

ABSTRACT

Title of Dissertation: THE BARDO FOR ORCHESTRA

Cheon Wook Kim, Doctor of Music Arts, 2003

Dissertation directed by: Professor Lawrence Moss
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The concept of this piece is derived from the inspiration of the Tibetan Book of the Dead. In the religious traditions of Tibet, death is said to provide a unique opportunity for spiritual growth. In fact, the ultimate aim of Tibetan religious practice is the transformation of death into an immortal state of benefit to others.

Tibetan Buddhism recognizes four stages in the life cycle of a sentient being: birth, the period between birth and death, death, and the period between death and the

next birth, or "bardo". By the bardo journey of the forty-ninth day the deceased is reborn into a worldly state influenced by Karma referred to the simple law of cause and effect.

The bardo state is recognized as an opportunity for change, a starting point of transformation. It consists of three steps: "Chikhai", "Chonyid", and "Sidpa". The Lama offers practical wisdom to the participants in the ritual drama through the recitation of the scripture within a ceremonial setting. The recitation assists the deceased, who is reminded of knowledge previously learned and experienced in life, while family members and friends receive spiritual improvement in their present lives. In this way, the bardo literature offers not only a method of guidance, but also a varied program for an array of performance styles, involving liturgy, ritual offering, prayer, and scripture recitation.

The first step of bardo "Chikhai ", the moment of departure from real life represents the general concept of the dead in my music, with dark sonorities and ritual elements (recitation of the phrase). The next section, introduced by the tubular bell (the symbol of wisdom), transformed by the light of instruction. It consists of four musical elements, derived from the beginning state. Each musical element symbolizes the meaning of each element; the symbol of wisdom (Bell), the recitation of the C-C#-E-Eb-

F phrase (instruction from the Lama), the melody of the deceased (violin solo), and the consequent melody of the Karma state (cello solo). Those four musical elements are treated and elaborated in different timbres and sonorities in the orchestra during the course of the music.

THE BARDO FOR ORCHESTRA

by

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Dissertation submitted to the faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirement for the degree of
Doctor of Musical Arts
2003

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2004

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INSTRUMENTATION

Woodwinds

3 Flutes (1. also Piccolo)
3 Oboes
3 Clarinets in Bb (3. also Bass Clarinet)
3 Bassoon (3. also Contrabassoon)

Brass

4 Horns in F
3 Trumpets in C
3 Trombones

Percussion (4 performers)

4 Timpani
("23", "26-25", "29-28", "32-30")

Glockenspiel
Vibraphone
Tubular Bells
Marimba
Tom-toms
Bass Drum
Gong
Cymbal
Snare Drum
Crotales (C⁴)

Strings

The Bardo for Orchestra

Score in C
(Piccolo sounds an octave higher, and contra bassoon
and double basses sound an octave lower)

CheonWook Kim, 2003

Ombroso ♩ = 60

Flute 1
Flute 2 & 3
Oboe 1
Oboe 2 & 3
Clarinet in B-1
Clarinet in B-2 & 3
Bassoon 1
Bassoon 2 & 3
Horn in F 1 & 3
Horn in F 2 & 4
Trumpet in C 1
Trumpet in C 2 & 3
Trombone 1
Trombone 2 & 3
Timpani
Percussion 1
Percussion 2
Percussion 3
Violin I
Violin II
Viola
Cello
Double Bass

This page of a musical score contains the following parts and markings:

- Fl. 1:** Solo marking at the end of the staff.
- Ob. 1:** Solo marking, dynamic markings *mp*, *mf*, *f*, and *mf* with hairpins.
- B♭ Cl. 1:** Solo marking, dynamic marking *mf*.
- Hr. 1 & 3:** Dynamic markings *mf*, *f*, and *p*.
- Hr. 2 & 4:** Dynamic markings *mf*, *f*, and *p*.
- C Tpt. 1:** Dynamic markings *mf*, *f*, and *p*.
- C Tpt. 2 & 3:** Dynamic markings *mf*, *f*, and *p*.
- Tbn. 1:** Dynamic markings *mf*, *f*, and *p*.
- Tbn. 2 & 3:** Dynamic markings *mf*, *f*, and *p*.
- Timp.:** Dynamic markings *mp* and *mf*.
- Perc. 1:** Dynamic markings *mf* and *f*.
- Perc. 2:** Dynamic marking *f*.
- Perc. 3:** Measure number 18.
- Vln. I & II:** Dynamic marking *f* at the start, and *pp* with a *div.* marking later.
- Vla.:** Dynamic marking *f*.
- Vc.:** Dynamic marking *f*.
- D.B.:** Dynamic marking *f*.

