

이용우

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오케스트라를 위한

서시

Prelude

for Orchestra

2022

곡 설명 / PROGRAM NOTE

이 곡은 윤동주의 시 서시(序詩, 1941년 11월 20일 作)의 시의 내용을 바탕으로 만들어졌다. 시로부터 받은 영감을 음악적으로 미적 승화함을 바라는 마음으로, 그리고 시 그 자체에 내포된 내적인 것으로부터 음악을 만들어 내는 것에 그 목표가 있다. 서양 음악을 하는 한국 작곡가로서 한국적인 것이 무엇인가에 대해 고민하던 시기 가장 한국적이면서도 수학적인 한글이 가진 사회과학적인 면에 주목한 나는 시를 구성하는 한글이 가진 규칙을 통해 알고리즘(algorithm)을 만들어 음악으로 풀어냈다.

윤동주는 일제시기에 활동한 저항 시인이다. 그의 시에는 형용할 수 없는 아름다움이 있다. 그것은 반드시 한국인만이 공유할 수 있는 것이 아니며, 인간으로서 함께 나눌 수 있는 소박하면서 경이로운 것이다. 나는 이 음악이 그의 시에 대한 논쟁에서 자유롭게 그저 음악 그 자체로서 작용하면서 한글의 과학을 담고, 시의 한글에 실린 랑그(*langue*)의 영혼적 언어가 전달 될 수 있으면 하는 바람이다.

This piece is based on contents of the poem "Prelude (Seosi)" by Dong-ju Yun (written on November 20, 1941). The goal was to create music from the things contained inside the poem itself, with the desire to sublimate the inspiration received from the poem aesthetically in a musical way. As a Korean composer involved with the western music, contemplating what defines things that have a specifically Korean feeling, I focused on Hangeul and its social and science aspects. So, I created an algorithm whose rules transform the Hangeul from the poem into music.

Dong-ju, Yun is a resistance poet who was active during the Japanese occupation. There is a beauty that is an indescribable in his poem. It is not necessarily something that only Koreans can share, but something that all human beings also can feel through its simple and respectful way, like Hangeul's origin. I wanted the music to be free from the argument of his poem and work as music by itself, through the science and logic of Hangeul, and therefore to convey the spiritual language of *langue* in Hangeul poetry.

서시(序詩):

죽는 날까지 하늘을 우러러
한 점 부끄럼이 없기를

있새에 이는 바람에도
나는 괴로워했다

별을 노래하는 마음으로
모든 죽어가는 것을 사랑해야지

그리고 나한테 주어진 길을
걸어가야겠다

오늘 밤에도 별이 바람에 스치운다

Prelude

Let me have no shame
under heaven, 'til I die.

Even wind in the leaves
pained my soul.

With a heart that sings of stars
I must love all dying things.

And I must walk the path
given to me.

Tonight also,
the wind sweeps over the stars.

위는 시의 전문이며, 이 곡에서는 첫 2연이 사용되었다. 병만식의 번역본을 사용하였다.

It is the full text of the poem, and the first two stanzas are used in this piece.
Translated by Korean-American Man-sik Byun.

작곡기법 / COMPOSITIONAL TECHNIQUE

| 오음 ³ 가획 | 아음 (어금닛소리) | 설음 (잇소리) | 순음 (입술소리) | 치음 (잇소리) | 후음 (목구멍소리) | 반설음 (반잇소리) |
|-----------------------|---------------|-------------|--------------|-------------|---------------|---------------|
| 기본자 | ㄱ | ㄴ | ㄷ | ㄹ | ㅇ | |
| | 0 | 2 | 7 | 9 | 4 | |
| 1단계 가획 | ㅋ | ㄷ | ㅌ | ㅊ | | |
| | 1 | 3 | 8 | 10 | | |
| 2단계 가획 | | ㅌ | ㅍ | ㅈ | ㅎ | |
| | | 2 3 | 7 8 | 11 | 5 | |
| | | | | | | ㅅ |
| | | | | | | 6 |

| | Five sound | Molar sound | Tongue sound | Lip sound | Teeth sound | Throat sound | Half tongue sound |
|------------------------------------|------------|-------------|--------------|-----------|-------------|--------------|-------------------|
| Added stroke | | | | | | | |
| Basic character | ㄱ | ㄴ | ㄷ | ㄹ | ㅇ | | |
| | 0 | 2 | 7 | 9 | 4 | | |
| First-step added stroke character | ㅋ | ㄷ | ㅌ | ㅊ | | | |
| | 1 | 3 | 8 | 10 | | | |
| Second-step added stroke character | | ㅌ | ㅍ | ㅈ | ㅎ | | |
| | | 2 3 | 7 8 | 11 | 5 | | |
| | | | | | | | ㅅ |
| | | | | | | | 6 |

