MADAME PARK—

A TONE POEM FOR CHAMBER ORCHESTRA

by

JOANNE S. NA

A THESIS

Presented to the School of Music and Dance
and the Division of Graduate Studies of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

December 2021

THESIS APPROVAL PAGE

Student: Joanne S. Na

Title: Madame Park—A Tone Poem for Chamber Orchestra

This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance by:

Robert Kyr	Chairperson
David Crumb	Member
Jack Boss	Member

and

Krista Chronister	Vice Provost for Graduate Studies

Original approval signatures are on file with the University of Oregon Division of Graduate Studies.

Degree awarded December 2021

© 2021 Joanne S. Na

THESIS ABSTRACT

Joanne S. Na

Master of Music

School of Music and Dance

December 2021

Title: Madame Park—A Tone Poem for Chamber Orchestra

Madame Park is a tone poem for chamber orchestra. It is based on the Korean classical literature "*박씨부인* (bak-ssi-bu-in)." The story is written by an anonymous person in the Joseon dynasty after the Qing invasion of Joseon (1636-1637), in order to overcome despair and the sense of defeat in the war. Madame Park is a female hero who helps the country with her wisdom and miraculous power.

The piece consists of four movements. Each movement depicts a scene or mood of the story, featuring Korean traditional musical elements, such as the pentatonic scale, interval of perfect fifth, grace notes, held tones, glissandi, etc. Especially the second movement and the last movement were influenced by Korean traditional musical genres—"pan-so-ri" which is a one-person opera and army music called "dae-chi-ta."

CURRICULUM VITAE

NAME OF AUTHOR: Joanne S. Na

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
Rutgers University, New Brunswick NJ

DEGREES AWARDED:

Master of Music, Music Composition, 2021, University of Oregon
Bachelor of Music, Music Composition, 2019, Rutgers University

AREAS OF SPECIAL INTEREST:

Music Composition
Music Theory
Intercultural Music
Music Performance
Arts Administration
Korean Literature
Religious Music
Music for Film

PROFESSIONAL EXPERIENCE:

Symposium Coordinator & Webmaster, Oregon Bach Festival Composers Symposium, University of Oregon School of Music and Dance, 2021

Graduate Employee in Music Composition, University of Oregon School of Music and Dance, 2019-2021

Graduate Teaching Assistant of MUS 240-242: Composition I University of Oregon School of Music and Dance, 2020-2021

Music Theory & Composition Instructor, Matthew Pavilanis Piano Studio, 2020-2021

Primary Instructor of MUS 446: Computer Engraving Skills & Notation, University of Oregon School of Music and Dance, 2020

Composer Committee Panelist, Composers of Oregon Chamber Orchestra, 2020

Assistant Music Director, Opera for Young People Performing Arts Organization, 2018

Stage Production Member, Lindenbaum Music Festival, 2018

Music Theory & Ensemble Coach, Heavenly Sound Orchestra, 2016-2018

Keyboard Accompanist, Zion Church of New Jersey, 2015-2019

GRANTS, AWARDS, AND HONORS:

Winner, National Association for Music Education Student Composers Competition, 2021

SOMD Outstanding Graduate Scholar in Composition, University of Oregon, School of Music and Dance, 2021

Winner, 1st Seoul Grand Philharmonic Orchestra Next Generation Composer Awards, 2020

Summa Cum Laude, Rutgers University, 2019

Dean's List, Rutgers University, 2015-2019

ACKNOWLEDGMENTS

I would like to offer my whole-hearted gratitude to my advisor, Professor Robert Kyr, who believes in my music. At the beginning of the process, he gave me an idea of composing a tone poem based on traditional Korean literature, which eventually led me to decide on *Madame Park* as the basis for my thesis. He guided me to understand how to create music that is true and meaningful to me, and he helped me find my own musical voice. I am grateful not only for his mentorship but also for his endless support and vision for my future.

I also want to thank Professor David Crumb, who inspired me through his music and teaching. He helped me find what my musical weaknesses are and opened my eyes to a new compositional process that strengthened my music. I will not forget the valuable insights and guidance that he gave me in each lesson.

