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**UNIVERSITY OF SOUTHAMPTON**

FACULTY OF HUMANITIES

Department of Music

**Portfolio of Compositions with Accompanying Commentary**

by

**Sung Lyul Yoon**

Thesis for the degree of Doctor of Philosophy

October 2016



UNIVERSITY OF SOUTHAMPTON

**ABSTRACT**

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**PORTFOLIO OF COMPOSITIONS**

**WITH ACCOMPANYING COMMENTARY**

By Sung Lyul Yoon

The aim of my research for the PhD has been to explore the possibilities of sacred music composition beyond liturgical contexts. Although the bedrock of Western sacred music has traditionally been vocal music, I have attempted to broaden the boundaries by delving into the feasibility of instrumental sacred music. The word ‘sacred’ has been used in this thesis in the context of the Christian faith.

Chapter I explains the reasons behind choosing sacred music composition as the objective of this thesis. In Chapter II, details of three different approaches are discussed, along with analysis of the individual pieces. These approaches are: application of modern musical language to sacred music; composing sacred instrumental music without pre-existing references; composing sacred instrumental and vocal music with pre-existing references, such as quotations from the established canon of sacred music or derivations of the system for change-ringing English church bells.

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# List of accompanying materials

## <Scores>

1. *O Virtus Sapientiae* for Mixed Choir (2009/2015)
2. *O rubor sanguinis* for Soprano and Cello (2010)
3. *Spiritus sanctus vivificans vita* for Soprano and Piano (2013)
4. *Psalm* for Violin, Horn and Piano (2010)
5. *Three Chorale Preludes* for Piano (2012/2013/2014)
  - *Jesu, meines Herzens Freud'*
  - *O Haupt voll Blut und Wunden*
  - *Nun lob' mein' Seel' den Herren*
6. *Old Scottish Psalm Tune* for Clarinet, Violin, Cello and Piano (2013)
7. *St Michael Surprise Royal* for Piano and Ensemble (2016)

## <CD> (Accompanying Recordings of Select Portfolio Pieces)

1. *Spiritus sanctus vivificans vita* for Soprano and Piano  
Juliet Fraser (Soprano) and Mark Knoop (Piano)
2. *Psalm* for Violin, Horn and Piano  
Alexandra Wood (Violin), Richard Watkins (Horn) and Huw Watkins (Piano)
3. *Three Chorale Preludes* for Piano
  - *Jesu, meines Herzens Freud'*
  - *O Haupt voll Blut und Wunden*
  - *Nun lob' mein' Seel' den Herren*Jayon Lee (Piano) and SungLyul Yoon (Editing)

# DECLARATION OF AUTHORSHIP

I, Sung Lyul Yoon

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

## Portfolio of Compositions with Accompanying Commentary

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. [Delete as appropriate] None of this work has been published before submission [or] Parts of this work have been published as: [please list references below]:

Signed: .....

Date: .....

# Acknowledgements

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S.D.G.





# Chapter 1: Introduction

## 1.1 Sacred music composition

As Ter Ellingson stated in his article, 'Music and religion are closely linked in a relationship which is complex, diverse, and difficult to define as either term in itself.'<sup>1</sup> In human history, religion has almost always coexisted with music. It is not far from the truth to say that nearly every religious tradition has music in its rites in various forms.<sup>2</sup>

To the post-industrial-revolution Westerners, however, it can (as Ellingson mentioned) be quite difficult to appreciate this historic relationship between music and religion; such audiences are 'accustomed to reducing music to the secondary realms of art and entertainment'.<sup>3</sup> The same could be applied to non-Westerners living in a modern, mostly secular society. The object of my PhD study is twofold. First, to explore possibilities in composing sacred music within the idioms of modern classical music. Second, to find out whether it is possible to shed a new light on this matter through this process. The word 'sacred' in this context indicates music for the Christian faith.

## 1.2 Why sacred music? – Personal background

I was born as a son of a Presbyterian minister, whose family has been practicing the Christian faith for five generations. Although Christianity is widely spread in South Korea, finding a fifth generation Protestant Christian is very rare, considering the short history of Protestantism in Korea. I was naturally exposed to Christian beliefs and culture from a very early age.

My father was also a keen amateur musician who played violin, cello and piano, and who once seriously considered becoming a professional singer. Inevitably, I grew up surrounded by Western music: mainly hymns, the cantatas of J.S. Bach, and the oratorios of Handel and Haydn. At the same time that my musical sensitivity was starting to develop, the kind of music I encountered the most was Western sacred music, so it seems fair to say that my musical identity has its roots there. When I finally decided to become a composer at the age of 17, I was deeply

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<sup>1</sup> Ter Ellingson, 'Music: Music and Religion' in *Encyclopedia of Religion*, ed. by Lindsay Jones, 2nd edn, 15 vols (Detroit, MI: Macmillan Reference USA, 2004), ix, 6248-6256.

<sup>2</sup> Joseph P. Swain, *Historical Dictionary of Sacred Music* (Lanham, MD: Scarecrow Press, Inc., 2006), p. xvii.

<sup>3</sup> Ter Ellingson, ix, 6248-6256 (p. 6248).

influenced by J.S. Bach. This was not only because of his music, but also because of his life as a composer, especially one of sacred music. I even had the ambition to write music for all of the 150 Psalms; to follow in Bach's footsteps as a cantata composer.

Studying composition at university in Korea did not make it easy, or even possible, to fulfil my goal of composing sacred music. Music to be performed at a church was considered a genre close to commercial music at that time, and it was not fashionable to compose sacred music within the boundaries of an academic institute. Meanwhile, Korean churches were extremely conservative in their acceptance of new musical vocabulary, and even the most modified versions of modern classical music are not – and most likely will not be – considered for future church use.

Since arriving in England in 2006, and subsequently experiencing sacred music from various countries and eras through services, live concerts and broadcast, I have resumed my deep interest in sacred music. During my Master's degree at Goldsmiths, University of London, I also realized that there were indeed some composers who were trying to make sacred music relevant to the present world. On 12<sup>th</sup> June 2009, I attended the premiere of Michael Finnissy's *The Transgressive Gospel*. Listening to and reflecting upon it, I heard a piece of sacred music that was not confined by traditional liturgical context. I realized that the horizons of sacred music could be broadened far beyond its conventional musical language. This allowed me to see and conceive of new compositional possibilities and directions to pursue. I decided to explore sacred music composition with the idiom of modern classical music. So began my study with Professor Michael Finnissy at the University of Southampton, in pursuit of a long-standing goal.

### **1.3 What is sacred music?**

In many cases, the terms 'sacred music', 'church music' and 'religious music' are used in similar contexts without clear boundaries delineating the meanings of each term. Defining 'sacred music' is, therefore, not an easy task. *Grove Music Online* describes 'sacred music' as 'music that is used in religious ritual or as a setting for religious texts',<sup>4</sup> which is probably the most common description of sacred music in the context of Western tradition. In spite of this widely accepted definition, it is useful here to examine how this matter has been addressed by

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<sup>4</sup> Stephen A. Marini, 'Sacred music', *Grove Music Online*, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2225462>> [accessed 13 June 2013].

different denominations of the Christian Church, within which such music is most often composed and performed.

The Catholic Church, for instance, tends to consider only liturgical music as sacred, and regards the remainder as religious music.<sup>5</sup> *Sacrosanctum Concilium*, the constitution on the sacred liturgy of Catholic Church has the following to say on the matter.

The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy. [...] Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the Liturgical action [...]<sup>6</sup>

In the case of the Church of England, in paragraph 3 of B 20 'Of the musicians and music of the Church', which is in the Section B of *Canons of the Church of England*, it explains (slightly vaguely) about 'music of the Church'.

3. It is the duty of the minister to ensure that only such chants, hymns, anthems, and other settings are chosen as are appropriate, both the words and the music, to the solemn act of worship and prayer in the House of God as well as to the congregation assembled for that purpose; and to banish all irreverence in the practice and in the performance of the same.<sup>7</sup>

The Church of Scotland, in which the Presbyterian Church of Korea has its origins, also has quite loose descriptions regarding this matter: 'The parish minister is responsible for leading worship' and 'patterns of worship vary from church to church'.<sup>8</sup> In a sense, when it comes to the liturgy and music, it seems that the Church of Scotland does not have strict regulations. This

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<sup>5</sup> Church Music Association of America, *Frequently Asked Questions On Sacred Music* (Richmond, VA: Church Music Association of America, 2009).

<sup>6</sup> Second Vatican Council, *Sacrosanctum Concilium*, n. 112 (1963).

<sup>7</sup> Church of England, *Canons of the Church of England*, 7th Edition, <<http://www.churchofengland.org/about-us/structure/churchlawlegis/canons.aspx>> [accessed 13 June 2013] (Section B, para. 3 of B 20)

<sup>8</sup> Church of Scotland, *How We Worship*, Our faith <[http://www.churchofscotland.org.uk/about\\_us/our\\_faith](http://www.churchofscotland.org.uk/about_us/our_faith)> [accessed 13 June 2013]

could be due to the musical tradition being based on congregational singing of metrical psalms, starting from The Reformation and running until the end of nineteenth century.<sup>9</sup>

Other than music used in church, the following can also be considered sacred (or religious) music:

- 'devotional music apart from liturgy, either personal or public'<sup>10</sup>
- 'music composed on Bible stories, or the lives of saints, but with little connection to the liturgy or to private devotions'<sup>11</sup>, such as Handel's *Messiah*
- 'works composed in liturgical forms, but which live on chiefly as concert works'<sup>12</sup>, such as Beethoven's *Missa Solemnis* or Bach's Mass in B Minor
- 'music written to a holy text or at least to religious poetry'<sup>13</sup>
- music in which 'a religious mood is presumed to sound', 'which could even be purely instrumental'<sup>14</sup>, such as *Quatuor pour la fin du temps*, *Vingt regards sur l'enfant-Jésus* and other pieces by Messiaen.

Despite my background in a Calvinist Presbyterian church, I have, in fact, been more musically influenced by the Lutheran music tradition. As I mentioned earlier, the biggest influence driving my decision to become a composer was from music and life of J.S. Bach; a devout Lutheran. Nonetheless, my view of music is also highly coloured by that of Luther. Luther regarded music as 'the excellent gift of God'. He even wrote that 'next to the Word of God, music deserves the highest praise'.<sup>15</sup> He saw that in all things in the world created by God, there is music within.

First then, looking at music itself, you will find that from the beginning of the world it has been instilled and implanted in all creatures, individually and collectively. For nothing is without sound or harmony. Even the air, which of itself is invisible and

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<sup>9</sup> Panel on Worship of the Church of Scotland, *All that hath life and breath: Helping the whole congregation take its rightful place in the Church's song*, (Edinburgh: Church of Scotland, 1997), p. 4.

<sup>10</sup> Swain, p. xviii.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., p. xix.

<sup>13</sup> Klaas Govers, 'Religious Music: Its Time and Reality', *Contemporary Music Review*, 12:2 (1995), 117-123, p. 118.

<sup>14</sup> Ibid.

<sup>15</sup> Martin Luther, 'Preface to Georg Rhau's Symphoniae iucundae' in *Liturgy and Hymns*, ed. by Ulrich S. Leupold, Luther's Works, 55 vols (Philadelphia, PA: Fortress Press, 1965), LIII, pp. 321-4.

imperceptible to all our senses, and which, since it lacks both voice and speech, is the least musical of all things, becomes sonorous, audible, and comprehensible when it is set in motion.<sup>16</sup>

I agree with Luther; everything in the world has a God-given musical potential. I also think that, as God's creation given to the people as a gift, music itself has an underlying sacredness. These ideas—combined with the fact that I come from a church background without any European-like liturgical tradition—leave me unconvinced by any definitions that restrict sacred music to only liturgical music only. This especially true if one accepts that more traditional church services featuring liturgical music have become increasingly alien to everyday life; they have almost evolved into ‘museum pieces’. Thus, it seems reasonable to explore the notion that sacred music *beyond* liturgy is perhaps more appropriate, and perhaps more necessary, than ever.

## 1.4 Aim: Sacred music and beyond

In the late eighteenth century, sacred music such as Handel's *Messiah* or Haydn's *The Creation* began to be performed in public concert halls. This arguably undermined the liturgical function of sacred music.<sup>17</sup> Since then, non-liturgical sacred music has becoming increasingly common. Brahms' *Ein Deutsches Requiem* is a prime example; it was not written to be performed in a religious service. It seems that, in the twenty-first century, it is no longer a fundamental requirement of sacred music that it be bound to the liturgical tradition.<sup>18</sup> Listeners can access to recorded media, broadcasts, and online services more easily than ever before. As a result, sacred music has become more ordinary—perhaps, even, less sacred—despite the liturgical context from which it emerged.<sup>19</sup> This transformation should not, however, be considered deleterious. It represents a tremendous opportunity for composers to reach out to people beyond the church walls, and in some sense it allows them to be considered true composers of sacred music.

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<sup>16</sup> Ibid., p. 322.

<sup>17</sup> Tim Blanning, *The Triumph of Music: Composers, Musicians and Their Audiences* (Harmondsworth, England: Penguin, 2009), p. 85.

<sup>18</sup> Jonathan Arnold, *Sacred Music in Secular Society* (Farnham, England: Ashgate Publishing Limited, 2014), p. 39.

<sup>19</sup> Ibid., p. 8.

Among contemporary classical music composers focusing on sacred or religious music, Arvo Pärt and John Tavener—often labelled as ‘holy minimalists’—are perhaps the most well-known. Their music is deeply rooted in the past, and the simplicity and clarity with which they employ traditional musical language has made their music readily accessible to many audiences. To me, however, their works lack the ‘newness’ that the speaker of psalm 96 demands.<sup>20</sup> In calling for a ‘new song’, the writer of the psalm is perhaps employing a figure of speech. Rather than just a freshly written song, perhaps the psalm calls for a new idea to reflect a new era. My composition pursues similar ends as the sacred music pieces of Michael Finnissy and the instrumental works of James MacMillan, to name just two major influences. I attempt to find compositional materials and draw inspirations from the sacred music of the past, and handle them in the light of new ideas.

I have been trying to compose music that can be classified as sacred in a much broader sense, whose use is not limited to within church buildings, and which can also be purely instrumental. For these reasons, I did not include in my portfolio any liturgical music, such as a Mass (which has a predetermined text and structure according to the specific ritual held in the church).

In the early stages of my experimentation with the idea of instrumental sacred music, I used sacred music of the past as basic compositional material. During the next stage, the practices and conventions of change ringing—one of the most important sonic signatures of English churches and cathedrals, apart from the written music for their liturgies—were explored for this non-liturgical, sacred music project.

In the Eastern Orthodox Church, the ringing of church bells is integral part of liturgy.<sup>21</sup> In English churches and cathedrals, bell-ringing does not play the same role in services, but its general purpose—alerting those nearby to the occurrence of a service—is much the same.<sup>22</sup> At first, therefore, I hesitated to label my piece as ‘sacred music’, even though it is based primarily on motifs from church bell sounds. It could be located somewhere between sacred music and secular music, or it could be regarded as secular instrumental music deeply influenced by the sonic environment of a church. During the writing of the piece, it became clear that the line where sacred music begins secular music ends is not well defined. I also began to grapple with the best way to convey sacred music’s numinous quality to secular music.

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<sup>20</sup> O sing unto the Lord a new song, Psalm 96. 1.

<sup>21</sup> Synodal Commission for Divine Services of the Russian Orthodox Church, *Typikon for Church Ringing* (Moscow, Russia: Editorial Board of the Russian Orthodox Church, 2002), P. 3.

<sup>22</sup> Ron Johnston, *Bell-ringing: The English Art of Change-ringing* (Harmondsworth, England: Penguin Books Ltd., 1986), p. 16.

## Chapter 2: Analysis

### 2.1 Music for Voice

#### 2.1.1 Unaccompanied choral music

During my undergraduate studies, I would mechanically make style-copies of avant-garde music, and eventually lost my grasp of my own musical aims. However, I was liberated and recharged by motets and madrigals from the Renaissance period, especially those of Carlo Gesualdo. I also drew significant inspiration from several pieces of sacred music for a cappella choir by twentieth-century composers, such as Schnittke's *Concerto for Mixed Choir* and Ligeti's *Lux Aeterna*. From the former, I discovered that musical idioms of the past—such as harmonies and melodies—can be freely used in contemporary pieces. After being bombarded with ‘cutting edge’ modern techniques by undergraduate curricula, I had developed a certain apprehension around writing with ‘old’ materials, but Schnittke’s piece helped me to overcome it. Ligeti’s *Lux Aeterna* broadened the way I engaged with text in choral music. Making the text clearly perceptible was the most important task when writing for choir. Ligeti’s piece gave me the confidence that text in choral music could be conveyed expressively using subtle changes in sound mass, without distinguishable shifts in melody, harmony and rhythm. With these experiences, writing unaccompanied choral music has become one of my personal objectives.

Music for unaccompanied voice has always been the foundation of religious music. Moreover, vocal music often has been more highly regarded than instrumental music in religious traditions, due to its capacity for conveying ideas through text.<sup>23</sup> From plainsong, through the complex polyphony of the renaissance, to the various styles of modern classical music, music for unaccompanied voice has been the dominant form of the sacred music repertoire in Christianity. Therefore, starting my own 'sacred music project' with unaccompanied choir seemed a natural choice.

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<sup>23</sup> Ellingson, ix, 6248-6256



### 2.1.1.1 *O Virtus Sapientiae* for mixed choir

The first work I set out to compose was a four-part motet for unaccompanied voices, setting the poem *O Virtus Sapientiae* by Hildegard von Bingen. To avoid the typical timbre that results from the usual range of a SATB setting, the soprano was divided into two parts and the bass part was omitted. The feeling I got from the text, especially from the fifth and sixth lines – ‘tres alas habens, quarum una in altum volat’ (translation: ‘three wings you have: one soars to the heights’) – also suggested to me the appropriateness of a rather buoyant sound that did not employ the lower register.

The choice between English and Latin as the language for sacred texts, was not one confined to this work; it was also relevant to other work for voice in my portfolio. Although often referred to as a ‘dead language’ – it is almost certain that no one uses it as an everyday basis for communication – Latin, in the cultural boundaries of Christianity, is arguable a more widespread language of text for sacred music than any other.