| | | | | | | |
|------|----|----|-----|----|----|----|
| 모음 | ㅏ | ㅑ | ㅓ | ㅕ | ㅗ | ㅛ |
| 변수 a | +2 | +1 | +4 | +3 | +6 | +5 |
| 모음 | ㅓ | ㅕ | ㅗ | ㅛ | , | . |
| 변수 a | +8 | +7 | +10 | +9 | 11 | 0 |

| | | | | | | |
|------------|----|----|-----|----|----|----|
| vowel | ㅏ | ㅑ | ㅓ | ㅕ | ㅗ | ㅛ |
| variable a | +2 | +1 | +4 | +3 | +6 | +5 |
| vowel | ㅓ | ㅕ | ㅗ | ㅛ | , | . |
| variable a | +8 | +7 | +10 | +9 | 11 | 0 |

한글은 1443년에 창제된 과학적 언어 기호로 총 14개의 자음과 10개의 모음으로 이루어져 있다. 본 곡에서 이러한 자음과 모음에 음고를 적용하여 작법에 사용하였다. 먼저 ㄱ, ㄴ, ㄷ, ㄹ, ㅇ, ㅅ 6개의 기본 자음들의 음고를 집합이론의 정수기보법을 사용하여 각각 0, 2, 7, 9, 4, 6으로 정한다. 위의 기본 자음에서 획을 더해 만들어지는 확장되는 자음들(ㅋ, ㄷ, ㅌ, ㅊ, ㅎ)에 음고 1을 더한다. 다른 모든 언어가 예외를 갖고 있듯이, ㅌ, ㅍ은 예외로 그 상위의 기초 단계에 있는 음정들을 함께 사용한다. 예외가 만들어 내는 오차가 아닌 그러한 예외를 약속해서 만드는 법칙이 결속력 있게 하는 유기적인 면을 더욱 강조한다.

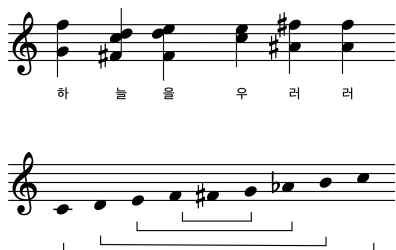
모음의 경우 ㅏ, ㅑ, ㅓ, ㅕ를 각각 정수기보법 2, 4, 6, 8으로 정하고 획을 더하는 ㅗ, ㅛ, ㅜ, ㅠ의 경우 위의 정수기보법에서 -1을 한다. ㅡ, ㅣ, .(마침표)의 경우 예외로 각각 10, 9, 11로 둔다. 설정된 자음과 모음 정수기보법의 규칙 중 자음은 절대적인 음고를 의미하는 반면, 모음은 자음으로부터 더하는 정도를 의미하는 것으로 자음에 따라 늘 모음의 음고가 달라지며, 한 음절이 이루는 음고류집합이 달라진다. 이를테면 '가'의 경우 ㄱ(0) + ㅏ(2) 즉 C, D음을 가지고 '나'의 경우에는 ㄴ(2) + ㅏ(2+2) 즉, D, E음을 가지게 되는데, 모음은 앞 자음과 연결되어 연장되는 상대적인 역할을 하는 것을 알고리즘에 적용한 것이다.

Hangeul was created in 1443 as a scientific set of language symbols. It consists of a total 14 consonants and 10 vowels. I associated a pitch for every consonant and vowel to compose this piece. First, using the integer notation of set theory, I set 0, 2, 7, 9, 4, and 6 to represent the basic symbols ㄱ, ㄴ, ㄷ, ㄹ, ㅇ, and ㅅ individually. The ㅋ, ㄷ, ㅌ, ㅊ, ㅎ are the extended consonants made by adding strokes to the basic symbols. In my algorithm these are created by adding 1 to the values in the first set. Exceptionally (like all languages), ㅌ, ㅍ just use their previous degree's pitches.

In the case of vowels ㅏ, ㅑ, ㅓ, ㅕ which are the basic symbols, are set to 2, 4, 6, 8 respectively, and the extended vowels (ㅗ, ㅛ, ㅜ, ㅠ) are reduced by 1. Exceptionally, ㅡ, ㅣ, and .(full stop) are represented by 10, 9, 11, respectively. Among the set consonant and vowel integer notation rules, all the integers from consonants are absolute, but the vowels are relative in their function. The integers from vowel represent how much will be added to their consonant integer. And also pitch-sets made up of one syllable will be changed as well. For example, "가" means C, D (ㄱ(0) + ㅏ(2)) but, "나" means D and E (ㄴ(2) + ㅏ(2+2)). This is similar to a vowel's actual function so it is applied to the algorithm to play a relative role in being connected to and extended from the previous consonant.

