

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

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

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
stagger bowing
pp

Violoncello
stagger bowing
pp

Double Bass
pp

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

Picc. 1 *mp* 3

Fl. 1, 2

Ob. 1, 2 3

C. A.

Cl. 1, 2 *f* 5 1. *mf* *f* 3

B. Cl.

Bsn. 1 *f* 5 *f* 3

Cbsn.

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

Tpts. 1, 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

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

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp

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

Vln. I *f* *espress.* *ff* unis. 5 div. *p* 3

Vln. II *ff* *espress.* unis. 5 *p* 3

Vla. *ff* *espress.* 5 *p* 3

Vc. *ff* *espress.* unis. 5 *p* 3

Db. *ff* pizz. arco *p*

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

4/4 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.

4/4 Startling

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

Bass Drum
To Vib.
To Vib.

4/4 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.

ff *fp* *ff* *f* *ff* *p* *f* *ff* *mp* *f*

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.

4/4 Somber ♩ = 53

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

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

To Tub. B.

To B. D.

*

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, and dynamic markings such as *f*, *p*, *mf*, and *mp*. Specific performance instructions like 'a 2' and '4.' are also present.

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 Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, and Contrabassoon. The woodwinds play a melodic line with various articulations like triplets and accents. Horns 1, 2, 3, and 4 play a sustained harmonic line. Trumpets 1, 2, and 3, and Trombones 1, 2, and 3, along with the Tuba, provide a rhythmic and harmonic foundation. The Percussion section (Perc. 1-4) and Piano (Pno.) are currently silent. The Harp (Hp) also has a silent part. The Violin I and II parts play a rhythmic accompaniment with sixteenth-note patterns. The Viola, Violoncello (Vc.), and Double Bass (Db.) parts provide a harmonic and rhythmic support, with the Double Bass featuring a triplet pattern.

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.

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*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Contrabassoon

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

Tpts. 1, 2, 3 *f*

Tbn. 1, 2 *f* *ff*

Tbn. 3 *f* *ff*

Tba. *f* *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. *

Pno. *ff* *

Hp. *f* *ff* *f* *ff* *f* *ff*

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

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

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

Vla. *fp* — *f* *fp* — *ff* *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

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

To Susp. Cym.

* *ff*

unis. *f* *ff*

div. *ff*

arco *f* *ff*

128 $\leftarrow \text{♩} = \text{♩} \rightarrow$
 (♩ = 120)

L Intense and Massive

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.

129 $\leftarrow \text{♩} = \text{♩} \rightarrow$
 (♩ = 120)

L Intense and Massive

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

130 $\leftarrow \text{♩} = \text{♩} \rightarrow$
 (♩ = 120)

L Intense and Massive

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

133

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.

To Tub. B.

Tubular Bells

Snare Drum

Rimshot on the accents

Marimba

To Susp. Cym.

p *ff* *p* *ff* *p* *ff* *p* *ff*

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

3 6 3 6 3 6 3 6

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

6 6 6 6 6 6 6 6

147

5/4 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.

Vln. I

Vln. II

Vla.

Vc.

Db.

sim

3

3

p subito

To Picc.

To Picc.

p subito

p subito

p subito

p subito

p subito

To Bsn.

p *ff* *p* *ff*

p *ff* *p* *ff*

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

mp

ff

Suspended Cymbals

To Alm.

ff Almglocken

p

Insert straight mute

Insert straight mute

5/4 N ← . = . → (♩ = 80)

pp subito

pp subito

pp subito

pp subito

pp subito

pp subito

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

159

Pic. 1 *f* *ff* *f* *ff*

Pic. 2, 3 *f* *ff* *f* *ff*

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

C. A. *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.

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*

nat. a 2

5/4 6/4

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 $\frac{4}{4}$ P A tempo $\text{♩} = 80$

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.

$\frac{4}{4}$ P A tempo $\text{♩} = 80$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

$\frac{4}{4}$ P A tempo $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Db.

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 $\text{♩} = 220$

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.

p *f* *ff*

To Obsn.

A tempo
accel.

$\text{♩} = 220$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

A tempo
accel.

$\text{♩} = 220$

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *ff*

pizz.

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* *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* *div.* *f*

Vln. II *mp* *div.* *f*

Vla. *mp* *div.* *f*

Vc. *mp* *div.* *f*

Db.

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.

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

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)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

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

Vln. I

Vln. II

Vla.

Vc. pizz.

Db. pizz.

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

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

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

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.

ff

fp

ffp

p

Tam-tam

To Vib.

Suspended Cymbals

6

3

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.