bells *mp*

Hp *mf*

Solo DB *mf* *solo espr.* 5 5 5 *fff*

33 34 35 36 37 38 39

3/4 2/4 5/8 nonchalant 3/4 dramatic

Fl 1, 2 Ob 1, 2 Cl 1, 2 Bsn 1, 2 Trb 1 Trb 2 Trb 3 Almglocken Sleigh Bells

Solo Vn I Solo Vn II Solo Va Solo Vc

40 41 42 43 44 45



(3/4) $\text{♩} = 168$

Solo Vn I Solo Vn II Solo Va Solo Vc

46 47 48 49 50

(♩.=♩) **nonchalant** **dramatic**
Tempo I **Tempo II**
2 ♩ = 112 **3** ♩ = 168

Musical score for woodwinds and strings, measures 51-55. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The woodwinds play a melodic line with various dynamics (mf, f, espr., ff) and articulations (accents, slurs). The strings (Solo Vn I, Solo Vn II, Solo Va, Solo Vc) play a rhythmic accompaniment of eighth notes. The score is divided into measures 51, 52, 53, 54, and 55.

51 52 53 54 55

Musical score for woodwinds and strings, measures 56-60. The score includes parts for Piccolo, English Horn, Bass Clarinet, Contrabassoon, Solo Vn I, Solo Vn II, Solo Va, and Solo Vc. The woodwinds continue their melodic line with dynamics (f, ff) and articulations (accents, slurs). The strings continue their rhythmic accompaniment. The score is divided into measures 56, 57, 58, 59, and 60.

56 57 58 59 60

nonchalant Tempo I 5/8 $\text{♩} = 112$ dramatic Tempo II 3/4 $\text{♩} = 168$

2/4

Fl 1, 2

Picc

Ob 1, 2

E Hn

Cl 1, 2

Bass Cl

Bsn 1, 2

Conbns

Hn 1

Tpt 1

Tpt 2

Trb 1

Tb

Almglocken

Sleigh Bells

nonchalant Tempo I 5/8 $\text{♩} = 112$ dramatic Tempo II 3/4 $\text{♩} = 168$

2/4

Solo Vn I

Solo Vn II

Solo Va

Solo Vc

(61) (62) (63) (64) (65)

Hn 1

Tpt 1

Tpt 2

Trb 1

Tb

(66) (67) (68) (69) (70) (71)

Musical score for Horns 1, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. Measures 72-75. Dynamics include *ff*, *f*, and *ord.* with *flt.* markings.

Musical score for Horns 1, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. Measures 76-80. Includes time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f*, *ff*, and *ord.* with *flt.* markings.

Woodwind section score for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2. Measures 81-87. Tempo I, $\text{♩} = 112$. Performance style: *nonchalant*. Dynamics include *mf sempre*.

Musical score for Horns 1, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Almglocken, and Sleigh Bells. Measures 81-87. Tempo I, $\text{♩} = 112$. Performance style: *(dramatic)*. Dynamics include *mp*, *fff*, and *bell up!* with *flt.* markings.

III. JOHNNY

4 mysterious
♩ = 60

3 nostalgic
4 ♩ = 60

Backstage Piano *mf espr.*

* Backstage Piano: Rhythmic synchronization with strings is not necessary.

⑦ ⑧ ⑨ ⑩ ⑪

Musical score for measures 12-15. The score includes parts for Horns 1, 3 and 2, 4; Backstage Piano; Violins I and II; Violas; Cellos and Double Basses; and Double Basses. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score features various dynamics including *pp*, *ppp*, and *fff*. Fingerings and bowings are indicated throughout. Measure numbers 12, 13, 14, and 15 are circled at the bottom of the page.

Musical score for measures 16-19. The score includes parts for Horns 1, 3 and 2, 4; Backstage Piano; Violins I and II; Violas; Cellos and Double Basses; and Double Basses. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score features various dynamics including *pp*, *ppp*, *mf espr.*, and *fff*. Fingerings and bowings are indicated throughout. Measure numbers 16, 17, 18, and 19 are circled at the bottom of the page.

"Gershwin"
solo ♩

Cl 1

Backstage Pno

Vn I

Vn II

Va

Vc

DB

20 21 22

Cl 1

Backstage Pno

Vn I

Vn II

Va

Vc

DB

23 24

Cl 1

Backstage Pno

Vn I

Vn II

Va

Vc

DB

mf espr.

p

ppp

fp

25 26 27

Bsn 3

Backstage Pno

Vn I

Vn II

Va

Vc

DB

fp

ppp

ppp

ppp

ppp

fp

fp

fp

fp

28 29 30 31

2/4 3/4

Fl 1, 2, 3
Ob 1, 2
Ob 3
Cl 1
Cl 2, 3
Bsn 1, 2
Bsn 3

2/4 3/4

Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp

2/4 3/4

Vn I
Vn II
Va
Vc
DB

32

33

34

35

36

37

4

Fl 1

Fl 2, 3

Ob 1, 2

Ob 3

Cl 1

Cl 2, 3

Bsn 1, 2

Bsn 3

4

Hn 1, 3

Hn 2, 4

Tpt 1, 2

Tpt 3

Trb 1, 2

Trb 3

Tb

Timp

Backstage Pno

mf espr.

