SUITE FOR STRINGS

by

SUNG-AHN CHOI

Texas Christian University
Fort Worth, TX

Submitted to the Faculty
Graduate Division
College of Fine Arts
in partial fulfillment of the
requirements for the degree of

MASTER OF MUSIC

May 8, 2017

SUITE FOR STRINGS

VITA

Personal Background
Born on December 17, 1980 in Daegu, South Korea
Daughter of Rev. Myung Sin Choi and Mrs. Myung Hee Choi

Education
Diploma, L.D. Bell High School, Hurst, 1999
Bachelor of Arts, Music Composition, University of Texas at Arlington, 2004
Master of Music, Music Composition, Texas Christian University, Fort Worth, 2017

Professional Memberships
Society of Composers, Inc. (SCI)
Audio Engineering Society (AES)

ABSTRACT

"Suite for Strings" was written in an effort to bring together the "classical" and the popular. The names of the movements – Gigue, Bourée, and Allemande – indicate dance forms from the Baroque period and beyond. These movements, however, emulate basslines and rhythms from jazz and pop music of today.

The first movement "Gigue" is only partially in 6/8, as it constantly changes in meter. The meter follows the bassline, instead of the bassline fitting into the meter. The second movement is only name Bourée because the original dance form starts the dance on the fourth beat of 4/4. The third movement "Allemande" is so named because it is more "stately" than the rest of the movements. The first three movements are in ABA form, and the B sections are almost entirely in pizzicato. The last movement "Ripresa" because it is a reprisal of the previous three movements.

All movements are modal, and the only rule strictly applied is that there would be no use of accidentals. Therefore, the feeling of restraint is inherent throughout the piece. The purpose of the conclusion of the "Ripresa" is to completely "let loose."

ACKNOWLEDGMENTS

I would like to thank the Lord God for bestowing His grace upon my life and allowing me these important experiences at TCU.

I would like to thank my thesis advisor, Dr. Martin Blessinger. I would also like to thank my first-year composition instructor, Dr. Till Meyn, and the Theory/Composition Chair, Dr. Blaise Ferrandino.

Finally, I would like to thank my parents, my brother Samuel, his wife Jieun, their daughter Phoebe, and my sister Esther for supporting me during this program.

Sung-ahn Choi

110229436

SUITE FOR STRINGS

Thesis approved:

Major Professor: Dr. Martin Blessinger

Dr. Till Meyn

Dr. Christopher Aspaas

H. Joseph Butler / Associate Dean / College of Fine Arts

May 8, 2017

SUITE FOR STRINGS

SUITE FOR STRINGS

For String Orchestra

Sung-ahn Choi

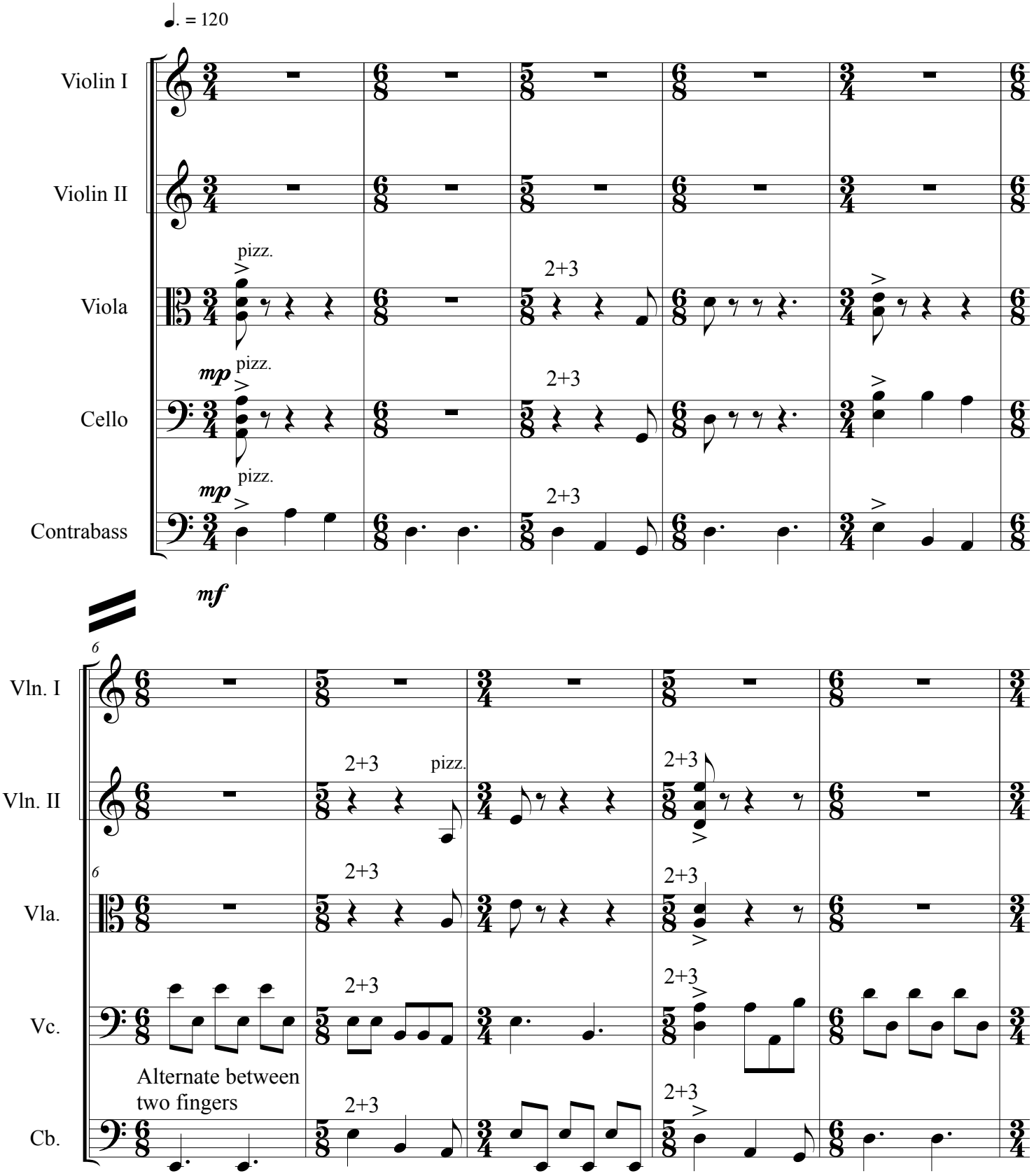
2017

Score

Suite for Strings

Movement 1: Gigue

Sung-ahn Choi



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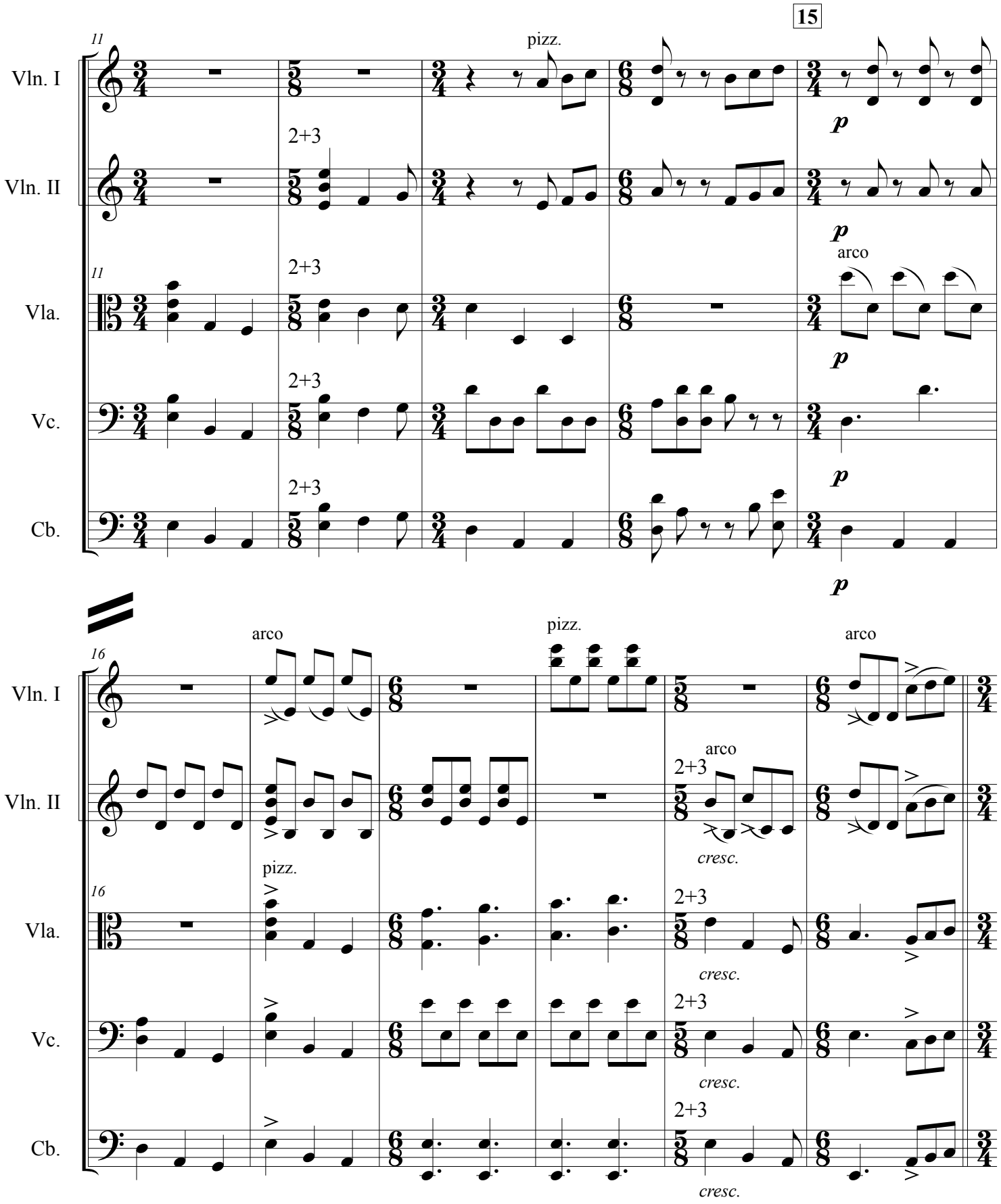
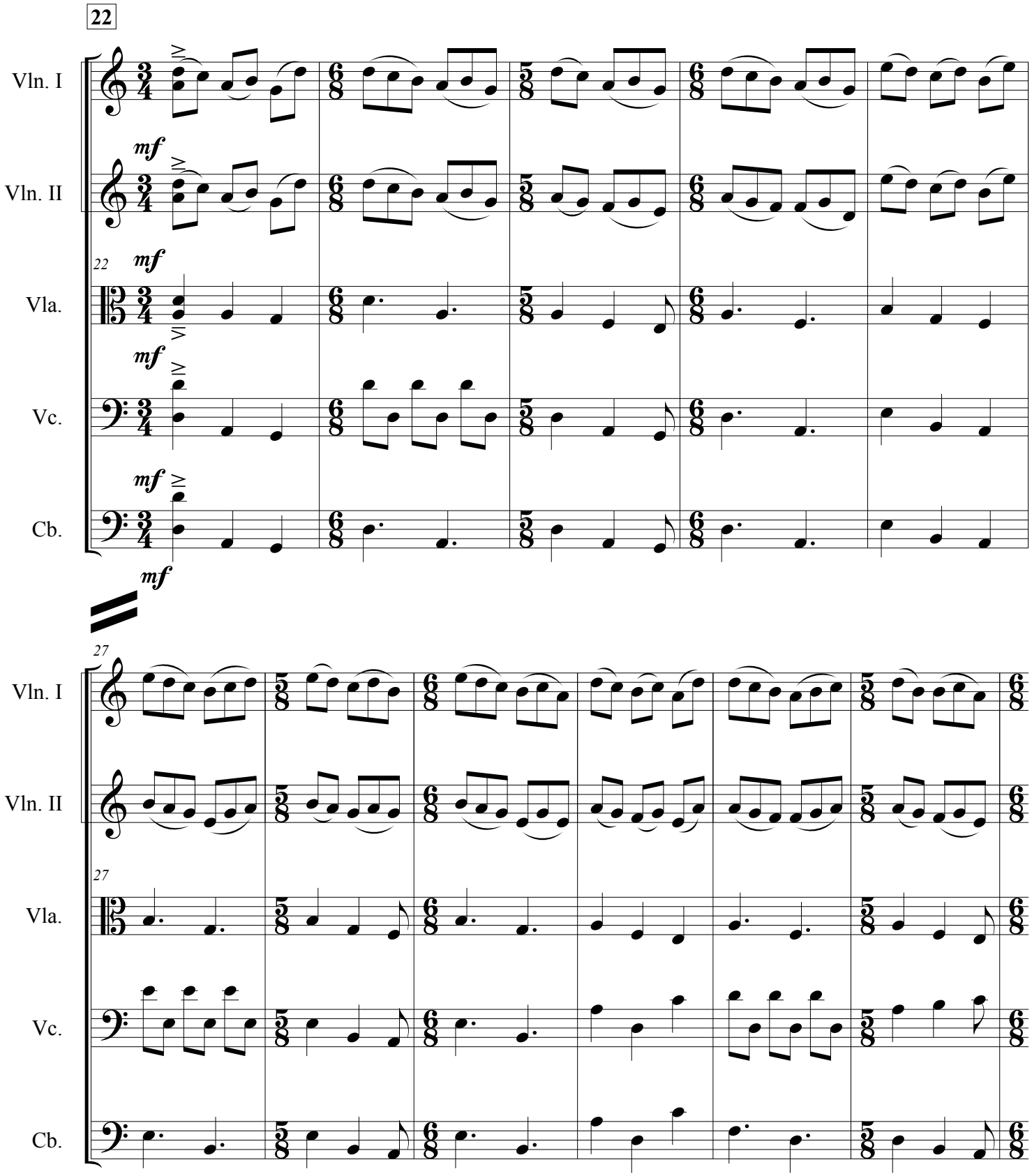

15
11
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
2+3
p
arco
16
arco
pizz.
arco
cresc.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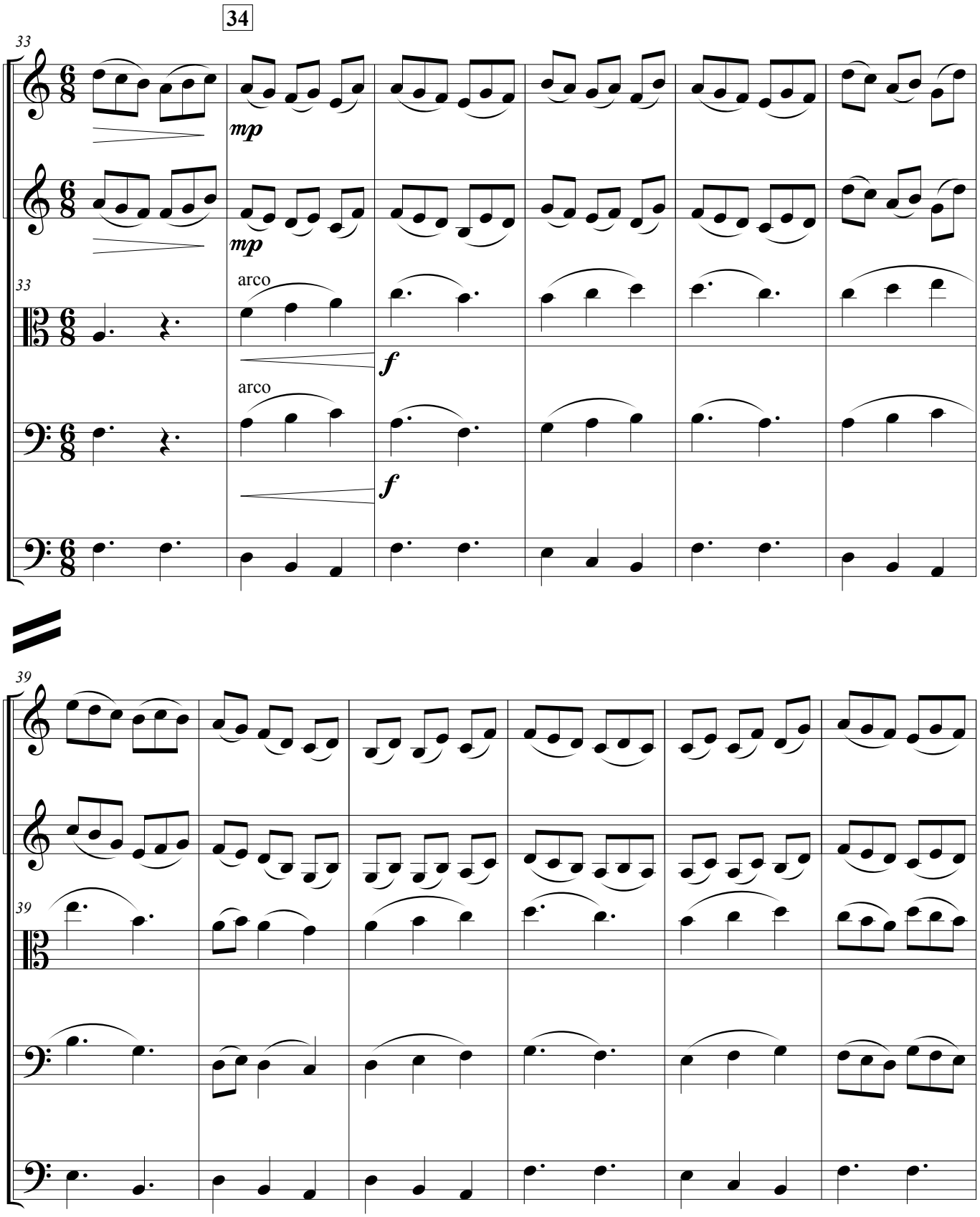
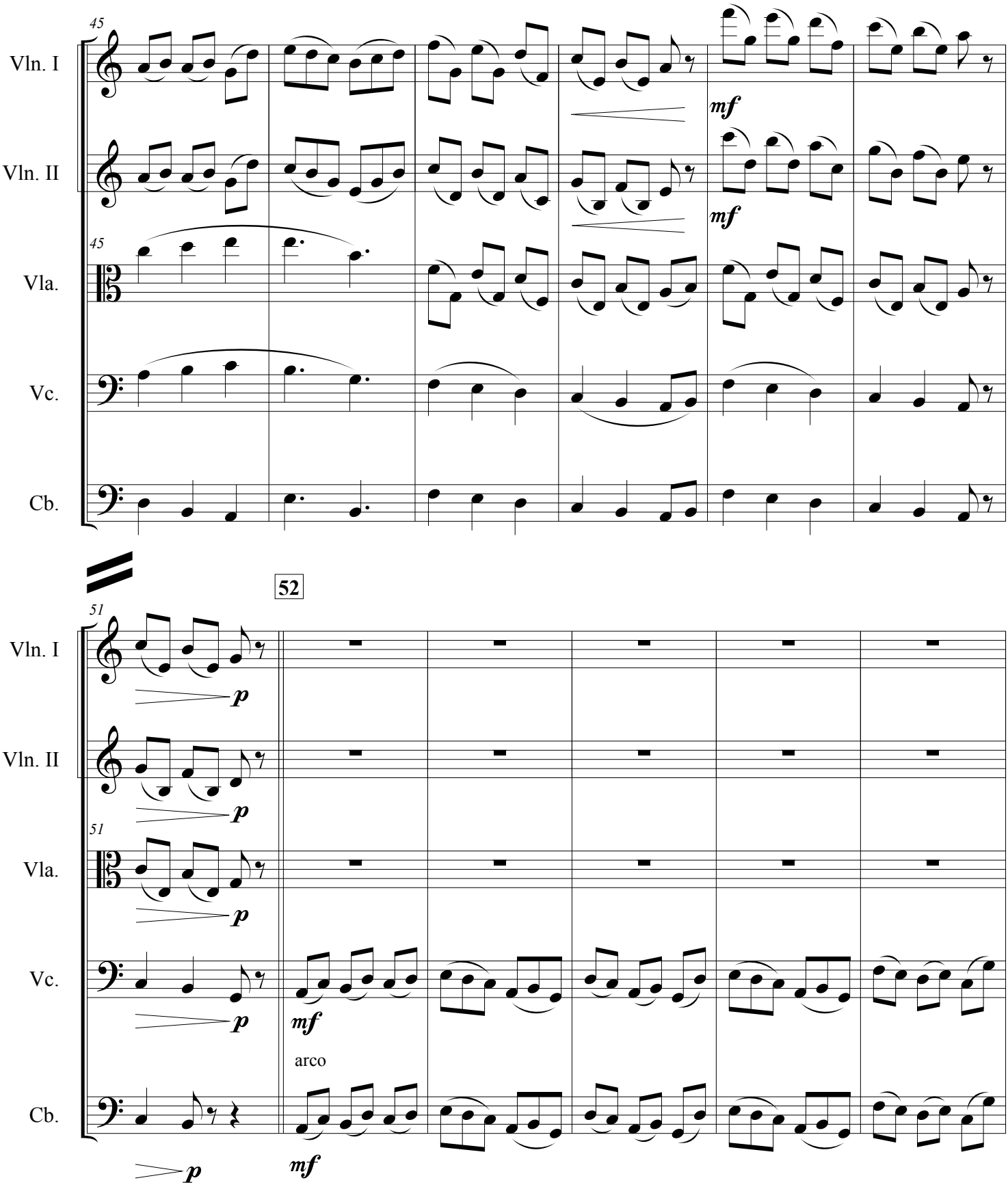
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
27


