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**Dave  
Soldier**

**SamulNori**

**Rain, lightning, wind and  
clouds**

**for orchestra**

opus 32  
version from August 6, 2022  
about 7 minutes duration  
Dave Soldier Publishing  
[davesoldier.com](http://davesoldier.com)

**For Master Kim Duk Soo**

**1 flute, 1 piccolo, 1 oboe, 1 English horn, 2 clarinets in Bb, 2 bassoons  
4 horns in F, 2 trumpets in Bb, 3 trombones, 1 tuba  
1 harp  
strings  
1 percussionist on tympani  
1 percussionist on bass drum  
1 percussionist on tam tam, finger cymbals  
1 percussionist on jin (Korean gong) or equivalent, finger cymbals  
1 percussionist on glockenspiel, maracas, snare drum**

A *jing* is a suspended raised brass gong played with a soft felt or cloth end mallet. It has a definite pitch, which should for this piece be "A" or "E": a pitched Balinese gong or similar tuned gong could substitute. The *jing* sound should contrast with the sound of the tam tam, which has less pitch and more crash.

The bass drummer should sit near the cello and bass sections, with which it shares many parts, and so is placed below the bass in the score.

A SamulNori ensemble, as developed by Kim Duk Soo includes:

*janguu*, a double headed hour-glass shaped drum that represents rain, here by the woodwinds,  
*kkwaenggwari*, a small high pitch gong that represents lightning and thunder, here by the brass,  
*jing*, which represents wind, and here by the percussion (except the bass drum),  
*buk*, a bass drum played with a hard stick, represents the movement of clouds, here by the strings and bass drum

# SamulNori

Dave Soldier  
2013 / 2022

## Rain, lightning, wind and clouds

**A**

$\text{♩} = 40$

*rain, calm yet foreboding*

1 Piccolo

1 Flute

1 Oboe

Rain

English Horn

2 Clarinets in B $\flat$

2 Bassoons

Horn 1, 3 in F

Horn 2, 4 in F

Lightning

2 Trumpets in B $\flat$

Trombone 1, 2

Trombone 3, Tuba

Timpani

Tam Tam

Player 1

Finger Cymbals 1

Jing

Player 2

Finger Cymbals 2

Wind

Glockenspiel

Player 3

Maracas

Snare Drum

Harp

**A**

$\text{♩} = 40$

Violin I

Violin II

Viola

Clouds

Cello

Contrabass

Bass Drum

SamulNori

18 Picc. *pp*

Fl. *pp*

Ob.

E. Hn. *pp* I, II *pp* *p* *pp*

B♭ Cl. *pp* *pp* *p* *pp*

Bsn. *pp* *pp* *p* *pp*

Hns. 1,3 *pp* *p* *pp* I, III

Hns. 2,4 *pp* *p* *pp* II, IV

Tam Tam

F. Cym. 1

Jing

F. Cym. 2 *pp*

Glk.

Hp. *ppp* *mf*

Vln. I *pp* Mute *ppizz.* *arco* *p* *tr*

Vln. II *pp* *arco* *p* *tr*

Vla. *pp* *ppizz.* *arco* *p* *tr*

B. Dr. *pp* *p* *tr*

*ppp*

*♩. = 42*

SamulNori

**B**  $\text{♩} = 44$

Picc.  $\text{♩} = 44$   $\text{♩} = 46$   $\text{♩} = 48$

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

Tbn. 3, Tuba

F. Cym. 1

Jing

F. Cym. 2

Glk.

Mrcs.

Hp.

**B**  $\text{♩} = 44$   $\text{♩} = 46$   $\text{♩} = 48$

Vln. I

Vln. II

Vla.

B. Dr.

Picc. *pp*

Fl.

Ob.

B♭ Cl.

