

WIMBO Diplos

for Six Instruments

Gon Hwang
2012

quite active but sometimes passive

A ♩ ca 140

Flute

* Bb Bass Clarinet
slap tongue *sempre*
mf X *mf*

Marimba
this was quoted from the Jazz melody originally created by Thelonious Monk.
f *f sempre*

Piano
ff

Violin

Violoncello
pizz.
f X** *f*

*)written on C

**) The notation X means players can decide a dynamic according to their own decision. But the musical situation needs to be considered at the same time.

2

5

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mf

f

mp

f



9

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mf

f

mp

ff

f

13

Fl. *mf* *mf* *f* *mf* *f* *mf* *f*

B. Cl. *mf* *mf* *mf* *mf* *f* *mf* *f*

Mar. *f*

Pno. *f* *sf* *sf* *f* *sempre*

Vln. *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *f* *f* *ff* *f* *ff*

8^{va}
none-slap-tongue

18 (8)

Fl. *f* *ff* *mf* *f*

B. Cl. *mf* *ff* *mf* *f* *pp*

Mar.

Pno.

Vln. *mf* *f* *mf* *f* *pp*

Vc. *f* *ff* *f* *ff* *pp*

arco

4

26 **B** ♩ ca 160

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ff

ff p

this is quoted from Beethoven "Piano Trio opus no. 1".

ff

p

34

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

espress.

espress.

pizz.

40

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

arco pizz. arco pizz. arco pizz.

3 3 3 3 3

8va

45

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

pp ff f sff

none-slap tongue sempre

ca 150

ca 150

pizz. sff pizz. sff

6

49

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ff

ff *f*

ff *f*

p *f* *pp* *ff* *p*

f *p* *ff* *pp* *ff* *p*

ff *f* *ff*

pizz. *ff* pizz. *ff* pizz. *ff*

pizz. *ff* *f* pizz. *ff* *f*

52

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

slap tongue *sempre*

mf *ff*

ff *f*

ff *p*

pizz. *f* arco *ff* arco *ff*

56 8va 7

Fl. *mf* *f*

B. Cl. *mf* *ff*

Mar. *f*

Pno. *mp* *ff* *mp*

Vln. *pizz.*

Vc. *p* *ff*

60 (8)⁻¹ 8va

Fl. *mf* none-slap tongue

B. Cl. *mf*

Mar. *f*

Pno. *ff* *p*

Vln. *mf* arco

Vc. *mf*

64 (8)

Fl. *sempre* *mf*

B. Cl. *mf*

Mar. *f*

Pno. *f* *ff*

Vln. *pizz.*

Vc. *f* *p*

68

Fl. *p* *f*

B. Cl. *p* *slap tongue*

Mar. *f* *p*

Pno. *mp*

Vln. *mp* *pp* *sul ponticello*

Vc. *mp* *pizz.* *pp*

72

Fl. *p* *f* *p* *f* *p* *f* *f* 9

none-slap tongue

B. Cl.

Mar. *f* *p* *f* *p* *f* *p*

Pno.

Vln.

Vc.

76

Fl. *p* *ff* **D**

B. Cl. *ff*

Mar. *p* *ff*

Pno. *fff* *f*

Vln. *ff* **D**

Vc. *ff*

arco

10 83 **very passive**

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

91

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

98

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mf

f

fpp

f

x



108

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mp

p

mf

ff

f

x

8va

116

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

f

mf

f

ff

non-sul ponticello

ordinale (non-espressivo)



124

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

f

mf

f sempre

ff

f

129 13

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

fff *pp* *fff* *pp*

135

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ff *ff* *ff* *f* *ff* *p* *ff* *p* *ff* *p*

E quite passive but sometimes active

E quite passive but sometimes active

ordinale

14

140

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

f

fff

f

f

f

146

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ff

pp

ff

pp

p

f

ff

pp

ff

pp

151

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

Musical score for measures 151-154. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/2. Measures 151 and 152 are in 3/2 time, while measures 153 and 154 are in 2/2 time. The Flute and Bass Clarinet parts are silent. The Maracas part begins in measure 152 with a rhythmic pattern of eighth notes, marked with a forte (*ff*) dynamic. The Piano part features a complex accompaniment with dynamics ranging from *pp* to *ff*. The Violin and Viola parts are silent.

