

Commissioned by the Republic of Korea Navy Symphonic Band,
 Lieutenant Commander Joon Hyung Park,
 Conductor, and Dedicated to Admiral Yi Sun Shin,
 a naval hero whose life and poetry inspired this work

RISING DRAGONS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	1	1st Horn in F	WORLD PARTS Available for download from www.alfred.com/worldparts 1st Horn in E \flat 2nd Horn in E \flat 3rd Horn in E \flat 4th Horn in E \flat 1st Trombone in B \flat Bass Clef 2nd Trombone in B \flat Bass Clef 3rd Trombone in B \flat Bass Clef 1st Trombone in B \flat Treble Clef 2nd Trombone in B \flat Treble Clef 3rd Trombone in B \flat Treble Clef Baritone in B \flat Bass Clef Tuba in E \flat Bass Clef Tuba in E \flat Treble Clef Tuba in B \flat Bass Clef Tuba in B \flat Treble Clef
1	C Piccolo	1	2nd Horn in F	
3	1st C Flute	1	3rd Horn in F	
3	2nd C Flute	1	4th Horn in F	
1	1st Oboe	2	1st Trombone	
1	2nd Oboe	2	2nd Trombone	
2	Bassoon	2	3rd Trombone	
3	1st B \flat Clarinet	2	Euphonium	
3	2nd B \flat Clarinet	1	Baritone Treble Clef	
3	3rd B \flat Clarinet	4	Tuba	
2	B \flat Bass Clarinet	2	Keyboard (Piano, Synthesizer Harp Patch)	
2	Optional E \flat Alto Clarinet/ E \flat Contrabass Clarinet	4	Mallet Percussion (Bells, Xylophone, Chimes, Buk or Taiko Drum)	
2	1st E \flat Alto Saxophone	1	Timpani	
2	2nd E \flat Alto Saxophone	5	Percussion I (Wind Chimes, Jings [Large Korean Gongs], Bass Drum, Snare Drum, Buk, Tambourine, Taiko or Optional Tom)	
1	B \flat Tenor Saxophone	4	Percussion II (Suspended Cymbal, Crash Cymbals, Jings [Large Korean Gongs], Kkwaenggwari [Small Korean Gongs])	
1	E \flat Baritone Saxophone			
3	1st B \flat Trumpet			
3	2nd B \flat Trumpet			
3	3rd B \flat Trumpet			

PROGRAM NOTES

Throughout history, there have been many great military leaders honored for their service to their country. The historic Korean commander, Admiral Yi Sun Shin, of the late sixteenth century, holds an esteemed place in naval history that is recognized throughout the world. Admiral Ballard of the British Royal Navy compared him to Lord Nelson of England:

It is always difficult for Englishmen to admit that Nelson ever had an equal in his profession, but if any man is entitled to be so regarded, it should be this great naval commander of Asian race who never knew defeat and died in the presence of the enemy; of whose movements a track-chart might be compiled from the wrecks of hundreds of Japanese ships lying with their valiant crews at the bottom of the sea, off the coasts of the Korean peninsula... and it seems, in truth, no exaggeration to assert that from first to last he never made a mistake, for his work was so complete under each variety of circumstances as to defy criticism... His whole career might be summarized by saying that, although he had no lessons from past history to serve as a guide, he waged war on the sea as it should be waged if it is to produce definite results, and ended by making the supreme sacrifice of a defender of his country. (*The Influence of the Sea on the Political History of Japan*, pp. 66–67.)

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



In addition to his leadership skills and strategic mastermind, Admiral Yi Sun Shin also designed and built the kobukson (turtle ship). These were the first ironclad warships that were duplicated throughout the world in multiple forms. Unfortunately, Admiral Yi Sun Shin never got to see the rewards of his heroic efforts and brilliant strategy. On November 19, 1598, Admiral Yi was shot during an intense final battle at sea. He commanded that a shield hide his body so his enemies could not see that he had fallen. To his oldest son, he whispered, "Do not weep, do not announce my death. Beat the drum, blow the trumpet, and wave the flag for advance. We are still fighting. Finish the enemy to the last one."

Commissioned by the Korean Navy Symphonic Band under the direction of Lt. Commander Joon Hyung Park, RISING DRAGONS pays tribute to the legacy of Yi Sun Shin and his impact on naval operations throughout the world. Beginning with a commanding fanfare, the authoritative statement gives way to the lone flute representing the solitude and reflection that any great leader must endure. The mechanized sounds of the turtle ships are brought to musical life through melody that rises and falls like the sea. The sea battle is depicted with opposing forces of percussion giving way to a final victorious fanfare. A line from a poem written by Yi Sun Shin inspires the title. He writes, "I call to the sea, and the dragons are moved."