34
33
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
arco
f
arco
f
39
Vln. I
Vln. II
Vla.
Vc.
Cb.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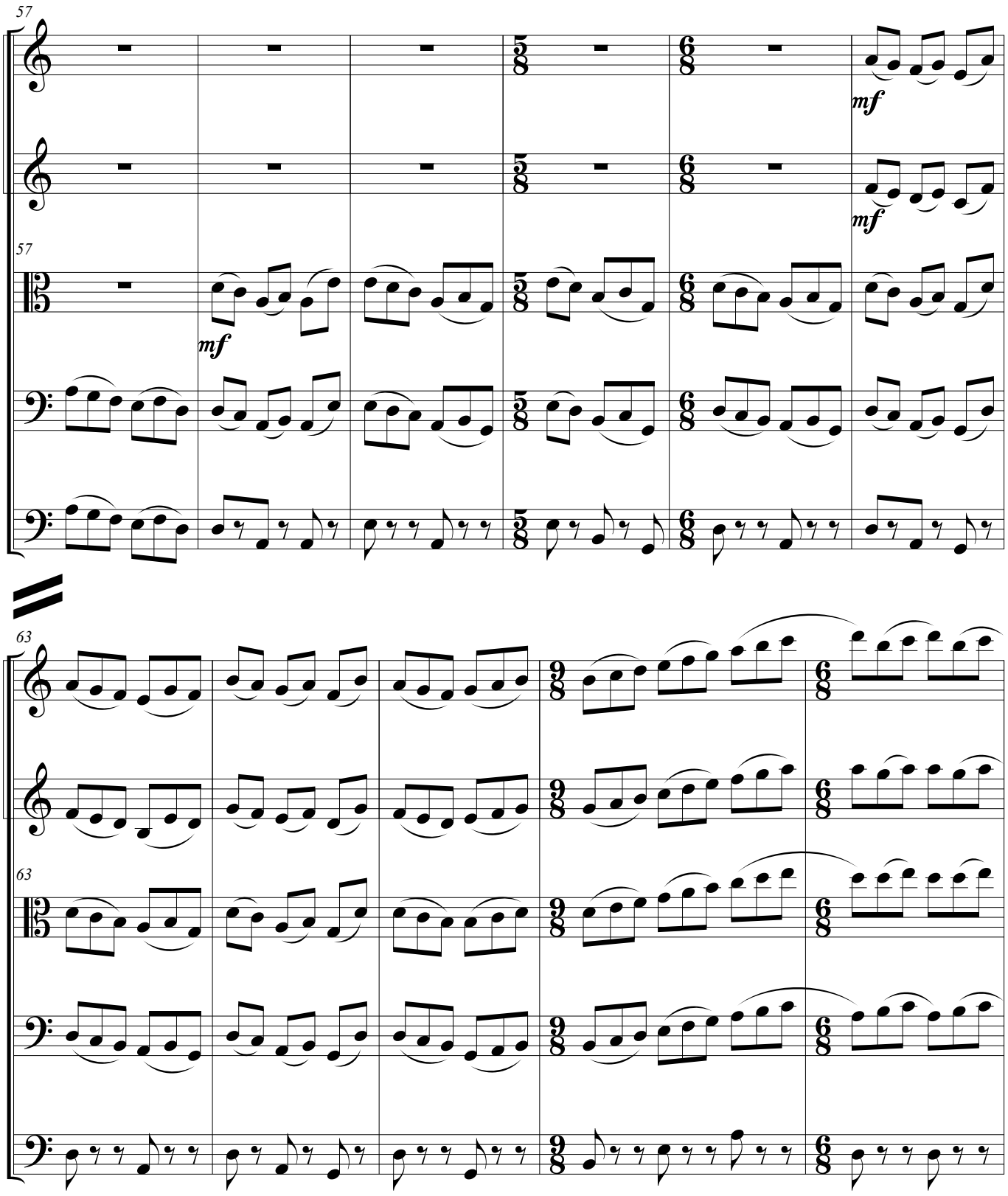
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
52
51
p
mf
arco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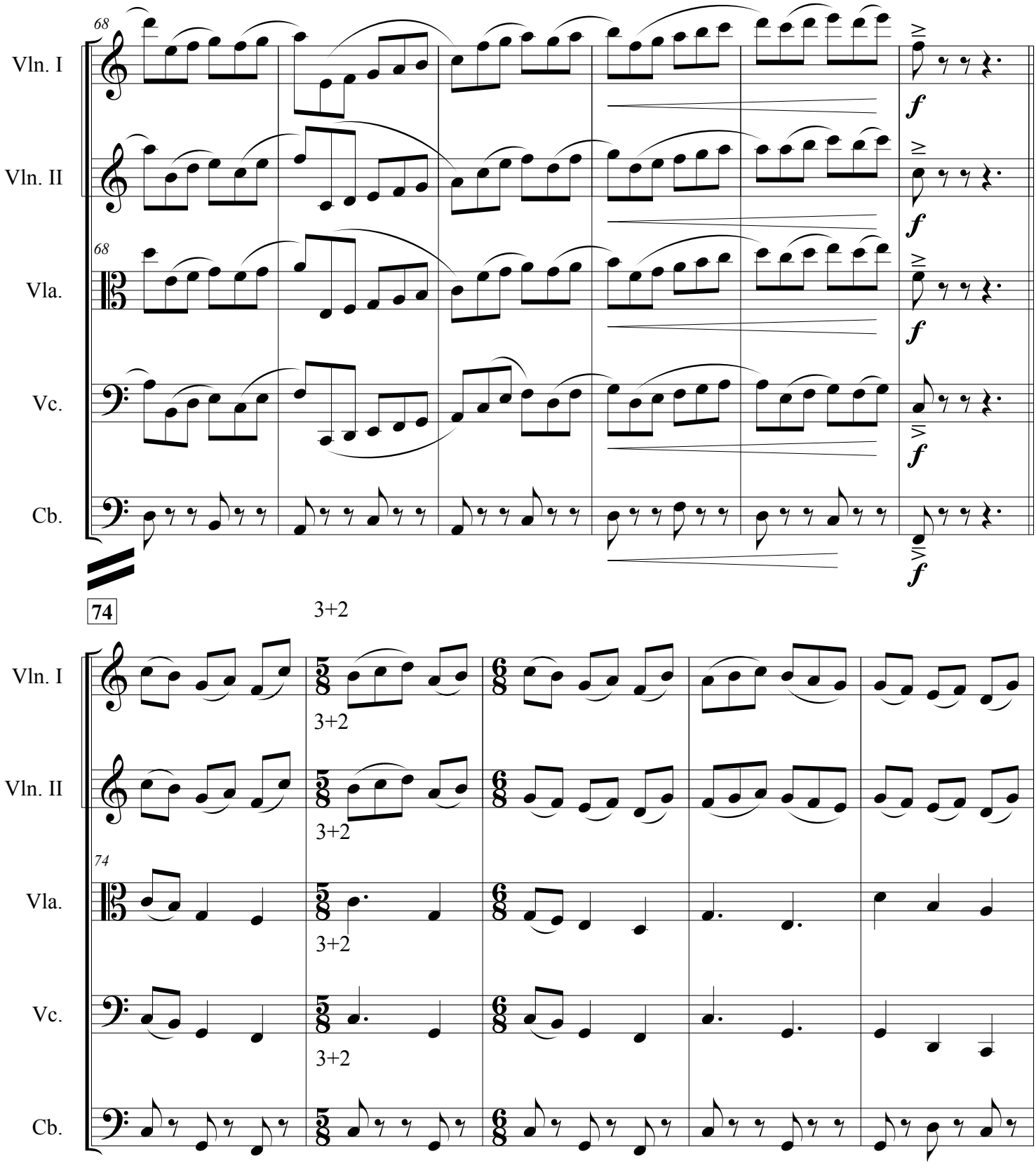
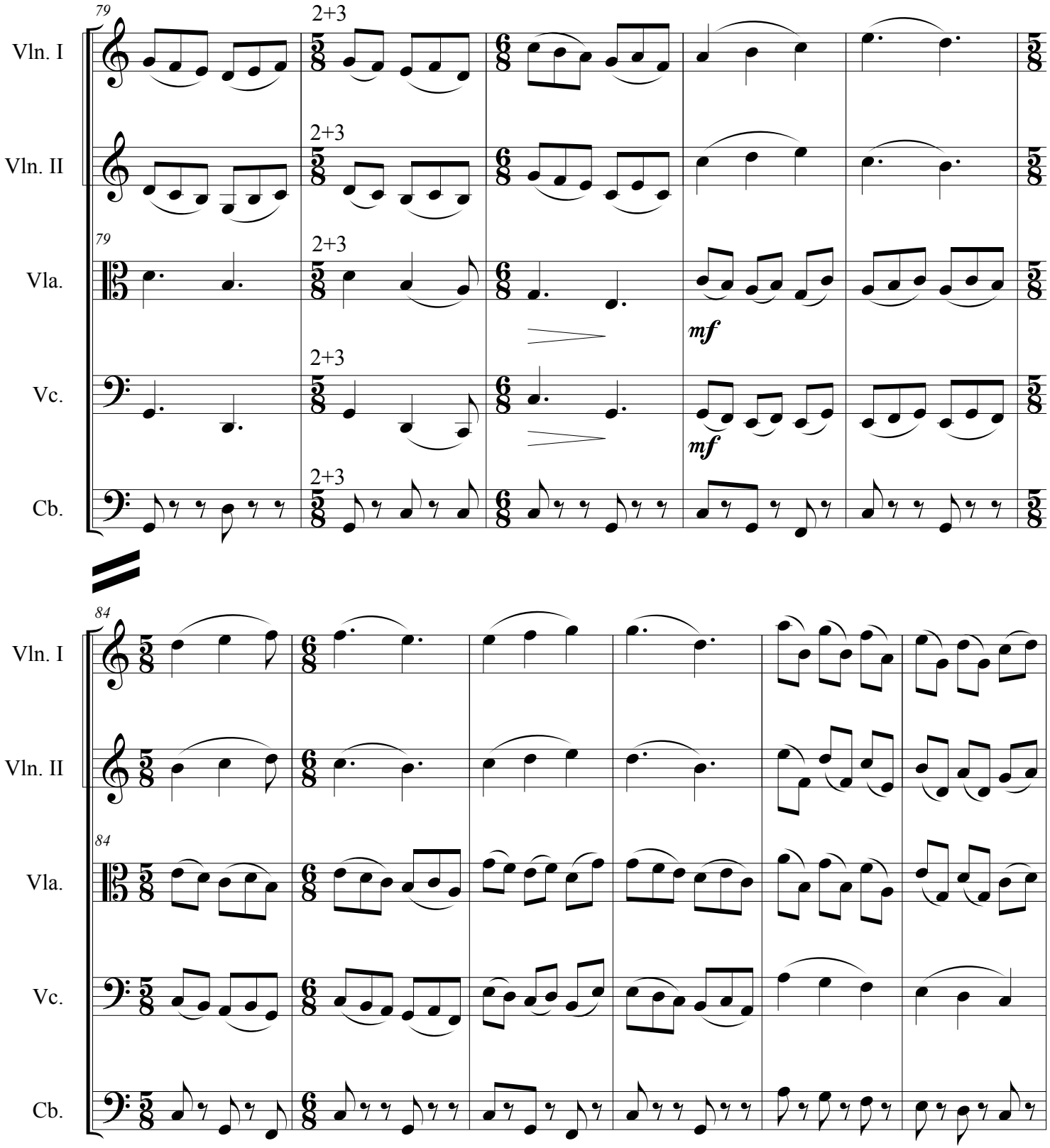
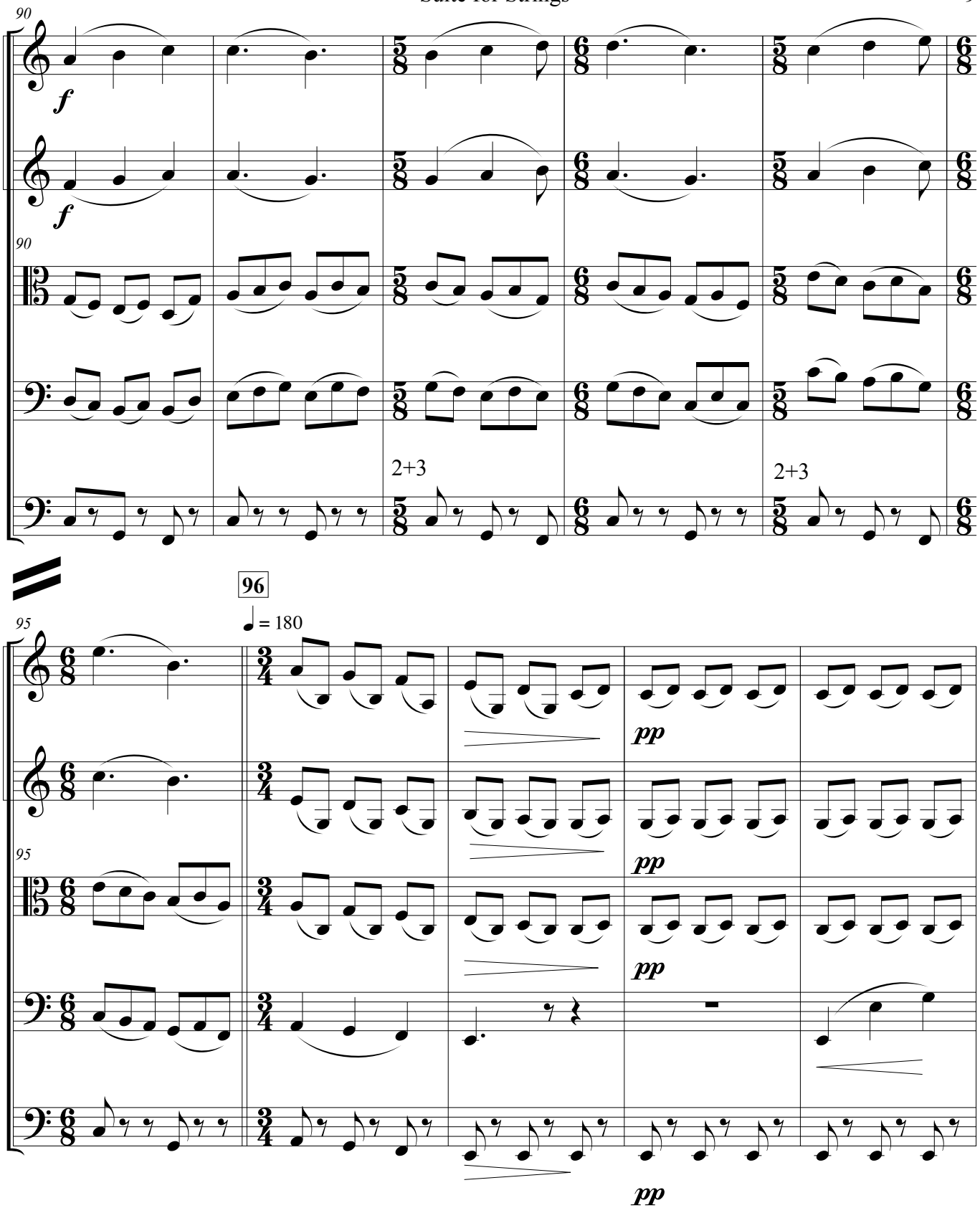
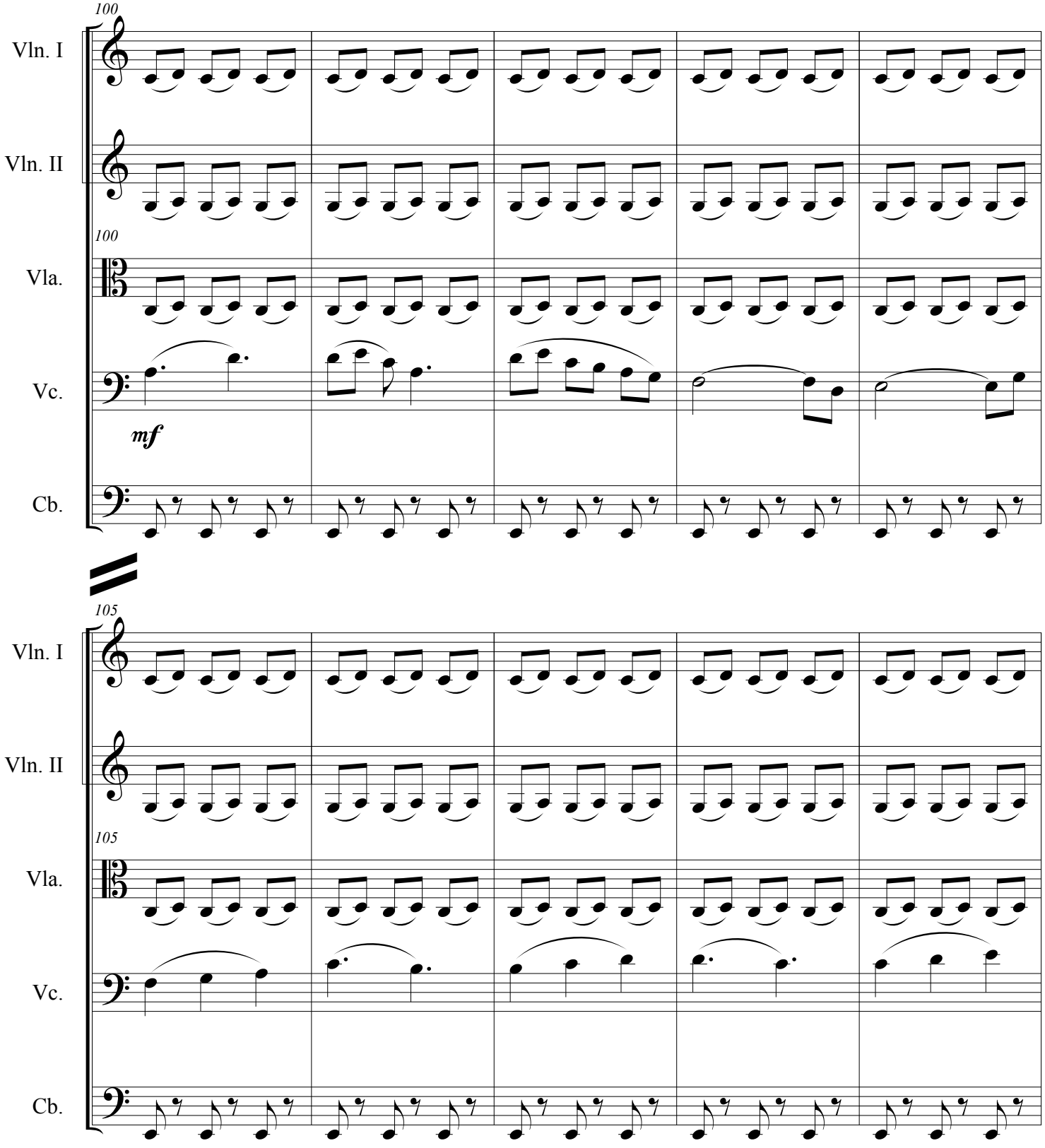
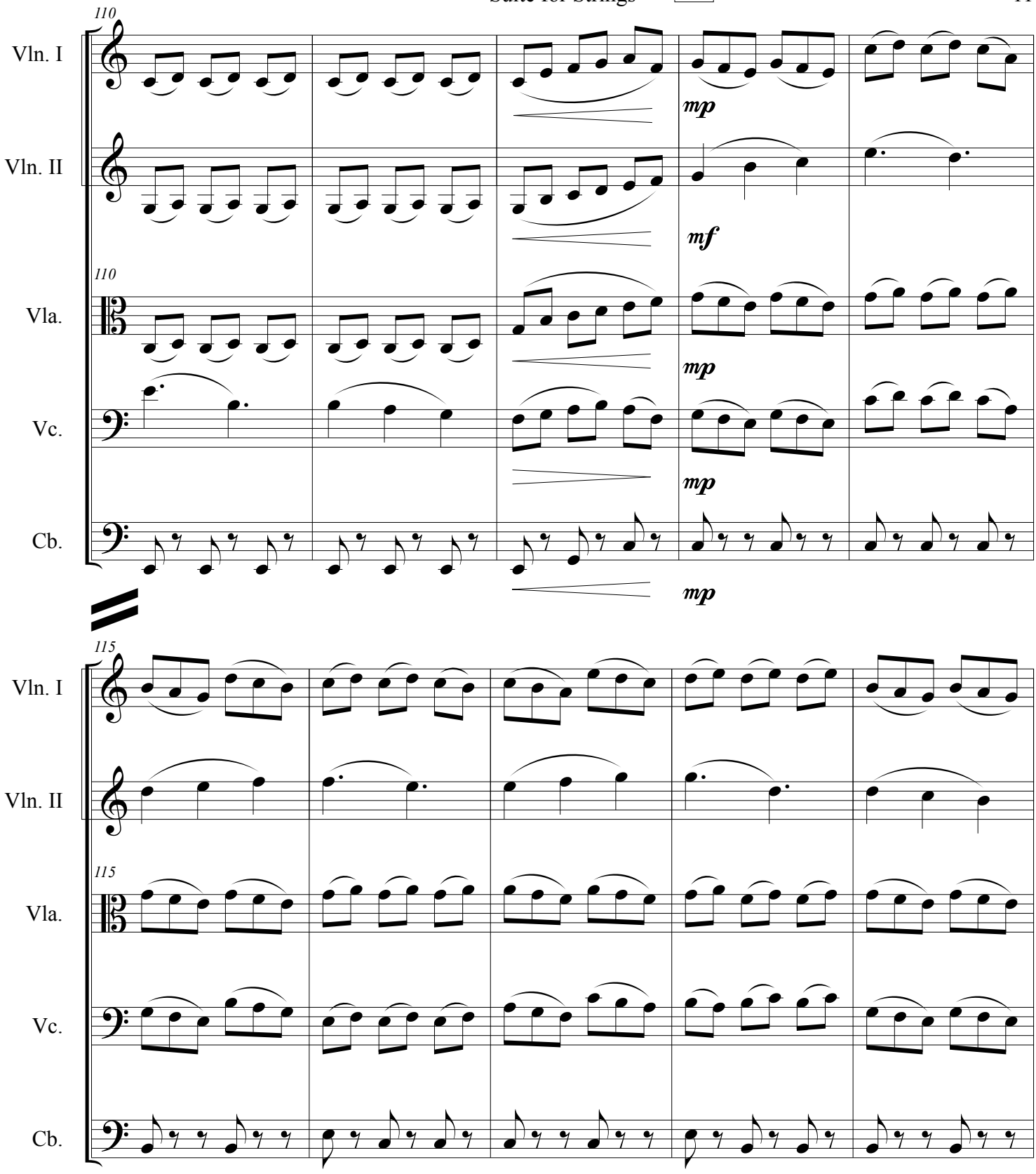
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
63