Given that composing sacred music with the vernacular became the norm for the Protestant churches after the Reformation – and that I came from the Calvinist Presbyterian Church of South Korea – choosing Latin as the language for my sacred music composition could be seen as contradictory. There would also be a strong possibility that ordinary listeners, who are not familiar with the historical repertoire of Western sacred music, would not easily understand the Latin text being used. The decision to use Latin text, however, remains. As Joseph P. Swain discusses in his article ‘Liturgical Latin - Reconsidered’, I think that there is a possibility of Latin being used as a universal language for sacred music within the Christian cultural sphere, especially in countries where liturgical tradition has been kept regardless of denomination.<sup>24</sup> In today’s multicultural society, where people from all over the world live (and worship) together, one of the characteristics of Latin as a ‘dead language’ – i.e., that no one speaks it as a mother tongue and everyone has to learn it as a second language – could give it a distinctive advantage. As a universal language of sacred music, it does not give a vernacular any degree of superiority over other languages.<sup>25</sup> Furthermore, since developing an interest in the sacred music of the Middle Ages and the Renaissance during my undergraduate years, I have been fascinated by Latin texts and have been trying to write sacred music in Latin ever since.

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<sup>24</sup> Joseph P. Swain, ‘Liturgical Latin - Reconsidered’, *Adoremus Online Edition*, vol.IX, 3 (2003), <<http://www.adoremus.org/0503Latin.html>> [accessed 2 October 2013] (para. 9 of 16)

<sup>25</sup> *Ibid.*, para. 7-8 of 16

Amongst the texts recommended by my supervisor as I tried to find suitable Latin text outside of liturgical contexts, those of Hildegard von Bingen were of particular interest because of the mystical poetic language she used.

***O Virtus Sapientiae***

*Hildegard von Bingen*

*O virtus Sapientiae,  
quae circuens circuisti  
comprehendendo omnia  
in una via quae habet vitam,  
tres alas habens,  
quarum una in altum volat,  
et altera de terra sudat,  
et tertia undique volat.  
Laus tibi sit, sicut te decet,  
o Sapientia.*

O strength of Wisdom  
who, circling, circled,  
enclosing all  
in one lifegiving path,  
three wings you have:  
one soars to the heights,  
one distils its essence upon the earth,  
and the third is everywhere.  
Praise to you, as is fitting,  
o Wisdom.

Translation by Kate Brown

The structure of the piece has three sections according to the context of the poem. Each section is also sub-divided as shown in Fig. 1, into a total of nine sections.

Fig. 1: *O Virtus Sapientiae*. Structure: Text and main elements.

Section	Sub-Section	Line	Bar	Rhythm	Drone	Organum
Section 1	1-a	1	1-14	Polyphonic	S I, A	S II, T Fourths
	1-b	2	15-22	Polyphonic	S II, T	
	1-c	3	23-36	Polyphonic → Homophonic		S I & S II A & T Fifths
	1-d	4	37-49	Homophonic	S II & T S I & A	S I & A S II & T Fifths
Section 2	2-a	5-6	50-68	Homophonic	S II, A, T	
	2-b	7	69-78	Polyphonic	S I	
	2-c	8	79-90	Polyphonic → Homophonic		S II, A, T Fourths
Section 3	3-a	9	91-105	Homophonic	S II & T	S I & A S II & T Fifths
	3-b	10	106-120	Polyphonic		

The main characteristics are as follows:

- Drone voices in perfect fifths (The drone voices other than those in section two consist of combinations of Soprano I and Alto, Soprano II and Tenor).
- Parallel organum melodies in fourths and fifths (the interval between parallel organum melodies is always strictly maintained).
- Contrast between polyphonic rhythm and homophonic rhythm (in the case of polyphonic rhythm, this is closer to rhythmic heterophony rather than traditional western polyphonic music).

Fig. 2: *O Virtus Sapientiae*. Drones and Parallel Organum.

♩ = 72

Soprano I *pp \**  
O vir - - - -

Soprano II *p*  
O vir - - - - tus

Alto *pp \**  
O vir - - - -

Tenor *p*  
O vir - - - - tus

\* Drone parts should always be sung seamlessly without accent.

S. I  
- tus Sa - - pi - en - - - ti -

S. II  
Sa - - pi - en - - - ti - - - ae,

A.  
- tus Sa - - pi - en - - - ti -

T.  
Sa - - - pi - en - - - ti -

In section 2, the text content and the characteristics of the melody line are synchronised. In sub-section 2-a (lines five and six), the soprano part consists of a melody with upward-jumping intervals, while the lower three voices create a drone in the interval of a perfect fifth. It symbolises the text: 'three wings you have: one soars to the heights'. In sub-section 2-b (line seven), Soprano I sings a drone at E5 while the three lower voices sing gradually descending melodies, thus depicting 'one distils its essence upon the earth,' and meandering notes in all parts in the sub-section 2-c symbolise the word '*undique* (everywhere)' from line eight.

Fig. 3: *O Virtus Sapientiae*. Sub-section 2-c. Rhythmic Heterophony and Parallel Organum.

79 **G**

S. I *p* et ter - ti - a un - di - que *slightly louder*

S. II *p* et ter - ti - a un - di - que *slightly louder*

A. *p* et ter - ti - a un - di - que *slightly louder*

T. *p* et ter - ti - a un - di - que *slightly louder*

85 **H**

S. I *p* vo - lat. *pp*

S. II *p* vo - lat. *pp*

A. *p* vo - lat. *pp*

T. *p* vo - lat. *pp*

In September 2015, this piece was selected for a choral composition workshop with Judith Weir and the BBC Singers, jointly supported by Choir & Organ Magazine. After hearing the actual timbre of a bass-omitted choir at the workshop, I felt it worthwhile to experiment further with the sonic possibilities of unusual choir forces, such as SSSS, SBB, AATT, and so on.

## 2.1.2 Work for solo voice and string

### 2.1.2.1 *O rubor sanguinis* for soprano and cello

Inspired by Parisian organum, and at the suggestion of my supervisor, I began to compose a piece for solo voice and a drone instrument. When I was writing the motet *O Virtus Sapientiae*, I was rather preoccupied with the content of the text, and it led me to be rather musically restricted. Consequently, I adopted a divergent composing process; completing the voice line first, attaching the drone to the voice, and leaving the text until the end of the process. The purpose of this method was to prevent subconscious word-painting or textual mimesis. As a result, the melodic line of the voice part was given more freedom, but the cello part became rather too stationary. Overall, it was not a totally satisfactory outcome.

I wrote another piece for voice and drone but decided to experiment with a different compositional process: choosing text first, then completing the drone before laying a soprano part on top of the finished drone. This approach resulted in a drone that was active, freer and more interactive with soprano part. The text used for this work is also from a poem by Hildegard von Bingen.

#### *O rubor sanguinis*

*Hildegard von Bingen*

*O rubor sanguinis,  
qui de excelso illo fluxisti,  
quod divinitas tetigit,*

O redness of blood  
flowing from those heights  
touched by divinity,

*tu flos es,  
quem hiems de flatu serpentis  
numquam lesit.*

You are a flower  
that the icy breath of the serpent  
never harmed.

Translation by Kate Brown

In the process of preparing this composition, various types of drone were considered for suitability. In the end, four types of drone were chosen for the piece: the first consists of double stops between open strings and neighbouring notes (drone type No.1); the second, double stops between open strings and melody lines (drone type No.2); the third, a monophonic melody constantly returning to the open string (drone type No.3)<sup>26</sup>; the fourth, double stops of extreme range between open strings and artificial harmonics (drone type No.4).

The overall structure of the work follows that of the poem, which consists of two stanzas. In the first section, whilst numbers 1, 2, and 3 of the aforementioned drone types are applied to the drone note of A - G - D of the violoncello, the soprano sings an extended melismatic melody. Since the points of change of drone notes do not co-ordinate with the change of line in the text of the voice part, they are independent from one another and thus create overlaps. In the second section, the soprano part starts with a long melismatic melody (line four) similar to the beginning of the first section. Then, at the fifth line, the soprano part itself becomes a drone (on the B flat note). In the last part (line 6) of the piece, both the soprano and cello parts become much simpler. While the soprano melody moves around C5 notes (drone type No.3), the cello plays a drone based on open string D, using drone type no. 1.

Fig. 4: *O rubor sanguinis*. Structure.

Section	Line (Soprano)	Drone (Cello)
Section 1	1 / Bar 3-17	A, type no. 1 / Bar 1-13
	2 / Bar 18-27	G, type no. 2 / Bar 14-22
	3 / Bar 30-38	D, type no. 3 / Bar 23-40
Section 2	4 / Bar 42-50	C, type no. 4 / Bar 41-52
	5 / Bar 51-61	C, type no. 4 / Bar 53-61
	6 / Bar 62-66	D, type no. 1 / Bar 61-69

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<sup>26</sup> To be more precise, a drone is generally defined as a continuously sustained sound. Thus, the third type is not a true drone but a 'quasi-drone'. However, an enlargement of the notion of drone is intended for this piece and, for the sake of convenience, the third type can here also be called a drone.

Fig. 5: *O rubor sanguinis*. Four drone types.

Drone Type No. 1: double stop between open string and neighbouring notes

Drone Type No. 2: double stop between open string and melody line

Drone Type No. 3: monophonic melody constantly returning to the open string

Drone Type No. 4: double stop of extreme range between open string and artificial harmonics

The process of composing this work included experimentation with the various possibilities of drones performable on a single string instrument. The sound of a string instrument playing relentless double stop drones inevitably creates a lot of tension; this makes the sonority of the work rather rigid. It also severely limits the palettes of sound. The use of two string-instrument



drones (instead of one) might have proved more satisfactory, because they could exchange drones in more relaxed manner.

### **2.1.3 Work for voice and piano**

#### **2.1.3.1 *Spiritus sanctus vivificans vita* for Soprano and Piano**

During the preparation of the Scottish psalm tune, I researched the historic repertoires related to the Psalm: psalters of the Reformation era, especially the Genevan Psalter (1542) and the Scottish Psalter (1564); antiphons of the Latin rites of different eras; seventeenth-century German sacred concertos, and others. My attention was caught especially by the psalm antiphons of Hildegard von Bingen and the *Kleine geistliche Konzerte* ('Small Sacred Concerto') of Heinrich Schütz, both of which used the text of the Psalm extensively. Later, I chose to incorporate the musical characteristics of them into my new piece for voice and piano.

The structure of the third piece of the *Kleine geistliche Konzerte I* (op.8, 1636), 'Ich danke dem Herrn von ganzem Herzen' (SWV 284) is divided into 3 parts: vox, symphonia and vox. In the Latin liturgy, the antiphons were often sung before and after the Psalms, giving a ternary form structure.<sup>27</sup> I decided to combine these two elements when creating the foundation of the structure for the new piece.

One of the psalm antiphons of Hildegard von Bingen, 'Spiritus Sanctus vivificans vita' was chosen for the text for the voice part. Because 'Ich danke dem Herrn von ganzem Herzen' was based on Psalm 111, I utilised the tunes for Psalm 111 from the Genevan Psalter (1542) and Scottish Psalter (1564) for the Piano part. Since Psalm 111 of the Scottish Psalter (1564) and Psalm 19 of the Genevan Psalter (1542) share the same tune, I used the melodic and harmonic elements of Psalm 19 from the Genevan Psalter (1542/1564) harmonised by Claude Goudimel instead.

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<sup>27</sup> Michel Huglo and Joan Halmo, 'Antiphon', *Grove Music Online*, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/01023>> [accessed 23 October 2014]

*Spiritus sanctus vivificans vita*

*Hildegard von Bingen*

*Spiritus Sanctus vivificans vita,  
movens omnia,  
et radix est in omni creatura,  
ac omnia de immunditia abluit,  
tergens crimina,  
ac ungit vulnera,  
et sic est fulgens ac laudabilis vita,  
suscitans et resuscitans omnia.*

Holy Spirit, bestowing life unto life,  
moving in All.  
You are the root of all creatures,  
washing away all impurity,  
scouring guilt,  
and anointing wounds.  
Thus you are luminous and praiseworthy,  
Life,  
awakening, and re-awakening all that is.

Translation by Norma Gentile

Fig. 6: *Spiritus sanctus vivificans vita*. Psalm 111, Genevan Psalter.

**Psalm 111**  
8 8 9, 8 8 9

Genevan Psalter, 1542  
harm. Claude Goudimel, 1564



Fig. 7: *Spiritus sanctus vivificans vita*. Psalm 111, Scottish Psalter.

Psalm 19      ( Psalm 111    Scottish Psalter, 1564 )

6 6 6. 6 6 6. 6 6 7. 6 6 7

Genevan Psalter, 1542  
harm. Claude Goudimel, 1564

Fig. 8: *Spiritus sanctus vivificans vita*. Structure.

Section	Sub-section	Bar		
Section 1	1-a	1-35	Vox	Antiphon
	1-b	36-58		
Section 2		59-76	Symphonia	Psalm
Section 3	3-a	77-91	Vox	Antiphon
	3-b	92-103		

The structure of the piece follows that of *Ich danke dem Herrn von ganzem Herzen*. It divides into three sections of vox (antiphon), symphonia (Psalm) and vox (antiphon). Because the

original symphonia section of SWV284 is quite brief compared to the vox sections, I kept the second section relatively short.

In the first section, the antiphons (voice) and the Psalm elements (piano) appear in an alternating sequence, mimicking the roles in the liturgical rites. In sub-section 1-a, when the two Psalm 111s of the Genevan Psalter and the Scottish Psalter follow the antiphons, the psalm tune of the Scottish Psalter is always inverted.

Fig. 9: *Spiritus sanctus vivificans vita*. Psalm tunes.

11

3 3

*p pp*

vens

**G. Psalter** <sub>o</sub> mni

*p pp*

**S. Psalter** (inverted)

15

*p pp*

3 3

In sub-section 1-b, the voice part and the piano part are more simultaneously layered, and part of the psalm tune of the Scottish Psalter proceeds in the original form.

Fig. 10: *Spiritus sanctus vivificans vita*. Sub-section 1-b.

40 *pp* *mp* *p*

de im - mun - di - ti - a

**S. Psalter (inverted)**

44 *p* *mp* *p*

a - **S. Psalter (original)** - blu - it,

*p* *mp* *p*

*pp* *p* *pp*

The second section is the equivalent of the symphonia in the SWV284, and that of a Psalm following an antiphon. It starts with imitative fragments of the soprano melody in bar 41 and 42, and then these fragments evolve into a ‘moto perpetuo’ left-hand part, and finally sections of the two Psalm tunes progress in alternate manner.

Fig. 11: *Spiritus sanctus vivificans vita*. Section two, imitative fragments.

Figure 11 displays a musical score for the section "Section two, imitative fragments" of *Spiritus sanctus vivificans vita*. The score is written for voice and piano. The vocal part begins at measure 40 with the lyrics "de im - mun - di - ti - a". The piano part begins at measure 56. The score includes dynamic markings: *pp* (pianissimo) for the vocal part and *ppp* (pianissimissimo) for the piano part. The tempo is marked "Più mosso = 66". The key signature is one sharp (F#). The score features imitative fragments between the vocal and piano parts, indicated by brackets and measure numbers 40, 56, and 66.

Fig. 12: *Spiritus sanctus vivificans vita*. Section two, alternating Psalm tunes.

Figure 12 displays a musical score for the section "Section two, alternating Psalm tunes" of *Spiritus sanctus vivificans vita*. The score is written for piano. It features alternating Psalm tunes for the G. Psalter (Gloria) and S. Psalter (Sanctus). The score includes dynamic markings: *pp* (pianissimo) for the G. Psalter and *p* (piano) for the S. Psalter. The key signature is one sharp (F#). The score features alternating Psalm tunes, indicated by brackets and measure numbers 60, 62, and 64.

The last section is, in a way, a smaller reflection of the first section. It begins with the unaccompanied soprano (echoing the opening of the piece) then, in sub-section 3-b, the last phrases of the Psalm of the Genevan Psalter move slowly toward to the end while the soprano part has the final word.

I attempted to explore new compositional avenues by amalgamating modern classical music language with ‘old and ancient’ compositional materials: time-honoured forms of the liturgical music, such as antiphonal psalmody; structural templates of old musical genre, such as sacred concertos of the Seventeenth Century; and Medieval Latin text. It was not an easy task to explore these unfamiliar territories; I could, however, see the potential of these sorts of experiment and would like to do more in the future.

## 2.2 Instrumental music

The use of instruments in worship was disapproved of by the Reformers of the sixteenth century, especially Calvin and Zwingli. This not only resulted in the ban on instruments in sacred music, but also is likely to have eliminated any chance of sacred instrumental music developing within many Protestant denominations.<sup>28</sup> According to Luther, however, if music 'has been instilled and implanted in all creatures, individually and collectively',<sup>29</sup> then all physical phenomena and order that are fundamental to music (such as overtones and harmonic series) could be considered to originate from God. If that is the case, instrumental music also inevitably contains sacredness in itself.

Despite this widespread disapproval, there were instrumental music pieces composed for the purpose of being used as practical church music, such as chorale preludes of the German Baroque period and the organ masses popular in seventeenth century France. Composers designed these works to be performed in the liturgical context. There have also been attempts to present instrumental music pieces as sacred or religious by giving them suitably religious sounding titles or appropriately reverential written introductions. Johann Kuhnau's *Musicalische Vorstellung einiger Biblischer Historien* (Biblical Sonatas) or Messiaen's various 'religious' instrumental works are just two examples.

Conversely, some instrumental music gives me (and perhaps others) the impression that it is sacred, despite its absence of voice-part or any indication of its sacredness by titles or other means. Examples exist in Bach's works, including some of the fugues in the *Well-Tempered Clavier*, his six cello suites and sonatas and partitas for violin (especially the Chaconne in D minor). Is it at all possible to write purely instrumental sacred music? This is a question I have been asking myself for a long time.

A piece of music is unlikely to be considered sacred simply because the title or the programme notes urges the listener to hear it as such. On the other hand, can the music be accepted as sacred without any indication of it being so? Would, for example, Olivier Messiaen's *Vingt Regards sur l'Enfant Jésus* (*Twenty Contemplations of the Infant Jesus*) be recognized as a sacred work if there were no such obvious title and sub-titles? When this work was premiered in 1945, Bernard Gavoty from *Le Figaro* firmly maintained that the actual sounds of the performance differed greatly from the composer's explanation of the work:

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<sup>28</sup> Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (London, England: S.P.C.K., 2008) p. 111, 114-115

<sup>29</sup> Martin Luther, LIII, p. 322



There is a persistent contradiction here: like a lunatic curator of a vanished museum, the composer announces marvels when he speaks, but which the piano immediately refutes.<sup>30</sup>

If there is neither text to convey the sacredness of the message embedded in the music, nor musical reference that could give hints to its sacredness (by using elements that engage with existing sacred music), attempting to give music sacred status through use of an indicative title could be a somewhat dangerous action. My ultimate goal is to overcome all these problems and to write instrumental music that will give an audience the experience of hearing 'sacred music' without them having to receive obvious hints that it is sacred. For the time being, however, leading titles and musical references seem to be inevitable.

### **2.2.1 Psalm for Violin, Horn and Piano**

While listening to the music of J.S. Bach, the chorale fantasias in his cantatas gave me the inspiration for this horn trio. Chorale melodies are intertwined with the instrumental parts in a complex manner, but also, at times, bluntly juxtaposed. These techniques from the past had intrigued me, and I was eager to explore further.

