A STUDY OF GEON-YONG LEE’S MASS FOR AILM (1991):
AN ANALYSIS FOR PERFORMANCE TOGETHER WITH A DISCUSSION OF HIS OTHER CHORAL MUSIC, ITS CULTURAL CONTEXT, AND ITS INFLUENCE IN THE MUSIC OF KOREA

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I would also like to thank to my parents, husband, my daughters and my parents in- laws for their endless loving prayers, encouragement, and helps.

Finally, I would like to give thanks to God for His unfailing love and grace.
Preface

This paper will examine Korean composer Geon-Yong Lee’s Mass for AILM\(^1\) (1990) as an introduction for Western conductors and performers both to the music of this significant Korean composer and as an introduction to some of the traditions of Korean traditional music and its employment by Korean post-modern composers of Geon-Yong Lee’s generation who seeking to utilize the music of their traditional cultures in a hybrid compositional style that reflects their desire to establish a contemporary music that can be identified as specifically Korean and also include a diversity of elements from other Asian cultures.

The Mass for AILM\(^2\) was chosen for this study for much the same reason the composer wrote it. The choice of the universal Latin language makes it widely accessible for non-Korean and especially Western choirs. The piece is also not unduly difficult but shows an imaginative use of diverse Korean and Asian traditional elements incorporated into an expressive setting of the Catholic Ordinary, and is therefore an ideal introduction to the music of Korea that is performable for excellent school, community, and church choruses.

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1 “AILM” are the initials of the Asian Institute for Liturgical Music under whose auspices the Mass was composed.
The chapters in this paper will:

(1) introduce a brief history of Korean music,
(2) explore the compositional philosophy of Geon-Yeong Lee as representative of a school of artists and composers seeking to recover lost traditions in Korean culture and incorporate it into a "new" music for Korea that reflects both her traditions and is relevant to her contemporary ideals,
(3) introduce the reader to various diverse elements of traditional music including musical materials and an survey of traditional instruments through examination of their use as reflected in the Mass for AILM,
(4) provide a structural analysis of the Mass for AILM.

Because the Mass is no longer available from the publisher, the composer has given permission for it to be included as an addendum to this paper.

Anyone wishing to perform it should seek permission from the composer.³

It is hoped that this paper will encourage performance of this mass and lead the reader to a further explore both the traditional and newly composed music of the rich culture of Korea.

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CHAPTER I

History of Korean Traditional Music and Genres

Introducing Korean Traditional Music

Because of Korea’s unique geographic location on a peninsula between China and Japan, Korea has had the opportunity to be introduced to diverse and rich cultures in many ways. However, Korea has also kept and developed its own unique traditional cultures over five thousand years. The traditional cultures could be distinguished easily from those of China or Japan. Even though many countries have invaded it numerous times, Korea has grown strongly in its economy, technology, and culture. The Korean people have been historically described as lovers of dance, and music throughout China, Japan and other countries nearby for centuries.

History of Korean Traditional Music before the Chosun Dynasty^1

Korean traditional music is distinguished from that of other eastern Asian countries in its melodies, scales, forms, color, and instrumentations. The Koreans

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are religious and have a long history of various religions and philosophies that have influenced Korean cultures in depth. There is evidence supporting the reputation of Koreans as lovers of music and dance from as early as the third century. According to Chen Suo's *Sanguo Zhi*, a Chinese history of the third century, in the confederacy of *Mahan* in the southwestern part of the peninsula sacrifices were offered to the deities after the planting and the harvest. People sang, danced and drank day and night.

An influence of music and musical instruments came in from China and Central Asia during the Three Kingdoms period of Korea from around the first century BC to the seventh century.

In *Koguryo*, one of the Three Kingdoms which was located in the Northern and Western parts of Korea and included a part of China (37BC-668AD), the minister Wang San-ak, invented the *komungo* (거문고) a half-tube zither with six strings. It became a main melodic instrument of Korean literati until recent years.

*Paekche*, another of the Three Kingdoms which was located in the Southern and Central part of Korea (18BC-668 AD), imported several instruments from the southern parts of Asia and China. One flute type still remains used in court ritual music. *Paekche* had a close cultural relationship with
Japan and cultural practices were shared between the two. In one example, one of *Paekche*’s musicians Mimaji (Mimashi in Japanese), had learned a Buddhist masked dance-drama called *Kamyoung ak* (감영악) while visiting the southern Chinese court of Wuhou and introduced it to the Japanese court around 635. Mimaji then established an official school to train Japanese dancers and musicians in the ceremonial dances *gigaku*. Other Korean and Chinese performers from *Paekche* and *Koguryŏ* were brought to Japan in the following years.

King Kasil of *Kaya*, a smaller independent tribe in the Southeastern part of Korea (AD 42-562), also had a relationship with China. One of the musicians from *Kaya*, U Ruk invented the *kayago* (가야고), a plucked string instrument which was inspired by the Chinese instrument *Cheng*. U Ruk was a virtuoso on the instrument who taught and also composed music for the instrument, which then was passed to the region of *Shilla*, the third of the major states of the Three Kingdoms in southeastern Korea (BC 57-AD 935). Around 668, the Three Kingdoms united and became *United Shilla* (668-935), ushering an era of great cultural advancement in all Korean music and arts.

The *United Shilla* flourished in its international relationships with China, Japan, as well as the other Asian countries. Especially, music from the
Chinese Tang dynasty was strongly spread. However, the music of the Tang was not accepted as it was, but was developed by the Koreans in their own ways. One of them was in the development of instruments. *Sam juk* (삼즉) and *Sam hyun* (삼현) are representative words used to describe the instrumental families. *Sam juk* refers to three popular wind instruments: *Daegum* (대금), *Junggum* (중금), and *Sogum* (소금). *Sam hyun* includes three string instruments: *Komungo* (거문고), *Gayagum* (가야금), and *Hyangbipa* (향비파). The music for *Sam juk* (삼즉) normally accompanied dance music. The *Sam hyun* (삼현) musicians usually played the strings and sang at the same time. Generally the winds of *Sam juk* (삼즉) accompanied dance.

The Buddhist ritual of *Bum-Pae* (범패) also flourished in the United Shilla. The music of the ritual is made up of mainly vocal music, but also includes ceremonial dances. It was originally from India, but it was introduced to Korea from the Chinese region of Tang to the Korean kingdom of *Koguryo* around the 3rd century. It spread and flourished later in the United Shilla.

Another type of music labeled *Hyang-ak* (향악) (also called *Sok-ak*) was developed in various ways among the people. *Hyang-ak* is the designation of
music that was not influenced by Tang. So, the Hyang-ak represents a true common people’s style, including vocal and instrumental genres, dance, and so on. The Sam hyun and Sam juk are also used in the Hyang-ak.

At the end of the United Shilla, the country divided into three regions again, but in the year 918 general, Wang-gun, reunited the three and added the northern part of the land, called “Koryo”. The Koryo period (918-1351) is considered the middle age in Korean history. Koryo had a more open relationship with other countries around it, especially with the Song dynasty of China that followed the Tang dynasty. The Song sent their instruments through delegates a number of times and shared their cultures in many different ways, including their published music. Koryo also sent a few people to the courts at Song to learn their ritual dances and music. An institution, A-Ak-See, was established in Koryo to record, compose and educate about those arts, music, the arts, and dance. Ceremonial music was especially dealt with seriously and performed.

During this time, Beol-Gok (별곡), a song genre, was popularly performed among the people. The Beol-Gok style in general consists of songs made of artistic poetry similar to intent to the German Lied or to the art songs of other cultures. However, in this period Beol-Gok (별곡) was composed among common people
and performed freely at various occasions. Some of the songs are still known and performed today. Because Beol-Gok could be composed by anyone, the songs have various levels of depth in their lyrics. They were passed to the people through oral tradition, and many of the songs now have been lost. Later on, during the Chosun era, some songs were transcribed and survived. (See discussion below.) The later Beol Gok style from the Chosun period is represented by composed of songs with deeply philosophical poetry and well-structured forms.

Another genre found in Koryo was Hyang-ak Jung-jae (향악정제); a dance which was performed in palaces among the peerage. The dance music combines instrumental music for strings, woodwinds, and choir. It is used for seeking peace, protection from wars, and blessings for the nation. The conclusion of the Hyang-ak Jung-jae songs frequently used women's chorus.
The Chosun Dynasty (1392-1897)

The Chosun Dynasty spanned one of the most remarkable eras in Korean history and it was especially an important era in music and the arts. Music began to be written and stored to be passed on in books. A musical notation was formed and codified to be used. Especially, when Se-jong (세종) the Great became a king, the nation became stronger not only politically, but also culturally. Se-jong the Great supported cultural expansion and study in many areas through the development of institutions. He directed the creation of Han-gul (한글) the Korean language, which made possible enormous access to education for the common person. Especially, some parts of music from China were translated into Korean and spread to people who could not read Chinese. Scholars collected music and published it in books which are still a very important resource for the study of Korean traditional music. One of the great publications, Se-jong Sil-lok (세종실록) contains more than 137 volumes with music ranging from folk music to ritual music. The king emphasized Confucianism and established regular rituals to celebrate ancestors with music and dance.
This cultural nourishment continued during the reign of King Sung-jong. In 1493, the scholar Sung-Hyun, published the first music encyclopedia Ak-Hak guebum (악학궤범) which contained studies of instrumentation, notation, music theory, and so on. It was important especially after many instruments and musical resources were lost through many years of wars, making it possible, for example, to rebuild many of the lost traditional musical instruments.

The early period of Chosun music was adorned with a balance between Ah-ak (아악) and Hyang-ak (향악), both types of Korean court music brought from China in the 12th century. However, an enormous amount of Ah-ak was lost after the Im Jin Wei Ran Japanese invasions from 1592 to 1598. On the other hand, Hyan-ak still remained, written in Korean with beautiful poetic lyrics. Folk music flourished in the later Chosun period, represented mainly through vocal traditions such as Ga-gok, Pansori, Sanjo, and Jap-ga. Also, instrumental music matured, especially in the repertoire for string instruments. Sanjo with Kayagum and Gu-mon was distinguished and virtuosic music that remained well conserved through institutions until unsettled political periods followed.

Late 19th Century to Early 20th Century

At the end of the Chosun dynasty in the 19th century, the Chosun faced a difficult time politically and culturally.
There was a period of time that political leaders closed the boarders of the country completely to prohibit any exchange with other countries. The leader saw how open doors had affected China badly during the Opium War.

However, this period of time was not beneficial to the Korean people; rather it led to the darkest time in Korean history - the period of occupation by force by the Japanese Empire for 36 years.

When Japan invaded Korea, one of their methods to maintain control over the Koreans under them was to destroy the uniqueness of Korean culture, including language, music, literature, and the arts. They did not allow the performance of any Korean traditional music nor any cultural events. They not only prohibited the cultural events, but also brainwashed the people to believe that Korean culture was worthless. During these 36 years, the Japanese forcibly sent Koreans to study abroad. These were the first generation of Koreans who studied Western culture, including philosophy, science, the arts, and music. When they returned bringing new Western culture and philosophy, people adapted them without filters because they were forced by political circumstances. Furthermore, they accepted them as better than their own. This was also the first time that Western music in the public schools and often sponsored public performances through the media. People in Korea hardly had a
chance to play or perform their own music or any other national cultural practice during this period.

After the 36 years of Japanese occupation ended, the Korean War took place in 1950-1953. The residence of the United Nations’ army in Korea brought another huge wave of Western pop culture into Korea without any filters. Many Korean pop artists including singers and musicians, wanted to perform at the army base, which always held the promise of success. Their pop culture was absorbed quickly into the general population with a positive and hopeful bent. After the Korean War, TV and radio became available to the people fast, and the pop music and culture from America and Europe became even more familiar to the Korean’s ears.
Religious Institutions and Schools during This Time

During the period of Japan's invasion of 36 years, two main education streams were established; the public school system of Japan and private schools by missionaries. None of these schools included instruction in Korean cultures, including music. At the same time, religion also caused the spread influence Western music in Korea. Even though missionaries in general were not welcomed among the people, the Chosun dynasty opened doors to missionaries to help Koreans build schools and medical facilities. Not only through the churches but also through these schools, Western music was spread rapidly to the people and especially to the middle and lower classes. Because of the politically difficult situations people became more vulnerable to accept the new religion and its culture at surprising speed. Through unstable and hard circumstances, people went to church to find peace and comfort; as a result, the knowledge of Christian hymns spread rapidly among the people.

Western missionaries built schools from the elementary to university level. Only Western knowledge, arts and music were taught through the schools, so children were only given opportunities to accept Western things as theirs. Because the schools provided new Western knowledge, people who had children became more open to accept these new things and became more enthusiastic about getting educated in the system. On the other hand, the people
unconsciously started to lose the identity and the uniqueness of their culture, arts, and music more and more.

**After the Korean War**

As it was briefly mentioned, after the war Korea was left devastated both politically and financially, and with an unstable government. During this difficult time, schools were still held strongly, especially those schools that had been established by missionaries. They provided not only education but also fundamental stability in the midst of debris.

As the military started to govern the country right after the war, there was not much freedom in society to teach or develop culture. In late 1970's, after the nation established economic stability, people in South Korea started to think about finding a voice of their own in many fields politically and culturally, including the arts and music. In the late 1970's, people began to realize how unbalanced their cultural tradition had become and that they could scarcely find Korean traditions in most walks of life. They started rebuilding and restoring museums, and put some portion of Korean traditional music into music education programs. Also, Western educated musicians, and especially composers had started using some Korean elements in their compositions. Some were just using simple melodic or rhythmic gestures. However, they had limited
educational background in Korean traditional music and philosophy and their music still reflected the ways in which Western music is practiced. On the other hand, a few composers started opening their eyes to see more directly what the problems had been with music in Korea, and started studying and applying Korean elements into their compositions more seriously and creatively. They found resources in Korean traditional music and applied them into their composition with deep philosophical intent.

Starting from the late 1970’s, a movement in favor of democratization and against the military government spread broadly in the public. It used unique Korean “Minjung” culture to represent the trend. The people composed their own simple melodies based on Korean folk tunes or lyrics, and this music and style of creation spread quickly into the public consciousness. They also used many Korean traditional musical instruments to draw people’s attention. Geon-Yong Lee was from this generation. He is one of the musicians in a movement of democratization in music. During his career he has been striving to build a real ethnic culture based on Korean ethnic philosophy and has searched to define what the real sound of the music of Korea should be. Because he grew up in this transition period, and because of growing up in a family with Western music, with the influence of the Christian church, and with a musical education in

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Germany, Lee developed a true awareness of the influences of ethnic and Western music in Korea.
Basic Classification of Korean Music

Each religion has had its own rituals requiring music and dances. Shamanism, Confucianism, and Buddhism are representative ancient religions in Korea. Shamanism has a strong relationship with folk culture. Confucianism has rich ritual music, especially instrumental music and dances, and Buddhism has influenced the arts, architecture, and especially vocal music deeply. As cultural interactions increased, especially with Western culture and religions in the late 19th century, especially music, it became more complicated to distinguish the unique of Korean culture, especially music.

