

KOREAN FOLK RHAPSODY

Arranged by James Curnow

INSTRUMENTATION

1	Full Score	4	B \flat Trumpet 1
8	Flute	4	B \flat Trumpet 2
2	Oboe	4	F Horn
2	Bassoon	4	Trombone
4	B \flat Clarinet 1	2	Baritone B.C.
4	B \flat Clarinet 2	2	Baritone T.C.
4	B \flat Clarinet 3	4	Tuba
1	E \flat Alto Clarinet	2	Convertible Bass Line
2	B \flat Bass Clarinet	2	Percussion 1 Triangle, Temple Blocks, Snare Drum, Gong
4	E \flat Alto Saxophone	2	Percussion 2 Large Sus. Cym., Small Sus. Cym., Tambourine
2	B \flat Tenor Saxophone	2	Mallet Percussion Bells, Vibraphone, Xylophone
1	E \flat Baritone Saxophone	1	Timpani Wind Chimes

Duration - 2:40

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PROGRAM NOTES

Korean Folk Rhapsody is based on the folk song "Ahrirang" and takes this beautiful tune through several styles.

The words usually associated with this tune are:

Ahrirang, Ahrirang, Ahririo,
As you proceed along the Ahririan pass,
Blue the sky with its myriad stars, so
Sadness fills my heart with its myriad woes.

The percussion parts are designed to aid in capturing the oriental flavor of this piece. Most of the percussion instruments used are ordinary instruments, however feel free to substitute when an instrument called for is not available. For example, if two different size suspended cymbals are not available, try to achieve different sounds on one cymbal by striking it in two different places.

A variety of wind chimes should be used, and allowed to vibrate for the duration of the piece. (A quiet fan on a low setting may be used to accomplish this.) For an added special effect, start the wind chimes playing 10-15 seconds before the piece begins and let them vibrate 10-15 seconds after the piece has finished.

The vibraphone part is optional, but will certainly add a great deal to the piece if it can be included. Synthesizer or electric piano may be substituted if so desired.

ABOUT THE ARRANGER

James Curnow was born in Port Huron, MI and raised in Royal Oak, MI. He lives in Nicholasville, KY where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band and brass band. He also serves as Composer-in-residence Emeritus on the faculty of Asbury College in Wilmore, KY, and is editor of all music publications for The Salvation Army in Atlanta, GA.

His formal training was received at Wayne State University (Detroit, MI) and at Michigan State University (East Lansing, MI), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Begian. His studies in composition and arranging were with F. Maxwell Wood, James Gibb and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, World Association of Symphonic Bands and Wind Ensembles and the American Society of Composers, Authors and Publishers (ASCAP).

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over five hundred.

KOREAN FOLK RHAPSODY

Moderately (♩ = 92)

Arranged by JAMES CURNOW

Flute *div.* *p* 5

Oboe *p*

Bassoon

B♭ Clarinet 1 *p*

B♭ Clarinet 2, 3 *p*

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Sax. *mp legato*

B♭ Tenor Sax. *mp legato*

E♭ Bari. Sax.

Moderately (♩ = 92) 5

B♭ Trumpet 1, 2

F Horn *mp legato*

Trombone

Baritone

Tuba

Convertible Bass Line

Percussion 1 Triangle *p*

Percussion 2 Large Sus. Cym. (Strike on Crown with Triangle Beater)

Mallet Perc. *p* Bells (Plastic Mallets)

Timpani Vibes, if available (Motor on High, Hard Mallets)
(F, C) Multiple Wind Chimes: Timpani player starts fan from measure 1 (or before piece begins); stop at measure 78, let chimes vibrate to end.

1 2 3 4 5 6 7 8

Fl. [Mute]

Oboe [Mute]

Bsn. [Mute]

Tbn., Bar. [Mute]

mp

Cl. 1 [Mute]

Cl. 2, 3 [Mute]

A. Cl. [Mute]

Bs. Cl. [Mute]

Tbn., Bar. [Mute]

mp Tuba

p Hn.

A. Sx. *mf*

T. Sx. *mf*

B. Sx. [Mute]

Tbn., Bar. [Mute]

Tuba [Mute]

mp

Tpt. 1, 2 *mp* ^{*a2*} *mf* legato

Horn *mf*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bass Line *mp*

Perc. 1 [Mute]

Perc. 2 (Mallets) *p* *mp*

Milt. Perc. [Mute]

Timp. [Mute]

9 10 11 12 13 14 15 16

FL. *div.*
mp

Oboe *mp*

Bsn. *Play*
p *cresc.*

Cl. 1 *mp*
a2 *cresc.*

Cl. 2, 3 *mp* *Play* *cresc.* 2.

