Abstract

Title of dissertation: SUMMER SPRITE FOR ORCEHSTRA

Ja-Yai Kim, Doctor of Musical Arts, 2005

Dissertation directed by: Professor Lawrence Moss
School of Music

Summer Sprite for Orchestra was completed in December, 2004. The piece originated from a singular encounter with little angels at Chang-Kyung Palace, which is the oldest and the most beautiful palace in Korea, and where the kings of the Chosun Dynasty (1393-1897) lived. This encounter was in the summer of 2002. I certainly could not prove that those angels I met were real. Possibly they were the reflection of drops of water after a sudden shower on that summer day. However, I definitely remember that short, unforgettable, and mysterious moment and the angels' beautiful dance-like celebration. *Summer Sprite* is based on these special memories and the encounter with the little angels that summer.

Summer Sprite consists of 3 movements: "Greeting," "Encounter," and "Celebration." These follow the course of my encounter with the little angels. In *Summer Sprite*, I wished to describe the image of the angels as well as the

progression of greeting, encounter, and celebration with them. The moods that follow in *Summer Sprite* are by turns lyrical, poetic, fantastic, mysterious, and dream-like. In each movement, I describe the meeting of angels and composer through the use of the soloists -- violin (sometimes viola) and cello.

As suggested by the subtitle of the first movement, "Greeting" portrays the moment when a surprised I met the angels. It begins with tam-tam, marimba, harp, and piano and sets a mysterious and dark mood.

The second movement, "Encounter," is shorter than the first movement. This movement provides a more tranquil mood as well as more unique timbres resulting from the use of mutes and special instruments (English horn, harp, crotales, suspended cymbal, and celesta). The delicate expression of the percussion is particularly important in establishing the static mood of this movement.

The last movement, "Celebration," is bright and energetic. It is also the longest. Here, I require the most delicate changes of dynamics and tempo, the most vigorous harmonies, and the fastest rhythmic figures, as well as the most independent, lyrical, and poetic melodies. For bright orchestral tone color, I used various kinds of percussion such as timpani, xylophone, marimba, vibraphone, cymbals, side drum, tambourine, triangle, and bass drum. This last movement is divided rondo-like into five sections: The first (mm.1-3), second (mm.4 - rehearsal number 1), third (rehearsal numbers 2-4), fourth (rehearsal numbers 5-7), and fifth, (rehearsal numbers 8 -18).

To sum up, *Summer Sprite* describes an unforgettable and mysterious moment in

my life. My intention was to portray this through a concerto-like framework. A model for this would be Brahms' *"Double Concerto"* in A minor, op.102, in which the solo cello stands for my angel and the solo violin (sometimes solo viola) for me.

SUMMER SPRITE FOR ORCHESTRA

By

Ja-Yai Kim

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
Of the requirements for the degree of
Doctor of Musical Arts
2005

Advisory Committee:

Professor Lawrence Moss, Chair
Professor Thomas Delio
Professor Robert Gibson
Professor Sung Lee
Professor Mark Wilson

MOVEMENTS

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INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)
3 Oboes (3rd doubling English Horn)
3 Clarinets in Bb (3rd doubling Bass Clarinet)*
2 Bassoons

4 Horns in F*
3 Trumpets in C
3 Trombones (3rd doubling Bass Trombone)
Tuba

Timpani (1 player)
Percussion (3 players)
: Xylophone, Vibraphone, Marimba, Cymbals, Suspended Cymbal,
Side Drum, Bass Drum, Tambourine, Triangle, Crotales, and
Large Tam-Tam

Harp
Piano/Celesta

Strings
Including violin, viola, and cello soloists

Score in C

Duration: c.12 minutes

Score in C

Summer Sprite
(for Orchestra)
I. Greeting

Ja-Yai Kim
(2004)

Mysterious, dark ♪= ca.80

take piccolo (Flute 3 to Piccolo)

1

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Tuba
Timpani
Suspended Cymbal
Tam-Tam

l.v.

pp very softly using soft mallet

Marimba

p sempre using soft mallets

Vibraphone
Harp

D C# B /E F# G A *mf sempre very softly*

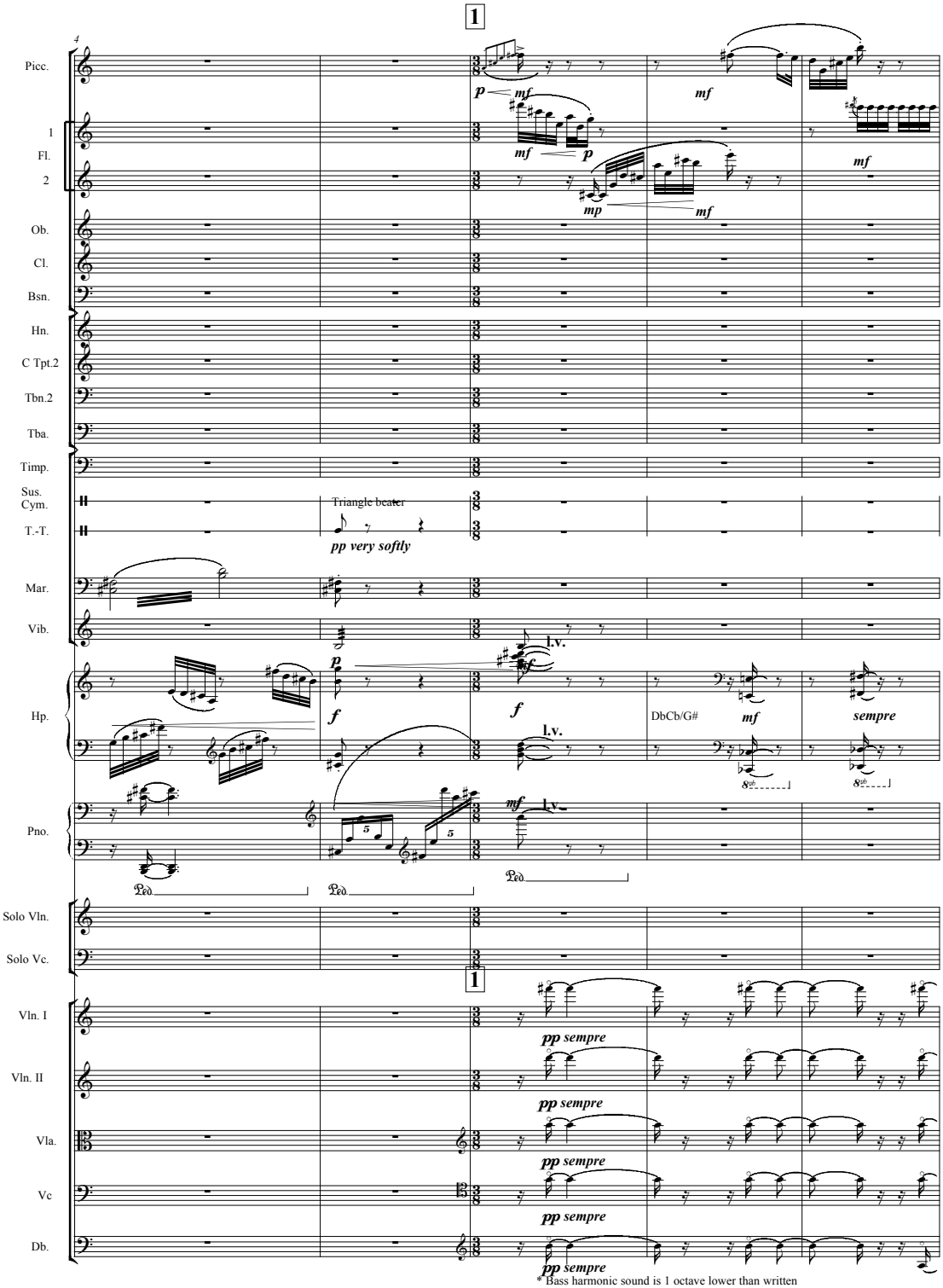
Piano

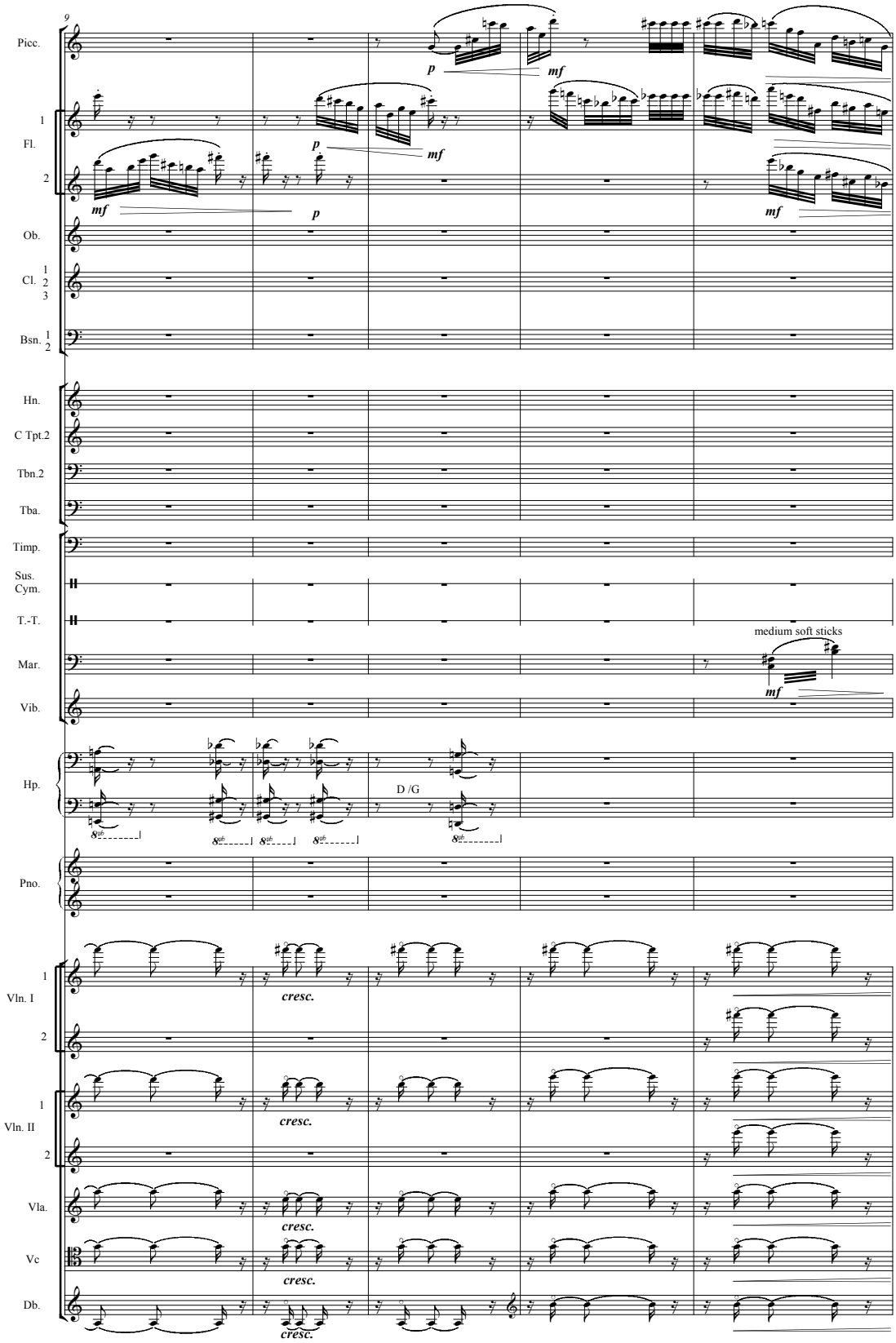
p sempre very softly

Ped. Ped. Ped.

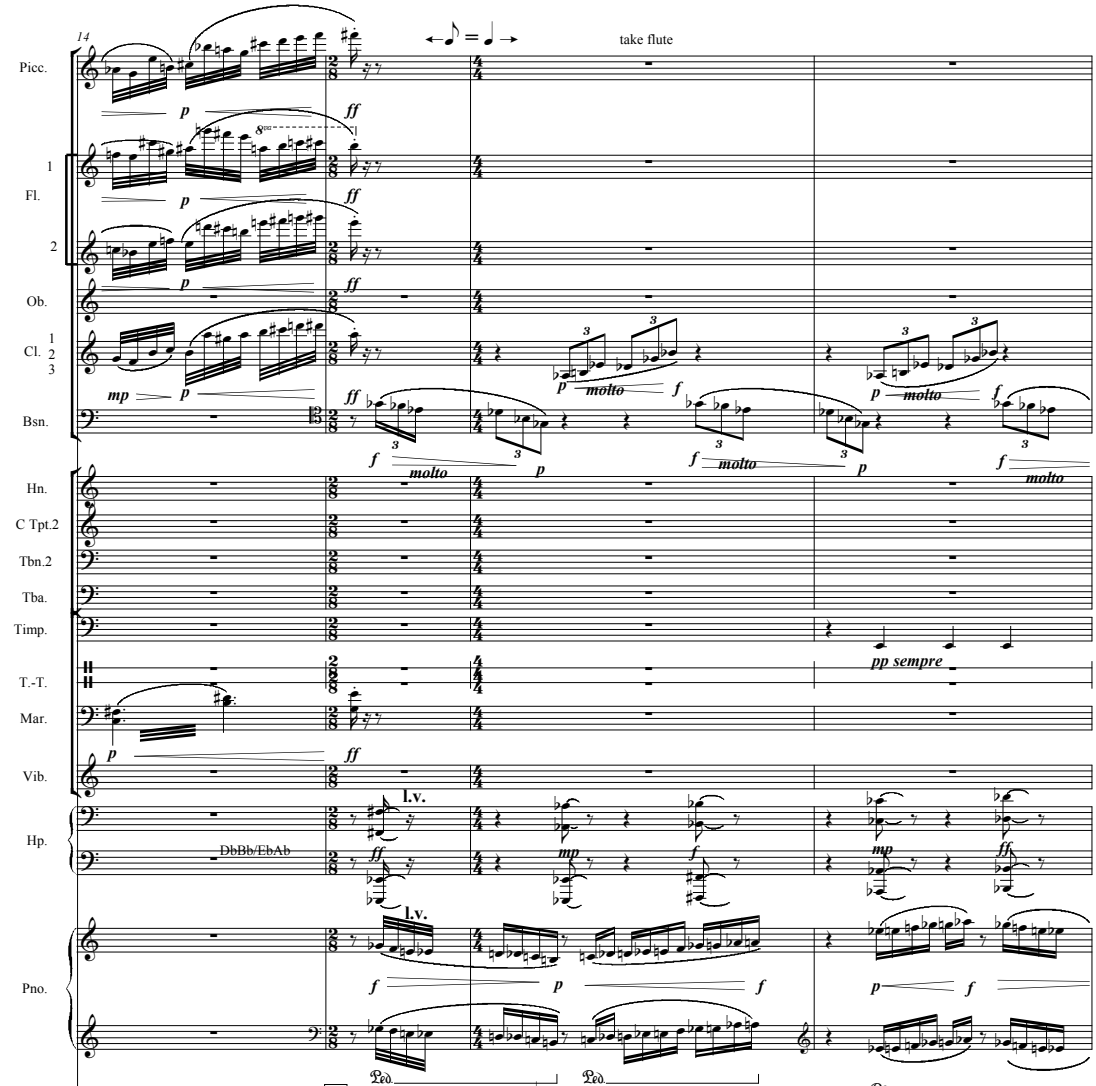
Mysterious, dark ♪= ca.80

Violin I
Violin II
Viola
Violoncello
Double Bass

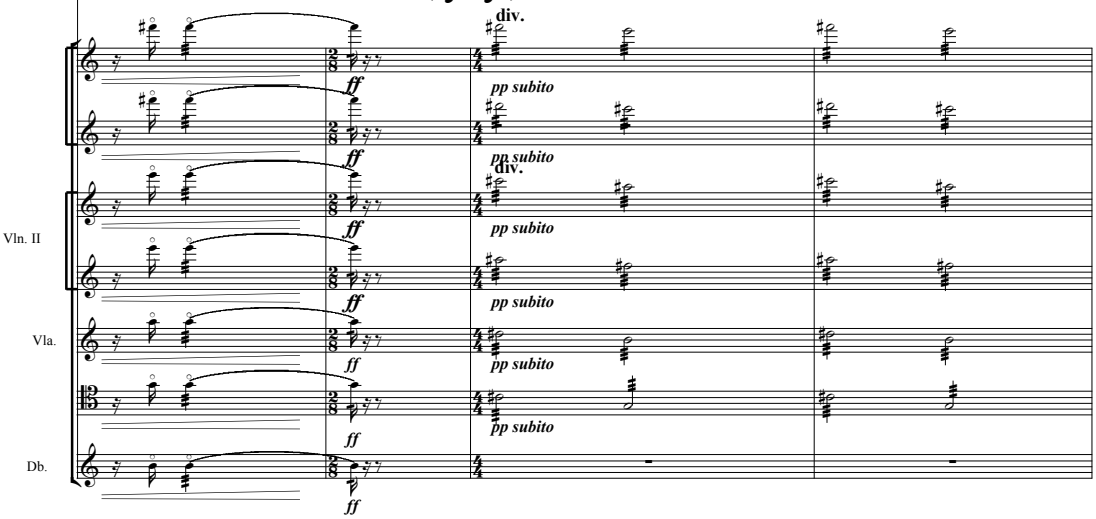

1
4
Picc.
1
Fl.
2
Ob.
Cl.
Bsn.
Hn.
C Tpt.2
Tbn.2
Tba.
Timp.
Sus. Cym.
T.-T.
Triangle beater
pp very softly
Mar.
Vib.
Hp.
DbCb/G#
sempre
Pno.
Solo Vln.
Solo Vc.
1
Vln. I
Vln. II
Vla.
Vc
Db.
pp sempre
* Bass harmonic sound is 1 octave lower than written

