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# Fantasy on the Korean folk song “Arirang”

Sue Jean Park

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Fantasy on the Korean Folk Song “Arirang”

by

Sue Jean Park

Thesis

Submitted to the Music and Dance Department

Eastern Michigan University

in partial fulfillment of the requirements

for the degree of

MASTER OF MUSIC

in

Composition

Thesis Committee:

Anthony Iannaccone, Ph.D., Chair

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Ypsilanti, Michigan

## Abstract

*Fantasy on the Korean Folk Song “Arirang”* is an original tone poem for orchestra of approximately nine minutes duration. It is based on the Korean folk song, *Arirang*. *Arirang* deals with the story of a woman who hopes for the return of her lover. The work divides into two sections, separated by an intense climax. While both sections exploit dramatic and lyrical elements implicit in the story, the second section focuses more on the lyric aspect of the folk song and legend, and ends in tranquillity reminiscent of the opening. A variety of modern harmonic, textural, and rhythmic treatments blend and contrast the Korean folk elements with modern developmental procedures. Although the entire folk song refrain appears early in the first section, most of the fantasy transforms and develops fragments extracted from the original folk melody.

Sue Jean Park

Fantasy on the Korean Folk Song “Arirang”  
for  
Orchestra

## Instrumentation

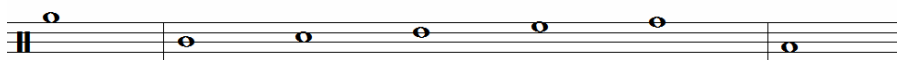
Piccolo  
 2 Flutes  
 2 Oboes  
 2 B $\flat$  Clarinets  
 2 Bassoons

4 F Horns  
 3 C Trumpets  
 3 Trombones  
 Tuba

## Timpani

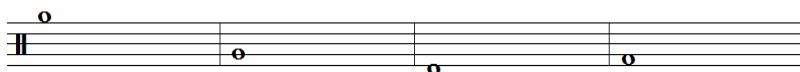
Percussion 1: Glockenspiel

Small Triangle    Temple Blocks    Small Suspended Cymbals



Percussion 2: Glockenspiel, Vibraphone

Small Triangle    Snare Drum    Tam-Tam    Large Suspended Cymbals



## Strings

Duration: 9 minutes  
 Transposed Score

## Program Note

This work is based on 8 measures of the Korean folksong “Arirang,” which first appears in fragments at the beginning and then undergoes several transformations during the fantasy.



Transposed Score

# Fantasy on the Korean Folk Song "Arirang"

Andante (♩ = ca. 60)

Sue Jean Park

This musical score is a transposed score for a symphony orchestra, arranged by Sue Jean Park. The piece is titled "Fantasy on the Korean Folk Song 'Arirang'" and is in the tempo of Andante (♩ = ca. 60). The score is written in 4/4 time and is transposed to the key of B-flat major. The instrumentation includes Piccolo, Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, F Horn 1, 3, and 4, C Trumpet 1, 2, and 3, Trombone 1 and 2, Tuba 3, Timpani (G, C, E, B♭), Percussion 1 (Small Susp. Cym., Med. Marimba Mallets), and Percussion 2 (Sm. Trgl.). The score is divided into three measures. The first measure is mostly silent, with the Flute 1 part starting in the second measure with a melodic line marked *mp*. The second measure continues the flute melody. The third measure features a dynamic crescendo from *mp* to *ppp* in the Percussion 2 part, while the Flute 1 part concludes with a final note. The score concludes with a dynamic decrescendo from *pp* to *ppp* in the Percussion 2 part. The bottom section of the score, starting with the tempo marking "Andante (♩ = ca. 60)", shows the string parts: Violin I and II, Viola, Cello, and Contrabass. The Violin I and II parts are marked *div.* and play a sustained harmonic accompaniment with dynamics ranging from *mp* to *ppp*.

4

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*pp*

1.

*p*

*mp*

*p*

*mf*

*p*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

7

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1  
Perc. 2

Sm. Susp. Cymb.

Vn. I  
Vn. II

Va.

Vc.

Cb.

mp

ppp

p

ppp

mp

ppp

p

ppp

mf

mp

mf

1.

*mf*

*mp*

*mf*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

unis.



10

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

10

Vn. I

Vn. II

Va.

Vc.

Cb.

*ritard.*

Picc.

Fl. 1  
2  
*mf*

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp. *mp* *ppp*

Perc. 1  
Sm. Trgl.