Bsn. *f* *p*

Hns. 1,3 *pp* *f*

Hns. 2,4 *pp* *f*

Tbn. 1,2 *mf* *p*

Tbn. 3, Tuba *p* *f* *pp*

Timp. *pp* *f* *pp*

F. Cym. I

Jing *mp*

Mrcs. *ppp* *pp*

Harp. *pp* *f* *pp*

Vln. I *pp* Senza sord.

Vln. II *pp* Senza sord.

Vla. *pp*

Vc. *mf*

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

B. Dr. *pp* *mf* *pp*

# SamulNori

*♩. = 50 dark clouds gather*

48 Picc. *f*

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3 *mf*

Hns. 2,4 *f*

B♭ Tpt. *p*

Tbn. 1,2

Tbn. 3, Tuba *f*

Timp. *f*

Tam Tam *f*

Jing

S. Dr. *f*

Hp. *f*

48 *♩. = 50 dark clouds gather*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

B. Dr. *mf*

SamulNori

♩.=46

54

Picc. *pp* *ppp*

Fl. *p* *pp* *ppp*

Ob. *p* *pp*

E. Hn. *pp* *ppp*

B♭ Cl. *p* *pp*

Bsn. *pp*

Hns. 1,3 *p*

Hns. 2,4 *pp*

B♭ Tpt. *mf* *pp* *ppp*

Tbn. 1,2 *pp*

Tbn. 3, Tuba *pp*

Timp. *pp*

Tam Tam *pp*

Jing

S. Dr. *pp*

Hp. *pp*

♩.=46

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

B. Dr. *pp*



# SamulNori

66  $\text{♩} = 52$

Picc. *mf* *p*

Fl. *pp* *mf* *p*

Ob. *pp* *mf*

E. Hn. *mf*

B♭ Cl. *mf* *mp* *p* *pp*

Bsn. *pp* I, II

Hns. 1,3 *mf* *pp* *mf* *f*

Hns. 2,4 *mf* *f*

Tbn. 1,2 *mf* *f*

Tbn. 3, Tuba *mf* *f*

66 Timp. *mf* *f*

Tam Tam *mf* *f*

F. Cym. 2 *mf* *f*

Glk. *pp*

Mrcs. *pp*

S. Dr. *mf* *f*

66 Hp. *mf* *f*

66  $\text{♩} = 52$   $\text{♩} = 56$

Vln. I *pp* *f* *fff*

Vln. II *pp* *f* *fff*

Vla. *pp* *f* *fff*

Vc. *pp* *f* *fff*

Cb. *pp* *f*

B. Dr. *pp* *f*

SamulNori



♩.=58

♩.=60

Picc. *ppp* *mp*

Fl. *p* *mp* *mp* *mp*

Ob. *p* *mp*

E. Hn. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Hns. 1,3 *p*

Hns. 2,4 *ff*

B♭ Tpt. *pp* *p* I, II

Tbn. 1,2 *ff* *pp* *p*

Tbn. 3, Tuba *ff* *p* III

Timp. *ff*

Tam Tam *ppp* *mf*

S. Dr. *ff* *ppp* *mf* *ppp*

Hp. *ff* *pp* *mp* *ppp*

Vln. I *ff* *ppp* *mf*

Vln. II *ff* *ppp* *mf*

Vla. *ff* *ppp* *mf*

Vc. *ff* *ppp* *mf*

Cb. *ff* *ppp* *mf*

B. Dr. *ff* *ppp* *mf*

# SamulNori

93  $\text{♩} = 62$   $\text{♩} = 64$

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

E. Hn. *mf* *f*

B♭ Cl. *mf*

Bsn. *mf* *f*

Hns. 1,3 *mf* *f*

Hns. 2,4 *mf* IV

B♭ Tpt. *mf* *f* *ff*

Tbn. 1,2 *mf* *f* *ff*

Tbn. 3, Tuba *mf*

Timp. *p*

Jing

S. Dr.

Hp. *ppp* *pp* *p*

Vln. I  $\text{♩} = 62$

Vln. II  $\text{♩} = 64$

Vla.