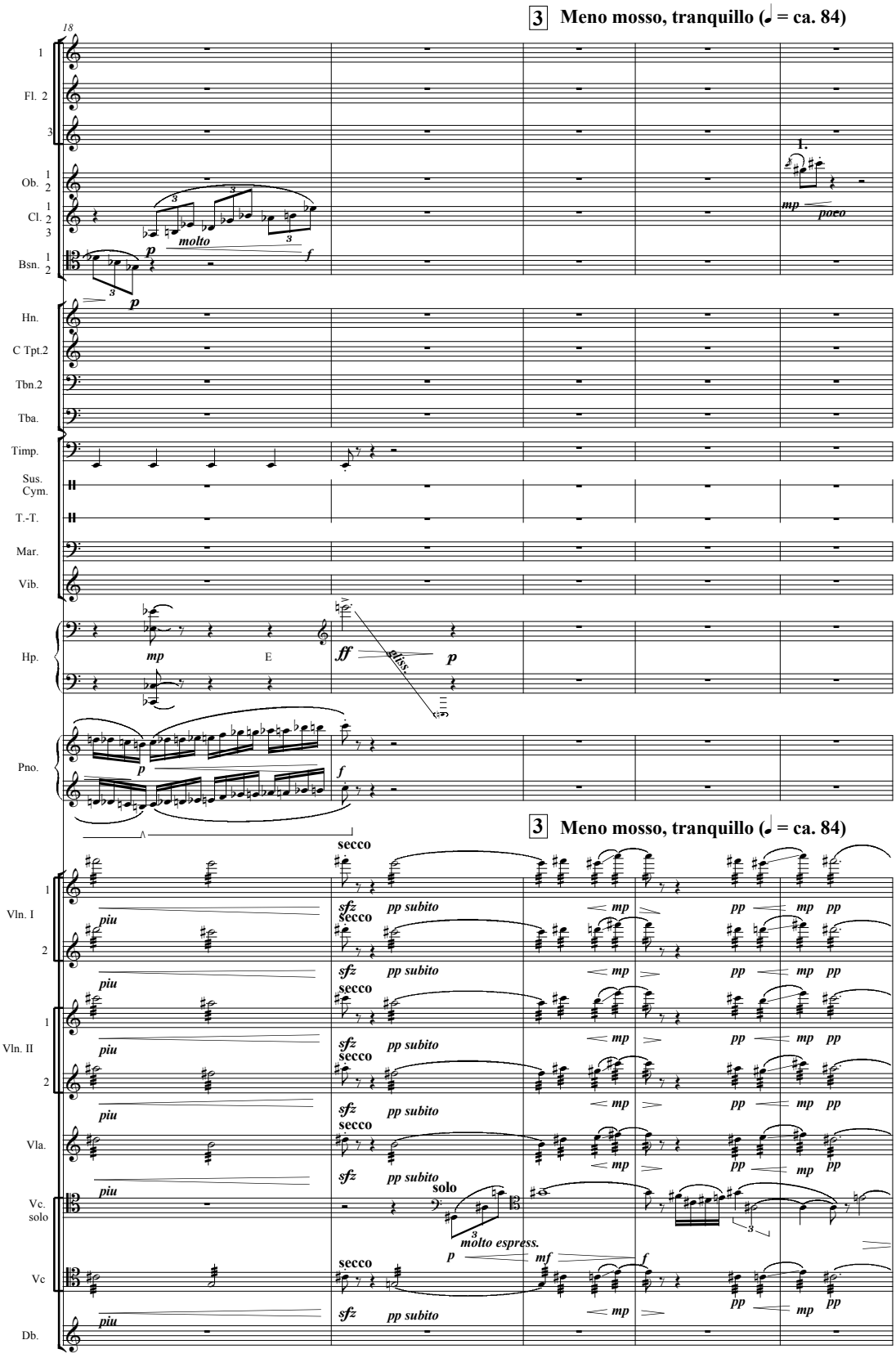

9
Picc.
1
Fl.
2
Ob.
1
Cl. 2
3
Bsn. 1
2
Hn.
C Tpt.2
Tbn.2
Tba.
Timp.
Sus. Cym.
T.-T.
Mar.
Vib.
Hp.
Pno.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc
Db.
p
mf
cresc.
medium soft sticks
D /G

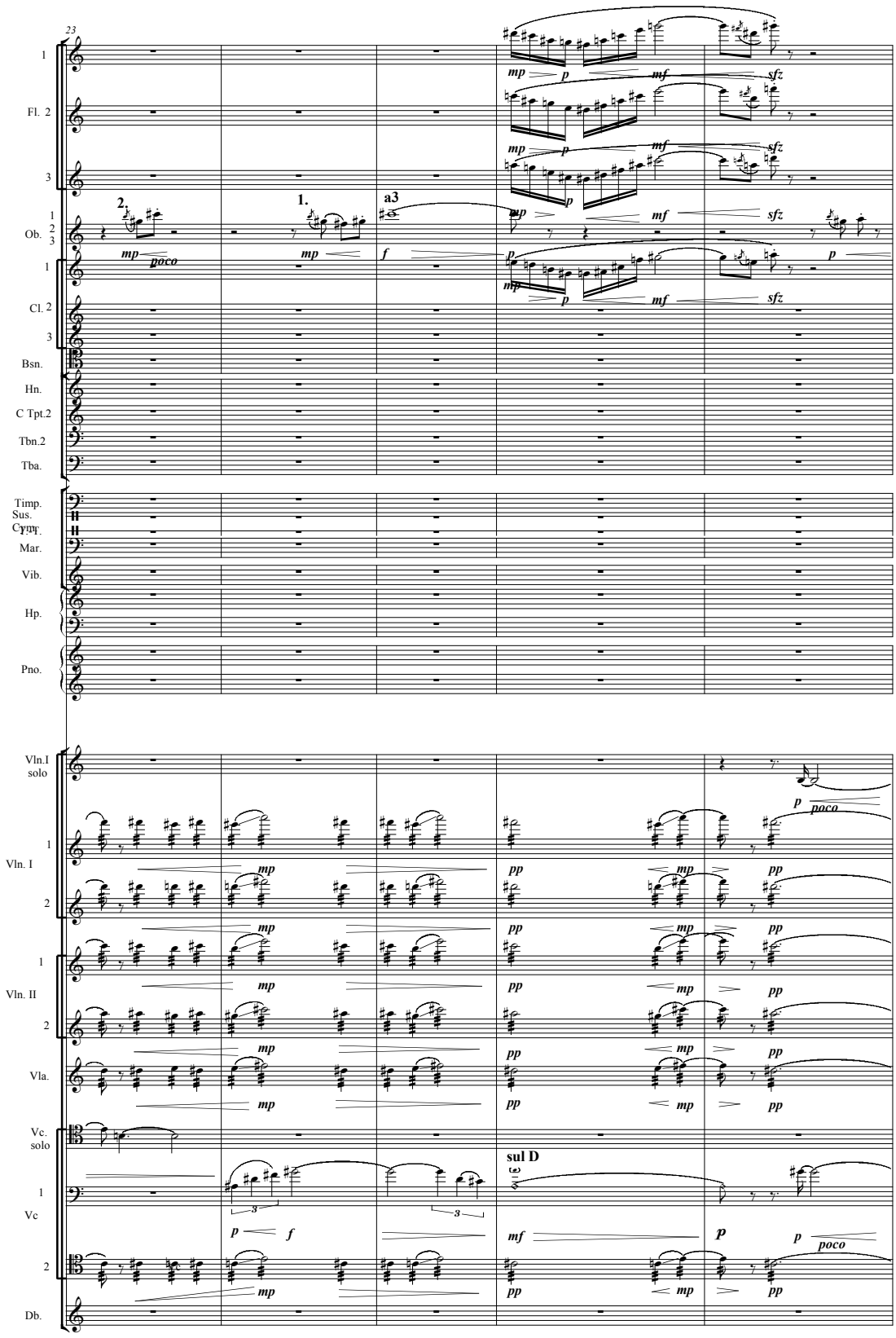
2 Poco tranquillo (♩ = ca.80)

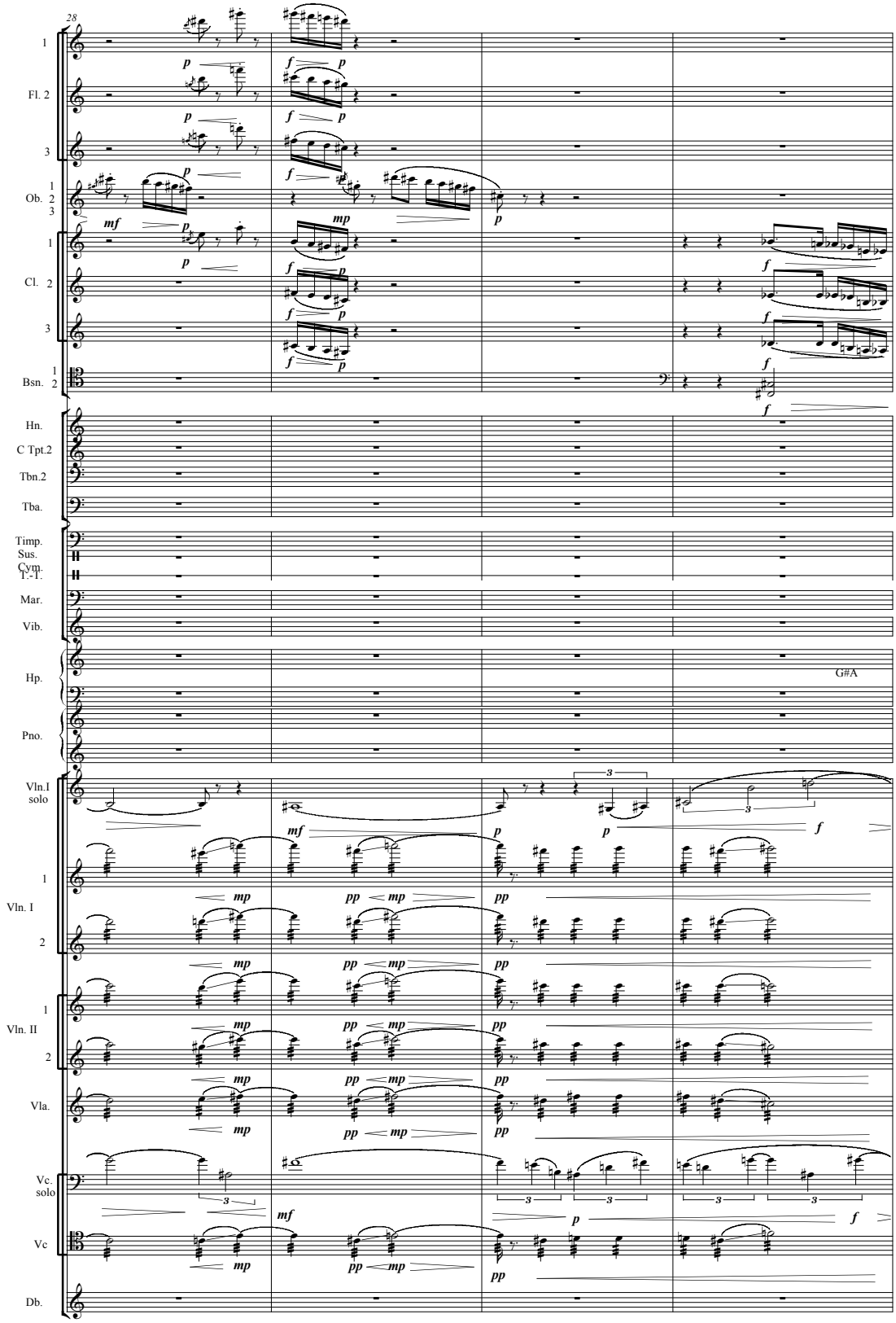


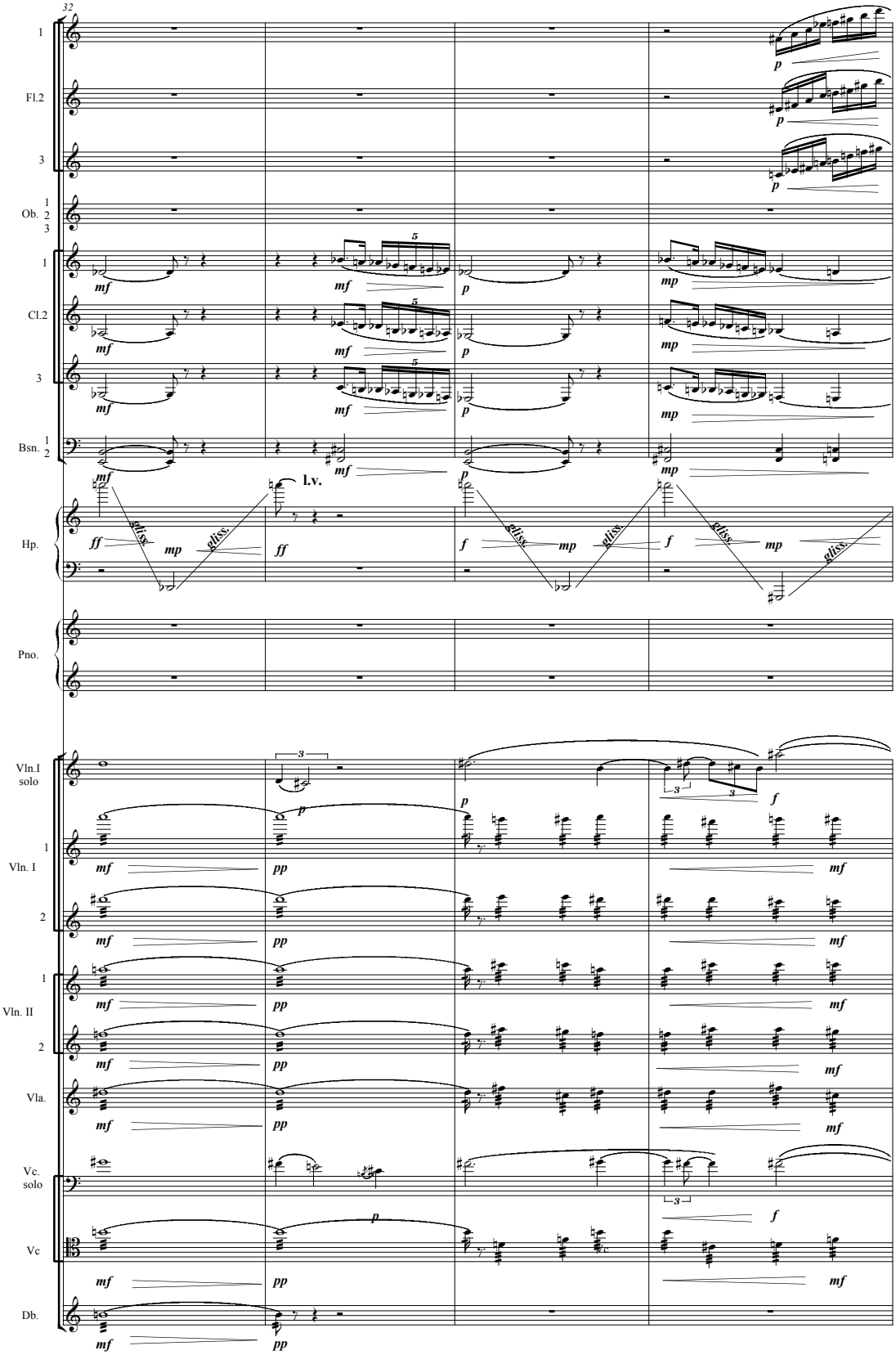
2 Poco tranquillo (♩ = ca.80)

