

JUNGAH LEE

Mini-opera

Ant Stopped

monodrama for soprano and ensemble

libretto by Yeonwoo Jung

based on her short story "A Genealogy of a Certain Screen"

(2025)

Full Score

World Premiere

07.05.2025.

JungAh Lee Portrait Concert '*sense-stimulus*' (Seoul, South Korea)

Funded by Arts Council Korea

Andy Lee - Conductor | Suyeon Cho - Voice



Live recording of the world premiere

<https://youtu.be/lQB3xEX9apA>

7-minute excerpts (m.58-83, m.144-160, m.226-290, m.399-420)

<https://youtu.be/FBt8jfd0Pfk>

Ant Stopped

The mini-opera *Ant Stopped* is inspired by I-Chae, a character from Korean writer Yeonwoo Jung's short story *A Genealogy of a Certain Screen*. I-Chae is sensitive and easily startled. After her death, she comes to watch the daily lives of others behind a screen, seeing everything with an omniscient viewpoint. She follows the lead of someone next to her who constantly laughs and mocks whatever appears on the screen. Her own way of looking gradually becomes tinged with similar mockery and cynicism. Still, unexpected moments stir up old emotions she hadn't anticipated.

I-Chae slowly realizes that seeing isn't just passive observation, but also can be a form of connection and engagement with the world.

In the original text, the "ant column story" appears as a childhood episode where I-Chae first becomes aware of how she looks at the world. I felt this short scene captured not only I-Chae's inner world but also the key point of the entire story. *Ant Stopped* draws on this ant metaphor and carries the belief that attention and respect for individual existence, values we tend to overlook, can be the thread that helps us begin again.

We are all the ones who pick up ants, turn them around, drop them, or crush them. We are also the small ant that gets left behind, stopped in the middle of the column. This work suggests that our engagement with the world shouldn't stop at observation and judgment, but should develop into a way of seeing others as whole beings. In a world full of anxiety, perhaps we can turn our attention to people who move through life like ants, and quietly focus on the one who has stopped.

JungAh Lee



(Cover Design: Minji Jeong)

Libretto

I

가느다란 다리로 동그란 몸뚱이를 받치고
섬없이 앞으로 나아가는 개미

끝없이 전진하는 개미를 보면서
왜?
대체?
어째서?
그렇게나?
부지런히도?
무엇을 위해서?
나아가는지

하하하
한 마리를 집어 뒤돌려 놓고
하하하
한 마리를 집어 떨어뜨려 놓고
하하하
한 마리는 그냥 짓이겨버리고

뒤돌아 있고 떨어져 있고 짓이겨진

II

나

는 개미를 보고
개미의 세계를 휘젓는 나
에게 휘둘리는 개미
를 보고 하하하 웃는 나
를 보고 나의 세계를 휘젓는 나
를 지켜보는 나
에게 휘둘리는 개미
를 보고 하하하 웃는 나
를 지켜보는 나
에 의해 나
로부터 뒤돌려진 나
를 보고 하하하 웃는 나
를 지켜보는 나
에 의해 나
로부터 떨어지는 나
를 보고 하하하 웃는 나
를 지켜보는 나
에 의해 나
로부터 짓이겨진 나
를 보고 하하하 웃는 나
를 지켜보는 나
를 지켜보는 나
를 지켜보는 나

나

III

몸뚱이가 큰 개미 몸뚱이가 작은 개미 더듬이가 긴 개미 더듬이가 짧은 개미
더듬이가 하나 없는 개미 걸음이 느린 개미 걸음이 빠른 개미 기울어진 개미
휘청거리는 개미 비틀대는 개미 썩은 사과 조각을 이고 가는 개미 앞 개미의
뽀무니만 쫓는 개미 주위를 자꾸만 둘러보는 개미 멈춘 개미

멈춘 개미?