한글에 의해 만들어진 음정집합은 옥타브 동치성을 지니지 않으며 보통 낮은 음으로부터 기보하는 으뜸차순 정렬의 전통과 다르게 한글의 각 자음과 모음이 더해지는 구조와 같이 내림차순으로 피치를 정리한다. 따라서, 왼쪽의 예시인 '늘'의 경우 ㄴ(2) + ㅡ(12) + ㄹ(6) 즉, D 아래 C 그 아래 F#이며, '느'의 예시는 ㄴ(2) + ㅡ(12) + ㄴ(2)으로 'ㄴ'이 두 번 사용되었지만, 앞의 'ㄴ'과 뒤의 'ㄴ'은 내림차순으로 계산되어 옥타브가 다르며 두 개의 다른 'ㄴ'으로부터 나온 '다른 음'인 것이다.

또한 각 어절들은 다음 쪽의 음계 예시와 같이 그 어절만이 가지는 특유한 스케일을 가진다. 그 중 한 개의 예시인 '하늘을'에서 발견되는 음계는 F#을 중심으로 그 위 아래 음들이 동등한 음정을 가지는 것을 특징으로 한다. 이렇게 발견되는 스케일의 특징들이 시의 각 어절들을 음악으로 표현한 재료로서 사용되어, 각 한글이 가지는 고유의 음뿐만 아니라 한글이 모여 만드는 어절을 음계의 원리와 같이 적용하였다.



The pitch set made by Hangeul does not have octave equivalence, and unlike the tradition of ascending arrangement, which is usually notated from the lowest pitch, the pitch is arranged in descending order, like the structure in which each consonant and vowel of Hangeul is added. Therefore, in the case of **늘**, the example on the left of the previous page, **ㄴ**(2) + **ㅡ**(12) + **ㄹ**(6), that are, C below D and F# below it, and the example of **"느"** is **ㄴ**(2) + **ㅡ**(12) + **ㅣ** is used twice in **'ㄴ**(2), but **ㄴ** in front and **ㄴ** in the back are calculated in descending order, so the octave is different, and it is a "different note" from two different **ㄴ**.

In addition, each word has a unique scale that only that word has, as shown in the example of the scale on the left side. The scale found in one of them, "하늘을", is characterized by having the same interval as the notes above and below it with F# as the center tone. The characteristics of scales discovered in this way were used as materials for expressing each word of poetry as music, and not only the unique sounds of each Hangeul, but also the words made by combining Hangeul were applied on the principle of the scale on this piece.

악기편성 / INSTRUMENTATION

| | | |
|------------------------|-------------------------------|---------------------------|
| 2 Flutes (2nd piccolo) | Timpani | |
| 2 Oboes | 3 Percussion players | |
| 2 Clarinets in Bb | - <i>Unpitched Percussion</i> | Violin I (7 – 8 Desks) |
| 2 Bassoons | Bass Drum | |
| | Suspended Cymbal | Violin II (6 – 7 Desks) |
| | Mark Tree | |
| 4 Horn in F | Clash Cymbal | Viola (5 – 6 Desks) |
| 2 Trumpets in C | - <i>Pitched Percussion</i> | Violoncello (4 – 5 Desks) |
| | Chimes | |
| 2 Trombones | Glockenspiel | |
| | Vibraphone | Double Bass (3 – 4 Desks) |
| Bass Trombone | Pianoforte | |
| Tuba | Harp | |

Duration : Approximately, 11'

Transposed Score

Transposed Score

서시 (Prelude)

for Orchestra

이용우 (yongwoo lee)

♩ = 60 서 시 윤 동 주 죽는 이흥우 (yongwoo lee)

1 Flute 2

1 Oboe 2

1 Clarinet in Bb 2

1 Bassoon 2

1 Horn in F 2

3 Horn in F 4

1 Trumpet in C 2

1 Trombone 2

Bass Trombone

Tuba

Timpani

Bass Drum

Suspended Cymbal

Mark Tree

Clash Cymbal

Chimes

Glockenspiel

Vibraphone

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), Bsn. (Bassoon), Hn in F (Horn in F), Hn in C (Horn in C), Tpt in C (Trumpet in C), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Tuba, Timp. (Timpani), B. Dr. (Bass Drum), Snr. Cym. (Snare Cymbal), M. T. (Midi Tom), Cl. Cym. (Cymbal), Chim. (Chimes), Glock. (Glockenspiel), Vib. (Vibraphone), Pno (Piano), Hp (Harp), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass).

The score is written in 2/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo) are used throughout. The score also includes first and second endings, marked with "1." and "2." respectively. The page is numbered "12" in the top left corner.