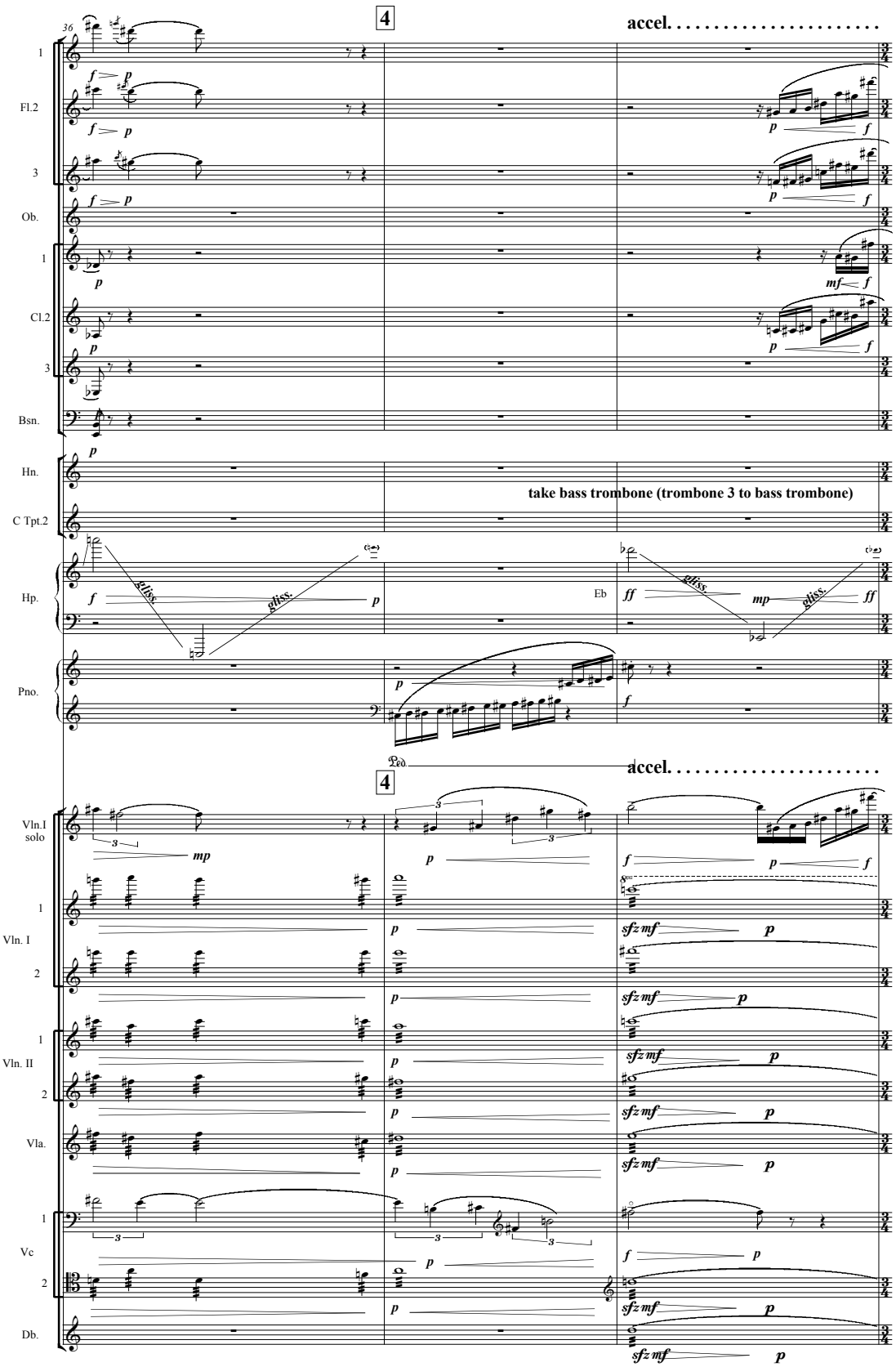


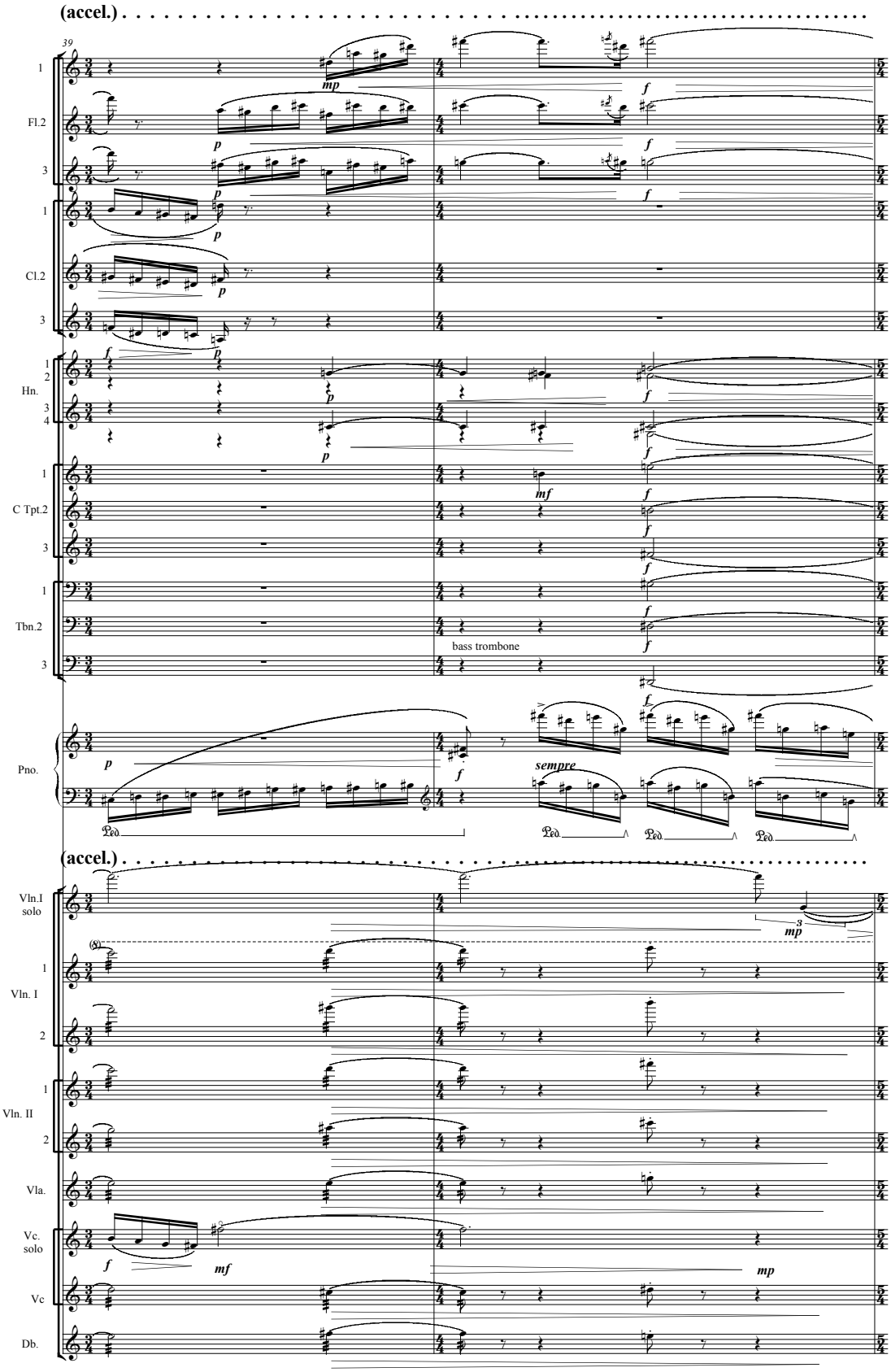

18
3 Meno mosso, tranquillo (♩ = ca. 84)
1
Fl. 2
3
Ob. 1 2
Cl. 1 2 3
Bsn. 1 2
molto
mp poco
Hn.
C Tpt.2
Tbn.2
Tba.
Timp.
Sus. Cym.
T.-T.
Mar.
Vib.
Hp.
mp
E
ff
gliss.
p
Pno.
p
f
3 Meno mosso, tranquillo (♩ = ca. 84)
secco
Vln. I 1 2
Vln. II 1 2
Vla.
Vc. solo
Vc
Db.
sfz pp subito
piu
mp pp
solo
molto espress.
p mf f

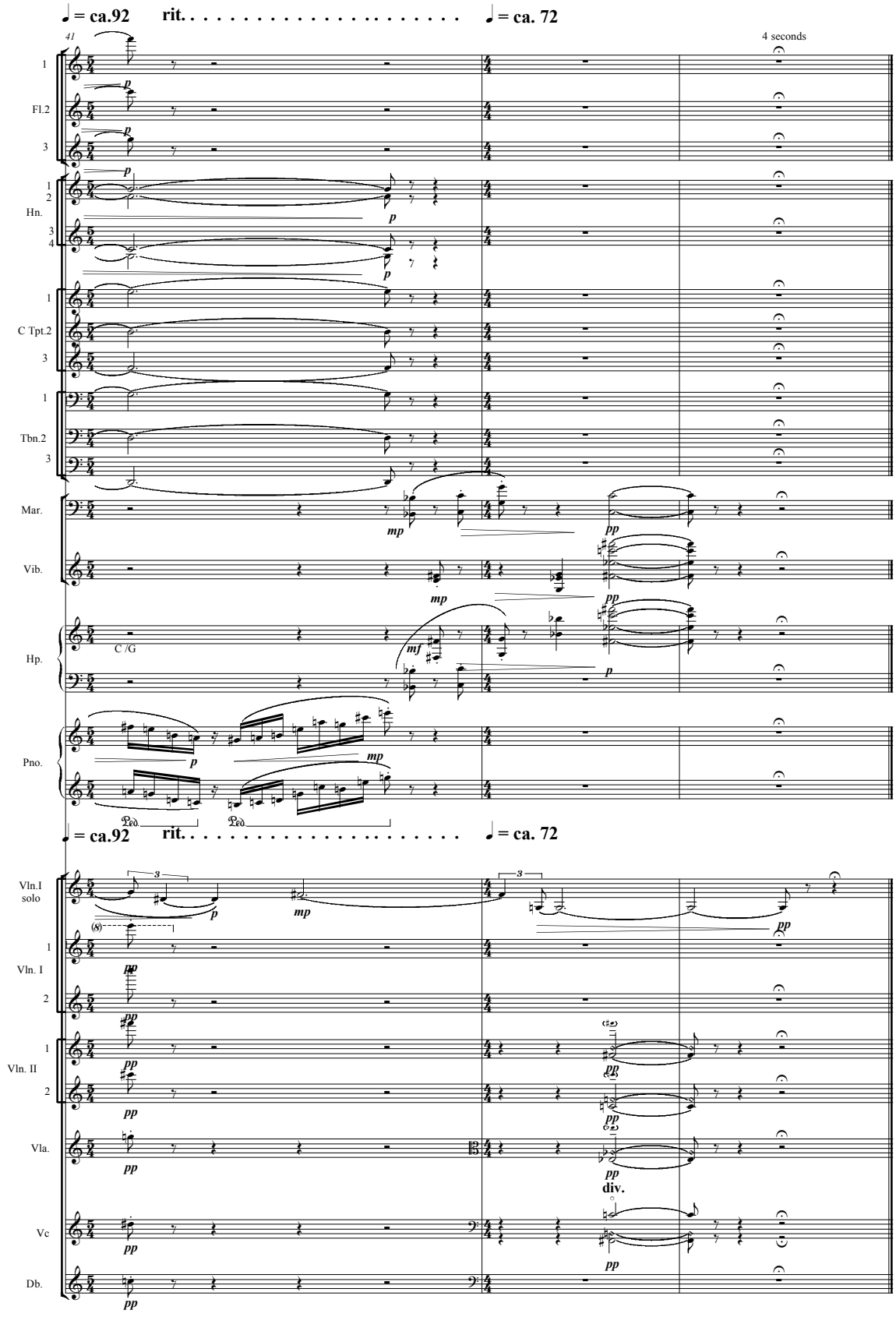

23
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.2
Tbn.2
Tba.
Timp.
Sus.
Cym.
T.T.
Mar.
Vib.
Hp.
Pno.
Vln.I solo
Vln. I
Vln. II
Vla.
Vc. solo
Vc
Db.
2.
1.
a3
sul D
poco


28
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.2
Tbn.2
Tba.
Timp.
Sus. Cym.
T.-T.
Mar.
Vib.
Hp.
G#A
Pno.
Vln.I solo
Vln. I
Vln. II
Vla.
Vc. solo
Vc
Db.

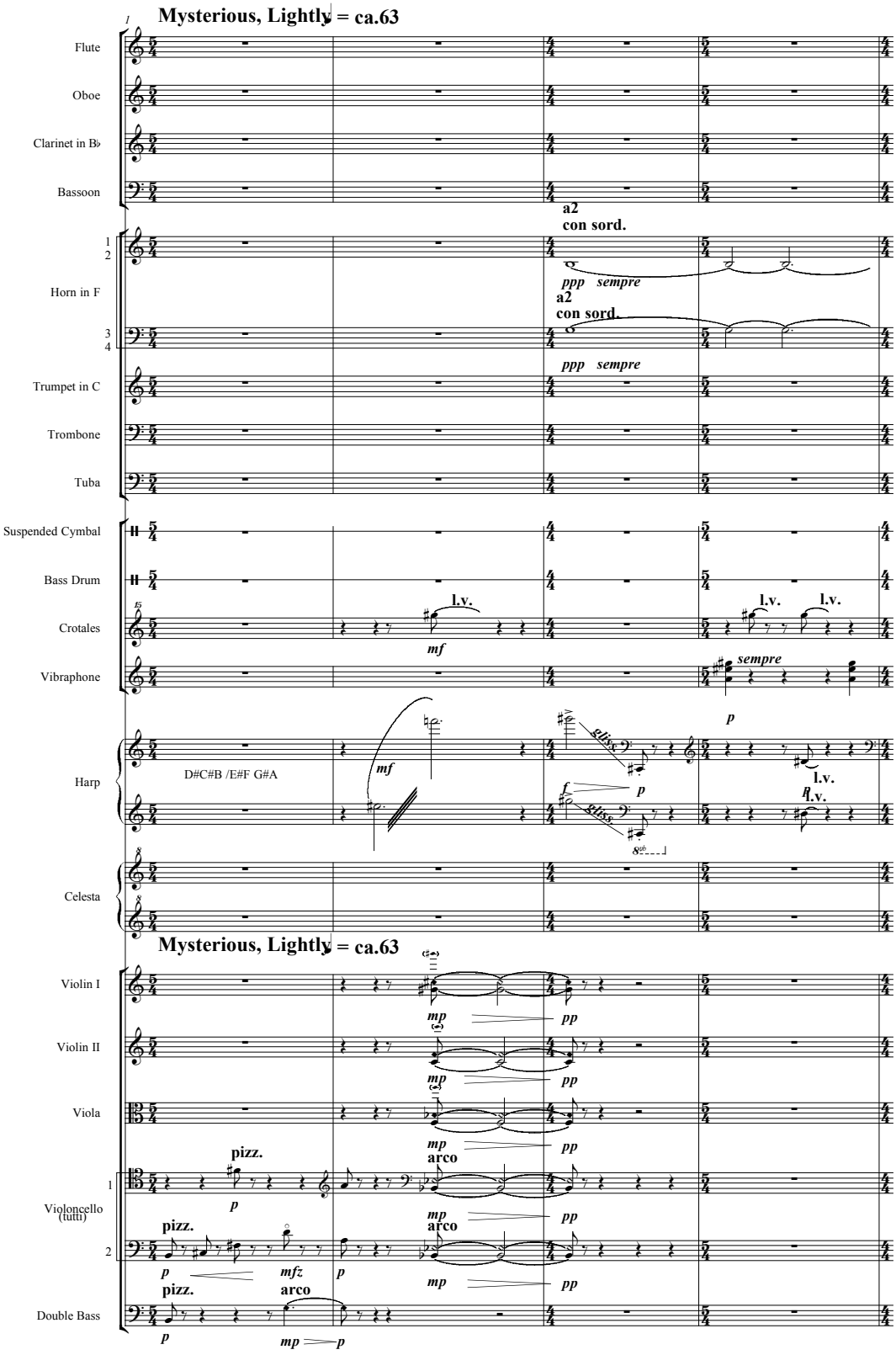

32
1
Fl.2
3
1
Ob. 2
3
1
Cl.2
3
Bsn. 1
2
Hp.
Pno.
Vln.I solo
1
Vln. I
2
1
Vln. II
2
Vla.
Vc. solo
Vc
Db.
l.v.
gliss.

