

HAN'GŬL

한글

SOON HEE NEWBOLD

INSTRUMENTATION

- 1 Conductor Score
- 1 Piccolo
- 1 Flute 1
- 1 Flute 2
- 1 Oboe 1
- 1 Oboe 2
- 1 B♭ Clarinet 1
- 1 B♭ Clarinet 2
- 1 B♭ Bass Clarinet
- 1 Bassoon 1
- 1 Bassoon 2
- 1 F Horn 1
- 1 F Horn 2
- 1 F Horn 3
- 1 F Horn 4
- 1 B♭ Trumpet 1
- 1 B♭ Trumpet 2
- 1 B♭ Trumpet 3
- 1 Trombone 1
- 1 Trombone 2
- 1 Trombone 3 (Bass)

- 1 Tuba
- 1 Timpani
(Finger Cymbals, Wind Chimes)
- 1 Percussion 1
(Xylophone, Suspended Cymbal, Tom-tom, Chimes)
- 1 Percussion 2
(Marimba, Tam-tam, Suspended Cymbal, Anvil, Kkwanggwari)
- 1 Percussion 3
(Buk, Janggu, Tom-toms, Anvil, Tam-tam, Marimba)
- 1 Percussion 4
(Suspended Cymbal, Crash Cymbals, Bak, Tom-toms)
- 1 Harp
- 8 Violin 1
- 8 Violin 2
- 5 Viola
- 5 Violoncello
- 5 Double Bass

SUPPLEMENTAL and WORLD PARTS

Available for download from
alfred.com/supplemental

- E♭ Alto Saxophone 1 (F Horn 1)
- E♭ Alto Saxophone 2 (F Horn 2)
- B♭ Tenor Saxophone 1 (F Horn 3)
- B♭ Tenor Saxophone 2 (F Horn 4)
- E♭ Baritone Saxophone (Bassoon)





THE COMPOSER

Soon Hee Newbold is an internationally acclaimed composer and conductor known for incorporating differing cultural and ethnic styles in her writing inspired by her experiences and travel. She started her musical journey at the age of 5 on piano and violin at age 7 and performed as a concert artist in professional ensembles around the world.

As a composer, Ms. Newbold's works are performed by groups ranging in all levels from professional symphonies to beginning elementary ensembles in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney Hall, Lincoln Center, the Midwest Band and Orchestra Clinic, and many more worldwide stages.

Ms. Newbold is frequently sought after as a keynote speaker and guest clinician. She has conducted and worked with orchestras and bands throughout the U.S. and overseas such as The Netherlands, Belgium, Australia, Indonesia, Singapore, and China. As a filmmaker and composer in Hollywood, her music can also be heard in film and other recording projects.

ABOUT THE MUSIC

Commissioned by the Los Angeles Philharmonic Association under artistic director Gustavo Dudamel, *Han'gŭl* is one of three works written for the LA Philharmonic's YOLA orchestras with artistic director Gaudy Sanchez and conductors Daniel Jacobs, Tammy Yi, and Alan Mautner. The request was for compositions that would challenge musicians and capture the identity and heritage specific to Los Angeles. I had many discussions with conductor Tammy Yi about a piece that could showcase music inspired by the rich history and culture of Korea. Audiences are familiar with Chinese and Japanese inspired music, but Korean music is not as widely performed in the western world. I wrote this piece as a journey through Korea's history expressed by the evolving music through the years and to honor the thriving Korean and Asian population in LA. The work also utilizes influences from China, Japan, Mexico, the Middle East, Africa, and contemporary western music which represent some of the many cultures that make up the City of Angels.

