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## The Heritage for Orchestra

Hee Young Jeong



FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE HERITAGE  
FOR ORCHESTRA

By

HEE YOUNG JEONG

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The members of the supervisory committee were:

Ladislav Kubik  
Professor Directing Dissertation

James Mathes  
University Representative

Mark Wingate  
Committee Member

Clifton Callender  
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

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## ABSTRACT

The title of my dissertation is *The heritage for orchestra*. This work is a tonal piece and takes about 8 minutes. The work is a variation with 9 short sections using the second section as its theme. The first section is named Prologue and the eighth section is named Finale, which gives a clear structure of where the work starts and where it ends. The last part, Epilogue features all the characteristics that can be found in the previous parts.

The heritage is symmetrically made up of pairs of two sections: the first Prologue section and the third Adagio arioso section, the second Con brio and the fourth Con affetto section, the fifth Espressivo section and the seventh Giocososo section, and finally the sixth Agilmente and the eighth Finale section. Each pair is tied with a musical unity such as orchestration, tempo, texture, etc.

The orchestration of this work is mainly focused on achieving overall unity rather than showing individual characteristics of each section. Thus sections are paired in order to express the symmetrical structure.

The orchestration of this work is varied by the role of the string, woodwind, and brass sections. For the Prologue and Adagio sections, woodwinds and strings are used as one instrument to play the main melody of the work without sharing any role. Each instrument is being played alternately to be able to distinguish each sound of the instruments in the Con brio and Con affetto section. Woodwinds play the main melody accompanied by strings in the Espressivo and Giocososo section, and strings' tremolos are used in both sections. The orchestrational connection shows clearly from the beginning of the Agilmente and Finale section. For the Agilmente section, woodwinds play a role to build the foundation of the work and strings fill the rest. The Finale reverses these roles so that the strings build the foundation of the work and woodwinds fill the rest. Brasses take over the melody after the middle of the both sections.

Second, regarding the texture of the work, the Prologue and Adagio arioso section has a homophonic texture, while the Con brio and Con affetto sections use alternately a monophonic texture as well as imitation between groupings of instruments. The Espressivo and Giocososo sections are monophonic, and all of the three textures such as monophonic, homophonic, and polyphonic textures all can be found in the Agilmente and Finale sections.

Lastly, concerning the tempo of the work, each pair is connected in a certain way: the Con brio section is in 4/4 (♩=m.m 100) while the Con affetto section is in 6/8 (♩.=m.m 50). The Espressivo section is in 6/8 (♩.=m.m 43) with the Giocoso section in 2/4 (♩=m.m 86). The Agilmente section is in 4/4 (♩= m.m 70-80) while the Finale section is in 4/4 (♩= m.m 70-80).

## **Instrumentation**

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in B flat

1 Bass Clarinet

2 Bassoons

4 Horns

2 Trumpets in B flat

2 Trombones

1 Tuba

Percussion (3 players)

Player I: 2 Timpani (25", 28")

Player II: Glockenspiel, Vibraphone, Marimba

Player III: Bass Drum, Triangle, Cymbals, Woodblock

Strings Violin I (8)

Violin II (6)

Viola (4)

Violoncello (4)

Contrabass (2) (with an extension of low C string)

## **TRANSPOSED SCORE**

**Duration:** ca. 08'



# The heritage

for Orchestra

## Transposed Score

Hee Young Jeong

### Prologue

Agitato  $\text{♩} = 100$

The score is for a Prologue in 4/4 time, marked Agitato with a tempo of quarter note = 100. The key signature has two sharps (F# and C#). The score is arranged for a full orchestra and includes the following parts:

- Piccolo:** Starts with a forte (*f*) melody, moving to fortissimo (*ff*) and then diminuendo (*dim.*) with triplets.
- Flute 1, 2:** Mirrors the Piccolo part, starting *f* and moving to *ff* and *dim.*
- Oboe 1, 2:** Mirrors the Flute parts, starting *f* and moving to *ff* and *dim.*
- Clarinet in B $\flat$  1, 2:** Mirrors the Oboe parts, starting *f* and moving to *ff* and *dim.*
- Bassoon 1, 2:** Starts with a forte (*f*) bass line, moving to *ff* and *dim.*
- Horn in F 1, 2:** Provides harmonic support, starting *f* and moving to *dim.*
- Horn in F 3, 4:** Mirrors the Horn in F 1, 2 part, starting *f* and moving to *dim.*
- Trumpet in B $\flat$  1, 2:** Mirrors the Horn in F parts, starting *f* and moving to *dim.*
- Trombone 1, 2:** Mirrors the Trumpet parts, starting *f* and moving to *dim.*
- Tuba:** Mirrors the Trombone parts, starting *f* and moving to *dim.*
- Timpani:** Provides rhythmic accents, starting *f*.
- Percussion 1, 2, 3:** Remain silent throughout the piece.
- Violin I, II:** Play a melodic line with triplets, starting *f* and moving to *dim.*
- Viola:** Play a harmonic line with triplets, starting *f* and moving to *dim.*
- Cello:** Play a harmonic line with triplets, starting *f* and moving to *dim.*
- Contrabass:** Play a harmonic line with triplets, starting *f* and moving to *dim.*

Musical score for a symphony orchestra, page 2. The score includes parts for Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horns (1, 2 and 3, 4), Trumpets (1, 2), Trombones (1, 2), Tuba, Percussion (1, 2, 3), Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of two sharps (D major).

**Woodwinds:** Picc., Fl., Ob., B♭ Cl., Bsn.

**Brass:** Hn. 1,2; Hn. 3,4; B♭ Tpt. 1,2; Tbn. 1,2; Tuba.

**Percussion:** Perc. 1, Perc. 2, Perc. 3.

**Strings:** Vln. I, Vln. II, Vla., Vc., Cb.

The score features various musical notations including triplets, slurs, and dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

12

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

18 Picc. *ppp*

Fl.

Ob.

B♭ Cl.

Bsn.

18 Hn. 1,2 1. *ppp*

Hn. 3,4 2.

B♭ Tpt. 1,2

Tbn. 1,2 1.

Tuba

18 Perc. 1

Perc. 2 Glockenspiel *pp*

Perc. 3 Triangle *pppp*

18 Vln. I *pp* div.

Vln. II *pp* div.

Vla. *pp*

Vc. *pp*

Cb.

# Con brio

♩ = c. 100

24

Picc. *mf*

Fl. *mf* *mp* *mp*

Ob. *mf* *mp* *mp*

B♭ Cl. *mf* *p* *mf* *mp*

Bsn. *mf* *p* *mf* *mp*

Hn. 1, 2 *p* *mp*

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2 *p* *mp*

Tuba *p* *mp*

Perc. 1

Perc. 2

Perc. 3

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *mp*

Vc. *p* *mf* *mp* *div.* *Unis.* *div.*

Cb. *p* *mf* *mp* *div.* *Unis.*

Detailed description: This is a page of a musical score for an orchestra and strings, covering measures 24 to 27. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into several systems. The first system includes Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, B♭ Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The second system includes Percussion 1, 2, and 3. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *div.* (divisi). Performance markings include first endings (1.) and unison passages (Unis.).

29

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*cresc.*

*div.*

*Unis.*

*p*

**Attaca**

34

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*sf*

*mp*

*f*

*a2*

*1.*

*div.*

*Unis.*





43

Picc.

Fl. *p* *mf* *subito p*

Ob. *p* *mf* *subito p*

B♭ Cl. *p* *mf* *subito p*

Bsn. *p* *mf* *subito p*

Hn. 1,2 *p* *mf* *subito p*

Hn. 3,4 *fp*

B♭ Tpt. 1,2 *pp* *Con sord. pp*

Tbn. 1,2 *p*

Tuba

Perc. 1 *pp*

Perc. 2

Perc. 3

Vln. I *mp* *mf* *subito p*

Vln. II *mp* *mf* *subito p* *fp*

Vla. *p* *mp* *mf* *subito p*

Vc. *p* *mp* *mf* *subito p*

Cb. *mp* *mf* *subito p*

49

Picc. *mf* *ff*

Fl. *mp cresc.* *mf* *ff*

Ob. 1. *mf* *ff*

B♭ Cl. *mp* *mf* *ff*

Bsn. *mp* *mf* *cresc.* *ff*

Hn. 1,2 *mf* *ff*

Hn. 3,4 *mp* *ff*

B♭ Tpt. 1,2 *mp* *mf* *ff* Senza sord.

