5-2016

Symphony No. 2: Sights in Sound

Robert J. Luebbert

University of Nebraska-Lincoln, rob.luebbert@gmail.com

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SYMPHONY NO. 2: SIGHTS IN SOUND

by

Robert Luebbert

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

May, 2016
SYMPHONY NO. 2: SIGHTS IN SOUND

Robert Luebbert, M.M.

University of Nebraska, 2016

Advisor: Tyler Goodrich White

_Symphony No. 2: Sights in Sound_ is an original composition for full chorus, string orchestra, woodwind quintet, eight-part percussion ensemble, and piano. Each of the work’s twelve movements utilizes a different combination of instruments, provides a distinct programmatic or cultural setting, and can be easily performed individually, outside of the full symphonic context. Despite this, the symphony as a whole is well bonded through various traditional elements and unifying themes.

The titles of the movements are as follows: I. Phenomena of the Sky, II. Arirang, III. Colors of the Sea, IV. Amongst the Trees, V. Crossroads, VI. Dancing Leaves, VII. Motherland, VIII. Crystalline Walls, X. Beside the Waves, XI. Rising Sun, and XII. To the Heavens.
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Rob Luebbert

Symphony No. 2: Sights in Sound

Duration: Approx. 48’

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Instrumentation

Woodwind Quintet
   Flute (doubling on piccolo)
   Oboe
   Clarinet
   Horn in F
   Bassoon

Voices
   Chorus
      Soprano (2)
      Alto (2)
      Tenor (2)
      Bass (2)
   Soprano Solo
   Mezzo Solo
   Bass Solo

Percussion Ensemble (8)
   Mallets
      Glockenspiel
      Vibraphone
      Marimba
      Chimes
   Drums
      Djembe (2)
      Darbuka
      Bongos
      Congas
      Concert Toms
      Bass Drum
      Timpani
   Cymbals
      Hi-Hat
      Ride Cymbal
      Crash Cymbal
      Splash Cymbal
   Accessories
      Rain Effects (rain sticks, ocean drum, and/or thunder sheets)
      Tambourine
      Shaker
      Guiro
      Claves
      Agogo Bells
      Triangle
      Tam-Tam

String Orchestra
   Violin I (2)
   Violin II (2)
   Viola (2)
   Cello (2)
   Double Bass (2)

Piano
Program

I. **Phenomena of the Sky** (p. 6)

Dissonant harmonies cause sound vibrations to beautifully shimmer and shiver in the cold, while haunting glissandos and falling melodies paint stars, comets, meteors, and northern lights as they traverse the skies. Within this music can be heard a phonetic text, highlighting the universal desire to capture eternal beauty found only in the heavens above.

*As the deer pants for streams of water*
*So my soul pants for you, my God*
*My soul thirsts for God, for the living God. When can I go and meet with God?*

*Psalm 42: 1-2 (NIV)*

II. **Arirang** (p. 9)

This setting of Korea’s most well known folk song borrows text and certain aspects from both the standard Arirang, which is known to all Koreans, and a version unique to the region of Milyang. The odd 3/8+3/4 metrical pattern was devised by the people of Milyang as a means of energizing farmers as they worked their fields.

<table>
<thead>
<tr>
<th>Nal jom boso (3)</th>
<th>Look at me (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dongjisattal gott bon deusi</td>
<td>Like the full moon in winter, look at me</td>
</tr>
<tr>
<td>Nal jom boso</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ari, arirang</th>
<th>Sseuri, sseurirang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arariga nanne</td>
<td>Arirang gogero namaganda</td>
</tr>
<tr>
<td>Arirang, Arirang, Arariyo</td>
<td>Arirang, Arirang, Arariyo</td>
</tr>
</tbody>
</table>

Translation: Kyoungok Ko
III. **Colors of the Sea** (p. 20)

After traversing the sea, a group of lively divers plunge into a coral reef. Upon entry, vibrant scenery swirls around them, and they begin to use what little time they have to explore the vast and lively ocean. Unfortunately, their air supply eventually wanes, and they are forced to begin ascending from whence they came. At the surface, they reach for their boat, respire fresh, salty air, and skip once more across the waves.

IV. **Amongst the Trees** (p. 27)

Water trickles through an emerald canopy bringing life to the world below: life to the creatures and vegetation whose mission is to remain in the beautifully diverse culture that promotes an endless fight for survival.

V. **Crossroads** (p. 32)

The Fasil music of Istanbul is considered to be both sleazy and high-class; in many ways, it is quite similar to western jazz. The music can be found throughout the city in clubs and fancy restaurants where small groups of musicians gather to provide background music by improvising upon various tunes and compositions.

VI. **Dancing Leaves** (p. 47)

In autumn, as trees prepare to go dormant, the days grow shorter and dazzling colors float about the wind.

VII. **Motherland** (p. 60)

Гой ты, Русь, моя родная (My Dearest Russia) by Sergei Esenin is a letter to the Russian motherland, romanticizing the country’s natural beauty, quaint villages, and cheerfully loyal citizens. For this movement, Esenin’s poem is set to music that combines but a few of the many important Russian folk and orthodox traditions.