Traditional Korean music can be classified in various ways based on several points of view. However, according to many Korean music scholars, it can best be classified into three types: Ah-Ak (아악), Minsok Eum-Ak (민속음악) and Chang-jahk Eum-Ak (창작음악).

Ah-Ak

Ah-Ak means “the right music”. It refers to music among the royal and higher social hierarchy, not including common people’s music. Ah-Ak includes all ritual music related to Confucianism and upper class society, royal music. It can be divided into two categories: Gung-Jung Ak (궁중악) and Jung-Ak (정악). It also consists of Jong-Meo Gere-Ak (종묘제레악), Moon-Moe Gere-Ak (문묘제레악),
Gung-jung Yeonre-Ak (궁중연례악), and Pung-Rue Eum-Ak (풍류음악). Gung-Jung-Ak includes the Royal Ancestral Rituals, Gung-jung YeonRae (party music), and marching music. Jung-Ak includes Pung-Rue (풍류), and Gha-Sa (가사).

The ritual music consists of instruments similar to a full orchestra, group dances, and vocal music. Jong-Moe-Jae-Rae-Ak (종묘제례악) and Mun-Moe-Jae-Rae Ak (문묘제례악) are representative music for this category. Jong-Moe-Jae-Rae-Ak (종묘제례악) celebrates the kings of the Chosun dynasty. It was composed by Sejong the Great (4th King in the Chosun Dynasty), who also established the Korean language Hangul. The ritual is a composite of singing, dancing, and orchestra music.

Minsok Eum-Ak (민속음악)

Minsok Eumak is Korean folk music that is based on music from among the common class of people and can be further classified by regions.

Chang-Jahk Eum Ak (창작음악)

Chang-Jahk Eum Ak is newly composed modern music that uses any sources of Korean traditional music, including instruments, techniques, modes, color and timbre. The details of these genres which pertain to the study of Geon-
Yong Lee's music will be discussed as they appear in the following discourse and analysis.
CHAPTER II

GEON-YONG LEE AND MASS FOR AILM

Biography

Geon-Yong Lee was born on September 30th, 1947, in Pyungan Namdo located in North Korea. His father was a Presbyterian minister and a professor at a seminary, who loved music and conducted Handel’s Messiah with his church choir regularly. His father was a main influence on Geon-Yong Lee who started studying music in early age. The family came down to South Korea during the Korean War, and Lee grew up in Seoul. When he was twelve, he started composing music and learned how to play oboe through his school band at the Seoul Middle School. He studied composition with Dal-Sung Jim when he entered the Seoul High school of Music and Arts. He composed several art songs during that time. He studied under Sung-Jae Lee when he went to the Seoul Nation University. He was also involved as an actor in a club that performed plays regularly when he was in the university. He even wrote fiction and won a first prize with one of his works. His father became suddenly ill and passed away when he was sophomore in the college, which led to a difficult time with

³ http://composerleegy.com
finances for the family. According to Lee, he felt a long distance between music and reality at that time.

Lee thought that music should express his thoughts and feelings and should also reflect real life. He felt the music should include and express what was going on in that time and what kind of philosophy people had at that time in society. After he went to the army and graduated from the university, he composed several Korean songs which are composed with Korean instruments and in Korean modes. He also was interested in Korean folk culture and wrote an article in a periodical Gong-gan (공간) in 1975 about “the preservation and development of Korean Music”. The article talked about problems and solutions with sharp analysis of the reality of the Korean musical situation at that time.

After he graduated with a master’s degree from the university in 1976, he received a scholarship to go to study to Frankfurt, Germany, where he studied under Heinz Werner Zimmermann at the Frankfurt Musickhochschule. For two years at the school, he did a thorough study of technical counterpoint in the German tradition with Zimmermann. His teacher was also an expert in church music. According to Lee’s interview, from that period of time he began to have more interest in writing choral music. He especially studied how to set texts in

\[\text{Personal Interviewed by author (Seoul: May 10th, 2012).}\]
his composition. Zimmerman had encouraged Lee to express his own color in his composition. Lee was trying to discover how to express himself not only in a modern style of music, but also how to incorporate Korean traditional music into his composition. Zimmerman suggested that Lee’s graduation composition be based on Psalm 150. Lee composed “Halleluja, aus der Tiefe” combining Psalm 130 and 150, because he could not express solely the joyful text in Psalm 150 due to the unhappy political situation in Korea at that time. Lee proclaimed that musicians should connect music to the life of people and reflect real life in their music. Therefore, when he came back to Korea, he composed many works that reveal vividly the real situation in Korea at that time. His first job was teaching as a professor of composition at HyoSung Women’s University right after he came back to Korea. From 1983 to 1992 he taught at Seoul National University. He also received a doctoral degree from the university in 1986. While he was teaching at universities, he formed a group of composers called “The Third Generation of Composers’ Association” whose mission was to find and establish a Korean musical identity. The group criticized Korean composers for imitating and adapting only one-sided Western music. In 1989, Don-Eun Noh and Lee founded the Korean Ethnic Music Research Association. Their mission statement was to unite Korean musicians, to advance Korean traditional music in creative ways, and to create music expressing the desire for the democratization and union of
North and South Korea. Lee has been an editor of the periodical called *NangMan Eunak* (낭만음악). From 1993 until recently, he has taught at Korea National University of Arts. Lee has served a church choir in an Anglican church since he got back from Germany in 1980. According to Lee, he has gained more practical knowledge of choral music through his experience conducting the church choir and became more interested in composing sacred choral music for his choir.

**Background of Mass for AILM**

In July 1990 Lee was invited to be an artist in residence at the Asian Institute for Liturgy and Music for a year. According to his interview\(^5\), he needed some rest from his busily scheduled life in Korea at that time. The Asian Institute for Liturgy and Art functions as an institute as well as a school, and consists of diverse students from all over Asia, who not only teach church music but also strive to develop a new Asian style of liturgy to share with others. Also, they support many artists like Lee to compose and develop new music and art works. He was asked to compose while he resided there. The institute suggested finding a poet who would collaborate with to his composition. So, he chose the poet JungHee Gho. Together, they decided to create a work to celebrate the 50th year

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\(^5\) Interviewed by author (Seoul: 10 May 2013).
of the independence of Korea in 1995, *A Song for HeeNeon* (희년의 노래), as well as a couple of single choral works and songs. During this time he also started to compose *Mass for AILM*. In the institute, there were several choirs from various parts of Asia who were very well trained musically. He composed several choral pieces in Korean for them to perform. However, he found it was difficult for non-Koreans to perform in the Korean language. So, he started looking for a common language, and decided to use the Latin text of the Mass. He said:

> Even though I was using Latin as a common language, I did my best to put diverse Asian elements into the Mass as much as I could.

For example, he chose a folk music mode from the Philippines for the Agnus Dei. Also, he used modes from Indonesia in the Et incarnatus est of the Credo, and put Korean rhythmic patterns into the Gloria. He not only used musical modes and melodic gestures from Asia, but also used percussion instruments from Asia.

These subjects will be explored in more detail in later chapters.
CHAPTER III

GEON-YONG LEE’S PHILOSOPHY OF MUSIC

Geon-Yong Lee’s Philosophy of Min-Zok Eum Ak

Geon-Yong Lee has tried to research and to define what constitutes a genuine Korean music. Min-Zok Eum-ak (민족 음악), the term generally applied to real ethnic Korean music is hard to define. In his 1986 article from "The foundation of Ethnic Music" Lee wrote,

The music I strive to create is the music that a Korean can easily sympathize and identify with. The success of our movement for establishing a distinct ethnic identity in Korean music does not only rely upon the preservation of our tradition and folk music for posterity, but also in finding new ways for the current generation to be able to understand and enjoy the music today. Although I use the word, distinctly, it should be noted that I do not wish to reject or exclude any outside influence from our music. We must accept and develop these external influences for the benefit and growth of our own system.”

Geon-Yong Lee defines Min-zok Eum-ak not as nationalism per se, but also as the Korean people’s music which embodies all of Korea’s history, nature, culture, feeling, and emotion. Even though much Korean music performed in the present

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6 http://composerieegy.com/
time is influenced by Western music, he feels the music should be assimilated with Korean traditional culture and feeling and developed into a new unique music which relates to actual contemporary culture. Lee started focusing on Min-zok Eum-ak around 1980 when Korea was politically unsettled. At that time, he determined that Korean music of that time could not be considered genuine Korean music, because most of the compositions only adapted Western musical style and were only intended for a relatively small group of cultured people. In addition, the audience for Korean music was divided by economic and educational level.

Lee's concept for the creation of a Korean ethnical music is based on self-reflection and practice. According to Lee, self-reflection and practice constantly interact with each other to make better music.

As with religion, if we say we believe in something but do not practice the belief, I think the belief is meaningless. If we want to compose Min-Zok Eum-ak, we need to reflect on that which is right and just in ourselves in order to share it into the society, and put those things into our artistic creations such as music to express our reflection as practice. If we don't think with reflection, there is no way to recognize what is wrong or right to lead to create arts from the community.”

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7 A word, “ethnical” will be used here to describe Lee’s new approach to a new compositional style that reflects both the style of Korean traditional music and Western music that conforms to his philosophy of composition that strives to the spirit of the Korean people.

8 Mi-Kyung Lee, Confronting or Permeating. (Incheon): The Ye-Jong Publication, 2007, 117
Influences

Practiced and Ethnic Music

As it was previously mentioned in his biography, Lee has tried to compose music that expresses the world around him right now. He has also searched for an understanding of what ethnical Korean music really could be. Even though there are a number of Korean composers who studied Western music and embody both Western and Korean elements in their music, Geon-Yong Lee is distinguished from the others in that he truly seeks to express and capture the true spirit of the Korean people in his composition.

Through his compositions one can trace how his thoughts have changed and developed over time. Lee encouraged composers to reconsider their personal intention in order to examine whether their music truly was a reflection of Korean culture and society. “Musicians need to self-examine how much we use music in a way that applies and expresses the influence and movement of our society right now.”

Lee explained that “practiced music” is not just music that exists, but is that which also expresses and is applied to the culture and social movements in
the contemporary world. If there is no self-examination, the music will be dead with no power to influence. Therefore, music should continually be processed through self-examination. He believed that through this step, the music of Korea can become alive and new again. Therefore, music should not only be approached abstractly but also as a reflection of society.

This view of the need for music to reflect society was influenced by the philosophy of the Korean musicologist Kang-Sook Lee who wrote that “music has been treated and made for beauty itself, and musicians have been seeking only that side. However, we should find what music can do for humanity.” Kang-Sook Lee believed that because of only seeking aesthetic appreciation, Korean musicians have held an incorrect philosophy about music. Kang-Sook Lee wrote, “Musicians need to create new music which has a right relationship to society based on its history.”

Geon-Yong Lee was involved in the movement of democratization after he came back from Germany in early 1980’s. He said “a real freedman is a person who accepts the problems in society as his problems.” Lee’s a group called “The Third Generation” was formed with other young composers to create a Korean ethnical music, and to try to criticize a musical society which accepts only

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Western music and follows it without self-examination—The group also strove to create and develop a new evolution to establish a real Korean ethnic music. Lee's later group "The Society of Ethnic Music" had been formed to perform and study music which combines Western and Korean ethnic and traditional music. In addition, they publish periodicals containing musical studies, criticism, and philosophical explorations.

Lee suggested methods that would help lead to the creation of an ethничal Korean music. He insisted that the key to solve that problem could be found somewhere from outside of music itself, such as in society. He worked to discover the realistic and valuable traditional Korean music and arts among existing resources but realized that it was not easy to find them because of a gap between the present situation in society and traditional Korean music and arts. The problems were that first, Western music had ruled over music and art culture in Korea since late 19th century to present. There was a big gap between historical practices of Western music and Korean traditional music. Secondly, the business of popular music had become a main influence in popular culture in Korea. The zeal of musicians to acquire money and business took precedence over the promotion of music for itself. Third, music was not reconciled between North and South Korea. To solve the problems, Lee suggested that musicians,
and especially composers, need to digest well both Western and Korean music, find the core colors of Korean music itself among popular culture, and pursue and make an effort to actively unify music in both North and South. ¹¹ Lee has tried in his compositions to pursue solutions faithfully to become a significant part of the creation of Minzok Eum-ak. He said that

“...transition in history requires newly-opened minds. This transition will especially open new possibilities in the future out of our painful past. If we do not face this actively, our real culture cannot be rooted in our society and our effort will amount to nothing.” ¹²

Christianity

The influence of Christianity has been strong in Geon-Yong Lee’s life. As a son of a Presbyterian pastor, he grew up at church. Lee chooses majority of the majority of the texts for his choral works from the Holy Bible. He does not intend his music to be only for Christians, but uses Christianity as a tool to open the listener’s eyes to a better concept of the world. Many musicians in Korea used to create sacred music based on secular musical styles. However, Lee approached secular music through sacred music. He did not accept Christianity only as a way of life for practicing Christianity, but also as a moral philosophy for society. This

¹² Geon-Yong Lee, Insight of music during changing era, (Seoul: Hangil Publication, 1990), 61
approach can be found in his cantata *A Poem of Rage.* It does not
demonstrate a strictly religious message, but also emphasizes the relationship
between humanity and the divine that was revealed through the difficult
circumstances in Korea at that time. He has tried to connect not only God and
himself but also to include the relationship to each other and concern about each
other that he believes is the real spirit of Christianity.

Lee personally has served as a choir director at a Church of England for
many years and composed many pieces for liturgical use. His recent work
*Passion of Jesus Christ* was commissioned by the church. The passion, is set in
Korean, is based on the passion stories from the four New Testament Gospels of
Matthew, Mark, Luke, and John. It is scored for piano, organ and percussions,
with solos for tenor, baritone and soprano. There is a part for a narrator (tenor)
who recites the passion narrative from the Gospels.