Tbn. 1,2 *mp* *mf* *cresc.* *ff*

Tuba *mf* *ff*

Perc. 1 *ppp* *ff*

Perc. 2

Perc. 3 *f* Gran cassa

Vln. I *pppp* *mf* *ff* div.

Vln. II *p* *ff*

Vla. *mp* *mf* *ff* div.

Vc. *p* *mf* *ff*

Cb. *mf* *ff*

**Con affetto**

$\text{♩} = 50$

The musical score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Bassoon/Clarinet (B♭ Cl.). The second system includes Horn 1, 2 (Hn. 1,2), Horn 3, 4 (Hn. 3,4), Trumpets 1, 2 (B♭ Tpt. 1,2), Trombone 1, 2 (Tbn. 1,2), and Tuba. The third system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include dynamics such as *mf*, *p*, *mp*, *f*, and *subito p*. The score also features first and second endings (1., a2.), triplets (3), and accents (acc.).

60

Picc. *f* *ff* *decresc.* *pp*

Fl. *p* *ff* *decresc.* *pp*

Ob. *p* *ff* *decresc.* *pp* *sf*

B♭ Cl. *ff* *decresc.* *pp*

Bsn. *ff* *decresc.* *pp* *sf*

Hn. 1,2 *subito p* *mf* *ff* *decresc.* *pp* *sf*

Hn. 3,4

B♭ Tpt. 1,2 *mf* *ff* *decresc.* *mf*

Tbn. 1,2 *subito p* *ff* *decresc.* *mf*

Tuba *subito p* *ff* *decresc.* *mf*

Perc. 1

Perc. 2 *mp* *ff* *decresc.* *mf*

Perc. 3

Vln. I *subito p* *ff* *decresc.* *pp* *sf*

Vln. II *subito p* *ff* *decresc.* *pp* *sf*

Vla. *subito p* *ff* *decresc.* *pp* *sf*

Vc. *subito p* *ff* *decresc.* *pp* *sf*

Cb. *mp* *ff* *decresc.* *pp*

65

Picc.

Fl.

Ob.

Bs. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B. Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.