---

**Translation:** Marat Sanatullov
VIII. Crystalline Walls (p. 66)
Inside the earth, where chills and echoes await, water slowly drips upon the rocks. Limestone passages give way to tranquil caverns and the world is suspended in a beautiful night.

IX. Life (p. 69)
The land of our oldest ancestors, home to creatures of the deserts, forests, mountains, plains, and waters, is a world of diverse communities perhaps best represented by the passionate, improvisatory, and interpersonal experience known as the African drum circle.

X. Beside the Waves (p. 83)
A ginger orb casts light through the palms as it slowly peers over the horizon, giving warmth to the crabs and lizards as they pave their way through the sands. Gradually, sunbathers take residence, and children amuse themselves in the waves while the sun continues its journey across the skies. As the festivities come to a close, the moon commands the tide to greet the stars, waiting for the morning glow to appear once again.

XI. Rising Sun (p. 107)
Japanese kumidaiko ensembles, used to energize large crowds at festivals, are best known for their drums known as wadaiko, or taiko. However, despite their modern use these drums originated as an essential part of the classical Japanese gagaku music along side plucked strings, flutes, and an instrument called a “sho,” which is essentially a handheld reed organ played using a mouthpiece to blow air through bamboo pipes.

XII. To the Heavens (p. 113)
Inevitably, everything in this world moves towards the unknown. Lives end, mountains crumble, and even stars collapse within themselves; however, we need not lose hope. The heavens hold a light that shines beyond the trials and tribulations of this realm.

As the deer pants for streams of water
So my soul pants for you, my God
My soul thirsts for God, for the living God.
When can I go and meet with God?

Psalm 42: 1-2 (NIV)
I. Phenomena of the Sky

Note: Sustain pedal throughout except where indicated

*Note: Glissandos should be slow and extended, beginning as soon as possible.
II. Arirang

Text: Arirang and Milyang Arirang
II. Arirang

S/A  

T/B  

Vln. I  

Vln. II  

Vla.  

Ve.  

D.B.
II. Arirang

S/A

T/B

Vln. I

Vln. II

Vla.

Vc.

D.B.
II. Arirang

정든 남이 오셨는데
인사를 못해

얼굴 해

jeong-deun nim-i
osyon-neun-de
in-sa-leul mott-ae

A

D.B.
II. Arirang
*The mezzo solo line may be lightly embellished ad. lib. throughout this passage*
III. Colors of the Sea

Skipping over the waves

\( \text{\textit{tutti}} \)

\( \text{f} \)

\( \text{ppp} \)

\( \text{Div.} \)

\( \text{Unis.} \)

\( \text{mp} \)

\( \text{ppp} \)
III. Colors of the Sea

Preparing to dive

Preparing to dive
III. Colors of the Sea

Appreciating the scenery
III. Colors of the Sea

(sustain for a while; the piano will signal the beginning of the next movement)
IV. Amongst the Trees

*Instructions: 1) Tap on the body of the instrument (string or percussion) to imitate the drone of rain
2) Verticality represents the balance between upper and lower-pitched instruments (for spatial effect)
3) Thickness of the line represents which part of the finger to use for tapping
   - Thin = tap more frequently with the pad. Thick = tap more frequently with the nail

*Performance Note: optional percussion (including rain sticks and thunder sheets) may accompany the strings’ rain drone ad. lib. from backstage.

*rain sticks, ocean drum, and/or thunder sheets ad lib. from backstage.

*Performance Note: optional percussion (including rain sticks and thunder sheets) may accompany the strings’ rain drone ad. lib. from backstage.
IV. Amongst the Trees
Instructions: 1) Given figures should be performed at numerous pitch levels within the given keys
2) Rhythms should be free and varied
3) Leading tone in F minor is optional (it may be freely performed as either E♭ or E♭)
Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

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Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.

Strings/Perc.

Pno.
V. Crossroads

*enter before sustained piano from previous movement finishes fading away

\[ q = 80 \]
V. Crossroads
V. Crossroads
V. Crossroads

Fl.

Ob.

Bb Cl.

Bsn.

Tamb.

Dar.

Vln. I

Vln. II

Vla.

Vc.

D.B.
V. Crossroads
VI. Dancing Leaves

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass
VI. Dancing Leaves

Presto ($\frac{3}{4}$ = 180); lightly detached throughout

- Fl.
- Ob.
- Bb Cl.
- Hn.
- Bsn.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.
VI. Dancing Leaves
VI. Dancing Leaves
VI. Dancing Leaves

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

75

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.
VI. Dancing Leaves
VI. Dancing Leaves
VII. Motherland

Sergei Esenin
Tr. Marat Sunatullov

Crotales
\( \frac{4}{4} \)

Chimes
\( \frac{4}{4} \) *watch for cutoff from clarinet to begin movement

Soprano
\( \frac{6/8}{2/4} \)

Alto
\( \frac{6/8}{2/4} \)

Tenor
\( \frac{2/4}{6/8} \) bass solo

Bass
\( \frac{5/8}{4/4} \) accel. poco a poco

в ри-зах о-бра-за...