**His works and musical language**

**Early era before Germany (prior to 1976)**

Lee’s early compositions are mainly small works such as art songs with
poems written by Korean poets, single works for choir, small ensemble works for
combined Western instruments and Korean traditional instruments, and solo
instrumental pieces. Most of his early works were composed and performed for a small concert series called "Jang". Jang was held monthly and Lee shared his thoughts on poems by Eun-Kyo Kang, a poet in whom Lee was greatly interested at the time and who shared his philosophy in music. In an interview given to the author in 2012, Lee stated:¹³ "I was trying to find and put my own colors into my works at that time. I wanted that the music I composed could be distinguished from the music of others." Lee loved Fauré and Debussy, and chose not to use twelve-tone procedures often in his works.¹⁴ Lee had a special interest in poems by Eun-Kyo Kang, and So-Woel. Though he was not familiar with Korean traditional music at that time he had a chance to hear Korean traditional liturgical music that was performed on a memorial day to commemorate the death of a king. Lee said, "I did not know much about Korean traditional music but after I heard the music, I could not get it out of my head."¹⁵ After this first experience hearing Korean traditional music, he continually visited concerts at the National Gugak Center in Seoul. That influenced him to compose several of his small ensemble pieces for Korean traditional instruments combined with Western music instruments.

**In Germany (1977-79)**

As was mentioned in his biography, Lee wrote four choral pieces during two years from 1977-1979 while he was studying in Germany: *Pul* (1977), *Lacrimae*, *Exodus*, and *Halleluya aus der Tiefe*. These four works employed the fundamental compositional techniques from his European studies that then influenced his later works. Even though these four works were composed in Western musical style, they also have unique characteristics drawn from Korean traditional music. Lee said, “I used all the things that I learned and knew into *Halleluya aus der Tiefe*, and most of my musical language began in this work. It is like a mother work for my following works”  


This period of time was a truly active era for Lee. As was mentioned earlier, he formed “The Third Generation” with other young musicians right after he came back from Germany. He wrote:

I want this third generation to become this kind of generation: the third generation should have cultural pride unlike other generations, so we are able to criticize our music and find our value in ourselves not others. We are not proud of ourselves because we don’t have access to our traditional music resource. However, we can be proud because we are not like others. I want this generation to be a center of international modern music and Korean traditional music, and new music will be created by the new generation, and we will find our newly changed life by this new music.  

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Lee tried to appeal to the situation through his musical language. His main works were for small ensembles, solo instrument, or vocal music at that time.

Of one of the works, Prelude from E, Lee wrote:

I wanted to make a title for Prelude from E “Endless variation” to represent the condition of the lives of human beings; the piece starts with a small, barely noticed note, which is gradually connected to more and more notes until finally it cannot even escape from anywhere and breaks...most of my work at that time was influenced by Ligeti.  

During this period, Lee composed two preludes for only Korean traditional instruments modeled on the instrumental genre Su-Je-Chun (수제천), thus creating a representative work in Korean traditional instrumental musical sound. He also used Korean traditional music forms for Western musical instruments in his pieces such as Phrygian Sanjo for five Clarinets (1980), Sanjo for Cello (1980), and Sanjo for violin (1984). Sanjo(산조), one of the Korean traditional instrumental music forms, literally means scattered modes. It is usually for a solo stringed instrument such as the Kajagum or Geomungo. When people first heard Sanjo, they thought it was not music, but rather heard only disorganized and scattered rhythmic modes. The music relies strongly on improvisation and the most prominent musical characteristic is that the piece increases in tempo as it progresses through the various rhythmic modes. It usually is accompanied by a

\[\text{ibid., 80.}\]

\[\text{ibid., 81.}\]
percussion instrument, jang-gu. A sanjo is technically quite brilliant, particularly in the strident rhythms found in the final sections of Korean traditional instrumental music. In addition, he also composed an ensemble work called Syrum-Nolum (시름 놀음) for both Western and Korean instruments in 1984.

Raging and Confronting Era (1985-1990)

Lee’s fundamental philosophy on Min-Zok Eum-Ak was settled in this era; he composed significant choral works to deliver specific messages and to reflect the situation in the society. Following the philosophy of “The Third Generation”, Lee tried to put Korean traditional musical elements into his works and to compose for the public in a manner that they could understand and, therefore, accept easily. Two works in this style Psalms of Wrath (1985) and Mansusan Derung Chik (1987), are remarkable works which reflect his desire to address problems of society in their choice of text and polemic presentation.

A cantata, Psalms of Wrath was composed based on Psalms 21, 94 and 100. Even though the text is from the Bible, the social message is strong. It was the first choral work in Korean history that openly confronted societal problems and conflicts. He used techniques such as shouting, and violent ostinatos reminiscent of Carl Orff’s choral works to reveal his message. Lee also utilized a responsorial technique found in the Korean folk song, A Boat Song (뱃노래). This responsorial
technique is usually used by the workers for encouraging each other while they are doing physical labor such as rowing a boat. Lee returned to this form later in the *Mass for AILM*.

These effects were also used in *Mansusan Derung Chik* (1987) composed for a mixed choir and Korean traditional music orchestra. Lee wrote in a program note:

I asked myself, when I would be inspired by Korean traditional music. When would it be? While I was searching for the answer, I found a poem *Mansusan Derung Chik* by Ji-woo Whang. It was written when Japan overtook Korea and he moved to Manju due to avoid Japan’s rule. It has very similar feeling with where we are now. So I chose the poem to combine Korean traditional music and the situation right now. 20

Lee changed the last lines of the poem from “Let’s leave to a Mountain Mansul! Let’s leave everything” to “Let’s go back to our parched land. Let’s plant hope again.”

Several years after publishing *Mansusan Derung Chik* (만수산 드령칠) Ji-Woo Whang published a new book entitled “*I am you* (나는 너다)”. Lee used some poems from the book for a cantata of the same name *I am you* (나는 너다) (1990) as a sort of postscript to his previous cantata. In contrast to *Mansusan Derung Chik* (만수산 드령칠), *I am you* ends on a hopeful note.

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20 Ibid., 127.
Other choral and vocal works composed by Lee during this time include, *A Song of Yellow Jesus* (황색 예수의 노래, 1986), *Watching sleeping family* (잠든 식구들 보며 1987), and also his first choral opera *Solomon and Sulamni* (솔로몬과 솔람미 1986). Although vocal works were his main focus at this time, he also composed several orchestral and wind ensemble pieces. In addition to his choral works, he also composed a number of simple songs and hymns about which he wrote:

> I want to share music with the public, just normal people especially those who are young and love music so that I can cultivate some culture in music. So, I thought of songs - "Norae" - simple songs that everyone can enjoy singing without any stage settings or accompaniments. In many ways these songs could have more variety and expressions. However, it is not easy to compose these kinds of songs. I have to find the right kind of poems for lyrics and simplify with good musical elements."

Lee described these songs as his "diary".

In 1987, Lee formed The Korean Musical Drama Association with other musicians, writers, and directors from the theater to create works similar to *The Beggars Opera* as a parody to reveal the thoughts and struggles from "our generation and story". These musical dramas were like plays but with songs that were simple and could deliver clear messages. *Our Love* (우리들의 사랑 1987) was one of these musical dramas, and it was sensational at that time. It was during

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21 Ibid., 130.
this period, 1989, that Lee formed “the Ethnic Music Association “with other
musicians. His thought in the beginning was

“We cannot cultivate a new music culture with only composers. We need
to have participation from performers and audience to get a new music
culture. One of purposes for the association was to be more practical and
to perform often." 22"

From confronting to permeating (1990-2005)

Lee was invited to the Asian Institute for Liturgy and Music in the
Philippines as an artist in residence in 1990. According to Lee, he was very tired
and exhausted after his activities of the previous era. This opportunity must have
helped him to be refreshed and reopen his sight and vision to a bigger picture
not only in Korea, but in the world. He worked with students who were from all
over Asia and Europe and composed music for them to perform. One of these
pieces is Mass for AILM composed using traditional musical elements from
several countries. During this era, his view shifted from confrontation to
adapting and reflecting in peace. This shift is seen in many his vocal works. The
majority of the choral works and songs were composed with poems delineating
nature and peace. A cantata Song of the Field(들음 노래) 1994 is one of the
masterpieces among his cantatas. He composed it in 1994 to celebrate the

22 Ibid., 136, 137.
centenary of the *Dong-hak* peasant revolution. Lee described how excited he was to start composing the cantata:

It was the most resourceful environment for composing a cantata; more than three choirs were already assigned to sing, as well as a big orchestra. Also, I love the spirit of the *Dong-hak* peasant revolution which also relates to a folk song *Saeya*, *Saeya* that is one of my favorite Korean folk songs.²⁴

*MUSICAL EXAMPLE 2-1. Saeya Saeya 세야 세야 과량세야²⁵*

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²³ The *Dong-hak* peasant revolution as also known as the *Dong-hak* peasant movement, was an anti-government, anti-feudal, and anti-foreign uprising in 1894 from southern Korean which was catalyst for the first Sino–Japanese war. The uprising started in Gobu during February 1894, with the peasant class protesting against the political corruption of local government officials. The revolution was named after *Donghak*, a Korean religion stressing "the equality of all human beings". The Chosun government forces failed in their attempt to suppress the revolt, with initial skirmishes giving way to major battles. The Korean court asked Qing China for military assistance to "quell the domestic unrest." When Japanese officials discovered three thousand Chinese troops had disembarked near Seoul in June, Japan's policy makers met to decide how to respond to China's violation of the *Convention of Tientsin* by "dispatching forces without informing Tokyo. (from [http://en.wikipedia.org/wiki/Donghak_Peasant_Revolution](http://en.wikipedia.org/wiki/Donghak_Peasant_Revolution))

²⁴ Ibid., 186.

Even though the libretto of the cantata has a dramatic progression of story, Lee did not compose it in an operatic style; he composed it instead as a cantata to sing about the feeling for the real historical movement. He tried to reveal the poetry as vividly as he could throughout the cantata with various techniques. He said, “I tried to put all musical techniques that I have learned to this cantata; Korean style of responsorial techniques, ground bass, counterpoints, ostinato, Korean rhythms, double fugues, even chorale motet style of Bach.” 26 He especially used the choral motet form as the last song using as the theme the song “Saeya, Saeya”. He intentionally assigned the melody line to be sung by a boy choir for at the climactic moment.

Lee also composed many single works for choir, ensemble, solo instrument, and solo voices during this period. He continued using Korean traditional musical elements in his works, but not like he did in works of his previous eras. Lee shared, “I still applied Korean folk music and elements in my music, but tried to make sounds as suitable as possible with my Western composition style.” 27

Lee tried to find and express common feelings by describing manifestations of nature, such as mountains, birds, sunset and so on in his music. He wanted to

26 ibid., 192.
27 ibid., 194.
have a conversation in common with audience through his music. These are examples of some of his pieces which describe nature: Chungsan Beol-gok (청산별곡 1995) for women’s choir and Korean traditional orchestra, a series of pieces Song of Evening (저녁노래) composed from 1997 to 2006 for various instruments, such as Song of Evening I for Clarinet, Song of Evening II for cello, and so on. Lee wrote:

I chose the image of evening to reveal humility, calmness, time for self-examination. Through the series, I can see clearly how I changed from then until now.

A cantata Songs of Lazarus (1999) is another choral work from this period. The cantata was commissioned by the Japanese Oki Kogi who loved music, and asked Lee to dedicate it to the priest Kyung-Jae Lee to remember his love and sacrifice. An ordained Catholic father, Kyung-Jae Lee formed a community for the treatment of leprosy, served there as a priest, and passed away while the composer was composing the cantata. There are three soloists each with an implied role: a tenor representing the priest, a baritone representing leprosy, and a soprano representing the church and the congregation. Lee said, “I had to compose this piece simpler and easier than other cantatas, so that the cantata could be performed easily by any size of church choir. That is also one of reasons
that I wrote for only organ and piano as instruments.” 28 He used texts from the
Bible, including the two stories about the two Lazarus from the New Testament,
and the texts from the Book of Job in the Old Testament. Lee shared his thoughts
on the message in the cantata:

“In thinking about life, I have thought that we should not think of this life
as eternal when we live well in this world, because it will be upside down
in the following world. We need to recognize the pain of our neighbors as
ours. One of the important requirements for human beings is to have
empathy. And it is this message that I want to share through this cantata” 29

Lee’s effort to incorporate Korean traditional music in his work continued
throughout this year. In addition to his many ensemble works for combined
ensemble of Korean and Western instruments, he also has focused on significant
works for a solo instrument paired with Korean traditional instrumental
ensemble or Western instrumental ensemble.

In this era, he has also composed the operas Bom Bom (봄봄 2000) and
Dong Seung (동승 2004). Bom Bom is a short opera lasting less than an hour in the
style of an opera buffa. After Lee watched Japanese “Kyo-gang”, he started
thinking about creating opera with simple, but well delivered messages that do
not require much in the way of elaborate costuming, settings, or props, but just

28 Ibid., 196.
29 Ibid., 198.

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the regular clothes that the main characters wear. He focused on a “clear communication delivery” through the lyrics. Lee writes:

The Korean language is fun. Korean can be a very suitable lyric for an opera because of expressions in the language. I have learned more about intonations in Korean while composing Bom Bom. I found out that rhythms in Korean are good elements to make an opera fun.\textsuperscript{30}

He has succeeded in delivering clear dialogue in the opera with his music.

The opera Dong-Seung is a little bit different from Bom Bom. It is more melodic and focused on more melodic lines of music rather than the rhythmic fun dialogue through the language which can be found in Bom Bom.

As his philosophy in music has changed from confronting to more adapting, reflecting and permeating, his focus has shifted to find life in harmony through small things, humble things. Also, he has found that he and his music are a part of this existing world; he has tried to reveal this idea of all things being a part of it. Lee thought that best way to convince people is to express vividly his own life in the music. His changed thoughts from confronting to permeating can be found throughout his series of compositions “Song of Evening”. Especially, “Song of Evening VI” shows his changed direction. Lee used to compose to force the audience awaken to hear his music and to confront their musical abilities through his music. However, he now has turned to make music that can

\textsuperscript{30} Ibid., 202.
permeate into people more naturally. He has also used smaller Korean traditional ensemble for the songs and made climactic moments less dramatic. Because of the limited expression of climax, the music resembles minimalism a bit.

Lee’s focus has changed to reveal less, to be humble, and to be a part of nature among this world. He composed continually for choirs, solo, especially Korean traditional music ensemble in this era.

Recent era (2006-Present)

When Lee had a chance to stay for a year in New York City in 2006, he wanted to find out how recent music from Eastern Asia was currently considered and performed. Not only had he chances to hear how Eastern Asian music was performed, but also had opportunities to see how many diverse cultures were co-existing. This experience affected Lee to accept and to be more open to thoughts on diversity, how important it is to accept differences, and to respect them. He wrote “It is a true power to accept differences from others.” 31 As he began to accept diversity in many ways, it began to show in his music. He composed two important works while he was staying in New York City. One of them is *Rhapsody for HaeGum and Harpsichord* (해금과 하프시코드를 위한 랜소디 2006),

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31 Ibid., 176.
the other is *Passion of Jesus Christ* (예수 그리스도의 수난 2007). The rhapsody was composed for a *HaeGum* player, Eun-Il Kang, who performed only Lee’s works for the instrument at his recital in December 2006.

