

**A COMPOSITIONAL AND STYLISTIC ANALYSIS OF  
SELECTED WORKS BY EAK-TAI AHN**

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**A compositional and stylistic analysis of selected works by  
Eak-Tai Ahn**

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## **ETHICS STATEMENT**

The author, whose name appears on the title page for this dissertation, has obtained, for the research described in this work, the applicable research ethics approval.

The author declares that she has observed the ethical standards required in terms of the University of Pretoria's Code of ethics for researchers and the Policy guidelines for responsible research.

## SUMMARY

This dissertation is a theoretical analysis of the *Korea Fantasy* and *White Lily* composed by the Korean composer Eak-Tai Ahn. The purpose of this study is to identify and to discuss the compositional and stylistic features of these compositions. The scores of the *Korea Fantasy* and *White Lily*, supplied by the Ahn Eakai Memorial Foundation, are the primary sources for this study. These scores were analysed by means of an empirical investigation.

Ahn's use of the elements found in Korean music is an important focus of this study. The dissertation thus also introduces the music of Korea to non-Koreans. To place the analyses in context, a brief historical background of Korea during Ahn's life has been provided. The study also includes a biography of the composer that is based on Korean literature that has been summarised and translated from the original sources into English.

The researcher trusts that this study will evoke further interest and appreciation of Ahn and his music in South Korea and other countries.

## KEYWORDS

- *Korea Fantasy*
- *White Lily*
- Analysis
- Compositional techniques
- Style discussion
- Elements of traditional Korean music
- Instrumentation
- Eak-Tai Ahn

## CONTENTS

|           |   |           |
|-----------|---|-----------|
| <b>1.</b> | <b>INTRODUCTION</b>   | <b>1</b>  |
| 1.1       | Background  | 1         |
| 1.2       | Research questions  | 2         |
| 1.2.1     | Main research question                                      | 2         |
| 1.2.2     | Sub-questions   | 2         |
| 1.3       | Purpose of the study  | 3         |
| 1.4       | Research methodology  | 3         |
| 1.5       | Literature overview   | 6         |
| 1.5.1     | Introduction  | 6         |
| 1.5.2     | The history of Korea from 1900 – 1965                       | 6         |
| 1.5.3     | The biography of Eak-Tai Ahn                                | 7         |
| 1.5.4     | The analyses  | 7         |
| 1.6       | Delimitation of the study                                   | 9         |
| 1.7       | Spelling  | 9         |
| <b>2.</b> | <b>EAK-TAI AHN</b>  | <b>10</b> |
| 2.1       | Introduction: Historical background of Korea from 1900–1965 | 10        |
| 2.2       | Ahn’s life  | 12        |
| 2.3       | Ahn and the Korean orchestras                               | 14        |
| 2.4       | Ahn and his influence                                       | 16        |
| 2.5       | Ahn’s philosophy of music                                   | 17        |
| <b>3.</b> | <b>TRADITIONAL MUSIC FROM SOUTH KOREA</b>                   | <b>19</b> |
| 3.1       | Introduction  | 19        |
| 3.2       | Genres  | 19        |
| 3.3       | Melodic content   | 21        |
| 3.4       | Rhythmic content  | 24        |
| 3.5       | Structure   | 25        |
| 3.6       | Instruments   | 25        |



|           |                                       |           |
|-----------|---------------------------------------|-----------|
| <b>4.</b> | <b><i>KOREA FANTASY</i></b>           | <b>28</b> |
| 4.1       | Introduction                          | 28        |
| 4.2       | The Korean National Anthem: “Aegukga” | 28        |
| 4.3       | Melodic content                       | 30        |
| 4.4       | Harmonic content                      | 46        |
| 4.5       | Rhythmic content                      | 49        |
| 4.6       | Texture                               | 55        |
| 4.7       | Structure                             | 60        |
| 4.8       | Orchestration                         | 71        |
| 4.9       | Text                                  | 73        |
| <b>5.</b> | <b><i>WHITE LILY</i></b>              | <b>76</b> |
| 5.1       | Introduction                          | 76        |
| 5.2       | Melodic content                       | 76        |
| 5.3       | Harmonic content                      | 80        |
| 5.4       | Rhythmic content                      | 82        |
| 5.5       | Texture                               | 83        |
| 5.6       | Structure                             | 83        |
| 5.7       | Orchestration                         | 84        |
| 5.8       | Text                                  | 85        |
| <b>6.</b> | <b>CONCLUSION</b>                     | <b>88</b> |
|           | <b>SOURCES</b>                        | <b>90</b> |
|           | <b>BIBLIOGRAPHY</b>                   | <b>93</b> |
|           | <b>SCORES</b>                         | <b>94</b> |
|           | <b>DISCOGRAPHY</b>                    | <b>94</b> |
|           | <b>APPENDICES</b>                     | <b>95</b> |
|           | <i>A: Korea Fantasy</i>               | 95        |
|           | <i>B: White Lily</i>                  | 199       |

## 1. INTRODUCTION

### 1.1 Background

The country once called “Korea” has, since 1945, been divided into the two countries now known as “North Korea” and “South Korea”. This division was a purely political one which has caused much unnecessary strife and hardship, since the people of both countries share common cultural ground, including its folk music. The composer Eak-Tai Ahn (c.1905–1965)<sup>1</sup> was born in Pyongyang (now the capital of North Korea). He is regarded as an excellent representative of Korean Western art music because he contributed significantly to the development of Western art music in South Korea.

Ahn studied music at the Soongsil Middle School, Tokyo National Music Academy, Cincinnati Music Academy and the Philadelphia Curtis Institute of Music. He was also a talented conductor who worked with renowned orchestras including the Berlin Philharmonic, Zurich Symphony, Majorca Symphony and London Philharmonic orchestras. (Jun, 2001:221–222). Ahn died in Barcelona during the autumn of 1965 (Kim, 2006:221). Ahn’s published musical output includes a variety of genres including art songs, symphonies, symphonic poems and transcriptions. He also composed the National Anthem of South Korea. (Jun, 2001:223–224)

The available sources regarding Ahn’s life and work are limited, even in Korea. His scores are kept in safekeeping at the Soongsil University where Ahn attended middle school (Kim, 2006:9). His scores are regarded as national treasures but most have not been published, and few of his works are performed.

I have been able to obtain two scores from the Soongsil Ahn Eaktai Memorial Foundation, which has acknowledged the value of this study. The dissertation therefore focuses on the compositional and stylistic analysis of the *Korea Fantasy* and *White Lily*, the two scores that are at my disposal.

An outstanding characteristic of Ahn’s compositional style is his use of musical elements to

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<sup>1</sup> Sources provide different birth years. According to the most reliable source, Ahn Eak-Tai (Jun, 2001), the composer was born in 1905.



express Korean nationalism. These elements are similar to those used by Kodály, one of his greatest inspirations (Jin, 2011:175).

An example of this includes his use of Korean folk melodies within art music. In his original composition, *White Lily*, he uses the folk melody “Arirang”. There are several versions of “Arirang”, and they are endemic to the Korean provincial district in which the song is sung. The same version of “Arirang” that was used in *White Lily* is used in the 1944 and 1950 versions of the *Korea Fantasy*. There are several other versions of the *Korea Fantasy* (Jun, 2001:137) but the melody does not appear in any of the later versions (Jun, 2014:48).

The use of traditional Korean rhythmic patterns also plays an important role in his compositions. An example is evident in the *Korea Fantasy* where he uses the rhythmic pattern known as *Kutkōri* (Song, 1983:16). *Kutkōri* is a swaying rhythmic pattern in 6/8 or 12/8 metre that is used in dances for entertainment (Howard, 2002:932).

Ahn heard a rendering of “Aegukga”, the National Anthem of Korea (which was then still known as South Korea), for the first time in 1930 at a Korean church in San Francisco, America. A melody had not yet been composed for the lyrics of “Aegukga” – which had been written by Chang-Ho Ahn – and people used the tune of *Auld Lang Syne*. This inspired Eak-Tai Ahn to compose his own original melody for the National Anthem of South Korea in 1935, “Aegukga”. Later he incorporated “Aegukga” into his *Korea Fantasy*. (Kim, 2007:96–101)

## **1.2 Research questions**

### **1.2.1 Main research question**

What are the distinctive compositional and stylistic features found in Ahn’s *Korea Fantasy* and *White Lily*?

### **1.2.2 Sub-questions**

- What traditional Korean music elements are presented in the *Korea Fantasy* and *White Lily*?
- How are these traditional Korean music elements used?

### 1.3 Purpose of the study

The purpose of this study is to identify and to discuss the compositional and stylistic features of Eak-Tai Ahn's compositions the *Korea Fantasy* and *White Lily*. There are limited sources available for both works. The available sources are outdated, and each one provides a unique analysis of the formal structure of the *Korea Fantasy*. A detailed analysis of both *Korea Fantasy* and *White Lily* has, therefore, been done.

Ahn's use of the elements found in Korean music is an important focus of this study. The dissertation thus also introduces the music of Korea to non-Koreans. By submitting the dissertation to the Ahn Eaktai Memorial Foundation, the study may evoke further appreciation of Ahn and his music in his native country.

### 1.4 Research methodology

This study has followed a qualitative approach because it focuses on analysing two musical compositions (in this case Ahn's *Korea Fantasy* and *White Lily*). It can be categorised under Mouton's fourteenth research category, textual analysis (Mouton, 2001:167).

To place the analyses in context, a brief historical background of Korea during Ahn's life (see Chapter 2) has been provided. The historical, social and political background is essential for investigating the composer's motivation and purpose for composing these works. Because of the uncertainty of Ahn's year of birth, the background covers important events from 1900 until 1965, the year of the composer's death, and by means of a summary compiled from various sources. The study also includes a biography of the composer that is based on the study of Korean literature that has been summarised and translated from the original sources into English.

As further background to his works, a brief discussion of traditional music from Korea has also been included. The following aspects are discussed:

- History

- Genres
- Structure
- Instruments
- Melodic content
- Rhythmic content

Ahn used many characteristics of traditional Korean music in his own compositions. An explanation of these characteristics will provide the reader with sufficient knowledge of traditional Korean music to better understand the critical details in the analysis. The basic theories and principles of Korean music that support the understanding of traditional Korean music are summarised and translated from Korean sources into English.

The scores of the *Korea Fantasy* and *White Lily*, supplied by the Ahn Eakai Memorial Foundation, are the primary sources for this study. These scores were analysed by means of an empirical investigation. Other cursory studies and analyses of these scores are available and have been consulted. However, there are no in-depth analyses of the two selected works, and therefore my own observations have been included in the analysis. The available recordings of the complete *Korea Fantasy* and *White Lily* were used to supplement the process of the analysis.

A separate chapter is allocated to the analysis and discussion of each work. The analysis is done according to the following elements:

- Melodic content
- Harmonic content
- Rhythmic content
- Texture
- Instrumentation
- Formal structure
- Text

These aspects are compared to the characteristics of Korean music that may be discerned in the selected works. Through this comparison I intend to circumscribe the unique compositional technique and style of the composer. Because of the strong influence of Korean folk music, it

was also necessary to examine terms such as “analysis”, “ethnicity” and “systematic musicology”. This follows the classification of musicological concepts as discussed in *Musicology: The Key Concepts* (Beard and Gloag, 2005). The analytic approach towards the selected compositions is described in more detail below:

**Melodic content:** This section includes the identification of motives, scales, phrase formations and the use of prominent intervals. The contours and climax points of the melodic lines have been examined. Because of the programmatic nature of the *Korea Fantasy* and *White Lily*, I have investigated the melodic material as it relates to the different settings of each work. The scales that underlie the motives and melodies have been discussed. An example of this is the composer’s use of the pentatonic scale, which is the characteristic scale used in traditional Korean music. The analysis has included the use of motivic devices such as repetition, sequence, retrograde, and inversion where applicable.

**Harmonic content:** In this section, the analysis of chords, chord progressions and harmonic rhythm is undertaken. The primary emphasis has been placed on the chords and progressions that create tension, resolution and cadences. Roman numerals are used to figure the chords.

**Rhythmic content:** In this section, a brief explanation has been given of the significant rhythmic patterns found in the *Korea Fantasy* and *White Lily*, some of which are related to traditional Korean music. This includes note grouping, metre, syncopation, and the rhythmic development of motives.

**Texture:** Different sections of the works may be described as having a monophonic, homophonic, or polyphonic texture. Sections that could not be categorised in this way are provided with detailed explanations.

**Orchestration:** This examines how standard orchestral instruments of Western art music were used to imitate traditional Korean instruments. The composer’s use of instruments is important, especially with the representation of particular scenes linked to the programmatic nature of the music.

**Formal structure:** A macro analysis of the formal structure has been done to indicate the beginning and ending of each section. The sections of the pieces are labelled A1, B1, A2, B2 etcetera. The same letter is used for the return of a section and for a section with commonalities to a previously labelled section.

**Text:** The text used in the *Korea Fantasy* and *White Lily* has been studied, including the pronunciation and meaning of the words. A free translation of each text has been provided.

## **1.5 Literature overview**

### **1.5.1 Introduction**

The books and articles that have been used as source material for my research examine the composer's biography, the historical background of Korea from 1900 to the composer's death in 1965, characteristics of traditional Korean music, and an analysis of the Korean National Anthem "Aegukga", the *Korea Fantasy* and *White Lily*.

This study is divided into the following three main sections:

- A history of Korea from 1900–1965
- A biography of Eak-Tai Ahn
- The analyses of his works

### **1.5.2 The history of Korea from 1900–1965**

This section examines important events in the history of Korea which could have influenced the composer and his musical output. The sources used for this chapter include *Korean History Volume 13 to 16* (Kim, 1990) and *Korean War after 60 years* (Park, 2010). *Korean History* (1990) by Kim consists of 18 volumes and was originally written for primary school education; it contains pictures, maps and chronological tables. Its content is relatively easy to understand despite the complex historical and political explanations. I have used volumes 13 to 16, which contain historical records from the 1900s to the 1960s. These years span the composer's lifetime.

### 1.5.3 The biography of Eak-Tai Ahn

There are limited sources available related to Ahn's life and music. Most of the existing sources contain biographical, historical and musical information. The main sources that I used to complete this chapter include *My Husband Ahn Eaktai* (Ahn, 1974), *Ahn Eaktai: The Glory and Sorrow* (Kim, 2006) and *Ahn Eaktai* (Jun, 2001). Lolita Ahn's *My Husband Ahn Eaktai* (1974) is the most intimate and revealing source. As it is written by the composer's wife, it details many of the composer's personal feelings on certain matters. I found *Ahn Eaktai* by Jun (2001) to be the most useful and valuable source, as it also contains a detailed analysis of the *Korea Fantasy* as well as historical information about the work. It also includes some information about *White Lily*.

An examination of all the sources that could be traced revealed that most of those related to Ahn's life are based either on Jun's book *Ahn Eaktai* and/or on Kim's *Ahn Eaktai: The glory and sorrow*. These two books were first published in 1966 (Kim) and 1998 (Jun). Kim's *Ahn Eaktai: The Glory and Sorrow* was subsequently published under various different titles and the one used is the 2006 publication. One of the other sources used by me was Kim's *The Great Korean, Ahn Eaktai* (1976), which is a revised version of his 1966 book. Taking the time frame into consideration (Ahn died in 1965), one can regard Kim's works as the most definitive and accurate. In his study, *The Study on the Music of Ahn Eaktai*, Jin (2011:161) stated that no source is available other than Kim's *Ahn Eaktai: The Glory and Sorrow* (2006).

### 1.5.4 The analyses

*An introduction to Korean music* (Kim, 2015) contains the following four main chapters:

- Different genres
- Theory (melody, rhythm, form structure and how to read and understand the traditional musical notation used).
- Traditional musical instruments and how they are classified.
- A summarized history of traditional Korean music.

Kim's book is the culmination of the author's lifelong studies, and contains a detailed discussion regarding why and how traditional Korean music was composed. It contains a great

deal of technical terminology and advanced explanations which cover the necessary information for Chapter 3 (Traditional music from South Korea). *The Garland Encyclopaedia of World Music (Volume 7)* can be seen as the English translation of Kim's (2015) previously mentioned book. This encyclopaedia provides the correct English translations of complicated Korean terminology, and it also includes detailed information on traditional Korean music genres, instruments and theory.

The National Anthem of the Republic of South Korea, "Aegukga", is used in the *Korea Fantasy* and this has resulted in the music being better documented and better known than *White Lily*. Studies of "Aegukga" were, therefore, also valuable source material. In his article, *The history of "Aegukga"* (2007), Kim described the compositional process of the *Korea Fantasy* and how "Aegukga" was merged into the composition. In his *Analysis on "Aegukga"*, Um (2008) examines "Aegukga" in detail as the focal point of the *Korea Fantasy*. Song (1983) included a practical analysis of the *Korea Fantasy* in *The study on Ahn Eaktai's Korea Fantasy*. Song's perspective differs from that of Jun's *Ahn Eaktai* (2001). Song divided the *Korea Fantasy* into six different sections: an introduction and five distinct sections. The coda is included in the last section. Jun, however, divided the work into four sections, with the introduction and coda included in the first and last sections. A fantasy allows for great freedom in the formal structure, and I discuss which argument is more convincing.

As I could not find any source concerned solely with *White Lily*, use was made of the information that I was able to obtain. This information was corroborated by referring to other sources such as Lee's *Western art music in Korea for Hundred Years* (1976 & 1985), articles including Han's *Melody, Musician's Life and Works* (1992), which also contains a brief discussion on Ahn's life and his musical output), and Huh's *The Present State on the Study of Ahn Eaktai* (1997). The two available sources containing brief analyses of *White Lily*, both of which were written by Jun, are *Ahn Eaktai* (2001) and "Ahn Eaktai: A Study on Arirang Melodies" in the *Journal of Society for Music and Korea*, Volume 47 (2014). Both sources agree on the binary form structure of *White Lily*. Due to limited sources, a detailed study and analysis of *White Lily* was undertaken.

## 1.6 Delimitation of the study

This study primarily focuses on analysing Eak-Tai Ahn's two selected works, the *Korea Fantasy* and *White Lily*. No other compositions have been analysed. The discussion of "Aegukga" (the Korean National Anthem) serves only to support the analysis of the *Korea Fantasy*.

Korean traditional music is not the main focus of the research topic; as a result, the elements of Korean music have been only briefly explained. The basic musical terminology and elements associated with the composer and compositions are discussed.

## 1.7 Spelling

I have consistently used the spelling of Ahn's forename as "Eak-Tai" where his name is used in full. When the name of the composer appears in the title of a book or an article, or in the name of a certain organisation such as the Ahn Eaktai Memorial Foundation, it is consistently spelled "Eaktai", and, according to Korean practice, his surname is placed before his forename.



## 2. EAK-TAI AHN

### 2.1 Introduction: Historical background of Korea from 1900–1965

After Japan won the Russo-Japanese War in 1905, Japan concluded the Protectorate Treaty with Korea. This treaty removed the power of the Korean government and isolated it from economic diplomacy. In 1906, Japan established the Residency-General, a Japanese governing body situated in Korea to control Korea. Go-Jong, the King of Korea, was dethroned in 1907 for attempting to let the world know of the oppression by Japan of the Korean people. Sun Jong replaced him but had no authority as a king, acting as a ‘puppet’ of Japan. Instead of accepting Japanese rule, the Korean people established many enlightenment movements, including the promotion of education, industrial development, the recruitment of funding to pay back national debt, the fostering of national capital, the publishing of newspapers and magazines that diffused anti-Japanese ideas, and the establishment and training of a national army to effect national independence against Japan. However, these movements were soon crushed by the powerful military force of Japan. (Kim, 1990a:92–157)

Military pressure from Japan became worse as time passed. By 1910, Japan had begun to imprison and torture leaders of an independence movement. Besides this, they seized the farms and, as a consequence, farmers who lost their land were forced to become slaves. Nevertheless, resistance against Japan’s unauthorised rule never stopped. On the 1<sup>st</sup> March 1919, the greatest independence movement, the “3.1 Movement”, arose. This movement could not win immediate independence from Japan, but revealed the strong will of national independence fighters. Independence fighters realized it was imperative to establish a provisional government for Korea in order to fight against Japan, and eventually it was established in April 1919. The irony of this provisional government is that it was established by Koreans who were staying in Shanghai, China, because it was impossible to establish such an organisation in Korea, where the Japanese authority was overwhelming. (Kim, 1990b:5)

After the “3.1 Movement”, the number of independence fighters increased and Japan, which faced great resistance from Korea, changed their way of governing. This new, deceptive rule was called “Cultural Governing”. Ostensibly it was for the benefit of Koreans, but its actual goal was to break their national spirit and the independence movement. It was also aimed at establishing a Japanese culture so that Korea would be completely dominated by Japan.

In the 1920s, Japan withheld rice from Korea. The starving Koreans had to establish a labour movement in order to survive. The last King of Korea, Sun Jong, died in 1926 and students in Kwang-Ju city, who could not endure the distorted and discriminatory education that they were receiving, established the “6.10 Movement”. This did not spread throughout the country in the way that the “3.1 Movement” had done. (Kim, 1990c:5)

In the 1930s Japan faced financial problems because they were continuously involved in wars. In order to fund the wars they had to plunder Koreans even more than previously. To counter the rise of the labour movement, Japan forced Koreans to change their Korean names to Japanese, to speak Japanese, and to join their army. After Japan declared war on the United States of America by attacking Pearl Harbour (1941), Japan needed more soldiers and they conscripted soldiers from Korea. These Korean soldiers included women and children, and many of the women became wartime military sex slaves. (Kim, 1990d:4–5)

Finally when Japan was defeated by the U.S.A. during World War II on 15 August 1945, Korea could once more become an independent country. However, as part of the peace settlement of WWII, the Soviet Union and the U.S.A. troops were stationed in Korea, and the military administration by these two countries – the Soviet Union in the north of Korea and the U.S.A. in the south of Korea – began. The Cold War between the U.S.A. and the Soviet Union eventually resulted in the division of the country into South and North Korea, which led to the Korean War. (Park, 2010:41)

The Korean War is also called the “6.25 War” because it started on 25 June 1950. It was a civil war between the Republics of South Korea and North Korea, and it caused much damage to both countries. In 1953 the two countries signed a cease-fire agreement, but today there is still no fundamental solution to this tragic situation. (Park, 2010:41)

In 1948 Sung-Man Lee was elected as the first president of South Korea, and he served as the president for three successive terms. During this time, he achieved much, but the massacre that he planned and a plan to rig the elections caused national hatred against him. In 1960 he resigned from the presidency. (Park, n.d)

After Lee’s resignation, Bo-Sun Yoon became the president. In 1961 Jung-Hee Park led a coup

d'état and took over state affairs. Park was inaugurated as the president in 1963. Japan and Korea finally renewed and normalized diplomatic relations by signing the Treaty on Basic Relations between Japan and the Republic of South Korea in 1965. (Gil, n.d)

## **2.2 Ahn's life**

It is not easy to find accurate information about Eak-Tai Ahn because he spent most of his life outside Korea. Records show differences regarding dates of performances, his occupation, the period of time he spent overseas, and even his birth and death dates. Many different sources provide different birth dates, but when one views all the information together, the most reliable year of birth is 1906. (Jun, 2001:9)

He was born in Pyongyang (the current capital city of North Korea). He had the dream of becoming a musician from a young age. Although he did not have a teacher, he started playing violin and cornet, teaching himself. When he reached the age when he could enter the Soongsil Middle Mission School, he was already able to play both the violin and cornet at a high standard. For the first time, he received music lessons from a teacher, E.M. Mowry. While Ahn was studying at Soongsil School, he decided to start with cello lessons as well. (Lee, 1985:137–140)

In 1919, when the “3.1 Movement” arose, the Soongsil Middle School, where Eak-Tai Ahn was still enrolled, played a leading role in Pyongyang in the independent movement. Many students were imprisoned for participating in the “3.1 Movement” and Ahn was part of the movement to rescue imprisoned students. He was expelled from the school for his role in the rescuing movement. His teacher, E.M. Mowry, encouraged him to go to Tokyo to continue his studies and he finished his five year course of middle school at Sesoku Middle School in Japan. (Jun, 2001:15)

From 1926, Ahn continued his cello and music studies at Tokyo National Music School. He subsequently went to study in America during the 1930s, receiving tuition in San Francisco, Cincinnati, and Philadelphia. He was the principal cellist of the Cincinnati Symphony Orchestra. Later he studied at Temple University, where he acquired his Master's degree in Music, and the Curtis Institute of Music in Philadelphia. He went to Germany in 1936 where

he met Paul Hindemith. He spent three consecutive days with Hindemith during which time Ahn showed him his compositions, and received lessons from him. His career as a conductor began during this time. (Jun, 2001:20–23)

In 1936 Ahn started his studies as a conductor in Vienna, receiving lessons from Felix Weingartner. After three months, he was presented with an opportunity to conduct the Budapest Symphony Orchestra. After this, he became a renowned professional conductor, cellist and composer who conducted the Société de Paris and the BBC Symphony Orchestras between 1937 and 1938. (Jun, 2001:23–24)

On 20 February 1938 Ahn travelled to Dublin, Ireland, for the premiere of the *Korea Fantasy*. After the concert, he received positive feedback from the audience as well as a positive review in the *Irish Times*. Thereafter, he toured many other countries, introducing his *Korea Fantasy* whenever he had the opportunity to do so. (Jun, 2001:33–34)

Between 1938 and 1947, he was living in Majorca. There are no clear records of his activities in Majorca. By integrating various sources, it appears that he met his most influential teacher and supporter, the renowned German composer Richard Strauss, during this period. Kim (2006) provides the anecdote that Ahn could become a student of Strauss because he had rescued Strauss's young granddaughter who had fallen into a pond. (Kim, 2006:113–115)

In 1946 Ahn married Lolita Talavera. Soon after his marriage he was appointed as the permanent conductor of the orchestra in Majorca, where he performed in 232 concerts. He served as the conductor for more than ten years. (Kim, 2006:157&159). When he heard that the Korean War had broken out, he decided to perform the *Korea Fantasy* with as many orchestras around the world as possible because he thought that it was the only thing he could do for his country. He resigned from the orchestra in Majorca in 1959 in order to achieve this aim. (Jun, 2001:42).