Han'gŭl or Hangeul 한글 is the native writing system of the Korean language created in 1443 by King Sejong 세종 the Great and his scholars during the Joseon 조선 Dynasty. The word Han'gŭl translates to Korean script or great writing, "han" meaning Korean or great and "gŭl" which is script or writing. During that time, only elites and the upper class were educated on how to read and write using Hanja 한자 Chinese characters. King Sejong was sympathetic to the commoners who were at a disadvantage when it came to official documents and written agreements, especially if there was a dispute. Designed to be simple and easy to learn, King Sejong wanted to create a system that was phonetic-based and one that anyone could learn regardless of education but also sophisticated for the academics to use. Han'gŭl is highly systematic and is one of the most scientifically designed writing systems in the world. Despite initial resistance from elites who preferred classical Chinese, Han'gŭl became the dominant script and contributed to Korea's cultural identity and national pride.

This composition provides orchestras with the opportunity to feature authentic instruments throughout and lends itself well to musicians who specialize in this type of period music. The beginning starts with a gugak 국악 inspired solo flute and piccolo, indicative of ancient instruments such as the daegeum 대금, sogeom 소금, and danso 단소. The clap of the bak 박 signals the beginning of *Sujecheon* 수제천, court music that has survived thousands of years dating back to the 7th century. The cyclical flowing melody is slow with long, sustained phrases and is meant to evoke images of nature, the heavens, and the unchanging order of the universe. The title roughly translates to "long life as eternal as in Heaven" and symbolizes eternal peace and prosperity. Some say it portrays the sound of the wind passing through bamboo forests or the steady rhythm of time itself.

The sustained notes from *Sujecheon* takes listeners into another popular folk song, *Arirang*, written in a style with influences from ancient Mexico and utilizing contemporary percussion such as the marimba, xylophone, and finger cymbals with origins from around the world. The strings and harp in contrast represent traditional Korean instruments such as the haeguem 해금 and gayageum 가야금. The brass choir repeats the chorus of *Arirang* in a contemporary western setting, indicative of Copland, and transports us to a Samgo-Mu 삼고무, or three-drum dance. This dynamic dance incorporates three barrel-shaped drums, buk 북, arranged in a triangular formation. The performers blend rhythmic drumming, elegant dance movements, and vibrant costumes, making a visually striking and energetic performance. The featured percussion in this section is mainly inspired from the samgo-mu, but I also added elements from other traditional percussion ensembles and cultural dances. I wrote this section with an option to highlight an ancient drum ensemble or an actual samgo-mu dance. The energy of the drums from this dance leads the audience into the modern era of Korea and vibrant, bustling cities such as Seoul 서울 and Los Angeles where east meets west.

ADDITIONAL BACKGROUND

Gugak 국악 or national music is the term that describes the traditional songs, court music, dances, songs from poetry, and religious music originating from the three kingdoms of ancient Korea: Goguryeo 고구려, Baekje 백제, and Silla 신라.

Sujecheon 수제천 is one of the most well known and revered works from the Goryeo 고려 Dynasty that is still performed today. The piece originated in Korea and not China or Japan, as did much of their music, and was the first song to be written in the Han'gŭl script. Over the centuries, it has been performed with singers and dancers and was the accompaniment for royal processions and stately affairs. It is typically played in a traditional Korean orchestra on instruments such as the piri 피리, haegeum 해금, ajaeng 아쟁, and janggu 장구, and expresses a wish for longevity and harmony. The piece is deeply connected to aesthetic values emphasizing balance, continuity, and reverence for tradition.

Arirang 아리랑 is one of Korea's most famous and beloved folk songs, often considered an unofficial national anthem and has been recognized by UNESCO as an Intangible Cultural Heritage of Humanity. The song expresses emotions of longing, sorrow, and resilience, which resonate with the historical struggles and triumphs of the people. The title is believed to refer to a mythical place or metaphor for overcoming hardship and has become a symbol of national identity and unity.

Samgo-Mu 삼고무, the lively three-drum dance, evolved from Buddhist and court dances, incorporating elements of both religious ritual and royal entertainment. It is rooted in Korean shamanistic and Confucian traditions, symbolizing harmony between movement, rhythm, and spirit. The number three holds significance in Korean culture, which represents balance and completeness, and the choreography involves circular and flowing movements reflecting themes of unity and natural cycles. Samgo-Mu is often performed at cultural festivals, celebrations, and official ceremonies, showcasing the fusion of music, dance, and rhythm.