Vc. V

Cb. V

B. Dr. 93

SamulNori

♩.=66

100 Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hns. 1,3 *ff*

Hns. 2,4 *ff*

B♭ Tpt. *p*

Tbn. 1,2 *p*

Tbn. 3, Tuba *p*

100 Timp. *p*

Jing

Mrcs. *pp*

S. Dr.

100 Hp.

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

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

100 Vla. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

100 Vc. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

100 Cb. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

100 B. Dr. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

SamulNori

$\text{♩} = 68$

107 Picc.  $\text{mf}$   $p$

Fl.  $p$

Ob.  $p$

E. Hn.  $p$

B♭ Cl.  $p$   $\text{mf}$

Bsn.  $p$

Hns. 1,3  $\text{mf}$

Hns. 2,4  $f$  IV

B♭ Tpt.  $\text{mf}$

Tbn. 1,2  $\text{ff}$   $\text{mf}$

Tbn. 3, Tuba  $\text{mf}$

Timp.

Tam Tam

Jing

Glk.

Mrcs.  $\text{pp}$

Harp.  $f$

$\text{♩} = 68$

Vln. I  $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

Vln. II  $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$

Vla.  $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$   $f$

Vc.  $\text{mf}$   $\text{pp}$   $\text{mf}$   $\text{pp}$   $f$

Cb.  $\text{mf}$   $f$

B. Dr.  $\text{mf}$   $f$

SamulNori

$\text{♩} = 70$

114

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

Bsn. *f*

Hns. 1,3

Hns. 2,4

B♭ Tpt. *mp*

Tbn. 1,2

Tbn. 3, Tuba

Timp.

Tam Tam

Jing

Glk.

Hp. *f*

Ab Bb C# E#

114

$\text{♩} = 70$

Vln. I *pp*

Vln. II

Vla. *div.*

Vc. *div.*

Cb. *div.*

B. Dr.

This page of the musical score for 'SamulNori' (page 13) features a variety of instruments. The score is divided into three measures. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a rhythmic pattern of eighth notes.
- Fl.**: Flute, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- E. Hn.**: English Horn, playing a melodic line with accents.
- B♭ Cl.**: B-flat Clarinet, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a melodic line with accents.
- Hns. 1,3**: Horns 1, 2, and 3, playing a melodic line with accents.
- Hns. 2,4**: Horns 4 and 5, playing a melodic line with accents.
- B♭ Tpt.**: B-flat Trumpet, playing a melodic line with accents.
- Tbn. 1,2**: Trombone 1 and 2, playing a melodic line with accents.
- Tbn. 3, Tuba**: Trombone 3 and Tuba, playing a melodic line with accents.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Tam Tam**: Playing a rhythmic pattern of eighth notes.
- Jing**: Gong, playing a melodic line with accents.
- Glk.**: Glockenspiel, playing a melodic line with accents.
- Hp.**: Harp, playing a melodic line with accents.
- Vln. I**: Violin I, playing a melodic line with accents.
- Vln. II**: Violin II, playing a melodic line with accents.
- Vla.**: Viola, playing a melodic line with accents.
- Vc.**: Violoncello, playing a melodic line with accents.
- Cb.**: Double Bass, playing a melodic line with accents.
- B. Dr.**: Double Bass, playing a melodic line with accents.

SamulNori

**D**  $\text{♩} = 75$

121 Picc.  $\text{mf}$

Fl.  $\text{mf}$   $f$

Ob.  $\text{mf}$

E. Hn.

B♭ Cl.  $\text{mf}$

Bsn.  $\text{mf}$

Hns. 1,3

Hns. 2,4  $\text{mp}$  II, IV  $\text{ff}$   $f$

B♭ Tpt.  $\text{mf}$   $f$   $\text{ff}$

Tbn. 1,2

Tbn. 3, Tuba

Timp.

Tam Tam

Jing  $\text{pp}$

Glk.