Ahn had established an annual music festival in Korea, aimed at developing art music there. The cancellation of the Fourth International Music Festival came as a shock to him, and the ceaseless rounds of concerts and tours made him mentally and physically weak. He conducted his final concert in London on 4 July 1965. Directly after the concert, his family took him back

to Majorca. He died on 16 September 1965 in a hospital in Barcelona. (Kim, 2006:218–221)

### 2.3 Ahn and the Korean orchestra

Eak-Tai Ahn gave several cello recitals in Korea before he left for America. He gave his first concert as a conductor in Korea in 1955. Sung-Man Lee, the first president of South Korea, invited him to his own 80th birthday celebration concert and awarded him the Cultural Medal. The premiere of the *Korea Fantasy* in South Korea was performed by about 100 instrumentalists and a choir of 200 singers. (Jun, 2001:49–51)

Ahn visited South Korea again in 1960 and 1961. Both times, he included his *Korea Fantasy* and works by Beethoven in the programme and it was performed by KBS and the Seoul City Orchestra. In 1961 he had a chance to meet the new president, Jung-Hee Park, who provided him with many opportunities to take part in musical activities in South Korea. Ahn's suggestion to Jung-Hee Park regarding an international music festival was accepted, and under the government's auspices the international music festival took place from 1-16 May 1962. Many other foreign artists were invited to participate during the 16 days of the festival. Different concerts were performed each evening, including a traditional Korean music concert, harp recital, cello recital, an evening for piano concertos, a violin recital, an opera performance, and an evening for the works of South Korean composers. (Jun, 2001:55–59; Kim, 2006:197–202)

When Ahn returned to South Korea in December 1962 to prepare for the second international music festival, which was supposed to take place in May 1963, he realised that the South Korean government no longer supported the festival due to a budgetary deficit. However, his plans did not flounder, as he secured the money by acquiring a loan from a piano company in exchange for ceding the sole selling rights of tickets to the festival to the company. He invited many foreign artists through his private friendships, and some of them even participated free of charge. The Seoul Metropolitan City Council approved the appearance of the Seoul City Orchestra and the use of the Civic Theatre for free. (Kim, 2006:204). Beethoven's *Piano Concerto No. 5* and *Symphony No.5* were performed on the first day and the *Korea Fantasy* and Beethoven's *Symphony No.5* were played at the closing event. The second international music festival, which seemed almost impossible without the government's support, was

successful, but the lack of finance caused dissatisfaction amongst the orchestral players. (Jun, 2001:66–70).

The third international music festival in 1964 was even worse than the second. This time, Ahn did not even have support from the Seoul Metropolitan. He had to use his own money, earned from a performance he had given in Japan. Unlike the previous two festivals which took place for 15 or 16 days, the third festival took place for half that time. Also, during the festival, the conductor Peter Nicoloff, who was invited to the festival, held a news conference to denounce Ahn for a breach of contract, something which was totally unreasonable. The news conference was used by the Korean artists who had been discontented with the Second Festival, to attack Ahn in public. During the conference, Nicoloff also mentioned that the National Anthem of Korea, “Aegukga”, which had been composed by Ahn, is fairly similar to a folksong of his homeland, Bulgaria. Korean artists who were dissatisfied from the second international music festival took Nicoloff’s denunciation of the Anthem as an opportunity to attack Ahn, and this led to him leaving the country. The subject of plagiarism of the Korean National Anthem is discussed in a later chapter. (Jun, 2001:71–78)

The fourth international music festival never took place, although Ahn sought many means of support. The government and the Korean musicians turned him away, and the Seoul Metropolitan also declined his requests. Obviously there was no way in which he could show his affection towards the international music festival, and he never returned to South Korea. (Ahn, 1974:251–252)

The contribution of Ahn to the development of Western art music in Korea is immense. He was the first person to host international music festivals that provided opportunities for foreigners to perform in South Korea. It clearly revealed the potential for the growth of Western art music in South Korea to foreigners, but the relationship between Ahn and the South Korean musicians was never good. From 1955, when he visited Korea to perform for the first time, he was already not welcomed by the South Korean musicians, and the reasons for this are unclear. The first international music festival was evaluated as displaying a lack of preparation for its scale. South Korean musicians suggested that Ahn was not a true musician, but a charlatan. Also, the lack of finance and the arbitrary choices that he made during the international music festivals that did take place, estranged South Korean musicians from him. (Kim, 1960). According to Kim

(2006:178), the South Korean musicians disliked Ahn because they were jealous of his world-wide fame. They were also afraid that their status as musicians would become unstable if Ahn stayed in South Korea.

One of Ahn's lifelong dreams was to establish a National Orchestra and a National Music School, but neither ever realised. In retrospect, it is easy to see how much affection he had for both his nation and its music. He thought that the only way that art music could develop in South Korea was to establish a proper music school, but when he asked for financial support from the government, it was declined due to insufficient funds. The country had just ended the Korean War, and could simply not afford it. (Ahn, 1974:201–202). It is a great pity that he never had the chance to work as a conductor in his own country.

## 2.4 Ahn and his influence

Eak-Tai Ahn had spent a long time overseas studying and was taught by many teachers, but he himself stated that his most influential teacher was Richard Strauss. There is no documentary evidence of when they first met, but many sources presume that it could have been after November 1937. Not only did Ahn learn compositional techniques and about the philosophy of music, but he also shared in the wisdom obtained by Strauss' life experience. (Jun, 2001:90)

There are two different stories of how Ahn became a student of Strauss. The first story unfolds in Vienna where Ahn studied music. Strauss passed the practice rooms by chance and heard one of Ahn's compositions *Gang Chun Sung Ak*. He decided to adopt Ahn as his student. The second story suggests that Ahn strolled around Strauss' house to meet him and became a student after dramatically saving the granddaughter of Strauss who had fallen into a pond by accident. (Ahn, 1974:18–19; Kim, 1976:151–158)

As one of Strauss' favourite students, he received many recommendations from him and when Strauss had to cancel a performance in Budapest, he recommended Ahn to take his place. Ahn himself also admitted that he would not have been able to conduct famous orchestras in Europe if he did not have the recommendation from Strauss. However, despite these recommendations from Strauss, he would not have been able to pursue such a career without his own endeavours

and talent. (Ahn, 1974:19–20)

Ahn's fascination with the symphonic poem was due to the influence of the many nationalist musicians' works of the late Romantic era, including Smetana's *Mávlást* and Sibelius' *Finlandia*. Richard Strauss exerted the most influence on the composer, and he also preferred the symphonic poem. (Burkholder, Grout & Palisca, 2006:A1, A15; Han, 1992:264–271). According to information gleaned from the Franz Liszt Academy of Music, Budapest, Ahn was a registered student there from 1938 to 1939, and he was taught composition by Zoltan Kodály during his stay in Budapest. (Jin, 2011:174).

One can clearly see that Beethoven was one of Ahn's favourite composers. The fact that he performed Beethoven's compositions at the first and the second international music festivals in South Korea and also inserted a choral section towards the end of his *Korea Fantasy* affirms this influence. According to Lolita Ahn (1974:206–208), the reason why he was in favour of such works was because they expressed love for humanity, and he wanted to express this through his own music. (Ahn, 1974:206–208)

## 2.5 Ahn's philosophy of music

Eak-Tai Ahn believed that all music is a message from God and the musician is merely the medium who carries this message to others. Therefore, to listen to and to enjoy music is a gift from God. He regarded music as a device which has great power to let mankind live in harmony. This idea was even more intensified when he conducted in Tokyo, and Japanese artists sang the "Aegukga" from the *Korea Fantasy*. It was not regarded as revenge through music on Japan, which had oppressed his nation, but it seems that it made an impression on him that only music can overcome the hostility and pain of this world. (Ahn, 1974:206–208)

It seems as if Ahn felt a duty to enhance South Korea's prestige in the world by performing the *Korea Fantasy* whenever possible. It was not merely to win fame for himself; he realised that it was the only thing that he could do for his nation. (Jin, 2011:172). He was determined to compose "Aegukga", the National Anthem, for the same reason. When the provisional government was established, "Aegukga" became a symbol of unity. (Ahn, 1974:164–165, 188).



The preference for programmatic music (the *Korea Fantasy* is an example) is also based on the same reasoning. He wanted to convey a message about his native country through music. He said that his music is not Western art music, his role was to merge Korean music with Western art music, so that he might introduce his nation to other nations. (Han, 1992:264–271).

Ahn stated that the most important aspect for a musician is to have an artistic spirit. Technique, effort to execute the technique and musicality are, of course, very important too, but without an artistic spirit and a noble personality, which is the most important aspect of an artistic spirit, one cannot produce good music. His belief was that a good personality equates to good art. This could mean that, because a musician and music should become one, music is something that reflects one's life. (Jun, 2001:103–105)

### 3. TRADITIONAL MUSIC FROM SOUTH KOREA

#### 3.1 Introduction

Korean society as we know it today has undergone many transformations, and the same can be said of Korean music. Some musical genres date back to when the country was a monarchy (e.g. the *Goryeo* and *Joseon* eras). The origins of some genres are completely unknown and were influenced by Chinese music. The history of *Sanjo* (Korean solo instrumental music) only started 100 years ago and “Arirang” has only been used from the beginning of the 20<sup>th</sup> century. (Kim, 2015:12–13)

The theory, instrumentation and other elements of Korean traditional music differ considerably from that of Western art music, and the scope of this dissertation is too limited to explain all the details of Korean traditional music. This chapter will therefore introduce and discuss only those elements of Korean traditional music which were used in two of Ahn’s compositions, the *Korea Fantasy* and *White Lily*.

#### 3.2 Genres

Six main genres may be differentiated in Korean music. They are as follows:

- Court music (usually performed in court for monarchs)
- Elegant music (a genre which the nobility used to perform as a hobby)
- Folk music (music of commoners)
- Art music (a genre performed by professional musicians)
- Religious music (performed in religious rituals)
- Creative music (a genre that emerged in the mid to late 20<sup>th</sup> century practiced by professional musicians)

These genres can be subdivided into many subgenres. The two folksongs, “Doraji Taryung” and “Arirang”, which Ahn used in his compositions, are classified as vocal folk music. Within vocal folk music there are also subgenres, and these two folk songs can be classified as “new folk song”.

“New folk song” is a genre that first appeared in the 20<sup>th</sup> century. The genre is practiced by

composers who were influenced by music from foreign countries. Songs of this genre are usually composed in the style of folk music. This genre not only includes newly composed songs, but also traditional music that was orally introduced and recomposed by composers. The music was commercially popularized through records and electronic broadcasts. (Kim, 2015:17–20)

“Doraji Taryung” (Example 1) is categorised under the “new folk song” genre. Its origin can be traced to the *Gyeonggi* province, and different versions exist in other provinces. The music describes a bellflower. The melodic content is based on *p’yŏngjo* while the rhythmic structure reflects *Semachi jangdan*. These elements are discussed in 3.3 and 3.4. The song is strophic, with a number of verses repeating the same melody, and its structure is binary form. (Son, 2014)

### Example 1: “Doraji Taryung”

도라지타령

세마치 우리 나라 민요



1. 도라지도 - 라지 백 - 도 - 라 - 지  
 2. 한 두 - 뿌 - 리만 개 - 어 - 도 - - -

심 - 심 - 산 - 천 - 에 - 백 - 도 - 라 - 지 -  
 대 - 바 - 구 - 니 - 철 - 철 - 철 - 다 - 념 - 는 - 다 -

에 - 헤 - 요 - 에 - 헤 - 요 - 에 - 헤 - - - 요 - - -

에 - 야 - 라 - 난 - - - 다 - 지 - 화 - 자 - - - 종 - - - 다

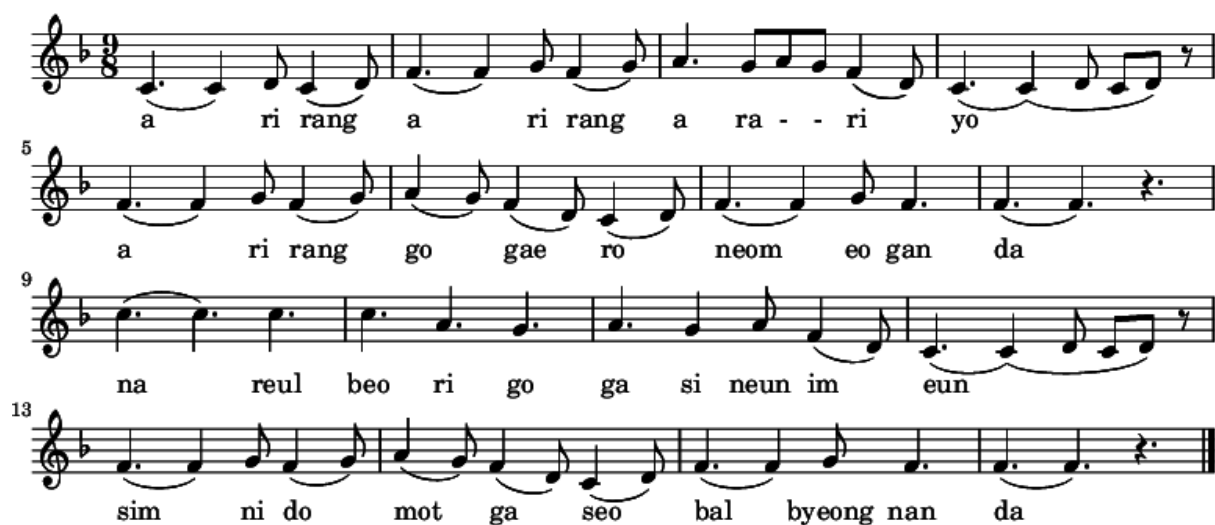
얼 - 씨 - 구 - 종 - 구 - 나 - 내 - 사 - 랑 - 아 -

“Arirang” (Example 2) is also a “new folk song”. There are many different older versions of “Arirang” depending on the province where it originated. Versions from the provinces *Milyang*, *Jindo*, and *Jeongseon* are regarded as traditional because they contain musical ideas associated with their province of origin. Ahn used “Arirang” from the *Gyeonggi* province which only originated at the end of the *Joseon* era (the other versions mentioned above have longer histories) which is why it is classified as a “new folk song”. (Kim, n.d.)

The lyrics of “Arirang” are a verbal expression of complaint and sorrow of the Korean people. (Kim, n.d.)

“Gyeonggi Arirang” (like “Doraji Taryung”) is also based on *p’yŏngjo* combined with *Semachi jangdan* which will be discussed in 3.3 and 3.4. (Kim, n.d.)

### Example 2: “Gyeonggi Arirang”



The musical score for "Gyeonggi Arirang" is written in 3/8 time and consists of four staves of music. The lyrics are written below the notes. The melody is simple and characteristic of traditional Korean folk music.

a ri rang a ri rang a ra - - ri yo  
 a ri rang go gae ro neom eo gan da  
 na reul beo ri go ga si neun im eun  
 sim ni do mot ga seo bal byeong nan da

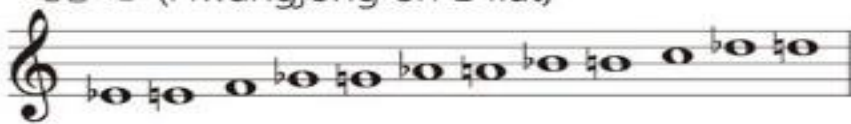
### 3.3 Melodic content

Traditional Korean music makes use of 12 chromatic pitches in one octave. The 12 notes each have their own names (see Example 3). The first note of this chromatic scale is always called *Hwangjong*. *Hwangjong* is not necessarily always the same pitch: it can vary depending on the genre or instrumentation. For example; *Hwangjong* will sound similar to C (equal temperament 256 Hz) when an ensemble performs music that originated during the *Tang* dynasty (a Chinese

dynasty). Alternatively, it will sound similar to E flat when an ensemble performs *Hyangak* (a subgenre of court music). (Kim et al., 2010)

**Example 3: 12 chromatic notes of traditional Korean music and the name of each note**

황종 = E<sup>b</sup> (Hwangjong on E flat)



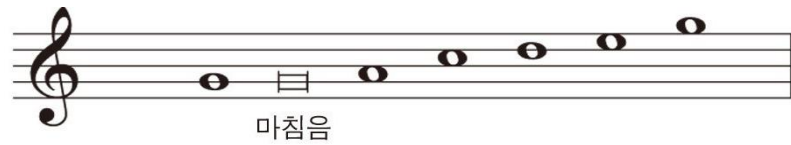
|        |          |         |       |          |        |           |        |        |       |         |         |         |
|--------|----------|---------|-------|----------|--------|-----------|--------|--------|-------|---------|---------|---------|
| 12음명:  | 황종       | 대려      | 태주    | 협종       | 고선     | 중려        | 유빈     | 임종     | 이척    | 남려      | 무학      | 영종      |
| 실제 표기: | 黄        | 大       | 太     | 夹        | 姑      | 仲         | 蕤      | 林      | 夷     | 南       | 无       | 应       |
|        | Hwanjong | Daeryeo | Taejo | Hyujjong | Goseon | Joongryeo | Yoobin | Imjong | Echik | Namryeo | Mooyoek | Ungjong |

A variety of different scales and modes are used in Korean traditional music depending on the genre or instrumentation used for performances. Most folk songs are based on the pentatonic scale while other genres are based on 3, 4, and 7 note modes. Work and children’s songs are, for example, based on 3 and 4 note modes. There are subgenres of court music (derived from China) which use 7 note modes. Some have an identical construction to the major scale, while another mode is the same as the lydian mode of Western art music. (Kim, 2015:31)

Most folksongs are, however, based on the pentatonic scale. Every mode of the pentatonic scale has its own name and is perceived and used as an independent scale. An example of this is the *P’yŏngjo*. (Kim et al., 2010)

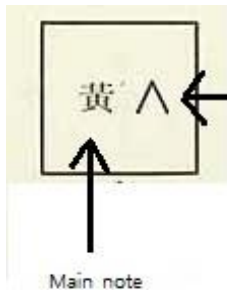
The *P’yŏngjo* refers to a scale consisting of the following interval distances: a major second, minor third, major second, major second and a minor third (Example 4). “Doraji Taryung” and “Arirang”, which are used in Ahn’s two compositions, the *Korea Fantasy* and *White Lily*, are based on this scale (Kim, 2015:42).

Example 4: *P'yŏngjo*



*Sigimse* is another melodic feature found in traditional Korean music. *Sigimse* refers to an embellishment which appears before or after the main melodic note. There are many types of *Sigimse* and the use of it varies according to the instrument used during performance. This embellishment may be improvised by the performer, thus providing many possibilities, for example:

↪ → when performing vocal music this *Sigimse* indicates that the pitch of the melodic note must be slightly raised at the end of its value. It could also indicate that a *Danso* player must move his/her instrument slightly downward at the end of a note value.

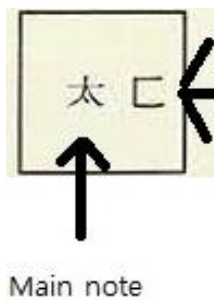


A *sigimse* that instructs the performer to play a fast embellishment **one pitch higher before** the main note (similar to acciaccatura).

For example

Notated pitch: D

Performer plays: E (short) and D



A *sigimse* (an embellishment before the main melodic note) that instructs the performer to play a **pitch higher** followed by a **pitch lower** than the original note.

For example

Notated pitch: D

Performer plays: E, C and D

(Kim, 2014; Kim, 2015:329–330)

### 3.4 Rhythmic content

*Jangdan* is a term used to refer to the rhythmic pattern on which a composition is based. The direct translation of *Jangdan* is “long and short”. *Jangdan* varies according to the genre that is being performed. While many melodies of traditional Korean music are based on the rhythmic patterns of *Jangdan*, not all melodies are structured rhythmically in this way. Some freedom is used in the performance to create variety in the music. (Kim, 2015:62)

A modified *Jangdan* which Ahn used in his composition, the *Korea Fantasy*, is called *Kutkōri* (Example 5).

#### Example 5: *Kutkōri* in Western Music notation



The songs “Doraji Taryung” and “Arirang” (which Ahn used in the discussed compositions) are based on the rhythmic pattern called *Semachi* (Example 6).

#### Example 6: *Semachi jangdan* in Western art music notation



Ahn, however, did not use this rhythmic pattern in *White Lily*, preferring a freer approach to rhythm.

The rhythmic patterns most often found in Korean art and folk music are *Kutkōri* and *Semachi* (Kim, 2015:70). Ahn’s use of *Kutkōri* in the *Korea Fantasy* is therefore an appropriate choice to portray the lives of ordinary Korean people.

### 3.5 Structure

There are many different form structures that are used in traditional Korean music. For example; “Doraji Taryung” is in strophic form with lyrics that are repeated in the chorus. Song (1983:18) mentioned in her study that the *Korea Fantasy* borrowed one of the form structures used in traditional Korean music.

The *Korea Fantasy* has the following tempo indications:

*Andante molto*

*Lento– Presto*

*Adagio*

*Molto furioso*

*Allegro molto furioso*

*Allegro con spirit presto*

*Presto*

The second and third indications (*Lento* and *Presto*) refer to the link to section C (bars 209–221). The *Korea Fantasy* therefore starts with a slow tempo which gradually increases to a fast *Presto* at the end. This acceleration of tempo is also found in traditional Korean music – a specific genre referred to as *Sanjo*.

*Sanjo* is a subgenre of Elegant music (a genre which nobilities practised and performed as a hobby). It is a solo instrumental work that consists of many short pieces which together create a longer piece of music. *Sanjo* also starts with a slow tempo and ends with a contrasting faster tempo. (Kim, 2015:78). All these facts support Song’s view that the *Korea Fantasy* is based on a structure borrowed from traditional Korean music.

### 3.6 Instruments

The three instruments Ahn imitated in the *Korea Fantasy* are the *Daekum*, *Danso* and *Kayakum*.



## The *Daekum*



Shin (n.d.) describes the *Daekum* (pictured above) as a transverse bamboo flute that was known since 57–935 B.C. (when a part of Korea was known as *Silla*). It is used as a tuning instrument for Court ensembles and also contributed to the development of *Sanjo* performance. The range of this instrument is from B $\flat$  3 to E $\flat$  6.

The *Daekum* is an aerophone with nine holes. The first hole is where the mouth is placed to blow air into the instrument to produce a flute-like sound. The next hole is referred to as the *Chunggong*. It is usually covered with a metal protector. A thin membrane from the inner part of the reed is attached to this hole. (Killick, 2002:827). The function of the *Chunggong* is to control dynamics and timbre and it also contributes to the appealing sound of the instrument. The six large finger holes follow. These are used by the performer to create different pitches. The last hole is used for better control of the pitch.

### The *Danso*



The *Danso* (see illustration above) is the shortest instrument of the family of longitudinal bamboo flutes. It is an aerophone that was invented at the end of the *Joseon* era (1392–1897). The range of this instrument is from G $\flat$  4 to A $\flat$  6. It has a very simple design with one finger hole at the back and four at the front. It is played using only five fingers of the two hands. (Shin, n.d.)

