

ABSTRACT

Title of dissertation: OVERTURE TO A DREAM

Hyun Jeong Kim, Doctor of Musical Arts, 2010

Dissertation directed by: Professor Lawrence Moss
School of Music

This piece is not intended as program music. The title does not literally represent the piece itself, but rather my thoughts (my “dreams”) while I was writing the piece – in short, my vision, hope, and desires - - all the things that I have always dreamed of. In traditional opera, the overture raises the curtain on the action which will follow. It gives the audience a sense of expectancy as well as a hint of how the plot will turn out. Similarly, my ”*Overture to a Dream*” raises the “curtain” of hope that opens on my journey to my life’s dreams. I wrote this piece in a free-rondo structure. Then, I let my inner instinct guide me so that musical material comes into play “naturally” rather than following a rigid structural formula. I wanted to follow a flow which keeps coming back to the dynamic theme introduced in the beginning. Its last appearance brings down the curtain. A word that I engraved in my mind while I was composing throughout this music was: contrast. The word led me to compose a Western piece that expresses an apparent contrast with an Eastern sensibility that uses thematic material and motive development from Western compositional technique. From the very beginning of this musical journey

I have constantly strived towards an ideal orchestral sound using standard orchestral instruments, rather than pursuing distinctive, innovative, or experimental music. In conclusion, I had a wonderful opportunity to transform my Eastern way which emphasizes slow movement, chamber sonorities and absence of beat, with a dynamic Western language which emphasizes rhythm, “strong” sound and complicated texture.

OVERTURE TO A DREAM

By

Hyun Jeong Kim

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Advisory committee:

Professor Lawrence Moss, chair

Professor James Ross

Professor James Fry

Professor Mark Wilson

Professor Sung W. Lee

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I would like to thank my family for their endless love and support.

And also, I would like to sincerely thank Dr. Lawrence Moss for his advice and expertise.

He is my role model, mentor and a good friend.

This work could have not be done without him and his cup of bitter sweet espresso.

Lastly, thank God for leading me to this adventurous journey.

INSTRUMENTATION

1 Piccolo

2 Flutes

2 Oboes

2 Clarinets in B \flat

1 Bass Clarinet in B \flat

2 Bassoons

1 Contrabassoon

4 Horns in F

2 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

Timpani

Percussion (4) : Crash Cymbals, Triangle, Cymbal, 5 Wood Blocks, 4 Tom-toms

Glockenspiel (sounds 1 octave higher)

Xylophone (sounds 1 octave higher)

Marimba (sounds as written)

Vibraphone (sounds as written)

Harp

Celesta

Piano

Violins I

Violins II

Violas

Violoncellos

Double Basses

Duration : approximately 6 minutes

The score is transposed.

Overture To A Dream

composed by Hyun Jeong Kim

Energetically ♩ = ca. 104

Energetically ♩ = ca. 104

Violin I
Violin II
Viola
Violoncello
Double Bass

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Ⓐ

Picc
Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Bsn 1
Bsn 2
Hn 1, 2
con sord.
pp
Hn 3, 4
top sord.
pp
C Tpt 1
C Tpt 2
Tbn 1
Tbn 2
B Tbn
Tbn
Timp
Xyl
Vln 1
Vln 2
Vla
Vcl
Cb
Db

12

Woodwind and Percussion score for measures 12-15. The score includes parts for Piccolo (Pico), Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1,3 (Hn.1,3), Horn 3,4 (Hn.3,4), Violin (Vn.), Cello (Cel.), Harp (Hp.), and Piano (Pno.). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *mp*, *f*, *p*, and *ff*. The Harp part includes chord diagrams: $D^{\#}C^{\#}B^{\#}/E^{\#}F^{\#}G^{\#}A^{\#}$ and $G^{\#}F^{\#}E^{\#}D^{\#}$. The Piano part has a *rit.* marking.



16

Woodwind and Percussion score for measures 16-19. The score includes parts for Piccolo (Pico), Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 1 (Cl.1), Horn 1,3 (Hn.1,3), Horn 3,4 (Hn.3,4), Cor Anglais (C. Tpt.), Trumpet 1 (Tbn.1), Trumpet 2 (Tbn.2), Violin (Vn.), Cello (Cel.), Harp (Hp.), and Piano (Pno.). The music continues with complex rhythmic patterns. Dynamic markings include *f*, *mp*, *p*, *ff*, and *mf*. The Harp part includes chord diagrams: $D^{\#}C^{\#}B^{\#}/E^{\#}F^{\#}G^{\#}A^{\#}$ and $D^{\#}C^{\#}B^{\#}/E^{\#}F^{\#}G^{\#}A^{\#}$. The Piano part has a *rit.* marking. The Horn 1,3 and Horn 3,4 parts are marked "senza sord." (without mutes).

