UNIVERSITY OF CALIFORNIA
SANTA CRUZ

I. ESSAY: ANALYSIS OF TAN DUN'S "CONCERTO FOR STRING ORCHESTRA" AND UNSUK CHIN'S "ŠU" FOR SHENG AND ORCHESTRA

II. MUSICAL COMPOSITION: "BREAKTHROUGH" FOR SO-AJAENG AND ORCHESTRA

A dissertation submitted in partial satisfaction
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DOCTORAL OF MUSICAL ARTS

in

COMPOSITION

By

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I. Essay: Analysis of Tan Dun's "Concerto For String Orchestra" and Unsuk Chin's "Šu" For Sheng and Orchestra

II. Musical Composition: "Breakthrough" for So-Ajaeng and Orchestra

By

Sanguk Kim

My dissertation consists of two parts: a music composition, a Concerto for So-Ajaeng and Orchestra entitled "Breakthrough," and an essay presenting analysis of two concertos – Tan Dun's "Concerto for String Orchestra and Pipa" (1999) and Unsuk Chin's "Šu for Sheng and Orchestra" (2009). For a long time I have worked to make connections between traditional Korean and Western classical influences in my music. My dissertation piece continues this effort. A concerto for a Korean instrument solo with Western orchestra seemed an ideal genre in which to move forward in this direction. Korean So-Ajaeng is chosen for solo instrument because of its penetrating and strong sounds that can compete with full orchestra.

Both Tan Dun and Unsuk Chin composed for a Chinese solo instrument with Western orchestra, but the composers' musical and philosophical approaches to Asian traditions in their pieces are quite different. On the one hand, Tan Dun quotes from both Western and Chinese traditions strongly and directly. Melodies and styles from both traditions freely cross over the cultural borders and are often overlaid. On the other hand, Unsuk Chin resists any explicit reference to either Asian or Western

tradition. Rather, she focuses on the technical characteristics of the sheng – particularly its ability to build and sustain multi-voice chords almost indefinitely. She takes this technical capability as a model for her writing for the orchestra. Tan Dun's embrace of cultural references and Unsuk Chin's avoidance of them could be said to represent extremes of a continuum of composers' approaches and philosophies toward multicultural composition.

Acknowledgements

I am very grateful to my God, family, teachers, mentors, and friends for their extensive support throughout this project. I would like to express my deepest appreciation to the generous mentorship of my advisor, David Evan Jones, who enduringly supported this project with academic and artistic inspiration. I would like to extend my gratitude to my dissertation committee, Professor Hi Kyung Kim and Anatole Leikin, for their sparkling insights and guidance in various stages of this project.

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I am deeply indebted to my beloved family: my wife, Dan Bi, for her infinite love and support; and my daughter, Charlotte, who is the gift of joy and love to me. My parents are always supportive of my ambition and life as a composer. Most importantly, I am extremely thankful to my God, who is Wonderful Counselor, Mighty God, Everlasting Father, and King of Peace. You guide me along the best pathway for my life. You advise me and watch over me.

PART 1-1: Analysis of Tan Dun's "Concerto for String Orchestra and Pipa"

Introduction

Tan Dun (b. 1957) is a Chinese composer who is inspired by Chinese tradition, but who is also freely expanding his musical language to include the Western classical and contemporary. He exploits elements of different cultural contexts and disciplines in his music, crossing boundaries in drastic ways. Therefore, his creations deliver exotic and unique aural and visual impressions to the audience.

His "Concerto for String Orchestra and Pipa" (1999) reflects his musical background by showing the strong influence of both Chinese and Western classical traditions. The concerto is originally derived from his multidisciplinary, non-verbal music drama, "Ghost Opera for Pipa and String Quartet" (1994). Set in four movements without pause, the concerto reorganizes musical elements from the "Ghost Opera." Even though the concerto is constructed as a concert music, it contains aspects of music drama from the original "Ghost Opera." The aspects of music drama are implemented by the use of cultural references and their dramatic effects. The piece evidently shows cultural references from the Chinese tradition. According to interviews with the composer, the original "Ghost Opera" was inspired by his early childhood memories and experience of the traditional *Nuo Opera* (exorcism plays, *nuoxi* 儺戲), a type of shamanic ritual in Chinese rural villages (Frisch, 2012). *Nuo Opera* consists of the various stages of the ritual where shamans

communicate with spirits from the past and future and establish dialogues between nature and the human soul. In the videos of the *Nuo Opera* performances, singers (or actors) are accompanied by a percussion ensemble, but most of the time they play separately (cctv9documentary, 2011; Studer, 2017). Thus, call-response form is created between the two. Singers' melodies are lyrical and mostly pentatonic, decorated by sliding notes. On the other hand, the percussion parts consist of fast and complex rhythms.

Because of the influence of the *Nuo Opera*, the musical elements from the Chinese tradition – pentatonic melodies, sliding notes, and percussion imitation – are also found in the concerto. They are noticeably ubiquitous throughout the piece; and they are varied as the music develops or progresses. First, pentatonic melodies are heard as the most main melodies of the concerto, conveying the sonority of Chinese tradition. The use of sliding notes is a way of pitch embellishment which adds dynamism to the music. Percussion imitation sometimes appears for a dramatic effect.

In addition to these musical elements from the Chinese tradition, the use of some unconventional sounds brings more dramatic effects: Corporeal expressions and sounds of tuning. Corporeal expressions such as shouting "yao," foot stomping, and exhaling audibly are used to increase and release tension in the music. Sounds of tuning are also used effectively to create a musical and cultural transition in the piece. These sounds are used very sparingly at specific moments, but they extend the range of emotional and musical expression.

The other characteristic of the concerto is the direct quotations of repertoires from both the Western classical and the Chinese tradition: he contrapuntally superimposes J. S. Bach's Prelude in C# minor from Book I of The Well-Tempered Clavier over the Chinese folksong "Little Cabbage." Melodies and harmonic progressions derived from these repertoires constitute the primary materials of the third movement.

Table 1) An overview of elements in Tan Dun's concerto

Categories	Elements	Locations
Musical Elements from Chinese Tradition	Pentatonic melodies	All movements
	Sliding notes	First, second, and fourth movement
	Percussion imitation	First, second, and fourth movement
Unconventional Sounds	Corporeal Expressions (shouting, foot stomping, and exhaling audibly)	First, second, and fourth movement
	Sounds of Tuning	End of the second movement
Musical Quotations from Two Different Cultures	Bach Prelude	Third movement
	Little Cabbage	Third movement

Pentatonic Melodies

Pentatonic melodies can be found in many traditional Chinese repertoires. As Tan Dun explains the influence of the traditional *Nuo Opera* in an interview (FrischNick, 2012), the melodies of the concerto are strongly based on pentatonic scales. There are four different pentatonic melodies through the piece (Table 2). These melodies are mainly characterized by anhemitonic pentatonic scales in which semitones are not contained. Some melodies consist of two different pentatonic scales between which one or two pitches are varied.

Table 2) Pentatonic melodies in Tan Dun's concerto

	Locations	Pitch materials (embellishing notes are in parentheses)
Melody 1	First movement – mm. 41-49 Third movement – mm. 1-3 Fourth movement – mm. 110-118	E, F#, A, B, C#, (D)
Melody 2	First movement – mm. 20-32, 33-40	D, E, G, A, C (Bb, B)
Melody 3	Second movement – mm. 39-60, 73-95, 203-219	D, E, G, A, B, (F#)
Melody 4	Third movement – mm. 2-7, 10-16, 31-36	B, C#, E, F#, G#

Melody 1, shown in Figure 1 below, appears most frequently throughout the piece. Melody 1 recurs in most movements – the first, third, and fourth– unlike other pentatonic melodies appear in only one movement. Because of its recurrence, always

played by pipa, Melody 1 sounds like the main theme of the concerto. In Melody 1, two different pentatonic scales are used together: E, F#, A, B, C# and E, F#, A, B, D. (See Figure 2). These scales share four of five pitches – E, F#, A and B – while C# and D alternate. Alteration between C# and D causes modal change, but the entire melody still sounds pentatonic.

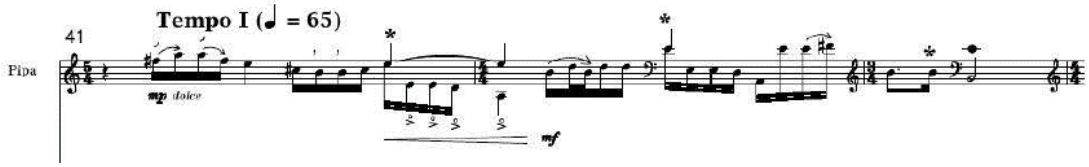


Figure 1) Melody 1 at mm.41-43, first movement, on pipa

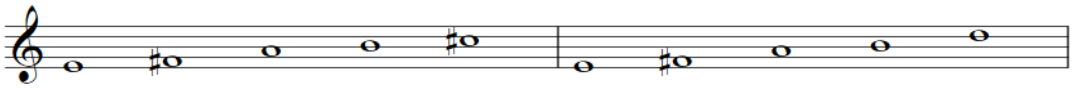


Figure 2) Two pentatonic scales in Melody 1

Melody 2 (Figure 3) appears only in the first movement. Melody 2 consists of D, E, G, A, C, plus Bb and B, tonicized on D (Figure 4). The appearance of B and Bb can be heard as embellishing tones because these tones briefly appear in the Melody 2. Bb at mm. 26 in the first movement on viola, for example, is the neighboring tone to A in the next bar. Also, the accompaniment of the melody supports the pentatonic sound. The repeating harmony in the accompaniment consists of D, E, and A, which are components of the pentatonic scale.

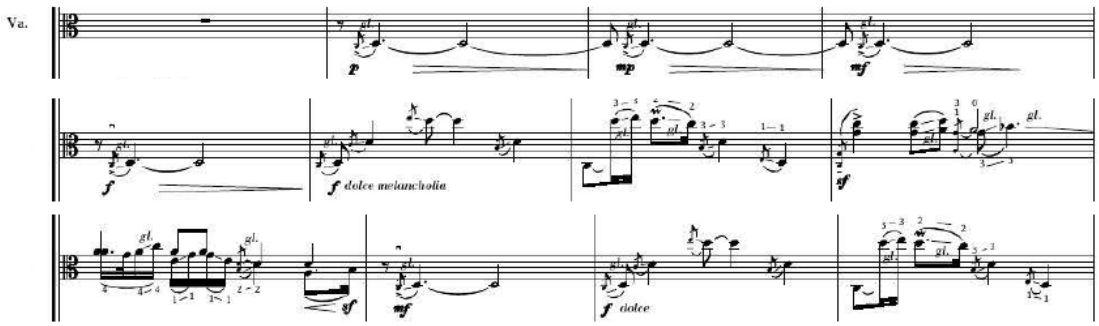


Figure 3) Melody 2 at mm.19-30, first movement, on viola

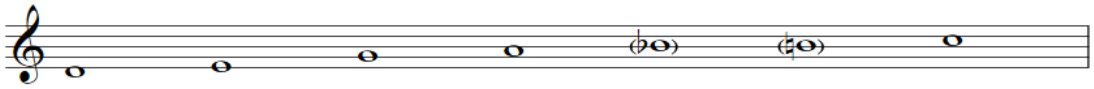


Figure 4) The pentatonic scale of Melody 2

Melody 3 (Figure 5) repeats throughout the second movement. Melody 3 is based on two pentatonic scales like Melody 1 – the scale of D, E, G, A, B, and the scale of D, E, F#, A, B (Figure 6). While D, E, A, and B are unchanged, F# and G alternate throughout the melody. In addition, Melody 3 also includes non-pentatonic pitches as embellishing tones. Throughout the melody, C and C# sometimes appear as leading tones to D, combined with sliding technique.

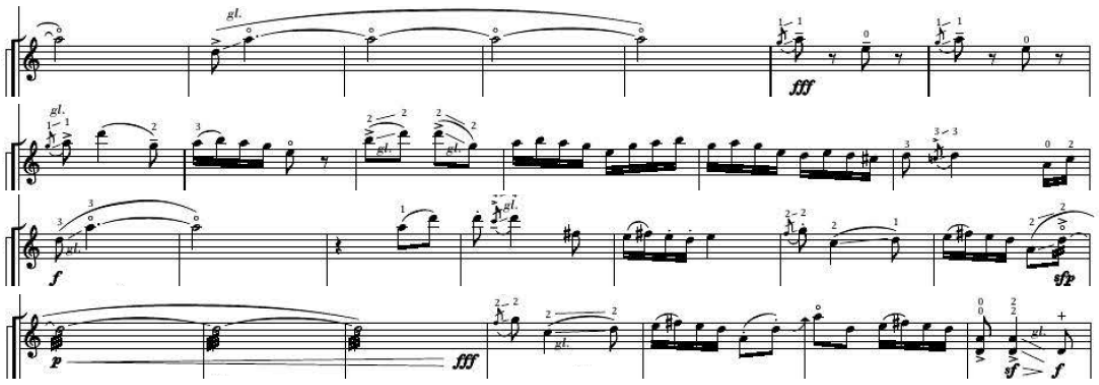


Figure 5) Melody 3 at mm.35-60, second movement, on violin 1

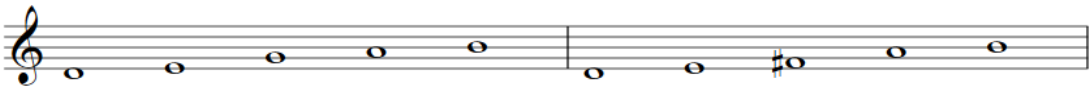


Figure 6) Two pentatonic scales of Melody 3

Melody 4 (Figure 7) is first introduced on the solo violin in the opening of the third movement. According to the composer's interview and program notes, Melody 4 is quoted from the Chinese folksong "Little Cabbage " (Frisch, 2012). Melody 4 repeats three times throughout the third movement. Melody 4 consists of the pentatonic scale: B, C#, E, F#, G# (Figure 8). While this melody is written in 6/4 meter in Tan Dun's concerto, some recordings of "Little Cabbage," which might be in the original form, are metered in 5/4 (Figure 9).[1] Also, this song is metered in 5/4 in "Ghost Opera" while the quotation of the song in the concerto is in 6/4 meter to interact with the melody from the Bach Prelude.[2]

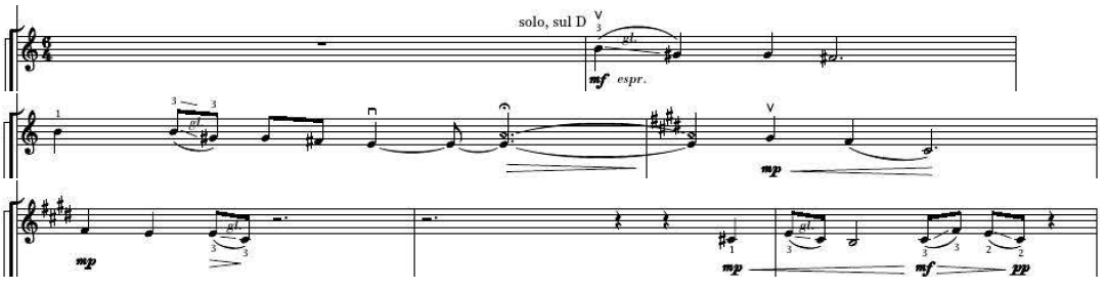


Figure 7) Melody 4, "Little Cabbage" at mm.1-7, third movement, on violin

[1] References from (Various Artists - Topic, 2015; 中□ □ 歌曲□ -Chinese Children's Songs-好娃娃□ 歌-Good Kids--小蓓蕾□ 合--Xiao Bei Lei-中文□ 歌-□ □ □ 歌, 2015)

[2] Bach Prelude in c-sharp minor from Book I of The Well-Tempered Clavier

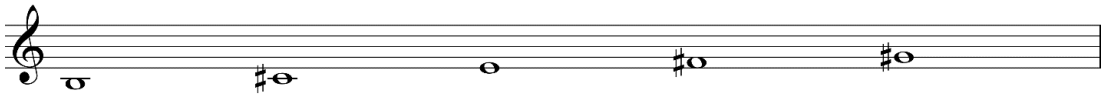


Figure 8) The pentatonic scale of Melody 4 “Little Cabbage”

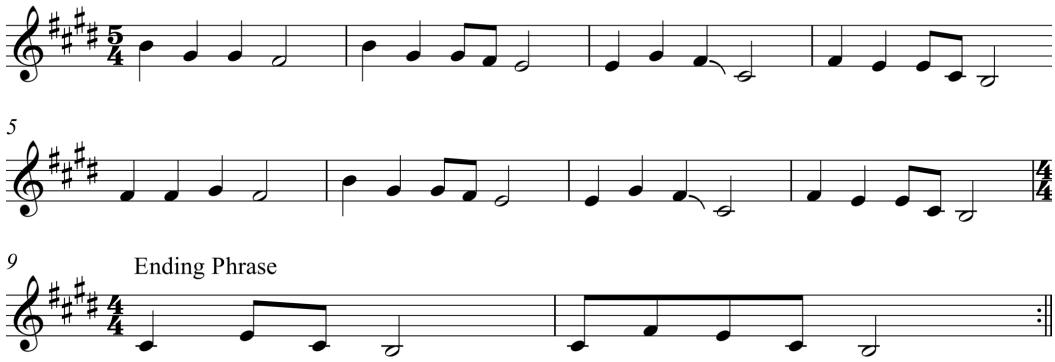


Figure 9) The transcript of the recording of “Little Cabbage” in 5/4 meter

Sliding Notes

The frequent use of sliding notes in the concerto can be considered an adaptation of singers’ bending notes in the *Nuo Opera*. The wide sliding note, which is more than a minor second up to one octave, appears many times throughout the concerto. There are motives that mainly consist of sliding notes. These motives are short, rhythmic, repetitive, energetic and exciting in contrast to the lyrical melodies.

The first sliding note motive (Sliding motive 1) can be found at the opening of the piece (Figure 10). The orchestra plays variations of sliding notes in the first sixteen bars of the first movement: Cello introduces Sliding motive 1, and the sliding

notes diverge into other strings (Figure 11). Sliding notes repeat and gradually vary until the section ends at mm. 18.

Figure 10) Sliding motive 1 at mm. 1-2, first movement, on cello

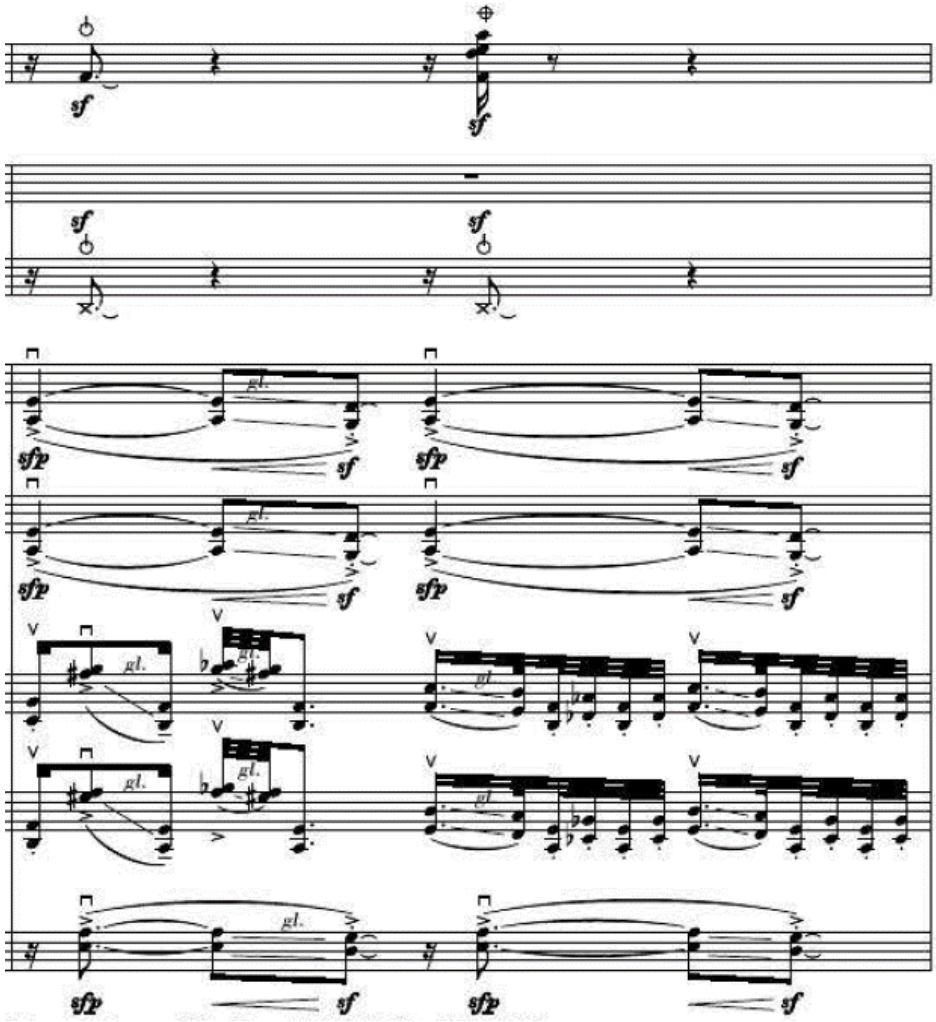


Figure 11) Sliding motive 1 at mm. 5, first movement

In the second movement, sliding notes are more frequent and prominent (Sliding motive 2). At the beginning of the second movement, the pipa introduces this sliding note, and the second violin imitates it (Figure 12). The sliding notes on second violin gradually develop and continuously repeat until mm. 34 where Melody 3 is introduced on first violin. Sliding motive 2 is prevalent throughout the second movement, interacting with Melody 3. In the middle of the fourth movement, Sliding motive 2 reappears at mm. 64-97, and recalls the second movement (Figure 14).

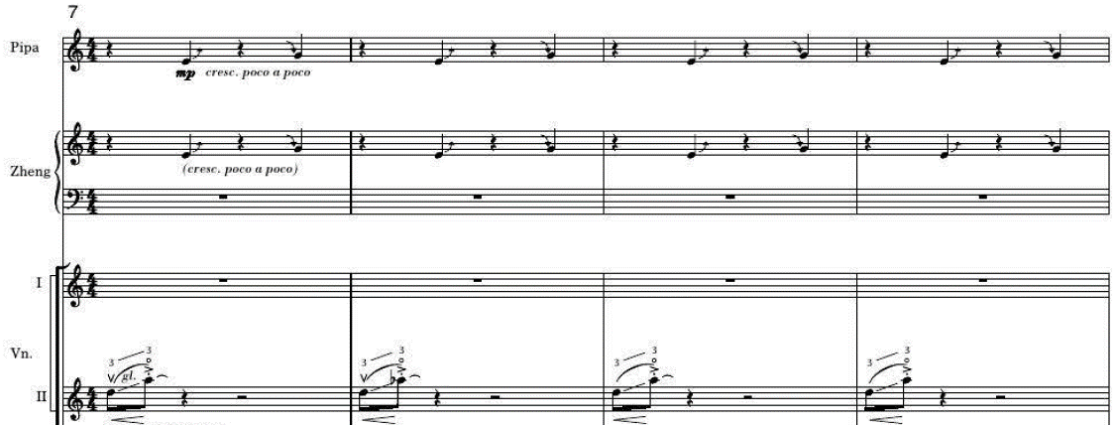


Figure 12) Sliding notes at mm. 7-10, second movement

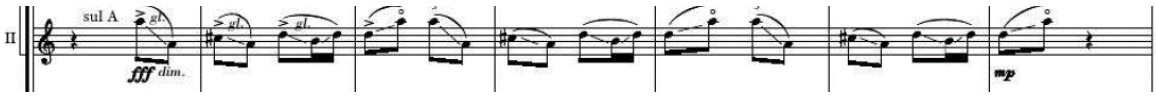


Figure 13) Sliding motive 2 at mm. 47-53, second movement, on second violin

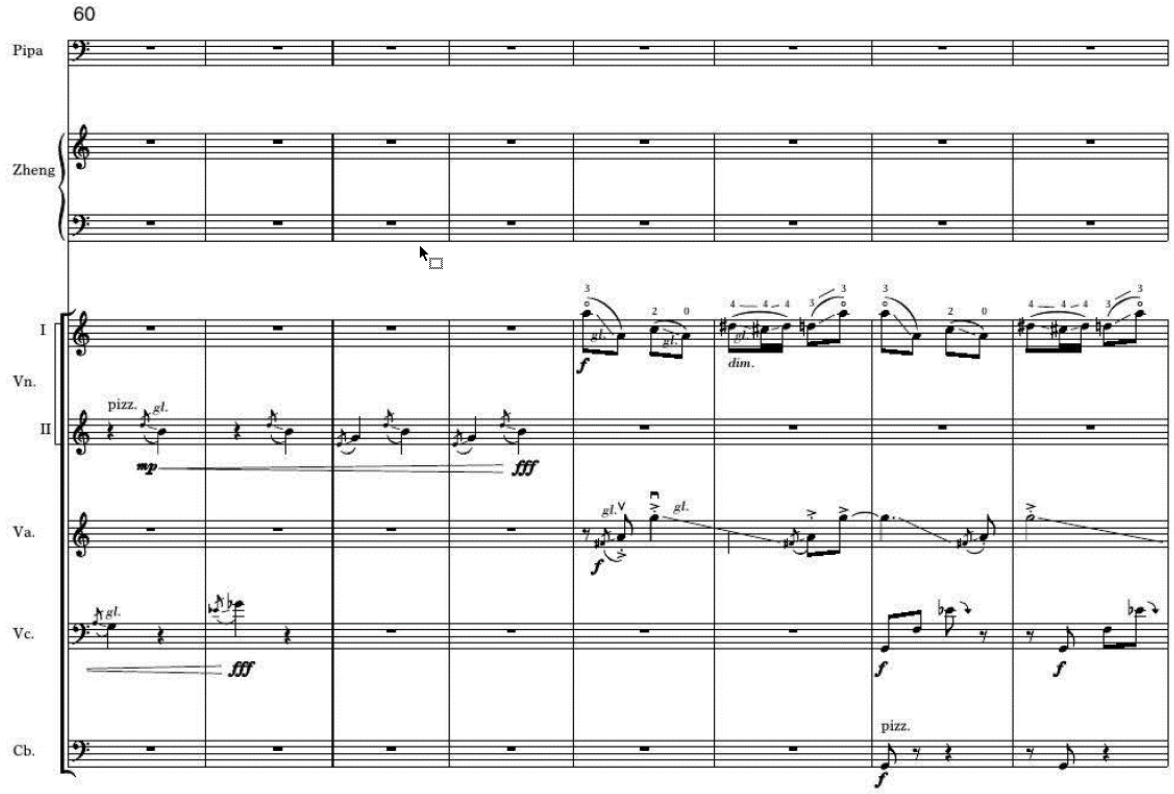


Figure 14) Sliding motive 2 at mm. 60-67, fourth movement

Percussion Imitation

In the traditional *Nuo Opera*, percussion is one of the important factors as it responds to singers and boosts the energy of the opera. In the concerto, percussion is not directly used, but instruments imitate percussion with unpitched notes or with chords that are played by short strokes and pizzicato. Like the function of percussion in the *Nuo Opera*, percussion imitation in the concerto accompanies melodies, elevating the energy of the music. Tan Dun applies percussion imitation to both the solo instrument and the orchestra, varying its rhythm and timbre.

The first example of percussion imitation is found at mm. 19-40 of the first movement (Figure 15). The instruments pluck chords of A, D, E to accompany the viola's melody. A rhythmic cycle of percussion imitation is built when multiple instruments play interlocking rhythmic patterns. Similar rhythmic cycles can be found at mm. 145-181, 191-202 of the second movement, and mm. 1-23 of the fourth movement. In these cases, the rhythmic cycle consists of odd-numbered bars such as five or seven, so the recurrence of the rhythmic pattern is not easily recognizable.

Three different techniques on the string orchestra are used to vary percussion imitation: pizzicato, beating strings toward fingerboard, strong bow stroke. The pizzicato sounds vary by upward and downward directions, plus left-hand pizzicato. In addition, a technique in which players beat the strings toward fingerboard with the palm gives more variety (see the symbol ⊕ in Figure 15). This technique makes a dry and more percussive sound compared with normal pizzicato. The other way of imitating percussion imitation is to strongly play a chord with the bow such as mm. 19-30 (Figure 16) and 191-202 of the second movement. The direction of bowing is always downward to create a more intense sound.

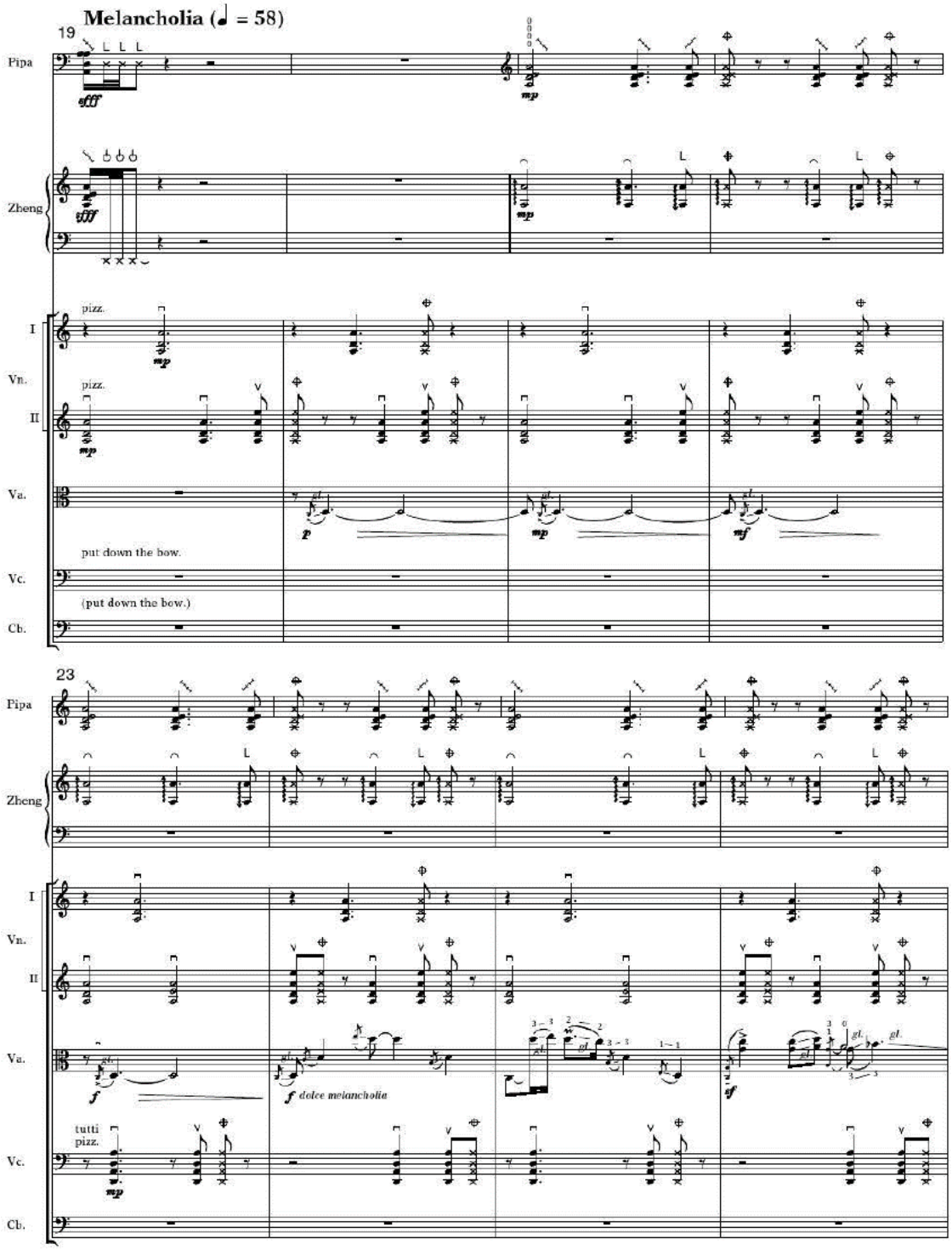


Figure 15) mm. 19-26, first movement

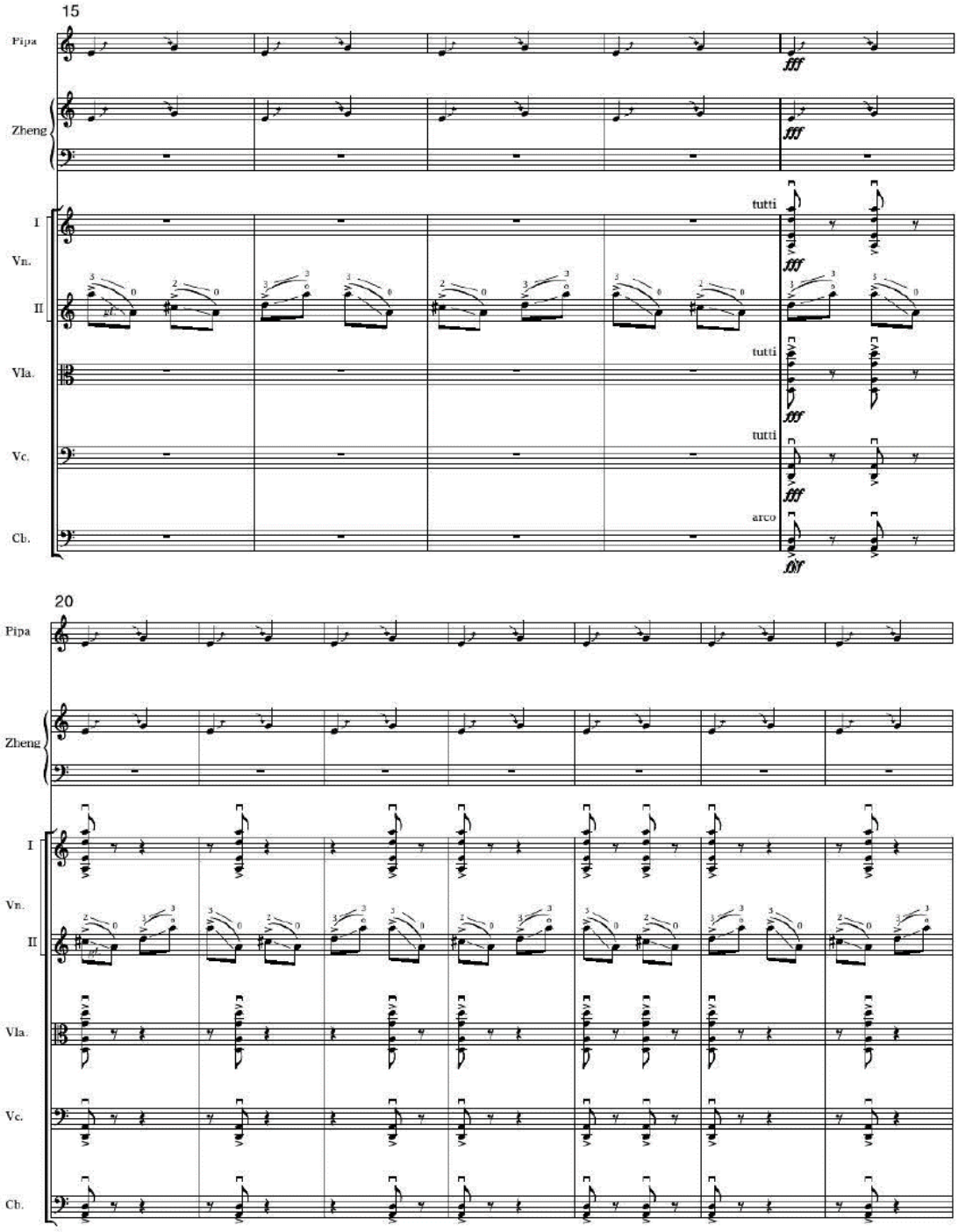


Figure 16) mm. 15-26, second movement

Corporeal Exercises

By the inspiration of the *Nuo Opera*, Tan Dun extends the means of making music to include corporeal exercises into the music. Corporeal gestures such as foot stomping, shouting "yao,"and exhaling audibly are the extension of not only acoustic but also visual effects which expand the audience's experience. Generally, corporeal exercises are used to amplify the intention of musical direction such as tension and release.

Table 3) Corporeal exercises

Type	Location	Function
Foot stomping	mm. 1 of the first movement	Accent the beginning
Shouting "yao"	mm. 145-162 of the second movement, mm. 98 and 108 of the fourth movement	Emancipation of the excitement and ecstasy
Exhaling audibly	mm.190 of the second movement	Short relaxation

Foot stomping is effectively used at the very beginning of the music. After the silence before the performance, one strong kick to the floor by performers gives a stunning surprise to the audience (Figure 17). Because of its cultural impact and unexpected timing, the audience cannot anticipate it. Foot stomping provides not only a strong announcement of the performance, but also a hint that corporeal exercises will be used throughout the music.

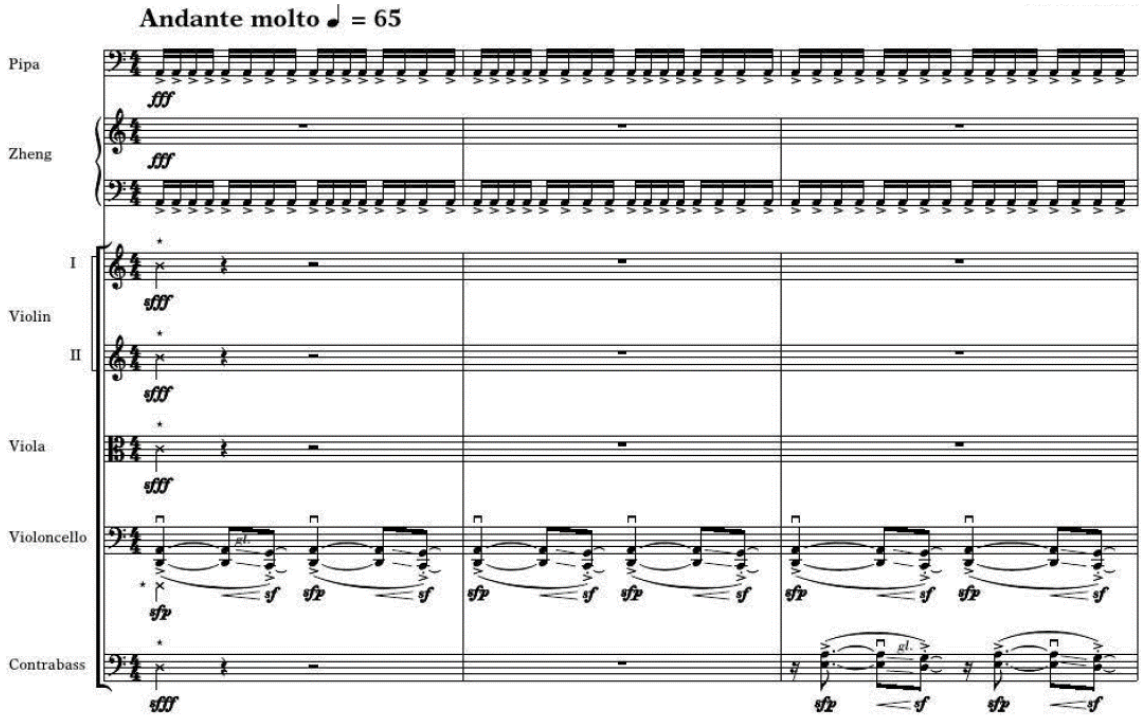


Figure 17) Foot stomping at the beginning of the first movement. X notes indicate foot stomping.

Another corporeal exercise, shouting "yao" appears in the middle of the piece where the impact of the foot stomping vanishes. Shouting appears more frequently throughout the piece, but it is used for a specific purpose: to elevate the energy of the music. Shouting can be found at mm. 145-162 of the second movement and mm. 98 and 108 of the fourth movement. These are places where the music maximizes its energy and excitement by repeating short phrases that consist of sliding figures and percussion imitation. Adding shouting sounds gives not only acoustic, but also unexpected visual and cultural effects, so it increases the tension of the music more. Shouting is placed in two different ways: On the one hand, shouting is rhythmically notated as at mm. 145-162 of the second movement. In this way, shouting sounds are

regulated, and more musically organized. On the other hand, at mm. 98 of the fourth movement, shouting is random as a part of the improvisation. The effect of this improvised shouting is an emancipation of the excitement and ecstasy that can be found in shaman rituals. Tan Dun may intend the random shouting in the fourth movement to create more excitement at the end of the piece. Shouting "yao" is a Chinese exclamation that startles demonic powers, referring to the Chinese word 妖 (pronounced "yao") for demon or evil spirit (Herman, 2012). Transplanting the shouting "yao" into the concerto, Tan Dun can transform the cultural source into musical and dramatic effect in concert music style. Compared with the uses of shouting in the "Ghost Opera," the uses of shouting in the concerto are more organized, less various, and sparsely used. Except for the improvisational section in the fourth movement, the use of "yao" is always in unison as a group, loud, and short. On the other hand, in the "Ghost Opera," shouting "yao" can be heard in many places within the various lengths (long and short), styles (shouting and whispering), and dynamics (loud and soft).

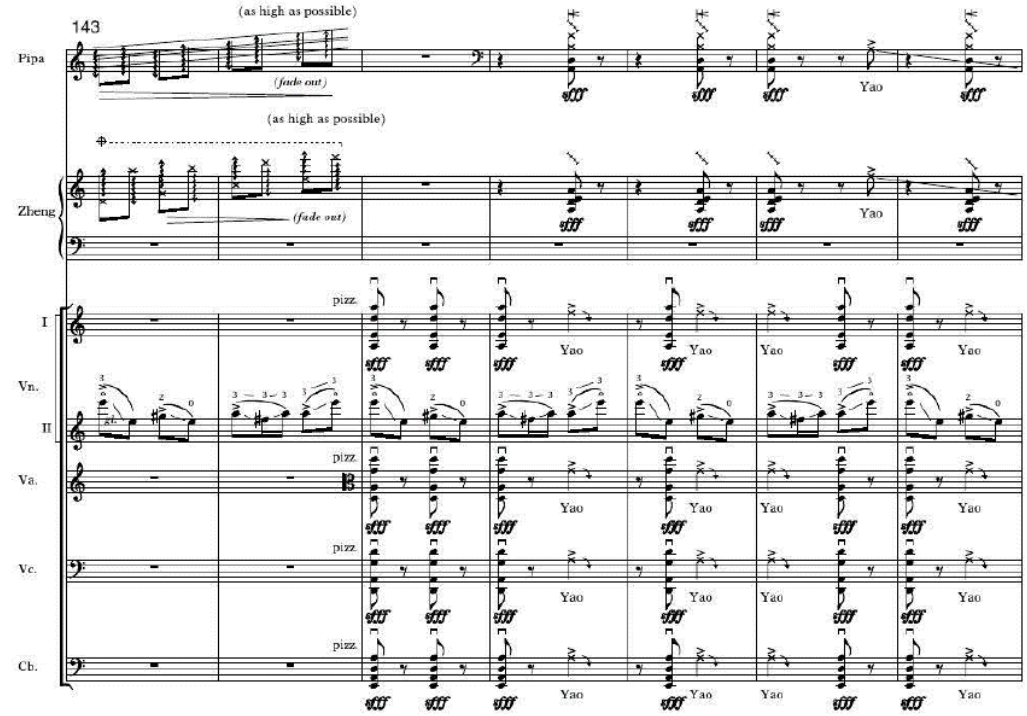


Figure 18) Shouting “yao” at mm.143-149, second movement

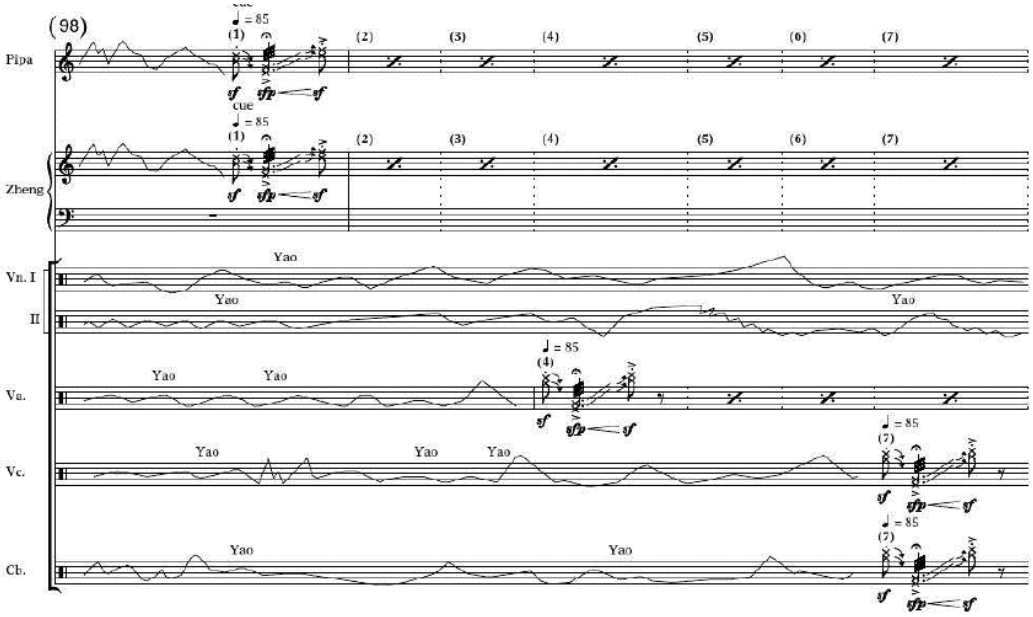


Figure 19) Shouting “yao” at mm.98, fourth movement

The other corporeal exercise, exhaling audibly can only be found at mm.190 of the second movement (Figure 20). It functions as a short pause of relaxation between two exciting sections. Through mm. 182-189 of the second movement, the music gradually slows its tempo. The exhaling sound is the destination of the relaxation, but it calls the audience's attention because of its unusualness.

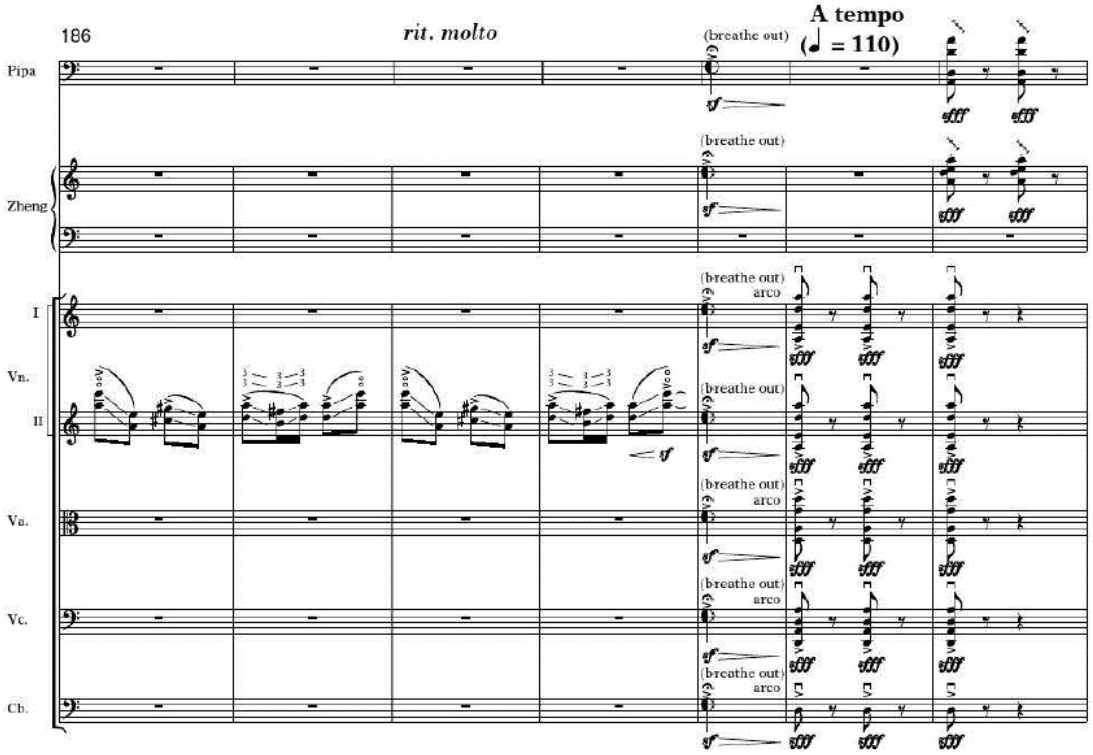


Figure 20) Breathing out at mm. 190, second movement

Musical Quotations from Two Different Cultures

Tan Dun quotes not only musical elements from the Chinese tradition, but also repertoires from both Chinese and European traditions. In the third movement, he directly quotes the Chinese folk song "Little Cabbage (Figure 9)" and the Bach Prelude in c-sharp minor from Book I of The Well-Tempered Clavier (Figure 21). As

discussed before, the Chinese folk song, “Little Cabbage” works as one of the main motives of the third movement. The Cabbage melody appears three times at mm. 2-7, 10-16, and 31-36. The cadence of these melodies is delayed when the cadential note, B is missing. Without the completion of the Cabbage melody without the cadential note, the fourth movement begins without pause.

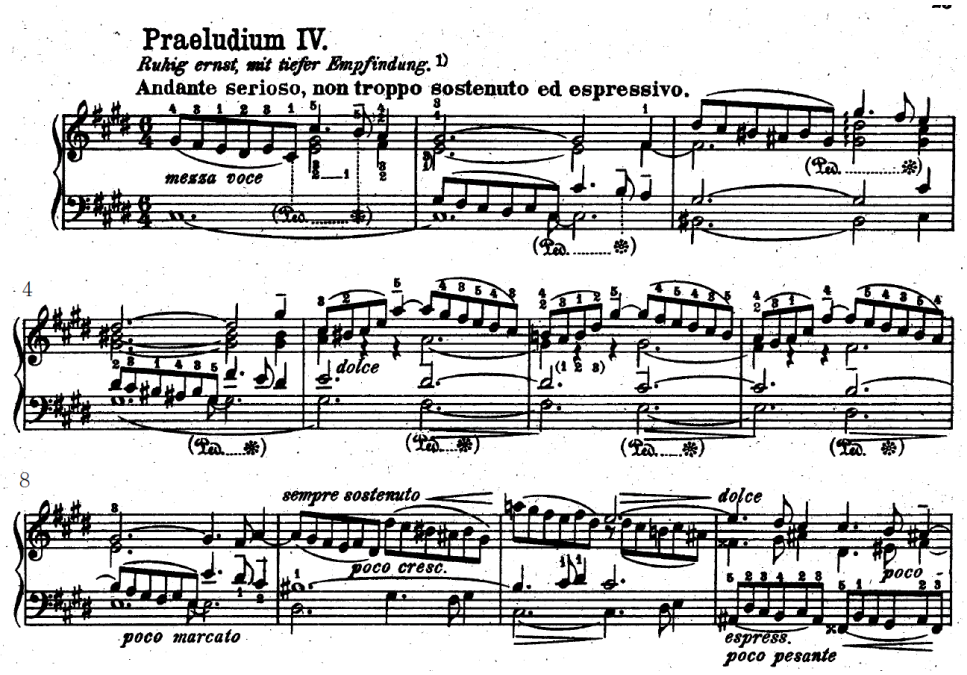


Figure 21) Bach Prelude c-sharp minor from Book I of The Well Tempered Clavier, mm.1-11

Another important element of the third movement, the quotation of the Bach Prelude, interacts with the Chinese folk melody. Not only the melody, but also the four-part counterpoint is borrowed from the Bach Prelude. Tan Dun transplants the four parts at mm. 1-10 of the Bach Prelude to mm. 4-14 of the third movement of the

concerto. Throughout the third movement, the orchestra varies the theme of the Bach Prelude containing its rhythm and diatonic descending motion. The direct use of the Bach Prelude distinguishes the third movement from other movements because of the difference in musical style. While the other three movements feature strong inspiration from the old Chinese tradition such as pentatonic melodies, non-classical harmony, and repetition of short figures with sliding notes, the third movement is based primarily on western classical style by featuring music by means of the diatonic melodies, classical harmony, polyphonic texture and arch-shaped dynamics. After the entrance of the Prelude at mm. 4, the style change is noticeable.

Sounds of Tuning

As mentioned above, the third movement of the concerto is different from the other movements, and it interrupts the expectation that the musical style of the piece will continuously derive in part from the Chinese tradition. To prepare for the transition between two different styles, Tan Dun devises sounds of tuning at the end of the second movement as a bridge with dramatic effect. Tuning is normally implemented as the preparation of the program in a modern Western concert. Through the process of tuning, participants of the concert (both musicians and audience) prepare to immerse themselves in the music. In other words, tuning is a preparatory ritual of refreshment, reorganization, and even purification of mind and spirit. In this sense, the sounds of tuning in the concerto purifies the audience's mind and spirit to welcome a new musical style in the middle of the concerto.

The sounds of tuning are naturally implanted in the music. At mm. 229 of the second movement (Figure 22), the solo cadenza arrives on the note A before the tuning sounds. While the solo pipa rolls A as the part of the cadenza, strings surreptitiously start playing A and expand to other pitches as they tune. Because the note A is the center pitch of tuning in Western classical music, the connection between the solo cadenza and the sounds of tuning is smoothly delivered, both acoustically and culturally. After the tuning of the orchestra vanishes, the solo instrument finalizes the tuning ritual by playing notes in open strings – A, D, and E before smoothly playing Melody 1 to open the third movement.

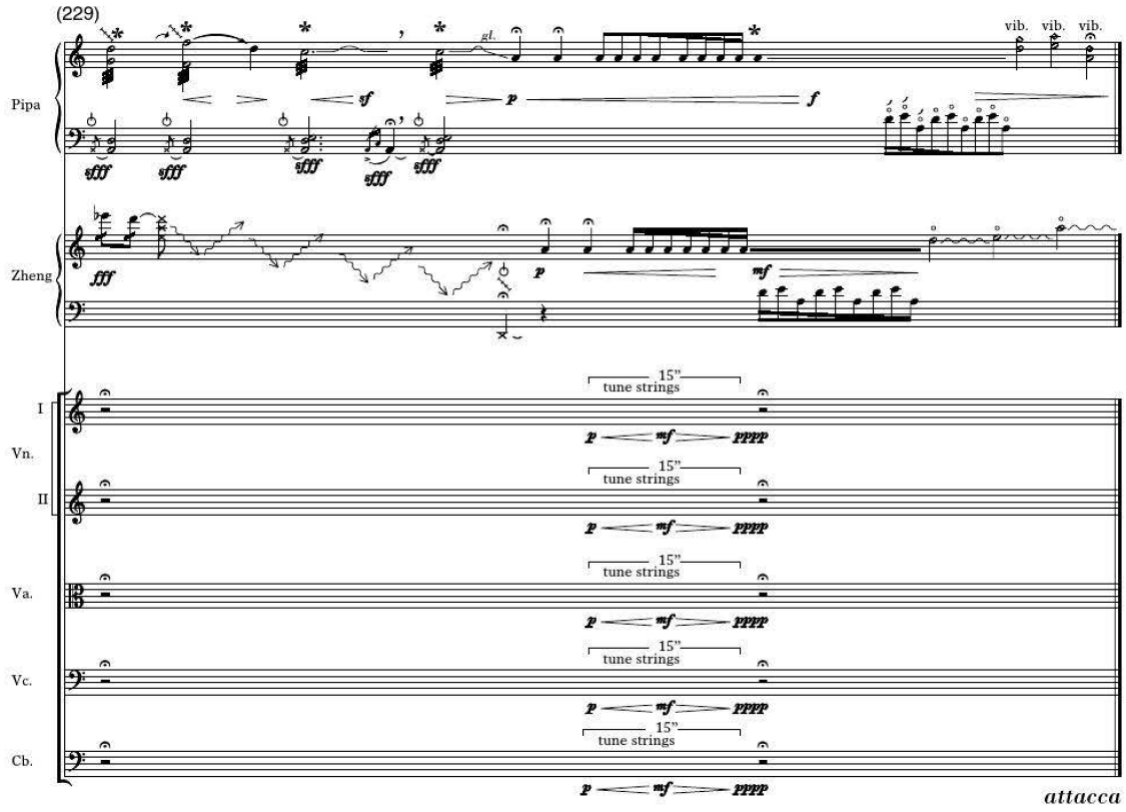


Figure 22) Notated tuning practice in the last measure of the second movement

Conclusion

In "Concerto for String Orchestra and Pipa," Tan Dun embraces elements from different traditions to create musical and dramatic effects. In the first and second movement, he primarily quotes musical and theatrical elements from the Chinese *Nuo Opera*, such as pentatonic melodies, stomping, shouting, sliding notes, and percussion imitation. These foster the acoustic and visual experiences of Chinese shamanic ritual. In contrast, the music in the third movement is more Western in character, as Tan Dun contrapuntally mixes the Bach Prelude along with the Chinese folk song "Little Cabbage." To facilitate the shift between two different musical styles, the sounds of tuning are used as a bridge. The tuning in the middle of the piece functions as a preparation for both musicians and audience to refresh, reorganize, and purify their bodies and minds to welcome a new style. The fourth movement showcases a mixture of the two styles: a restoration of Chinese elements – such as sliding notes, shouting, and percussion imitation using pizzicato – blends with Western elements such as diatonic melodies and contrapuntal textures. In this context, Tan Dun's concerto can be understood in terms of the polarity of the following pairs of contrasting elements, which are used to create tension and release throughout the concerto:

- Chinese and Western
- Musical and theatrical (corporeal exercises and tuning)
- Pentatonic and diatonic melodies
- Rhythmic-strong and lyrical-soft phrases
- Heterophonic and polyphonic textures

- Notated and improvised music

Tan Dun's concerto is a unique piece that successfully integrates elements from Chinese and Western European traditions in both musical and theatrical ways. Many of the ideas are derived from the original piece "Ghost Opera," but the concerto is successfully transformed into concert music. Without any help from other media and dramaturgy, the concerto delivers a strong cultural impact and effectively incorporates musical elements from two extremely different cultures.