### The *Kayakum*



The *Kayakum* (see illustration above) is a chordophone that consists of twelve silk strings and mobile frets that are moved to adjust the tuning of the instrument. The right hand plucks the strings and the left hand creates vibrato, glissandi and also “bends” pitches. The name of this instrument refers to its country of origin, *Kaya* (the ancient tribal federation, c.42 – c.562). There are many larger versions of the *Kayakum* that have seventeen to twenty-five strings. The range of the standard *Kayakum* is from E $\flat$ 2 to A $\flat$ 4. (Killick, 2002:821&823)

## 4. *KOREA FANTASY*

### 4.1 Introduction

It is difficult to find the exact date when the *Korea Fantasy* was composed, but the melody of the Korean national anthem, which appears at the climax of the *Korea Fantasy*, was composed in 1935 and the premiere of the *Korea Fantasy* was in 1938. Therefore, one may assume that it was composed between 1935 and 1938. This work was revised continuously after the premiere. (Jun, 2001:134). There are many different versions of the *Korea Fantasy*; every version of the *Korea Fantasy* has different form structures and even melodic structures. The version the researcher has analysed is the final version of the *Korea Fantasy* provided by the Ahn Eaktai Memorial Foundation.

The *Korea Fantasy* is not simply a composition, but may be described as the synthesis of Ahn's love for his own country. Ahn referred to the *Korea Fantasy* as either *Sinfonie Fantastique* or *Poema Sinfonico*. This descriptive work especially portrays his sentiment for his nation, the oppression by Japan, the sadness of the nation, as well as the liberation and the glory of the nation. (Jun, 2001:136)

As mentioned before, the premiere of the piece was in 1938 in Dublin and the premiere in Korea was in 1955 to celebrate the 80<sup>th</sup> birthday of the first president of Korea, Sung-Man Lee (Kim, 2006:108).

### 4.2 The Korean National Anthem: “Aegukga”

The Korean National Anthem, “Aegukga”, has a close relation with the *Korea Fantasy*. The history of the text of “Aegukga” starts from approximately 1899. The lyrics were written by Chi-ho Yoon in 1907 and this poem is regarded as the first National Anthem. But as time goes by the lyrics and melody of “Aegukga” have changed. (Kim, 2007:74–75). The already existing lyrics of the anthem that Eak-Tai Ahn heard people sing to the melody of the Scottish folksong, *Auld Lang Syne* in one of the Korean churches in San Francisco had been written by Chang-Ho Ahn. After Ahn had heard the “Aegukga”, he was determined to compose a new melody that would become the National Anthem for Korea. (Kim, 2006:98; Kim, 2007:99–100).

There are different opinions regarding the year when Ahn finished composing “Aegukga”. However, many sources including Jun (2001:108–109) maintain that “Aegukga” was completed in November 1935. Soon after “Aegukga” was written it became known through being performed by the Korean National Association in San Francisco. After it was published, it spread to Koreans living in America and, by chance, it fell into the hands of the provisional government in Shanghai as well. Although “Aegukga” was known to Koreans in America and China, it was still unknown in Korea. It was only in 1946 that “Aegukga” was introduced to Korea. It spread throughout the country after it was published in a middle school music text book. (Noh, 1994:39).

“Aegukga” was adopted as the National Anthem in 1948 when Korea obtained independence from Japan (Noh, 1994:41). On the other hand, Min (1994:597), however, maintains that how “Aegukga” became the official National Anthem of Korea is not clearly known. Whether it was declared as the National Anthem by the government or whether it was simply sung by people and later became the song that represented the country is uncertain.

As previously mentioned, the conductor Peter Nicoloff raised the suspicion that “Aegukga” may be the plagiarised version of a Bulgarian folksong during a news conference in 1964. This suspicion did not have any effect on the International Music Festival or on the Korean government at the time. Later James Wade, who had held the news conference proposed by Nicoloff, submitted a dissertation with the title “Korean Anthem compared with Bulgarian song” for his Master’s degree. (Jun, 2001:117–118). Nicoloff’s assertions also had an impact in 1976, when You-Sun Lee, who was a retired professor at Jung Ang University and also one of the anti-Ahn Eak-Tai artists from the International Music Festival, brought up the discussion whether the National Anthem should be re-composed. (Lee, 1976:153).

Eventually, a third person, Suk-Jun Gong, who was serving as composition professor at Yun Se University, had to be asked to determine whether it was plagiarism or not. The result from Suk-Jun Gong was that “Aegukga” was definitely not plagiarised and he even encouraged that it should be adopted as the official National Anthem as soon as possible. Actually, the melody of “Aegukga” and the Bulgarian folksong sound similar, but when one analyses the basic structure of these two melodies, one can clearly see that they differ. (Kim, 1991:317–324).

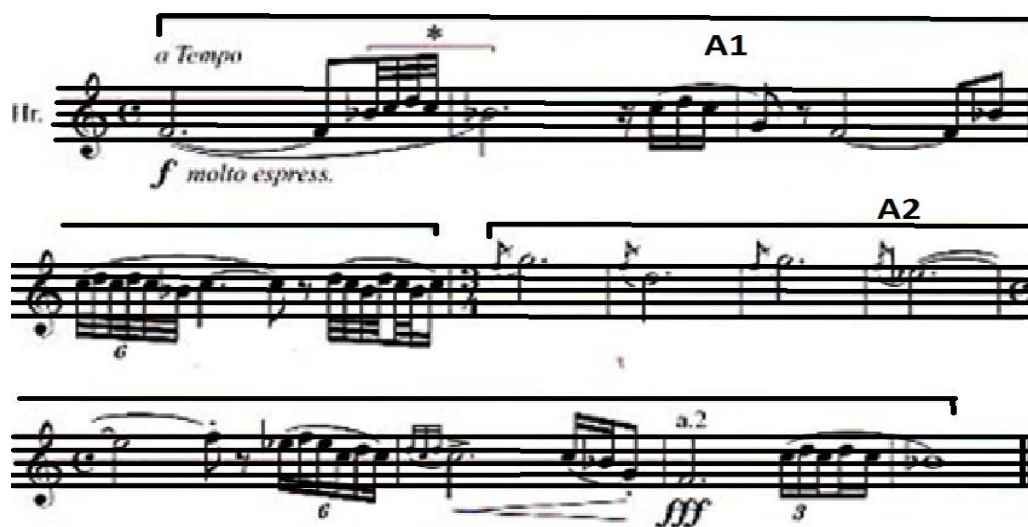
A year after this conflict, in 1977, the Korean Music Association complained that “Aegukga” should be replaced with a new composition, giving several reasons. Firstly, there remained the suspicion regarding plagiarism; and secondly, it has a melody and rhythm that is not really appropriate to the Korean language; and lastly, the melody is too passive for a National Anthem. However, the matter did not go further and rested there because it seems as though the government knew that no other composition could replace “Aegukga” which had been fully accepted as the National Anthem. After all these complaints and conflicts, “Aegukga” has survived as the National Anthem of South Korea. (Jun, 2001:131)

### 4.3 Melodic content

There are a few phrases and themes that are used throughout the composition. All phrases and themes are indicated according to the alphabet (A, B, C, etc.). When there is more than one phrase in a theme, those phrases will be indicated with the same letter as a theme but with different numbers (for example, phrases that appear in Section A will be indicated as phrase A1 and phrase A2 etc.)

Theme A can be divided into two phrases (see Example 7). Later in this composition phrase A1 and A2 (or fragments of these phrases) are used separately and not as a complete theme.

#### Example 7: theme A, bars 3–14

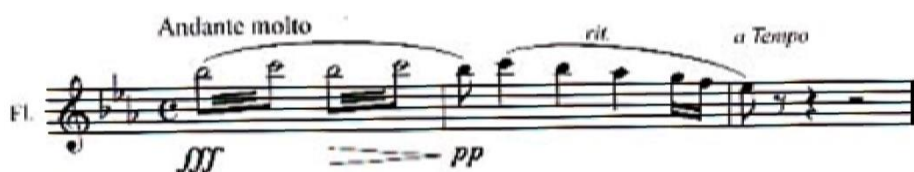


Phrase A1 is based on interval distances of a perfect fourth together with a Korean traditional music embellishment, \**Sigimse*<sup>2</sup>. (Jun, 2001:139). The following table indicates where phrase A1 can be found.

|           | BAR NUMBERS       | DESCRIPTION  |
|-----------|-------------------|--|
| PHRASE A1 | 3–6; 11–14; 19–22 | A1 alternates with phrase A2 and continues until bar 22.<br>This phrase is started by the solo horn and later in bars 19–22, two more horns and trumpets join to enhance the sound |
|           | 42                | Fragmented A1 appears in the first clarinet  |
|           | 49                | Interval distance of a perfect 4 <sup>th</sup> is omitted, only <i>sigimse</i> on G appears, played by the oboe  |
|           | 56; 59            | Played by the oboe   |
|           | 63                | Played by the flute  |
|           | 70                | Played by the piccolo  |
|           | 76                | Played by clarinet   |
|           | 85–88             | Played by the flute  |
|           | 93–97             | Played by the flute; Interval of a perfect 4 <sup>th</sup> is omitted.   |
|           | 362               | Played by the clarinet   |


A fragmented phrase A2 already appears in the first bar, played by woodwinds (see Example 8). It appears in a tremolo figure but there is no doubt that it is an anticipation of a full appearance of phrase A2 in bars 7–10.

#### Example 8: A fragment of A2 in bars 1–3



<sup>2</sup> Refer to Chapter 3.3 Melodic content.

Phrase A2 mainly consists of interval distances of a major second and a minor third. The following table indicates where phrase A2 can be found.

| PHRASE A2 | BAR NUMBERS        | DESCRIPTION  |
|-----------|--------------------|--|
|           | 7–10; 15–18; 28–31 | <p>Phrase A2 alternates with phrase A1 until bar 18. A solo horn starts the melody and later five more horns and trumpets are added. The rhythm has changed and the acciaccatura is replaced with a quaver.</p>  |
|           | 39–41; 44          | <p>Played by the first horn. Ahn put a fragmented A2 in many links to create unity of mood.</p>  |
|           | 75                 | <p>Played by a horn</p>  |
|           | 89–91              | <p>Played by the flute and clarinet in alternation as question and answer</p>  |
|           | 318–322; 423–429   | <p>Fragmented A2 appears in the strings and continues with the major second intervals</p>  |
|           | 432–438            | <p>Fragmented A2 appears as a string tremolo together with the horns. From bar 437, the strings and horns play the fragment in offbeat harmony</p>   |
|           | 460–466            | <p>Phrase A2 appears in the brass for two bars and then a fragmented phrase continues with the brass followed by the strings</p>   |
|           | 476–479            | <p>Played by the brass and bassoon. The higher woodwinds play trills which create an effect as if they are playing a</p>   |

| fragment of A2   |  |
|------------------|--|
| 537–540; 542–543 | Fragments played by the strings  |
| 548              | The entire orchestra plays the fragment. Fermatas are added.   |
| 561–562          | A fragment played by the strings and the woodwind tremolo  |
| 622–634          | The fragmented A2 is played by the entire orchestra and a choir. It functions as the beginning of the link to the coda |

Theme A is based on a pentatonic scale. According to Song (1983:11), the first phrase in bars 3–6 is based on B flat pentatonic starting on F but since the French horn is a transposing instrument, the actual concert pitch is E flat. As the piece progresses, this theme appears in many different bars as a fragment, as well as in full. It changes its key, but it is always based on a pentatonic scale. This theme appears throughout the piece and it helps creating unity of mood.

In the link to section B muted violins play descending chromatic scales (see Example 9) followed by a G major clarinet arpeggio decorated with acciaccaturas (see Example 10). This evokes a bird-like call. It portrays a peaceful landscape of the composer’s country.

**Example 9: Descending chromatic scales played by the violins in bars 45–47**



The image shows a musical score for two violins (VI. 1 and 2). The music consists of descending chromatic scales. The first staff (VI. 1) has a treble clef and a key signature of one sharp (F#). The second staff (VI. 2) has a bass clef and a key signature of one sharp (F#). Both staves are marked 'Con Sord'. There are handwritten annotations 'trn trn trn' above the notes in both staves, indicating tremolos. The score is for bars 45-47.

**Example 10: G major clarinet arpeggio decorated with acciaccaturas in bar 49**

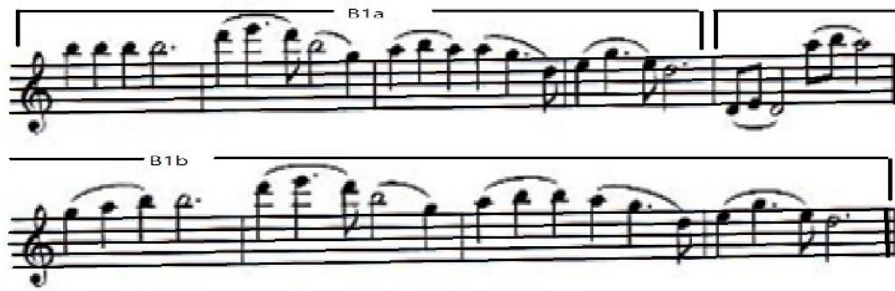


The image shows a musical score for Clarinet 1 (Cl. 1). The staff has a treble clef and a key signature of two sharps (D major). The music is an arpeggio decorated with acciaccaturas. The score is for bar 49. The dynamic marking 'pp' is visible below the notes.



A few traditional melodies appear in section B. The first one, Theme B1 (see Example 11) consists of phrase B1a and B1b. Ahn imitated the Korean folk song called “Doraji Taryung” (see Example 12).

**Example 11: theme B1 in bars 50–58, initiated by the flute and oboes and continued by the strings**



**Example 12: “Doraji Taryung”**

**도라지타령**

세마치 우리 나라 민요

1. 도라지도 - 라지 백 - 도 - 라 - 지  
 2. 한 두 - 부 - 리만 깨 - 어 - 도 -

심 - 심 - 산 - 천 - 에 - 백 - 도 - 라 - 지 -  
 대 - 바 - 구 - 니 - 철 - 철 - 철 - 다 - 녀 - 는 - 다 -

에 - 헤 - 요 - 에 - 헤 - 요 - 에 - 헤 - - - 요 - -

에 - 야 - 라 - 난 - - 다 - 지 - 화 - 자 - - - 좋 - - 다

얼 - 씨 - 구 - 좋 - 구 - 나 - 내 - 사 - 랑 - 아 -

Phrase B1a starts with four repeated notes. Phrase B1b consists mainly of major second intervals which go up and down in stepwise movement. Fragments of theme B1 appear in many

sections helping to create unity in the piece. The following table indicates where theme B1 (both phrases B1a and B1b) can be found.

|                 | BAR NUMBERS | DESCRIPTION  |
|-----------------|-------------|--|
| <b>THEME B1</b> | 50–62       | First appearance of Theme B1a in the piece. B1a is played by the flute and oboe (bars 50–53) and then B1b is played by the strings in bars 54–62. A fragment of B1b appears in bar 54 played by the bassoon and the bass bassoon. A fragment of B1a appears in bars 59–60 in the solo horn section. This is a contrapuntal area. |
|                 | 63–71       | The complete theme B1 appears in the violin and viola. A fragment of B1a appears in the horns (bars 67–68) and the entire B1a in the two trumpets (bars 68–71). Together with all of these, the upper woodwinds play B1b in bars 67–71.  |
|                 | 72          | The entire orchestra, except for the percussion and harp, plays the fragment of B1b.   |
|                 | 174–175     | Faster in tempo; fragmented B1a is played by the horns and trumpets.   |
|                 | 178–186     | In bar 178, the first four repeated notes are started by the horns and strings. The horns and trumpets are replaced by the higher woodwinds and woodwinds. The strings continue with the complete B1 theme (bars 179–186). In bars 183–186, the countermelody in the lower woodwinds and horns creates counterpoint.             |
|                 | 187–188     | A fragment of B1a is played by the horns and trumpets.   |
|                 | 198–206     | The entire theme B1 is played by the higher woodwinds, higher strings and trumpets. As in bars 183–186, the  |

|  |         |  |
|--|---------|--|
|  | 207–208 | <p>countermelody in the lower woodwinds and horns creates counterpoint.</p>  |
|  | 211–212 | <p>The first two bars of phrase B1a is played by the higher woodwinds, trumpets, and higher strings.</p> <p>In a minor key. It takes an important role as the beginning of the transition. Played by the entire orchestra except for the percussion and harp</p> |

Before the B2 phrase starts, one significant introductory melody (see Example 13) appears which cannot be called a theme because it does not return, but it initiates a traditional dance section. Fragments of this melody appear in bars 113, 117 and 120.

**Example 13: Introductory melody in bars 106–109**



B2 (see Example 14) is the second Korean folk tune based on the dance, *Taryung*.

**Example 14: The second Korean folk tune, phrase B2, in bars 111–113**



The content of B2 is summarised in the following table.

|           | BAR NUMBERS | DESCRIPTION  |
|-----------|-------------|--|
| PHRASE B2 | 111–120     | Played by the oboe (bars 111–113). The flutes starts and clarinets continue (bars 114–117). The piccolo, flutes and oboes play in unison (bars 118–120). |
|           | 145–151     | The horns play in octaves  |
|           | 191–197     | Played mainly by the horns.  |

Phrase B3 (see Example 15) is the third folk tune one can find in this work. Jun wrote (2001:144) that this is an imitation of traditional Korean dance music, *Youngsan Hoesang*. The researcher cannot find any similarity between these two.

**Example 15: phrase B3 in bars 125–140**



The following table indicates where phrase B3 can be found.

|           | BAR NUMBERS               | DESCRIPTION  |
|-----------|---------------------------|--|
| PHRASE B3 | 125–140                   | The piccolo, flute and bassoon play the phrase and the lower pizzicato strings play the fragmented phrase.   |
|           | 156–171                   | The strings initiate the phrase and then the piccolo, flute and clarinet enter two bars later. The lower brass plays a fragment in bars 164 to 166 while the strings are still busy with the phrase. It creates a contrapuntal effect. |
|           | 176–177; 179–181; 189–190 | The low woodwinds, brass and strings play fragments of the phrase.   |

At the end of the B section Ahn quotes all the phrases that he has used in this section.

According to Jun (2001:147), section C depicts the oppression by Japan and the grief of the nation. The highly entertaining traditional dance tune of the previous section stops suddenly and a dreary atmosphere is created by percussion.

Phrase C1 (see Example 16): minor second intervals can be seen as the main characteristic of section C. Consecutive descending minor seconds depict the agony of the people under the tyranny of Japan. (Jun, 2001:147)

**Example 16: phrase C1 in bars 223–225**



The following table indicates where phrase C1 can be found.

| PHRASE C1 | BAR NUMBERS                  | DESCRIPTION  |
|-----------|------------------------------|--|
|           | 222–228; 244–247;<br>330–336 | Played by the lower brass and woodwinds, then immediately answered by the strings. |

Phrase C2 (see Example 17): descending harmonic minor scale.

**Example 17: phrase C2 in bars 231–233**



The image shows a musical score for two instruments: Clarinet 1 (Cl. 1) and Bass Clarinet (Bcl.). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked 'Solo' and 'mp' (mezzo-piano). The melody is a descending harmonic minor scale, starting on G4 and ending on G3. The notes are: G4, F#4, E4, D4, C4, B3, A3, G3. The score includes the instruction 'espress.' (espressivo) under the notes. The first two staves are connected by a brace.

The content of C2 is summarised in the following table.

| PHRASE C2 | BAR NUMBERS | DESCRIPTION  |
|-----------|-------------|--|
|           | 231–243     | Played by the clarinet and bass clarinet, and answered by the lower strings. It is in A flat minor.                          |
|           | 340–350     | Played by the clarinet and bass clarinet, and continued by the flute and oboe while a counter melody appears in the strings. |
|           | 370–373     | A fragmented phrase is played by the clarinet and bass clarinet.   |

Phrase C3 (see Example 18): A stronger accentuated melody appears to portray a worsened situation. An interval distance of a minor third, the arrangement of accents, the usage of off beats and the tempo indication *molto furioso* present chaos and restlessness.

**Example 18: phrase C3 in bars 251–259**

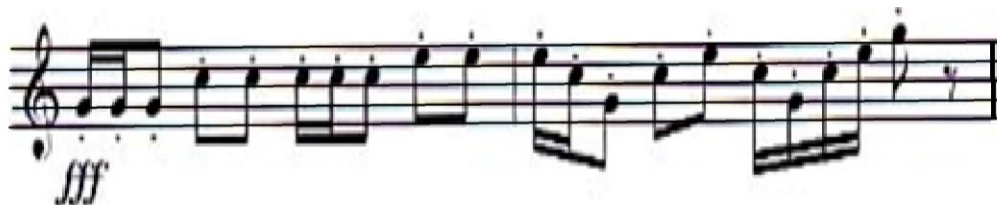


The content of C3 is summarised in the following table.

|           | BAR NUMBERS | DESCRIPTION  |
|-----------|-------------|--|
| PHRASE C3 | 251–259     | Played by the lower strings. The horns play an offbeat counter melody to create tension                              |
|           | 302–309     | Played by the lower strings and lower brass. The horns and trumpets play an offbeat counter melody to create tension |

Phrase C4 is known as “Fanfare” (see Example 19) and is mostly played by the trumpet. The fanfare plays quite an important role in this piece because it creates tension, but more significantly, it always appears as a precursor to “Aegukga”.

**Example 19: phrase C4, Fanfare, in bars 318–319**



In the following table the C4 appearances are listed.

| BAR NUMBERS      | DESCRIPTION  |
|------------------|--|
| 318–322          | Played by trumpets (typical for a fanfare). The composer wanted to portray the “3.1 Movement”. |
| 423–427          | Started by the trumpets with horns entering in bar 425.  |
| 430–431          | Played by the trumpets together with snare drum.   |
| 464–465          | Played by the trumpets together with snare drum.   |
| 490–491          | Played by the horns and trumpets.  |
| 517–520          | Played by the trumpets with snare drum.  |
| 525–526; 561–562 | Modified version played by the trumpets and snare drum.  |
| 605–611          | It starts with the modified version. Played by the trumpets.                                   |
| 620–621.         | Played by the trumpets.  |

Theme D1 is “Aegukga” and it consists of four four-bar phrases (see Example 20).

**Example 20: “Aegukga”**

**애국가**

PHRASE 1

보통배계 안익태 작곡



1. 동해 물과 백두산이 마르고 달도 록

PHRASE 2



하느님이 보우-하사 우리 나라만 세

PHRASE 3



(후렴) 무-궁화 삼천리 화려강산

PHRASE 4



대한사람 대한-으로 길이 보전하세



The composer only uses fragments of theme D1 until its complete appearance in bars 443–459. The following table contains the appearances of the theme D1.

|          | BAR NUMBERS                | DESCRIPTION   |
|----------|----------------------------|---|
| THEME D1 | 22 <sup>4</sup> –28; 32–37 | “Aegukga” theme, which can be regarded as the main theme of the piece, is already introduced in the section A2, bar 22 <sup>4</sup> but this theme is labelled as D1 because its first complete appearance is in section D. It is played by the upper woodwinds and strings. From bar 32, it is played by the lower woodwinds, brass and lower strings. |
|          | 320–323                    | The first phrase is played by the lower woodwinds, brass and strings. The fanfare theme by the trumpet creates a polyphonic texture.  |
|          | 399–403; 407–411           | Ahn used the text of the second half of the second phrase of “Aegukga”. Therefore it is regarded as a modified theme D1.  |
|          | 427–430; 432–435           | Only the first phrase of “Aegukga” appears and it starts in C major and then modulates to F major.  |
|          | 443–459                    | The full “Aegukga” appears for the first time in a four part texture.   |
|          | 466–475                    | Only the first two phrases of the theme are sung by the male choir. The female choir enters canonically a bar later.  |
|          | 490–508                    | Modified second half of the second phrase. It sounds similar to the one that appeared in bars 399–411. Sung by the male choir together with the D2 theme in the female choir in counterpoint. From bar 500, it can be seen as the anticipation of the Coda.   |

|          |  |
|----------|--|
| 605–620  | <p>The full “Aegukga” is sung by the entire choir. Compared to the “Aegukga” in bars 443–459 which was energetic and majestic, this time it is more tender and streaming. This mood is created by the <i>arpeggio</i> accompaniment of the strings and the <i>pianissimo</i> indication for other instruments.</p> |
| 635–638. | <p>The last phrase of “Aegukga” is played by the orchestra.</p>  |

Ahn used a new melody (see Example 21) to link section D1 to D2 (bars 411–416) and D4 to D5 (bars 549–554). This link recurs and plays a role in presenting the dignity of the country (Jun, 2001:150).

**Example 21: link in bars 411–416**



Theme D2 (see Example 22) reminds one of the beauties of the composer’s homeland. Jun (2001:152) wrote that this section was the last to be inserted into the piece.