Perc. 2 *mp*

Vn. I *mp* *div.* *ritard.* *unis.* *ppp*

Vn. II *mp* *ppp*

Va. *mp* *unis.* *ppp*

Vc. *mp*

Cb. *mp*

16

Picc. *p* *pp* *accel.*

Fl. 1 *mf* *p* *f* *fp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *a2* *mp*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tuba 3

Timp.

Sm. Susp. Cym. *p* *ppp* *mp*

Perc. 1

Perc. 2

Vn. I *div.* *mf*

Vn. II *unis.* *mf*

Va.

Vc. *mp*

Cb. *mp*

*Più accel.*

19

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2  
3

Tuba

Timp.

Perc. 1

Perc. 2

*Più accel.*

19

Vn. I

Vn. II

Va.

Vc.

Cb.

Più mosso (♩ = ca. 80)

21

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tuba 3

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *f*

Sm. Susp. Cym.

Glock. Brass Mal.

Più mosso (♩ = ca. 80)

21

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb. *f*

*div.*

*ff*

*ff*

*ff*

*ff*

23 *molto ritard.* *più ritard.* *a tempo primo* (♩ = ca. 60)

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

*div.* *unis.*

*a2* *a2*

*molto ritard.* *più ritard.* *a tempo primo* (♩ = ca. 60)

26

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

26 unis. div.

Vn. I

Vn. II

Va.

Vc.

Cb.

*ritard.* **Andante** (♩ = ca. 60)

Picc.

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 3 4

2 4

Tpt. 1 2 3

Tbn. 1 2

3 Tuba

Timp.

Perc. 1

Perc. 2

Sm. Trgl.

Glock.

*ritard.* **Andante** (♩ = ca. 60)

**29** *unis.* *div.*

Vn. II

Va.

Vc.

Cb.

*pp*



32

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

32 unis.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*f* > *mf*

*mp*

*mf*

*f* > *mf*

*mf*

*mp*

*p*

*p*

*p*

*pp*

*pp*

*mp*

*mf*

*pp*

*mf*

(to Lg. Susp. Cym.)

(to Vibe, motor off, Med. Cord. Mal.)

35

35

Picc.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va. div. unis.

Vc. div.

Cb.

*f*

*mf*

*f*

*f*

*mf*

*f*

*mf*

*p*

*f*

*mf*

*mf*

*f*

*f*

*ff*

*ff*

*ff*

*f*

*mp*

*f*

*mp*

*f*

*ritard.* *a tempo*

38

Picc.

Fl. 1

2

Ob. 1 <sup>a2</sup>

2

B. Cl. 1 <sup>a2</sup>

2

Bsn. 1 <sup>a2</sup>

2

Hn. 1

2

3

4

Tpt. 1

2

3

Tbn. 1

2

3

Tuba

Timp.

Perc. 1

Perc. 2

*ritard.* *a tempo*

38

Vn. I

Vn. II

Va.

Vc.

Cb.

41

Picc. \_\_\_\_\_

Fl. 1 \_\_\_\_\_

Ob. 1 *1.* \_\_\_\_\_

B♭ Cl. 1 \_\_\_\_\_

Bsn. 1 *a2* \_\_\_\_\_

Hn. 1 \_\_\_\_\_

Hn. 2 \_\_\_\_\_

Tpt. 1 \_\_\_\_\_

Tbn. 1 \_\_\_\_\_

Tuba \_\_\_\_\_

Timp. \_\_\_\_\_

Perc. 1 \_\_\_\_\_

Perc. 2 \_\_\_\_\_

Vn. I \_\_\_\_\_

Vn. II \_\_\_\_\_

Va. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_

*pp* *mf* *p*

*mf* *f* *p*

*mf* *f* *p*

*pp* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*pp* *mf* *p*

*f* *p*

*41*

*f* *p*

*f* *p*

*p* *mf* *p*

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*unis.*

44

Picc.

Fl. 1  
2 *pp*

Ob. 1  
2 *pp*

B♭ Cl. 1  
2 *pp*

Bsn. 1  
2 *pp*

Hn. 1  
3 *pp*

Hn. 2  
4 *pp* Cup Mute

Tpt. 1  
2  
3 *mf*

Tbn. 1  
2  
3

Tuba

Timp.