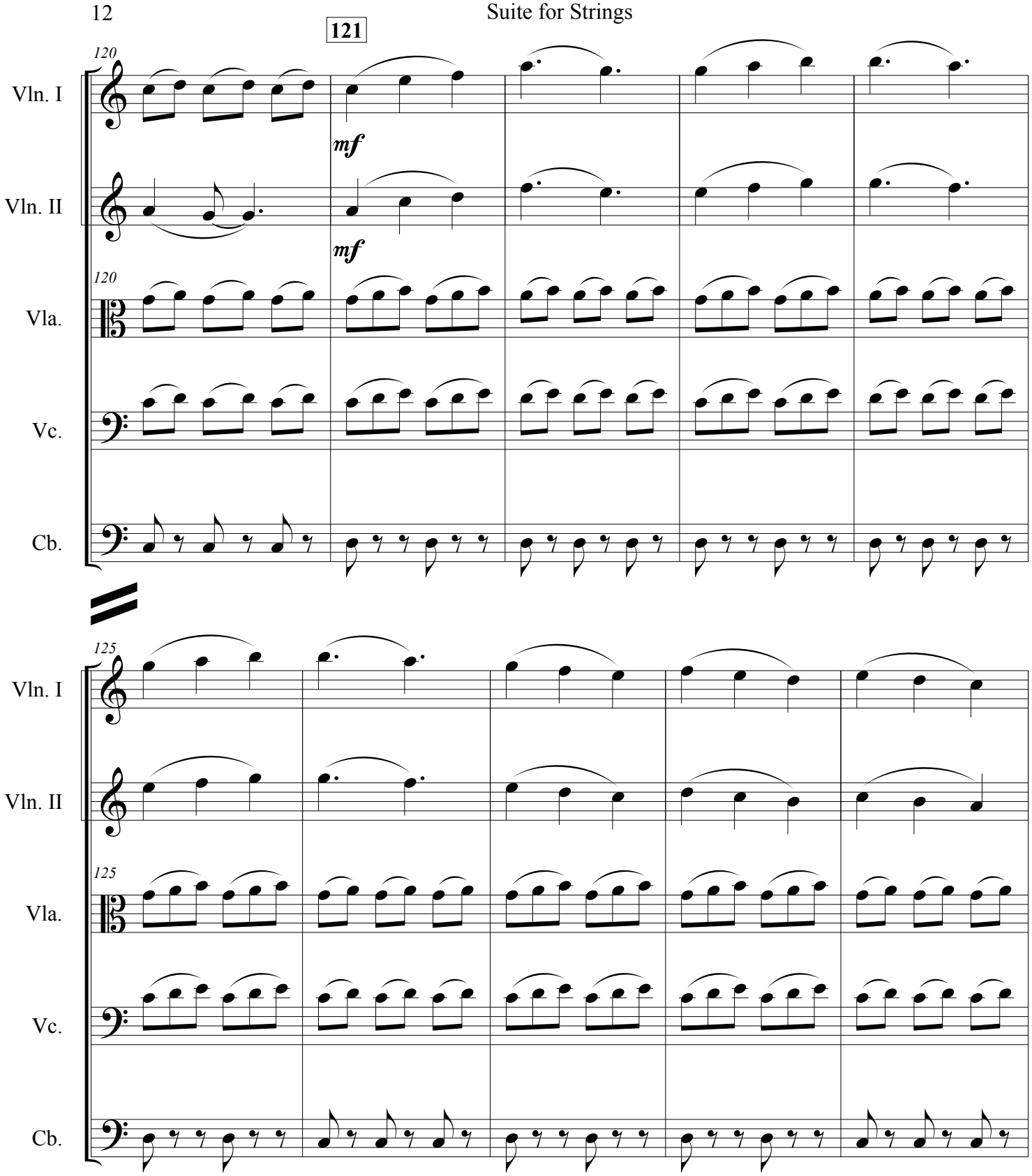

68
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
74
3+2
3+2
3+2
3+2
3+2

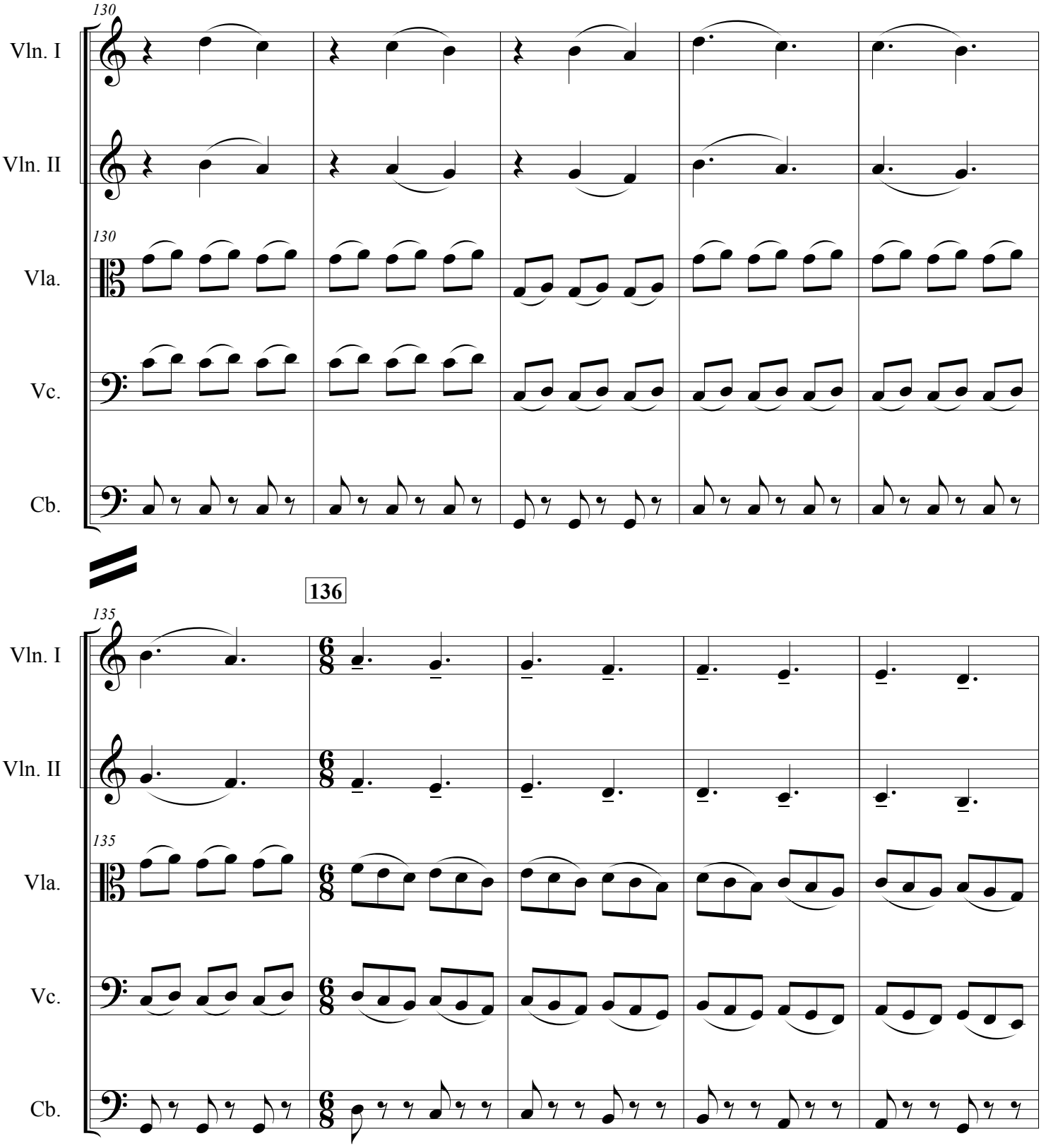

79
2+3
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
84

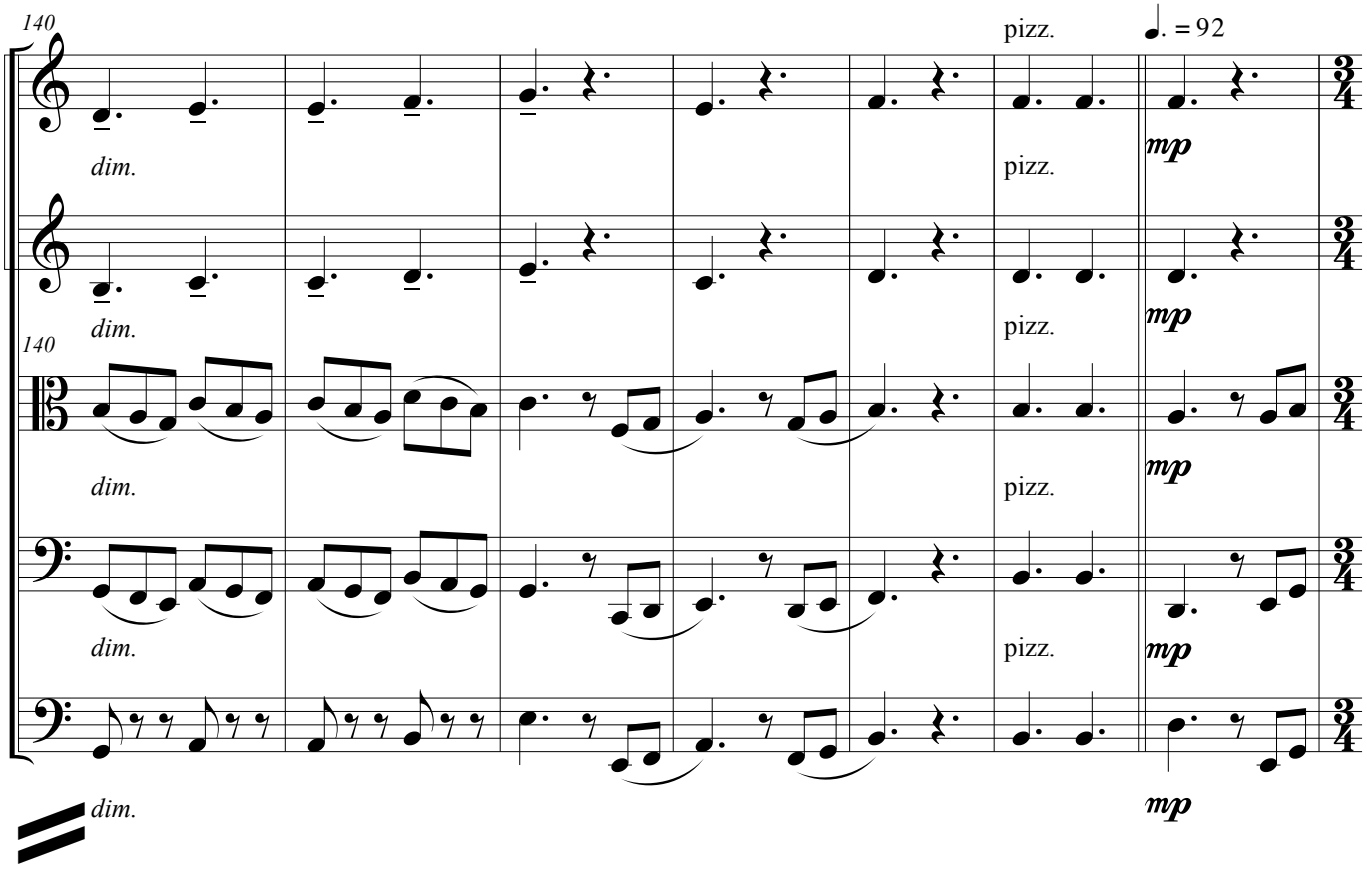

90
Vln. I
f
Vln. II
f
90
Vla.
Vc.
2+3
2+3
Cb.
96
95
♩ = 180
Vln. I
pp
Vln. II
pp
95
Vla.
pp
Vc.
Cb.
pp

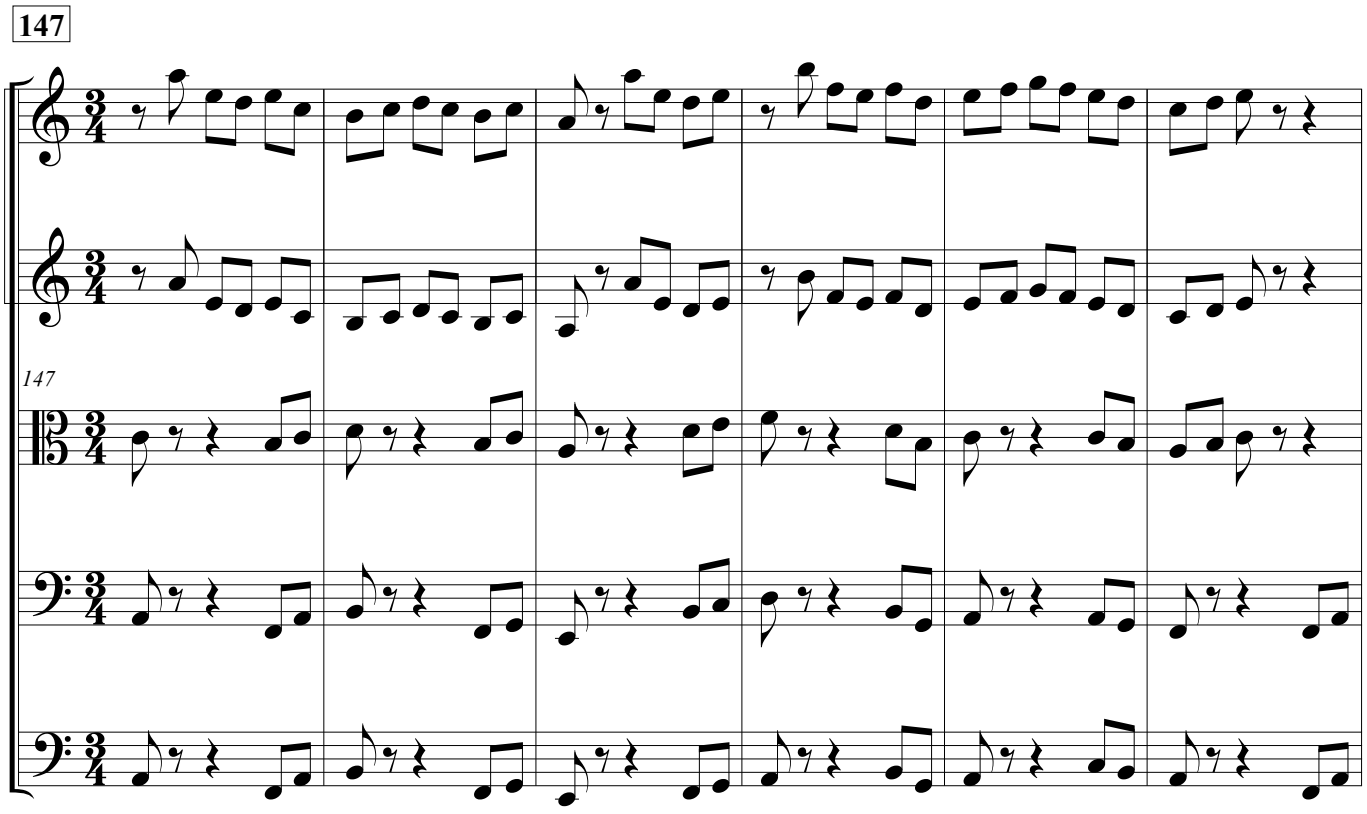

100
Vln. I
Vln. II
100
Vla.
Vc.
mf
Cb.
105
Vln. I
Vln. II
105
Vla.
Vc.
Cb.


110
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
mp
mp
mp
115
Vln. I
Vln. II
Vla.
Vc.
Cb.


121
120
Vln. I
mf
Vln. II
mf
120
Vla.
Vc.
Cb.
125
Vln. I
Vln. II
125
Vla.
Vc.
Cb.