**Example 22: theme D2 in bars 482–489**



The content of D2 is summarised in the following table.

| THEME D2 | BAR NUMBERS | DESCRIPTION   |
|----------|-------------|---|
|          | 482–489     | Sung by a female choir with woodwinds and horns.  |
|          | 492–499     | The female choir sings above the male choir's modified D1 theme. The horns and trumpets support the female choir.   |
|          | 563–594     | Alto, tenor and bass sing D2 together with theme D3 in the soprano. From bar 579 Ahn swapped the voices and the soprano sings D2 and the rest of the choir D3 in bar 594. |

According to Jun (2001:155), the theme D3 (see Example 23) was only inserted after 1954.

**Example 23: theme D3 in bars 533–547**



The image displays three systems of musical notation for Example 23. Each system consists of a vocal line (soprano) and a piano accompaniment line. The lyrics are in Korean. The first system contains the lyrics: '부 궁 화 삼 천 리 - 니 의 사 랑 아 영 광 의'. The second system contains: '대 크 기 길 이 빛 니 라 금 수 감 산'. The third system contains: '화 러 한 니 의 시 감'. The notation includes notes, rests, and bar lines, with the piano accompaniment providing harmonic support.

The content of D3 is summarised in the following table.

|          | BAR NUMBERS | DESCRIPTION   |
|----------|-------------|---|
| THEME D3 | 533–547     | Sung by the full choir in four voices together with brass and flute. This melody appears above a fragment of A2 in the strings to create a contrapuntal effect.   |
|          | 563–594     | Sung by the sopranos with piccolo, flute and oboe. From bar 579, this theme is swapped with D2 and sung by the alto, tenor and bass voices together with the English horn, bass clarinet, bassoon, horns and lower strings. |

As a method to link small and big sections, Ahn employed the following three patterns:

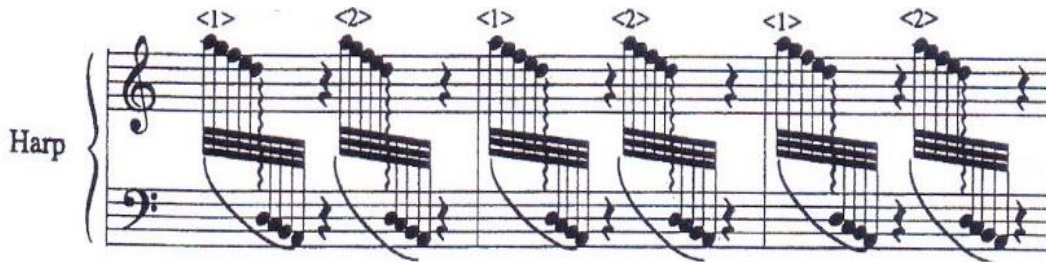
- the running chromatic scale passages are used to link big sections
- the fragmented phrases A1 and A2 are used to link sub-sections
- to create a smooth link after sections A, B and D to the next ones, Ahn used tremolos or/and trills on harmony notes of the last cadence chord for connecting purposes to the following chord. Use of tremolos and trills play a very important role and they serve as links in many sub-sections.

Compositional techniques such as retrograde, inversion and diminution are not found in the piece, but Ahn developed his themes by repetition, sequence and doubling the instruments or voices.

Ahn used many different scales for themes and phrases. He used major, harmonic minor, pentatonic and chromatic scales as well as the dorian mode. The dorian mode only appears in bars 63–65 (see Example 24) played by the harp as a glissando. He used different scales according to the mood he wanted to create. One interesting fact about Ahn's compositions is the combination of different scales simultaneously. An example of this can be found in bars 3–13 where Ahn used a pentatonic scale for the melody accompanied by the string section that is based on a major scale. In bars 14–22 he used a pentatonic melody accompanied by a figure based on a chromatic scale. Tension is created in section C3 (bars 302–309) where he combined a melody in a minor key above an accompaniment based on a chromatic scale. Ahn used the

same key to avoid harmonic clashes (which may have created dissonance) when he combined two different types of scales. The harmonic limitations of the pentatonic scale resulted in Ahn using a compositional technique that combines two different types of scales. This was to avoid a possible monotonous sonority in the work.

**Example 24: the dorian mode in bars 63–65**

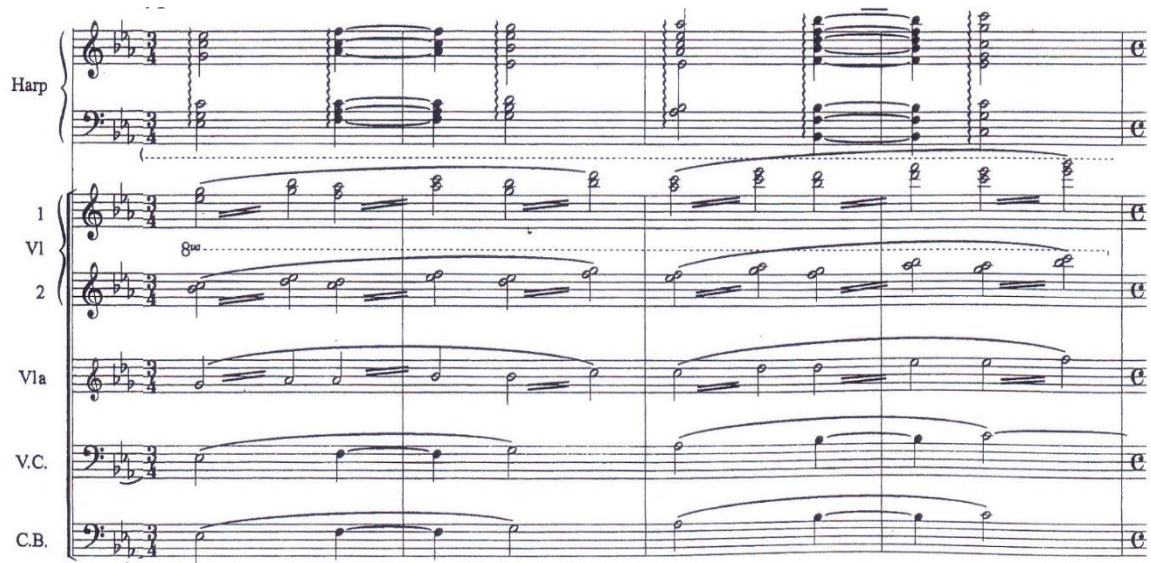


The pentatonic scale is one of the most important elements of traditional Korean music. It is obvious that the composer used this scale in the composition to imitate the sound of traditional music from his homeland. More information on pentatonic scales in traditional Korean music can be found in chapter 3.3.

**4.4 Harmonic content**

As mentioned in 4.3, Ahn moved away from the narrow harmonic range by using two different scales at the same time. Ahn mainly used major, minor and diminished chords with many added notes. Augmented and chromatic chords (such as Neapolitan 6, German 6 or French 6) are hardly ever used, except in section C. These harmonic features are typical of the Romantic period.

Bars 7–10 (see Example 25): it is not clear why the composer changes the time signature from 4/4 to 3/4 because the aural effect is still like 4/4 time. The harmonic rhythm also remains as a duple metre.

**Example 25: bars 7–10**


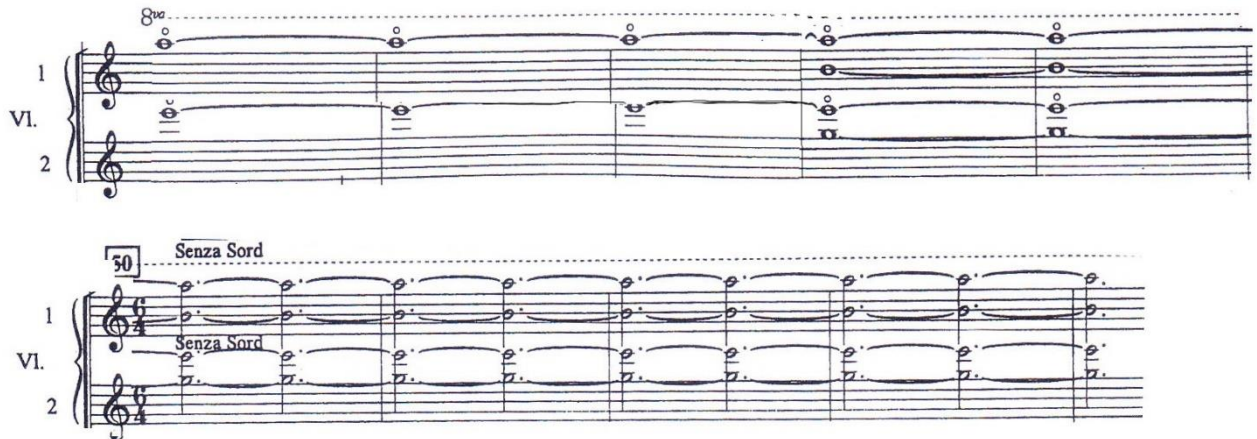
Ahn modulated from C major to F major in bars 32–37. One can see that the intention of the composer was to weaken the tonal centre, F major, by using an inversion of the last chord of the cadence (bar 37, see Example 26) before the link. This can be seen as the preparation to go back to C major in order to create a smooth link between the sections.

**Example 26: the string section in bar 37**


He also linked one section to another by using the same harmony note of the last few chords on the first few chords of the next section as if it is a pedal point. An example of this is found

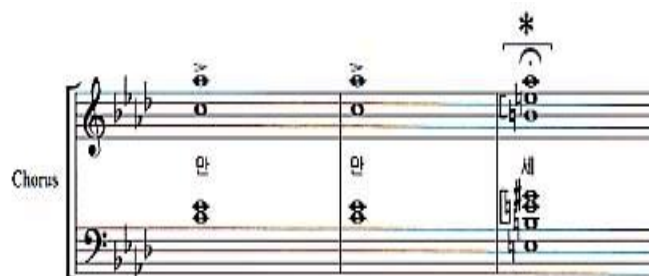
in bars 45–54 (see Example 27), section B directly after the link. Ahn used pedal notes (A, E, G and B) in the strings.

**Example 27: the first and second violins in bars 45–54**



In bar 508, Ahn creates an expectation of a perfect cadence, but the last chord (see Example 28, marked with \*) does not end on the tonic. Instead, he used an unexpected E major chord to surprise his audience. And even in the highest voice of this E major chord, he used A flat (enharmonic note for G sharp).

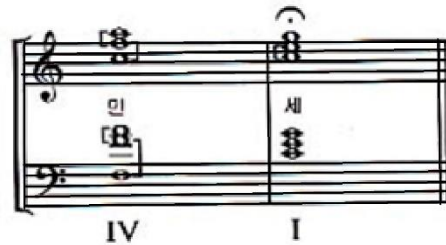
**Example 28: bars 506–508**



At the end of every section Ahn used different cadences (he used perfect cadences at the end of sections A and D, an imperfect cadence at the end of section B. He did not write a cadence at the end of section C). The first time that the plagal cadence (see Example 29) – which moves from sub-dominant (IV) to tonic (I) – was introduced, is at the end of the piece. In the 1953 edition, the composer actually used the word ‘Amen’ on this plagal cadence and later in 1954,

he changed it to ‘Forever’ (*Man se*). This proves that Ahn was strongly influenced by Christianity.

**Example 29: plagal cadence in bars 641–642**



It is not appropriate to think that tension in this piece was created by any specific chord. Obviously tension was created most in section C where chromatic notes dominate. Otherwise this piece is based on either pentatonic scales or primary chords. Therefore it is correct to say the tension in this piece is mostly created by chromaticism and rhythmic drive than by specific chords.

**4.5 Rhythmic content**

Ahn created variety in his music by changing time signatures and tempi several times throughout the piece: *Andante molto – lento – presto – adagio – molto furioso – allegro molto furioso – allegro con spirit presto – presto*. Song (1983:18) says that the structure of the *Korea Fantasy* is similar to one of the traditional Korean instrumental music forms<sup>3</sup> (which has many movements). Since *lento* and *presto* appear in a link from bars 209–221 for a very short while, Song’s idea is acceptable.

One of the most significant rhythmic features in this piece is the use of semi-quavers and triplet running passages, tremolos and trills. These features connect the sections smoothly, let the piece flow and, most importantly, create tension. Another important feature that creates tension is the use of accents and offbeats. In the case of bars 277–281 (see Example 30) Ahn accentuated the first note of every beat to emphasize the ascending chromatic movement and

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<sup>3</sup> See chapter 3.5



in bars 302–309 (see Example 31) every note in the lower strings, lower brass and lower woodwinds. Offbeat melodies are played by the horns and trumpets in bars 306–309.

**Example 30: the violins in bars 277–281**

Musical score for two violins (VI. 1 and 2) in bars 277–281. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of eighth notes with stems pointing up. The notes are circled in each measure. Above the first staff, there are markings for '8va' and '400'. The notes in the first staff are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The notes in the second staff are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

**Example 31: bars 302–309**

Musical score for bars 302–309. The score is divided into two systems. The first system is labeled 'bar 302' and the second system is labeled 'bar 306'. The instruments are: Fig. 1 & 2 (Figures), C. Fig. (Cello/Double Bass), Tb. 1 & 2 (Tubas), Tub. 3 (Tuba), v.c. (Violoncello), C.B. (Contrabasso), Hr. 3 & 4 (Horns), Hr. 5 & 6 (Horns), Tp. 1 & 2 (Trumpets), Tp. 3 (Trumpet), Tb. 1 & 2 (Tubas), Tub. 3 (Tuba), v.c. (Violoncello), C.B. (Contrabasso). The score shows the lower strings, lower brass, and lower woodwinds playing a rhythmic pattern of eighth notes. The horns and trumpets play an offbeat melody starting in bar 306, indicated by the text 'offbeat melody enters' and 'Solo'.

In bars 7–10 (see Example 32), Ahn tied the last crotchet beat to the first crotchet beat of the next bar to create hemiolas. Though he changed the time signature to 3/4, he still wanted to maintain the duple metre.

**Example 32: bars 7–10**



There are several remarkable rhythmic patterns in this piece. Section B is the most memorable with many Korean traditional elements. Ahn used rhythmic patterns that evoke strong traditional Korean flavour to the section. It is difficult to say that he adopted specific rhythmic patterns of Korean music but it is definite that he imitated it and wrote his own interpretation in the style of Western art music. (Jun, 2001:143). He, for instance, accentuated weak beats of melodies in section B and syncopation in bars 164–165 which create the exotic sound of Asia.

Song (1983:16–17) wrote that Ahn imitated *Jajinmori* in bars 100–109 (played by percussion) and a variation of *Kutkōri* in bars 121–138 by percussion and timpani. Jun (2001:145) did not

mention any thing about *Jajinmori* but like Song, he mentions *Kutkōri*. Song and Jun both see bars 121–138 as an imitation and transformation of the traditional *Kutkōri* rhythm (see Example 33).

**Example 33: the rhythm of *Kutkōri***



Phrase A2 and the interval distance of a second (both major and minor) appear in many different rhythms. Phrase A2 appears in bars 7–10 (with acciaccaturas) but in bars 28–29 Ahn puts accents on the first short notes to emphasize the first notes (see Example 34). The interval distance of a second sometimes appears as a tremolo (bar 1, see Example 35). Two notes also appear simultaneously in bar 74 (see example 36). Since these patterns appear until the end of the piece, these can be seen as significant rhythmic developments.

**Example 34: bar 28–29**



**Example 35: bar 1**

Andante molto



**Example 36: The violins play the interval distance of a second simultaneously in bar 74**



Two different melodies (used earlier in the composition) are used together in bars 563–594. The first melody is phrase D2 from bars 482–489 and the other one is phrase D3 from bars 533–547. To avoid the clash of the two melodies, he applies a form of augmentation in both phrases in a 6/8 time (see Example 37) which contributes to the rhythmic vitality.

Example 37: bars 533–547

Theme D3 augmented

rit.

Theme D2 augmented

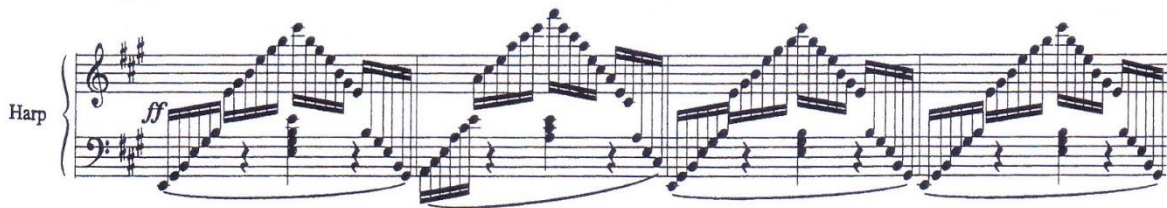
Theme D2 augmented

Theme D3 augmented

#### 4.6 Texture

The *Korea Fantasy* mostly consists of homophonic and polyphonic textures. In the homophonic areas the accompaniment plays an important role in portraying specific scenes. A good example can be seen in bars 451–454 (see example 38) where the harp moves up and down to portray the rise and fall of mountains of Korea. (Kang, 2012:69)

##### Example 38: bars 451–454



Ahn used counterpoint in two different ways:

- Counterpoint based on the same melodic materials
- Counterpoint based on two or more different melodies.

An example of the first type of counterpoint mentioned above appears in bars 50–71. The theme is introduced by the flute and oboe followed by the strings. While the strings are playing the theme, the horns and trumpets interfere with a fragment of the same theme, until it builds up to four voices simultaneously (see Example 39). This counterpoint is also created in section C (bars 251–259 and 302–309) where phrase C3 is played by the lower strings. There is an offbeat entry by the horns five bars after the strings (see Example 40). This type of counterpoint finally appears in a canonic form (in bars 466–475, see Example 41) on the “Aegukga” theme. A female choir enters one bar after the male choir.

##### Example 39: bars 50–71



bar 54 55 56 57 58

Vi. 1

unis.

bar 59 (the horn enters) 60 61

Hr. 1 2

1st Solo

*mf* *espress.*

*pp*

Vi. 1

*pp* *f*

bar 62 63 64 65 66 67 68

Hr. 1 2

*rit.* ..... *a tempo* *mf*

*a2*

*fff*

*f*

The trumpet enters in bar 68

Trp. 1 2

*mf*

Vi. 1

*rit.* ..... *a tempo*

*mf*

*fff*

bar 69 70 71

Hr. 1 2 3 4

*a2*

Trp. 1 2

Vi. 1

(8va)



Example 40: bars 251–259

bar 251                      252                      253                      254                      255

*pp*                      *pp*                      *pp*

Vla  
V.C.  
C.B.

256 (the horns enter) 257                      258                      259

1  
2  
Hr. 3  
4  
5  
6  
Vla  
V.C.  
C.B.

Example 41: bars 466–475

Chorus

Dong hae mul gwa Baeg du san i ma reu go dal to

동 해 물 과 백 두 산 이 마 르 고 답 도

Dong hae mul gwa Baeg du san i ma reu go dal to rog

rog ha neu nim i bo u - ha sa u ri na ra man se

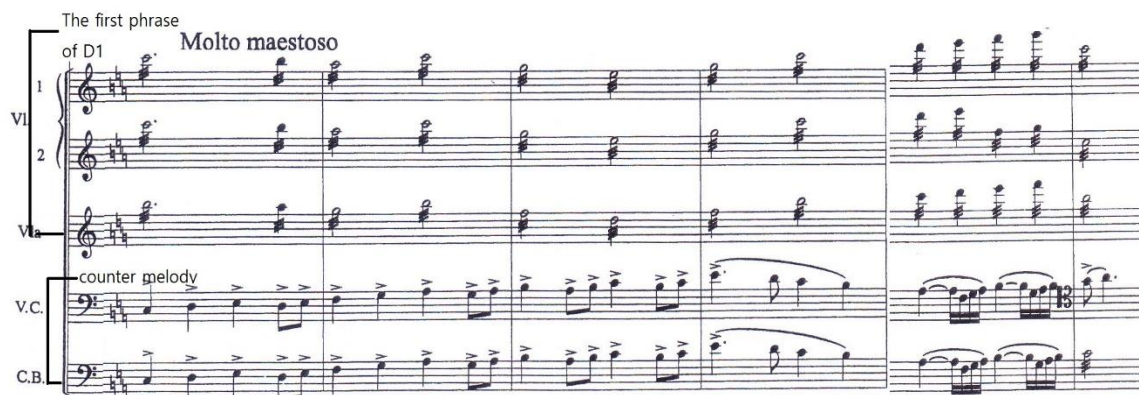
로 고향 이 보 우 - 하 사 우 리 나 라 만 세

ha neu nim i bo u ha sa u ri na ra man se



An example of the second type of counterpoint mentioned previously (counterpoint based on two or more different melodies) appears in bars 23–28 when theme D1 (“Aegukga”) is accompanied by a countermelody in the lower strings, lower brass and lower woodwinds (see Example 42). Ahn combined the fanfare theme (theme C4), fragmented phrases A2 and D1 (“Aegukga”) in bars 318–322 (see Example 43). Ahn created counterpoint with theme D2 and D3 in bars 563–593. He augmented the rhythm and changed the time signature to avoid harmonic and rhythmic clashes (see Example 44).

**Example 42: bars 23–28**



The first phrase of D1

*Molto maestoso*

VI 1

VI 2

Vla

V.C.

C.B.

counter melody

**Example 43: bars 318–322**



bar 318 *a<sub>2</sub>* Fanfare

Trumpets

*fff*

a fragment of A2

Strings

The first phrase of D1

horns

lower woodwinds, lower brass, and lower strings

trumpets

upper strings

320

Example 44: bars 563–593

Theme D3 augmented

mu gung hwa sam cheon ri na eu

ri na eu

Theme D2 augmented

sa rang a yeong gwang eui Tae geug gi bit na

na

Theme D2 augmented

ra hwa ryeo Han gang san Han ban do na eu sa rang Han ban do

ri

Theme D3 augmented

neo heui bbun il se mu gung hwa sam cheon ri na eu Han ban do yeong gwang eui

geug gi bit

Tae geug gi gi ri bit na ra

na

#### 4.7 Structure

Ahn revised the *Korea Fantasy* several times – therefore there are different versions of this composition. The first version (1935–1938) was an orchestral piece. The 1953 and 1954 versions were dedicated to the first president of Korea (Lee Sung Man). These versions were titled “<Korea> *Sinfonie Fantastique für grosses Orchestergesetz*” (<Korea> Symphony Fantasy for big orchestra). In the 1954 version and later versions a choir was included. (Jun, 2001:160).

The 1944 version consists of three movements. Each movement is treated as an independent work. The composer indicates the dates when he started and finished each movement. In the 1950 version (and afterwards), this composition was presented in a single movement – thus the length was significantly reduced. (Ahn 1974:46).

The work gives the impression of an intricate structure. The reason for this could be that, unlike conventional compositions that develop the main theme, it has an omnibus-like construction which introduces fragmented new themes, according to the plot or setting that the work is based on. However, to make up for this defect, he used many compositional devices, such as melodic repetition. (Jun 2001:161–162).

The symphonic poem structure was influenced by Strauss. As the word “Fantasy” in the title implies, the *Korea Fantasy* has no manifest form and is a single movement. One can see that it is divisible into four sections and that each section portrays a different scene.

The following table contains the bar numbers, key and description of every section of the *Korea Fantasy*. All these sections mentioned in the table below are also marked on the attached score, appendix A.

| BAR NUMBERS | DESCRIPTION  | KEY    |
|-------------|--|--------|
| <u>1–47</u> | <b><u>Part 1 (Section A):</u> the scene of a peaceful nation;<br/>Pastoral</b> |        |
| 1–2         | Introduction: Fragmented phrase A2 is introduced                               | E flat |

|                       |  |  |
|-----------------------|--|--|
| 3–22 <sup>3</sup>     | Section A1: Theme A is introduced  | pentatonic<br><br>E flat<br>pentatonic |
| 22 <sup>4</sup> –37   | Section A2: First phrase of theme D2 (“Aegukga”<br>theme) is introduced              | C major                                |
| 38–47                 | Link to Section B  |  |
| <b><u>48–221</u></b>  | <b><u>Part 2 (Section B): Folk themes</u></b>  | <b><u>G pentatonic</u></b>             |
| 48–73                 | Section B1: Theme B1 is introduced   | G Pentatonic –<br>D                    |
| 74–97                 | Link to Section B2   |  |
| 98–173                | Section B2: Phrases B2 and B3 are introduced   | A–D–C                                  |
| 174–208               | Section B3: Synthesis of all phrases   | C–G–C                                  |
| 209–221               | Link to Section C  |  |
| <b><u>222–394</u></b> | <b><u>Part 3 (Section C): Oppression by Japan and<br/>struggle of the nation</u></b> | No central key                         |
| 222–330               | C: Phrase C1, phrase C2, phrase C3, phraseC4 are<br>introduced                       |  |
| 330–378               | C (modified)   |  |
| 378–394               | Link to Section D  |  |

| <b><u>395–627</u></b> | <b><u>Part 4 (Section D): Liberation</u></b>   |                |
|-----------------------|--|----------------|
| 395–411               | Section D1: Second half of second phrase from theme D1 (“Aegukga”) is introduced in modified version | C–A–C          |
| 411–422               | Link to section D2   |                |
| 423–475               | D2: Theme D1 (“Aegukga”) is introduced for the first time in full.                                   | C–A–C          |
| 476–`481              | Link to section D3   |                |
| 482–508               | D3: Theme D2 is introduced   | A flat major   |
| 509–528               | Link to section D4   |                |
| 529–548               | D4: Theme D3 is introduced   | C major        |
| 549–560               | Link to D5   |                |
| 561–593               | D5 (synthesis of themes D2 and D3)   | C major        |
| 593–604               | Link to D1   |                |
| 605–621               | D1   | C major        |
| 622–627               | Link to coda   | C major        |
| <b>628–642 (End)</b>  | <b>Coda</b>  | <b>C major</b> |

There are three sources available regarding the structural analysis of the *Korea Fantasy*.