PART 1-2: Analysis of Unsuk Chin's "Šu" for Sheng and Orchestra

Introduction

Unsuk Chin (b.1961) is one of the most internationally active composers born in Korea. While studying in Hamburg with Ligeti, she developed her own compositional style, which is more influenced by contemporary Western philosophy than by Asian traditions. Even during the time of her music education in Korea in the 1960s and 1970s, she focused on studying Western music theory and piano. Within her compositions, there are scarcely any clues that reveal her nationality, though unique musical ideas and beauty of form in the language of contemporary classical music are readily found. In an interview with the New York Times, Chin expressed her refusal rely on her Korean roots for exotic musical effect:

> *"It was much easier to get ahead like that… But I didn't want that." (Fonseca-Wollheim, 2014)*

Chin's "Šu for Sheng and Orchestra (2009)," is written for Chinese sheng player Wu Wei and Western orchestra. Rather than reflecting any Chinese or Korean tradition, the concerto is independently developed out the characteristics of the Sheng itself. In an interview with Herald Scotland, Chin indicated that she avoids writing lines or melodies because she thinks it would sound too much like Asian traditional music (Molleson, 2015). In the interview with BBC, Chin explained:

> *"In this piece, I tried to play with the size of the orchestra. The solo sheng is a sheng, each group of the instruments–strings, brass, woodwind, percussion–is also a larger Sheng. The whole orchestra with the solo Sheng then is a hyper Sheng. Each group plays*

> *different harmonies. I wanted to avoid writing a direct melody because it [the sheng] will sound like Asian traditional music. I just wanted to write my own music. So, I didn't write any melody but there are many melodic lines through harmonies from different groups." (BBC Scottish Symphony Orchestra, 2015)*

While melodies in many of Asian traditions consist of anhemitonic pentatonic scales, Chin's piece does not feature explicit use of pentatonic scales. Instead, Chin employs semitones and tritones, intervals rarely found in Asian traditions, and wide leaps between pitches. Even at mm. 50-63, the sheng plays some sequences of pitches, but they do not sound like melodies in most Asian traditions. Instead of melodies Chin uses and develops a motive, which are memorable and recognizable throughout the piece. Therefore, the structure of the piece, and the ways in which the music evolves, should be discussed first in order to give an overview the piece.

Structure in Arch Form

One of the main characteristics of the piece is that the music gradually unfolds and evolves in stages. This gradual development reveals a large arch form which can be divided into four stages of musical evolution: introduction, development, climax, and release (Table 4). These four stages are determined by changes of parameters such as 1) how rapidly the musical ideas develop, 2) tempo changes, 3) the speed of interaction between instruments, 4) the density of orchestration, 5) dynamics. In general, these parameters become more intense until the music reaches its climax.

Table 4) The overall structure of Šu

	Location	Structural features	Elements
Section 1	mm. 1-122	Introducing thematic materials Slow evolution	Ambiguous rhythm, long sustaining notes
Transition 1	mm. 123-129		
Section 2	mm. 130-284	Developing materials introduced in Section 1, more frequent interaction	Rhythm becomes more incisive
Transition 2	mm. 285-292		
Section 3	mm. 293-492	Contrasting, Climaxing Faster tempos	Short rhythm, repetitive rhythms of sheng, Orchestra responses faster
Section 4	mm. 493-521	Concluding and recapitulating opening thematic materials	Ambiguous rhythm, long sustaining notes

Section 1

In Section 1 (mm. 1-122), the main idea is introduced and gradually unfolded. The beginning phrase on the sheng at mm. 1-5 is introduced as the main theme that evolves throughout the piece. The characteristics of this phrase consist of 1) the pitch set A-C-C#-Bb 2) stacking of long sustaining tones 3) hairpin-shaped dynamics that move from silence to louder levels and return to silence again.

The pitch set played by the sheng at the beginning serves as the main theme of the piece because it reappears many times. The prime form of this pitch set is [0,1,3,4] which includes two minor second, one major second, two minor third, and

one major third (Forte number is 4-13; Interval vector 212100). This pitch set gradually varies to contain more diverse intervals as the piece progresses (see mm. 6-21 in which pitch set [0,1,3,4] transforms to others). There are many places where the trace of the pitch set [0,1,3,4] appears. Most prevalently, the interval combination of a minor third and minor second, which is pitch set [0,1,4], is found in many places. The first reappearance of the pitch set [0,1,4] can be found at mm. 50-52. On the sheng, the pitches consist of B, A, C, Db, G in order. The three pitches in the middle of this sequence (A, C, Db) are reminiscent of the pitch set used at the very beginning of the piece. The reappearance of the pitch set at mm. 50 marks the beginning of Subsection 1-2. In addition, the pitch set can include different pitches from the group of A, C, and C#. At mm. 130, the first chord played on the sheng consists of C#, F, B, and D – pitch set [0,1,4,7]. As it contains pitch set [0,1,4], this chord vaguely reminds listeners of the main theme. As mm. 130 begins Section 2, the thematic pitch set occurs at the structurally important moment. Table 5 shows where the thematic pitch set appears.

Table 5) Pitch set [0,1,4] in Šu

Pitch set [0,1,4] with A-C-C#	Pitch set [0,1,4] with other pitches
mm. 1-5 (beginning of 1-1) mm. 50-52 (beginning of 1-2) mm. 408 (beginning of 3-3) mm. 493 (beginning of Section 4)	mm. 105-106 (near beginning of 1-3) mm. 130-132 (beginning of 2-1) mm. 202-210 (end of 2-2) mm. 259- (middle of 2-4) mm. 307 (3-1) mm. 372-377 (beginning of 3-2)

Long sustained tones and hairpin dynamics, the two other components of the beginning phrase, also recur in varied forms throughout the piece. These textures are gradually expanded from the solo sheng to instruments in the orchestra. The gradual extension of the long sustaining tone into the orchestral instruments occurs at the beginning of Section 1 (Table 6). From mm. 14, strings enter in order from violin to cello, then woodwinds enter at mm. 50. The effect of this expansion transforms the sound of one small sheng into the "hyper sheng" Chin describes in the BBC interview (BBC Scottish Symphony Orchestra, 2015). As instruments are added, the "hyper sheng" gains more voices, wider ranges, stronger dynamics, and more complex timbre.

Table 6) Entrances of sustaining tones by instruments

mm. 1-13	mm. 14	mm. 50	mm. 80	mm. 96
Sheng	Strings	Woodwinds, horn	Horn	Trombone

This gradual divergence suggests a smaller arch form. Like the arch form of the entire piece, the small arch form of Section 1 is structured in stages of musical evolution. The subsections of Section 1 are divided into three while the second subsection (1-2) contains development and climax (Table 7). In many cases, there are traces of the division between subsections. Multiple clues mark the beginning of Subsection 1-2. First, the gradual ascending glissandi on strings with decrescendo at mm. 44-49 signals the closing of Subsection 1-1. As most of the sounds fade out at

mm. 49, the notes in mm. 50 are accented and signal the beginning of the new subsection. Attacks on gong, bell and harp support the structural accent and the entrance of woodwinds assists the division. Secondly, changes in texture and tempo also signal the beginning of a new subsection. From mm. 50, the tempo becomes faster (from quarter note equals 100 to 120 bpm). As the new subsection begins, long tones appear more frequently as independent voices. This use of long tones is a departure from the way they function in the previous subsection. The long tones become louder and scattered in different timings, and individual long tones emerge as multiple voices rather than blending into one unified sound.

Table 7) Subsections of Section 1

1-1	1-2	1-3
mm. 1-49	mm. 50-101	mm. 102-122
quarter = 100 bpm	quarter = 120 bpm	half = 50 bpm
Introduction of long sustaining tones; opening section	Development of the long sustaining tones; a small climax	Release of tension; closing Section 1
Sheng and strings in high register, soft dynamic level	Adding woodwinds, brass, and percussion, reaching to strong dynamic level	Sheng, strings and vibraphone in soft dynamic level

This complexity of texture leads to the small climax of Section 1 at mm. 72-78. These bars are noticeably different from the previous bars because of changes in rhythm. Here the rhythmic grouping of a dotted eighth and a sixteenth note provides the contrast to the long tones. While the long tones are rhythmically irregular, ambiguous, and relatively softer, the rhythmic grouping of a dotted eighth and a

sixteenth note is loud and regularly repeated. In other sections, this rhythmic grouping reappears to increase musical tension.

The beginning of Subsection 1-3 starts at mm. 102. After the last spurt of the energy at mm. 96-98, the tension begins to release. Here only a few instruments play long sustaining tones with soft dynamic levels and ambiguous rhythm. The tempo slows from quarter note =120 bpm to half note = 50 bpm, which is same as the first tempo of quarter = 100 bpm.

In Section 1, the compound meters are mainly set. Except for 3/2 meter in the third subsection (1-3), three kinds of compound meter mainly appear: [2/2+3/4], [2/4+3/8], [2/8+3/16]. These meters all consist of grouping of seven subdivisions, though the durations of subdivisions vary ([2/2+3/4] = seven quarter notes, [2/4+3/8] = seven eighth notes, [2/8+3/16] = seven sixteenth notes). The use of compound meters causes metric and rhythmic irregularity in contrast to the use of simple meters, and these meters are well-suited to the irregular long tones. Section 1 strongly shows the intention of rhythmic irregularity while [2/2+3/4], [2/4+3/8], and [2/8+3/16] circulate. The meter change in Section 1 occurs in order according to duration: [2/2+3/4] only changes into [2/4+3/8], not skipping to [2/8+3/16] (Figure 23).

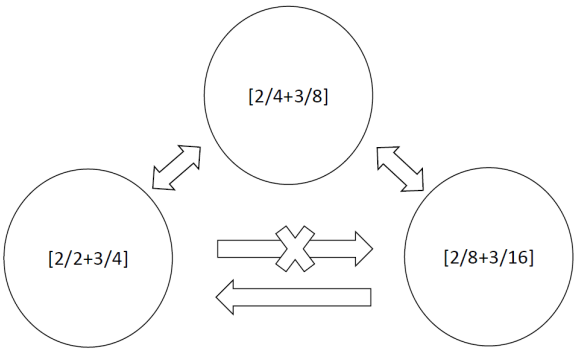


Figure 23) Meter change pattern in Section 1

From mm. 50 to 101, the meter changes among these compound meters occur while the tempo stays steady at half note = 60 bpm. Meter changes within this steady tempo influence the length of the measure. As Table 8 shows, [2/2+3/4] has twenty-eight sixteenth notes, [2/2+3/4] = fourteen, and [2/8+3/16] = seven. When the meter changes, the relative number of sixteenth notes increases and decreases. Therefore, although the tempo itself does not change, the length of measures changes according to meter. These changes create a sense of acceleration and deceleration.

Table 8) Meter changes in Section 1

bar number	Meter	number of 16th notes in a bar	Tempo
1-31	[2/2+3/4]	28	half note = 50 bpm
32-49	[2/4+3/8]	14	
50-63	[2/2+3/4]	28	half note = 60 bpm
64-70	[2/4+3/8]	14	
71-82	[2/8+3/16]	7	
83-95	[2/2+3/4]	28	
96-98	[2/4+3/8]	14	
99-101	[2/2+3/4]	28	
102-122	3/2	24	half note = 50 bpm

Before the beginning of Section 2, there is a transition featuring a short pause in the use of long sustaining tones. In the transition (mm. 123-129) between Section 1 and 2, the long sustaining tones stop, and only a few notes played by percussion remain like echoes. This transition is sonically refreshing and provides contrast to the long tones, so the long tones can effectively begin again in Section 2.

Section 2

In Section 2 (mm. 130-284), the long sustaining tones are rearticulated, more active and more divergent than before. Most of the materials and textures in Section 2 are used more dynamically, but they are mainly borrowed from Section 1. For instance, the use of long tones with hairpin-shaped (dynamics) at mm. 147-158 is reminiscent of mm. 50-63. Also, the use of the rhythmic grouping of a dotted eighth and a sixteenth note at mm. 163-169 (Section 2) is similar to mm. 72-78 (Section 1).

Although Section 2 borrows its main materials from Section 1, the structure of Section 2 is more complex. This is because Section 2 does not clearly show one unifying arch line of evolution as Section 1 does. Instead, Section 2 consists of fractional arches with small climaxes. The primary clue that reflects this structural shape can be found in tempo changes. The tempo changes in Section 2 fluctuate: there are nineteen tempo changes – the most frequent tempo changes among all the sections. Figure 24 shows the tempi of Section 2 at the rate of the sixteenth note (the detailed data is in Table 9). This chart shows how the tempo speeds up and slows

down frequently. In places that are in faster tempo, the dynamic level of the music is usually louder, then the musical tension increases. For example, the tempo in mm. 163-169 is quarter plus dotted eighth = 72 bpm, which is relatively faster. The music here is one of the dramatic moments that consists of the rhythmic grouping of a dotted eighth and a sixteenth note.

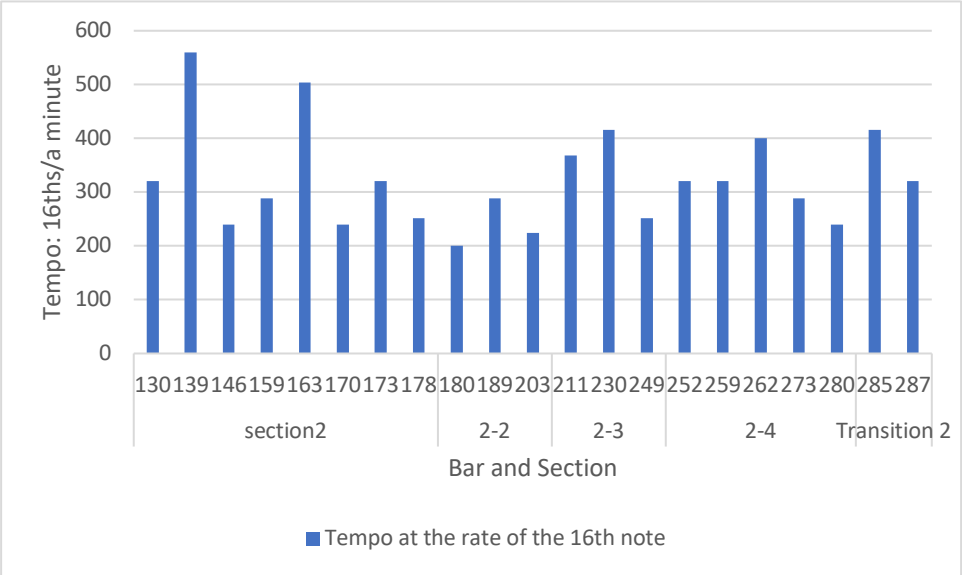


Figure 24) Tempo changes in Section 2 at the rate of the sixteenth note

Table 9) Tempo and meters of Section 2

measure	meter	tempo marking	tempo at the rate of the sixteenth note
130	3/4	quarter = 80 bpm	320
132	[2/8+3/16]	//	//
137	5/4	//	//
139	[2/8+3/16]	quarter plus dotted eighth = 80 bpm	560
146	3/4	quarter = 60-66 bpm	240
159	5/8	eighth = 144 bpm	288
163	[2/8+3/16]	quarter plus dotted eighth = 72 bpm	504
169	3/4	quarter = 60 bpm	240
173	[2/2+3/4]	half = 40 bpm	320
178	5/8	eighth = 126 bpm	252
180	[2/2+3/4]	half = 50 bpm	200
189	3/4	quarter = 72 bpm	288
203	5/8	eighth = 112 bpm	224
211	5/4	quarter = 92 bpm	368
230	[2/2+3/4]	half = 52 bpm	416
237	3/2	//	//
239	[2/8+3/16]	//	//
247	3/2	//	//
249	5/8	eighth = 126 bpm	252
252	3/4	quarter = 80 bpm	320
259	4/4(=12/8)	quarter = 80 bpm	320
262	//	quarter = 100 bpm	400
273	3/4	quarter = 72 bpm	288
280	//	quarter = 60 bpm	240

In Section 2, there are three peaks that structurally divide subsections (Table 10). These peaks occur at the beginning or end of each subsection and are characterized by 1) loud dynamics, 2) 5/8 meter, 3) a repeated rhythmic pattern. Subsection 2-2 occurs after the peak at mm. 178-179. The peak consists of seven

strong fortissimo strikes in 5/8 meter. In contrast to the long tones, these strikes are rhythmically certain. After the strikes, the music becomes softer and variation of long tones begins again. Subsection 2-3 begins at mm 211. The peak at mm. 211 is facilitated by a gradual increase in the dynamic level of long tones from the previous measures in 5/8. Subsection 2-4 begins after the strongest climax of Section 2, which spans mm. 239-251, combining two different kinds of peaks. The first kind of peak at mm. 240-246 consists of the rhythm grouping of a dotted eighth and a sixteenth note, which was found at mm. at 72-78, the climax of Section 1. The second kind of peak at mm. 249-251 consists of eleven strong strikes at quadruple forte in 5/8 meter. This is similar to the music at mm. 178-179, the peak before Subsection 2-2.

Table 10) Subsections of Section 2

2-1	2-2	2-3	2-4
mm. 130-179	mm. 180-210	mm. 211-251	mm. 252-284
After the first transition	After the peak	Beginning on the peak	After the peak

The music at mm. 285-291 is the transition between Section 2 and 3. After the long tones fade out at the end of Section 2, many percussive sounds produced by the sheng and orchestral instruments are introduced through the transition. These sounds hint at Section 3 in which the music is more rhythmic in its use of percussive sounds. Like the transition between Section 1 and 2, the long tones stop, and there are empty spaces between notes or phrases, producing a sense of refreshment.

Section 3

Section 3 (mm. 292-492) is characteristically differentiated from the previous sections. Rhythms and tempos in this section are relatively faster than in the other sections. Contrasted with the long tones in the previous sections, the length of notes in Section 3 is much shorter, and the notes are regularly repeated. The sheng repeats short notes continuously while varying the rhythm between sixteenth notes and triplets. Except for a short pause at mm. 407, the sheng does not stop repeating short notes.

Section 3 has a clear unifying arch. Until the music climaxes, the tempo gradually speeds up and gets louder and more intense. Section 3 can be subdivided into four subsections by the stages of evolution (Table 11). From Subsection 3-1, the music builds tension step by step until the end of Subsection 3-3. Subsection 3-4 is the release of tension after climax, connecting to Section 4. As with the previous sections, tempo changes help understand this musical evolution. Figure 25 shows that the tempo in Section 3 gradually increases until the end of Subsection 3-3 and decreases from Subsection 3-4 to Section 4. While the tempo increases, the texture of the music gets denser with more instruments playing.

Table 11) Subsections of Section 3

3-1	3-2	3-3	3-4
mm. 293-371	mm. 372-407	mm. 408-464	mm. 465-492
quarter = 112 bpm	quarter = 138 bpm	quarter = 144 bpm	quarter = 80 bpm

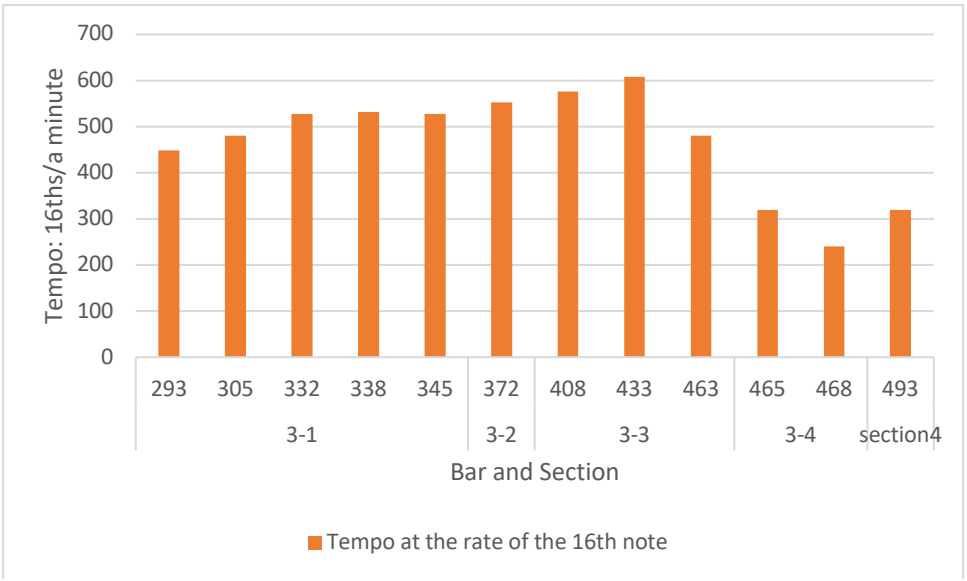


Figure 25) Tempo changes in Section 3 and 4 at the rate of the sixteenth note

While the sheng plays short notes continuously, the orchestral instruments decorate the music. Orchestral instruments also play short notes continuously, but their rhythm is sometimes indeterminate, such as the harp rhythm at mm. 318-319 (Figure 26). In this case, while pitches are accurately indicated, the instruction "repeat as fast as possible" abstractly indicates the rhythm of the harp's passage. There are also unpitched notes used in the orchestra. For example, woodwinds make wind noises at mm. 305-308 and strings create noises using *col legno* technique at mm. 332-336.

Figure 26) Harp passage at mm. 318-319

As the music progresses, stronger sounds are introduced to increase tension. In the first two subsections, the brass plays momentarily, such as at mm. 384, or plays in softer dynamics like at mm. 393-397. In Subsection 3-3, the brass appears more frequently and their dynamic level is louder.

While shorter notes and faster tempos differentiate Section 3, some musical materials are borrowed from the previous sections. First, long tones with crescendos are found in places, such as mm. 426-430. Long tones with crescendos are usually used to increase the dynamics more effectively. Second, the rhythmic grouping of an eighth and sixteenth note reappears at mm. 323-329. (This grouping can also be found at mm. 72-78, and 163-169). Third, glissandos in the strings can be found in places like mm. 427-430. This technique can also be found in mm. 44-49 (Section 1) or mm. 188-200.

Section 4

Section 4 (mm. 493-end) functions to close the piece. It begins when sheng slowly plays the A-C-C#-Bb pitch set, which recalls the beginning of the piece. Section 4 sounds similar to Section 1 as it reiterates the features in Section 1. Like in Section 1, long tones are prevalent in soft dynamic levels and the tempo becomes slow once again. To fold the music, Section 4 releases the tension built throughout the previous section as sounds gradually fade out. The music in Section 4 is like the echo that spreads and disappears.

Conclusion

Unsuk Chin's "Šu" features a large structural arch form, divided into four stages of musical evolution by a gradual, smooth process. Section 1 (introduction) unfolds the music from silence to the sheng's long tones that will gradually spread to other instruments throughout the piece. Important sounds and techniques are introduced in Section 1, and these become more active and divergent in terms of tempo and dynamic range in Section 2 (development). The active divergence of elements in Section 2 increases musical tension in preparation for the climax in the next section. Section 3 (climax) is the most intense and fastest among sections, and it is differentiated from the other sections by its rhythm. While rhythmically irregular long tones are prevalent in other sections, regular repetition of short notes played on the sheng in Section 3 provides structural contrast. The gradual increase in musical tension produced by an increase in tempo and dynamic level guides the piece to its climax. Section 4 (release) concludes the piece with a return to soft long tones reminiscent of the opening sections. As the opening pitch set of A-C-C#-Bb from Section 1 reappears at the beginning of Section 4, Section 4 sounds like a recapitulation. The music then fades out toward the end of piece.

The piece organically weaves together limited elements. For instance, the opening pitch set A-C-C#-Bb and long tones with hairpin dynamics are prevalent throughout the piece in different forms. Exploring the meaning of the title of the piece, we can track how these musical elements are designed. According to the description of the piece by Unsuk Chin's publisher, Boosey & Hawkes, the title

derives from the meaning of air in Egyptian mythology (Gothóni, 2014): "Šu" is the god of peace, lions, air, and wind (Wilkinson, 2003). Accordingly, the music implies many aspects of air. The solo instrument, sheng, produces sounds by alternately blowing and sucking in the air. The main musical idea of the piece, long tones with hairpin dynamics, may come from the sheng's ability to sustain tones for a long time (or endlessly) by alternate respiration; sheng players can finely control dynamics by varying the intensity of their respiration. The long tones with hairpin dynamics in the piece can be interpreted as aspects of air, such as how wind blows from afar, gets closer, and again moves far away. Soft long tones in slow tempi are heard as breezes. On the other hand, repetition of strong short notes in fast tempo can be interpreted as gales. These notes appear throughout Section 3, which is the climax of the piece. The gradual increase in activity and divergence building towards the climax parallels the process of breezes transforming into gales. The interaction between sheng and orchestra also evokes the unifying characteristics of air. Instead of confronting each other, the sheng and the orchestra imitate and echo one another. Most of the time the orchestra does not work independently. Instead it enlarges the sheng's depiction of air by extending various parameters, such as dynamics, register, and textures in the production of a "hyper sheng." The resulting sonic texture can be heard as the portrayal of multiple winds.

Summary and Conclusion

In the twentieth century, the influx of Western classical music influenced the musical production of many East Asian cultures. The theory and practices of Western classical music became the foundation for musical education throughout many countries in East Asia, overtaking traditional indigenous theory and practice. Accordingly, many East Asian composers passionately embraced Western musical techniques as their primary compositional language. Composers Tan Dun and Unsuk Chin were educated and came of age in this historical context.

Tan Dun became fluent in both traditional Chinese and Western musical traditions because of his background. In his early days, he lived in a rural Chinese village where he was exposed to old shamanistic cultural traditions. He also served as a traditional Chinese fiddler and arranger for a traveling Peking opera troupe. After entering the Central Conservatory, he was exposed to a wide range of international contemporary music, meeting visiting lecturers such as Alexander Goehr, George Crumb, Hans Werner Henze, Toru Takemitsu, Isang Yun, and Chou Wen-Chung (Dun, n.d.). Tan Dun's "Concerto for String Orchestra and Pipa" reflects this hybrid background. His concerto strives to transcend stylistic and cultural boundaries between Chinese traditional and Western classical music in part by demonstrating how effectively they can co-exist. On the one hand, aspects of Western classical music – such as Western notation, four movement concerto form, instrumentation, and modal harmony – operate in the background. On the other hand, influences from Chinese opera tradition – including sliding notes, pentatonic melodies, percussion

imitation, and dramatic gestures such as stomping and shouting – emerge in the foreground. The juxtaposition of the quotation from the Bach Prelude with the Chinese folk melody in the third movement is a step toward easing cultural boundaries.

On the other hand, Unsuk Chin's musical background is more strictly Western. She began to teach herself piano and music theory at an early age and subsequently studied Western composition techniques at the Seoul National University. During her time spent studying with Ligeti in Hamburg, she honed her techniques by Western contemporary influence. In this context, the influence of Chinese or Korean tradition is not found in Unsuk Chin's concerto piece. Rather, the piece explicitly represents western compositional technique and philosophy. This approach is demonstrated as a thematic motive introduced by the sheng at the outset diverges into the orchestra throughout the piece and recurs at the end, thus creating an arch form.

The influence of East Asian traditions – or the lack thereof – on these two concertos reflects the composers' respective backgrounds and musical achievements. With respect to their unique musical backgrounds, one piece contains many features of East Asian tradition, and the other does not. In interviews, both composers clarify that the musical focus prioritizes the ideology of Eastern and Western cultures. In response to a question about which musical instincts drove him to write "Ghost Opera" – the original version of the concerto, Tan Dun answers:

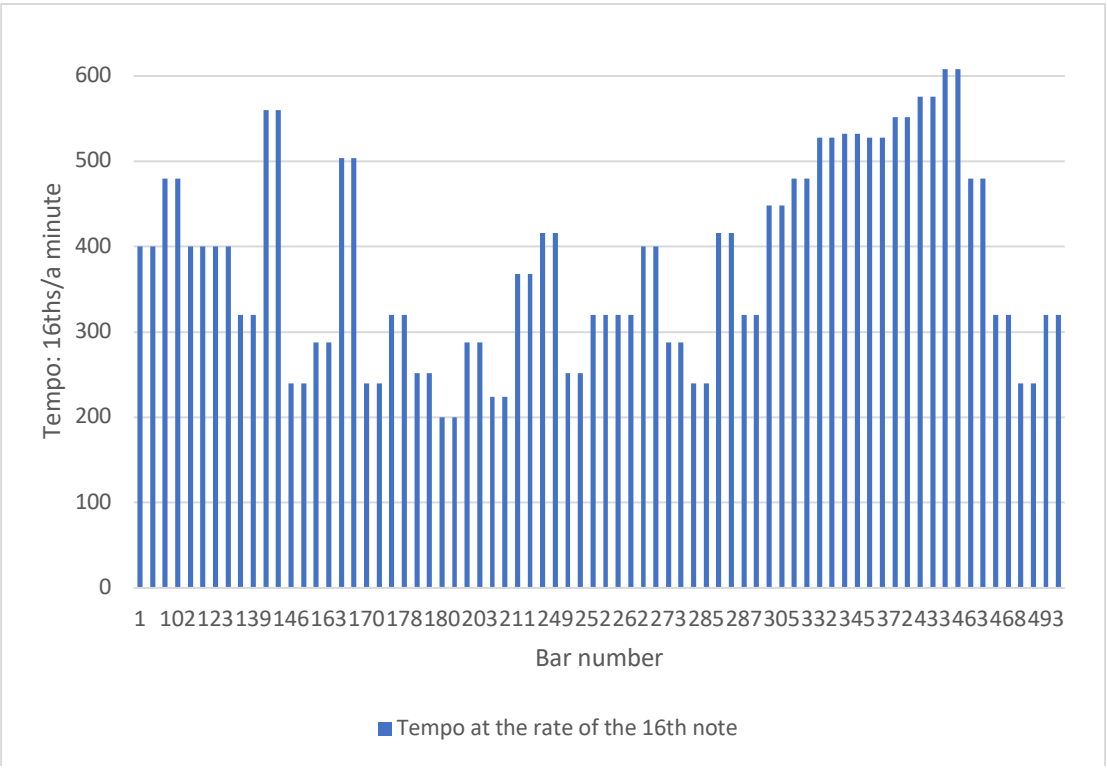
> *"So Ghost Opera is more fixed [with a written score], and in that sense, it is Western. But in welcoming the spirits [yingshen 迎神, a stage of the "exorcism play" and also a movement of the piece] of Shakespeare and Bach and having musicians move around and speak, it is much more Chinese. The instrument technique mixes, too [e.g., Chinese-style intonation on Western strings]. It is hard to say which is inspiring me at any moment; it is a natural instinct for me." (Frisch, 2012)*

Chin also explains the philosophy of her piece by reflecting on the use of tradition:

> *"It was the work that pushed me beyond the limits. Living in the West, I heard complaints about why I don't compose music with Korean instruments even though I am from the East. I do not want to compose only for Western instruments, nor did I ignore the Eastern instruments. While living creative life, I need enough experiences and research in order to make a good music using some instruments, but many people who have not done this do not understand this problem. They think this problem is very ideological. I didn't deliberately turn away from Eastern instruments, nor did I choose sheng because it is an Eastern instrument. I naturally chose it through my music activities. For a long time, I have been interested in sheng, but there was no way for me to create a really high quality and original work with this instrument by my own musical idea. That required 25 years of experience." (Drees, 2011; translated from Korean to English by Sanguk Kim).*

Both composers tell us that their musical inspirations do not come from a geographically bound ideology of culture, but rather from the aspiration to high-quality works. The primary lesson offered by the analysis of these two pieces may be found in the honesty and intuitive dedication to quality displayed by both composers.

Appendix: Tempos of "Šu" for Sheng and Orchestra



measure number	Time Signature	Tempo marking	Tempo in sixteenth note
1	[2/2+3/4]	h=50	400
7	//	//	400
32	[2/4+3/8]	//	400
50	[2/2+3/4]	h=60	480
64	[2/4+3/8]	//	480
71	[2/8+3/16]	//	480
83	[2/2+3/4]	//	480
96	[2/4+3/8]	//	480
99	[2/2+3/4]	//	480
102	3/2	h=50	400

123	2/2	h=50	400
130	3/4	q=80	320
132	[2/8+3/16]	//	//
137	5/4	//	//
139	[2/8+3/16]	q+e.=80	560
146	3/4	q=60-66	240-264
159	5/8	e=144	288
163	[2/8+3/16]	q+e.=72	504
169	3/4	q=60	240
173	[2/2+3/4]	h=40	320
178	5/8	e=126	252
180	[2/2+3/4]	h=50	200
189	3/4	q=72	288
203	5/8	e=112	224
211	5/4	q=92	368
230	[2/2+3/4]	h=52	416
237	3/2	//	//
239	[2/8+3/16]	//	//
247	3/2	//	//
249	5/8	e=126	252
252	3/4	q=80	320
259	4/4(=12/8)	q(q.)=80	320
262	//	q(q.)=100	400
273	3/4	q=72	288
280	//	q=60	240
285	[2/2+3/4]	q=104	416
287	//	q=80	320

292	3/4	//	//
293	[4/4+3/4]	q=112	448
296	2/4	//	//
297	[4/4+3/4]	//	//
299	9/16	//	//
300	[4/4+9/16]	//	//
302	4/4	//	//
303	3/4	//	//
304	2/4	//	//
305	[3/8+2/4]	q=120	480
307	[2/4+3/8]	//	//
309	2/4	//	//
312	3/8	//	//
313	2/4	//	//
316	3/8	//	//
318	4/4	//	//
320	3/8	//	//
321	4/4	//	//
323	[2/8+3/16]	//	//
330	3/8	//	//
332	[2/4+3/8]	q=132	528
338	[2/8+3/16]	q+e.=76	532
345	3/8	q.=88	528
349	4/4	//	//
353	3/4	//	//
357	2/4	//	//
361	9/16	//	//

362	2/4	//	//
369	9/16	//	//
370	3/8	//	//
372	4/4	q=138	552
378	[2/4+3/8]	//	//
384	4/4	//	//
385	[2/4+3/8]	//	//
388	5/4	//	//
389	3/4	//	//
393	[2/4+3/8]	//	//
400	2/4	//	//
406	3/8	//	//
408	4/4	q=144	576
430	//	//	//
433	[2/4+3/8]	q=152	608
442	//	//	//
455	//	//	//
463	5/4	q=120	480
465	//	q=80	320
468	3/4	q=60	240
493	[2/2+3/4]	q=80	320

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中□ □ 歌曲□ -Chinese Children's Songs-好娃娃□ 歌-Good Kids--小蓓蕾□ 合--Xiao Bei Lei-中文□ 歌-□ □ □ 歌. (2015). *小蓓蕾□ 合 - 小白菜卡拉 OK 版 - YouTube*. Retrieved from https://www.youtube.com/watch?v=OqoSukYhgbU

Sanguk Kim

Breakthrough!

Concerto for Ajaeng and Orchestra

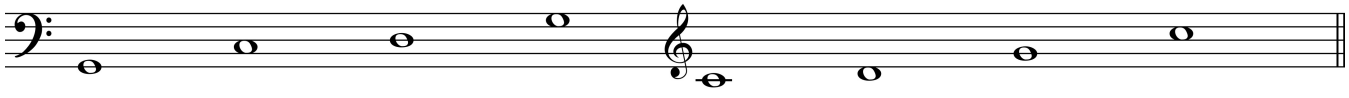
Full Score
in C

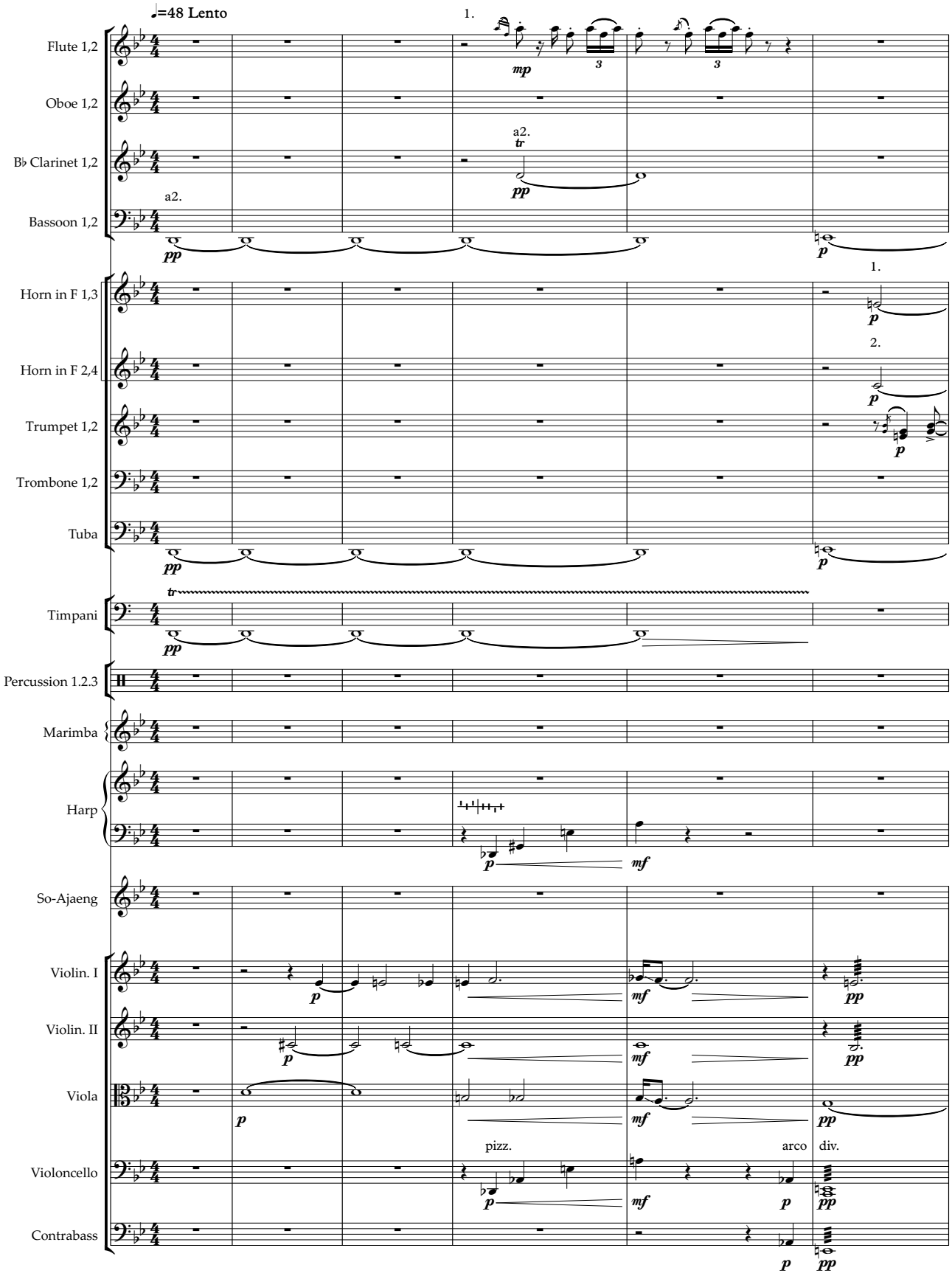
"Breakthrough!" is the adventurous story of Ajaeng - the lonely Ajaeng breaking through the powerful world of orchestral sounds. After agressive and amicable interactions, Ajaeng and orchestra reach a peaceful ending.

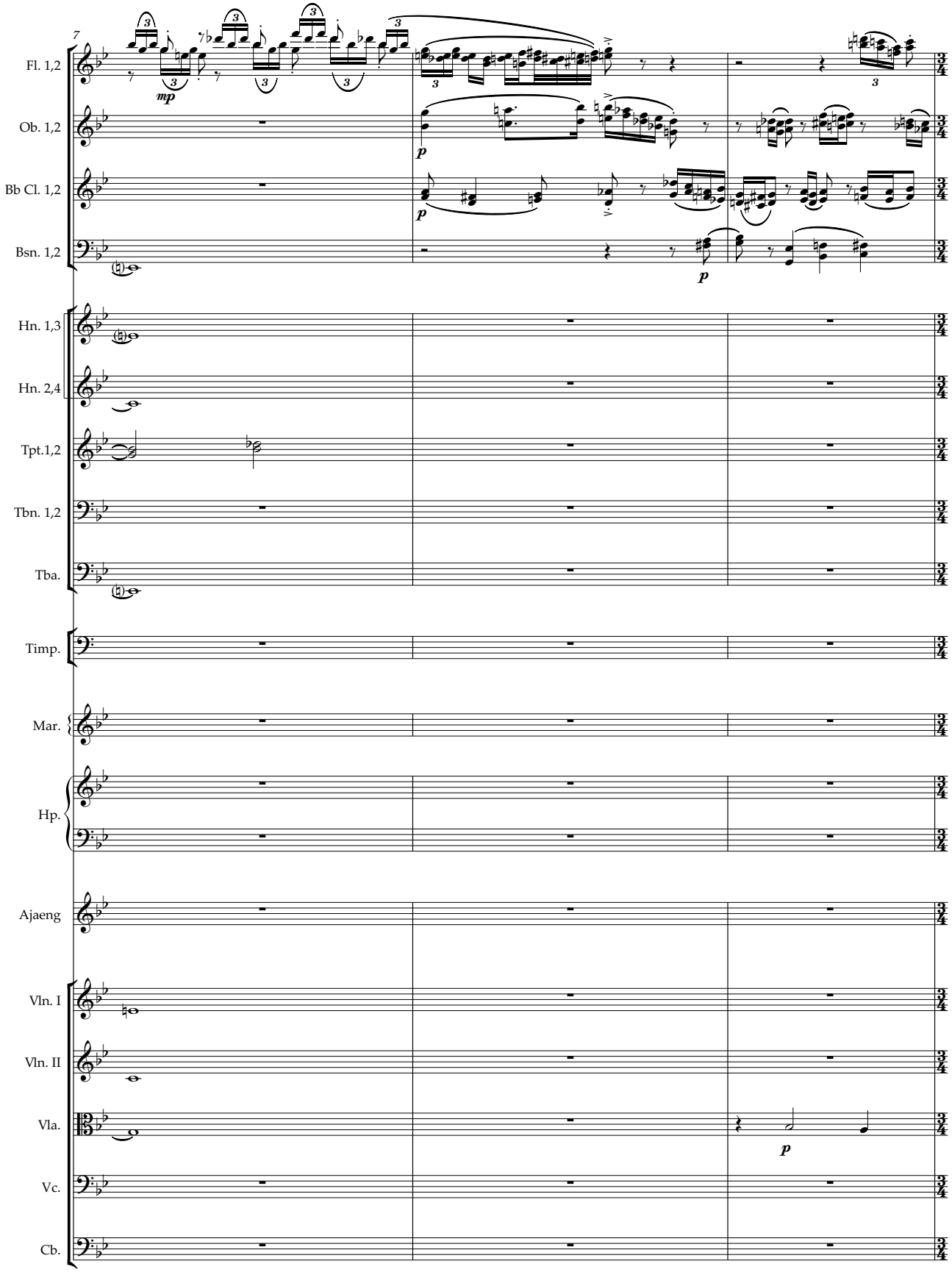
INSTRUMENTATION

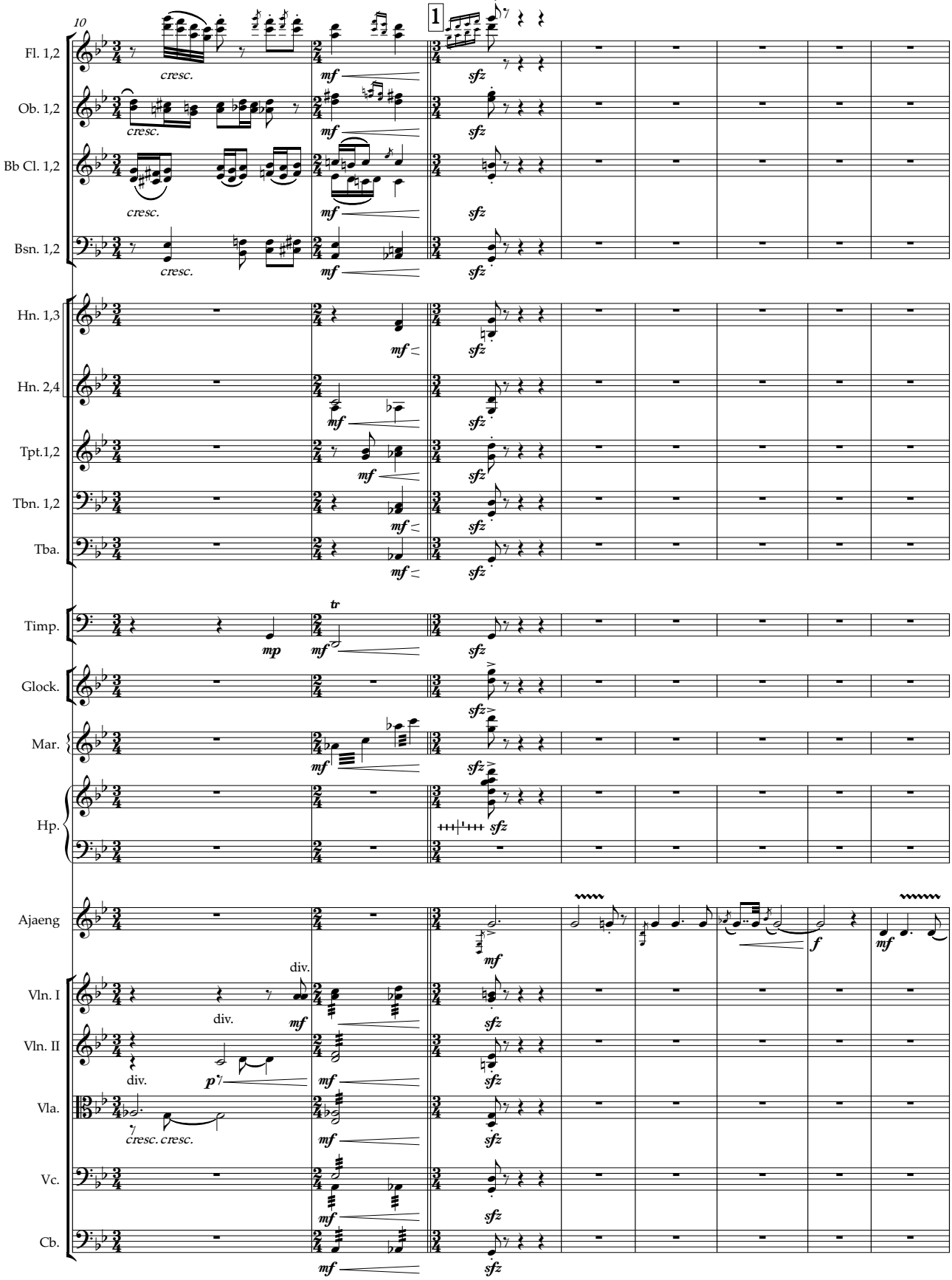
2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons
4 Horns in F
2 Trumpets
2 Trombones
1 Tuba
Timpani
Percussion 1 - Bass Drum, Wood Blocks, Tom-tom drums (3 drums)
Percussion 2 - Suspended Cymbal, Snare Drum, Large gong
Percussion 3 - Glockenspiel, Tubular Bells
1 Marimba
1 Harp
Strings

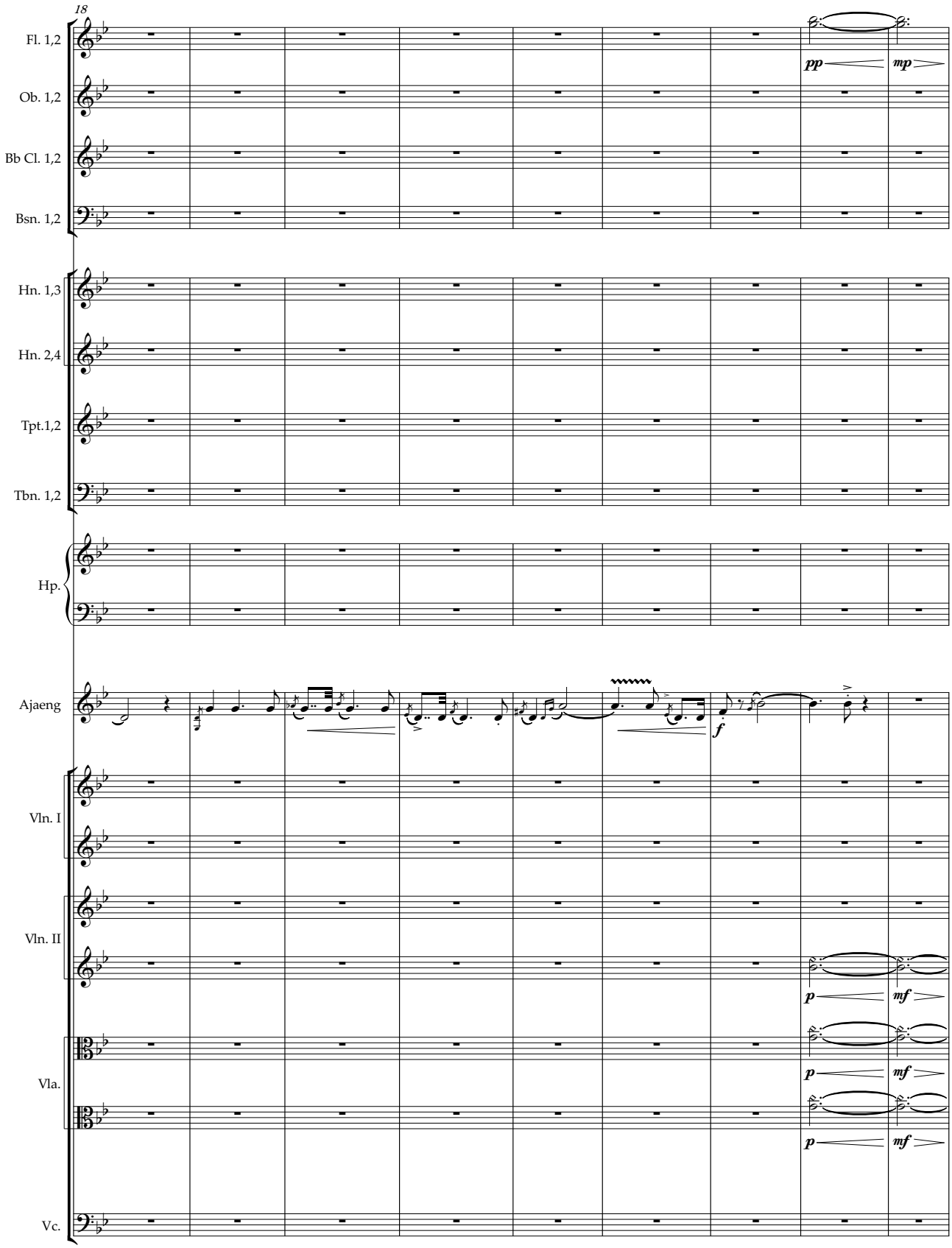
Ajaeng tuning

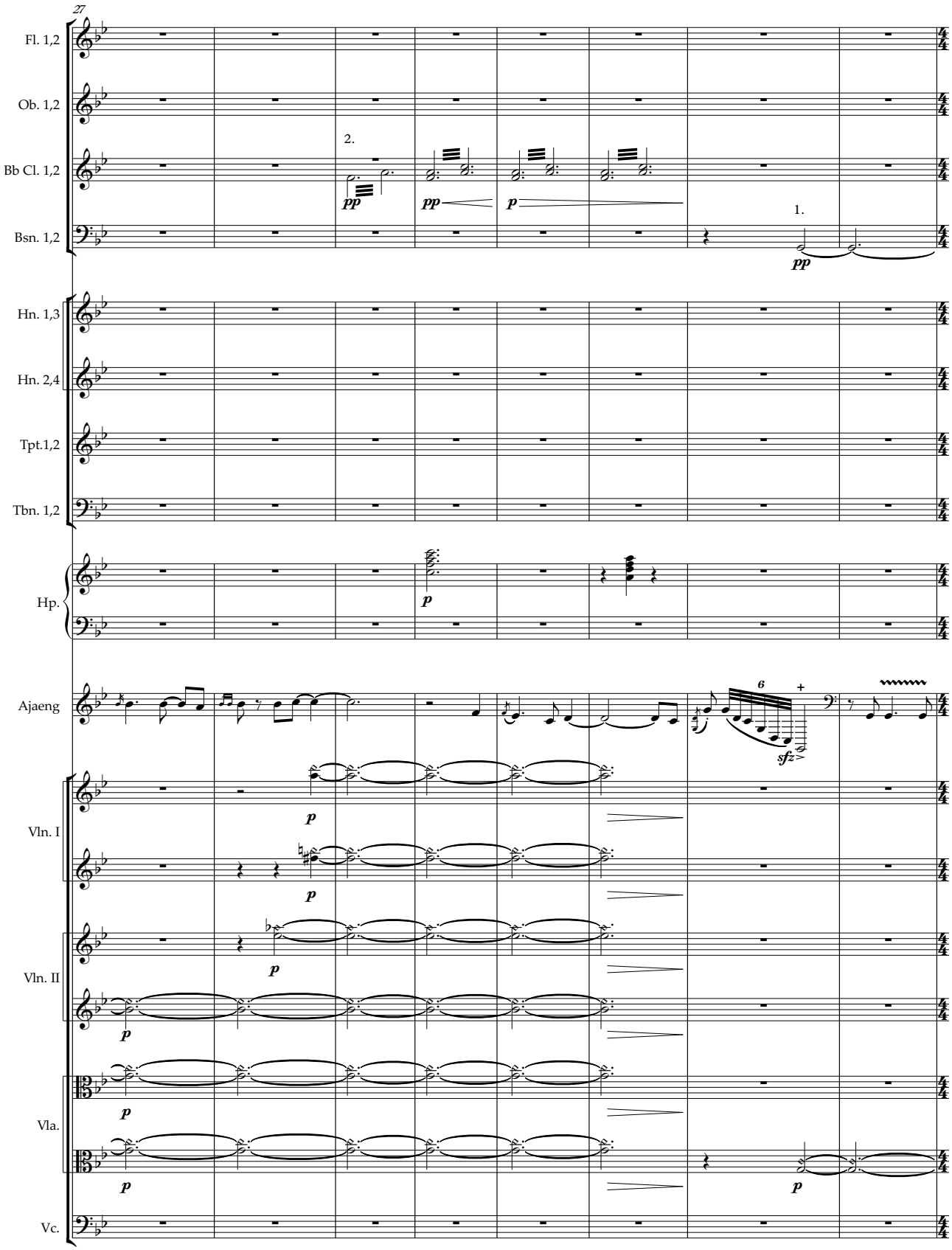


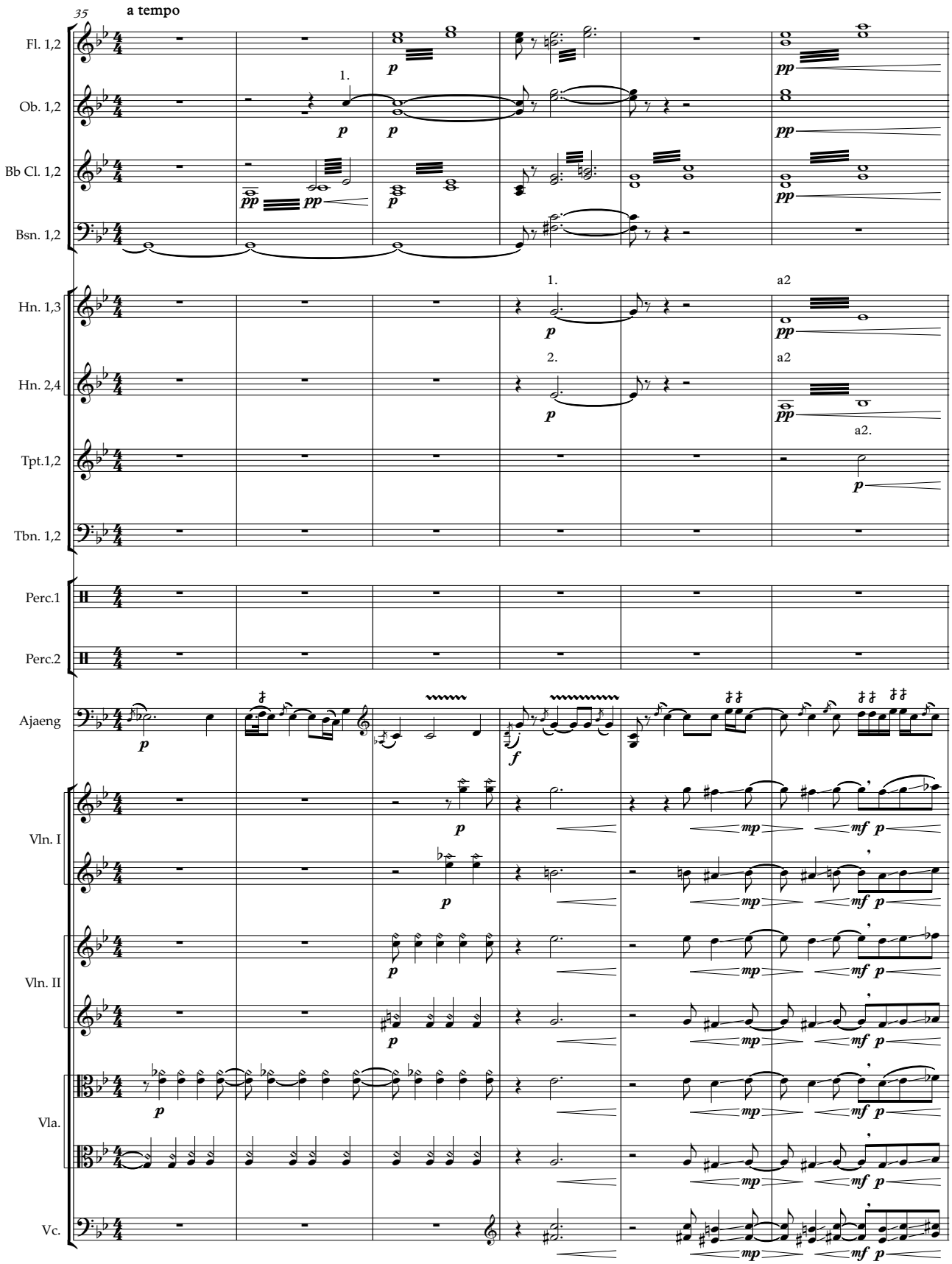

♩=48 Lento
1.
Flute 1,2
Oboe 1,2
B♭ Clarinet 1,2
a2.
Bassoon 1,2
a2.
Horn in F 1,3
1.
Horn in F 2,4
2.
Trumpet 1,2
Trombone 1,2
Tuba
Timpani
Percussion 1.2.3
Marimba
Harp
So-Ajaeng
Violin. I
Violin. II
Viola
Violoncello
pizz.
arco
div.
Contrabass