The chorale fantasias have two notable styles of juxtaposition, the first of which is of a linear/horizontal nature. The chorale melody and the instrument section were clearly distinguished from, and linked to each other. 'Jesus bleibet meine Freude' from BWV 147 and 'Dein ist allein die Ehre' from BWV 171 are examples of this. The second was vertical juxtaposition of the instrumental section and the chorus of chorale melody. In this case, the instruments have their own melodic line and proceed independently, while the chorale melody is juxtaposed on top of it in parallel. The two different kinds of music occur at the same time, but are nevertheless consonant. 'Zion hört die Wächter singen' from BWV 140 and 'Sie stellen uns wie Ketzern nach' from BWV 178 are good examples of such music.

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<sup>30</sup> Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen's Breakthrough Toward the Beyond* (New York, NY: Fordham University Press, 2009), p. 3.

Fig. 13a: BWV 147, *Jesus bleibet meine Freude*. linear/horizontal juxtaposition.

**CHORAL**

Oboes with Violin I

Violin I, II.

Viola Continuo

S. A.

T. B.

Trumpet

Je - sus blei - bet mei - ne Freu - de.

Fig. 13b: BWV 171, *Dein ist allein die Ehre*. linear/horizontal juxtaposition.

**CHORAL**

SOPRANO

ALTO

TENOR

BASS

Trumpet I, II, III.

Timpani

Ruhm.

Ge - duld im Kreuz uns leh - re,

Dein ist al - lein die Eh - re. dein ist al - lein der

CHORAL

The image shows a musical score for a choral piece titled "CHORAL". The score is written for four parts: Tenor, Violin I. II. Viola, and Continuo. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are in German. The Tenor part has two lines of lyrics. The Violin I. II. Viola and Continuo parts provide instrumental accompaniment. The Continuo part includes figured bass notation (numbers 1-7 and flats) below the staff. The score is divided into two systems. The first system covers the first four measures, and the second system covers the next four measures. The lyrics are: "Zi - on hört die Wäch - ter sin - gen. das Herz tut ihr\_\_ vor Freu - den sprin\_\_ gen. sie wa - chet und steht\_\_ ei - lend auf."

Tenor

Zi - on hört die Wäch - ter sin - gen. das Herz tut ihr\_\_ vor

Violin I. II.  
Viola

Continuo

(6) 6 5 5 6 6 8 7 6 5 6 5 6 5 6 5 7 5b

Freu - den sprin\_\_ gen. sie wa - chet und steht\_\_ ei - lend auf.

6 6 7 6 9 6 6 1 6 6 4 2 6 6 5 5 7 6 6 5

CHORAL

Oboe d'Amore  
I, II

Tenor

Continuo

Sie stel - len uns wie

Ket - zem nach, nach un - serm Blut sie trach - ten.

Assigning the title *Psalm* to the piece has two purposes: to give a hint that it is sacred music, and also to reveal the character of the work. With the exception of the pseudo-chorale section of the piano, the piece grows entirely out of the melodic line. As one of the definitions of the word 'psalm' is 'a sacred song or hymn'<sup>31</sup>, it seemed appropriate for the title of this music.

I have reinterpreted the chorale fantasia genre by using both techniques mentioned above. I tried to compose my own chorale-like phrase instead of quoting an already existing chorale. This is presented in the piano part in various mutations. Other than flageolets on the violin, extended techniques were not explored, because I wanted the natural sound of the instruments. Hence, also, the omission of vibrato in the violin part throughout the piece. To imitate the echoing resonance of a Cathedral surrounding, I used long sustained pedal-points on the piano throughout the piece.

The structure of the piece has been divided into three sections. The first and the last sections (based mainly on the chorale-like phrase and the bell-like chords derived from it) enclose the second section, which is made of melody without chorale elements.

Fig. 15: *Psalm*. Structure.

Section	Sub-section	Bar	Chorale	Juxtaposition
Section 1	1-a	1-34	Chorale-like phrase [CLP]	Horizontal [H]
	1-b	35-58	Bell-like chords (derivative) [BLC]	Vertical [V]
	1-c	59-98	CLP - BLC - CLP	V - H - V - H
Section 2	2-a	99-123		
	2-b	124-141		
Section 3	3-a	142-166	BLC - CLP - BLC	V - H - V
	3-b	167-182	BLC - CLP	V - H
	3-c	183-207	CLP - BLC	H - V

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<sup>31</sup> 'psalm', *Oxford Dictionaries*, Oxford University Press, [n.d.]  
 <<http://oxforddictionaries.com/definition/english/psalm>> [accessed 13 June 2013]

The intention was to write a piece that blurs the supposed differences between tonality and atonality while giving the sensation of B major and B minor. Therefore, there are tonal elements through the piece, which can be explained as following:

- The anchor note, which gives a hint that this is in B major/minor, is repeatedly given in the lower register of the piano (B0).

Fig. 16: *Psalm*. Reoccurring Anchor Note B0.

The image displays two systems of a musical score for the piece 'Psalm'. The first system, starting at measure 124, features a key signature change to D major, indicated by a 'D' in a box. The instruments are Violin (Vln.), Viola (Vln.), and Piano (Pno.). The Piano part includes a reoccurring anchor note B0 in the lower register, marked with a double piano (pp) dynamic. The second system, starting at measure 129, includes Violin (Vln.), Horn (Hn.), and Piano (Pno.). The Piano part continues with the anchor note B0, marked with a triple piano (ppp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings (pp, ppp).

- Chorale-like phrase in G minor key that creates a contrast with the preceding and following music.

Fig. 17: *Psalm*. Chorale-like phrases in G minor.



- Melody line that contains leaps in thirds and sixths, which creates tonal ambiguity by giving the impression of floating tonality. This appears repeatedly through the music.

Fig. 18: *Psalm*. Melodic leaps, third and sixth intervals.

The piece starts with all three of the tonal elements mentioned above emerging gradually. A horizontally juxtaposed chorale-like phrase in a clear G minor key indicates that this piece has the characteristics of chorale fantasia. The biggest feature of the melodies at the violin and horn ‘singing’ the Psalm is that the long notes progress contemplatively. The large leaps within the melody force the performers to play every note very carefully and perhaps more ‘thoughtfully’.

Fig. 19: *Psalm*. Intro.

The musical score for the Intro of 'Psalm' is presented in three systems, each with staves for Violin (Vln.), Horn (Hn.), and Piano (Pno.).

- System 1 (Measures 1-6):**
  - Violin:** Plays a sustained, bell-like chord with a tremolo effect. The tempo is marked  $\bullet = 66$  and *non vibrato*. The dynamic is *pppp possibile*.
  - Horn:** Remains silent.
  - Piano:** Plays a melodic line with triplets and quintuplets. The tempo is marked  $\bullet = 66$ . The dynamic is *p*. An *Anchor note* is indicated at the end of the system.
- System 2 (Measures 7-13):**
  - Violin:** Continues the sustained bell-like chord.
  - Horn:** Remains silent.
  - Piano:** Continues the melodic line. A *G minor chorale-like phrase* is identified. The dynamic is *pp*.
- System 3 (Measures 14-17):**
  - Violin:** Continues the sustained bell-like chord.
  - Horn:** Plays a melodic line with triplets. The dynamic is *p*.
  - Piano:** Continues the melodic line with triplets. The dynamic is *p*.

The sub-section 1-b starts by introducing the bell-like chords, derived from the preceding chorale-like phrase. While the chorale phrases and the Psalm melodies were linearly juxtaposed in 1-a, in 1-b the Psalm melodies and the bell-like chords appear simultaneously by being vertically juxtaposed.

Fig. 20: *Psalm*. Bell-like chords, vertically juxtaposed with Psalm melody.

35 **A**

Vln.

Hn.

Pno. *p*

Ped.

Lastly, the drone of artificial harmonics by the violin accompanies the Psalm melody played by the piano and horn. This is followed by a chorale-like phrase in G minor, which concludes the entire section.

The second section is based solely on melodies on all three instruments, particularly with neither chorale-like phrases nor bell-like chords at the piano. The two part melodies of the piano in sub-section 2-a float about without particular direction, and with small entrance delays. In sub-section 2-b, however, the anchor note B0 reappears at the piano part and gives slight clues on tonality.



Fig. 21: *Psalm*. Sub-section 2-a, floating melodies

The musical score for Figure 21, Sub-section 2-a, 'floating melodies', is presented in three systems. The first system (measures 99-104) features a Piano (Pno.) part with a common time signature change to 3/4 and a tempo marking of quarter note = 66. The Piano part includes triplets and intervals of 3 and 5. The Violin (Vln.) and Horn (Hn.) parts enter at measure 104. The second system (measures 109-114) continues the Piano part and includes the Violin and Horn parts. The score includes various musical notations such as triplets, intervals (3, 5), and dynamic markings (pp, ppp).

In the last section (third section), while the violin drone echoes the beginning of the piece, the piano part with the bell-like chords (and the horn melody) begin the sub-section 3-a. As this sub-section progresses, the third and sixth interval leaps in the violin and horn melodies and the piano chords give subtle nuance of tonality, without relying on anchor note.

In sub-section 3-b, the only *forte* of the entire piece emerges after accumulating energy through short stretto-like passage. This climax is followed by a ‘doubtful anchor notes’ of B and C in minor second harmonic interval. This ‘doubt’ would be clarified in the last sub-section 3-c by tonal elements: part of chorale-like phrase, descending melody lines and cadence in clear B major tonic.

Fig. 22: *Psalm*. Climax, doubt and clarification.

The image displays a musical score for three instruments: Violin (Vln.), Horn (Hn.), and Piano (Pno.). The score is divided into two systems, measures 177-182.

**System 1 (Measures 177-182):**

- Violin (Vln.):** Measures 177-182. Dynamics range from *f* to *ppp*. A box labeled 'G' with a tempo marking '♩ = 66' is placed above measure 182.
- Horn (Hn.):** Measures 177-182. Dynamics range from *p* to *mf*. A triplet of notes is marked in measure 178.
- Piano (Pno.):** Measures 177-182. Dynamics range from *p* to *f*. Triplet markings are present in measures 178, 179, and 180. A note in measure 181 is labeled 'Doubtful anchor notes' with a 'C B' annotation.

**System 2 (Measures 182-187):**

- Violin (Vln.):** Measures 182-187. Dynamics range from *ppp* to *pp*. A triplet of notes is marked in measure 186.
- Horn (Hn.):** Measures 182-187. Dynamics range from *pp* to *pp*. A triplet of notes is marked in measure 186.
- Piano (Pno.):** Measures 182-187. Dynamics range from *p* to *pp*. Triplet markings are present in measures 183, 184, and 185. A note in measure 186 is labeled 'First half of the original G minor chorale-like phrase'.

Writing *Psalm* for violin, horn and piano was my first ever attempt to compose a 'sacred' piece of instrumental music. Although I received quite positive feedback about the piece itself from the performers and audience when it premiered, it was obvious that, from my point of view, the piece was just another example of instrumental music with a 'sacred-sounding' title. I decided, therefore, to explore the area of musical references from the sacred music of the past in order to broaden possibilities and to achieve results that were more convincing.

### 2.2.2 Three Chorale Preludes for Piano

When I was a boy, before I started learning to play the piano properly, the music that moved me the most were the chorales of J.S. Bach, primarily his cantatas and passions. While other songs from my hymnbook seemed rather too simple and persistently homophonic, the gentle complexity and sophistication of his chorales gave me great joy whenever I heard or sang them.

During a discussion about the prospect of a new instrumental piece (after completing *Psalm*), my supervisor proposed that I should write chorale-preludes for piano. As chorale-preludes were originally used as church organ music for introducing a hymn tune to the congregation<sup>32</sup>, adapting its concept in piano music of contemporary idiom could prove to be another approach in reaching the true nature of sacred instrumental music. Thus began the long-term project of composing chorale-preludes based on the model of Bach's *Orgelbüchlein* (Little Organ Book) out of his chorales.

#### 2.2.2.1 Jesu, meines Herzens Freud'

I have chosen 'Jesu, meines Herzens Freud', BWV 361 as the first chorale for the project. Apart from the fact that it has been one of my favourite chorales, its musical characteristics – melodies in conjunct motion and gradual progress of harmony – made my first attempt of reinterpretation of traditional chorale prelude a lot easier.

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<sup>32</sup> Friedrich Blume, 'The Age of Confessionalism', in *Protestant Church Music: A History*, Friedrich Blume and others, (London, England: Victor Gollancz Ltd., 1975), pp. 127-315 (p. 237), also Robert L. Marshall, 'Chorale prelude', *Grove Music Online*, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05661>> [accessed 13 June 2013]

Fig. 23: *Jesu, meines Herzens Freud*'.

**Jesu, meines Herzens Freud'** BWV 361

264.

Following the style of the majority of chorale preludes in the *Orgelbüchlein*, the cantus is placed in the soprano. However, contrary to the chorale preludes of Bach, the distances between the melody notes are greater. With various gestures and complex chords also placed in between, the melody line is rendered less recognisable. The intention was to let the audience – who are likely to be familiar with Bach's original chorale – gain a vague idea of the relationship between the two works but not fully recognise the original melody.

Fig. 24: *Jesu, meines Herzens Freud*!. chorale melody and distracting factors.

**Largo** ♩ = 50

*p* Distracting chords

Big gaps between melody notes

*pp* *p* *pp*

Melody-like gestures

*pp* *ppp*

Fed.

The overall structure follows that of the original chorale, divided by fermatas. Among the six fermatas other than the very last one at the end of the chorale, original harmonies of the chorale are quoted after the third and sixth fermatas, and gestures symbolising fermatas are used after the others. The quoted harmonies of the original chorale function as references to the original work.

Fig. 25: *Jesu, meines Herzens Freud*'. Fermata gestures and quoted harmonies.

The figure displays four systems of musical notation for the piece *Jesu, meines Herzens Freud*, highlighting specific performance features:

- System 1 (Measures 21-30):** Labeled "Fermata gestures". It features a grand staff with a treble and bass clef. A large fermata bracket spans measures 21 through 30. The right hand contains a melodic line with a quintuplet (5) and a triplet (3). The left hand contains a bass line with a triplet (3). The dynamic marking *pp* (pianissimo) is present.
- System 2 (Measures 40-46):** Labeled "Quoted harmony". It shows a grand staff with a treble and bass clef. A large fermata bracket spans measures 40 through 46. The right hand contains a melodic line with a triplet (3). The left hand contains a bass line with a triplet (3). The dynamic marking *p* (piano) is present.
- System 3 (Measures 47-56):** Labeled "Fermata gestures". It features a grand staff with a treble and bass clef. A large fermata bracket spans measures 47 through 56. The right hand contains a melodic line with a triplet (3). The left hand contains a bass line with a triplet (3). The dynamic markings *p* (piano) and *mp* (mezzo-piano) are present.
- System 4 (Measures 74-83):** Labeled "Quoted harmony". It shows a grand staff with a treble and bass clef. A large fermata bracket spans measures 74 through 83. The right hand contains a melodic line with a triplet (3). The left hand contains a bass line with a triplet (3). The dynamic markings *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano) are present.

Each system includes a "Ped." (pedal) marking at the bottom, indicating the use of a sustain pedal.

### 2.2.2.2 O Haupt voll Blut und Wunden

Following 'Jesu, meines Herzens Freud' the second chorale prelude for piano is that based on 'O Haupt voll Blut und Wunden'. It was the first chorale I ever learned from my hymnbook, which contains a dozen German chorales, including Luther's 'Ein feste Burg ist unser Gott' (another favourite of mine).

In Bach's St. Matthew Passion, this chorale tune appears, including 'O Haupt voll Blut und Wunden', in five different tonalities (E major, E  $\flat$  major, D major, D minor and A minor). The melodies and harmonies in these five keys are the main material of this work. Compared to the first chorale prelude, melody and harmonisations of the original chorale are used in more visible way in this piece.

Fig. 26: *O Haupt voll Blut und Wunden*.

O Haupt voll Blut und Wunden

The musical score for 'O Haupt voll Blut und Wunden' is presented in three systems. The first system contains measures 1 through 6. The second system, starting at measure 7, contains measures 7 through 11. The third system, starting at measure 12, contains measures 12 through 16. The piece is in E-flat major (three flats) and common time. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and moving bass lines. The piece concludes with a final cadence in the third system.

Fig. 27: *O Haupt voll Blut und Wunden*. Structure.

Section	Sub-section	Bar	Section in Original Chorale	Main elements
Section 1	1-a	1-13	A	Chorale Melody
	1-b	14-29	A	Chorale Melody
Section 2	2-a	30-42	B	Chorale Melody + Harmonisations
	2-b	43-57	C	Chorale Melody

The overall structure of the piece follows that of the original chorale (A-A-B-C) and it can be divided into two sections, each of which contains two sub-sections. The piece is composed with the melody line of the chorale as the predominant material, except the sub-section 2-a, which employs the original harmonisations from the five keys as main element.

In the first section, the twice-repeated first chorale phrases (A-A) are quite recognisably represented by vertical layers of choral melody from the five keys. The resulting sonority comes mainly from this layering of melody lines, not from the harmonisations of the chorales. Each sub-section has similar sub-structure of three sections. The first half of the phrase is relatively plainly depicted at the beginning of sub-sections, then middle part which is consist of the retrograde and retrograde-inversion of the first half phrase in A minor and the original lower three parts of the phrase from D minor follows, and finally second half of the phrase appears in somewhat puzzle-like manner with fragments of the melody and complexly intertwined melodies in different keys.



Fig. 28: *O Haupt voll Blut und Wunden*. Beginning of the piece.

## O Haupt voll Blut und Wunden

$\text{♩} = 52$

E major  
*mp*

E $\flat$  major  
*pp*

D major  
*pp*

A minor, Retrograde + Retrograde-Inversion  
*p*

D minor, lower three voices  
*p*

\* Ped.

When I first encountered the keyboard music of J.S. Bach, its characteristics fascinated me. Various elements derived from a theme would fit together like puzzle pieces, proceeding in the orderly manner of a clockwork device. I tried to apply this idea of puzzle-like composition to this piece by attempting to re-interpret the contrapuntal aspects of Bach's keyboard music. The complex layers of melody lines and fragments in the last part of sub-section 1-b were the result of this experiment.

Fig. 29: *O Haupt voll Blut und Wunden*. Last part of sub-section 1-b, separated layers.

The figure displays three musical staves, each representing a different key signature for the piece "O Haupt voll Blut und Wunden". Each staff is divided into two systems of music, with a measure number '23' at the beginning of the first system. The notation is highly complex, featuring multiple layers of music, often indicated by dashed lines and brackets. Dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano) are used throughout. Trills and triplets are also present, with some measures containing multiple notes beamed together. The staves are labeled with their respective key signatures: D Major, E Major, and d minor.

