

SCISSORS FOR ORCHESTRA

A DISSERTATION IN

Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree:

DOCTOR OF MUSICAL ARTS

by
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SCISSORS FOR ORCHESTRA

Jiyoun Chung, Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2019

ABSTRACT

As a composer originally from South Korea who favors Western musical languages as a medium for composition, it has always been my passion to create works that integrate my Korean culture in some way. Sometimes I combine both musical languages, and other times, as found in many of my recent compositions, Korean cultural influences serve as the inspiration for my works written in Western music style. Having two different cultural perspectives allows me to see one culture as an abundant source of creations from the point of view of the other. It naturally leads me to find ways to embrace both to establish my own musical voice.

Scissors for Orchestra is an extension of this attempt to experiment. I was inspired by the Scissors Dance, a Korean traditional dance performed by taffy sellers in farmer's markets to attract attention from people. The dancers use a special type of scissors to cut the taffy as well as to create percussive sound while performing the rhythmical dance. The dance tends to be showy and dynamic in nature. For example, the dancers throw the

scissors high up in the air, spin themselves around, and catch them. Also, to create musically exhilarated sound, the dancers employ Jangdan, a Korean traditional rhythmic mode.

Throughout the piece, I did not necessarily intend to be either illustrative or programmatic. Rather, I see this piece as an aural re-interpretation and imagination of the original inspiration. However, I did try to highlight both visual and auditory characteristics of the Scissors dance. Jangdan, the array of different, repeated rhythmic patterns, affects in division and progression of the rhythm throughout the piece while acting as a structural framework. Also I aim to bring out the percussive and metallic nature of the instrument, scissors, by using various percussion instruments such as cymbals, gong, triangle, and tubular bells. Fast runs will also bring up the image of the scissors thrown in the air.

The pitch material is broadly atonal yet the progressions are mostly linear to be more accessible. I hope the listeners relate to energetic and vigorous atmosphere while enjoying rhythmic drive with lively gestures.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “Scissors for Orchestra,” presented by Jiyoun Chung, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb
2 Tenor Trombones
1 Tuba

Timpani
Percussion I
Percussion II

Violin I
Violin II
Viola
Cello
Double Bass

Percussion Instrument List

Percussion I: Temple Blocks, Bass Drum, Suspended Cymbal, Gong, Cymbals, Triangle

Percussion II: Vibraphone, Tubular Bells, Cymbals, Suspended Cymbal, Gong

Duration: Approximately 7' 20

Scissors

Jiyoun Chung (2019)

Flute I
Flutes II
Oboe I
Oboes II
Clarinet in B \flat I
Clarinets in B \flat II
Bassoon I
Bassoons II
Horn in F I II
Horns in F III IV
Trumpets in B \flat I II
Trombones I II
Tuba
Timpani
Percussion I (Bass Drum)
Percussion II (Suspended Cymbal, Cymbals)
Violin I
Violin II
Viola
Violoncello
Contrabass

Tempo: $\text{♩} = 92$

Dynamic Markings: *sfz*, *ff*, *sfp*, *mp*, *ff*

Other Markings: *non div.*, *V*

3

Fl. I *mp cresc.*

Fl. II

Ob. I

Ob. II

Cl. I *p cresc.*

Cl. II *mp cresc.*

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II *mp cresc.*

Tba. *mp cresc.*

Timp.

Perc. I Gong *ff*

Perc. II *p poco a poco cresc.*

Vln. I *mp cresc.* *mf cresc.*

Vln. II *mp cresc.* *mf cresc.*

Vla. *mp cresc.* *mf cresc.*

Vc. *mp cresc.* *mf cresc.*

Cb. *mp cresc.*

5

Fl. I *tr*

Fl. II *mf cresc.*

Ob. I *p cresc.*

Ob. II

Cl. I *mf cresc.*

Cl. II *mf cresc.*

Bsn. I *mf cresc.*

Bsn. II *f cresc.*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba. *ff*

Timp.

