

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	ㅁ	
	0	2	7	9	4	
1단계 가획	ㅋ	ㄷ	ㅌ	ㅊ		
	1	3	8	10		
2단계 가획		ㅌ	ㅍ	ㅈ	ㅊ	
		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	ㅁ	ㅂ	
	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	ㅊ		
		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, ㅁ, ㅂ, 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, ㅈ)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.

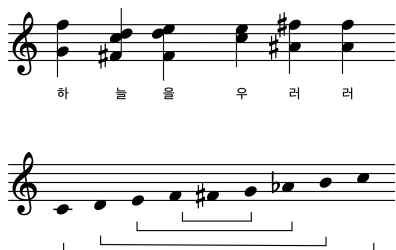
모음의 경우 ㅏ, ㅑ, ㅓ, ㅕ를 각각 정수기보법 2, 4, 6, 8으로 정하고 획을 더하는 ㅗ, ㅛ, ㅜ, ㅠ의 경우 위의 정수기보법에서 -1을 한다. ㅡ, ㅣ, .(마침표)의 경우 예외로 각각 10, 9, 11로 둔다. 설정된 자음과 모음 정수기보법의 규칙 중 자음은 절대적인 음고를 의미하는 반면, 모음은 자음으로부터 더하는 정도를 의미하는 것으로 자음에 따라 늘 모음의 음고가 달라지며, 한 음절이 이루는 음고류집합이 달라진다. 이를테면 '가'의 경우 ㄱ(0) + ㅏ(2) 즉 C, D음을 가지고 '나'의 경우에는 ㄴ(2) + ㅏ(2+2) 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, ㅁ, and ㅂ individually. The ㅋ, ㄷ, ㅌ, ㅊ, ㅈ 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) + ㅡ 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

for Orchestra

이용우 (yongwoo lee)

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Flutes (Fl.):** Two staves, with first and second endings indicated.
- Oboes (Ob.):** Two staves, with first and second endings indicated.
- Clarinets in B-flat (Cl. in Bb):** Two staves, with first and second endings indicated.
- Bassoons (Bsn):** Two staves, with first and second endings indicated.
- Horns in F (Hn in F):** Four staves, with first and second endings indicated.
- Trumpets in C (Tpt in C):** Two staves, with first and second endings indicated.
- Trombones (Tbn):** Two staves, with first and second endings indicated.
- Tuba (Tbu):** One staff, with first and second endings indicated.
- Timpani (Timp):** One staff, with first and second endings indicated.
- Percussion (B. Dr., Snr. Cym., M. T., Cl. Cym.):** One staff, with first and second endings indicated.
- Chimes (Chim.):** One staff, with first and second endings indicated.
- Glockenspiel (Glock.):** One staff, with first and second endings indicated.
- Vibraphone (Vib.):** One staff, with first and second endings indicated.
- Piano (Pno):** Two staves, with first and second endings indicated.
- Harp (Hp):** Two staves, with first and second endings indicated.
- Violins (Vln I, Vln II):** Two staves, with first and second endings indicated.
- Viola (Vla):** One staff, with first and second endings indicated.
- Violoncello (Vc.):** One staff, with first and second endings indicated.
- Double Bass (D. B.):** One staff, with first and second endings indicated.

The score includes dynamic markings such as *mp*, *p*, *pp*, *mf*, and *ppp*, and includes first and second endings for several measures.

This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

Instruments and Parts:

- Fl. (Flute):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mf*, *mp*, *f*.
- Ob. (Oboe):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *f*, *mp*, *f*.
- Cl. in Bb (Clarinet in B-flat):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mf*, *mp*, *f*.
- Bsn. (Bassoon):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *p*, *f*.
- Hn in F (Horn in F):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *f*, *mp*, *f*.
- Hn in F (Horn in F):** Part 3 (2 staves), Part 4 (2 staves). Dynamics: *mp*, *f*, *mp*, *f*.
- Tpt in C (Trumpet in C):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Tbn. (Trombone):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- B. Tbn. (Baritone Trombone):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Timp. (Timpani):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Perc. (Percussion):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Pno (Piano):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Hp (Harp):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Vln I (Violin I):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Vln II (Violin II):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Vla (Viola):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- Vc. (Violoncello):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.
- D. B. (Double Bass):** Part 1 (2 staves), Part 2 (2 staves). Dynamics: *mp*, *mf*, *mp*, *f*.

Performance Instructions:

- 1.** First ending or first performance instruction.
- 2.** Second ending or second performance instruction.
- 3.** Third ending or third performance instruction.
- 4.** Fourth ending or fourth performance instruction.
- con sord.** Con sordina (with mutes).
- tr** Trill.
- mf** *mezzo-forte*.
- mp** *mezzo-piano*.
- f** *forte*.
- p** *piano*.
- sf** *sforzando*.

This page of a musical score is for a symphony, featuring a variety of instruments. 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.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written in a single system with multiple staves for each instrument. Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano) are used throughout. Articulation marks, including accents and slurs, are present on many notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is for measures 1 through 4, with a repeat sign at the beginning of measure 1.