*The Passion of Jesus Christ* was composed to honor Lee’s father who was the first and great influential person in his musical life. He combined Passion stories from four gospels; scenes from the entrance of Jerusalem, to the burial. He divided the story into scenes. Lee wrote:

> There is a word, contemporary. I think we need an adjective in front of the word contemporary; such as New York contemporary, Seoul contemporary. I am working on *The Passion of the Jesus Christ* and I want to say that it is totally contemporary. There are many Passions of Christ throughout Europe, and America, and they don’t need to have a new Passion of Christ since there are many masterpieces of the Passions from great composers. However, there are not many Passions of Christ for Korean churches especially composed in Korean. The Korean language requires a new Passion. I was struggling with thoughts about what kind of Passion I should compose for the Korean churches: like ‘Bach’s style’? *Pansori* style? Or Gospel style? I have been seeking the right answer for the contemporary question. And I have been trying to be one of answers by composing this Passion in contemporary Korean style.

He also composed a chorale, *Bread for Voyager* (나그네의 양식) that congregation might be able to sing with the choir in the middle of the Passion.
MUSICAL EXAMPLE 2-2. No. 9 Bread for Voyager
CHAPTER IV

DIVERSE MUSICAL ELEMENTS IN THE MASS FOR AILM

Even though the entire Mass for AILM consists of musical elements from a number of diverse Asian cultures, according to Lee the overall flavor of the Mass is Korean:

Although I did not incorporate any Asian musical elements in the Kyrie, I did impart a taste of Korean color to it. The main theme of the movement is comprised of short notes, on the down beat, and a long note on the weak beat. This is one of typical melodic gestures of Korean music that never starts on an upbeat. Also, for the beginning section of Gloria, I did not borrow any specific melodic and musical scales from other countries. However, I created melodies based on three solmization syllables, sol-doh-re, another characteristic of traditional Korean tunes. If you take any old tunes of Korean folk songs, you can find the component of the same three notes.

Korean Musical Materials in the Mass

Kyrie

As has been mentioned, Lee put Korean flavor into the Kyrie by using the component of a rhythmic gesture consisting of short notes followed by a long note. The short notes sound like an embellishment or decoration. This pattern is used often in Korean folk songs to express feeling of anguish, so Lee put this expression into the Kyrie to reveal pleading gestures.
MUSICAL EXAMPLE 3-1. A Korean folk song with many embellished or decorative notes
Gloria

Lee inserts a strong flavor of Korean music into the Gloria by using one of the Korean rhythmic patterns - *Gutgauri Jangdan* and the Korean *Kyemyeon* scale.

The *Gutgauri Jangdan* consists of a cycle of 12 beats.

*Figure 3-1. Gutgauri Jangdan* (굿거리 장단)

In Korean tradition, the rhythmic patterns can be varied by instrumentalists when they are repeated. When Korean traditional music is performed, it blooms in different ways and in each performance instrumentalists vary the rhythms.

Lee assigns the *Gutgauri Jangdan* to the Korean *Chang-go* to accompany the unison choral part in the beginning of the movement. The player is instructed to embellish the pattern on its repetitions. It is cast in 4 measures of ¾ and is repeated 6 times until at measure 37 it is abandoned in its full iteration and only the initial two measures of the pattern begin to be repeated.
MUSICAL EXAMPLE 3-2. Gloria mm. 1-5

At m. 58, the pattern is further reduced to only the last two rhythmic elements of the cell, as the cadence is approached at m. 64.
After a short acappella section the 4-measure pattern returns again in the percussion at m.71, but has now morphed into:
The Gutgauri Jangdan is modified at the beginning of the section "Domine Deus, Agnus Dei" in measure 103 where the tempo is reduced to an Adagio 6/4 meter (♩=ca. 42) However, it maintains the 12 beat rhythmic pattern now distributed over two 6/4 measures.

*MUSICAL EXAMPLE 3-5. Gloria mm. 103-108*

Lee comments that he simply looked for a rhythm that could fit the text of Domine Deus.
The original rhythmic pattern of Gutguri jangdan reappears in the percussion
"Quoniam tu solus sanctus" in measure 169 when Tempo I returns. The
rhythmic motive is also heard in melodic material. [Ex. 3-6] As it leads to the
climactic section and coda with Amen, it becomes the patterns of rhythmic
variation begin and its structure becomes more complex. [Ex. 3-6a]

MUSICAL EXAMPLE 3-6. Gloria mm. 169-174
Musical Example 3-6a. Gloria mm.210-219 Example of rhythmic variation
For the central section of the movement beginning in m. 103, Lee slows the tempo to Adagio and creates a unique Korean sound by using the Korean Kyemyeon scale in order to set the third of the “Domine” calls: Domine Deus, Agnus Dei. The six note scale exists in two forms similar to the way Liturgical Authentic and Plagal modes are organized. Both forms use the same final; in ritual and instrumental music the scale extends upward to an octave above the final. In folk music the range of the scale extends a perfect 4th below the final to the octave above. In this passage Lee uses the interval of the scale without being concerned about the range.

Figure 3-2. Keymyeon Scale (계면조)

He freely presents the text somewhat out of liturgical order and employs an antiphonal style of “leading and taking” typically found in Korean folk songs. The leader first sings refrain then leads with new tunes followed by identical
refrain by the groups. A Korean example of this type of folk song is seen in the Korean folk song Que-ji-na ching-ching na neh. The antiphonal style usually continues through the end of the song. The soloist sings various forms of improvisation freely while the group answers with mostly the same line of music. This procedure is applied similarly in this section of the Mass; the baritone soloist introduces the refrain line “Domine Deus, Agnus Dei” which is repeated by the chorus; he then continues to sings the subsequent lines of text which are responded to by the chorus singing the original refrain line.

*MUSICAL EXAMPLE 3-7. Que-ji-na-ching-ching-na-neh (쾌지나 칭칭 나네)*
MUSICAL EXAMPLE 3-8. Gloria mm. 103-118
Figure 3-3. Comparative Chart of Liturgical Text and Mass for AILM Responsorial Setting

<table>
<thead>
<tr>
<th>Liturgical Text from “Domine Deus, agnus Dei” through “Qui sedes ad dexteram patris”</th>
<th>MASS FOR AILM Mass setting order</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Domine Deus, Agnus Dei, Filius patris.</em></td>
<td>(Italics are the lines sung by the Chorus)</td>
</tr>
<tr>
<td><em>Qui tollis peccata mundi, miserere nobis.</em></td>
<td>B: Domine Deus, agnus Dei</td>
</tr>
<tr>
<td><em>Qui tollis peccata mundi suscipe deprecationem nostram.</em></td>
<td>C: Domine Deus, agnus Dei</td>
</tr>
<tr>
<td><em>Qui sedes ad dexteram patris miserere nobis.</em></td>
<td>B: Filius patris, qui tollis peccata mundi.</td>
</tr>
<tr>
<td></td>
<td>C: Domine Deus, agnus Dei</td>
</tr>
<tr>
<td></td>
<td>B: Miserere nobis! miserere nobis,</td>
</tr>
<tr>
<td></td>
<td>C: Domine Deus, agnus Dei</td>
</tr>
<tr>
<td></td>
<td>B: Suscipe deprecationem nostrum,</td>
</tr>
<tr>
<td></td>
<td>C: Domine Deus, agnus Dei</td>
</tr>
<tr>
<td></td>
<td>B: qui sedes ad dexteram patris.</td>
</tr>
</tbody>
</table>

However, from measure 139 after the baritone soloist has presented the whole section of the text, the choir reiterates the melody of the entire text in unison in a slow *Gutgauri jandan*, while a soprano solo sings an ecstatic descant in long notes above them on the word “Domine Deus, Agnus Dei.” After this climactic
moment, a coda begins in m. 159 with the men of the chorus singing the refrain chant melody in unison twice, but to the words "Domine Deus, Agnus Dei" repeated twice to bring the section to a quiet close.

*MUSICAL EXAMPLE 3-9. Gloria mm. 139-151*
At the text “Quoniam” (m.169), Tempo I, ¾, returns with the choir singing in unison in Gutgauri jandan. Lee adds extra repetitions of the word “tu” that emphasizes the rhythmic upbeat which gives the flavor of the Korean traditional musical style.

At m. 200 the text “in Gloria Dei patris, Amen” is set contrapuntally in a fugato in ¾. As the Gloria approaches its end, the meter changes to 4/4 and homophonic phrases constructed in two-measure blocks build tension toward the end. This technique is often used in Korean traditional music especially in percussion music at the climactic ending.

Benedictus

The basic rhythmic pattern in the Benedictus was created with one of the Korean rhythmic patterns called Joong-mori. Joong-mori means driving to the middle. 32

Figure 3-4. Joog-mori Jangdan (중もり 장단)

32 Appendix I: Korean traditional music rhythmic patterns
Lee employs a meter, 9/8, so that the *Joong-mori Jangdan* appeals clearly. Also, there are long slow melismas in a baritone obligato that brings the flavor of one of the styles of Korean traditional vocal music *Ta-ryong*. The *Ta-ryong* is one of genres in Korean folk songs: it consists of a melismatic decorative melody with exclamations to express feelings. [Ex. 3-10]

*MUSICAL EXAMPLE 3-10. Mong-Goun Po Ta-ryon in Joong-mori Jangdan*  
(몽금포타령 중모리 장단)

http://makcbg0.com.ne.kr/cba07.htm
Additionally, throughout the movement he varies a rhythmic gesture reminiscent of the traits in Korean traditional melodies.

*MUSICAL EXAMPLE 3-11. Benedictus mm. 60-69*
Agnus Dei

Even though the Agnus Dei starts with a Philippine hymn melody *Infaag*, Lee adds Korean melodic gestures with solmization from the *Namdo Minyo* style found in Korean traditional music. Namdo is an area in the southern parts of Korea. According to Lee,

I created a melody that focused on the three solmization syllables, *mi*, *la*, and *do*, which is typical for melodies that fall within the Namdo style. However, the melody I created was only loosely based on this style, since the leap from *ti* to *mi* does not occur in Namdo music. The beginning motive of the theme in mm. 24-25 is similar to those of some popular Namdo Minyo.

Especially, a new theme in a tenor part from m. 24 is composed with only four notes, *mi*, *sol*, *la*, and *do* that are the centeral notes for many Korean traditional tunes.

---

34 *Minyo* is Korean folk song passed from generation to generation aurally. It can be sorted regionally: *Kyung-Seo Minyo* and *Namdo Minyo*. *Kyung-Seo Minyo* includes the west parts of the country, *Namdo Minyo* includes the south east. The characteristics of *Namdo Minyo* are that they are more dramatic, melismatic, use lots of the vibrato, and are more expressive than *Kyung-Seo Minyo*.
MUSICAL EXAMPLE 3-12. Agnus Dei mm. 24-32

bis. mi-se-re-re nobis! Ag-nus De-i qui

re-re nobis! Ag-nus De-i qui tol-lis pec-ca-

Ag-nus De-i

mf molto espress.

Ag-nus De-i
tol-lis pec-ca-ta mun-di,

Ag-nus De-i qui
tol-lis pec-ca-ta mun-di,

qui tol-lis pec-ca-ta mun-di, mi se
Lee closes the Mass with a passage full of Korean musical elements in the *Dona nobis pacem*. The movement brings a memory in sound from the Gloria, because

http://www.youtube.com/watch?v=QJly63R6fms&feature=related
Lee uses the same rhythmic pattern as in the Gloria as well as the return of the *Jahjinmori Jangdan* and the *Kyemyeon* scale. The *Jahjinmori Jangdan* is one of faster rhythmic patterns, consisting of 12 beats. It is often used at a climactic moment.

*Figure 3-5. Jahjinmori Jangdan (자진모리 장단)*

Not only does he use those rhythmic patterns and scales, but he also uses the antiphonal style, the "leading and taking" between solos and choir. Also, melodic gestures are very similar to the Korean *Minyo* and *Ta-ryeong*. The rhythmic combination can be found easily in the Korean *Minyo*. 
The leading and taking technique is used throughout Dona nobis pacem; while the baritone soloist is singing various melodies, the chorus answers with the main theme as a response until the second section starts in a faster tempo at m.116. This kind of leading and taking technique can be found in many Minyo in Korean folk songs.
MUSICAL EXAMPLE 3-15. Korean Minyo Que-ji-na ching ching

When the second section of the Dona nobis pacem starts in a faster tempo and louder dynamic, the soprano solo now leads the section. The basic rhythmic patter gets faster as well which leads to the entry of the climactic moment at m.146. This style that leads to the climax is reminiscent of Korean traditional folk music.
The end of the *Dona nobis pacem* beginning at m.183, also shows the strong color and style of a Korean traditional music-played or sung in unison octave in slower tempo.
In addition, a final nine-measure coda of percussion played by the Korean Chan-go with Kkwang-gari in vivace is similar to the Whiemori Jangdan used toward to the end of pieces in Korean traditional music. [For a chart of rhythmic modes see Appendix I]

*MUSICAL EXAMPLE 3-18. Agnus Dei mm. 195-203*
Musical Elements from Other Cultures Employed in the Mass

One of outstanding points about this *Mass for AILM* is its employment of music of diverse cultures. Lee composed the Mass by employing unique idioms of folk music from several Asian countries and incorporated the character of the various music into one of the most characteristic Western musical genre, the Ordinary of the Catholic Mass. He not only used elements from diverse cultures, but also matched them to the original text of the Mass. Even though it was composed in 1991, in this Mass Lee was at the forefront of the cultural movement which encouraged the employment of musical diversity in sacred music.

Indonesia

At the “Et incarnatus est” Lee employs a song *Panalangin ni Totoy “A Boy’s Prayer”* composed by the Philippine composer Jonas Baes in an Indonesian mode. According to Lee:

> When I tried to compose this “Et incarnatus est” part, the song “a Boy’s Prayer” kept recurring to my head. So I decided to use the melody in this section.36

Lee may have had in mind the image of the boy as it related to the baby Jesus.

---

While I am asleep/ May you never leave my side/
And my your loving care/ Include my parents also

My father is tired/ For he works all day and night
And yet the pay he gets/ Has never been sufficient

My mother’s in tears/ Everyday we face our meals
For she has never seen/ Enough food on our table

And there’s one more thing/ That I have to ask of you
Don’t let me go astray/ When I awake tomorrow

Though I’m out of school/ May I learn to put to use
The Little that I know/ So I can earn a living37

-tr. Jonas Baes

Japan

One of Japan’s musical scales is found at the “Crucifixus” in the Credo.