Traditional Korean Instruments:

Daegeum 대금 is a large transverse bamboo flute known for its deep resonant sound and unique vibrato technique. The instrument has six finger holes and an extra hole covered with a thin reed membrane which produces a distinct buzzing timbre and gives it its iconic sound.

Sogeum 소금 is a smaller, higher-pitched version of the daegeum, also made from bamboo except thinner and shorter, making it more agile. The sound is sharp and bright, and since there is no reed membrane, the instrument does not have the buzzing timbre like the daegeum.

Danso 단소 is a small bamboo flute with a bright, clear sound and higher pitch than the sogeum. The danso typically has a reed membrane attached to one end which contributes to a sharp timbre and is used often in sanjo 산조 (instrumental solo music) or in pansori 판소리 (traditional storytelling music).

Piri 피리 is a double reed instrument similar to an oboe and a prominent instrument in Korean classical music.

Haegeum 해금 looks very similar to the ehru (Chinese violin) and resembles a two-stringed fiddle played vertically with a bow. This instrument has been used in court music, shamanistic rituals, and pansori, and is featured prominently in Korean traditional orchestras.

Ajaeng 아쟁 is a long, zither-type instrument in Korean court music that is bowed rather than plucked.

Gayageum 가야금 is a plucked zither with 12, 18, 21, or more strings.

Bak 박 is a clapper instrument made of six wooden slats tied together with a string, primarily used in court music to signal the beginning and end of a musical performance or cue musicians during important sections. When played, the slats are clapped together producing a sharp, percussive "clap" sound. The leader of the ensemble, typically the music director, uses the bak which is considered a symbol of authority in royal ceremonies and Confucian ritual music, aak 아악.

Janggu 장구 is the iconic hourglass-shaped drum and one of the most important percussion instruments in Korean music. The two sides are tuned using leather straps, with the left side being deeper and lower than the right. The janggu is used in court music, folk music, and contemporary performances.

Buk 북 usually refers to the deep, resonant sounding drum with a cylindrical body made of wood and two drumheads from animal skin but can also be a generic term for "drum" in Korean. The buk is one of Korea's oldest instruments deeply tied to shamanistic, Buddhist, and Confucian traditions.

Kkwaenggwari 쟁과리 is a small, handheld brass gong used in traditional folk and percussion music. The small gong is an essential instrument in farmer's music and a four instrument percussion ensemble where it serves as a lead instrument guiding the rhythm and tempo of the players.

PERFORMANCE NOTES

To recreate the sound of the authentic instruments in the beginning flute and piccolo solos, begin with very little vibrato at the start of phrases and then crescendo with the vibrato widening as the note is held. Soloists can take time and be very free with the tempos and rhythms here. In *Sujecheon*, traditional instruments can be added to enhance or even replace the orchestra if desired. Players should use very little or no vibrato during this entire section. There can be some natural decrescendos and emphasis on moving notes and entrances but the overall feel should be quite sustained and connected. The portamentos in the strings should happen at the end of the note right before the change to mimic the technique and sound of the haegeum.

I have included a standard percussion option in parentheses next to the Korean drums listed in the score and parts. The melody lines of *Arirang* should be lyrical and legato over the rhythmic accompaniment. For the *samgo-mu*, this is a place where groups can be creative with the percussion and the more percussion doubling the parts here, the better. Feel free to repeat, improv, lengthen the section, or even replace it all together. You can consider featuring a traditional Korean drumming ensemble or a three drum dance here as well. In the *Feroce*, tempos can be quicker than stated depending on personal preference. A slower tempo can be more grand and stately but the faster tempo may be more energetic. After the bowed cymbal and piccolo fermata at measure 178 and before the start of the *Brillante* at measure 179, this is another optional place to showcase a traditional performing ensemble. Tempos at the *Brillante* can also be quicker if desired. The ending *molto ritardando* should be quite dramatic and slow while maintaining the intensity through to the end.