4

Vn I

Vn II

Va

Vc

DB

unis.

ppp

n

38 39 40 41 42 43 44

(2:45)

IV. AL PUNTA SECCA

4 hopeful
♩ = 126

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Bsn 3

4 hopeful
♩ = 126

Hn 1
Hn 3
Hn 2
Hn 4
Tpt 1, 2
Tpt 3
Trb 1
Trb 2
Trb 3
Tb
Timp
Perc 1
Perc 2

Snare Drum wood sticks
Bass Drum hard beaters

4 hopeful
♩ = 126

Vn I
Vn II
Va
Vc
DB

①

②

③

④

⑤

⑥

This page of a musical score covers measures 7 through 11. The instrumentation includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, Oboe 3, Clarinets 1 & 2, Clarinet 3, Bassoons 1, 2, & 3, Horns 1, 2, 3, & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1, 2, & 3, Tuba, Timpani, Percussion 1 & 2, Violins I & II, Violas, Violoncello, and Double Bass. The score is written in a key signature of two flats and a common time signature. It features a variety of musical notations, including dynamics such as *mf*, *ff*, *f*, *fp*, and *fz*, articulation marks like accents and slurs, and performance instructions such as *shake (fast)*, *rimshot*, *ord.*, *div.*, and *pizz.*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide a strong harmonic and rhythmic foundation. The percussion section includes timpani rolls and various rhythmic patterns.

7

8

9

10

11

2/4 4/4 3/4 4/4

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Bsn 3

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp

Perc 1
Perc 2

Vn I
Vn II
Va
Vc
DB

Korean traditional rhythm: Se-ma-chi
2 Bongos wood sticks
2 Congas wood sticks
Gong hard beaters
Bass Drum hard beaters

ff *to Piccolo*
ff
st. mute *f*
f
f
f
mf *rimshot* *ff*
f *ff* *ffp* *ff*
f *f* *f* *f*
arco *pizz.*
arco *pizz.*

3/4 2/4 3/8 3/4 2/4 3/8

Fl 1, 2 *f* *a2* *ff* 5

Picc *f* *ff* 5

Ob 1, 2 *f* *a2* *f*

Ob 3 *f* *f*

Cl 1, 2 *mp* *ff* *a2*

Cl 3 *mp* *ff*

Bsn 1 *f*

Bsn 2 *f*

Bsn 3 *f*

3/4 2/4 3/8 3/4 2/4 3/8

Hn 1, 3 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn 2, 4 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tpt 1, 2 *f* *ff* *harmon mute (stem in)*

Tpt 3 *f* *ff* *harmon mute (stem in)*

Trb 1, 2 *ff* *st. mute*

Trb 3 *ff* *st. mute*

Tb *ff*

Timp *f*

Perc 1 *ff*

Perc 2 *ff*

3/4 2/4 3/8 3/4 2/4 3/8

Vn I *f* *exaggerate!*

Vn II *f* *exaggerate!*

Va *f* *exaggerate!* *div. a3*

Vc *f* *div. arco*

DB *f* *(pizz.)*

This musical score page covers measures 24 through 30. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, Oboe 3, Clarinets 1 & 2, Clarinet 3, Bassoons 1, 2, and 3, Horns 1, 3, and 4, Horn 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1, 2, and 3, and Tuba. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Bongos, Congas, Bass Drum, and Gong. The score is marked with dynamic levels such as *f*, *ff*, *mf*, and *ff*. It also includes performance instructions like *(a2)*, *(a3)*, *(div.)*, *(pizz.)*, *(harmon mute)*, and *(st. mute)*. The time signature changes from 2/4 to 5/8, then back to 2/4, and finally to 3/8. The key signature is B-flat major.