I

slender legs holding up a round body
ant moves forward, never resting

watching the endlessly marching ant
why?
on earth?
how come?
so laboriously?
for what?
does it move forward

ha ha ha
one I pick up turn it around
ha ha ha
one I pick up drop it down
ha ha ha
one I just crush flat

turned around dropped down crushed flat

II

I

look at the ant
me stirring its world
the ant swayed by
me laughing at it ha ha ha watched by
me swaying my world watched by
me watching
the ant swayed by
me laughing at it ha ha ha
me watched by
me turned around from
me by
me laughing at it ha ha ha watched by
me falling from
me by
me laughing at it ha ha ha watched by
me crushed flat by
me laughing at it ha ha ha watched by
me watching
me watching
me watching

me

III

ant with a big body ant with a small body ant with long antennae
ant with short antennae ant with one antenna ant with slow steps
ant with fast steps ant tilted ant wobbling ant staggering ant
carrying a rotten chunk of apple ant blindly chasing another's rear
ant always looking around ant stopped

ant stopped?

Instruments

Soprano voice (range: B3-C#6)

Flute (doubling Piccolo)

Clarinet in Bb (doubling Bass clarinet in Bb)

Alto saxophone

French horn

Percussion (1 player)

: 5 Temple blocks, 2 Tom-toms, Hi-hat, 2 Suspended cymbals (16" and 20"),
Snare drum, Bass drum, Tam-tam, Crotales, and Triangle

Keyboard (with expression pedal)

Violin

Violoncello

Double bass

Auxiliary instruments and sound props

A whistle for the saxophone player

A megaphone for the soprano and keyboard player

A ratchet for the horn and keyboard player

Transposition

The score is written in C.

All instruments sound as written except
the Piccolo, which sounds an octave higher
and the Crotales, which sounds 2 octaves higher
and the Bass clarinet and the Double bass, which sound an octave lower.

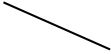
approximate duration: 22 minutes

Performance notes

About lighting

Lighting is an integral part of the piece. One LED moving head spotlight should be installed at the downstage right corner, angled diagonally upward. Each music stand has one small clip-on light attached. Performers are encouraged to use paper scores. If using a tablet (e.g., iPad), reduce screen brightness and disable auto-brightness.

For all instruments

portamento (senza vibrato): 	portamento (vibrato): 	damp: 	triangle noteheads: highest pitch possible 
wedge-shaped noteheads: percussive effects with definite pitch (e.g., slap tongue, tongue pizzicato); technique labeled each time 	square noteheads: indeterminate pitch from specific fingering (e.g., heavy pressure, col legno battuto, air sound); technique labeled each time 	stem only (no noteheads): unspecified fingering and pitch 	quotation-marked dynamics: intensity of performance manner, not absolute volume 
longer fermata: 	shorter fermata: 	quarter-tone (±50 cents): 	subtle microtonal adjustments (slight pitch deviations): 

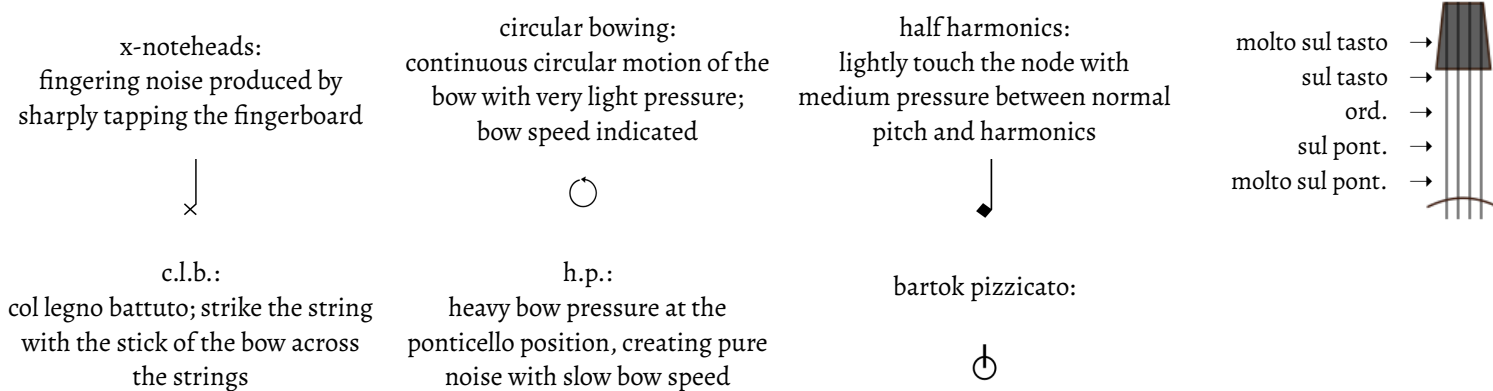
Voice

megaphone: any small, low-cost megaphone with controllable volume and added noise is acceptable *share with the keyboard player; if not feasible, place another one at the keyboard.	x-noteheads: speaking voice; written pitch is approximate 	mixed noteheads (x & normal): between speaking and singing 
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Winds