**D Major**

**E Major**

**d minor**



In the second part [from bar 30 to the end], original harmonisations were added to the melody in an effort to convey the mood of the chorale, and direct quotations of chorale sections were also used. Although this piece is the result of the (somewhat) logical dealing with of materials, I tried to retain some of the emotional aspect of the chorale since it came from the *St. Matthew Passion*.

Fig. 30: *O Haupt voll Blut und Wunden*. Quotation of original harmonisations.

The main elements of the piece are as follows:

- Chorale melodies and octave-displaced melodies with original note sequence.

Fig. 31: *O Haupt voll Blut und Wunden*. Chorale melody and octave-displaced melodies.

- Retrograde and retrograde-inverted melodies, in its entirety and also in fragmented notes.

Fig. 32: *O Haupt voll Blut und Wunden*. Retrograde and retrograde-inverted melodies.

The figure consists of two musical staves. The top staff is labeled "retrograde and retrograde-inverted melody" and begins with a measure number of 4. It features a piano (*p*) dynamic and includes triplet and quintuplet markings. The bottom staff is labeled "fragmented retrograde and retrograde-inverted melody" and begins with a measure number of 14. It features a pianissimo (*pp*) dynamic and includes triplet and quintuplet markings. A "d m" marking is present in the first measure of the bottom staff.

- Chorale harmony quotations, original and lower three voices of the chorale.

Fig. 33: *O Haupt voll Blut und Wunden*. Chorale harmony quotations

The figure consists of two musical staves. The top staff is labeled "quoted chorale harmony" and begins with a measure number of 37. It features a piano (*p*) dynamic, a fortissimo (*mf*) dynamic, and a pianissimo (*pp*) dynamic. The bottom staff is labeled "lower three voices of the chorale" and begins with a measure number of 18. It features a pianissimo (*pp*) dynamic, a piano (*p*) dynamic, and a mezzo-forte (*mp*) dynamic. A "QED" marking is present at the end of the bottom staff.

### 2.2.2.3 Nun lob' mein Seel' den Herren

The last piece of *Three Chorale Preludes* is based on Nun lob' mein Seel' den Herren and there is a big difference between this and previous two pieces. In addition to the chorale elements, a metrical Psalm (Psalm 103) from the Genevan Psalter of 1539 was used as crucial material. The text of the chorale is a paraphrased version of the Psalm 103. By choosing the same Psalm from the Genevan Psalter, I attempted to combine two important aspects of Protestant church music: chorale of the Lutheran tradition, and the metrical Psalm of the Calvinist tradition.

Fig. 34a: *Nun lob' mein Seel' den Herren*

Nun lob' mein Seel' den Herren

The musical score is written for piano in 3/4 time. It consists of four systems, each with a treble and bass staff. The key signature has one sharp (F#). The first system includes a trill (tr) in the right hand of the first system. The second system continues the harmonic progression. The third system also continues the progression. The fourth system concludes the piece with a final cadence, also featuring a trill (tr) in the right hand. The notation includes various chords, single notes, and rests, typical of a chorale prelude.

Fig. 34b: *Psalm 103*

**Psalm 103**  
11 11 10. 11 11 10  
Hypomixolydian

*Genevan Psalter 1539*

Apart from the combination of chorale and metrical psalm elements, the most predominant characteristic of the piece is the extensive use of the sympathetic resonance effect caused by silently depressed notes with the sostenuto pedal. This effect defines the sonority of the entire piece except for sub-section 2-a and the codetta-like section at the end of it. Various types of trigger mechanisms were used to maximise sympathetic resonance in the piece. The descriptions and examples of some of the representative types are as follows:

- Short and fast passages in loud dynamics that consists of the parts of chorale phrases and their retrogrades in different keys from the original. They appear at the beginning of the sub-section 1-a, 1-b, 2-c and 3-b.

Fig. 35: Trigger mechanism. Short and fast passages.

Figure 35 displays two systems of musical notation for a piano. The first system, starting at measure 72, features a treble clef staff with a tempo marking of  $\text{♩} = 72$ . A boxed section highlights a fast passage with a *mf* dynamic, containing a sextuplet (6) and a triplet (3). The bass staff shows sustained chords with a *p* dynamic. The second system, starting at measure 112, shows a treble clef staff with a boxed section of a fast passage marked *f*, and a bass staff with a fast passage marked *mf*. The score concludes with a *pp* dynamic marking and a measure number of 11.

- Chords of short duration in loud dynamics. The sparse placement of these chords allows the resonance of silently depressed notes to be heard more clearly.

Fig. 36: Trigger mechanism. Chords of short duration in loud dynamics.

Figure 36 displays two systems of musical notation for a piano. The first system, starting at measure 6, features a treble clef staff with a boxed section of a short chord marked *f*. The bass staff shows sustained chords. The second system, starting at measure 158, shows a treble clef staff with a boxed section of a short chord marked *ff*, and a bass staff with a short chord marked *p*. The score concludes with a *pp* dynamic marking.



- Simultaneous use of the sostenuto and sustain pedals. Early disengagement of the sustain pedal creates the contrast between the sustained sound and the sympathetically resonated sound.

Fig. 37: Trigger mechanism. Simultaneous use of the sostenuto and sustain pedals.

The figure displays two systems of musical notation for piano, measures 122 through 127. The first system (measures 122-124) shows a treble and bass staff. The treble staff begins with a forte (*f*) chord, followed by a piano (*p*) passage, and then a mezzo-forte (*mf*) section. The bass staff has a whole note chord. Below the staves, a dashed line indicates the pedal mechanism: the sustain pedal is depressed at the start of the *f* chord and released at the beginning of the *mf* section. The sostenuto pedal is depressed at the start of the *f* chord and remains depressed through the *mf* section. The second system (measures 125-127) continues the treble staff with a forte (*f*) chord, followed by a piano (*p*) passage, and then a mezzo-forte (*mf*) section. The bass staff has a whole note chord. Below the staves, a dashed line indicates the pedal mechanism: the sustain pedal is depressed at the start of the *f* chord and released at the beginning of the *mf* section. The sostenuto pedal is depressed at the start of the *f* chord and remains depressed through the *mf* section.

Additionally, there are other devices that are used for enhancing the effects of sympathetic resonance throughout the piece such as sudden pause on long notes following a fast-running phrase and great contrast in dynamics.

Fig. 38: Additional trigger mechanisms.

The image displays two systems of musical notation. The first system, starting at measure 89, shows a piano part with complex rhythmic figures involving triplets and sextuplets, and dynamic markings of *p*, *f*, *mf*, and *p*. The organ part consists of large, sustained chords in the lower register. The second system, starting at measure 115, continues the piano part with similar rhythmic complexity and dynamic markings including *mf*, *f*, *p*, *mf*, *p*, *mp*, and *pp*. The organ part also features sustained chords.

Fig. 39: *Nun lob' mein Seel' den Herren*. Structure.

Section	Sub-section	Bar	Section in Original Chorale	Section in Psalm 103 of Genevan Psalter
Section 1	1-a	1-30	A	Phrase 1 (11)
	1-b	31-53	A	P2 (11)
Section 2	2-a	54-79	B	P1 (11) P2 (11)
	2-b	80-110	C	P3 (10)
	2-c	111-122	C	P4 (11)
Section 3	3-a	123-146	B'	P5 (11)
	3-b	147-187	A'	P6 (10)

The structure of the piece follows that of the original chorale (A-A-B-C- B' - A ) and it can be divided into three sections. Although the metrical Psalm has been interwoven into the structure, its influence, on the whole, is not fundamental. The melody lines of the chorale and the Psalm were used as the dominant compositional material and the four-part harmony components of the chorale were used only twice as direct quotation at the sub-section 2-a and 3-a, in the places of section B and B' of the chorale. As Bach's harmonisation of the chorale was too easily recognisable, I decided to use it carefully, only in the places of contextual significance. As for the Psalm, I chose to use only the monophonic melody from the Psalter despite the fact that there was a well-known harmonization by Claude Goudimel. The Psalm tune was used in several different methods and the descriptions and examples of the representative methods are as follows:

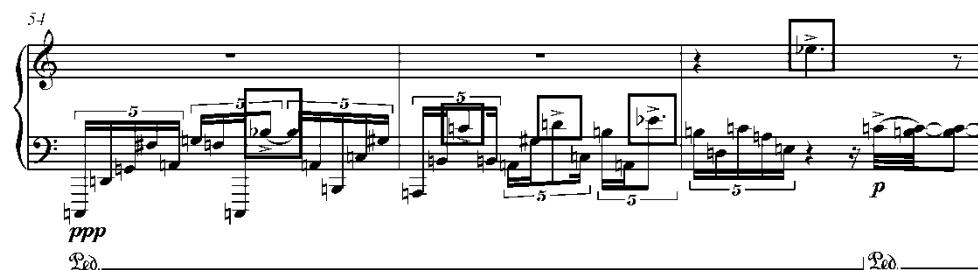
- Direct quotation of the Psalm tune. As the tune progresses, when a new note is played the previous notes are continuously sustained and become a cluster.

Fig. 40: Direct quotation of the Psalm tune.

The figure displays two systems of musical notation for piano. The first system, starting at measure 23, shows a right-hand melody with notes sustained to form a cluster, marked with *pp* and *f*. The left hand provides a harmonic accompaniment. The second system, starting at measure 170, continues this technique, marked with *p* and *ppp sempre*. Both systems include a dashed line at the bottom, indicating a continuation of the piece.

- Pointillistic placement of the Psalm tune. The notes are inserted into the sporadic melody line in a quite random manner.

Fig. 41: Pointillistic placement of the Psalm tune.



- Octave-displaced Psalm tune. The notes are played in the right sequence but are octave-displaced.

Fig. 42: Octave-displaced Psalm tune.

70

mp

mf

pp

mp

ppp

Ped.

74

- Lengthened Psalm tune notes with short and fast sawtooth-like passages.

Fig. 43: Lengthened Psalm tune notes with short and fast sawtooth-like passages.

The image displays a musical score for piano, spanning measures 80 to 83. The score is written for four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features lengthened Psalm tune notes, often marked with *p* (piano) or *pp* (pianissimo), and short, fast sawtooth-like passages. Measure 80 includes a dynamic marking of *p* and *pp*, with a note value of 7. Measure 81 includes a dynamic marking of *p* and *pp*, with a note value of 6. Measure 82 includes a dynamic marking of *p* and *pp*, with a note value of 7. Measure 83 includes a dynamic marking of *p* and *pp*, with a note value of 6. A performance instruction, "\* Silently depress the keys," is written below the first staff in measure 80. The score is marked with "Sost. Ped." (Sostenuto, Pedal) at the bottom of the first system. The second system is marked with "83" at the beginning.

Among the instrumental music composed for the portfolio, these Chorale preludes come closest to my goal of sacred instrumental music. This is due to their origin as liturgical music of the Lutheran church; that chorale is the main element in this piece. That the identity of sacred music is already inherent in the work enabled me to focus on writing instrumental music, unburdened by the need to infuse a numinous quality into the piece. Furthermore, by writing for piano rather than organ—the instrument traditionally used for the chorale preludes—I was able to treat the chorales in this piece in a more delicate and diverse manner. Three totally different approaches to each chorale were used in this piece. Hundreds more chorales like this exist, and the opportunities for experimentation are thus vast.

### 2.2.3 Old Scottish Psalm Tune for Clarinet, Violin, Cello and Piano

Through my 'Chorale Prelude for Piano' project, there was much opportunity for gathering interest in finding compositional material from the sacred music of the past. The interest became focused on exploring the possibility of the role of sacred music of the past as a link between sacredness and instrumental music.

Before composing '*Jesu, meines Herzens Freud*' for Piano, my assumption about the role of a composer was that of finding something 'new'. Therefore, the thought of quoting a past work as a means of generating material for processing into a new composition did not cross my mind. However, if doing so would allow me to find a new way to achieve my goal (of composing sacred instrumental music) by embracing the past legacy of church music, then it would be worthwhile to explore this method. Even the Bible said 'there is no new thing under the sun.'<sup>33</sup>

Aside from than the chorale, I coincidentally came upon Gaelic psalm singing of the Isle of Lewis whilst looking for new material in Protestant church music from the Reformation era. I was surprised by the similarities between the psalm singing practice of a remote Scottish island and the performance style of a traditional Korean music genre, *Kagok*.<sup>34</sup>

The styles share several distinctive characteristics such as heterophony, slow-paced singing and elaborate grace notes. I felt a strange and inexplicable affinity with the Gaelic psalm singing, even though it was my first encounter with it. I decided to use these traits of both music genres as the foundation of the *Old Scottish Psalm Tune*. The tune sung by a congregation from the island was called 'Martyrs' and it has been the main material of the piece. The tune from 'Martyrs' is one of the 'Common Tunes', which were first printed in the Scottish Psalter of 1615 and were not bound to specific psalms.<sup>35</sup> I also chose two more Common Tunes from the Psalter – 'Kings Tune' and 'The Stilt' – for the piece.

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<sup>33</sup> Ecclesiastes 1. 9.

<sup>34</sup> A vocal music of aristocratic genre for male or female voice with eight accompanying instruments. Robert C. Provine and others, 'Korea', *Grove Music Online*, *Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812>> [accessed 13 June 2013].

<sup>35</sup> Maurice Frost, *English & Scottish Psalm & Hymn Tunes, c. 1543–1677* (London, England: S.P.C.K. and Oxford University Press, 1953), p. ix.

Fig. 44: *Old Scottish Psalm Tune. Common Tunes.*

Scottish Psalter 1615. **KINGS TUNE** C.M. (8.6.8.6.)  
(Common metre)

Scottish Psalter 1615. **THE STILT** C.M.

Scottish Psalter 1615. **MARTYRS TUNE** C.M.

One particular element of the traditional Korean court music I have taken inspiration from is the function of *Pak*, a wooden instrument which plays the role of a conductor. It opens and ends the most of Korean court music and also indicates important points of change during a performance. This role is played by the piano.

*Pak* is a fan-shaped wooden clapper. It is used in the majority of Korean court music pieces to signal their beginning and end as well as important musical changes, not to play music. Consisting of six wooden slabs tied together loosely at one end with a leather cord, it is used to produce a loud, clear clapping sound by holding the untied ends, and opening and closing it like a folding fan. [...] The director of Korean court music uses the *Pak* in much the same way that Western conductors use a baton. [...] A senior musician knowledgeable about the proceedings and content of musical pieces holds the *Pak* and signals important changes or their beginning and end by clapping it three times.<sup>36</sup>

<sup>36</sup> 'Pak' *Koreana: Korean Art & Culture*, 4 (1998), p. 3.

Fig. 45: *Old Scottish Psalm Tune. Pak elements.*

The musical score is divided into two systems. The first system is for the Piano, with a tempo marking of  $\text{♩} = 60$  and a key signature of one flat. The right hand (RH) features a melody with a first ending bracket labeled '1.v.'. The left hand (LH) provides a bass line with a forte (*f*) dynamic and a 'Ped.' (pedal) marking. The second system is for the Piano (Pno.), with a piano (*pp*) dynamic. The RH has a melodic line with a five-measure rest bracket. The LH continues the bass line with a 'Ped.' marking and an asterisk (\*) at the end. The score concludes with a double bar line and an asterisk (\*) on the right.

The structure of the piece is based on the repetition of psalm tunes. The first section is an extreme augmentation of the Martyrs tune. In the second section, the Martyrs tune and the Kings Tune are played heterophonically by strings and piano and then the Stilt is subsequently added by the clarinet. Finally, the last section consists of a postlude where clarinet, violin and cello each play a tune that interweaves into one another.



Fig. 46: *Old Scottish Psalm Tune*. Structure.

Section	Sub-section	Bar	Psalm Tunes	
Section 1	1-a	1-24	Martyrs Tune (Clarinet)	
	1-b	25-36	Martyrs Tune, first half (Clarinet) The Stilt (Violin) Kings Tune (Cello)	Interlude
	1-c	37-78	Martyrs Tune (Clarinet)	
	1-d	79-88	Martyrs Tune (Clarinet) Kings Tune (Violin) The Stilt (Cello)	Interlude
Section 2	2-a	89-108	The Stilt, first half (Clarinet) Martyrs Tune (Violin, Piano) Kings Tune (Cello, Piano)	
	2-b	109-119	The Stilt, second half (Clarinet) Kings Tune (Piano)	
Section 3		120-138	The Stilt (Clarinet) Martyrs Tune (Violin) Kings Tune (Cello)	Postlude

After the *Pak* element on the piano signifies the commencement of the music (see fig.37), the D *scordatura* drone of the cello is topped by violin and cello playing a short harmonic passage in D key (Martyrs Tune's mode is D Dorian), which is then followed by the clarinet starting the Martyrs Tune.

The instruments performing the main melody (other than the clarinet), play the role of 'elaborate heterophonic accents' in section 1-a and 1-c. Due to the fact that the characteristics shared between Gaelic psalm singing and *Kagok* are applied, the original melody line of Martyrs Tune is not clearly audible.

Fig. 47: Old Scottish Psalm Tune. Martyrs Tune.

Scottish Psalter 1615. MARTYRS TUNE C.M.

The image displays a musical score for the 'Martyrs Tune' in common time (C.M.). At the top, the title 'MARTYRS TUNE' is centered, with 'Scottish Psalter 1615.' on the left and 'C.M.' on the right. Below this, a single-staff melody is shown. The main part of the score is for a Clarinet, starting at measure 6. The notation includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also articulations like accents (>) and slurs. The score is divided into systems with measure numbers 6, 11, 16, and 21. The key signature has one flat (B-flat), and the time signature is common time (C.M.).

While sub-section 1-b has a role of an interlude between two expanded main melody sections, sub-section 1-d connects the first and second sections. For the first time in section 1-b, there is relatively easily recognisable form of psalm tunes, whereas the Martyrs Tune, serving as the main melody is only played about half of the original due to its late introduction in this section. In section 1-d, the violin and the cello take turns performing the psalm tunes while the clarinet plays the main tune in its entirety. Although each tune is performed lucidly in a regular rhythm, the three tunes are also played simultaneously with rhythmic heterophony, thus creating a contemplative atmosphere.

Fig. 48: Old Scottish Psalm Tune. Interlude sections.

**B Sub-section 1-b**

25

Cl. *ppp* *p* *ppp*

Vln. ord. *The Stilt* *pp* *p* *pp* *pp*

Vc. ord. *Kings Tune* *pp* *p* *pp*

31 *legato* *Martyrs Tune, First half* *ppp* *p* *ppp*

**E Sub-section 1-d**

8 79 *legato* *Martyrs Tune* *ppp* *sul pont.*

Vln. *Kings Tune* *pp*

Vc. *The Stilt* *p* *pp*

83 *legato* *ppp* *(pp)* *p*

In section 2-a, the heterophonic melody lines lead the music, with the piano and violin playing the main melody given previously by the clarinet. The violin and the right hand of the piano play the Martyrs Tune, and the cello plays the Kings Tune paired by the left hand of the piano. When the later section of the two tunes commence, The Stilt is introduced by the clarinet, which creates an overlap that continues into section 2-b.