24

25

26

27

28

29

30

4 **2/4** **3/4** **2/4** **3/4 accel.**

Fl 1, 2 *mp* *f* *mp* *f* *mp* *f* *mp*

Picc *mp* *f* *mp* *f* *mp* *f* *mp*

Ob 1, 2 *f* *f* *f* *f* *f* *f* *f*

Ob 3 *f* *f* *f* *f* *f* *f* *f*

Cl 1, 2 *f* *f* *f* *f* *f* *f* *f*

Cl 3 *f* *f* *f* *f* *f* *f* *f*

Bsn 1 *ff* *f* *f* *f* *f* *f* *f*

Bsn 2 *ff* *f* *f* *f* *f* *f* *f*

Bsn 3 *ff* *f* *f* *f* *f* *f* *f*

Hn 1, 3 *st. mute* *mp* *f* *mp* *f* *mp* *f* *mp*

Hn 2, 4 *st. mute* *mp* *f* *mp* *f* *mp* *f* *mp*

Tpt 1, 2 *st. mute* *f* *f* *mp* *f* *mp* *f* *mp*

Tpt 3 *st. mute* *f* *f* *mp* *f* *mp* *f* *mp*

Trb 1, 2 *plunger mute* *f* *mp* *f* *mp* *f* *mp*

Trb 3 *plunger mute* *f* *mp* *f* *mp* *f* *mp*

Tb *f* *mf* *mf* *mf* *mf* *mf* *mf*

Timp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Perc 1

Perc 2

Vn I *mp* *f* *mp* *f* *mp* *f* *mp*

Vn II *div. a3* *mp* *f* *mp* *f* *mp* *f* *mp*

Va *div. a2* *mp* *f* *mp* *f* *mp* *f* *mp*

Vc *ff* *mp* *f* *mp* *f* *mp* *f* *mp*

DB *arco* *ff* *mp* *f* *mp* *f* *mp*

Musical score for page 36, featuring woodwinds, brass, and strings. The score is divided into four measures, with time signatures 2/4, 3/4, and 2/4 indicated above the staves. The instruments and their parts are as follows:

- Fl 1, 2:** Flute 1 and 2, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes markings *flt.*, *ord.*, and *flt.*.
- Picc:** Piccolo, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes markings *flt.*, *ord.*, and *flt.*.
- Ob 1, 2:** Oboe 1 and 2, playing melodic lines with dynamics *f* and *f*. Includes marking *f*.
- Ob 3:** Oboe 3, playing melodic lines with dynamics *f* and *f*. Includes marking *f*.
- Cl 1, 2:** Clarinet 1 and 2, playing melodic lines with dynamics *f* and *f*. Includes marking *f*.
- Cl 3:** Clarinet 3, playing melodic lines with dynamics *f* and *f*. Includes marking *f*.
- Bsn 1, 2, 3:** Bassoon 1, 2, and 3, playing melodic lines with dynamics *f* and *f*. Includes marking *f*.
- Hn 1, 3:** Horn 1, 3, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*.
- Hn 2, 4:** Horn 2, 4, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*.
- Tpt 1, 2:** Trumpet 1 and 2, playing melodic lines with dynamics *mf* and *ff*. Includes marking *mf* and *ff*. Includes marking *(st. mute)*.
- Tpt 3:** Trumpet 3, playing melodic lines with dynamics *ff* and *ff*. Includes marking *ff*. Includes marking *(st. mute)*.
- Trb 1, 2:** Trombone 1 and 2, playing melodic lines with dynamics *f* and *mp*. Includes marking *f* and *mp*. Includes marking *(plunger mute)*.
- Trb 3:** Trombone 3, playing melodic lines with dynamics *f* and *mp*. Includes marking *f* and *mp*. Includes marking *(plunger mute)*.
- Tb:** Tuba, playing melodic lines with dynamics *mf*. Includes marking *mf*.
- Timp:** Timpani, playing melodic lines with dynamics *mf*. Includes marking *mf*.
- Perc 1:** Percussion 1 (2 Bongos, 2 Congas), playing melodic lines with dynamics *ff*. Includes marking *ff*.
- Perc 2:** Percussion 2 (Gong, Bass Drum), playing melodic lines with dynamics *ff*. Includes marking *ff*.
- Vn I:** Violin I, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*. Includes marking *(div.)*.
- Vn II:** Violin II, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*. Includes marking *(div. a3)*.
- Va:** Viola, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*. Includes marking *(div.)*.
- Vc:** Violoncello, playing melodic lines with dynamics *ff*, *mf*, and *ff*. Includes marking *ff*. Includes marking *(div.)*.
- DB:** Double Bass, playing melodic lines with dynamics *ff*. Includes marking *ff*.

(♩=♩) $\frac{3}{4}$ (♩=144) $\frac{2}{2}$ ♩ = 72

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Bsn 3

(♩=♩) $\frac{3}{4}$ (♩=144) $\frac{2}{2}$ ♩ = 72

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp

Korean traditional rhythm: Hwee-mo-ri
Tom-toms
wood sticks

Perc 1
Perc 2

(♩=♩) $\frac{3}{4}$ (♩=144) $\frac{2}{2}$ ♩ = 72

Vn I
Vn II
Va
Vc
DB

accel.....