x-noteheads: percussive sound produced without air or embouchure (e.g., key clicks, tapping on the instrument) 	flz.: flutter tongue 	harmonics (flute): 	multiphonics: fingering charts referenced from <i>The Techniques of Flute Playing</i> (Bärenreiter) and <i>The Techniques of Saxophone Playing</i> (Bärenreiter).
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Strings

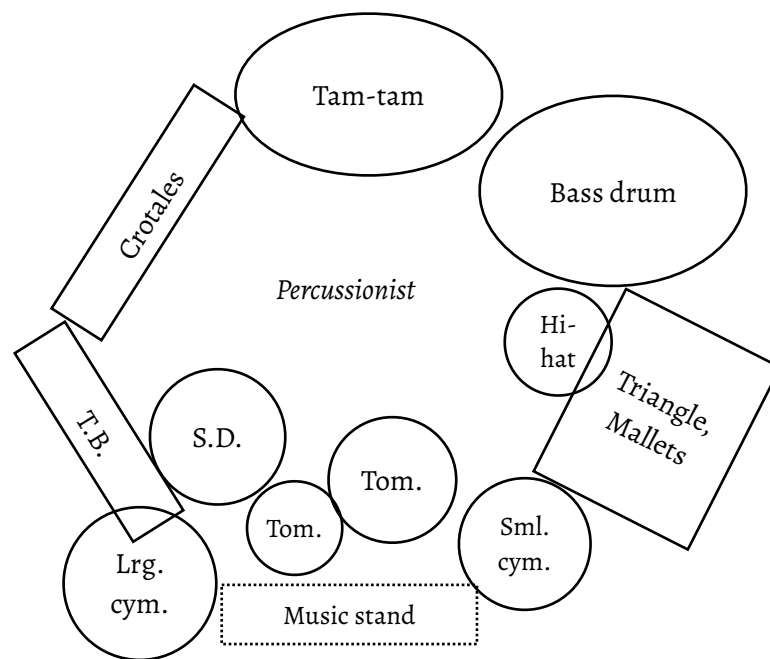


Percussion

required mallets and sticks include:
yarn mallets, hard mallets, superbball mallet, metal stick (e.g., triangle beater), bamboo brushes, bass bow, large soft mallets

*tom-toms should be dampened using drum gels to reduce excessive resonance.

*subject to change at the percussionist's discretion.



Keyboard

setup:

- 88-key MIDI keyboard
- laptop (for MainStage compatibility)
 - expression pedal
 - audio interface
- loudspeakers (stereo)
 - monitor speaker

dashed slurs:
changes in expression pedal values



*volume levels may be adjusted according to the dynamics indicated in the score

Ant stopped

Mini-opera; monodrama for soprano and ensemble

(2025)

JungAh Lee

Scene 1

Rush ♩ = c. 80

Soprano

Flute & Piccolo

Bb Clarinet & Bb Bass Clarinet

Alto Saxophone

French Horn

Percussion

Keyboard

Violin

Violoncello

Double Bass

① ② ③ ④ ⑤

Picc.

Sax.

Hn. (Ratchet)

Perc.

Kbd.

Vn.

Vc.

⑥ ⑦ ⑧ ⑨

Ant Stopped

Flute

key clicks

f

Picc.

ff

Bass Clarinet

random key noises, avoid any perceptible pitch or rhythmic pattern

mf *sempre*

Sax.

random key noises, avoid any perceptible pitch or rhythmic

mf *sempre*

Hn.
(Ratchet)

Tam-tam

arco

bow the top edge, produce high partials

Perc.

p

Kbd.

Patch 2

Vn.

quickly fingering random notes on G, D, and A strings with both hands; independent of other players

mf *sempre*

Vc.

quickly fingering random notes on D and A strings with both hands; independent of other players

mp *sempre*

Db.

quickly fingering random notes on **thumb position area** of D and G strings with both hands; independent of other players

mp *sempre*

10 11 12 13



Fl.