Song (1983:10) analysed the *Korea Fantasy* as follows:

| <b>BAR NUMBERS</b>  | <b>DESCRIPTION (Key structure not included)</b>  |
|---|--|
| <b><u>1–2</u></b>   | <b><u>Introduction</u></b>   |
| <b><u>3–9</u></b>   | <b><u>Part 1</u></b><br>A: Pastoral  |
| <b><u>50–217</u></b><br>50–73<br>74–81<br>82–97<br>98–217   | <b><u>Part 2</u></b><br>B section: Folk theme<br>B: link<br>A': Pastoral<br>C: Folk theme  |
| <b><u>218–345</u></b>   | <b><u>Part 3</u></b><br>D: Depression of nation  |
| <b><u>346–368</u></b><br>346–368  | <b><u>Part 4</u></b><br>E: Pastoral  |
| <b><u>369–624</u></b><br>369–389<br>390–417<br>418–476<br>477–503<br>504–527<br>528–544<br>545–580<br>581–586<br>587–603<br>604–624 | <b><u>Part 5</u></b><br>F: Japan's attack<br>G: Choral<br>H: "Aegukga"<br>H': beautiful nation<br>I: Interlude<br>J: <i>Mugunghwa</i> choral<br>H'': Choral<br>K: Interlude<br>L: "Aegukga"<br>M: Coda |

It is uncertain which version of the *Korea Fantasy* was used for Song's analysis. There are no similarities in Song's analysis compared to that of Jun and Kang. Song's research was written

in 1983. It is therefore possible that Song used a version which at the time could have been different from the current available score.

Kang's (2012:61–64) analysis of the *Korea Fantasy* is as follows:

| Section | Measure   | Key   | Meter  | Tempo                    | Theme                 |   |
|---------|---|---|--------|--------------------------|-----------------------|---|
| I       | Intro   | 1-2   | E-flat | 4/4                      | <i>Andante molto</i>  | Descent of Dangun from Heaven   |
|         | A   | 3-49<br>(23-36)                               | C      | 4/4, 3/4, 4/4<br>4/4     | <i>Molto maestoso</i> | Pastoral – peaceful Korean life<br>Korean national anthem motif                                       |
|         | B   | 50-81   | G      | 6/4 -4/4                 |                       | Folk theme I- <i>Doraji Taryung</i>   |
|         | A'  | 82-97   | C      | 4/4, 3/4                 |                       | Pastoral scene  |
|         | C   | 98-212<br>(111-113)<br>(125-208)<br>(209-210) | A<br>C | 4/4<br>4/4<br>6/8<br>4/4 | <i>Lento</i>          | Folk themes<br>Folk theme II<br>Folk theme III - <i>Youngsan-hoesang Taryung</i><br>Chaotic situation |
|         | * Only the timpani and percussion play at m. 209.<br>Piccolo, flutes, oboes and clarinets play pitch A and D at m. 210. |   |        |                          |                       |   |
|         | (211-212)   |   | 6/8    | <i>Presto</i>            | Japanese attack Korea |   |

| Section | Measure | Key            | Meter                              | Tempo                                 | Theme   |
|---------|---------|----------------|------------------------------------|---------------------------------------|---|
| II      | D       | No central key | 4/4<br>4/4<br>2/4, 3/4, 4/4<br>4/4 | <i>Adagio</i><br><i>Molto furioso</i> | Japanese occupation<br>Slower minor 2 <sup>nd</sup> descending<br>Faster descending passage<br>Imitation of battlefield<br>Faster descending                    |
|         | E       | C<br>C         | 4/4<br>4/4                         |                                       | March 1 <sup>st</sup> Movement – Korean national anthem melody<br>Fanfare before Korean national anthem melody<br><i>Aegukga</i> (Korean national anthem) motif |
|         | F       | No central key | 4/4<br>4/4                         |                                       | Severe Suffering after March 1 <sup>st</sup> Movement<br><i>Sanguh-sori</i> ( <i>Requiem</i> for Emperor Kojong) motif  |

There are no central keys in the second section, except the fanfare and Korean national anthem. This is an attempt to convey the chaotic situation in Korea following Japanese occupation and fall of the March 1<sup>st</sup> Movement.



| Section   | Measure | Key                   | Meter | Tempo                             | Theme  |   |                         |
|-----------|---------|-----------------------|-------|-----------------------------------|--|---|-------------------------|
| III       | G       | 395-417               | C     | 4/4                               | <i>Allegro molto furioso</i>                                   | Joy of the liberation                               |                         |
|           |         | (399-403)             | C     |                                   |  | Chorus join “Great Korea Victory”                   |                         |
|           | H       | 418-481               | C     | 4/4                               | <i>Maestoso</i>  | Chorus - Korean national anthem                     |                         |
|           |         | (423-426)             | C     |                                   |  | Fanfare before <i>Aegukga</i>                       |                         |
|           |         | (427-436)             | C     |                                   |  | Chorus join with the first phrase of <i>Aegukga</i> |                         |
|           |         | (435-439)             |       |                                   |  | “Daehan daehan” motif                               |                         |
|           |         | (443-459)             | A     |                                   |  | <i>Maestoso</i>                                     | Chorus - <i>Aegukga</i> |
|           |         | (460-463)             |       |                                   |  | “Daehan daehan” - motif                             |                         |
|           |         | (464-465)             | C     |                                   |  | Fanfare before <i>Aegukga</i>                       |                         |
|           |         | (466-475)             | C     |                                   |  | <i>Aegukga</i> with canon                           |                         |
| (476-481) | C       | “Daehan daehan” motif |       |                                   |  |   |                         |
| I         | 482-508 | A-flat                |       | <i>Allegro con Spirito Presto</i> | Chorus - “Hwaryu Kangsan Hanbando” (gorgeous Korean peninsula) |   |                         |

| Section | Measure   | Key       | Meter | Tempo         | Theme                         |   |
|---------|-----------|-----------|-------|---------------|-------------------------------|---|
| IV      | J         | 509-528   |       | 3/4, 4/4      |                               | Suffering again due to Korean War   |
|         |           | (509-512) |       |               |                               | *only percussion play this measures.  |
|         |           | (513-516) |       | 3/4           |                               |   |
|         |           | (517-520) | C     | 4/4           |                               | Fanfare motif   |
|         |           | (525-528) | C     | 4/4           |                               | Fanfare motif   |
|         | I'        | 529-604   | C     | 4/4, 6/8, 4/4 | <i>Molto furioso</i>          | Recovery of country   |
|         |           | (563-591) | C     | 6/8           |                               | Chorus – “the beautiful land of Korea, far and wide”                              |
|         |           | (592-604) | C     | 4/4           |                               | Chorus sings “the beautiful Korea” with meter change.<br>Bridge to <i>Aegukga</i> |
|         | K         | 605-621   | C     | 4/4           |                               | Chorus - <i>Aegukga</i>   |
|         |           | (620-621) |       |               |                               | Bridge to <i>Coda</i>   |
| Coda    | 622-642   | C         | 4/4   |               | Chorus – “Victory”            |   |
|         | (628-end) | C         | 4/4   | <i>Presto</i> | Chorus – repetition “Victory” |   |



Jun (2001:138–159) wrote as follows:

| <b>BAR NUMBERS</b>   | <b>DESCRIPTION (Key structure not included)</b>  |
|--|--|
| <p><b><u>1–208</u></b></p> <p>1–2</p> <p>3–22</p> <p>22–37</p> <p>37–49</p><br><p>50–73</p> <p>74–97</p> <p>98–120</p> <p>121–173</p> <p>174–208</p> | <p><b><u>Part 1: Foundation of a peaceful homeland</u></b></p> <p>Introduction</p> <p>Section A1: Pastoral</p> <p>Section A2: “Aegukga”, The dignity of the nation</p> <p>Section A3: Link</p><br><p>Section B1: Folk theme</p> <p>B2: link</p> <p>B3: Folk theme II</p> <p>B4: Folk theme III</p> <p>B5: Synthesis of Folk themes</p> |
| <p><b><u>209–394</u></b></p> <p>209–221</p><br><p>222–246</p><br><p>247–315</p><br><p>316–329</p><br><p>330–373</p><br><p>374–394</p>                | <p><b><u>Part 2: Oppression by Japan and Nation’s sadness</u></b></p> <p>Section C1: Discontinuation of tunes</p><br><p>C2: Sadness</p><br><p>C3: Oppression by Japan</p><br><p>Section D1: the “3.1 Movement”</p><br><p>E1: Sadness and a requiem</p><br><p>E2: Severe suffering</p>  |
| <p><b><u>395–508</u></b></p> <p>395–417</p><br><p>418–481</p>  | <p><b><u>Part 3: The Nation’s independence</u></b></p> <p>F: Joy of the liberation</p><br><p>G: “Aegukga</p>   |

|                       |  |
|-----------------------|--|
| 482–508               | H: The beauty of the liberated nation                                  |
| <b><u>509–end</u></b> | <b><u>Part 4: Succession of trials and the glory of the nation</u></b> |
| 509–528               | I: Trials  |
| 529–604               | J: Restored glory of the nation  |
| 605–621               | K: Glory of the nation   |
| 622–end               | Coda   |

There is a brief structural analysis of the *Korea Fantasy* in the score that was supplied by the Ahn Eaktai Memorial Foundation. This analysis is exactly the same as Jun’s and it is possible that the Foundation adopted Jun’s analysis. Jun wrote (2001:136) that:

“The *Korea Fantasy* has a descriptive content. When one listens to the piece, he or she can see different scenes – (a) a beautiful scene portraying the Korean nation, (b) oppression by Japan, (c) sadness caused by the oppression and (d) liberation and glory of the nation.

The available scores sometimes differ from each other. It is appropriate to divide the score published by the Foundation into four sections.”

This latter mentioned quote shows that Jun divided the work into four sections and invented his own descriptive titles for each. These titles were adopted by the Foundation and used in their publication of the score.

It is evident that Jun and Kang’s analyses are very similar. It is unclear whether the two researchers were influenced by one another. Therefore the researcher would like to create an analysis that is authentic to her own knowledge.

The main differences between the researcher’s analysis compared to the existing two by Jun and Kang are:

- The researcher used one section (section B) to indicate when the composer used folk

themes.

- The fourth section (section D) of the work is divided differently.

Apart from these differences the basic structure and subsections are similar.

The analyses of Jun and Kang are divided into similar sections. The first part of their analyses from bars 50–209 includes the folk themes used by the composer. This is convincing but the researcher thinks it is musically correct to separate bars 48–208 (the folk themes) and label it as an independent section. This is done because the folk themes do not have any similarities with the themes or phrases from section A (Part 1).

According to Jun and Kang the first folk theme starts in bar 50. The researcher would rather suggest that this section starts in bar 48. The broken chords played by the harp in bars 48–49 (see Example 45) create a different atmosphere that is similar to the following section and can thus not be seen as a link.

**Example 45: bars 48–49**



The starting point of section D as indicated by the researcher is different from that of Jun and Kang’s analyses. Jun and Kang labelled bar 509 as the beginning of the last section which includes the coda. This section is much shorter than the researcher’s section D which starts from bar 395 to the end of the work. The reason why the researcher suggests this is because the material that appears after bar 509 are already stated before section D. An example of this is the melody in bars 513–516 (see Example 46) that was previously used in bars 387–394. Similar material is also used in bars 525–528 as bars 383–386 (see Example 47). Bars 549–554 and bars 411–416 contain exactly the same material (see Example 48); theme D1 (“Aegukga”) always appears after these sections.



Example 46: bars 387–394 and 513–516

bars 387–390

bars 513–516

The image displays two systems of musical notation for Example 46. The first system covers bars 387-390, and the second system covers bars 513-516. The score is arranged in two columns. The left column contains the first system, and the right column contains the second system. The instruments listed on the left are: Picc., FL. 1, 2, Ob. 1, 2, E.H., Cl. 1, 2, Bcl., Fg. 1, 2, C. Fg., Hr. 1, 2, 3, 4, 5, 6, Tp. 1, 2, 3, Tb. 1, 2, 3, Tub., Timp., Perc., VI. 1, 2, Via., V.C., and C.B. The notation includes various musical symbols such as notes, rests, dynamics (ppp, pp, p, mf, f, fff), and performance markings like 'Tutti'. The score is written in 3/4 time and features a complex orchestration with multiple parts for each instrument.

**Example 47: bars 383–386 and 525–528**

bars 383–386

bars 525–528

**Example 48: bars 411–416 and 549–554**

#### 4.8 Orchestration

Ahn organized the instruments used in the work as follows:

|            |  |
|------------|--|
| Woodwinds  | Piccolo<br>2 Flutes<br>2 Oboes<br>English horn<br>2 Clarinets<br>Bass clarinet<br>2 Bassoons<br>Contra Bassoon |
| Brass      | 6 Horns<br>3 Trumpets in C<br>3 Trombones<br>Tuba  |
| Percussion | Timpani<br>Tamtam<br>Wind machine<br>Snare drum<br>Cymbals<br>Bass drum<br>Triangle<br>Castanets               |
| Strings    | Harp<br>Violins<br>Violas<br>Cellos<br>Double basses   |

Ahn, in order to imitate traditional Korean instruments (e.g. *Daekum* and *Danso*)<sup>4</sup>, gave many melodies to the woodwinds. The unique register and timbre of the *Danso* and *Daekum* are

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<sup>4</sup> Further information on the traditional instruments in Chapter 3.6.

successfully imitated by the flute and clarinet in bars 42–44. Phrases A2 and A3 in bars 3–14 are played by the solo horn and also evoke the sound of the *Daekum*. An example of an imitation of the *Danso* played by the flute appears in bars 85–90. (Kang, 2012:71; Song, 1983:26).

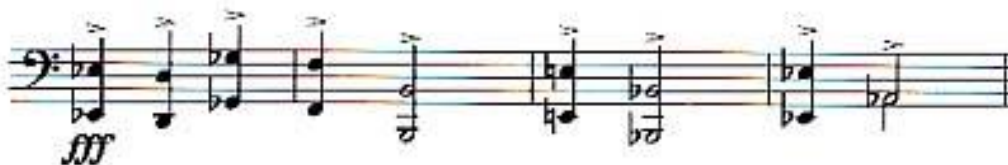
Kang (2012:72) mentions in his study that Ahn used a snare drum in bars 83–84 to imitate the *Moktak*, which is a wooden percussion instrument used in Buddhist temples. The researcher thinks this theory of Kang is inappropriate since the timbre of the snare drum is too different from that of the *Moktak*. The tempo is also too fast compared to that of which the monks play in Buddhist temples.

*Pizzicato* strings in bars 156–163 and the harp in bars 48–58 present a sound that resembles a Korean traditional instrument, the *Kayakum*. *Pizzicato* strings portray the joyful lifestyle of the Korean people. The harp represents a peaceful landscape. (Jun, 2001:144)

Ahn's fondness of the horn is evident: it is used very often throughout the piece.

Ahn created tension in section C by using violent *trills* and *tremolos* in the percussion section. Accentuated *fortississimo* creates a dramatic *pesante* melody, which is played by the bass section (see Example 49).

#### Example 49: bars 387–390



#### 4.9 Text

Ahn decided to use Korean lyrics to show his patriotism toward his country.

| Original text  | Bar numbers where it appears                     | Pronunciation   | Meaning   |
|--|--|---|---|
| 우리 대한<br>만세  | 399–403;<br>407–411                              | <i>Oo ri dae han</i><br><br><i>Man se</i>   | Korea be forever<br>(This clause was used in history, especially in many of the Korean movements that had risen against Japan).         |
| 동해물과<br>백두산이<br>마르고 닳도록  | 427–430;<br>432–436                              | <i>Dong hae mul gwa</i><br><br><i>Baekdu san i</i><br><br><i>ma reu go dal to rog</i>   | Until that day when the water of the Eastern sea run dry and Mt. Baekdu is worn away. (This is found in the first phrase of “Aegukga”). |
| (Verse)<br>동해불과<br>백두산이<br>마르고 닳도록<br>하느님이<br>보우하사 우리<br>나라 만세 | 443–459;<br>466–475 (only the verse);<br>605–620 | (Verse)<br><i>Dong hae mul gwa</i><br><br><i>Baekdu san i</i><br><br><i>ma reu go dal to rog</i><br><br><i>Ha neu nim I</i><br><br><i>bo u ha sa oo ri</i><br><br><i>na ra man se</i> | (Verse)<br>Until that day when the waters of the eastern sea run dry and Mt. Baekdu is worn away, God protect and preserve our nation   |





|  |   |  |   |
|--|---|--|---|
| <p>(Chorus)<br/>무궁화 삼천리<br/>화려 강산<br/>대한 사람<br/>대한으로 길이<br/>보전하세</p>                             |   | <p>(Chorus)<br/><i>Mu gung hwa sam cheon<br/>ri</i><br/><br/><i>hwa ryeo gang san</i><br/><br/><i>Dae han sa ram</i><br/><br/><i>Dae han eu ro gi ri</i><br/><br/><i>bo jeon ha se.</i></p>  | <p>(Chorus)<br/>Three thousand li (1200 km) of splendid rivers and mountains, filled with roses of Sharon. Great Korean people, stay true to the great Korean way.</p>  |
| <p>화려한 강산<br/>한반도 나의<br/>사랑 한반도<br/>너희뿐일세<br/><br/>무궁화 삼천리<br/>나의 한반도<br/>영광의 태극기<br/>길이 빛나라</p> | <p>482–489; 492–499; 563–594</p>        | <p><i>Hwa ryeo han Gang san</i><br/><br/><i>Han ban do, Na eui<br/>sa rang Han ban do</i><br/><br/><i>neo hi bbun il se.</i><br/><br/><i>Mu gung hwa sam cheon<br/>ri</i><br/><br/><i>na eui Han ban do</i><br/><br/><i>Yeong gwang eui Tae guk<br/>gi</i><br/><br/><i>giri bit na ra.</i></p> | <p>Gorgeous rivers and mountains of our country, the peninsula of Korea is the only land that I love.<br/><br/>Three thousand li (1200 km) filled with roses of Sharon. Glorious Tae guk gi (Korean national flag) will shine forever. (Roses of Sharon, <i>Hibiscus syriacus</i>, is the national flower of Korea)</p> |
| <p>우리대한 만세</p>   | <p>490–499;<br/>505–508<br/>622–635</p> | <p><i>Oo ri Dae han man se</i></p>   | <p>Korea will be victorious forever.</p>  |
| <p>무궁화 삼천리<br/>나의 사랑아<br/>영광의 태극기</p>  | <p>533–547</p>                          | <p><i>Mu gung hwa sam cheon<br/>ri</i><br/><br/><i>na eui sa rang a</i><br/><br/><i>Yeong gwang eui Tae guk<br/>gi</i></p>   | <p>My love, three thousand li (1200 km) filled with roses of Sharon<br/>Glorious Tae guk gi (Korean national flag)</p>  |



|                                |  |   |   |
|--------------------------------|--|---|---|
| 길이 빛나라<br>금수강산<br>화려한 나의<br>사랑 |  | <i>giri bit na ra</i><br>Gum soo gang san<br>Hwa ryeo han na eui<br>Sa rang | will shine forever.<br>My love, a beautiful and<br>splendid land. |
|--------------------------------|--|---|---|

## 5. WHITE LILY

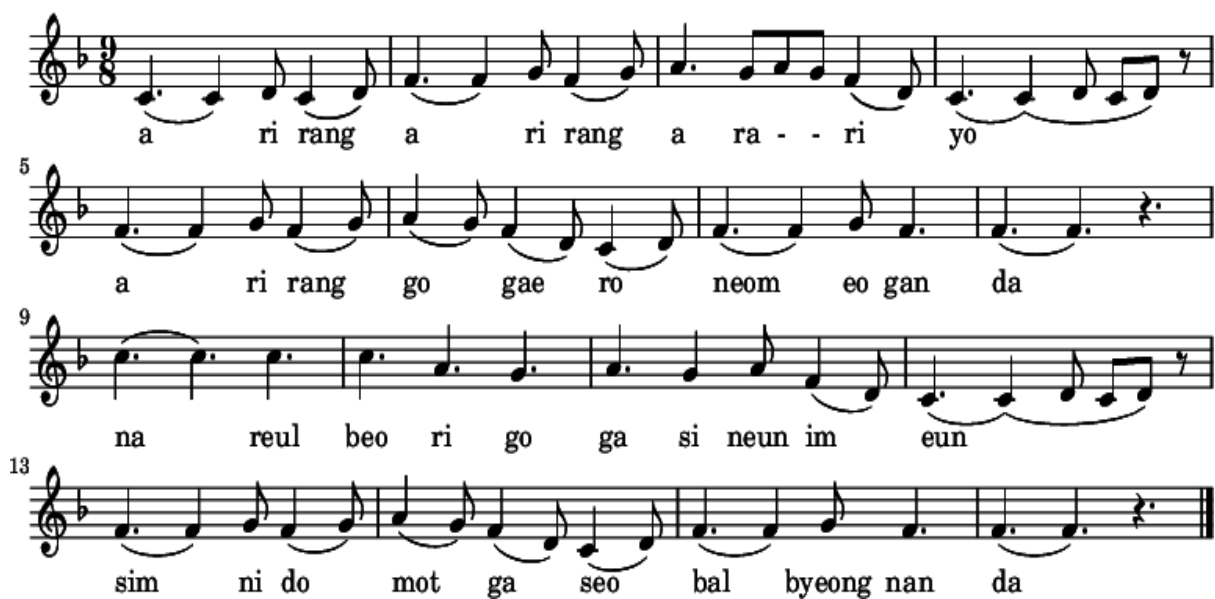
### 5.1 Introduction

*White Lily* is a single movement composition (112 bars in length) for solo voice and orchestra. There is no exact date available as to when this composition was completed. This work was premiered in 1963 at the Second International Music Festival. Ahn published a work, entitled *Lily*, which is the fourth and final piece of a set called *The Life of Korea*. It is impossible to prove whether this composition is the same as *White Lily*, as the score of *The Life of Korea* was never found. *White Lily* was performed as a solo cello work at the Third International Music Festival in 1964. (Jun, 2001:183–184)

### 5.2 Melodic content

*White Lily* is based on “Arirang”, a Korean traditional folk song. There are many different versions of “Arirang” depending on the province where it was sung. The version of “Arirang” that was used by Ahn in *White Lily* is from a province called *Gyeonggi-do* (Jun, 2014:46). Therefore this specific “Arirang” is referred to as “Gyeonggi Arirang” (see Example 50).

#### Example 50: “Gyeonggi Arirang”



The musical score for "Gyeonggi Arirang" is presented in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The melody is written in a simple, folk-like style with a mix of quarter, eighth, and dotted notes. The lyrics are written in Korean and are aligned with the notes. The score is divided into four systems, with bar numbers 1, 5, 9, and 13 indicated at the beginning of each system. The final bar of the fourth system ends with a double bar line.

1 a ri rang a ri rang a ra - - ri yo

5 a ri rang go gae ro neom eo gan da

9 na reul beo ri go ga si neun im eun

13 sim ni do mot ga seo bal byeong nan da

The melody in section A consists of 6 phrases of 4 bars each (see Example 51).