NOTES TO THE CONDUCTOR

The opening fanfare statement should convey a sense power, yet control. Uniformity and clarity of articulation is crucial in the trumpet and trombone sections.

The flute solo, beginning in measure 27, in contrast, should be freely interpreted as if performed with a Korean taegum. A taegum is a bamboo flute that is used in traditional Korean court music as well as a folk instrumental improvisational form known as sanjo. Please note that the harp should "converse" with the flute, not accompany.

The return of the opening fanfare at measure 48 should once again convey a sense of power with emphasis given to the horn/saxophone lines. Please note that the tempo should be a bit faster in contrast to the initial statement.

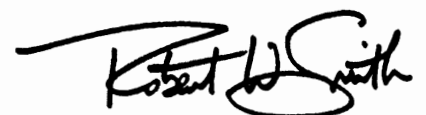
The "building," beginning at measure 68, should be performed with a sense of strength and momentum. This foreshadowing of the battle later in the piece should convey a sense of power, yet with control in all sections.

The "Turtle Ship" (kobukson) was the inspiration for the statement beginning at measure 90. This section should be performed with a deliberate, mechanized approach. The melodic line should be animated with a dynamic contour that alludes to the rising and falling of the sea. The "violence" of the statement beginning at measure 160 should be achieved through the interacting accents in the percussion, as well as the interaction of the lines in the winds. Careful attention should be given to balance to ensure the musical integrity of this statement.

Staging of the percussion at measure 184 should be carefully considered. I would suggest placing the taikos and buks on opposite sides of the band for maximum effect. In addition, you may wish to consider assigning the multiple gongs to more than one player (should personnel and equipment permit) with opposing stage placement complementing the taiko/buk effect. The percussion statement at measure 220 should be carefully balanced and shaped. The crescendo poco a poco, during the repeat, should be exaggerated for musical effect and transition into the ensuing wind statement. Please note that taiko drums and buks are preferred for musical integrity. However, the use of various pitched toms will provide a suitable option depending upon your performance situation.

The victory fanfare at measure 225 can be freely interpreted in terms of tempo. Harmonic balance is crucial at this point. The "Presto," beginning at measure 251, is percussion-driven. Timing between the two "stages" of percussion is very important to the success of this final statement. As a rehearsal strategy at measure 256, you may wish to consider conducting the eighth note (*l'istesso tempo*) in the early stages of your preparations for accuracy across the ensemble. Feel free to maximize the final crescendo in terms of shape and length to take the performance to an ultimate conclusion.

I hope that you, your band and audience enjoy RISING DRAGONS and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



CONDUCTOR

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RISING DRAGONS

ROBERT W. SMITH (ASCAP)

Powerful $\text{♩} = 80$

C Piccolo

C Flutes 1 2

Oboes 1 2

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Clarinet (opt.)
E♭ Contrabass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Keyboard
(Piano, Synthesizer Harp Patch)

Mallet Percussion
(Bells, Xylophone, Chimes,
Buk or Taiko Drum)

Timpani

Percussion I
(Wind Chimes,
Jings [Large Korean Gongs],
Bass Drum, Snare Drum, Buk,
Tambourine, Taiko or Optional Tom)

Percussion II
(Suspended Cymbal, Crash Cymbals,
Jings [Large Korean Gongs],
Kkwaenggwari [Small Korean Gongs])

Musical score for various instruments including woodwinds, brass, strings, and percussion. Includes dynamic markings (mp, f), articulation (stagger breathe), and performance instructions like 'Let all Cymbals ring unless noted' and 'Wind Chimes'. The score is divided into measures 1 through 7.

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Picc. *mp*

Fls. 1 2 *mp* *f*

Obs. 1 2 *mp* *f*

Bsn. *mp* *f*

Cls. 1 2 3 *mp* *f*

B. Cl. *mp* *f*

Cb. Cl. *mp* *f*

A. Saxes. 1 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 2 3 *mp* *f*

Hns. 1 2 3 4 *mp* *f*

Tbns. 1 2 3 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Keybd. *mp* *f*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

Perc. I *mp* *f*

Perc. II *mp* *f*

Picc. *f* piercing!

Fls. 1 2 *a2* *f*

Obs. 1 2 *a2* *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Saxes. 1 2 *a2* *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *a2* *a2* *a2*

Hns. 1 2 3 4

Tbns. 1 2 3 *a2* *a2*

Euph.

Tuba

Keybd. *f*

Mlt. Perc.