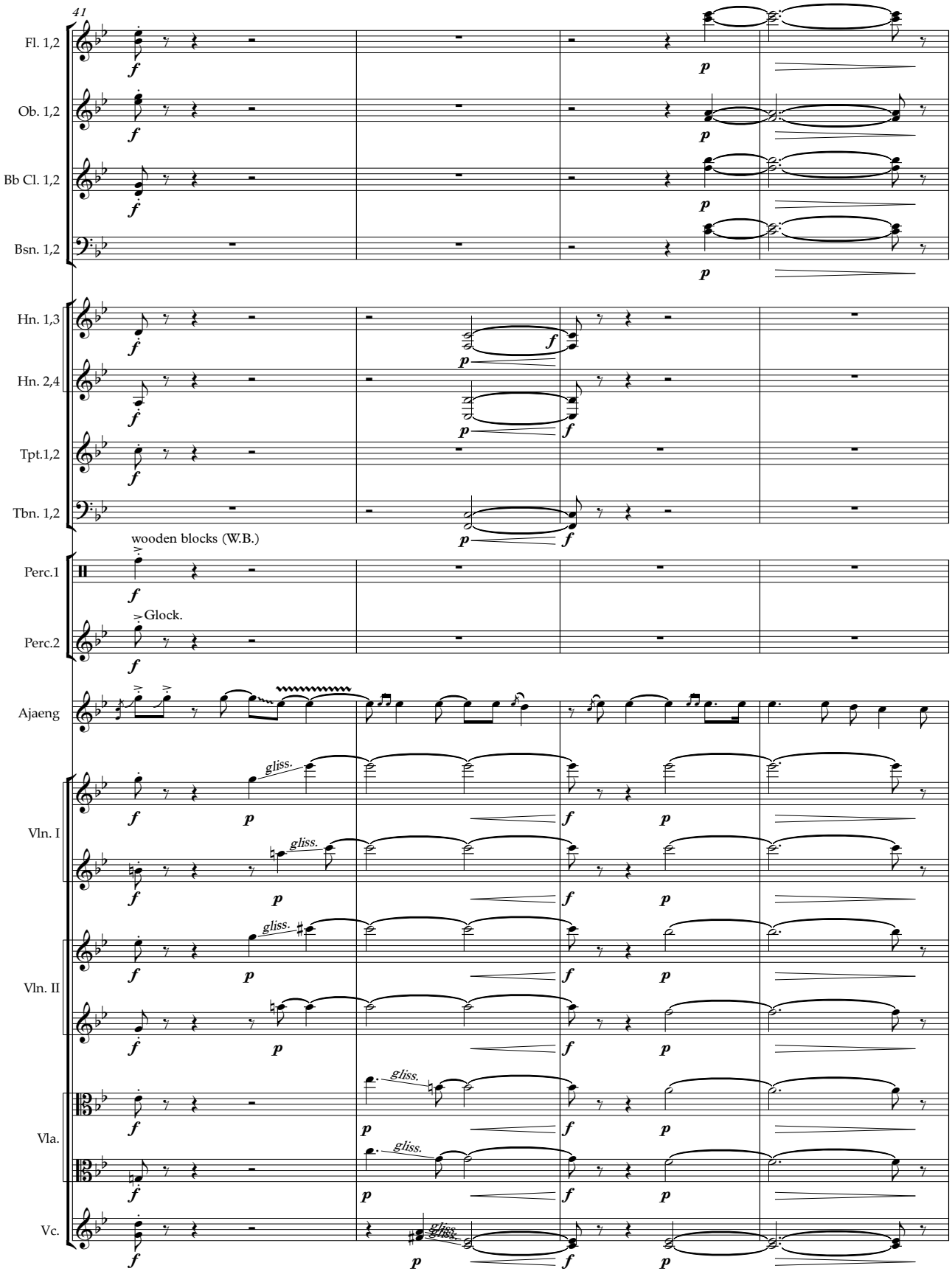

7
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
p
p
p

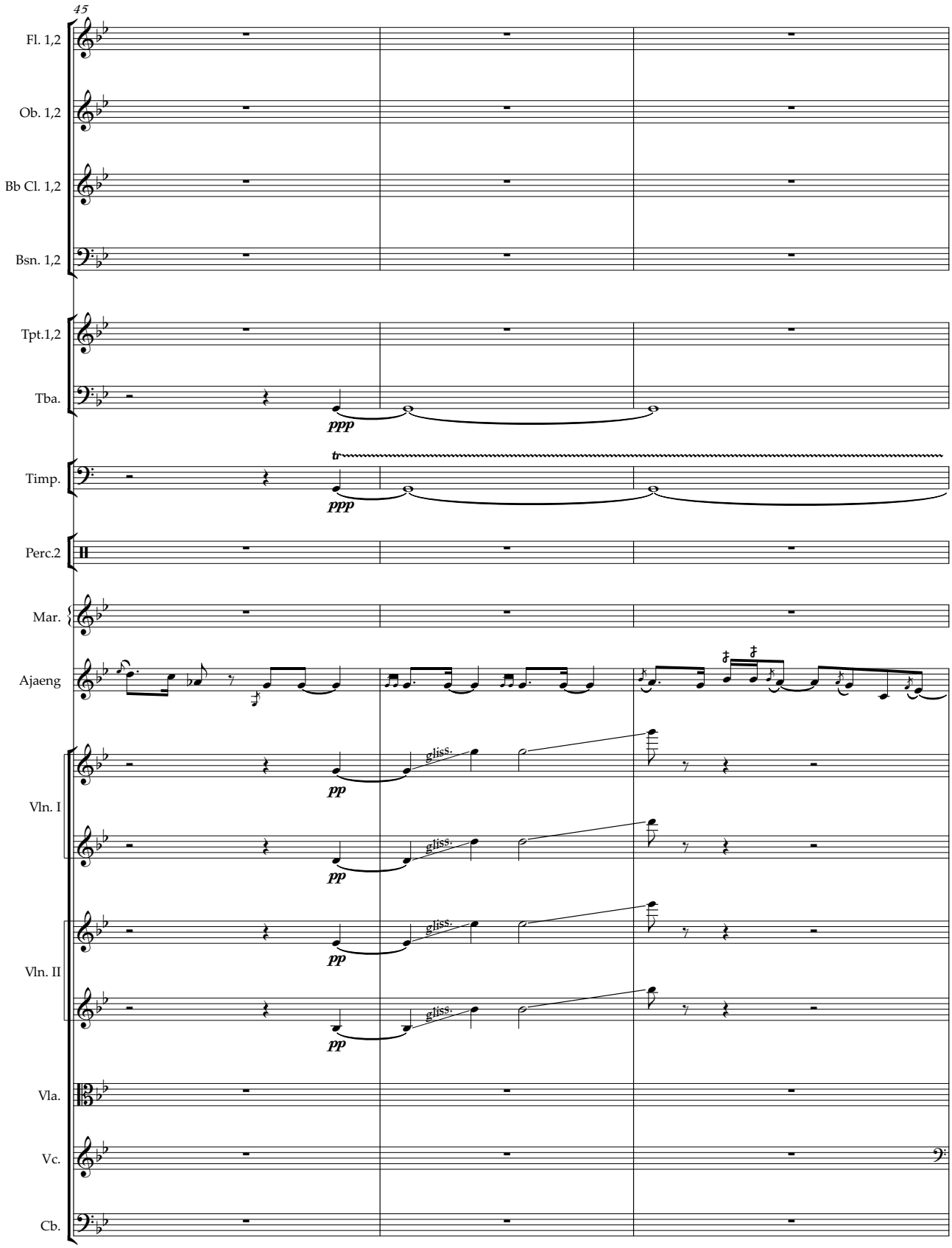

10
1
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Glock.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
sfz
mp
tr
div.
p
f

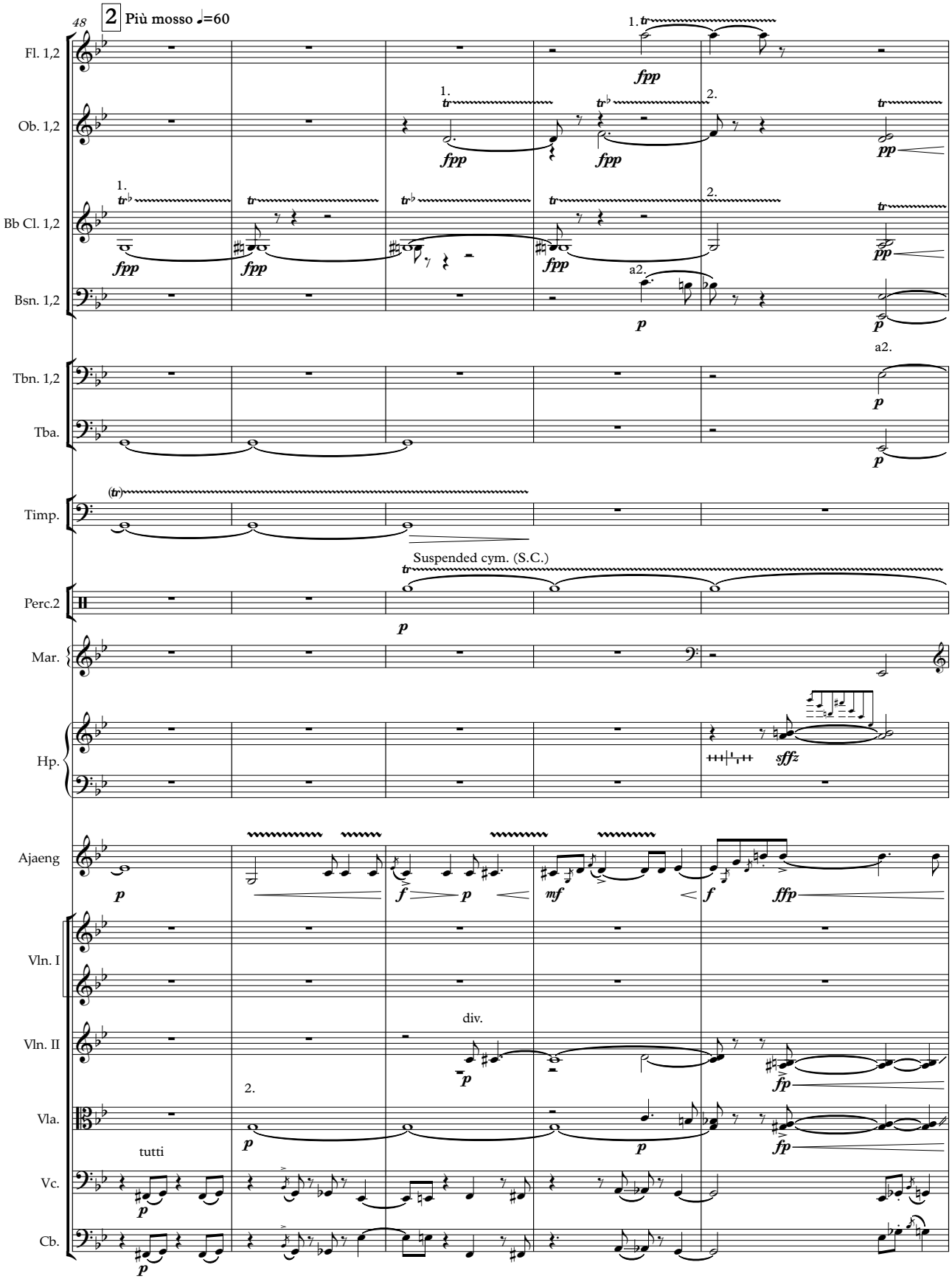

18
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
pp
mp
f
p
mf

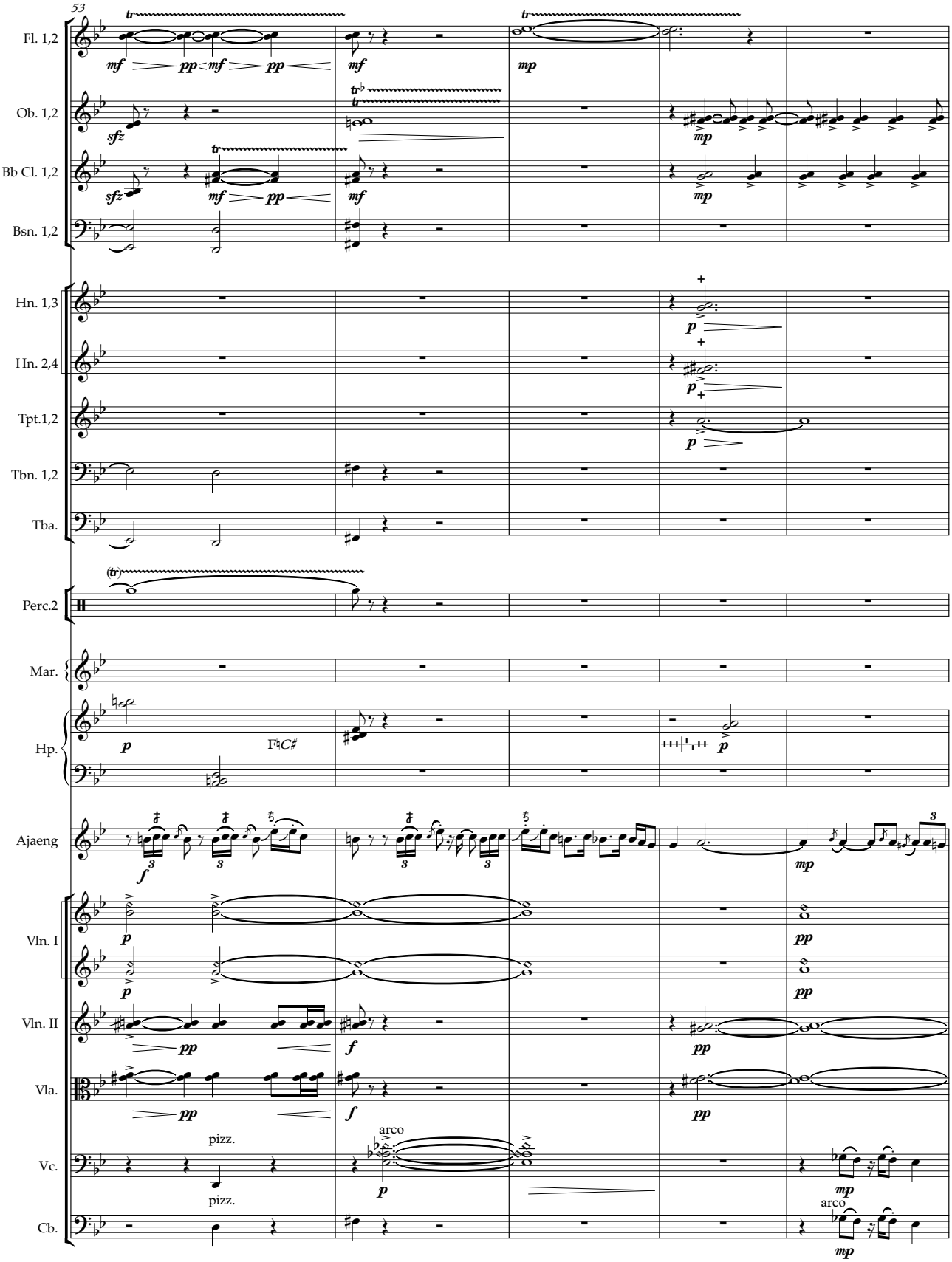

27
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
2.
1.
pp
pp
p
pp
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Hp.
p
Ajaeng
6
+
sfz
Vln. I
Vln. II
Vla.
Vc.
p

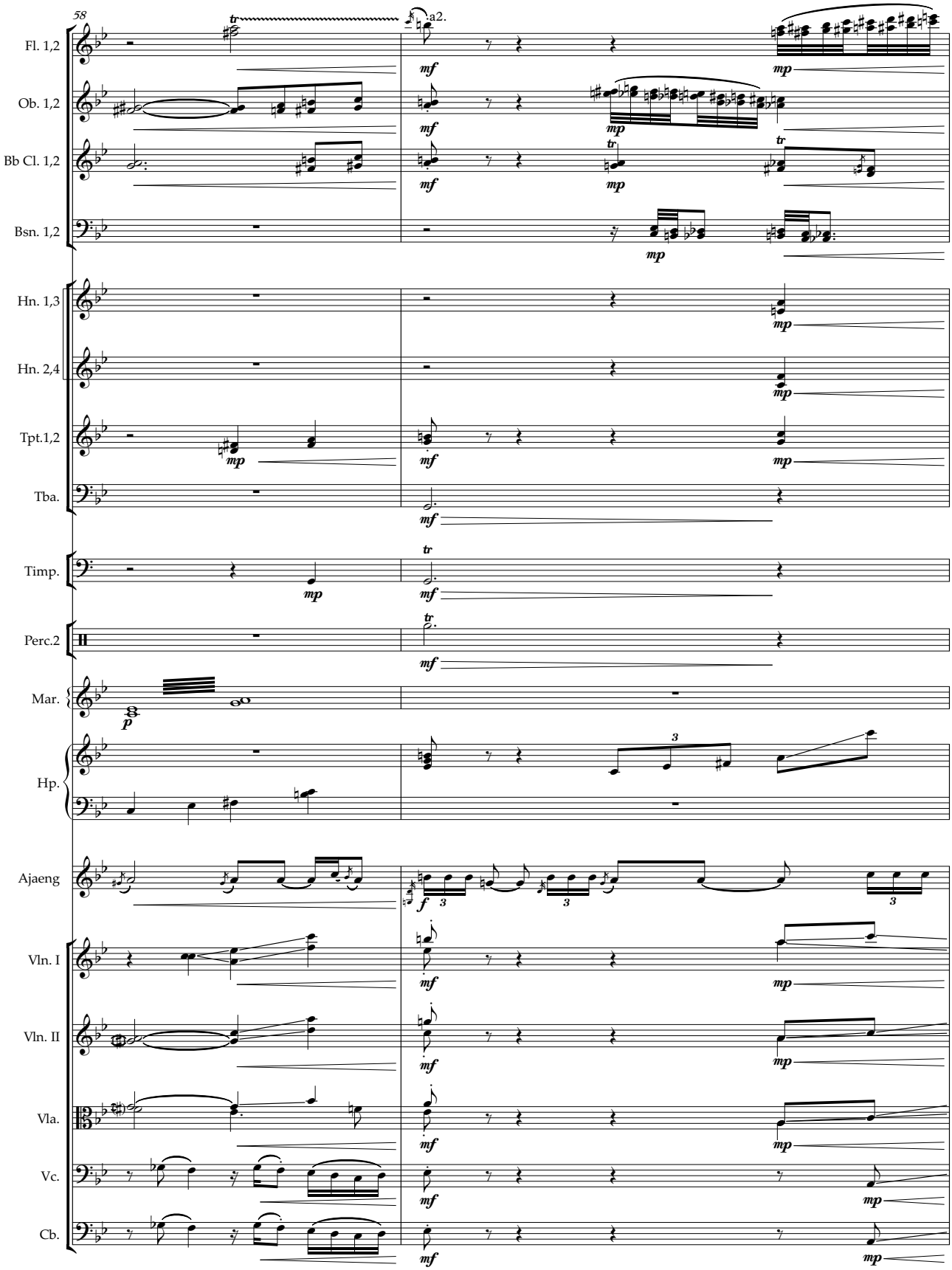

35
a tempo
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Perc.1
Perc.2
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
1.
2.
a2
a2.
p
pp
mp
mf
f

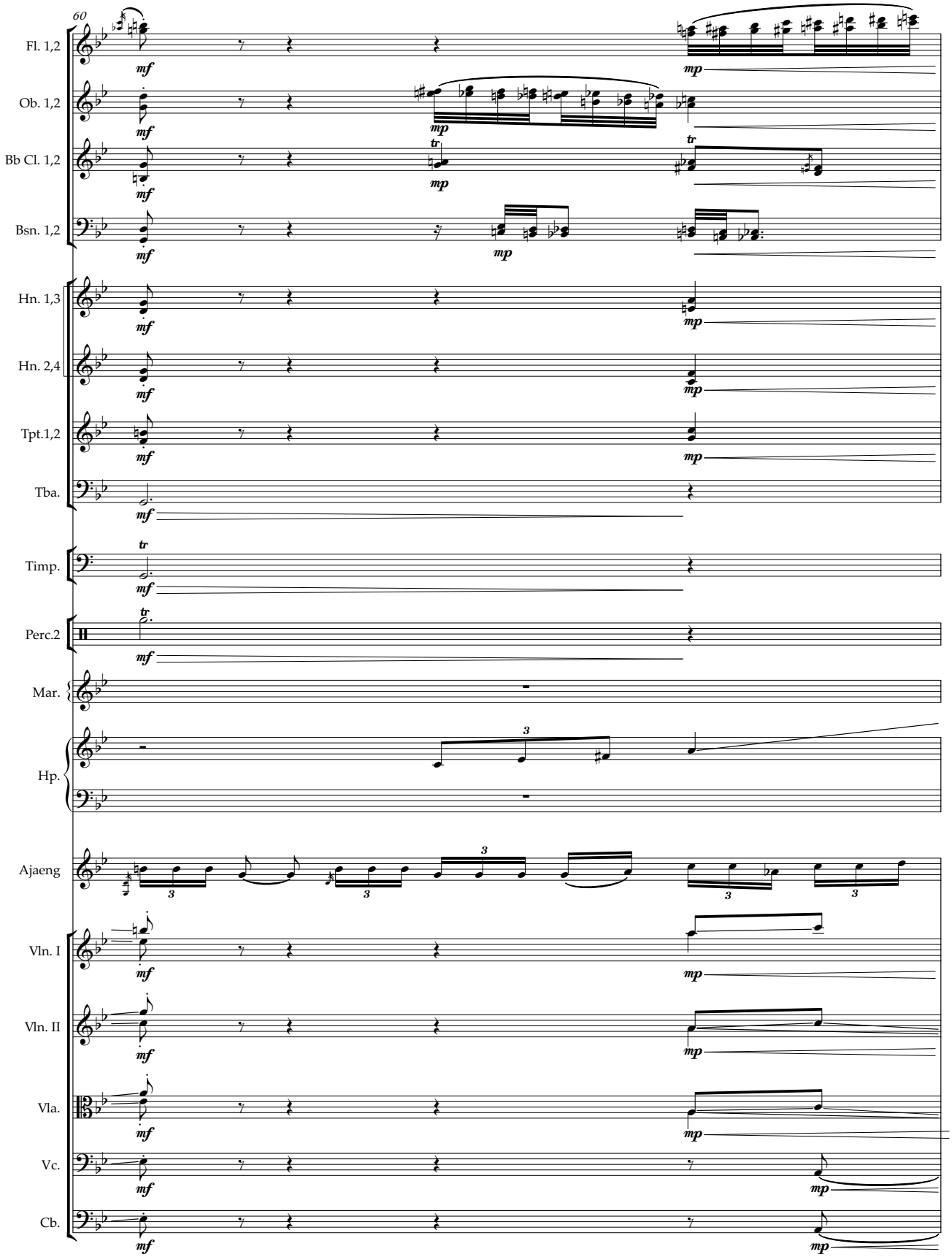

41
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
wooden blocks (W.B.)
Perc.1
Glock.
Perc.2
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
gliss.

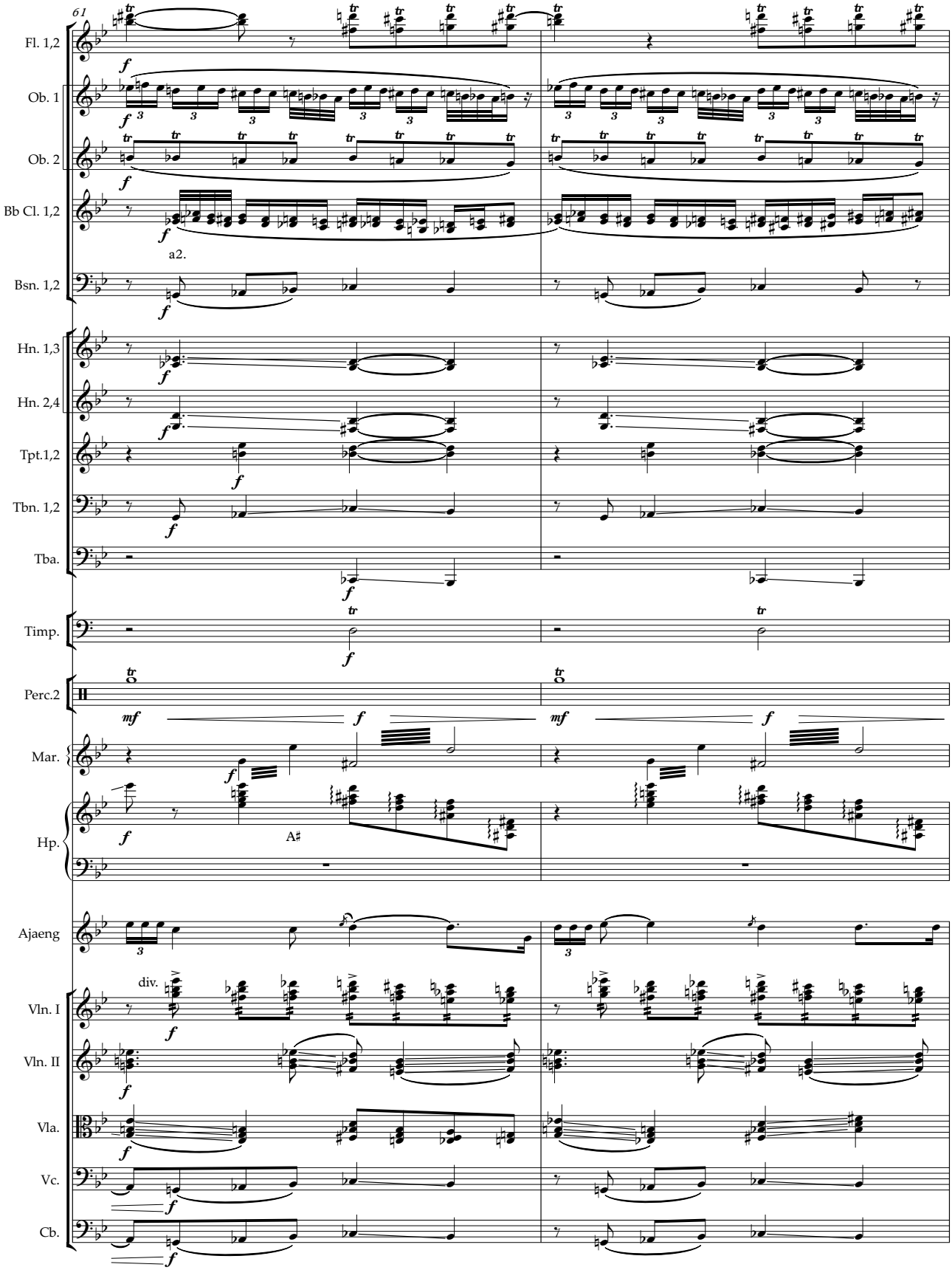

45
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Tpt.1,2
Tba.
ppp
Timp.
tr
ppp
Perc.2
Mar.
Ajaeng
Vln. I
pp
gliss.
Vln. II
Vla.
Vc.
Cb.

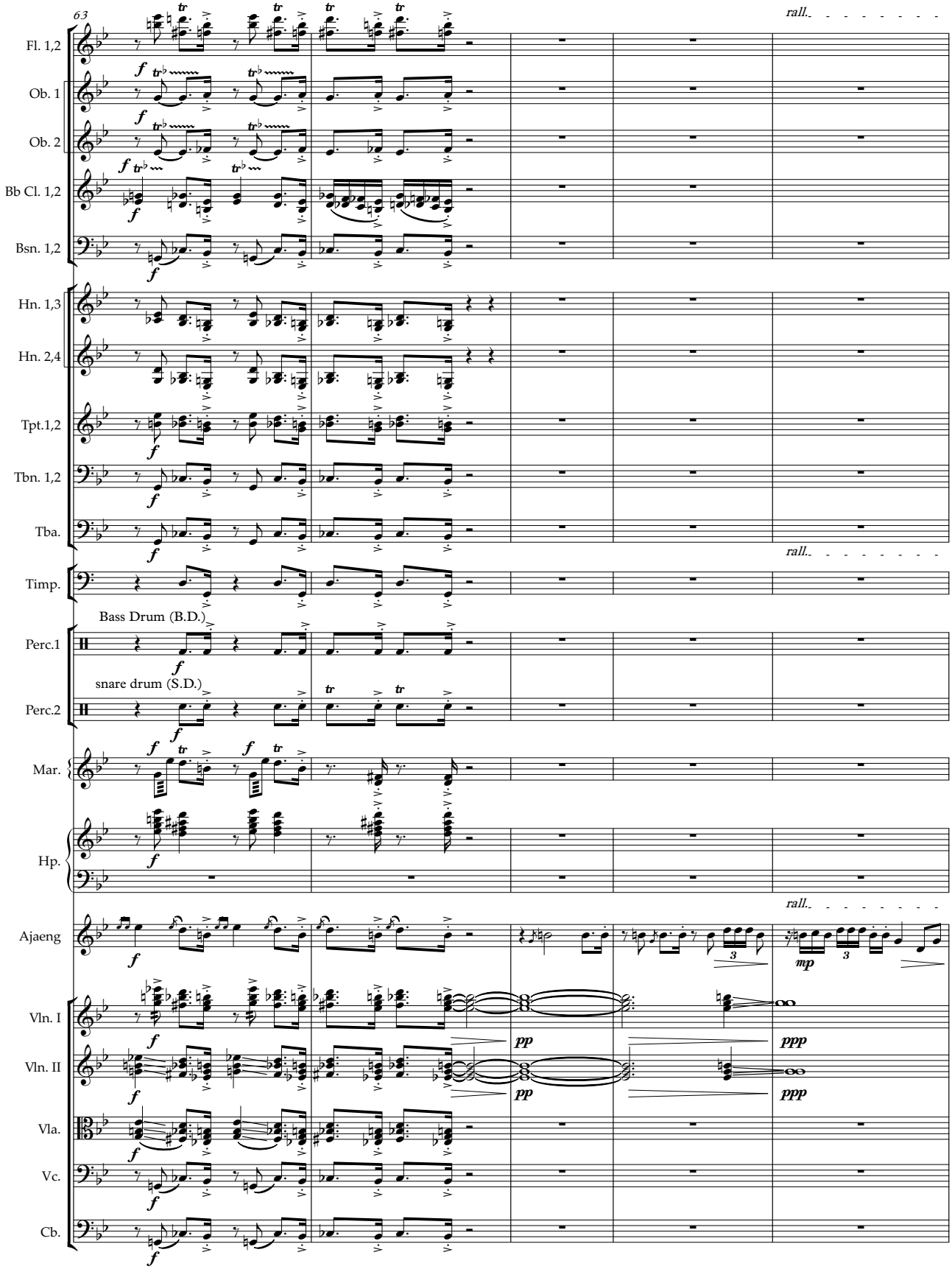

48
2 Più mosso ♩=60
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Tbn. 1,2
Tba.
Timp.
Perc.2
Suspended cym. (S.C.)
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
div.
Vla.
tutti
Vc.
Cb.
fpp
pp
p
a2.
sffz
mf
f
ffp
fp

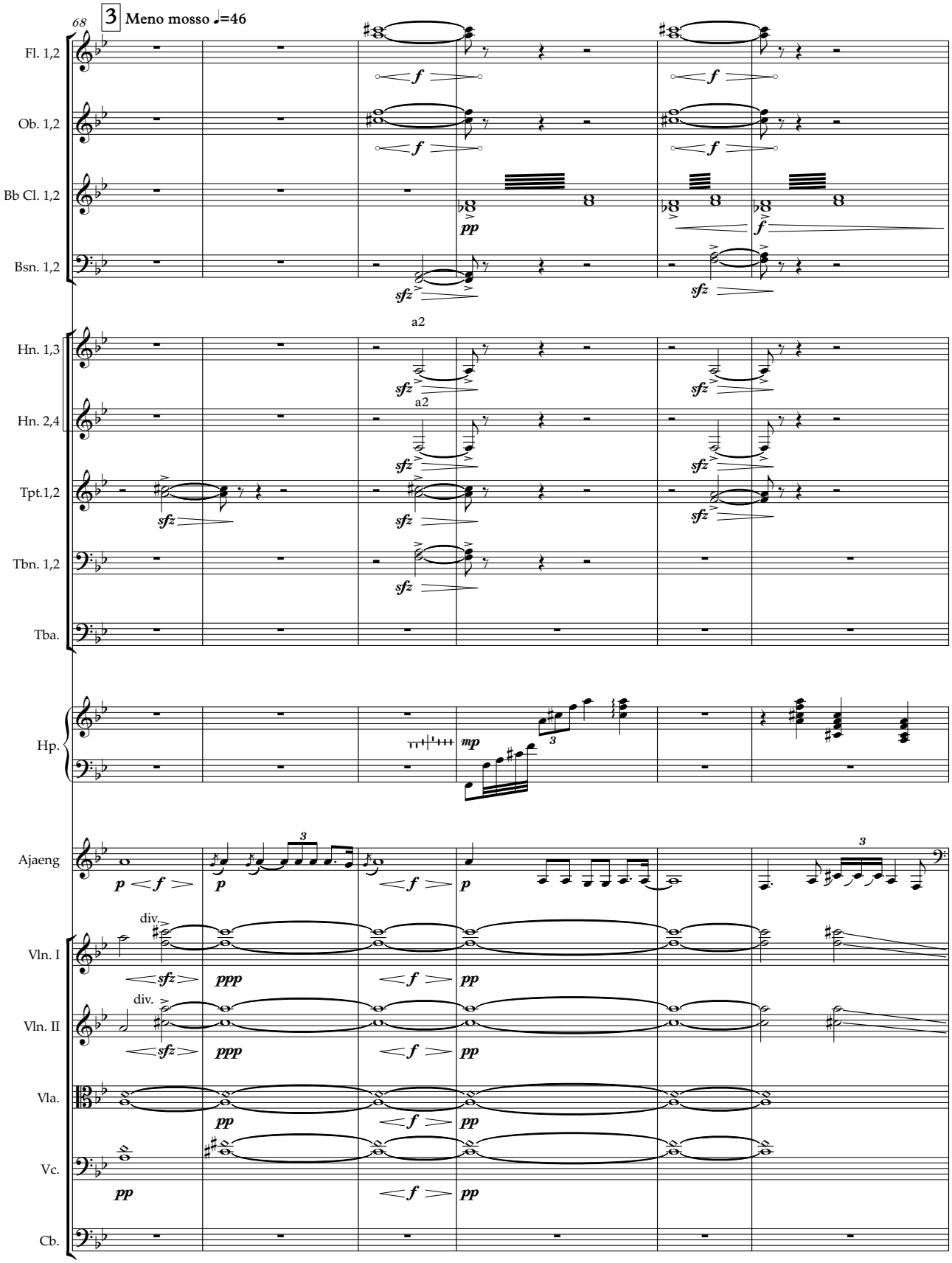

53
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Perc.2
Mar.
Hp.
F♮C♯
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

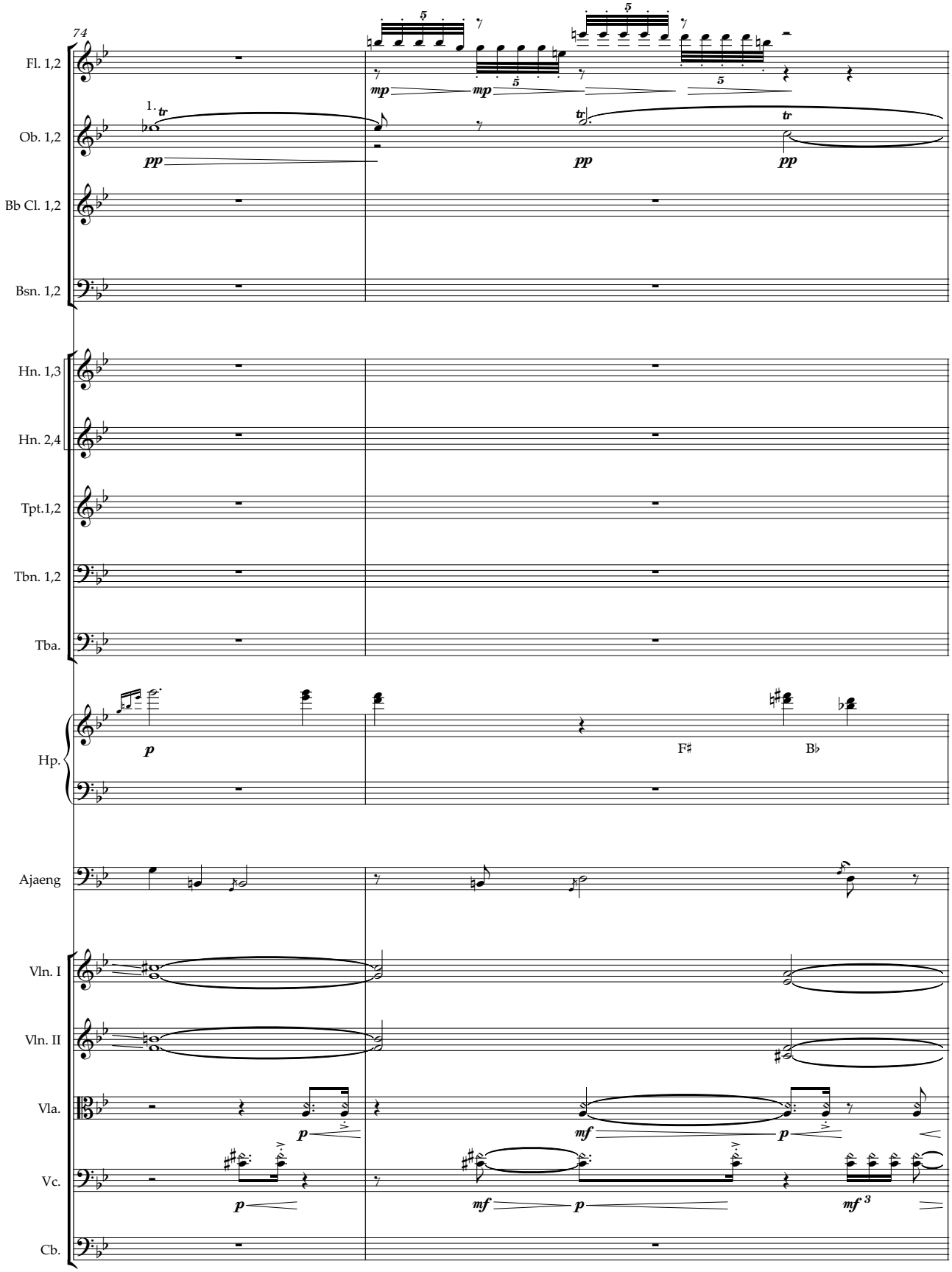

58
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tba.
Timp.
Perc.2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.

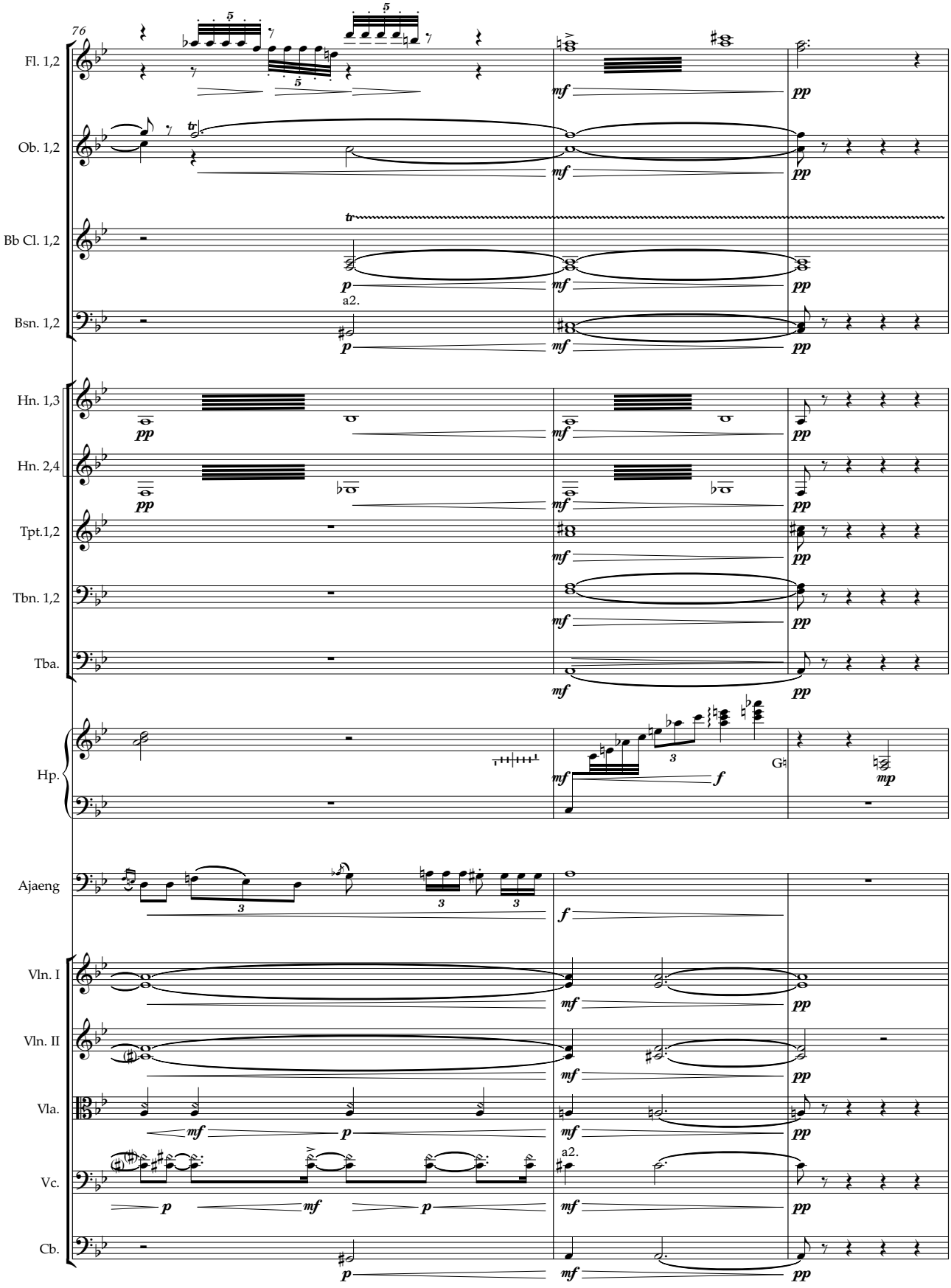

60
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tba.
Timp.
Perc.2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
tr

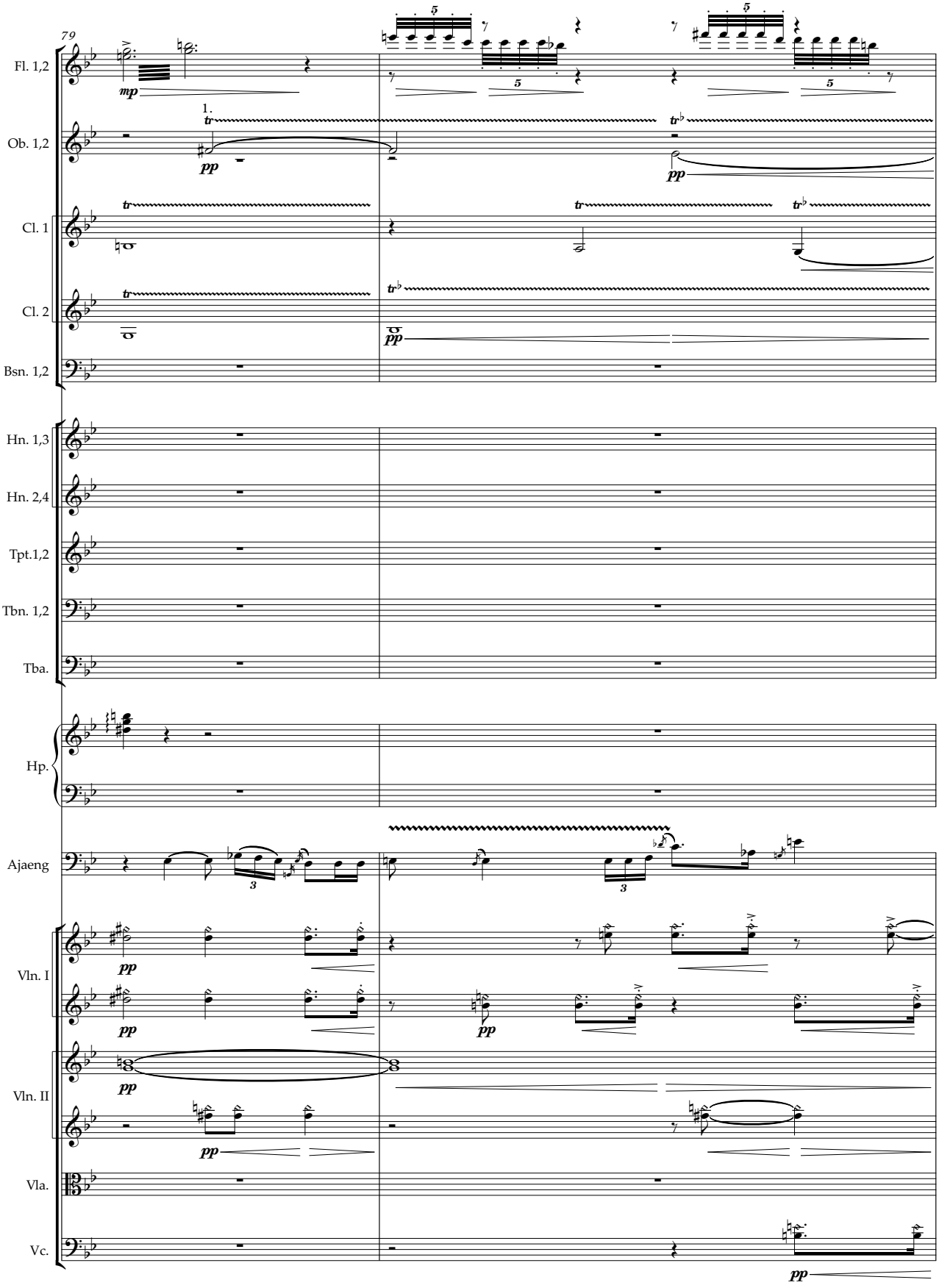

61
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
a2.
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.2
Mar.
Hp.
A♯
Ajaeng
div.
Vln. I
Vln. II
Vla.
Vc.
Cb.

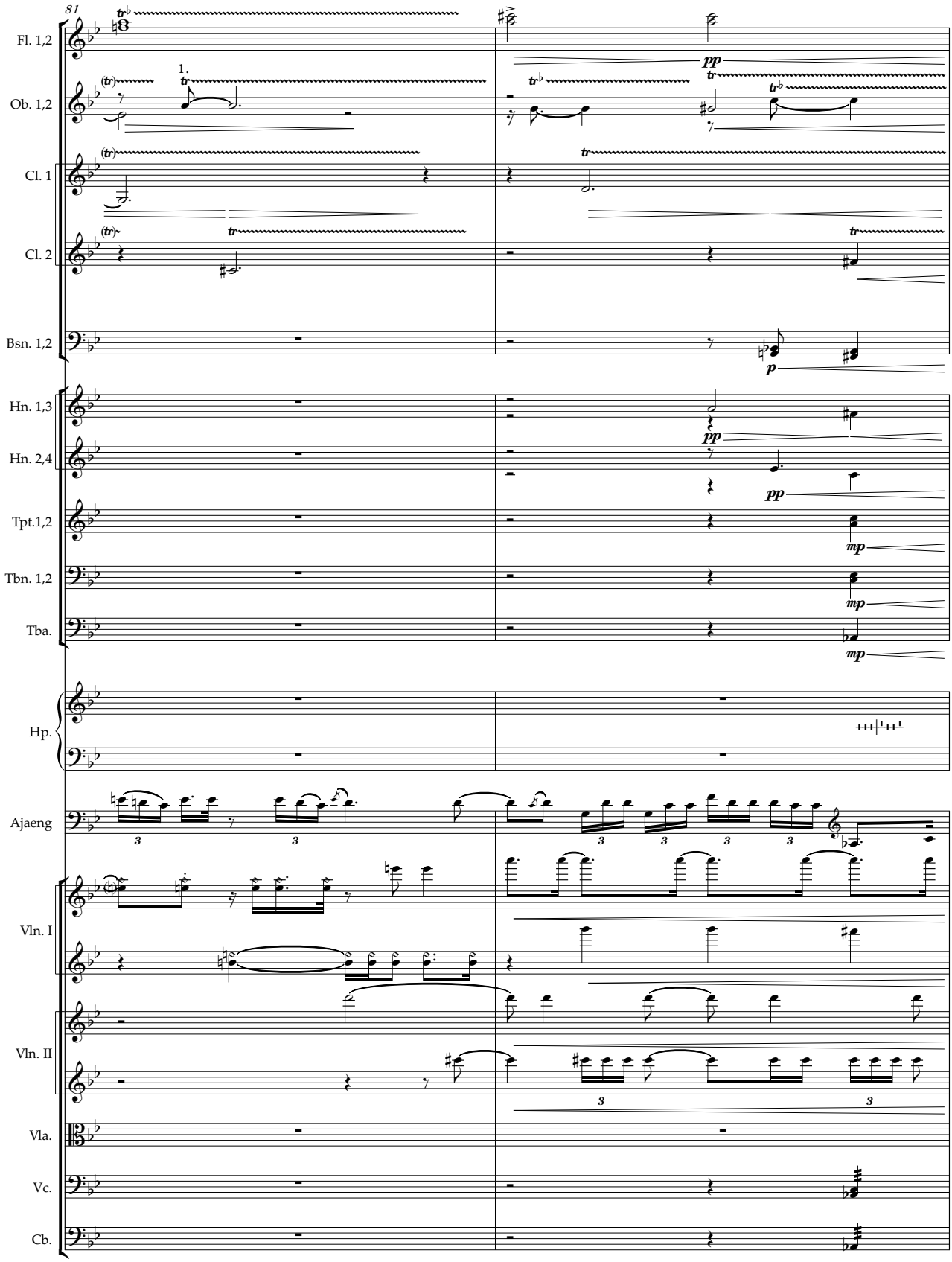

63
rall.
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
rall.
Timp.
Bass Drum (B.D.)
Perc.1
snare drum (S.D.)
Perc.2
Mar.
Hp.
rall.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

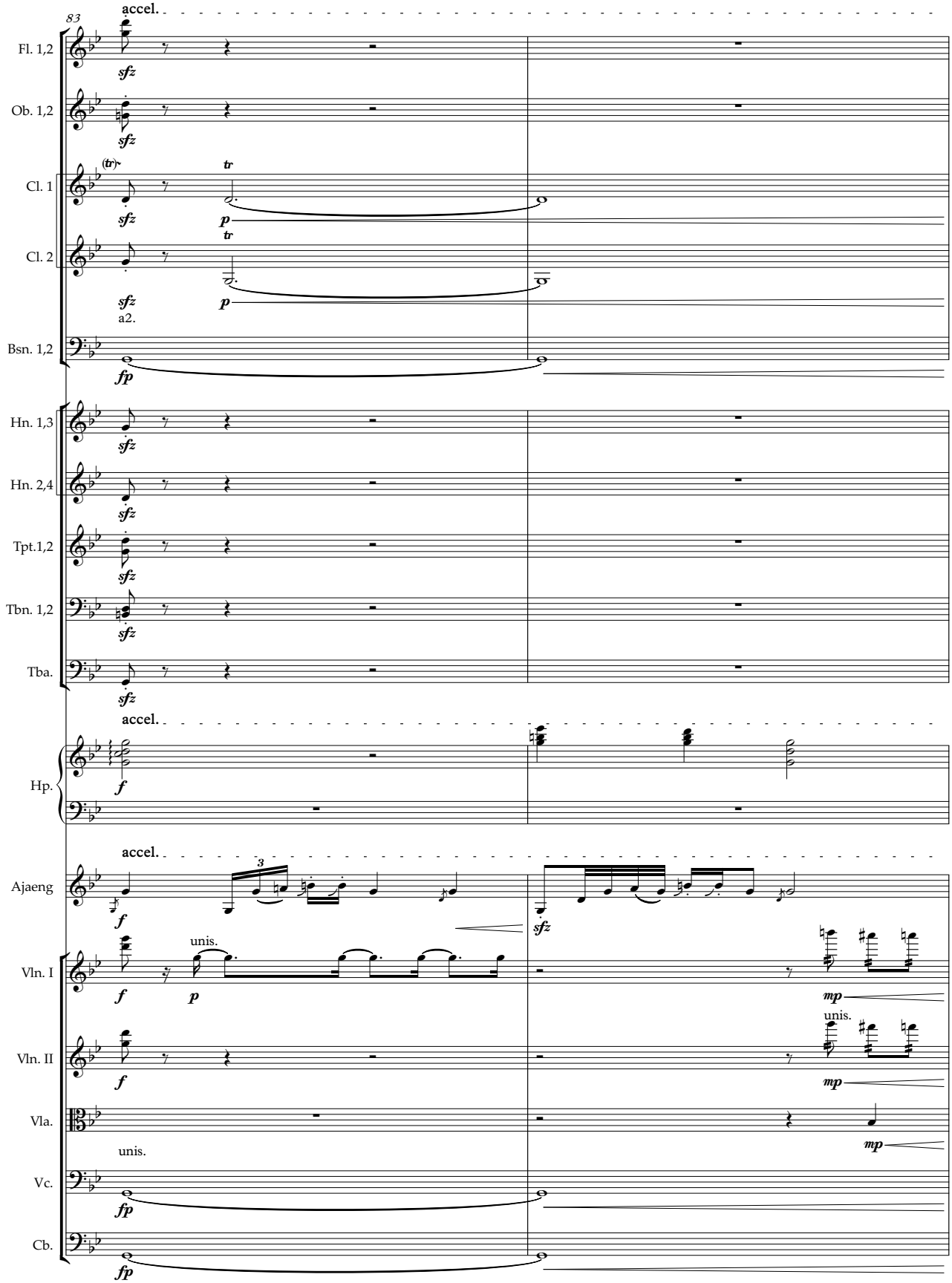

68
3
Meno mosso ♩=46
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
div.