Perc. 1

Perc. 2 Vibe. Med. Yarn. Mallets *mf* *mp* *pp*

Vn. I *pp* pizz. *mp* arco. *mf*

Vn. II div. *pp* unis. *mp* *mf*

Va. *pp* *mp* *mf*

Vc. *pp* *mp* *mf*

Cb. *pp* *mf*

*Più mosso* (♩ = ca. 96)

47

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1 Temple Blocks Hard Rubber Mallets

S.D. Sn.Dr. Sticks

Perc. 2

*p* *mp* *p* *mf* *p* *mf*

*Più mosso* (♩ = ca. 96)

47

Vn. I

Vn. II

Va.

Vc.

Cb.

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

50

Picc.  $\frac{3}{4}$

Fl. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$

Ob. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$

B♭ Cl. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$

Bsn. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$

Hn. 1  $\frac{3}{4}$   
3  $\frac{3}{4}$   
2  $\frac{3}{4}$   
4  $\frac{3}{4}$

Tpt. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$   
3  $\frac{3}{4}$

Tbn. 1  $\frac{3}{4}$   
2  $\frac{3}{4}$

Tuba 3  $\frac{3}{4}$

Timp.  $\frac{3}{4}$

Perc. 1  $\frac{3}{4}$

Perc. 2  $\frac{3}{4}$

Vn. I  $\frac{3}{4}$

Vn. II  $\frac{3}{4}$

Va.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

Cb.  $\frac{3}{4}$

*pp* *mp* *pp* *mf*

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

50

Vn. I  $\frac{3}{4}$

Vn. II  $\frac{3}{4}$

Va.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

Cb.  $\frac{3}{4}$

Detailed description: This page of a musical score, numbered 22, contains measures 50 through 52. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horns (1, 3, 2, 4), Trumpets (1, 2, 3), and Trombones (1, 2, 3). The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 50 and 51 are mostly rests for the woodwinds and strings. The percussion parts are active, with Percussion 1 playing a melodic line and Percussion 2 playing a rhythmic pattern. Dynamic markings include *pp*, *mp*, *mf*, *p*, and *f*. The time signature is 3/4.

53

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn.  
1  
3  
2  
4

Tpt.  
1  
2  
3

Tbn.  
1  
2

Tuba  
3

Timp.

Perc. 1

Perc. 2

Vn. I  
unis.

Vn. II  
unis.

Va.

Vc.

Cb.

*mp* *mf* *mf* *mf*

*pp* (to Small Susp. Cymb.) *pp*

*pp* *mf* *p* *mf*

*mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mf*



56

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

*p* *mf* *p* *mf* *p* *mf*

56

Vn. I

Vn. II

Va.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *mf*

59

Picc.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2  
3

Tuba

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*p mf* *p mf* *p mf* *p mf* *f*

62 *accel.*

The score for page 26, measures 62-64, includes the following parts and markings:

- Picc.**: Piccolo, measures 63-64.
- Fl. 1/2**: Flute 1 and 2, measures 62-64. Markings include *ff* and *a2*.
- Ob. 1/2**: Oboe 1 and 2, measures 62-64. Markings include *ff* and *a2*.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, measures 62-64. Markings include *ff* and *a2*.
- Bsn. 1/2**: Bassoon 1 and 2, measures 62-64.
- Hn. 1/2/3/4**: Horns 1, 2, 3, and 4, measures 62-64. Markings include *a2* and *f*.
- Tpt. 1/2/3**: Trumpets 1, 2, and 3, measures 62-64. Markings include *f* and *a2*.
- Tbn. 1/2**: Trombones 1 and 2, measures 62-64.
- Tuba 3**: Tuba, measure 62.
- Timp.**: Timpani, measures 62-64.
- Perc. 1**: Percussion 1, measures 62-64.
- Perc. 2**: Percussion 2, measures 62-64. Markings include *f* and *accel.*
- Vn. I**: Violin I, measures 62-64. Marking: *ff*.
- Vn. II**: Violin II, measures 62-64. Marking: *ff*.
- Va.**: Viola, measures 62-64. Marking: *ff*.
- Vc.**: Violoncello, measures 62-64. Marking: *ff*.
- Cb.**: Double Bass, measures 62-64.

*cresc.*

65

Picc.

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

B. Cl. 1  
B. Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 3  
Hn. 4

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tuba 3

Timp.

Perc. 1 (Small Susp. Cym.)

Perc. 2

*ff*

*ff*

*ff*

*ff* > *mf*

*p* *f* *fff*

*cresc.*

65

Vn. I

Vn. II

Va. *div.*

Vc. *div.*

Cb.