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* 1.
 Hn in F 3 4 *f* *mf* 3 *mp* 3.
 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
 Vc. *f* *mf* 3 *pizz.*
 D. B. *f* *mp* 3

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

Chord box: E4 F4 G4 Ab Db C4 Eb

날 까 지

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Fl. 1 *mp*

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

Ob. 1 *mp*

Ob. 2 *mp*

Cl. in Bb 1 *mp*

Cl. in Bb 2 *mp*

Bsn 1 *p dim.*

Bsn 2 *p dim.*

Hn in F 1 *p*

Hn in F 2 *p*

Hn in F 3 *p dim.*

Hn in F 4 *p dim.*

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.* *pp*

Vln II *p dim.* *pp*

Vla *p* *pp*

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

D. B.

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a standard musical notation style, featuring various instruments and their parts across multiple staves. The instruments listed on the left include Fl. 1, Picc., Ob. 1 and 2, Cl. in Bb 1 and 2, Bsn 1 and 2, Hn in F 1 and 2, Hn in F 3 and 4, Tpt in C 1 and 2, Tbn 1 and 2, B. Tbn., Tba., Timp., B. Dr., Sus. Cym., M. T., Cl. Cym., Chim., Glock., Vib., Pno., Hp., Vln I, Vln II, Vla., Vc., and D. B. The score is divided into measures, with dynamic markings (mp, mf, f, p, sf, pp) and articulation marks (accents, slurs, trills) indicating the performance style. The key signature is one sharp (F#), and the time signature is 4/4. The page number 71 is visible in the top left corner.

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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*

69

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B \flat 1

Cl. in B \flat 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.

Sus. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

f

mf

mp

pp

ff

pizz.

sul pont.

div.

ord.

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804

807

810

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Timpani, Percussion (B.Dr., Cym., M.T., Cym.), Chimes, Glockenspiel, Vibraphone, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes a key signature of one sharp (F#). The music features various dynamic markings (p, mp, mf, sf, pp) and articulation markings (pizz., sf, mp). The score includes a variety of musical notations, including notes, rests, and slurs. The page number 96 is visible in the top left corner.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings (p, mf, f, mp, pp) and articulation (accents, slurs). The instruments listed on the left are: Fl. 1, Fl. 2, 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., Tbn., Timp., B. Dr., Sus. Cym., M. T., Cl. Cym., Chim., Glock., Vib., Pno, Hp, Vln I, Vln II, Vla, Vcl., and D. B. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal staves. The page shows a transition from a key of B-flat to a key of D major, indicated by the key signature change in the piano part.

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. *p* *ff* *f* *p*

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

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

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

Chim. *mf* *f*

Glock. *mf* *f*

Vib. *mf* *f*

Pno *mp* *f*

Hp *f* *mf* *f*

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

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

Vla *mf* *mp* *mf* *on bridge (noise sound)* *mf*

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

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

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horn in F 1 and 2, Horn in F 3 and 4, Trumpet in C 1 and 2, Trombone 1 and 2, Bass Trombone, Tuba, Timpani, Bass Drum, Snare Cymbal, Crash Cymbal, Chimes, Glockenspiel, Vibraphone, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). It also features articulation like accents and slurs, and a 'sul pont.' instruction for the strings. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The page number '114' is visible in the top right corner.

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. 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), Tuba, Timp. (Timpani), B. Dr. (Bass Drum), Sn. Cym. (Snare Cymbal), M. T. (Mallets), Cl. Cym. (Cymbal), Chim. (Chimes), Glock. (Glockenspiel), Vib. (Vibraphone), Pno. (Piano), Hp. (Harp), Vln I (Violin I), Vln II (Violin II), Vla. (Viola), Ve. (Cello), and D. B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, pp). There are also tempo markings: "rit." (ritardando) and "a tempo". The page number "130" is visible in the top left corner. 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.

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 F 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.

B. Dr. *mp*

Sus. Cym.

M. T. Cym.

Chim.

Glock.

Vib.

Pno *mp* *p*

Hp

Vln I *con sord.* *ord.* *pp* *mf* *ord.* *p*

Vln II *con sord.* *ord.* *pp* *mf* *ord.* *p*

Vla *con sord.* *ord.* *pp* *mf* *ord.* *p*

Vc. *con sord.* *ord.* *pp* *mf* *ord.* *p*

D. B. *con sord.* *ord.* *pp* *mf* *ord.* *p*

1. *2.* *3.* *4.* *5.* *6.*

a 2 *a 2* *a 2* *a 2* *a 2* *a 2*

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

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for the following instruments:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet in Bb (Cl. in Bb)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Horn in F (Hn in F)
- Horn in F (Hn in F)
- Trumpet in C (Tpt in C)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tuba)
- Timpani (Timp.)
- B. Dr. (B. Dr.)
- Sus. Cym. (Sus. Cym.)
- M. T. (M. T.)
- Cl. Cym. (Cl. Cym.)
- Chim. (Chim.)
- Glock. (Glock.)
- Vib. (Vib.)
- Piano (Pno)
- Harp (Hp)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score includes various dynamic markings such as *mf*, *mp*, *f*, and *fp*, and articulation markings like *sul pont.* and *ord.*. The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into measures, with some measures containing multiple staves for different instruments.