B. Cl.

Sax.

slap

p

slap

p

mf *sempre*

Hn.

Horn

blow air through instrument, 2-4cm away from the mouthpiece, pitchless breathe.

mf

sim.

mf

Vn.

Vc.

+ G string

f

f

f

f

p

Db.

f

14 15 16 17 18

A

blow air through the instrument, pitchless, fully cover the embouchure hole, without pressing anything

random key noises

air sound while covering the embouchure hole

key clicks

random key noises

random key noises

air sound with loud key clicks

air sound with loud key clicks

(embouchure dynamics)

slap

key clicks only

blow directly into the mouthpiece

sim.

Tam-tam
superball

Lv.

arco

(bow speed) slow

circular bowing on G and D strings, with less pressure

fast

very fast

slow

+ C string (extend to all strings)

- C string

shift up to the end of the fingerboard

19 20 21 22 23

strong key clicks (low register keys)

slap

slap

slap

slap

slap

slap

blow 2-4cm away from the mouthpiece

moderate

sul G

- G string

- G string

thumb position area of D and G strings

24 25 26 27 28 29

Fl.

B. Cl.

Sax.

Hn.

Vn.

Vc.

Db.

randomly mix strong key clicks -----

tap inside the bell with fingertip

fast

sul A
sul D
very fast

sul E
sul A

ord.
s.p.

shift up to the end of the fingerboard

A string only

G string only

shift up to the end of the fingerboard

30 31 32 33 34

Sop.

Fl.

B. Cl.

Sax.

Hn.

Perc.

Kbd.

Vn.

Vc.

Db.

Megaphone ON
p whispering, steadily

blow air through the instrument,
pitchless, fully cover the embouchure hole,
without pressing anything

random key noises

air sound with loud key clicks

air sound while covering
the embouchure hole

embouchure dynamics

slap

Tam-tam
superball

random key noises with both hands

Volume
(muted)

quickly shift down on D string
from the end of the fingerboard

shift up to the end of the fingerboard

shift up to the end of the fingerboard

35 36 37 38 39

[illegible]

45 46 47 48 49

Sop.
투 쿠 투 쿠 투 쿠
tu ku tu ku tu ku
하!
ha!

Fl.
pp

B. Cl.
mf

Sax.
mf

Hn.
mf

Vn.
h.p.
mf ff
pizz. arco pizz.
f p mf f

Vc.
arco h.p.
mf ff
pizz.
f

Db.
pizz.
f

Megaphone OFF

50 51 52 53

B. Cl. *p* *f sempre*

Sax. *sf* *p* *mf* *p* *f*

Hn. *f*

Vn. *arco* *pizz.*

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

Db. *ff*

54 55 56 57

B. Cl. *mp* *cresc.* *ff* *f* *p*

Sax. *mf* *p* *mp* *p* *ff*

Hn. *mp* *cresc.* *ff* *f* *p*

Vn. *arco* *bow down* *pizz.* *ff* *f* *f* *p*

Vc. *mf* *f* *f* *ff* *f* *f* *bow down*

Db. *mp* *f* *sf* *sf* *f* *p*

D

Ad Libitum

(♩ = c. 48)

*p**mp**p**p**mp**p*

Sop. 가 - 느 다 란 가 - 느 다 란 다 리 로
slender slender legs

play the boxed pattern **twice**, then rest for 1 bar (4 beats), stop immediately on conductor's cue.

B. Cl. *sempre p*

play the boxed pattern **once**, then rest for 1/2 bar (2 beats), stop immediately on conductor's cue.

Hn. *sempre p*

play the boxed pattern **twice**, then rest for 1/2 bar (2 beats), stop immediately on conductor's cue.

Vn. *sempre p*

play the boxed pattern **three times**, then rest for 1 bar (4 beats), stop immediately on conductor's cue.

Vc. *sempre p* (pizz.)

play the boxed pattern **once**, then rest for 3/4 bar (3 beats), stop immediately on conductor's cue.