*ff*

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tuba *mf* *ff*

Timp. *ff* *mf* *ff* *choke*

Perc. 1 *ff* *mf* *ff* *mf* *ff*

Perc. 2 *mf* *ff*

(*8va*)

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

69 **Adagio espressivo** (♩ = ca. 48)

Picc.

Fl. 1  
1. *mp* *mf* *pp*

Ob. 1

B♭ Cl. 1  
1. *mp*

Bsn. 1

Hn. 1  
3

2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1 (to Glock.)

Perc. 2 Vibe. 4 Med. Yarn Mallets  
*mp* *mf* *pp*

69 **Andante espressivo** (♩ = ca. 72)

Vn. I

Vn. II

Va.

Vc.

Cb.

*molto ritard.*  $\text{♩} = \text{♩}$

72

Picc.  $\frac{2}{4}$   $\frac{6}{8}$

Fl. 1  $\frac{2}{4}$   $\frac{6}{8}$

Fl. 2  $\frac{2}{4}$   $\frac{6}{8}$

Ob. 1  $\frac{2}{4}$   $\frac{6}{8}$

Ob. 2  $\frac{2}{4}$   $\frac{6}{8}$

B♭ Cl. 1  $\frac{2}{4}$   $\frac{6}{8}$

B♭ Cl. 2  $\frac{2}{4}$   $\frac{6}{8}$

Bsn. 1  $\frac{2}{4}$   $\frac{6}{8}$

Bsn. 2  $\frac{2}{4}$   $\frac{6}{8}$

Hn. 1  $\frac{2}{4}$   $\frac{6}{8}$

Hn. 2  $\frac{2}{4}$   $\frac{6}{8}$

Hn. 3  $\frac{2}{4}$   $\frac{6}{8}$

Hn. 4  $\frac{2}{4}$   $\frac{6}{8}$

Tpt. 1  $\frac{2}{4}$   $\frac{6}{8}$

Tpt. 2  $\frac{2}{4}$   $\frac{6}{8}$

Tpt. 3  $\frac{2}{4}$   $\frac{6}{8}$

Tbn. 1  $\frac{2}{4}$   $\frac{6}{8}$

Tbn. 2  $\frac{2}{4}$   $\frac{6}{8}$

Tuba 3  $\frac{2}{4}$   $\frac{6}{8}$

Timp.  $\frac{2}{4}$   $\frac{6}{8}$

Perc. 1  $\frac{2}{4}$   $\frac{6}{8}$

Perc. 2  $\frac{2}{4}$   $\frac{6}{8}$

*mp* *mf* *pp*

*molto ritard.*

72

Vn. I  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{8}$

Vn. II  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{8}$

Va.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{8}$

Vc.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{8}$

Cb.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{3}{8}$

*mp* *mf* *pp*

Andante espressivo (♩. = ca. 72)

76

Picc.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

*mf* legato tonguing

*mf*

*mf*

Glock.

*mf*

*mf*

Andante espressivo (♩. = ca. 72)

76

Vn. I

Vn. II

Va.

Vc.

Cb.

*ppp mp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

div.

unis.



79 Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *a2*

Ob. 2 *a2*

B. Cl. 1 *mf* *f*

B. Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 3

Hn. 2 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

Tuba 3

Timp.

Perc. 1

Perc. 2

79 Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb.

**82** *cresc.*

Picc.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Vn. I **82** *div.*

Vn. II *unis.*

Va.

Vc.

Cb.

*f* *mf* *mp*

*a2* *mf* *mp* *a2*

*mf* *mp* *pp*

*1.* *2.* *1.*

*cresc.* *unis.*

*cresc.*

85

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Tuba *mf* *f*

Timp. *mf*

Perc. 1 *mp*

Perc. 2

*cresc.*

85

Vn. I *mf* *f*

Vn. II *f*

Va. *f* *div.*

Vc. *mf* *f*

Cb. *mf* *f*

88 *accel.*

Picc. *f* sostenuto

Fl. 1 *ff* sostenuto

Fl. 2 *ff* sostenuto

Ob. 1 *ff* sostenuto

Ob. 2 *ff* sostenuto

B. Cl. 1 *ff* sostenuto

B. Cl. 2 *ff* sostenuto

Bsn. 1 *ff* sostenuto

Bsn. 2 *ff* sostenuto

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Tuba *ff*

Timp. *mf*

Perc. 1 *mf* Glock.