Hp.  $\text{mf}$  B natural E natural

Vln. I  $\text{V}$   $\text{D}$   $\text{♩} = 75$

Vln. II  $\text{V}$

Vla. 121

Vc. 121

Cb. 121

B. Dr. 121



**E**

129 Picc.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Fl.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Ob.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

E. Hn.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

B $\flat$  Cl.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Bsn.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *mp*

Hns. 1,3  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Hns. 2,4  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

B $\flat$  Tpt.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *p* *a2*

Tbn. 1,2  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *a2*

Tbn. 3, Tuba  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$

Timp.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *tr* *pp* *mf*

Tam Tam  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *p* *mp*

Jing  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *p* *mp*

Glk.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff* *G#*

Harp  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

**E**  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

Vln. I  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

Vln. II  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

Vla.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

Vc.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

Cb.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *ff*

B. Dr.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{4}{4}$   $\frac{6}{8}$  *mp*

134

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

134

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

Tbn. 3, Tuba

134

Timp. *tr*

*ppp*

Tam Tam

Jing

Glk.

134

Hp. *G natural*

134

Vln. I

Vln. II

Vla.

134

Vc.

134

Cb.

134

B. Dr. *f*

Musical score for SamulNori, page 17. The score is written for a large ensemble of instruments. The key signature is one sharp (F#). The score is divided into two systems, with measures 136 and 137 indicated at the beginning of each system. The instruments listed are: Picc., Fl., Ob., E. Hn., B♭ Cl., Bsn., Hns. 1,3, Hns. 2,4, B♭ Tpt., Tbn. 1,2, Tbn. 3, Tuba, Timp., Tam Tam, Jing, Glk., Hp., Vln. I, Vln. II, Vla., Vc., Cb., and B. Dr. The score includes various musical notations such as notes, rests, dynamics (f, ff), articulation (tr, accents), and performance instructions (G natural). The Flute part features a complex rhythmic pattern in measures 136-137. The Violin II and Viola parts have intricate melodic lines. The Bass Drum part starts with a forte (f) dynamic. The Timpani part has a trill (tr) and forte (ff) dynamic marking in measure 137.

F

138

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hns. 1,3 *mf* *p*

Hns. 2,4 *p*

B♭ Tpt. *mf* *p*

Tbn. 1,2 *mf* *p*

Tbn. 3, Tuba *mf* *p*

Timp. *tr* *ppp*

Tam Tam *p*

Jing *p*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

B. Dr. *p*

F

# SamulNori

1/4

Picc. *f* *p*

Fl. *f* *p*

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. *mf* *p*

Tbn. 1,2 *mf* *p*

Tbn. 3, Tuba *mf* *p*

Tam Tam

Jing

Glk. *mf*

Hp.

Vln. I

Vln. II

SamulNori

G

148

Picc. *p*

Fl.

Ob. *p*

E. Hn.

B♭ Cl. *p*

Bsn. *p*

Hns. 1,3

B♭ Tpt. *p* 1, II

Tbn. 1,2 *p*

Tbn. 3, Tuba *p*

Timp. *p*

Tam Tam

Jing

Glk.

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

**G** *solo aggressive*

156

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

Tbn. 3, Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*f* harmonic slides

This page of the musical score for 'SamulNori' covers measures 162 through 167. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 3/4. The score includes the following parts:

- Picc.** (Piccolo): Treble clef, playing sixteenth-note triplets with accents. Dynamics range from *p* to *f*.
- Fl.** (Flute): Treble clef, playing sixteenth-note triplets with accents. Dynamics range from *p* to *f*.
- Ob.** (Oboe): Treble clef, playing sixteenth-note triplets with accents. Dynamics range from *p* to *f*.
- E. Hn.** (English Horn): Treble clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- B♭ Cl.** (B-flat Clarinet): Treble clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Bsn.** (Bassoon): Bass clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Hns. 1,3** (Horns 1, 2, 3): Treble clef, playing chords with accents. Dynamics range from *p* to *f*.
- Hns. 2,4** (Horns 3, 4): Treble clef, playing chords with accents. Dynamics range from *p* to *f*.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, playing chords with accents. Dynamics range from *p* to *f*.
- Tbn. 1,2** (Tuba/Euphonium): Bass clef, playing chords with accents. Dynamics range from *p* to *f*.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes. Dynamics range from *p* to *f*.
- Vln. I** (Violin I): Treble clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Vln. II** (Violin II): Treble clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Vla.** (Viola): Bass clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Vc.** (Violoncello): Bass clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- Cb.** (Cello): Bass clef, playing quarter notes with accents. Dynamics range from *p* to *f*.
- B. Dr.** (Bass Drum): Bass clef, playing a rhythmic pattern of eighth notes. Dynamics range from *p* to *f*.

The score features a variety of dynamic markings including *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), along with accents and slurs. The overall texture is dense and rhythmic, characteristic of traditional Korean SamulNori music.



H

168

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hns. 1,3 *pp*

Hns. 2,4 *pp*

B♭ Tpt. *pp*

Tbn. 1,2 *pp*

Tbn. 3, Tuba *f*

Timp. *p f* *rit.* *f* *tutti* *rit.* *f*

Vln. I *f*

Vln. II *ff* *f*

Vla. *f*

Vc. *ff* *f*

Cb. *f*

B. Dr. *p f* *p f* *p f* *f*

168

H

173

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

*ppp*

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

*ppp*

Vln. I

*ff*

*solo*

Vln. II

*pp*

*p*

*f*

173

Vla.

*pp*

*p*

*f*

173

Vc.

*pp*

*p*

*f*

173

Cb.

*pp*

*p*

*mp*

173

B. Dr.

*pp*

*p*

*mp*





**I** *rubato* **J** *a tempo*

Picc. *p*

Fl. *p*

Ob. *mp*

E. Hn. *espress.*

B♭ Cl. *f*

Bsn. *pp*

Hns. 1,3 *pp*

Hns. 2,4 *pp*

B♭ Tpt. *f*

Tbn. 1,2 *f*

Tbn. 3, Tuba *pp*

Timp. *p*

S. Dr. *p* *rubato* *pp*

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *p*

B. Dr. *p*

195 *rubato*

Picc.

Fl.

Ob.

E. Hn. *solo espress.*

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

Tbn. 3, Tuba

*mp*

# SamulNori

**K**

$\text{♩} = 70$

meno mosso

$\text{♩} = 64$

Picc. *mp* *f* *mp* *f* *mf* *f*

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

Ob. *pp* *mf* *f*

E. Hn. *f*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf* *f*

Hns. 1,3 *f*

Hns. 2,4 *pp* *f*

B♭ Tpt. *mp* *f* *mp* *f* *f*

Tbn. 1,2 *mf*

Tbn. 3, Tuba *mf*

206

Timp. *pp* *mf*

Jing *mf*

Glk. *f*

Hp. *f*

A natural

**K**

$\text{♩} = 70$

meno mosso

$\text{♩} = 64$

Vln. I *f*

Vln. II *f*

206

Vla. *f*

206

Vc. *f*

206

Cb. *f*

206

B. Dr. *f*

L

214

Picc. *f* *mf* *mp*

Fl. *f* *mf* *mp*

Ob. *mf* *mp*

E. Hn. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *f* *mf* *mp*

Hns. 1,3 *mf*

Hns. 2,4 *mf*

B♭ Tpt. II straight mute *p* *mf* *mp*

Tbn. 1,2 *mf* *mp*

Tbn. 3, Tuba *mf* *mp*

Hp. *mf* *f*





SamulNori

$\text{♩} = 74$

230

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

Tbn. 3, Tuba

Timp.

F. Cym. I

Jing

Glk.

Hp.

$\text{♩} = 74$

Vln. I

Vln. II

Vla.