Many thanks to Professor Jack Boss, who taught me new ways of analyzing post-tonal music and gave thoughtful feedback on my composition. I am also thankful for his interest in diverse repertoires which led me to study the music of Korean composer, Isang Yun.

I send my sincere love and thanks to my family and friends, who support and pray for me from far away. Special thanks to my mother, who was mentally supportive throughout the process and helped me research *Madame Park*. Finally, I thank God who is always there for me and guiding me through every step of my journey. No words can express how grateful I am for each and everyone above who genuinely cares about me and my music.

To my mother, Dong Eun Park.

TABLE OF CONTENTS

Chapter Page

I. WEDDING AT GEUMGANGSAN 1

II. DESOLATION 28

III. TRANSFORMATION 57

IV. THE WAR AND HOPE 95

INSTRUMENTATION

C Score

Flute (doubling piccolo)
Oboe
B-flat Clarinet
Bassoon

C Trumpet
2 F Horns
Trombone (*with a bass extension)

Percussion:

Tom-toms (4) – Toms
Medium Tam-tam – M. Tam.
Medium Suspended Cymbal – M. Cym.
Mark Tree - M. Tr.
Glockenspiel - Glock.
Vibraphone - Vib.
Small Triangle - S. Tri.
Medium Triangle - M. Tri.
Temple Blocks (5) - T. B.
Bass Drum - BD

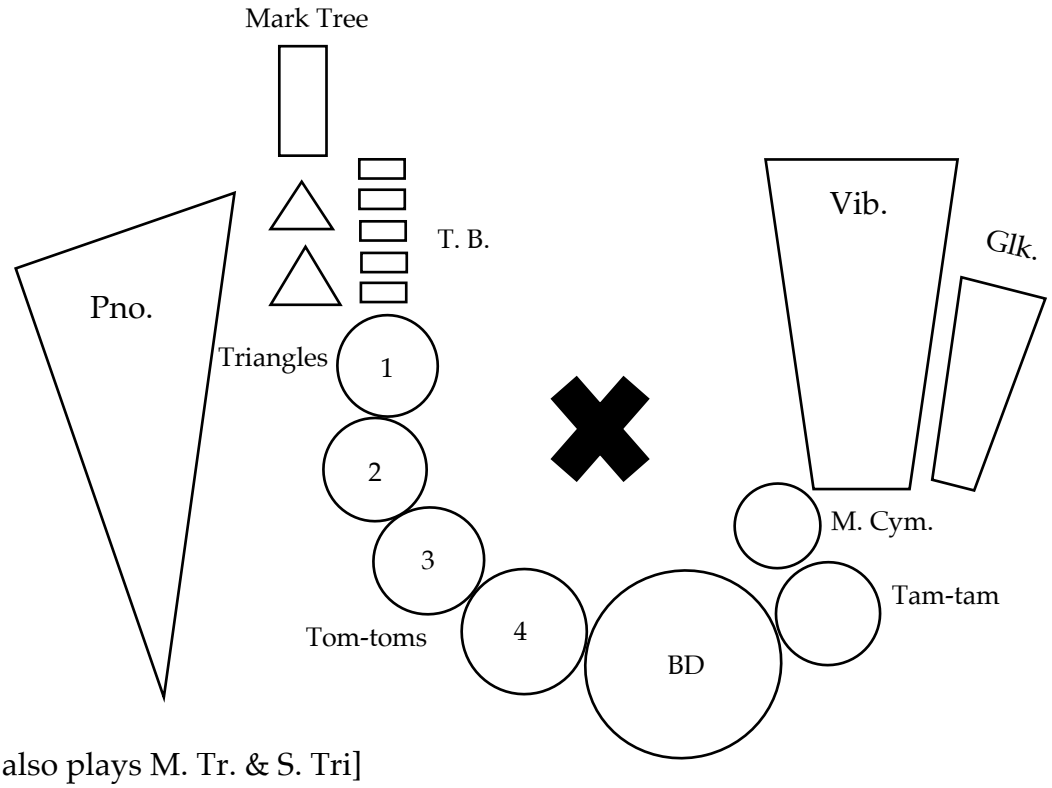
Piano (also play as Percussion II)

*Percussion II should be played by the pianist, if possible.