Timp. *pp*

Perc. I S.D. *pp*

Perc. II

Susp. Cym. *pp*

Solo (freely in Korean "taegum" style and technique if possible)

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The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left side of the page are: Picc., Fls. 1/2, Obs. 1/2, Bsn., Cls. 1/2/3, B. Cl., Cb. Cl., A. Saxes. 1/2, T. Sax., Bar. Sax., Tpts. 1/2/3, Hns. 1/2/3/4, Tbns. 1/2/3, Euph., Tuba, Keybd., Mlt. Perc., Timp., Perc. I, and Perc. II. The score includes dynamic markings such as *ff*, *mp*, *f*, *sfz*, and *p*. There are also performance instructions like 'Solo (freely in Korean "taegum" style and technique if possible)' for the Piccolo and Flute parts. The score is divided into measures, with measure numbers 21, 22, 23, 24, 25, 26, and 27 visible at the bottom. A conductor's part is indicated at the top as 'Conductor - 4'. A large red watermark is overlaid on the score.

29

Picc.

Fls. 1 2

Obs. 1 2

Bsn.

mp

bend flat

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

29

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Keybd.

f

Mlt. Perc.

Timp.

Perc. I

Perc. II

37

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3

Cls.

B. Cl.

Cb. Cl.

1
2

A. Saxes.

T. Sax.

Bar. Sax.

37

1
2
3

Tpts.

1
2
3
4

Hns.

1
2
3

Tbns.

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

The image shows a page of a musical score for a conductor, labeled 'Conductor - 7'. The score is for a large ensemble and includes parts for the following instruments:

- Picc.
- Fls. 1 and 2
- Obs. 1 and 2
- Bsn.
- Cls. 1, 2, and 3
- B. Cl.
- Cb. Cl.
- A. Saxes. 1 and 2
- T. Sax.
- Bar. Sax.
- Tpts. 1, 2, and 3
- Hns. 1, 2, 3, and 4
- Tbns. 1, 2, and 3
- Euph.
- Tuba
- Keybd.
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II

The score features a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase' diagonally across the page. The music is written in a key signature of two flats (B-flat and E-flat) and includes various musical notations such as rests, notes, and dynamic markings. The word 'rit.' (ritardando) is repeated in many staves. The Keybd. part has a section marked 'On cue' starting at measure 45. The page number '24783S' is in the bottom left, and measure numbers 41, 42, 43, 44, 45, 46, and 47 are listed at the bottom.

48 Brilliant (faster) $\text{♩} = 88$

Picc. *mp* *f*

Fls. 1 2 *mp* *f* all others *mp* *f* end Solo stagger breathe

Obs. 1 2 *mp* *f* stagger breathe

Bsn. *mp* *f*

Cls. 1 2 3 *mp* *f* stagger breathe

B. Cl. *mp* *f* stagger breathe

Cb. Cl. *mp* *f*

A. Saxes. 1 2 *mp* *f* a2

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

48 Brilliant (faster) $\text{♩} = 88$

Tpts. 1 2 3 *mp* *f* a2

Hns. 1 2 3 4 *mp* *f* a2

Tbns. 1 2 3 *mp* *f* a2

Euph. *mp* *f*

Tuba *mp* *f*

Keybd. *mp* *f* Piano *mp* *f*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

Perc. I *p* Wind Chimes *mf* Jing alt. Jing

Perc. II *p*

Susp. Cym. *p*

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

a2

pp

This musical score is for a full orchestra, spanning measures 63 to 66. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, Tuba, Keyboard, Mallet Percussion, Timpani, and Percussion (I and II). The score features various dynamics such as *ff*, *f*, *p*, and *mf*, and includes performance instructions like "freely" and "Solo". A prominent red watermark "Legal Use Only" is overlaid diagonally across the page.

J. = 160

68 Building

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc. Xylophone

Timp.

Perc. I W.C. Buk (Barrel Drum - optional low Tom)