Vc.

Cb.

B. Dr.

*mf*

*mf*

*f*

*f*

*ff*

*f*

*ff*

*f*

pizz.

arco

pizz.

arco

pizz.

arco

*f*

*f*

*ff*

*f*

*ff*

*f*

*f*

SamulNori

M

♩=78

♩=82

238

Picc. *p* *f* *p*

Fl. *f* *p* *f*

Ob. *p* *f* *p*

E. Hn. *p* *f* *p*

B♭ Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hns. 1,3 *p* *f* *p*

Hns. 2,4 *p* *f* *p*

B♭ Tpt. *p* *f* *p*

Tbn. 1,2 *p* *f* *p*

Tbn. 3, Tuba *p* *f* *p*

Timp.

F. Cym. 1 *p* *f* *p*

Jing

F. Cym. 2 *p* *f* *p*

Glk. *f* *p* *f* *p*

Hp. *f* *p*

♩=78

M

♩=82

Vln. I *p*

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

Vla. *p* *f*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

B. Dr. *p* *f* *p*

246  $\text{♩} = 86$

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt.

Tbn. 1,2

Tbn. 3, Tuba

246

Timp.

Tam Tam

F. Cym. 1

F. Cym. 2

Glk.

S. Dr.

246

Hp.

246  $\text{♩} = 88$

Vln. I

Vln. II

Vla.

Vc.

Cb.

B. Dr.

SamulNori

O

♩=90

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The middle section includes Horns 1, 2 & 3 (Hns. 1,3), Trumpet 1 (B♭ Tpt.), Trombone 1 (Tbn. 1,2), Trombone 3 (Tbn. 3, Tuba), Timpani (Timp.), Tam Tam, French Cymbal 1 (F. Cym. 1), Jing, French Cymbal 2 (F. Cym. 2), Snare Drum (S. Dr.), and Harp (Hp.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Bass Drum (B. Dr.).

Measure numbers 253, 254, and 255 are indicated at the start of the first three measures. Dynamics such as *f*, *cresc.*, and *f* are used throughout. Performance markings include accents (*>*), slurs, and triplets. A tempo marking of  $\text{♩} = 90$  is present. A rehearsal mark 'O' is located at the beginning of the fifth measure. A vertical bar line with a 'v' symbol is on the right side of the page.

This page of the musical score for 'SamulNori' covers measures 258 to 262. The score is arranged for a large orchestra and includes the following parts:

- Picc.**: Piccolo flute, playing a rhythmic pattern of eighth notes.
- Fl.**: Flute, playing a melodic line with triplets and dynamic markings of *cresc.* and *ff*.
- Ob.**: Oboe, playing a melodic line with triplets and dynamic markings of *cresc.* and *ff*.
- E. Hn.**: English Horn, playing a melodic line with triplets and dynamic markings of *cresc.* and *ff*.
- B♭ Cl.**: B-flat Clarinet, playing a melodic line with triplets and dynamic markings of *cresc.* and *ff*.
- Bsn.**: Bassoon, playing a melodic line with triplets and dynamic markings of *cresc.* and *ff*.
- Hns. 1,3**: Horns 1 and 3, playing a rhythmic accompaniment with dynamic markings of *ff* and *ff*.
- Hns. 2,4**: Horns 2 and 4, playing a rhythmic accompaniment with dynamic markings of *ff* and *ff*.
- B♭ Tpt.**: B-flat Trumpet, playing a rhythmic accompaniment with dynamic markings of *cresc.* and *ff*.
- Tbn. 1,2**: Trombones 1 and 2, playing a rhythmic accompaniment with dynamic markings of *cresc.* and *ff*.
- Tbn. 3, Tuba**: Trombone 3 and Tuba, playing a rhythmic accompaniment with dynamic markings of *ff*.
- Timp.**: Timpani, playing a rhythmic accompaniment with dynamic markings of *ff*.
- F. Cym. 1**: First Cymbal, playing a rhythmic accompaniment with dynamic markings of *ff*.
- Jing**: Gongs, playing a rhythmic accompaniment with dynamic markings of *ff*.
- S. Dr.**: Snare Drum, playing a rhythmic accompaniment with dynamic markings of *cresc.*, *f*, and *ff*.
- Hp.**: Harp, playing a melodic line with triplets and dynamic markings of *f*, *ff*, and *pp*.
- Vln. I**: Violin I, playing a melodic line with triplets and dynamic markings of *cresc.*, *f*, and *ff*.
- Vln. II**: Violin II, playing a rhythmic accompaniment with dynamic markings of *ff* and *pp*.
- Vla.**: Viola, playing a rhythmic accompaniment with dynamic markings of *f*, *ff*, and *pp*.
- Vc.**: Violoncello, playing a rhythmic accompaniment with dynamic markings of *cresc.* and *pp*.
- Cb.**: Contrabass, playing a rhythmic accompaniment with dynamic markings of *cresc.* and *pp*.
- B. Dr.**: Bass Drum, playing a rhythmic accompaniment with dynamic markings of *cresc.*