**Example 51: phrase structure of section A, bars 10–32 and 42–64**

Phrase A1  
a tempo  
*mp* *molto espressivo* *p*  
아 릉진 백 합화 피 어 날 때

Phrase A2  
가 습에 스 며 드는 그 욱 한 향 기

Phrase A3  
*mf*  
다 소 곳 이 습 긴 청 초 한 모 습

Phrase A4  
*cresc.*  
그 누 구 를 그 리 는 모 습 인 가

Phrase A5  
*f* *ff* *p*  
꽃 속 에 이 슬 알 보 배 로 와 라 오 백 합 화 야

Phrase A6  
*dim. molto* *molto rit.*

Section A<sup>1</sup> is slightly more irregular than section A. It consists of the following phrases (see Example 52):

- 1 phrase of 6 bars
- 2 phrases of 4 bars each
- 1 phrase of 3 bars each
- 1 phrase with 4 bars

**Example 52: phrase structure of section A<sup>1</sup>**

Allegro moderato con brio ( $\text{♩} = \text{ca. } 80$ )

Phrase 1 *p* *mf*

푸른 시내 산모퉁이 맴돌아 온

Phrase 2 *f*

호젓한 초당을 지어 놓고

Phrase 3 *p*

고이 핀 백합화 벚을 삼아

Phrase 4 *f* *molto ff.*

꿈 같은 세월

subito Lento ( $\text{♩} = \text{ca. } 90$ )

Phrase 5 *f* rit.

내여 기 살리라

This work is based on G pentatonic scale. C is the only note that does not form part of the previously mentioned scale. This is found in bars 25, 32, 57, 62, 85, and 108 and serves as to create variety in sound (see Example 53).

**Example 53: bars 25, 32, 57, 62, 85 and 108**

bars 25 and 57

가

bars 32 and 62

*dim. molto*

백 합

bars 85 and 108

여 기

The first two bars of phrase A1 consist of a dotted crotchet, quaver and crotchet. This can be seen as the most important motive in the entire work (see Example 54).

**Example 54: bars 10 and 11**



Both Jun (2001:187) and Kang (2012: 56–58) stated the following about the traditional Korean folk tunes used in *White Lily*:

*White Lily* is divided into two sections. The first section utilizes the tune of “Arirang” in a slow tempo. The second section has new material in a fast tempo using “Doraji Taryung”, a traditional folksong.

It is very common for more than one melody based on a pentatonic scale to sound quite similar to another. Jun stated in his book (2001:187) that the melodic structure of the second section (A<sup>1</sup>) of *White Lily* is similar to the “Doraji Taryung”. The researcher could not find similarities between “Doraji Taryung” and the section. Therefore it is better to label this section as A<sup>1</sup> (the modified version of section A) and view it as the expanded version of the last two phrases of section A.

The only noticeable melodic compositional technique found in this work is the repetition in bars 66–69, 89–92, 72–79 and 95–102 (see Example 55). The first stated melody in bars 66–67, 89–90, 72–75 and 95–98 is marked *forte* and the repeated melody in bars 68–69, 91–92, 76–79 and 99–102 is marked *piano*. This creates an effect of terraced dynamics.

**Example 55: bars 66–69, 89–92, 72–79 and 95–102**

*Allegro moderato con brio* (♩ = ca. 80) bars 66–69 and 89–92

M.Sop. *f* *p* Repetition

푸 른 시 내 산 모 통 이

bars 72–79 and 95–102 *f*

호 쥘 한 초 당 을 지 어 놓 고

*p* Repetition

고 이 핀 백 합 화 벗 을 삼 아

**5.3 Harmonic content**

This work is based on a pentatonic scale. With only five notes available in the pentatonic scale, the harmonic vocabulary is rather limited. This pentatonic melody is often supported by non-pentatonic chords. The composer created tension and harmonic variety by using the following chromatic and secondary chords:

- V/V (bar 3)

Violin I

Violin II

Viola

Cello

Contrabass

*p*



●  $Vii_7/vi$  (bar 20)

Musical score for bar 20, featuring a  $Vii_7/vi$  chord. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. A vertical box highlights the chord structure across all staves.

●  $vii_7/V$  (bar 74)

Musical score for bar 74, featuring a  $vii_7/V$  chord. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. A vertical box highlights the chord structure across all staves.

●  $ii_7^0/vi$  (bar 73)

Musical score for bar 73, featuring a  $ii_7^0/vi$  chord. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. A vertical box highlights the chord structure across all staves.



●  $V^4_2/IV$



The composer only makes use of four perfect cadences in this work: in bars 31–32, 63–64, 86–87, and 109–110. There are no modulations in this composition.

### 5.4 Rhythmic content

“Arirang” is usually sung by using a certain rhythmic pattern called *Semachi jangdan* in a moderate 9/8 tempo (see Example 56). Since *White Lily* is based on the “Arirang” melody, the exact rhythmic pattern in 9/8 can be converted to a 3/4 time signature when used in *White Lily*.

#### Example 56: Original and converted *Semachi jangdan* in 3/4



The tempo indications of sections A and A<sup>1</sup> are contrasting. While section A is indicated as *Andante molto tranquillo*, section A<sup>1</sup> is *Allegro moderato con brio*. Ahn inserted accents in section A<sup>1</sup> which were never used in section A (see Example 57).

**Example 57: bars 76–78**



Ahn created the atmosphere of traditional Korean music by using a pentatonic scale and effective accents.

**5.5 Texture**

This piece is homophonic throughout. Ahn reduced the woodwinds to create a thinner texture in order to make the vocal melody clearly audible. The composer thickened the texture by adding more instruments in section A<sup>1</sup>.

**5.6 Structure**

The structure can be seen as AAA<sup>1</sup> A<sup>1</sup>.

| BAR NUMBERS | DESCRIPTION                | KEY                          |
|-------------|----------------------------|------------------------------|
| 1–32        | <u>Section A</u>           | G pentatonic                 |
| 1–9         | Orchestral introduction    | with                         |
| 10–32       | The voice enters           | Non–<br>pentatonic<br>chords |
| 32          | A link, played by the harp |                              |



|              |                              |   |
|--------------|------------------------------|---|
| 33–64        | <u>Section A</u>             | G pentatonic with non-pentatonic chords |
| 33–41        | Orchestral introduction      |   |
| 42–64        | The voice enters             |   |
| 64–87        | <u>Section A<sup>1</sup></u> | G pentatonic with non-pentatonic chords |
| 64–65        | Link                         |   |
| 66–87        | The voice enters             |   |
| 87–112 (end) | <u>Section A<sup>1</sup></u> | G pentatonic with non-pentatonic chords |
| 87–88        | Link                         |   |
| 89–112 (end) | The voice enters             |   |

## 5.7 Orchestration

Ahn organized the instruments used in the work as follows:

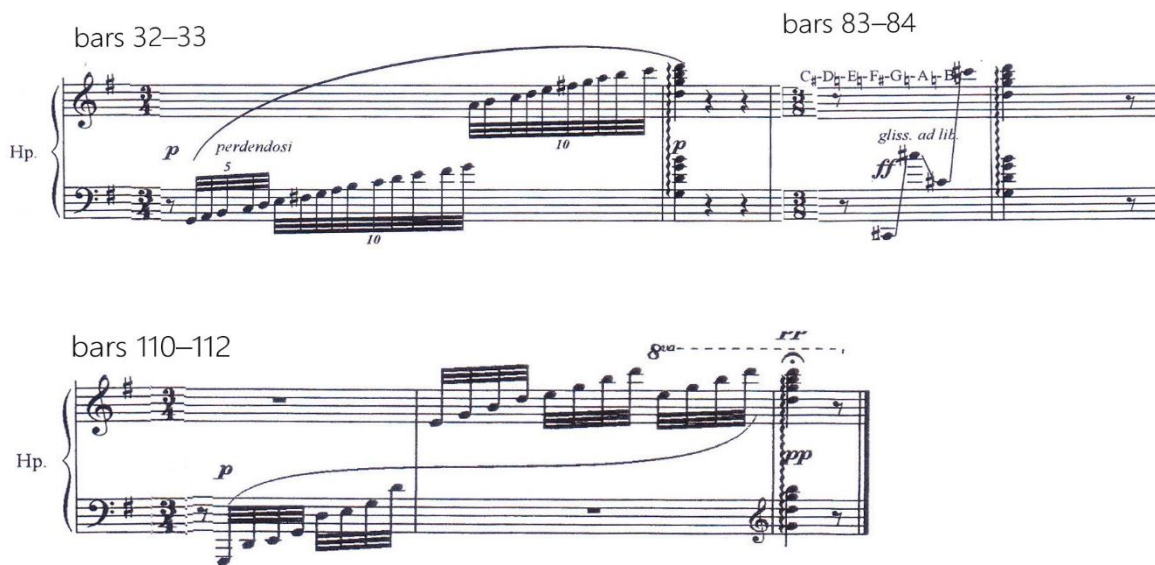
|            |   |
|------------|---|
| Woodwinds  | 2 flutes<br>2 oboes<br>2 B flat clarinets<br>2 bassoons |
| Brass      | 4 horns in F<br>2 trumpets in B flat                    |
| Percussion | Timpani   |
| Voice      | Mezzo soprano   |
| Strings    | Harp<br>Violin 1 2<br>Viola                             |

|  |                      |
|--|----------------------|
|  | Cello<br>Double bass |
|--|----------------------|

In section A the vocal melody is duplicated by the violins.

In bars 32–33, 83–84 and 110–112, the harp provides a smooth link and it also creates an oriental atmosphere (see Example 58).

**Example 58: bars 32–33, 83–84 and 110–112**



bars 32–33

bars 83–84

bars 110–112

**5.8 Text**

| Original text          | Bar numbers where it appears | Pronunciation  | Meaning  |
|------------------------|------------------------------|--|--|
| 아롱진 백합화<br>피어날때<br>가슴에 | 10–32;<br>42–64              | <i>A rong jin baek hap hwa</i><br><br><i>pi oe nal ddae</i><br><br><i>ga sum ae</i><br><br><i>su myeo du nun</i> | The fragrance of the white lily infiltrates my heart when it blooms. |

|  |               |   |   |
|--|---------------|---|---|
| <p>스며드는<br/>그윽한 향기.<br/>다소곳이 숨긴<br/>청초한 모습.<br/><br/>그 누구를<br/>그리는<br/>모습인가.<br/>꽃속에 이슬알<br/>보배로와라,<br/>오, 백합화야.</p> |               | <p><i>gu uk han hyang gi.</i><br/><i>da so got e soom gin</i><br/><i>cheong cho ha mo sub</i><br/><br/><i>gu noo gu rul</i><br/><i>gu ri nun</i><br/><i>mo sub in ga.</i><br/><i>ggot sok ae e sul al</i><br/><i>bo be ro wa ra,</i><br/><i>o, baek hap hwa ya.</i></p> | <p>Gently hidden<br/>graceful figure.<br/><br/>Who does it picture?<br/><br/>How precious is a<br/>dewdrop inside the<br/>flower,<br/>O, White lily.</p>                              |
| <p>푸른 시내<br/>산 모퉁이<br/>멤돌아온<br/>호젓한 초당을<br/>지어놓고<br/>고이 핀 백합화<br/>벗을 삼아<br/>꿈같은 세월<br/>내 여기 살리라.</p>                 | <p>66-87</p>  | <p><i>Poo run si nae</i><br/><i>san mo toon e</i><br/><i>mem dol a on</i><br/><i>ho jut han cho dang ul</i><br/><i>ji oe not go</i><br/><i>go e pin baek hap hwa</i><br/><i>but ul sam a</i><br/><i>ggum gat un se wol</i><br/><i>ne yeo gi sal ri ra.</i></p>          | <p>I want to live my<br/>dreamy life in a little<br/>quiet cottage nearby a<br/>blue brook and a<br/>corner of the<br/>mountain, together<br/>with my friend, the<br/>white lily.</p> |
| <p>푸른 시내<br/>수양버들</p>  | <p>89-112</p> | <p><i>Poo run si ne</i><br/><i>soo yang bu dle</i></p>  | <p>Cranes dance in the<br/>blue brooks and pine<br/>groves with their hair</p>  |



|   |  |   |   |
|---|--|---|---|
| <p>머리풀고<br/>       솔 발속 두루미<br/>       춤을 춘다.<br/>       보랏빛 꿈 같은<br/>       전설속에<br/>       피어나는 꽃,<br/>       오, 백합화야</p> |  | <p><i>meo ri pul go</i><br/> <i>sol bat sok doo ru mi</i><br/> <i>chum ulchun da.</i><br/> <i>Bo rat bit ggum gat un</i><br/> <i>jeon sul sok ae</i><br/> <i>pi oe na nun ggot,</i><br/> <i>O, baek hap hwa ya.</i></p> | <p>loosened.<br/> <br/>       A flower blooms in a<br/>       purple dreamy<br/>       legend,<br/>       O white lily.</p> |
|---|--|---|---|

## 6. CONCLUSION

Eak–Tai Ahn is the Korean composer who wrote the Korean National Anthem. During Ahn’s lifetime, Korea was oppressed by Japan and the division of the country into north and south resulted in the Korean War. Despite the suffering that he experienced in his native country, evidence shows that Ahn had a yearning to return to his homeland. His circumstances unfortunately did not allow him to do so for many years, and never again as a permanent resident. Ahn’s devotion and affection for his country inspired the inclusion of nationalistic elements in his compositions.

Ahn made a magnificent contribution to the promotion of Western art music in Korea. He provided many openings for students who had a dream to study overseas. Ahn’s influence as a composer and conductor in turn introduced Western countries to the music and culture of Korea. He was the artistic director of the Korean International Music Festival which was respected nationally and internationally. This festival provided a wonderful platform to showcase musical talent from all over the world. This had a direct influence on the increasingly high standard of performing art in South Korea.

Ahn’s philosophy of music inspired musicians always to express their artistic spirit. He said that music is a medium that reflects the circumstances of an artist’s personal life, a point of view that is very prevalent in 19<sup>th</sup> and 20<sup>th</sup> century thought.

The *Korea Fantasy* is a symphonic poem which programmatically depicts the Korean landscape and the historical background of its people. There are many nationalistic elements included in this work. Ahn borrowed melodies and rhythms from traditional folk songs and even incorporated the theme of the Korean National Anthem into it. Korean text is also used in the choir part. Western art music instruments are used in ways that imitate traditional Korean instruments.

*White Lily* does not contain as many Korean elements as the *Korea Fantasy*. Ahn’s use of “Arirang” and Korean lyrics were enough evidence to display his affection for his country in this work.

The *Korea Fantasy* and *White Lily* are strongly influenced by the traditions of Romanticism as reflected in 19<sup>th</sup> century Western art music. This was a direct result of the influences absorbed during his musical studies in Europe.

The analyses of the *Korea Fantasy* and *White Lily* showed that the melodies are mostly based on pentatonic, major and minor scales. Ahn's harmonic vocabulary consists of diatonic chords interspersed with occasional chromatic chords. The compositional techniques that Ahn used in the discussed compositions include repetition (*White Lily*) and augmentation (the *Korea Fantasy*). The works contain homophonic and polyphonic textures.

The lack of information and research done on Ahn's life and musical output was the inspiration that led to this study. Two compositions by Ahn were selected for deeper analysis. The researcher hopes that this study will lead to further investigation into the vast diversity of Korean culture and music.



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APPENDICES

A: Korea Fantasy

한국환상곡  
Korea Fantasy

안익태 작곡

Andante molto *rit. . . . . a tempo*

Piccolo *fff* *8va*

Flute 1 2 *fff*

Oboe 1 2 *fff*

English Horn *fff*

Clarinets 1 in B $\flat$  2 *fff*

Bass Clarinet *fff*

Fagotti 1 2 *fff* *pp*

Contrafagotto *fff* *pp*

Horn 3 in F 4 *fff* *pp* *rit. . . . . a tempo* *1st Solo* *f* *molto espress.*

Horn 5 6 *fff* *pp*

Trompets in C 1 2 3 *fff* *pp*

Trombone 1 2 *fff* *pp*

Tuba 3 *fff* *pp*

Timpani *fff* *Tam-tam*

Percussion *f* *Andante molto* *mp* *rit. . . . . a tempo* *mf*

Harp *fff* *pp* *mf*

Violin 1 2 *div.* *fff* *pp* *Andante molto* *rit. . . . . a tempo*

Viola *fff* *pp*

Cello *fff* *pp*

Contra Bass *fff* *pp*



Musical score for orchestra and strings, page 96. The score is in 3/4 time and features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Flute 1 and 2 in bass clef (Fl. 1, 2), and Contrabassoon (C.Fg.). The brass section includes Horns 3 and 4 (Hr. 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), and Tubas (Tub. 3). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violins 1 and 2 (Vi. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The Harp part is also present. The score includes a rehearsal mark '10' at the top right and another '10' in a box above the Harp part. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The woodwinds and strings are mostly playing sustained notes or simple rhythmic patterns, while the Harp has a more active role with arpeggiated figures.

This page contains a musical score for a large orchestra. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bcl., Fg. 1 & 2, C. Fg., Hr. 1, 2, 3, 4, 5, 6, Tp. 1, 2, 3, Tb. 1, 2, 3, Tub., Timp., Perc., Harp, Vl. 1 & 2, Vla., V.C., and C.B. The score is written in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. Dynamics range from *pp* to *fff*. Performance markings include *tr* (trills), *8va* (octave up), *8va tr* (trills an octave up), *cresc.* (crescendo), *un.* (unison), and *un.* (unison). The Harp part includes a section labeled "wind machine". The string parts (Vl., Vla., V.C., C.B.) feature a *f* dynamic and *cresc.* markings. The woodwind and brass parts have various articulations and dynamics, with some parts marked *fff*.





(8<sup>va</sup>)

20

Ficc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

(8<sup>va</sup>)

1

VI. 2

Vla.

V.C.

C.B.

The image shows a page of a musical score for orchestra and strings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The top section includes woodwinds (Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, and Bassoon in C), brass (Trumpets 1 and 2, Horns 3 and 4, Trombones 1 and 2, and Tuba), and percussion (Timpani and Percussion). The bottom section includes strings (Violins 1 and 2, Viola, Violoncello, and Contrabass). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A rehearsal mark '20' is present in the upper right. The page is numbered '98' in the top right corner.



Molto maestoso

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.

This section of the score covers woodwinds and strings. The Piccolo (Picc.) and Flutes (Fl. 1, 2) play a melodic line with triplets and slurs. Oboes (Ob. 1, 2) and Clarinets (Cl. 1, 2) have similar parts. Bassoons (Bcl.) and Basses (Fg. 1, 2) play a rhythmic accompaniment. The Cello (C. Fg.) part is also present. The tempo is marked 'Molto maestoso'.

Molto maestoso

1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
3  
Tub.  
Timp.  
Perc.

This section covers brass and percussion. Horns (Hr. 3, 4, 5, 6) and Trumpets (Tp. 1, 2, 3) play a rhythmic accompaniment. Trombones (Tb. 1, 2, 3) and Tubas (Tub. 3) play a similar part. The Timpani (Timp.) and Percussion (Perc.) parts include a 'Tamtam' section. The tempo is marked 'Molto maestoso'.

Molto maestoso

Harp  
1  
2  
Vi.  
Vla.  
V.C.  
C.B.

This section covers strings and harp. The Harp part is present. Violins (Vi. 1, 2), Violas (Vla.), Violoncellos (V.C.), and Double Basses (C.B.) play a rhythmic accompaniment. The tempo is marked 'Molto maestoso'.



This page of a musical score, numbered 100, contains the following parts and staves:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), and Contrabassoon (C. Fg.).
- Brass:** Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), and Tubas (Tub. 3).
- Percussion:** Timpani (Timp.) and Percussion (Perc.).
- Strings:** Violins 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.).

The score includes various musical notations such as dynamics (e.g., *fff*), articulation (e.g., *tr*), and performance instructions. A rehearsal mark '30' is present at the top of the page, above the Piccolo staff, and another '30' is located above the Violin 1 staff near the bottom of the page.



8<sup>va</sup> 40

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp.

3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

1

VI.

2

Vla.

V.C.

C.B.

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

1st Solo

40 div.



Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bel.

Fg. 1  
2

C. Fg.

Hr. 3  
4

5  
6

Tp. 1  
2  
3

Tb. 1  
2

3  
Tub.

Timp.

Perc.

1  
2

Vl. 1  
2

Vla.

V.C.

C.B.

*trmm*

*mf*

*1st Solo*

*Con Sord*  
*p*

*Con Sord*  
*pp*

*Con Sord*  
*pp*

*Con Sord*  
*pp*

*pp*

*trmm trmm trmm trmm*

*trmm trmm trmm trmm trmm trmm trmm trmm*



The musical score is arranged in two systems. The top system contains the Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), and first and second Bassoons (Fg. 1, 2; C. Fg.). The bottom system contains strings: Violins 1 and 2 (1, 2), Horns 3, 4, 5, and 6 (Hr. 3, 4, 5, 6), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Tubas 1 and 2 (Tb. 1, 2), Tuba 3 (Tub. 3), Timpani (Timp.), Percussion (Perc.), Harp (Harp), Violins 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (C.B.).

Key markings and performance instructions include:

- Measure 50: Piccolo and Flute 2 parts are marked 'Solo'. Oboe 1 and Clarinet 1 parts are marked 'Solo' with a *pp* dynamic. Flute 1, Oboe 2, and Bassoon parts are marked *mf*.
- Measures 51-59: Flute 1 and Oboe 2 parts continue with *mf* dynamics.
- Measure 52: Clarinet 2 part has a *pp* marking.
- Measure 53: Clarinet 2 part has a *mf* marking.
- Measure 56: Bassoon 1 and 2 parts have a *mf* marking.
- Measure 57: Bassoon 1 and 2 parts have a *mf* marking.
- Measure 58: Bassoon 1 and 2 parts have a *mf* marking.
- Measure 59: Bassoon 1 and 2 parts have a *mf* marking.
- Measures 52-59: Harp part has a *pp* marking in measure 52 and *mf* markings from measure 53 onwards.
- Measures 52-59: Violin 1 and 2, Viola, Cello, and Double Bass parts are marked *p*.
- Measures 52-59: Violin 1 and 2 parts have a *Senza Sord* marking.
- Measures 52-59: Violin 1 and 2 parts have a *(Gr.)* marking.
- Measures 52-59: Violin 1 and 2 parts have a *Senza Sord* marking.
- Measures 52-59: Violin 1 and 2 parts have a *mf* marking.
- Measures 52-59: Viola, Cello, and Double Bass parts have a *mf* marking.



60

Picc.

Fl. 1  
2

mf

tr

Ob. 1  
2

mf

tr

E.H.

Cl. 1  
2

Bel.

Fg. 1  
2

C. Fg.

mf

1st Solo

mf espress.

pp

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

unis.

pp

f

60

VI. 1

unis.

pp

f

Vla.

pp

f

V.C.

pp

f

C.B.

pp

f







70

*rit. . . . . a tempo*

*fff* *fff* *fff*

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp.

3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

*rit. . . . . a tempo*

70

*rit. . . . . a tempo*

div. *8va*

*pp* *fff* *ppp*

1  
2

Vi.

Vla.

V.C.

C.B.

*mp espress.*

*Solo*

*pp* *ppp* *ppp* *ppp* *ppp*



80

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

(8<sup>va</sup>).....

80

div. *pp*

div. *pp*

*pp*

*mp*

*mp*



Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3  
Tub.

Timp.

Perc.  
Snare Drum  
Senza Sord

Harp

1  
2

Vi.

Vla.

V.C.

C.B.

Solo  
*mf* espress.

6 7 *fff*

*p* 7 7 7 7 7 7



90

The musical score for page 90 includes the following parts and markings:

- icc.**: Flute part with a *p* dynamic marking.
- 1.1 2**: Clarinet part with a *mf* dynamic marking.
- b.1 2**: Bassoon part.
- .H.**: Horn part.
- .1.1 2**: Trumpet part with a *Solo* marking and a *mf* dynamic marking.
- 3cl.**: Clarinet part.
- g.1 2**: Trombone part.
- .Fg.**: Bassoon part.
- 1 2**: Trumpet part.
- Hr.3 4**: Horn part.
- 5 6**: Horn part.
- 1 2**: Trumpet part.
- 3**: Trumpet part.
- Γb.1 2**: Trombone part.
- 3**: Trombone part.
- Γub.**: Euphonium part.
- imp.**: Tuba part.
- Perc.**: Percussion part with a *S. Drum* section marked *p* and *7*.
- Harp**: Harp part.
- 1 2**: Violin part with a *mf* dynamic marking.
- Vla.**: Viola part.
- V.C.**: Violoncello part.
- C.B.**: Contrabasso part.



100

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Cymbals  
pp Bass Drum

Harp

1  
2

VI.

Vla.

V.C.

C.B.