*a tempo*

82 Picc. *ff*

82 Fl. *f* *ff* *a2*

82 Ob. *f* *ff*

82 B♭ Cl. *f* *ff*

82 Bsn. *ff* *f* *ff*

82 Hn. 1,2 *ff*

82 Hn. 3,4 *ff*

82 B♭ Tpt. 1,2 *ff*

82 Tbn. 1,2 *ff*

82 Tuba *ff*

82 Perc. 1 *f*

82 Perc. 2

82 Perc. 3

82 Vln. I *ff* *div.*

82 Vln. II *ff* *pizz.* *mf* *arco* *ff* *div.*

82 Vla. *ff* *pizz.* *mf* *arco* *ff* *div.*

82 Vc. *ff* *pizz.* *mf* *arco* *ff*

82 Cb. *ff* *pizz.* *mf* *arco* *ff*



# Agilmente

♩ = c. 70 - 80

87 Picc. -

87 Fl. *p* a2

87 Ob. *p* a2

87 B♭ Cl. *p* 1. *mp* 2.

87 B. Cl. *mp*

87 Bsn. *mp* a2

87 Hn. 1,2 -

87 Hn. 3,4 -

87 B♭ Tpt. 1,2 -

87 Tbn. 1,2 -

87 Tuba -

87 Perc. 1 -

87 Perc. 2 Triangle *p*

87 Perc. 3 Wood block *p*

87 Vln. I *mp* div. *p*

87 Vln. II *mp* *p*

87 Vla. *p* div. Unis. *mp*

87 Vc. *p* pizz. arco *mp*

87 Cb. *p* arco *mp*



*molto rit.* *a tempo*

**Instrumentation and Dynamics:**

- Picc.**: Rest
- Fl.**: *mp* (measures 96-97), *p* (measure 98), *ppp* (measures 99-100)
- Ob.**: *p* (measure 98), *ppp* (measures 99-100)
- B♭ Cl.**: *mp* (measures 96-97), *p* (measure 98), *ppp* (measures 99-100)
- B. Cl.**: *p* (measures 96-97), *p* (measure 98), *ppp* (measures 99-100)
- Bsn.**: *p* (measures 96-97), *p* (measure 98), *ppp* (measures 99-100)
- Hn. 1, 2**: *mp* (measures 96-97), rest (measures 98-100)
- Hn. 3, 4**: *p* (measures 96-97), rest (measures 98-100)
- B♭ Tpt. 1, 2**: *mp* (measures 96-97), rest (measures 98-100)
- Tbn. 1, 2**: *mp* (measures 96-97), rest (measures 98-100)
- Tuba**: *mp* (measures 96-97), rest (measures 98-100)
- Perc. 1**: Rest
- Perc. 2**: *decesc.* (measures 96-97), *pp* (measures 98-100)
- Perc. 3**: *decesc.* (measures 96-97), *pp* (measures 98-100)
- Vln. I**: *p* (measures 96-97), *pizz.* *p* (measure 98), *ppp* (measures 99-100)
- Vln. II**: *p* (measures 96-97), *pizz.* *p* (measure 98), *ppp* (measures 99-100)
- Vla.**: *p* (measures 96-97), *Unis.* *p* (measure 98), *div.* *pizz.* *Unis.* *p* (measure 99), *ppp* (measure 100)
- Vc.**: *p* (measures 96-97), *mp* (measure 98), *p* (measures 99-100), *pizz.* *ppp* (measure 100)
- Cb.**: *p* (measures 96-97), *mp* (measure 98), *p* (measures 99-100)

# Giocoso

♩ = 86

102

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1,2 *mf* *f* *mf*

Hn. 3,4

Bs. Tpt. 1,2

Tbn. 1,2 *mf* *cresc.* *ff*

Tuba *mf* *ff*

Perc. 1

Perc. 2

Perc. 3

Vln. I *arco* *mf* *cresc.* *f* *div.* *mf* *Unjs. 3*

Vln. II *arco* *mf* *cresc.* *f* *div.* *mf* *Unjs. 3*

Vla. *arco* *mf* *cresc.* *ff*

Vc. *arco* *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

110

Picc.

Fl.

Ob.

Bs Cl.

Bsn.

*f*

110

Hn. 1,2

Hn. 3,4

B. Tpt. 1,2

Tbn. 1,2

Tuba

*f*

110

Perc. 1

Perc. 2

110

Perc. 3

110

Vln. I

div. Unis.

Vln. II

div. Unis.

Vla.

div. Unis.

Vc.

div. Unis.

Cb.

*f*

# Finale

♩ = c. 70 -80

117 Picc. *mf* *f*

117 Fl. *mf* *f*

117 Ob. *mf*

117 B♭ Cl. *mf*

117 Bsn. *mf*

117 Hn. 1,2 *f*

117 Hn. 3,4 *mf*

117 B♭ Tpt. 1,2 *f* *ff* *fff*

117 Tbn. 1,2 *ff* *fff*

117 Tuba

117 Perc. 1

117 Perc. 2

117 Perc. 3

117 Vln. I *mf* *f*

117 Vln. II *mf* *f*

117 Vla. *mf* *f*

117 Vc. *f*

117 Cb. *f*

Con sord. div.

Con sord.

Con sord.

Con sord.

Con sord.

120

*rubato*

Picc. *subito p*

Fl.

Ob.

B♭ Cl.

Bsn. *mf*

Hn. 1,2 *mf*

Hn. 3,4

B♭ Tpt. 1,2 *f* *ff*

Tbn. 1,2 *f* *ff*

Tuba *f* *ff*

Perc. 1

Perc. 2 *p* *Vibraphone*

Perc. 3

Vln. I *subito p* *f* *subito p* *pp*

Vln. II *subito p* *f* *subito p* *pp*

Vla. *subito p* *f* *subito p* *pp*

Vc. *pizz.* *div.* *subito p* *arco* *subito p*

Cb. *pizz.* *div.* *subito p* *arco* *subito p*

*a tempo*

Musical score for orchestra, measures 123-125. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The key signature has two flats (B-flat and E-flat).

