

KACHISORY

- The Cry of Magpies -

for Orchestra

by

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Kachisory – The Cry of Magpies - is dedicated to my son Heeon Shin.

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Orchestra

Piccolo

2 Flutes (each doubling Piccolo 2, 3)

2 Oboes

Cor Anglais

2 Clarinets in B flat

Bass Clarinet in B flat

2 Bassoons (Bassoon 1 doubling Contrabassoon)

4 Horns in F

3 Trumpets in B flat

3 Tenor Trombones

Tuba

Timpani

Percussion I

Glockenspiel, Xylophone, Tubular Bells

Percussion II

Triangle, Tam-Tam, Hi-Hat, Floor Tom, Ride Cymbal, Snare Drum

Percussion III

Wood Blocks, Marimba, Suspended Cymbals

Percussion IV

Almglocken, Crash Cymbals, Vibraphone, Bass Drum, Suspended Cymbals, Tam-Tam

Harp

Piano

Strings

Playing-time: about 12 minutes

- Score is transposed -

Abstract

Kachisory (The Cry of Magpies) is an orchestral piece that draws upon imagery from a novel of the same title written in 1966 by Dong-Lee Kim. The piece was inspired by this story, which is set during the Korean War, and symbols related to Korean shamanist beliefs – the cry of the magpie in the morning heralds the arrival of a surprise guest, but the cry of the magpie at night brings a sudden death. To reflect the main character's unavoidable fate, the reoccurring cry of the magpie is heard throughout the piece.

My composition features musical motifs and transformations that correspond to images from the novel. At the beginning, ascending melodies and a four-note motif each symbolize the sunrise and its progress. The theme of the magpie is characterized by crying and skipping motions as it hops around on the ground. Later, a chromatic ascending melody in 7/8 meter depicts the excitement surrounding the arrival of a special guest. In contrast to the musical depiction of the morning, a dark and slow theme enters to evoke the night, accompanied by descending melodic gestures that symbolize death. The development of these motivic themes coincides with the ubiquitous bird sound played mostly by woodwind instruments.

Kachisory is constructed from multicultural elements, including aspects of classical music, jazz, and Korean folk music. Obliquely based on traditional sonata form, the piece is driven by contrapuntal and thematic processes typical in classical concert music while embracing jazz harmonies. The rhythms and melodies convey the flavor of Korean folk music in their resemblance to the tradition of Samulnori and the sound of Taepyeongso and Daegum.

The dramatic shape of the novel guided my compositional choices and inspired many of its musical ideas. The process of composing this piece also enabled me to explore various relationships between music, imagery, and text. Finally, Kachisory (The Cry of Magpies) provided me, as a native Korean, the opportunity to envision the sound of Korea while drawing upon musical languages from around the world.

Synopsis of *Kachisory (The Cry of Magpies)*

In the middle of Korean War (1950 – 1953), Bong-soo comes back home after deliberately amputating his own fingers in the army because he has missed his fiancée Jeong-soon so much. However, his fiancée is married to his best friend Sang-ho who lied to her that Bong-soo had already died in war. Bong-soo's mother is dying from asthma and coughs almost to death every time she hears the cry of magpies. Even though Sang-ho's sister Young-soon serves him as a go-between, Bong-soo fails taking Jeong-soon back and despairs. Young-soon, who sympathizes with Bong-soo's agony and misery, accepts his sexual advances on her one night while Bong-soo, hears the cry of magpies that drives him to impulsively kill Jeong-soon.

KACHISORY

- The Cry of Magpies -

Hyukjin Shin
(2010)

3/32 Placid ♩ = 53 **molto rit. . A tempo**

Piccolo 1
Piccolo

Flute 1, 2
(Doubling Piccolo 2, 3)
Piccolo

Oboe 1, 2

Cor Anglais

Clarinet in B \flat 1, 2

Bass Clarinet
in B \flat

Bassoon 1
Contrabassoon

Bassoon 2
(Doubling Contrabassoon)

Horn in F 1, 2, 3, 4

Trumpet in B \flat 1, 2, 3

Trombone 1, 2

Trombone 3

Tuba

Timpani

Percussion 1
Glockenspiel

Percussion 2
Triangle

Percussion 3
Wood Blocks

Percussion 4
Almglocken

Piano

Harp
* should sound one octave higher

3/32 Placid ♩ = 53 **molto rit. . A tempo**

Violin I
pp

Violin II
pp *mp* *pp*

Viola
pp stagger bowing

Violoncello
pp stagger bowing

Double Bass
pp

15 **A tempo** **3/2** **A**

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

A tempo **3/2** **A**

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp

A tempo **3/2** **A**

Vln. I

Vln. II

Vla.