Fig. 49: *Old Scottish Psalm Tune*. Heterophonic melody lines.

The figure displays two systems of musical notation for the 'Old Scottish Psalm Tune'. The first system, starting at measure 88, features three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin staff begins with a measure rest followed by a first ending bracket labeled 'ord.' and a box containing the letter 'F'. The Cello staff starts with a piano (*pp*) dynamic and a half note. The Piano staff begins with a piano (*p*) dynamic. Dashed arrows connect corresponding notes across the staves, illustrating the heterophonic texture. The second system, starting at measure 92, continues the same instrumental arrangement. The Violin staff has a piano (*pp*) dynamic at the end, while the Cello and Piano staves have a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings, all set against a background of horizontal lines representing the staves.

The G note which is the last note of Kings Tune in the section 2-a, is performed as *sul ponticello* tremolo, which becomes a drone going into section 2-b. The drone at the cello continues until the end of this section (2-b) while the clarinet performs the second half of The Stilt. On the other hand, the left hand of the piano plays repeated notes in triplets while the right hand plays Kings Tune, which morphs into fragment of Martyrs Tune, which then morphs back into Kings Tune.

Fig. 50: Old Scottish Psalm Tune. Morphing melody.

The musical score is for a piano piece, labeled 'Pno.' on the left. It consists of two systems of staves. The first system starts at measure 109, marked with a box containing the letter 'G'. The right hand (treble clef) plays a melody labeled 'Kings Tune' with triplets and a dynamic of *ppp*. The left hand (bass clef) plays a continuous triplet pattern with a dynamic of *pp*. A cello part is indicated by a symbol and the text '\* Cello.' below the first staff. The second system starts at measure 111. The right hand plays a melody that transitions from 'Kings Tune' to a 'Martyrs Tune (fragment)' and back to 'Kings Tune', with dynamics *mp* and *pp*. The left hand continues the triplet pattern.

The last section is the postlude of the entire piece, which commences with the *Pak* element on the piano. The violin plays the Martyrs Tune with a drone on the open A string while the cello plays the Kings Tune on a drone of D *scordatura*. The Stilt at the clarinet is transposed into G key instead of the original F. Lastly, following the Korean court music tradition of three claps signifying the end of music, the *Pak* element is repeated in the similar manner to end this piece (see fig. 37).

The Scottish psalm tunes of almost four hundred years ago, which I encountered while composing this work, give an impression of containing a unique raw energy not found in Gregorian chants. This perhaps, is due to the inner embodied rhythm of metric psalm, or to the historical context of congregational psalm singing (in the church building or even on the

battlefield)<sup>37</sup>. Since this is connected directly to my Presbyterian roots, the quest of using old psalm tunes, especially Scottish psalm tunes, as important material for my composition will continue as a separate task from the 'Chorale prelude project'.

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<sup>37</sup> D. J. B. Trim, 'Huguenot Soldiering c. 1560-1685: The Origins of a Tradition', in Matthew Glozier and David Onnekink, eds, *War, Religion and Service: Huguenot Soldiering, 1685-1713* (Aldershot, England: Ashgate Publishing Limited, 2007), pp. 29-30.

#### 2.2.4 St Michael Surprise Royal for Piano and Ensemble

For centuries, Christianity ran through the heart of European culture and society. Thus, the ringing of church bells was an integral part of life for the innumerable who lived and worked near a church. The function of the bell ringing was well established; beckoning the congregation toward a church service, calling worshippers to prayer, indicating the passing of time, and even announcing the death of parishioners. With an increasingly secular society—one that can find out the time anywhere and everywhere—church bell ringing is no longer woven so deeply into our daily lives. Nonetheless, it is still a part of our sonic environment. Bells are still rung at important church and state events, and the weddings and funerals of individuals. I often hear the bells of a nearby church while sitting in at my desk composing.

During my stay in England, one of the most intriguing experiences I had was listening to the ringing of church bells, particularly ‘method’ change ringing, in which a mathematically arranged series of changes creates fascinating variations in the sequence in which bells are rung.<sup>38</sup> I was particularly interested by the fact that, despite the inherently musical and ‘creative’ sound produced by the ‘method’ approach, the performance is based on mathematical algorithm rather than on musical composition. It usually starts with ‘rounds’<sup>39</sup> and each sequence changes its note order constantly until it turns back to rounds and finish the long, wheeling cycle. The total length of the sequences is usually is determined by the number of possible combinations and permutations (the number of cases), which, in turn, depends upon the number of bells. The methods of change ringing are created by choosing the type of changing<sup>40</sup> and adjusting the changing point; these two variables give each method its own character.

My interest in the change ringing of church bells—a quintessentially English tradition—originates from my own memory of a belfry in the backyard of a small vicarage. I was born in the vicarage during early hours of morning prayer; other than my mother's voice, bell ringing was the very first sound I heard after being born. It was a small belfry with only one bell and, as

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<sup>38</sup> Ron Johnston, *Bell-ringing: The English Art of Change-ringing* (Harmondsworth, England: Penguin Books Ltd., 1986), p. 21, also John Camp, *Bells and Bellringing* Discovering series No.29 (Princes Risborough, England: Shire Publication Ltd., 1975), pp. 9-10, 43.

<sup>39</sup> Ringing of a set of bells in order from the lightest bell (the treble) down to the heaviest (the tenor) in descending scale.  
John Camp, p. 9.

<sup>40</sup> Each type has their own given name, such as Bob and Single.  
Ron Johnston, p. 21.

a little boy, I was not allowed to ring it. On the very rare occasions when I had permission to ring the bell, the broadly resonating metallic timbre have made a huge impression on me. The sound of bells of South Korean churches was—rather peculiarly—cited as a source of noise pollution; it was eventually replaced with pre-recorded sound of tubular chimes and subsequently disappeared altogether. So when I heard the bells in England, it reminded me of my early years.

After completing several pieces of instrumental sacred music, I decided to extend the pool of quoted materials beyond just the written scores to include sonic impressions of church buildings, and this led me to research the church bell ringing.

Each method is linked to a specific place for which it was composed. I wondered if, by any chance, there might be a method linked to churches in the city of Southampton, where I have been living and studying. Upon searching, I found *St Michael Surprise Royal* for St Michael's Church,<sup>41</sup> the oldest building in Southampton.<sup>42</sup> The name, though it may sound strange to the uninitiated, contains important information regarding the nature of the Method: *St Michael* is the place for which the Method was composed and at which it was first performed; the term *Surprise* denotes a certain class of unusually complex Method;<sup>43</sup> *Royal* explains the number of bells for which the Method was designed.<sup>44</sup> This name became the title of the final piece of the portfolio—*St Michael Surprise Royal* for Piano and Ensemble—and the Method itself was adopted as a key structural and acoustic feature of the piece.

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<sup>41</sup> First performed on 31st October 1970 at the church.

<sup>42</sup> R. J. Coles, *Southampton's Historic Buildings* (Southampton, England: City of Southampton Society, 1981), p.7.

<sup>43</sup> John Camp, p. 45.

<sup>44</sup> The terms assigned for the number of bells are as follows;

Three bells	Singles
Four bells	Minimus
Five bells	Doubles
Six bells	Minor
Seven bells	Triples
Eight bells	Major
Nine bells	Caters
Ten bells	Royal
Eleven bells	Cinques
Twelve bells	Maximus

Ron Johnston, p. 109.



Fig. 51: *St Michael Surprise Royal*. The method diagram.

## St Michael Surprise Royal



As indicated by the word *Royal*, there are ten bells at the bell tower of St Michael's Church tuned to major diatonic scale from A5 to F4.

Fig. 52: *St Michael Surprise Royal*. Tuning of the ten bells of St Michael's Church, Southampton.



The following bell-chord series is based on these ten pitches, and is used throughout the piece.

Fig. 53: *St Michael Surprise Royal*. Bell-chord series.



The main melodic lines of the piece are from the method of the change ringing. The other instruments' notes for counter lines, *obligato* passages, and chords, are mostly derived from the pre-set bell-chords.

There is also a set of nine bells in the clock tower of Southampton Civic Centre. Every four hours, these chime the hymn tune 'St. Anne', most commonly associated with the hymn 'O God, Our Help in Ages Past' by Southampton-born Isaac Watts. Listening to the chimed hymn tune for the first time while I walked the streets of the city centre was a surreal experience. I was already aware of the connection between Watts's hymn and Southampton, but listening to a familiar tune in unfamiliar circumstances left a striking impression. I recalled this memory in the conception of this piece, and the melody of the hymn is used as the second source of main material.

Fig. 54: *St Michael Surprise Royal*. St. Anne tune.



For the whole Method to be fully executed, 359 changes of ringing sequences need to be played (except the starting and the ending Rounds). This seemed to be too long for one piece. Thus, to avoid the inefficiency, 22 sequences from the starting Rounds and 19 from the ending Rounds were chosen and linked to make a condensed Method.

Fig. 55: *St Michael Surprise Royal*. Structure.

Section	Sub-Section	Bar	Main material
Intro		1-17	St Michael Surprise Royal
Section 1	1-a	18-34	SMSR
	1-b	35-77	SMSR
Section 2		78-109	SMSR
Section 3		110-111	St. Anne
Section 4		112-141	SMSR
Coda		142-164	SMSR

Ringling usually starts with repeated Rounds before any changes.<sup>45</sup> Thus, the intro section begins with the full ten diatonic descending bell-chords of Rounds in the piano solo, then it repeats three times more with various combinations of instruments. In the coda, this repeats 3 times in the piano solo according to the ending practice.

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<sup>45</sup> Ron Johnston, p. 95.

The piece's secondary material—the 'St. Anne' tune—always appears with prominent bell-chord elements. It is not always easily discernible, except during the third section where it is placed in the foreground. In the last Rounds of the Intro section (bars 14-17), the first half of the tune unfolds with the horn and the trumpet; the second half is revealed by the horn in the last change sequence of sub-section 1-a (bars 31-33). From bar 59 to the last change sequence in sub-section 1-b (bar 78), the whole tune is stretched out (with prolonged note values) on the viola. For the final Rounds of the Method (from bar 138 to 140 in section 4), the whole tune is played by the second violin. Finally, in the coda, the last Rounds for the entire piece is placed on the inner voice (St. Anne tune) of the piano and the bell notes on the outer voice.

Fig. 56-a: *St Michael Surprise Royal*. St. Anne tune, Intro

The musical score for the St. Anne tune in the Intro of *St Michael Surprise Royal* is presented for four instruments: A. Fl., Cl., Hn., and Tpt. The score is in 3/4 time and features a key signature of one flat. The A. Fl. part starts at bar 14 and includes a section labeled 'Bell Notes' with dynamic markings of *mf* and *f*. The Cl. part also starts at bar 14 and includes a section labeled 'St. Anne' with dynamic markings of *mf* and *f*. The Hn. part starts at bar 14 and includes a section labeled 'St. Anne' with dynamic markings of *p* and *mp*. The Tpt. part starts at bar 14 and includes a section labeled 'St. Anne' with dynamic markings of *f*, *mp*, and *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 56-b: *St Michael Surprise Royal*. St. Anne tune, sub-section 1-a.

The musical score for Fig. 56-b is for the St. Anne tune, sub-section 1-a. It is arranged for Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), and Piano (Pno.). The Horn part features a melodic line with triplets, marked 'pp'. The Piano part features a complex accompaniment with a section labeled 'Bell Notes'.

Fig. 56-c: *St Michael Surprise Royal*. St. Anne tune, Coda.

The musical score for Fig. 56-c is for the St. Anne tune, Coda. It is arranged for Piano (Pno.). The score features a section labeled 'Bell Notes' and a section labeled 'St. Anne'.

Although it is most ideal when the intervals between each stroke of the bells are equal,<sup>46</sup> in reality, handling the long and heavy bell strings is physically demanding and frequently produces uneven, irregular, or even chaotic space. The long resonance can also create unclear sounds as reverberations from different bells overlap. These are all taken into consideration and

<sup>46</sup> Ron Johnston, p. 78

realised by rhythmic heterophony on the melodic parts and prolonged use of the sustaining pedal of the piano.

My interest in change ringing—the quintessentially English tradition—led me to explore the bell ringing of other Christian cultures. For me, the most interesting among them is that of the Russian Orthodox Church. The Russian Orthodox Church tradition does not permit the use of musical instruments in services; and bell ringing is the only exception. As a result, bell ringing in Russian Orthodox Church has “developed to a level of extraordinary variety and sophistication”.<sup>47</sup> Deeply integrated into the divine services of Orthodox Church,<sup>48</sup> the sound of bells seems to have a numinous quality apt for instrumental sacred music composition, and thus warrants further examination.

When sacred music is played in churches and cathedrals built with stones, it gives the audience unique aural experiences quite different from those in ordinary concert halls. Sometimes I get more inspiration from the sonic experience than from the sacred music itself. Writing this piece has given me the desire to write more pieces inspired by that kind of sonic environment, be it bell ringing, chants idiosyncratic to a certain place, or even the sound of nature around the place.

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<sup>47</sup> Anatole Leikin, *The Performing Style of Alexander Scriabin* (Farnham, England: Ashgate Publishing Limited, 2011), p. 53.

<sup>48</sup> Synodal Commission for Divine Services of the Russian Orthodox Church, *Typikon for Church Ringing* (Moscow, Russia: Editorial Board of the Russian Orthodox Church, 2002), P. 3.

## Chapter 3: Conclusion

Looking back on the years of my PhD study, I find them to be a turning point of in my career as a composer. At the beginning of the study I felt that I had a clear and defined direction. How wrong I was! Sacred music composition seemed, at the time, quite a narrow subject to choose for my topic of study; I did not realise its depth or its breadth. In the end, I broke through the barriers that I had set up myself by going through the task of composing various kinds of music: from the traditional sacred music genre of motet to the seemingly impossible instrumental sacred music. There were, of course, many obstacles I had to overcome. The biggest challenge was to overcome my obsession that as a composer, I have to be able to produce something ‘new’ every time. Gradually I could redefine the concept of being a composer by tackling various instrumental pieces through the adoption of sacred music of the past as primary resource for compositional material. I attempted to define the boundaries of instrumental sacred music and expanded the source of numinous elements to include the sonic environment of sacred places (such as the sound of church bell ringing).

The first step for writing instrumental sacred music involved confronting the ambiguous distinction between, on the one hand, instrumental sacred music and, on the other, secular instrumental music that has some elements of sacred music. As mentioned in the introduction, I am sympathetic to Luther’s assertion that God has given musical potential to everything in the world<sup>49</sup> and that, as a gift from God, music holds a position next to the Word of God<sup>50</sup>. Sacredness is immanent in music. By undergoing these processes, I realised how broad the definition of sacred music can be. My ultimate goal is not to divide instrumental music dichotomously into sacred and secular, but rather to convey sacredness to audiences through my music. As for the choice of text for sacred music, I would like to work not only with Latin text but also with the vernacular, with liturgical and non-liturgical text simultaneously, or even with sacred and secular texts simultaneously.

When I started the PhD, I decided to focus on sacred music in a non-liturgical context. Going forward, I would like to expand my focus to the liturgical sacred music that is composed with the language of modern classical music. I believe that there are places for the new musical language in the liturgy of the Christian churches. Although there has been a great deal of liturgical music written by twenty- and twenty-first century composers, much of it seems to be

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<sup>49</sup> Martin Luther, ‘Preface to Georg Rhau’s *Symphoniae iucundae*’ in *Liturgy and Hymns*, ed. by Ulrich S. Leupold, Luther’s Works, 55 vols (Philadelphia, PA: Fortress Press, 1965), LIII, p. 322.

<sup>50</sup> Ibid. pp. 321-4

confined to the musical language of the past.<sup>51</sup> Understandably, liturgical music of any denomination may need to be conservative in order to adhere to relevant traditions and principles. Nevertheless, in the history of western classical music, especially during early period of developments (from the Middle Ages through the Renaissance), sacred music was often at the forefront of progress in adopting and developing new ideas. As the Bible repeatedly demands ‘new songs’ to praise God,<sup>52</sup> injecting current musical language into liturgical music may be an overriding necessity for today’s sacred music composers.

Since deciding to become a composer, writing church cantatas has been my most important goal; they are one of the most the integrated form of sacred music. Armed with the experiences of this study, I would like to undertake a new cantata project. As for instrumental sacred music, The Chorale Prelude Project—already underway—will progress continuously alongside both the Psalm Tune Project, and the Pilgrimage Project, which requires further exploration of the sonic atmospheres of sacred places.

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<sup>51</sup> Martin Thomas, *English Cathedral Music and Liturgy in the Twentieth Century* (Farnham, England: Ashgate Publishing Limited, 2015), pp. 95-100.

<sup>52</sup> Psalm 33, 96, 98, 144, 149, Isaiah 42.



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# **O Virtus Sapientiae**

for Mixed Choir

(2009/2015)

SungLyul Yoon

## *O Virtus Sapientiae [Antiphon]*

*Hildegard von Bingen*

*O virtus Sapientiae,  
quae circuens circuisti  
comprehendendo omnia  
in una via quae habet vitam,  
tres alas habens,  
quarum una in altum volat,  
et altera de terra sudat,  
et tertia undique volat.  
Laus tibi sit, sicut te decet,  
o Sapientia.*

O strength of Wisdom  
who, circling, circled,  
enclosing all  
in one lifegiving path,  
three wings you have:  
one soars to the heights,  
one distils its essence upon the earth,  
and the third is everywhere.  
Praise to you, as is fitting,  
o Wisdom.

Translation by Kate Brown



# O Virtus Sapientiae

Hildegard von Bingen (1098-1179)

SungLyul Yoon

♩ = 72

Soprano I *pp \**

Soprano II *p*

Alto *pp \**

Tenor *p*

Piano (rehearsal only) *p*

\* Drone parts should always be sung seamlessly without accent.

6

S. I

S. II

A.

T.

Pno.