Не ви-дâт’ ко-нцâ и кра-

я тóлько син’ со-сет гла-

ь, Русь, мо-я ро-ди-

я.

Гой ты,

Гой ты,

ты, Русь, мо-я ро-

днá-я,

Гой ты,

Гой ты,

ты, Русь, мо-я ро-

днá-я.
VII. Motherland

Kak za-kho-zhij bo-go-mo-lec, já
смо-тро твои по-ля,
лиц зво-мно чà-xnut to-po-ля.
VII. Motherland

Crt.

Chm.

S
A

T
B

я - бло - ком и ме - дом по це - рквам твой кро - ткий Спас.

iá - blo - kom i mió - dom po tse - rvá - m tvoj kro - tkij Spas.

И гу - дит

dom na lu - gákh ve - sô - lyj - plís.

за ко - ро - го - дом на лу - гах ве - се - лый пляс.
По-бе-гу по моя тёй сте жке на при волье зелёных лех,
Мне на-встречу,

как серёд жки,

просвет дивий смех.

Мне на-встречу,

как серёд жки,

просвет дивий смех.

Мне на-встречу,

как серёд жки,

просвет дивий смех.

Мне на-встречу,
VII. Motherland

54 \( \frac{J}{= 60} \)

Crt.

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{S} \\
\text{A} \\
\text{T} \\
\text{B}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

\[ \begin{array}{c}
\text{Crt.} \\
\text{Chm.}
\end{array} \]

Ес - ли кри - кет рать свя-та- я:

"Кинь ты! Русь, жи- ви в ра-йо!"

"Кинь ты! Русь, жи- ви в ра-йо!"

bass solo

ла ска-жу;
slowly diminuendo; begin to completely fade out after piano enters in the next movement
VIII. Crystalline Walls

\( \bullet = 60 \) (set by stopwatch where indicated)

**Start stopwatch**

**Note:** unless transcribed, electronic sounds are not to be used for metrical assistance
VIII. Crystalline Walls

Glk.

Chm.

Pno.

Rec.

ppp cresc. poco a poco
IX. Life

With Spirit! ($= 180$)

(solo/lead)

Djembe

Darabuka

Bongo Drums

Conga Drums

Concert Toms

Bass Drum

Cymbals

Accessories

With Spirit! (solo/lead)

(cont. solo)

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.
IX. Life
IX. Life

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.

Dje.

Dar.

Bgo. Dr.

C. Dr.

Toms

B. Dr.

Cym.

Acc.
X. Beside the Waves

Sunrise beside the palms ($j = 70$)

Flute

Vibraphone

Marimba

Conga Drums

Shaker (conductor)

Violin I

Violin II

Viola

Cello

Double Bass

Sunrise beside the palms ($j = 70$)

Solo a fine pizz.
X. Beside the Waves
Creatures of the morning sands

X. Beside the Waves
X. Beside the Waves
X. Beside the Waves
X. Beside the Waves
X. Beside the Waves

Sun-bathers at mid-day

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Parties in the waning light
X. Beside the Waves
Approach of the high tide

X. Beside the Waves
X. Beside the Waves

Music notation:

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
X. Beside the Waves

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
X. Beside the Waves
129 Sunrise, once again

Fl.

Vib.

Mrb.

C. Dr.

Sh.

Vln. I

Vln. II

Vla.

Vc.

D.B.
X. Beside the Waves
XI. Rising Sun
XI. Rising Sun
XII. To the Heavens

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Violin II

Cello

Double Bass

Piano

Vibraphone

Chimes

Drums

Dum-Dum

Harmonica

Cone Drums

Tuba

Mixed Percussion 1

Mixed Percussion 2

Chorus

Violin I

Violin II

Viola

Cello

Double Bass

Piano
XII. To the Heavens
XII. To the Heavens
XII. To the Heavens

119
XII. To the Heavens
Bass: As the deer pants for streams of water, so my soul pants for you, my God.

Alto: When can I go and meet with God?

Soprano: As the deer pants for streams of water, so my soul pants for you, my God.

Legato: In the deer pants for streams of water, so my soul pangs for you, my God.

Aria: When can I go and meet with God?

Tenor: We need thee, O God, for the living God.

Basso: As the deer pants for streams of water, so my soul pangs for you, my God.
XII. To the Heavens

Susan: We exalthe to God, for the living God.
Alas: As the dust pants for moisture, so my soul pants for you, my God
Talent: As the dust pants for moisture, so my soul pants for you, my God
Base: Where canst go and meet with God?
XII. To the Heavens

125
Bass:         My soul thirsts for God, for the living God.
Alto:         When can I go and meet with God?
Soprano:   As the deer pants for streams of water, so my soul pants for you, my God

Chor.          To the Heavens
Tenor: My soul thirsts for God, for the living God.
Alto: When can I go and meet with God?
Soprano: As the deer pants for streams of water, so my soul pants for you, my God.
Bass:         My soul thirsts for God, for the living God.
Tenor:       When can I go and meet with God?
Soprano:     As the deer pants for streams of water, so my soul pants for you, my God.
XII. To the Heavens