1. 23 1. a 2.

Fl. 1 2 *mf* *mp* *f*

Ob. 1 2 *mp* *f* *mp* *f*

Cl. in B \flat 1 2 *mf* *mp* *f*

Bsn. 1 2 *mp* *mf* *mp* *f*

Hn in F 1 2 *mp* *f* *mp* *f*

Hn in C 3 4 *mp* *f* *mp* *f*

Tpt in C 1 2 *mp* *f* *mp* *f*

Tbn. 1 2 *mp* *f* *mp* *f*

B. Tbn. *mp* *f* *mp* *f*

Timp.

B. Dr.
Sus. Cym.
M. T.
Cl. Cym.

Chim.

Glock.

Vib. *mp*

Pno *mp* *mf* *tr*

Hp *mp* *mf* *mp*

Vln I *mp* *mf* *mp*

Vln II *mp* *mf* *mp*

Vla 1 *mp* *mf* *mp*

Vla 2 *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D. B. *mp* *mf* *mp*

This page of a musical score is for a symphony, likely in D major, 3/4 time. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are prominent. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support. The percussion section includes Timpani, Chimes, Glockenspiel, and Vibraphone. The score is marked with various dynamics (mp, mf, f, p) and articulation marks (accents, slurs, triplets). The key signature has two sharps (F# and C#), and the time signature is 3/4. The page number 31 is in the top left corner.

Fl. 1 2 *f* *mf* *mf*
 Ob. 1 2 *f* *mf* *mf* 5
 Cl. in Bb 1 2 *f* *mf* 5
 Bsn. 1 2 *f* *mf* 5
 Hn in F 1 2 *f* *mf* 3 *mp* *mp*
 Hn in F 3 4 *f* *mf* 3 *mp*
 Tpt in C 1 2 *f* a 2
 Tbn. 1 2 *f* a 2 *p* B. Tbn.
 B. Tbn. *f* *p*
 Timp. *f* *mp* *mp* *f*
 B. Dr. *p* *p* *f*
 Sus. Cym. *p* *p* *f*
 Cl. Cym. *p* *p* *f*
 Chim. *mf*
 Glock. *mf*
 Vib. *mp* 5 *mf* *mp* *f*
 Pno. *f* *mf* *mp* *f*
 Hp. *mp* *f* *mp* *f*
 Vln I *f* *mf*
 Vln II *f* *mf*
 Vla. *f* *mf* 3 *mf* 3
 Vc. *f* *mf* *pizz.*
 D. B. *f* 3 *mp*

Fl. 1 2 *mf* *f* 3 *sf* *p* *mp*
 Ob. 1 2 *mf* 3 *p* a 2 *mf* 1. *mf*
 Cl. in B \flat 1 2 *mf* *sf* *mp* 1. *mp* a 2 1. *mf*
 Bsn. 1 2 *mf* 3 *sf* *p* 1. *mp* 2. *mp*
 Hn in F 1 2 *mf* 3. *p* 1. *mp* 1. 3 a 2 *mp*
 Hn in F 3 4 *mf* *p*
 Tpt in C 1 2 *f* 3
 Tbn. 1 2 *f* 3
 B. Tbn. *f*
 Tba. *f* 3 *mf*
 Timp. *mf* *f* *mf* *f* *f* 3
 B. Dr. *f*
 Sn. Cym. *f*
 M. T. *f*
 Cl. Cym. *f*
 Chim. *f*
 Glock. *f*
 Vib. *f* 3 *mf* *8va*
 Pno. *f* 3 *mp* 5 3
 Hp. *f* 3 *p* *mp* *8va* *mp* *bisbigliando* *mp*
 Vln I *f* 3 *sf* *p* *pizz.*
 Vln II *f* 3 *sf* *p* *pizz.*
 Vla. *f* 3 *sf* *pizz.* *p* *arco* 3
 Vc. *f* 3 *sf* *p* *pizz.* *p* *arco* 3
 D. B. *f* *p*

날 까 지

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Fl. 1 *mp*

Fl. 2 *mp* To Picc. *mp*

Ob. 1 *mp* a 2

Ob. 2 *mp* a 2

Cl. in Bb 1 *mp* a 2

Cl. in Bb 2 *mp* a 2

Bsn 1 *p dim.* a 2

Bsn 2 *p dim.* a 2

Hn in F 1 *p* a 2

Hn in F 2 *p* 1.

Hn in F 3 *p dim.* 3.

Hn in F 4 *p dim.* 1.

Tpt in C 1 *mp*

Tpt in C 2 *mp*

Tbn 1

Tbn 2

B. Tbn.

Tba

Timp.

R. Dr.

Sus. Cym.