[illegible]

187 *accel.*

Fl. 1 *f*

Fl. 2 *f* To Picc. *mf* Picc. *mf*

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

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

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

Hn in F 1 *f* *mp* 1. *a 2* *mp* *f* 7

Hn in F 3 *f* *mp* 3. *a 2* *mp* *f* 7

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

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

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

Timp. *mf* *p*

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

Chim. *f*

Glock. *mp* *mp* *mp*

Vib. *mp*

Pno. *f*

Hp. *mp* *mf* *f* *G♭ A♭* *C♯*

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

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

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

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

D. B.

193

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

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

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

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

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

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

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

Temp. *f* *f* *f* *f* *mf*

B. Dr. *f* *f* *f* *f* *mf*

Sus. Cym. *f* *f* *f* *f* *mf*

M. T. *f* *f* *f* *f* *mf*

Cl. Cym. *f* *f* *f* *f* *mf*

Chin. *mf* *f* *f* *f* *mf*

Glock. *mf* *w/ hardmallets* *f* *f* *mf*

Vib. *mf* *w/ bow* *mp* *f* *mf*

Pno *f* *f* *f* *f* *mf*

Hp *f* *f* *f* *f* *mf*

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

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

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

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

D. B. *arco* *f* *mp* *f* *mf*

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.

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

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vc.

D. B.

f

mf

fp

div.

unis.

stacc.

acc.

8va \uparrow

8va \downarrow

E \flat F \sharp G \sharp A \flat
D \sharp C \sharp E \flat

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 B♭ 1 *mp* *ff* *f* 1. *mp* 3

Cl. in B♭ 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 *mp* *ff* *f* 1. *mp* 3

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

Hn in F 3 *mp* *ff* *f* 1. *mp* 3

Hn in F 4 *mp* *ff* *f* 1. *mp* 3

Tpt in C 1 *mp* *ff* *f* 1. *mp* 3

Tpt in C 2 *mp* *ff* *f* 1. *mp* 3

Tbn. 1 *mp* *ff* *f* 1. *mp* 3

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

B. Tbn. *mp* *ff* *f* 1. *mp* 3

Tba. *mp* *ff* *f* 1. *mp* 3

Timp. *mp* *ff* *f* 1. *mp* 3

B. Dr. *mp* *ff* *f* 1. *mp* 3

Sus. Cym. *mp* *ff* *f* 1. *mp* 3

M. T. *mp* *ff* *f* 1. *mp* 3

Cl. Cym. *mp* *ff* *f* 1. *mp* 3

Chim. *mp* *ff* *f* 1. *mp* 3

Glock. *mp* *ff* *f* 1. *mp* 3

Vib. *mp* *ff* *f* 1. *mp* 3

Pno. *mp* *ff* *f* 1. *mp* 3

Hp. *mp* *ff* *f* 1. *mp* 3

Vln I *mp* *ff* *f* 1. *mp* 3

Vln II *mp* *ff* *f* 1. *mp* 3

Vla. *mp* *ff* *f* 1. *mp* 3

Vc. *mp* *ff* *f* 1. *mp* 3

D. B. *mp* *ff* *f* 1. *mp* 3

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970

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996

997

998

999

1000

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.

Sn. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vcl.

D. B.

ff

f

mf

mp

p

fp

3

6

15^{ma}

8^{va}

[illegible]

234

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.

B. Tbn.

Tuba

Timp.

B. Dr.

Sus. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno

Hp

Vln I

Vln II

Vla

Vc.

D. B.

245

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.

Tuba

Timp.

B. Dr.

Snr. Cym.

M. T.

Cl. Cym.

Chim.

Glock.

Vib.

Pno.

Hp.

Vln I

Vln II

Vla.

Vcl.

D. B.

[illegible]

[illegible]

나는

괴---로---위---

2. a 2 >

Fl. 1 2 *mp* *mp* *ff*

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

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

Bsn. 1 2 *mp* *mp* *ff*

Hn in F 1 2 2. 1. 3. 1. *mf*

Hn in F 3 4 4. 3. 3. 3. *mf*

Tpt in C 1 2

Tbn. 1 2

B. Tbn. 1 2 *mf*

Timp. *mf*

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

Chim.

Glock.

Vib.

Pno

Hp

Vln I *ff* *div.* *unis.* *mp*

Vln II *ff* *unis.* *mp*

Vla. *ff* *mp*

Vc. *sf* *mp* *ff*

D. B. *sf* *mp* *ff*

[illegible]

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

[illegible]

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.*

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

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

Vc. *f* 3

D. B. *f* 3

299

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

Ob. 1 2 *f* *a 2*

Cl. in B♭ 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. *f* *B. Tbn.* *Tbn.*

Tba. *mp* *f*

Timp. *f* *p*

R. Dr. *mp*

Sus. Cym. *8va.*

M. T. *8va.*

Cl. Cym. *8va.*

Chim.

Glock.

Vib.

Pno *mp*

Hp

Vln I *mf* *p*

Vln II *mf* *p*

Vla *f*

Vc.

D. B.

했다

nit. (마침표)