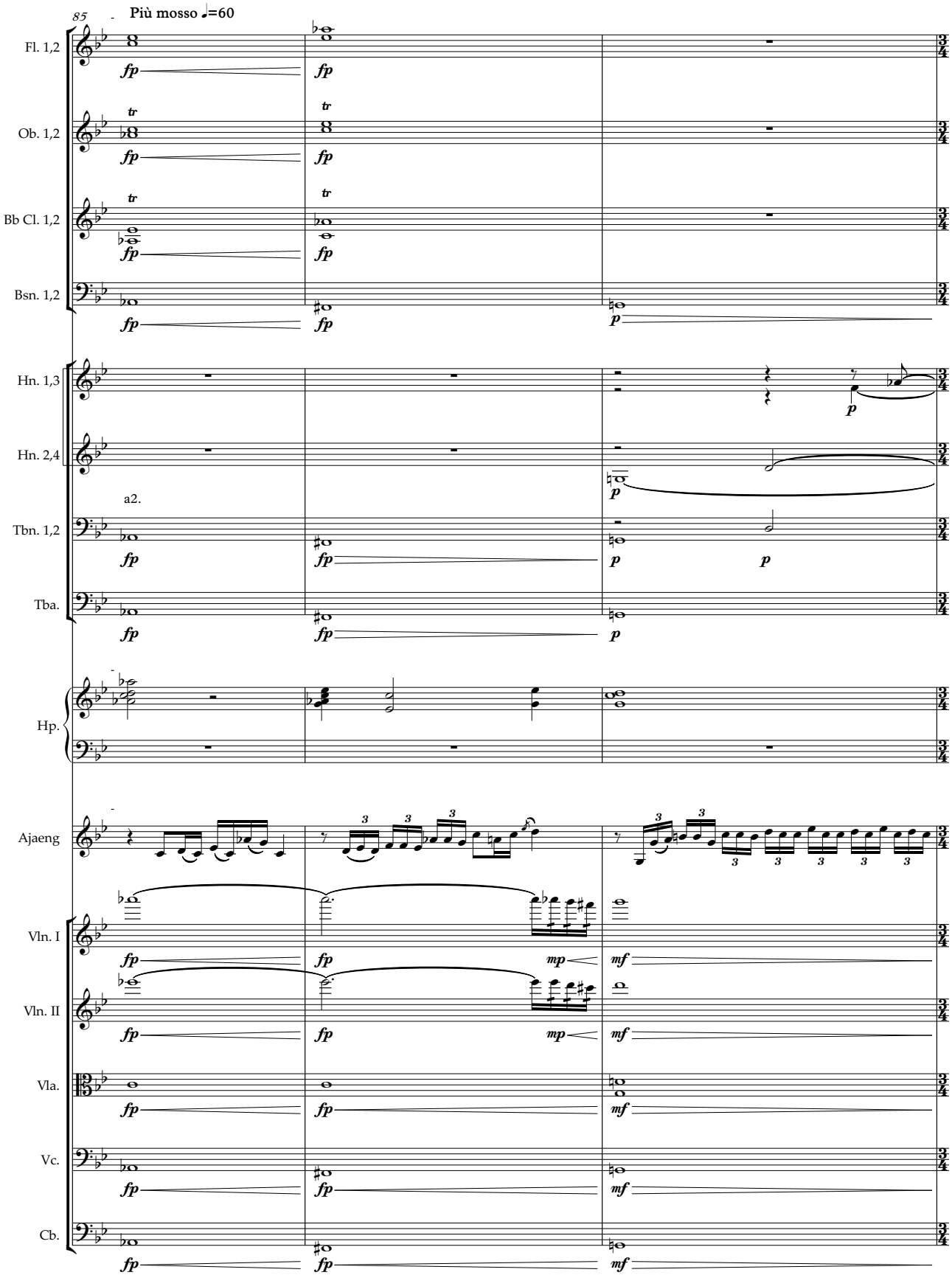

74
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
tr
pp
mp
5
p
F♯
B♭
mf
3

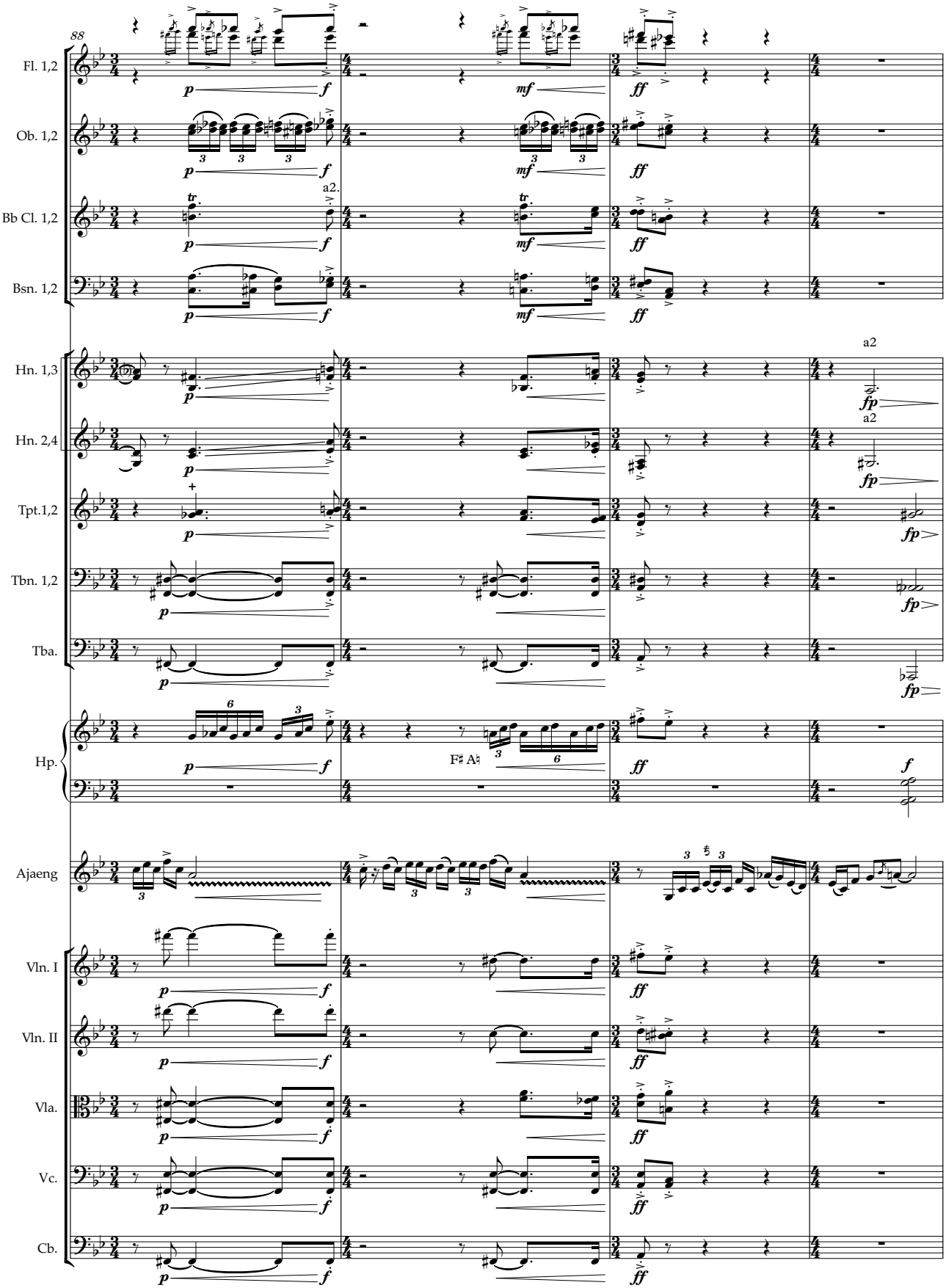

76
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
a2.
G:

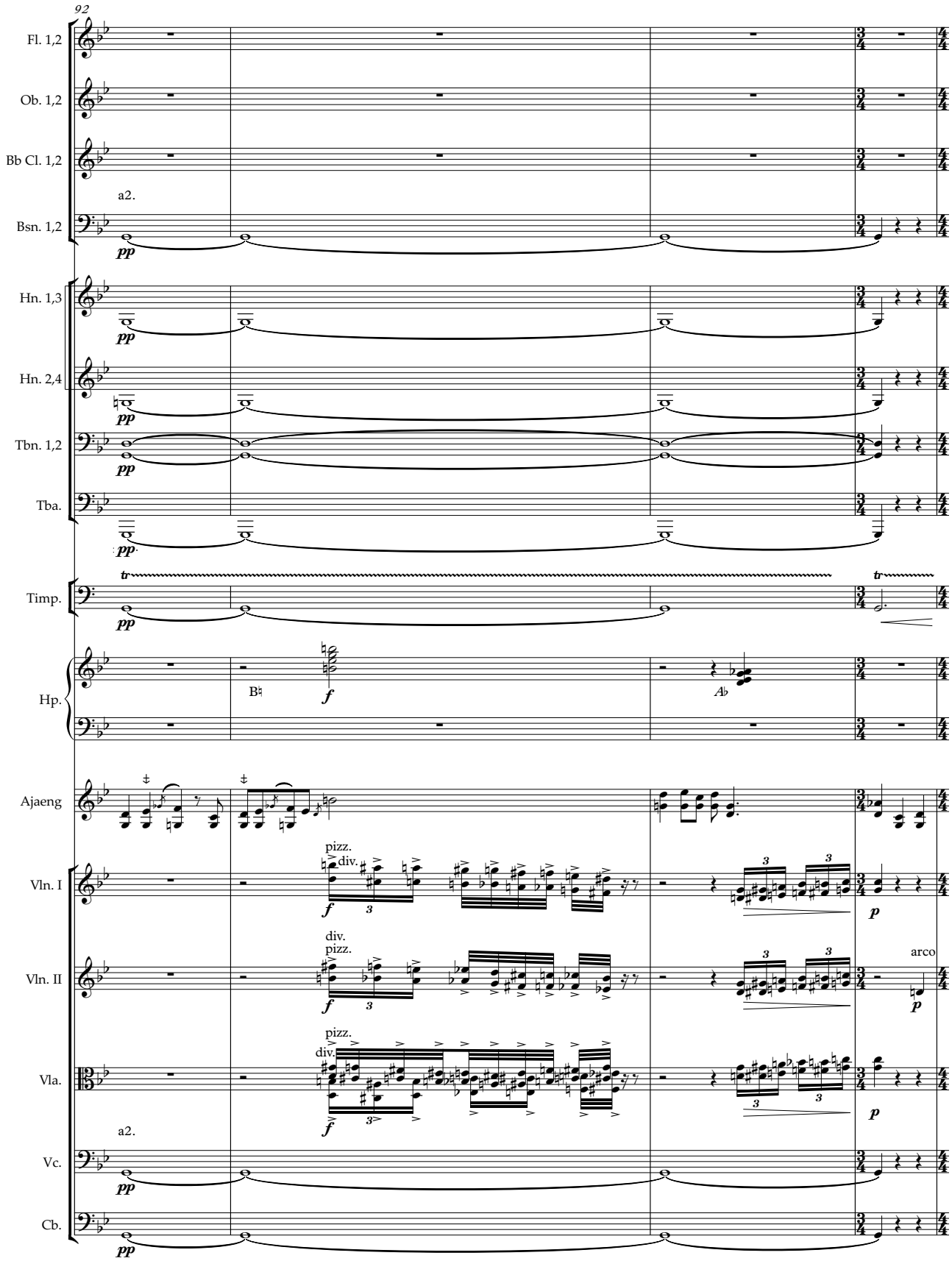

79
Fl. 1,2
Ob. 1,2
Cl. 1
Cl. 2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
mp
pp
1.
tr
5
3

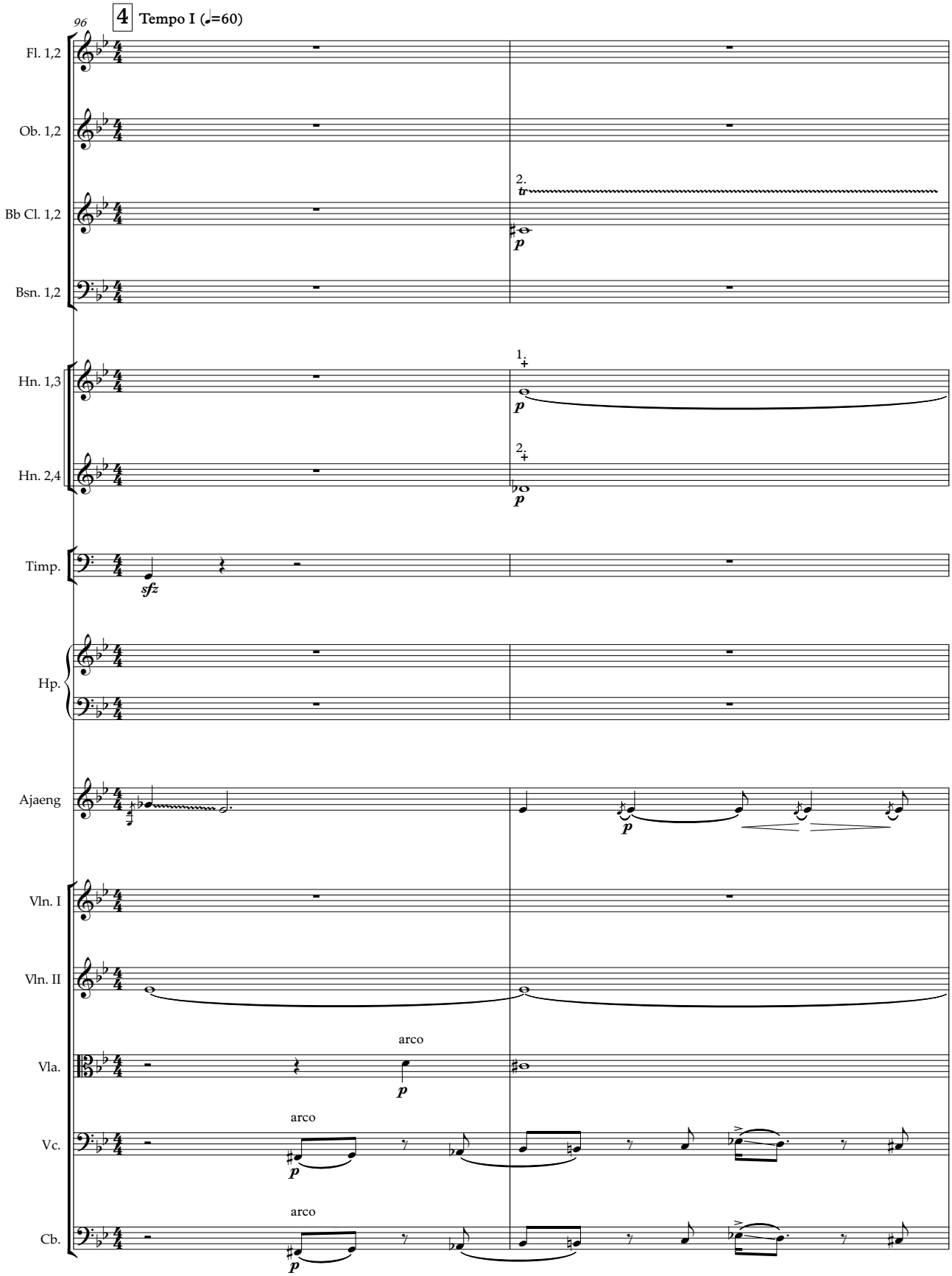

81
Fl. 1,2
Ob. 1,2
Cl. 1
Cl. 2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
pp
p
mp

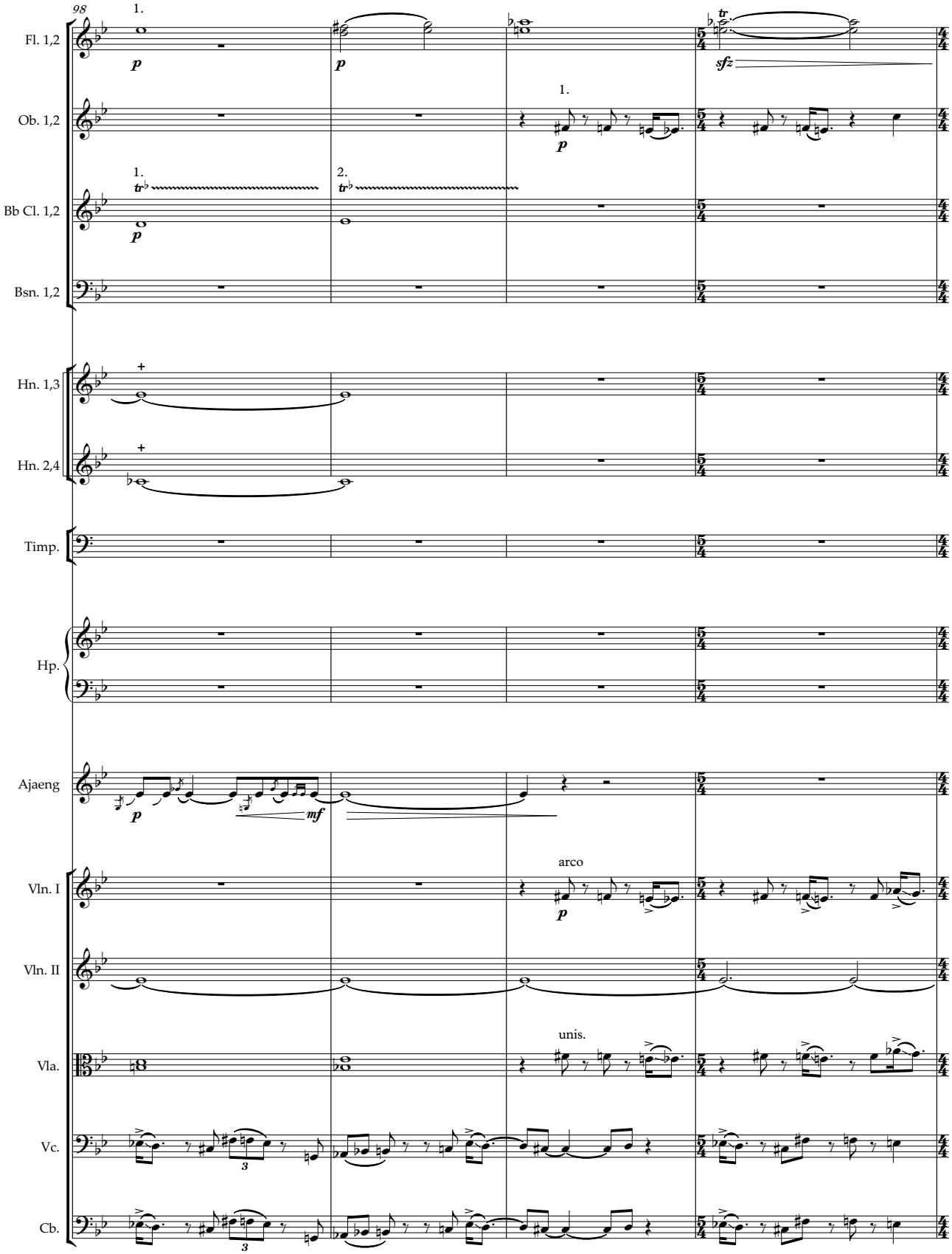

83
accel.
Fl. 1,2
Ob. 1,2
Cl. 1
Cl. 2
Bsn. 1,2
a2.
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
accel.
Hp.
accel.
Ajaeng
Vln. I
unis.
Vln. II
unis.
Vla.
unis.
Vc.
Cb.

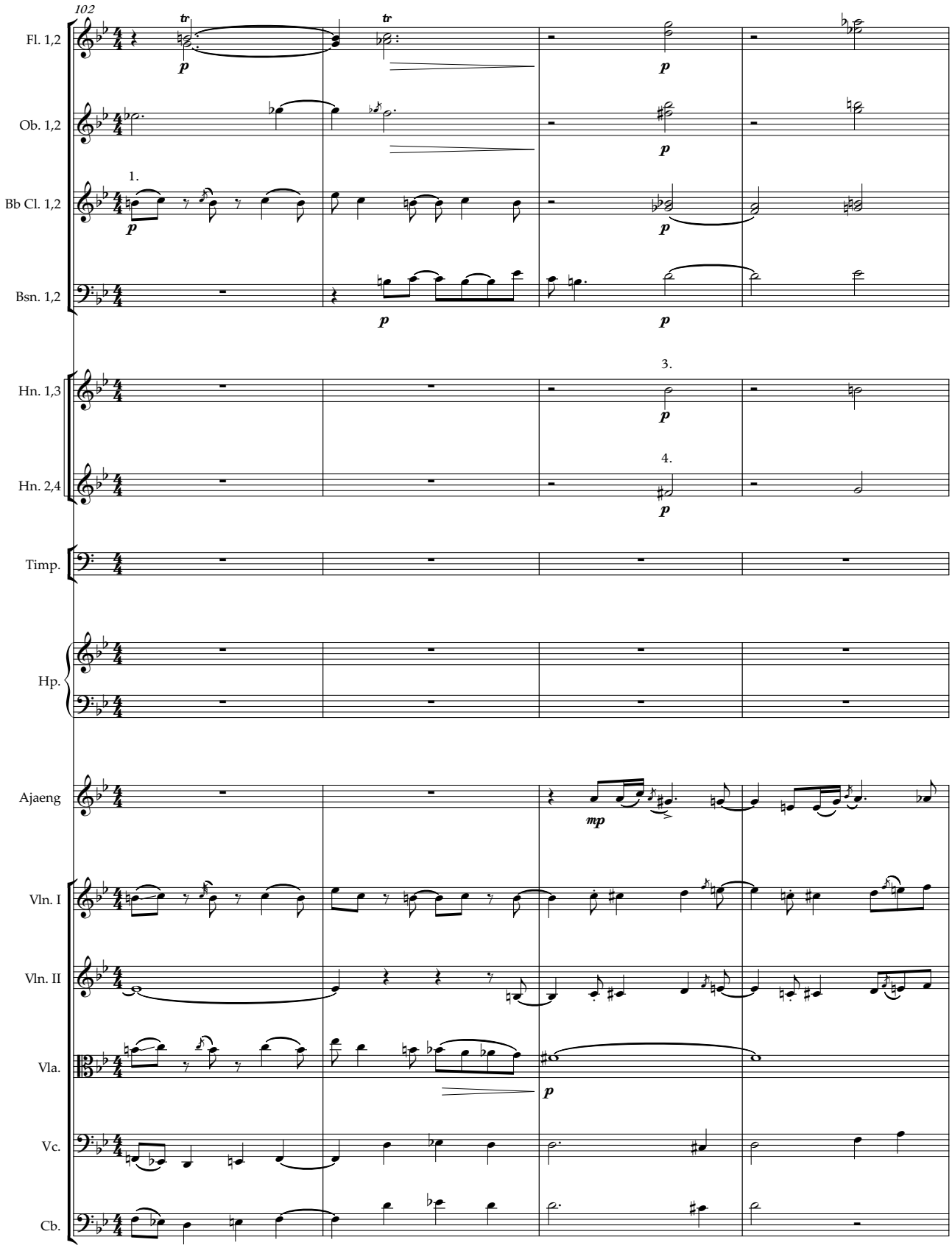

85
Più mosso ♩=60
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
a2.
Tbn. 1,2
Tba.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

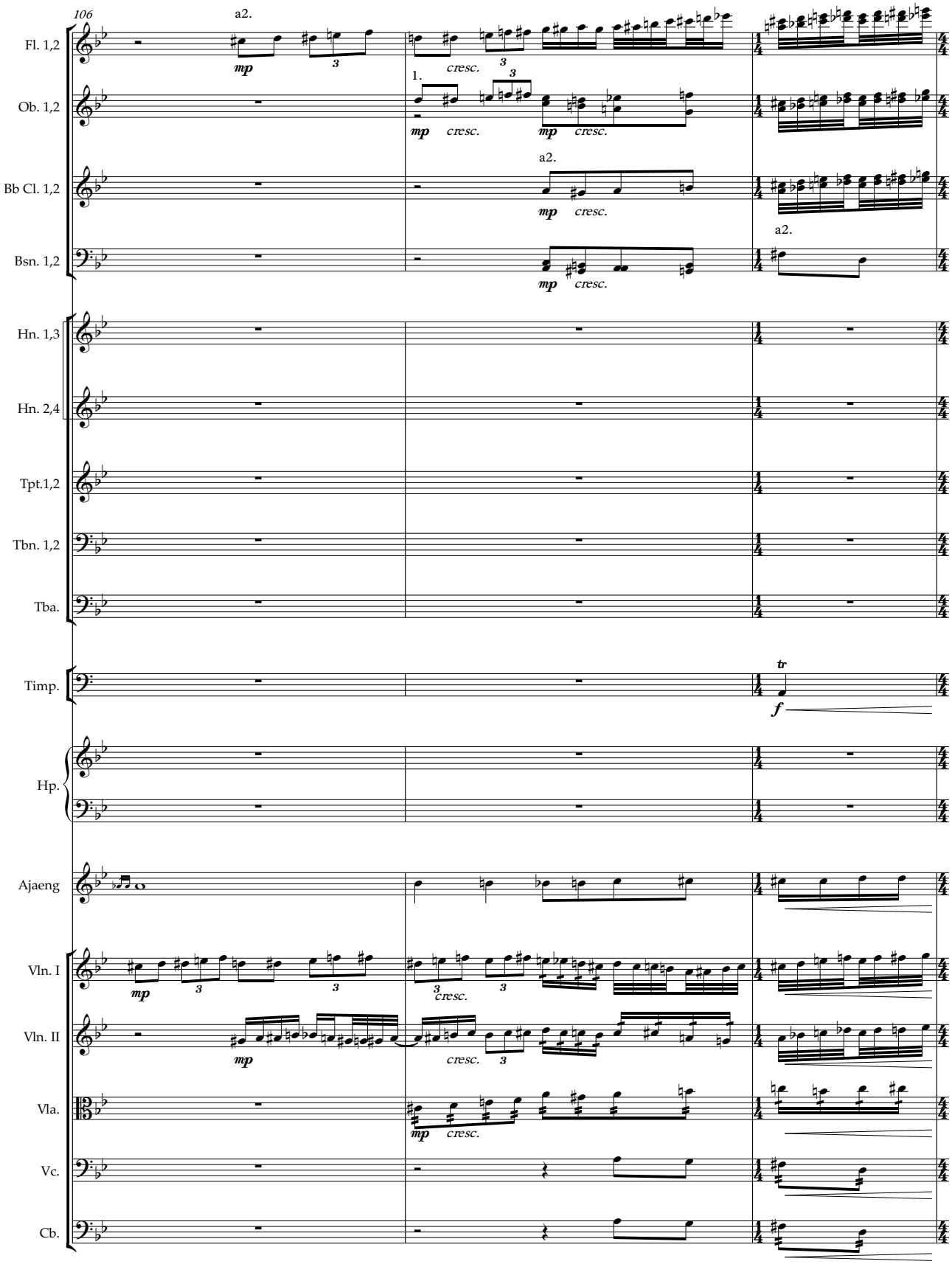

88
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
a2.
Bsn. 1,2
Hn. 1,3
a2
Hn. 2,4
a2
Tpt.1,2
Tbn. 1,2
Tba.
Hp.
F♯ A♮
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

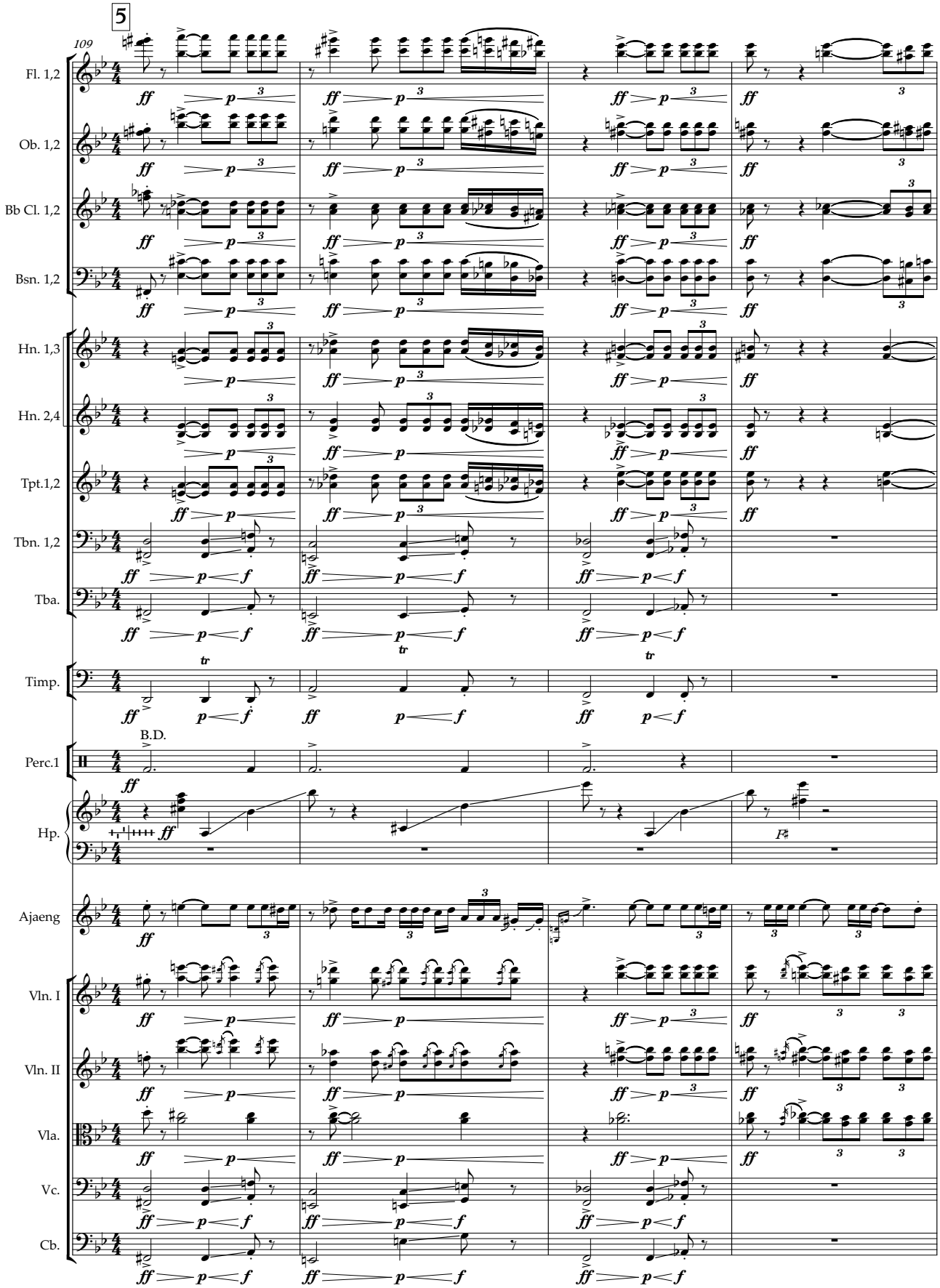

92
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
a2.
Bsn. 1,2
pp
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Tba.
Timp.
tr
Hp.
B♮
f
A♭
Ajaeng
Vln. I
pizz.
div.
p
Vln. II
arco
Vla.
Vc.
Cb.

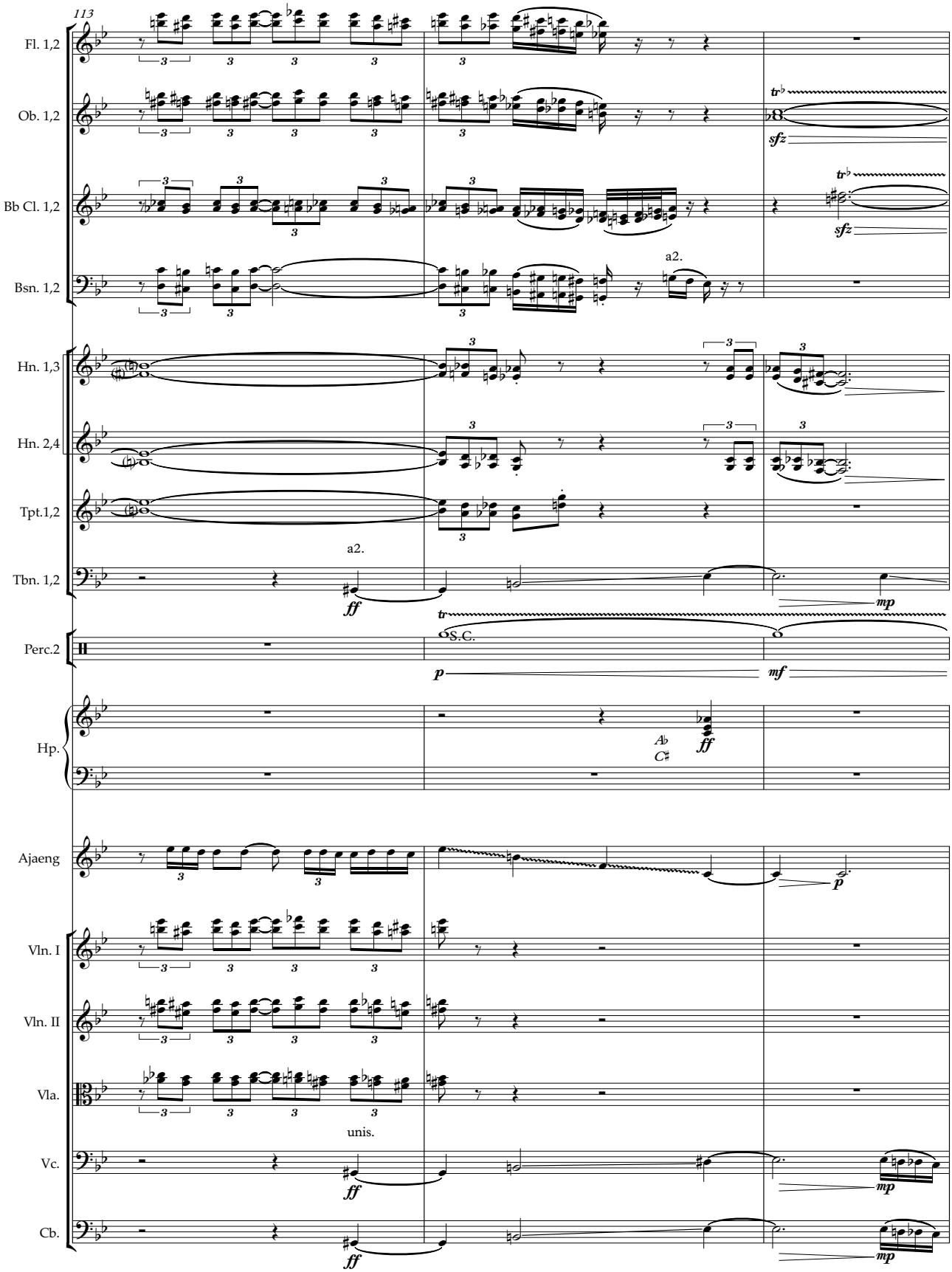

96
4 Tempo I (♩=60)
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
2.
tr
p
1.
p
2.
p
sfz
p
arco
p
arco
p
arco
p

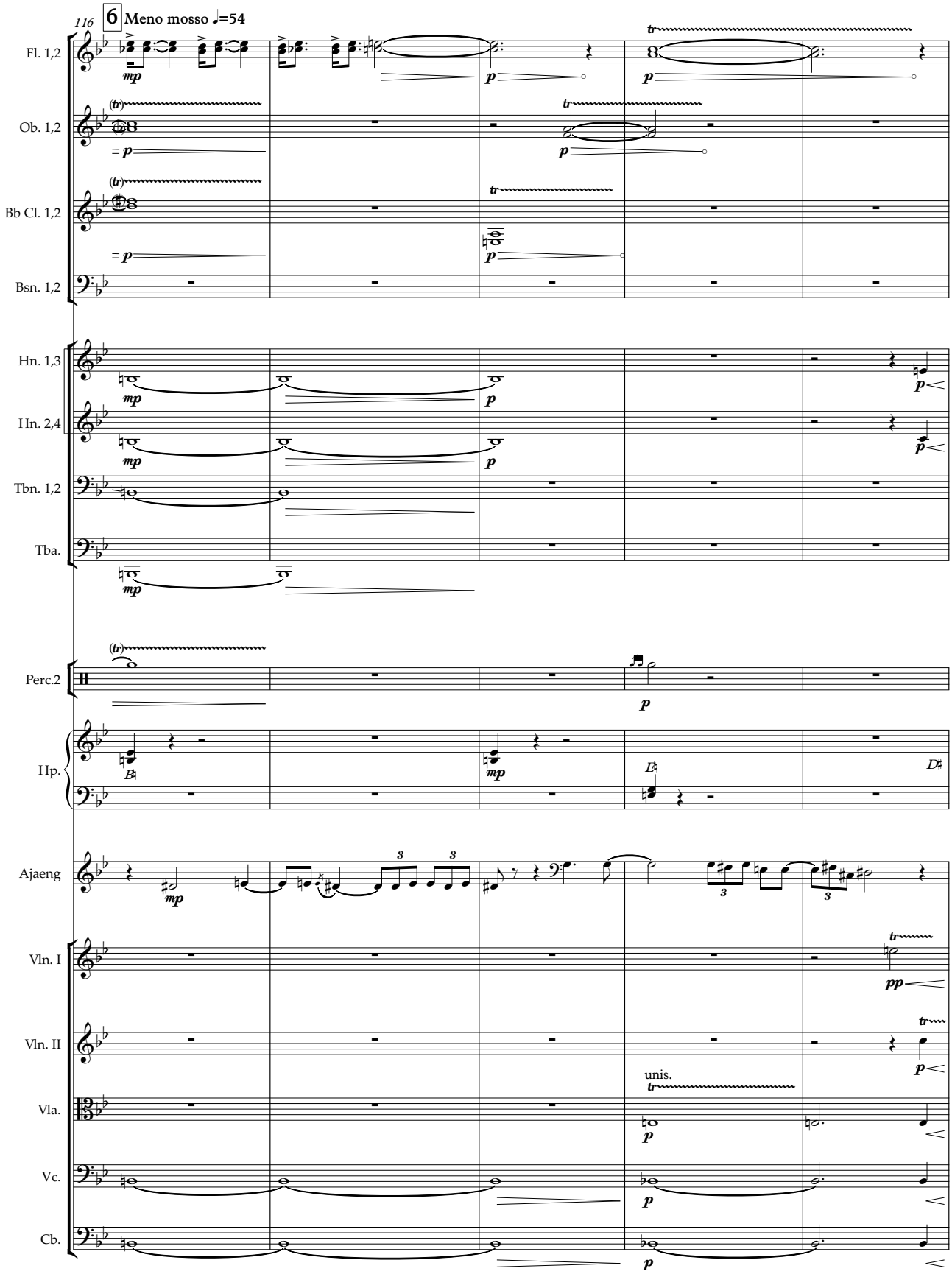

98
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
unis.

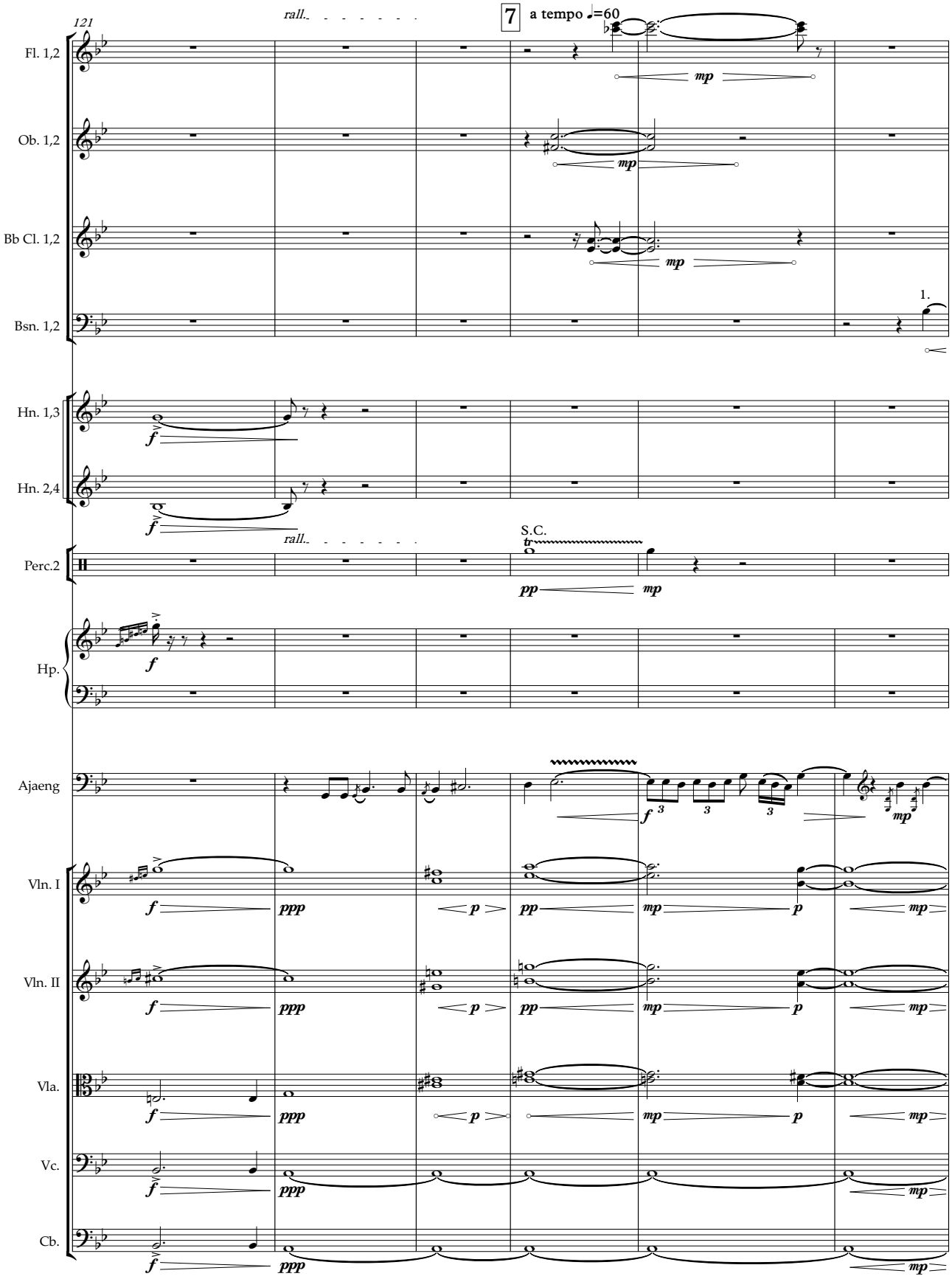

102
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
3.
4.
tr
p
mp

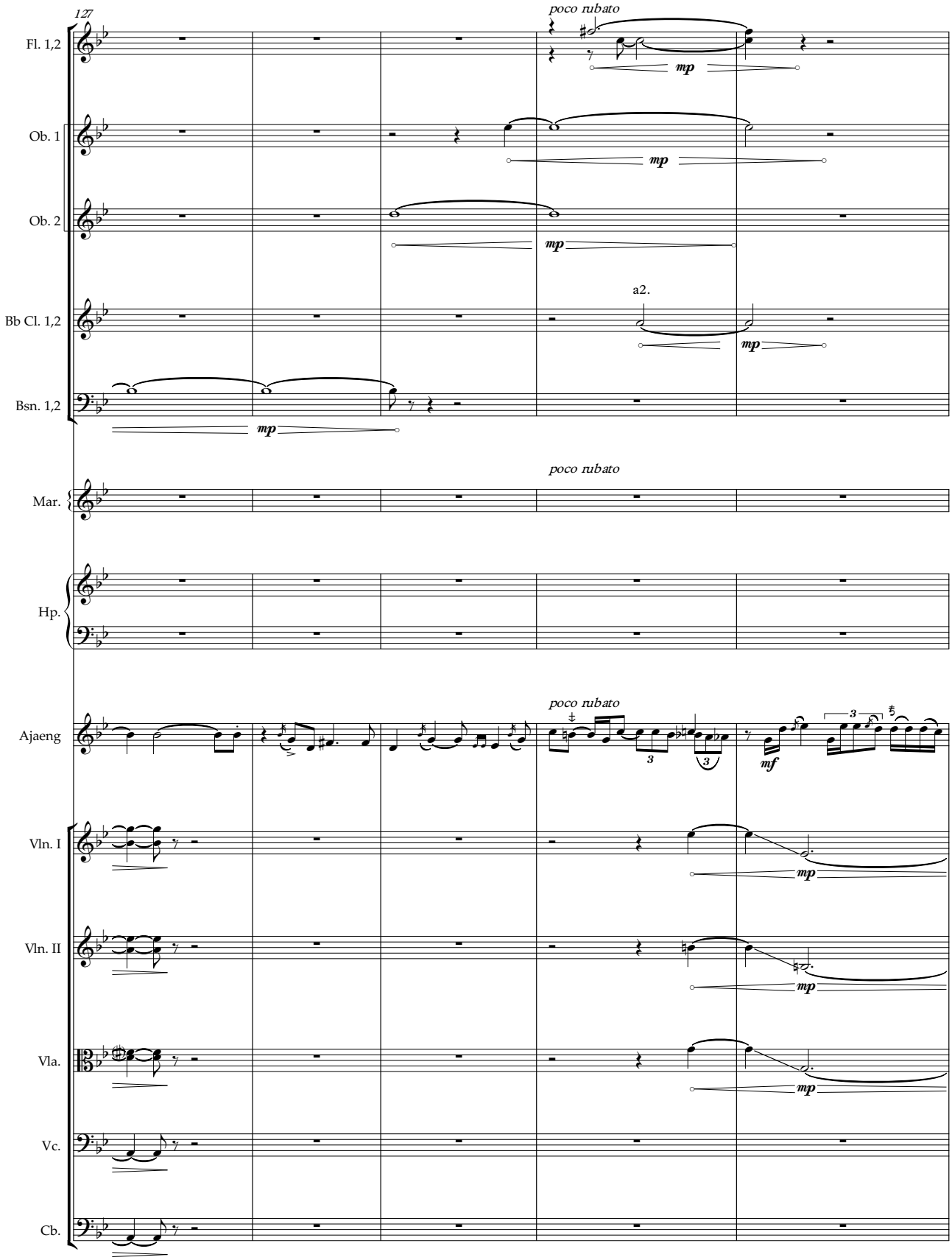

106
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
1.
mp
cresc.
tr
f

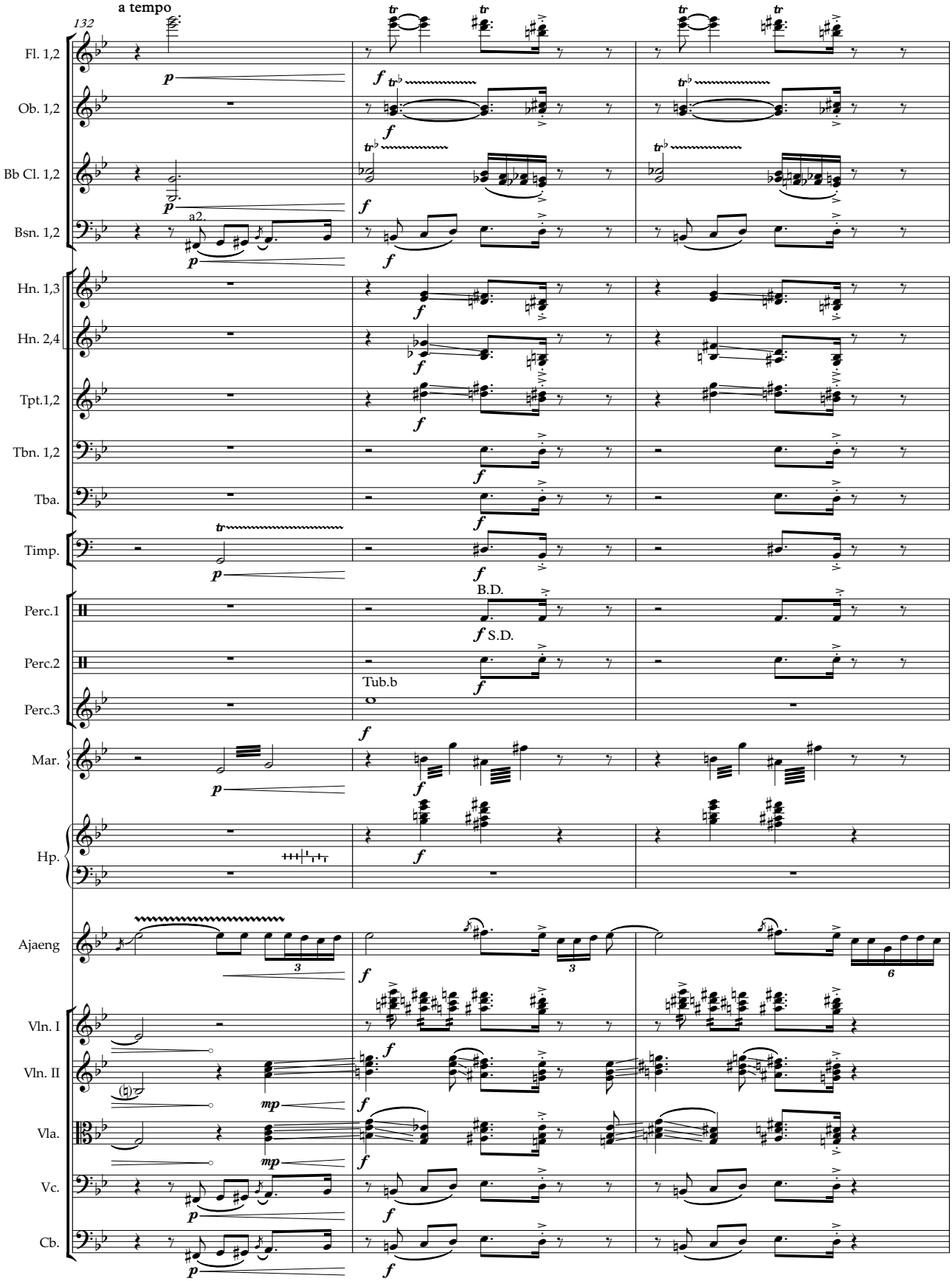

5
109
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
B.D.
Perc.1
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

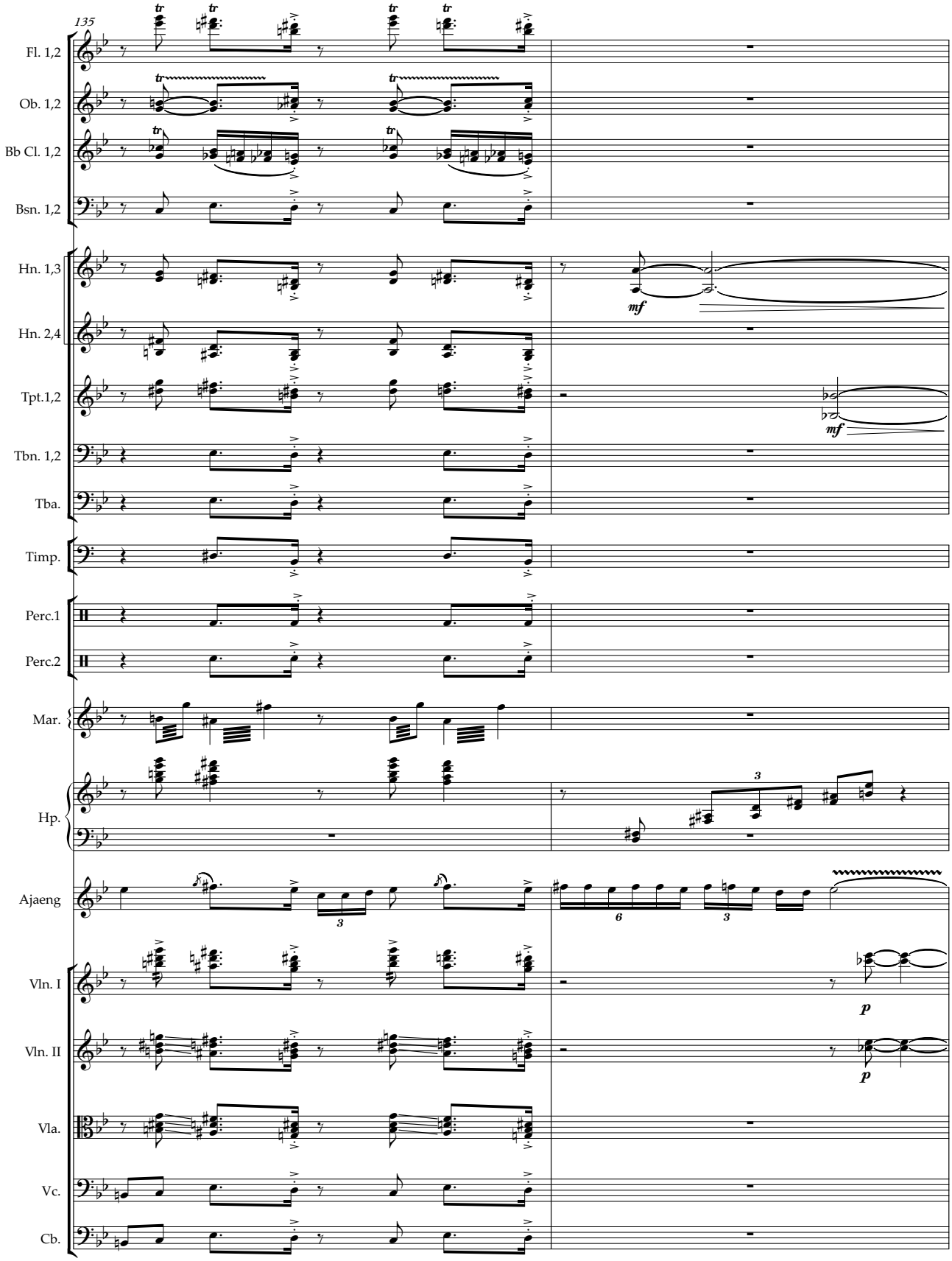

113
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
a2.
Hn. 1,3
Hn. 2,4
Tpt.1,2
a2.
Tbn. 1,2
Perc.2
S.C.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
unis.
Vc.
Cb.

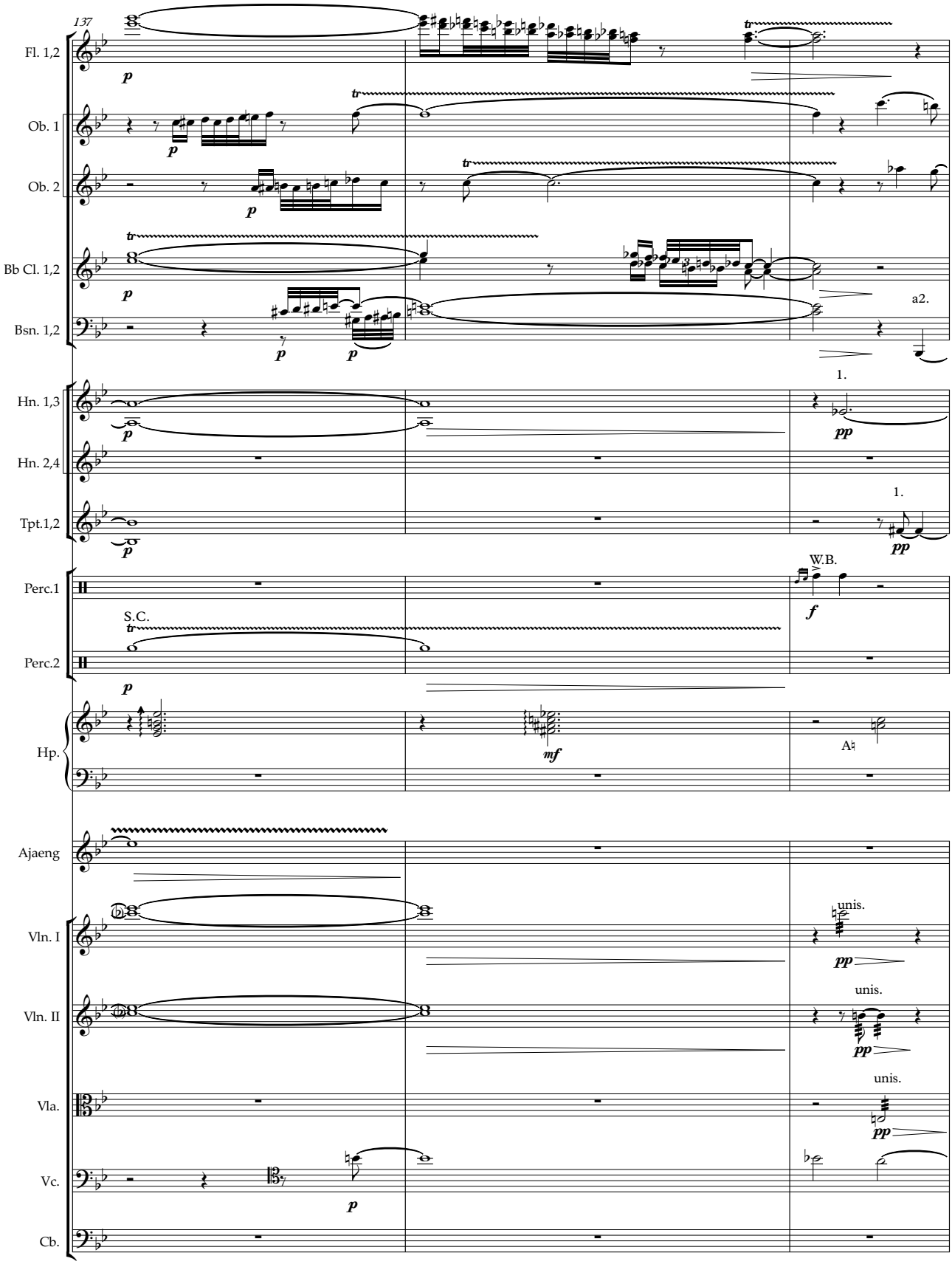

116
6
Meno mosso ♩=54
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Tba.
Perc.2
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.