Perc. I

Perc. II

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

3

Fl. I *f* *ff* *f* *ff*
 Fl. II *ff* *f* *ff* *f* *ff*
 Ob. I *ff* *f* *ff* *f* *ff*
 Ob. II *ff* *f* *ff* *f* *ff*
 Cl. I *ff* *f* *ff* *f* *ff*
 Cl. II *f* *ff* *f* *ff*
 Bsn. I *ff* *f* *sfz* *ff*
 Bsn. II *ff* *f* *sfz* *ff*
 Hn. I *ff* *sfp* *sfz* *ff*
 Hn. II *ff* *sfp* *sfz* *ff*
 Hn. III *ff* *sfp* *sfz* *ff*
 Hn. IV *ff* *sfp* *sfz* *ff*
 Tpt. I *ff* *sfp* *sfz* *ff*
 Tpt. II *ff* *sfp* *sfz* *ff*
 Tbn. I *ff* *sfp* *sfz* *ff*
 Tbn. II *ff* *sfp* *sfz* *ff*
 Tba. *ff* *sfp* *sfz* *ff*
 Timp. *ff* *ff* *sfz* *ff*
 Perc. I *ff* *mp* *ff* *ff*
 Perc. II *ff* *mp* *ff* *ff*
 Vln. I *ff* *sfp* *sfz* *ff*
 Vln. II *ff* *sfp* *sfz* *ff*
 Vla. *ff* *sfp* *sfz* *ff*
 Vc. *ff* *sfp* *sfz* *ff*
 Cb. *ff* *sfp* *sfz* *ff*

9

Fl. I *tr* *mp*

Fl. II *mp*

Ob. I

Ob. II

Cl. I *mf* *f* *mf*

Cl. II *tr* *mp*

Bsn. I *mf* *f*

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Perc. II

Vln. I *tr* *5* *5* *5* *5* *5* *7*

Vln. II *5* *5* *5* *5* *5* *5* *7*

Vla. *tr* *5* *5* *5* *7*

Vcl. *5* *tr* *5* *7*

Cb. *tr* *5* *7*

11 **A**

Fl. I *mf* *f* *mf*

Fl. II *mf* *f* *mf*

Ob. I *f*

Ob. II *f*

Cl. I *f* *f* *mf*

Cl. II *f* *f* *mf*

Bsn. I *mf* *f* *f*

Bsn. II *f* *f* *f*

Hn. I *f* *ff* *f*

Hn. II *f* *ff* *f*

Hn. III *f* *ff* *f*

Hn. IV *f* *ff* *f*

Tpt. I *f* *ff* *f*

Tpt. II *f* *ff* *f*

Tbn. I *f* *ff* *f*

Tbn. II *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *mf*

Perc. I (To T. Bl.) *f* *mf* *ff*

Perc. II *mp* *ff* *ff*

Vln. I *f* *ff* *pizz.* *mf* *arco* *f*

Vln. II *f* *ff* *pizz.* *mf* *arco* *f*

Vla. *f* *ff* *pizz.* *mf* *arco* *f*

Vc. *f* *ff* *pizz.* *mf* *arco* *f*

Cb. *f* *ff* *pizz.* *mf* *arco* *f*

14

Fl. I *p*

Fl. II *p*

Ob. I *mf mp p*

Ob. II *mf mp p*

Cl. I *pp*

Cl. II *pp*

Bsn. I *mf mp p*

Bsn. II *mf mp p*

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

T. Bl. *mp* *p* *pp* (To Perc.)

Perc. II (To Vibraphone) *pp* Vibraphone

Vln. I *pizz. mf mp p pp*

Vln. II *pizz. mf mp p pp*

Vla. *pizz. mf mp p pp*

Vc. *pizz. mf mp p pp*

Cb. *pizz. mf mp p pp*

18 **B** ♩ = 112

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II *(tr)*
ppp
Bsn. I
Bsn. II

Hn. I
Hn. II *con sord.*
f
Hn. III
Hn. IV *con sord.*
f
Tpt. I
Tpt. II *con sord.*
f
Tbn. I
Tbn. II *con sord.*
f
Tba. *con sord.*
f
Timp.

Percussion

Perc. I
Vib. *(tr)*
mf *f*

18 **B** ♩ = 112

Vln. I *f* arco sul ponticello *mp cresc.*
Vln. II *f* arco sul ponticello *mp cresc.*
Vla. *f* arco sul ponticello *mp cresc.*
Vcl. *f* arco sul ponticello *mp cresc.*
Cb. *f* arco sul ponticello *mp cresc.*

24

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.