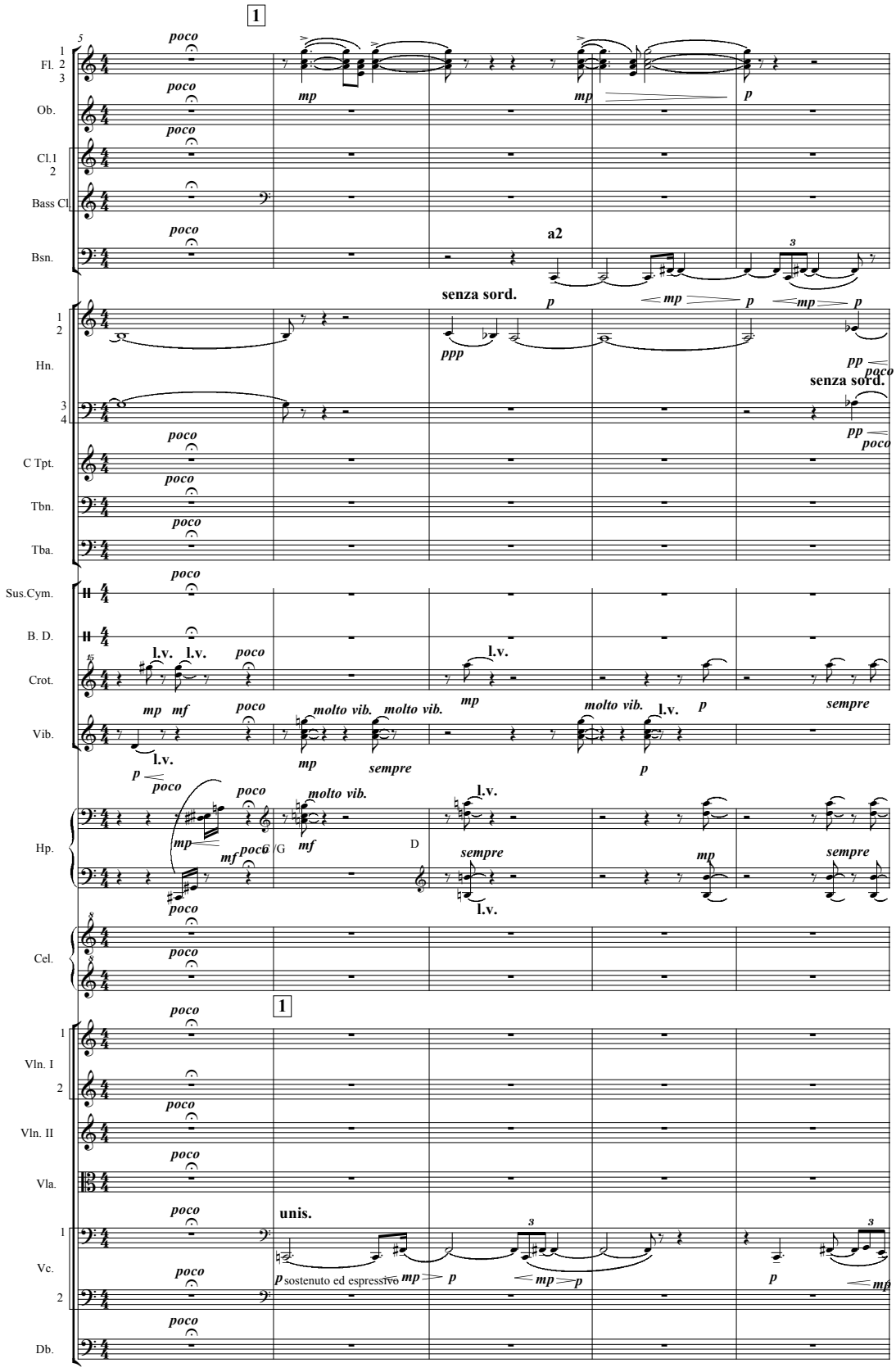

4
accel. . . . . .
take bass trombone (trombone 3 to bass trombone)
4
accel. . . . . .

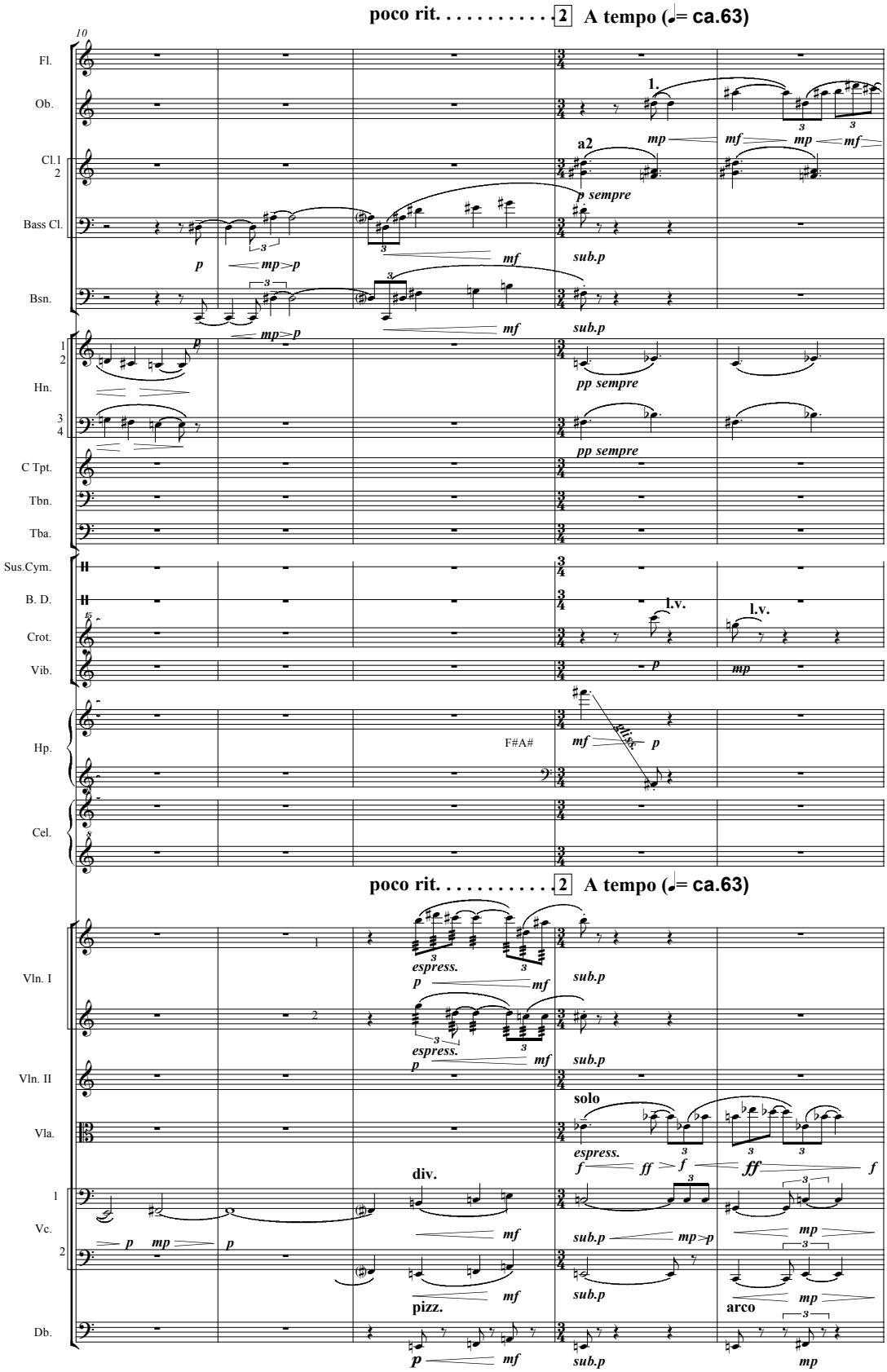

(accel.)
39
1
Fl.2
3
1
Cl.2
3
1
2
Hn.
3
4
1
C Tpt.2
3
1
Tbn.2
3
bass trombone
Pno.
sempre
(accel.)
Vln.I
solo
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
solo
Vc
Db.

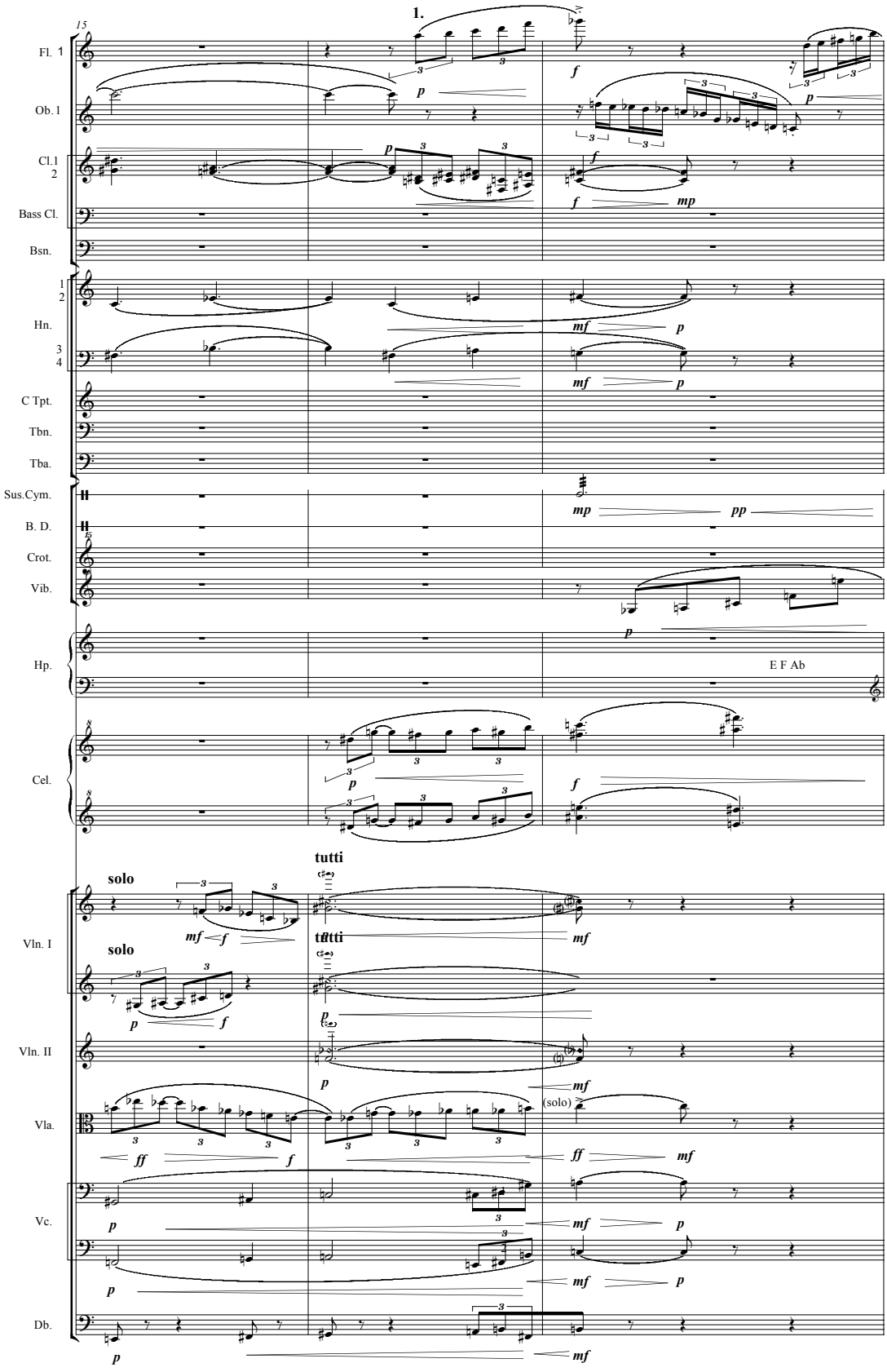

♩ = ca.92
rit. . . . . .
♩ = ca. 72
41
4 seconds
1
Fl.2
3
1
2
Hn.
3
4
1
C Tpt.2
3
1
Tbn.2
3
Mar.
Vib.
Hp.
C /G
Pno.
Ped.
Ped.
♩ = ca.92
rit. . . . . .
♩ = ca. 72
Vln.I
solo
1
Vln. I
2
1
Vln. II
2
Vla.
Vc
Db.
div.