—Soon Hee Newbold

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DURATION: 8:15

commissioned by the Los Angeles Philharmonic Association, YOLA (Youth Orchestra Los Angeles)
Gustavo Dudamel, Music and Artistic Director

HAN'GŪL

한글

SOON HEE NEWBOLD
(ASCAP)

Gugak 국악 (♩ = 84)

Piccolo

Flutes 1
2

Oboes 1
2

B♭ Clarinets 1
2

B♭ Bass Clarinet

Bassoons 1
2

F Horns 1
2
3
4

B♭ Trumpets 1
2
3

Trombones 1
2

(Bass) 3

Tuba

Timpani
(Finger Cymbals,
Wind Chimes)

Percussion 1
(Xylophone,
Suspended Cymbal,
Tom-tom, Chimes)

Percussion 2
(Marimba, Tam-tam,
Suspended Cymbal, Anvil,
Kkwanggwari)

Percussion 3
(Buk, Janggu,
Tom-toms, Anvil,
Tam-tam, Marimba)

Percussion 4
(Suspended Cymbal,
Crash Cymbals, Bak,
Tom-toms)

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Gugak 국악 (♩ = 84)

(A, C, D, F)

D C B♭
E♭ F G A♯

Gugak 국악 (♩ = 84)

2

3

4

5

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

B. Cl.

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

11 Solo
f rubato

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

11

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

11

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

20 Sujecheon 수제천 (♩ = 72)

Picc. *ff* *f* tutti

Fls. 1 *f* tutti

2 *f*

Obs. 1 *f*

2 *f*

Cls. 1

2

B. Cl. *f*

Bsns. 1 *f*

2 *f*

20 Sujecheon 수제천 (♩ = 72)

Hns. 1

2

3

4

Tpts. 1 *f* st. mute

2 *f* st. mute

3 *f*

Tbns. 1

2

3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 Janggu 장구 (Tom) *f* Buk 북 (B.D.)

Perc. 4 Bak 박 (Slapstick) *f*

Hp.

20 Sujecheon 수제천 (♩ = 72)

Vln. 1 *f* stager as needed

Vln. 2 *f* stager as needed

Vla. *f* stager as needed

Vcl. *f* stager as needed

D.B. *f*

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1 and 2), B. Cl., Bsns. (1 and 2), Hns. (1, 2, 3, 4), Tpts. (1, 2, 3), Tbn. (1, 2, 3), Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Vln. 1, Vln. 2, Vla., Vcl., and D.B. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page. The watermark also includes the text "Legal Use Requires Purchase". The musical notation includes various notes, rests, and dynamic markings such as *f* and *V₃ V*. The page is numbered 22 through 27 at the bottom.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

3

3

34

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

B. Cl.

Bsns. 1
2

34

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

34

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

p

3

2

3

4

3

2

3

4

3

2

3

4

3

2

3

4

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45 **Leggiero** (♩ = 124)

Picc. 3

Fls. 1 2

Obs. 1 2 4

Cls. 1 2

B. Cl.

Bsns. 1 2

45 **Leggiero** (♩ = 124)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1 Xylophone *p*

Perc. 2 Marimba *p*

Perc. 3

Perc. 4

Hp. *p*

45 **Leggiero** (♩ = 124)

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vcl. *pizz.* *p*

D.B. *pizz.* *p*

53 Arirang 아리랑

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

53 Arirang 아리랑

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 Marimba *p*

Perc. 4

Hp.

53 Arirang 아리랑

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

p

57 58 59 60 61 62

65

Picc. 1
Fls. 1 2
Obs. 1 2
Cls. 1 2
B. Cl.
Bsns. 1 2

65

Hns. 1 2 3 4
Tpts. 1 2 3
Tbns. 1 2 3
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Hp.

65

Vln. 1
Vln. 2
Vla.
Vel.
D.B.

rit.

79 Dolce (♩ = 112)

Picc. Fls. 1 2 Obs. 1 2 Cls. 1 2 B. Cl. Bsns. 1 2

rit.