A. Cl. *p* *p* *Play* *cresc.* *mp*

Bs. Cl. *p* *p* *Play* *cresc.* *mp*

A. Sax. *mp* *Play* *cresc.*

T. Sax. *p* *p* *Play* *cresc.*

B. Sax. *p* *p* *Play* *cresc.*

Tpt. 1, 2 *mp* *St. Mute*
p

Horn *p* *cresc.*

Tbn. *p* *Hn.* *cresc.* *Play*
mp

Bar. *p* *cresc.*

Tuba *p* *B. Sax., B. Cl.* *cresc.* *Play*
mp

Bass Line *p* *B. Sax., B. Cl.* *cresc.* *Play*
mp

Perc. 1 Triangle *cresc.*
Temple Blocks (Hard Rubber Mallets) *mp* Small Sus. Cym.

Perc. 2 Large Sus. Cym. *mp*
(Strike with Mallet Handles) Xylo. (Hard Rubber Mallets)

Milt. Perc. *mp*
(Hard Mallets)

Timp. *mp*

Fl. *sim.*

Oboe *sim.*

Bsn. *mf sustained*

Cl. 1, 2 *mf sustained*
1, 2. *az*

Cl. 3 *p*
3.

A. Cl. *sim.*

Bs. Cl. *sim.*

A. Sx. *mf sustained*

T. Sx. *mf sustained*

B. Sx. *mf sustained*

Tpt. 1, 2

Horn *p*

Tbn. *sim.*

Bar. *mf sustained*

Tuba *sim.*

Bass Line *sim.*

Perc. 1

Perc. 2

Milt. Perc.

Timp.

25 26 *sim.* 27 28 29 30 31

Fl. *mf*

Oboe *mf*

Bsn.

Cl. 1, 2 *cresc.* 2. *mf*

Cl. 3 *cresc.* 3. *mf*

A. Cl. *mf*

Bs. Cl. *mf*

A. Sax. *mf*

T. Sax.

B. Sax.

Tpt. 1, 2 *a2* *mf*

Horn *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Bass Line *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Milt. Perc. *mf*

Timp. *mf*

(Mallets)

Bells (Brass Mallets)

43

Fl. *div.*

Oboe *dim.*

Bsn. *dim.*

Cl. 1 *mp*

Cl. 2, 3 *mp*

A. Cl. *dim.* *mp*

Bs. Cl. *dim.* *mp*

A. Sax. *dim.* *mp*
Bsn., A. Cl.

T. Sax. *dim.* *mp*

B. Sax. *dim.* *mp*

Tpt. 1, 2 *dim.* *Play* *Open a2* *mp*

Horn *dim.* *Play*

Tbn. *dim.* *Play* *mp*

Bar. *dim.* *Play* *mp*

Tuba *dim.* *Play* *mp*

Bass Line *dim.* *mp*

Perc. 1 *S.D. (Snares off)*

Perc. 2 *p* *Tamb.*

Mll. Perc. *Xylo.* *mf* *dim.* *mp*

Timp. *mf* *dim.* *mp*

40 41 42 43 44 45 46 47

48

Fl. *mf cresc.*

Oboe *mf cresc.*

Bsn. *cresc.*

Cl. 1 *cresc.*

Cl. 2, 3 *cresc.*

A. Cl. *cresc.*

Bs. Cl. *cresc.*

A. Sx. *mp cresc.*

T. Sx. *Play* *mp cresc.*

B. Sx. *cresc.*

48

Tpt. 1, 2 *a2* *mf cresc.*

Horn *mp cresc.*

Tbn. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Bass Line *cresc.*

Perc. 1 *cresc.*

Perc. 2 *cresc.*

Milt. Perc. *mf cresc.*
(C to B^b, F to E^b)

Timp. *cresc.*

Rall. 58 Grandioso (♩ = 86)

Fl.

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx.

T. Sx.

B. Sx.

Rall. 58 Grandioso (♩ = 86)

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1

Perc. 2

Milt. Perc.

Timp.

Lg. Sus. Cym. (Mallets)

Gong

55 56 57 *mf* 58 *f* 59 60 61 62

66 A little slower (♩ = 84)

Fl. *mf*

Oboe *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

A. Cl. *mp*

Bs. Cl. *mp*

A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp*

66 A little slower (♩ = 84)

Tpt. 1, 2 *mp*

Horn *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bass Line *mp*

Perc. 1 *mp* Tri.

Perc. 2

Milt. Perc.

Timp. *mp*

Fl. *dim.* *p*
 Oboe *mf* *dim.* *p*
 Bsn. *mf dim.* *p*
 Cl. 1 *dim.* *p*
 Cl. 2, 3 *dim.* *p*
 A. Cl. *dim.* *p*
 Bs. Cl. *mf dim.* *p*
 A. Sx. *dim.* *Play* *p*
 T. Sx. *dim.* *mp* *p*
 B. Sx. *mf dim.* *p*
 Tpt. 1, 2 *mf* *dim.* *p*
 Horn *mp* *p*
 Tbn. *mf dim.* *p*
 Bar. *mf dim.* *p*
 Tuba *mf dim.* *p*
 Bass Line *mf dim.* *p*
 Perc. 1 *dim.* (Scrape with coin) *p*
 Perc. 2 Bells (Plastic Mallets) *p*
 Milt. Perc. *mp dim.* *p* Turn off fan Let Wind Chimes vibrate
 Timp. *p*