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

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

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

*pizz.* *p* *cresc.* *arco* *p* *cresc.*

*pizz.* *p* *cresc.* *arco* *p* *cresc.*

*p* *cresc.* *p* *cresc.*



Musical score for orchestra and strings, page 111. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E.H.
- Cl. 1
- Cl. 2
- Bcl.
- Fg. 1
- Fg. 2
- C. Fg.
- Hr. 1
- Hr. 2
- Hr. 3
- Hr. 4
- Hr. 5
- Hr. 6
- Tp. 1
- Tp. 2
- Tp. 3
- Tb. 1
- Tb. 2
- Tub. 1
- Tub. 2
- Tub. 3
- Timp.
- Perc.
- Harp
- VI. 1
- VI. 2
- Vla.
- V.C.
- C.B.

The score features various musical notations, including dynamics such as *fff* (fortissimo) and *ff* (fortissimo), and articulation marks like *tr* (trill) and *acc* (accents). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments.



Musical score for measures 110-113. The score includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, Bassoon in F, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Timpani, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. Measure 110 features a Piccolo entry and a Solo Oboe 1 part starting at *mf*. Measures 111-113 show a Harp accompaniment starting at *fff* with triplets and a string section playing pizzicato at *p*. Dynamic markings include *mf*, *ff*, *fff*, *p*, *pizz.*, *uniso*, and *simile*. The score is in 2/4 time with a key signature of two sharps.



Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

1  
2

Vi.

Vla.

V.C.

C.B.

120

120





The musical score is arranged in systems for various instruments. The first system includes Picc., Fl. 1 & 2, Ob. 1 & 2, E.H., Cl. 1 & 2, Bcl., Fg. 1 & 2, and C. Fg. The second system includes Hr. 3 & 4, 5 & 6, Tp. 1 & 2, 3, Tb. 1 & 2, and Tub. 3. The third system includes Timp., Perc., and Harp. The fourth system includes Vl. 1 & 2, Vla., V.C., and C.B. The score features dynamic markings such as *ff*, *fff*, *ppp*, and *mf*, along with performance instructions like *pizz.*, *div. arco*, *Castanets*, and *f B. Drum*. Trills are indicated with *tr* above notes in the Piccolo and Flute parts.



130

Picc. (8va) *trm trm*

Fl. 1 2 (8va) *trm trm*

Ob. 1 2

E.H.

Cl. 1 2

Bcl.

Fg. 1 2

C. Fg.

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

Tub. 3

Timp.

Perc. S. Drum

130

Harp

1 2

VI. 1 2

Vla.

V.C.

C.B.



Musical score for orchestra and strings, measures 139-140. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1-4 (Hr. 1-4), Trumpets 1-3 (Tp. 1-3), Trombones 1-3 (Tb. 1-3), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.), Harp, Violin 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features dynamic markings such as *fff* and *f*, and includes performance instructions like *Solo* and *arco*. A box labeled "140" is present in the upper right of the score.



This page contains a musical score for an orchestra and strings. The instruments listed on the left are:

- Piccolo (Picc.)
- Flute 1 (Fl. 1) and Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2)
- English Horn (E.H.)
- Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2)
- Bassoon (Bcl.)
- Bassoon 1 (Bcl. 1) and Bassoon 2 (Bcl. 2)
- Contrabassoon (C. Bcl.)
- Horn 1 (Hr. 1) and Horn 2 (Hr. 2)
- Horn 3 (Hr. 3) and Horn 4 (Hr. 4)
- Horn 5 (Hr. 5) and Horn 6 (Hr. 6)
- Trumpet 1 (Tp. 1) and Trumpet 2 (Tp. 2)
- Trumpet 3 (Tp. 3)
- Tuba 1 (Tb. 1) and Tuba 2 (Tb. 2)
- Tuba 3 (Tub. 3)
- Timpani (Timp.)
- Drum (Perc.)
- Harp
- Violin 1 (VI. 1) and Violin 2 (VI. 2)
- Viola (Vla.)
- Violoncello (V.C.)
- Double Bass (C.B.)

The score features various musical notations including dynamics such as *fff* (fortissimo) and *ff* (fortissimo), and articulations like *tr* (trills) and *acc* (accents). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures, with some measures containing multiple rests or specific performance instructions.



Musical score for orchestra, page 118. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.), Harp, Violin 1 and 2 (VL. 1, 2), Viola (Via), Violoncello (V.C.), and Contrabass (C.B.). The score features a complex rhythmic pattern with many triplets and sixteenth notes. A rehearsal mark '150' is present at the top of the page. Dynamics include *fff* (fortissimo) and *ppp* (pianissimo). The percussion part includes a section for B. Drum.



Musical score for orchestra and strings, measures 155-165. The score includes parts for Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E.H.), Clarinets (Cl. 1, 2), Bassoons (Bcl.), Basses (B. 1, 2), Contrabass (C. B.), Horns (Hr. 3, 4, 5, 6), Trumpets (Tp. 1, 2, 3), Trombones (Tb. 1, 2, 3), Timpani (Timp.), Percussion (Perc.), Harp, Violins (Vl. 1, 2), Violas (Via), and Cellos/Basses (V.C., C.B.).

Measures 155-165 are marked with a box containing the number 160. The score includes various musical notations such as dynamics (*fff*), articulation (*pizz.*), and performance instructions like *trun* and *trun trun*. The key signature is one sharp (F#).



(Qu)

The image shows a page of a musical score for orchestra and strings. The score is divided into several systems. The first system includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), and Contrabassoon (C. Fg.). The second system includes Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), and Trombones 3 and 4 (Tub. 3, 4). The third system includes Timpani (Timp.) and Percussion (Perc.). The fourth system includes Harp (Harp). The fifth system includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features various musical notations, including dynamics like *ff* and *pizz.*, and performance instructions like *arco*. The key signature has one sharp (F#) and the time signature is 4/4.



170

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc. Triangle

Harp

1

VI. 2

Via

V.C.

C.B.

mf

fff

8va

arco

div





(8<sup>va</sup>)

Picc. *8<sup>va</sup>*

Fl. 1 2 *8<sup>va</sup>*

Ob. 1 2 *a2*

E.H.

Cl. 1 2

Bcl.

Fg. 1 2 *fff*

C. Fg. *fff*

1 2

Hr. 3 4 *fff*

5 6 *fff*

1 2

Tp. *fff*

3

Tb. 1 2 *fff*

3

Tub. *fff*

Timp. K.T.

Perc. G.T.

Harp

1 *8<sup>va</sup>*

Vl. 2 *8<sup>va</sup>*

Vla. *unis.*

V.C. *fff*

C.B. *fff*

*8<sup>va</sup>*

*unis.*



180 (8<sup>va</sup>)

Picc. (8<sup>va</sup>)

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

Tub.

Timp.

Perc.

Harp

180 (8<sup>va</sup>)

1  
2

Vl. 1  
2

Vla.

V.C.

C.B.



190

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
Tp. 1  
2  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
Perc. Triangle  
S. Drum  
B. Drum  
Harp  
1  
2  
VI.  
Vla.  
V.C.  
C.B.

190

190

div. unis. espress.



Musical score for orchestra, measures 195-200. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, Bassoon in C, Horns 1-4, Trumpets 1-3, Trombones 1-3, Timpani, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features woodwind trills, string patterns, and a percussion section with *fff* dynamics. A rehearsal mark '200' is present at the top right and bottom right of the page.



(8<sup>va</sup>)

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

3

Tp.

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

(8<sup>va</sup>)

1

Vi.

2

Vla.

V.C.

C.B.

Detailed description: This page of a musical score, page 126, contains the woodwind, brass, percussion, and string sections. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), English Horn (E.H.), Clarinets (Cl. 1 and 2), Bassoon (Bcl.), and Bassoons (Fg. 1 and 2). The brass section includes Trumpets (Tp. 1, 2, 3), Trombones (Tb. 1 and 2), and Tubas (Tub. 3). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The string section includes Violins (Vi. 1 and 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (C.B.). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket is present at the top of the page, and a second ending bracket is at the bottom. The key signature is one sharp (F#).



(8va) Lento **210** Presto

Picc. (8va) *ff* *fff* *fff* *fff*

Fl. 1 (8va) *ff* *fff* *fff* *fff*

Fl. 2 *ff* *fff* *fff* *fff*

Ob. 1 *ff* *fff* *fff* *fff*

Ob. 2 *ff* *fff* *fff* *fff*

E.H. *ff* *fff* *fff* *fff*

Cl. 1 *ff* *fff* *fff* *fff*

Cl. 2 *ff* *fff* *fff* *fff*

Bel. *fff* *fff* *fff* *fff*

Fg. 1 *fff* *fff* *fff* *fff*

Fg. 2 *fff* *fff* *fff* *fff*

C. Fg. *fff* *fff* *fff* *fff*

1 Lento Presto *fff* *fff* *fff* *fff*

2 *fff* *fff* *fff* *fff*

Hr. 3 *fff* *fff* *fff* *fff*

4 *fff* *fff* *fff* *fff*

5 *fff* *fff* *fff* *fff*

6 *fff* *fff* *fff* *fff*

1 *fff* *fff* *fff* *fff*

2 *fff* *fff* *fff* *fff*

Tp. 3 *fff* *fff* *fff* *fff*

Tb. 1 *fff* *fff* *fff* *fff*

2 *fff* *fff* *fff* *fff*

Tub. 3 *fff* *fff* *fff* *fff*

Timp. *tr* *tr* *tr* *tr*

Perc. *p* *ff* *fff* *fff*

Cymbal *f* *fff* *fff* *fff*

Tam-tam *f* *fff* *fff* *fff*

Harp Lento Presto *fff* *fff* *fff* *fff*

(8va) Lento **210** Presto *fff* *fff* *fff* *fff* *div. 8va*

1 *fff* *fff* *fff* *fff* *div. 8va*

2 *fff* *fff* *fff* *fff* *div. 8va*

Via *fff* *fff* *fff* *fff* *div. 8va*

V.C. *fff* *fff* *fff* *fff*

C.B. *fff* *fff* *fff* *fff*



This page contains a detailed musical score for an orchestra and string ensemble. The score is organized into several systems of staves. The top system includes woodwinds: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), and Contrabassoon (C. Fg.). The middle system includes brass instruments: Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), and Tubas (Tub. 3). The percussion section (Perc.) includes Cymbals, Snare Drum (S. Drum), Bass Drum (B. Drum), and Tam-tam. The string section (Harp) includes Harp. The bottom system includes Violins 1 and 2 (Vl. 1, 2), Viola (Via.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes performance markings such as *tr* (trills), *div.* (divisi), and *un.* (unison). The key signature is one sharp (F#) and the time signature is 4/4.

220 Adagio

Picc. (8va)

Fl. 1 2 (8va)

Ob. 1 2

E.H.

Cl. 1 2

Bcl. 3

Fg. 1 2

C. Fg. 3

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

Tub. 3

Timp.

Perc.

Harp

220 Adagio

1 unis. (8va) div.

2 unis. (8va) div.

Via unis. (8va) div.

V.C. unis. (8va) div.

C.B. unis. (8va) div.

Adagio

div. *fff* *espress.*

*fff*

*fff*

*fff*

*fff*





Musical score page 230, featuring woodwinds, brass, percussion, strings, and harp. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Fagot 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fig.), Horns 1-4 (Hr. 1, 2, 3, 4), Trumpets 1-3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.) including Symbals, Snare Drum (S. Drum), and Bass Drum (B. Drum), Harp, Violins 1 and 2 (VI. 1, 2), Viola (Via.), Violoncello (V.C.), and Contrabass (C.B.). The score includes dynamics such as *fp*, *fff*, and *ppp*, and performance instructions like *unis.* and *div.*. A box containing the number 230 is located in the upper right and middle right of the page.



Musical score for orchestra and strings. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2 (with a solo part for Clarinet 1), Bassoon, Bassoon 1 and 2, Contrabassoon, Horns 1-4 (with a solo part for Horn 1), Trumpets 1-3, Trombones 1-3, Timpani, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *espress.*, *mf*, *espressivo*, *pp*, and *unis.* The solo parts for Clarinet 1 and Horn 1 are marked with *Solo* and *Con Sord*.



240

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

B. Drum

Harp

1

2

Vl. *lamentoso*

Vla.

V.C.

C.B.

240

*fff*

*fff*

*fff*

*fff*

*fff*

*tr*

*tr*

*sf*

*ff*

*p*

*ff*

*lamentoso*

*lamentoso*



Musical score for orchestra and strings, page 250. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoon, Bassoon in F, Contrabassoon), brass (Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba), percussion (Timpani, Cymbals, Percussion), and Harp. The second system includes strings (Violins 1 & 2, Viola, Violoncello, Contrabass). The score features various dynamics (p, ff, fff, pp) and performance instructions (Senza Sord, unis., div.). A box labeled '250' is present in the upper right of the first system and above the Violin 1 staff in the second system.



Musical score for orchestra and strings, page 134. The score includes parts for Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E.H.), Clarinets (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns (Hr. 1-4), Trumpets (Tp. 1-3), Trombones (Tb. 1, 2), Tubas (Tub. 3), Timpani (Timp.), Percussion (Perc.), Harp, Violins (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features various dynamics such as *pp* and *fff*, and includes performance instructions like "Senza Sord" and "a2".



Molto furioso

260

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

Molto furioso

Hr. 3  
4

5  
6

1  
2  
Tp.

3

Tb. 1  
2

3  
Tub.

Timp.

Perc.

Harp

Molto furioso

260 div.

1  
2  
VI.

Vla.

V.C.

C.B.

*fff*

*pp*

*fff*

*fff*



(*su*)

Ficc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

1  
2

VI.

Vla.

V.C.

C.B.

The musical score is written for a large ensemble. The woodwind section includes Piccolo (Ficc.), Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), English Horn (E.H.), Clarinets (Cl. 1 & 2), Bassoons (Bcl.), Flutes in G (Fg. 1 & 2), and Contrabassoon (C. Fg.). The brass section includes Horns (Hr. 3 & 4), Trumpets (Tp. 1, 2, 3), Trombones (Tb. 1 & 2), and Tubas (Tub. 3). The percussion section includes Timpani (Timp.), Percussion (Perc.), and Harp. The string section includes Violins (VI. 1 & 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, often with sixteenth and thirty-second notes, and includes dynamic markings such as *pp* (pianissimo) and *su* (sustained).



270

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
3  
Tub.  
Timp.  
Perc.  
Cymbals  
B. Drum  
Harp  
1  
2  
Vi.  
Vla.  
V.C.  
C.B.





Musical score for orchestra and strings, measures 275-280. The score includes parts for Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E.H.), Clarinets (Cl. 1, 2), Bassoon (Bcl.), Contrabassoon (C. Fg.), Horns (Hr. 1, 2, 3, 4), Trumpets (Tp. 1, 2, 3), Trombones (Tb. 1, 2), Tuba (Tub. 3), Timpani (Timp.), Percussion (Perc.), Harp, Violins (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (C.B.). The score features complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *sfz*. A rehearsal mark **280** is present at the top right of the page.



(Suo).....

The musical score is arranged in systems. The first system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Flutes 1 and 2 (Fl. 1, 2), and Contrabass (C. Fg.). The second system includes Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Trombones 3 and 4 (Tub. 3, 4), Timpani (Timp.), Percussion (Perc.) with B. Drum and Cymbals, and Harp. The third system includes Violins 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features various musical notations including notes, rests, and dynamic markings such as *tr*, *div*, and *unis*. The time signature changes from common time to 3/4 and then to 2/4.



Musical score for orchestra, page 140, measures 289-290. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Trombone 3 (Tub.), Timpani (Timp.), Percussion (Perc.), Harp, Violins 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns and dynamics, with a *fff* dynamic marking and a Cymbals effect in the Percussion part. The page number 290 is indicated in a box above the Piccolo part.



300

Picc. (8va)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bcl. a2

Fg. 1 2

C. Fg.

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

Tub. 3

Timp.

Perc. wind machine

Harp

1

VI. 2

Vla. div. unis. 3

V.C. div. unis. 3

C.B. 3



This page contains a detailed musical score for an orchestra and string ensemble. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1 through 6 (Hr. 1-6), Trumpets 1 through 3 (Tp. 1-3), Trombones 1 and 2 (Tb. 1, 2), Trombone 3 (Tub. 3), Timpani (Timp.), Percussion (Perc.), Harp, Violins 1 and 2 (Vl. 1, 2), Viola (Via.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The woodwinds and strings play intricate melodic lines, while the brass and percussion provide a strong rhythmic foundation. The string section includes triplets and unison passages.



This page contains a detailed musical score for an orchestra and string ensemble. The instruments listed on the left include Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horn 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpet 1, 2, and 3 (Tp. 1, 2, 3), Trombone 1 and 2 (Tb. 1, 2), Trombone 3 (Tub. 3), Timpani (Timp.), Percussion (Perc.), Harp, Violin 1 and 2 (Vl. 1, 2), Viola (Via.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. Dynamic markings such as *fff* (fortissimo) and *pp* (pianissimo) are used throughout. Performance instructions like *Solo* and *tr* (trill) are also present. The page number 143 is located in the top right corner.



310 (Sw.)

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
3  
Tub.  
Timp.  
Perc.  
B.Drum  
Cymbals  
Harp  
310  
1  
2  
Vi.  
Vla.  
V.C.  
C.B.



This page contains a musical score for an orchestra and strings. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1-4 (Hr. 1-4), Trumpets 1-3 (Tp. 1-3), Trombones 1-3 (Tb. 1-3), Timpani (Timp.), Percussion (Perc.), Harp, Violins 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score is written in common time (C) and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *fff* and *p* are indicated. Performance instructions like *tr* (trill), *wind machine*, and *S. Drum* are present. The score is divided into systems, with some instruments having multiple staves. The bottom system includes a double bar line and a repeat sign.





Musical score for orchestra and strings, measures 320-323. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, Bassoon in C, Horns 1-4, Trumpets 1-3, Trombones 1 and 2, Tubas 1-3, Timpani, Percussion, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and a steady eighth-note accompaniment in the strings. A 'B.Drum' (Bass Drum) part is also present. The score is marked with '320' at the beginning and end of the page.



Musical score for orchestra, measures 329-330. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1-4 (Hr. 1-4), Trumpets 1-3 (Tp. 1-3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub. 1-3), Timpani (Timp.), Percussion (Perc.), Harp (Harp), Violin 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.).

Measure 329 features a *tr* (trill) marking over the woodwind parts. Measure 330 features a *fff* (fortissimo) marking and a *Tam-tam* marking over the Percussion part.



*rit.* ..... *molto* *rit.*

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
*fff*

*fff* ..... *rit.* ..... *molto* *rit.*

Hr. 3  
4  
5  
6  
Tp. 1  
2  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
S. Drum  
Perc. B. Drum  
Harp

*fff* ..... *rit.* ..... *molto* *rit.*

1  
2  
VI. *fff* *div.* *espress.* ..... *Con Sord* ..... *pp*  
2 ..... *pp* *div.*  
Vla. *fff* *div.* ..... *pp* *div.*  
V.C. *fff* *div.* ..... *pp* *unis.*  
C.B. *fff* ..... *pp*



340 a tempo

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bel.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

1

Vl. 2

Vla.

V.C.

C.B.

Solo

*mf*

Solo

*mf*

Solo

*mf* *espress.*

*mf*

*pp*

340

a tempo

unis.

*molto lamentoso*

unis.

*molto lamentoso*

unis.

*espress.*



350

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

S. Drum

B. Drum

*p*

Harp

(Spc) 350

1

2

Vl.

Vla.

V.C.

C.B.

Solo

*mf*

*pp*

*pp*

*pp*



Musical score for orchestra and strings, page 151. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), and Contrabassoon (C. Fg.). The second system includes Horn 1 and 2 (1, 2), Horn 3 and 4 (Hr. 3, 4), Horn 5 and 6 (5, 6), Trumpet 1 and 2 (1, 2), Trumpet 3 (3), Trombone 1 and 2 (Tb. 1, 2), Trombone 3 (3), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.), and Harp (Harp). The third system includes Violin 1 (1), Violin 2 (2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features various musical notations including dynamics (mp, mf), articulation (accents), and performance instructions (Solo). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.



360

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

Tub. 3

Timp.

Perc.

Harp

360

1  
2

Vi.

Vla.

V.C.

C.B.



370

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

370

1  
2

Vi.

Vla. pizz. arco pp

V.C. pizz.

C.B. pizz.





380

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

Perc.

Harp

1

2

Vla.

V.C.

C.B.

Senza Sord pizz.

estinguendo

estinguendo

estinguendo

estinguendo

estinguendo

380



This page contains a musical score for an orchestra, starting at measure 80. The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E.H.
- Cl. 1, 2
- Bcl.
- Fg. 1, 2
- C. Fg.
- Hr. 3, 4
- 5, 6
- Tp. 1, 2, 3
- Tb. 1, 2
- Tub. 3
- Timp.
- Perc.
- Harp
- Vi. 1, 2
- Vla.
- V.C.
- C.B.

The score includes various musical notations such as dynamics (e.g., *fff*, *ff*, *fp*), articulation (e.g., *tr*, *tr*), and performance instructions (e.g., *arco*, *8va*). The bottom section of the score is for the string ensemble, with parts for Violins (Vi.), Violas (Vla.), Violoncellos (V.C.), and Contrabasses (C.B.).



390

(8<sup>va</sup>)

Picc.

FL. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

Hr. 1  
2  
3  
4

5  
6

Tp. 1  
2  
3

Tb. 1  
2

Tub. 3

Timp.

Perc.

Harp

390

(8<sup>va</sup>)

VI. 1  
2

Vla.

V.C.

C.B.





Musical score for orchestra and chorus, measures 400-403. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, 4, 5, 6, Trumpets 1, 2, 3, Trombones 1, 2, 3, Tubas (Tub.), Timpani (Timp.), Percussion (Perc.), Chorus, Violin 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.).

Measure 400 is marked with a box containing the number 400 and a circled *8<sup>va</sup>*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *fff* (fortississimo) and *tr* (trills). The Chorus part includes the lyrics: "ni", "Dec", "Han", "man", "sac".



This page contains a musical score for an orchestra and strings. The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1-4 (Hr. 1, 2, 3, 4), Trumpets 1-3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub. 1, 2, 3), Timpani (Timp.), Percussion (Perc.) with Cymbals, Chorus, Violin 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp* (pianissimo) and *fff* (fortissimo). The Chorus part includes the lyrics "u ni Die han".



410 (3<sup>re</sup>)

Picc. (3<sup>re</sup>)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bcl.

Fg. 1 2

C. Fg.

Hr. 1 2 3 4

5 6

Tp. 1 2 3

Tb. 1 2

Tub. 3

Timp.

Perc. Cymbals

Chorus

man se

410 (3<sup>re</sup>)

VI. 1 2

Vla.

V.C.

C.B.



Musical score for orchestral instruments and chorus. The score is divided into two systems. The first system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Trombone 3 (Tub.), Timpani (Timp.), and Percussion (Perc.). The second system includes Violins 1 and 2 (Vl. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The Chorus part is also present. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp*, *cresc.*, *mf*, and *f*. There are also markings for *tr* (trill) and *trm* (trill mark).





420 (8<sup>va</sup>)... rit. ... Maestoso

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
Tp. 1  
2  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
Perc. Cymbals  
B. Drum  
S. Drum  
Chorus  
1  
2  
Vla.  
V.C.  
C.B.

rit. ... Maestoso

420 (8<sup>va</sup>)... rit. ... Maestoso



Musical score for orchestra and chorus, measures 430-431. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, Bassoon in F, Horns 1, 2, 3, 4, 5, 6, Trumpets 1, 2, 3, Trombones 1, 2, 3, Timpani, Percussion, and Chorus. The Chorus part includes Korean lyrics: 동해물과 백두산이 마르고 닳아서도 그 푸른색은 영원히 푸를 것이다. The score features dynamic markings such as *fff* and *tr*.



Meno Mosso a tempo

Picc. *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

E. H. *fff*

Cl. 1 2 *fff*

Bcl. *fff*

Fg. 1 2

C. Fg.

Meno Mosso a tempo

1 2 *fff*

Hr. 3 4 *fff*

5 6 *fff*

1 2 *fff*

3 *fff*

Tp. *fff*

Tb. 1 2

3

Tub. *fff*

Timp.

Perc. Triangle

Meno Mosso a tempo

Chorus *ff* 동 해 물 과 역 두 산 이 마 르 고 달 도 복

Meno Mosso a tempo

1 *pp* Dong hae mulgwa Baeg du san mu reu go dal to rog *fff*

2 *pp* *fff*

Vla. *pp* *fff*

V.C.

C.B.



440

*rit.* ..... *Maestoso*

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

Tub. 3

Timp.

Cymbals

Perc.

S. Drum

B. Drum

*f* ..... *ff*

*rit.* ..... *Maestoso*

chorus

440

Dong hae mulgwa Baeg du san i

Vl. 1  
2

Vla.

V.C.

C.B.