Perc. 2 *f* Vibe. (to Lg. Tam-Tam)

(Tam-Tam beaten)

88 *accel.*

Vn. I *ff* sostenuto

Vn. II *ff* sostenuto

Va. *ff* sostenuto

Vc. *ff* sostenuto div.

Cb. *ff*

*ff*

91

Picc.

Fl. 1  
2

Ob. 1  
2

B. Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va. unis.

Vc. unis.

Cb.

*ff*

*f*

*f*

*f*

*f*

Lg. Tam-Tam *Cresc. poco a poco*

Più mosso (♩. = ca. 66) *f*

92

< ♩ = ♩ >

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* > *mf*

Tpt. 2 *ff* > *mf*

Tpt. 3 *ff* > *mf*

Tbn. 1 *ff* > *mf*

Tbn. 2 *ff* > *mf*

Tbn. 3 *ff* > *mf*

Tuba *ff* > *mf*

Timp. *p* *ff*

Perc. 1 *f* *ff*

Perc. 2 *mf* *f* (to Vibe.)

Vn. I *ff*

Vn. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

< ♩ = ♩ >

Adagio Subito (♩ = ca. 60)

97

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1  
Perc. 2

Small Susp. Cym. Med. Marimba Mallets (to Glock.)

Adagio Subito (♩ = ca. 60)

97

Vn. I

Vn. II

Va.

Vc.

Cb.

101

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

101

*pp* *mf*

*pp* *mf*

*pp* *mp*

*mp*

Glock.

Vibe. *mp*

div. unis. *mf*

div. unis. *mf*

div. *mf*

*mf*

*mf*

*mf*





109

Picc.

Fl. 1  
2

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tuba 3

Timp.

Perc. 1

Perc. 2

Detailed description: This section of the score covers measures 109 through 112. It includes parts for Piccolo, Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, Tuba, Timpani, and two Percussion parts. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. Dynamics range from *pp* to *mf*. The Piccolo part is mostly rests. The Flute 1 part has a dynamic marking of *p* in measure 109 and *mf* in measure 111. The Oboe 1 part has a dynamic marking of *mp* in measure 109 and *mf* in measure 111. The Bass Clarinet 1 part has a dynamic marking of *pp* in measure 109 and *mp* in measure 110. The Bassoon 1 part has a dynamic marking of *mp* in measure 109 and *mf* in measure 111. The Horns 1-4 parts have dynamic markings of *mp* and *mf*. The Trumpets 1-3 parts have dynamic markings of *mp* and *mf*. The Trombones 1-2 parts have dynamic markings of *p*. The Tuba part has a dynamic marking of *p*. The Timpani and Percussion parts have rests.

109

div.

unis.

div.

Vn. I

Vn. II

Va.

Vc.

Cb.

Detailed description: This section of the score covers measures 109 through 112. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (B♭ and E♭), and the time signature is 3/4. Dynamics range from *pp* to *mf*. The Violin I part has a dynamic marking of *mf* in measure 111. The Violin II part has a dynamic marking of *pp* in measure 109 and *mp* in measure 110. The Viola part has a dynamic marking of *pp* in measure 109 and *mp* in measure 110. The Violoncello part has a dynamic marking of *mp* in measure 110 and *mf* in measure 111. The Contrabass part has a dynamic marking of *pp* in measure 109 and *mf* in measure 111. The Violin I part has a dynamic marking of *mf* in measure 111. The Violin II part has a dynamic marking of *mf* in measure 111. The Viola part has a dynamic marking of *mf* in measure 111. The Violoncello part has a dynamic marking of *mf* in measure 111. The Contrabass part has a dynamic marking of *mf* in measure 111.

113

Picc.

Fl. 1

2

Ob. 1

2

B. Cl. 1

2

Bsn. 1

2

Hn. 1

2

3

4

Tpt. 1

2

3

Tbn. 1

2

Tuba

3

Timp.

Perc. 1

Perc. 2

113

Vn. I

Vn. II

Va.

Vc.

Cb.

*fp*

118

Picc.

Fl. 1  
1.  
*p* *pp* *ppp*

Fl. 2

Ob. 1  
1.  
*p* *pp* *ppp*

Ob. 2

B. Cl. 1  
1.  
*p* *pp* *ppp*

B. Cl. 2

Bsn. 1  
1.  
*pp* *ppp*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

118

Vn. I

Vn. II

div.

Va.

Vc.

Cb.

*pp*