**P**

Picc. *ff*

Fl.

Ob.

E. Hn.

Bs. Cl.

F. Cym. I

Jing

S. Dr.

**P**

Vln. I *pp*

Vln. II *pp*

Vla. 263 *pp*

Vc. 263 *pp*

Cb. 263 *ff*

B. Dr. *pp*

266 Picc. *f* *fff*

266 Fl. *f* *fff*

266 Ob. *f* *fff*

266 E. Hn. *f* *fff*

266 B♭ Cl. *f* *fff*

266 Hns. 1,3 *f* *fff*

266 Hns. 2,4 *f* *fff*

266 B♭ Tpt. *f* *fff*

266 Tbn. 1,2 *f* *fff*

266 F. Cym. 1 *pp*

266 Jing *pp*

266 S. Dr. *pp*

266 Hp. *ff* ad lib.

266 Vln. I *f* *mf*

266 Vln. II *f* *mf*

266 Vla. *pp* *mf*

266 Vc. *pp* *mf*

266 Cb. *pp* *mf*

266 B. Dr. *pp* *mf*



Q

269

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

Bsn. *f*

Hns. 1,3 *f*

Hns. 2,4 *f*

B♭ Tpt. *f*

Tbn. 1,2 *f*

Tbn. 3, Tuba *p*

Timp. *pp*

F. Cym. I *ff*

Jing *ff*

S. Dr. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

B. Dr. *mf*

This page of the musical score for SamulNori, page 40, covers measures 273 to 277. The score is arranged for a large ensemble of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1 & 3 (Hns. 1,3), Horns 2 & 4 (Hns. 2,4), Baritone Trumpet (B♭ Tpt.), Trombone 1 & 2 (Tbn. 1,2), Trombone 3 (Tbn. 3, Tuba), and Timpani (Timp.). The percussion section includes Tam Tam, Jing, Glockenspiel (Glk.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Bass Drum (B. Dr.). The score features a variety of musical textures, including melodic lines for the Piccolo and Flute, and dense harmonic accompaniment for the strings and woodwinds. Dynamics are marked with *p* (piano) and *mp* (mezzo-piano). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures, with measure 277 containing a repeat sign. The Piccolo part begins with a *p* dynamic, while the Flute part starts with *p* and changes to *mp* in measure 275. The strings and woodwinds generally maintain a *p* or *mp* dynamic throughout the passage.