Perc. II

pp *p* *cresc. poco a poco* *a2* *mp*



Picc. *mf* *cresc. poco a poco* *mp*

Fls. 1 *tutti a2* *mf* *cresc. poco a poco* *mp*

Fls. 2 *mf* *cresc. poco a poco* *mp*

Obs. 1 *mf* *cresc. poco a poco* *mp*

Obs. 2 *mf* *cresc. poco a poco* *mp*

Bsn. *mf* *cresc. poco a poco* *mp*

Cl. 1 *mf* *cresc. poco a poco* *div.* *mp*

Cl. 2 *mf* *cresc. poco a poco* *a2* *mp*

Cl. 3 *mf* *cresc. poco a poco* *mp*

B. Cl. *mf* *cresc. poco a poco* *mp*

Cb. Cl. *mf* *cresc. poco a poco* *mp*

A. Saxes. 1 *a2* *mf* *cresc. poco a poco* *mp*

A. Saxes. 2 *mf* *cresc. poco a poco* *mp*

T. Sax. *mf* *cresc. poco a poco* *mp*

Bar. Sax. *mf* *cresc. poco a poco* *mp*

Tpts. 1 *mf* *cresc. poco a poco* *div.* *mp*

Tpts. 2 *mf* *cresc. poco a poco* *a2* *mp*

Tpts. 3 *mf* *cresc. poco a poco* *mp*

Hns. 1 *a2* *mf* *cresc. poco a poco* *mp*

Hns. 2 *mf* *cresc. poco a poco* *mp*

Hns. 3 *mf* *cresc. poco a poco* *mp*

Hns. 4 *mf* *cresc. poco a poco* *mp*

Tbns. 1 *mf* *cresc. poco a poco* *mp*

Tbns. 2 *mf* *cresc. poco a poco* *mp*

Tbns. 3 *mf* *cresc. poco a poco* *mp*

Euph. *mf* *cresc. poco a poco* *mp*

Tuba *mf* *cresc. poco a poco* *mp*

Keybd. *ff* *cresc. poco a poco* *mp*

Mlt. Perc. *mf* *cresc. poco a poco* *mp*

Timp. *mf* *cresc. poco a poco* *pp*

Perc. I *mf* *cresc. poco a poco* *pp*

Perc. II *mf* *cresc. poco a poco* *pp*

76 Intense

Picc. *ff*

Fls. 1 2 *ff*

Obs. 1 2 *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *f*

Bar. Sax. *ff*

76 Intense

Tpts. 1 2 3 *ff*

Hns. 1 2 3 4 *f* *viscious!*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Keybd. *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*



L'istesso tempo

24783S

81

82

83

84

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Kkwaenggwari (small Korean Gong)

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

24783S

85

86

87

88

89

Slow and deliberate $\text{♩} = 68$

Conductor - 16

90

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

90 Slow and deliberate $\text{♩} = 68$

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Jing

Tambourine

ad lib. using varying Korean Gongs/beaters for timbral variety

24783S

90 91 92 93 94 95 96

98

Picc. _____

Fls. 1 _____
2 _____

Obs. 1 a2
2 mf animated

Bsn. mf animated

Cls. 1 a2
2 mf animated
3 mf animated

B. Cl. _____

Cb. Cl. _____

A. Saxes. 1 a2
2 mf animated

T. Sax. mf animated

Bar. Sax. _____

Tpts. 1 _____
2 _____
3 _____

Hns. 1 mf
2 mf
3 mf
4 mf

Tbns. 1 _____
2 _____
3 _____

Euph. mf animated

Tuba _____

Keybd. _____

Mlt. Perc. _____

Timp. _____

Perc. I mf sim.

Perc. II _____

Picc. *mf animated*

Fls. 1 *mf animated*

Fls. 2 *mf animated*

Obs. 1 *mf*

Obs. 2 *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Saxes. 1 *mf*

A. Saxes. 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tbns. 1

Tbns. 2

Tbns. 3

Euph. *mf*

Tuba *mf*

Keybd. *mf*

Mlt. Perc. *mf*

Xylophone *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

114 Double time $\text{♩} = 136$

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

114 Double time $\text{♩} = 136$

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Buk
(continue multiple Gong timbres)

Jing

(continue multiple Gong timbres)

Susp. Cym.

f *mp* *p*

This is a conductor's score for a symphony orchestra, spanning measures 120 to 125. The score is written for a variety of instruments, including woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with dynamic levels such as *ff* (fortissimo), *sfz* (sforzando), *mp* (mezzo-piano), and *p* (piano). There are also performance instructions like "2. div." and "a2". A large red watermark "Digital Use Requires Purchase" is overlaid diagonally across the page.

Instrumentation:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Bsn.
- Cls. 1, 2, 3
- B. Cl.
- Cb. Cl.
- A. Saxes. 1, 2
- T. Sax.
- Bar. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Keybd.
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II

Measure Markings: 120, 121, 122, 123, 124, 125

Slow and deliberate $\text{♩} = 68$

Conductor - 22

126

Picc. *ff* *mf*

Fls. 1 *ff* *mf*

2 *ff* *mf*

Obs. 1 *ff* *mf*

2 *ff* *mf*

Bsn. *ff* *mf*

Cls. 1 *ff* *mf* a2

2 *ff* *mf*

3 *ff* *mf*

B. Cl. *ff* *mf* *ve*

Cb. Cl. *ff* *mf* *ve*

A. Sax. 1 *ff* *mf*

2 *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf* *ve*

126 Slow and deliberate $\text{♩} = 68$

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

4 *ff* *mf*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Euph. *ff* *mf*

Tuba *ff* *mf* *ve*

Keybd. *ff* *mf* *ve*

Mlt. Perc. *ff* *mf* *ve*

Timp. *ff* *mf* *ve*

Perc. I *ff* *mf* *ve*

Perc. II *ff* *mf* *ve*

(continue multiple Gong timbres)