130
Vln. I
Vln. II
130
Vla.
Vc.
Cb.
136
135
Vln. I
Vln. II
135
Vla.
Vc.
Cb.


140
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.
pizz.
mp
♩. = 92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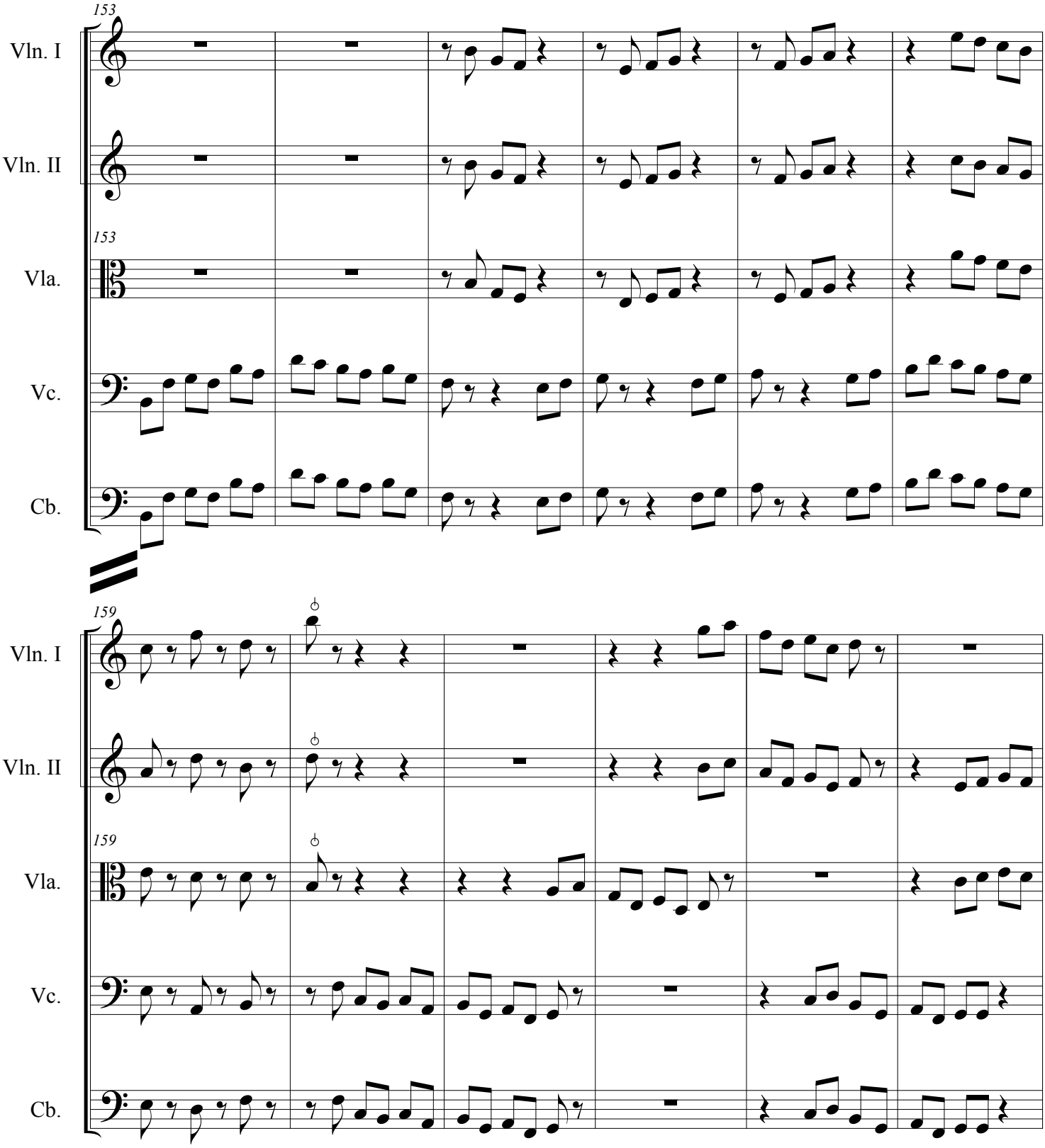
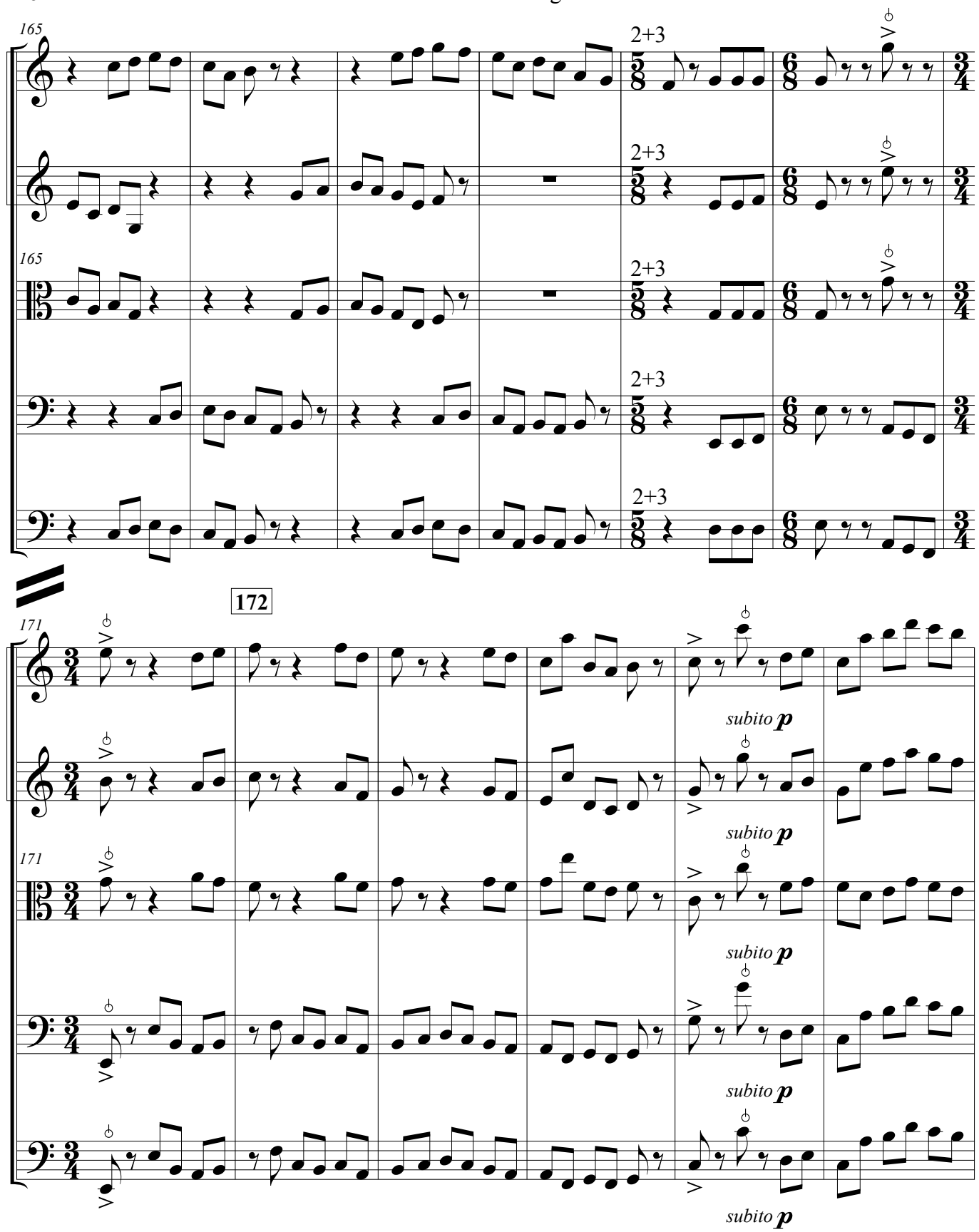
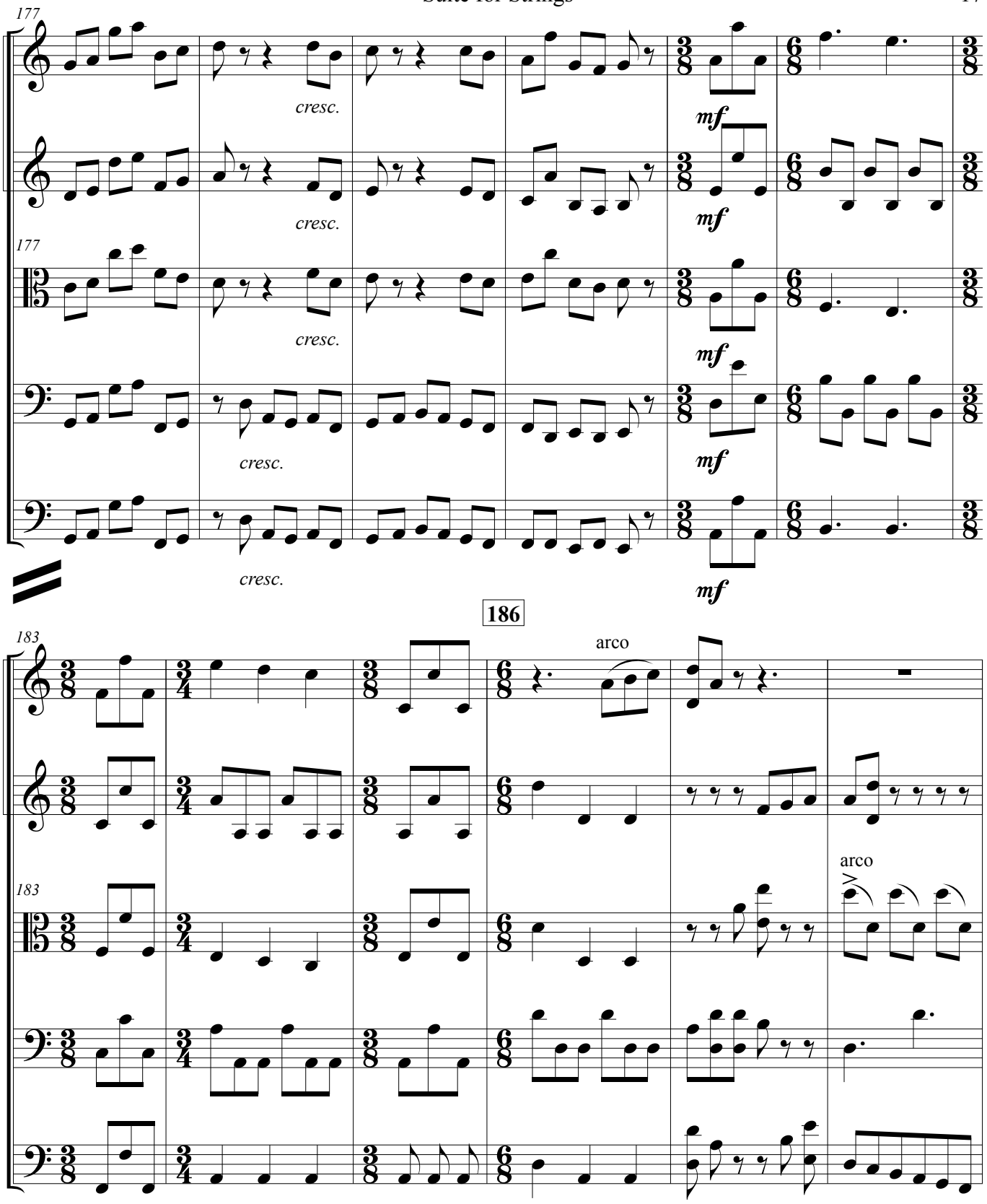
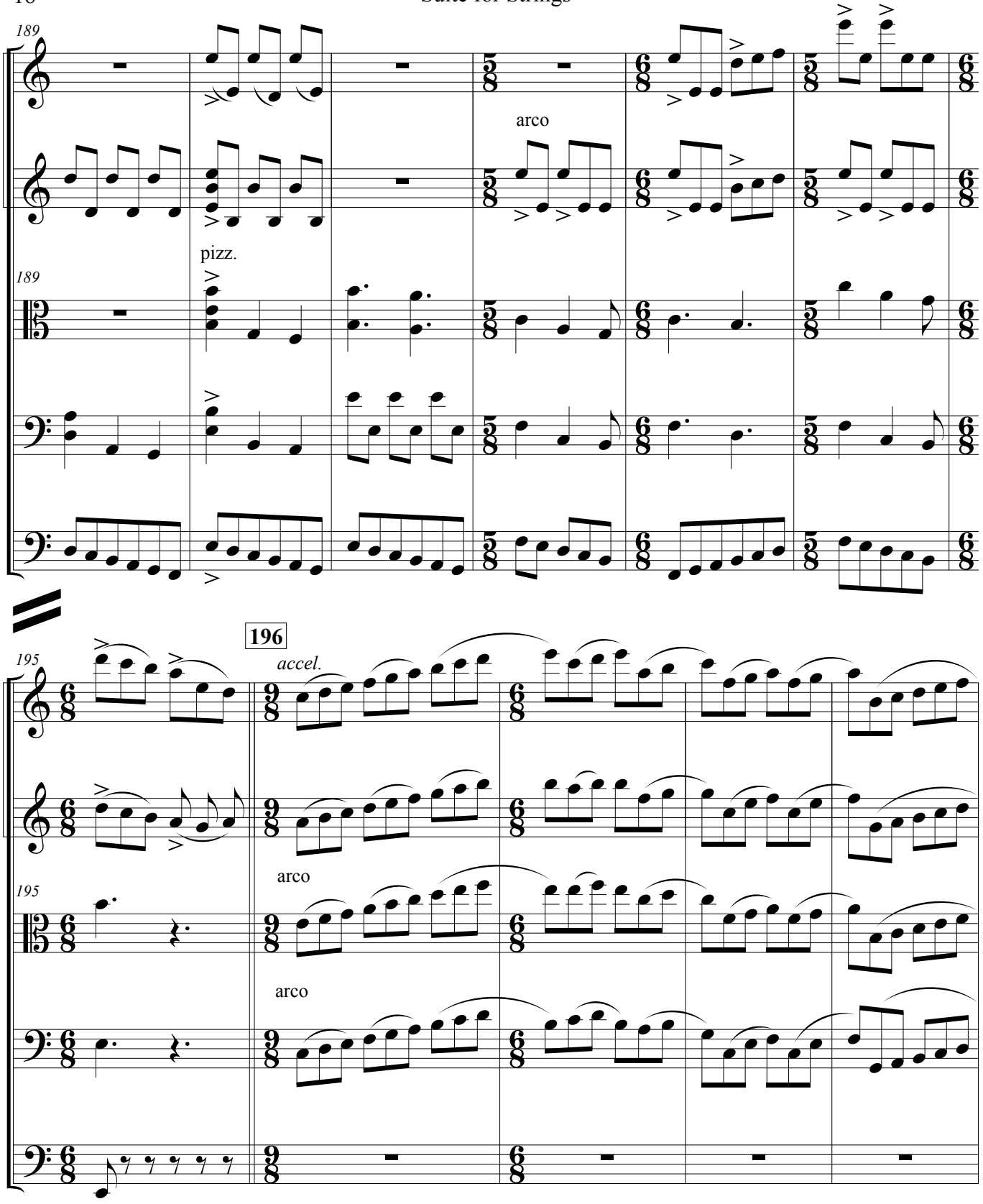
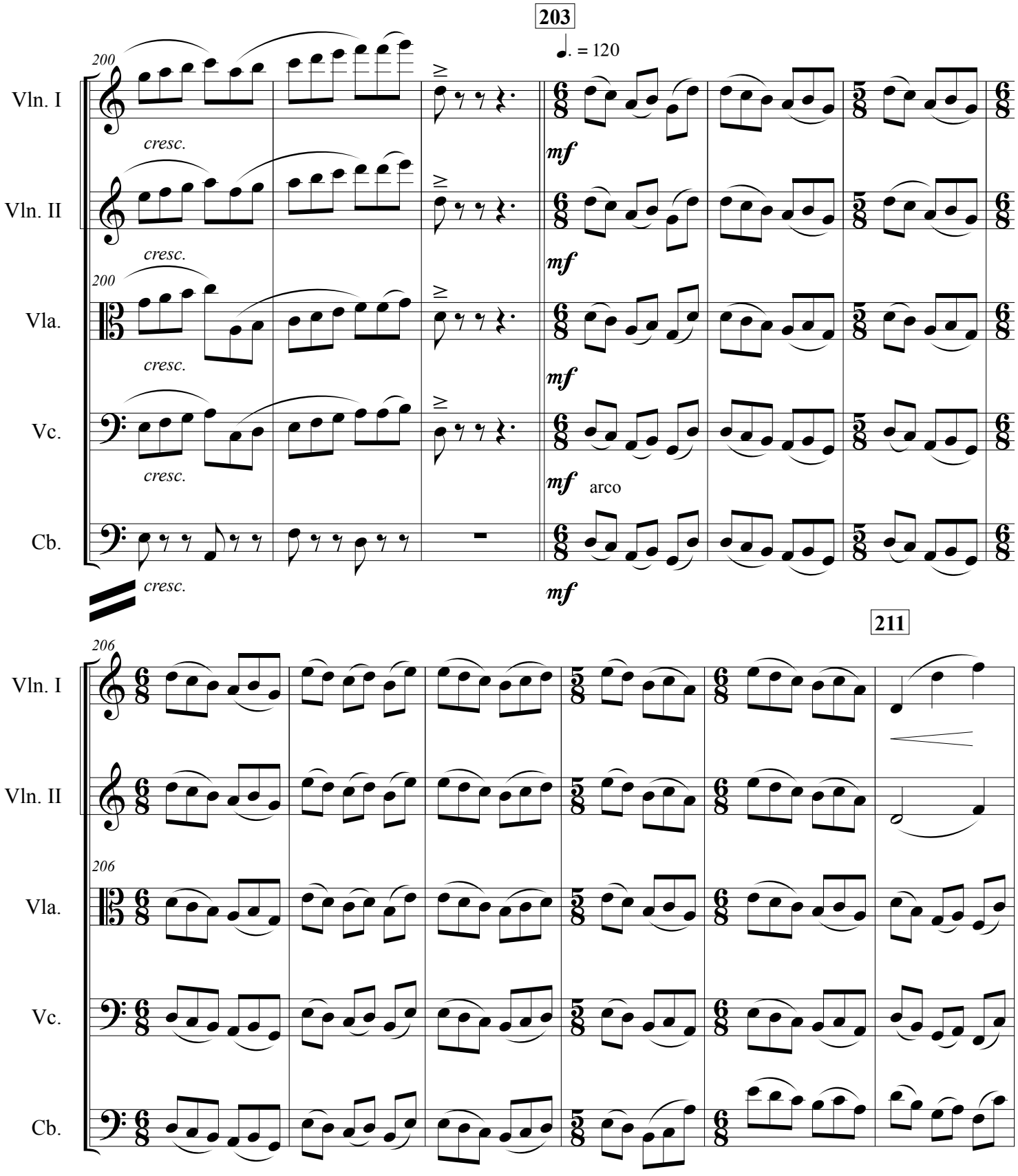
Vln. II
Vla.
Vc.
Cb.