**R**  $\text{♩} = 82$

This musical score, page 41, measures 279-328, is for the piece "SamulNori". It is in a 3/4 time signature with a tempo marking of quarter note equals 82. The score includes parts for Piccolo, Flute, Oboe, English Horn, Bassoon, Clarinet, Bassoon, Horns 1 & 3, Horns 2 & 4, Trumpet, Trombone 1 & 2, Trombone 3 (Tuba), Tam Tam, Jing, F. Cym., Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, Contrabass, and Bass Drum. The score is divided into two systems, each starting at measure 279. The first system concludes with measure 328, which is marked with a repeat sign. Dynamics include *mf*, *f*, *mp*, *mf*, *mp*, *f*, *f*, and *mf*. Performance instructions such as *p* (piano), *ff*, *ff*, *ff*, *ff*, and *ff* are present. The second system includes fingerings (I, III and I, II) and articulation marks (accents).

SamulNori

S  $\text{♩} = 64$

285

Picc. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

E. Hn. *p* *pp*

B♭ Cl. *p* *pp*

Bsn. *p* *pp*

285

Hns. 1,3 *f* *p* *f* *p* *f* *p* *f*

Hns. 2,4 *f* *p* *f* *p* *f* *p* *f*

B♭ Tpt. *f* *pp* *p* *pp* *p* *pp* *p*

Tbn. 1,2 *f* *pp* *p* *pp* *p* *pp* *p*

Tbn. 3, Tuba *f* *pp* *p* *pp* *p* *pp* *p*

Tam Tam

F. Cym. 2 *p* *pp*

Glk.

Hp. *pp*

285

Vln. I *mp* *p* *pp*

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

285

Vla. *mp* *p* *pp*

292

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *p*

293

Hns. 1,3 *mp* *p*

Hns. 2,4 *p*

B♭ Tpt. *mp* *p*

Tbn. 1,2 *mp* *p*

Tbn. 3, Tuba *mp*

292

Timp. *mp* *p*

Jing *mp* *p*

Glk. *mp* *p*

293

Hp. *f* *p*

292

Vln. I *p*

Vln. II *p*

293

Vla. *p*

293

Vc. *mp* *p*

293

Cb. *mp* *p*

293

B. Dr. *mp* *p*

Musical score for 'SamulNori', starting at measure 303. The score is divided into two systems of staves.

**System 1 (Measures 303-306):**

- Picc., Fl., Ob., E. Hn., B♭ Cl., Bsn.:** Woodwind and brass instruments. Picc. and Fl. have rests. Ob., E. Hn., B♭ Cl., and Bsn. play a rhythmic pattern. Dynamics range from *f* to *sfpp*.
- Hns. 1,3, Hns. 2,4, B♭ Tpt., Tbn. 1,2:** Horn and trombone parts, mostly with rests.
- Timp., Tam Tam, Jing, Glk., S. Dr., Hp.:** Percussion and harp. Timp. and Tam Tam have *sfpp* and 'uneven reattacks' markings. Jing and S. Dr. also have *sfpp* markings.
- Vln. I, Vln. II, Vla., Vc., Cb., B. Dr.:** String and double bass parts, mostly with rests.

**System 2 (Measures 307-310):**

- Woodwinds/Brass:** Picc., Fl., Ob., E. Hn., B♭ Cl., Bsn. continue their parts with various dynamics.
- Horns/Trombones:** Hns. 1,3, Hns. 2,4, B♭ Tpt., Tbn. 1,2 continue with rests.
- Percussion/Harp:** Timp., Tam Tam, Jing, Glk., S. Dr., Hp. continue with *sfpp* and 'uneven reattacks' markings.
- Strings/Bass:** Vln. I, Vln. II, Vla., Vc., Cb., B. Dr. continue with rests.

308

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

Bsn. *ff*

---

308

Hns. 1,3 *ff*

Hns. 2,4 *ff*

B♭ Tpt. *ff*

Tbn. 1,2 *ff*

Tbn. 3, Tuba *ff*

III, IV

---

308

Timp. *ff* *tr uneven reattacks*

Tam Tam *ff* *tr uneven reattacks*

Jing *fp* *tr uneven reattacks*

S. Dr. *ff* *tr uneven reattacks*

---

308

Hp. *ff*

---

308

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

B. Dr. *ff*