Lee employs *Miyakobushi* scale in that section. The *Miyakobushi* scale is used in much Japanese traditional music. The scale does not contain either major or minor thirds and it makes an “ambiguous” sound.

---

The Agnus Dei starts with a borrowed melody taken from a Communion hymn "Infaag" from the Philippines. Lee had a group of people from the Asian Institute for Liturgy and Music that travelled to collect traditional music in the northern part of the Philippines. One result of this trip was the publication in 1987 of a collection of folk songs titled *The Mountains ring out their joy* (1987). *Infaag* was one of the songs in this collection. This simple ancient chant melody, *Infaag*, was from Sagada and was called *liw-liwa*. It was traditionally sung by elders - men who gather inside a house where the marriage is being celebrated. Also, the song was sung when the couple’s inheritance is given. *Infaag* means "it was told". The original text includes advice on how the couple should handle...
their new relationship, and how they should treat each other. The principal motive in *Infaag* consists of four pitches: *la-do-re-mi*.

**MUSICAL EXAMPLE 3-19b. Infaag**

1. a. In-fa og, in-fa og Je-su Kris-to Je-su Kris-to
   b. Siya chad-lo Siya chad-lo nan ka-ta-kho en ka-ta-kho
   c. Ay nal-po ay nal-po Man id tong-cho id tong-cho.

**CHORUS:**

2. a. A-wak-na A-wak-na Ya ma-kan sa ay tet-e-wa
   b. Cha-la-na cha-la-na, ma-i-nom se ay tet-e-wa

**CHORUS:**

3. a. Nan ma-ngan nan ma-ran, 'snan a-wak-na, a-wak-na
   b. O-mi-nom o-mi-nom, 'snan cha-la-na, cha-la-na

**CHORUS:**

4. a. Kan-na-na ka-na-na en nan mang-an is a-wak-na
   b. Kan-na-na ka-na-na nan o-mi-nom is cha-la-na
   c. Wa-day siya, wa day siya ken cha-i-cha ay eng-kha-na.

**CHORUS:**

Kristiya-no (o)-ma-li ka-yo a-li ka-yo,

Ni-mang-mang et pay si Kris-to.
Here is the English translation of the song:

1. Jesus Christ said, Jesus Christ said, that He, that He is the life, the life who came from above, from above. 
Refrain Chorus: Christians come, come Christ is scarified.

2. His body, His body is real food. His blood, His is real drink.
   That is manna that is manna which is His love for the world.
Refrain Chorus

3. He who eats, who eats of His body, His body. Drink, drinks His blood,
   His blood forever, forever shall his life be, his life be.
Refrain Chorus

4. He said, He said, he who eats His body. He said, He said, he who drinks His blood. He shall be, he shall be with them forever.
Refrain Chorus

Use of Asian Percussion Instruments

In addition to Asian musical elements, Asian percussion was employed throughout the Mass for AILM. Lee uses percussion carefully in the Mass to include colors and sound effects of varied Asian nationalities through their characteristic sounds and the figural practices of each percussion instrument. According to Lee’s note for performance, repeated patterns should be improvised upon and local instruments should be employed to better represent the sound of local culture. Lee divides the percussion into two groups:

- The first includes the Javanese gong, Korean Chang-go, Indian tablas, Philippine gong, chip-chop and Philippine drum.

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39 Ibid., 24-25; translated by Ronald H. Walcott
- The second group includes Philippine gong, Chinese gong and Javanese gong.

Also, Lee gives some options when the local instruments are not available:

- Indian *tablas* can be replaced with tom-toms
- Philippine gong with Korean *Kkwang gari*
- *Ching cho* with Korean bronze *jongji*
- Philippine drum with tom-tom with brush

**Javanese Gong (Gong Ageng)**

The Javanese gong (called *gong ageng*) is the largest bronze gong in the Javanese and Balinese gamelan orchestra. It is unlike the family of Chinese or Turkish gongs; the Indonesian gongs have a fixed, focused pitch, and the sound is dissimilar to the crash cymbal sound. They are essentially tuned gongs and cannot be harmonized with Western forms of instrumental music due to its microtonal pitch tuning that is not adjustable once it has been built. It is considered one of important instruments in a gamelan ensemble in Indonesian music, and plays such a role when utilized in an ensemble of Javanese instruments. It has the deepest and most resonant sound among the Indonesian percussion instruments.
In its central place in the gamelan orchestra, the *gong aeng* is used to demarcate the larger structure. Ceremonially, it is often commissioned for prestigious state-sponsored projects such as commissioning the building or ship, launching a project, finalizing a major business deal, etc. It is also used to herald the arrival of important guests.

Lee selected this gong to create a feeling of depth and solemnity, as well as to vary the nationality of the instruments employed.

**Korean *chang-go* (장고)**

The Korean *chang-go* is a double-headed barrel drum and is mostly used in various genres of Korean traditional music. There are two types of *chang-go*; one is larger, played on the ground by a seated drummer and it is used for court music or *Pansori*. The other one is smaller and lighter, so it is carried over the shoulders and rests on the waist and is used for processional music or dances. Either type of *chang-go* can be used in the Mass.
The left head of the *chango-go* is struck by the left hand to produce a low thud. The other hand, the right head is struck along its circumference with a stick to produce a higher pitch. There are two kinds of sticks that are used to play *hango-go*. One of them called *gungchae* (견채), and the other *yeolchae* (열채). The *gungchae* is shaped like a mallet with a round head. The handle is made from bamboo root, boiled and straightened out; the head of the stick is made from antler or, hardwood, such as birch. The modern *gungchae* may also be made from plastic; this variety is normally used by beginning musicians. The *yeolchae* is always made from bamboo.

Traditionally the *chango-go* is played using *yeolchae* for the right hand high pitch area while the bare hand strikes the low pitch area. This procedure is used by *pungmul* players for a number of folk songs and shamanistic rituals. But today, it is common to see the use of *gungchae* and *yeolchae* together. Instead of the hand, the *gungchae* is used to play the low pitch side. The *chango-go* can be played on the floor such as for traditional *sanjo* music or carried with a strap on the shoulder. The way performers carry the *chango-go* differs from person to person, from region to region and varies depending on his or her taste. The *chango-go* is usually classified as an accompanying instrument because of its flexible nature and its agility with complex rhythms. Since the performer can use his or her hands as
well as sticks, various sounds and tempi - deep or full, soft and tender, or menacing sounds, and fast and slow beats - can be created to suit the mood of the audience. Using this capability, a dexterous performer can dance along moving his or her shoulders up and down and make the audience become carried away and dance along with him or her.

The volume of chang-go can be controlled by a drummer when he plays in the center of the drum’s heads. Lee put the chang-go in the Gloria and Dona nobis pacem. He wrote the right hand stick strikes with stems up, and the left strikes stems down.

*Figure 3-8. Chang-go (장구)*
Tabla (or Tablāa)

The *tabla* is simply the Arabic word for “drum”. Its full name is *tablā-bayan*. The *tabla* consists of two drums and is the most popular drum found in North India. The *tabla* refers to the right hand wooden drum, and *bayan* is to the left hand metal drum. The two drums contrast in size and timbres. The right hand drum is tuned to the tonic, dominant, or subdominant, and often is retuned during a performance with a tuning hammer, because the surface is sensitive to heat. The concert hall lights could affect the tuning easily. The left hand drum is subtle to play, and works as a bass drum. They both are played with finger tips and the palm as this depends on the syllables of the rhythm. The *tabla* was used in Hindustani classical music and is popular in devotional music of the Indian subcontinent. The *tablā-bayan* is used at the Credo of the Mass to deliver fast rhythms.

*Figure 3-9. Table-bayan*
Ching-Chap

Ching and chap are two kinds of hand cymbals, popularly used in Cambodia and Thailand. The ching are smaller cymbals, and usually accompany traditional Thai vocal music. The larger cymbals are called chap. Furthermore, there are two kinds of chaps: a smaller one called chap lek and the larger one, chap yai. The ching are small bowl shaped finger cymbals of thick and heavy bronze with a broad rim, and they are often used as the timekeepers of the ensemble.

The ching and chap are used for various occasions such as ritual, martial, theater, and even in war music. The Khmer people use them only in theatre, dance, and music contexts. The ching-chap produce open and closed sounds, which are indicated by the sign “O” and “+” in transcriptions. To make the open sound, the cymbal in the right hand hits the other in the left with an outward sliding motion. For making the closed sound, the cymbals are struck and held together on impact, thereby dampening the sound. In performance the open sound (marked “o”) is used for unaccented beats and the closed sound (marked “+”) are used for accented beats. Lee employs the ching-chap in two places in the Credo at the text “filium Dei” and at the beginning of the “Et incarnatus est”.

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Chinese Gong

Even though there are many kinds of Chinese gongs, Lee chose to use the larger one called "daluo" in the Mass for AILM. The daluo, downward-gliding gong, is suspended by a string that goes through two small holes on its lip. It is held by the left hand, and played with a wooden mallet padded with fabric. It can produce various characteristic pitches and tones by locating the point of striking at the center, near the rim, or in between. It resonates with bright, loud, and long sonorities. The gong is suitable to perform with higher pitched instruments. The Chinese gong is used in the Credo in order to announce the beginning of new sections: mm. 48, 229, 232, and 366.
Figure 3-11. Chinese gong

Philippine drum

Even though Lee indicates the use of a Philippine drum in the *Mass for AILM*, he does not say what kinds of Philippine drum should be used. He prefers to have a less thick and resonant sound from any drum. There are many kinds of Philippine drums, but *dabakan* is the most popularly used one. The *dabakan* is single headed drum, played with two sticks that are usually made of bamboos. Players often stand to play the drum with the sticks. Lee indicates that that the tom-tom could substitute for the *dabakan*. He does not specify a separate part for the drum in the Mass, but includes it as part of the "percussion I group."
Figure 3-12. Philippine drum

Philippine gong and Korean Kkwanggwari (𩹂과리)

The Philippine gong is also not described by a specific name. However, Lee suggests that it can be replaced with the Korean kkwanggwari, a small flat gong used primarily in folk music of Korea. It is made of brass and is played with a hard stick. It produces a distinctively high-pitched, metallic tone that breaks into a cymbal-like crashing timbre when struck forcefully. It often leads a group with its rhythmic pattern. The kkwanggwari is often used for joyful occasions to celebrate events.
Lee used the Philippine gong in places where he needed to get a more exciting and festive sound, such as in the beginning of the Gloria, and throughout the Credo, Sanctus, and Dona nobis.

*Figure 3-13. Korean *kkwanggwari*
CHAPTER V

GENERAL STRUCTURE AND SALIENT FEATURES

Kyrie

Lee follows the traditional Western structure of the Kyrie dividing the movement into three sections as determined by the text; Kyrie eleison (mm.1-55), Christe eleison (mm. 56-116), Kyrie eleison (mm.117-166).

Kyrie eleison (mm.1-55)

There are two sections in the first Kyrie (mm. 1-35; mm. 36-55) following two similar schemes: each begins with a soft and slower intensity and moves to a louder and faster intensity.

The movement begins with the Java gong and hummed bass line that is like a pedal note on C in pp. When altos sing the first theme in pp, it creates a mysterious mood with Korean melodic gestures. The sopranos sing the theme a 3rd higher in m. 9 in the same articulation as the alto but now in p. The tenors enter in m. 7 singing “eleison” in longer notes until m. 14. From m. 15, three parts: soprano, alto and tenor repeat the theme a little bit louder mp, without the “eleison”, while the basses sing “Kyrie” repeatedly in the same rhythm. From m. 19, the music in volume, speeds and intensity. Lee starts at a slower pace, voicing
the slower entrance of the main theme starting from alto in m. 3. It gets louder in m. 19 and more intense by shortening entrance pace in each voice in m. 19. Especially, Lee does not use the “eleison” motive but repeats using the Kyrie motive to make more climactic moment from m. 19 to m. 31 among three top voices. The bass also gets more excited by step-wise ascending “Kyrie” until m. 26. A section from m. 26 to m. 35 cools down by consistently decreasing the volume and notes descending to lower range. The Bass sings a step-wise descending scale. In mm. 32-35, “eleison” motive finally comes in.

The second section is from mm. 36-55. Lee repeats the Kyrie motive in each voice including bass in this section, but the speed gets faster than in the first section to gets louder, higher and more intense when the music gets to the climax in m. 43. From m. 43 the motive descends as well as becoming softer until m. 50 when the space of entrance slower and the bass starts humming.

The B section, Christe eleison, has a different format and mood from the A section, consisting of a homophonic men’s four part chorus with melismatic soprano solo. Lee changes keys from Eb Major to Ab major in the B section. A main theme in the B section is first sung by the soprano solo with more decorative melismas which will appear in simpler shape in the chorus part later in m. 71. Tenor and bass open the B section by singing in long notes. The bass is
like a pedal tone similar to the A section at the beginning. The main theme consists of two elements: a half note with a quarter note on *Christe*, followed by an eighth note with melismatic sixteenth notes on *eleison* and the component continues until the end of the section. This *Christe eleison* section also has a similar scheme to the first Kyrie section, namely a soft and lower ranged music in the beginning, followed by ascending in a mid-range crescendo with higher ranged notes, and then a soft ending.