Mark Tree - M. Tr.
Small Triangle – S. Tri.

Violin I (5)
Violin II (5)
Viola (4)
Cello (4)
Contrabass (2)

PERCUSSION SET-UP



[Piano also plays M. Tr. & S. Tri]

Conductor

PROGRAM NOTE

Madame Park is from traditional Korean literature, a heroic story written in the Joseon Dynasty. In 1636-1637, there was a historical war called the "Byeong-ja-ho-ran" which can be translated as the "Qing Invasion of Joseon." Joseon (Korea) was defeated by the Qing (China) and this war brought a tremendous mental shock and sorrow to the country, especially because two of the princes of Korea were taken captive. *Madame Park* was written after the war to overcome despair and the sense of defeat.

Madame Park, the main character, is described as having a monstrous appearance. In the patriarchal society, this ugly female character implies a person of the lowest class. However with her great personality, wisdom, and miraculous power, Madame Park not only makes her husband succeed in government but also helps the country during the war, when she protected people from many dangers. Therefore, Madame Park can be considered a public heroic figure who portrays the hope of people who were persecuted and endured hunger after the war.

Movement I: WEDDING AT GEUMGANGSAN

The beginning of the movement depicts the scenery of Geumgangsan, the mountain where Madame Park grew up. Geumgangsan is described as a wondrous place with singing birds, fragrant flowers, and lots of cliffs and trees. A violin solo foreshadows the difficulties of Madame Park's marriage. The wedding music follows in the pentatonic mode. This wedding is not based on love, but it was arranged by the parents of Madame Park and her husband. After the wedding, people become drunk and fall asleep, going into dreamland.

Movement II: DESOLATION

This movement portrays the deep sorrow and loneliness of Madame Park while she is persecuted by her husband's family. Madame Park departs from the mountain and follows her husband to the city. However, everyone in the household including her husband neglects and mistreats her because of her monstrous appearance. With great sorrow and despair, she isolates herself in a special place, away from other family members. In deep sorrow, she waits for her misfortune to be over.

Movement III: TRANSFORMATION

One night, magical energy shimmers throughout Madame Park's room. The time of her misfortune has gone. The next morning, she takes off her ugly skin and transforms into a beautiful appearance. Everyone is very surprised and wonders how this could happen. The word spread fast all over the city, and lots of people come to see her and celebrate the happy moment.