24783S 126 127 128 129 130 131 132

Picc. *p*

Fls. 1 *p*
2

Obs. 1 *p*
2

Bsn. *p*

Cls. 1 *p*
2 *p*
3

B. Cl. *p*

Cb. Cl. *p*

A. Saxes. 1 *p*
2

T. Sax. *p*

Bar. Sax. *p*

Tpts. 1 *mf*
2 *mf*
3

Hns. 1 *p*
2 *p*
3 *p*
4 *p*

Tbns. 1 *mf*
2 *mf*
3 *mf*

Euph. *p*

Tuba *p*

Keybd. *p*

Mlt. Perc. *p*

Timp. *p*

Perc. I *p*

Perc. II *p*

Growing turbulence J. = 160

Conductor - 24

138

Picc. *p* *cresc. poco a poco* *ff* 2. div.

Fls. 1 *p* *cresc. poco a poco* *ff*

Fls. 2 *p* *cresc. poco a poco* *ff*

Obs. 1 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Obs. 2 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco* *ff*

Cls. 1 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Cls. 2 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Cls. 3 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco* *ff*

Cb. Cl. *p* *cresc. poco a poco* *ff*

A. Saxes. 1 *p* *cresc. poco a poco* *ff* a2

A. Saxes. 2 *p* *cresc. poco a poco* *ff*

T. Sax. *p* *cresc. poco a poco* *ff*

Bar. Sax. *p* *cresc. poco a poco* *ff*

138

Growing turbulence J. = 160

Tpts. 1 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Tpts. 2 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Tpts. 3 *p* *cresc. poco a poco* *mf* *cresc. poco a poco*

Hns. 1 *p* *cresc. poco a poco* *ff* a2

Hns. 2 *p* *cresc. poco a poco* *ff*

Hns. 3 *p* *cresc. poco a poco* *ff*

Hns. 4 *p* *cresc. poco a poco* *ff*

Tbns. 1 *p* *cresc. poco a poco* *ff*

Tbns. 2 *p* *cresc. poco a poco* *ff*

Tbns. 3 *p* *cresc. poco a poco* *ff*

Euph. *p* *cresc. poco a poco* *ff*

Tuba *p* *cresc. poco a poco* *ff*

Keybd. *f* *cresc. poco a poco* *ff*

Mlt. Perc. *p* *cresc. poco a poco* *ff*

Timp. *p* *cresc. poco a poco* *ff*

Perc. I Buk *p* *cresc. poco a poco* *ff*

Perc. II *p* *cresc. poco a poco* *ff* Cr. Cym.

cresc. poco a poco

Susp. Cym. *p*

The musical score is arranged in a standard orchestral format. It includes parts for Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbn.), Euphonium (Euph.), Tuba, Keyboard (Keybd.), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score features various dynamic markings such as *mp*, *ff*, *f*, *mf*, and *pp*. Performance instructions like *div.* and *a2* are present. A large red watermark reading 'Legal Use Requires Purchase' is overlaid on the score.

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

L'istesso tempo

Conductor - 27

Picc. *mp* *f* *mp* *f* *mp rall.*

Fls. 1 2 *a2 mp* *f* *mp* *f* *mp rall.*

Obs. 1 2 *a2 mp* *f* *mp* *f* *mp rall.*

Bsn. *mp* *f* *mp* *f* *mp rall.*

Cls. 1 2 3 *a2 mp* *f* *mp* *f* *mp rall.*

B. Cl. *sfz* *sfz* *sfz* *sfz* *mp rall.*

Cb. Cl. *sfz* *sfz* *sfz* *sfz* *mp rall.*

A. Saxes. 1 2 *mp* *f* *mp* *f* *mp rall.*

T. Sax. *mp* *f* *mp* *f* *mp rall.*

Bar. Sax. *mp* *f* *mp* *f* *mp rall.*

Tpts. 1 2 3 *sfz* *sfz* *sfz* *sfz* *rall.*

Hns. 1 2 3 4 *sfz* *sfz* *sfz* *sfz* *rall.*

Tbns. 1 2 3 *sfz* *sfz* *sfz* *sfz* *rall.*

Euph. *sfz* *sfz* *sfz* *sfz* *rall.*

Tuba *sfz* *sfz* *sfz* *sfz* *rall.*

Keybd. *sfz* *sfz* *sfz* *sfz* *rall.*

Mlt. Perc. *f* *f* *f* *f* *rall.*

Timp. *f* *f* *f* *f* *rall.*

Perc. I *f* *f* *f* *f* *rall.*

Perc. II *f* *f* *f* *f* *rall.*

Kkwaenggari (small Korean Gong) *p* *p* *p* *p* *rall.*

Violent $\text{♩} = 72$

160

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

160 Violent $\text{♩} = 72$

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I
as many Buks as possible

Perc. II
(continue multiple Gong timbres)