M. T.

Cl. Cym.

mp

Chim.

Glock.

Vib. *mf* bisbigliando

Pno *mp*

Hp *p* *mp* *p*

Vln I *p dim.* arco *pp* div.

Vln II *p dim.* arco *pp*

Vla *p* arco *pp* 3

Vc. *p dim. dim.* *pp*

D. B.

[illegible]

71

Fl. 1 *mp* *f* 3 *mf* *f* 3 *p*

Picc. *mf* 3 *f* *p*

Ob. 1 *mp* *f* *mp* *mf* *f* 3 *p*

Ob. 2 *mp* *f* *mp* *mf* *f* 3 *p*

Cl. in Bb 1 *mp* *f* 3 *f* 3 *f*

Cl. in Bb 2 *mp* *f* 3 *f* 3 *f*

Bsn. 1 *mp* *f* 3 *f* 3 *f*

Bsn. 2 *mp* *f* 3 *f* 3 *f*

Hn in F 1 *pp* a 2

Hn in F 2 *pp* a 2

Hn in F 3 *pp* a 2

Hn in F 4 *pp* a 2

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn. Tba

Timp. *mp* *p* 6 *f*

B. Dr. *f*

Sus. Cym. *f*

M. T. *f*

Cl. Cym. *f*

Chim. *f*

Glock. *f*

Vib. *f*

Pno. *mp* *mf* *f* *f* *f*

Hp. *f* *f*

Vln I *pizz.*

Vln II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D. B. *pizz.*

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Fl. 1 *< mp* *mf* *mf* *mp*

Picc. *< mp* *mf* *mf* *mp*

Ob. 1 *< mp* *mf* *mf* *mp*

Ob. 2 *< mp* *mf* *mf* *mp*

Cl. in B \flat 1 *a 2* *mf* *p* *mf* *pp* *mp*

Cl. in B \flat 2 *mf* *p* *mf* *pp* *mp*

Ban. 1 *mf* *f* *pp* *mf* *pp*

Ban. 2 *mf* *f* *pp* *mf* *pp*

Hn in F 1 *mf* *pp* *p*

Hn in F 2 *mf* *pp* *p*

Hn in F 3 *a 2* *mf* *pp* *p*

Hn in F 4 *mf* *pp* *p*

Tpt in C 1 *a 2* *p*

Tpt in C 2 *a 2* *p*

Tbn. 1 *mp* *p* *mf*

Tbn. 2 *mp* *p* *mf*

B. Tbn. *mp* *p* *mf*

Tba. *mp* *p* *mf*

Timp. *p*

B. Dr. *p*

Sus. Cym. *p*

M. T. *p*

Cl. Cym. *p*

Chin. *f*

Glock. *mp*

Vib. *mf* *f* *mp*

Pno. *mf* *f* *mp* *f* *f*

Hp. *mp* *f* *mf* *mp* *f* *mp*

Vln I *senza sord.* *pizz.* *f*

Vln II *senza sord.* *pizz.* *f*

Vla. *senza sord.* *p* *pp* *f* *pizz.* *f*

Vc. *senza sord.* *p* *pp* *f* *pizz.* *f*

D. B. *senza sord.* *p* *pp* *f* *pizz.* *f*

104

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2

Hn. in F 3 4

Tpt. in C 1 2

Tbn. 1 2

B. Tbn. Tbn.

Timp.

B. Dr. Sn. Cym. M. T. Cl. Cym.

Chim.

Glock.

Vib.

Pno

Harp

Vln. I

Vln. II

Vla.

Vcl.

D. B.

p *mf* *f* *mp* *pp* *arco*

109

Fl. 1 2 *mp* *mf* *f* *mp*

Ob. 1 2 *mp* *mf* *mp*

Cl. in Bb 1 2 *mp* *mf*

Bsn 1 2 *mp*

Hn in F 1 2 *mf* *p* *ff* *mp*

Hn in F 3 4 *mf* *p* *ff* *mp*

Tpt in C 1 2 *mp* *ff* *f*

Tbn 1 2 *mf* *mp* *ff* *mp*

B. Tbn. Tba *a 2* *f* *mp*

Timp. *p* *ff* *f*

B. Dr. Sus. Cym. M. T. Cl. Cym. *p* *ff* *f* *p*

Chim. *mf* *f*

Glock.

Vib. *mf*

Pno *mp* *f*

Hp *13 14 15*

Vln I *mf* *mp* *col legno* *mf*

Vln II *mp* *mf* *col legno* *mf*

Vla *mp*

Vc. *mf* *f* *on bridge (noise sound)* *mf*

D. B. *mf* *on bridge (noise sound)* *mf*

This page of the musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb.), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *sf* (sforzando). It also features articulation markings like "sul pont." (sul ponticello) and "div." (divisi). The tempo is marked as *Allegro* at the top left.