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1, 2
Bsn 3

accel.....

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb

Timp
Perc 1 (+ Tom-toms)
Perc 2 (Gong) (Bass Drum)

accel.....

Vn I
Vn II
Va
Vc
DB

4/2 grand 2♩ = 88 3/2 4/2

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1, 2
Bsn 3

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb

Timp
Perc 1
Perc 2

Vn I
Vn II
Va
Vc
DB

ff, mf, f, ffmp, f, ft., mp, ff, unis.

Tam-Tam
soft beater
mp, ff

[Snare Drum]
wood sticks
mp, ff

(1:30)

V. THOMAS O'CONNELL

4 aggressive faster than $\text{♩} = 120$ **2** **4**

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2

Hn 1, 3
Hn 2, 4
Tpt 1
Tpt 2
Tpt 3
Trb 1

Timp
Perc 1
Perc 2
Hp

Vn I
Vn II
Va
Vc

① ② ③ ④ ⑤ ⑥

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Hn 1, 3
Hn 2, 4
Tpt 1
Tpt 2
Tpt 3
Trb 1
Timp
Perc 1
Perc 2
Hp
Vn I
Vn II
Va
Vc

7 8 9 10 11

This page contains the musical score for measures 12 through 17. The instruments and their parts are as follows:

- Flutes (Fl 1, 2; Fl 3):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*. Part 3 plays a similar line.
- Oboes (Ob 1, 2; Ob 3):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*. Part 3 plays a similar line.
- Clarinets (Cl 1, 2):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*.
- Bassoon (Bsn 1, 2):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*.
- Contra Bassoon (Conbsn):** Plays a melodic line starting in measure 12, moving from *mf* to *ff*.
- Horns (Hn 1, 3; Hn 2, 4):** Part 1 and 3 play a melodic line starting in measure 12, moving from *mf* to *ff*. Part 2 and 4 play a similar line.
- Trumpets (Tpt 1, 2, 3):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*. Part 3 plays a similar line.
- Trombones (Trb 1, 2, 3):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*. Part 3 plays a similar line.
- Tuba (Tb):** Plays a melodic line starting in measure 12, moving from *mf* to *ff*.
- Timpani (Timp):** Plays a melodic line starting in measure 12, moving from *mf* to *ff*.
- Percussion (Perc 2):** Plays a melodic line starting in measure 12, moving from *mf* to *ff*.
- Harp (Hp):** Plays a melodic line starting in measure 12, moving from *mf* to *ff*.
- Violins (Vn I, Vn II):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*.
- Violas (Va):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*.
- Violas (Vc):** Part 1 and 2 play a melodic line starting in measure 12, moving from *mf* to *ff*.
- Double Basses (DB):** Play a melodic line starting in measure 12, moving from *mf* to *ff*.

12

13

14

15

16

17

This page of a musical score, numbered 43, contains staves for various instruments. The woodwind section includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, Oboe 3, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1, 3 and 2, 4; Trumpets 1 & 2, Trumpet 3, Trombones 1, 2, and 3; and Tuba. The string section includes Violin I, Violin II, Viola, and Violoncello. The percussion section includes Double Bass (DB). The score is divided into measures 18 through 23. Dynamics range from *pp* to *fff*. Performance instructions include *scratch*, *ord.*, and *s. p.*. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a steady accompaniment.

18

19

20

21

22

23

This page of a musical score, numbered 44, covers measures 24 through 29. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, Oboe 3, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1, 3 and 2, 4; Trumpets 1, 2 and 3; Trombones 1, 2, and 3; and Tuba. Percussion includes Timpani, Percussion 1, and Percussion 2. The keyboard section includes Harpsichord (Hp). The string section includes Violins I and II, Violas (Va), Violas (Vc), and Double Basses (DB). The score features various musical notations such as dynamics (e.g., *fff*, *ff*, *ffp*, *s.p.*), articulation (accents, slurs), and performance instructions (e.g., *ord.*, *(secco)*). Measure numbers 24, 25, 26, 27, 28, and 29 are indicated at the bottom of the page.

This page of a musical score, numbered 45, contains the following instruments and parts:

- Woodwinds:** Flute 1 & 2 (Fl 1, 2), Flute 3 (Fl 3), Oboe 1 & 2 (Ob 1, 2), Oboe 3 (Ob 3), Clarinet 1 & 2 (Cl 1, 2), Bass Clarinet (Bass Cl), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), Contrabassoon (Conbsn).
- Brass:** Horn 1 & 3 (Hn 1, 3), Horn 2 & 4 (Hn 2, 4), Trumpet 1 & 2 (Tpt 1, 2), Trumpet 3 (Tpt 3), Trombone 1 (Trb 1), Trombone 2 (Trb 2), Trombone 3 (Trb 3), Trombone 4 (Tb).
- Percussion:** Timpani (Timp), Percussion 1 (Perc 1) with Xylophone and hard rubbers, Percussion 2 (Perc 2) with Marimba and hard rubbers, Harp (Hp).
- Strings:** Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (DB).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). Articulation includes accents, slurs, and breath marks. Time signatures change from 3/8 to 4/4 to 2/4. Performance instructions such as "scratch" and "ord." are present. Percussion parts specify "hard rubbers" for the xylophone and marimba. The page is numbered 30 through 35 at the bottom.