Perc. I

Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

senza sord.
p cresc.
senza sord.
p cresc.
senza sord.
p cresc.
senza sord.
p cresc.
senza sord.
p cresc.

f *f* *mf cresc.* *f* *subp* *cresc.*
arco sul ponticello
f *f* *mf cresc.* *f* *subp* *cresc.*
f *f* *mf* *f* *subp* *cresc.*
f *f* *mf* *f* *subp* *cresc.*
f *f* *mf* *f* *subp* *cresc.*

5
6 6 *p* *mp* *cresc.*

24

9

29

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

mf cresc. *f* *ff*

ff

ff

ff

ff

ff

ff

C

$\text{♩} = 132$

Cymbals

(To Gong)

C

$\text{♩} = 132$

ff

ff

ff

ff

ff

ff

33

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Perc. II

Gong

(To Tub. B.)

ff

ord.

3

Vln. I

Vln. II

Vla.

Vcl.

Cb.

37

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

mf cresc.

ff

Suspended Cymbal

Tubular Bells

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

43

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
Perc. I
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non div.
non div.

47

Fl. I *sfz*

Fl. II *sfz*

Ob. I *sfz*

Ob. II *sfz*

Cl. I *sfz*

Cl. II *sfz*

Bsn. I *sfz*

Bsn. II *sfz*

Hn. I *sfz*

Hn. II *sfz*

Hn. III *sfz*

Hn. IV *sfz*

Tpt. I *sfz*

Tpt. II *sfz*

Tbn. I *sfz*

Tbn. II *sfz*

Tba. *sfz*

Timp. *sfz*

Perc. I *sfz*

Tub. B. *sfz*

(10 Gong)

Vln. I *sfz* non div.

Vln. II *sfz* non div.

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

D

55

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Tab. B.

Gong

(To-Tub. B.)

Tabular Bells

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp cresc.

f

ff

ord.

mp

ff

mp

ff

mp

ff

mp cresc.

f

ff

ord.

mp cresc.

f

ff

ord.

mp cresc.

f

ff

ord.

mp cresc.

f

ff

ord.

mp cresc.

f

ff

ord.

60

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Tub. B.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *ff* *mp* *ff* *mp cresc.* *f*

17

64

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I *mf* 5

Ob. II *mf* 5

Cl. I *mf* 5

Cl. II *mf* 5

Bsn. I *mf* 5

Bsn. II *mf* 5

Hn. I *mf*

Hn. II *mf*

Hn. III *mf*

Hn. IV *mf*

Tpt. I *mf*

Tpt. II *mp*

Tbn. I *mf*

Tbn. II *mp*

Tba. *mf*

Timp. *mf*

Perc. I *mp cresc.* *f* *mp* *mf*

Tub. B. *mf* (To Gong)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

67 **E**

Fl. I *mp* *p*

Fl. II *mp* *p*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp* *p*

Cl. II *mp* *p*

Bsn. I *mp*

Bsn. II *mp*

Hn. I *mp* *p*

Hn. II *mp* *p*

Hn. III *mp* *p*

Hn. IV *mp* *p*

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp. *mp* *p* *pp* *p*

Perc. I Triangle *p*

Perc. II Gong *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

71

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

5

3

3

3

5

(To T. Bl.)

71

pp

pp

pp

pp

pp

pp

75 **F** ♩ = 112

Fl. I *pp* *mp*

Fl. II

Ob. I

Ob. II

Cl. I *pp* *mp*

Cl. II *pp* *mp*

Bsn. I *pp* *mp*

Bsn. II *pp* *mp*

Hn. I *mp*

Hn. II *mp*

Hn. III *mp*

Hn. IV

Tpt. I *mp*

Tpt. II

Tbn. I

Tbn. II

Tba. *p* *mp*

Timp.

Perc. I Temple Blocks *p*

Perc. II (To Vib.) *pp* *mp*

75 **F** ♩ = 112

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

81

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
T. Bl.
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

3

Detailed description: This page of a musical score covers measures 81 through 87. The woodwind section (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II) is active, with measures 81-83 marked *mp*. The brass section (Horns I-IV, Trumpets I and II, Trombones I and II, Tuba) and Timpani are mostly silent. The Percussion II part has a specific rhythmic pattern in measures 81-83. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a steady accompaniment throughout the measures.