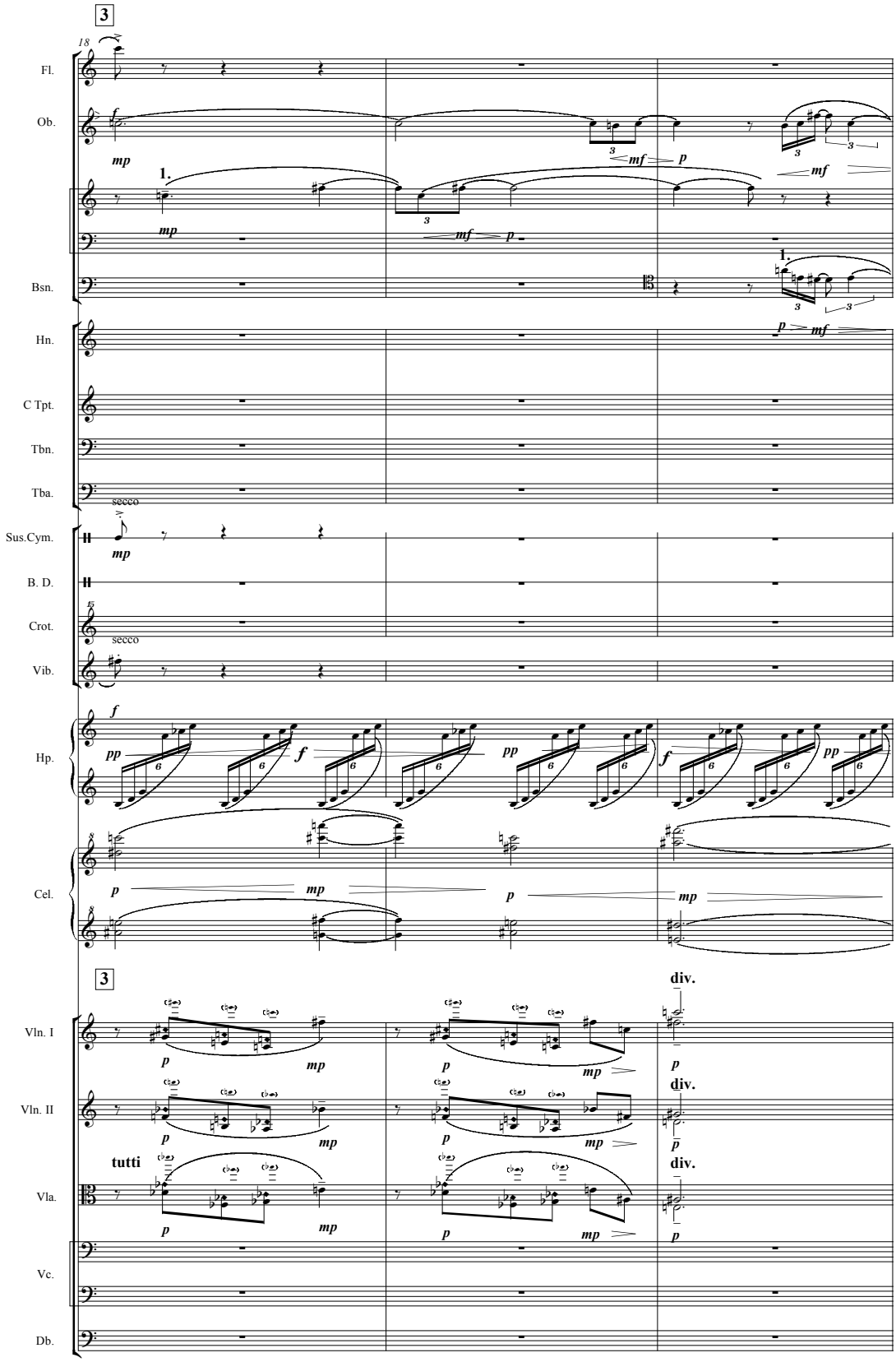
II. Encounter

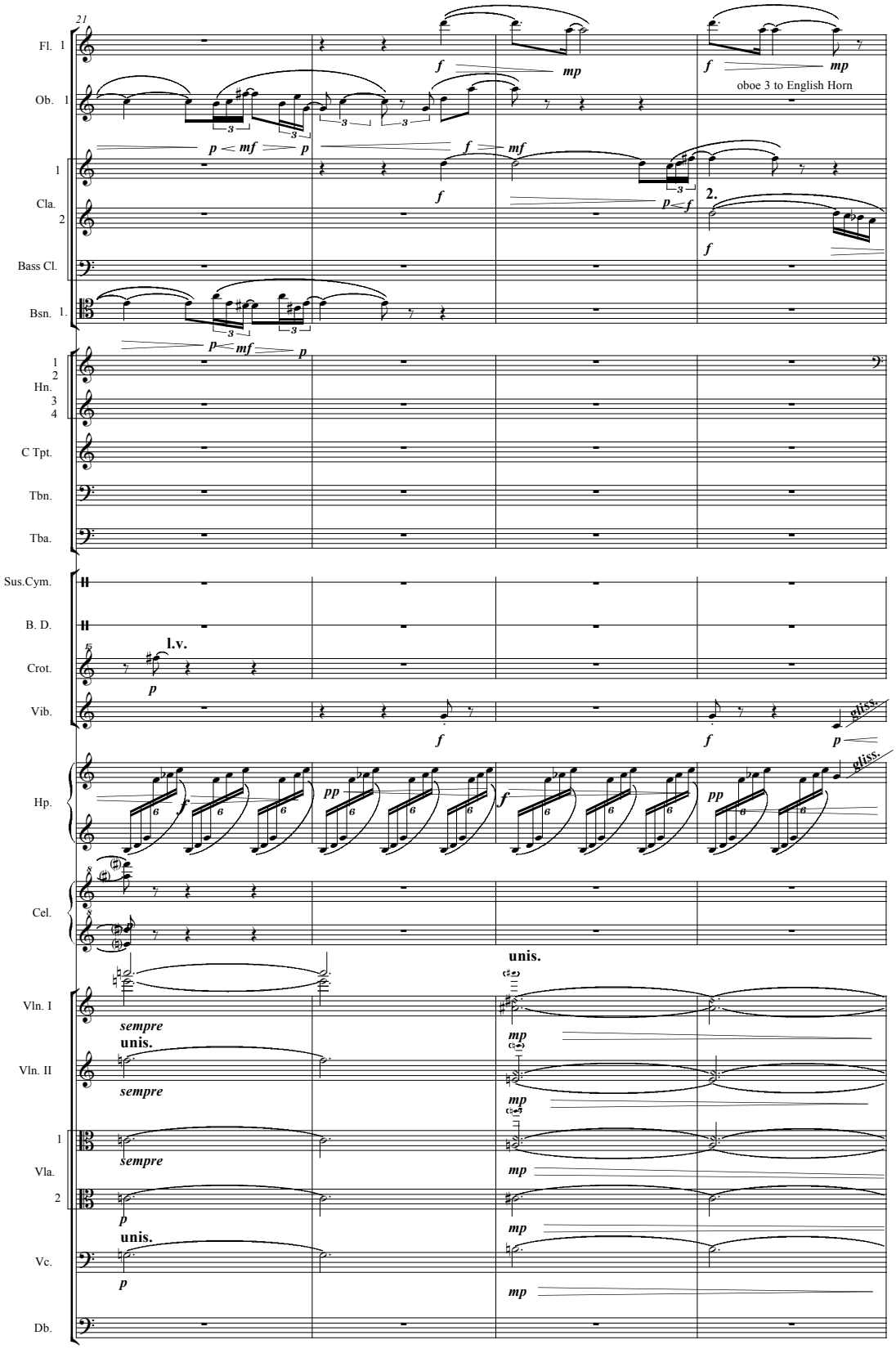


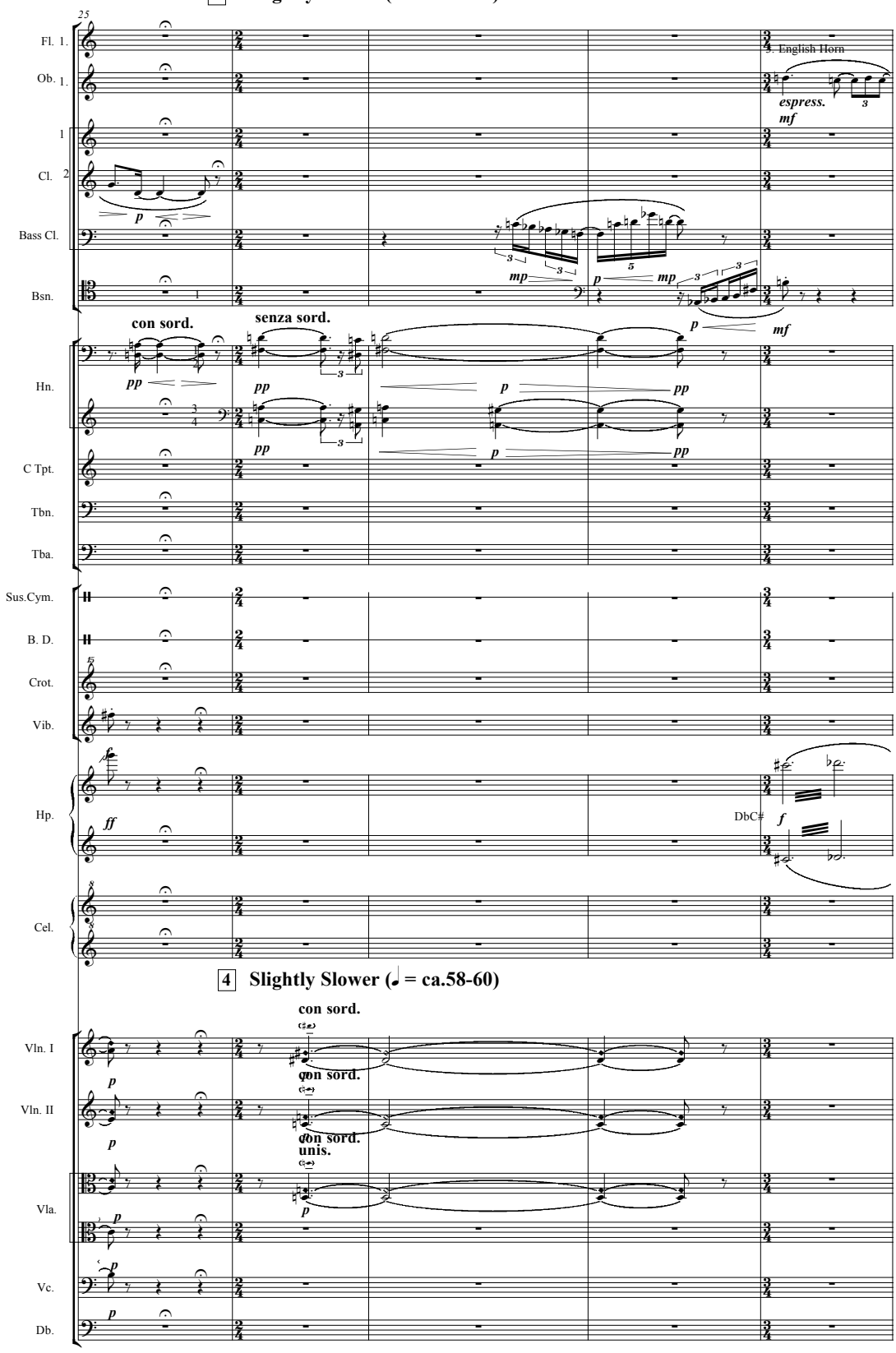

1
Fl. 2 3
Ob.
Cl.1 2
Bass Cl.
Bsn.
a2
senza sord.
Hn.
senza sord.
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
Crot.
Vib.
molto vib.
sempre
Hp.
Cel.
1
Vln. I
Vln. II
Vla.
unis.
Vc.
sostenuto ed espressivo
Db.

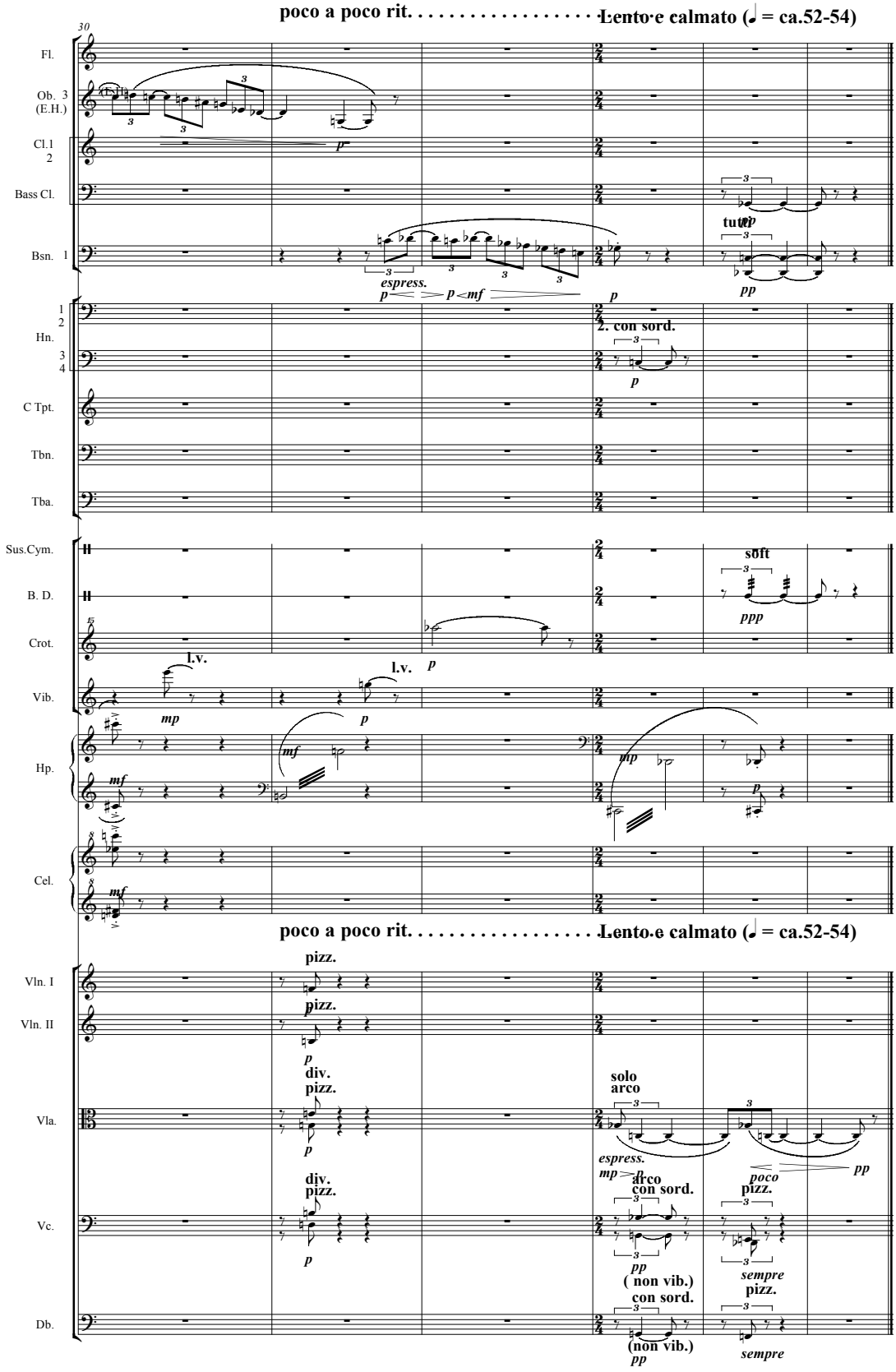

poco rit. . . . . 2 A tempo (♩= ca.63)
10
Fl.
Ob.
Cl.1
2
Bass Cl.
Bsn.
1.
a2
mp
mf
mp
mf
p sempre
p
mp>p
mf
sub.p
1
2
Hn.
3
4
pp sempre
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
l.v.
l.v.
5
Crot.
Vib.
p
mp
Hp.
F#A#
mf
p
Cel.
poco rit. . . . . 2 A tempo (♩= ca.63)
Vln. I
espress.
p
mf
sub.p
Vln. II
solo
Vla.
espress.
f
ff
f
ff
f
div.
1
Vc.
2
p
mp
p
mf
sub.p
mp>p
mp
pizz.
arco
Db.
p
mf
sub.p
mp


1.
15
Fl. 1
Ob. 1
Cl.1
2
Bass Cl.
Bsn.
1
2
Hn.
3
4
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
Crot.
Vib.
Hp.
E F Ab
Cel.
tutti
solo
Vln. I
solo
tutti
Vln. II
Vla.
(solo)
Vc.
Db.

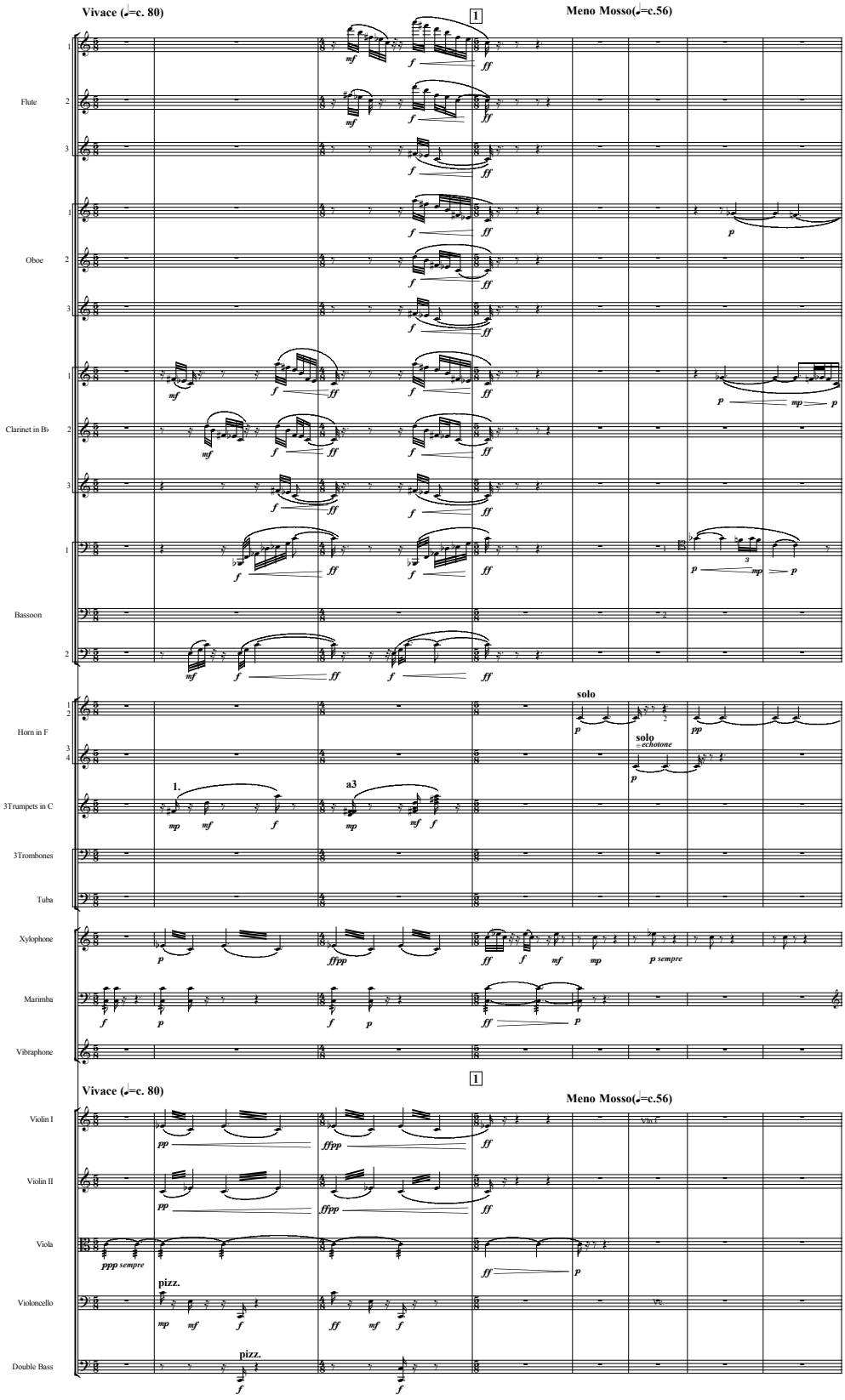

3
18
Fl.
Ob.
mp
1.
mf
p
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
secco
Sus.Cym.
B. D.
Crot.
Vib.
Hp.
Cel.
3
div.
Vln. I
Vln. II
tutti
Vla.
Vc.
Db.

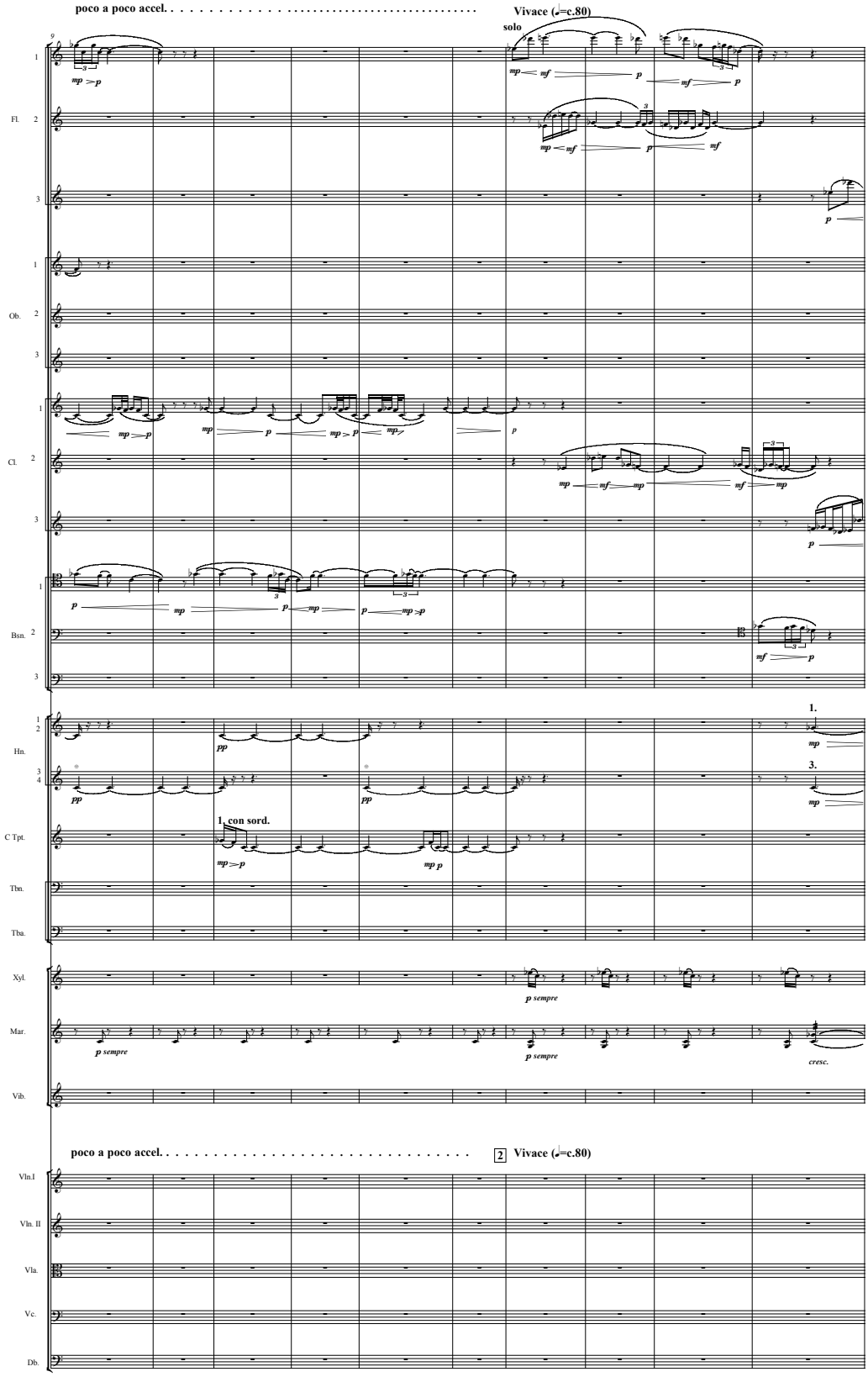

21
Fl. 1
Ob. 1
1
Cla.
2
Bass Cl.
Bsn. 1.
1
2
Hn.
3
4
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
Crot.
Vib.
Hp.
Cel.
Vln. I
Vln. II
1
Vla.
2
Vc.
Db.
oboe 3 to English Horn
2.
l.v.
gliss.
unis.
sempre