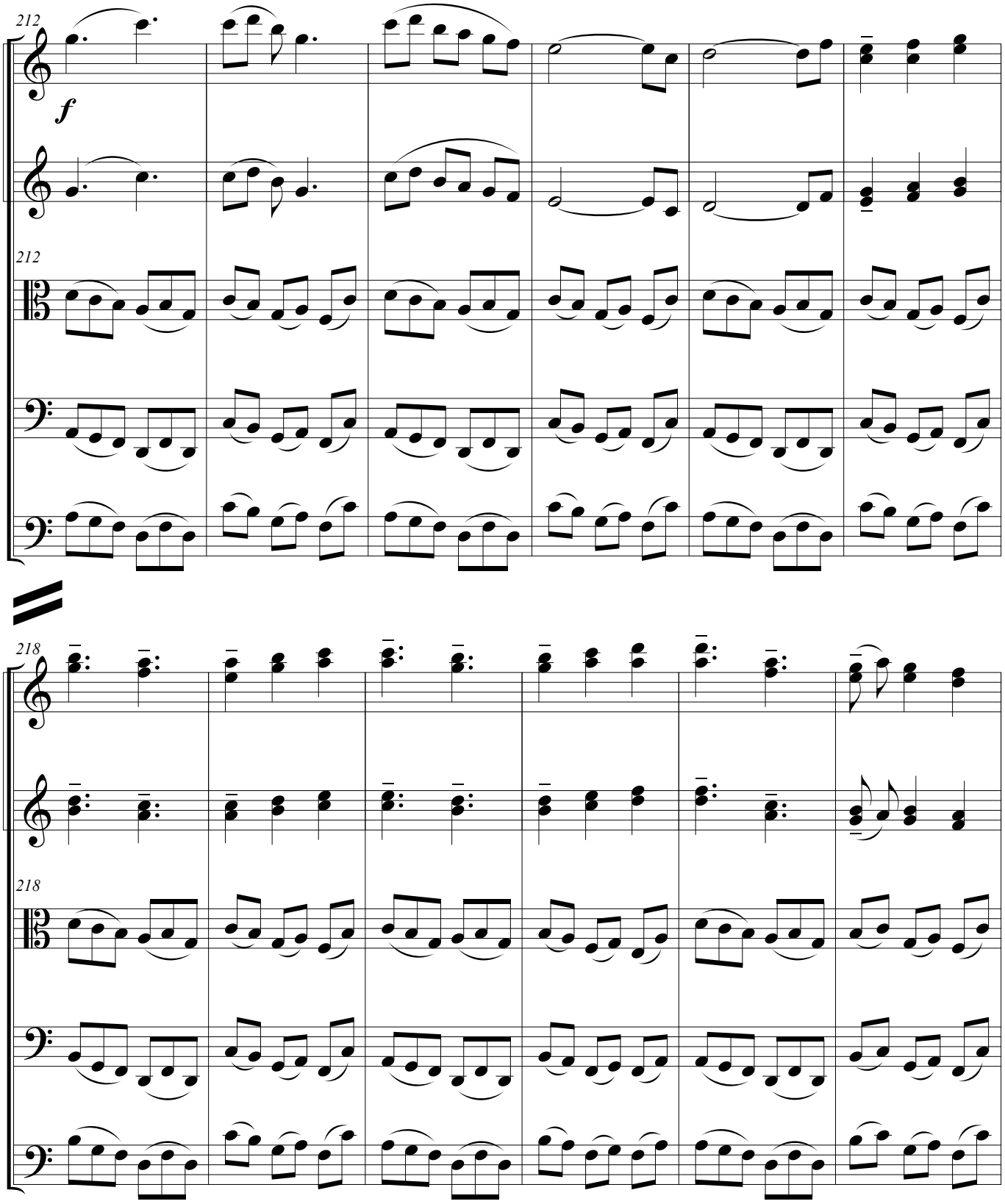

153
Vln. I
Vln. II
153
Vla.
Vc.
Cb.
159
Vln. I
Vln. II
159
Vla.
Vc.
Cb.

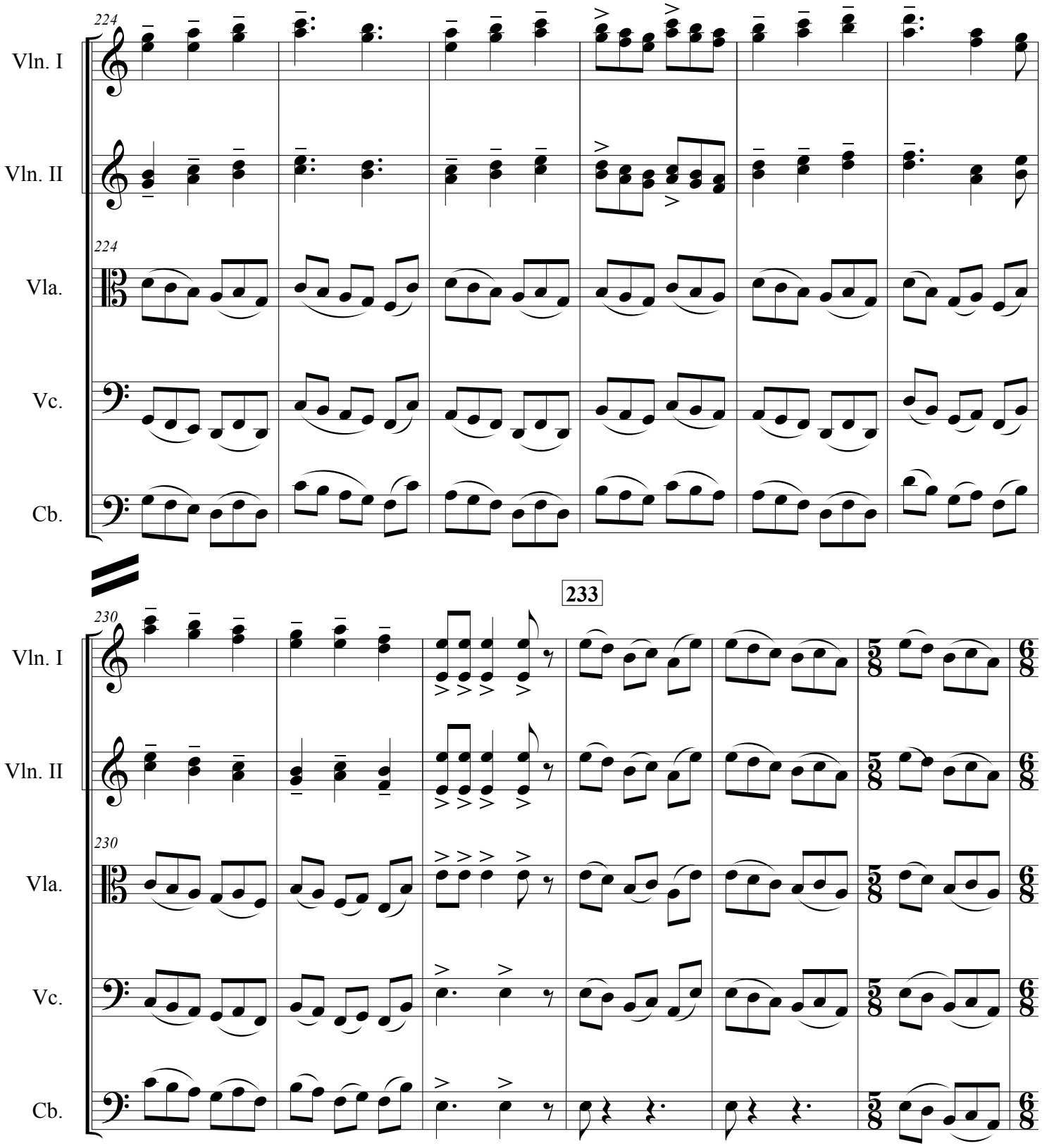

165
Vln. I
Vln. II
Vla.
Vc.
Cb.
2+3
172
171
subito p

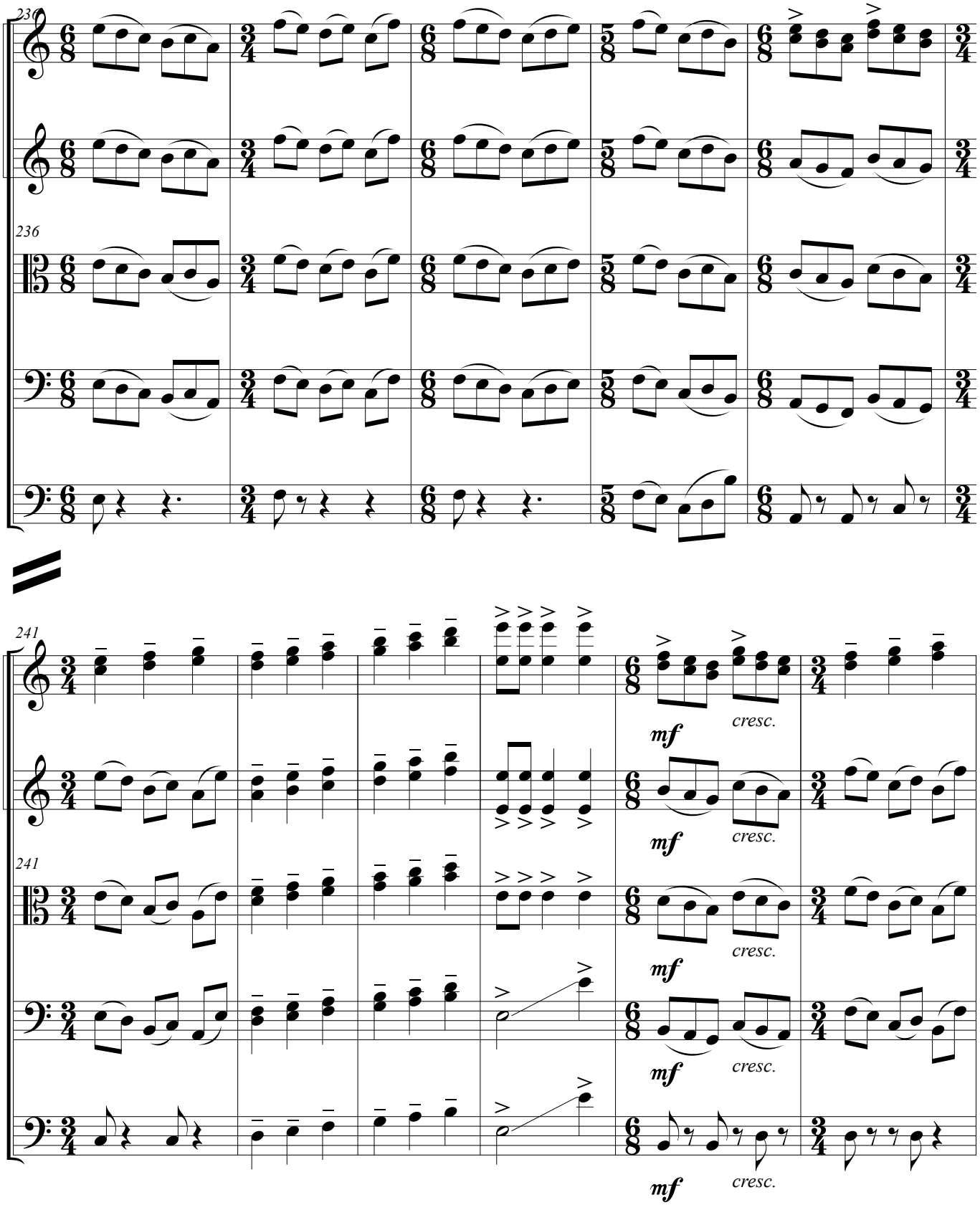

177
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
186
183
arco

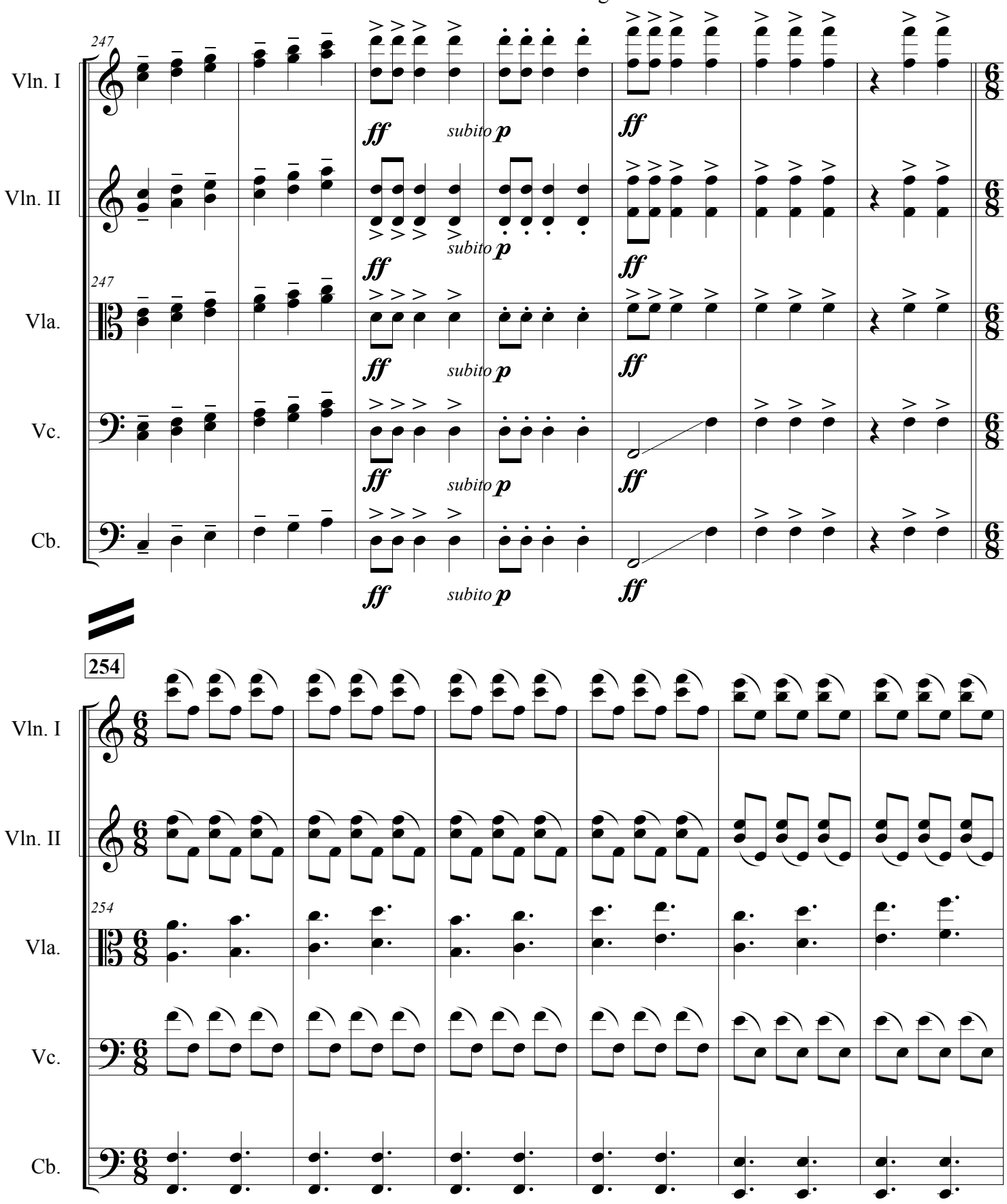

189
Vln. I
Vln. II
arco
pizz.
189
Vla.
Vc.
Cb.
196
accel.
195
Vln. I
Vln. II
arco
195
Vla.
arco
Vc.
Cb.

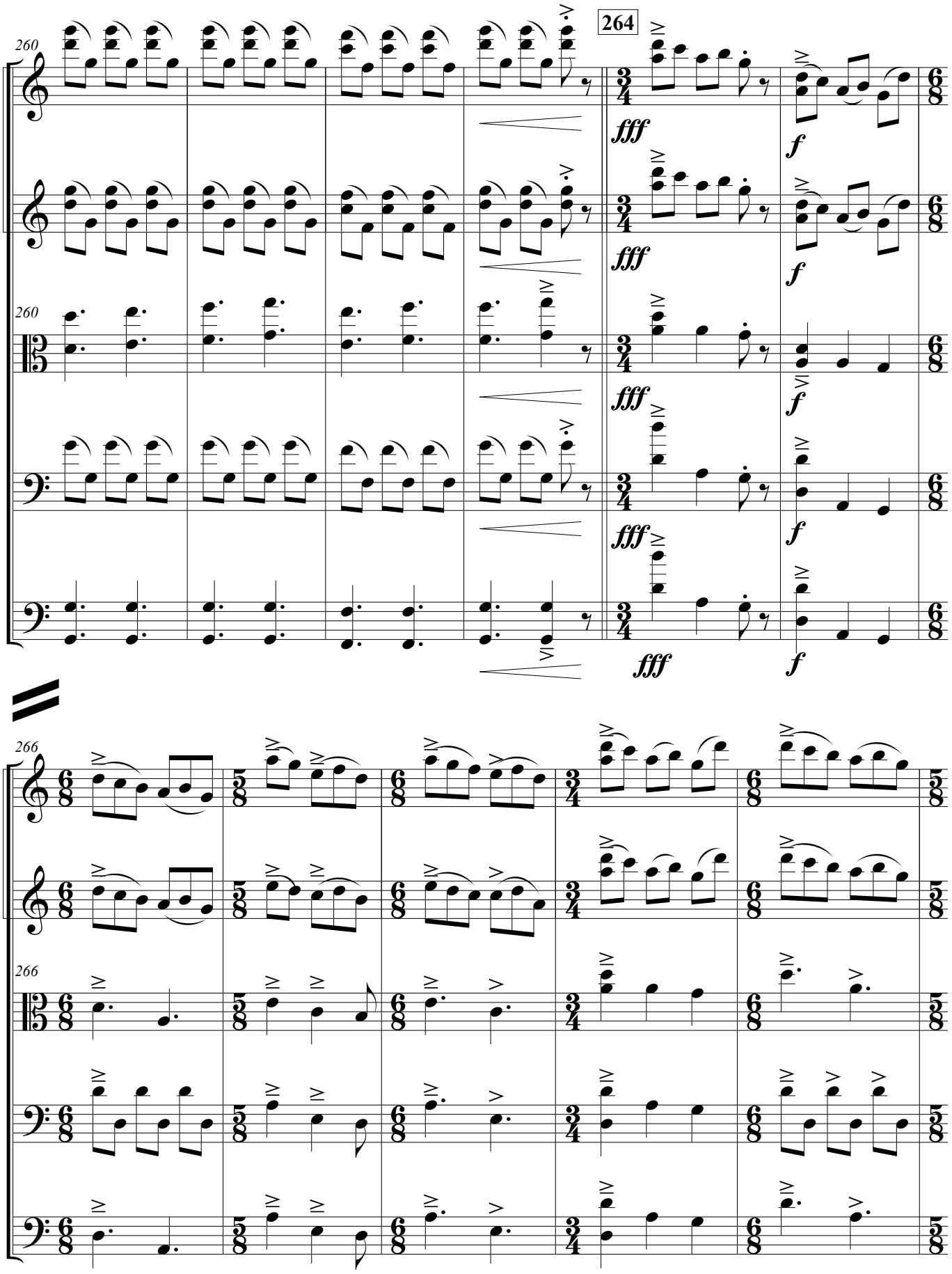

203
♩. = 120
200
Vln. I
cresc.
mf
Vln. II
cresc.
mf
200
Vla.
cresc.
mf
Vc.
cresc.
mf arco
Cb.
cresc.
mf
211
206
Vln. I
Vln. II
206
Vla.
Vc.
Cb.

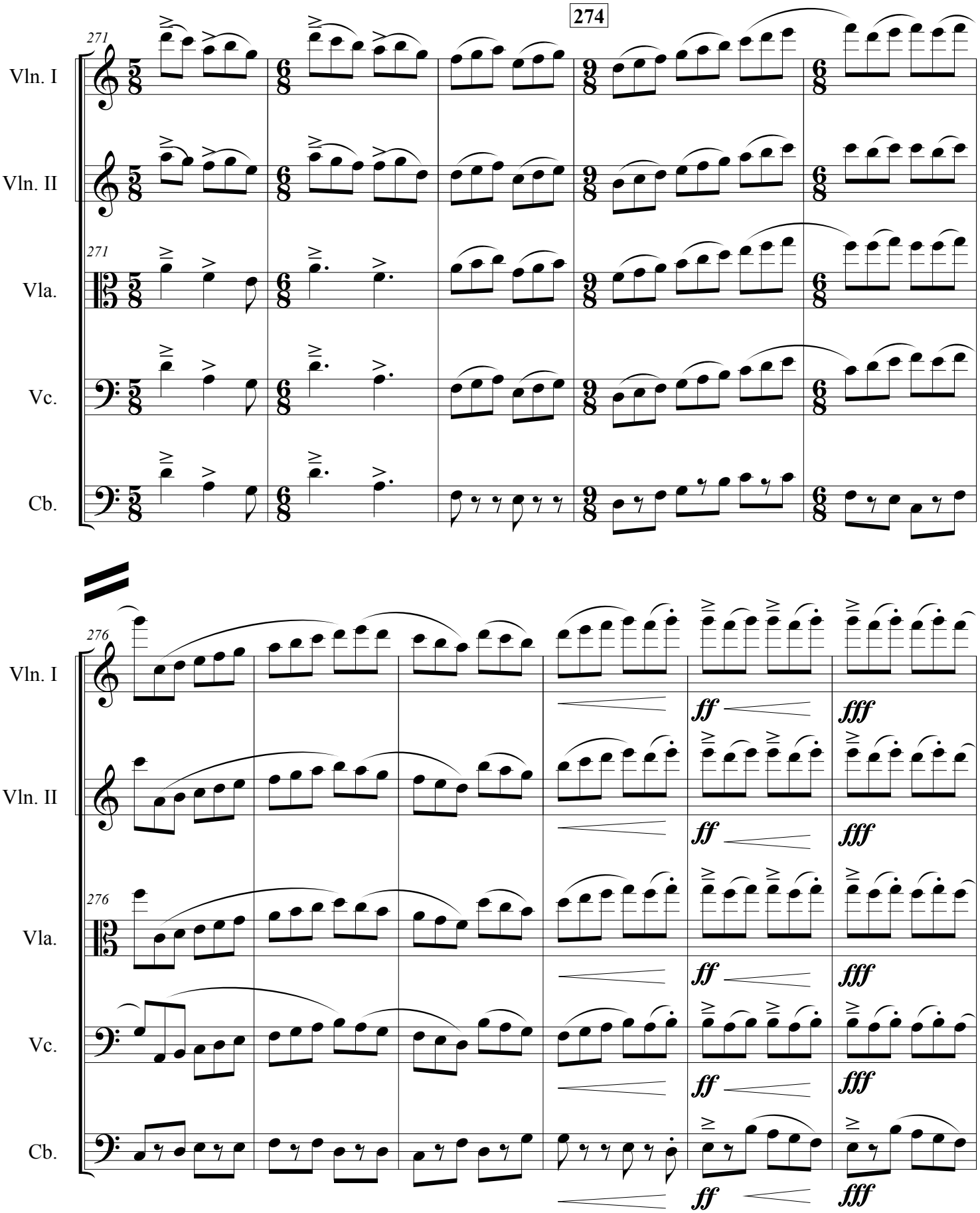

212
Vln. I
f
Vln. II
212
Vla.
Vc.
Cb.
218
Vln. I
Vln. II
218
Vla.
Vc.
Cb.


224
Vln. I
Vln. II
224
Vla.
Vc.
Cb.
233
230
Vln. I
Vln. II
230
Vla.
Vc.
Cb.


Vln. I
Vln. II
Vla.
Vc.
Cb.
236
241
mf
cresc.