Musical score for orchestral instruments, measures 88 to 92. The score is divided into two systems. The top system includes Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I-IV, Trumpets I & II, Trombones I & II, Tuba, and Timpani. The bottom system includes Trumpet Basso (T. Bl.), Percussion II (Perc. II), Violins I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Measures 88-90:** Flute and Clarinet parts feature triplet markings (3) and dynamic markings of *mf*. Oboe and Bassoon parts have similar markings.
- Measure 91:** Flute and Clarinet parts have dynamic markings of *mf*. Oboe and Bassoon parts have dynamic markings of *mf*.
- Measure 92:** Flute and Clarinet parts have dynamic markings of *mf*. Oboe and Bassoon parts have dynamic markings of *mf*.
- Violin and Viola Parts:** Measures 88-90 feature triplet markings (3) and dynamic markings of *mf*. Measures 91-92 feature dynamic markings of *mf*.
- Violoncello and Contrabass Parts:** Measures 88-90 feature triplet markings (3) and dynamic markings of *mf*. Measures 91-92 feature dynamic markings of *mf*.
- Percussion II (T. Bl.):** Measures 88-90 feature triplet markings (3) and dynamic markings of *mf*. Measure 91 features a *cresc.* marking.

94

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

T. Bl.

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

ff

5

5

5

5

5

G ♩ = 92

100

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.
T. Bl.
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz *f* *p* *mf*

sfz *f*

sfz *f*

sfz *f*

sfz *f* *tr*

sfz *f* *tr*

sfz *f* *tr*

sfz *f* *tr*

sfz *f* *tr*

mp *p*

p

mp *pp* *p*

(To Perc.)

Vibraphone

G ♩ = 92

104 **H** ♩ = 112

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tba.
Timp.

Percussion
Perc. I

Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord.
f
con sord.
f
con sord.
f
con sord.
f
con sord.
f
pp
ff
ff
ff
ff
mf
f
ff dim.

104 **H** ♩ = 112

110

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

I

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

f

pp

mf

mp cresc.

ord.

sul pont.

f

ord.

sul pont.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

121

Fl. I *f* *fp*

Fl. II *f* *fp*

Ob. I *f* *fp*

Ob. II *f* *fp*

Cl. I *f* *fp*

Cl. II *f* *fp*

Bsn. I *f* *fp*

Bsn. II *f* *fp*

Hn. I II *mf* *p* *fp* *f*

Hn. III IV *mf* *p* *fp* *f*

Tpt. I II *mf* *p* *fp* *f*

Tbn. I II *mf* *p* *fp* *f*

Tba. *mf* *p* *fp* *f*

Timp.

Perc. I

Vib. *f* *p cresc.* *f*

Vln. I *ord.* *mp* *mf* *f* *sul pont.*

Vln. II *ord.* *mp* *mf* *f* *sul pont.*

Vla. *ord.* *mp* *mf* *f* *sul pont.*

Vc. *ord.* *mp* *mf* *f* *sul pont.*

Cb. *ord.* *mp* *mf* *f* *sul pont.*

126

Fl. I
f *mf* *f dim.* *p* *pp* *ppp*

Fl. II
f *mf* *f dim.* *p* *pp*

Ob. I
f *mf* *f dim.* *p* *pp*

Ob. II
f *mf* *f dim.* *p* *pp*

Cl. I
f *mf* *f* *dim.* *p* *pp*

Cl. II
f *mf* *f* *dim.* *p* *pp*

Bsn. I
f *mf* *f* *dim.* *p* *pp*

Bsn. II
f *mf* *f* *dim.* *p* *pp*

Hn. I
f *dim.* *p*

Hn. II
f *dim.* *p*

Hn. III
f *dim.* *p*

Hn. IV
f *dim.* *p*

Tpt. I
f *dim.* *p*

Tpt. II
f *dim.* *p*

Tbn. I
f *dim.* *p*

Tbn. II
f *dim.* *p*

Tba.
f *dim.* *p*

Timp.

Perc. I

Vib.
dim. *p dim.* *pp dim.*

Vln. I
dim. *p dim.* *pp dim.*

Vln. II
dim. *p dim.* *pp dim.*

Vla.
dim. *p dim.* *pp dim.*

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

Cb.
dim. *p dim.* *pp dim.*

144

rit. tr

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
IV
Tpt. I
II
Tbn. I
II
Tba.
Timp.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf cresc. *ff*
mf cresc. *tr* *ff*
f *tr* *ff*
f *tr* *ff*
mp cresc. *tr* *ff*
mp cresc. *tr* *ff*
f cresc. *tr* *ff*
f cresc. *tr* *ff*
mf *senza sord.*
mf *senza sord.*
mf *senza sord.*
mf *senza sord.*
mf *senza sord.*
mf *senza sord.*
mf *senza sord.*
mp cresc.
p cresc. *Sus. Cym.* *ff*
mp *f dim.* *p* *mf* *f* *ff*
mp *f dim.* *p* *mf* *f* *ff*
sub p *f dim.* *p* *mf* *f* *ff*
sub p *f dim.* *p* *mf* *f* *ff*
sub p *f dim.* *p* *mf* *f* *ff*