Vc.

Db.

25 **3/2** A tempo **2/2** **3/2** **molto rall. . . . 2/4**

Picc. 1

Fl. 1, 2
1. *f* To Picc.

Ob. 1, 2
1. *f*

C. A.
solo
mp *mf* *p*

Cl. 1, 2
f

B. Cl.

Bsn. 1
1. *f* 1. solo
mp *mf* *p*

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

3/2 A tempo **2/2** **3/2** **molto rall. . . . 2/4**

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Vibraphone
mp *p*

Pno.

Hp
mp *mp*

3/2 A tempo **2/2** **3/2** **molto rall. . . . 2/4**

Vln. I
mf Div.
pp

Vln. II
mf Div.
pp

Vla.
unis. *pp* *pp* *pp*

Vc.
pp pizz. *p* arco *pp*

Db.
non vib. *pp* arco *pp* pizz. *p* arco *pp*

60 **3/4** **2/4** **3/4** **4/4** 11

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

To G. Spiel

4 Startling

64

Picc. 1
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1, 2, 3, 4
Tpts. 1, 2, 3
Tbn. 1, 2
Tbn. 3
Tba.

4 Startling

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp.

Bass Drum
To Vib.
To Vib.

4 Startling

Vln. I
Vln. II
Vla.
Vc.
Db.

E Senza Misura ♩ = 53

rit.

13
4
4

68

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

E Senza Misura ♩ = 53

rit.

4
4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp

E Senza Misura ♩ = 53

rit.

4
4

Vln. I

Vln. II

Vla.

Vc.

Db.

4/4 Somber ♩ = 53

69

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

4/4 Somber ♩ = 53

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

4/4 Somber ♩ = 53

Vln. I

Vln. II

Vla.

Vc.

Db.

75

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Glockenspiel

Vibraphone

Vln. I

Vln. II

Vla.

Vc.

Db.

79 **4/4 G** A tempo

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

4/4 G A tempo

Timp.

Perc. 1 To Tub. B.

Perc. 2

Perc. 3

Perc. 4 To B. D.
*

Pno.

Hp.

4/4 G A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

83

Picc. 1
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1, 2, 3, 4
Tpts. 1, 2, 3
Tbn. 1, 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp
Vln. I
Vln. II
Vla.
Vc.
Db.

3
3
3
a 2 3 f
f
p f
4. p
6 3
6 3
6 6 6 6
mf mp
mf 3 mp
mp

Detailed description: This page of a musical score, numbered 83, contains staves for various instruments. The woodwind section includes Piccolo 1, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes four different percussion parts. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *p*, *mf*, and *mp* are used throughout. Performance instructions like 'a 2' and '3' are present. The page number '83' is located at the top left of the first staff.

H

87

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

H

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

H

Vln. I

Vln. II

Vla.

Vc.

Db.

91

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 91 is a complex orchestral arrangement. It begins with a Piccolo part in the first measure, followed by a series of woodwind entries. The Flutes (Fl. 1, 2) and Oboes (Ob. 1, 2) play a melodic line with triplets and accents. The Clarinets (Cl. 1, 2) and Bassoons (Bsn. 1) provide harmonic support. The Horns (Hn. 1, 2, 3, 4) and Trombones (Tbn. 1, 2, 3) play sustained notes. The Trumpets (Tpts. 1, 2, 3) play a melodic line. The Percussion (Perc. 1-4) and Piano (Pno.) parts are mostly silent. The Violins (Vln. I, II) and Viola (Vla.) parts play sustained notes. The Violoncello (Vc.) and Double Bass (Db.) parts play a rhythmic pattern. The score includes various musical notations such as dynamics (mf, f), articulation (accents), and phrasing (slurs, breath marks).

94 **3/4** ← ♩ = ♩. → (♩ = 80)

Instrument List: Picc. 1, Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, 3, 4, Tpts. 1, 2, 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1, 2, 3, 4, Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Measure 94: Picc. 1, Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, 3, 4, Tpts. 1, 2, 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1, 2, 3, 4, Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Measure 95: Picc. 1, Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, 3, 4, Tpts. 1, 2, 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1, 2, 3, 4, Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Measure 96: Picc. 1, Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, 3, 4, Tpts. 1, 2, 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1, 2, 3, 4, Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Measure 97: Picc. 1, Fl. 1, 2, Ob. 1, 2, C. A., Cl. 1, 2, B. Cl., Bsn. 1, Cbsn., Hn. 1, 2, 3, 4, Tpts. 1, 2, 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1, 2, 3, 4, Pno., Hp., Vln. I, Vln. II, Vla., Vc., Db.