Movement IV: THE WAR AND HOPE

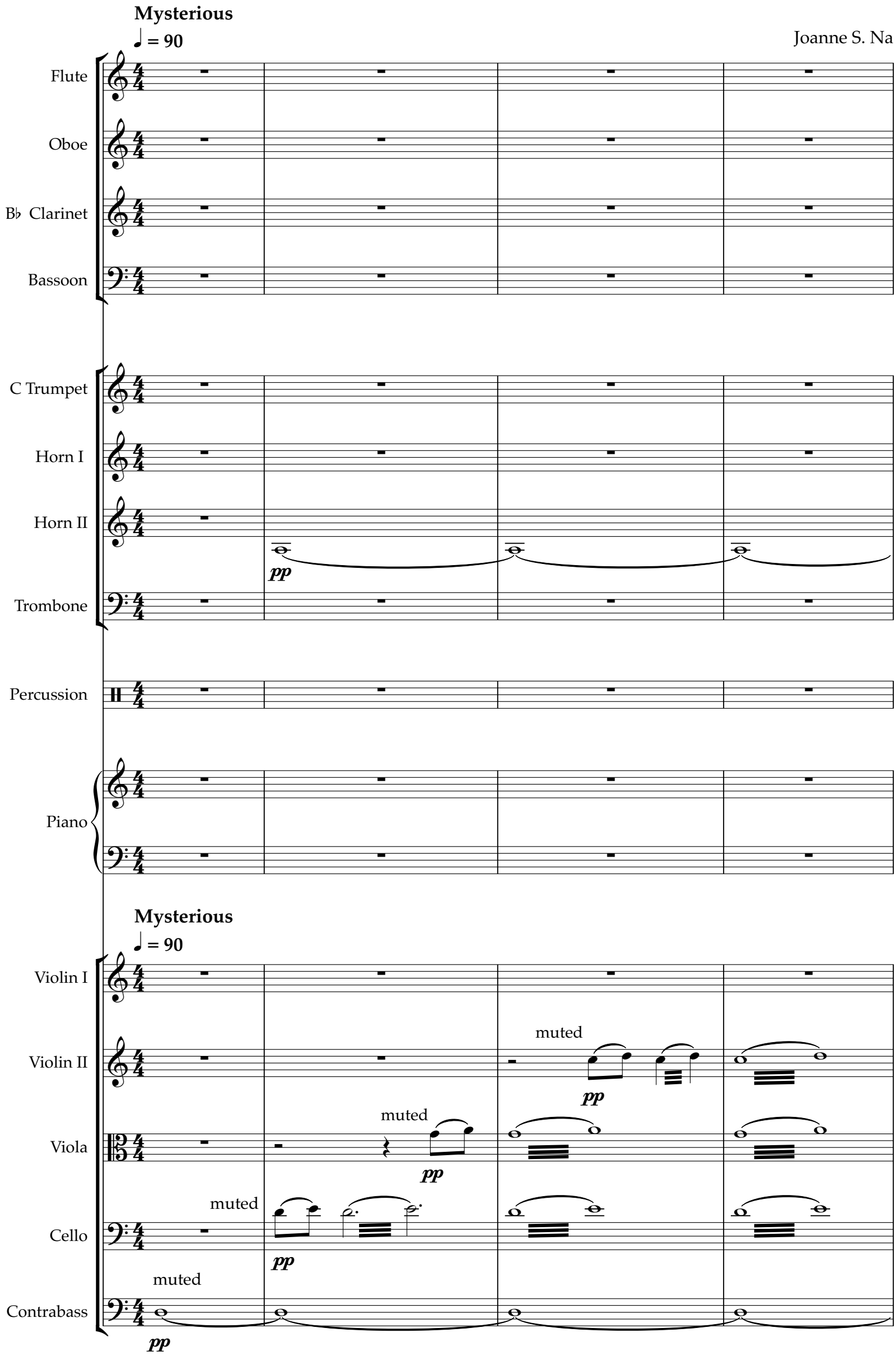
The sound of the brass instruments, drums, and a gong signal the start of the war. The Qing army attacks Joseon ruthlessly and the city dissolves into chaos with screams and cries. With her wisdom and miraculous power, Madame Park threatens the army and makes a compromise with the head general of Qing. The last part of the movement is an epilogue that portrays a sorrowful peace after the war.

C Score

MADAME PARK

A Tone Poem for Chamber Orchestra

I. WEDDING AT GEUMGANGSAN



5

solo

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

5

muted

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

To Picc.

Fl.

p

Ob.

mp

Cl.

mp

p

Bsn.

C Tpt.

Hn. I

pp

Hn. II

Tbn.

Perc.

Pno.

11

Vln. I

p

3

pp

Vln. II

Vla.

Vc.

Cb.

17

Piccolo

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

rit.

To Fl.

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

Expressive, Rubato

34 ♩=50

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Expressive, Rubato

♩=50

Solo Vln. — ominous — *p* — *mf*

34 ord.

Vln. I

ord.

Vln. II

ord.

Vla.

ord.

Vc. — *pp*

ord.

Cb. — *pp*

40

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Solo Vln.

f

40

Vln. I

Vln. II

Vla.

pp

Vc.

Cb.

46

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Solo Vln.

mp

mf

46

Vln. I

pp

Vln. II

pp

Vla.

Vc.

Cb.

Lightly

51 ♩ = 96

Flute

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Lightly

♩ = 96

Solo Vln.

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

57

To Picc.

Fl.