Db. *sempre p*

(58)

(59)

(60)

*mp*

Sop. 둥 - - - - - 그 란 몸 품 이 를 받 치 고 쉼 없 이 앞 으 로 나 아 가 는 게 미
holding up a round body ants moves forward, never resting

B. Cl.
Hn.
Vn.
Vc.
Db.

(61)

(62)

*mf**f**mf*

♩ = 80

Sop. 나 아 가 는 게 미
ant moves forward

Picc. *f* *f* *pp < mf > pp*

Sax. *f* *mf* *f*

B. Cl.
Hn.
Vn.
Vc.
Db.

(63)

(64)

(65)

(66)

(67)

(68)

(69)

♩ = 100
speech-like

Sop. 끝 없이 이어지는 개미를 보면서 왜? 대체? 어째서? — 그렇게나? 부지런히도?
(endlessly) watching the endlessly marching ant why? on earth? how come? so laboriously? for what?

Fl. Flute tongue pizz. mf air sound, pitchless p bish. pp

B. Cl. slap mf slap mp dark pp

Sax. slap mf slap mp

Hn.

Vn. arco sul E pp p sul A p

Vc. arco sul A p p p

Db.

70 71 72 73 74 75 76 77 78



espress. f rit. p F ♩ = 100

Sop. 무엇을 위해서? 나 아 가 는 지 —
does it move forward

Fl. pp mp pp

B. Cl.

Sax. pp

Kbd. Pad p pp

Vn. s.t. minimal bow changes tranquillo p pp

Vc. mf f p

Db. arco sul A mf p

79 80 81 82 83 84 85 86 87 88

$\equiv$

♩ = 180

Sop.

Fl.

Cl.

Sax.

Vn.

Vc.

ff agitato

f

sub. ff

mf

sub. p

pp *mp* *p*

pp *p* *pp*

mp *mf* *mp* *f* *p*

99 100 101 102 103 104 105 106 107

mp *mf* *f*
 Sop. 한 마 리 를 집 어 떨 어 뜨 려 놓 고
 one I pick up drop it down
 Picc. flz. ord.
 Cl. *mp* *mf* *f*
 Sax. *p* *mf* *f*
 Hn. *mf* *f*
 Perc. *p* *pp* *p*
 Vn. *pp* *p* *p* *mf* *f* *ff*
 Vc. *sub.p* *f* *ff*
 Db. *f* *ff*

127 128 129 130 131 132 133



Ad libitum

Meno Mosso ♩ = 70

ff (accel.) *fff* *mp* *f*
 Sop. 하 하 하 하 하 하 하 하 하 하 하 하 하 하 하 하
 ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha
 Picc. molto vibr. *p* *f* Flute *pp* *mf*
 Cl. *ord.* *p* *sempre* *Snare drum* *p* *f*
 Perc. *p* *f*
 Vn. *mf* *p* *mp* *p* *mf*
 Vc. *mf* *p* *mf*
 Db. *mf* *p* *mf*

134 135 136 137

[illegible]

I

Ad libitum

In tempo ♩ = 70

Ad libitum

Fl. *senza vibr.* *f* *p*

B. Cl. *p* *senza vibr.* *f* *p* *freely* 7 6

Sax. *senza vibr.* *f* *p*

Hn. *senza vibr.* *mp* *p*

Vn. *senza vibr.* *f* *p*

Vc. *senza vibr.* *f* *p* *pp* *espress.* *(poco accel.)* *p* *mp*

Db. *one bow per note, as long as possible* *espress.* *mp p < mp* *p dark, weighted*

153 154 155 156 157 158 159



In tempo

Ad libitum

In tempo

Fl. *p* *mf* *pp sempre* *f*

B. Cl. *pppp* *pp sempre* *f*

Sax. *p* *mf* *pp sempre*

Hn. *5th partial* *ppp* *pp*

Perc. *Small suspended cymbal* *arco* *l.v.* *pp*

Vn. *as long as possible* *fast bow speed* *p* *ff* *pp* *mf* *ppp* *pp* *mf*

Vc. *p* *pp*

Db. *pp*

160 161 162 163 164 165 166 167 168

$\equiv$

This musical score page contains measures 181 through 189. The instrumentation includes Soprano (Sop.), Clarinet (Cl.), Saxophone (Sax.), Horn (Hn.), Percussion (Perc.), Violin (Vn.), Viola (Vc.), and Double Bass (Db.).