K $\text{♩} = 92$

154

Fl. I *sfz* *ff* *sp* *sfz* *ff*

Fl. II *sfz* *ff* *sp* *sfz* *ff*

Ob. I *sfz* *ff* *sp* *sfz* *ff*

Ob. II *sfz* *ff* *sp* *sfz* *ff*

Cl. I *sfz* *ff* *sp* *sfz* *ff*

Cl. II *sfz* *ff* *sp* *sfz* *ff*

Bsn. I *sfz* *ff* *sp* *sfz* *ff*

Bsn. II *sfz* *ff* *sp* *sfz* *ff*

Hn. I *sfz* *ff* *sp* *sfz* *ff*

Hn. II *sfz* *ff* *sp* *sfz* *ff*

Hn. III *sfz* *ff* *sp* *sfz* *ff*

Hn. IV *sfz* *ff* *sp* *sfz* *ff*

Tpt. I *sfz* *ff* *sp* *sfz* *ff*

Tpt. II *sfz* *ff* *sp* *sfz* *ff*

Tbn. I *sfz* *ff* *sp* *sfz* *ff*

Tbn. II *sfz* *ff* *sp* *sfz* *ff*

Tba. *sfz* *ff* *sp* *sfz* *ff*

Timp. *sfz* *ff* *sp* *sfz* *ff*

Bass Drum *sfz* *ff* *sp* *sfz* *ff*

Perc. I *sfz* *ff* *sp* *sfz* *ff*

Perc. II *mp* *ff* *ff* *ff* Cymbals

K $\text{♩} = 92$

154 non div. *sfz* *ff* *sp* *sfz* *ff*

Vln. I *sfz* *ff* *sp* *sfz* *ff*

Vln. II *sfz* *ff* *sp* *sfz* *ff*

Vla. *sfz* *ff* *sp* *sfz* *ff*

Vc. *sfz* *ff* *sp* *sfz* *ff*

Cb. *sfz* *ff* *sp* *sfz* *ff*

157

Fl. I *mp cresc.*

Fl. II *mf cresc.*

Ob. I *p cresc.*

Ob. II

Cl. I *mf cresc.*

Cl. II *mf cresc.*

Bsn. I *mf cresc.*

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II *mp cresc.*

Tba.

Timp.

Perc. I

Perc. II

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf cresc.*

Vc. *mf cresc.*

Cb. *mf cresc.*

158

Fl. I *f cresc.* *ff*

Fl. II *f cresc.* *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *f cresc.* *ff*

Hn. I *ff*

Hn. II *ff*

Hn. III *ff*

Hn. IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tba. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Vln. I *f cresc.* *ff*

Vln. II *f cresc.* *ff*

Vla. *f cresc.* *ff*

Vc. *f cresc.*

Cb. *f cresc.*

159

Fl. I *f* *ff* *f* *ff*

Fl. II *f* *ff* *f* *ff*

Ob. I *f* *ff* *f* *ff*

Ob. II *f* *ff* *f* *ff*

Cl. I *f* *ff* *f* *ff*

Cl. II *f* *ff* *f* *ff*

Bsn. I *f* *sfz* *ff*

Bsn. II *f* *sfz* *ff*

Hn. I *sfz* *ff*

Hn. II *sfz* *ff*

Hn. III *sfz* *ff*

Hn. IV *sfz* *ff*

Tpt. I *sfz* *ff*

Tpt. II *sfz* *ff*

Tbn. I *sfz* *ff*

Tbn. II *sfz* *ff*

Tba. *sfz* *ff*

Timp. *ff* *sfz* *ff*

Perc. I (To T. Bl.) *sfz*

Perc. II (To Tub. B.) *mp* *ff* *ff*

Vln. I *ff* *sfz* *sfz* *ff*

Vln. II *ff* *sfz* *sfz* *ff*

Vla. *ff* *sfz* *sfz* *ff*

Vc. *ff* *sfz* *sfz* *ff*

Cb. *ff* *sfz* *sfz* *ff*

L

161

Fl. I *mp cresc.* *mf* *tr*

Fl. II *mf* *tr*

Ob. I *mf* *tr*

Ob. II

Cl. I *mp* *tr*

Cl. II

Bsn. I *mf* *tr*

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Temple Blocks

T. Bl. *mp* *mf* *mf*

Perc. II

L

161

Vln. I *mp* *cresc.* *mf* *tr*

Vln. II *mp* *cresc.* *mf* *tr*

Vla. *mp* *cresc.* *mf* *tr*

Vcl. *mp* *cresc.* *mf* *tr*

Cb. *mp* *cresc.* *mf* *tr*

164 M

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I
II

Hn. III
IV

Tpt. I
II

Tbn. I
II

Tba.