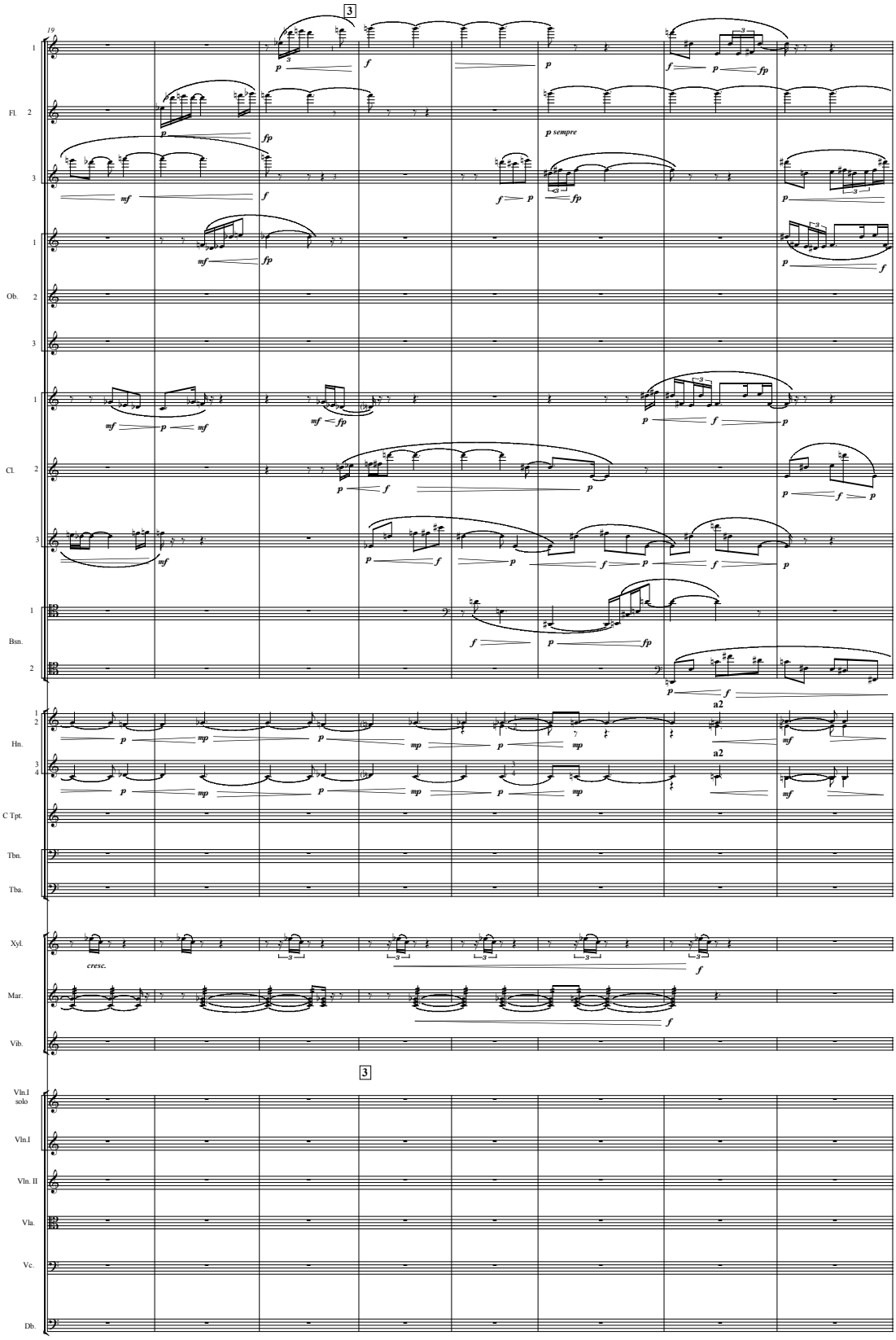

4 Slightly Slower (♩ = ca.58-60)
25
Fl. 1.
Ob. 1.
English Horn
espress.
mf
1
Cl. 2
p
Bass Cl.
mp
p
mp
Bsn.
con sord.
senza sord.
p
mf
Hn.
pp
pp
p
pp
pp
p
pp
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
Crot.
Vib.
Hp.
ff
DbC#
f
Cel.
4 Slightly Slower (♩ = ca.58-60)
con sord.
Vln. I
p
con sord.
Vln. II
p
con sord.
unis.
Vla.
p
p
Vc.
p
Db.

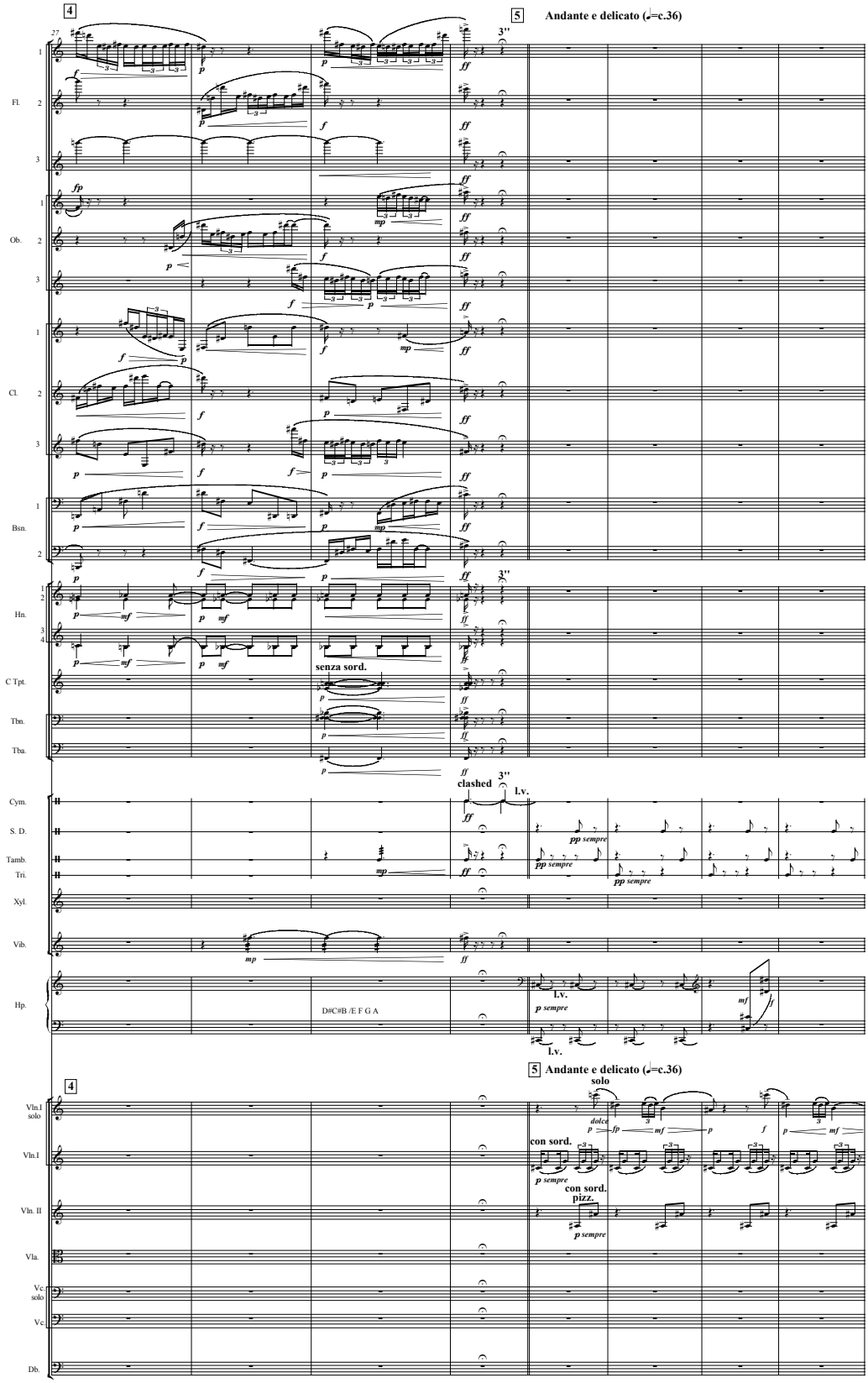

poco a poco rit. . . . . Lento e calmato (♩ = ca.52-54)
30
Fl.
Ob. 3 (E.H.)
Cl.1 2
Bass Cl.
Bsn. 1
espress.
p < p < mf
p
tutti
pp
1 2 Hn. 3 4
2. con sord.
p
C Tpt.
Tbn.
Tba.
Sus.Cym.
B. D.
soft
ppp
Crot.
Vib.
l.v.
l.v.
p
mp
p
Hp.
mf
mf
mp
p
Cel.
mf
poco a poco rit. . . . . Lento e calmato (♩ = ca.52-54)
Vln. I
pizz.
Vln. II
pizz.
p
p
Vla.
div.
pizz.
p
solo
arco
espress.
mp
p
poco
pp
Vc.
div.
pizz.
p
arco
con sord.
pp
pizz.
sempre
(non vib.)
con sord.
Db.
(non vib.)
pp
sempre