247
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
subito p
ff
254


260
264
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
f
266


274
271
Vln. I
Vln. II
271
Vla.
Vc.
Cb.
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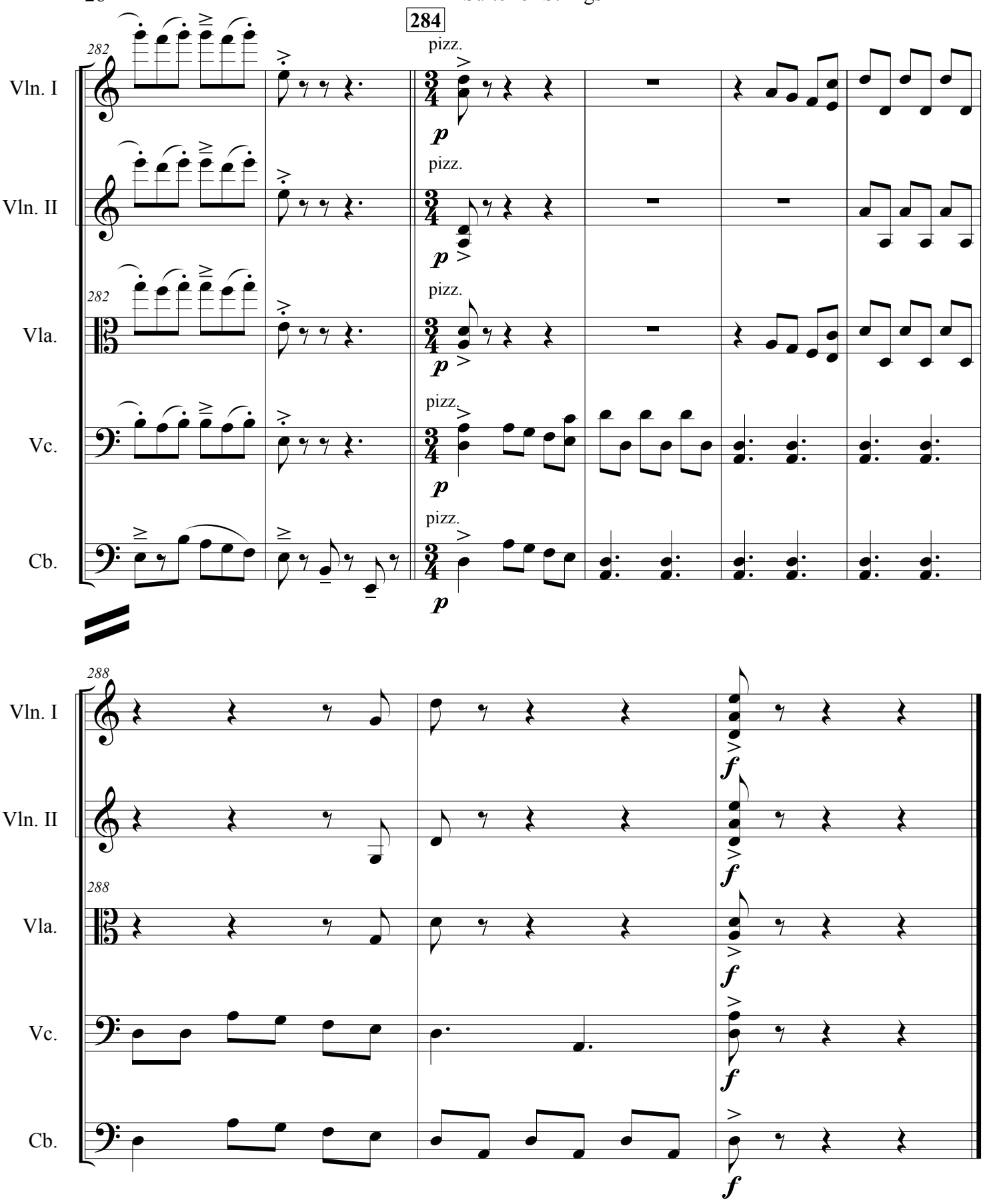
Vln. II
276
Vla.
Vc.
Cb.
ff
fff

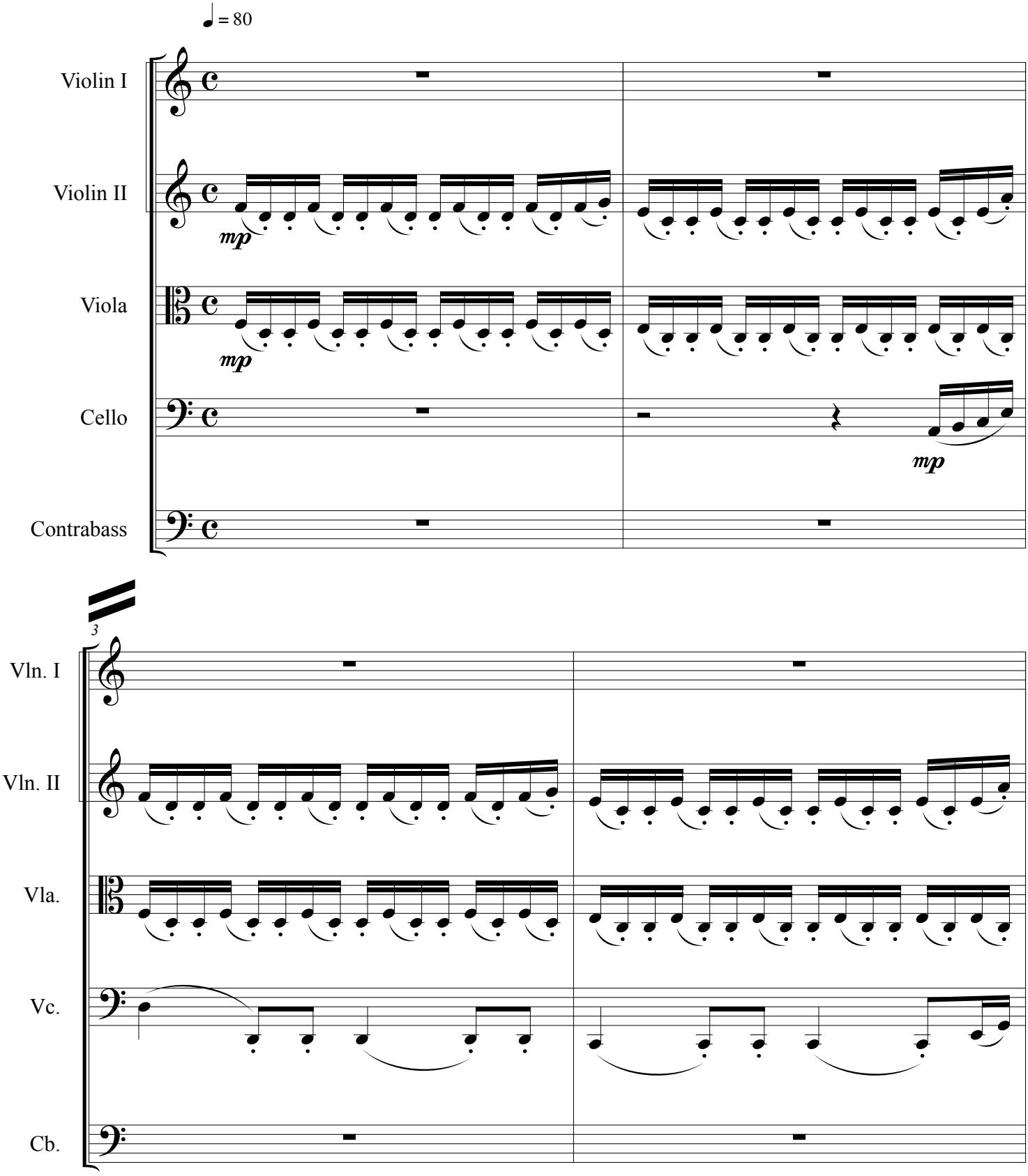

284
282
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
p
288
f

Score

Suite for Strings

Movement 2: Bourrée

Sung-ahn Choi



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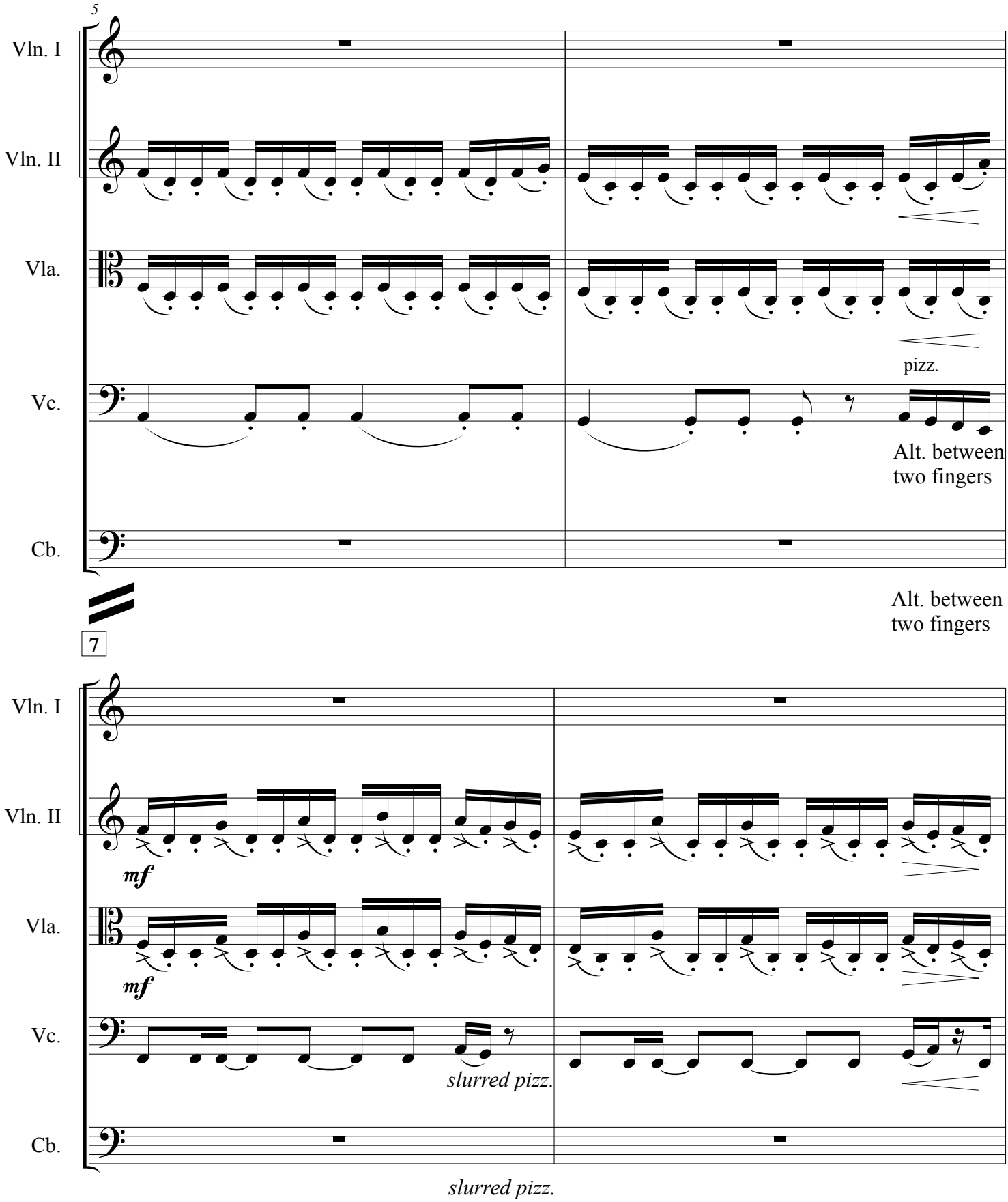
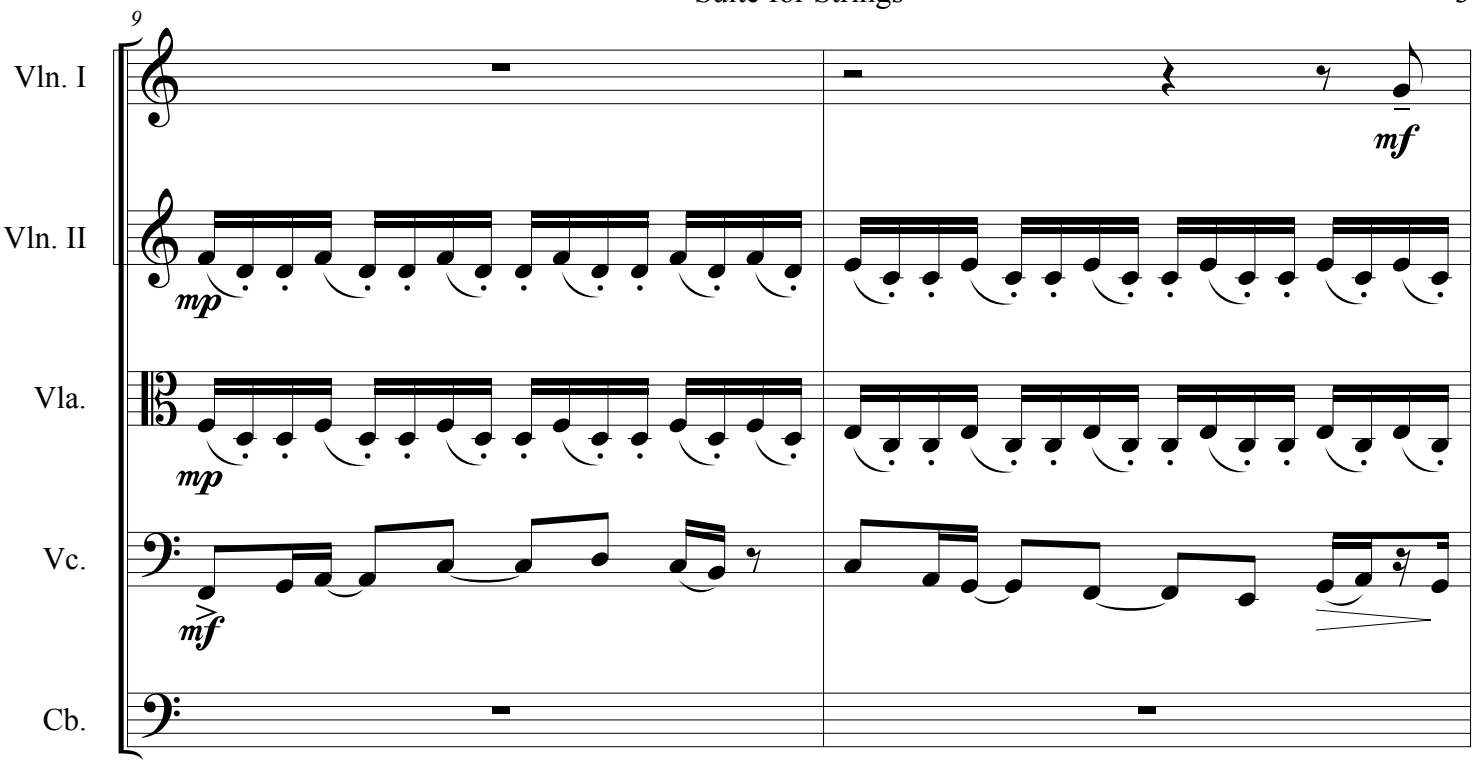
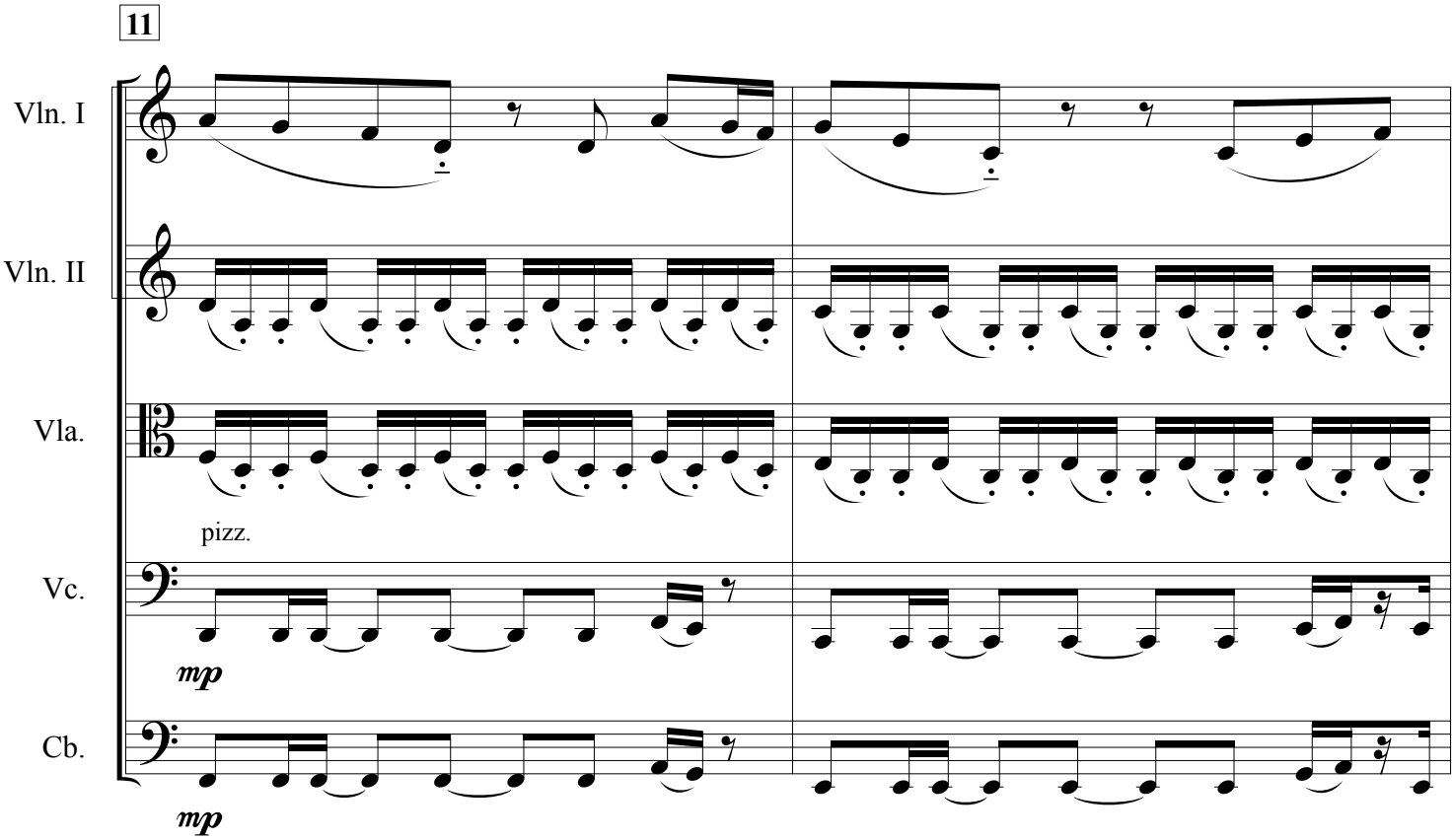
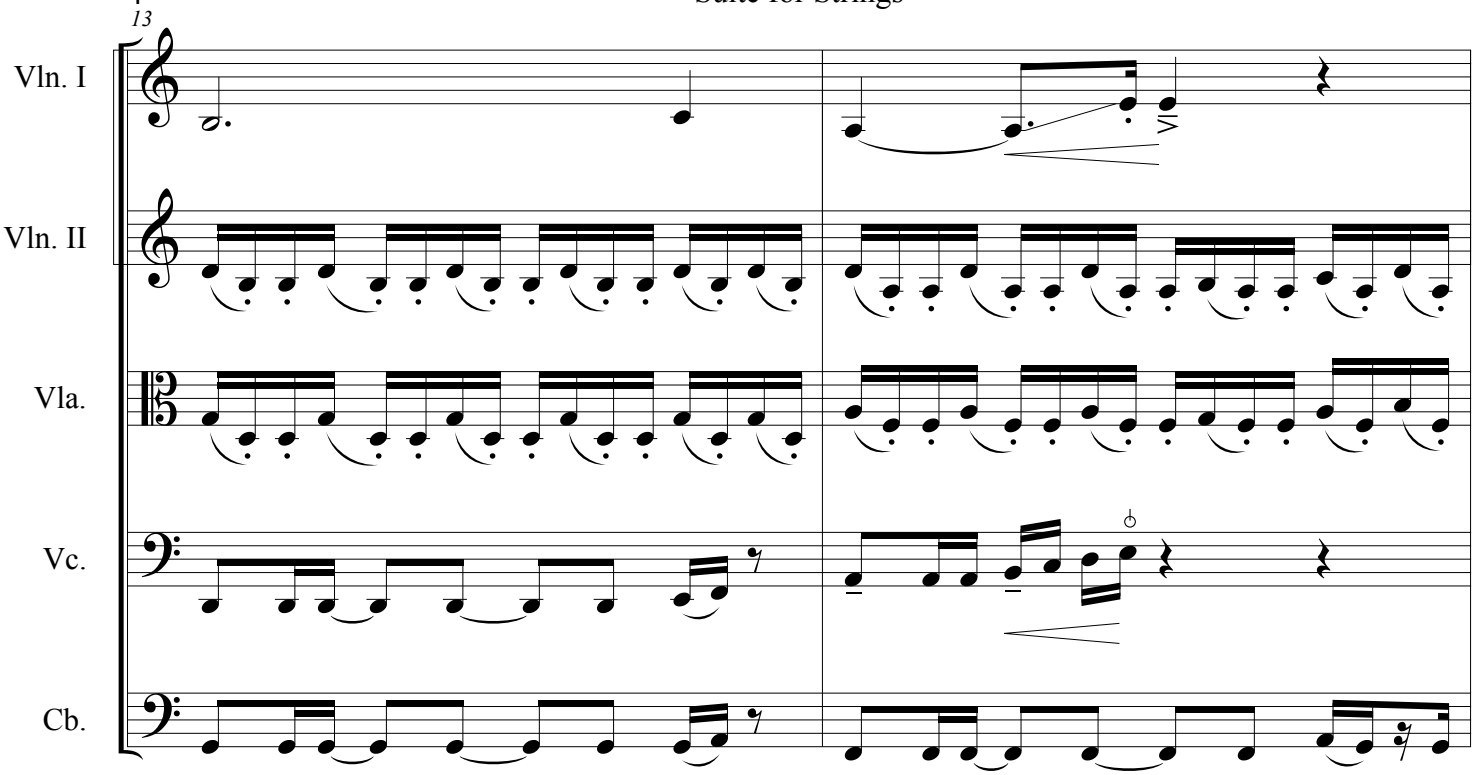
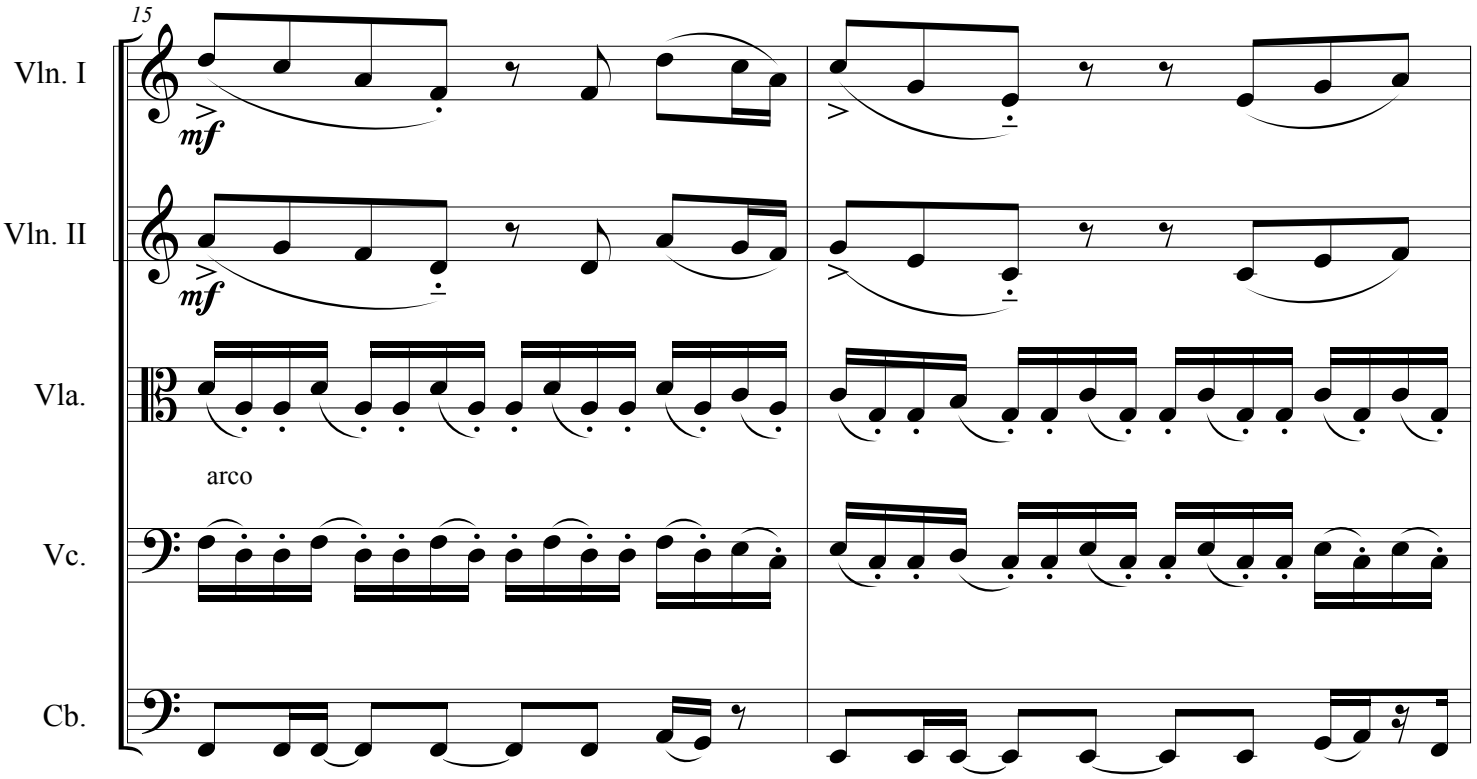