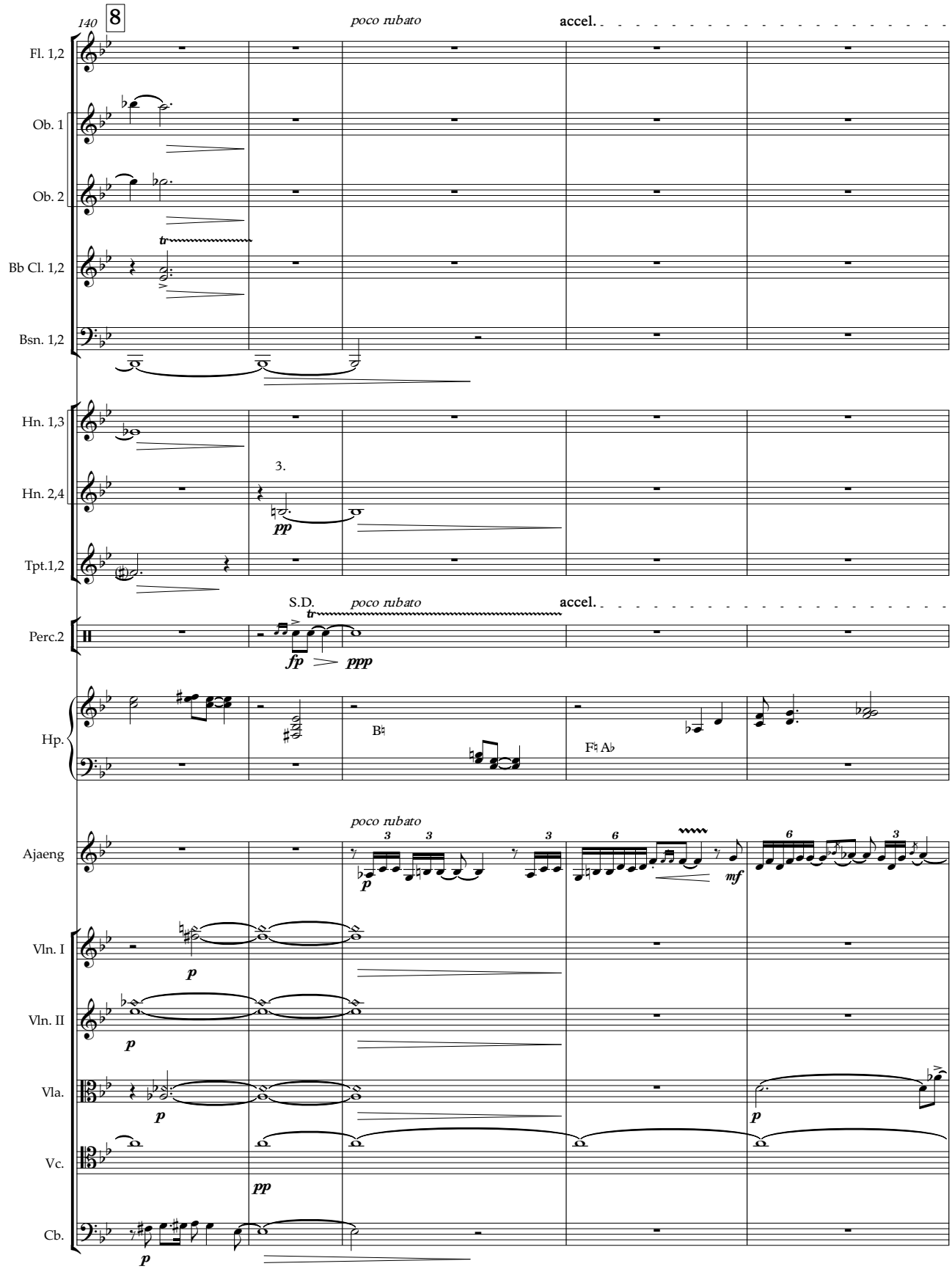

121
rall.
7
a tempo ♩=60
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
1.
Hn. 1,3
Hn. 2,4
rall.
S.C.
Perc.2
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

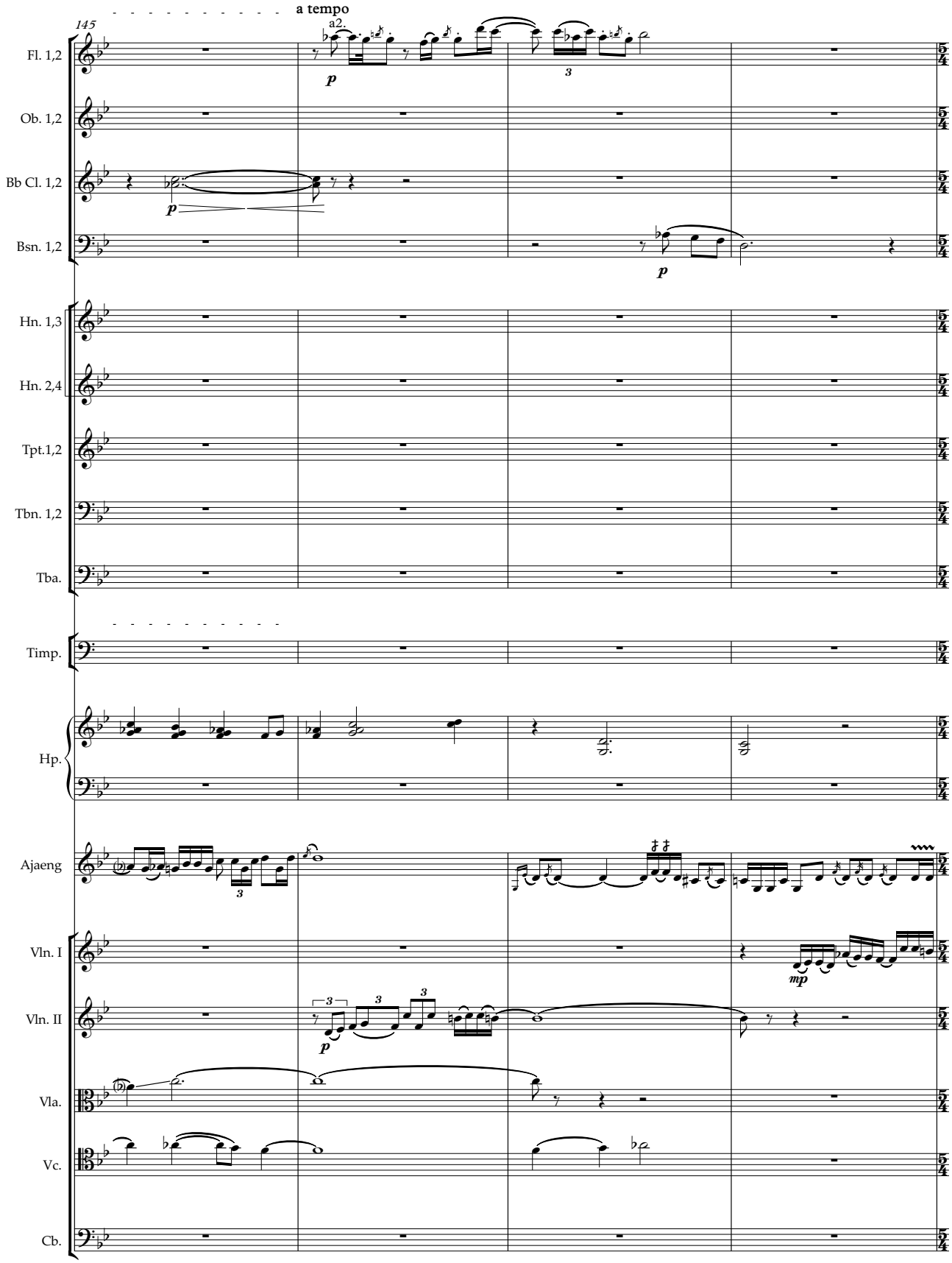

127
poco rubato
Fl. 1,2
mp
Ob. 1
mp
Ob. 2
mp
a2.
Bb Cl. 1,2
mp
Bsn. 1,2
mp
poco rubato
Mar.
Hp.
poco rubato
Ajaeng
mf
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
Cb.

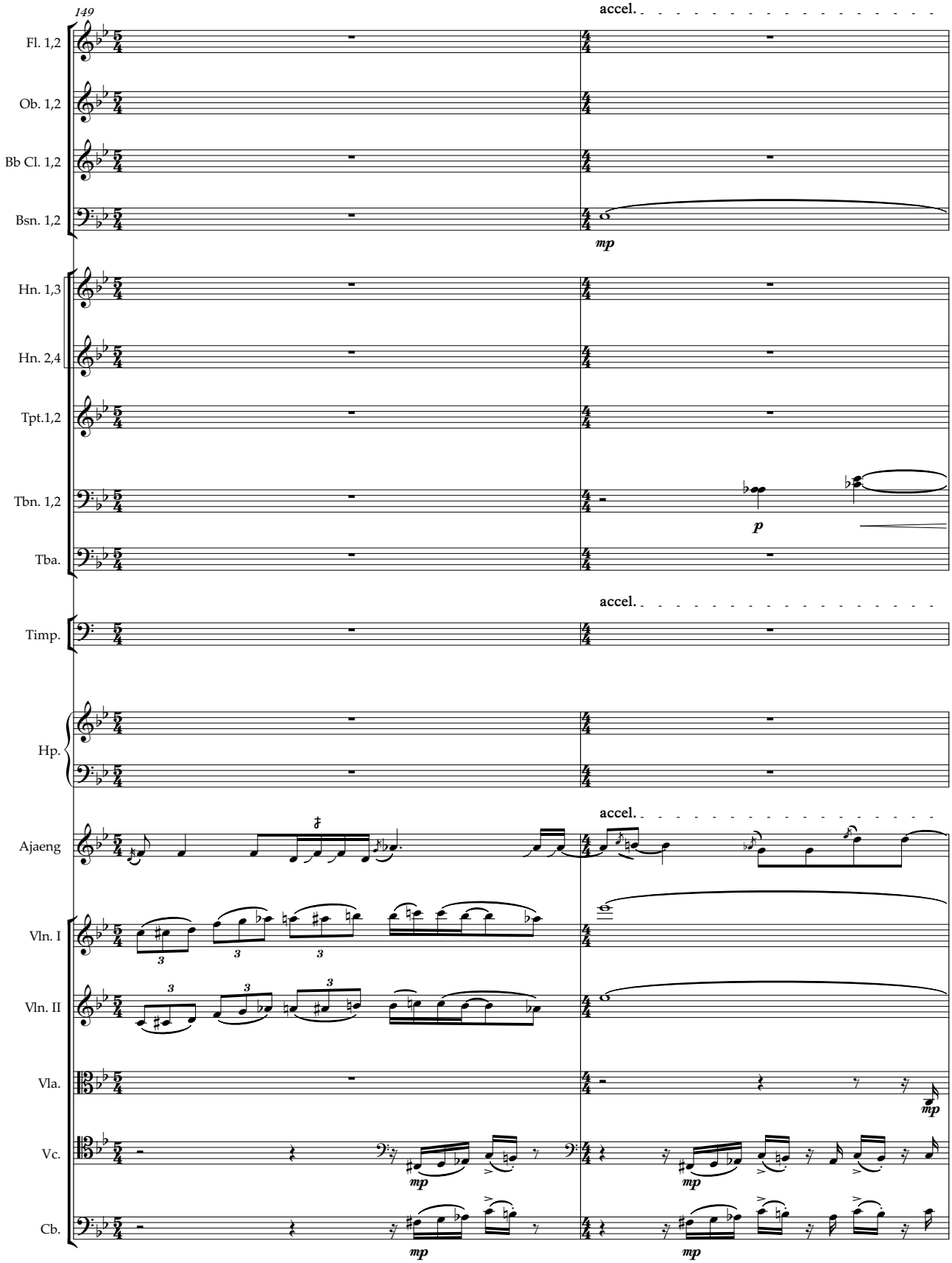

a tempo
132
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
a2.
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.1
B.D.
S.D.
Perc.2
Tub.b
Perc.3
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

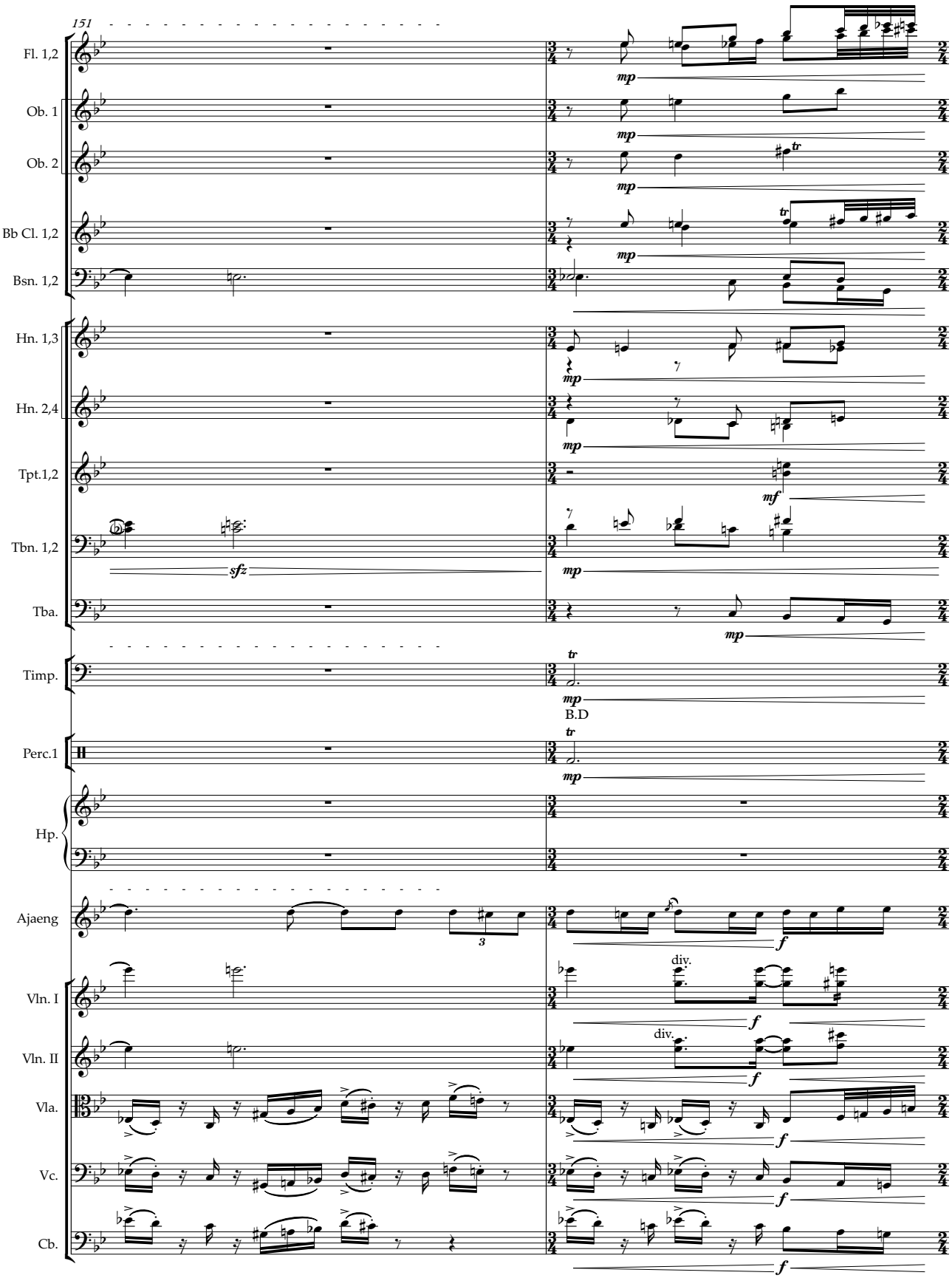

135
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.1
Perc.2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
p
p

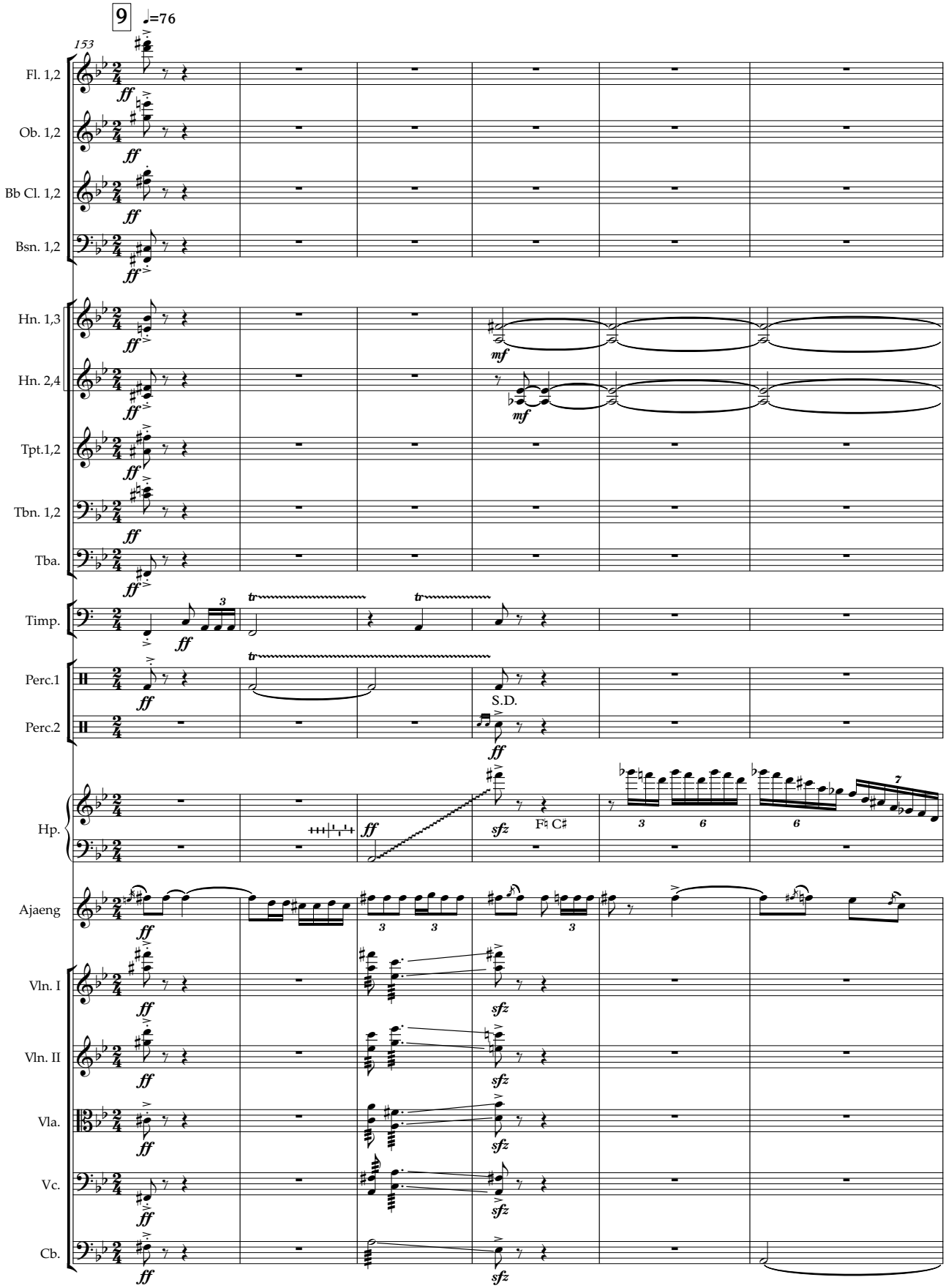

137
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
a2.
1.
Hn. 1,3
Hn. 2,4
Tpt.1,2
Perc.1
Perc.2
S.C.
W.B.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.

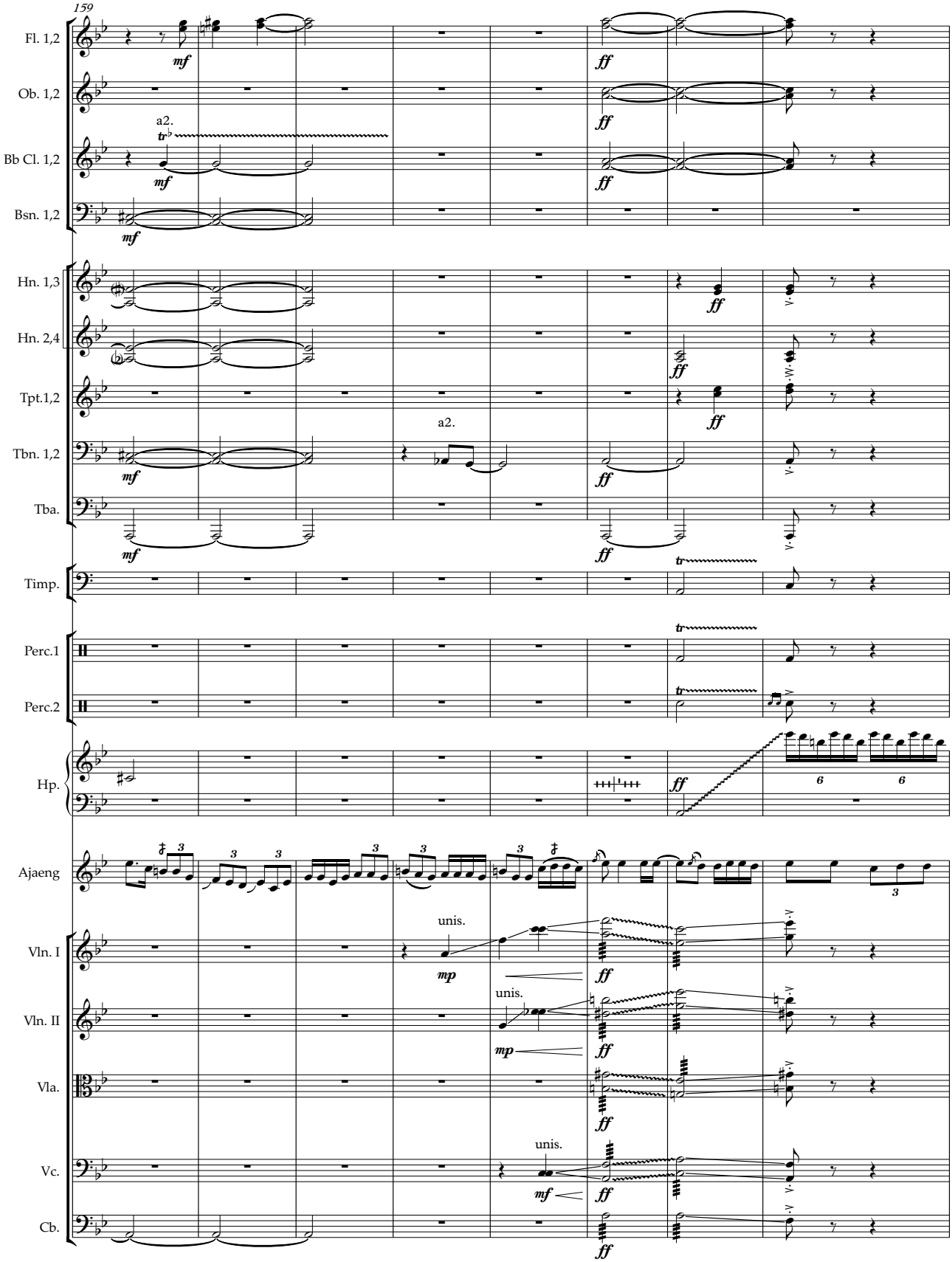

140
8
poco rubato
accel.
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
S.D.
poco rubato
accel.
Perc.2
Hp.
B♮
F♮ A♭
poco rubato
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

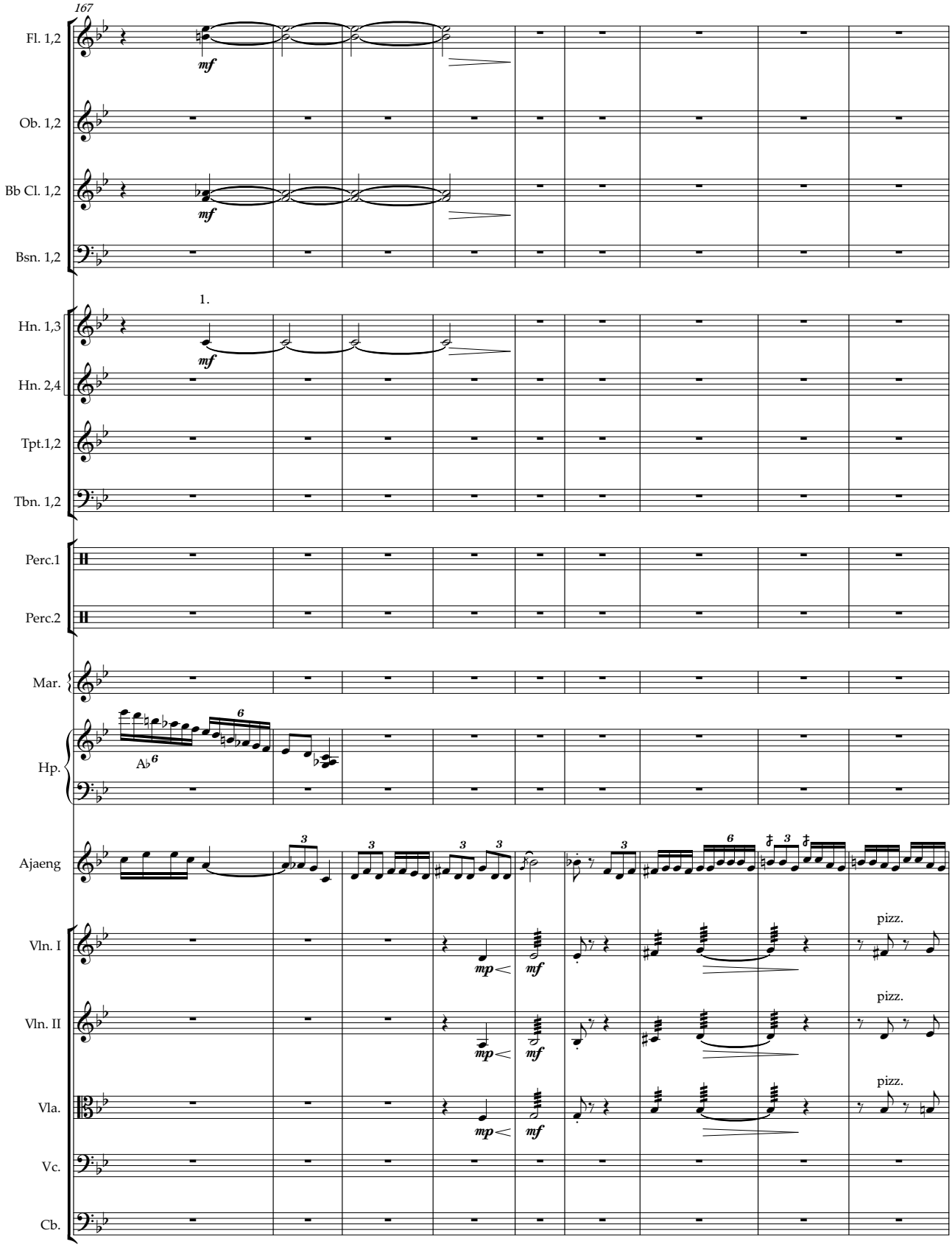

145
a tempo
a2.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

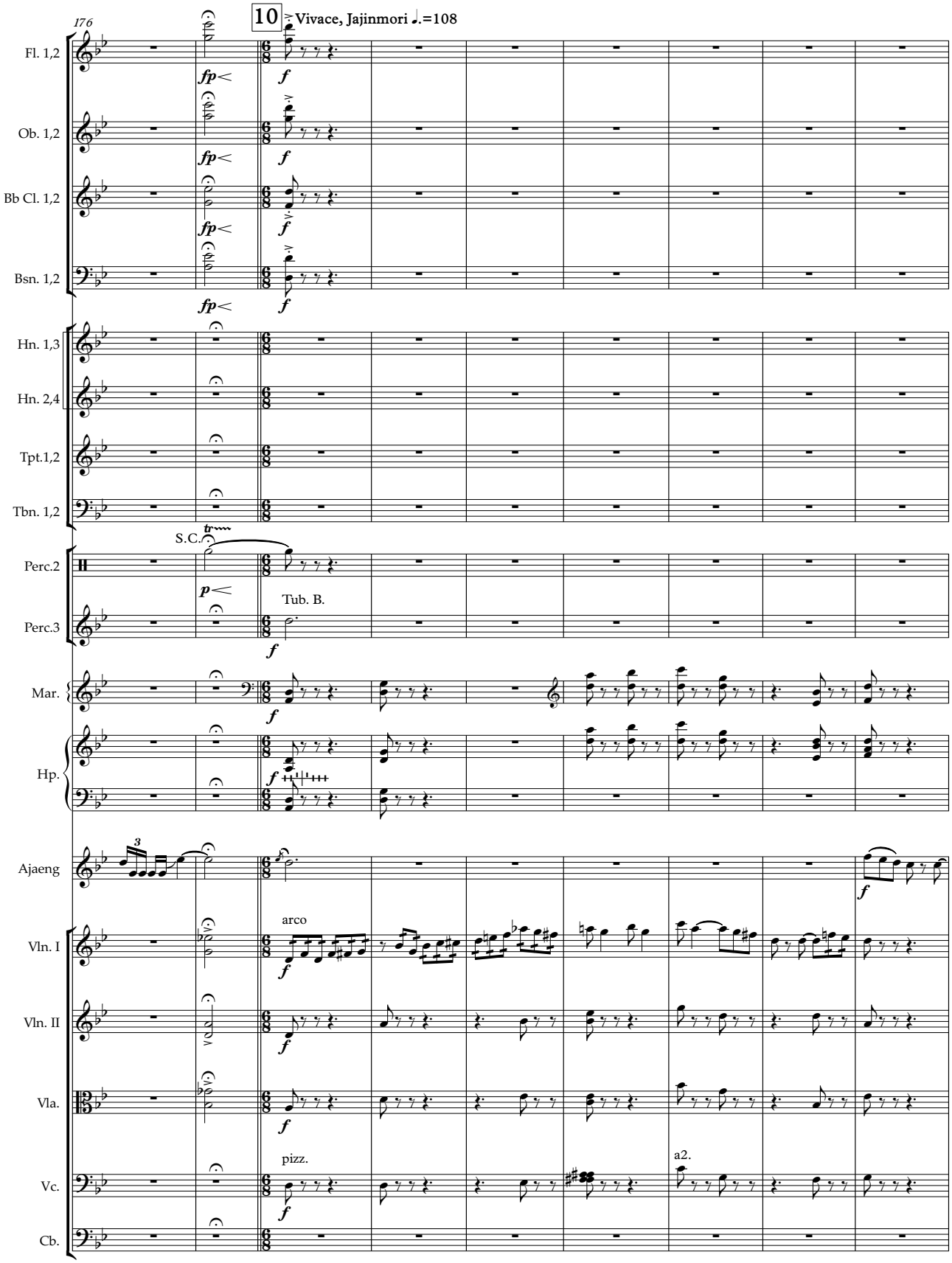

149
accel.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
mp
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
p
accel.
Timp.
Hp.
accel.
Ajaeng
Vln. I
Vln. II
Vla.
mp
Vc.
mp
mp
Cb.
mp
mp

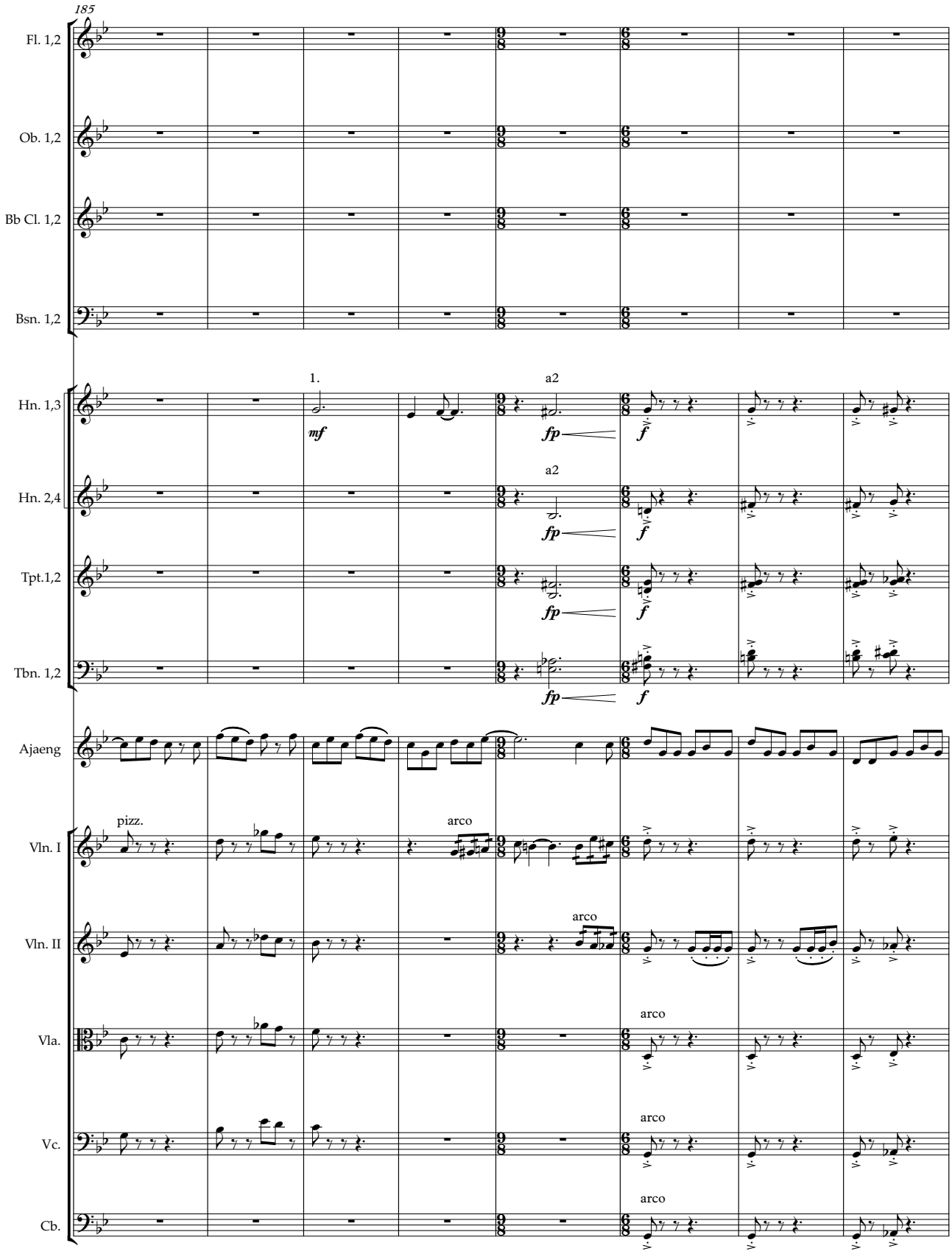

151
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
B.D
Perc.1
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
sfz
f
tr
div.

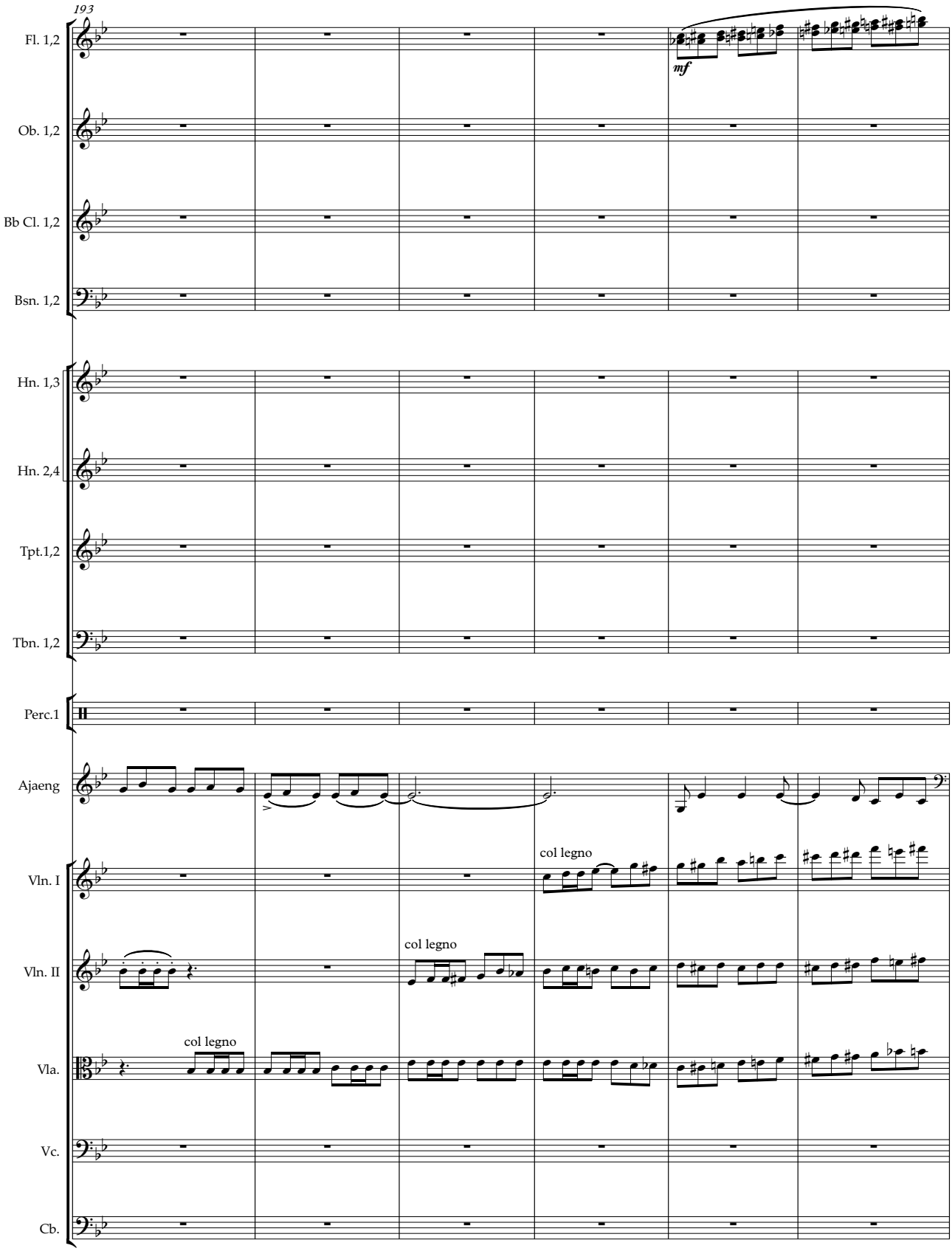

9
♩=76
153
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.1
Perc.2
S.D.
Hp.
F♮ C♯
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

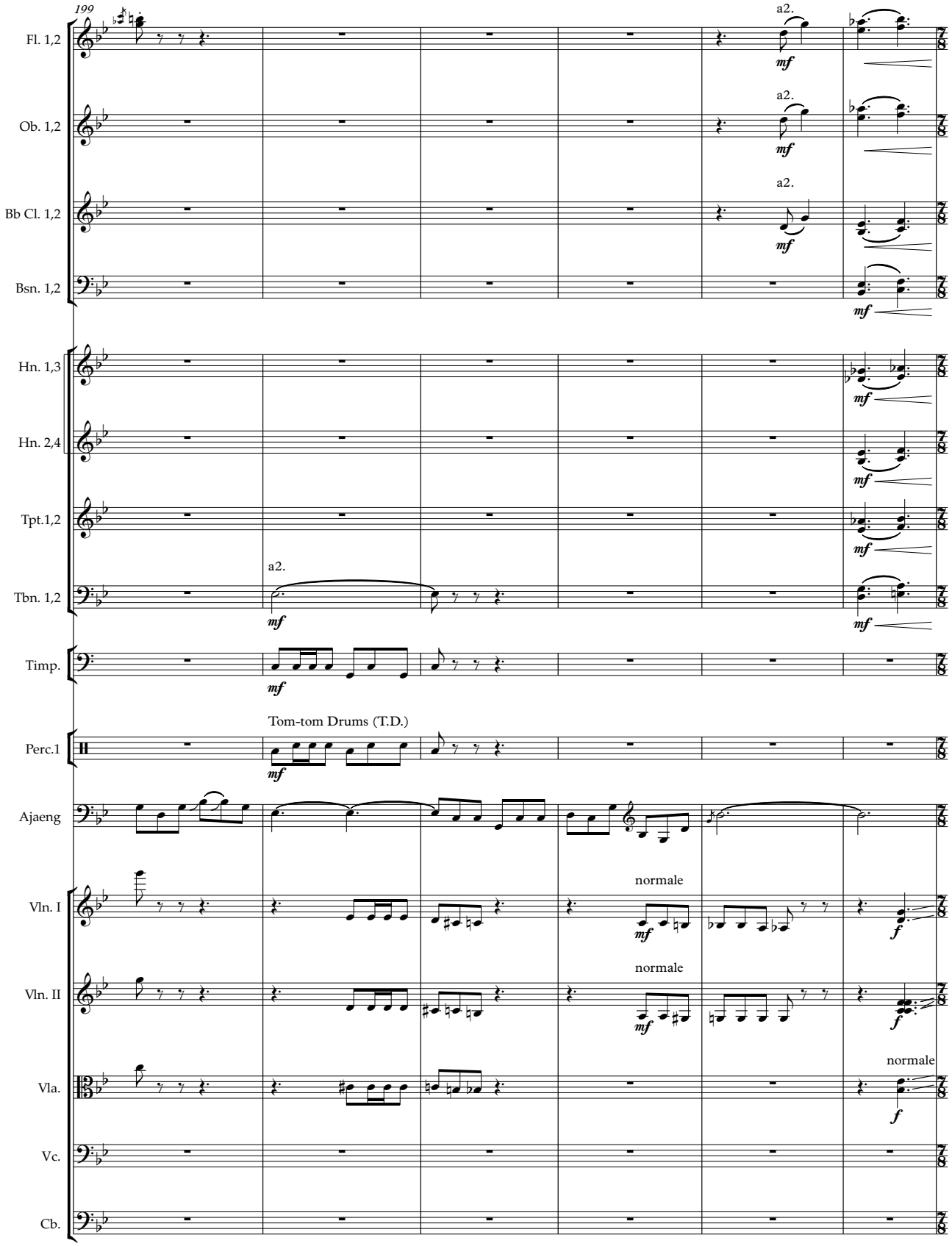

159
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.1
Perc.2
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
unis.
mf
mp
ff

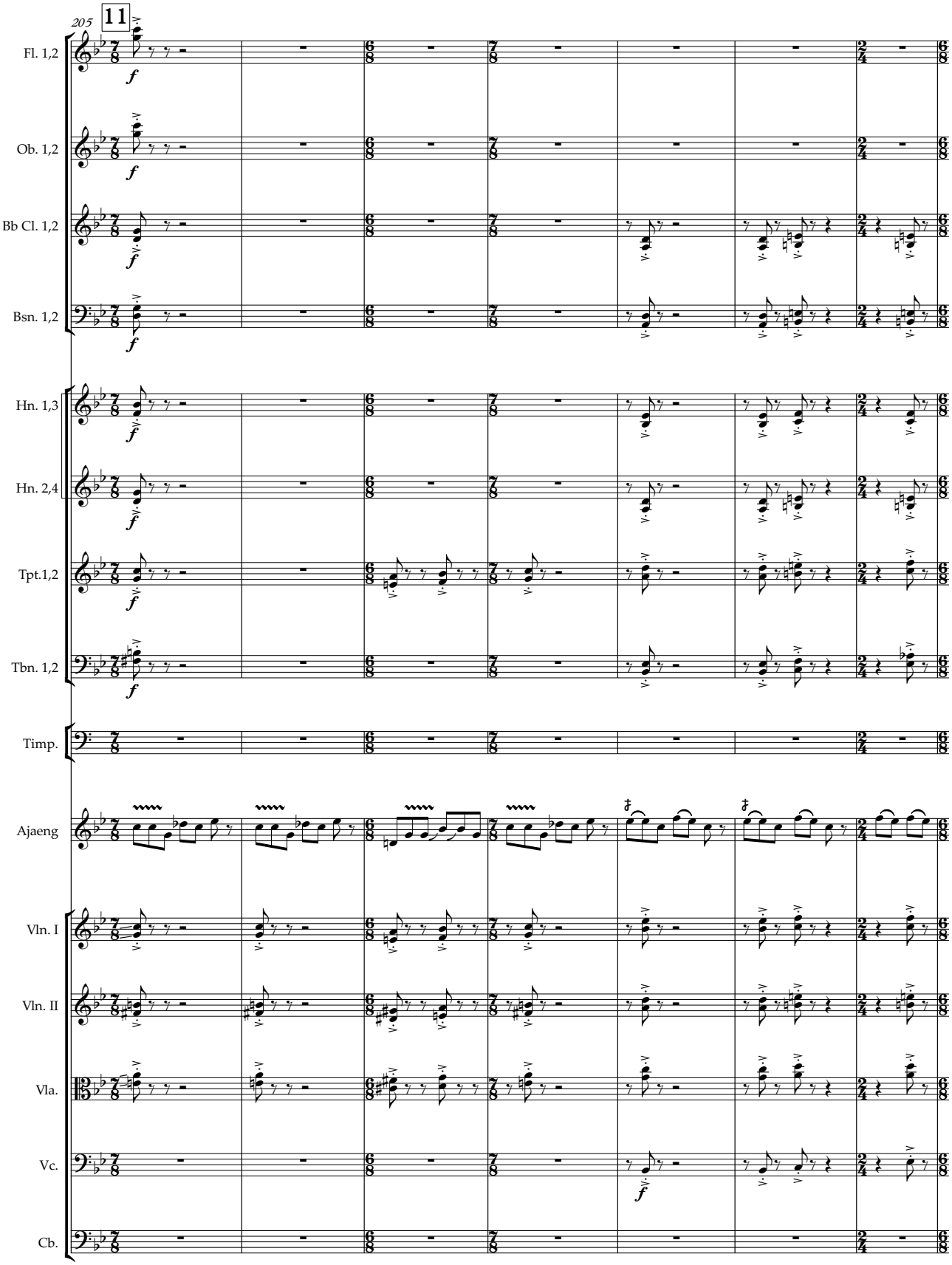

167
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
1.
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Perc.1
Perc.2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
pizz.

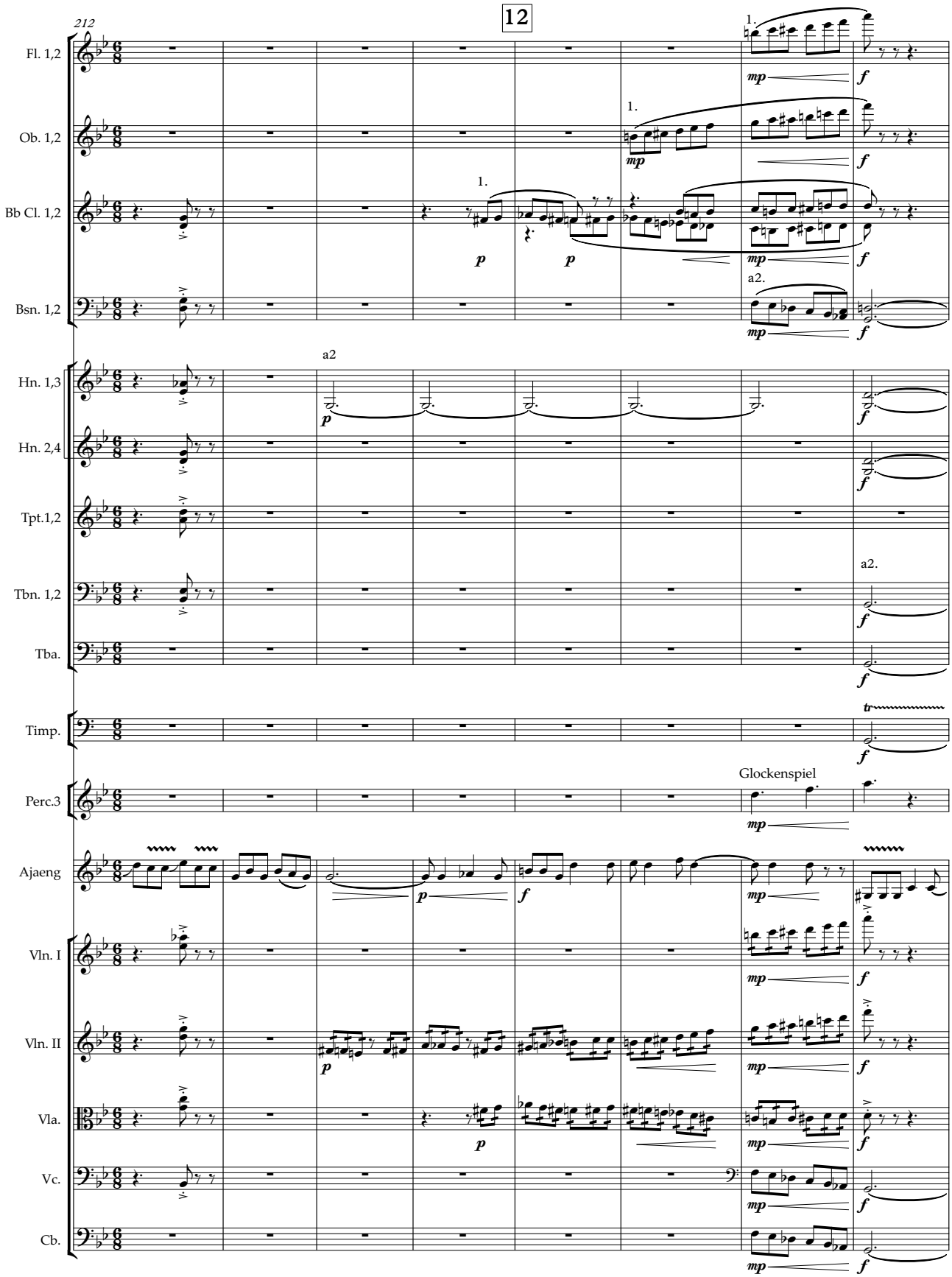

176
10
Vivace, Jajinmori ♩.=108
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
S.C.
Perc.2
Perc.3
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
arco
Vln. II
Vla.
Vc.
pizz.
a2.
Cb.

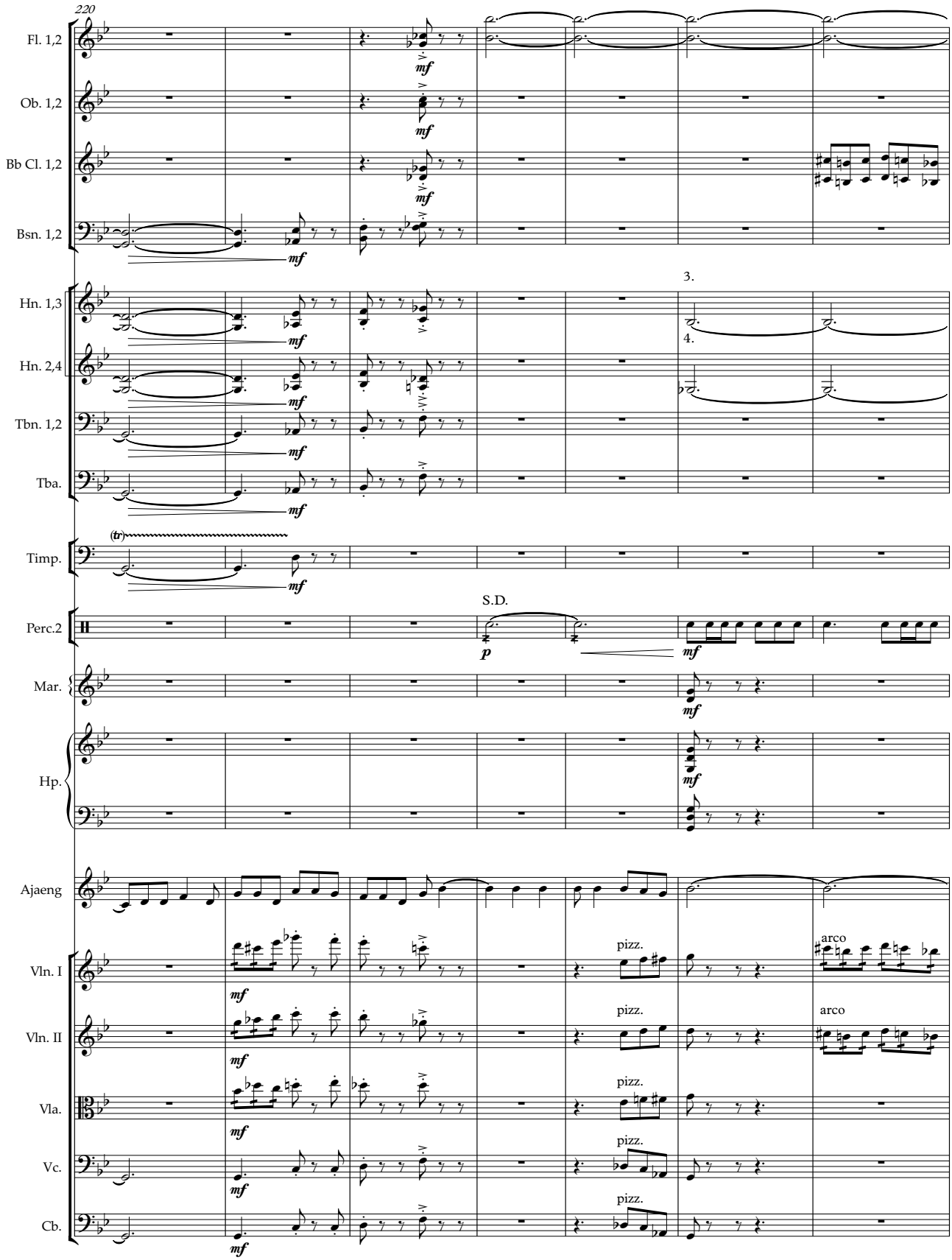

185
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
a2
mf
fp
f
pizz.
arco

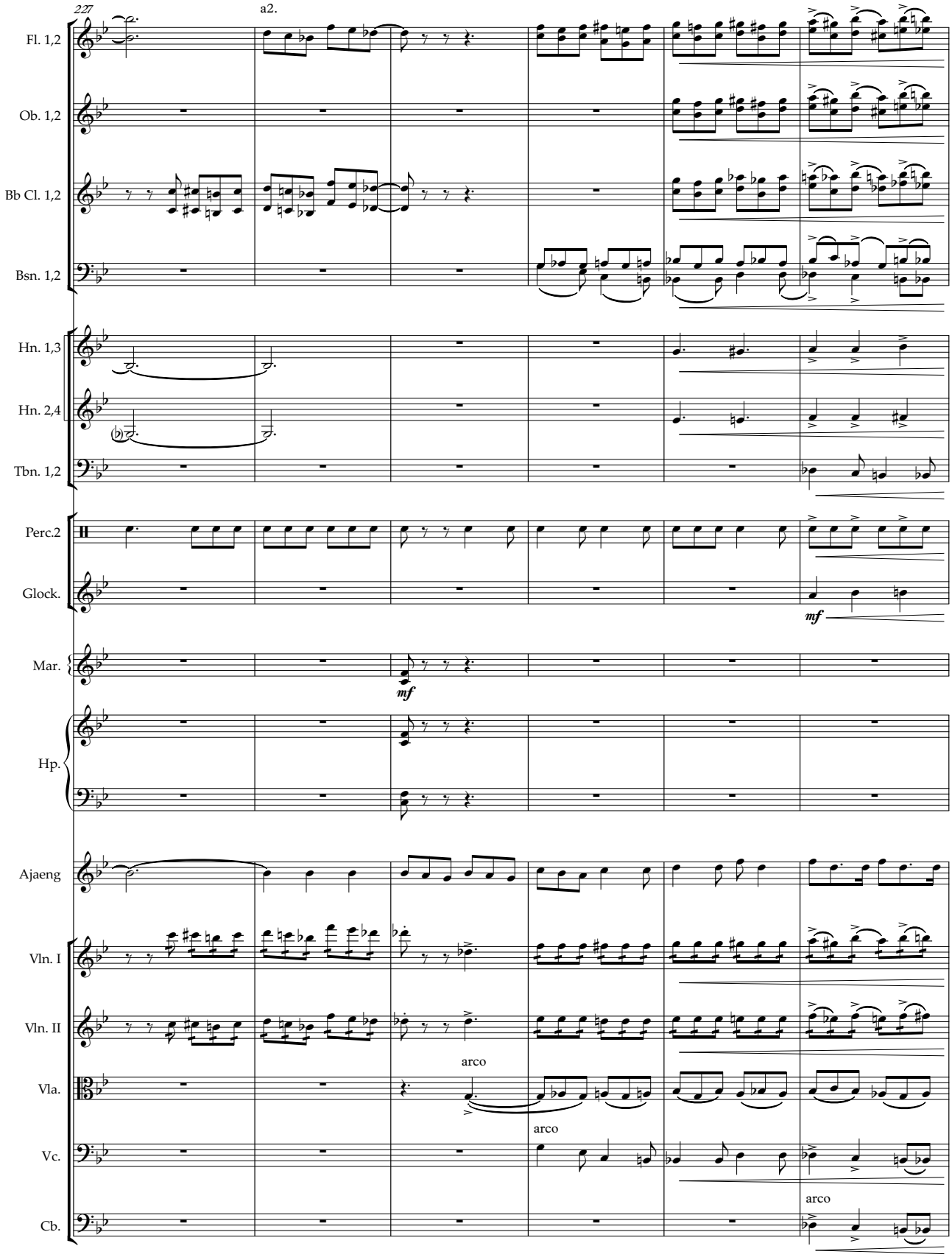

193
Fl. 1,2
mf
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Perc.1
Ajaeng
Vln. I
col legno
Vln. II
col legno
Vla.
col legno
Vc.
Cb.