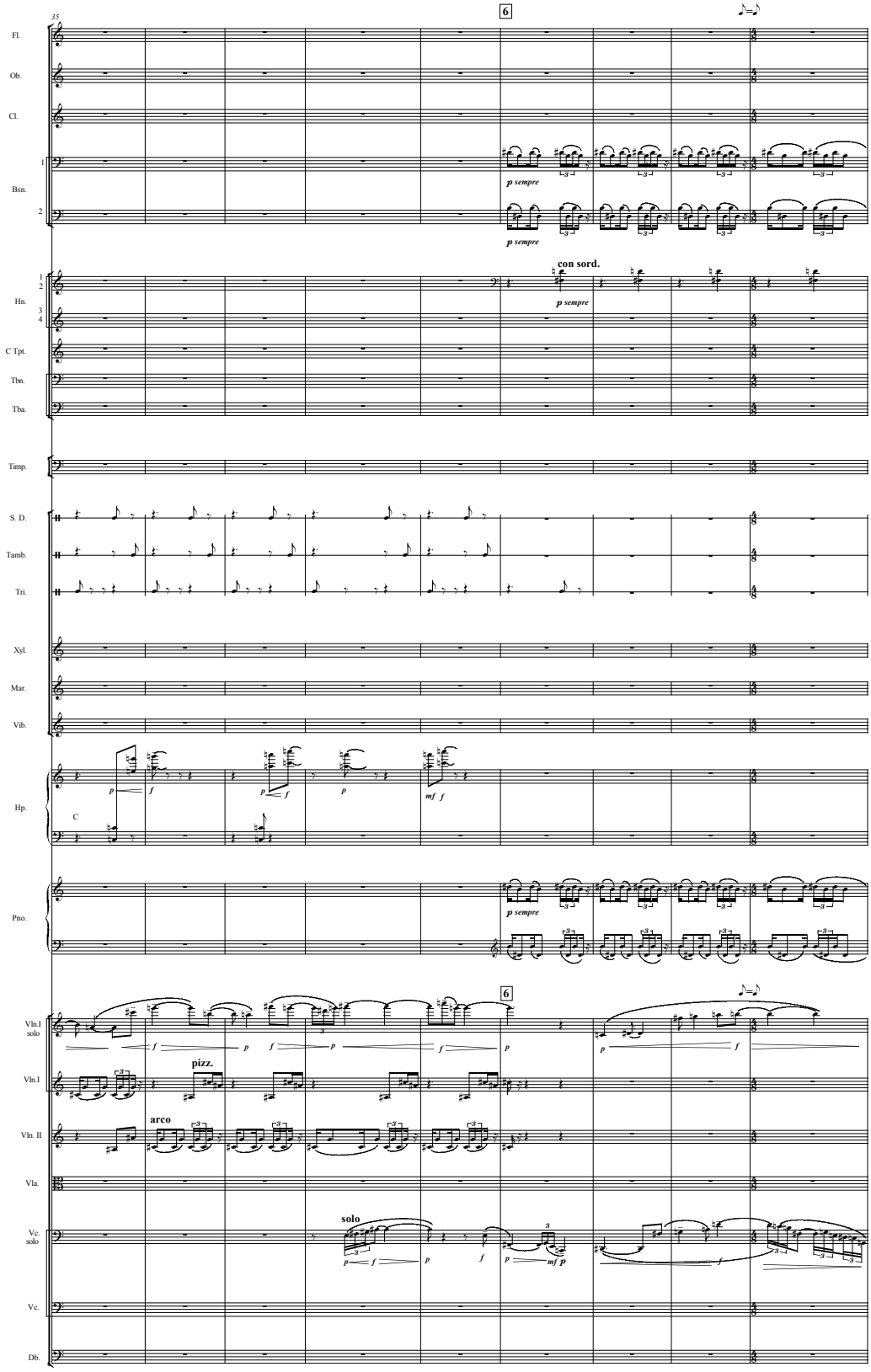
III. Celebration

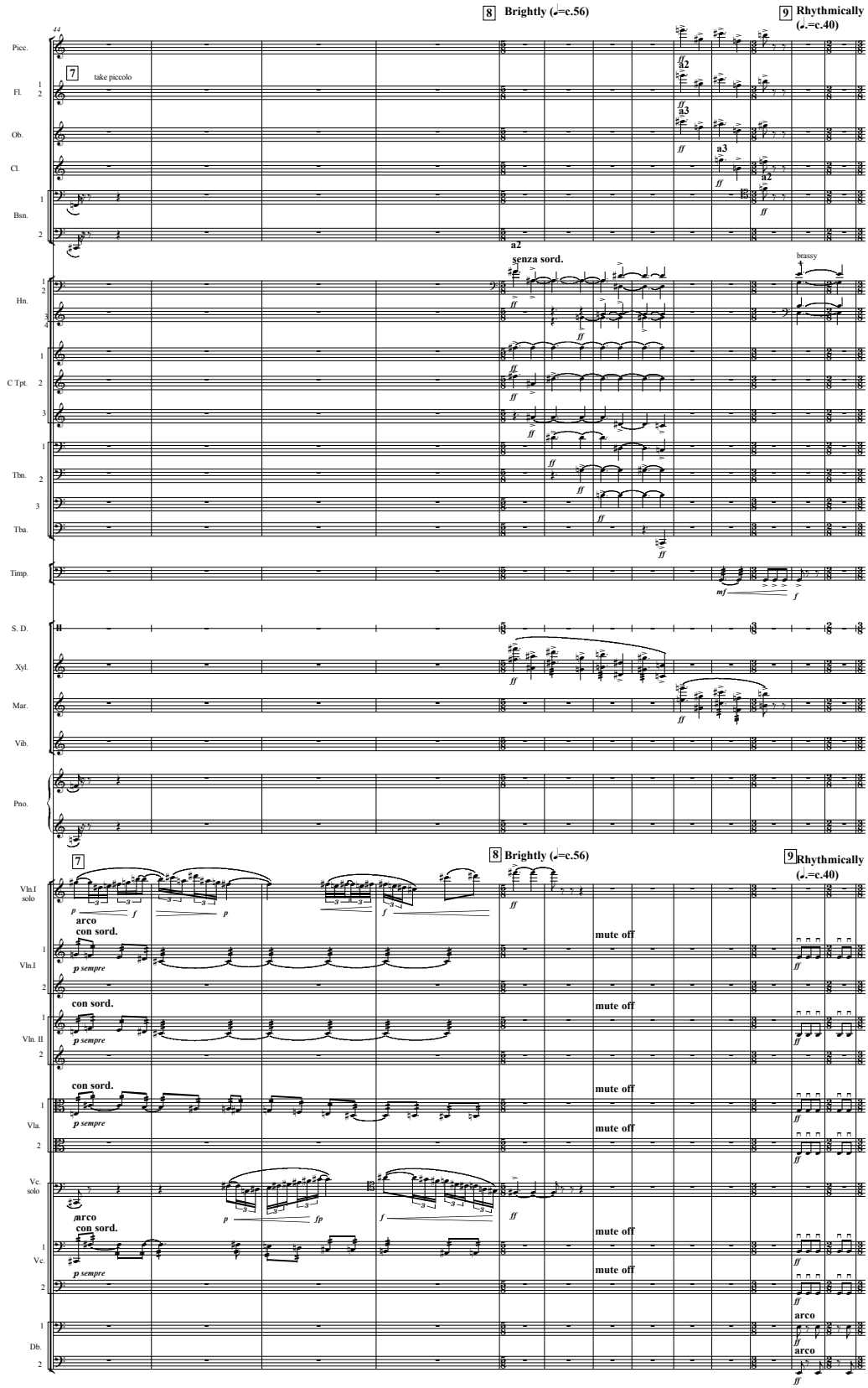


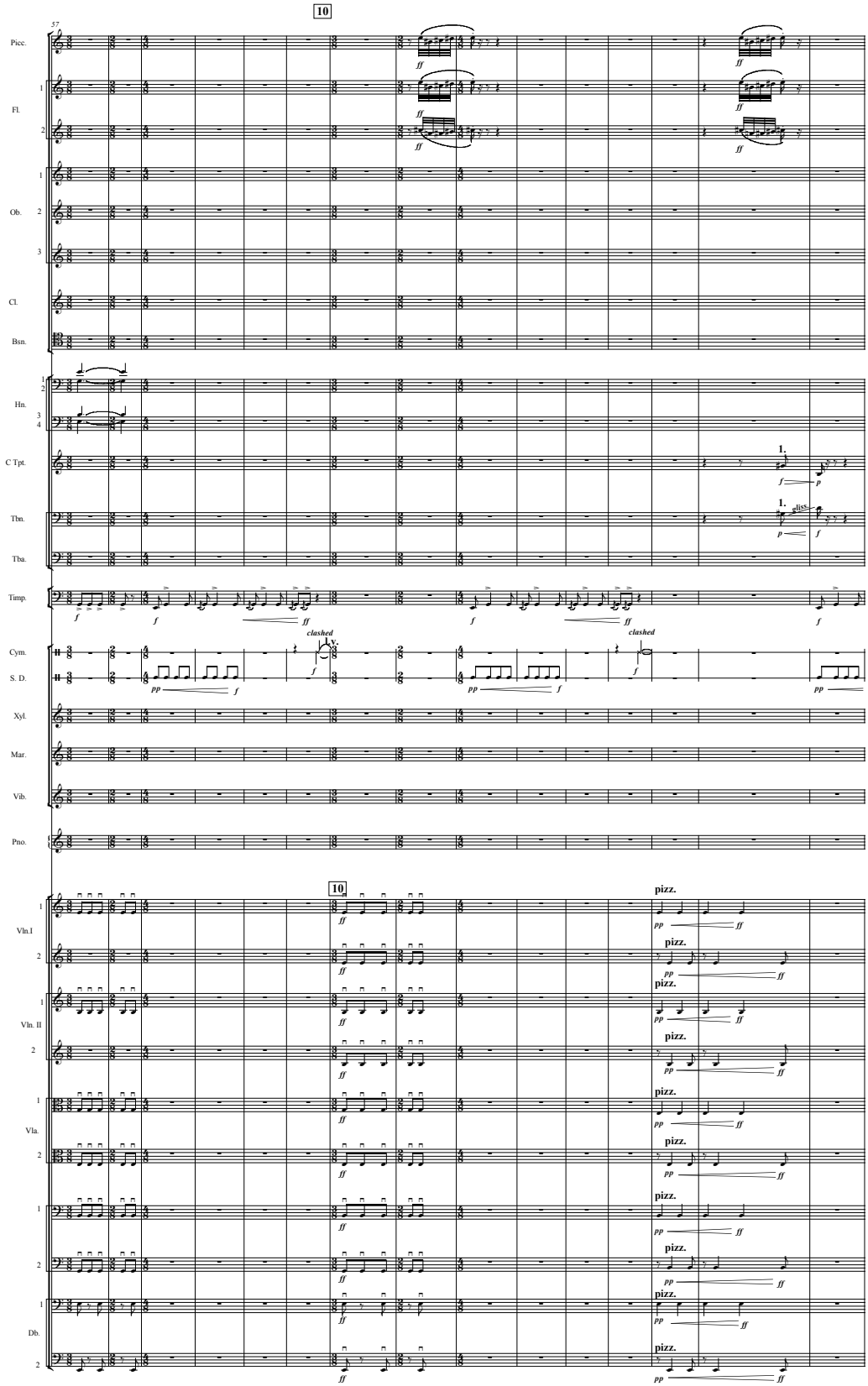

poco a poco accel. . . . . .
Vivace (♩=c.80)
solo
Fl.
Ob.
Cl.
Bsn.
Hn.
1.
3.
C Tpt.
1. con sord.
Tbn.
Tba.
Xyl.
Mar.
Vib.
cresc.
poco a poco accel. . . . . .
2
Vivace (♩=c.80)
Vln.I
Vln. II
Vla.
Vc.
Db.

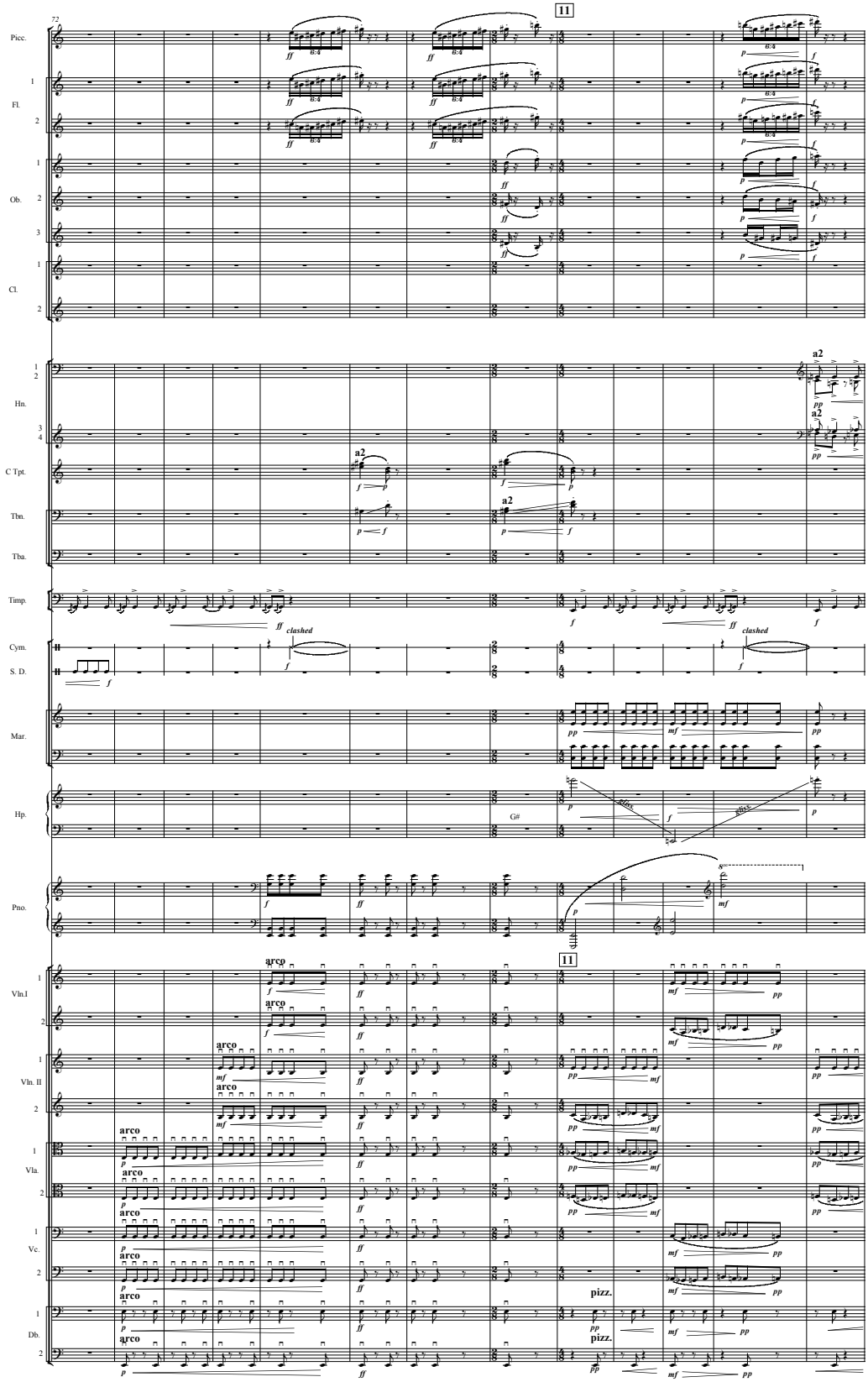

19
3
1
Fl. 2
3
1
Ob. 2
3
1
Cl. 2
3
1
Bsn.
2
1
2
Hn.
3
4
C Tpt.
Tbn.
Tba.
Xyl.
Mar.
Vib.
3
Vln.I solo
Vln.I
Vln. II
Vla.
Vc.
Db.
p sempre
a2
a2
cresc.

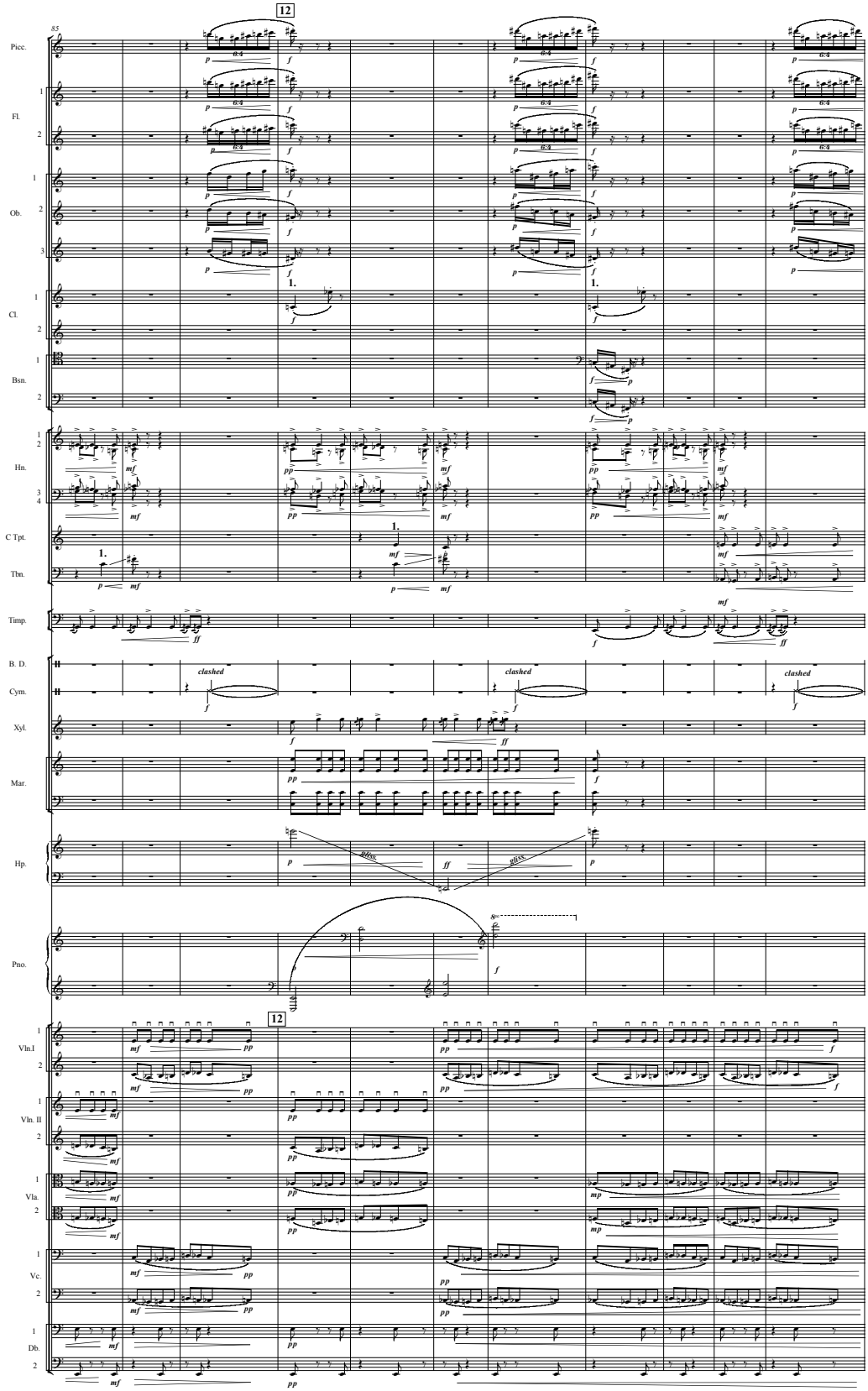

4
5
Andante e delicato (♩=c.36)
27
3''
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
senza sord.
Tbn.
Tba.
clashed
l.v.
Cym.
S. D.
Tamb.
Tri.
Xyl.
Vib.
Hp.
D#C#B /E F G A
solo
dolce
con sord.
pizz.
Vln.I solo
Vln.I
Vln. II
Vla.
Vc. solo
Vc.
Db.

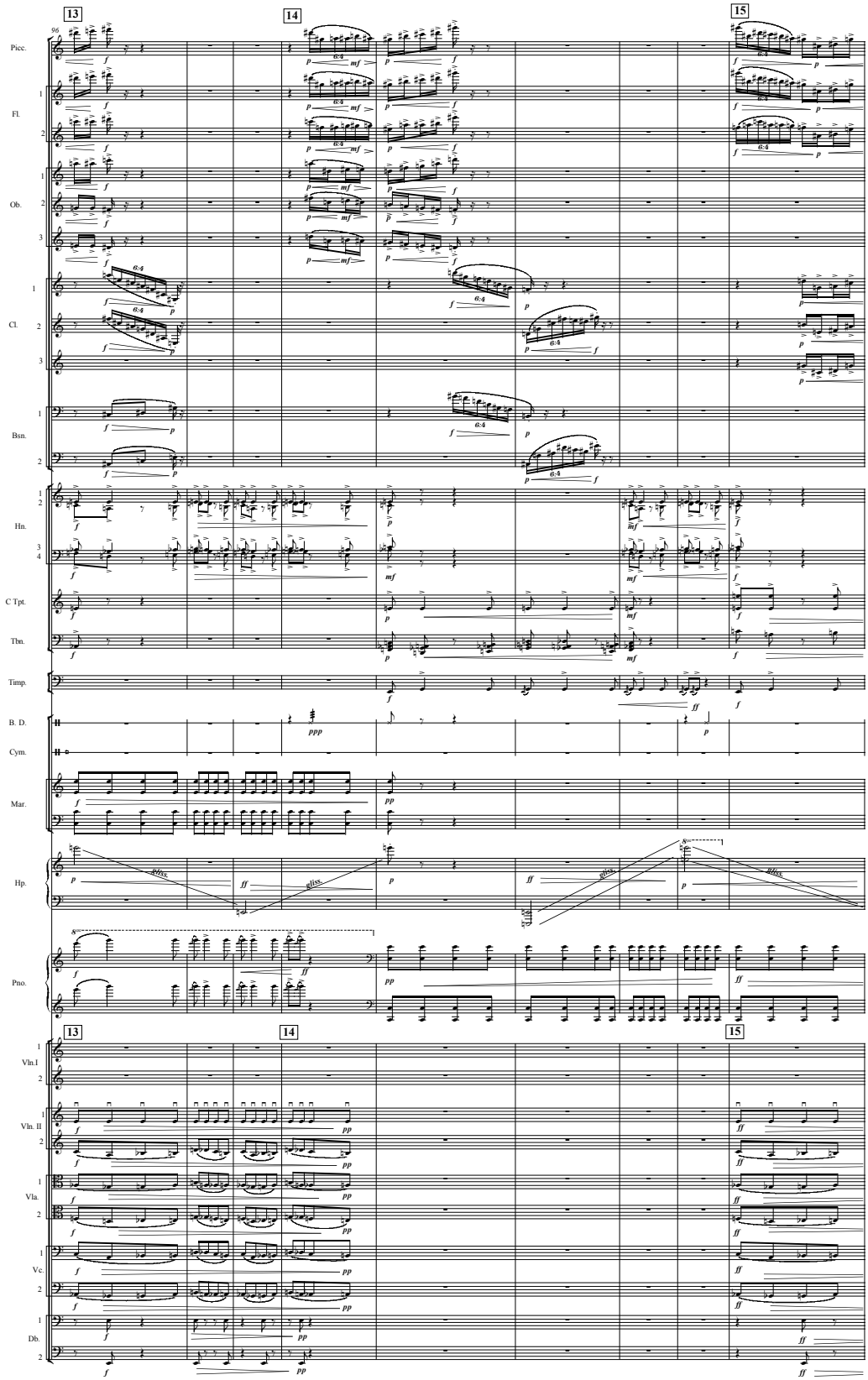

35
6
Fl.
Ob.
Cl.
1
Bsn.
2
p sempre
p sempre
con sord.
1
2
Hn.
3
4
p sempre
C Tpt.
Tbn.
Tba.
Timp.
S. D.
Tamb.
Tri.
Xyl.
Mar.
Vib.
Hp.
C
Pno.
p sempre
6
Vln.I
solo
pizz.
Vln.I
arco
Vln. II
Vla.
solo
Vc.
solo
Vc.
Db.