In the common mass tradition, the third section, A' often repeats the music of the Kyrie eleison. However, Lee combines Kyrie eleison and Christe eleison in the A' section. Even though it starts in a similar form to the A section with a humming tenor and bass, while the alto sings the main theme, and the section is developed with a new thematic motive that is made up of a four note chromatic descending scale. This theme is later sung by all parts to "Christe eleison". The new thematic motive is used throughout the section in each voice part. The thematic motive starts in the tenor when the soprano enters with the first theme in Kyrie in m. 123. Lee creates layers with the descending themes and uses the Kyrie theme in various forms; for example, in mm. 132-134 tenor and bass sing the Christe descending theme as an imitation while soprano and alto sing the Kyrie head motive as a point of imitation. From m. 135, the tenor and
bass sing at the same time with the Christe eleison theme while soprano and alto
sing the head motive of the Kyrie theme. It leads to the climax at m. 140 where
only the sopranos sing, the Kyrie theme and the altos sing new material in half
notes until m. 143. At m. 144, altos and tenors sing the Christe eleison theme in
duet and the basses take longer notes, which leads like a pedal notes to the
closing section to the beginning. From m. 143 to the end, all parts are singing in a
lower range, with softer dynamic, and with less movement. At the end, only the
theme of the Kyrie eleison is sung softly like a remaining echo followed by the
Java Gong's ending similar to the beginning. (See Figure 4-1)
Figure 4-1 Structure of Kyrie

<table>
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<th>Melodic and structural characteristics</th>
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<td></td>
<td>Korean traditional gestures.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B (mm. 56-116)</td>
<td>Ab M</td>
<td>A Tempo</td>
<td>Pedal tone-bass. The chorus sings in</td>
<td>No instruments</td>
<td>Christe eleison</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>homophony the melody in the middle</td>
<td>Melismatic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>section in mm.71-83</td>
<td>Soprano solo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A' (mm. 117-166)</td>
<td>Eb M</td>
<td>Allegretto, 4/4</td>
<td>Combined Kyrie theme and Christe</td>
<td>Java gong at the end</td>
<td>Kyrie eleison, Christe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>eleison theme. Chromatic descending</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>scales.</td>
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</tr>
</tbody>
</table>


Gloria

As was mentioned, this movement has the most Korean folk musical colors using rhythmic patterns from Korean folk music, Korean percussion, *chang-go*, and a pattern to develop to the climactic moment by faster rhythms, higher ranges, and louder dynamics. The Gloria consists of four big sections: A-B-A' and coda. (See Figure 4-2)
### Figure 4-2. Structure of Gloria

<table>
<thead>
<tr>
<th>Section and Measures</th>
<th>Tonal center</th>
<th>Tempo and Rhythmic characteristics</th>
<th>Melodic and structural characteristics</th>
<th>Instruments and soloists</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-12)</td>
<td><em>Kyemanyeon</em></td>
<td>Allegro, ¾</td>
<td>Homophonic chorus</td>
<td>Korean <em>chang-go</em></td>
<td><em>Gloria in excelsis Deo, et in terra pax homini bus bonae voluntatis, laudamus te benedictum te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam domine Deus, rex coelestis, pater omnipotens, domine fili unigenite, Jesu Christe.</em></td>
</tr>
<tr>
<td>B (mm. 103-168)</td>
<td>Adagio, 6/4</td>
<td>Modified <em>Gutgauri Jangdan</em> Slower</td>
<td>Responsorial gesture between choir and soloists</td>
<td>Baritone and soprano solo</td>
<td><em>Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi Miserere nobis! Suscipe deprecationem nostrum, Qui sedes ad dexteram patris.</em></td>
</tr>
<tr>
<td>A’ (mm. 169-260)</td>
<td>Allegro, ¾</td>
<td><em>Gutgauri Jangdan</em></td>
<td>Unison and homophonic beginning, similar to section A polyphonic texture from the text of “In Gloria Dei Patris” in m 200. Several new motivic themes are in “Amen” section.</td>
<td>Korean <em>chang-go</em></td>
<td><em>Quoniam tu, tu solus sanctus, Tu, tu, solus dominus, tu solus altissimus, Jesus Christe, cum sancto spiritu in Gloria Dei Patris, Amen.</em></td>
</tr>
<tr>
<td>Coda (mm. 261-274)</td>
<td>Allegro, 4/4</td>
<td>Quarter note base in rhythms gets faster toward to the end like Korean folk song tradition.</td>
<td></td>
<td></td>
<td><em>Amen</em></td>
</tr>
</tbody>
</table>
Credo

This Credo is the most difficult movement among the Mass movements in terms of rhythm and melody. “Credo in unum deum Patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibilium” is repeated many times in the beginning of the movement. Traditionally the Credo has been composed syllabically in short eighth notes with many words. Lee uses several changing compound meters to bring the rhythmic elements out. He indicates Indian *tablas* and a Philippine gong for the accompaniment parts, but as it was mentioned, they can be replaced by tomtom, and Korean *kkwang gari*. (See Figure 4-3)
<table>
<thead>
<tr>
<th>Section and Measures</th>
<th>Tonal center</th>
<th>Tempo and Rhythmic characteristics</th>
<th>Melodic and structural characteristics</th>
<th>Instruments and soloists</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>B (mm. 49-147)</td>
<td>D minor</td>
<td>Moderato, 6/8</td>
<td>Syllabic but more melodic than section A. Thin texture in the beginning to homophonic rich texture</td>
<td>Philippine gong plays each measure</td>
<td>Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Quia propter nos, nos homines et propter nostrum salute descendit de coelis.</td>
</tr>
<tr>
<td>C (mm. 148-158)</td>
<td>Bb major</td>
<td>Adagio, 4/4</td>
<td>Acappella. Large leaping dissonance in unison for eight measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D (mm. 159-182)</td>
<td>D minor</td>
<td>Allegro, 4/4</td>
<td>Jonas Bae's Song “A boy's prayer” melody was used in the solo section accompanied by humming chorus</td>
<td>Boy soprano solo Ching Chop</td>
<td>Et incarnates est de spiritu sancto ex Maria virginem, et homo factus est.</td>
</tr>
<tr>
<td>E (mm.183-209)</td>
<td>D minor</td>
<td>Allegretto, 4/4</td>
<td>Point of imitation at each entrance of choral part. Descending melodic line as a text painting gesture at pascus et pulitus est.</td>
<td>Java gong</td>
<td>Crucifixus etiam pro nobis sub Pontio Pilato, passus et pulitus est.</td>
</tr>
<tr>
<td></td>
<td>Key</td>
<td>Time Signature</td>
<td>Description</td>
<td>Instrument</td>
<td>Latin Text</td>
</tr>
<tr>
<td>--------</td>
<td>--------------</td>
<td>----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>---------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>D minor to D major to G major</td>
<td>4/4, 5/4, ¾, 4/4</td>
<td>Two vocal parts become a pair as tutti and responsorial until the meter changes to 5/4. At the meter changes the choir sings homophonic and syllabic in faster tempo. Climactic moment at mm. 222.</td>
<td>Philippine gong is used at the transition and a climactic moment</td>
<td><em>Et resurrexit tertia die secundum scripturam. Et ascendit in coelum.</em></td>
</tr>
<tr>
<td><strong>G</strong></td>
<td>G major</td>
<td>4/4</td>
<td>Choir entrance with point of imitation in the beginning followed by division of two parts pair. Large leaps dissonance in the beginning. Repeated motivic gesture in eight notes on a word “<em>cujus</em>”.</td>
<td>China gong, Philippine Gong</td>
<td><em>Sedet ad dexterae patris et iterum venturus est cum gloria judicantis vivos et mortuos, cujus regni non, non erit finis.</em></td>
</tr>
<tr>
<td><strong>A’</strong></td>
<td>C minor</td>
<td>Tempo I, 6/8, 7/8, 8/8, 6/8</td>
<td>Similar mood as section A. Alto enters first, sing a eight measure with a theme, followed by soprano in 5th higher, bass enters in same as alto, and tenor starts eight measure later from the bass. After their entrances, they sing homophonically and it leads to the climactic moment in mm. 307</td>
<td>Philippine gong and Indian Tablas come back at 6/8</td>
<td><em>Credo in unam sanctam catholicam et apostolicam ecclesiam.</em></td>
</tr>
<tr>
<td><strong>H</strong></td>
<td>F</td>
<td>Moderato, 6/8</td>
<td>While a pedal tone in bass, the three voices enter point of imitation</td>
<td>Java gong</td>
<td><em>Confiteor unum baptisma in remissionem peccatorum.</em></td>
</tr>
<tr>
<td><strong>A”</strong></td>
<td>G minor</td>
<td>Tempo I, 7/8</td>
<td>Homophonic in higher</td>
<td></td>
<td><em>Credo in unam santon</em></td>
</tr>
<tr>
<td>324</td>
<td>Similar rhythmic patterns from section A.</td>
<td>range, Syllabic</td>
<td>catholicam et apostolicam ecclesiam</td>
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<td>-----------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H' (mm. 325-365)</td>
<td>Unstable- G centered, C7</td>
<td>Moderato, 6/8</td>
<td>Repeated text from section H, similar structure as section H. Pedal tone in bass, point of imitation entrances of each voice. However, m. 334, the key changes to C major, while the java gong acts as a pedal tone, crescendo with intensive rhythms becoming homophonic in duple rhythmic pater in repeated text of &quot;ressurrectionem mortuorum&quot;. It leads to the climax at m. 358 on &quot;Et vitam venture saeculi&quot;.</td>
<td>Java gong</td>
<td>Confiteor unum baptisma in remissionem peccatorum, et expect resurrectionem mortuorum et vitam venture saeculi.</td>
</tr>
<tr>
<td>Coda (mm. 366-382)</td>
<td>F major to C7 chord at the last cadence.</td>
<td>Amen section starts in triple rhythmic patterns, ends in homophonic in C7 chord.</td>
<td>China gong</td>
<td>Amen</td>
<td></td>
</tr>
</tbody>
</table>
Sanctus

The Sanctus has the least Asian mood, even though Asian instruments are included in the texture. It begins with the holy and majestic sound commonly found in many Sanctus settings. Lee uses four thematic motives in various ways throughout the Sanctus. A first theme is on the text, “sanctus, sanctus dominus” that combines a quarter note and a eighth note followed by five melodic eighth notes on the text, the second one is on the word “Dominus Deus” with a long melismatic descending line, the third one is a when the choir sings “Deus Sabaoth” repeatedly and the fourth one is theme of “Pleni sunt coeli et terra” with homophonic tutti texture. See the following example.

*MUSICAL EXAMPLE 4-1. Main themes in Sanctus*

1st theme

\[\text{sempre } f\]

Sanctus, sanctus, sanctus, sanctus,

2nd theme

dominus Deus

3rd theme

Deus Sabaoth.
4th theme

The head of the first motive, a combination of a quarter note and eighth note, is developed in a large leaping interval as shown in next example.

*MUSICAL EXAMPLE 4-2. Sanctus mm. 5-6 & mm. 149-152*
The combination of the four themes is not found until m.185 when the Osanna section starts. This section is a coda where one voice part sings the leaping Sanctus motive, while three other voices sing the “osanna in excelsis” on long notes in homophony.
The Philippine drum and gong accompany the entire Sanctus and their repeated rhythmic patterns convey an exotic ritual atmosphere throughout the movement. According to Lee:

I believe that the Asian rituals generally run in a much more intense direction than those that are found in the more holy sounding music of the Catholic services. Accordingly, I decided to create a strong rhythm for the entire Sanctus. ⁴⁰

(See Figure 4-4)

<table>
<thead>
<tr>
<th>Section and Measures</th>
<th>Tonal center</th>
<th>Tempo and Rhythmic characteristics</th>
<th>Melodic and structural characteristics</th>
<th>Instruments and soloists</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction (mm. 1-10)</td>
<td>C minor</td>
<td>Adagio, 6/8</td>
<td>Tutti, majestic, and homophonic entrance of the chorus</td>
<td>Philippine gong and drum</td>
<td>Sanctus, Sanctus, Sanctus dominus Deus Sabaoth.</td>
</tr>
<tr>
<td>A (mm. 11-75)</td>
<td>C minor</td>
<td>Allegro, 6/8</td>
<td>Point of imitation entrance from bass, tenor, alto, and soprano. The main thematic melody consists of 1st and 2nd themes. Two vocal parts sing in pair after soprano entrance in m. 47.</td>
<td>Philippine gong and drum</td>
<td>Sanctus, sanctus, sanctus, dominus Deus Sabaoth</td>
</tr>
<tr>
<td>B (mm. 76-93)</td>
<td>Unstable</td>
<td>Same as above</td>
<td>Homophonic structure with paired entrances with the theme 3, then four parts sing in tutti followed by a head part of the first theme</td>
<td>Philippine gong and drum</td>
<td>Deus Sabaoth</td>
</tr>
<tr>
<td>A’ (mm. 94-123)</td>
<td>F major</td>
<td>Same as above</td>
<td>1st theme is used in polyphonic texture. Two part pairs.</td>
<td>Same as above</td>
<td>Sanctus, sanctus, sanctus, dominus Deus Sabaoth</td>
</tr>
<tr>
<td>C (mm. 124-148)</td>
<td>C – A – Eb</td>
<td>Same as above</td>
<td>Homophonic texture</td>
<td>Same as above</td>
<td>Pleni sunt coeli et terra Gloria tua</td>
</tr>
<tr>
<td>Combined themes (mm. 149-184)</td>
<td>C minor</td>
<td>Same as above</td>
<td>All four themes appear.</td>
<td>Same as above</td>
<td>Pleni sunt coeli et terra Sanctus, sanctus, sanctus, dominus Deus Sabaoth</td>
</tr>
<tr>
<td>Coda (mm. 185-210)</td>
<td>C minor</td>
<td>Same as above</td>
<td>Climatic moment while three voices sing osanna with long notes, one part sing 1st theme in repetition of “Sanctus” until m. 202. From m. 203, three parts sing sanctus 1st theme and the last four measures of four part in homophonic setting with 1st theme of repetition of Sanctus.</td>
<td>Same as above</td>
<td>Sanctus, sanctus, sanctus, Osanna in excelsis.</td>
</tr>
</tbody>
</table>
Benedictus

As it was mentioned in the previous chapter, the Benedictus is one of movements among the Mass that was composed with fully with of Korean traditional musical elements. This movement consists of three sections; A, A’, and Coda.

A section is sung by tenors and basses with a baritone solo. Tenors and basses start the movement with a eight-measure thematic melody which is repeated four times until the soprano and alto take over the melody in measure 34. The baritone solo enters with a Taryung style in m. 9 that is a varied form from the thematic melody, but is more decorative melismatically.

The A’ section starts from m. 34, sopranos and altos repeat the melody twice in the exactly same form until m. 48, but from m. 49 the melody is sung in slightly varied shapes. While the soprano and alto sing the melody, the tenors and basses sing the melody, but lengthened with only one repeated word “benedictus” until m. 48. From m.49, the tenors and basses sing the thematic melody in the original form twice like a canon with the sopranos and altos.
MUSICAL EXAMPLE 4-4. Benedictus mm. 1-8 Main Theme

Moderato ($\frac{3}{4} = \text{ca} 66$)
Bar. Solo.

S.A.

T.B. $\text{mf} \quad \text{sempre}$

Benedictus, Benedictus, qui venit,

qui venit in nomine Domini,

MUSICAL EXAMPLE 4-5. Benedictus mm. 34-40 lengthened theme

mf sempre

Benedictus, Benedictus qui venit,

Benedictus, Benedictus

108
While the chorus sings the canon with the theme melody, the baritone solo gets a more decorative melismatic melody like a descant above the chorus part. It builds up to a climactic moment around m. 60, and the solo repeats "Domini" while the chorus parts hold a long note in Bb and all parts diminuendo. Also, the soloists gets softer to piano.