24

Fl. 1 *mf* *f* *p*

Fl. 2 & 3

Ob. 1 *mp* *mf*

Ob. 2 & 3 *mp* *p* *mp*

B. Cl. 1 *mp* *mf* *p*

B. Cl. 2 & 3 3. Bass Cl. *mf*

Bsn. 1

Bsn. 2 & 3

Hrn. 1 & 3

Hrn. 2 & 4

C Tpt. 1

C Tpt. 2 & 3

Tbn. 1

Tbn. 2 & 3

Timp.

Perc. 1 Glockenspiel *mp* *p*

Perc. 2 Vibraphone *mp* *p*

Perc. 3

Vln. I *unis* *p* *pp*

Vln. II *p* *pp*

Vla.

Vc.

D.B.

29

Fl. 1 *f*

Fl. 2 & 3 *f*

Ob. 1 *mf* *f*

Ob. 2 & 3 *mf* *f*

B♭ Cl. 1

B♭ Cl. 2 & 3 *f*

Bsn. 1 *mf* *f* solo

Bsn. 2 & 3

Hr. 1 & 3

Hr. 2 & 4

C Tpt. 1 *mf*

C Tpt. 2 & 3 *mf*

Tbn. 1

Tbn. 2 & 3

Timp.

Perc. 1

Perc. 2

Perc. 3 Gong *p* *mp* *p*

Vln. I

Vln. II

Vla. *pp* div.

Vc. *pp*

D.B. *pp*

42

Fl. 1

Fl. 2 & 3

Ob. 1

Ob. 2 & 3

B♭ Cl. 1

B♭ Cl. 2 & 3

Bsn. 1

Bsn. 2 & 3

Hr. 1 & 3

Hr. 2 & 4

C Tpt. 1

C Tpt. 2 & 3

Tbn. 1

Tbn. 2 & 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

solo

mf

f

mf

mf

f

mf

mp

f

mp

p

mp

mp

f

mp

ff

p

sul pont.

p

L'istesso tempo

48

Fl. 1 *p*

Fl. 2 & 3

Ob. 1

Ob. 2 & 3

B♭ Cl. 1

B♭ Cl. 2 & 3 *mp* *p*

Bsn. 1

Bsn. 2 & 3

Hr. 1 & 3

Hr. 2 & 4

C Tpt. 1

C Tpt. 2 & 3

Tbn. 1 *mp* *mf* *p* *f*

Tbn. 2 & 3 *mp* *mf* *p* *f*

Timp.

Bass drum

Perc. 1 *mp* *mf* *p* *f*

Perc. 2 Gong *f*

Perc. 3

48

Vln. I *tutti* *sul pont.* *f* *simile*

Vln. II *sul pont.* *f* *simile* *ord.*

Vla. *sul pont.* *f* *simile*

Vc. *ord.* *f*

D.B.

L'istesso tempo

55

Fl. 1 *f* Broadly

Fl. 2 & 3 *f* Broadly

Ob. 1 *f* Broadly

Ob. 2 & 3 *f* Broadly

B.-Cl. 1

B.-Cl. 2 & 3

Bsn. 1

Bsn. 2 & 3

Hn. 1 & 3 *f* *ff*

Hn. 2 & 4 *f* *ff*

C Tpt. 1 *ff*

C Tpt. 2 & 3 *stacc.* *f* *ff* *simile*

Tbn. 1 *f* *ff*

Tbn. 2 & 3 *div. flutt.* *f* *ff*

Timp. 55

Perc. 1 Bass Drum

Perc. 2 Tom-toms

Perc. 3 55

Vin. I 55 *sul pont.* *ord.* *sul pont.* *div. ord.* *unis. sul pont.* *ord.* *div.* *sul pont.* *ord.* *f* Broadly

Vin. II *sul pont.* *ord.* *sul pont.* *div. ord.* *unis. sul pont.* *ord.* *div.* *sul pont.* *ord.* *f* Broadly

Vla. *sul pont.* *sul pont.* *sul pont.* *ord.* *sul pont.* *ord.*

Vc. *sul pont.* *sul pont.* *sul pont.* *ord.* *sul pont.* *ord.*

D.B. *sul pont.* *pizz.*

This page of a musical score contains the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flutes 2 & 3 (Fl. 2 & 3), Oboe 1 (Ob. 1), Oboes 2 & 3 (Ob. 2 & 3), Bass Clarinet 1 (B-Cl. 1), Bass Clarinets 2 & 3 (B-Cl. 2 & 3), Bassoon 1 (Bsn. 1), Bassoons 2 & 3 (Bsn. 2 & 3), Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Cor Anglais 1 (C Tpt. 1), Cor Anglais 2 & 3 (C Tpt. 2 & 3), Trombone 1 (Tbn. 1), Trombones 2 & 3 (Tbn. 2 & 3), and Timpani (Timp.).
- Brass:** Trumpets 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Trombone 1 (Tbn. 1), Trombones 2 & 3 (Tbn. 2 & 3), and Timpani (Timp.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Bass drum, Tom-toms, and Gong.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Dynamic Markings:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano).
- Musical Notation:** The score features various rhythmic patterns, including triplets and slurs, across all parts.

