

Aulim

for Two Pianos

"*Aulim*" is a Korean word that means the harmonization of two contrasting elements. This work is infused with traditional Korean colors and draws its main theme from the lyrical beauty inherent in Korean music. While it prominently features distinctive Korean musical elements such as rhythmic pattern, folk-inspired melodies, tonal qualities, and pentatonic scales, the work does not solely rely on traditional styles. Instead, these characteristics are developed and transformed through Western compositional techniques. This fusion is designed to evoke both a sense of exoticism and transformed through familiarity, offering listeners a unique and engaging musical experience. The piece incorporate a variety of rhythmic elements, dynamic expressions, and articulations, highlighting the versatility of the two pianos. Their extensive range is explored to such an extent that they evoke the sound and texture of an orchestra, creating a rich and diverse sonic palette.

9' 00"

Sanggeun Choi

Aulim

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Musical score for two pianos, *Aulim* by Sanggeun Choi.

The score consists of two staves: **Piano 1** (top) and **Piano 2** (bottom).

Piano 1:

- Key signature: $\#$
- Time signature: $\frac{9}{4}$ (measures 1-4), $\frac{6}{4}$ (measures 5-8)
- Tempo: $\text{♩}=66$
- Measure 1: Rests.
- Measure 2: Rests.
- Measure 3: Rests.
- Measure 4: Rests.
- Measure 5: Rests.
- Measure 6: Rests.
- Measure 7: Dynamics: p . Articulation: $8va$. Dynamic: $sffz$.
- Measure 8: Dynamics: $sffz$.

Piano 2:

- Key signature: $\#$
- Time signature: $\frac{9}{4}$ (measures 1-4), $\frac{6}{4}$ (measures 5-8)
- Tempo: $\text{♩}=66$
- Measure 1: Dynamics: ppp .
- Measure 2: Dynamics: ppp .
- Measure 3: Articulation: 1 (under measure line).
- Measure 4: Articulation: 3 (under measure line).
- Measure 5: Articulation: 3 (under measure line).
- Measure 6: Articulation: 3 (under measure line).
- Measure 7: Articulation: 3 (under measure line).
- Measure 8: Articulation: 3 (under measure line).
- Measure 9: Articulation: 3 (under measure line).
- Measure 10: Articulation: 3 (under measure line).
- Measure 11: Articulation: 3 (under measure line).
- Measure 12: Articulation: 3 (under measure line).
- Measure 13: Articulation: 3 (under measure line).
- Measure 14: Articulation: 3 (under measure line).
- Measure 15: Articulation: 3 (under measure line).
- Measure 16: Articulation: 3 (under measure line).
- Measure 17: Articulation: 3 (under measure line).
- Measure 18: Articulation: 3 (under measure line).
- Measure 19: Articulation: 3 (under measure line).
- Measure 20: Articulation: 3 (under measure line).

4

Pno. 1

f *sfz*

sfz *sfz*

pp *mp* *ppp* *pp*

sfz *sfz*

accel.

Pno. 2

(8)

3

6

Pno. 1

ff *mp* *ff*

sfz

sfz

accel.

Pno. 2

ppp *ppp* *ppp* *f*

sfz *sfz*

accel.

(8)

4

Pno. 1

8va *mp* *pp* *f* *accel.* *8va*

Pno. 2

pp *p* *mf p* *sffz*

11

Pno. 1

f *ff* *sfz* *8va* *ff* *ff* *sfz* *ff* *sfz*

Pno. 2

cresc. *ff* *8vb* *sfz* *sfz* *sfz*

=100

13

Pno. 1

=100

Pno. 2

5

6/4

6/4

6/4

6/4

rit.

15

Pno. 1

rit.

Pno. 2

(8)

17 (8)

Pno. 1

Pno. 2.

(8)

ppp

20 A $\text{♩} = 80$

Pno. 1

ff

Pno. 2.

8^{va}

8^{vb}

24

Pno. 1

Pno. 2

(8)

8va

1

8vb

7

28 (8)

Pno. 1

Pno. 2

p

mf

f

pp

mf

mp

8

poco accel.

32

Pno. 1

Pno. 2

poco accel.

f

sva

8vb

♩=84

35

Pno. 1

ff

mp

f

♩=84

Pno. 2

mf

ff

p

tr

8vb

39

Pno. 1

(8)
(tr)

Pno. 2

(8)

mf

mp

9

44

Pno. 1

f

p

fff

pp

fff

(8)
(tr)

Pno. 2

(8)

p

sf

fff

pp

fff

10

48 rit.

Pno. 1 *pp* *fff* *p* *ff* *fff*

Pno. 2 *mf* *ff* rit. *mf* *ff* *8vb* *fff*

52 (8) *p* *pp* *ppp* B *68*

Pno. 1 *p* *pp* *ppp* *p*

Pno. 2 *p* *pp* B *68*

58

Pno. 1

sfz

mf *p*

Pno. 2.

p

62

Pno. 1

sfz

sfz

p

Pno. 2.

sfz

sfz

p

mf *p*

12

(8)

Pno. 1

66

Pno. 2.

sffz

mf

ff

8vb

70

Pno. 1

sffz

mp

mf — *p*

Pno. 2.

mp

f

8vb

74

Pno. 1

Pno. 2

78

Pno. 1

Pno. 2

82

Pno. 1

sfz

mp

v

ff

(8)

Pno. 2

sfz

sfz

mp

p

v

8nd

(8)

86

Pno. 1

p

cresc.

ff

fff

ff

mp

Pno. 2

cresc.

f

ff

fff

v

v

(8)

90 *8va*
accel.
 Pno. 1
p
D.P.
accel.
 Pno. 2
p

15

(8)
 94
 Pno. 1
fff
CW
pp
p

68
 Pno. 2
fff
CW
pp
p
tr
6

68
 Pno. 2
fff
CW
8vb
7
pp
8vb
7
p
8vb
6

16

98 (8) *accel.*

Pno. 1

Pno. 2

accel.

C $\text{♩} = 100$

Pno. 1

Pno. 2

C $\text{♩} = 100$

106

Pno. 1

8va

mf

sfz

ff

Pno. 2

8va

3

6

ff

mp

ff

1

3

mf

sfz

17

110

Pno. 1

mp

f

3

sfz

sfz

f

p

mf

f

ff

6

Pno. 2

sfz

mp

3

3

f

3

3

f

6

18

114

Pno. 1

Pno. 2.

rit.

117

Pno. 1

Pno. 2.

D ♩=80

Pno. 1

120 *p*

accel. 19

D ♩=80

Pno. 2.

mp *p*

accel. - - - -

125

Pno. 1

sfz *p* > > > *f*

E ♩=100 *sfz* *sfz* *f*

8va

Pno. 2.

mp *ff* *p* *f*

8vb

20

129

Pno. 1

f

3

3

6

6

sfz

sfz

f

8va

6

f

6

8vb

(8)

Pno. 2.

mp

f

mf

ff

3

3

3

3

132

Pno. 1

ff

(8)

F =100

6

6

6

f

Pno. 2.

> 3

> 3

> 3

mf

ff

f

sfz

F =100

6

6

6

f

> 3

> 3

> 3

137

Pno. 1

8va

G

Pno. 2

21

141

Pno. 1

8va

G

Pno. 2

145

Pno. 1

Pno. 2

149

Pno. 1

Pno. 2