Dynamic Markings: *ff*, *mf*, *f*, *non div.*

Rhythmic Markings: 6, 3, 1.

3/4 Spirited

105

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

3/4 Spirited

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Glockenspiel

To Mar.

Marimba

3/4 Spirited

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

div.

mf

fp

f

109 **2/4** **3/4** **7/8** **J** Rhythmically (3+2+2)

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

senza sord.

senza sord.

senza sord.

2/4 **3/4** **7/8** **J** Rhythmically (3+2+2)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

To Xyl. Xylophone To Tub. B.

To W.B. Wood Blocks

*

2/4 **3/4** **7/8** **J** Rhythmically (3+2+2)

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. pizz.

121 **2/4** **3/4 K** **2/4** **2/2**

Picc. 1 *ff*

Fl. 1, 2 *fp* *ff* *fp* *ff*

Ob. 1, 2 *fp* *ff* *fp* *ff*

C. A. *fp* *ff* *fp* *ff*

Cl. 1, 2 *fp* *ff* *fp* *ff*

B. Cl. *f* *ff* *ff*

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

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

Contrabassoon

Hn. 1, 2, 3, 4 *f*

Tpts. 1, 2, 3 *f*

Tbn. 1, 2 *f* *ff* *ff*

Tbn. 3 *f* *ff* *ff*

Tba. *f* *ff* *ff*

2/4 **3/4 K** **2/4** **2/2**

Timp.

Perc. 1 Tubular Bells *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 To Susp. Cym. *f*

* *ff* *ff*

Pno. *ff*

Hp. *f* *ff*

2/4 **3/4 K** **2/4** **2/2**

Vln. I *f* *ff* *ff*

Vln. II *fp* *f* *fp* *ff*

Vla. *fp* *f* *fp* *ff*

Vc. *f* *ff* *ff*

Db. *f* *ff* *ff*

unis. *f* *ff*

div. *ff*

arco *f* *ff*

E₂ - E₃ *D₂ - D₃*

With the shoulder of the stick on the cup of a ride cymbal

To Susp. Cym.

M

138

This page contains the musical score for measures 138 through 141. The instruments are arranged as follows:

- Woodwinds:** Piccolo 1, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoon 1, Contrabassoon.
- Brass:** Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Trombone 3, Tuba.
- Timpani:** Timp.
- Other Percussion:** Percussion 1 (Xylophone), Percussion 2 (Suspended Cymbals), Percussion 3 (To Mar.), Percussion 4.
- String Section:** Violins I & II, Viola, Violoncello, Double Bass.

Measure 138 features a dynamic marking of *ff* and includes triplet markings. Measure 139 continues with *ff* dynamics. Measure 140 introduces a complex rhythmic pattern for the woodwinds and strings, with dynamic markings of *p*, *ff*, and *p* over sixteenth-note runs. Measure 141 concludes with a *ff* dynamic. A section marker 'M' is placed above the score at the beginning of measure 138 and above the Tuba part in measure 140.

147

5/4 $\leftarrow \text{N} \leftarrow \text{N} \rightarrow (\text{N} = 80)$

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

To Picc.

To Bsn.

Insert straight mute

To Alm.

Suspended Cymbals

Almglocken

sim

p

ff

sfz

mp

ff

p

pp

subito

subito

subito

subito

pp

subito

pp

subito

pp

subito

pp

5/4 $\leftarrow \text{N} \leftarrow \text{N} \rightarrow (\text{N} = 80)$

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

p

ff

sfz

sfz

sfz

sfz

sfz

pp

subito

pp

subito

pp

subito

pp

subito

pp

subito

pp

5/4 $\leftarrow \text{N} \leftarrow \text{N} \rightarrow (\text{N} = 80)$

152

Picc. 1
Piccolo

Picc. 2, 3
Piccolo

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1
Bassoon

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3
straight mute a 2 3
straight mute

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1
To Glock.
pp

Perc. 2

Perc. 3

Perc. 4
pp

Pno.

Hp.

Vln. I
p cresc. poco a poco

Vln. II
p cresc. poco a poco

Vla.
p cresc. poco a poco

Vc.
p cresc. poco a poco

Db.
p cresc. poco a poco

156

Picc. 1
Picc. 2, 3
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 2, 3, 4
Tpts. 1, 2, 3
Tbn. 1, 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp
Vln. I
Vln. II
Vla.
Vc.
Db.