71 $\bullet = 54$ G.P.

Fl. 1 $mp \rightarrow mf$

Fl. 2 & 3 G.P.

Ob. 1 mp

Ob. 2 & 3 G.P.

B-Cl. 1 $mp \rightarrow f$ G.P.

B-Cl. 2 & 3 $mp \rightarrow f$ G.P.

Bsn. 1 $mp \rightarrow f$ G.P.

Bsn. 2 & 3 $mp \rightarrow f$ $\bullet = 54$ G.P.

Hn. 1 & 3 $<mp \rightarrow f$ G.P.

Hn. 2 & 4 G.P.

C Tpt. 1 G.P.

C Tpt. 2 & 3 G.P.

Tbn. 1 $pp \rightarrow f$ G.P.

Tbn. 2 & 3 $pp \rightarrow f$ $\bullet = 54$ G.P.

Timp. 71 G.P.

Perc. 1 cymbal G.P. Tubular Bell

Perc. 2 Tom-tom sf G.P.

Perc. 3 Gong sf sf G.P.

Vln. I 71 $mp \rightarrow mf$ $\bullet = 54$ G.P. *Espressivo solo* mp mf mp

Vln. II G.P. *con sord.* pp

Vla. G.P. *con sord.* pp

Vcl. G.P. *con sord.* pp

D.B. G.P. f

82

Fl. 1

Fl. 2 & 3

Ob. 1

Ob. 2 & 3

B-Cl. 1

B-Cl. 2 & 3

Bsn. 1

Bsn. 2 & 3

Hn. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2 & 3

Tbn. 1

Tbn. 2 & 3

Timp.

Perc. 1

Perc. 2

Perc. 3

82

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p *mf*

mp

pp *f* *pp* *pp* *pp*

sol

others play the note with down stem

Detailed description: This page of a musical score, numbered 17, contains staves for various instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has staves 1 through 10. The brass section (Horns, Trumpets, Trombones) has staves 11 through 18. Percussion includes Timpani and three other parts (19-21). The string section (Violins I & II, Viola, Violoncello, Double Bass) has staves 22 through 26. The score shows complex melodic lines with dynamic markings such as *p*, *mf*, *mp*, *pp*, and *f*. A 'sol' (solo) marking is present in the Cello part, with a note that says 'others play the note with down stem'. The page number '82' appears at the top left and middle left of the score.

91

Fl. 1

Fl. 2 & 3

Ob. 1

Ob. 2 & 3

B♭ Cl. 1

B♭ Cl. 2 & 3

Bsn. 1

Bsn. 2 & 3

Hr. 1 & 3

Hr. 2 & 4

C Tpt. 1

C Tpt. 2 & 3

Tbn. 1

Tbn. 2 & 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Vibraphone

mf

pp

pp

pp

This page of a musical score contains measures 109 through 114. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl. 1), Flutes 2 & 3 (Fl. 2 & 3), Oboe 1 (Ob. 1), Oboes 2 & 3 (Ob. 2 & 3), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinets 2 & 3 (B♭ Cl. 2 & 3), Bassoon 1 (Bsn. 1), Bassoons 2 & 3 (Bsn. 2 & 3), Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Trumpet 1 (C Tpt. 1), Trumpets 2 & 3 (C Tpt. 2 & 3), Trombone 1 (Tbn. 1), Trombones 2 & 3 (Tbn. 2 & 3), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 109 features a dynamic of *mf* with a five-measure slur. Measure 110 continues with *mf* and includes a five-measure slur. Measure 111 has a dynamic of *p* and includes a solo marking. Measure 112 has a dynamic of *mp* and includes a solo marking. Measure 113 has a dynamic of *p* and includes a solo marking. Measure 114 has a dynamic of *p* and includes a solo marking.

m o r e n d o

118 125

Fl. 1
Fl. 2 & 3
Ob. 1
Ob. 2 & 3
B-Cl. 1
B-Cl. 2 & 3
Bsn. 1
Bsn. 2 & 3
Hn. 1 & 3
Hn. 2 & 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1
Tbn. 2 & 3
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
D.B.

Tubular Bell
mp
pp
Crotales

m o r e n d o
mf