The page shows a complex arrangement of musical notation, including staves for each instrument, with various notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, pp). There are also tempo markings like "rit." (ritardando) and "a tempo". The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered "1" in the top right corner. The overall style is that of a professional musical score, with clear notation and a structured layout.

139

Fl. 1 2 *mp* *f* *pp* sub. *a 2* *mp* *mp* *mp*

Ob. 1 2 *a 2* *f* *a 2* *a 2* *a 2*

Cl. in Bb 1 2 *a 2* *f* *p* *mp*

Bsn. 1 2 *mp* *f* *pp* sub. *mf*

Hn in F 1 2 *mp* *p* *mf*

Hn in C 3 4 *mp* *p* *a 2*

Tpt in C 1 2 *a 2* *con sord.* *mp*

Tbn. 1 2 *p* *f* *f*

B. Tbn. 1 2 *a 2* *a 2* *6* *mf* *f* *mf*

Timp. *mp*

B. Dr. *mp*

Sus. Cym. *mp*

Cl. Cym. *mp*

Chim. *mf*

Glock. *mf*

Vib. *mf*

Pno *mp* *p*

Hp *mp*

Vln I *con sord.* *ord.* *sul pont.* *ord.*

Vln II *con sord.* *ord.* *sul pont.* *ord.*

Vla *con sord.* *ord.* *sul pont.* *ord.*

Vc. *con sord.* *ord.* *sul pont.* *ord.*

D. B. *con sord.* *ord.* *sul pont.* *ord.*

pp *mf* *p*

This page of the musical score is for a symphony, likely in D major, 4/4 time. It features a large ensemble of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are prominent. The brass section (Horns, Trumpets, Trombones) provides harmonic support. The percussion section includes Timpani, Snare Drum, and Cymbals. The piano and harp are also featured. The score includes various dynamic markings (mf, mp, f, fp) and articulation (accents, slurs, sul pont., ord.). The page is numbered 149 in the top left corner.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. in Bb (Clarinet in B-flat)
- Bsn. (Bassoon)
- Hn in F (Horn in F)
- Hn in F (Horn in F)
- Tpt in C (Trumpet in C)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- B. Dr. (Bass Drum)
- Sus. Cym. (Suspended Cymbal)
- M. C. (Mallet Cymbal)
- Cl. Cym. (Cymbal)
- Chim. (Chimes)
- Glock. (Glockenspiel)
- Vib. (Vibraphone)
- Pno. (Piano)
- Hp. (Hammered Dulcimer)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score is written in 4/4 time. It includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *pp*). A rehearsal mark 'C' is present at the top right. The page number '179' is visible in the top right corner.

이는

accel. $\text{♩} = 108$

rit.

189

Fl. 1 2 *pp* 1. *f*

Ob. 1 2 *pp* *f* *p*

Cl. in B♭ 1 2 *mp* *mf* *mp*

Bsn. 1 2 *mp* *mp*

Hn in F 1 2 *mp* *f* *mp* < 1. *mp* < 3. *mp* <

Hn in F 3 4 *mp* *f* *mp* < 3. *mp* <

Tpt in C 1 2 *mp* *f* *a 2* *f*

Tbn. 1 2 *mp* *a 2* *mf*

B. Tbn. *mf*

Tha. *mf*

Timp.

B. Dr.
Sus. Cym.
Mt. T.
Cl. Cym.

Chim. *mf*

Glock. *mf*

Vib. *mf*

Pno. *f*

Hp. *pp* [F3 A4]

Vln I *pp*

Vln II *p* *mf* *pp*

Vla. *mp* *mf* *pp*

Vc. *arco* *mp* *mf* *pp*

D. B.

187 accel.

To Picc.