Xyl.

f

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

(♩ = ♩)

sfz

p

f

Ominous

Furious

Picc. *p* *ff a tempo* *mf* *ff*
 Fls. 1 2 *p* *ff a tempo* *mf* *ff*
 Obs. 1 2 *p* *ff a tempo* *mf* *ff*
 Bsn. *p* *ff a tempo* *mf* *ff*
 Cls. 1 2 3 *p* *ff a tempo* *mf* *ff*
 B. Cl. *p* *ff a tempo* *mf* *ff*
 Cb. Cl. *p* *ff a tempo* *mf* *ff*
 A. Saxes. 1 2 *f* *threatening!* *ff a tempo* *mf* *ff*
 T. Sax. *f* *threatening!* *ff a tempo* *mf* *ff*
 Bar. Sax. *p* *ff a tempo* *mf* *ff*
 Tpts. 1 2 3 *ff a tempo* *mf* *ff*
 Hns. 1 2 3 4 *f* *threatening!* *ff a tempo* *mf* *ff*
 Tbn. 1 2 3 *ff a tempo* *mf* *ff*
 Euph. *pp* *ff a tempo* *mf* *ff*
 Tuba *pp* *ff a tempo* *mf* *ff*
 Keybd. *ff a tempo* *mf* *ff*
 Mlt. Perc. *ff a tempo* *mf* *ff*
 Timp. *a tempo*
 Perc. I *p* *ff a tempo* *f* *Jing*
 Perc. II *a tempo*

184 Foreboding $\text{♩} = 144$

192

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3

Cls.

B. Cl.

Cb. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

184 Foreboding $\text{♩} = 144$

192

1
2
3

Tpts.

1
2
3
4

Hns.

1
2
3

Tbns.

Euph.

Tuba

to Taiko or Buk Drum (see Perc. I part)

Keybd.

Mlt. Perc.

Timp.

Perc. I

Perc. II

ff f heartbeat

sustain pedal until noted

ff f heartbeat

Taiko Drums

Buk Drums

Play as high and shrill as possible (random fingerings on tremolo)

This musical score is for a full orchestra, spanning measures 193 to 202. The instruments and their parts are as follows:

- Picc.** Piccolo flute, playing a tremolo pattern with a dynamic of *ff*.
- Fls. 1/2** Flutes, playing a tremolo pattern with a dynamic of *ff*.
- Obs. 1/2** Oboes, playing a tremolo pattern with a dynamic of *ff*.
- Bsn.** Bassoon, playing a tremolo pattern with a dynamic of *ff*.
- Cls. 1/2/3** Clarinets, playing a tremolo pattern with a dynamic of *ff*.
- B. Cl.** Bass Clarinet, playing a tremolo pattern with a dynamic of *ff*.
- Cb. Cl.** Contrabass Clarinet, playing a tremolo pattern with a dynamic of *ff*.
- A. Saxes. 1/2** Alto Saxophones, playing a tremolo pattern with a dynamic of *ff*.
- T. Sax.** Tenor Saxophone, playing a tremolo pattern with a dynamic of *ff*.
- Bar. Sax.** Baritone Saxophone, playing a tremolo pattern with a dynamic of *ff*.
- Tpts. 1/2/3** Trumpets, playing a tremolo pattern with a dynamic of *ff*.
- Hns. 1/2/3/4** Horns, playing a tremolo pattern with a dynamic of *ff*.
- Tbns. 1/2/3** Trombones, playing a tremolo pattern with a dynamic of *ff*.
- Euph.** Euphonium, playing a tremolo pattern with a dynamic of *ff*.
- Tuba** Tuba, playing a tremolo pattern with a dynamic of *ff*.
- Keybd.** Keyboard, playing a tremolo pattern with a dynamic of *ff*.
- Mlt. Perc.** Mallet Percussion, playing a tremolo pattern with a dynamic of *ff*.
- Timp.** Timpani, playing a tremolo pattern with a dynamic of *ff*.
- Perc. I** Percussion I, playing a tremolo pattern with a dynamic of *ff*.
- Perc. II** Percussion II, playing a tremolo pattern with a dynamic of *ff*.