B
20

The musical score is arranged in 25 staves, grouped as follows:

- Percussion:** Pico, Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, B. Cl1, Bsn1, Bsn2, Cbar.
- Brass:** Hn. 1 & 3, C. Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn., Glock., Xyl., Mar., Vln., Pno.
- Strings:** Vln. I, Vln. II, Vla., Vcl., Db.

Key features of the score include:

- Dynamic markings:** *ff* (fortissimo) and *p* (piano) are used throughout.
- Articulation:** Slurs and accents are used to indicate phrasing and emphasis.
- Rehearsal Mark:** A boxed 'B' and circled '20' are located at the top left of the page.

25

C

Picc. *f* *p* sempre

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *p* *mp*

Ob.2 *p* *mp*

Cl.1 *mp* *p* *mp*

Cl.2 *mp* *p* *mp*

B. Cl.1 *pp* *pp* sempre

Bsn.1 *mf* *mf*

Bsn.2 *mf* *mf*

Chbn. *pp* *pp* sempre

Hn. 1, 2

Hn. 3, 4

Trb.1 con sord. *mf*

Trb.2 con sord. *mf*

B. Trb. con sord. *mf*

Trb. con sord. *pp* sempre

Temp. *p*

Tr. *In.*

Glock. *mp*

Mar. *pp*

Vib. *p* *pp*

Harp. *mf*

Picc. *p* *mf*

Vln. I *pp* sempre

Vln. II *pp* sempre

Vln. III *pp* sempre

Vln. IV *pp* sempre

Vcl. *pp* *p*

Dbl. *f* *mp* *p* sempre

37

Picc

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl. 1

Bsn. 1

Bsn. 2

Cbn.

Hr. 1, 2

Hr. 3, 4

C. Trpt. 1

C. Trpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Glock.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

ppp

pp

p

mp

f

sf

This page of a musical score, page 8, contains the following instruments and parts:

- Woodwinds:** Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bass Clarinet (B. Cl.1), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), and Contrabassoon (Cbn.).
- Brass:** Horn 1 & 3 (Hn. 1, 3), Horn 2 & 4 (Hn. 2, 4), Trumpet 1 (C. Tpt.1), Trumpet 2 (C. Tpt.2), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), and Timpani (Timp.).
- Strings:** Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).
- Percussion:** Cymbal (Cyl.) and Snare Drum (Pno.).

The score includes various dynamic markings such as *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions include *senza sord.* (without mutes) for the brass and *sul pont.* (sul ponticello) for the strings. The page is marked with a circled '42' at the top left and a boxed 'E' at the top right.

46

Perc.
F1
F2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl. 1
Bsn. 1
Bsn. 2
Cbn.
Hn. 1, 2
Hn. 3, 4
Tbn. 1
Tbn. 2
Timp.
Glock.
Xyl.
Mar.
Vln. I
Vln. II
Vla.
Vcl.
Db.
Sopr.
DACH/BERG/AL
D-DE-ICH-GRAB-AL

F Energetically $\text{♩} = \text{ca. } 104$

Musical score for a symphony orchestra, measures 104-107. The score includes parts for Percussion, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Tom-toms, Xylophone, Vibraphone, Violins I and II, Viola, Violoncello, and Double Bass. The music is marked "Energetically" with a tempo of approximately 104 beats per minute. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include "div. sul pont.", "arco div.", "uniss. pizz.", and "arco".

53 G Quietly $\text{♩} = \text{ca. } 52$

Picc f
 Fl. 1 ff
 Fl. 2 ff
 Ob. 1 *solo* mp
 Ob. 2 ff
 Cl. 1 ff
 Cl. 2 ff
 B. Cl. 1 ff
 Bsn. 1 fpp
 Bsn. 2 fpp
 Chbn fpp
 Hn. 1, 3 p
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn. *con sord.* fpp
 Tbn. *con sord.* fpp
 Timp. fpp
 Crash Cymbals *(crashed)* f
 Trm. p *Ex.*
 4 Tom-toms f
 Xyl. ff
 Mar. mp
 Vib. f
 Pno. ff
 Vln. I ff
 Vln. II ff
 Vla. ff
 Vcl. ff
 Vcl. ff
 Db. ff

flatter tongue
pp
mf
pp
p
freely
mp expressive
mp expressive
con sord.
fpp
fpp
fpp
f
mp
f
mp
mp
ff
ff
ff
ff
ff

Quietly $\text{♩} = \text{ca. } 52$

58

The musical score for measures 58-60 includes the following parts and markings:

- Flute 1 (Fl. 1):** Starts with a *p* dynamic, followed by *mp* and *p*.
- Oboe 1 (Ob. 1):** Starts with *pp*.
- Oboe 2 (Ob. 2):** Starts with *pp*.
- Clarinet 1 (Cl. 1):** Includes markings for *solistic*, *p*, *dolce*, *pp*, and *p*.
- Clarinet 2 (Cl. 2):** Includes markings for *pp* and *p*.
- Cymbal (Cym):** Starts with *pp* and *morendo*.
- Mandolin (Man):** Starts with *mp*, followed by *f* and *p*.
- Violin (Vn):** Includes the marking *motor on*.
- Viola (Va):** Includes the marking *55a*.
- Celli (Cel):** Includes the marking *55a*.
- Double Bass (Db):** Includes the marking *55a*.
- Harmonica (Hp):** Includes the marking *55a* and the text "DICK BY BERGAL E-ER-R-R".
- Violin I (Vln. I):** Includes markings for *p*, *mf*, and *p*.
- Violin II (Vln. II):** Includes markings for *p*, *mf*, and *p*.
- Viola (Vla):** Includes the marking *mp*.
- Violoncello (Vcl):** Includes markings for *pp* and *pp*.
- Double Bass (Db):** Includes markings for *pp* and *pp*.
- Drum (Dr):** Includes the marking *pp*.
- Timpani (Tm):** Includes the marking *pp*.

62

Picc *p* *pp* *mp* *p* *solistic* *mf*

Fl 1 *p* *mp* *pp*

Fl 2 *p* *mp* *p*

Oboe *p* *mf*

Cl 1 *p* *mp*

Cl 2 *mf*

Cym *ppp* *ritardando*

Glock *p* *mf*

Vln I *mp* *p* *mf* *ppp* *p*

Vln II *p* *mf* *p* *ppp* *p*

Vla *pizz* *mf* *p* *ppp* *p*

Vcl *div* *pizz* *f* *arco* *ritardando* *ppp* *ritardando* *mf* *pp*

DB *mf* *pizz* *f* *ppp* *p*

ritardando off

INCIS/ESH/SHAAI
BB-B-G-CR

70

Score for orchestra and strings, page 70. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1, 2, and 3, Trumpets 1 and 2, Trombones 1 and 2, Glockenspiel, Maracas, Vibraphone, Cymbals, Snare Drum, and Double Bass. The music is written in a complex, rhythmic style with many slurs and dynamic markings. The page is numbered 70 in a circle at the top left.

74

Perc

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

B. Cl.1

Bsn.1

Bsn.2

Hr.1,2

Hr.3,4

C.Tpt.1

C.Tpt.2

Tbn.1

Tbn.2

Glock.
col Vibraphone

Vib.
col Glockenspiel

Cym.

Harp
DACHBFBGGAH
H-BG-G-B

Pno

Vln.1

Vln.2

Vla.

Vcl.

Cb.

pp

mp

Lx

2da

7

78

The musical score for page 17 includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- B. Cl. 1
- Bsn. 1
- Bsn. 2
- Hr. 1, 2
- Hr. 3, 4
- C. Tpt. 1
- C. Tpt. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tbn.
- Xyl.
- Mar.
- Vln.
- Col.
- Picc.
- Vln. I
- Vln. II
- Vln. III
- Vln. IV
- Vcllo
- Dbl.

Dynamic markings include *ppp*, *p*, *mp*, *mf*, *f*, *pp*, *ppp*, *arco*, *pizz.*, *div. pizz.*, and *sfz*. Performance instructions include *senza sord.* and *arco*.

32

Score for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (B. Cl. 1, B. Cl. 2), Horns (Hn. 1, 2, Hn. 3, 4), Trumpets (C. Tpt. 1, 2), Xylophone (Xyl.), Maracas (Mar.), Violins (Vln. 1, 2, 3, 4), Viola (Vla.), and Double Bass (Db.).

Dynamic markings include *p*, *mp*, *mf*, *f*, and *sfz*. Performance instructions include *senza sord* and *pizz*.

96

Picc

F11

F12

Ob1

Ob2

Cl1

Cl2

B. Cl1

Bsn1

Bsn2

Chsn

C. Tpt1

C. Tpt2

Thu1

Thu2

B. Tho

Tho

Timp

Glock

Xyl

Va

Cel

Hrp

Picc

Vln. I

Vln. II

Vla

Vcl

Db

DR-2000-00340
EW-0819-21

legato

f, *ff*, *mf*, *mp*, *f*, *cresc.*, *decresc.*, *sul point. div.*