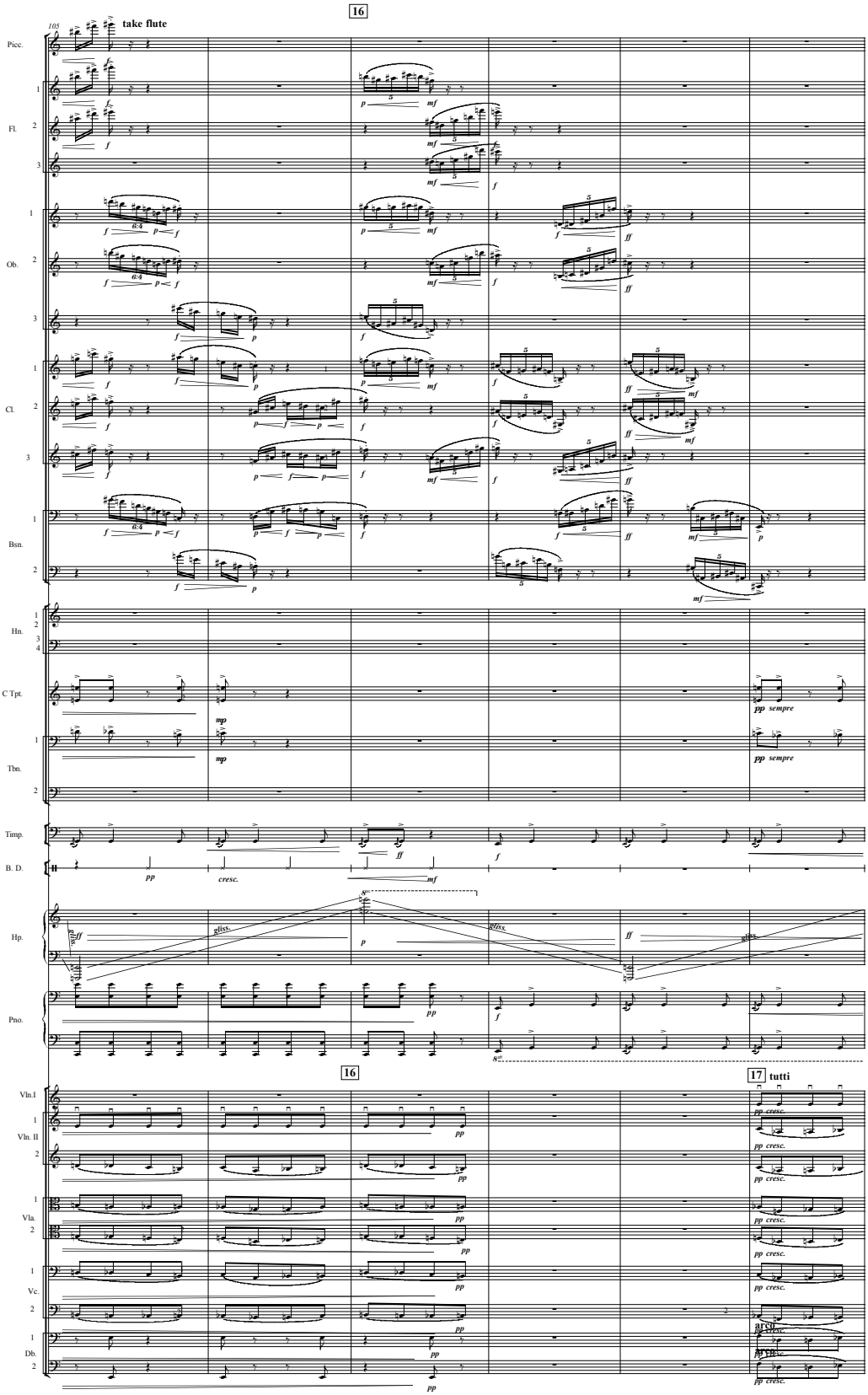

44
8 Brightly (♩=c.56)
9 Rhythmically (♩.=c.40)
Picc.
7
take piccolo
Fl.
1
2
Ob.
Cl.
Bsn.
a2
a3
senza sord.
brassy
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
Xyl.
Mar.
Vib.
Pno.
Vln.I solo
arco
con sord.
mute off
p sempre
Vln.I
Vln. II
Vla.
Vc. solo
Vc.
Db.
pizz.
arco

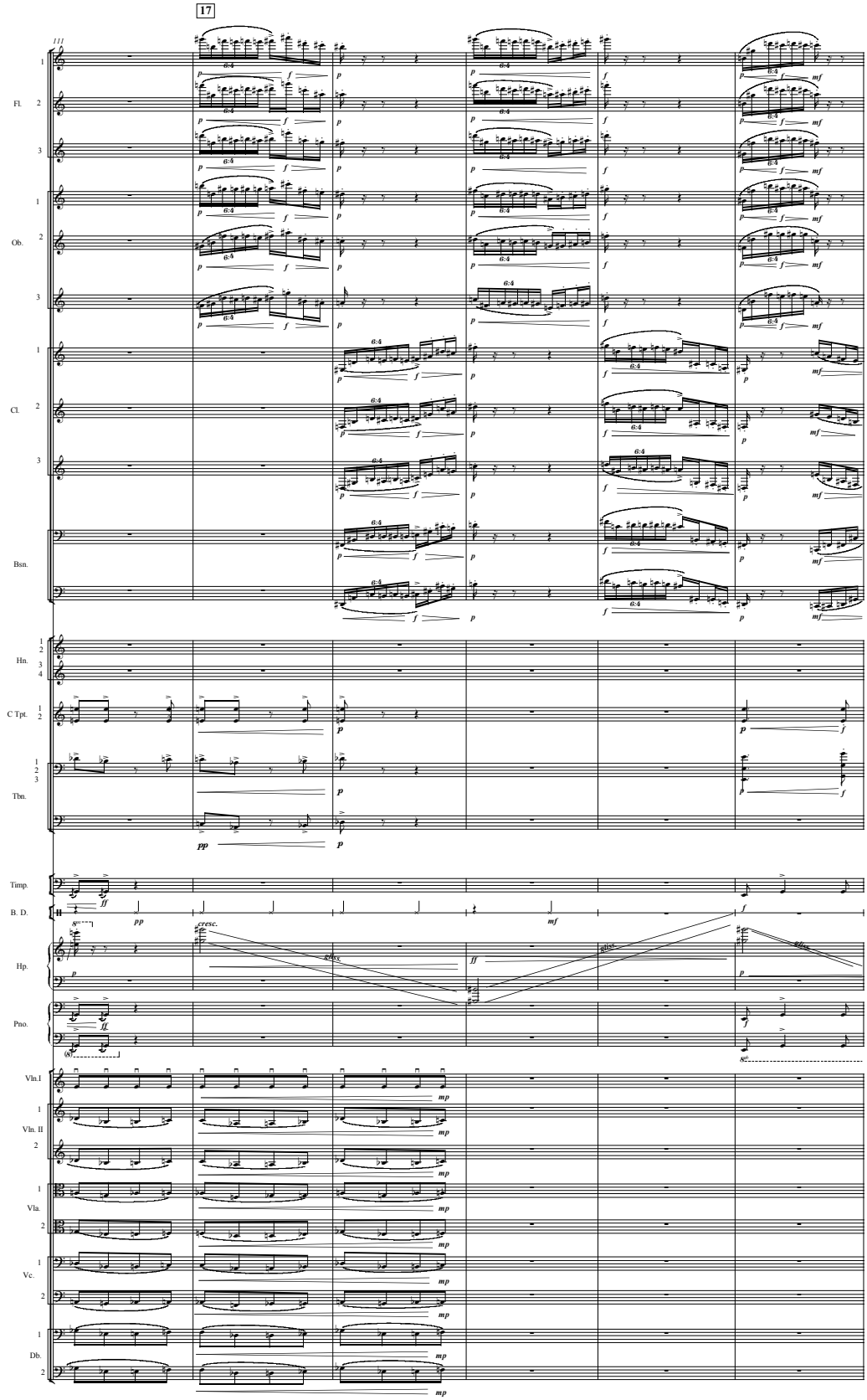

10
57
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Xyl.
Mar.
Vib.
Pno.
Vln.I
Vln. II
Vla.
Db.
clashed
pizz.
1.

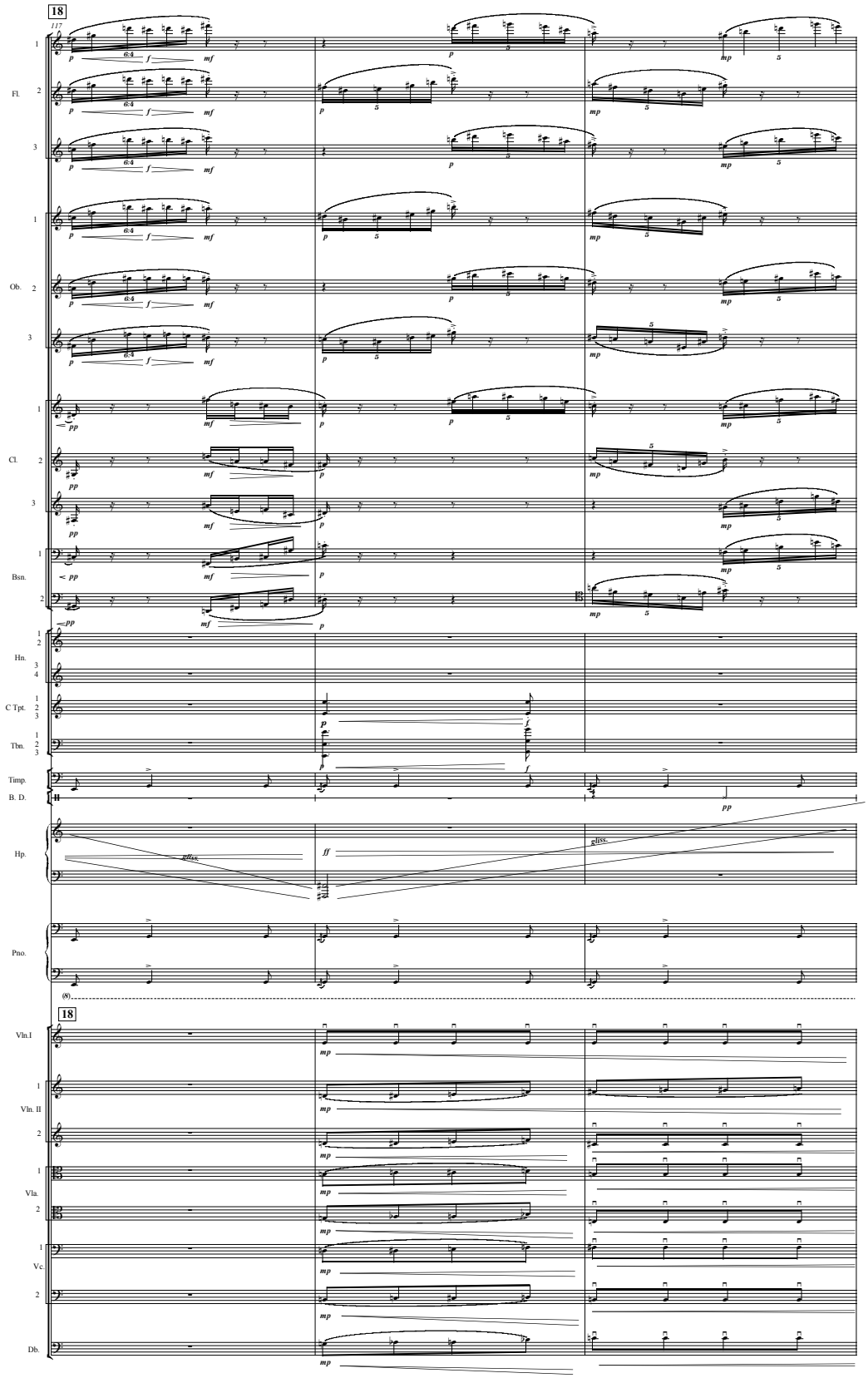

72
11
Picc.
Fl.
Ob.
Cl.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Cym.
S. D.
Mar.
Hp.
Pno.
Vln.I
Vln. II
Vla.
Vc.
Db.
a2
clashed
arco
pizz.
G#

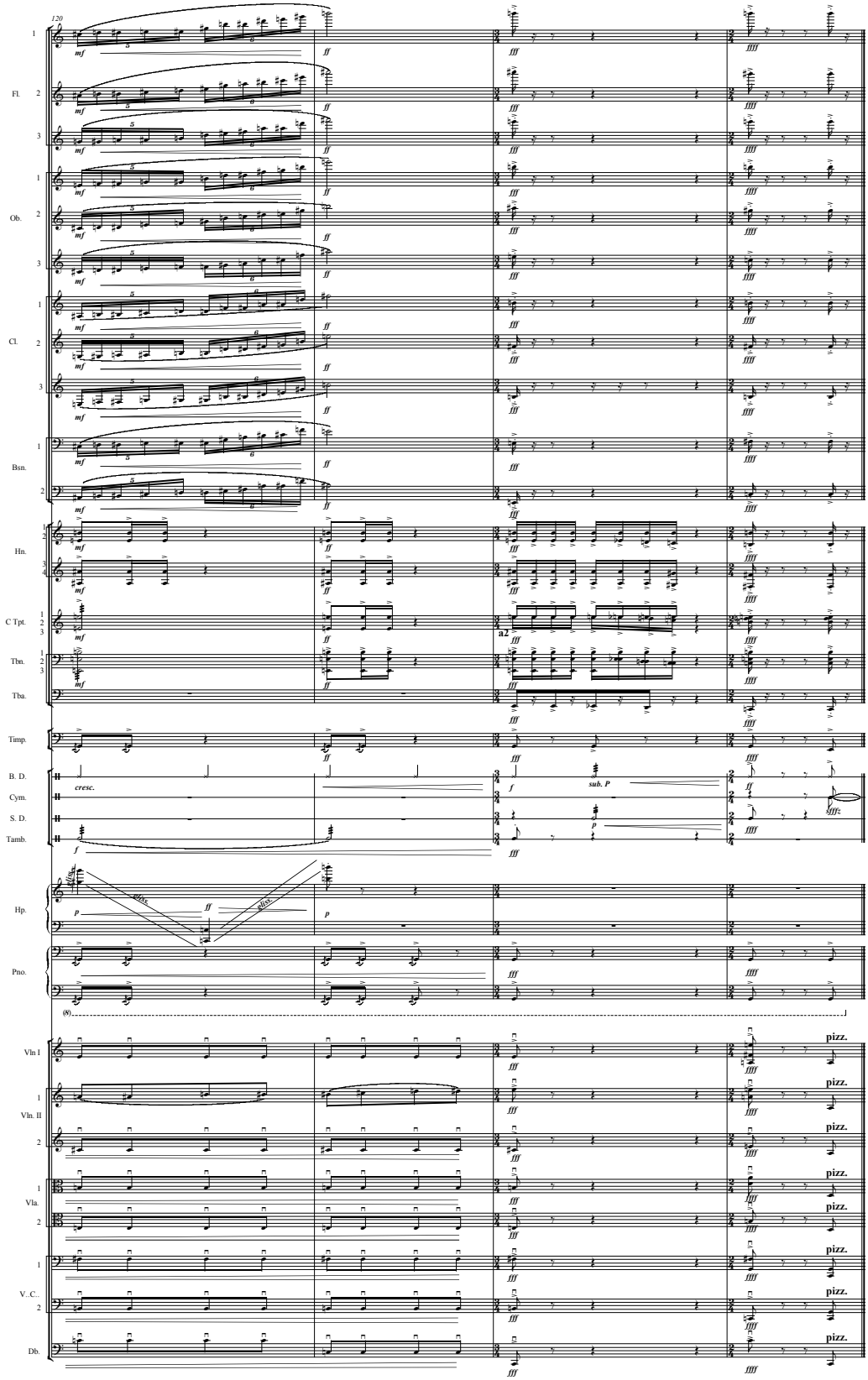

85
12
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Cym.
Xyl.
Mar.
Hp.
Pno.
Vln.I
Vln. II
Vla.
Vc.
Db.
clashed
gliss.


13
14
15
96
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Cym.
Mar.
Hp.
Pno.
Vln.I
Vln. II
Vla.
Vc.
Db.
gliss.


16
take flute
105
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Hp.
Pno.
16
17 tutti
Vln.I
Vln. II
Vla.
Vc.
Db.
pp sempre
cresc.
gliss.
arco


17
111
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Hp.
Pno.
Vln.I
Vln. II
Vla.
Vc.
Db.
cresc.
gliss.


18
117
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. D.
Hp.
Pno.
(8)
18
Vln.I
Vln. II
Vla.
Vc.
Db.
gliss.
gliss.


120
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
S. D.
Tamb.
Hp.
Pno.
Vln I
Vln. II
Vla.
V..C..
Db.
cresc.
sub. P
a2
pizz.