12

S. I *ppp* *p*  
- ae, \_\_\_\_\_ quae \_\_\_\_\_ cir - - cu - i -

S. II *pp*  
\_\_\_\_\_ quae \_\_\_\_\_ cir - cu - i -

A. *ppp* *p*  
- ae, \_\_\_\_\_ quae \_\_\_\_\_ cir - cu - i -

T. *pp*  
- ae, \_\_\_\_\_ quae cir - cu -

Pno. *pp* *p*

18

S. I  
- ens \_\_\_\_\_ cir - - cu - i - - sti \_\_\_\_\_

S. II  
- ens cir - cu - i - sti \_\_\_\_\_

A. *p*  
- ens \_\_\_\_\_ cir - cu - i - - sti \_\_\_\_\_

T. *p*  
i - ens \_\_\_\_\_ cir - cu - i - - sti \_\_\_\_\_

Pno. *p*

**B**

23 *mp*

S. I  
com - pre - - - hen - - - den - do

S. II  
com - - - pre - - - - hen - den - do

A.  
com - - pre - - - - hen - - - den - do\_\_

T.  
8 *mp*  
com - - - - pre - - - - hen - den - do\_\_

Pno.  
*mp*

31 *p*

S. I  
o - - - mni - - - a\_\_

S. II  
*p*  
o - - - mni - - - a\_\_

A.  
*p*  
o - - - mni - - - a\_\_

T.  
8 *p*  
o - - - mni - - - a\_\_

Pno.  
*p*

37 **C**

S. I *pp*  
in un - a vi - - a, quae

S. II *\* pp*  
in un - a vi - - a, quae

A. *pp*  
in un - a vi - - a, quae

T. *\* pp*  
in un - a vi - - a, quae

Pno. *pp*

\* on the same breath

44

S. I  
ha - bet vi - - - - tam,

S. II  
ha - bet vi - - - - tam,

A.  
ha - bet vi - - - - tam,

T.  
ha - bet vi - - - - tam,

Pno.

50 **D**

S. I. *p* tres a - las ha - - - - - bens, \_\_\_\_\_

S. II *pp* (stagger breathing) e \_\_\_\_\_

A. *pp* (stagger breathing) a \_\_\_\_\_

T. *pp* (stagger breathing) e \_\_\_\_\_

Pno. *p* *pp*

58 **E**

S. I. *pp* *mp* qua - rum un - a in al - -

S. II *p* qua - rum un - a in al -

A. *p* qua - rum un - a in al -

T. *p* qua - rum un - a in al -

Pno. *mp* *p*

65

S. I

- tum \_\_\_\_\_ vol - at, \_\_\_\_\_ e \_\_\_\_\_ a - - -

S. II

- tum \_\_\_\_\_ vol - at, \_\_\_\_\_ et al - te - ra \_\_\_\_\_ de \_\_\_\_\_ ter-

A.

- tum \_\_\_\_\_ vol - at, \_\_\_\_\_ et \_\_\_\_\_

T.

- tum \_\_\_\_\_ vol - at, \_\_\_\_\_ et \_\_\_\_\_ al -

Pno.

*pp* **F**

*p*

*p*

*p*

*pp*

*p*

\* on the same breath

72

S. I

- e - - a e - - a u - - a

S. II

- ra \_\_\_\_\_ su - dat, \_\_\_\_\_

A.

\_\_\_\_\_ al - te - ra \_\_\_\_\_ de ter - ra \_\_\_\_\_ su - dat, \_\_\_\_\_

T.

- te - ra \_\_\_\_\_ de \_\_\_\_\_ ter - - ra \_\_\_\_\_ su - dat, \_\_\_\_\_

Pno.

*pp*

*pp*

*pp*

**G**

79

*p* *slightly louder*

S. I et - ter - ti - a - un - di - que

S. II *p* *slightly louder*

et - ter - ti - a - un - di - que

A. *p* *slightly louder*

et - ter - ti - a - un - di - que

T. *p* *slightly louder*

et - ter - ti - a - un - di - que

Pno. *p*

**H**

85

*p* *pp*

S. I vo - - - lat. a -

S. II *p* *pp*

vo - - - lat. a -

A. *p*

vo - - - lat. a -

T. *p* *pp*

vo - - - lat. a -

Pno. *p* *pp*

\* on the same breath

8 91 *p* Laus ti - - bi sit, (*stagger breathing*)

S. I *I* *p* Laus ti - - bi sit, (*stagger breathing*) *II* *p* Laus ti - - bi

S. II - u i

A. *p* Laus ti - - bi sit, (*stagger breathing*) *II* *p* Laus ti - - bi

T. (*stagger breathing*) - u i

Pno. *p*

99 *mf*

S. I sit, *mf*

S. II *p* si - - cut te de - cet, *mf*

A. sit, *mf*

T. *p* si - - cut te de - cet, *mf*

Pno. *mf*



106 **I** 9

S. I *pp* *mp* *p* *pp*

S. II *pp* *mp* *p* *pp*

A. *pp* *mp* *p* *pp*

T. *pp* *mp* *p* *pp*

Pno. *pp* *p*

111

S. I *p* *p*

S. II *p* *p*

A. *p* *p*

T. *p* *p*

Pno. *p*

Sa - pi - en - ti - a.

10 116 ( stagger breathing )

S. I

S. II

A.

T.

Pno.

*pp*

*ppp*

*pp*

*pp*

*pp*

*pp*

Duration approx. 5'

# **O rubor sanguinis**

for Soprano and Cello

(2010)

SungLyul Yoon

# *O rubor sanguinis*

*Hildegard von Bingen*

*O rubor sanguinis,  
qui de excelso illo fluxisti,  
quod divinitas tetigit,*

O redness of blood  
flowing from those heights  
touched by divinity,

*tu flos es,  
quem hiems de flatu serpentis  
numquam lesit.*

You are a flower  
that the icy breath of the serpent  
never harmed.

Translation by Kate Brown

# O rubor sanguinis

Hildegard von Bingen

SungLyul Yoon

$\text{♩} = 60$  with minimum vibrato

Soprano

Violoncello

*p* *3*

*p*

*3*

6

S.

Vc.

*p* *3* *pp*

11

S.

Vc.

*mp* *p* *mp* *3* *p* *3* *mp*

15

S.

Vc.

*p* *mp* *mp* *3*


O

ru - -


bor - - - - - san

gui - - - - - nis, - - - - - qui

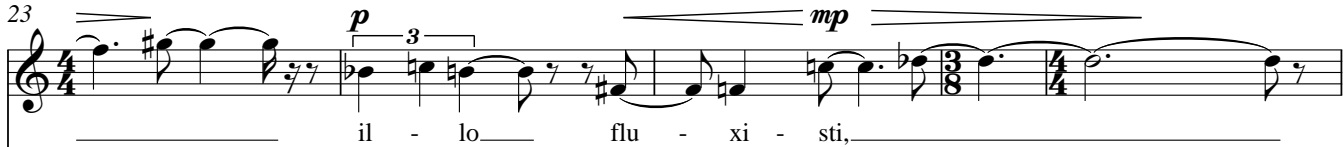
19

S. 


de ex - cel - so

Vc. 

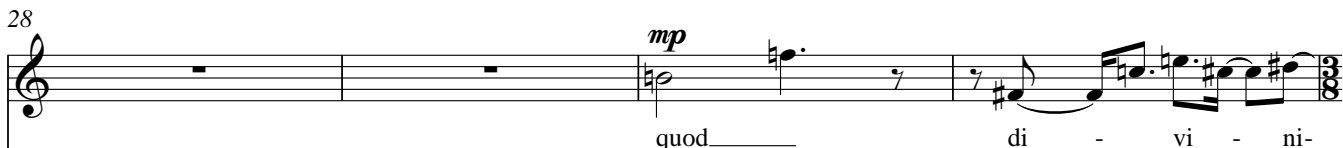
23

S. 


il - lo flu - xi - sti,

Vc. 


28

S. 

quod di - vi - ni-

Vc. 

32

S. 

tas te - -

Vc. 

36

S. *ti - - - - git, \_\_\_\_\_*

Vc. *pp*

41

S. *pp*  
*tu \_\_\_\_\_*

Vc. *mp pp*

44

S. *p*  
*flos \_\_\_\_\_*

Vc. *gliss. p*

48

S. *pp*  
*es, \_\_\_\_\_ qu -*

Vc. *pp p*

52

S. *em* *hi* *ems* *de* *fla*

Vc. *3* *3* *3*

56 *pp non vib.*

S. *tu* *ser* *pen* *tis*

Vc. *3* *3* *pp*

61

S. *num* *qu* *am* *le* *sit.*

Vc. *3* *3* *p* *pp*

65

S.

Vc. *3* *pp*



# **Spiritus sanctus vivificans vita**

for Soprano and Piano

(2013)

SungLyul Yoon

## *Spiritus sanctus vivificans vita*

*Hildegard von Bingen*

<i>Spiritus Sanctus vivificans vita,</i>	Holy Spirit, bestowing life unto life,
<i>movens omnia,</i>	moving in All.
<i>et radix est in omni creatura,</i>	You are the root of all creatures,
<i>ac omnia de immunditia abluit,</i>	washing away all impurity,
<i>tergens crimina,</i>	scouring guilt,
<i>ac ungit vulnera,</i>	and anointing wounds.
<i>et sic est fulgens ac laudabilis</i>	Thus you are luminous and praiseworthy,
<i>vita,</i>	Life,
<i>suscitans et resuscitans omnia.</i>	awakening, and re-awakening all that is.

Translation by Norma Gentile

# Spiritus sanctus vivificans vita

Hildegard von Bingen

SungLyul Yoon

$\text{♩} = 60$   
*mp* *legato sempre* *mf* *mp*

Soprano

Piano

Spi - ri - tus\_\_\_\_ sanc - tus\_\_\_\_ vi - vi - fi - cans\_\_\_\_

6

*p* *mp*

— vi - ta, — mo -

*p* *pp* *p*

Ped.

11

*p* *pp*

- - - vens\_\_\_\_ o - mni -

*p* *pp* *pp*

15

a, \_\_\_\_\_

*p*

*pp*

19

*p*

et \_\_\_\_\_ ra - dix \_\_\_\_\_ est \_\_\_\_\_ in \_\_\_\_\_

*ppp*

*pp*

*p*

23

*p*

*mp*

*p*

o - - mni cre - a - tu - -

*pp*

27

Musical score for measures 27-30. The vocal line begins with the syllable "-ra,". The piano accompaniment features complex textures with triplets and slurs. Dynamics include *pp* and *p*. A fermata is placed over the piano part at the end of measure 30.

31

Musical score for measures 31-35. The piano part continues with intricate textures, including triplets and slurs. Dynamics include *pp* and *ppp*. A fermata is placed over the piano part at the end of measure 35.

36

Musical score for measures 36-40. The vocal line begins with the syllable "ac" and continues with "o - - mni- a\_". The piano part features a melodic line in the right hand and rests in the left hand. Dynamics include *p*. A fermata is placed over the piano part at the end of measure 40.

48

ter - gens cri - mi - na, —

The musical score for measures 48-49 features a vocal line and a piano accompaniment. The vocal line, in treble clef, begins with a whole rest in measure 48, followed by a half note G4 (with a flat) in measure 49. The piano accompaniment consists of two staves. The right hand, in treble clef, has a whole rest in measure 48 and a half note G4 (with a flat) in measure 49. The left hand, in bass clef, has a whole rest in measure 48 and a half note G4 (with a flat) in measure 49. The lyrics 'ter - gens cri - mi - na,' are written below the vocal line. The dynamic marking *pp* is present in both measures.

52 *p*

ac un- git vul - ne - ra,

*p* *pp*

56 *Più mosso* ♩ = 66

*ppp* *pp*

*Red.*

60

62

6 64

Measures 64-65. Treble clef: Measure 64 has four groups of five sixteenth notes, each with a '5' fingering. Measure 65 has a half note with a '5' fingering, followed by two groups of three sixteenth notes, each with a '3' fingering. Bass clef: Measure 64 has a continuous eighth-note pattern. Measure 65 has a half note, followed by two groups of three sixteenth notes, each with a '3' fingering. Dynamics: *p* (piano) is marked in measure 65.

66

Measures 66-67. Treble clef: Measure 66 has four groups of three sixteenth notes, each with a '3' fingering. Measure 67 has two groups of three sixteenth notes, each with a '3' fingering. Bass clef: Measures 66-67 have a continuous eighth-note pattern.

68

Measures 68-69. Treble clef: Measure 68 has three groups of sixteenth notes with '6' fingerings. Measure 69 has three groups of three sixteenth notes, each with a '3' fingering. Bass clef: Measures 68-69 have a continuous eighth-note pattern. Dynamics: *mp* (mezzo-piano) is marked in measure 69.

70

Measures 70-71. Treble clef: Measure 70 has three groups of three sixteenth notes, each with a '3' fingering. Measure 71 has a half note with a '6' fingering, followed by two groups of three sixteenth notes, each with a '3' fingering. Bass clef: Measures 70-71 have a continuous eighth-note pattern.

72

Measures 72-73. Treble clef: Measure 72 has a half note with a '6' fingering, followed by three groups of three sixteenth notes, each with a '3' fingering. Measure 73 has two groups of three sixteenth notes, each with a '3' fingering, followed by a half note with a '3' fingering. Bass clef: Measures 72-73 have a continuous eighth-note pattern. Dynamics: *p* (piano) is marked in measure 72, and *pp* (pianissimo) is marked in measure 73.



74 7

*ppp*

77 **Tempo primo** ♩ = 60

*mp*

et sic est ful - - - gens ac lau -

**Tempo primo** ♩ = 60

82

*mf* *mp* *p*

- da - bi - lis vi - ta,

*p* *pp*

*Ped.*

87

*p* *mp*

su - - sci - tans et re - - su - sci

8

91 *mf*

- tans

*pp* 3

half pedal sempre

95

*p* 3

0 - - - -

D#

3

99

3

*pp*

- mni - a.

D#

Duration approx. 5'20"

# Psalm

for Violin, Horn and Piano  
(2010)

SungLyul Yoon

*Psalm* for Violin, Horn and Piano was written for the New Works Festival at the University of Southampton. It was premiered by Alexandra Wood (Violin), Richard Watkins (Horn) and Huw Watkins (Piano) on 7 December 2010.

J.S. Bach's Chaconne in D minor for solo violin (BWV1004) has always given me inspiration. Although it has no religious purpose, I feel Bach's piety when listening to it. *Psalm* for Violin, Horn and Piano is my first attempt to compose an instrumental piece that could be regarded as sacred music. Its structural ideas were derived from J.S. Bach's cantata chorale fantasias.

# Psalm

for Violin, Horn and Piano

SungLyul Yoon

♩ = 66  
non vibrato

Violin

*pppp* possibile

Horn  
(written in C)

Piano

♩ = 66

*p*

*p*

Ped.

B

*ppp*

7

Vln.

Hn.

Pno.

*p*

*pp*

*pp*

B

A#

B

14

Vln.

Hn. *legato sempre*

Pno.

*p*

*p*

21

Vln.

Hn.

Pno.

*pp*

*pp*

*pp*

*mp*

\* Ped.

\* Ped.

28

Vln.

Hn.

Pno.

*mp*

*p*

*pp*

*p*

*mp*

35 **A**

Vln. *p*

Hn.

Pno. *p*

*ℙℰℰ.*

42

Vln. *ppp*

Hn. *pp*

Pno. *p*

*\* ℙℰℰ.*

48

Vln. *pp*

Hn. *pp*

Pno. *pp*

55 **B** ♩ = 72

Vln.

Hn.

Pno.

*p*

*mp*

*ℳ*

\* *ℳ*.

62

Vln.

Hn.

Pno.

*p*

*ppp*

68

Vln.

Hn.

Pno.

*p*

*pp*



[illegible][illegible]

86

Vln.

Hn.

Pno.

*pp*

99 C ♩ = 66

Vln.

Hn.

Pno. *pp* ♩ = 66

*Ped.*

[illegible]

109

Vln.

Hn.

Pno.

*ppp*

*pp*

3

3

D

114

Vln.

Hn.

Pno.

*pp*

A#

B

3

5

5

5

3

119

Vln.

Hn.

Pno.

*pp*

3

3

5

5

5

5

5

5

5

5

124 **D**

Vln.

Hn.

Pno.

*pp*

*pp*

\* Ped.

129

Vln.

Hn.

Pno.

*pp*

*pp*

*ppp*

134

Vln.

Hn.

Pno.

*ppp*

*pp*

*ppp*

*pp*

*mp*

*p*

139 **E**

Vln.

Hn.

Pno.

*p*

*p*

\* Ped.

145 **III**

Vln.

Hn.

Pno.

*pp*

*pp*

*pp*

150

Vln.

Hn.

Pno.

*p*

*pp*

**E**

153

Vln.

Hn.

Pno.

*p*

*pp*

*B*

*3*

*3*

*3*

*3*

158

Vln.

Hn.

Pno.

*p*

*pp*

*3*

*3*

*3*

*A*

162

Vln.

Hn.

Pno.

*mf*



12

182

$\text{♩} = 66$

Vln.

*ppp*

Hn.

*pp*

$\text{♩} = 66$

*p*

Pno.

This musical score is for measures 188 through 193 of 'The Swan' from 'The Nutcracker'. It features three staves: Violin (Vln.), Horn (Hn.), and Piano (Pno.).

- Violin (Vln.):** The staff begins at measure 188 with a whole note chord of E4 and G#4. It remains silent for the rest of the measures.
- Horn (Hn.):** The staff begins at measure 188 with a half note chord of E4 and G#4. It remains silent for the rest of the measures.
- Piano (Pno.):**
  - Measure 188:** Treble clef has a triplet of eighth notes (E4, G#4, B4) and a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.
  - Measure 189:** Treble clef has a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.
  - Measure 190:** Treble clef has a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.
  - Measure 191:** Treble clef has a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.
  - Measure 192:** Treble clef has a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.
  - Measure 193:** Treble clef has a whole note chord of E4 and G#4. Bass clef has a whole note chord of E3 and G#3.

The score includes dynamic markings: *ppp* (pianissimo) at the start of measure 189, *p* (piano) at the start of measure 191, and *mp* (mezzo-piano) at the start of measure 193. There are also articulation marks like accents and slurs.

194

Vln.

Hn.

Pno.

ppp

pp

mf

mf

3

3

5

B<sub>1</sub>



201

Vln. *pppp* possibile 3

Hn. *pp*

Pno. *p*

The musical score consists of three staves. The Violin (Vln.) staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a rapid sixteenth-note scale-like passage marked *pppp* and *possibile*. This is followed by a trill marked with a '3' and a bracket, and then a long glissando line. The Horn (Hn.) staff is in treble clef and plays sustained chords marked *pp*. The Piano (Pno.) staff is in grand staff (treble and bass clefs). The right hand plays sustained chords marked *p*, with a D# note indicated above the first chord. The left hand plays a descending line of sustained chords.

\*

Duration ca. 9' 10"

# **Three Chorale Preludes**

for Piano

(2012/2013/2014)

SungLyul Yoon

# Jesu, meines Herzens Freud'

♩ = 50

SungLyul Yoon

Measures 1-4 of the piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, including triplets. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano). A pedal point is indicated by a line labeled "Ped." spanning the first two measures.

Measures 5-8 of the piano accompaniment. The right hand continues the melodic development with various articulations and dynamics including *pp* (pianissimo) and *p*. The left hand features chords and moving lines. A triplet is marked in measure 6. A pedal point is indicated by a line labeled "Ped." spanning measures 7 and 8.