Dynamic markings: *ff*, *f*, *p*, *mf*, *mp*, *cresc.*

Performance instructions: *senza sord.*

Technical markings: *3*, *5*, *a 2*, *3*, *tr*, *mf*, *cresc.*

159

Picc. 1 *f* *ff* *f* *ff*

Picc. 2, 3 *f* *ff* *f* *ff*

Ob. 1, 2 *ff* *f* *ff* *f* *ff*

C. A. *ff* *f* *ff* *f* *ff*

Cl. 1, 2 *f* *f* *ff* *f* *ff*

B. Cl. *f* *ff* *f* *ff*

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

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

Hn. 1, 2, 3, 4 *f* *ff* *f* *ff*

Tpts. 1, 2, 3 *f* *ff* *f* *ff*

Tbn. 1, 2 *f* *ff* *f* *ff*

Tbn. 3 *f* *ff* *f* *ff*

Tba. *f* *ff* *f* *ff*

Timp. *ff*

Perc. 1

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Perc. 4

Pno.

Hp.

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Db. *f* *fff*

To Fl. Flute *f* *ff*

To Vib. *p* *mf*

50 64

50 64

50 64

162 **6/4** **5/4** **6/4** **5/4** **6/4** **Allargando** (♩ = 10) **4/4**

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

6/4 **5/4** **6/4** **5/4** **6/4** **Allargando** (♩ = 10) **4/4**

Timp.

Perc. 1

Perc. 2 To T-t.

Perc. 3 To W. B.

Perc. 4

Pno.

Hp.

6/4 **5/4** **6/4** **5/4** **6/4** **Allargando** (♩ = 10) **4/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

167 **4/4 P** A tempo ♩ = 80

This page contains the musical score for measures 167, 168, and 169. The score is for a full orchestra and strings, with a tempo of A tempo and a metronome marking of ♩ = 80. The time signature is 4/4. The key signature has two flats (B-flat and E-flat).

Woodwinds: Piccolo 1, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, and Tuba. The woodwinds play a complex rhythmic pattern of sixteenth and thirty-second notes, often with slurs and accents. The brass instruments play sustained chords and melodic lines, with dynamic markings such as *sfp*, *ff*, *p*, and *f*.

Strings: Violins I & II, Viola, Violoncello, and Double Bass. The strings play a sustained harmonic accompaniment, with dynamic markings including *espress.* and *sfp*.

Percussion: Timpani, four different Percussion instruments (Perc. 1-4), Piano, and Harp. The timpani plays a rhythmic pattern, while the other percussion instruments are mostly silent.

Allargando (♩ = 60) A tempo

170

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Allargando (♩ = 60) A tempo

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Allargando (♩ = 60) A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

Allargando (♩ = 60) ³⁷

173

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Allargando (♩ = 60)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Allargando (♩ = 60)

**A tempo
accel.**

175 ♩ = 220

Picc. 1
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 2, 3, 4
Tpts. 1, 2, 3
Tbn. 1, 2
Tbn. 3
Tba.

**A tempo
accel.**

♩ = 220

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp.

**A tempo
accel.**

♩ = 220

Vln. I
Vln. II
Vla.
Vc.
Db.

180 **3/2** Q Still ♩ = 53

2/2

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

3/2 Q Still ♩ = 53

2/2

Timp.

Perc. 1 Glockenspiel

Perc. 2

Perc. 3 Wood Blocks

Perc. 4 Vibraphone

Pno.

Hp

3/2 Q Still ♩ = 53

2/2

Vln. I

Vln. II

Vla.

Vc.

Db.

185

Picc. 1

Fl. 1, 2 *fp*

Ob. 1, 2 *fp*

C. A.

Cl. 1, 2 *fp*

B. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1 *mp* *f* *mp* *f* To Tub. B.

Perc. 2

Perc. 3 *pp* *f* *p*

Perc. 4 *mf* *p* *mf* *p* *f* *

Pno. *mf* *

Hp. *f* *p* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db.

189

Picc. 1 *fp*

Fl. 1, 2 *fp*

Ob. 1, 2 *fp*

C. A. *fp*

Cl. 1, 2 *fp*

B. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*
Contrabassoon

Hn. 1, 2, 3, 4 *f* *ff* *fp*

Tpts. 1, 2, 3 *fp*

Tbn. 1, 2 *fp*

Tbn. 3 *mp* *f* *fp*

Tba. *f* *fp*

Timp. *f* *fp*

Perc. 1 Tubular Bells *f*

Perc. 2 Snare Drum *p* *f* *p*
To W. B.

Perc. 3 *p* *f* *p*

Perc. 4 *f* *ff*

Pno. *f* *ff*

Hp.