Fl. 1 *f* *mf*

Fl. 2 *f* *mf* 1. *mf* 2. *mp*

Ob. 1 *mf* 2. *mp*

Cl. in Bb 1 *mp* *f* *pp* *f* 1. *mp* *a 2* *f*

Bsn 1 *mp* *f* *pp* *f* 1. *mp* *a 2* *mf*

Hn in F 1 *f* *mp* 1. *mp* *a 2* *f* 3. *a 2* *f*

Hn in F 3 *f* *mp* 1. *mp* *a 2* *f* 3. *a 2* *f*

Tpt in C 1 *p* *f* 1. *mp* *f*

Tbn 1 *a 2* *p* *f*

B. Tbn. 1 *a 2* *3* *mp* *f*

Tba 1 *a 2* *3* *mp* *f*

Timp. *mf* *3* *p*

B. Dr.
Sus. Cym.
M. T.
Cl. Cym.

Chim. *f*

Glock. *mp* *mp* *mp*

Vib. *mp* *mp* *mp*

Pno. *f*

Hp. *mp* *mf* *f* *Ab* *C#* *Gb* *A#* *C#*

Vln I *8va* *pizz.* *mp* *8va* *pizz.* *mp*

Vln II *8va* *pizz.* *mp* *8va* *pizz.* *mp*

Vla. *8va* *pizz.* *mp* *8va* *pizz.* *mp*

Vc. *8va* *pizz.* *mp* *8va* *pizz.* *mp*

D. B. *8va* *pizz.* *mp* *8va* *pizz.* *mp*

바람에도
rit. accelerando

25

193

Fl. 1 *fp* *f* *mp* *f* *mf*

Picc. *p* *fp* *f* *f* *mf*

Ob. 1 *mf* *mp* *f* *mp* *mf*

Ob. 2 *mp* *f* *mp* *mf*

Cl. in Bb 1 *f* *f* *mp* *f* *mf*

Cl. in Bb 2 *f* *f* *mp* *f* *mf*

Bsn 1 *f* *f* *mp* *f* *mf*

Bsn 2 *f* *f* *mp* *f* *mf*

Hn in F 1 *p* *f* *mp* *f* *mf*

Hn in F 2 *p* *f* *mp* *f* *mf*

Hn in F 3 *p* *f* *mp* *f* *mf*

Hn in F 4 *p* *f* *mp* *f* *mf*

Tpt in C 1 *mf* *senza sord.* *a 2* *f* *mf*

Tpt in C 2 *mf* *senza sord.* *a 2* *f* *mf*

Tbn. 1 *mp* *f* *f* *mf*

Tbn. 2 *mp* *f* *f* *mf*

B. Tbn. *mp* *f* *f* *mf*

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

Temp. *f*

B. Dr. *f*

Sus. Cym. *f*

M. T. *f*

Cl. Cym. *f*

Chin. *mf* *f*

Glock. *mf* *f*

Vib. *mp* *f*

Pno *f*

Hp *f*

Vln I *arco* *mf* *f* *p*

Vln II *arco* *mf* *div.* *uni.* *f* *mp*

Vla *arco* *mf* *f* *mp*

Vc. *arco* *mf* *div.* *uni.* *f* *mp*

D. B. *f* *mp*

201 accel.....

Fl. 1

Picc.

Ob. 1
2

Cl. in B \flat 1
2

Bsn. 1
2

Hn in F 1
2

Hn in F 3
4

Tpt in C 1
2

Tbn. 1
2

B. Tbn.
Tbn.

Timp.

R. Dr.
Sn. Cym.
M. T.
Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vc.

D. B.

Chord diagram for Harp: Eb F# G# Ab, Db C# Eb

211 $\text{♩} = 132$

Fl. 1 *mp* *ff* *mp* 3

Picc. *mp* *ff* *f* 1. *mp* 3

Ob. 1 *mp* *ff* *f* 1. *mp* 3

Ob. 2 *mp* *ff* *f* 1. *mp* 3

Cl. in Bb 1 *mp* *ff* *f* 1. *mp* 3

Cl. in Bb 2 *mp* *ff* *f* 1. *mp* 3

Bsn. 1 *mp* *ff* *f* 1. *mp* 3

Bsn. 2 *mp* *ff* *f* 1. *mp* 3

Hn in F 1 *f* *f* *f*

Hn in F 2 *f* *f* *f*

Hn in F 3 *f* *f* *f*

Hn in F 4 *f* *f* *f*

Tpt in C 1 *f* *ff* *ff* 1. *f* 6 *a2*

Tpt in C 2 *f* *ff* *ff* 1. *f* 6 *a2*

Tbn. 1 *f* *ff* *f* *a2* 3 *a2*

Tbn. 2 *f* *ff* *f* *a2* 3 *a2*

B. Tbn. *f* *ff* *f* *a2* 3 *a2*

Tba. *f* *ff* *f* *a2* 3 *a2*

Timp. *f* *fp* *p* *f*

B. Dr. *f* *ff* *f*

Sus. Cym. *f* *ff* *f*

M. T. *f* *ff* *f*

Cl. Cym. *f* *ff* *f*

Chim. *f* *ff* *f*

Glock. *f* *ff* *f*

Vib. *f* *ff* *f*

Pno. *f* *ff* *f*

Hp. *f* *ff* *f*

Vln I *f* *ff* *f*

Vln II *f* *ff* *f*

Vla. *f* *ff* *f*

Vcl. *f* *ff* *f*

D. B. *f* *ff* *f*

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219

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb

Bsn. 1

Bsn. 2

Hn in F

Hn in F

Tpt in C

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. Dr.