5
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
Alt. between
two fingers
Alt. between
two fingers
7
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
slurred pizz.
slurred pizz.


9
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
mp
mf
mp


11
Vln. I
Vln. II
Vla.
pizz.
Vc.
Cb.
mp
mp


13
Vln. I
Vln. II
Vla.
Vc.
Cb.


15
Vln. I
mf
Vln. II
mf
Vla.
arco
Vc.
Cb.

18

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mf

mf

19

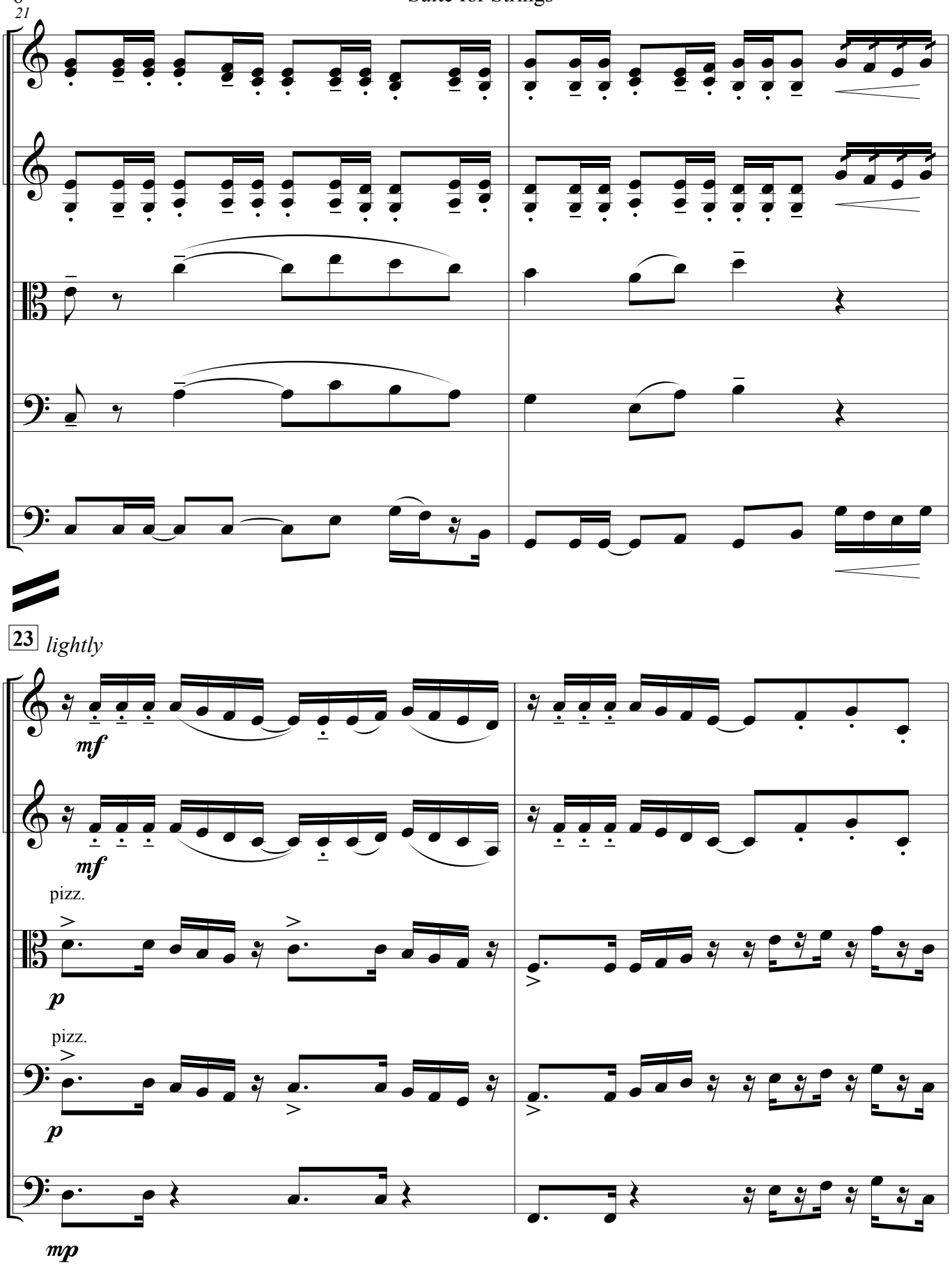
Vln. I

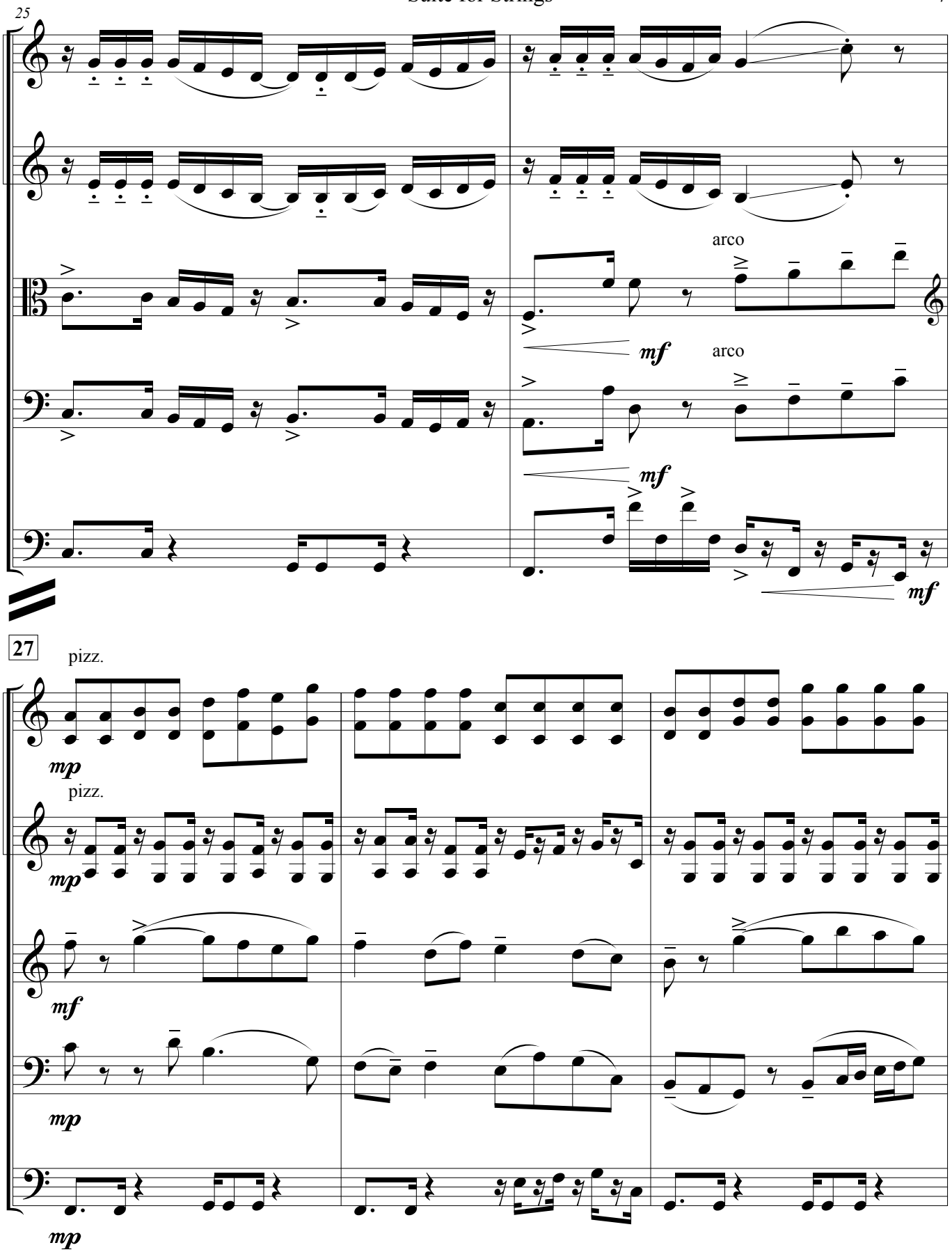
Vln. II

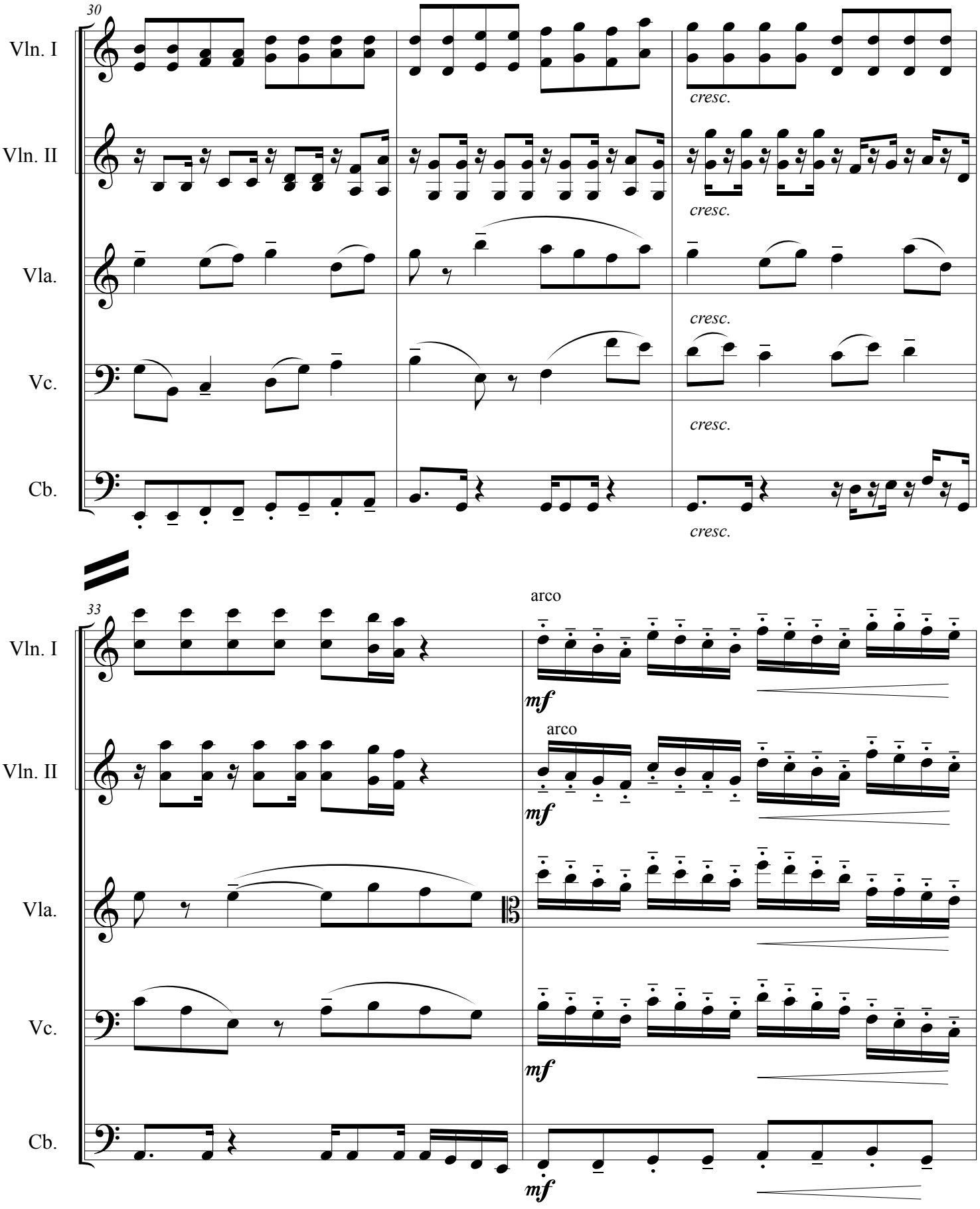
Vla.

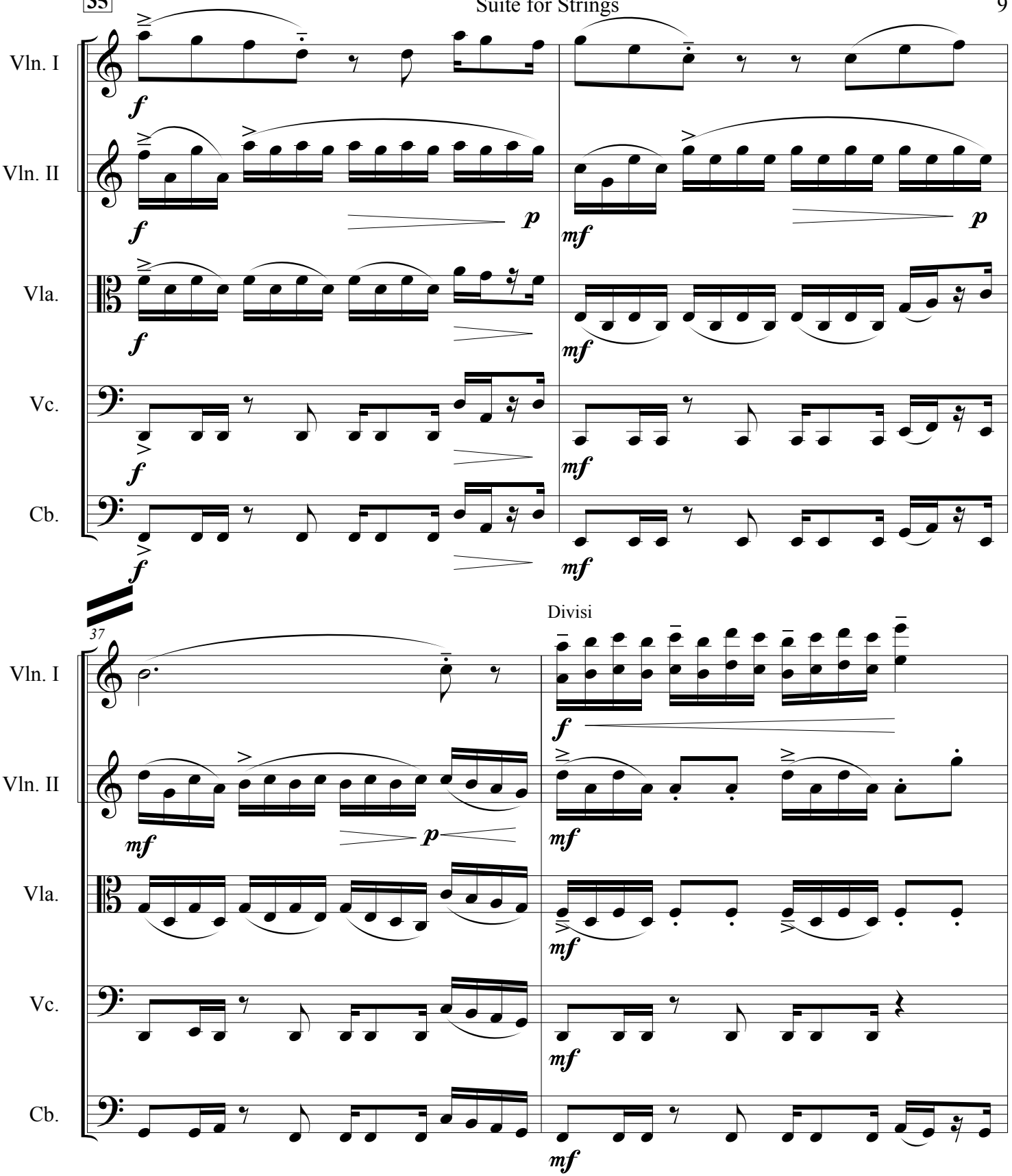
Vc.