208 Urgent

Picc.
Fls. 1/2
Obs. 1/2
Bsn.
Cls. 1/2/3
B. Cl.
Cb. Cl.
A. Saxes. 1/2
T. Sax.
Bar. Sax.
Tpts. 1/2/3
Hns. 1/2/3/4
Tbns. 1/2/3
Euph.
Tuba (div.)
Keybd.
Mlt. Perc.
Timp.
Perc. I
Perc. II

sfz *mf* *pp* *mf*

(continue multiple Gong timbres)

The image shows a page of a musical score for orchestra and percussion. The score is arranged in a standard orchestral format with parts for woodwinds, brass, strings, keyboard, and percussion. The measures shown are 211 through 219. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page. The score includes dynamic markings such as *sfz* and *f*, and performance instructions like "Buks/Taikos staged in opposite positions" and "Threatening". The percussion section includes parts for Mlt. Perc., Timp., Perc. I, and Perc. II.

220

Picc. *a tempo*

Fls. 1 *a tempo*

2

Obs. 1 *a tempo*

2

Bsn. *a tempo*

Cls. 1 *a tempo*

2 *a tempo*

3

B. Cl. *a tempo*

Cb. Cl. *a tempo*

A. Saxes. 1 *a tempo*

2

T. Sax. *a tempo*

Bar. Sax. *a tempo*

220

Tpts. 1 *a tempo*

2 *a tempo*

3

Hns. 1 *a tempo*

2 *a tempo*

3 *a tempo*

4 *a tempo*

Tbns. 1 *a tempo*

2 *a tempo*

3

Euph. *a tempo*

Tuba *a tempo*

Keybd. *a tempo*

Mlt. Perc. *a tempo*

Timp. *a tempo*

Perc. I *mf a tempo*

Perc. II *multiple Gongs (2nd time only) cresc. poco a poco*

mf a tempo *cresc. poco a poco*

Building J. = 160

229

Picc. *mp* *cresc. poco a poco*

Fls. 1 *mp*

Fls. 2 *mp*

Obs. 1 *mp* *cresc. poco a poco*

Obs. 2 *mp* *cresc. poco a poco*

Bsn. *mp* *cresc. poco a poco*

Cls. 1 *mp*

Cls. 2 *mp*

Cls. 3 *mp*

B. Cl. *mp* *cresc. poco a poco*

Cb. Cl. *mp* *cresc. poco a poco*

A. Saxes. 1 *mp* *cresc. poco a poco*

A. Saxes. 2 *mp* *cresc. poco a poco*

T. Sax. *mp* *cresc. poco a poco*

Bar. Sax. *mp* *cresc. poco a poco*

Tpts. 1 *mp* *cresc. poco a poco*

Tpts. 2 *mp* *cresc. poco a poco*

Tpts. 3 *mp* *cresc. poco a poco*

Hns. 1 *mp* *cresc. poco a poco*

Hns. 2 *mp* *cresc. poco a poco*

Hns. 3 *mp* *cresc. poco a poco*

Hns. 4 *mp* *cresc. poco a poco*

Tbns. 1 *mp* *cresc. poco a poco*

Tbns. 2 *mp* *cresc. poco a poco*

Tbns. 3 *mp* *cresc. poco a poco*

Euph. *mp* *cresc. poco a poco*

Tuba *mp* *cresc. poco a poco*

Keybd. *mp* *cresc. poco a poco*

Mlt. Perc. *mp* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Perc. I *sfz* *p* *cresc. poco a poco* Buk & Taiko Drums (unison)

Perc. II *sfz* *p* *cresc. poco a poco* (continue multiple Gong timbres)

Susp. Cym. *mf* *cresc. poco a poco*



Picc. *ppv*

Fls. 1 *mp* *f* *a2* *mp*

Fls. 2

Obs. 1 *mp* *f* *a2* *mp*

Obs. 2

Bsn. *mp* *f* *a2* *mp*

Cls. 1 *mp* *f* *a2* *mp*

Cls. 2 *mp* *f* *a2* *mp*

Cls. 3

B. Cl. *mp* *f* *a2* *mp*

Cb. Cl. *mp* *f* *a2* *mp*

A. Saxes. 1 *mp* *f* *a2* *mp*

A. Saxes. 2

T. Sax. *mp* *f* *a2* *mp*

Bar. Sax. *mp* *f* *a2* *mp*

Tpts. 1 *mp* *f* *a2* *mp*

Tpts. 2 *mp* *f* *a2* *mp*

Tpts. 3

Hns. 1 *mp* *f* *a2* *mp*

Hns. 2 *mp* *f* *a2* *mp*

Hns. 3 *mp* *f* *a2* *mp*

Hns. 4

Tbns. 1 *mp* *f* *a2* *mp*

Tbns. 2 *mp* *f* *a2* *mp*

Tbns. 3

Euph. *mp* *f* *a2* *mp*

Tuba *mp* *f* *a2* *mp*

Keybd. *mp* *f* *a2* *mp*

Mlt. Perc. *mp* *f* *a2* *mp*

Timp. *mf* *cresc. poco a poco*

Perc. I *mf* *cresc. poco a poco*

Perc. II *mf* *cresc. poco a poco*

L'istesso tempo

(♩ = ♩)