Sus. Cym.

M. T.

Gl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

ff

f

mf

mp

fp

3

6

15ma

8va

[illegible]

229

FL. 1

Picc.

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. Dr.

Sn. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I 1

Vln I 2

Vln II 1

Vln II 2

Vla

Vcl.

D. B.

[illegible]

[illegible]

245

249

Fl. 1

Picc.

Oboe 1

Oboe 2

Cl. in Bb

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tbn 1

Tbn 2

B. Tbn.

Tuba

Timp.

B. Dr.

Sus. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

ff

pp

3

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The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and performance instructions. The page is numbered 72 at the top right. The title "나는" (I am) is written in Korean at the top center. The score is divided into measures, with a key signature of one flat and a time signature of 4/4. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb.), Bassoon (Bsn.), Horn in F (Hn in F), Horn in E-flat (Hn in Eb), Trumpet in C (Tpt in C), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, and ornaments, as well as dynamics like *f*, *ff*, *mf*, and *mp*. Performance instructions like "rit." and "a 2" are also present. The page is numbered 72 at the top right.

[illegible]

273

Fl. 1 2 *a 2* *mf* *ff* *f* *f*

Ob. 1 2 *a 2* *ff* *f* *f*

Cl. in Bb 1 2 *f* *f*

Bsn 1 2 *f*

Hn in F 1 2 *ff* *ff* *fp* *breath tone*

Hn in F 3 4 *ff* *fp* *breath tone*

Tpt in C 1 2 *a 2*

Tbn. 1 2 *f*

B. Tbn. *B. Tbn. breath tone*

Tuba

Timp.

R. Dr. *mf* *f*

Snare Cym. *mf* *f*

M. T. *mf* *f*

Cl. Cym. *mf* *f*

Chim.

Glock.

Vib. *mf* *f*

Pno *mf* *f*

Hp *mf* *f*

Vln I *on the bridge (air sound)* *pppp* *on the bridge (air sound)*

Vln II *pizz.* *mp* *pizz.* *mp* *pppp* *on the bridge (air sound)*

Vla *ff* *mp* *pppp* *on the bridge (air sound)*

Vc. *ff* *f* *p* *pppp*

D. B. *ff* *f* *p*

* brass play with the breath
to produce air sound (rectangular notes)
strings play on the bridge
to produce the air sound ('x' notes)

283

Fl. 1

Ob.

Cl. in Bb

Bsn.

Hn in F

Hn in F

Tpt in C

Tbn.

B. Tbn.

Tbn.

Timp.

B. Dr.

Sus. Cym.

M. C.

Cl. Cym.

Chim.

Glock.

Vib.

Pno.

Hp.

Vln I

Vln II

Vla.

Vc.

D. B.

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292

Fl. 1 2 *f* 5 *mp* *f* 5 *a 2*

Ob. 1 2 *f* 5 *mp* *f* 5 *a 2* *mp* *a 2*

Cl. in B♭ 1 2 *f* 5 *mp* *f* 5 *a 2* *mp* *a 2*

Bsn. 1 2 *a 2* *mp* <

Hn in F 1 2 *mp* *f* *mp*

Hn in F 3 4 *mp* *f* *mp*

Tpt in C 1 2 *mf* *ff*

Tbn. 1 2 *mf* *ff* B. Tbn. *mp* <

B. Tbn. Tba *f*

Timp. *p* *f*

R. Dr. *f* *f*

Sus. Cym. *f*

M. T. *f*

Cl. Cym. *f*

Chim.

Glock.

Vib.

Pno *f* *ff*

Hp *f*

Vln I *f* 3 *div.* *unis.* *mp*

Vln II *f* 3 *div.* *unis.* *mp*

Vla *f* 3 *div.* *unis.* *mp*

Vc. *f* 3 *div.* *unis.* *mp*

D. B. *f* 3 *div.* *unis.* *mp*

했다

299

Fl. 1 2 *mp* *f* *a 2*

Ob. 1 2 *f* *a 2*

Cl. in Bb 1 2 *f* *a 2*

Bsn. 1 2 *f* *a 2*

Hn in F 1 2 *f*

Hn in F 3 4 *f*

Tpt in C 1 2 *mf* *f* *a 2*

Tbn. 1 2 *f* *B. Tbn.* *Tbn.*

B. Tbn. *f* *Tbn.*

Tuba *mp* *f* *7* *b* *Tha*

Timp. *f* *p*

R. Dr. *p*

Sus. Cym. *p*

M. T. *p*

Cl. Cym. *p*

Chim.

Glock.

Vib.

Pno *mp*

Hp

Vln I *mf* *p*

Vln II *mf* *p*

Vla *f*

Vc. *f*

D. B. *f*

[illegible]