3/4 2/4

Fl 1, 2 Fl 3 Ob 1, 2 Ob 3 Cl 1, 2 Bass Cl Bsn 1 Bsn 2 Conbsn

Hn 1, 3 Hn 2, 4 Tpt 1, 2 Tpt 3 Trb 1 Trb 2 Trb 3 Tb

(Xylophone) Perc 1 (Marimba) Perc 2 Hp

Vn I Vn II Va Vc DB

36 37 38 39 40

This page of a musical score covers measures 41 through 45. The instrumentation includes woodwinds (Flute 1 & 2, Piccolo, Oboe 1 & 2, Oboe 3, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1, 2, 3 & 4, Trumpet 1, 2 & 3, Trombone 1, 2 & 3, Tuba), percussion (Tympani, Percussion 1 & 2), harp, and strings (Violin I & II, Viola, Violoncello, Double Bass). The score features various dynamics such as *mp*, *poco cresc.*, *ff*, *f*, *mf*, and *sub. mp*. It includes articulation marks like accents and slurs, as well as performance instructions like *a2* and *fl.*. The bottom of the page is marked with measure numbers 41, 42, 43, 44, and 45 in circles.

This page of a musical score, numbered 48, contains the following parts and markings:

- Fl 1, 2:** Flutes 1 and 2. Dynamics: *f*, *mf*, *ff*. Includes *ord.* and *flt.* markings.
- Picc:** Piccolo. Dynamics: *f*.
- Ob 1, 2:** Oboes 1 and 2. Dynamics: *p*, *mf*, *ff*. Includes *p sub.* marking.
- Ob 3:** Oboe 3. Dynamics: *p*.
- Cl 1, 2:** Clarinets 1 and 2. Dynamics: *p*.
- Bass Cl:** Bass Clarinet. Dynamics: *p*.
- Bsn 1, 2:** Bassoons 1 and 2. Dynamics: *f*. Includes triplet markings.
- Conbssn:** Contrabassoon. Dynamics: *f*. Includes triplet markings.
- Hn 1, 3:** Horns 1, 3. Dynamics: *ff*. Includes *ord.* and *a2* markings.
- Hn 2, 4:** Horns 2, 4. Dynamics: *ff*. Includes *ord.* and *a2* markings.
- Tpt 1, 2:** Trumpets 1 and 2. Dynamics: *ff*. Includes *st. mute* and *ord.* markings.
- Trb 2, 3:** Trombones 2 and 3. Dynamics: *mf*. Includes triplet markings.
- Tb:** Trombone. Dynamics: *mf*. Includes triplet markings.
- Perc 1:** Percussion 1 (Xylophone). Dynamics: *ff*. Includes *Whip* and *Whistle* markings.
- Perc 2:** Percussion 2 (Marimba). Dynamics: *ff*.
- Hp:** Harp. Dynamics: *mp*, *ff*.
- Vn I:** Violins I. Dynamics: *f*. Includes *ord.* and *molto s. p.* markings.
- Vn II:** Violins II. Dynamics: *p*. Includes *ord.* and *molto s. p.* markings.
- Va:** Violas. Dynamics: *p*. Includes *ord.* and *molto s. p.* markings.
- Vc:** Violas. Dynamics: *f*. Includes *ord.* and *molto s. p.* markings.
- DB:** Double Bass. Dynamics: *f*. Includes triplet markings.

At the bottom of the page, measures 46, 47, 48, 49, 50, and 51 are indicated by circled numbers.