*ff*



450

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

N

Timp.

Perc.

Chorus

rog ha neu nim i bo u ha ss u ri na ra man se  
마 프 고 달 도 록 하 느 님 이 보 우 하 사 우 리 나 라 만 세

ma reu go dal to dal i ro rok na ra man se  
나 라 만 세

450

1  
2

Vl. 1  
2

Vla

V.C.

C.B.



This page contains a musical score for an orchestra and a chorus. The orchestral parts include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, 4, 5, and 6 (Hr. 1-6), Trumpets 1 and 2 (Tp. 1, 2), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub.), and Timpani (Timp.). The percussion section includes Cymbals and Bass Drum (B. Drum). The Harp part is also present. The Chorus part includes vocal lines with Korean lyrics. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The dynamics range from *pp* (pianissimo) to *fffpp* (fortissimopiano). The lyrics are:   
mu - gung hwa sam - cheon ri hwa ryeo gang - hwa ryeo gang san  
Dae han sa ram Dae han - eu ro  
대 한 사 램 대 한 으 로

460

Picc. *fff* *t*

Fl. 1 *fff* *t*

2 *fff* *t*

Ob. 1 *fff* *t*

2 *fff* *t*

E.H. *fff* *t*

Cl. 1 *fff* *t*

2 *fff* *t*

Bcl. *fff* *t*

Fg. 1 *fff*

2 *fff*

C. Fg. *fff*

Hr. 3 *fff*

4 *fff*

5 *fff*

6 *fff*

1 *fff*

2 *fff*

3 *fff*

Tp. *fff*

Tb. 1 *fff*

2 *fff*

Tub. *fff*

Timp. *tr*

Perc. *fff*

Cymbals

B. Drum

Chorus *fff*

460

*gi ri bo jeon ha se*

1 *fff div*

2 *fff div*

Via *fff div*

V.C. *fff div*

C.B. *fff div*

*fff*



Musical score for orchestra and choir. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bassoon, Basses (1 and 2), Contrabass, Horns (1, 2, 3, 4, 5, 6), Trumpets (1, 2, 3), Trombones (1 and 2), Tubas (1, 2, 3), Timpani, Snare Drum, and Bass Drum. The Chorus part includes lyrics in Korean and English. The score is marked with *fff* (fortissimo) throughout.

Lyrics:  
Dong hae mul gwa Baeg du san i ma reu go dal to  
동 해 물 과 백 두 산 이 마 르 고 달 도  
Dong hae mul gwa Baeg du san i ma reu go dal to rog





470

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

Tub.

Timp.

Perc.

Chorus

rog ha neu nim i bo u - ha sa u ri na ra man se

하 느 님 이 보 우 - 하 사 우 리 나 라 만 세

470

1

2

Vl. 1  
2

Vla.

V.C.

C.B.



480

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
Perc.  
Chorus  
1  
2  
VI.  
Vla.  
V.C.  
C.B.



*Allegro con spirito presto*

Picc. *tr*

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bel.

Fg. 1  
2

C. Fg.

*Allegro con spirito presto*

1  
2

Hr. 3  
4

5  
6

1  
2

Tp.

3

Tb. 1  
2

3

Tub.

Timp.

Perc. *Triangle*

*Allegro con spirito presto*

Chorus

회 려 한 강 산 - 한 반 도 나의 사 랑 한 반 도 너 의 뿐 일 세 무 궁 화 삼 - 천 리 나 의 한 반 도  
hwa ryeo han gang san Han ban do na cui sa rang Han ban do ne hi bbun il se mu gung hwa sam cheon ri na eo Han ban do

*Allegro con spirito presto*

1

VI.

2

Via

V.C.

C.B.



490

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bas.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

S. Drum

Triangle

B. Drum

Perc.

Chorus

영 광 의 태 구 기 - 길 이 빛 나 라

yeong gwang cui Tae geug gi - gi ri bit na ra

490

화 려 한 강 산 - 한 반 도

hwa ryeo Han gang san - Han ban do

한 han

만 man

1

VI.

2

Vla.

V.C.

C.B.



Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 E.H.  
 Cl. 1  
 2  
 Bel.  
 Fg. 1  
 2  
 C. Fg.  
 Hr. 3  
 4  
 5  
 6  
 Tp.  
 1  
 2  
 3  
 Tb. 1  
 2  
 Tub.  
 3  
 Timp.  
 Perc.  
 Chorus  
 1  
 2  
 Vla.  
 V.C.  
 C.B.

na eui sa rang Han ban do ne hi bbun il se mu gung hwa sam cheon li na eo Han ban do yeong gwang eu Tae geug gi gi ri bit na ra  
 나의 사랑 한반도 너의 문명 세 부국화 삼천리 나의 한반도 영광의 태극기 권이 빛나라  
 세 부 국 화 삼 천 리 대 한 만 세



500

Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp.

3

Tb. 1  
2

Tub. 3

Timp.

Perc.

Chorus

Das han Das han Das han

500

1

VI.

2

Vla.

V.C.

C.B.



This page contains a musical score for an orchestra and a chorus. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon in F (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, and 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, and 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub. 1, 2, 3), Timpani (Timp.), Percussion (Perc.), and Chorus. The percussion part includes Cymbals, Snare Drum (S. Drum), Bass Drum (B. Drum), and Tam-tam. The Chorus part includes the lyrics: "Dae han man se man man se". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte).



510

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
Perc.  
Chorus  
1  
2  
VI.  
Vla.  
V.C.  
C.B.

510

510

Tamtam

510





Musical score for orchestra and chorus, measures 520-524. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, 4 (Hr. 1, 2, 3, 4), Trumpets 1, 2, 3 (Tp. 1, 2, 3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub. 3), Timpani (Timp.), Percussion (Cymbals, S. Drum, B. Drum, Tamtam), Chorus (Chorus), Violins 1 and 2 (Vi. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.).

Measures 520-524 are marked with a box containing the number 520. The score features various dynamics such as *ff* and *fff*, and includes performance instructions like *tr* (trills) and *trm* (trills). The percussion section includes Cymbals, Snare Drum (S. Drum), Bass Drum (B. Drum), and Tamtam. The Chorus part is indicated by a brace. The string section includes Violins 1 and 2, Viola, Violoncello (V.C.), and Contrabass (C.B.).



Musical score for page 179, featuring a variety of instruments and a chorus. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1, 2, 3, 4, 5, and 6 (Hr. 1-6), Trumpets 1, 2, and 3 (Tp. 1-3), Trombones 1 and 2 (Tb. 1, 2), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.), Chorus, Violin 1 and 2 (VI. 1, 2), Viola (Vla.), Violoncello (V.C.), and Contrabass (C.B.). The score includes various musical notations such as notes, rests, dynamics (p, f, fff), and articulation marks (accents, trills, slurs). The Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bassoon, and Horns 1-6 parts feature prominent trills and slurs. The Percussion part includes a section marked *fff* with a complex rhythmic pattern. The Chorus part is indicated by a bracketed staff. The Violin 1 and 2, Viola, Violoncello, and Contrabass parts provide a harmonic foundation with sustained notes and some rhythmic patterns.



Molto Furioso 530

Picc. (pizz.)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bel.

Fg. 1 2

C. Fg.

Hr. 3 4

5 6

Tp. 1 2 3

Tb. 1 2

Tub. 3

Timp.

Perc.

Cymbals

Chorus

Molto Furioso

Molto Furioso 530

mu gang hwe



(8<sup>va</sup>)

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
Hr. 3  
4  
5  
6  
Tp. 1  
2  
3  
Tb. 1  
2  
Tub. 3  
Timp.  
Perc.  
Chorus  
1  
VI. 1  
2  
Vla.  
V.C.  
C.B.

sam cheon ri - na eui sa raeng a Yeong gwang eui Tae geug gi gi ri



icc.  
Fl. 1 & 2  
Ob. 1 & 2  
i.H.  
Cl. 1 & 2  
Bcl.  
Eg. 1 & 2  
Fg.  
1 & 2  
Fr. 3 & 4  
5 & 6  
P.  
1 & 2  
3  
b. 1 & 2  
3  
ab.  
mp.  
perc.  
vrs.  
bid na ra geum su gang san hwa ryeo han na cui  
540  
1  
T. 1 & 2  
Vla.  
C.  
B.

The musical score is arranged in systems. The first system includes woodwinds (piccolo, flutes, oboes, clarinets, bassoons, and basses) and strings (violins, violas, cellos, and basses). The second system includes brass instruments (trumpets, trombones, and euphonium) and percussion (snare drum, bass drum, and cymbals). The third system features a vocal soloist with lyrics in Korean and English. The fourth system includes woodwinds (flutes, oboes, and bassoons) and strings (violins, violas, cellos, and basses). The score includes various musical notations such as dynamics (mp), articulation (trills), and performance instructions.



550

Picc.  
Fl. 1  
2  
Ob. 1  
2  
E.H.  
Cl. 1  
2  
Bcl.  
Fg. 1  
2  
C. Fg.  
1  
2  
Hr. 3  
4  
5  
6  
1  
2  
Tp.  
3  
Tb. 1  
2  
3  
Tub.  
Timp.  
Perc.  
Chorus  
1  
2  
Vla.  
V.C.  
C.B.

tr  
Cymbals  
550



Score for orchestra and strings, including parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Percussion (Perc.), Horns (Hrns.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Percussion (Perc.), Horns (Hrns.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The second system includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *ff*, and *pp*. A section marked *trm* (trumpets) is also present. The score is written in a key signature of one sharp (F#) and a common time signature (C).



Musical score for orchestra and chamber ensemble, page 185. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (E.H.), Clarinets 1 and 2 (Cl. 1, 2), Bassoon (Bcl.), Bassoon 1 and 2 (Fg. 1, 2), Contrabassoon (C. Fg.), Horns 1-3 (Hr. 1, 2, 3, 4, 5, 6), Trumpets 1-3 (Tp. 1, 2, 3), Trombones 1-3 (Tb. 1, 2, 3), Tubas (Tub.), Timpani (Timp.), Percussion (Perc.) including Cymbals, Snare Drum (S. Drum), and Bass Drum (B. Drum), Chorus (Chorus), Violins 1 and 2 (VI. 1, 2), Viola (Via.), Violoncello (V.C.), and Contrabass (C.B.). The score features complex rhythmic patterns, including sixteenth-note passages and trills, and includes rehearsal marks 560 and 561. A vocal line with the text "Ah" is also present.





(8<sup>th</sup>)

icc.

l. 1  
2

b. 1  
2

.H.

l. 1  
2

Bcl.

g. 1  
2

Fg.

1  
2

r. 3  
4

5  
6

p. 1  
2  
3

b. 1  
2

3

ib.

mp.

erc.

orus

hwa ryeo han gang san Han ban do na eui sa rang Han ban do neo heui bbun il

mu gung hwa sam cheon ri na eui  
무 궁 화 삼 천 리 나 의

꽃 러 한 강 산 한 번 도 나 의 사 망 한 번 도 너 의 뿐 일

1  
1.  
2

fla.

cl.

b. 1  
2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100



570 (8<sup>va</sup>)

Picc. (8<sup>va</sup>)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bcl.

Fg. 1 2

C. Fg.

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

3

Tub.

Timp.

Perc.

chorus

sa rang a a Yeong gwang eui Tae geung gi bit na  
사 랑 아 아 영 광 의 태 기 빛 나  
세 무 궁 화 삼 천 리 나 의 사 랑 아 영 광 의 태 극 기  
se mu gang hwa sam cheon ri na eui sa rang a Yeong gwang eui Tae geung gi

570

1

VI. 2

Vla.

V.C.

C.B.



(8<sup>va</sup>) 580

Picc. (8<sup>va</sup>)

Fl. 1 2

Ob. 1 2

E. H.

Cl. 1 2

Bcl.

Fg. 1 2

2. Fg.

1 2

Hr. 3 4

5 6

1 2

3

Tp.

1 2

Tb. 1 2

3

ub.

Imp.

Perc.

orus

ra hwa ryeo Han gang san Han ban do na cui sa rang Han ban do  
라 화 열려 한 강 산 언 번 번 도 나 의 사 랑 한 번 도  
길 이 빛 나 라 무 회 삼 천 리  
gi ri bit na ra mu gung hwa sam Cheon ri

(8<sup>va</sup>) 580

1 2

Vla.

V.C.

C.B.



(8<sup>va</sup>)

Picc. (8<sup>va</sup>)

Fl. 1 2

Ob. 1 2

E.H.

Cl. 1 2

Bcl.

Fg. 1 2

C. Fg.

1 2

Hr. 3 4

5 6

1 2

Tp. 3

Tb. 1 2

Tub. 3

Timp.

Perc.

Chorus

1 2

Vl. 1 2

Vla.

V.C.

C.B.

590

590

neo heui bun il se mu gung hwa sam cheon ri na eui Han ban do  
 너 회 분 일 세 무 궁 화 삼 천 리 나 의 한 반 도  
 na eui sa rang yeong gwang eui Tae geung gi bit  
 나 의 사 랑 영 광 의 태 광 기 빛



(8<sup>va</sup>)

cc.

(8<sup>va</sup>)

*fff*

i.1  
2

*fff*

3.1  
2

*fff*

H.

*fff*

1.1  
2

*fff*

3cl.

*fff*

3.1  
2

*fff*

Fig.

*fff*

1  
2

*fff*

r.3  
4

*fff*

5  
6

*fff*

1  
2

*fff*

p.

3

*fff*

b.1  
2

*fff*

3

*fff*

ib.

*fff*

mp.

*fff*

3

*fff*

3

*fff*

3

orc.

Cymbals

Ise geug gi ri bit na na  
네 구 곡 기 일 이 빛 나 라

na na

(8<sup>va</sup>)

1  
2

*fff*

1a

*fff*

C.

*fff*

.B.

*fff*



Musical score for orchestra and strings, measures 595-615. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bassoon, Bassoon II, Horns (1, 2, 3, 4, 5, 6), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tubas, Timpani, Percussion, and Chorus. A rehearsal mark '600' is present. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp*, *fff*, and *pp*. The Chorus part is indicated by a brace and remains silent throughout the page.





Picc.

Fl. 1  
2

Ob. 1  
2

E.H.

Cl. 1  
2

Bcl.

Fg. 1  
2

C. Fg.

1  
2

Hr. 3  
4

5  
6

1  
2

Tp. 3

Tb. 1  
2

3

Tub.

Timp.

S. Drum

Perc.

Chorus

목  
하  
nu  
i  
bo  
u  
ba  
sa  
u  
ri  
sa  
ra  
man  
se

rog  
ha  
nu  
i  
bo  
u  
ba  
sa  
u  
ri  
sa  
ra  
man  
se

1  
2

VI.

Vla.

V.C.

C.B.

610

611





This musical score is for a symphony orchestra and a choir. The orchestral parts include strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Percussion including Cymbals and B. Drum), and Piano. The vocal parts consist of Soprano, Alto, Tenor, and Bass. The score features a variety of dynamics, including *mf* (mezzo-forte) and *fff* (fortissimo), and includes performance markings such as *tr* (trills) and *mf* (mezzo-forte) for the piano. The vocal line includes Korean lyrics: *mu gung hwa sam cheon li hwa ryeo gang hwa ryeo gang san san* and *dae han sa ram*. The score is written in a key with one sharp (F#) and a common time signature (C).



Musical score for orchestral and choral instruments, including Piccolo, Flutes, Oboes, Horns, Trombones, Percussion, and Chorus. The score includes various dynamics such as *pp* and *fff*, and features a choral section with Korean lyrics. A rehearsal mark **620** is present at the beginning of the score and is repeated in the choral and string parts.

Rehearsal mark **620** is located at the start of the score and is repeated in the choral and string parts.

Chorus lyrics (Korean):  
대한 - 으 보 길 이 보 진 하 세  
Dae han eu ro gi ri bo json ha se

Chorus lyrics (English):  
Dae han Dae han hwa ryoo gang san



(8<sup>va</sup>) ..... *rit.* ..... presto

Picc. (8<sup>va</sup>) *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

E.H. *fff*

Cl. 1 2 *fff*

Bcl. *fff*

Fg. 1 2 *fff*

C. Fg. *fff*

1 2 *fff*

Hr. 3 4 *fff*

5 6 *fff*

1 2 *fff*

Tp. 3 *fff*

Tb. 1 2 *fff*

3 *fff*

Imp. *tr*

Perc.

chorus *rit.* ..... presto

희 리 강 산 희 리 강 산 만 세 만 세 만 세 만 세  
[ ] hwa ryeo gang san hwa ryeo gang san man se man se man se man se

1 *fff*

Vl. 2 *fff*

Vla *fff*

V.C. *fff*

C.B. *fff*





640

cc.  
1 2  
1.1 2  
H.  
1 2  
cl.  
1 2  
Fg.  
1 2  
3 4  
5 6  
1 2  
3  
1.1 2  
3  
p.  
c.  
S. Drum  
Cymbals  
Tamtam  
mf  
man  
sc  
640

The image displays a complex musical score for a percussion ensemble and woodwind instruments. The score is organized into systems. The top system includes parts for Cor Anglais (cc.), Clarinet (cl.), and Bassoon (Fg.), each with first and second endings. The middle section features a large woodwind ensemble with parts for Flute (1, 2, 3, 4), Oboe (5, 6), Clarinet (1, 2, 3), Bassoon (1.1, 2, 3), and Contrabassoon (c.). The bottom section is dedicated to percussion, including Snare Drum (S. Drum), Cymbals, and Tamtam. The score is marked with a dynamic of *ffff* (fortississimo) and includes various performance instructions such as *tr* (trill) and *mf* (mezzo-forte). A rehearsal mark '640' is present at the top and bottom of the page. The page number '198' is located in the top right corner.



B: White Lily

**Score**

**백합화**  
**Weisse Lilie**  
from *Korean Life No.4*

Written by Young Moon Yang  
Composed by Eaktae Ahn

Andante molto tranquillo rit. a tempo

2Flutes *p* *ff*

2Oboes *p* *ff*

2Clarinets in Bb *p* *ff*

2Bassoons *p* *ff*

Hom 1, 2 in F Andante molto tranquillo rit. a tempo

Hom 3, 4 in F *pp* *f*

2Trumpets in Bb *pp* *f*

Timpani Andante molto tranquillo rit. a tempo

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

Harp

Mezzo Soprano Andante molto tranquillo rit. a tempo

*mp* *molto espressivo*

아 립 진

Violin I Andante molto tranquillo rit. a tempo

*p* *La melodia ben* *ff* *p*

Violin II *p* *ff* *p*

Viola *p* *ff* *p*

Cello *p* *ff* *p*

Contrabass *p* *ff* *p*



Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

Hn.

B $\flat$  Tpt.

Timp.

Hp.

M.Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

백 합화 피 어 날 때 가 숨에 스며 드는 그 옥한 향기 다 소곳이 숨 긴

*p* *mf*

*pp* *mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*



20 A

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Timp.

Hp.

M.Sop.

20 *cresc.* *f* *ff*

정 춘 한 모 습 그 누 구 를 그 리 단 모 습 인 가 꽃 속 에 이 슬 알

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*





26 *molto rit.* *a tempo*

Fl. *p* *La melodia ben*

Ob.

B♭ Cl. *p* *La melodia ben*

Bsn.

Hn. *molto rit.* *a tempo*

Hn.

B♭ Tpt.

Timp. *molto rit.* *a tempo*

Hp. *p* *perendosi* 5 10 *p*

M.Sop. *dim. molto* *molto rit.* *a tempo*  
보 배 리 와 라 오 벨 합 화 야

Vln. I *mp* *p* *molto rit.* *a tempo* *p* *La melodia ben*

Vln. II *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*



Fl. *cresc.* *p* *ff* rit. a tempo

Ob. *p* *ff*

B♭ Cl. *cresc.* *p* *ff*

Bsn. *p* *ff*

Hn. *pp* *f* rit. a tempo

Hn. *pp* *f*

B♭ Tpt. *f*

Timp. *p* *f* *mf* *p* rit. a tempo

Hp.

M.Sop. rit. a tempo *mp* *molto espressivo*  
아 롱 진 백 합 화

Vln. I *ff* *p* rit. a tempo

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*



Fl. *mp*

Ob.

B♭ Cl. *p* *mp*

Bsn. *mp* *mp*

Hn.

Hn.

B♭ Tpt.

Timp.

Hp.

M. Sop. *p* *mf*  
피 어 날 때 가 숨 에 스 머 드 는 그 육 한 향 기 다 소 곳 이 숨 긴 청 초 한 모

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*



53 [B]

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Timp.

Hp.

M. Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *p* *mf* *mp*

3. *p* *mf* *mp*

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

*p* *mf*

*cresc.* *f* *ff* *p* *dim. molto*

습 그 누구 틀그리는 모습인가 꽃속에 이슬알 보베모와란 오 벨 합

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*



Allegro moderato con brio ( $\text{♩} = \text{ca. } 80$ )

Fl. *pp*

Ob.

B♭ Cl. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *pp*

Bsn. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *pp*

Hn. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *p*

Hn.

B♭ Tpt. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$

Timp. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *p*

Hp.

♫. Sop. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *f*

하 아 푸 른 시 내 산 모 통 이 맴 돌 아 은 호 젓 한

Vln. I *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *mf*  $\curvearrowright$  *pp*  $\curvearrowleft$  *mf*

Vln. II *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *mf*  $\curvearrowright$  *pp*  $\curvearrowleft$  *mf*

Vla. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *mf*  $\curvearrowright$  *pp*  $\curvearrowleft$  *mf*

Vc. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *mf*  $\curvearrowright$  *pp*  $\curvearrowleft$  *mf*

Cb. *p*  $\curvearrowright$  *mf*  $\curvearrowleft$  *mf*  $\curvearrowright$  *pp*  $\curvearrowleft$  *mf*



G

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Timp.

Hp.

M.Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

74

75

76

77

78

79

*pp*

*pp*

*p*

*pp*

*f*

*subito p*

*f*

*subito p*

*f*

*subito p*

*pizz.*

*arco*

*f*

*pp*

*pizz.*

*arco*

*f*

*pp*

1.

3.

*pp*

*pp*

*p*

*pp*

초 당 을 지 어 뺄 고 고 이 편 백 합 화 벗 을 삼 아 꿈 같 은



**Fl.** *mf* *f* *mf* *rit.* *a tempo*

**Ob.** *f* *mf*

**B♭ Cl.** *mf* *f* *mf*

**Bsn.** *f*

**Hn.** *mf* *f* *mf* *p* *mf*

**B♭ Tpt.** *f*

**Timp.** *p* *f* *p*

**Hp.** *gliss. ad lib.* *ff*

**M. Sop.** *ff* *f* *rit.* *a tempo*  
세 월 내 여 기 살 리 라

**Vln. I** *f* *ff* *f* *mf*

**Vln. II** *f* *ff* *f* *mf*

**Vla.** *f* *ff* *f* *mf*

**Vc.** *f* *ff* *f* *mf*

**Cb.** *f* *ff* *f* *mf*



Fl. *pp*

Ob.

B♭ Cl. *pp*

Bsn. *pp*

Hn. *p* *mf* *p* *mf* *p*

Hn.

B♭ Tpt.

Timp.

Hp.

M.Sop. *f* *p* *mf* *f*  
부 른 시 네 수 앙 버 들 머 리 풀 고 숲 밖 속 두 쿠 미 춤 을 춘

Vln. I *mf* *pp* *mf*

Vln. II *mf* *pp* *mf*

Vla. *mf* *pp* *mf*  
*pizz* *arco*

Vc. *>mf* *pp* *mf*  
*pizz* *arco*

Cb. *mf* *pp* *mf*  
*pizz* *arco*





98 **D**

Fl. *pp* *mf* *molto rit.*

Ob.

B♭ Cl. *pp* *mf*

Bsn.

Hn. 1. *pp* *mf* *molto rit.*

Hn. 3. *pp* *mf*

B♭ Tpt.

Timp. *p* *pp* *p* *molto rit.*

Hp.

M.Sop. *p* *f* *molto rit.*  
다 보랏빛 꿈 감은 전철 속 에 피 어 나 는 꽃

Vln. I *f* *subito p* *f* *molto rit.*

Vln. II *f* *subito p* *f*

Vla. *f* *subito p* *f*

Vc. *f* *pp* *pizz* *arco* *f*

Cb. *f* *pp* *pizz* *arco* *f*



subito Lento (♩=ca.90) molto rit.

Fl. *f* *pp*

Ob. *f* *pp*

B♭ Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f* *pp*

Hn. *f* *pp*

B♭ Tpt. *f* *pp*

Timp. *f* *pp*

Hp. *ff* *gliss. ad hb* *p* *pp*

M.Sop. *mp* *sentimentalmente* *molto espressivo* *molto rit.*  
 오 백 합 하 야

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*