**Woodwinds:**  
Piccolo (Picc.): Measures 123-125, starting with a rest in 123, then playing a melodic line in 124 and 125.  
Flute (Fl.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Oboe (Ob.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Bass Clarinet (Bs. Cl.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Bassoon (Bsn.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Horn 1, 2 (Hn. 1,2): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Horn 3, 4 (Hn. 3,4): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Trumpet 1, 2 (Bs. Tpt. 1,2): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Trombone 1, 2 (Tbn. 1,2): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Tuba: Measures 123-125, playing a melodic line with dynamics *f* and *ff*.

**Percussion:**  
Perc. 1: Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Perc. 2: Measures 123-125, playing a melodic line with dynamics *mf* and *f*.  
Perc. 3: Measures 123-125, playing a melodic line with dynamics *f* and *ff*.

**Strings:**  
Violin I (Vln. I): Measures 123-125, playing a melodic line with dynamics *mp* and *ff*.  
Violin II (Vln. II): Measures 123-125, playing a melodic line with dynamics *mp* and *ff*.  
Viola (Vla.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Violoncello (Vc.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.  
Cello (Cb.): Measures 123-125, playing a melodic line with dynamics *f* and *ff*.



126

Picc. *ff* 6

Fl. *ff* 6 *molto dim.*

Ob. *a2* 6

B♭ Cl. 6

B. Cl. 126

Bsn. *a2* 6 *molto dim.* 1.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I *ff* 3 *Unis.* 3 *molto dim.*

Vln. II *ff* 3 *Unis.* 3 *molto dim.*

Vla. *ff* 3 *div.* 3 *Unis.* 3 *molto dim.*

Vc. *ff* *molto dim.* *pizz.*

Cb. *ff* *molto dim.* *pizz.*

*poco a poco rit.*

128

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*pp*

*ppp*

*arco*

Senza sord.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

*mp* *p* *pp*



135

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 1,2 

Hn. 3,4 

B♭ Tpt. 1,2 

Tbn. 1,2 

Tuba 

Perc. 1 

Perc. 2 

Perc. 3 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

139

Picc. *mp* *mf* *f* *ff*

Fl. *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

B♭ Cl. *mf* *a2* *f* *ff*

Bsn. *mp* *mf* *a2* *f* *ff* *mf*

Hn. 1,2 *mp* *mf* *f* *ff*

Hn. 3,4 *mf* *cresc.* *f* *ff*

B♭ Tpt. 1,2 *mf* *ff*

Tbn. 1,2 *mp* *cresc.* *f* *ff*

Tuba *cresc.* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Timpani *p* *ff*

Vln. I *cresc.* *div.* *f* *ff*

Vln. II *cresc.* *div.* *f* *ff* *Unis.* *p*

Vla. *cresc.* *f* *ff* *Unis.* *p*

Vc. *cresc.* *f* *ff* *Unis.* *p*

Cb. *cresc.* *f* *ff*

♩ = 50

143

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

143

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

143

Perc. 1

Perc. 2

Perc. 3

143

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mf*

Hn. 1,2 *p* *a2* *mp*

Hn. 3,4 *p* *mp*

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2 *p*

Perc. 3

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mf* *cresc.* *f*

Cb. *mf* *cresc.* *f*

150 *accel.*  $\text{♩} = 100$

Picc. *f*

Fl. *mf* *f* *f*

Ob. *mf* *f* *f*

B♭ Cl. *mf* *mf* *f*

Bsn. *f* *mf* *f*

Hn. 1,2 *mf* *f* *f*

Hn. 3,4 *mf* *f* *f*

B♭ Tpt. 1,2 *f*

Tbn. 1,2

Tuba *mf* *f*

Perc. 1 *f*

Perc. 2

Perc. 3

Vln. I *mf* *f* *f*

Vln. II *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *div.* *Unis.* *f*

Vc. *mp* *mp* *mp*

Cb. *mp* *mp*



154  $\text{♩} = 50$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*, *f*, *p*, *Unis.*, *pizz.*, *arco*, *div.*