155

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

Musical score for measures 155-158. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/2. Measures 155 and 156 are in 3/2 time, while measures 157 and 158 are in 2/2 time. The Flute and Bass Clarinet parts are silent. The Maracas part begins in measure 155 with a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The Piano part features a complex accompaniment with dynamics ranging from *p* to *ff*. The Violin and Viola parts are silent.

16

160

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mp

sempre

mp sempre

p *sempre*

mp sempre

mp sempre

164

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

mf

mf

mf

mf

mf

F quite active but sometimes passive

18

Fl. *ff*

B. Cl. *ff*

Mar. *ff*

Pno. *pp* *ff* *p* *sf*

Vln. *pp* *ff*

Vc. *ff* *pp* *ff* *p* *sf* *p*

180

Fl.

B. Cl. *sf* *mf*

Mar.

Pno. *p* *sf* *p*

Vln. *espress.* *mf* *f*

Vc. *sf* *p*

187 19

Fl. G

B. Cl.

Mar.

Pno.

Vln. *mf* G *pp* *ordinale* 3 3 3

Vc.

193

Fl. *fff* 6 6 *ppp* 8va

B. Cl. *fff* 5 5 *ppp* 7

Mar. *fff* 3 3 *ppp*

Pno.

Vln. *ff*

Vc. *fff* *ppp*

20

196

H

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

p

sf

mf

sf

p

sf

p

sf

p

sf

mf

espress.

sf

mf

sf

p

202

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

sf

mf

sf

p

sf

p

sf

p

sf

sf

f

sf

p

207

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ppp

ppp

ppp

ppp

ppp

211

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

fff

fff

fff

f

f

fff

I quite active but sometimes passive

I quite active but sometimes passive

22 214

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

fff

f

pizz.

ff



219

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

pp

fffppp

fff

ff

slap tongue

ff

ff

ff

ff

flatter

242 25

Fl. 

B. Cl. 

Mar. 

Pno. 

Vln. 

Vc. 



245 rit.

Fl. 

B. Cl. 

Mar. 

Pno. 

Vln. 

Vc. 

quite active but sometimes passive

26

L ca 140

Fl. *ff* *ff* 3 3 *ff* 3

B. Cl. *ff* *ff* 3 3 *ff* *ff*

Mar. *ff* *ff*

Pno. *ff* *ff*

quite active but sometimes passive

L ca 140

pizz

Vln. *ff* *ff*

Vc. *ff* *ff*

Fl. 3 3 3 3

B. Cl. *ff* *ff* *ff* *ff* *ff*

Mar. *ff* *ff* *ff* *ff* *ff*

Pno.

Vln. *ff*

Vc. *ff* *ff* *ff* *ff* *ff*

Musical score for measures 254-257. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Features a complex melodic line with triplets and slurs, marked with *sf* (sforzando).
- B. Cl.:** Provides a rhythmic accompaniment with *sf* markings.
- Mar.:** Plays a rhythmic pattern with *sf* markings.
- Pno.:** Remains silent in this section.
- Vln.:** Plays a sustained chord with *sf* markings.
- Vc.:** Provides a rhythmic accompaniment with *sf* markings.

Measures 254 and 257 contain triplet markings. Measure 257 ends with a fermata and a final measure number of 27.





Musical score for measures 256-257. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

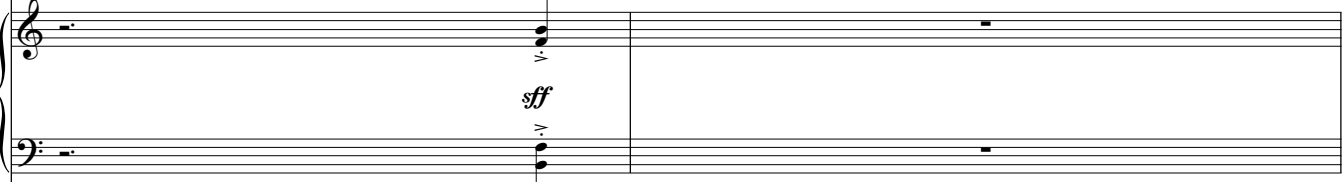
- Fl.:** Features a complex melodic line with slurs and triplets, marked with *sf* (sforzando).
- B. Cl.:** Provides a rhythmic accompaniment with *sf* markings.
- Mar.:** Plays a rhythmic pattern with *sf* markings.
- Pno.:** Remains silent in this section.
- Vln.:** Plays a sustained chord with *sf* markings.
- Vc.:** Provides a rhythmic accompaniment with *sf* markings.