Measures 9-12 of the piano accompaniment. The right hand includes a quintuplet in measure 9 and continues with melodic lines. The left hand features chords and moving lines. Dynamics include *pp* and *ppp* (pianississimo). A triplet is marked in measure 11. A pedal point is indicated by a line labeled "Ped." spanning measures 10 and 11.

Measures 13-16 of the piano accompaniment. The right hand continues the melodic line with triplets and quintuplets. The left hand features chords and moving lines. Dynamics include *p*. A pedal point is indicated by a line labeled "Ped." spanning measures 13 and 14.

2 17

*pp* *p*

21

*pp*

25

*p* *pp* *p*

Ped.

29

*pp*

Ped.

32

*p*

Ped.

36

*pp* *ppp*

Ped.

40

*p*

Ped.

43

*pp* *p* *pp*

Ped.

47

*p* *mp*

51

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

Ped.

4 54

pp p

3 3

This system contains measures 54, 55, and 56. Measure 54 features a treble clef with a whole note chord and a bass clef with a triplet of eighth notes. Measure 55 has a treble clef with a half note and a bass clef with a half note. Measure 56 has a treble clef with a half note and a bass clef with a half note. Dynamics include *pp* and *p*. Fingerings of 3 are indicated in both hands.

57

mf pp mf

3 3 3

Ped.

This system contains measures 57, 58, and 59. Measure 57 has a treble clef with a half note and a bass clef with a half note. Measure 58 has a treble clef with a half note and a bass clef with a half note. Measure 59 has a treble clef with a half note and a bass clef with a half note. Dynamics include *mf*, *pp*, and *mf*. Fingerings of 3 are indicated in both hands. A *Ped.* (pedal) marking is present at the end of the system.

61

p

3 3 3

This system contains measures 61, 62, and 63. Measure 61 has a treble clef with a half note and a bass clef with a half note. Measure 62 has a treble clef with a half note and a bass clef with a half note. Measure 63 has a treble clef with a half note and a bass clef with a half note. Dynamics include *p*. Fingerings of 3 and 5 are indicated in both hands.

64

mp p mp

3 3 3

Ped.

This system contains measures 64, 65, and 66. Measure 64 has a treble clef with a half note and a bass clef with a half note. Measure 65 has a treble clef with a half note and a bass clef with a half note. Measure 66 has a treble clef with a half note and a bass clef with a half note. Dynamics include *mp*, *p*, and *mp*. Fingerings of 3 and 5 are indicated in both hands. A *Ped.* (pedal) marking is present at the end of the system.

68

pp p

3 3 3

Ped.

This system contains measures 68, 69, and 70. Measure 68 has a treble clef with a half note and a bass clef with a half note. Measure 69 has a treble clef with a half note and a bass clef with a half note. Measure 70 has a treble clef with a half note and a bass clef with a half note. Dynamics include *pp* and *p*. Fingerings of 3 and 5 are indicated in both hands. A *Ped.* (pedal) marking is present at the end of the system.

71

*mp* *mf* *pp*

Ped. Ped.

75

*p* *mp* *p*

Ped.

79

*pp* *p*

Ped.

83

*mp* *p*

Ped.

87

*mp* *p*

Ped.

6 91

Musical score for measures 91-94. The score is written for two staves, treble and bass. The key signature has one flat (B-flat). The time signature is 7/8. Measure 91: Treble staff has a quarter rest, a quarter note G4, and a quarter note F4. Bass staff has a quarter rest, a quarter note G3, and a quarter note F3. Dynamic: *ppp*. Measure 92: Treble staff has a whole rest. Bass staff has a whole rest. Dynamic: *pp*. Measure 93: Treble staff has a whole rest. Bass staff has a whole rest. Measure 94: Treble staff has a whole rest. Bass staff has a whole rest. A horizontal line is drawn below the bass staff, spanning from the beginning of measure 91 to the end of measure 94.

95

Musical score for measure 95. The score is written for two staves, treble and bass. The key signature has one flat (B-flat). The time signature is 7/8. Measure 95: Treble staff has a whole rest. Bass staff has a whole rest. A horizontal line is drawn below the bass staff, spanning from the beginning of measure 95 to the end of measure 95. The text "ca. 5'49''" is written to the right of the staff.



# O Haupt voll Blut und Wunden

♩ = 52

SungLyul Yoon

First system of the musical score. It features a piano accompaniment in 4/4 time. The right hand starts with a melody in D major, marked *mp*, followed by a crescendo leading to a *p* dynamic. The left hand has a bass line with a triplet and a quintuplet. A second system of the piano part is shown below, starting with a *pp* dynamic and featuring triplets and a quintuplet. The system concludes with a *Ped.* (pedal) instruction.

Second system of the musical score, starting at measure 4. The piano accompaniment continues with complex textures, including triplets and quintuplets in both hands. The system ends with a *Ped.* (pedal) instruction.

Third system of the musical score, starting at measure 7. The piano accompaniment features a variety of dynamics including *mp*, *p*, and *pp*, along with complex rhythmic patterns like triplets and quintuplets. The system concludes with a *Ped.* (pedal) instruction.

8

8

10

*pp*

*p*

*mp*

*p*

3

3

3

Ped.

Ped.

13

*pp*

*pp*

5

*p*

20 *p*

*mp*

*pp*

Ped.

21 22

23

*mf* *pp* *mf* *pp* *mf* *mp* *p*

24 25

26

*mp* *pp*

27 28 29

30

*mf*

Ped.

31 32 33

10

Measures 33-35 of a musical score. Measure 33 features a treble staff with three groups of five sixteenth notes and a bass staff with eighth notes and triplets. Measure 34 has a treble staff with chords and a bass staff with a triplet and a fermata. Measure 35 has a treble staff with chords and a bass staff with a triplet and a fermata. Dynamics include *f*, *mp*, and *f*. A *mp* dynamic is also indicated below the bass staff in measures 34 and 35.

Measures 36-38 of a musical score. Measure 36 has a treble staff with chords and a bass staff with a triplet. Measure 37 has a treble staff with chords and a bass staff with a triplet and a fermata. Measure 38 has a treble staff with a fermata and a bass staff with a fermata. Dynamics include *mp*, *p*, *mf*, and *pp*. A *mf* dynamic is also indicated below the bass staff in measure 36.

Measures 39-42 of a musical score. Measure 39 has a treble staff with chords and a bass staff with eighth notes. Measure 40 has a treble staff with chords and a bass staff with eighth notes. Measure 41 has a treble staff with chords and a bass staff with eighth notes. Measure 42 has a treble staff with chords and a bass staff with eighth notes. Dynamics include *mf* and *pp*.

Measures 43-45 of a musical score. Measure 43 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 44 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 45 has a treble staff with eighth notes and a bass staff with eighth notes. Dynamics include *mp*, *p*, and *pp*.

Ped.

47 11

*mp*

51 *rit.* **A tempo**

*pp*

55

*ppp*

*Duration approx. 4'25"*

# Nun lob' mein' Seel' den Herren

SungLyul Yoon

$\text{♩} = 72$  *mf*

*p*

Sost. Ped.

\* Silently depress the keys.

6

*f*

Sost. Ped.

12

mf

f

mf

mf

3

7

3

mp

13

This musical system contains measures 12 and 13. Measure 12 features a treble staff with a half note chord (F#4, A#4) and a quarter rest, followed by a half note chord (G#4, B4) and a quarter rest. The bass staff has a continuous eighth-note accompaniment. Measure 13 begins with a treble staff half note chord (A#4, C#5) and a quarter rest, followed by a half note chord (B4, D5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Fingerings 3, 7, and 3 are indicated.

17

p

mp

pp

mf

3

3

3

This musical system contains measures 17 through 22. Measure 17 has a treble staff half note chord (F#4, A#4) and a quarter rest, followed by a half note chord (G#4, B4) and a quarter rest. The bass staff has a continuous eighth-note accompaniment. Measure 18 has a treble staff half note chord (A#4, C#5) and a quarter rest, followed by a half note chord (B4, D5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 19 has a treble staff half note chord (B4, D5) and a quarter rest, followed by a half note chord (C#5, E5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 20 has a treble staff half note chord (C#5, E5) and a quarter rest, followed by a half note chord (D5, F#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 21 has a treble staff half note chord (D5, F#5) and a quarter rest, followed by a half note chord (E5, G#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 22 has a treble staff half note chord (E5, G#5) and a quarter rest, followed by a half note chord (F#5, A#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Dynamics include *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). Fingerings 3, 3, and 3 are indicated.

23

pp

pp

f

3

3

3

This musical system contains measures 23 through 28. Measure 23 has a treble staff half note chord (F#4, A#4) and a quarter rest, followed by a half note chord (G#4, B4) and a quarter rest. The bass staff has a continuous eighth-note accompaniment. Measure 24 has a treble staff half note chord (A#4, C#5) and a quarter rest, followed by a half note chord (B4, D5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 25 has a treble staff half note chord (B4, D5) and a quarter rest, followed by a half note chord (C#5, E5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 26 has a treble staff half note chord (C#5, E5) and a quarter rest, followed by a half note chord (D5, F#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 27 has a treble staff half note chord (D5, F#5) and a quarter rest, followed by a half note chord (E5, G#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Measure 28 has a treble staff half note chord (E5, G#5) and a quarter rest, followed by a half note chord (F#5, A#5) and a quarter rest. The bass staff continues the eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte). Fingerings 3, 3, and 3 are indicated.

28

*f* 5 *mf*

Sost. Ped.

34

*p* 3 *mp*

39

*mf* 3



43

*mp* *f* *mf* *mp* *p* *pp*

7 3 3 3 3

48

*p*

3 3 3 3

53

*ppp* Ped.

5 5 5 5

56

Measures 56-58 of a piano piece. Measure 56 features a bass line with a quintuplet of eighth notes and a treble line with a dotted quarter note. Measure 57 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 58 has a treble line with a triplet of eighth notes and a bass line with a half note. Dynamics include *p* (piano) and *mp* (mezzo-piano). A *Ped.* (pedal) marking is present under measure 57.

*p*  
*mp*  
*mf*  
*Ped.*

59

Measures 59-61 of a piano piece. Measure 59 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 60 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 61 has a treble line with a triplet of eighth notes and a bass line with a half note. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). A *5* (quintuplet) marking is present under measure 61.

*pp*  
*ppp*  
*5*

62

Measures 62-64 of a piano piece. Measure 62 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 63 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 64 has a treble line with a triplet of eighth notes and a bass line with a half note. Dynamics include *p* (piano). A *5* (quintuplet) marking is present under measure 62.

*p*  
*5*

65

Measures 65-67 of a piano piece. Measure 65 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 66 has a treble line with a triplet of eighth notes and a bass line with a half note. Measure 67 has a treble line with a triplet of eighth notes and a bass line with a half note. Dynamics include *p* (piano). A *5* (quintuplet) marking is present under measure 65.

*p*  
*5*

70

*mp* *mf* *pp* *mp*

Ped.

74

*pp* *ppp*

79

*p* *pp* *p* *pp*

\* Silently depress the keys.

Sost. Ped.

83

Measures 83-84 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. The grand staff features complex rhythmic patterns with slurs, ties, and dynamic markings: *p*, *pp*, and *p*. Fingerings 6 and 7 are indicated. The lower staves contain empty staves with repeat signs, suggesting a continuation or a specific performance instruction.

85

Measures 85-86 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. The grand staff features complex rhythmic patterns with slurs, ties, and dynamic markings: *mp*, *p*, and *f*. Fingerings 6 and 7 are indicated. The lower staves contain empty staves with repeat signs, suggesting a continuation or a specific performance instruction.

87

Measures 87-88 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. The grand staff features complex rhythmic patterns with slurs, ties, and dynamic markings: *mf*, *p*, and *f*. Fingerings 7 and 6 are indicated. The lower staves contain empty staves with repeat signs, suggesting a continuation or a specific performance instruction.

89

*p* *f* *mf* *p*

92

*f* *mf*

94

*p* *f* *mf* *p*

96

Measures 96-97 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. Measures 96 and 97 feature complex rhythmic patterns with triplets and septuplets. Dynamics include *f* (forte) and *p* (piano). The lower staves contain empty staves with horizontal lines, suggesting a placeholder for a second system.

98

Measures 98-100 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. Measures 98-100 feature complex rhythmic patterns with triplets and septuplets. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *pp* (pianissimo). The lower staves contain empty staves with horizontal lines, suggesting a placeholder for a second system.

101

Measures 101-103 of a musical score. The system includes a grand staff (treble and bass clefs) and two additional staves below. Measures 101-103 feature complex rhythmic patterns with triplets and septuplets. Dynamics include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The lower staves contain empty staves with horizontal lines, suggesting a placeholder for a second system.

105

Musical score for measures 105-106. The score is written for a grand piano with three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat). Measure 105 features a treble staff with a triplet of eighth notes (mp), a sixteenth-note triplet (pp), and a sixteenth-note triplet (mp pp). The bass staff has a half note (p) and a half note (pp). Measure 106 features a treble staff with a sixteenth-note triplet (mp), a sixteenth-note triplet (pp), and a sixteenth-note triplet (pp). The bass staff has a half note (p) and a half note (pp). The lower Bass staff is empty in both measures.

107

Musical score for measures 107-108. The score is written for a grand piano with three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat). Measure 107 features a treble staff with a sixteenth-note triplet (mp), a sixteenth-note triplet (pp), and a sixteenth-note triplet (p). The bass staff has a half note (mp), a half note (pp), and a half note (p). Measure 108 features a treble staff with a sixteenth-note triplet (mf), a sixteenth-note triplet (pp), and a sixteenth-note triplet (pp). The bass staff has a half note (mf), a half note (pp), and a half note (pp). The lower Bass staff is empty in both measures.

109

Musical score for measures 109-110. The score is written for a grand piano with three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat). Measure 109 features a treble staff with a sixteenth-note triplet (mp), a sixteenth-note triplet (mp), and a sixteenth-note triplet (mp). The bass staff has a half note (mp), a half note (mp), and a half note (mp). Measure 110 features a treble staff with a half note (mp), a half note (mp), and a half note (mp). The bass staff has a half note (mp), a half note (mp), and a half note (mp). The lower Bass staff is empty in both measures.

112

Measures 112-114 of a piano score. Measure 112 features a treble clef with a sixteenth-note scale (6) and a bass clef with a sixteenth-note scale (7), both marked *f*. Measure 113 has a treble clef with a triplet of eighth notes (*mf*) and a bass clef with a triplet of eighth notes (*mf*), both marked *pp*. Measure 114 has a treble clef with a triplet of eighth notes (*pp*) and a bass clef with a triplet of eighth notes (*mp*), both marked *pp*. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand.

115

Measures 115-117 of a piano score. Measure 115 features a treble clef with a sixteenth-note scale (*mf*) and a bass clef with a sixteenth-note scale (*f*), both marked *mf*. Measure 116 has a treble clef with a triplet of eighth notes (*p*) and a bass clef with a triplet of eighth notes (*mf*), both marked *p*. Measure 117 has a treble clef with a triplet of eighth notes (*p*) and a bass clef with a triplet of eighth notes (*mp*), both marked *p*. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand.

118

Measures 118-120 of a piano score. Measure 118 features a treble clef with a sixteenth-note scale (*p*) and a bass clef with a sixteenth-note scale (*mp*), both marked *p*. Measure 119 has a treble clef with a sixteenth-note scale (*mp*) and a bass clef with a sixteenth-note scale (*p*), both marked *mp*. Measure 120 has a treble clef with a sixteenth-note scale (*pp*) and a bass clef with a sixteenth-note scale (*pp*), both marked *pp*. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand.



122

*f* *p* *mf*

*f* Sost. Ped. Ped.

126

*f* *f* *p* *mf*

*pp* *mf* Ped.

129

*f* *mp* *ff* *fff* *f*

*ff* Ped.



148

Musical score for measures 148-152. The score is written for piano (p) and includes dynamic markings *mf*, *mp*, and *pp*. The right hand features complex rhythmic patterns with 7 and 6 measures indicated. The left hand features a continuous pattern of sustained notes, indicated by the *Sost. Ped.* marking.

*mf* *mp* *pp*

*Sost. Ped.*

153

Musical score for measures 153-157. The score is written for piano (p) and includes dynamic markings *mf*, *mp*, and *pp*. The right hand features complex rhythmic patterns with 3 measures indicated. The left hand features a continuous pattern of sustained notes, indicated by the *Sost. Ped.* marking.

*mf* *mp* *pp*

*Sost. Ped.*

158

Musical score for measures 158-162. The score is written for piano (p) and includes dynamic markings *ff*, *f*, and *pp*. The right hand features complex rhythmic patterns with 3 measures indicated. The left hand features a continuous pattern of sustained notes, indicated by the *Sost. Ped.* marking.

*ff* *f* *pp*

*Sost. Ped.*

165

*f* *mp* *mf* *f* *mp* *mf* *mp*

*pp*

7

170

*p* *ppp* *sempre*

3 3

175

*pp* *ppp* *pppp*

3 3

181

*pppp*

*ppp*

Duration approx. 7'50"

# **Old Scottish Psalm Tune**

for Clarinet, Violin, Cello and Piano

(2013)

SungLyul Yoon

## Old Scottish Psalm Tune

$\text{♩} = 60$

[illegible]

2 9

Cl.

*p* *mp* *p*

Vln.

*p*

Vc.

*p*

Pno.

*legato* *p*

(Ped.) \* Ped.

12

Cl.

*pp* *mp*

Vln.

*pp* *p* *pp*

Vc.

*ppp* *pp*

Pno.

*pp* *p*

(Ped.) *mp*



15 A

Cl. *mp* *mf* 3 3 3

Vln. *p* *mp* 3 7

Vc. *p* *mp* 3

Pno. *p* *mp* 3

(Ped.) \* *pp* Ped.

19

Cl. *mp* *mf* 3

Vln. *p* 5

Vc. *ppp* 9 9

Pno. *p* 5 *mp* 3

(Ped.) \* *p* Ped.

4 21

Cl.

Vln.

Vc.

Pno.

*sul pont.*

*p*

*f*

*mf*

*mp*

*pp*

*mp*

*mf*

*p*

*pp*

(Ped.)

A

24

Cl.

Vln.

Vc.

Pno.

*p*

*ord.*

*pp*

*p*

*pp*

*p*

*B*

*p*

(Ped.)

\*

27 5

Cl.

*ppp* *p* *ppp*

Vln.

*pp* *pp*

Vc.

*pp* *pp*

Pno.

*pp* *p*

*legato*

*Ped.* \*

31

Cl.

*ppp*

*legato*

Vln.

*p*

Vc.

*p*

Pno.

*p*

*legato*

*Ped.*

6 34 C

Cl. *mp*

Vln. *ppp* *mp* 3

Vc. *ppp*

Pno. *mf* C

(Ped.)