Ob.

mf

Cl.

mf

Bsn.

p

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

57

Vln. I

arco

p

mf

Vln. II

arco

p

mf

Vla.

arco

mf

Vc.

arco

mf

Cb.

pizz.

mf

62

Fl.

Ob.

Cl.

Bsn.

mf

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Piccolo

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

pizz.

Vc.

Cb.

72

Picc.

Ob.

Cl.

Bsn.

C Tpt.

muted

Hn. I

Hn. II

Tbn.

Perc.

Toms

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

77

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms.

Pno.

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms.

Pno.

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms.

Pno.

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Picc.

Ob.

Cl.

Bsn.

3 3 3

f

C Tpt.

Hn. I

Hn. II

Tbn.

3 3 3

f

Toms.

Pno.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

102

Picc.

Ob.

Cl.

Bsn.

f 3 3 3

C Tpt.

Hn. I

Hn. II

Tbn.

f 3 3 3

Toms.

Pno.

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

107

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms.

Pno.

rit.

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

Drousy & Dreamy

112 ♩ = 50

To Fl.

Flute

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

Vib.

Pno.

M. Tr.

Drousy & Dreamy

112 ♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

M. Tr.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

M. Tr.

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

123

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

M. Tr.

123

muted

Vln. I

Vln. II

Vla.

Vc.

Cb.

127

rit.

Fl.

Ob.

Cl.

p

3

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

M. Tr.

p

127

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl.

Ob.

Cl.

pp

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

pp

M. Tr.

130

Vln. I

Vln. II

Vla.

Vc.

pp

Cb.

pp

II. DESOLATION

Sorrowfully

♩ = 50

Flute

Oboe

B♭ Clarinet

Bassoon

C Trumpet

Horn I

Horn II

Trombone

Sorrowfully

♩ = 50

Violin I

ff

p

Violin II

ff

p

Viola

ff

p

Cello

ff

p

Contrabass

5

♩ = 76

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

5

♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *p*

11

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

pp

Hn. II

pp

Tbn.

pp

17

Vln. I

Vln. II

Vla.

Vc.

f

Cb.

f

23

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

mp

Hn. II

mp

Tbn.

mp

23

Vln. I

Vln. II

Vla.

Vc.

p

Cb.

p

29

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

mf *mp*

Hn. II

mf *mp*

Tbn.

mf *mp* *ppp*

29

Vln. I

p 6

Vln. II

Vla.

Vc.

Cb.

34

Fl.

p

Ob.

Cl.

mf espressivo

Bsn.

p

C Tpt.

Hn. I

ppp

Hn. II

ppp

Tbn.

34

Vln. I

mf espressivo

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

38

Fl.

Ob.

p

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Fl.

Ob.

mf

Cl.

mp

Bsn.

p

C Tpt.

Hn. I

Hn. II

Tbn.

42

Vln. I

mp

Vln. II

mp

Vla.

mf

Vc.

mp

Cb.

mp

46

Fl.

Ob.

mp

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

46

Vln. I

Vln. II

Vla.

mp

Vc.

Cb.

50

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

54

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

71

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

rit.

Fl.

Ob.

Cl.

Bsn.

ppp

C Tpt.

Hn. I

Hn. II

Tbn.

ppp

75

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

80

♩ = 50

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

80

♩ = 50

Vln. I

ff

ff

p

Vln. II

ff

ff

Vla.

ff

ff

Vc.

ff

ff

p

Cb.

ff

ff

85

♩ = 68

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

85

♩ = 68

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

89

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

89

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

94

♩ = 50

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

94

♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

♩ = 76

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

101

♩ = 76

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pp

muted

106

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

112

rit.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

mf f mf mp

Hn. II

mf f mf mp

Tbn.

mf f mf mp

112

rit.

Vln. I

Vln. II

Vla.

Vc.

f p

Cb.

f p

118

♩ = 68

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

118

♩ = 68

muted

Vln. I

f espressivo

muted

Vln. II

muted

Vla.

f espressivo

muted

Vc.

Cb.

123

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf espressivo

130

Fl.

Ob.