In the Coda, the dynamic suddenly changes to forte and the sopranos and tenors sing "Osanna, osanna in excelsis!" while the altos sing the theme melody, and the basses sing the lengthened "Benedictus". (See Figure 4-5)
<table>
<thead>
<tr>
<th>Section and Measures</th>
<th>Tonal center</th>
<th>Tempo and Rhythmic characteristics</th>
<th>Melodic and structural characteristics</th>
<th>Instruments and soloists</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 1-33)</td>
<td>Kyemoyeon scale</td>
<td>Moderato, 9/8</td>
<td>Korean folk music melodic gestures Tenor and bass starts the eight-measure length melody, followed by a baritone solo which is similar to Korean Tabyang style</td>
<td>Baritone solo Accapella</td>
<td>Benedictus, qui venit innomine Domini.</td>
</tr>
<tr>
<td>A' (mm. 34-72)</td>
<td></td>
<td></td>
<td>Soprano and alto sing the theme melody while tenor and bass sing lengthened theme. The baritone solo becomes melismatic descant, built up until m. 60, repeats Domini, and nomine in a fashion of Korean folk style. All parts diminuendo to piano and sing in Bb at m. 72.</td>
<td></td>
<td>Benedictus, qui venit in nomine Domini.</td>
</tr>
<tr>
<td>Coda (m. 73-80)</td>
<td></td>
<td>Sudden dynamic change to forte. Alto sings the main theme, bass sing the lengthened melody while soprano and tenor sing “osanna” in rhythmic unison.</td>
<td></td>
<td></td>
<td>Osanna in excelsis Benedictus qui venit in nomine domini</td>
</tr>
</tbody>
</table>
Agnus Dei

This movement consists of Philippine and Korean traditional music elements. As it is mentioned in the score, Lee took a melody from Philippine hymn “Infaag” for the first theme. There are four thematic melodies which are used throughout the movement: Theme A on Agnus Dei(mm.1-4), Qui tollis peccata mundi (mm. 13-16) theme b is from mm. 13-16 in the soprano line. Both themes are repeated. Theme C is found in the tenor line (mm.24-34), and theme D is on the bass line in the same section as the tenor (mm. 24-34).

The first A section is from mm.1-23 before the tenor and the bass enter. The altos enter first with the hymn melody from the beginning without any accompaniment, followed by the sopranos who sing theme B in the manner of a counter melody. In the following section B from (m.24), the tenors sing the descending melodic theme C while the basses are singing theme d with the indication molto expressivo. From m. 35, Lee put expressive on the tenor who now sings theme d, soprano sings theme a, alto sing theme c, and the basses sing there A, the alto sings theme C, parents, until m. 45.
From m. 46, each part rotates to another theme: the soprano sings theme D, the alto sings theme B, the tenor sings theme A, and the bass sings theme C. This section mm. 46-56 is a climatic section that dynamically grows to forte. While resister is also higher than before for all four parts. From m. 57, all parts become softer and the register is lower, and theme C is not sung. Instead, theme D is sung in both the tenor and bass parts.
The section from mm. 68-83 is reduced in voicing to the alto and the bass, the dynamic also become a softer going from *mp* to *piano* to the final word. (See Figure 4-6)


<table>
<thead>
<tr>
<th>Section and Measures</th>
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<th>Melodic and structural characteristics</th>
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<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A a (mm.1-12)</td>
<td>C minor</td>
<td>Moderato, 3/4</td>
<td>A theme from Philippine hymn “Inlaaq” a sung by the alto. The hymn melody combined two motives and repeated twice.</td>
<td>Acappella</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
</tr>
<tr>
<td>b (mm. 13-23)</td>
<td>C minor</td>
<td>Same as above</td>
<td>The soprano enters with the theme b, and it sounds like a counter subject. It is also repeated twice. The theme b is more rhythmic than theme a.</td>
<td>Same as above</td>
<td>Agnus Dei, qui tollis peccata mundi, misère nobis.</td>
</tr>
<tr>
<td>A' a' (mm. 24-34)</td>
<td>C minor</td>
<td>Same as above</td>
<td>Theme c and d entered together in the tenor and the bass parts while the soprano and the alto keep singing their themes.</td>
<td>Same as above</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
</tr>
<tr>
<td>b'(mm. 35-45)</td>
<td>C minor</td>
<td>Same as above</td>
<td>Each part switch singing other themes but added expressions written as expressive and marcato with higher range and crescendo</td>
<td>Same as above</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
</tr>
<tr>
<td>c' (mm. 46-56)</td>
<td>C minor</td>
<td>Same as above</td>
<td>Each part of voice switches themes again. The vocal range reaches higher with dynamic grows to forte as a climactic section.</td>
<td>Same as above</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
</tr>
<tr>
<td>d' (mm. 57-67)</td>
<td>C minor</td>
<td>Tempo is same as above, but added expressions as Marcato,</td>
<td>Soprano sings theme d, the alto sings theme a, the</td>
<td>Same as above</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
</tr>
<tr>
<td></td>
<td>expressive</td>
<td>tenor sings theme c, as well as the bass continues singing theme c. The dynamic goes down and range gets lower.</td>
<td>nobis.</td>
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<tr>
<td>e' (mm. 68-83)</td>
<td>C minor</td>
<td>Alto and bass only sing in this section. This section is becoming softer and feeling of closing by reducing voice parts; bass sing the last four measures.</td>
<td>Agnus Dei, qui tollis peccata mundi, miserere nobis.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Figure 4-7. Theme Usage of the four themes in Agnus Dei**

<table>
<thead>
<tr>
<th>section part</th>
<th>A mm.1-12</th>
<th>A' mm.13-23</th>
<th>A' mm.24-34</th>
<th>A' mm.35-45</th>
<th>A' mm.46-56</th>
<th>A' mm.57-67</th>
<th>A’’ mm.68-83</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td></td>
<td></td>
<td></td>
<td>theme b</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>theme a</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>theme d</td>
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<tr>
<td>Alto</td>
<td>theme a</td>
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<td>theme c</td>
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<td>Tenor</td>
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<td>Bass</td>
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<td>theme c</td>
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<td>theme b</td>
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</table>

**Dona Nobis**

The Dona nobis pacem section is made up of the new materials from the previous section. The meter changes to 6/8 with a faster Allegretto tempo, accompanied by either Indian *tabla* or Korean *chang-go* and the Philippine gong or Korean *kkwoenggari*. There are many Korean traditional musical elements in this section, especially the use of a Korean traditional rhythmic mode *Jajin Mori* combined with a melodic mode *Ghemoen*. The baritone solo starts first with the first melody followed by the chorus in unison as a response that continues until
mm. 115 in the same manner. This method was mentioned previously. (See Figure 4-8)

*MUSICAL EXAMPLE 4-8.* Dona nobis Mm. 84–99
<table>
<thead>
<tr>
<th>Section and Measures</th>
<th>Tonal center</th>
<th>Tempo and Rhythmic characteristics</th>
<th>Melodic and structural characteristics</th>
<th>Instruments and soloists</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (mm. 84-115)</td>
<td>C minor</td>
<td>Allegretto, 6/8, Korean traditional music rhythmic mode, jajimmori</td>
<td>Korean traditional music elements, minyo style, Respensorial technique between the baritone solo and the chorus</td>
<td>Indian tablas or Korean chang-go Philippine gong or Korean kkoengguri Baritone solo</td>
<td>Dona nobis, nobis pacem!</td>
</tr>
<tr>
<td>A' (mm. 116-145)</td>
<td>C minor</td>
<td>Allegro, 6/8</td>
<td>Respensorial between the soprano solo and the tutti chorus</td>
<td>Percussion is used same as above Soprano solo</td>
<td>Dona nobis, nonis pacem!</td>
</tr>
<tr>
<td>B (mm. 146-169)</td>
<td>C minor</td>
<td>Same as above</td>
<td>Both baritone and soprano solo sing long Korean taryung style in homophony while the chorus sings homophonically in forte. Climactic moment in m. 162 with higher range in both solos and chorus</td>
<td>Percussion is used same as above Both baritone and soprano solos</td>
<td>Dona nobis pacem!</td>
</tr>
<tr>
<td>C (mm. 170-182)</td>
<td>C minor</td>
<td>Same as above</td>
<td>A melody is repeated five times at soprano and alto, followed by tenor and bass in the text of Dona nobis, nobis pacem.</td>
<td>Percussion is used same as above</td>
<td>Dona nobis, nobis pacem!</td>
</tr>
<tr>
<td>Coda (mm. 183-203)</td>
<td>C minor</td>
<td>Adagio, 6/8, 9/8, Vivace 6/8</td>
<td>Chorus sing unison in octave in slower tempo In 9/8 section, a head of repeated melody in the section C is repeated four times in piano in molto ritardando.</td>
<td>Accapella until m.194, from mm.195-203 Indian tablas or Korean chang-go Philippine gong or Korean kkwanggwari play</td>
<td>Dona nobis pacem!</td>
</tr>
</tbody>
</table>
Conclusion

Geon-Yong Lee has composed a large amount of music, especially choral music, throughout his life. He has focused on expressing and sharing what in his view were the important matters in each contemporary situation of society through his unique colors and characteristic musical expression, because he believes that the power of music can have impact and influence without physical forces.

Through his many articles, books and essays, he has been able to influence the insights composers’ to adapt Korean traditional music and expression in their music. Another strong contribution of Lee’s methods – including self-examination, having a connection with society to express realistic life and address in music – have immensely influenced the next generation of composers in Korea.

The breadth of his output from simpler pieces for school and church settings to larger symphonic and operatic forms reflects and supports his philosophical view that music should serve society.
Most of all, the result of Geon-Yong Lee’s effort to find the right color of Korean sound in his music is remarkable and the most significant contribution of his distinguished career.
Appendix

Rhythmic Modes in Korean Traditional Music

세마치장단 (J. = 72~108) Semachi Jangdan

![Semachi Jangdan Notation]

굿거리장단 (J. = 60~72) Gutgari Jangdan

![Gutgari Jangdan Notation]

주묘리장단 (J. = 72~108) Jung mori Jangdan

![Jung mori Jangdan Notation]

중주묘리장단 (J. = 60~96) Jungjung mori Jangdan

![Jungjung mori Jangdan Notation]

자진묘리장단 (J. = 90~144) Jajin mori Jangdan

![Jajin mori Jangdan Notation]

취묘리(단묘리)장단 (J. = 116~144) Whewmori Jangdan

![Whewmori Jangdan Notation]
GLOSSARY OF SONG TYPE

- **Chungsan Byeol gok**: one of *Koryo Ga-gok*. Anonymous. Written with poem and has refrain. It is anonymous.

- **Koryo Ga-gok**: folk songs sung among the common people. Written in a story or a long poem.

- **Minyo**: a folk song: each region has their own style of folk songs.

- **Sanjo**: literally meaning 'scattered melodies', it is a style of traditional Korean music, involving an instrumental solo accompanied by drumming on the *janggu*.

- **Taryung**: a folk song sung by common people. There are two types of folk songs: *Tong-sok Minyo*, and *To-sok Minyo*.

- **To-sok Minyo**: regional folk song, sung by common people. Each region has their own character showing in their folk songs. Their themes are usually from common life among people, such as labor songs.

- **Tong-sok Minyo**: folk songs. These are spread widely not divided by regions. They are more developed in forms and techniques, often sung by professional singers. It has mostly a rhyme with responsorial or antiphonal style. A leader or leaders lead the melody followed by a group response in refrain.
Bibliography


___.* Program notes to Geon-Yong Lee’s Composition Recital. Performed by Hye-Jin Wang, Wangho Oh, Ji-Yeon Ko, Eun-Il Kang, Jung-Min Park, Eun-Kyung Shin, Hee-Jun Yang, Min-Jung Shin, Jong-Sil Lee, Ho-Kyo Lee, Hae-Sook Kim, Woong-


October 5, 2012

RE: PERMISSION TO USE ALIM MASS by Geon Yong Lee (이건용)

For her doctoral paper at the Indiana University Jacobs School of Music, I grant permission to Yoon Kyung Nam to:

a. Include excerpts from my AILM Mass and other pieces by me as musical examples in the course of the paper.

b. To include a full copy of the AILM Mass score (now out of print) as an Appendix to her paper for reference purposes. The title page of the copy should carry the designation:

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c. Include a CD copy from the recording of the mass - appended to the paper.

d. To include excerpts of folk songs from “Infaag” & “A Boy’s Prayer” published by Asian Institute for Liturgy and Music as examples in the discourse of her paper. These examples, though not under copyright, should be cited with the bibliographic description of the source. (Editor, Title, publisher, page number) and the sentence, Reprinted with Permission.

Signature

Date 5. October 2012
AILM을 위한 미사

-Mass for AILM-

차례

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5. Benedictus ......................................................... 113
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Kyrie

Percussion I

Percussion II
Christe, Christe, Christe, e-lei-son!
Christe, Christe, Christe, e-lei-son,
Christe, Christe, Christe, e-lei-son,
Christe, Christe, e-lei-son, e-lei-son, e-lei-son,
Christe, Christe, e-lei-son!
Christe, Christe, e-lei-son!
Christe e-lei-son (Chris) Christe e-lei-son (Chris)
Christe, Christe, eleison, eleison, eleison, eleison!

Christe, eleison!

Christe, eleison, eleison, eleison, eleison!

cresc.

cresc.
-leison, e-leison, e

Chris-te, Chris-te e-leison, e

-f

Chri-s son! leison, e-leison, e-leison,

leison, e-leison, e-leison,

110

Chris-te, Chris-te, Chris-te, Chris-te,
Jesu, meine Freude

Jesu, meine Freude, Jesu, meine Freude,
Chrost, der du bist, der du bist

Kyrie, Kyrie

Hum

Hum
Gloria

Allegro (d. = ca 56)

sempre f

S.

Glori-a in ex-cel-sis De-o,

T.

Glori-a in ex-cel-sis De-o,

B.

sempre f

I

Kor. 'Changgo.'

II

* Percussion players may improvise the patterns, where they repeat.

Phil. Gong. (rub. st.)

et in ter-ra

et in ter-ra

18
da - mus te be ne - di - ci - mus te a - do - ra - mus
lau - da - mus te lau -

lau - da - mus te be - ne
te a - do - ra - mus te
lau - da - mus
da - mus te
dicimus te adoramus te adoramus

te bene dicimus te adoramus te adoramus

ff

teglorificamus glorificamus

ff

teglorificamus glorificamus
	ragamus teglorificamus glorificamus

ff

tr
t

tr

21
Deus, rex coelestis,
pater omnipotens pater omnipotens

Deus, rex coelestis,
Bar. Solo

S.A.  filius patris, qui tollis pec

T.B. agnus Dei,

cata mundi

domine Deus, agnus Dei,

mi-sec-re-no-bis! mi-sec-re-no-bis,

domine
Suscipe

Deus, agnus Dei,

Suscipe deprecationem nostram,

Domine

qui sedes

Deus, agnus Dei
Usus Agnus

nobis, misere re re nobis! susci pe

Dei, Ag

susci pe deprecationem nostram, qui sedes

nus Dei

qui sedes ad dexterram patris. mp dim.

dominé mp dim.
Deus, agnus Dei, domine

rit.