Picc. *f* *p*

Fls. 1/2 *f* *p*

Obs. 1/2 *f* *p*

Bsn. *f* *p*

Cls. 1/2/3 *f* *p*

B. Cl. *f* *p*

Cb. Cl. *f* *p*

A. Saxes. 1/2 *f* *f* *p*

T. Sax. *f* *f* *p*

Bar. Sax. *f* *p*

L'istesso tempo

Tpts. 1/2/3 *sfz* *p*

Hns. 1/2/3/4 *sfz* *f* *p*

Tbns. 1/2/3 *sfz* *p*

Euph. *sfz* *p*

Tuba *sfz* *p*

Keybd. *sfz*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f* *ff huge!* *pp*

Perc. II *f* *pp*

243 Majestic and victorious! $\text{♩} = 84$

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, and Tuba. The string section includes Keyboard and Chimes. The percussion section includes Mallet Percussion, Timpani, Percussion I, and Percussion II. The score is marked with a tempo of $\text{♩} = 84$ and a dynamic of *ff* (fortissimo). The key signature is one flat (B-flat major or D minor). The score is for measures 243-248, with a page number of 24783S at the bottom left.

251 Presto ♩ = 168

Picc. *mp molto rall.* *f*

Fls. 1 *mp molto rall.* *f* a2

Fls. 2

Obs. 1 *mp molto rall.* *f* a2

Obs. 2

Bsn. *mp molto rall.* *f*

Cls. 1 *mp molto rall.* *f* a2

Cls. 2 *mp molto rall.* *f*

Cls. 3

B. Cl. *mp molto rall.* *f*

Cb. Cl. *mp molto rall.* *f*

A. Saxes. 1 *mp molto rall.* *f*

A. Saxes. 2

T. Sax. *mp molto rall.* *f*

Bar. Sax. *mp molto rall.* *f*

Tpts. 1 *mp molto rall.* *f*

Tpts. 2 *mp molto rall.* *f*

Tpts. 3

Hns. 1 *mp molto rall.* *f*

Hns. 2 *mp molto rall.* *f*

Hns. 3 *mp molto rall.* *f*

Hns. 4

Tbns. 1 *mp molto rall.* *f*

Tbns. 2 *mp molto rall.* *f*

Tbns. 3

Euph. *mp molto rall.* *f*

Tuba *mp molto rall.* *f*

Keybd. *mp molto rall.* *f*

Mlt. Perc. *mp molto rall.* *f* random Chimes (8^{va}) & Bells (loco)

Timp. *mp molto rall.* *f* *sfz* *p*

Perc. I *f* *sfz* *p* *pp*

Perc. II *mp molto rall.* *f* (continue multiple Gong timbres)

Picc. *f* *mf* *ff* *p* *fff*

Fls. 1 2 *f* *mf* *ff* *p* *fff*

Obs. 1 2 *f* *mf* *ff* *p* *fff*

Bsn. *f* *mf* *ff* *p* *fff*

Cls. 1 2 3 *f* *mf* *ff* *p* *fff*

B. Cl. *f* *mf* *ff* *p* *fff*

Cb. Cl. *f* *mf* *ff* *p* *fff*

A. Saxes. 1 2 *f* *mf* *ff* *p* *fff*

T. Sax. *f* *mf* *ff* *p* *fff*

Bar. Sax. *f* *mf* *ff* *p* *fff*

Tpts. 1 2 3 *f* *mf* *ff* *p* *fff*

Hns. 1 2 3 4 *f* *mf* *ff* *p* *fff*

Tbns. 1 2 3 *f* *mf* *ff* *p* *fff*

Euph. *f* *mf* *ff* *p* *fff*

Tuba *f* *mf* *ff* *p* *fff*

Keybd. *f* *mf* *ff* *p* *fff*

Mlt. Perc. *f* *mf* *ff* *p* *fff*

Timp. *f* *mf* *ff* *p* *fff*

Perc. I *f* *mf* *ff* *p* *fff*

Perc. II *f* *mf* *ff* *p* *fff*

24783S 254 255 256 257 258 259

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