Measures 181-185: The Soprano part features a vocal melody with lyrics in Korean and English. The lyrics are: "뒤 돌아 있고" (turned around), "떨어져 있고" (dropped down), "짓이 겨 진" (crushed flat), "뒤 돌아" (turned around), "있고" (and), "떨어져 있고" (dropped down), "짓이 겨 진" (crushed flat). The dynamics range from *mp* to *mf*. The Cl., Sax., and Hn. parts are mostly silent, with the Cl. and Sax. marked *p* and the Hn. marked *pp*. The Perc. part has a single note in measure 181.

Measures 186-189: The Vn., Vc., and Db. parts feature a complex, overlapping texture. The Vn. part includes markings for "harm. gliss. s.t.", "sul D", "sul G", and "sul D". The Vc. and Db. parts include markings for "harm. gliss. s.t." and "3" (triplets). The dynamics range from *pp* to *mp*.

Scene 2

♩ = 150

subito ff *exaggerated, distorted* up half-up

Sop. 나? 나? 나?
I? I? I?

Fl. *fz.* *f*

Cl. *ff*

Sax. *f*

Hn. *f*

Perc. Small cym. Temple blocks (5) Snare drum Tom-toms (2)
sf *mf* *f* *sf* *f*

Kbd. Grand piano *f*

Vn. *f*

Vc. *f* *mp* sul C

Db.

(190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201)

mf

Sop. 는 게 미 를 보고 게 미 의 세 계 를 휘젓는 나 에 게 휘돌리 는 게 미 를 보 고 하! 하! 하! 하! 웃 는 나
look at the ant me stirring its world the ant swayed by me laughing at it ha ha ha watched by

Cl. *p*

Sax. *mf*

Hn. *sf*

Perc. (S.D.) (Toms.)
sf *mp* *mp* *f* *sf* *mp*

Vc. *f* pizz.

(202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213)

Sop. *f*

를 보고 나 - 의 세 계 를 휘 져 는 나 - 를 지켜 보 는 나
me swaying my world watched by me watching

Fl. *ord.*
p *mp* *p* *mf*

Cl. *p* *mf*

Sax. *p* *mf*

Hn. *pp* *p*

Perc. (T.B.) (S.D.) bamboo brush swish ($\Delta = 300$) attack *rit.* ($\Delta = 30$) *accel.* ($\Delta = 300$)
f *sf* *mp* *p* *mf* *p* *mf* *ff* *f* *mp* *f*

Vn. *pizz.*
sf *mf*

214 215 216 217 218 219 220 221 222 223 224 225

Sop. *mf* *f* *sf*

에 게 휘 돌 리 는 게 미 - 를 보 고 하! 하! 하! 하! 웃 는 나 를 지 켜 보 는 나 에 의 해 나 - 로 부 터 뒤 돌 려 진 나
the ant swayed by me laughing at it ha ha ha me watched by me turned around from me by

Fl. *p* *pp* *mp* *p* *mp*

Cl. *p* *pp* *ppp* *p* *mp*

Sax. *mf* *p* *mp*

Hn. *p* *mp*

Perc. Bass drum bamboo brush *mf*

Kbd. Ratchet (ACOUSTIC)
→ moderate poco a poco accel.

Vn. *sf* *f* (pizz.)

Vc. *sf* *sf* *sf* *sf* *sf* *mf* *f* (pizz.)

Db. *sf* *sf* *sf* *sf*

226 227 228 229 230 231 232 233 234 235 236 237

mf *f*

Sop. *me laughing at it ha ha ha watched by* *me falling from*

Fl. *jet whistle*

Cl. *mp > p* *mp > p* *ff* *mf* *p*

Sax. *p* *pp* *mf* *p*

Hn. *p* *pp*

Perc. *Hi-hat* *B.D. bamboo brush* *Small cym. scratch with metal stick*

Kbd. *fastest* *poco a poco rit.* *ff*

Vn. *ff* *f* *p* *f* *mf* *p*

Vc. *f* *(pizz.)* *f* *p* *ff* *mf*

Db. *mf* *f* *mf*

238 239 240 241 242 243 244 245 246 247 248 249 250 251

Meno mosso **A tempo**

mp *mf* *mf* *f* *mp* *f* *ff*

Sop. *me by* *me laughing at it ha ha ha watched by* *me crushed flat by* *me me me me*

