

2013

Moonlight Sprite

Sungho Kim

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Music Commons](#)

Recommended Citation

Kim, Sungho, "Moonlight Sprite" (2013). *LSU Master's Theses*. 3127.
https://digitalcommons.lsu.edu/gradschool_theses/3127

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

MOONLIGHT SPRITE

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by
Sungho Kim
B.M., Berklee College of Music, 2008
May 2013

© 2012

SUNGHO KIM

ALL RIGHTS RESERVED

TABLE OF CONTENTS

INSTRUMENTATION.....	iv
ABSTRACT.....	v
MOONLIGHT SPRITE.....	1
VITA.....	60

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Trombones

Tuba

Timpani

Harp

Strings

16 First Violins, 14 Second Violins, 10 Violas, 10 Cellos, 8 Contra Basses

ABSTRACT

Moonlight Sprite is a piece of orchestral music in a single movement. As a symphonic poem, this work describes the various landscapes of imaginary sprites in the moonlight in the huge mountain and forest. This imagination was inspired by composer's overnight camping at Zion Canyon National Park in 2010.

The composition is comprised of three main themes, which are developed and varied. The first theme describes the cheerful and playful aspects of sprites. The second theme describes elegant and mysterious character of sprites. The last theme describes grand and ancient sprites. At the end, all three themes come together.

The main compositional techniques are whole tone scales, octatonic scales, atonality, polytonality, tone clusters, minimalism and chromaticism. Orchestration style and techniques are primarily influenced by Stravinsky, Bartok, Schonberg, Penderecki, and Charles Ives.

MOONLIGHT SPRITE

Score in C

Sungho Kim

♩ = 92

Theme 1

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Harp

Violin I

Violin II

Viola

Cello

Contrabass

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

3

25

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

E. Hn. *f*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Ban. 1 *f*

Ban. 2 *f*

C. Bn. *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp. *pp* *f*

Hp

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

33

Picc. *mp* *mf* *mp*

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

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mf* *mp*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *mp* *mp* *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp. *mp* *f*

Hp. *mp*

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte). The score is organized into systems, with woodwinds and brass in the upper half and strings in the lower half.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, page 7. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-2, Trombones 1-2, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features various dynamics (mp, f, sf) and articulations (accents, slurs).

58

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp. *mp*

Hp. *mp*

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp* arco

Cb. *mp* arco

9

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score page 10, featuring woodwinds, brass, strings, and percussion. The score is divided into four systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The second system includes Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The third system includes Timpani and Harp. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'mf'.

78

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. 78

Hp. 78

Vln. I 78

Vln. II 78

Vla. 78

Vc. 78

Cb. *mf* 78

This musical score page contains measures 78 through 81. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, C Trumpets 1 and 2, Tenors 1 and 2, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a single system with multiple staves. Measure 78 begins with a key signature change to one flat (B♭) and a common time signature. The woodwinds and strings are marked with *mf* (mezzo-forte). The percussion section, including Timpani and Harp, is marked with a *78* above the staff, indicating a specific playing technique or effect. The strings play a rhythmic pattern of eighth and sixteenth notes, while the woodwinds have more melodic lines. The brass section is mostly silent in these measures.

62

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

86

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

14

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score page 15, measures 88-95. The score includes parts for woodwinds, brass, woodwinds, strings, and percussion. Dynamics include *p*, *f*, *ff*, and *mf*.

16

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Picc. *1/16*
 Fl. 1 *1/16*
 Fl. 2 *1/16*
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1 *1/16*
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp. *1/16*
 Hp. *1/16*
 Vln. I *1/16*
 Vln. II *1/16*
 Vla. *1/16*
 Vc. *1/16*
 Cb. *1/16*

122

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2 *mp*

Tuba *mp*

Timp. *mp*

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score page showing measures 130 through 139. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The notation includes various musical symbols such as rests, notes, and dynamic markings (e.g., *f*, *mp*, *sf*).

138

Picc. *ff*

Fl. 1 *mp*

Fl. 2 *ff*

Ob. 1 *mf*

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *f*

Bsn. 2

C. Bn. *f*

139

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba

138

Timp.

139

Hp.

138

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Theme II

146

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp.

Hp. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

p

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

162

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2 *f*

Hn. 3 *f*

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. *f*

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

179

Picc. *f*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f*

E. Hn. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B. Cl. *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f* *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp. 179

Hp. 179 *mp*

Vln. I 179 *pp*

Vln. II 179

Vla. 179

Vc. 179

Cb. 179

185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *mp*

E. Hn.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2 *mp*

C. Bn. *mp*

186

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

186

Timp.

186

Hp.

186

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

mf
mf
mf
mf
mf
mf
mp

202

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

203

204

205

206

207

208

209

210

Picc. *ff*

Fl. 1 *ff*

Fl. 2

Ob. 1 *ff*

Ob. 2 *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn.

210

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

210

Timp.

210

Hp.

210

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

226

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

226

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

226

Timp.

226

Hp.

226

Vln. I

Vln. II

Vla.

Vc.

Cb.

234

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

234

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

234

Timp.

234

Hp.

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

242

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

242

Timp.

242

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

242

243

244

245

246

247

248

249

35

36

266

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

274

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

274

Timp.

274

Hp.

274

Vin. I

Vin. II

Vla.

Vc.

Cb.

Theme III

282

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

Fl. 1 *mp* *ff* *mp* *f*

Fl. 2 *f*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

40

41

306

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

♩ = 68

323

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

323

Timp.

323

Hp.

323

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

130

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn.

130

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

130

Timp.

130

Hp.

130

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

338

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

E. Hn.

B♭Cl. 1

B♭Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

339

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

340

Timp.

341

Hp

342

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

346

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

354

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

355

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

356

Timp.

357

Hp.

358

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

362

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

362

Hp.

362

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

50

51

384

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

$\text{♩} = 85$

397

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

397

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

397

Timp.

397

Hp. *mf*

397

Vin. I

Vin. II

Vla.

Vc.

Cb.

405

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

E. Hn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2

Tuba

405

Timp.

405

Hp.

405

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 56, featuring various orchestral instruments including Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Trumpets, Trombones, Tuba, Timpani, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *p*, *mp*, and crescendo/decrescendo hairpins.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 57, measures 121-128. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Contrabass. Measures 121-128 show various musical notations including rests, notes, and dynamics like *mp* and *f*.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 58, measures 129-136. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Contrabass. Measures 129-136 show various melodic and harmonic developments across the woodwinds and strings, with dynamic markings like *mp* and accents.

59

VITA

Sungho Kim (South Korea, 1976) has a bachelor's degree in contemporary writing and production and is now pursuing his master degree in musical composition at LSU where he is studying under guidance of Dinos Constantinides. His computer music was introduced in a Korea radio show (1996), and his orchestral pieces were used in a speaker exhibition of 100% Design London (2008).