This page contains the musical score for measures 52 through 56 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl 1, 2
- Picc
- Ob 1, 2
- Ob 3
- Cl 1, 2
- Bass Cl
- Bsn 1
- Bsn 2
- Conbns
- Hn 1, 3
- Hn 2, 4
- Tpt 1, 2
- Tpt 3
- Trb 1
- Trb 2
- Trb 3
- Tb
- Timp
- Perc 1 (Tam-Tam)
- Perc 2 (4 Tom-toms)
- Hp
- Vn I
- Vn II
- Va
- Vc
- DB

Key performance instructions and dynamics include:

- Fl 1, 2:** *ord.*, *f*, *fff*
- Picc:** *ord.*, *f*, *fff*
- Ob 1, 2:** *f*, *fff*
- Ob 3:** *f*, *fff*
- Cl 1, 2:** *fff*
- Bass Cl:** *f*, *ffp*, *fff*
- Bsn 1:** *ffp*, *fff*
- Bsn 2:** *f*, *ffp*, *fff*
- Conbns:** *f*, *ffp*, *fff*
- Hn 1, 3:** *fff*
- Hn 2, 4:** *fff*
- Tpt 1, 2:** *open*, *fff*
- Tpt 3:** *fff*
- Trb 1:** *fff*
- Trb 2:** *fp*, *fff*
- Trb 3:** *fp*, *fff*
- Tb:** *mf*, *fp*, *fff*
- Timp:** *fff*
- Perc 1:** *ff*, *mf*, *ff* (with instruction: *[Tam-Tam] hard rubbers*)
- Perc 2:** *fff* (with instruction: *[4 Tom-toms] wood sticks*)
- Hp:** *fff*
- Vn I:** *f*, *fff*
- Vn II:** *wild!*, *fff*, *unis.*
- Va:** *f*, *fff*
- Vc:** *ord.*, *f*, *fff*
- DB:** *f*, *ffp*, *fff*

Measures 52, 53, 54, 55, and 56 are indicated at the bottom of the page.

3/4 2/4 3/4

Fl 1, 2 *ff* *f* *ff* *mf* *ff* *f*

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

Ob 1, 2 *ff* *f* *ff* *mf* *ff* *f*

Ob 3 *ff* *ffp* *ff* *mf* *ff* *f*

Cl 1, 2 *ff* *ffp* *ff* *mf* *ff* *f*

Bass Cl *ffp* *ffp* *ff* *ff* *ff* *f*

Bsn 1 *ffp* *ffp* *ff* *ff* *ff* *f*

Bsn 2 *ffp* *ffp* *ff* *ff* *ff* *f*

Conbns *ffp* *ffp* *ff* *ff* *ff* *f*

Hn 1, 3 *ff* *mf* *ff* *mf* *ff* *f*

Hn 2, 4 *ff* *mf* *ff* *mf* *ff* *f*

Tpt 1, 2 *ff* *mf* *ff* *mf* *ff* *f*

Tpt 3 *ff* *mf* *ff* *mf* *ff* *f*

Trb 1 *ff* *mf* *ff* *mf* *ff* *f*

Trb 2 *ffp* *ffp* *ff* *mf* *ff* *f*

Trb 3 *ffp* *ffp* *ff* *mf* *ff* *f*

Tb *ffp* *ffp* *ff* *mf* *ff* *f*

Timp *ff* *ff* *mf* *f* *sub. pp*

Perc 1 *Xylophone hard rubbers* *f* *mf* *ff* *mf* *ff* *f*

Perc 2 *(4 Tom-toms)* *Marimba hard rubbers* *f* *mf* *ff* *mf* *ff* *f*

Hp *ff let buzz* *F#* *ff* *mf* *ff* *F#*

Vn I *ff* *f* *ff* *mf* *ff* *ff*

Vn II *ff* *f* *ff* *mf* *ff* *ff*

Va *ff* *pizz.* *arco* *ff* *ff* *ff*

Vc *ff* *pizz.* *arco* *ff* *ff* *ff*

DB *ffp* *ffp* *ff* *mf* *ff* *ff*

57 58 59 60 61

System 1 (Measures 62-64):

- Woodwinds:** Fl 1, 2; Picc; Ob 1, 2; Ob 3; Cl 1, 2; Bass Cl; Bsn 1; Bsn 2; Conbns.
- Brass:** Hn 1, 3; Hn 2, 4; Tpt 1, 2; Tpt 3; Trb 1; Trb 2; Trb 3; Tb.
- Percussion:** Timp; Perc 1 (Bass Drum hard yarn); Perc 2 (Tom-toms hard rubbers).
- Other:** Hp.

System 2 (Measures 63-65):

- Strings:** Vn I; Vn II; Va; Vc; DB.
- Woodwinds:** Fl 1, 2; Picc; Ob 1, 2; Ob 3; Cl 1, 2; Bass Cl; Bsn 1; Bsn 2; Conbns.
- Brass:** Hn 1, 3; Hn 2, 4; Tpt 1, 2; Tpt 3; Trb 1; Trb 2; Trb 3; Tb.
- Percussion:** Timp; Perc 1 (Bass Drum hard yarn); Perc 2 (Tom-toms hard rubbers).
- Other:** Hp.

Measure 62: 2/4 time signature. Dynamics include *f* and *ff*.