Fl. *mp* *f*

Cl. *p* *mp* *mf*

Sax. *f* *f* *ff*

Hn. *sf* *pp* *p* *mf*

Perc. *B.D. bamboo brush* *S.D. stick*

Kbd. *Crotales* *Megaphone (ACOUSTIC) ON* *mockingly* *Triangle* *Megaphone (ACOUSTIC) OFF*

Vn. *pp* *ppp* *f* *pp* *f* *f*

Vc. *mp* *(pizz.)* *p* *h.p.* *ff* *fff* *mf*

Db. *mp* *f* *f*

252 253 254 255 256 257 258 259 260 261 262 263 264

♩ = 160

Sop. 나 나 나 를 보 고 하! 하! 하! 하! 하! 하! 하! 하! 하! 하! 하!
me me me laughing at it ha ha ha ha ha ha ha ha ha ha

Fl. flz. ord. flz. ord. flz. ord.

Cl. *fp* *f* *ff* *f* *ff* *f* *fp*

Sax. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Hn.

Perc. Toms. stick *f* T.B. (highest) Toms.

Kbd. Chime Grand piano *mf* *mp* *f*

Vn. *f* *f* *f* *ff* *f* *p*

Vc. s.p. *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Db. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

(265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276)

Sop. 하! 웃 는 나 를 지 케 보 는 나 를 지 케 보 는 나 를 지 케 보 는 나 를 지 케 보 는 나 를 지 케 보 는
ha watched by me watching me watching me watching me watching me watching

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

Cl. *f* *p* *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Sax. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hn.

Perc. Small cym. Bass drum *mf* *f* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Kbd. Mandolin *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vn. *mp* *fp* *mp* *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vc. arco *p* *mp* *fp* *mp* *fp* *mf* *f* *ff* *f* *ff* *f* *ff*

Db. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

(277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288)

K

Chaotic ♩ = 80

Sop. *me* *screaming*

Fl. *f brutal*

Cl. *f brutal*

Sax. *f brutal*

Hn. *f*

Perc. *Bass drum*
Tam-tam l.v. *ff*

Kbd. *Organ Mixture*
n *ppp* *pp*
Fine tune (pitch bending) & Volume (muted)
+1/4
+1/8
0

Vn. *f* *mf* *f* *pizz.* *arco* *mf* *f*

Vc. *f* *pizz.*

Db. *f* *sf* *5* *sf* *5*

(289) (290) (291) (292) (293)

Sop. *oh!*
ah!

Fl. *f*

Cl. *f* *slap*

Sax. *f*

Hn. *f*

Kbd. *+8vb*
p *mp*

Vn. *f* *f* *mf* *f* *mf* *f*

Vc. *f* *f* *mf* *f* *mf* *f*

Db. *f* *5*

(294) (295) (296) (297) (298)

M

Fl.

Cl.

Sax.

Hn.

Kbd.

Vn.

Vc.

Db.

304

305

306

307

308

random key noises, avoid any perceptible pitch or rhythmic pattern

Fl. *mf*

Cl. *mf*

Sax. *ff* *slap* *soft* *f* *ff* *mp* *f* *ff*

Hn. *ff*

Kbd. *ff* *f*

Vn. *arco* *mf* *f* *pizz.* *f*

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

Db. *mf* *f*

309 310 311 312 313

Fl. *f*

Cl. *ff*

Sax. *f* *mp* *f*

Hn. *ff* *ff*

Kbd. *ff* *f*

Vn. *arco* *jeté* *jeté* *sul E* *f* *p* *mp < f* *f*

Vc. *mf*

Db. *mf*

314 315 316 317 318

Fl.

Cl.

Sax.

Kbd.

Vn.

Vc.

Db.

ff

p

pp

mf

mp

mf

ff

mf

f

mp

mf

f

ff

f

random key noises, avoid any perceptible pitch or rhythmic pattern

quickly fingering random notes on G, D, and A strings with both hands; independent of other players

arco m.v.

espress.

on D and G string

319

320

321

322

323

Fl.

Cl.

Sax.

Kbd.

Vn.

Vc.

Db.

ff

f

mf

pp

pp

p

pp

gradually slow down

half air sound

gradually slow down

dim.