Measure 256 contains a triplet marking. Measure 257 ends with a fermata and a final measure number of 3.


28 258

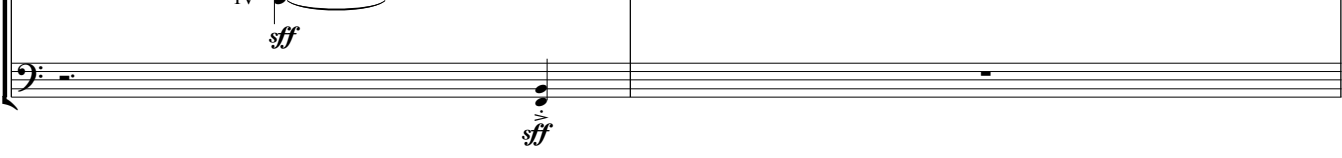
Fl. 

B. Cl. 

Mar. 

Pno. 

Vln. 

Vc. 

sf

ff

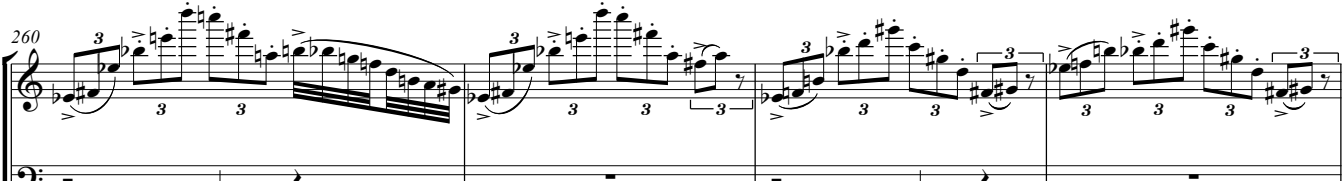
ff


ff

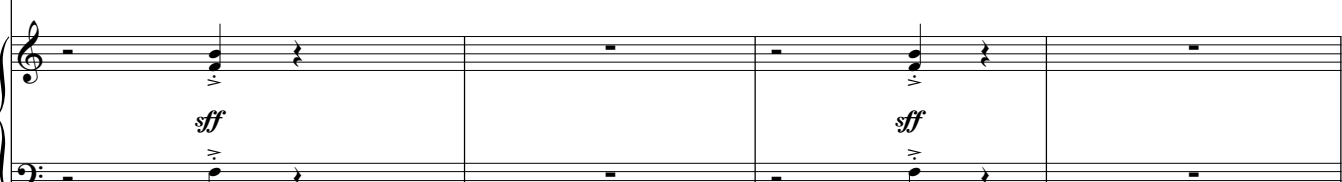
ff

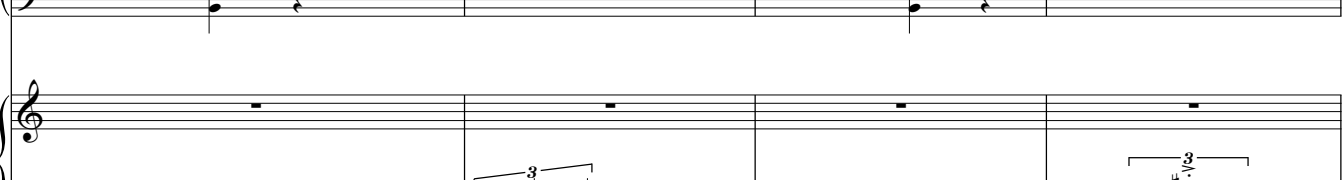
ff

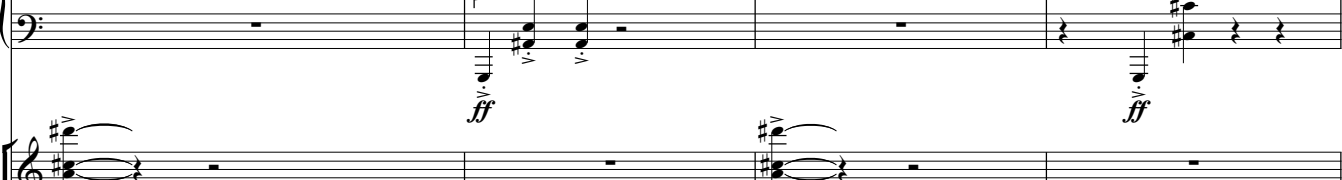
260

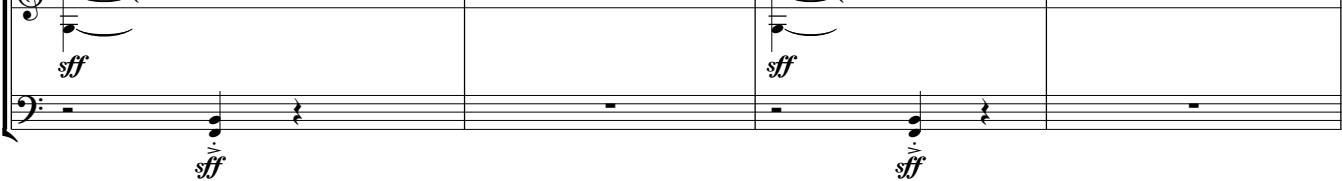
Fl. 

B. Cl. 

Mar. 

Pno. 

Vln. 

Vc. 

sf

ff

ff

ff

ff

ff

264 29

Fl. *sf* *sf*

B. Cl. *sf* *sf*

Mar. *sf* *sf*

Pno. *sf* *sf*

Vln. *sf* *sf* arco

Vc. *sf* *sf*

269

Fl. *f* *mp*

B. Cl. *sf* *sf* *sf* *sf*

Mar. *sf* *sf* *sf* *sf*

Pno. *sf* *mp* *sf* *mp* *sf* *mp* *sf* *mp*

Vln. *sf* *sf* *f*

Vc. *sf* *sf* *f*

ca 160 M

(8) ca 160 M

30 275

Fl. *f*

B. Cl. *f*

Mar. *sf mp sf mp*

Pno. *sf mp sf mp*

Vln. *f*

Vc. *f*

(8)

281

Fl. *f*

B. Cl. *f*

Mar. *sf mp sf mp*

Pno. *sf mp sf mp*

Vln. *f*

Vc. *f*

8^{va}

286 31

Fl. *ff* *f*

B. Cl. *ff* *f*

Mar. *sf sf sf sf sf sf* *f*

Pno. *sf sf sf sf sf*

Vln. *ff*

Vc. *ff*

(8).....

N

290

Fl. *f*

B. Cl. *f*

Mar. *sf* *f*

Pno. *sf sf sf sf mf*

Vln. *sf*