Timp.

T. Bl.

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cresc. *f*

f *f* *f* *f*

cresc. *cresc.* *cresc.* *cresc.*

(To Perc.) Percussion

Tubular Bells

M

168

Fl. I *f* *dim.* *p* **N**

Fl. II *f* *dim.* *p*

Ob. I *f* *dim.* *p*

Ob. II *f* *dim.* *p*

Cl. I *f* *dim.* *p*

Cl. II *f* *dim.* *p*

Bsn. I *f* *dim.* *p*

Bsn. II *f* *dim.* *p*

Hn. II *dim.* *p*

Hn. III *dim.* *p*

Hn. IV *dim.* *p*

Tpt. I *dim.* *p*

Tpt. II *dim.* *p*

Tbn. I *dim.* *p*

Tbn. II *dim.* *p*

Tba. *dim.* *p*

Timp.

Perc. I

Tub. B. *mf* *p* **N** Percussion

Vln. I *dim.* *p* *tr* *pp*

Vln. II *dim.* *p* *tr* *pp*

Vla. *dim.* *p* *tr* *pp*

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

Cb. *dim.* *p* *tr* *pp*

176

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Ob. I

Ob. II

Cl. I *mp* *mf*

Cl. II *mp* *mf*

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Perc. II

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

182

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tba.

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of 20 staves. Measures 182-185 show a complex orchestral texture. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) play a melodic line with dynamic markings of *sfz* and *ff*. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with *sfz* and *ff* markings. Percussion includes Timpani and two sets of Percussion I and II, with dynamic markings of *ff* and *fff*. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

VITA

A Korean pianist composer, Jiyoun Chung received her Bachelor in Composition from Hanyang University in South Korea. She earned her Master's degree both in Composition and in Piano Performance from Illinois State University, studying with Carl Schimmel and Martha Horst.

Since then, her pieces have been performed at many festivals and concerts such as the 2019 String Quartet Smackdown V, the 2019 Music by Women Festival at Mississippi University for Women, the 2019 Women Composers Festival of Hartford, the 2019 CMS Great Lakes Conference at University of Wisconsin in Menomonie, the 2019 College Music Society International Conference in Brussels, Ghent, and Bruges, Belgium, the 2015 Singapore Asian Composers Festival, the 2014 Graduate Association of Music and Musician at University of Texas-Austin and the 2014 Red Note Festival.

She was a finalist in the 2014 PUBLIQ Access competition and the 2014 Birmingham New Music Festival. She was also a semifinalist in The American Prize in 2013 and 2014. She received honorable mention in the Rebecca Sherburn Composition competition.

In 2016, the Bucheon Philharmonic Orchestra Chorus released a recording titled Korean Choral Selection, featuring her choral work which they commissioned in 2011.

She has worked actively as an arranger with professional orchestras and choirs as well. In 2012, Yesol publishing company published her book of arrangement, Rainbowbox Orchestra Performance Book.

She served as Composers in The Schools Fellow at Ruskin High School, Sumner High School, Harmon High School, Smith Hale Middle School from 2012 to 2016. She taught Basic Musicianship (MUS107) at Illinois State University from 2008 to 2010, while she was also a music theory tutor for undergraduate and graduate students as well as a recording assistant. Before she came to the United States, she worked as an editor for Korean monthly classical music magazines, The Piano and The String & Bow from 2005 to 2007.

The awards and grants she received were UMKC Women's Council Graduate Assistance Funds, Barnett and Shirley Helzberg Award in Memory of Gladys Feld Helzberg, Inez Benson Award, Mrs. Helen Zurcher Award, Presidents and Past Presidents General Assembly of Greater Kansas City Award II, Genevieve G. Hail Award, Graduate School Travel Funds at University of Missouri-Kansas City, Graduate Assistantship with Tuition Waiver from Illinois State University, Excellent Scholarships and Honor Scholarships from Hanyang University, Graduated with Honors from Hanyang University, and Samsung Scholarship.

She is currently pursuing her DMA at the University of Missouri-Kansas City, studying with Chen Yi, Zhou Long, and James Mobberley.

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