324

325

326

327

328

329

air sound
0% (pure breathe) ----- 20% ----- 0%

air sound
0% ----- 0%

air sound
0% ----- 0%

subtone

Patch 4

(muted)

shift up to the end of the fingerboard

shift up to the end of the fingerboard

shift up to the end of the fingerboard

330 331 332 333 334 335 336 337 338 339



Scene 3

$\text{♩} = 44$

Piccolo
flz.
ord.
flz.
ord.

slap
slap
slap
slap

Triangle

pizz.
pizz.
pizz.

arco
arco

340 341 342 343 344 345 346 347 348 349 350 351 352

Sop.
 Fl.
 Cl.
 Sax.
 Hn.
 Perc.
 Kbd.
 Vn.
 Vc.
 Db.

Musical score for measures 362-371. The score includes various instruments and their parts, with dynamic markings and performance instructions.

Key markings and instructions:

- Flute:** Flute, tongue pizz., *f*, *mp*, *p*, *pp* legato
- Clarinet:** flz., *pp*, *mf*, ord. slap, *f*, slap, *p*, *pp* legato
- Saxophone:** flz., *pp*, *mf*, ord. slap, *f*, slap, *mp*
- Horn:** flz., *p*
- Percussion:** Triangle, *f*, *ff*
- Keyboard:** Pad, *pp*
- Violin:** arco, *p*, *mf*, pizz., *mp*
- Viola:** arco, *p*, *mp*, *mf*
- Double Bass:** *p*

Measure numbers: 362, 363, 364, 365, 366, 367, 368, 369, 370, 371

mp

Sop. 몸 통 이 가 큰 — 개 미 몸 통 이 가 작 은 — 개 미
ant with a big body ant with a small body

Fl. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

Sax. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *pp*

Perc. *Crotales*
l.v.
p

Kbd. (muted)

372 373 374 375 376 377 378 379 380

mp *mf* *p*

Sop. 더 등 이 가 긴 long 개 미, 더 등 이 가 짧은 short
ant with antennae ant with antennae

Fl. *pp* *mp* *pp*

Cl. *pp*

Sax. *pp*

Hn. *pp*

Perc. *Tam-tam*
scrape with metal stick

Kbd. *Vibraphone* *Mandolin*
p *p*

Vn. *harmonics pizz.*
3rd-5th partials
sul G *mf* *arco* *ppp* *mf*

Vc. *harmonics pizz.*
3rd-5th partials
sul D *mf* *sempre* sul G sul D sul D sul C

Db. *mf* *sempre* sul A sul E sul E

381 382 383 384 385 386 387 388 389

398 399 400 401 402 403 404 405 406

T

Sop. *p* *f*

기울어진 개미 휘청거리는 개미 비틀 — 비틀 — 비틀대는 개미 썩은 사과 조각을 이고가는 개미 앞개미의 꿈무늬만 쫓는
ant tilted ant wobbling wobble wobble ant wobbling ant carrying a rotten chunk of apple ant blindly chasing another's rear

Fl. *p* *pp* *p* *pp* *p* *mf* *pp*

Cl. *pp*

Sax.

Perc. Tom-toms *p* *mp* Crotales arco *pp* Small cym. *mf*

Kbd. Triangle *mf* Xylophone *p* *mp*

Vn. *mf* arco *p* *mf* *p* *mf* *mp* sul D

Vc. *p* *mf* *mp* *p* *mp* *p*

Db. *f*

(407) (408) (409) (410) (411) (412) (413)

♩. = 54 ♩. = 44

Sop. *mf* *mp*

개미 주위를 자꾸만 돌러보는 개미 멈춘 개미 멈춘 개미... 멈춘 — 개미?
ant always looking around ant stopped ant stopped ant stopped?

Fl. *ppp* *pp* *ppp*

Cl. *ppp* *pp* *ppp*

Sax. *ppp*

Hn. *pp dolce*

Perc. Large cym. *p* Crotales *mp* L.v. *p* Crotales arco *p* Large cym. large soft mallet *ppp* Triangle *pppp* Small cym. Tam. metal stick

Kbd. Vibraphone *mp* Triangle *mp* Pad *ppp* (muted)

Vn. *p sempre* harmonics pizz. sul A *f* *ppp* *pp* *ppp*

Vc. *mp* *p* *f* *ppp* *pp* *ppp*

Db. *f* *ppp* arco sul D

(414) (415) (416) (417) (418) (419) (420)