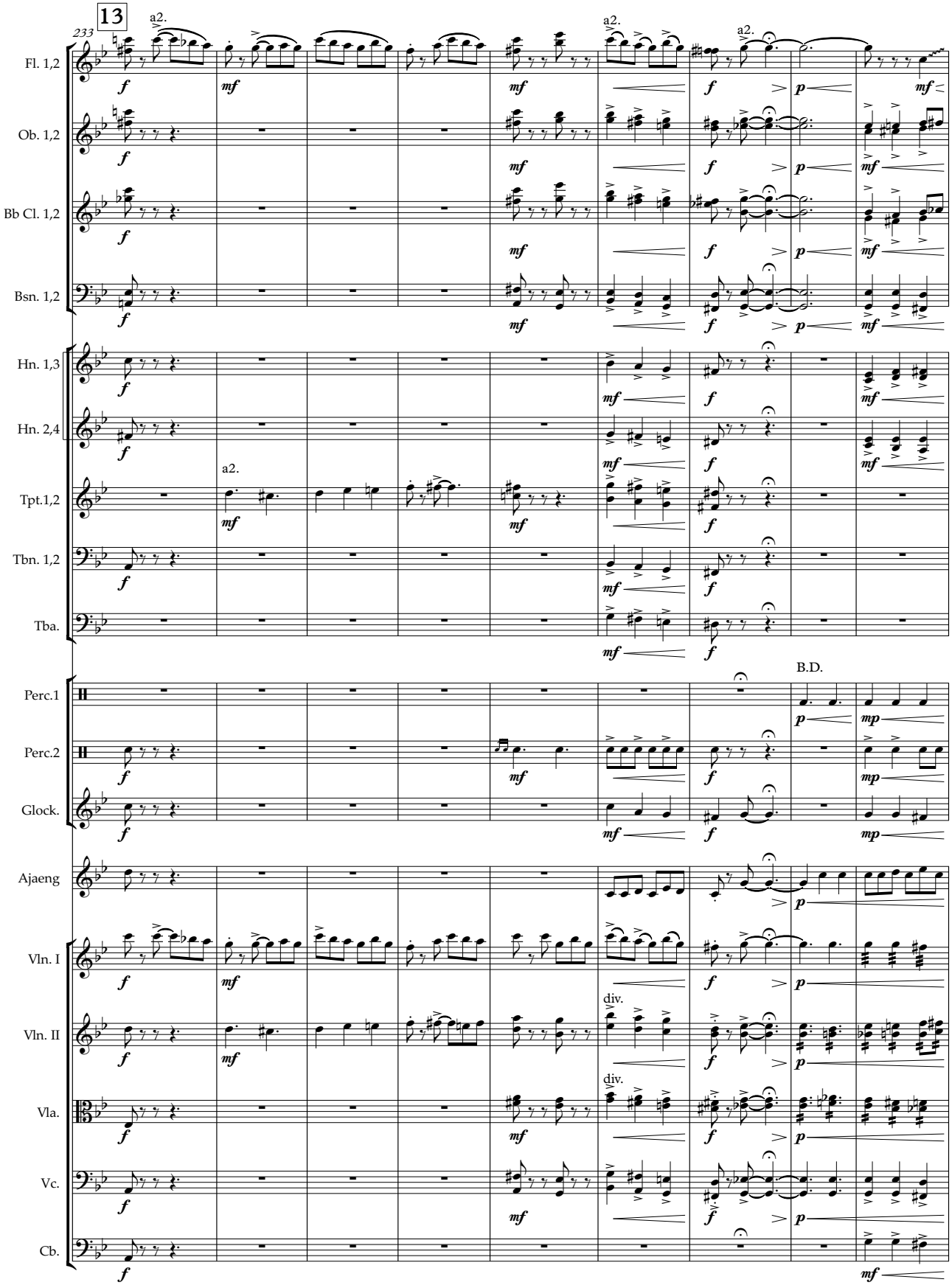

199
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Timp.
Perc.1
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
mf
Tom-tom Drums (T.D.)
normale
f

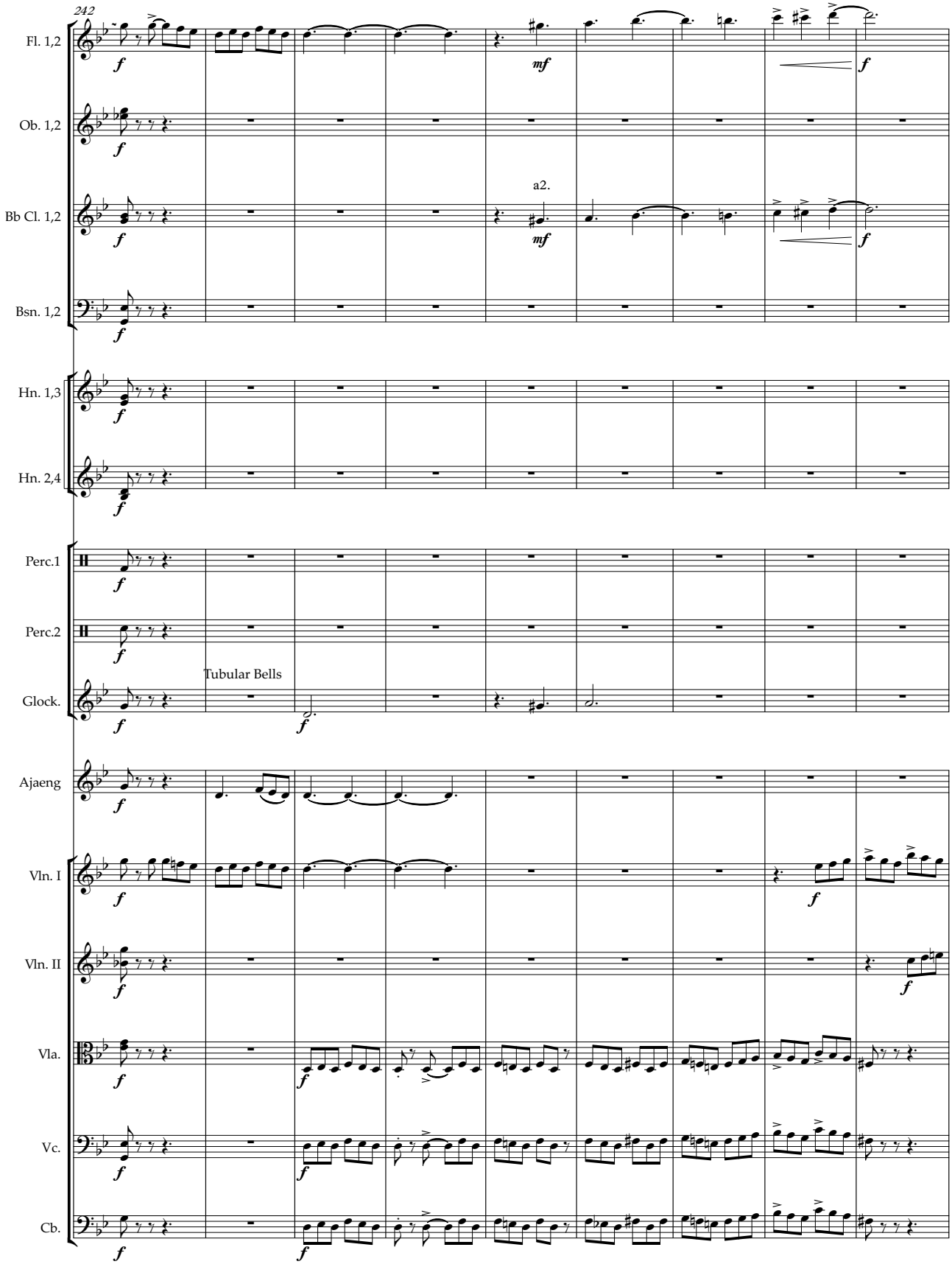

205
11
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Timp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

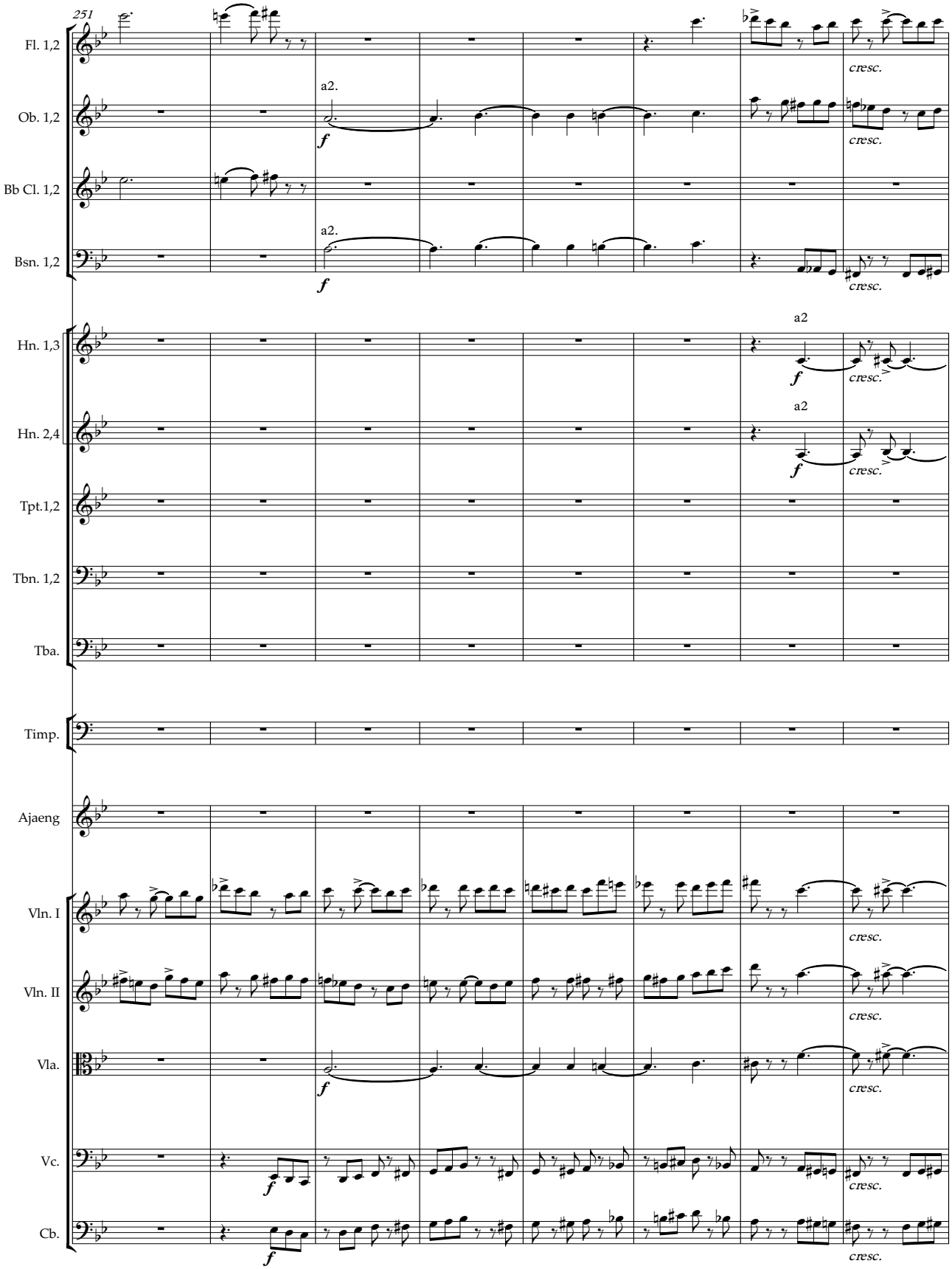

12
212
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.3
Glockenspiel
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
a2.
1.
mp
f
p
tr

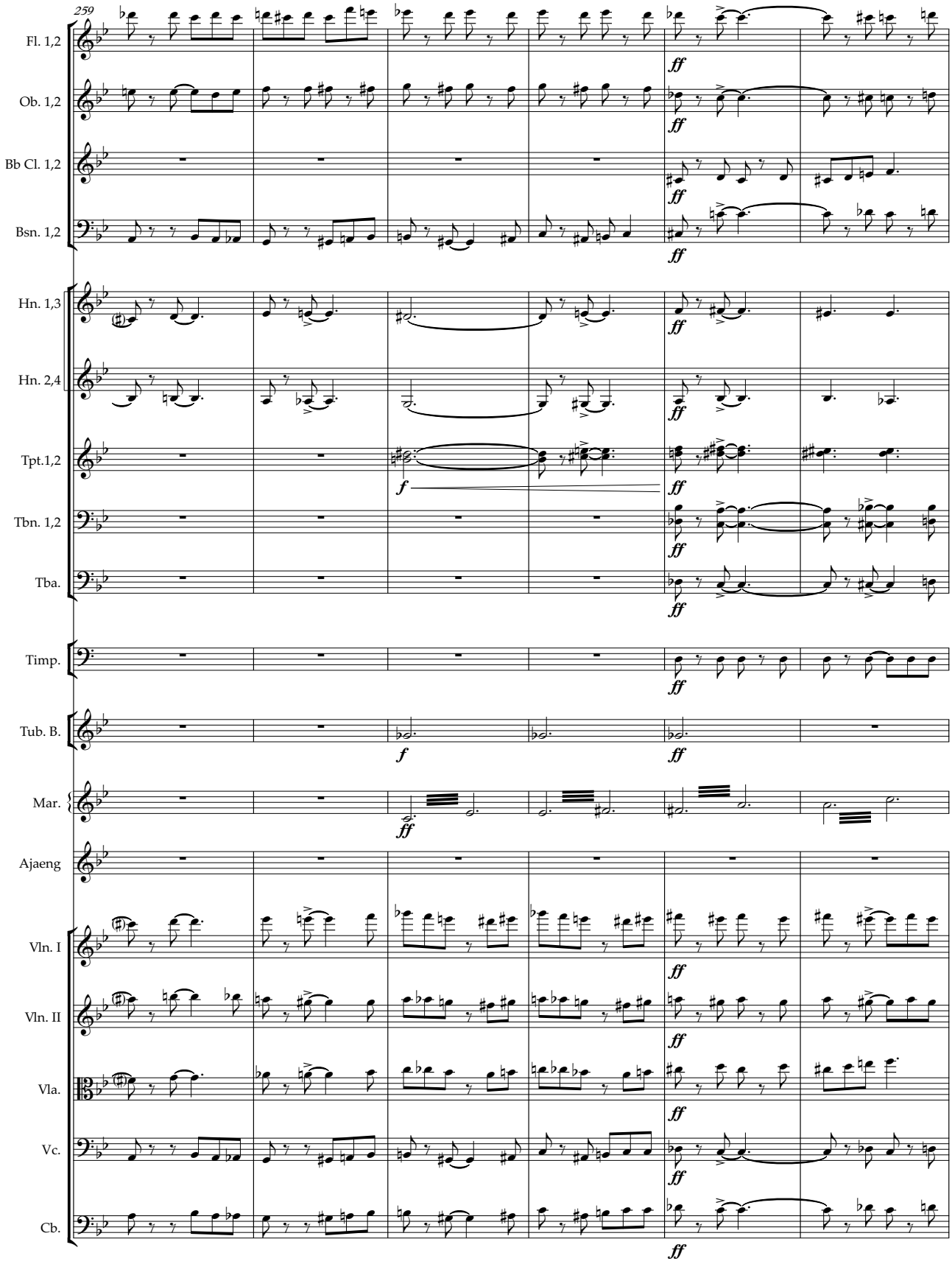

220
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Tba.
Timp.
Perc.2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
3.
4.
S.D.
(tr)
mf
p
pizz.
arco

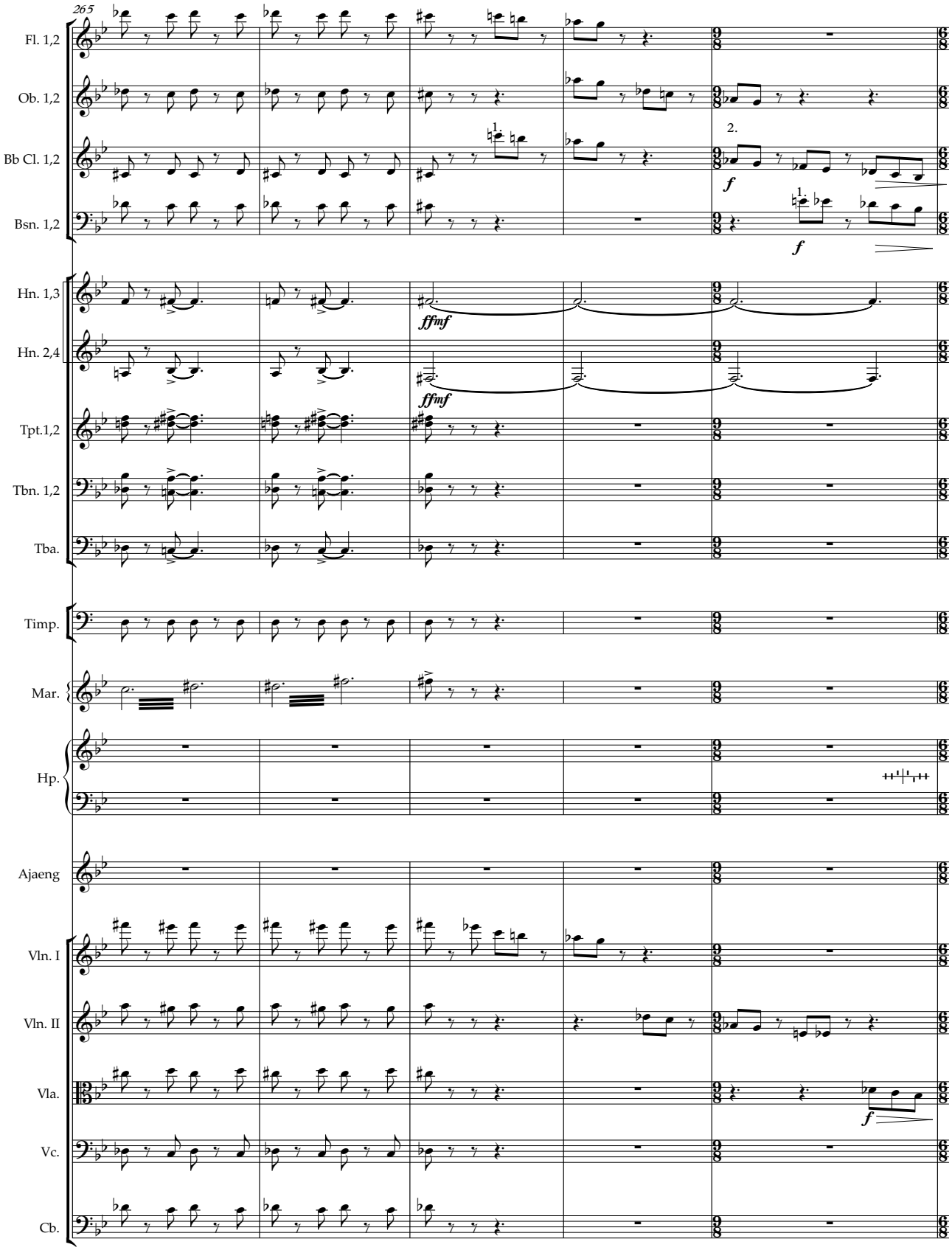

227
a2.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Perc.2
Glock.
mf
Mar.
mf
Hp.
Ajaeng
Vln. I
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.

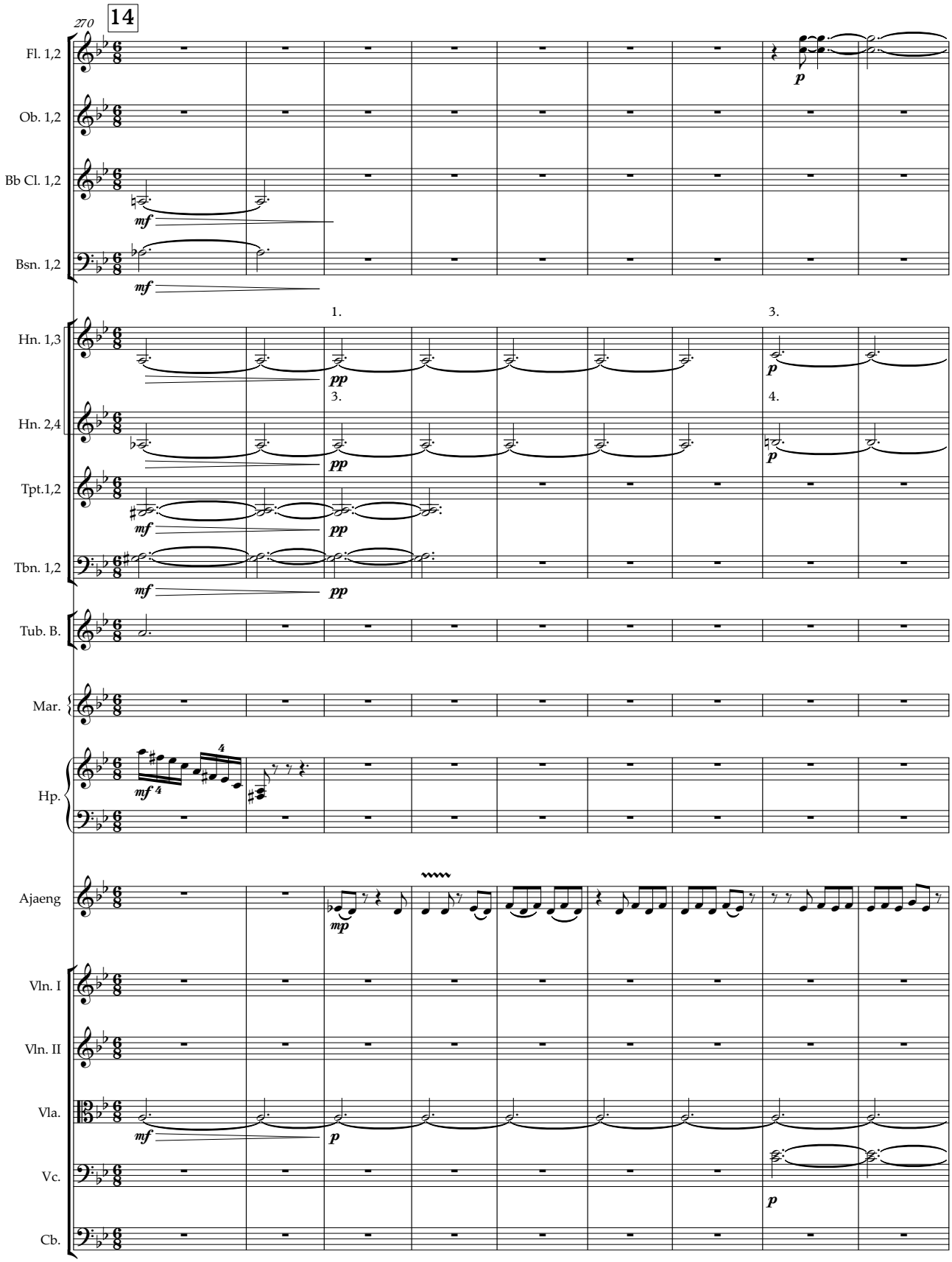

13
233
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Perc.1
Perc.2
Glock.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
B.D.
div.

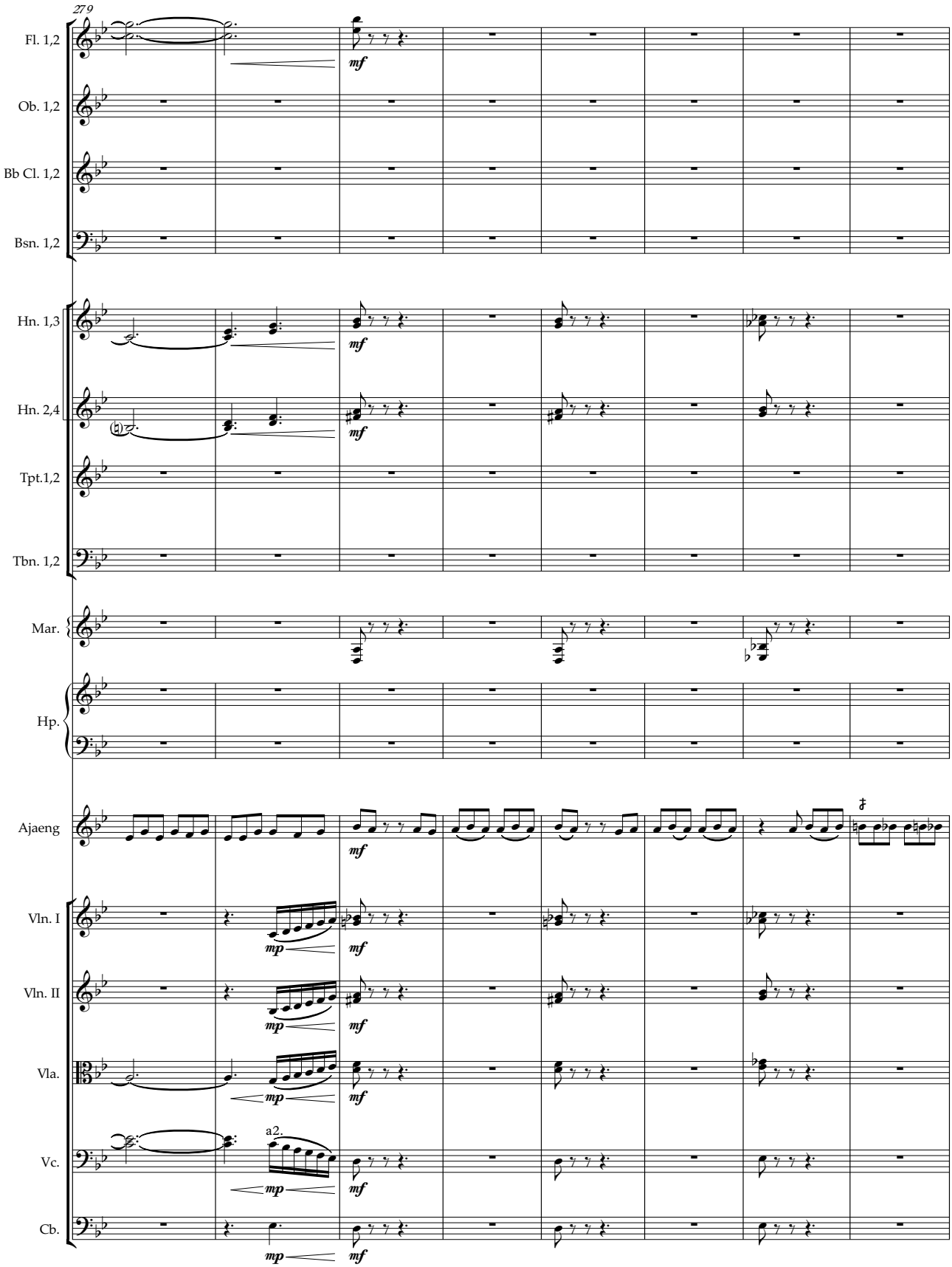

242
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
a2.
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Perc.1
Perc.2
Tubular Bells
Glock.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

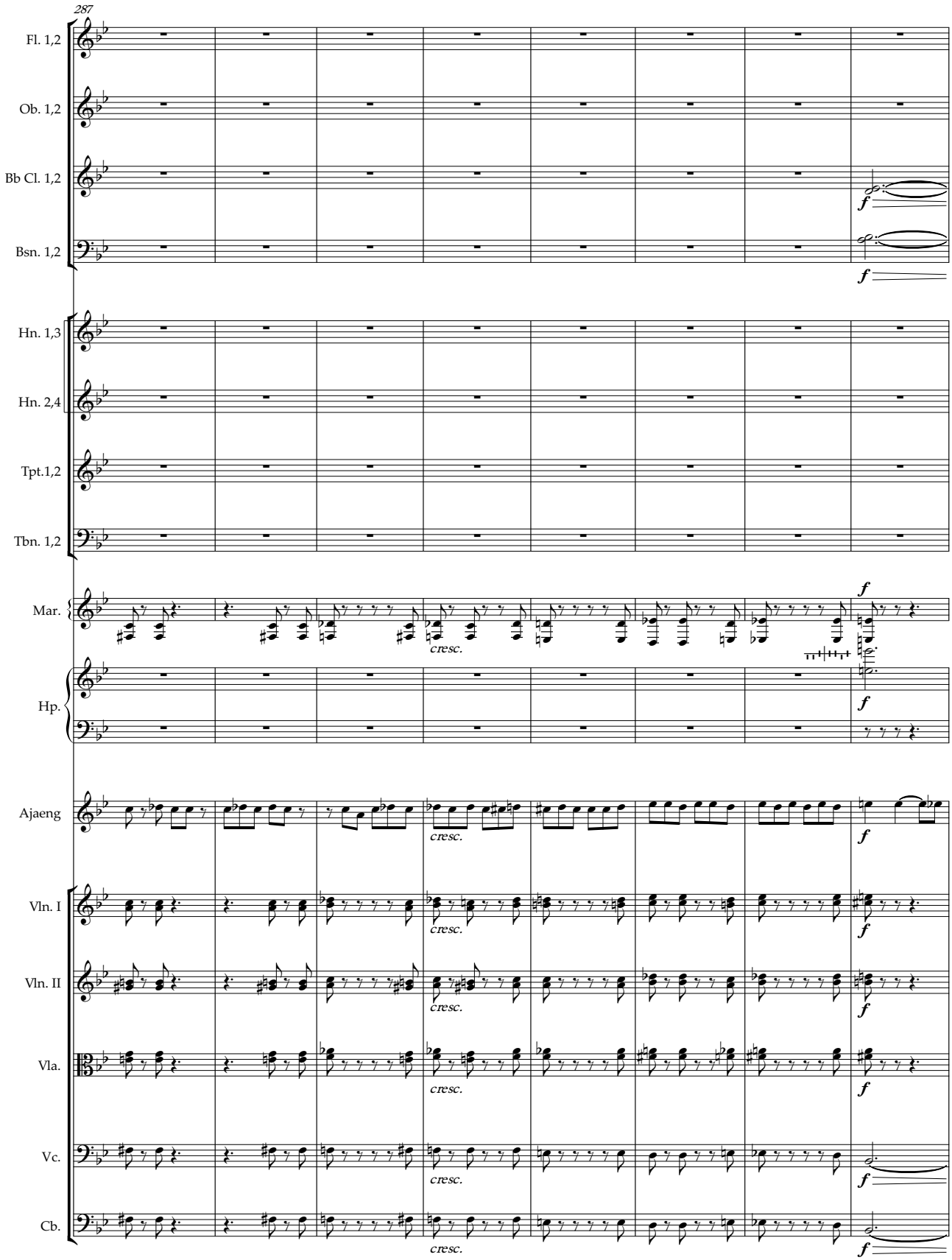

251
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
a2
cresc.

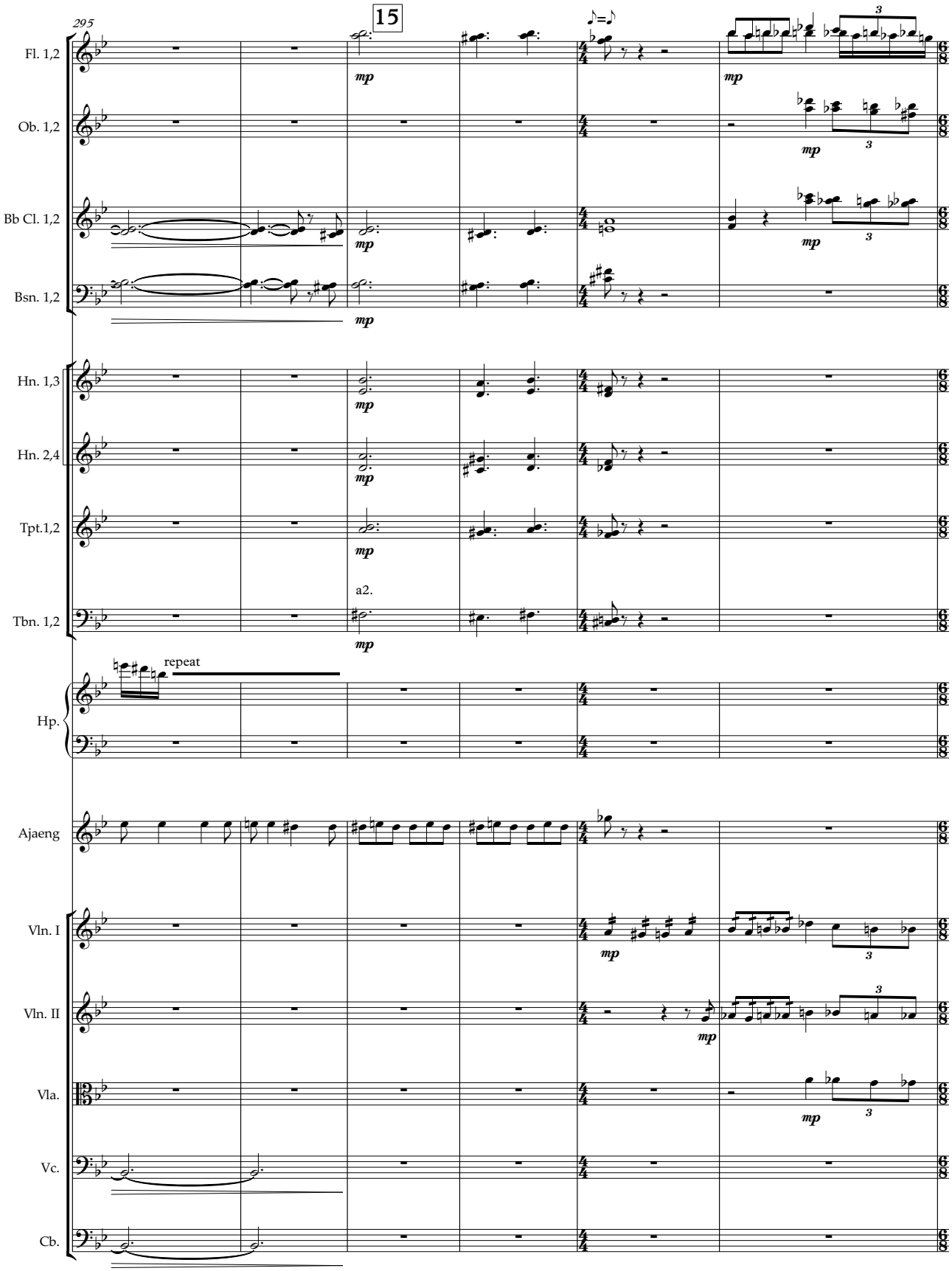

259
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Tub. B.
Mar.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f

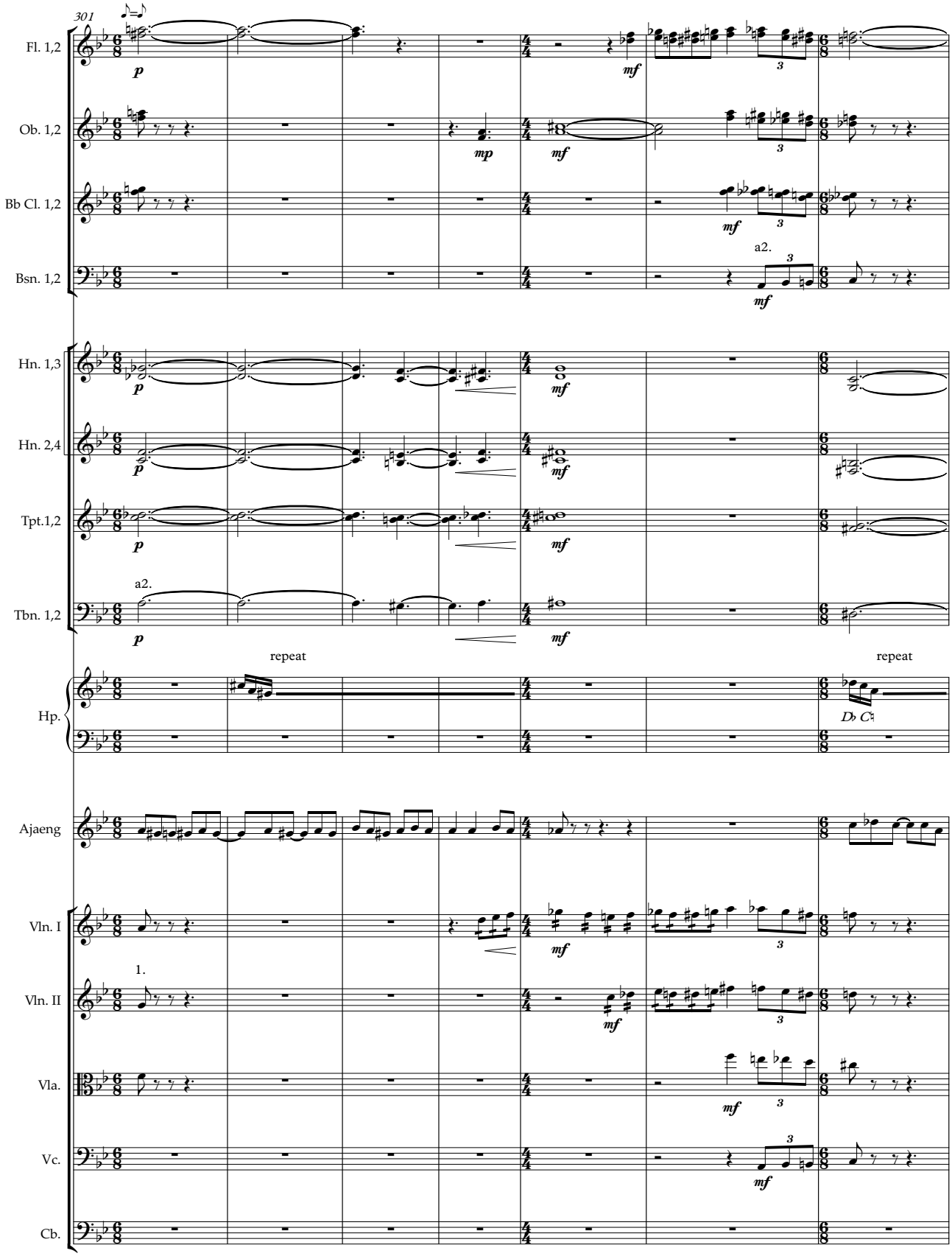

265
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
2.
f
ffmf

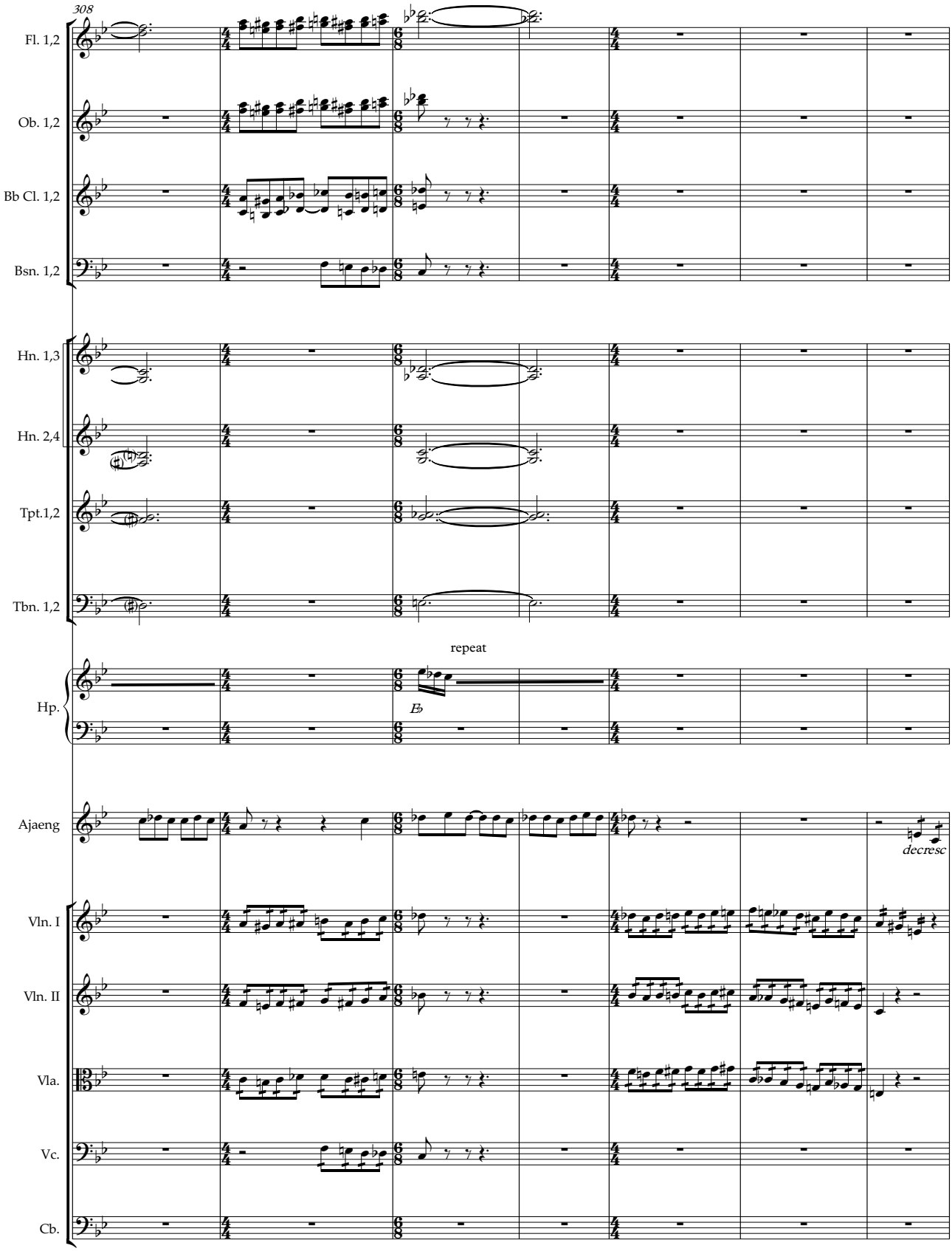

270
14
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
3.
4.
mf
pp
p
mp

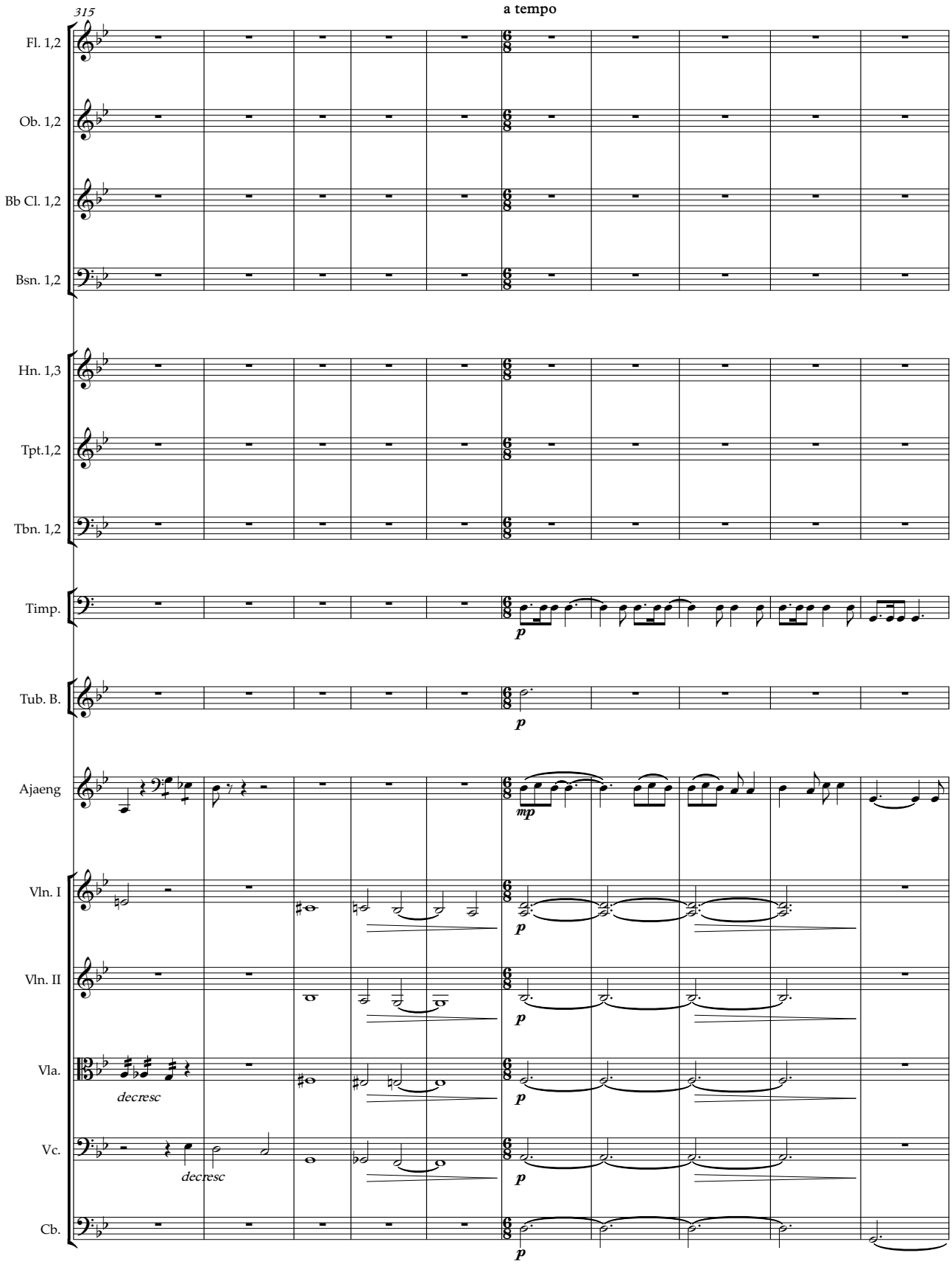

279
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
a2.

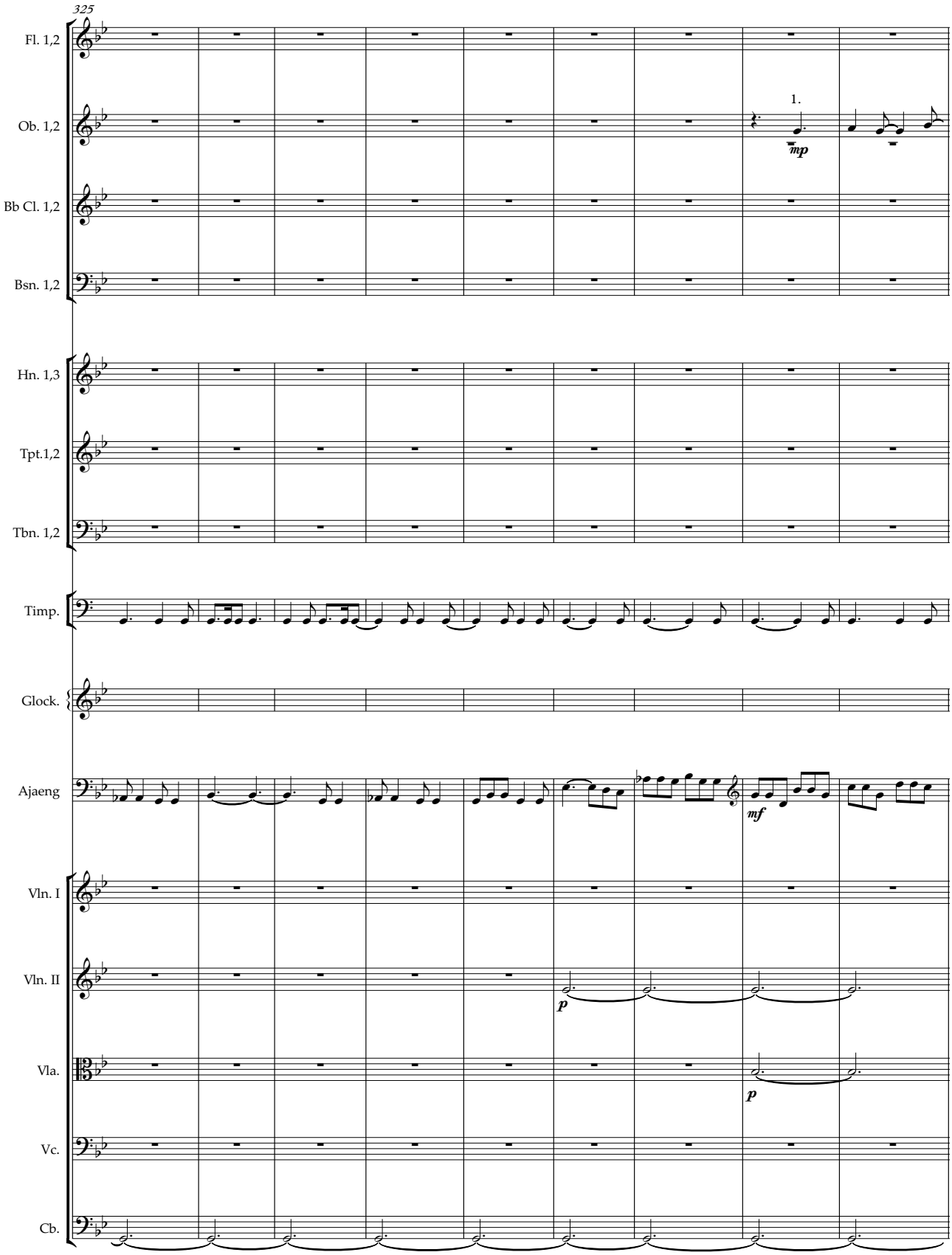

287
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
f

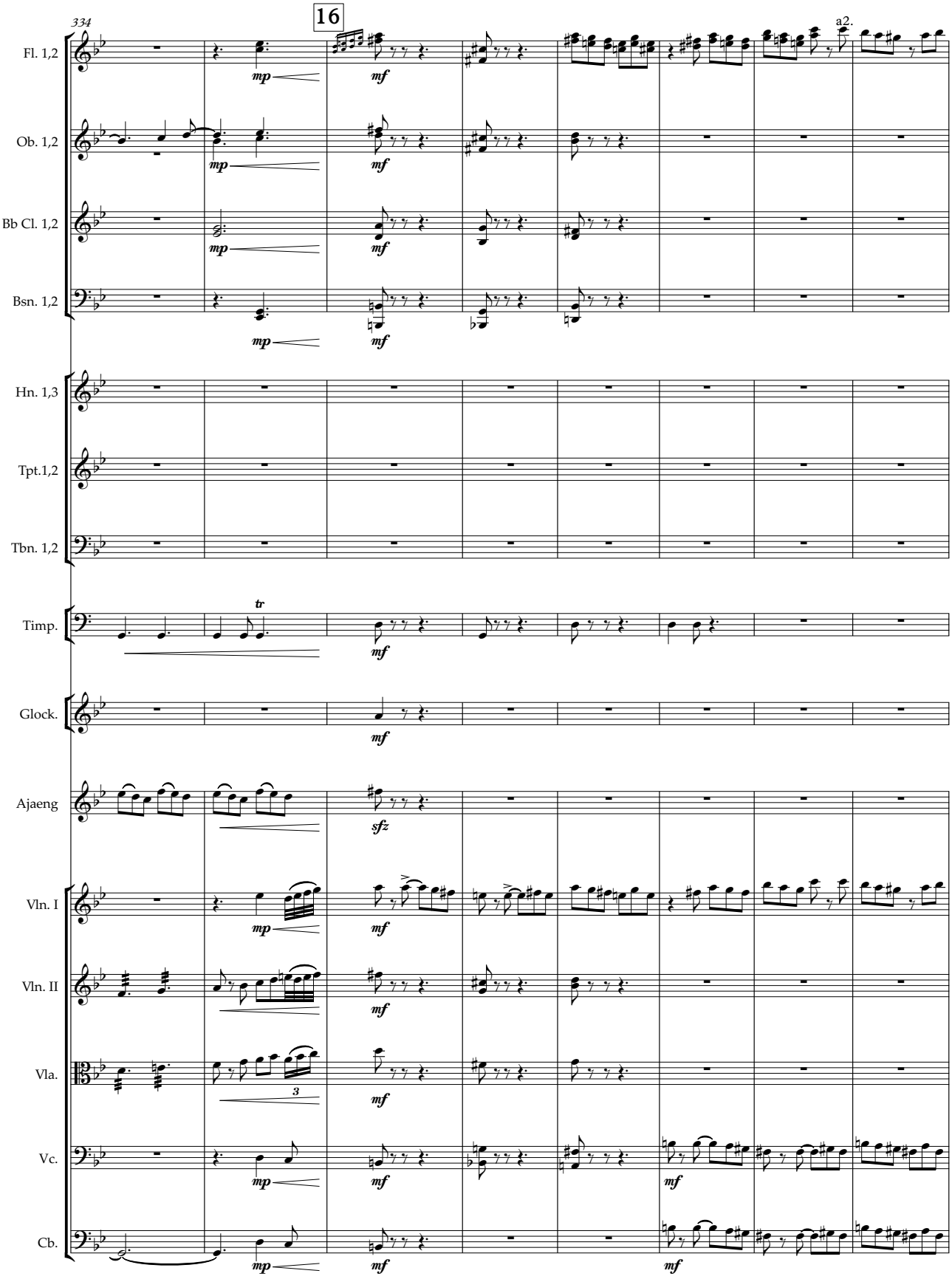

295
15
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
a2.
repeat
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
3

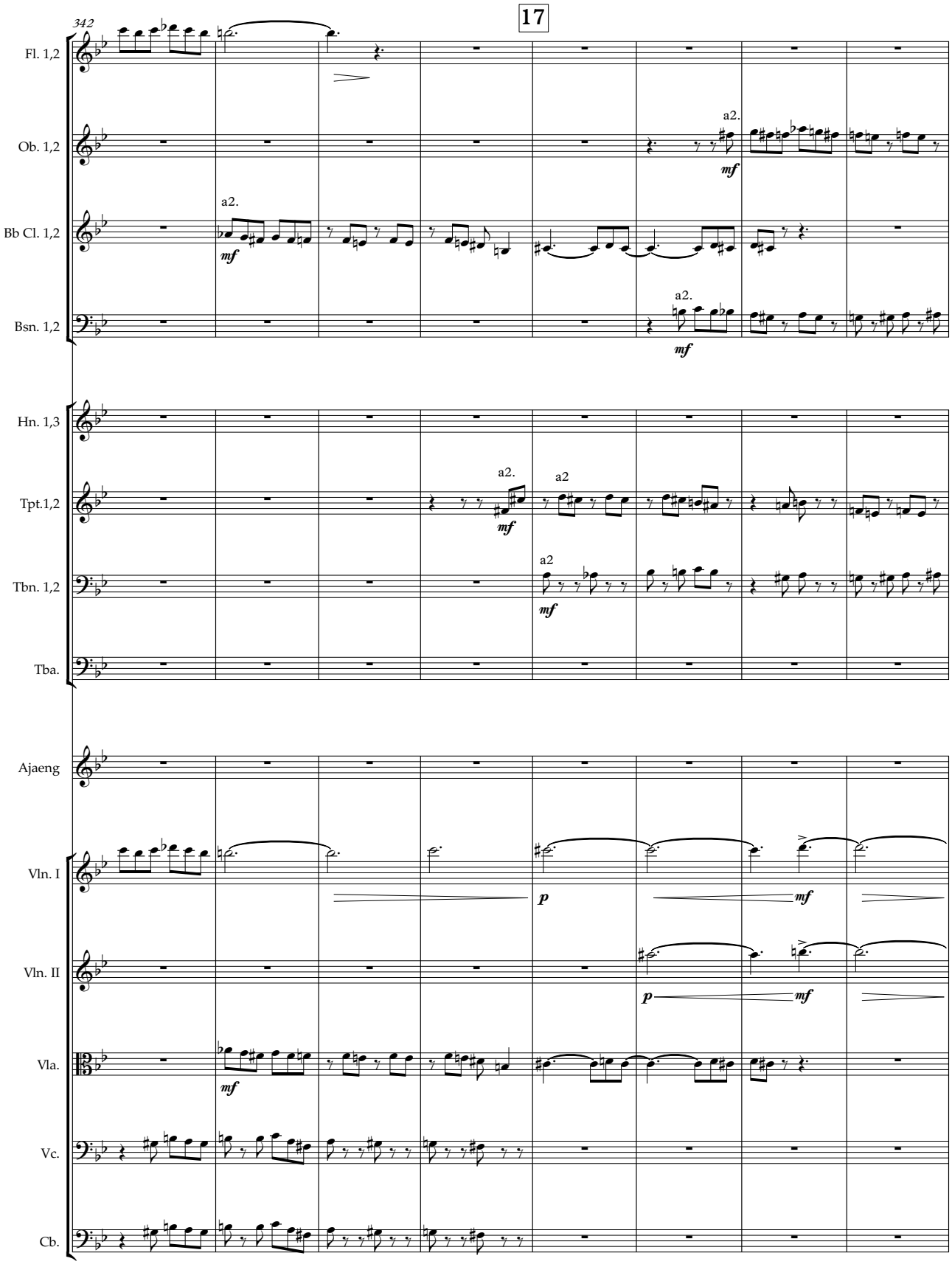

301
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
a2.
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
a2.
repeat
repeat
Hp.
Ajaeng
Vln. I
Vln. II
1.
Vla.
Vc.
Cb.