Measure 63: 2/4 time signature. Dynamics include *ff*, *mp*, and *flt.*

Measure 64: 4/4 time signature. Dynamics include *ff*, *mp*, and *ord.*

Measure 65: 4/4 time signature. Dynamics include *ff*, *mp*, and *ord.*

accel.----- (♩ = 160)

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Bass Cl
Bsn 1
Bsn 2
Conbns

fff
attacca

accel.----- (♩ = 160)

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1
Trb 2
Trb 3
Tb

Timp
Perc 1 (Spring Coil / Tam-Tam)
Perc 2 (Tom-toms)
Hp

fff
attacca

accel.----- (♩ = 160)

Vn I
Vn II
Va
Vc
DB

fff
attacca

(1:15)

4 *bursting* $\text{♩} = 80$ **3** **4** **3** **4**

Fl 1, 2, Picc, Ob 1, 2, Ob 3, Cl 1, Cl 2, Bass Cl, Bsn 1, 2, Conbns

Hn 1, 3, Hn 2, 4, Tpt 1, Tpt 2, Tpt 3, Trb 1, Trb 2, Trb 3, Tb, Timp

Perc 1 (Spring Coil) hammer, Perc 2 (Bass Drum) hard beaters, Hp

Vn I, Vn II, Va, Vc, DB

① ② ③ ④ ⑤ ⑥

3
4

Fl 1
Fl 2
Picc
Ob 1, 2
Ob 3
Cl 1
Cl 2
Bass Cl
Bsn 1, 2
Conbssn

3
4

Hn 1, 3
Hn 2, 4
Tpt 1
Tpt 2
Tpt 3
Trb 1
Trb 2
Trb 3
Tb
Timp
Perc 1 (Spring Coil)
Perc 2 (Bass Drum)

3
4

Vn I
Vn II
Va
Vc
DB

4 3 rit. 4 5 yearning $\text{♩} = 60$

Fl 1, 2 *mf* *ff*

Fl 3 *mf* *ff*

Ob 1, 2 *mf* *ff*

Ob 3 *mf* *ff*

Cl 1, 2 *mf* *ff*

Cl 3 *mf* *ff*

Bsn 1 *mf* *ff*

Bsn 2 *mf* *ff*

Conbns *mf* *ff*

4 3 rit. 4 5 yearning $\text{♩} = 60$

Hn 1, 3 *ord.* *p* *mp* *f*

Hn 2, 4 *ord.* *p* *mp* *f*

Tpt 1 *ord.* *mp* *f*

Tpt 2 *ord.* *mp* *f*

Tpt 3 *mp* *f*

Trb 1 *p* *mp* *f*

Trb 2 *p* *mp* *f*

Trb 3 *p* *mp* *f*

Tb *p* *mp* *f*

Timp *mp* *f*

Perc 1 [Tubular Bells] *fiberglass beater* *pp* *pp* *pp* *mp* *f* [Gong] *hard beaters* *pp*

Perc 2 [Glockenspiel] *15 hard plastic mallet* *pp* *pp* *pp* *mp* *f*

Hp *mp* *lv.* *lv.* harmonics sound one octave higher.

4 3 rit. 4 5 yearning $\text{♩} = 60$

Vn I *mp* *mf* *ff* *solo III* *mp*

Vn II *mp* *mf* *ff* *solo* *mp*

Va *mp* *mf* *ff* *solo* *mp*

Vc *mp* *mf* *ff* *solo* *mp*

DB *mp* *mf* *ff*

4 3 5 4

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1, 2
Conbns

4 3 5 4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1
Trb 3
Tb

Timp
Perc 1
Perc 2
Hp

4 3 5 4

Vn I
Vn II
Va
Vc
DB

3/4

Fl 1, 2
Fl 3
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1, 2
Conbsn

3/4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp
Perc 1
Perc 2
Hp

3/4

Vn I
Vn II
Va
Vc
DB

27

28

29

30

31

32

Fl 1, 2, 3
Ob 1, 2
Cl 1, 2
Bsn 1, 2
Conbsn

Hn 1, 3
Hn 2, 4
Tpt 1, 2, 3
Trb 1, 2, 3
Tb
Timp
Perc 1
Perc 2
Hp

Vn I
Vn II
Va
Vc
DB

Fl 1, 2, 3
Ob 1, 2, 3
Cl 1, 2, 3
Bsn 1, 2, 3
Conbsn

Hn 1, 3
Hn 2, 4
Tpt 1, 2, 3
Trb 1, 2, 3
Tb
Timp
Perc 1, 2
Hp
Vn I, II
Va
Vc
DB

3 4 3 4 3 4

f, *mp*, *mf*, *div. a2*

This page of a musical score covers measures 45 through 50. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is two sharps (F# and C#), and the time signature changes from 3/4 to 4/4 at measure 46, then to 2/4 at measure 48, and back to 4/4 at measure 50. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, and 4, Trumpets 1 and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Gong, Bass Drum, and other drums. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff*, *f*, *mf*, and *ffp*, along with performance instructions like *let buzz* for the harp and *hard beaters* for the percussion. Measure numbers 45, 46, 47, 48, 49, and 50 are circled at the bottom of the page.