Cl.

Bsn.

p

C Tpt.

Hn. I

Hn. II

Tbn.

130

Vln. I

Vln. II

Vla.

mp

Vc.

mp

Cb.

mp

134 rit.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

134 rit.

Vln. I

Vln. II

Vla. *p* *pp* *ppp*

Vc. *pp* *ppp*

Cb. *p* *ppp*

III. TRANSFORMATION

Dreamy

♩ = 52

Flute

Oboe

B♭ Clarinet

Bassoon

C Trumpet

Horn I

Horn II

Trombone

Percussion

Piano

Dreamy

♩ = 52

Violin I

muted

Violin II

muted sul G

ppp

Viola

muted sul C

ppp

Cello

muted

ppp

Contrabass

muted

ppp

6

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

6

sul G

Vln. I

ppp

Vln. II

Vla.

Vc.

Cb.

11

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ord.

pp

21

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

21

Vln. I

p

Vln. II

ord.

Vla.

ord.

pp

Vc.

ord.

pp

Cb.

26

Flowing

accel. - - - - - - - - ♩ = 63

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

29

Fl.

mp

Ob.

mp

Cl.

mp

Bsn.

mp

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

M. Tr.

p

Pno.

p

mp

29

Vln. I

mf

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

32

molto accel.

tr

Fl.

Ob.

Cl.

Bsn.

mf

C Tpt.

Hn. I

Hn. II

pp

Tbn.

mp

Vib.

M. Tr.

mp

mf

Pno.

molto accel.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

35

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

mp

Hn. II

mp

Tbn.

Vib.

Pno.

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Vib.

Glock.

Pno.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

- **Grandioso**

♩ = 88

41

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

M. Tr.

Pno.

- **Grandioso**

♩ = 88

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl.

ff

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Tr.

mf

mf

Pno.

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Tr.

Glock.

Pno.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Playful

♩ = 104

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

56

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

56

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

p

p

pizz.

mp

mp

60

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

60

Vln. I

Vln. II

Vla.

Vc.

pizz.

Cb.

64

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

S. Tri.

Pno.

64

arco

Vln. I

arco

Vln. II

arco

Vla.

Vc.

Cb.

68

Fl.

Ob.

Cl.

Bsn.

f

mp

mp

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

Piano

p

mf

68

pizz.

Vln. I

pp

mf

Vln. II

pizz.

pp

mf

Vla.

pizz.

pp

mf

Vc.

mp

mf

Cb.

mp

mf

72

Fl.

Ob.

Cl.

Bsn.

mf

mf

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

Fl.

Ob.

mp

Cl.

mp

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

mf

Pno.

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

80

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

M. Tri.

Pno.

Lively & Joyful

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

sub.

84

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

S. Tri.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

T. B.

Pno.

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

S. Tri.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ff

muted

S. Tri.

p

T. B.

f

pizz.

98

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dance-like

♩. = 80

103

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

108

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

108

Vln. I

Vln. II

Vla.

Vc.

Cb.

113

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf*

arco

118

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lively & Joyful

123

♩ = 120

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Tri.

M. Tri.

T. B.

Pno.

Lively & Joyful

123

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

lightly

127

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

127

Vln. I

Vln. II

arco

pizz.

arco

Vla.

Vc.

pizz.

arco

pizz.

arco

Cb.

132

Fl.

Ob.

Cl.

Bsn.

ff

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

132

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

136

Fl.

Ob.

Cl.

Bsn.

mp

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

mp

136

Vln. I

Vln. II

pizz.

arco

Vla.

arco

pizz.

Vc.

Cb.

mp

140

To Picc.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Pno.

140

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

arco

144

Fl.

Piccolo

pp

Ob.

p

f

pp

Cl.

p

f

pp

Bsn.

p

f

C Tpt.

Hn. I

Hn. II

Tbn.

T. B.

Glock.

pp

Pno.

144

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

149

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

ff

sub. ff

sub. ff

mf

mf

mf

ff

ff

ff

ff

ff

ff

154

(tr)

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

159

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Tri.