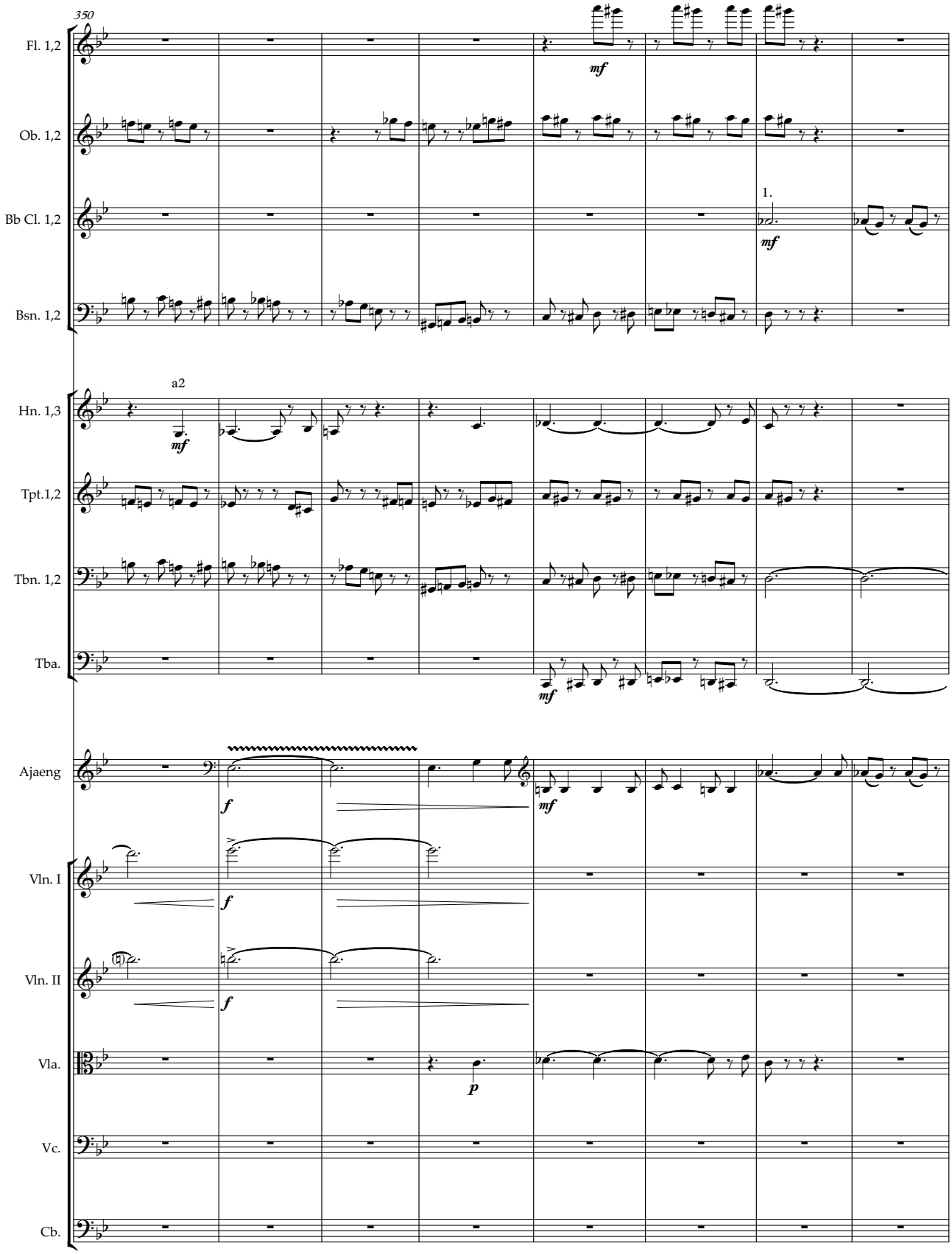

308
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
repeat
Hp.
Ajaeng
decresc
Vln. I
Vln. II
Vla.
Vc.
Cb.

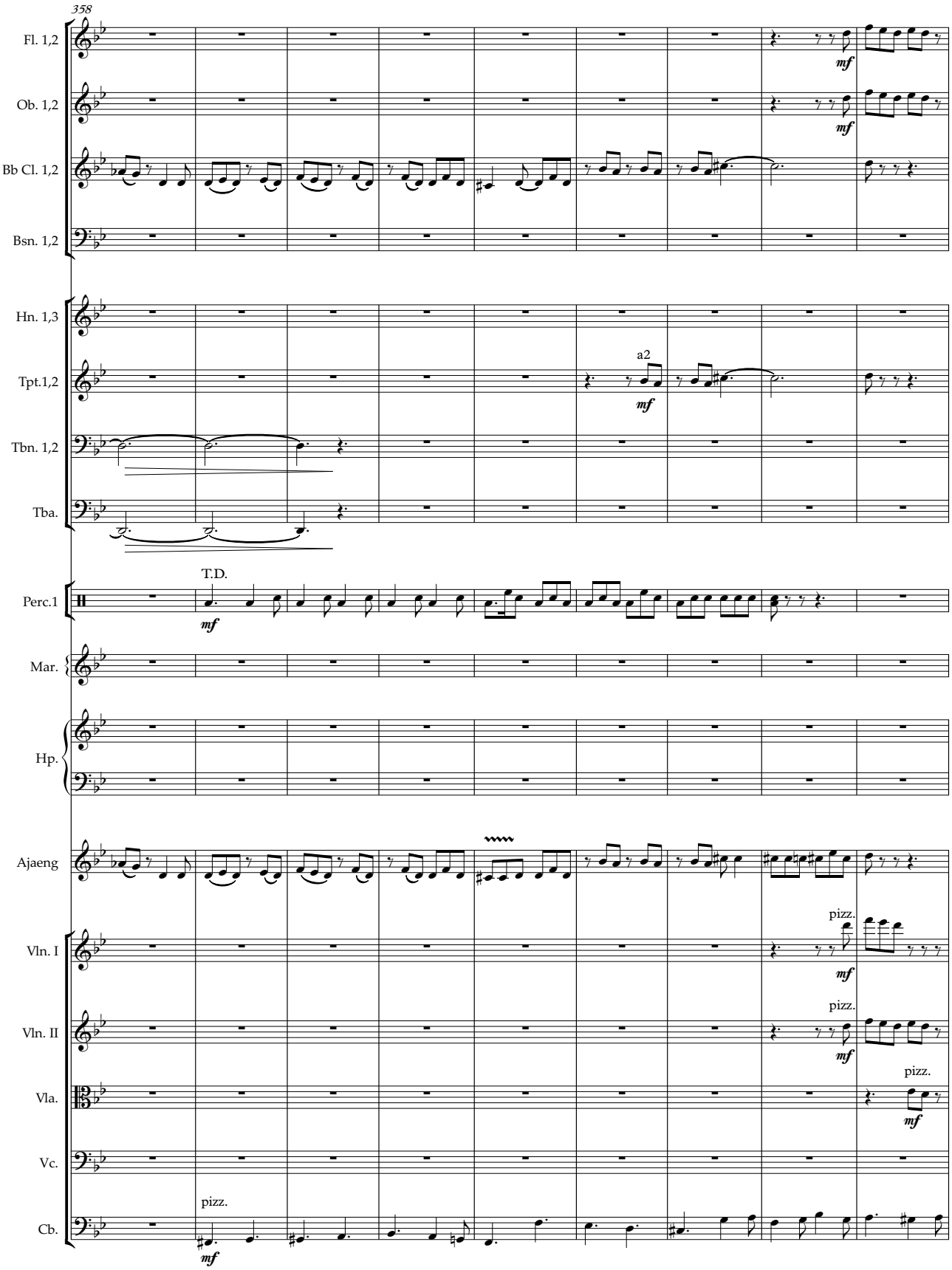

315
a tempo
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Timp.
Tub. B.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
decresc
decresc

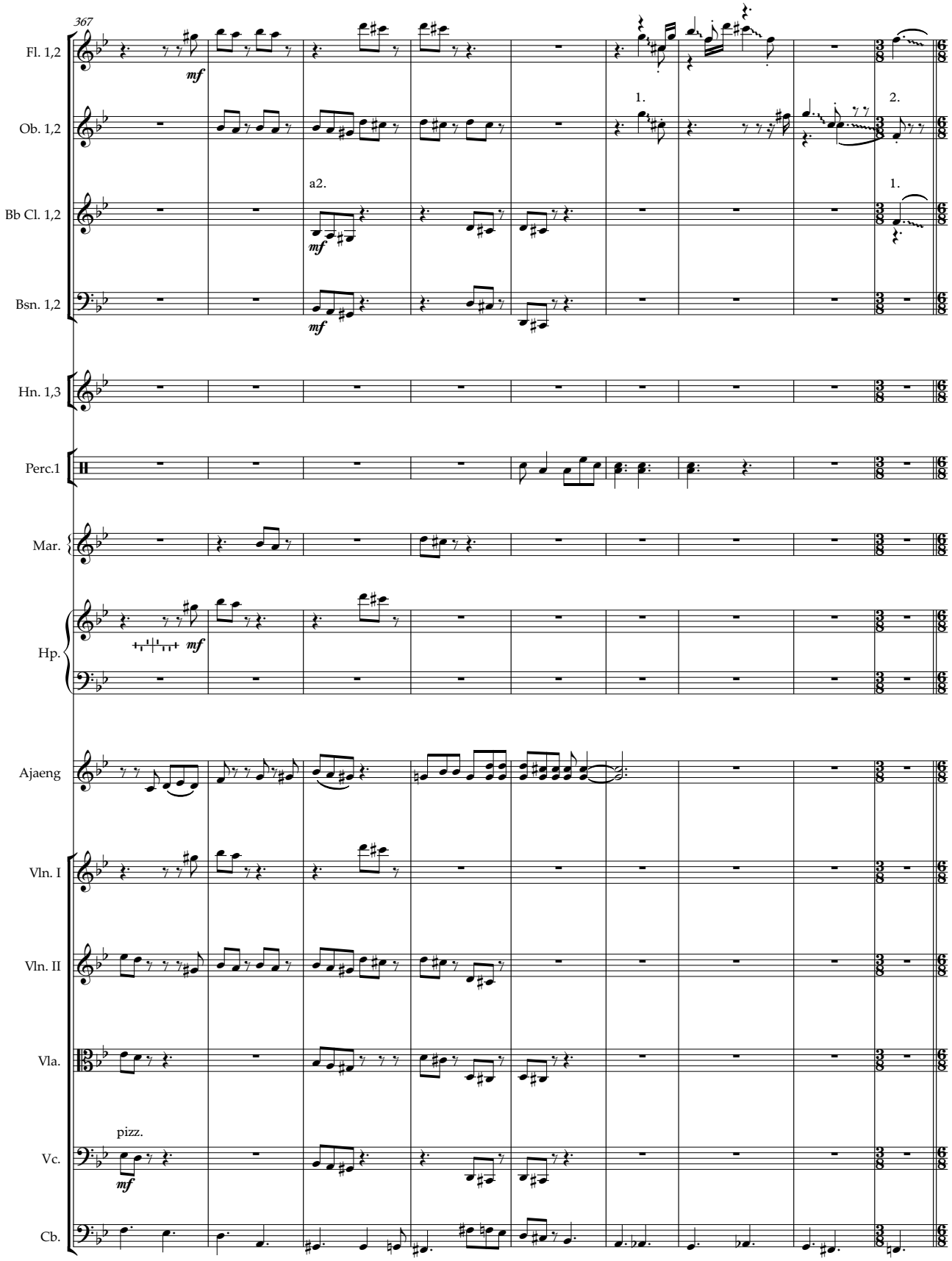

325
Fl. 1,2
Ob. 1,2
1.
mp
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Timp.
Glock.
Ajaeng
mf
Vln. I
Vln. II
p
Vla.
p
Vc.
Cb.

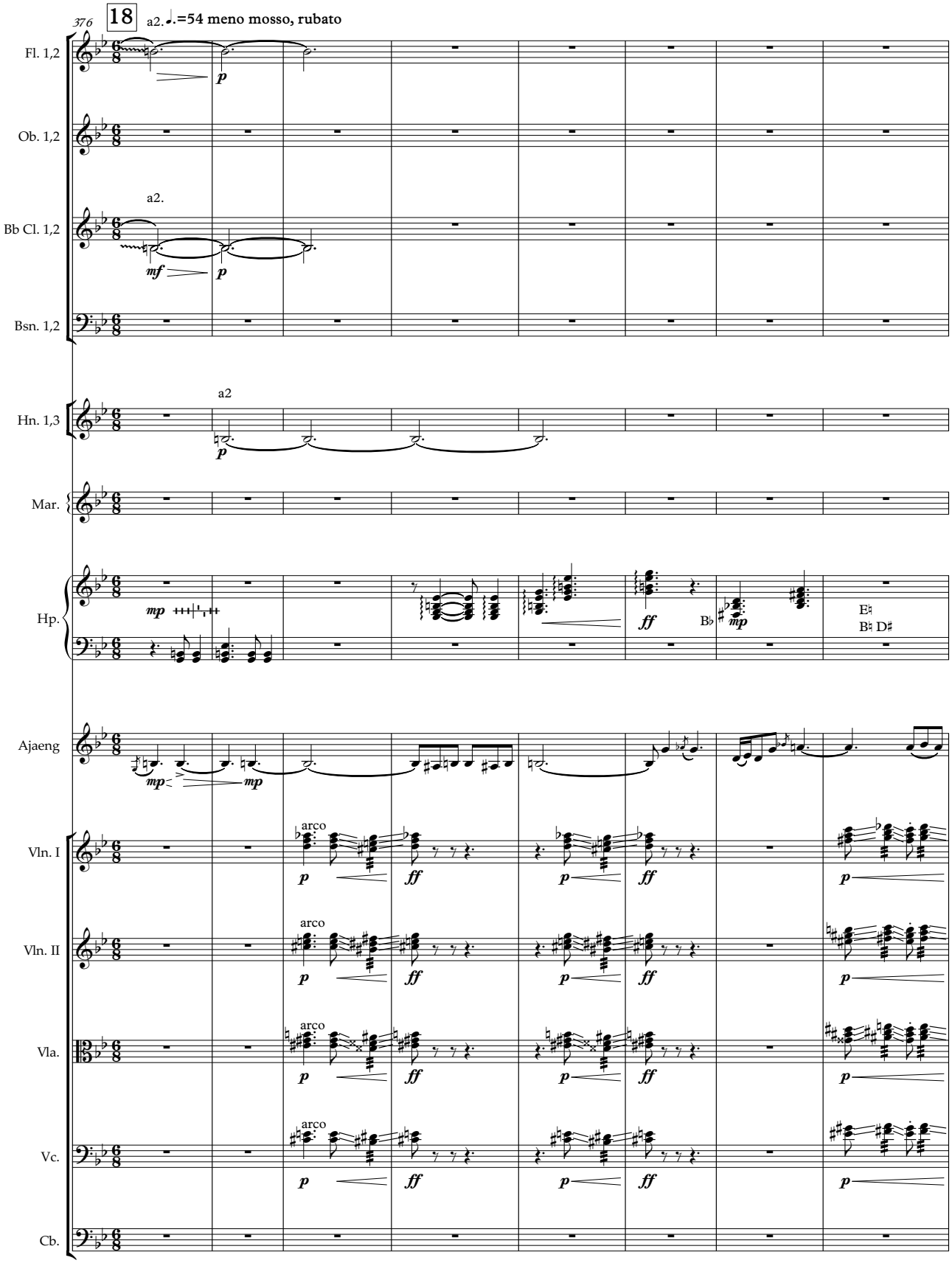

334
16
a2.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Timp.
Glock.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
sfz
tr
3

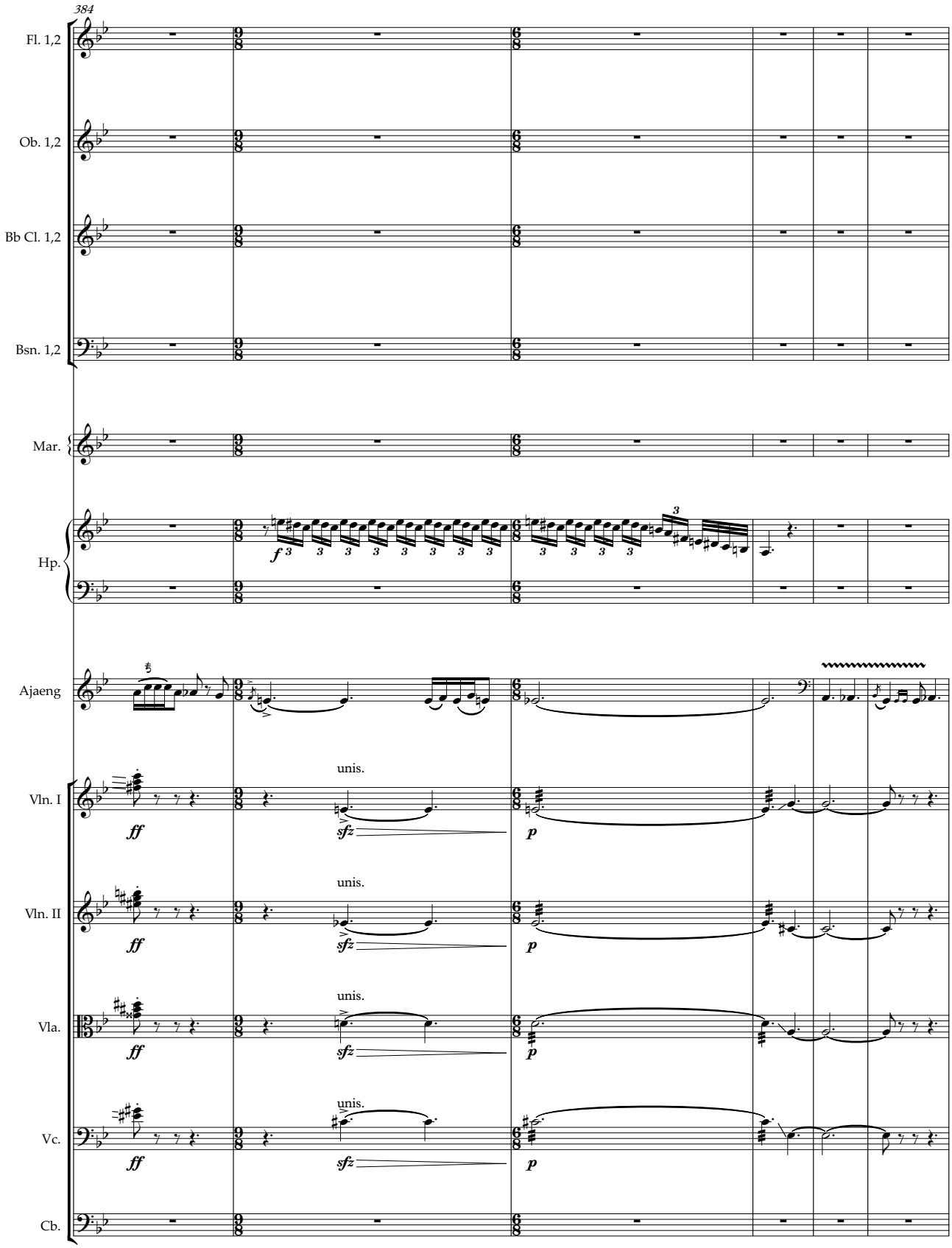

17
342
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Tba.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
mf
a2
p

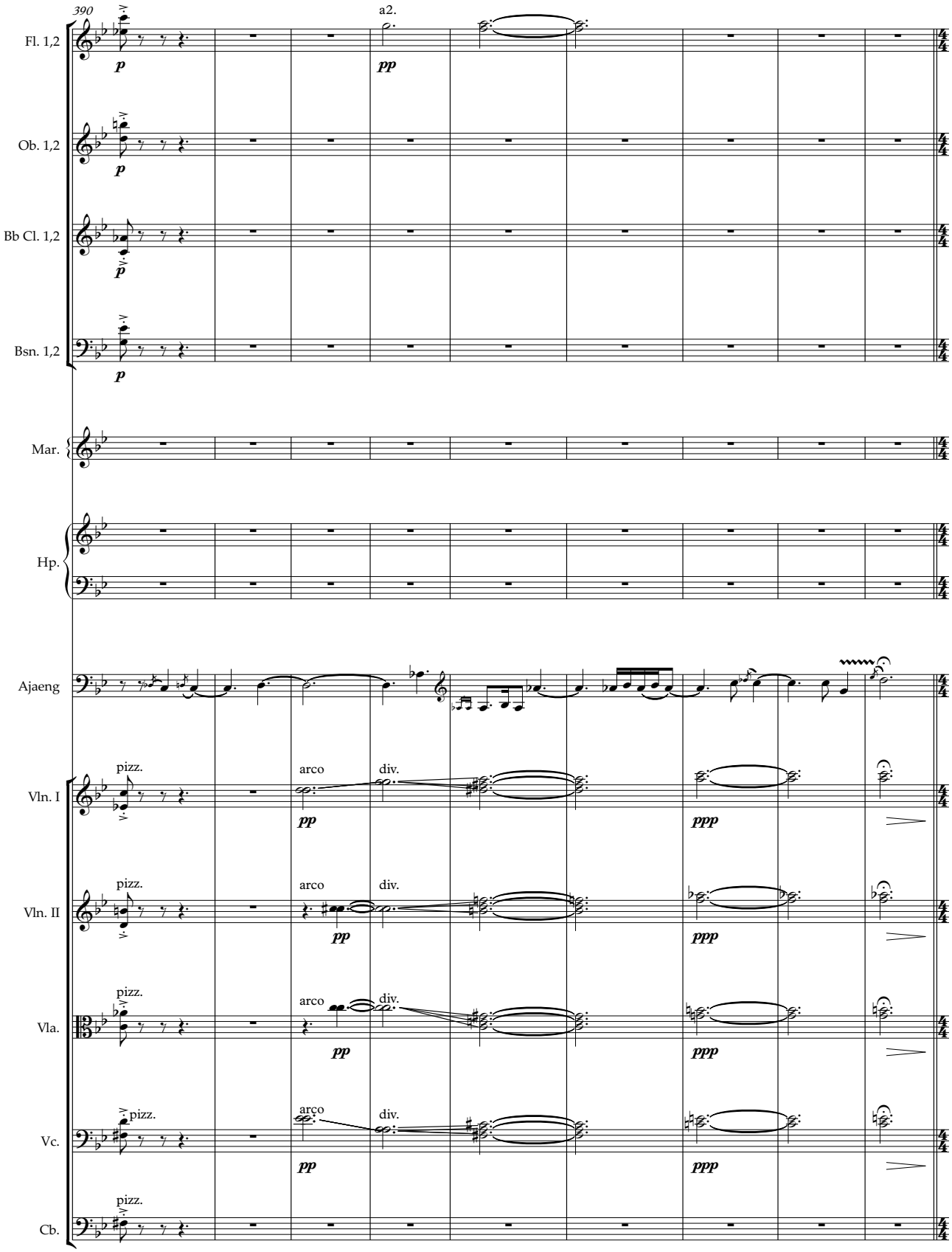

350
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Tba.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
a2
1.
f
p

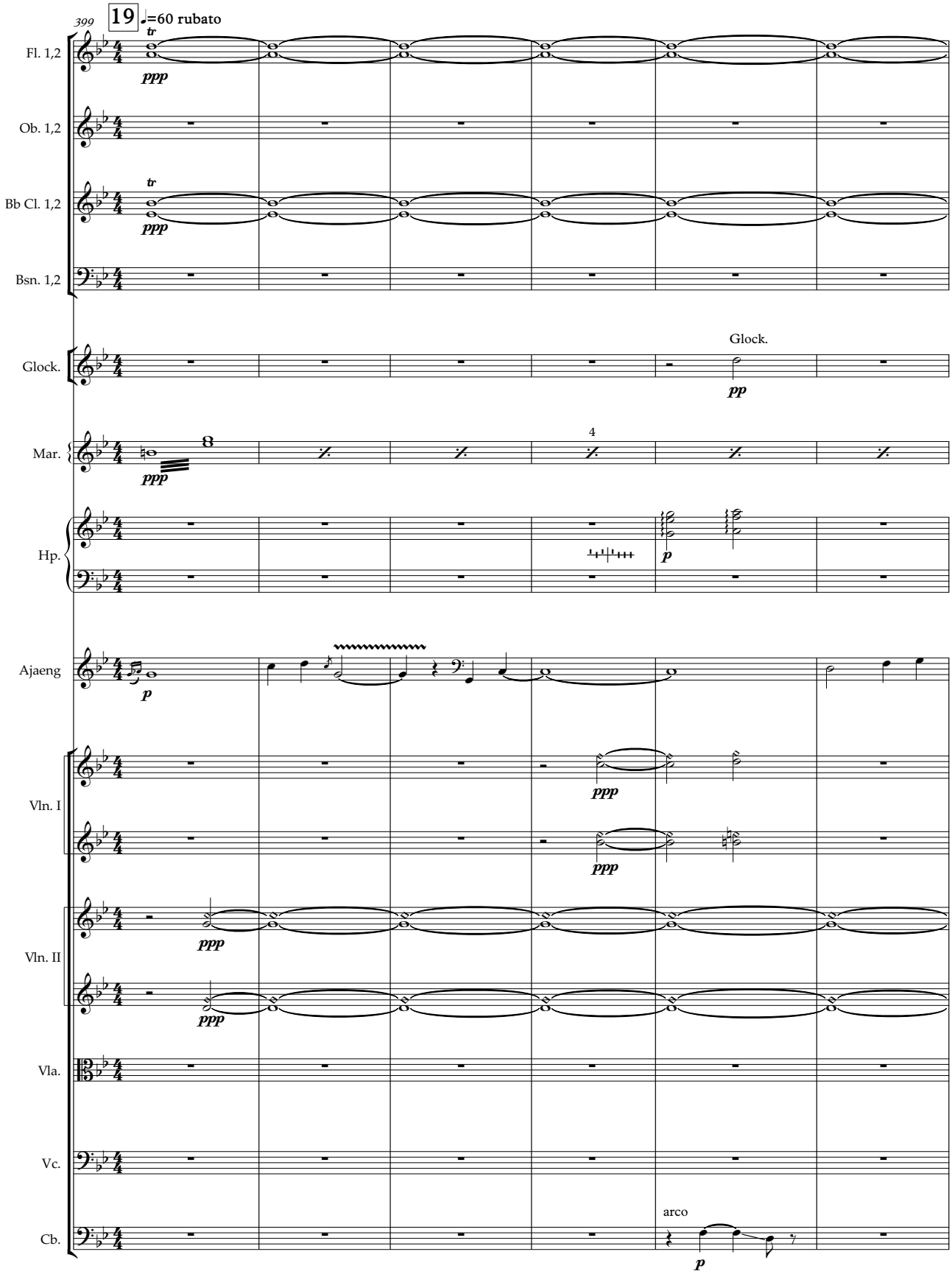

358
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Tpt.1,2
Tbn. 1,2
Tba.
Perc.1
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
a2
T.D.
pizz.

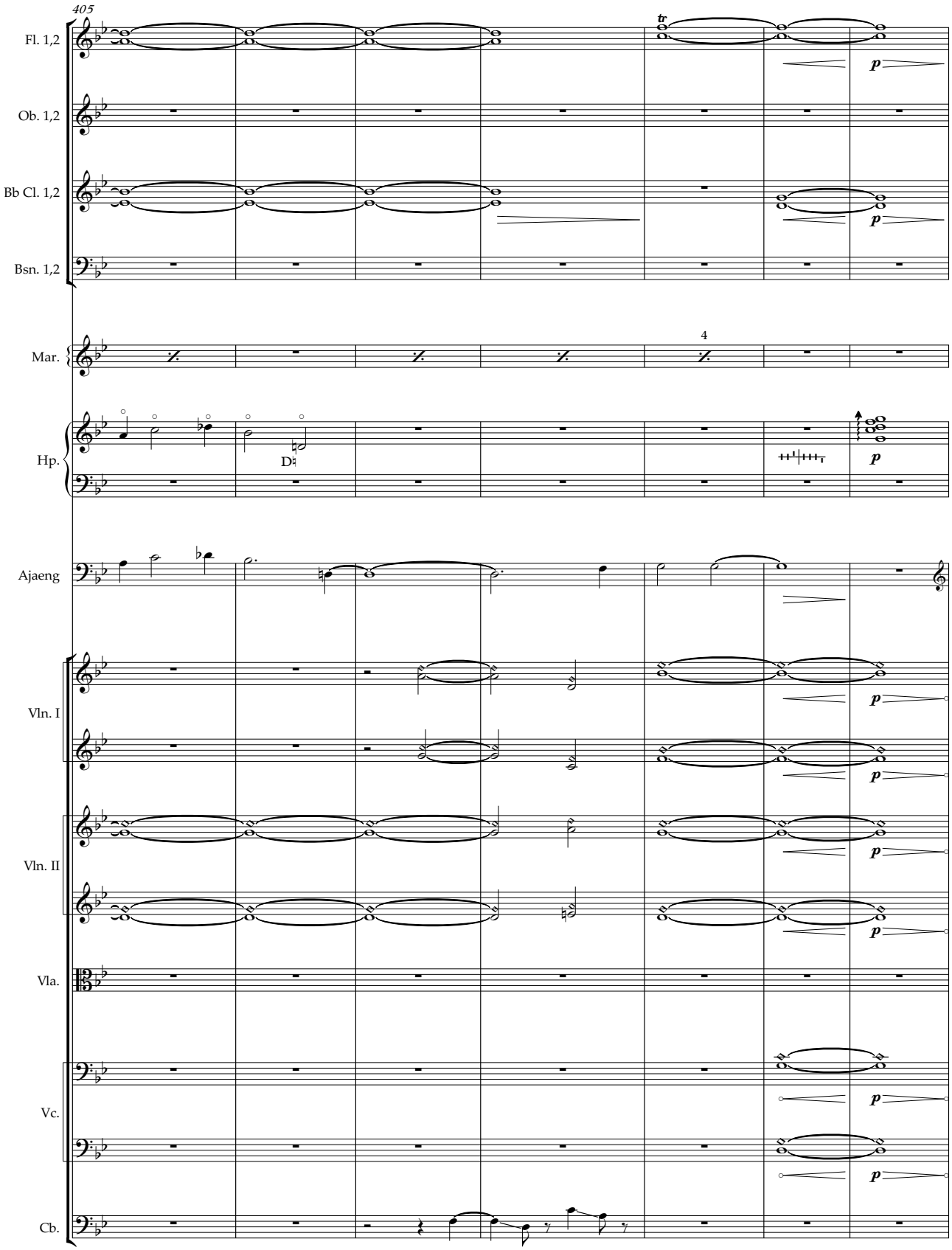

367
Fl. 1,2
mf
Ob. 1,2
1.
2.
Bb Cl. 1,2
a2.
mf
1.
Bsn. 1,2
mf
Hn. 1,3
Perc.1
Mar.
Hp.
mf
Ajaeng
Vln. I
Vln. II
Vla.
pizz.
Vc.
mf
Cb.

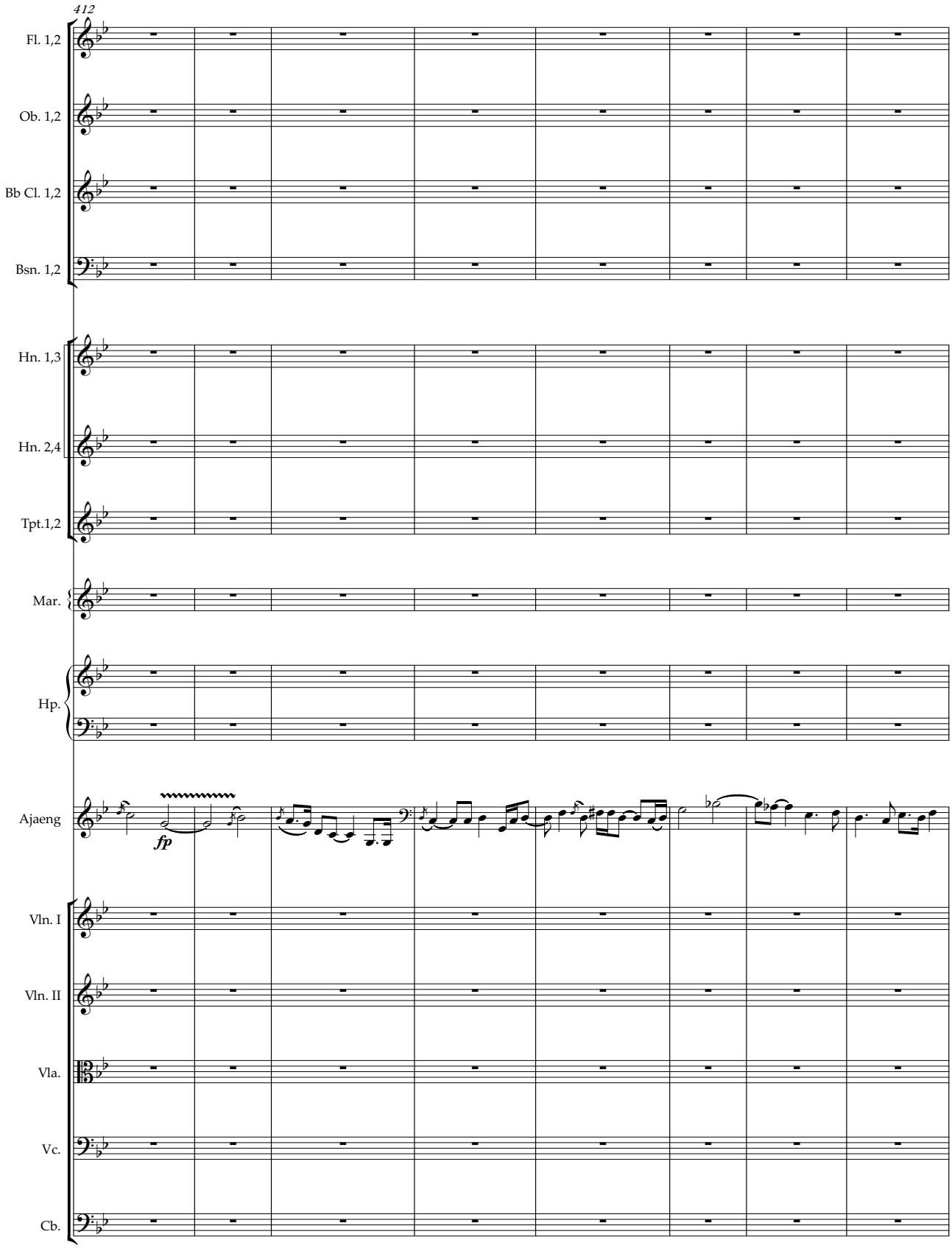

376
18
a2. 𝅗𝅥.=54 meno mosso, rubato
Fl. 1,2
Ob. 1,2
a2.
Bb Cl. 1,2
Bsn. 1,2
a2
Hn. 1,3
Mar.
Hp.
Ajaeng
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.

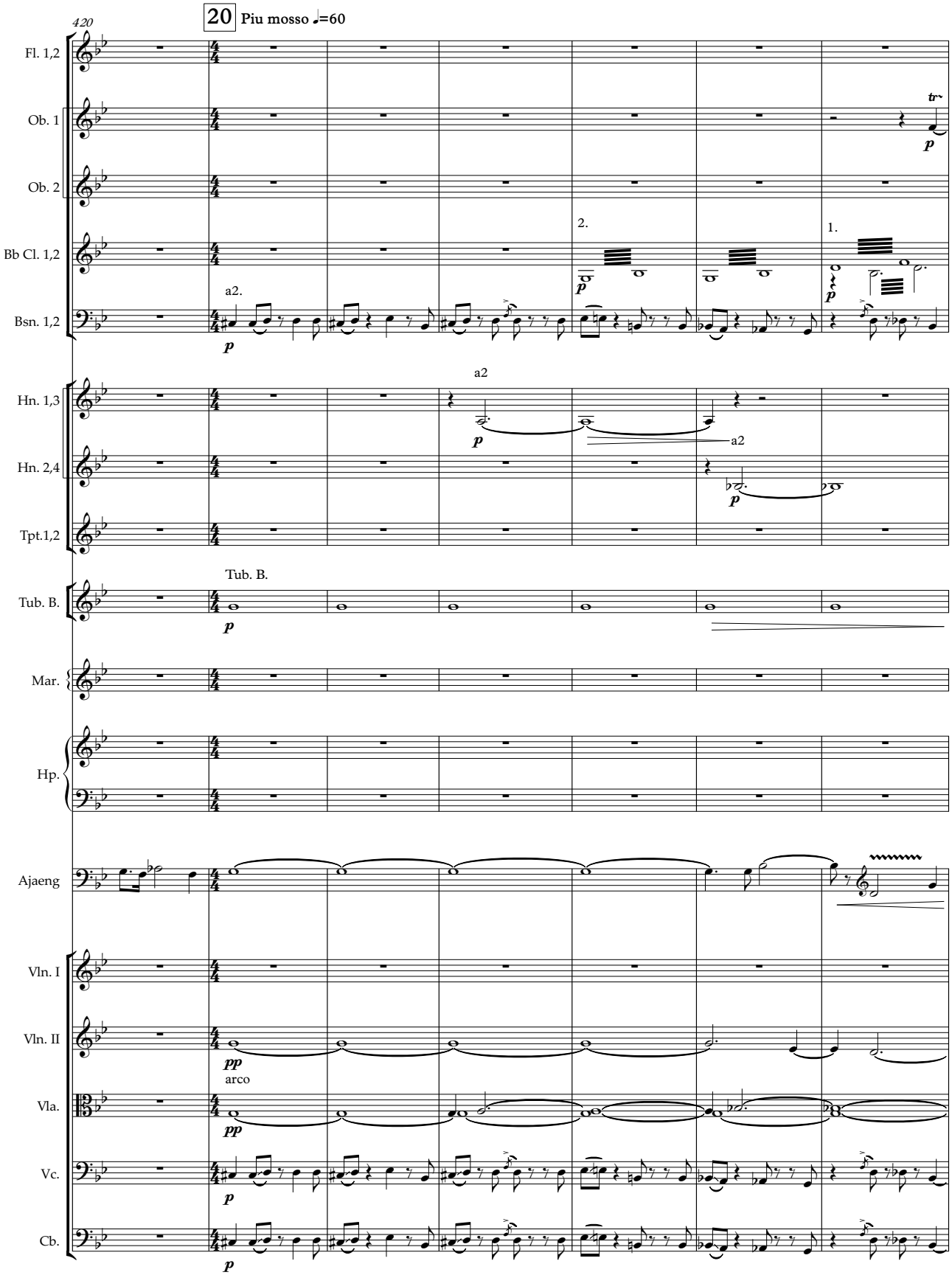

384
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
ff
sfz
p

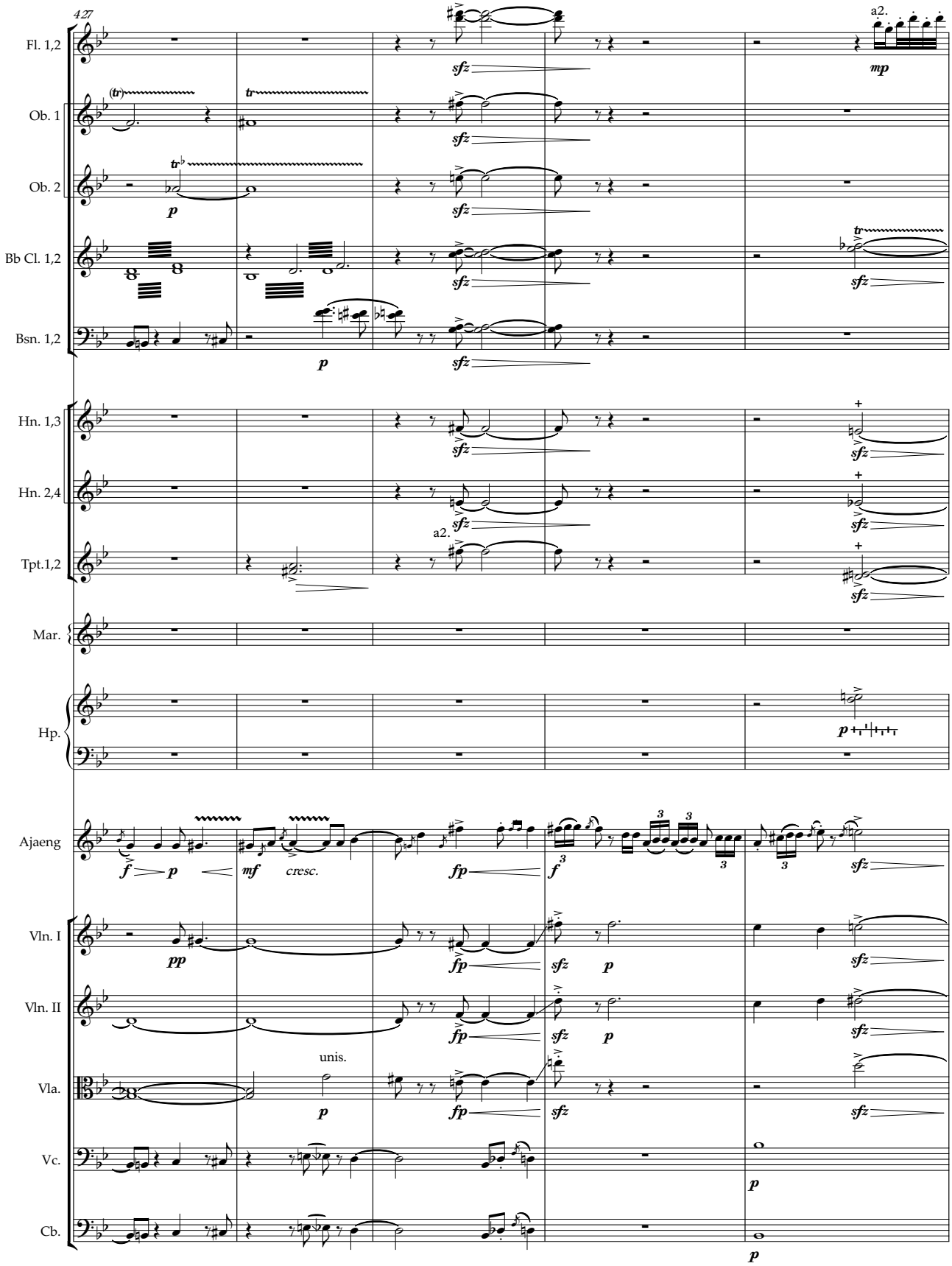

390
a2.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
div.
p
pp
ppp

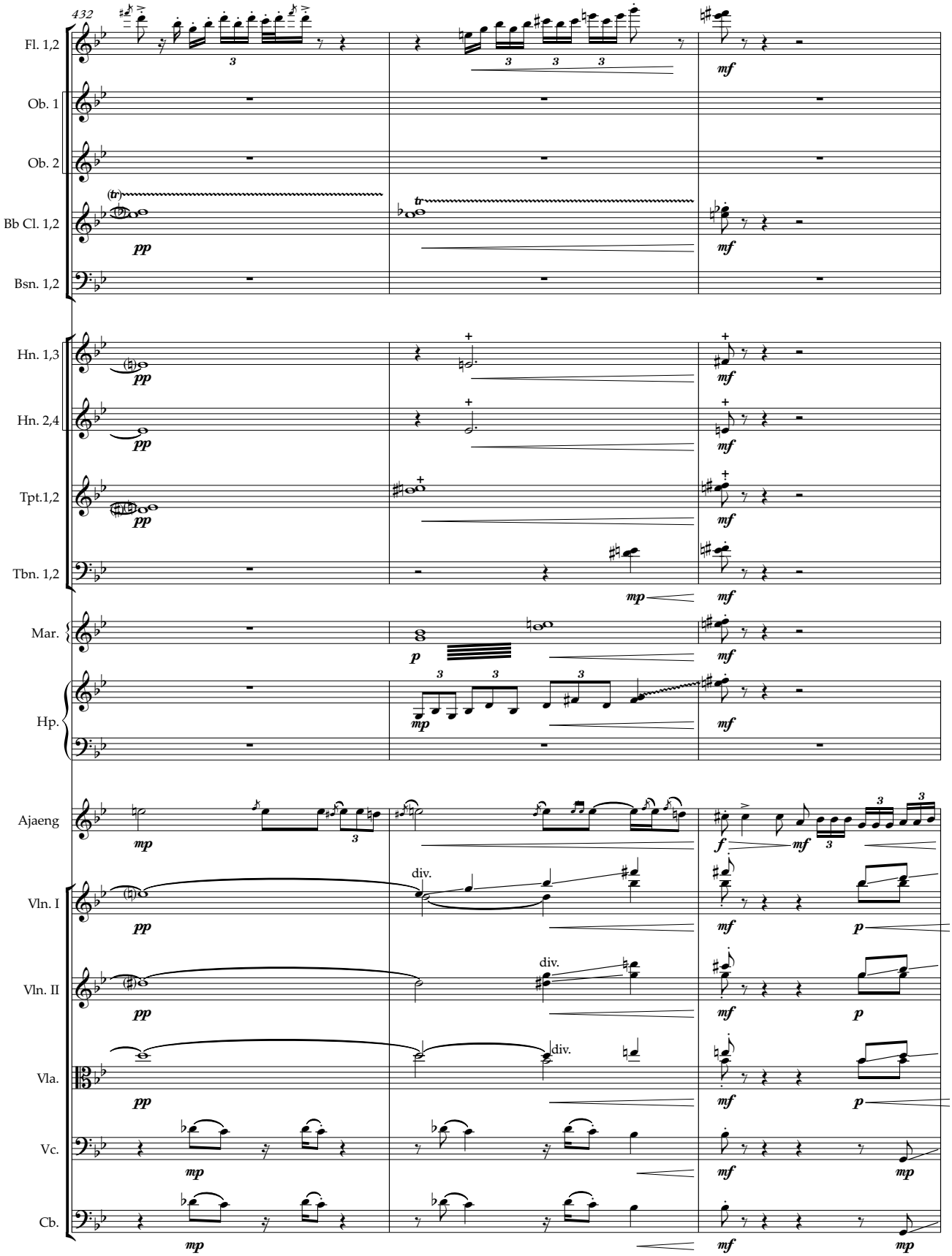

399
19
♩=60 rubato
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Glock.
Glock.
Mar.
4
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

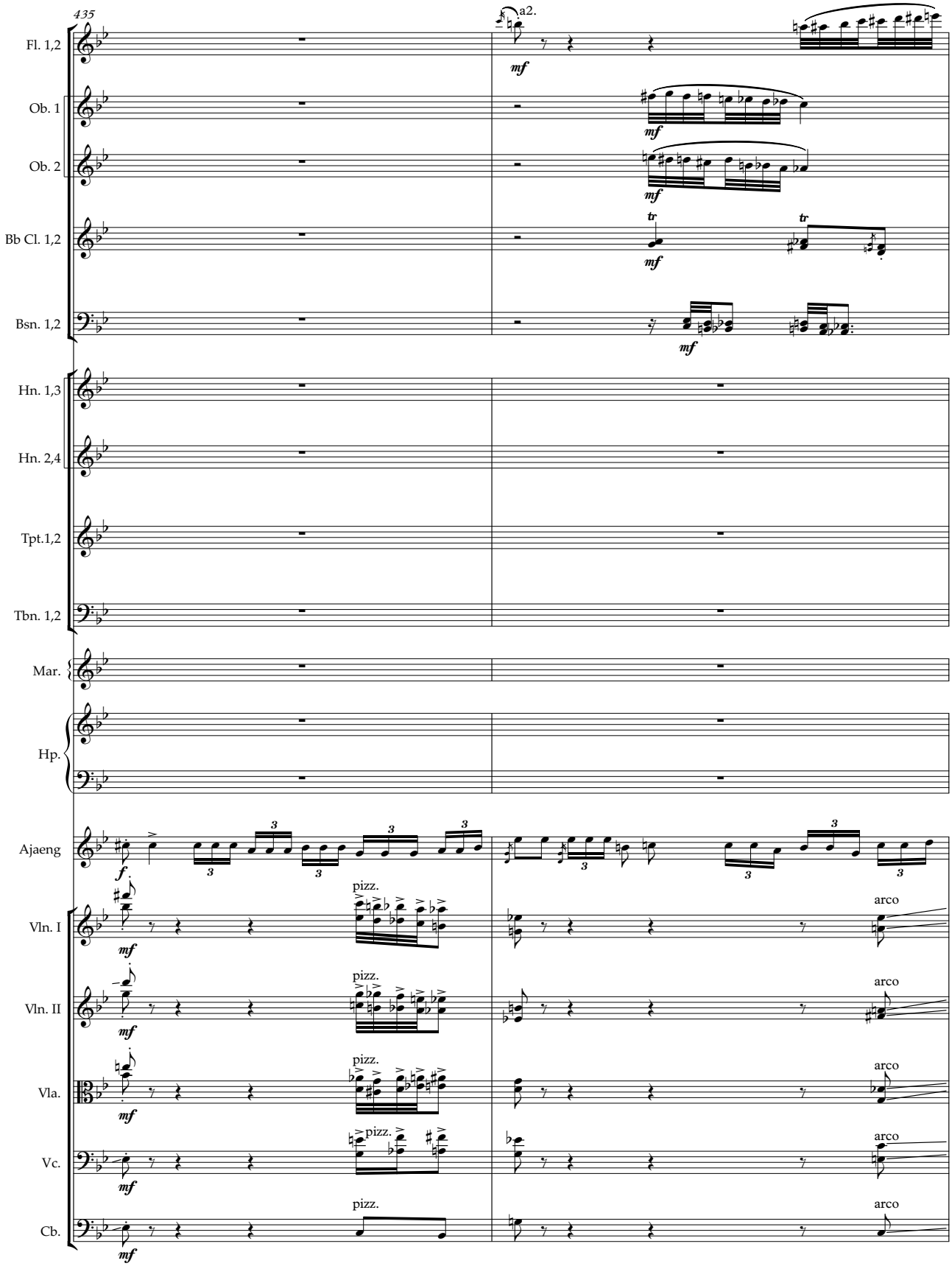

405
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Mar.
4
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
p

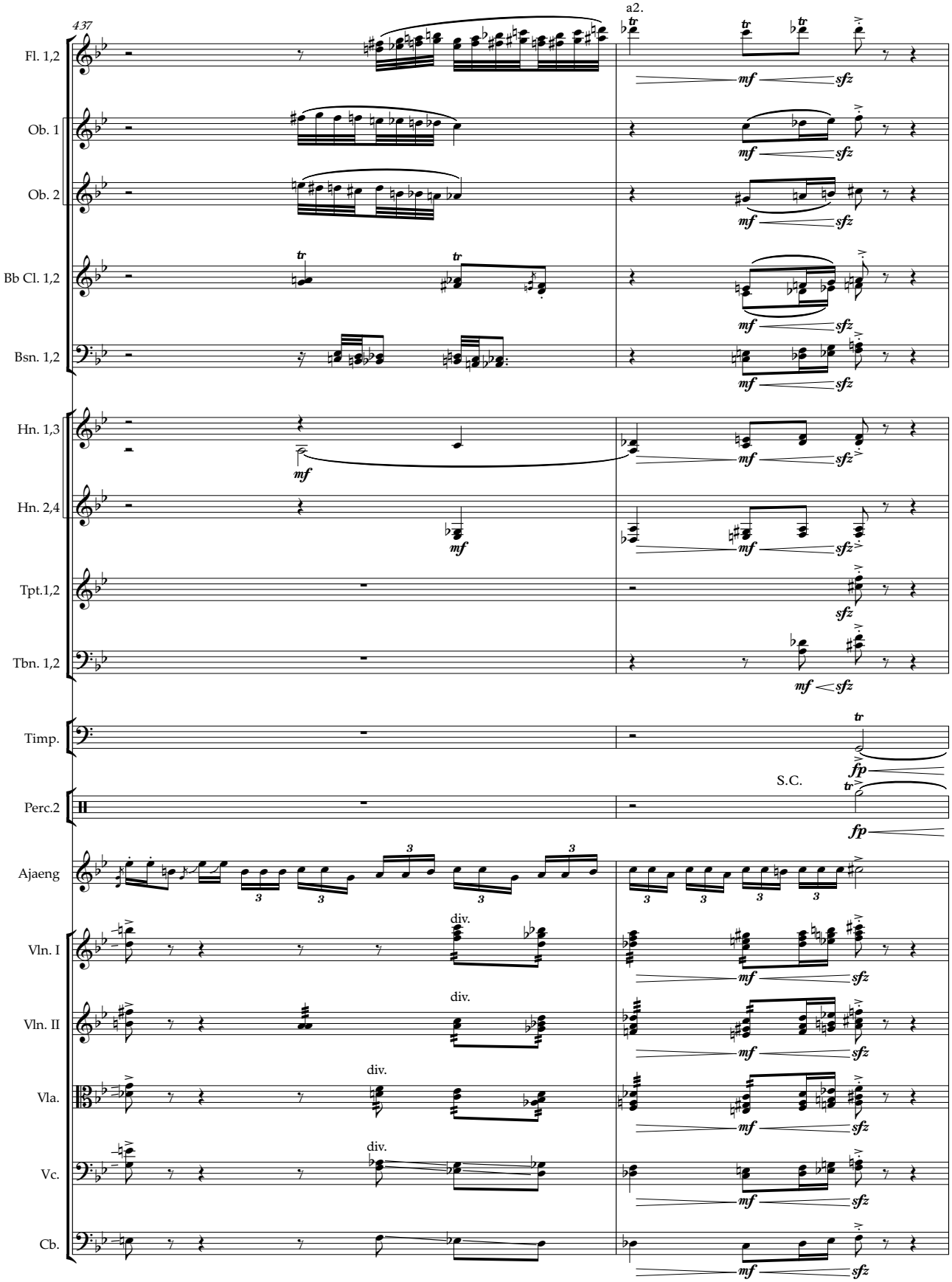

412
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Mar.
Hp.
Ajaeng
fp
Vln. I
Vln. II
Vla.
Vc.
Cb.