\* Ped.

39

Cl. *mf* 7

Vln. *mf* *mp* 3

Vc. *mp* 3

Pno. *p* 5 5 5 5

(Ped.)

42 7

Cl. *mp*

Vln. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

(Ped.) l.v.

45

Cl. *p*

Vln. *p*

Vc. *p*

Pno. *pp*

(Ped.) l.v. \*

Ped.

8 48

Cl.

Vln.

Vc.

Pno.

*mf* *ff*

*mf* *ff*

*mp* *mf* *ff*

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

(Ped.)

52

Cl.

Vln.

Vc.

Pno.

*pp* *p*

*p*

*p*

*mp* *p*

(Ped.)

\*

(Ped.)

*p*

*p*

57 9

Cl. *mp* *p* *mp*

Vln. *p* sul pont.

Vc. *p*

Pno. *pp* *Ped.* \*

62

Cl. *p* *mf*

Vln. *p* *pp* *mf p* *ord.*

Vc. *pp* *p* *mp*

Pno. *p* *mf* *Ped.* \*

10 65

Cl.

*mp* *p* *f*

Vln.

*pp* *p* ord.

Vc.

*p* *p* 3

Pno.

*p* *mf* *mp* 5 5 5 5 5 3

Ped.

68

Cl.

*mf* 3 *p*

Vln.

*f*

Vc.

*f*

Pno.

(Ped.)



72 11

Cl. *p*

Vln. *pp*

Vc. *pp*

Pno. *p* *pp* *p*

Ped.

76

Cl. *pp* *ppp* *legato* *3*

Vln. *pp* *sul pont.*

Vc. *pp* *p*

Pno. *E*

(Ped.) \*

12 80

Cl.

Vln.

Vc.

Pno.

*legato*

*pp*

*pp*

*Ped.*

83

Cl.

Vln.

Vc.

Pno.

*legato*

*ppp*

*(pp)*


*p*

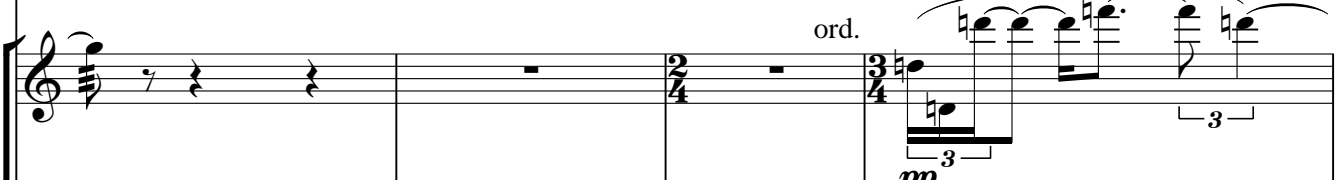
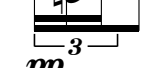
*legato*




*pp*


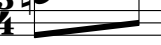


*(Ped.)*

86 F 13

Cl. 

Vln.   
pp 

Vc.   
pp   
p 

Pno.   
p   
  
(Ped.) 

\* Ped.

90

Cl. 

Vln.   
3   
3   
3 

Vc.   
3   
5   
5   
3   
3 

Pno.   
3   
3   
3   
3   
3   
(Ped.)

14 93

Cl.

Vln.

Vc.

Pno.

(Ped.)

97

Cl.

Vln.

Vc.

Pno.

(Ped.) \* Ped.

101

Cl.

Vln.

Vc.

Pno.

(Ped.)

15

105

Cl.

Vln.

Vc.

Pno.

(Ped.)

*p*

*pp*

*p*

*pp*

*p*

*mp*

*p*

3

3

3

3

3

3

3

5



113

Cl. *mp* *mf* *mp*

Vln. *mf* *p* *mf*

Vc. *mp* *mf* *mp*

Pno. *ppp mp* *ppp*

(Ped.)

\*

116

Cl. *p* *pp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Pno. *f*

(Ped.)

18 **H**

120

Cl.

Vln.

Vc.

Pno.

*ppp*

ord.

*ppp*

*p*

*mf*

(Ped.)

**\***

124

Cl.

Vln.

Vc.

Pno.

*pp*

*p*

*pp*

(Ped.)



127 19

Cl.

Vln.

Vc.

Pno.

*pp*

*p*

*p*

(Ped.) \*

131

Cl.

Vln.

Vc.

Pno.

*pp*

*p*

(Ped.)



# **St Michael Surprise Royal**

for Piano and Ensemble

(2016)

Sunglyul Yoon

# Instrumentation

Alto Flute

Clarinet in B<sup>b</sup>

Horn in F

Trumpet in B<sup>b</sup>

Vibraphone (medium mallets, bow)

Strings (8.8.6.6.4)

Piano

Dedicated to Michael Finnissy at 70

# St Michael Surprise Royal

for Piano and Ensemble

♩ = 60

Alto Flute

Clarinet in B♭

Horn in F

Trumpet in B♭

Vibraphone

Piano

motor off

*mf*

♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

The musical score is written for a piano and ensemble. The piano part is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The ensemble parts for Alto Flute, Clarinet in B♭, Horn in F, Trumpet in B♭, and Vibraphone are marked with a 'motor off' instruction, indicating they are to remain silent. The string section, consisting of Violin I, Violin II, Viola, Violoncello, and Double Bass, is also marked with a 'motor off' instruction, indicating they are to remain silent. The score is divided into three measures, each lasting 4 seconds at a tempo of 60 beats per minute. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, while the ensemble parts are marked with a 'motor off' instruction, indicating they are to remain silent.

4

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*p*

*mp*

*Red.*

[illegible]





[illegible]

[illegible]

[illegible]

23

A. Fl. *mf* *p*

Cl. *mf*

Hn. *p*

Tpt. *p*

Vib.

Pno. *mp* *Red.*

Vln. I

Vln. II *ppp*

Vla.

Vc.

Db.

25

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*f*

*mf*

*Red.*

*f*

*Red.*

*p*

*pp*

*mp* *pp* *ppp*

*mp* *pp*

*mp* *pp*

27

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*p*

29

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*Ped.*

31

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mp*

*p*

*pp*

Detailed description of the musical score: The score is for a rehearsal mark labeled '31'. It consists of eleven staves. The first four staves (A. Fl., Cl., Hn., Tpt.) are mostly empty, with rests. The Hn. staff has a melodic line starting with a triplet of eighth notes, followed by more triplets and a crescendo leading to a mezzo-piano (*mp*) dynamic. The Vib. and Pno. staves have complex textures with many triplets and a crescendo leading to a mezzo-piano (*mp*) dynamic. The Vln. I and Vln. II staves are empty with rests. The Vla. staff has a single note at the end marked *pp*. The Vc. staff starts with a triplet of eighth notes and a crescendo leading to a piano (*p*) dynamic. The Db. staff is empty with rests.



**B**

35

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

**B**

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*ppp*

39

A. Fl. *pp*

Cl. *(pp sempre)*

Hn.

Tpt.

Vib.

Pno.

Vln. I *(pp sempre)*

Vln. II *(pp sempre)*

Vla.

Vc.

Db.

The musical score for measures 39-42 is as follows:

- Measure 39:** A. Fl. and Cl. play a melodic line starting with a triplet of eighth notes. The dynamic is *pp* for A. Fl. and *(pp sempre)* for Cl.
- Measure 40:** Continuation of the melodic line for A. Fl. and Cl.
- Measure 41:** Continuation of the melodic line for A. Fl. and Cl.
- Measure 42:** Continuation of the melodic line for A. Fl. and Cl.

The other instruments (Hn., Tpt., Vib., Pno., Vla., Vc., Db.) are silent, indicated by rests.

43

A. Fl.

Cl.

Hn.

Tpt.

Vib.

*mp*  
Ped.

Pno.

Vln. I

Vln. II

Vla.

*ppp*

Vc.

Db.

[illegible]

49

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*(pp sempre)*

*(p sempre)*

*Red.*

52

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*(pp sempre)*

*(pp sempre)*

*(ppp sempre)*

*ppp*

*(pp sempre)*

[illegible]

56

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**D**

*mp*

*pp*

*mf*

*pp*

*p*

*pp*

*ppp*

*pp*

*pp*

*p*



59

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

The musical score for measures 59 and 60 is presented for a full orchestra. Measure 59 begins with a woodwind section featuring a complex texture of triplets and a quintuplet in the Clarinet. The A. Fl. and Hn. parts are silent, while the Tpt. part has a whole rest. The Vib. and Pno. parts have a triplet figure. The Vln. I and Vln. II parts have a melodic line, and the Vla. part has a half note. The Vc. and Db. parts have a triplet figure. Measure 60 continues the texture, with the A. Fl. playing a mezzo-forte (mp) dynamic. The Vln. I and Vln. II parts have a melodic line, and the Vla. part has a half note. The Vc. and Db. parts have a triplet figure.



62

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*ppp*

[illegible]

65

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *pp* *mp* *pp*

*pp* *p* *pp*

*3* *3* *3*

*3* *3* *3*

66

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*pp*

*pp*

*p*

*pp*

*mf*  
Ped.

*(pp sempre)*

*(pp sempre)*

*(pp sempre)*

*(ppp sempre)*

*(pp sempre)*

67

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

(p sempre)

Red.

Vln. I

Vln. II

Vla.

Vc.

Db.

27

68

A. Fl. *pp* *mp* *pp*

Cl. *mp* *pp* *mp* *pp*

Hn. *pp*

Tpt. *mp* *pp* *mp*

Vib. *mf* Red.

Pno. *(p sempre)*

Vln. I *(pp sempre)*

Vln. II *(pp sempre)*

Vla. *(pp sempre)*

Vc. *(ppp sempre)*

Db. *(pp sempre)*



[illegible]

70

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *mf* *p* *mf* *p*

3 3 3 3 3 3

[illegible]

[illegible]

73

A. Fl. *mp* *f* *mp*

Cl. *f* *mp* *f* 3 *mp*

Hn.

Tpt. *f* 3 *mp*

Vib. *f* Ped.

Pno. 7 6 6

Vln. I

Vln. II 3

Vla.

Vc. 3 3

Db. 3 3

[illegible]



[illegible]



Pno.

79 37

Pno.

82 mp p

Pno.

85 mp p mp

— Ped.

Pno.

88 p mp p mp p

Pno.

91 mp mf p

— Ped.

Pno.

93 mp mf p

Pno.

95

6

*p*

7

*mf*

*mp*

7

*mf*

*p*

Pno.

97

*mf*

3

3

3

*mp*

*mf*

*f*

*mf*

*mp*

*mf*

Ped.

Pno.

100

*f*

*mf*

*mp*

*mf*

Pno.

103

*f*

*mf*

*f*

*ff*

*mf*

Pno.

106

108

This musical score is for measures 12 through 19 of the piece 'The Swan' from 'The Nutcracker'. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major (two flats), and the time signature is 12/4. A rehearsal mark 'G' is placed above the first staff at the beginning of measure 12. The score is divided into two systems. The first system contains measures 12, 13, and 14. The second system contains measures 15, 16, 17, 18, and 19. The Violoncello and Double Bass parts have dynamic markings: *ppp* (pianissimo) and *pp* (piano). The Viola part has a *ppp* marking. The Violin parts have a *pp* marking. The Double Bass part has a *pp* marking. The score ends with a double bar line at the end of measure 19.



112 **H**

A. Fl. *ppp*

Cl. *ppp*

Hn. *ppp*

Tpt. *ppp*

Vib. *mf*  
Ped.

Pno. *p*  
Ped.

**H**

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *ppp*

Db. *ppp*

118

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*pp*

*(pp sempre)*

122

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 43, measures 122-124, is presented for a full orchestra. The A. Fl. part begins with a melodic line in measure 122, which continues through measures 123 and 124. The Cl., Hn., Tpt., and Vib. parts are mostly silent, indicated by rests. The Pno. part has a complex texture with many beamed sixteenth notes. Vln. I and Vla. also have melodic lines. The other instruments (Cl., Hn., Tpt., Vib., Vc., Db.) are mostly silent, indicated by rests.

125

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

*pp* *sempre*

*pp*

*p*



127

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

The musical score for measures 127 and 128 is as follows:

- A. Fl.:** Measure 127: Quarter note G4, eighth note A4, eighth note B4 (triplet). Measure 128: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Cl.:** Measure 127: Quarter note G4, eighth note A4, eighth note B4 (triplet). Measure 128: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Hn.:** Rest in both measures.
- Tpt.:** Rest in both measures.
- Vib.:** Rest in both measures.
- Pno.:** Measure 127: Right hand: Quarter note G4, eighth note A4, eighth note B4 (triplet). Left hand: Rest. Measure 128: Right hand: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet). Left hand: Rest.
- Vln. I:** Measure 127: Quarter note G4, eighth note A4, eighth note B4 (triplet). Measure 128: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Vln. II:** Measure 127: Quarter note G4, eighth note A4, eighth note B4 (triplet). Measure 128: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Vla.:** Measure 127: Quarter note G4, eighth note A4, eighth note B4 (triplet). Measure 128: Quarter note G4, eighth note F4, eighth note E4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Vc.:** Measure 127: Rest. Measure 128: Rest. Measure 129: Quarter note G4, eighth note A4, eighth note B4 (triplet), quarter note D4, quarter note C4, quarter note B3 (triplet), quarter note A3, quarter note G3 (triplet).
- Db.:** Rest in all measures.

129

A. Fl. *(mf sempre)*

Cl. *(mf sempre)*

Hn.

Tpt.

Vib.

Pno. *(mf sempre)*

Vln. I *p*

Vln. II *(pp sempre)*

Vla. *(p sempre)*

Vc.

Db.

The musical score for measures 129 and 130 features the following details:

- Measures:** 129 and 130.
- Key Signature:** Two flats (B-flat and E-flat).
- Time Signature:** 3/4.
- Instrumentation:** A. Fl., Cl., Hn., Tpt., Vib., Pno., Vln. I, Vln. II, Vla., Vc., Db.
- Dynamic Markings:**
  - A. Fl.: *(mf sempre)*
  - Cl.: *(mf sempre)*
  - Pno.: *(mf sempre)*
  - Vln. I: *p*
  - Vln. II: *(pp sempre)*
  - Vla.: *(p sempre)*
- Articulation:** Slurs, triplets, and a sextuplet in Vln. II.

**I**

131

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*mp*

*mp*

*p*

*p*

*mp*

*mp*

*p*

*p*

133

A. Fl.

Cl.

*(f sempre)*

Hn.

*mf*

Tpt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

Db.

*mp*

The musical score for measures 133 and 134 is presented for a full orchestra. The key signature consists of two flats (B-flat and E-flat). Measure 133 begins with a complex woodwind texture. The Clarinet (Cl.) part features a triplet of eighth notes followed by a series of eighth and sixteenth notes, marked *(f sempre)*. The Flute (A. Fl.) part has a melodic line with slurs and ties. The Horn (Hn.) part enters in measure 133 with a half note, marked *mf*. The Trumpet (Tpt.) and Vibraphone (Vib.) parts are silent. The Piano (Pno.) part has a complex texture with many beamed sixteenth and thirty-second notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have similar textures with many beamed notes. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line with triplets, marked *mp* and *mf*. The Double Bass (Db.) part has a melodic line, marked *mp*. Measure 134 continues the texture with various triplets and slurs. The Clarinet part has a triplet of eighth notes. The Flute part has a melodic line. The Horn part has a melodic line. The Trumpet part is silent. The Vibraphone part is silent. The Piano part has a complex texture. The Violin I and Violin II parts have similar textures. The Viola part has a melodic line. The Violoncello part has a melodic line with triplets, marked *mp* and *mf*. The Double Bass part has a melodic line, marked *mp*.



136

A. Fl.

*(f sempre)*

3

Cl.

*(f sempre)*

3

3

Hn.

Tpt.

3

3

3

Vib.

Pno.

3

3

3

3

Vln. I

3

3

3

3

Vln. II

3

3

3

3

3

3

3

3

Vla.

3

3

3

3

Vc.

3

3

3

3

3

Db.

3

3

3

This musical score page contains measures 136 through 140. The instruments are arranged in a standard orchestral layout. The woodwinds (A. Fl., Cl., Hn., Tpt.) and brass (Vib., Pno.) sections are active in measures 136-140. The strings (Vln. I, Vln. II, Vla., Vc., Db.) are active in measures 136-140. The piano (Pno.) is active in measures 136-140. The score includes various musical notations such as treble and bass clefs, key signatures, dynamics, and articulation marks.

[illegible]

138

A. Fl. *(f sempre)*

Cl.

Hn.

Tpt. *ff*

Vib. *Red.*

Pno.

Vln. I *ff*

Vln. II

Vla.

Vc. *ff*

Db. *ff*

The musical score for measures 138-140 is written for a symphony orchestra. Measure 138 begins with a melodic line in the A. Fl. and Hn. parts, marked with a forte (f) dynamic and the instruction '(f sempre)'. The Cl. part is silent. The Tpt. part has a triplet of eighth notes. The Vib. part has a rest. The Pno. part has a complex chordal texture. Measure 139 features a key signature change to two flats (Bb and Eb) and a forte (ff) dynamic in the Tpt. and Vln. I parts. The Vln. II part has a triplet of eighth notes. Measure 140 continues the melodic development in Vln. I and Vln. II with a forte (ff) dynamic. The Vc. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes.



[illegible]

[illegible]

**J**

142

A. Fl.

Cl.

Hn.

Tpt.

Vib.

Pno.

*mf*

*3*

*3*

*3*

**J**

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

146

*mp*

Two musical systems for piano. The first system contains measures 146 and 147. The second system contains measure 148. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex texture of chords and arpeggios. A mezzo-piano (mp) dynamic marking is present in measure 147.



Pno.

149

*mf*

*mp*

Two musical systems for piano. The first system contains measures 149 and 150. The second system contains measure 151. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex texture of chords and arpeggios. A mezzo-forte (mf) dynamic marking is present in measure 149, and a mezzo-piano (mp) dynamic marking is present in measure 150.



Pno.

151

*p*

*pp*

*pp*

Two musical systems for piano. The first system contains measures 151 and 152. The second system contains measures 153 and 154. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex texture of chords and arpeggios. A piano (p) dynamic marking is present in measure 151, and two pianissimo (pp) dynamic markings are present in measures 152 and 153.



Pno.

155

Two musical systems for piano. The first system contains measures 155 and 156. The second system contains measures 157 and 158. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex texture of chords and arpeggios.

K

159

A. Fl. *ppp*  
 Cl. *ppp*  
 Hn. *ppp*  
 Tpt. *ppp*  
 Vib. *mp* bowed  
 Pno. *p*  
 Vln. I *ppppp*  
 Vln. II *ppppp*  
 Vla. *ppppp*  
 Vc. *ppppp*  
 Db. *ppppp*

Duration approx. 11'20"