79 Dolce (♩ = 112)

Hns. 1 2 3 4 Tpts. 1 2 3 Tbns. 1 2 3 Tuba

Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Hp.

rit.

79 Dolce (♩ = 112)

Vln. 1 Vln. 2 Vla. Vcl. D.B.

86

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

B. Cl.

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp. Finger Cym. Wind Chimes

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

Solo

f

Solo

f

86

p

f

f

p

86

Solo arco

section pizz. *p*

con sord. arco

con sord. arco

f

f

86

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Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4 *mf*

Hp. *f*

Vln. 1

Vln. 2 *con sord. arco pp div.*

Vla. *con sord. arco pp div.*

Vcl. *pp div.*

D.B. *pp*

87 88 89 90 91 92

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

B. Cl.

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

95

tutti

f

play open

f

f

F. Cym.

p

mf

95



rit.

104 meno mosso

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

rit.

104 meno mosso

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

rit.

pizz. tutti

104 meno mosso

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

rit.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

rit.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

(A, C, D, F)

Tam-tam

Tom-toms (double if possible) click sticks

p

mp

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

111 Samgo-Mu 삼고무 (♩. = 100)

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

111 Samgo-Mu 삼고무 (♩. = 100)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3
head rim

Perc. 4
Tom toms (double if possible) rim

Hp.

111 Samgo-Mu 삼고무 (♩. = 100)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



119 Animato (♩ = 152)

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

119 Animato (♩ = 152)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

click sticks

rim

head

ff

f

Kkwaengwari 쨹과리
(Chinese Cym. w/mallet)

119 Animato (♩ = 152)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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

rit.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit.

rit.

133 Feroce (♩ = 108)

Picc. *f* *ff*

Fls. 1 *f*

2

Obs. 1 *f* 1. tutti

2

Cls. 1 *f* 1. tutti

2

B. Cl. *f*

Bsns. 1 *f*

2

133 Feroce (♩ = 108)

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tpts. 1

2

3

Tbns. 1 *ff*

2 *ff*

3

Tuba

Timp. *f* *ff*

Perc. 1 *f* *ff* Sus. Cym.

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* B.D. *ff*

Hp. *f* *ad lib.*

D C B^b
Es F G A^b

133 Feroce (♩ = 108)

Vln. 1 *f* arco *div.*

Vln. 2 *f* senza sord. *div.*

Vla. *f* senza sord. *div.*

Vcl. *f*

D.B. *f*

Picc. *f*

Fls. 1 *f*
2

Obs. 1
2

Cls. 1 *f*
2

B. Cl.

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp. W. Ch. F. Cym.

Perc. 1 *f* *p* *pp*

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1 *p* *div. as needed*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

172

rit.

172

rit.

ad lib.

G₂
D₂

172

rit.

179 Brillante (♩ = 112)

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

p

179 Brillante (♩ = 112)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

f

ff

f

Sus. Cym.
coin scrape

Hp.

ad lib.

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

D \sharp
A \sharp

p

179 Brillante (♩ = 112)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

p

p

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp. F. Cym. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

188

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2

B. Cl.

Bsns. 1
2

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp.

Perc. 1

Perc. 2
w/ mallets
p

Perc. 3
p

Perc. 4
Cr. Cym.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

188

188

188

188

ad lib.

E \flat DC B \flat EF GA



Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

196

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

196

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

196

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

PREVIEW ONLY
Legal Use Requires Purchase

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

206

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

206

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

206

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ad lib.

f

ff

Chimes

ff

B.D.

C \sharp

F \sharp

C \sharp

206 207 208 209 210

rit.

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2

B. Cl.

Bsns. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit.

rit.

221 a tempo

Picc. 1 2
Fls. 1 2
Obs. 1 2
Cls. 1 2
B. Cl.
Bsns. 1 2

221 a tempo

Hns. 1 2 3 4
Tpts. 1 2 3
Tbns. 1 2 3
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.

221 a tempo

Vln. 1
Vln. 2
Vla.
Vel.
D.B.