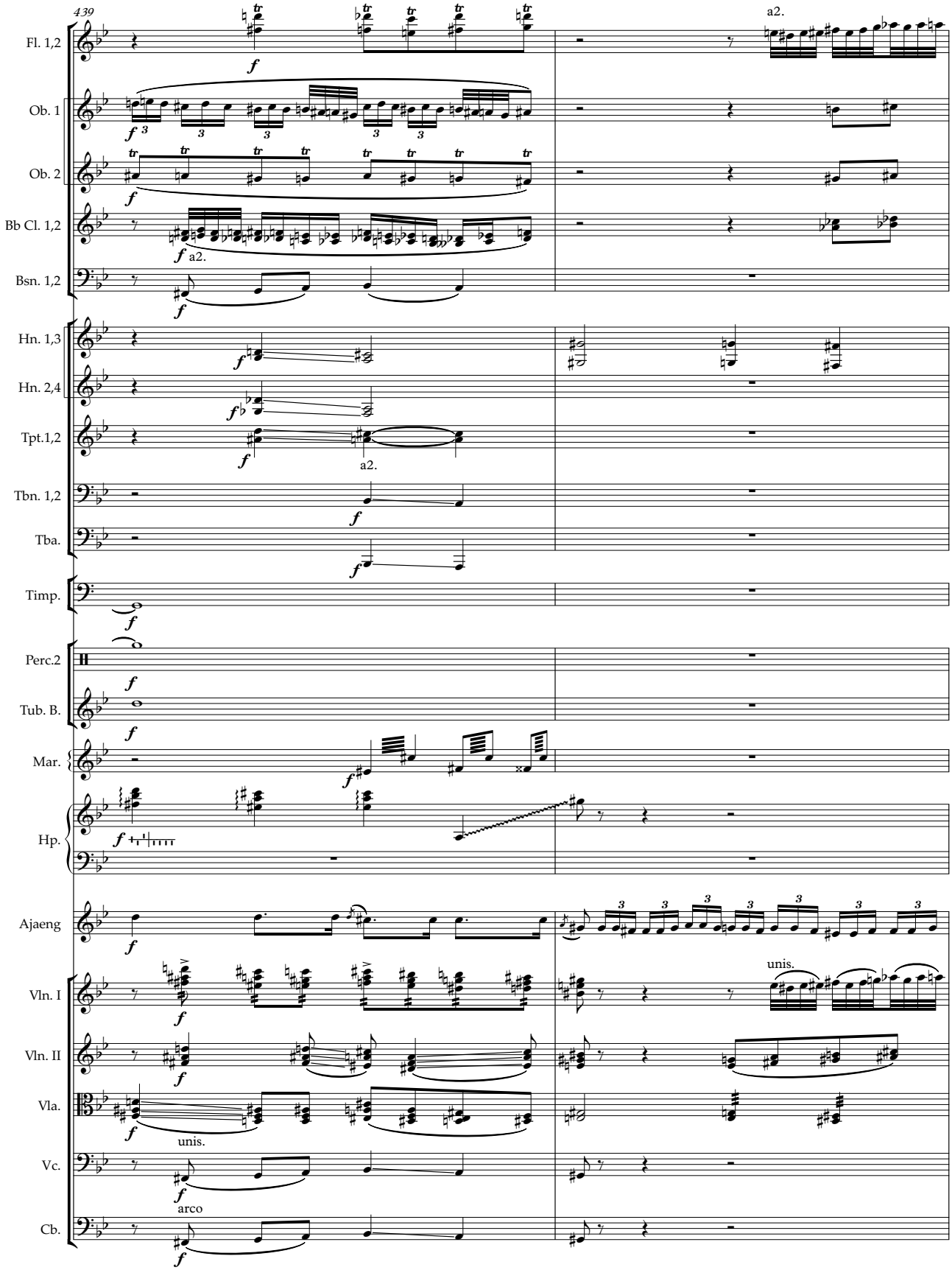

420
20 Piu mosso ♩=60
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
a2
2.
1.
tr
p
pp
arco

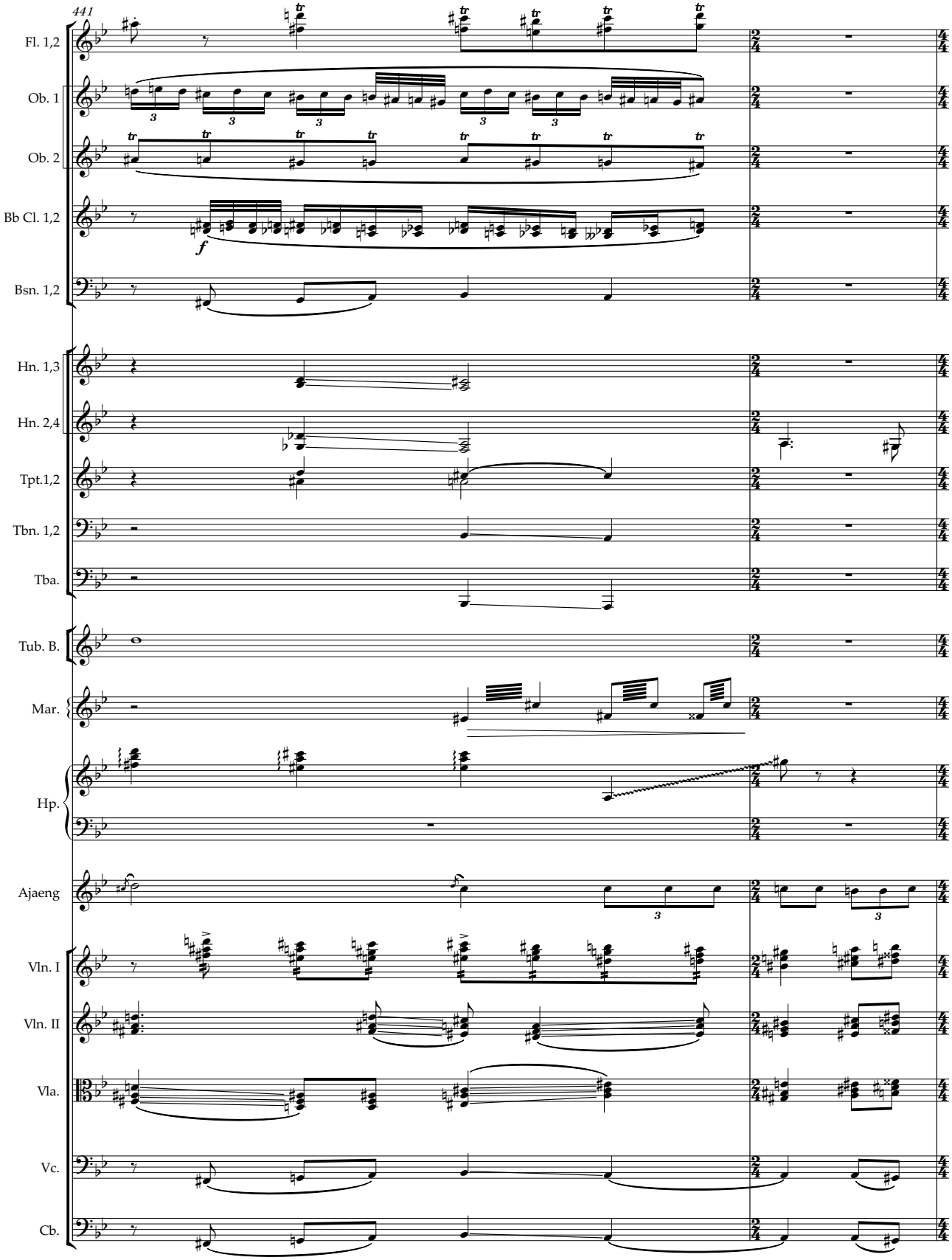

427
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
unis.
cresc.

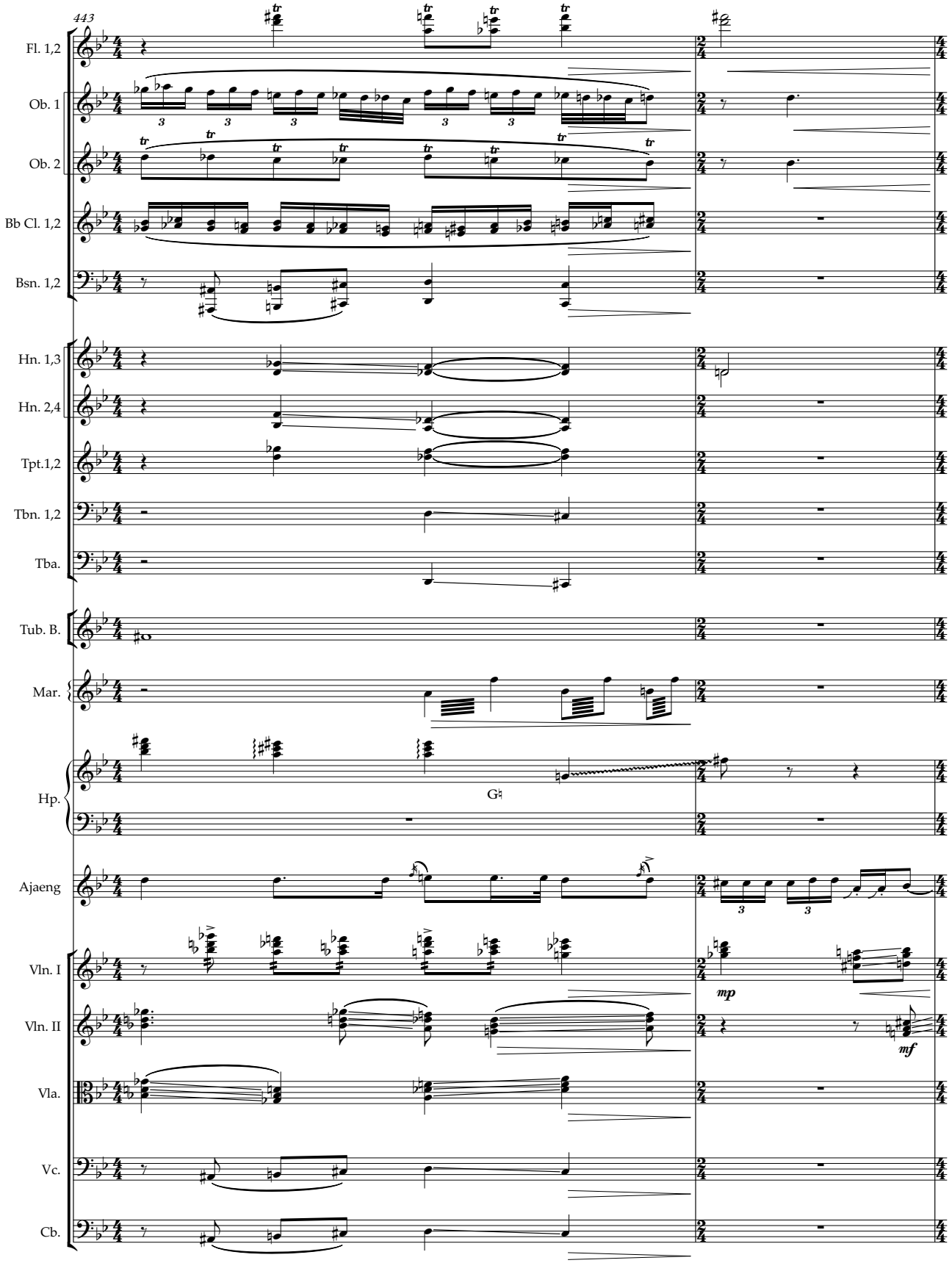

432
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.

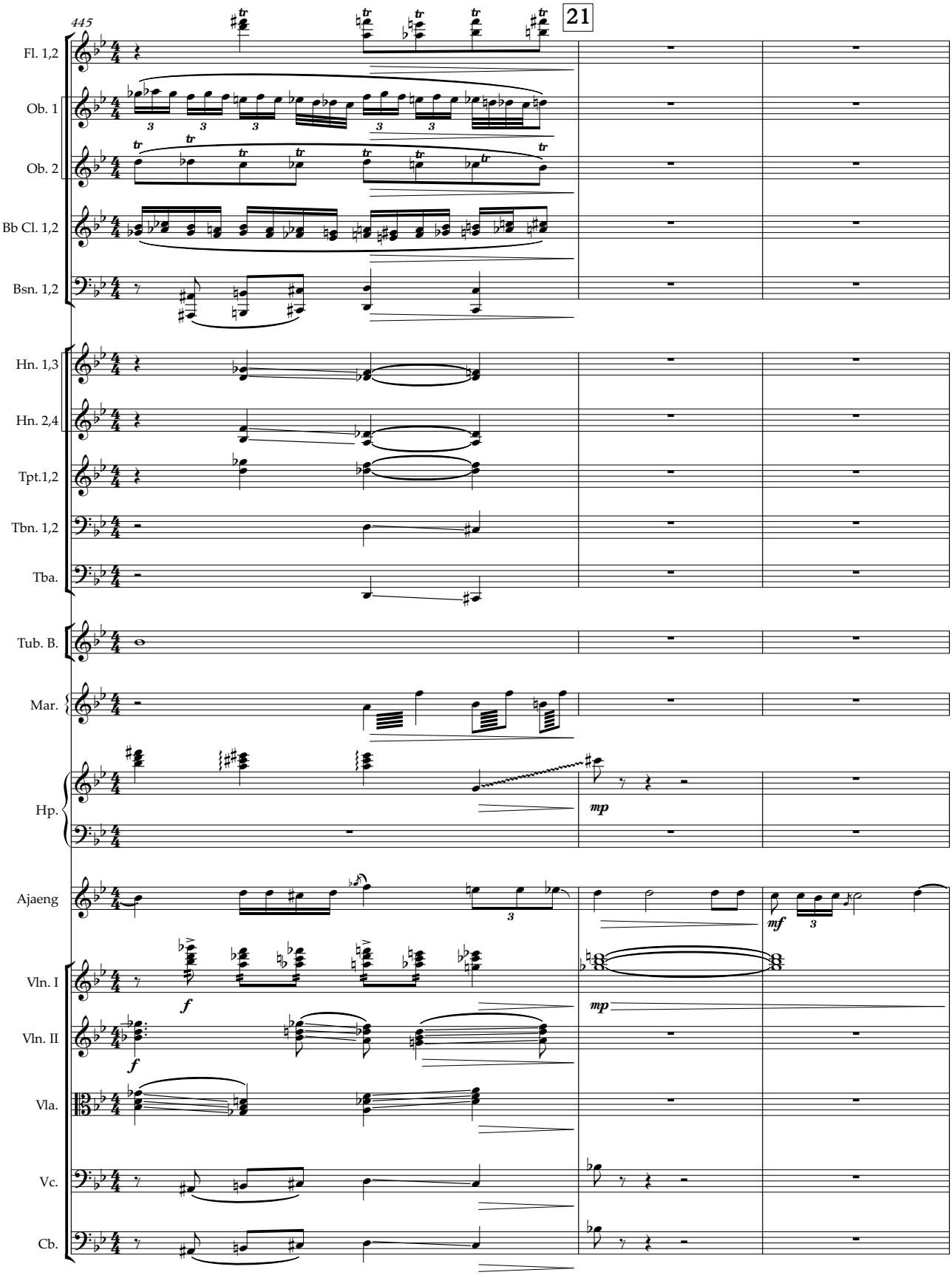

435
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
mf
f
tr
pizz.
arco

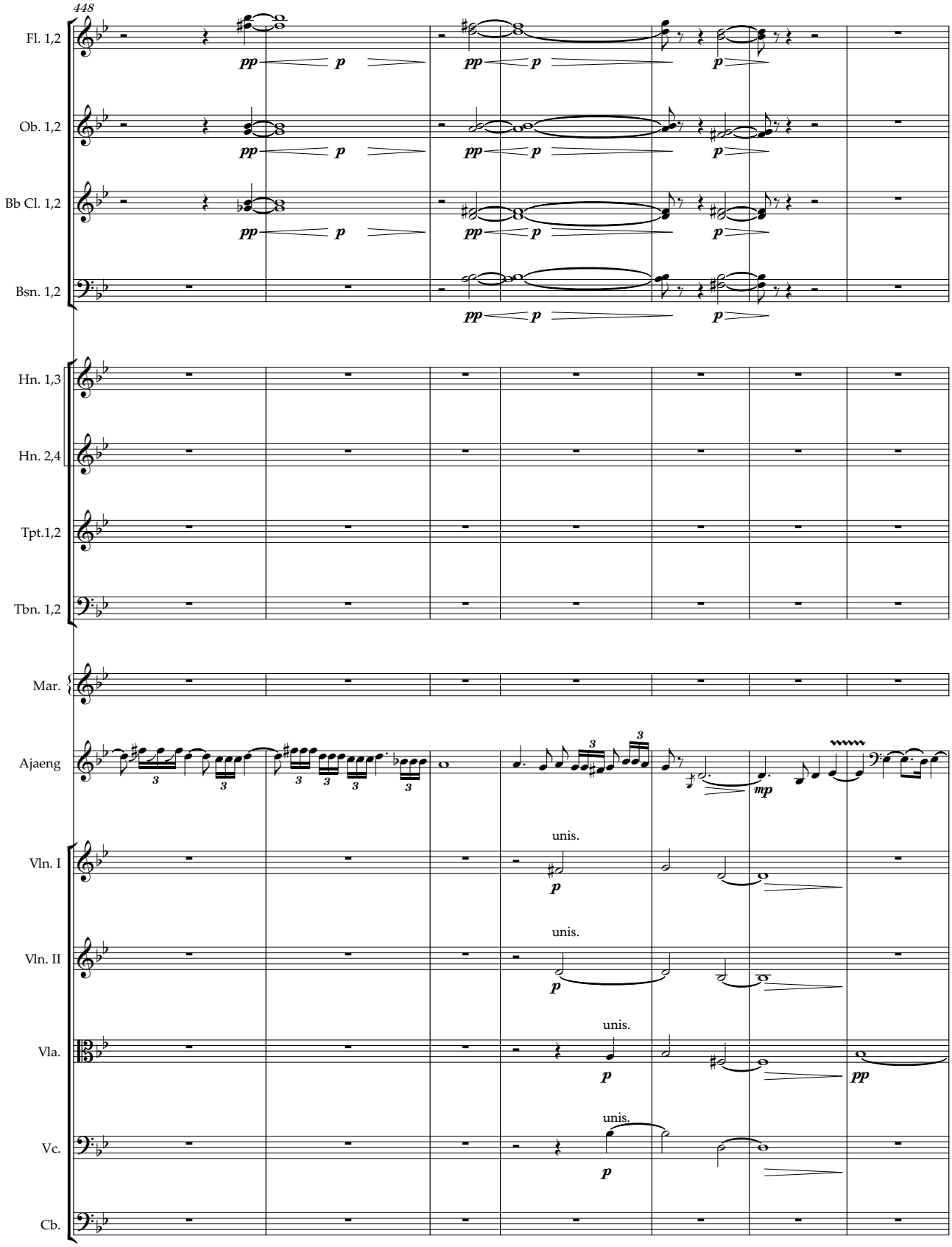

437
a2.
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Timp.
Perc.2
S.C.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
mf
sfz
fp
tr

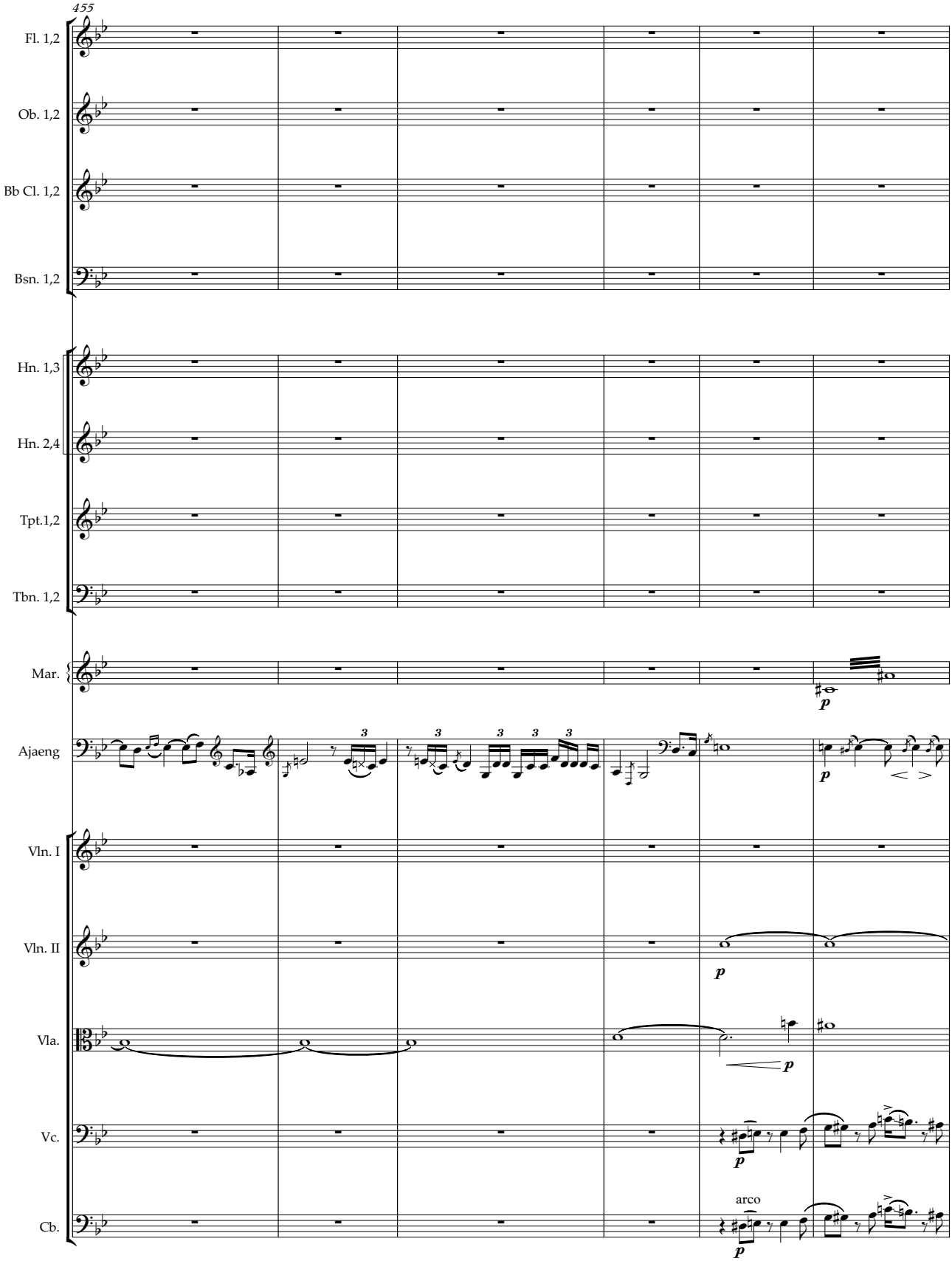

439
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Timp.
Perc.2
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
unis.
arco

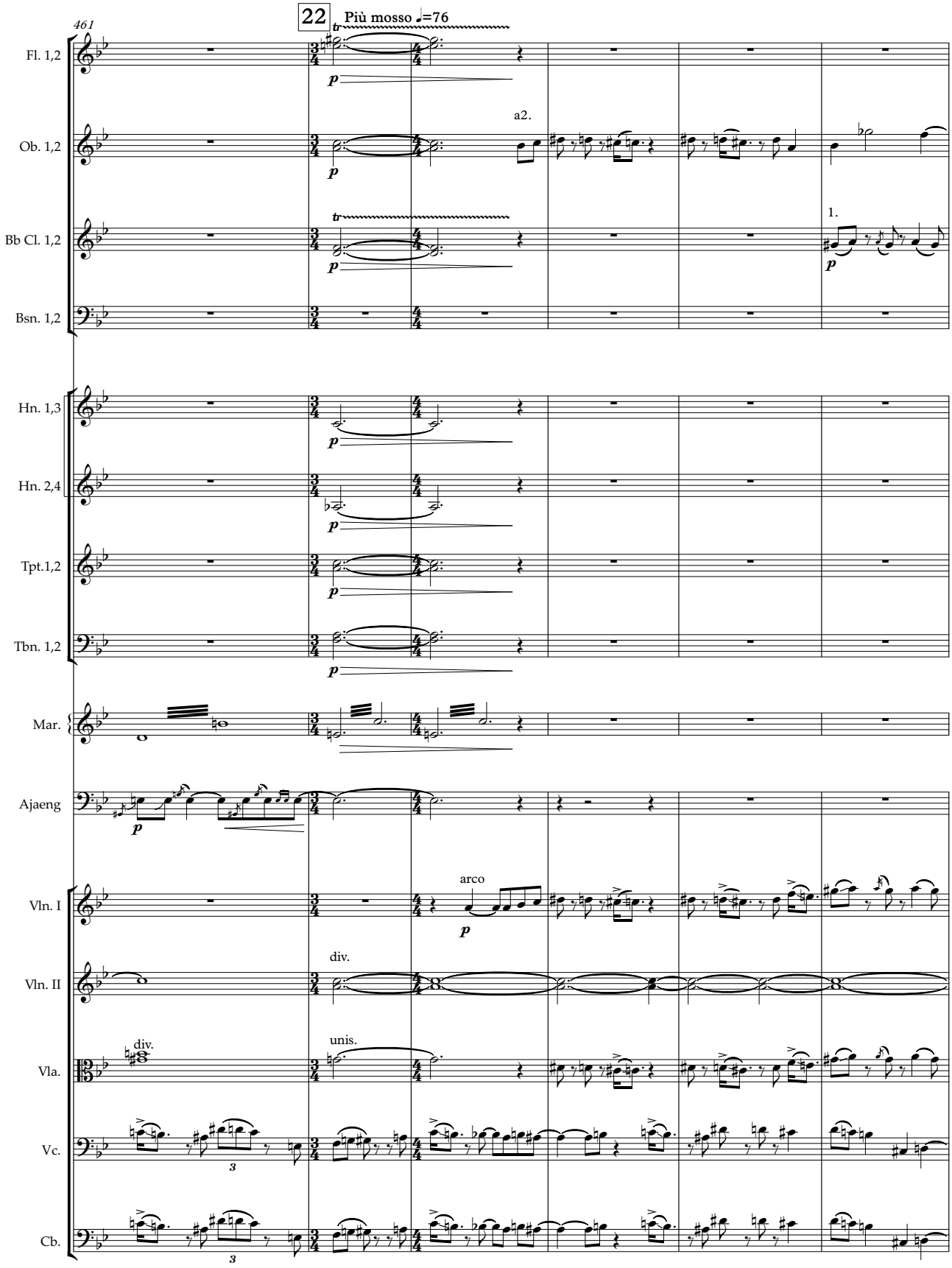

441
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.

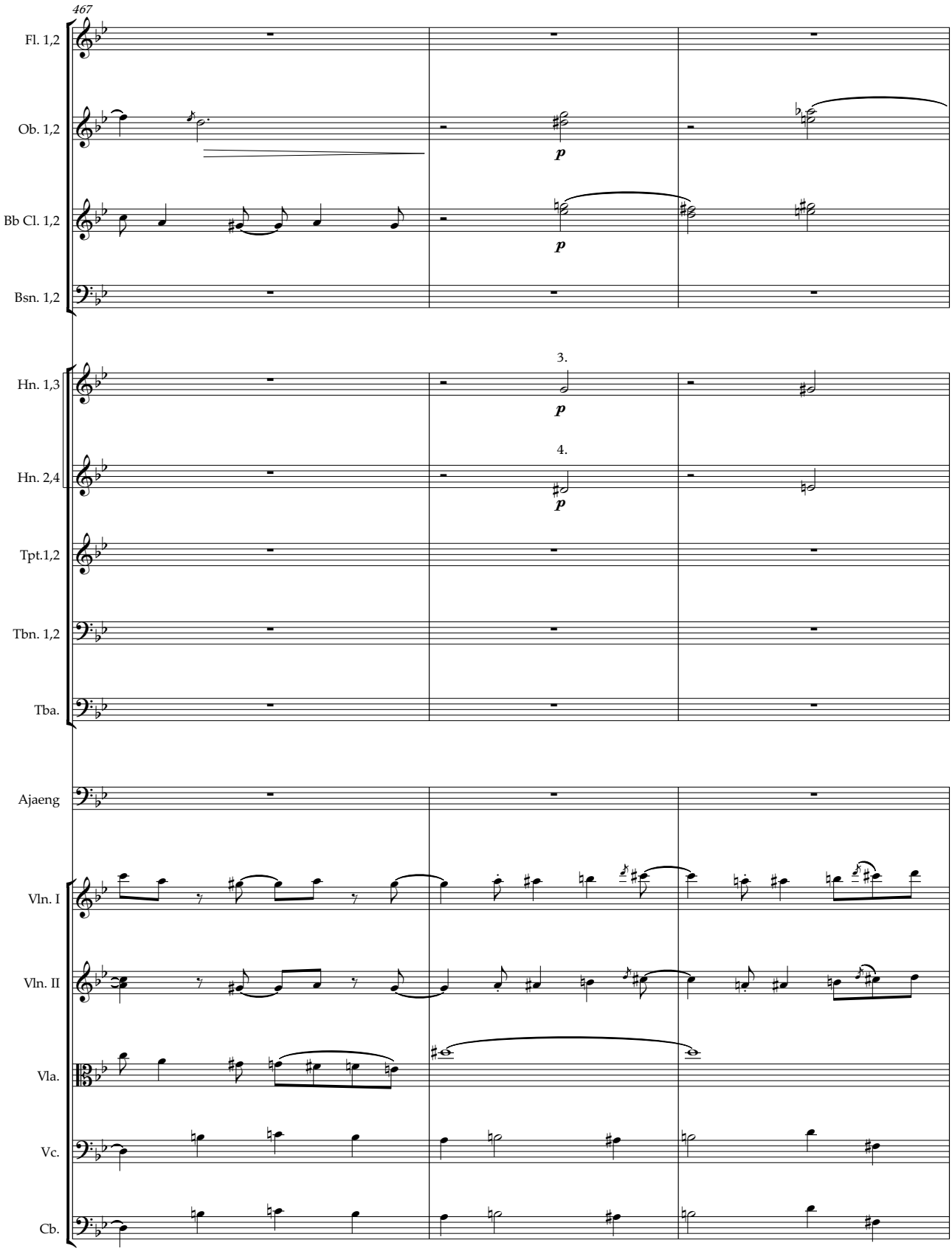

443
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Tub. B.
Mar.
Hp.
G♯
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf

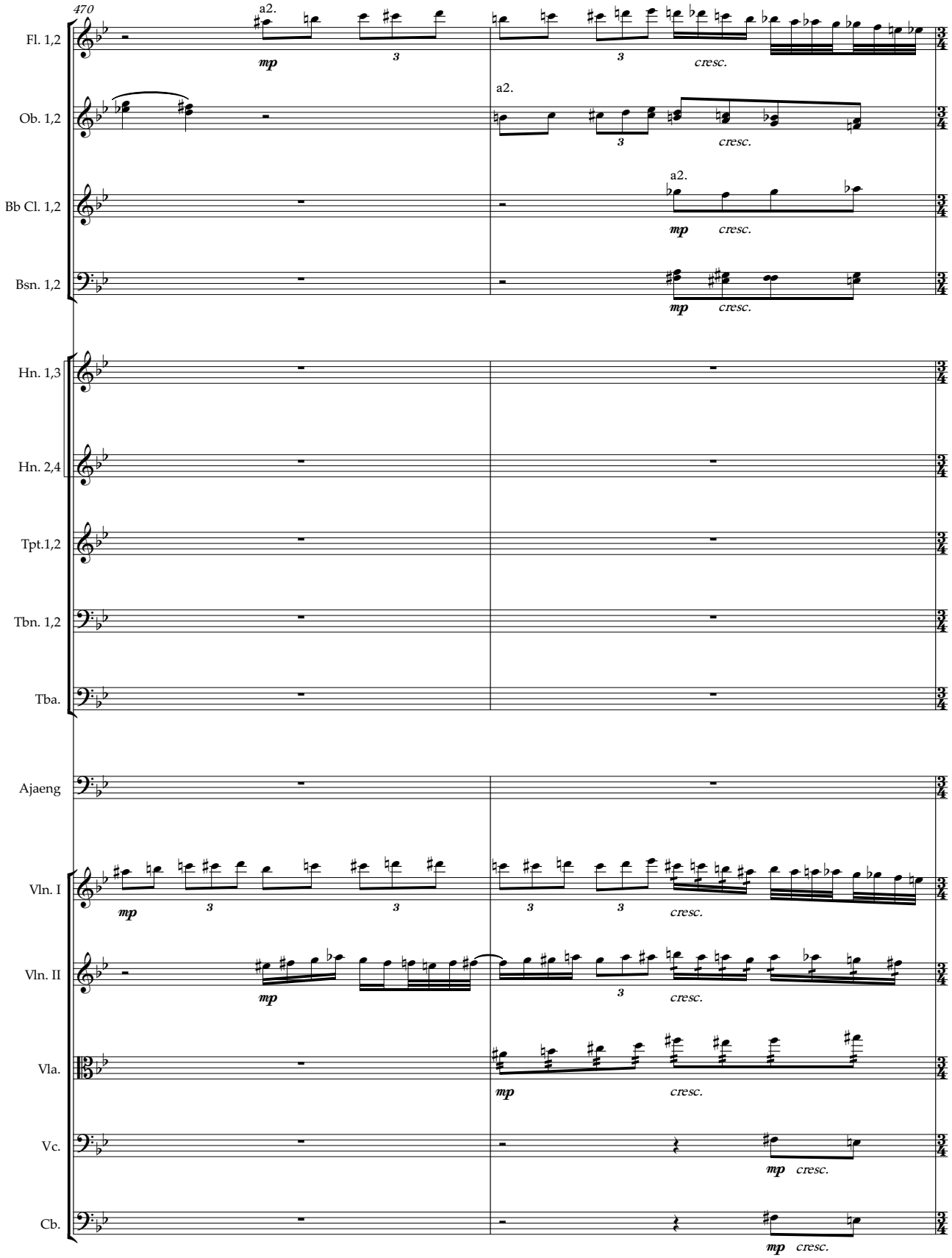

445
21
Fl. 1,2
Ob. 1
Ob. 2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Tub. B.
Mar.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
mp
f

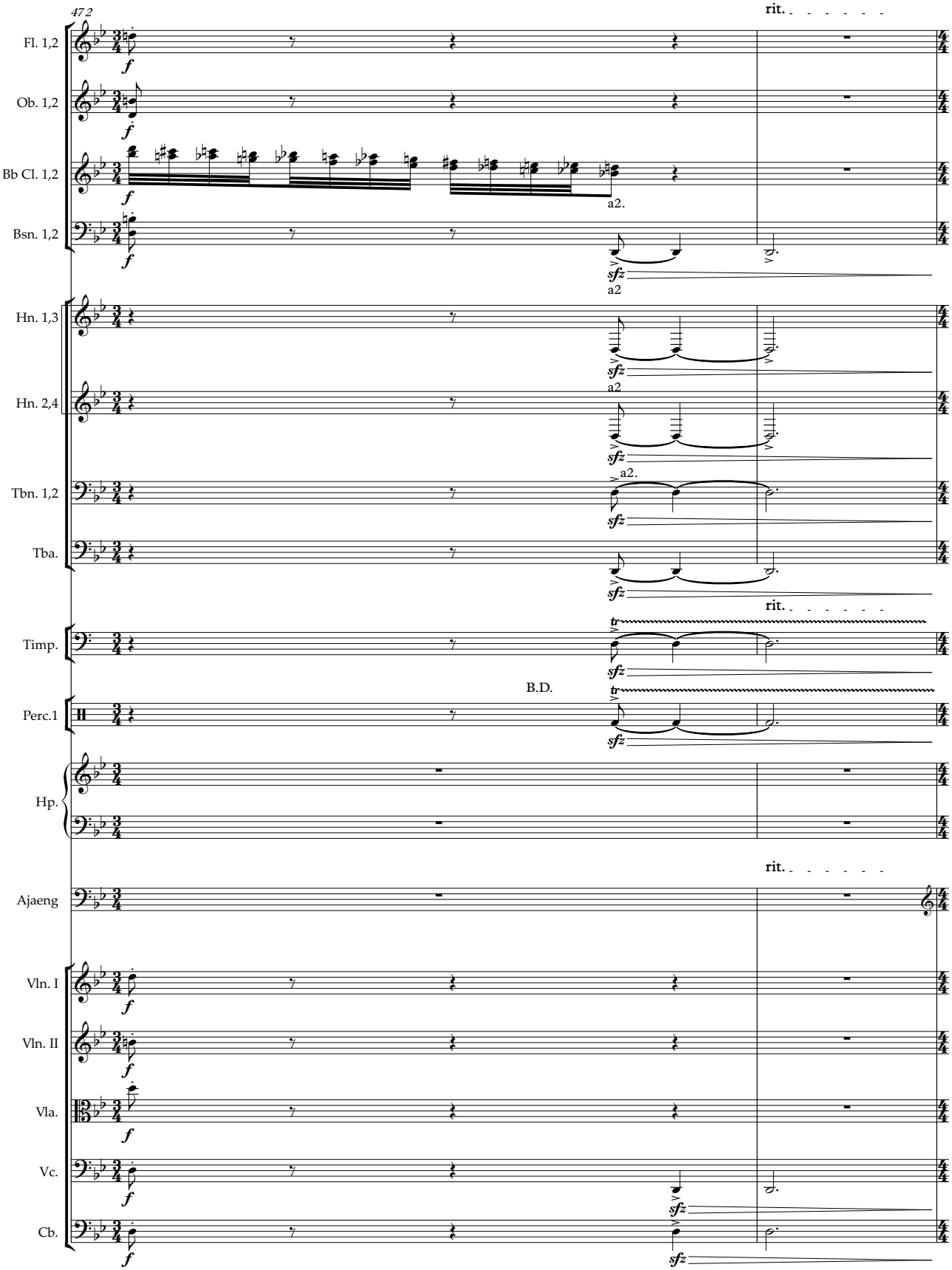

448
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.

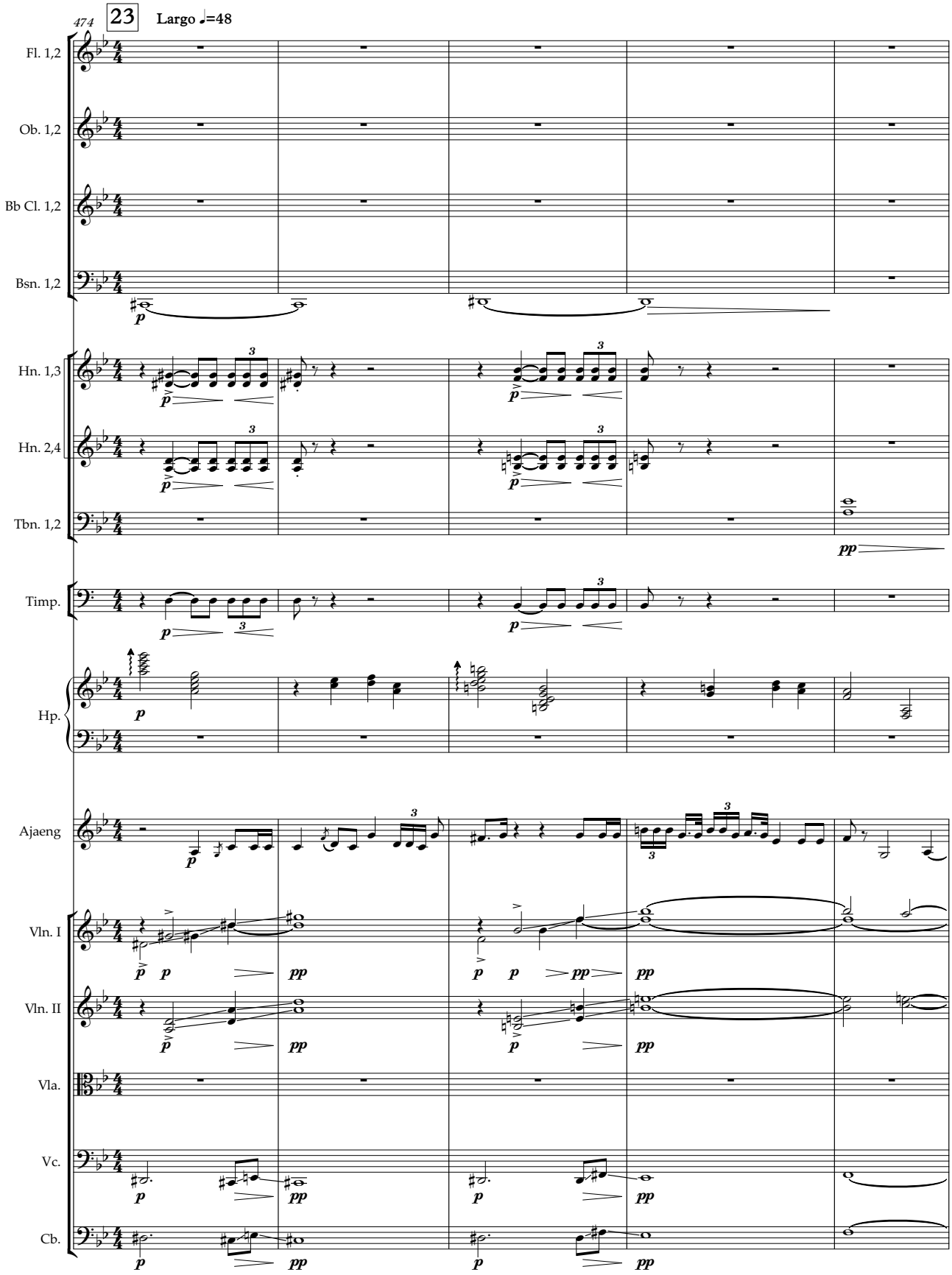

455
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
arco

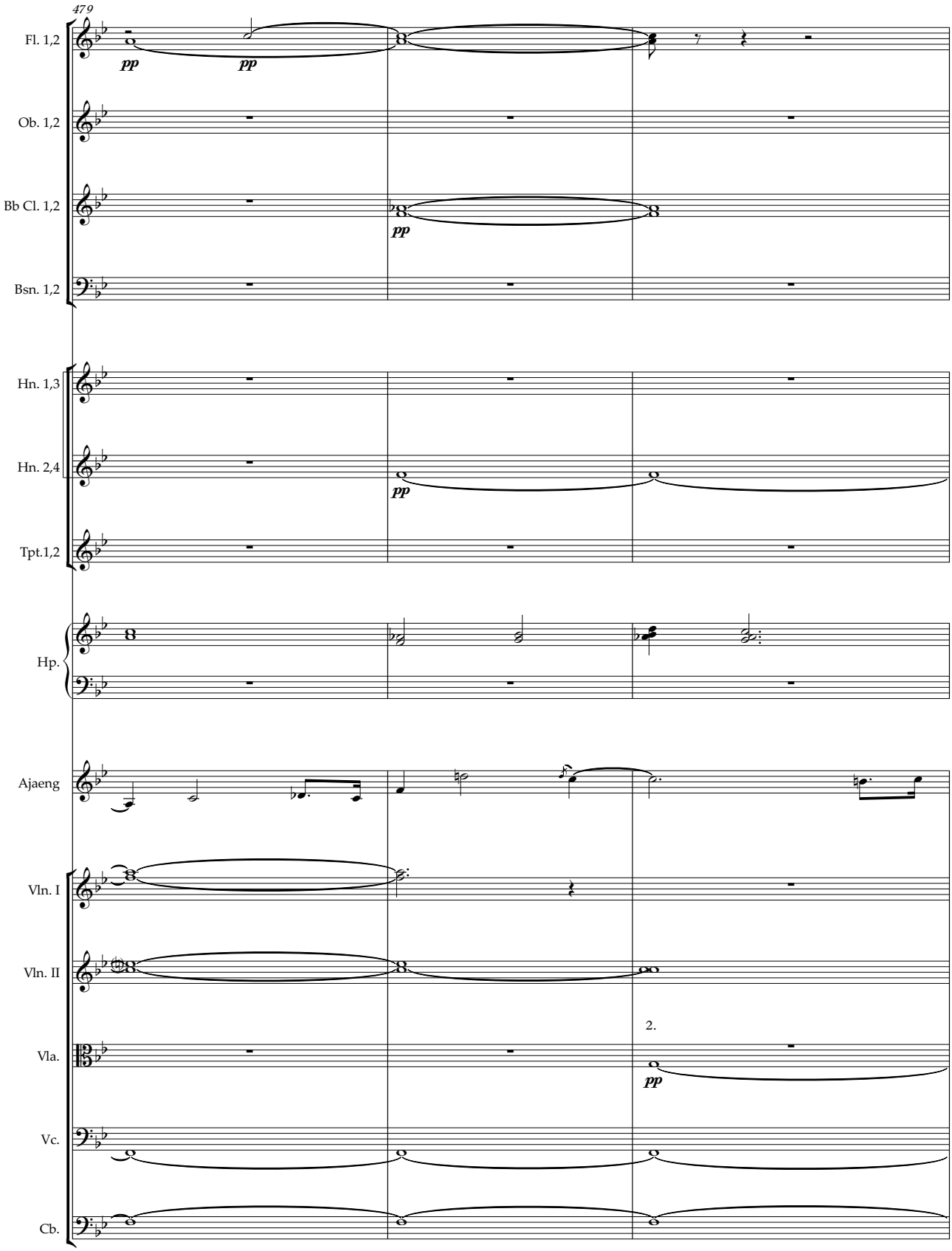

461
22
Più mosso ♩=76
Fl. 1,2
Ob. 1,2
a2.
Bb Cl. 1,2
1.
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Mar.
Ajaeng
Vln. I
arco
Vln. II
div.
Vla.
div.
unis.
Vc.
Cb.

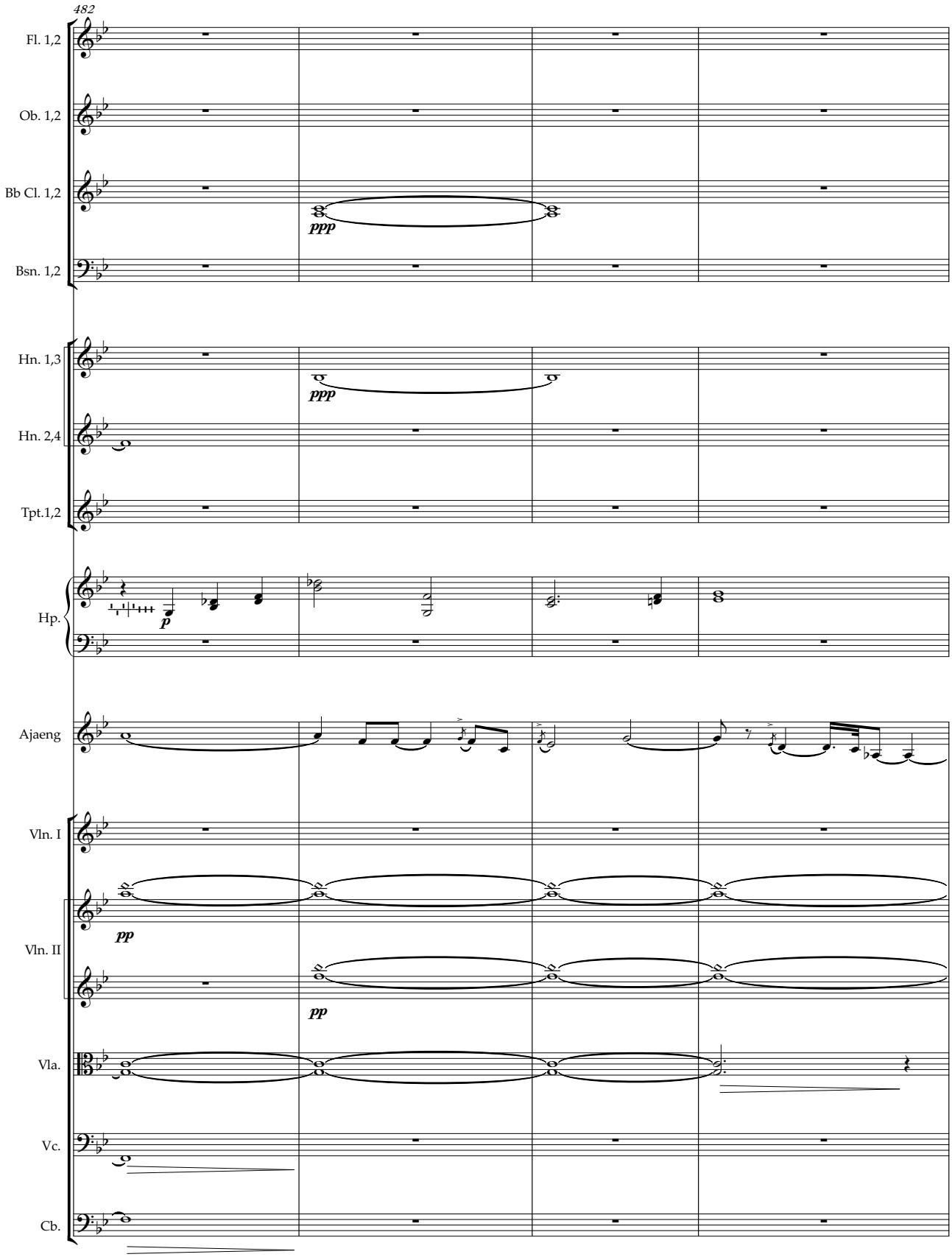

467
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
3.
4.

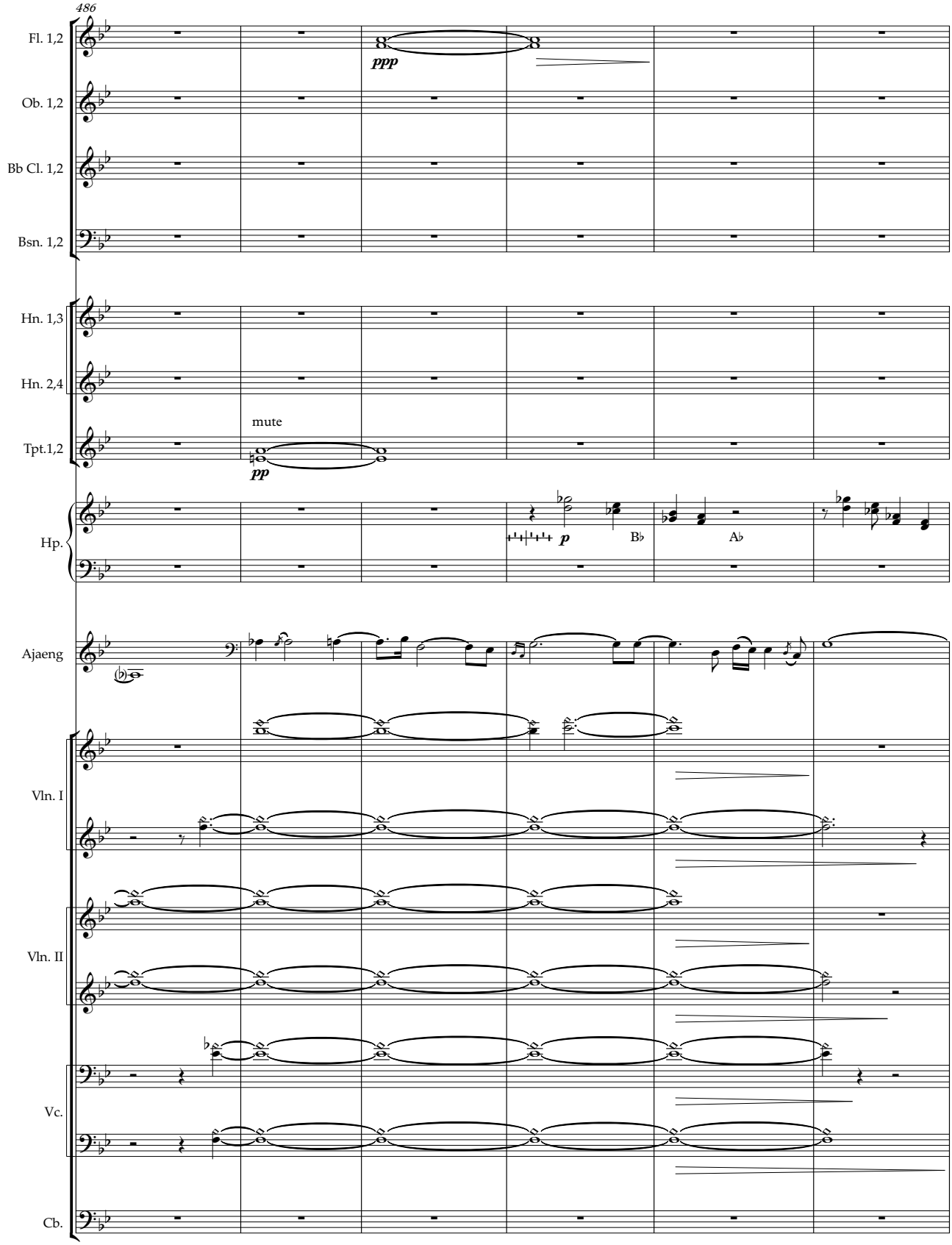

470
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Tbn. 1,2
Tba.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2.
mp
cresc.

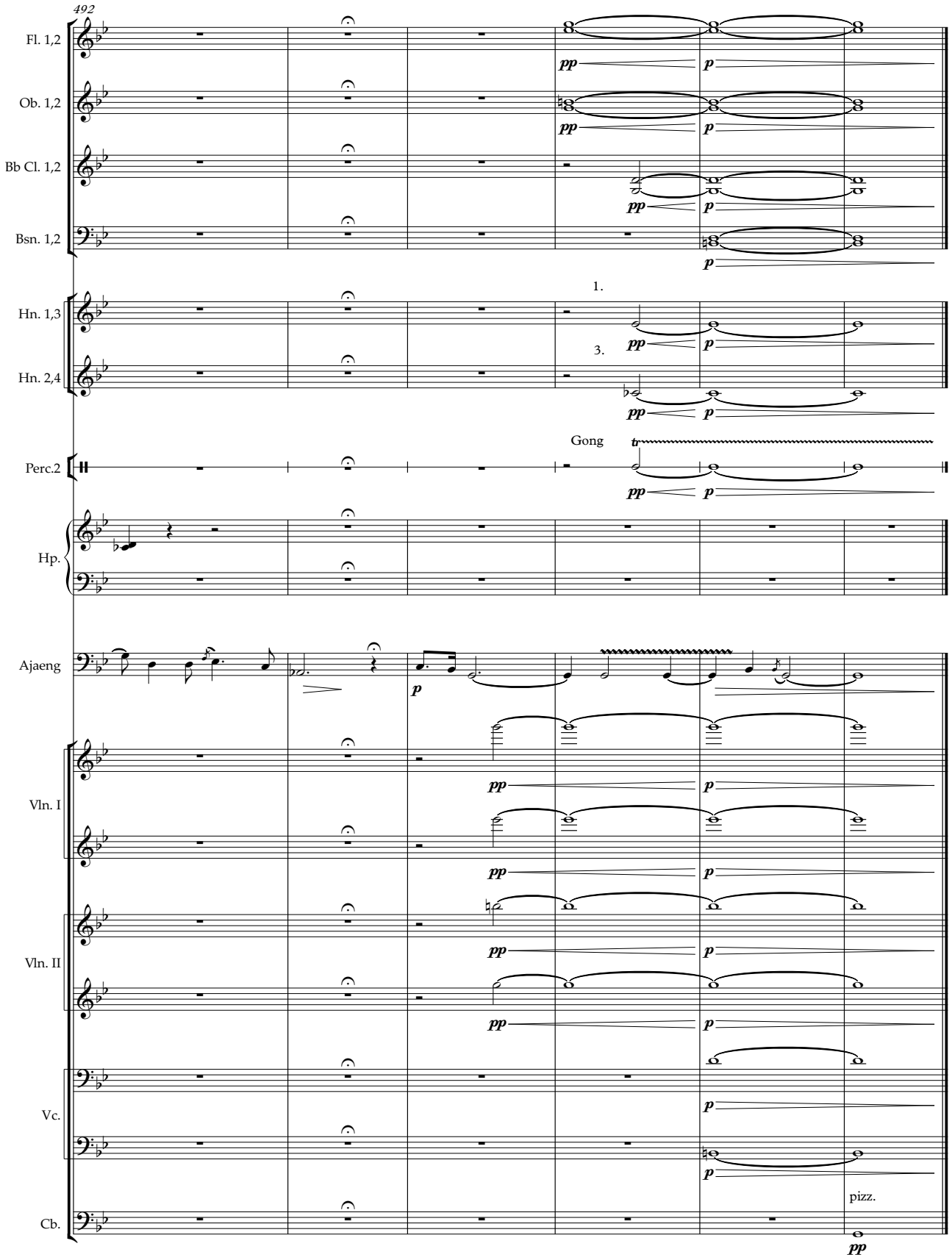

47 2
rit.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
a2.
a2
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Tba.
Timp.
B.D.
Perc.1
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.


474
23
Largo ♩=48
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tbn. 1,2
Timp.
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.


479
Fl. 1,2
pp
pp
Ob. 1,2
Bb Cl. 1,2
pp
Bsn. 1,2
Hn. 1,3
Hn. 2,4
pp
Tpt.1,2
Hp.
Ajaeng
Vln. I
Vln. II
2.
Vla.
pp
Vc.
Cb.


482
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
Hp.
Ajaeng
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ppp
p
pp
pp


486
Fl. 1,2
ppp
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt.1,2
mute
pp
Hp.
p
B♭
A♭
Ajaeng
Vln. I
Vln. II
Vc.
Cb.


492
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
Bsn. 1,2
1.
3.
Hn. 1,3
Hn. 2,4
Gong
Perc.2
Hp.
Ajaeng
Vln. I
Vln. II
Vc.
Cb.
pizz.