M. Tri.

M. Cym.

Pno.

159

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

arco

arco

IV. THE WAR AND HOPE

Fierce & Intense

♩ = 80

Flute

Oboe

B♭ Clarinet

Bassoon

C Trumpet

Horn I

Horn II

Trombone

marcato

BD

M. Cym.

Percussion
(one player)

M. Tam

Piano

marcato

8vb

Fierce & Intense

♩ = 80

Violin I

Violin II

Viola

Cello

marcato

Contrabass

marcato

accel. ♩ = 90

5

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Cym.

Perc.

M. Tam

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *pp* *f* *mf* BD

(8)

9

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

BD

Perc.

M. Tam

Pno.

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

BD

Perc.

M. Tam

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Cym.

BD

Perc.

M. Tam

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf *ff* *mf* gliss.

25

Fl.

Ob.

Cl.

Bsn.

ff

ff

ff

C Tpt.

Hn. I

Hn. II

Tbn.

3

Toms

BD

Toms
BD
Perc.

mf 3

Pno.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

ff

f

29

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms
BD
Perc.

Pno.

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

32

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms
BD
Perc.

Pno.

accel.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 100

36

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms
BD

Perc.

M. Tam

M. Tam

Pno.

36 ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

41

To Picc.

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

BD

Perc.

M. Tam

Pno.

accel.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

f

♩ = 108

44

Piccolo

Picc.

Ob.

Cl.

Bsn.

p *mp*

C Tpt.

p *mp*

Hn. I

pp *p* *mp*

Hn. II

pp *p* *mp*

Tbn.

p *mp*

Perc.

Pno.

44 ♩ = 108

Vln. I

Vln. II

Vla.

Vc.

p *mp*

Cb.

p *mp*

48

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms
BD

Perc.

M. Cym.

Pno.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Toms
BD

Perc.

M. Cym.

Pno.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Picc.

cresc.

Ob.

cresc.

Cl.

cresc.

Bsn.

cresc.

C Tpt.

cresc.

Hn. I

cresc.

Hn. II

cresc.

Tbn.

cresc.

Perc.

Pno.

cresc.

63

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

66

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Cym.

Perc.

pp

Pno.

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 120

69

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Cym.

Perc.

M. Tam

M. Tam

Pno.

♩ = 120

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

M. Cym.

Perc.

M. Tam

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ff

78

Picc.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

78

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

molto rit.

Picc.

Ob.

Cl.

Bsn.

fff

C Tpt.

Hn. I

fff

Hn. II

fff

Tbn.

fff

Toms

Toms
BD

ff

Perc.

M. Tam

ff

Pno.

81

molto rit.

Vln. I

Vln. II

Vla.

fff

Vc.

fff

Cb.

fff

Sorrowfully

84 Flute ♩ = 52

Fl. pp pp p

Ob. pp pp p

Cl. pp pp p

Bsn. pp pp p

C Tpt. muted ppp mp ppp

Hn. I muted ppp mp ppp ord. pp

Hn. II muted ppp mp ppp ord. pp

Tbn. pp p

Perc.

Pno.

Sorrowfully

84 ♩ = 52

Vln. I pp pp p

Vln. II pp pp p

Vla. pp pp p

Vc. pp pp p

Cb. pp pp p

accel. ♩ = 63

92

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

rit.

Fl.

mp

Ob.

mp

Cl.

mp

Bsn.

mp

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

99

rit.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

Hopefully

103

Subito ♩ = 72

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Hn. I

Hn. II

Tbn.

Perc.

Pno.

Hopefully

103

Subito ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

Fl.
Ob.
Cl.
Bsn.
C Tpt.
Hn. I
Hn. II
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

molto rit.

115

Fl.

Ob.

Cl.

Bsn.

ff

ff

ff

f

ord.

C Tpt.

Hn. I

Hn. II

Tbn.

p

f

mp

f

mp

f

mp

f

Perc.

M. Tam

M. Tam

ppp

f

Pno.

molto rit.

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

ff

tutti

mp

ff

tutti

mp

ff

tutti

mp

ff