Deus agnus Dei.

Tempo I
S.A. sempre f

Quoniam tu, tu solo sanctus,

T.B. sempre f

Tempo I

sempre f
S.A.  

tu, tu, soleus dominus,

T.B. 

Tu soleus altissimus,

Tu soleus altissimus, Jesu

Tu soleus altissimus, Jesu Christe,
Jesu Christe, Jesu Christe, cum
Jesu Christe, Jesu Christe, cum

sac - to spir - itu in glo - ri - a De - i pa -
sac - to spir - itu in glo - ri - a De - i pa -
tris. in gloria Dei patris, A-

tris.

men, amen, amen, a,

Dei patris Amen,

in gloria Dei
tris. Amen, amen, amen,
in gloria Dei patris.

Amen, amen, amen,

men, amenamen, amen,

men, amenamen, amen,
in amen.
a - men, a - men, a - men,

in

glo - ri - a De - i pa - tris.

A

A - men, a - men, a - men,
A - men, a -
cel - sis De - o,
A - men, A -
in ex - cel - sis De - o,
A - men, A -
cel - sis De - e,
A -
men, a - men, a
men,
men, a - men, a -
men,
men, a - men, a
men,
men, a -
A - men, a
A -

41
Credo

Allegretto

sempre f e marcato

Cré-do in u-num-deum

sempre f e marcato

Phil. Gong
semper e marcato

Cre-do in u-num-de-um Pat-rem om-ni-po-ten-tem,

et in-vi-si-bi-li-um, Cre-do in u-num-de-um Pat-rem om-ni-po-ten-tem,

Cre-do in u-num-de-um Pat-rem om-ni-po-ten-tem cre-do,

Cre-do in u-num-de-um Pat-rem om-ni-po-ten-tem cre-do,

Cre-do, Cre-do,
visibilium omnium et invisibilium, Credo in unum deum

Patrem omnipotentem, Credo in unum deum, patrem omnipotentem.
factorem coeli et terrae,
et invisibilium
Crede in unum dominum,

et invisibilium
Crede in unum dominum,

Jesus Christum,

Jesus Christum,
Cre- do in- u-num do- mi-num Je- sum chris- tum,
uni-geni-tum, et ex pat-re na-tum an-te-om-ni-a sae-cu-la,

De-um-de De-o, lu-men de lu-mi-ne, De-umve-rum-de
De o vero, generum non factum, filium Dei

unigenitum, et expatratum ante omnia saecula,
Deum de Deo, lumen de Luminne, Deum verumde

Deo vero, generationum non factum,

consustanti
alem patri, per quem omnia facta

filium Dei unigenitum,
sunt, consubstantialem patri,
et ex patre natum ante omnia saecula,

per quem omnia facta sunt,

p

con-substanti-

fi-lium Dei unigenitum, et ex patre natum

alem patri, per quem omnia
ante omnium saecula, Deum deo, lumen de
fac nulla sunt, Deum deo, lumen de

Phil. Gong

Lumine, Deum verum deo vero generum non
Lumine, Deum verum deo vero generum non
factum, filium

con-substantiam

Ching-Chop

Java. Gong

Dei unigenitum, et ex patre natum

unigenitum, et ex patre natum anteomnia

filium Dei unigenitum, et ex

ri, per quem omnia facta
ante omnia saccula, filium Dei
dim.

sae - cu - la,

patre natum ante omnia saccula, filium Dei
dim.

sunt, con substantialem

uni - gene - tum, et ex patre natum ante - om - ni - a

uni - gene - tum et ex patre natum antte

Dei uni - gene - tum et ex patre natum

pat - rir, per quem om - ni - a

59
sae - cu la, pp

om - ni - a sae - cu - la, De - um de De - o
ante om - ni - a sae - cu - la, pp

fac - ta sunt con - sub - stan - ti - a - lem pp

lu - men de lu - mi - ne De - um ve - rum de - um ve - ro ge - ni

pat - ri, per quem om - ni - a fac - ta

60
tum non factum,
sunt,

Adagio

qui propter nos, nos homines et propter nostram sa-

qui propter nos, nos homines et propter nostram sa-
Allegretto

Boy sop. Solo

inspired by Jonas Baes’ Song “A boy’s prayer”

et incarnatus est de spiritu sancto ex Maria
vir-gi-ne, et ho-mo fac-tus est. Et in-car-na-tus est

de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo
factus est ex Maria virgine, ex Maria

et homo factus est, et homo virgine,
pul· tus est. et se-pul· tus est. Cru-ci-fi-xus e-ti-am pro

sus et se-pul· tus est. Cru-ci-fi-xus e-ti-

Cru-ci-fi-xus

no-bis sub Pon-ti-o Pi-la-to, pas-sus pas
am pro no-bis sub Pon-ti-o Pi-la-to, pas-sus

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas
sus et se\-
pul\-
tus est.

Et re-sur-

re-xit,
cresc.
re-xit, et-re-sur-re-xit, et re-sur-re-xit,

cresc.
Et, re-sur-re-xit,

cresc.
et re-sur-re-xit, et re-sur-re-xit, et re-sur-
cresc.
et et re-sur-re-xit, et re-sur-
Poco accel.
et re-sur-re-xit, et re-sur-re-xit, re-sur-re-xit, re-sur-
cresc. molto
et re-sur-re-xit, et re-sur-re-xit, re-sur-re-xit, re-sur-
cresc. molto
re-xit, et re-sur-re-xit, re-sur-re-xit, re-sur-re-xit, re-sur-
cresc. molto
re-xit,
Poco accel.
semper ff

- re - xit, re-su - re - xit, re-su - re-xit ter-ti-a die, et re-su

semper ff

- re - xit, re-su - re - xit, re-su - re-xit, re-su

semper ff

- re - xit, re-su - re - xit, re-su - re-xit, re-su

semper ff

moltò cresc.

mf

ff

Phil. Gong

semper ff

- re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, se-cun-dum

semper ff

- re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, se-cun-dum

semper ff

- re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, se-cun-dum

semper ff

- re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, se-cun-dum
sacramentos. Et ascendit, et ascendit, ascendit in

Chine. Gong.

coelem, sedet ad dexteram, dexteram pat-

se det ad dexteram, dexteram

coelem, sedet ad dexteram, dexteram pat-

se det ad dexteram, dexteram patris, dexteren
can - tem, qui-ex pa - tre fi - li - o - que pro - ce - dit, qui-cum

f marcato
Cre - do in spi-ri - tum san - c - tum, do - mi-num et vi - vi fi
pat - re et fi - li-o si - mul a - do - ra tur,
cantonem, qui ex patre filioque procedit, quicum simul adoratur et conglorificat

patre et filio simul adoratur,

qui locutus est, locutus est, locutus

f marcato

credo in spiritum sanctum, dominum et vivificat

76
simul adoratur et conglorificat est, locutus est, per Prophetas, per Prophetas.

cantem, qui ex patre filioque procedit, quicum

credo in spiritum sanctum, dominum et vivificantem,

patre et filio simul adoratur,
est, locutus est per Prophetas, per Prophetas.
cantem, qui-ex patre filioque procedit, simul adoratur et conglorifica-
cresc. 300
Cre-do in spiritum sanctum, dominum et vivi-
cresc. cresc. cresc.
ce-di, Cre-do in spiritum sanctum, dominum et vivi-
cresc. cresc.
tur, Cre-do in spiritum sanctum,
320

Tempo I

- to - rum, Credo in unam sanctam catholicam

- rum, Credo in unam sanctam catholicam

pec-ca-tor-um, Credo in unam sanctam catholicam

Credo in unam sanctam catholicam

Phil. Gong

Senza tempo

et apostolicam ecclesiam.

et apostolicam ecclesiam.
Moderato

con-fi-te-or u-numbap-tis-ma

con-fi-te-or u-numbap-tis-ma in re-

con-fi-te-

Java. Gong

in re-mis-si-o-nem pec-ca-to-rum

mis-si-o-nem pec-ca-to-rum,

in re-mis-si-o-nem pec-ca-to-rum

or,
et expec-to
cresc. et exspecto resurrectio nem, resurrectio nem,

340 o nem, et exspecto resurrectio nem, et exspecto resurrectio nem,

recitio nem,
mor-tu-o-rum, re-sur-rec-ti o-nem mor-tu-o-rum, re-sur-rec-ti o-nem

mor-tu-o-rum, re-sur-rec-ti o-nem mor-tu-o-rum, re-sur-rec-ti o-nem

piu cresc.

mor-tu-o-rum, et vi-tam ven tu-ri sae-cu-li,

piu cresc.

mor-tu-o-rum, et vi-tam (a)

piu cresc.

mor-tu-o-rum, et vi-tam

mor-tu-o-rum, et vi-tam (a)
Allegro


sempre f

Sanctus, Sanctus, sanctus, sanctus, sanctus, dominus De-us Saba-oth.

Sanctus dominus

Sanctus, Sanctus, Sanctus, dominus De-us Saba-oth. Sanctus dominus
Deus Sabaoth.
Sanctus dominus Deus Sabaoth.
Sanctus, Sanctus, Sanctus, Sanctus, Deus Sabaoth.

santus, santus, santus, santus,
santus, santus, dominus deus Sabaoth, santus, santus,
Pleni sunt coeli et terra gloria

Sanctus, sanctus, Pleni sunt coeli et terra gloria

Pleni sunt coeli et terra gloria

Refrain:
terra gloria tua sanctus, sanctus, sanctus, dominus Deus Sabaoth. sanctus, dominus Deus Sabaoth.
Ple
ni sunt coe
li et ter
ra glo
ria
san
tus, sanc
tus, sanc
tus, sanc
tus, san
tus, do
minus de
us Saba
oth.
sanc
tus, do
minus
sanc
tus, sanc
tus,
tu
a, sanc
tus, sanc
tus, sanc
tus, sanc
tus, san
tus, san
tus, san
tus, san
tus, do
minus De
us Saba
oth. San
cus, sanc
tus, sanc
tus, san
tus, san
tus,
sanc-tus, sanc-tus, sanc-tus, sanc-tus, do-mi-nus De-us Saba-oth

sanc-tus, do-mi-nus.

tus Sanc-tus, sanc-tus,

Plen-i sunt coe-li et ter-ra glo-ri-a

sanc-tus, sanc-tus, sanc-tus, do-mi-nus De-us Saba

De-us Saba-oth De-us Saba-oth

De-us Saba-oth tu-a,
sanc-tus, sanc-tus, o-san-na in ex-cel-sis.
Benedictus

Moderato \( \text{d.} = \text{ca 66} \)
Bar. Solo.

\( \text{T.B. mf sempre} \)

\textit{S.A.}

\textit{Be-ne-dictus, be-ne-dictus, qui venit,}

\textit{qui venit in nomine Domini, be-ne-dictus,}

\textit{be-ne-dictus qui venit, qui venit in nomine}

\textit{Domini, be-ne-dictus, be-ne-dictus}

113
nitas, qui venit
qui venit in nomine Domini,
in nomine Domini,
(bene) dictus, (bene) dictus,
(nomine) Domini,
in nomine Domini,
qui venit, qui venit in nomine Domini,
-
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venit, qui venit in nomine
venit, qui venit in nomine
qui venit in nomine Domini, bene
mi ne, in mi ne Domini, in

dictus, bene dic tus, qui venit
no mi ne, in no mi ne Domini, Domini, Domini, Domini,
no mi ne Domini,
qui venit in nomine Domini,
Benedictus, benedictus, benedictus, benedictus, benedictus,
qui venit in nomine Domini, benedictus, benedictus, qui venit,
ne - dic - tus, qui venit, qui venit,
Bar. Solo.

Domini,

 Giovanni Palestrina

Osan na, osan
be ne dictus,

Osan na, osan
be ne dictus,

Qui venit, qui venit
in nomine domini.

Osan na, in excelsis!

Qui venit, qui venit
in excelsis!

be ne dictus.

117
Agnus Dei

Moderato

* taken from philippine hymn " Infaag "

A. Ag-nus De-i, qui tül-lis pecc-a-ta mun-di,

T.

B.

118
mi-se-re-re nobis, mi-se-re-re nobis Ag-nus De-i, qui
tol-lis pec-ca-ta mun-di, Ag-nus De-i qui
Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

re nobis! Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

bis

Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

no-bis! Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

mf expressivo

no-bis! Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

mp marcato

no-bis! Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

ca-ta mun-di, mi-se-re-re

ca-ta mun-di, Ag-nus De-i qui tol-lis pec-ca-ta mun-di,

122
mi-se-re-re nobis mi-se-re-re nobis! Ag-nus

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Agnus Dei qui tollis peccata mundi

Agnus Dei qui tollis peccata mundi misere re

mundi misere re nobis,

126
nobis pacem!

sempre mf

do - na no - bis no - bis

sempre mf

do - na no - bis no - bis pacem!

pa - cem!

mp
Dona nobis pacem! Dona nobis pacem!
Pa-cem pa-cem Dona no-bis do-na no-bis

no-bis pa-cem!

Do-na no-bis no-bis pa-cem!

mf
Allegro ($d = 94$)

\[ f \text{ Dona nobis nobis pacem!} \]
pa - cem pa - cem

no - bis pa - cem!

Do - na no - bis pa - cem!

Do - na no - bis

132
paece paece Dona nobis Dona nobis paece

mf

f

mf

138
Dona nobis nobis pacem!
no - bis pa - cem! Do - na no - bis

Do - na no - bis no - bis pa - cem Do - na

Adagio

Do - na no - bis

no - bis
이건용 약력

· 서울대 음대 작곡과 졸업
· 서울대 음대 대학원 졸업
· 독일 프랑크푸르트 음대 졸업
· 서울대 음대 교수
· 현 한국예술종합학교 음악원 교수

저자 작품

· 칸티타 「분노의 시」
· 칸티타 「오소시, 평화의 임금」
· 칸티타 「들의 노래」
· 오페라 「봄봄」
· 칸티타 「라자로의 노래」
· 국악관현악과 합창을 위한 「반수산 드렁침」
· 국악관현악과 합창을 위한 「나는 너다」
· 오페라 「솔로몬과 솔라미」

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