Vln. I *fp* *f* *ff*

Vln. II *fp* *f* *ff*

Vla. *fp* *f* *ff*

Vc. *fp* *f* *ff*
unis. *f* *ff*

Db. *f* *ff*

Allargando

G. P.

2/4 R Vigorously ♩ = 80

3/4

2/4

Picc. 1

To Picc.

Picc. a 2

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

To Bsn.

Cbsn.

Bassoon

Hn. 1, 2, 3, 4

Insert harmon mute

harmon mute stem out

Tpts. 1, 2, 3

Insert harmon mute

Insert straight mute

Tbn. 1, 2

Insert straight mute

Tbn. 3

Tba.

Allargando

G. P.

2/4 R Vigorously ♩ = 80

3/4

2/4

Timp.

Perc. 1

To Xyl.

Xylophone

Perc. 2

To Hi-hat and F. Tom

Perc. 3

Perc. 4

To T-t.

Pno.

Hp.

Allargando

G. P.

2/4 R Vigorously ♩ = 80

3/4

2/4

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. 3

6

199 **2/4** **3/4** **2/4** **3/4** **2/4** **3/4**

Picc. 1
 Picc. 2, 3
 Ob. 1, 2
 C. A.
 Cl. 1, 2
 B. Cl.
 Bsn. 1
 Bsn. 2

Hn. 1, 2, 3, 4
 Tpts. 1, 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tba.

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

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Pno.
 Hp.

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

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

207 **3/4** **2/4** **3/4** **2/4** **3/4** **7/8**

Picc. 1

Picc. 2, 3

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

3/4 **2/4** **3/4** **2/4** **3/4** **7/8**

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

harmon mute stem out
senza sord.

straight mute

div. arco
div. unis. pizz.

Hi-hat and Floor Tom
mf

To Fl.
To Cbsn.

215 $\frac{7}{8} S (3+2+2)$ $\text{♩} = \text{♩}$

Picc. 1

Picc. 2, 3 Flute 1.

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2 Contrabassoon

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

$\frac{7}{8} S (3+2+2)$ $\text{♩} = \text{♩}$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

$\frac{7}{8} S (3+2+2)$ $\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz.

221

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

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

ff

mf

f

f

mf

f

mp

To Tub. B.

To Susp. Cym.

arco

arco

227 **2/4** **3/4** **2/4** **3/4** **2/4** **U**

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

2/4 **3/4** **2/4** **3/4** **2/4** **U**

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

2/4 **3/4** **2/4** **3/4** **2/4** **U**

Vln. I

Vln. II

Vla.

Vc.

Db.

3
4

233

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

3
4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

3
4

Vln. I

Vln. II

Vla.

Vc.

Db.

238

V

Picc. 1

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 2, 3, 4

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

V

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

V

Vln. I

Vln. II

Vla.

Vc.

Db.

243

This page of a musical score, numbered 243, features a variety of instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Piano, Harp, Violins, Viola, and Double Bass. The score is divided into three measures. The first measure shows the Piccolo and Flutes (Fl. 1, 2) with a *ff* dynamic and sixteenth-note patterns. The Oboes (Ob. 1, 2) and Clarinets (Cl. 1, 2) also play sixteenth-note figures. The Bassoons (Bsn. 1), Horns (Hn. 1, 2, 3, 4), and Trumpets (Tpts. 1, 2, 3) play sustained notes, with the Horns and Trumpets marked *ff* and the Bassoons *fp*. The Trombones (Tbn. 1, 2, 3) and Tuba (Tba.) play sustained notes, with the first Trombone marked *ff* and the others *fp*. The Timpani (Timp.) plays a sustained note marked *fp*. The Percussion (Perc. 1, 2, 3, 4) includes Tam-tam, Suspended Cymbals, and To Vib., with the Tam-tam marked *ff* and the cymbals *p*. The Piano (Pno.) plays a sixteenth-note pattern marked *ff*. The Harp (Hp) plays a sixteenth-note pattern marked *ff*. The Violins (Vln. I, II) and Viola (Vla.) play sixteenth-note patterns marked *ff*. The Double Bass (Db.) plays a sustained note marked *fp*.

246

W Linging ♩ = 80 rit.

2
4

Picc. 1
Fl. 1, 2
Ob. 1, 2
C. A.
Cl. 1, 2
B. Cl.
Bsn. 1
Cbsn.

Hn. 1, 2, 3, 4
Tpts. 1, 2, 3
Tbn. 1, 2
Tbn. 3
Tba.

W Linging ♩ = 80 rit.

2
4

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp.

Vibraphone

W Linging ♩ = 80 rit.

2
4

Vln. I
Vln. II
Vla.
Vc.
Db.