158

Picc. 6/4

Fl. *mp* 6/4

Ob. *mp* 6/4

B♭ Cl. *mf* 6/4

Bsn. *mf* 6/4

Hn. 1,2 6/4

Hn. 3,4 6/4

B♭ Tpt. 1,2 6/4

Tbn. 1,2 6/4

Tuba *ff* 6/4

Perc. 1 *f* 6/4

Perc. 2 6/4

Perc. 3 6/4

Vln. I *mp* *Unis.* *div.* 6/4

Vln. II *mf* 6/4

Vla. *mf* 6/4

Vc. *mf* 6/4

Cb. *p* 6/4

♩ = 70

(♩ = 140)

163 Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff* *dim.*

Bsn. *ff* *mf*

Hn. 1,2 *ff* *dim.* *f*

Hn. 3,4 *ff* *dim.*

B♭ Tpt. 1,2 *ff*

Tbn. 1,2 *ff*

Tuba *ff*

Perc. 1

Perc. 2

Perc. 3

Vln. I *ff* *dim.* *simile.* *3* *pizz.* *mp*

Vln. II *ff* *dim.* *simile.* *3* *pizz.* *mp*

Vla. *ff* *dim.* *simile.* *3* *mf*

Vc. *ff* *dim.* *div.* *mp*

Cb. *ff* *dim.* *mp*

166

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*arco*

Detailed description of the musical score: The score is for measures 166 and 167. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1,2), Horns 3 & 4 (Hn. 3,4), Trumpets in B♭ (B♭ Tpt. 1,2), Trombones 1 & 2 (Tbn. 1,2), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section has three parts (Perc. 1, 2, 3). In measure 166, the Flute and Oboe play a melodic line with a dynamic of *f*. The Bass Clarinet and Bassoon play a melodic line with a dynamic of *mf*. The Horns 1 & 2 play a melodic line with a dynamic of *mf*. The Horns 3 & 4 play a melodic line with a dynamic of *mp*. The strings play a rhythmic pattern with a dynamic of *mp*. In measure 167, the Flute and Oboe play a melodic line with a dynamic of *f*. The Bass Clarinet and Bassoon play a melodic line with a dynamic of *mf*. The Horns 1 & 2 play a melodic line with a dynamic of *mf*. The Horns 3 & 4 play a melodic line with a dynamic of *mp*. The strings play a rhythmic pattern with a dynamic of *mp*. The percussion parts are marked with a double bar line and a vertical line, indicating they are silent.

168

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,2

Hn. 3,4

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*ppp*

*arco*

170

Picc. *f*

Fl. *ff*

Ob. *ff*

B<sup>♭</sup> Cl. *ff*

Bsn. *ff*

Hn. 1,2 *ff*

Hn. 3,4 *ff*

B<sup>♭</sup> Tpt. 1,2 *ff*

Tbn. 1,2 *ff*

Tuba *ff*

Perc. 1 *cresc.* *f*

Perc. 2

Perc. 3

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

172 Picc. *sf*  
 Fl. *sf*  
 Ob. *sf*  
 B♭ Cl. *sf*  
 Bsn. *sf*  
 Hn. 1, 2 *sf*  
 Hn. 3, 4 *sf*  
 B♭ Tpt. 1, 2 *sf*  
 Tbn. 1, 2 *sf*  
 Tuba *sf*  
 Perc. 1 *sf*  
 Perc. 2 *sf*  
 Perc. 3 *sf* Cymbals  
 Vln. I *sf* div.  
 Vln. II *sf* div.  
 Vla. *sf* div.  
 Vc. *sf*  
 Cb. *sf*

## **BIOGRAPHICAL SKETCH**

Hee Young Jeong began her journey into music at the age of five when she started to study the piano and, later, the flute. She earned her Bachelor of Music and Master of Music degree at Seoul National University; and worked as a music teacher for three years at Busan High School of Arts in Busan, Korea which is her alma mater. She continued her doctoral study at Florida State University in Tallahassee with Ladislav Kubik. She is quite interested in using dynamic, marvelous, and exhilarating sounds and rhythm of traditional Korean methods into her composition work.