majestic
Tempo I
2/4 = 80 4

Fl 1
Picc
Ob 1
Ob 2
Ob 3
Cl 1
Cl 2
Cl 3
Bsn 1, 2
Conbns

majestic
Tempo I
2/4 = 80 4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp
Perc 1
Perc 2

majestic
Tempo I
2/4 = 80 4

Hp
Vn I
Vn II
Va
Vc
DB

This page of a musical score, page 62, contains staves for various instruments. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, Oboe 3, Clarinet 1 & 2, Clarinet 3, Bassoon 1, Bassoon 2, and Contrabassoon. The brass section includes Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3, and Tuba. The percussion section includes Timpani (with dynamics *mf*, *fp*, and *mf*), Percussion 1, and Percussion 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and a 4/4 time signature. Rehearsal marks 3, 4, and 3 are placed above the woodwind and string staves. The woodwinds and strings play melodic lines with triplets, while the brass and percussion provide harmonic support. The timpani part shows dynamic changes from *mf* to *fp* and back to *mf*.

4

Fl 1, 2
Picc
Cl 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Conbns

ff f
ff f
ff f
ff f
ff f
ff f
ff f

4

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1, 2
Trb 3
Tb
Timp

f mf
f mf
f
f mf
f mf
f mf
mf

Perc 1
Perc 2
Hp

[Tubular Bells] fiberglass beater
mf

[Glockenspiel] 15 brass mallet
mf

ff

4

Vn I
Vn II
Va
Vc
DB

ff f
ff f
ff f
div. arco
ff f
pizz. arco pizz. arco pizz. arco
div. unis.
ff f

62

63

64

65

66

67

3 4 rit.....

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Conbsn

3 4 rit.....

Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1
Trb 2, 3
Tb
Timp
Perc 1
Perc 2
Hp

(Glockenspiel)
15

Tam-Tam soft beater
p

3 4 rit.....

Vn I
Vn II
Va
Vc
DB

div.

This page contains the musical score for measures 72, 73, and 74. The instruments listed on the left are: Fl 1, 2; Picc; Ob 1, 2; Ob 3; Cl 1, 2; Cl 3; Bsn 1; Bsn 2; Conbsn; Hn 1, 3; Hn 2, 4; Tpt 1, 2; Tpt 3; Trb 1; Trb 2, 3; Tb; Timp; Perc 1; Perc 2; Hp; Vn I; Vn II; Va; Vc; and DB. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *ffp* (fortissimissimo) are indicated throughout. Some parts include triplets, marked with a '3' above the notes. The percussion section includes a snare drum (Perc 1) and a tom-tom (Perc 2). The harp (Hp) part features a complex, rhythmic accompaniment. The string section (Vn I, Vn II, Va, Vc, DB) provides a steady harmonic and rhythmic foundation.

3/4

♩ = 60

Fl 1, 2 *ppp*

Picc *ppp*

Ob 1, 2 *ppp*

Ob 3 *ppp*

Cl 1, 2 *ppp*

Cl 3 *ppp*

Bsn 1 *ppp*

Bsn 2 *ppp*

Conbns *ppp*

3/4

♩ = 60

Hn 1, 3 *ppp*

Hn 2, 4 *ppp*

Tpt 1, 2 *ppp*

Tpt 3 *ppp*

Trb 1 *ppp*

Trb 2, 3 *ppp*

Tb *ppp*

Timp *ppp*

Perc 1

Perc 2 ¹⁵ (Glockenspiel) *ppp*

Hp *ppp*

Backstage Piano *mf espr.*

3/4

♩ = 60

Vn I *ppp* *solo* *mp* *espr.*

Vn II *ppp*

Va *ppp*

Vc *ppp*

DB *ppp*

Fl 1, 2
Picc
Ob 1, 2
Ob 3
Cl 1, 2
Cl 3
Bsn 1
Bsn 2
Conbsn
Hn 1, 3
Hn 2, 4
Tpt 1, 2
Tpt 3
Trb 1
Trb 2, 3
Tb
Timp
Perc 1
Perc 2
Hp
Backstage Pno
Vn I
Vn II
Va
Vc
DB

timbral trill
a2
pp

ppp

f
ff

mf
sub.
pp
mp
tutti div.
mp
sul tasto
punta d'arco
ppp
ppp
mp
mp

(5:00)

81

82

83

84

85

86

87

88