Vc. *sf*

305 33

Fl. *f* *3* *3* *3* *3* *3* *3* *3*

B. Cl. *f* *3* *3* *3* *3* *3* *3* *3*

Mar. *ff* *ff*

Pno. *sf* *mf* *sf* *mf* *sf* *mf*

Vln. *pizz.* *pp* *ff*

Vc. *pp* *pp* *ff*

311 P

Fl. *f* *3* *3* *3* *3* *3* *3* *3* *P*

B. Cl. *f* *3* *3* *3* *3* *3* *3* *3* *P*

Mar. *ff*

Pno. *sf* *mf* *sf* *mf*

Vln. *arco* *f* *3* *3* *3* *3* *3* *3* *3* *3* *P*

Vc. *f* *arco* *3* *3* *3* *3* *3* *3* *3* *P*

34 ³¹⁵

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

319

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

36

330

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

Q

ff *fff* *ff* *fff* *ff*

fff *fff* *fff* *fff*

(8)

fff *fff* *fff* *ff* *fff* *ff*

fff *sempre*

fff *sempre*

335

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

R

ff

fff *ff* *fff* *ff*

R

S

339

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

ff sempre

ff sempre

ff sempre

S

344

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

38 ³⁴⁸ **T**

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

352 **U**

Fl.

B. Cl.

Mar.

Pno.

Vln.

Vc.

f *fff*

f *fff*

subito pppp *fff*

subito pppp *fff*

U

f *fff*

f *fff* 940"