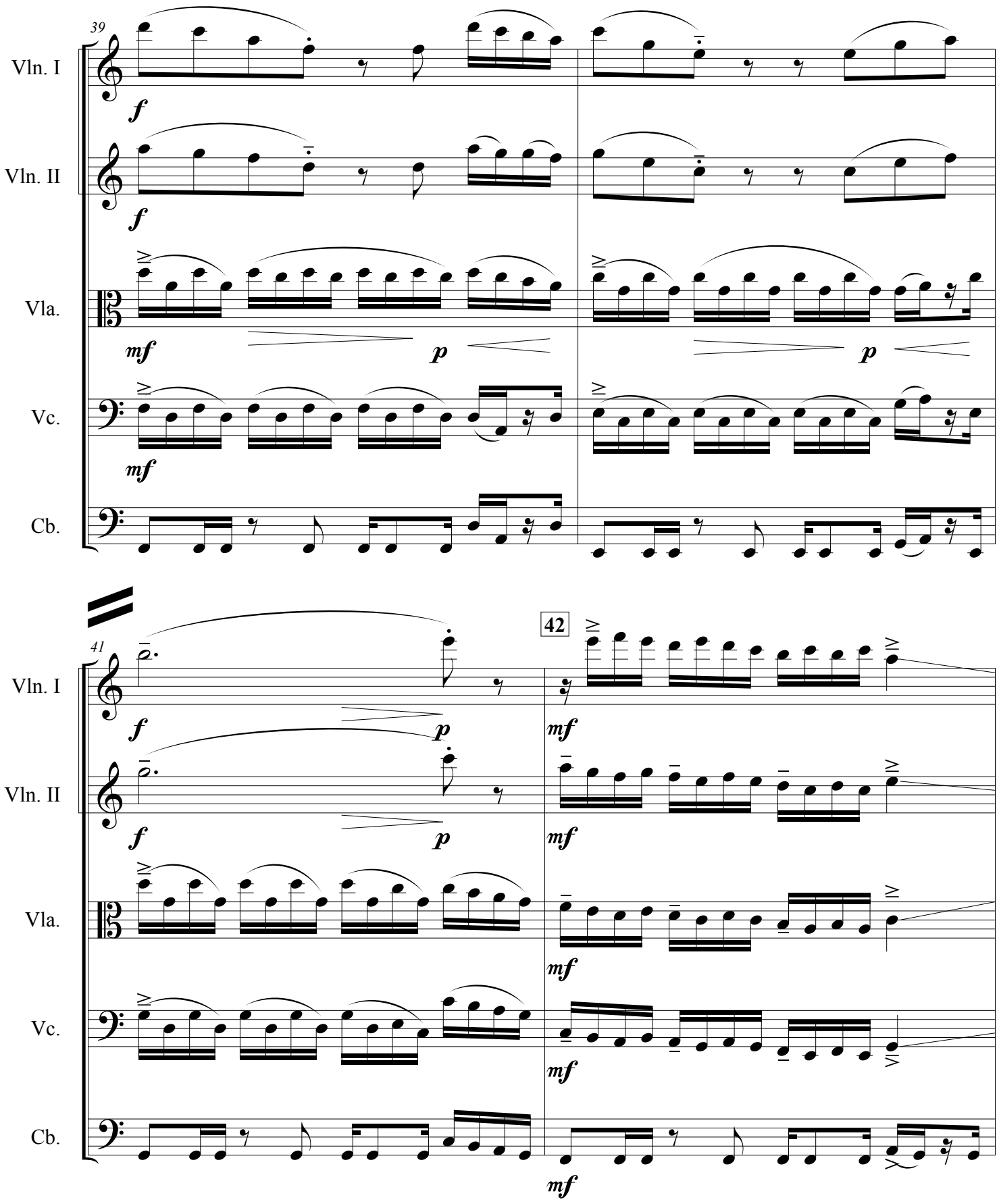
Cb.

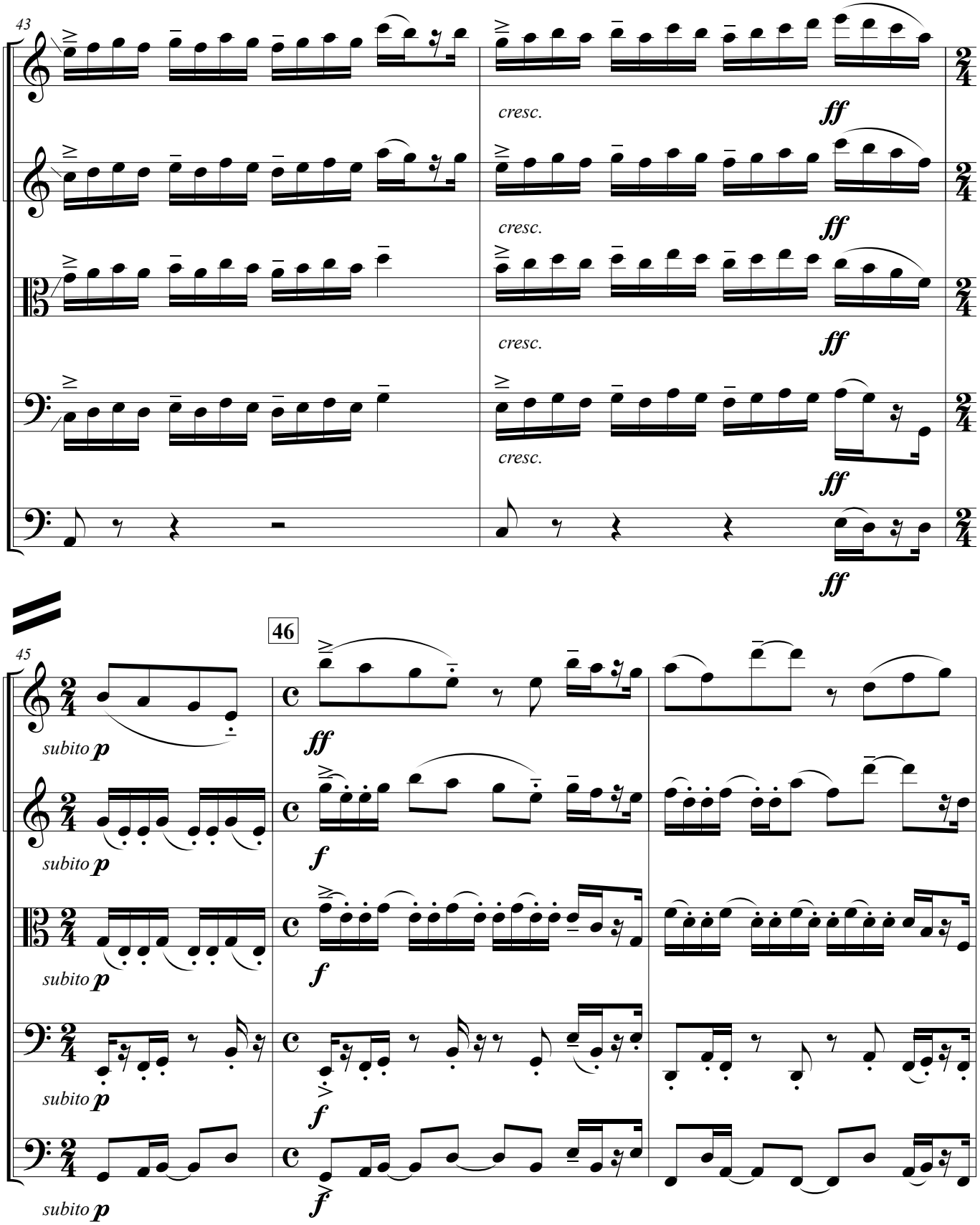

21
Vln. I
Vln. II
Vla.
Vc.
Cb.
23
lightly
mf
mf
pizz.
p
pizz.
p
mp

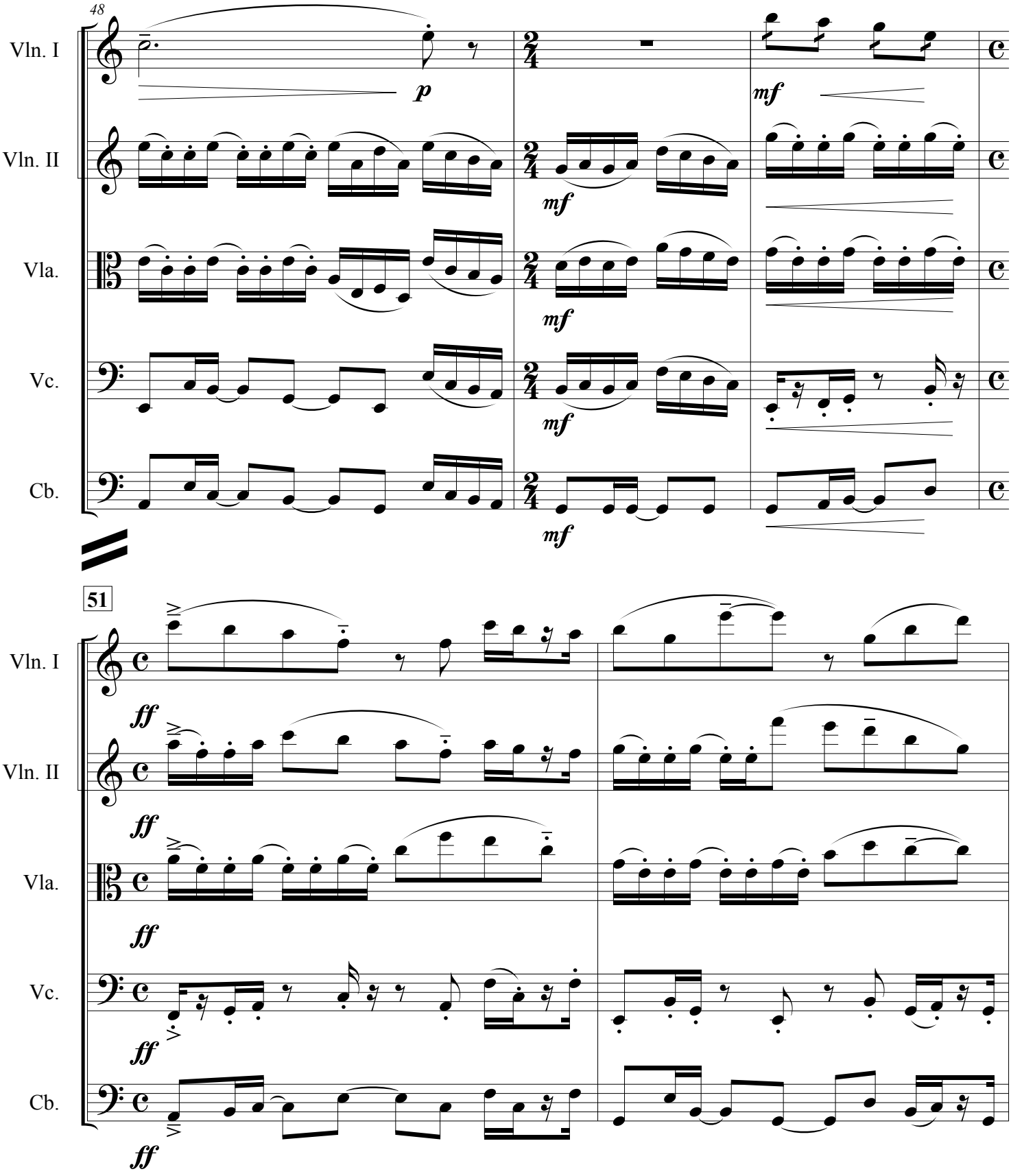

25
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
mf
arco
mf
mf
27
pizz.
mp
pizz.
mp
mf
mp
mp

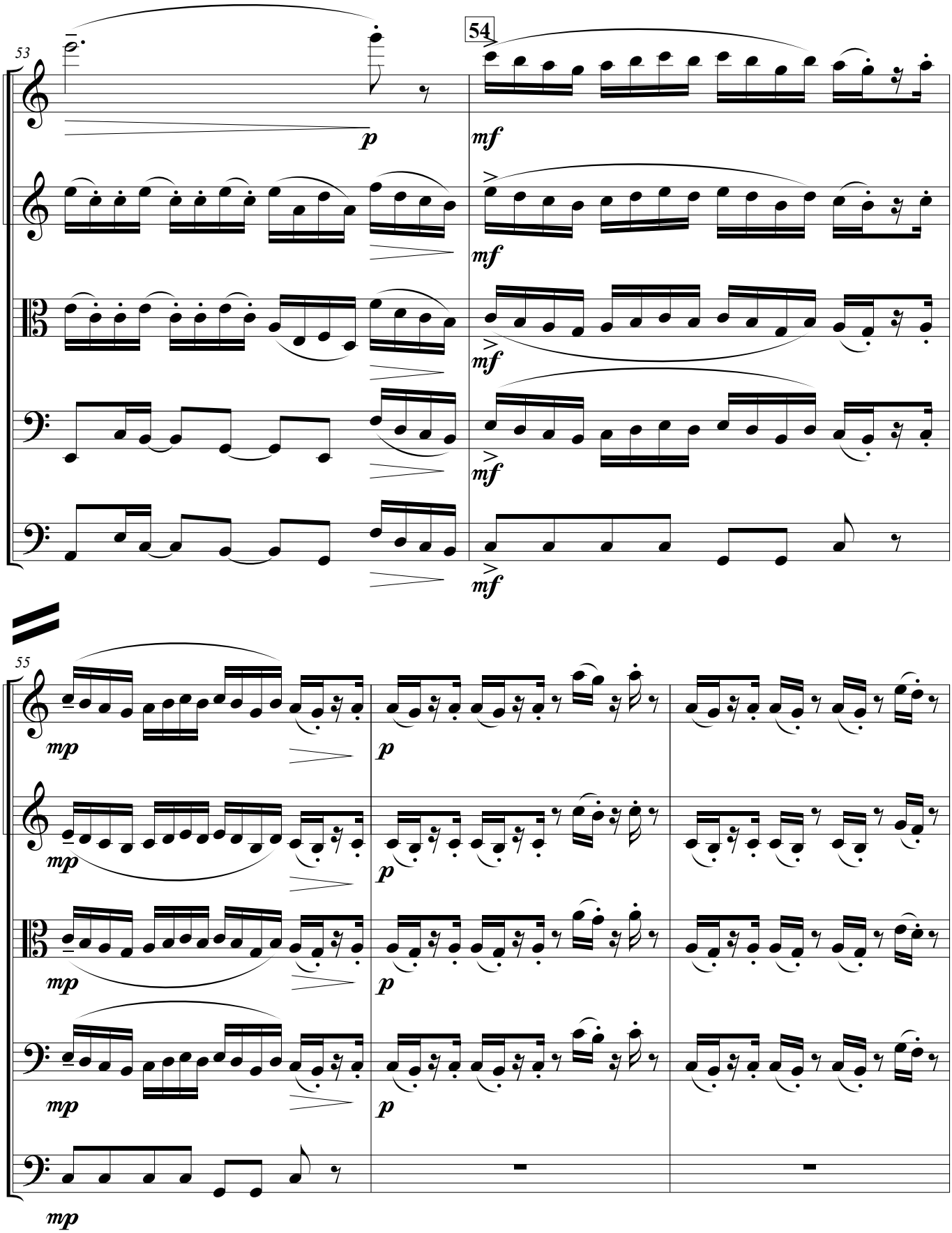

30
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
cresc.
cresc.
cresc.
33
arco
arco
mf
mf
mf
mf

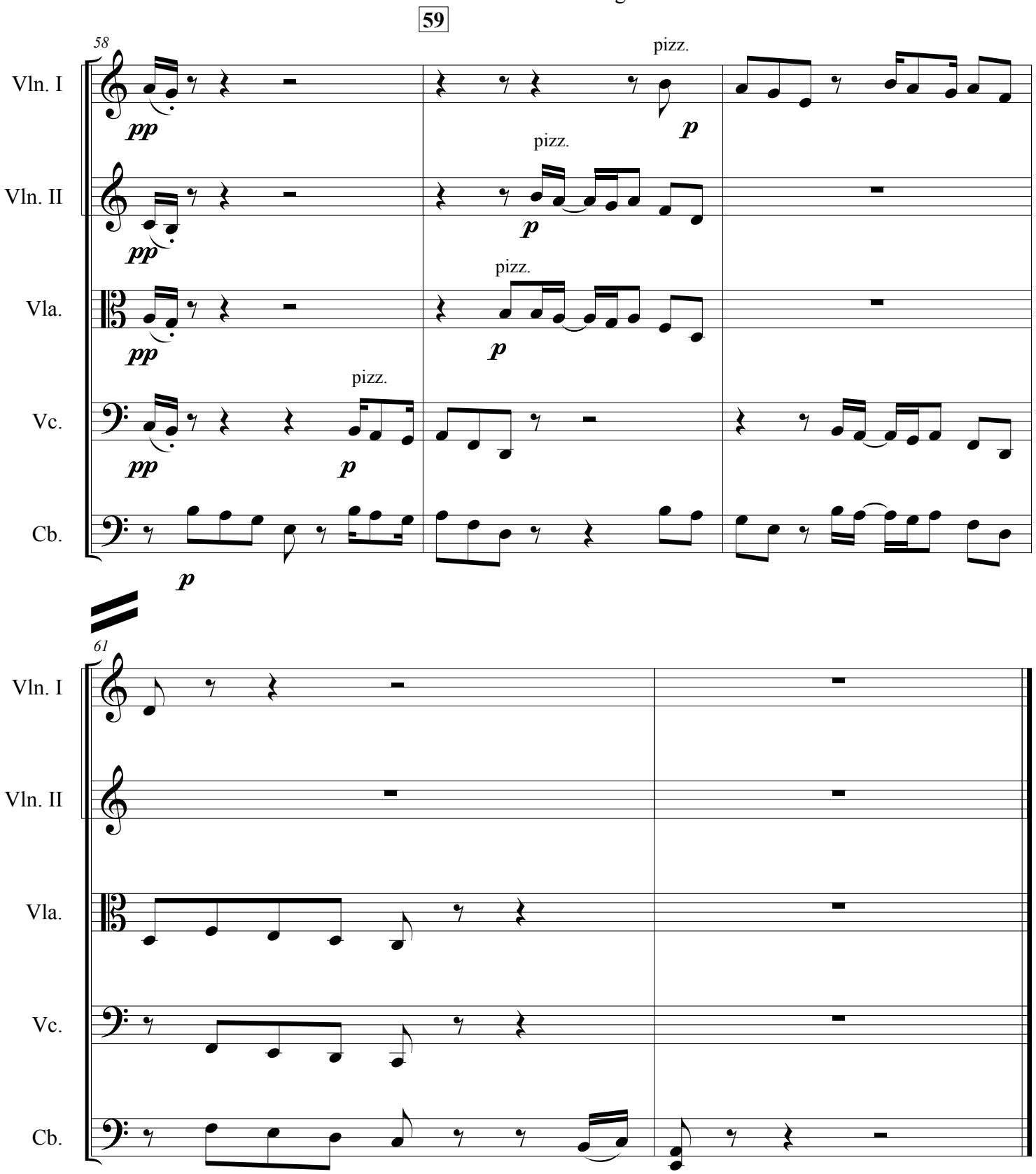

Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mf
37
Divisi


39
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
p
41
42


43
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
ff
45
46
subito p
ff
f


48
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
51
ff


53
54
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
55
mp
p

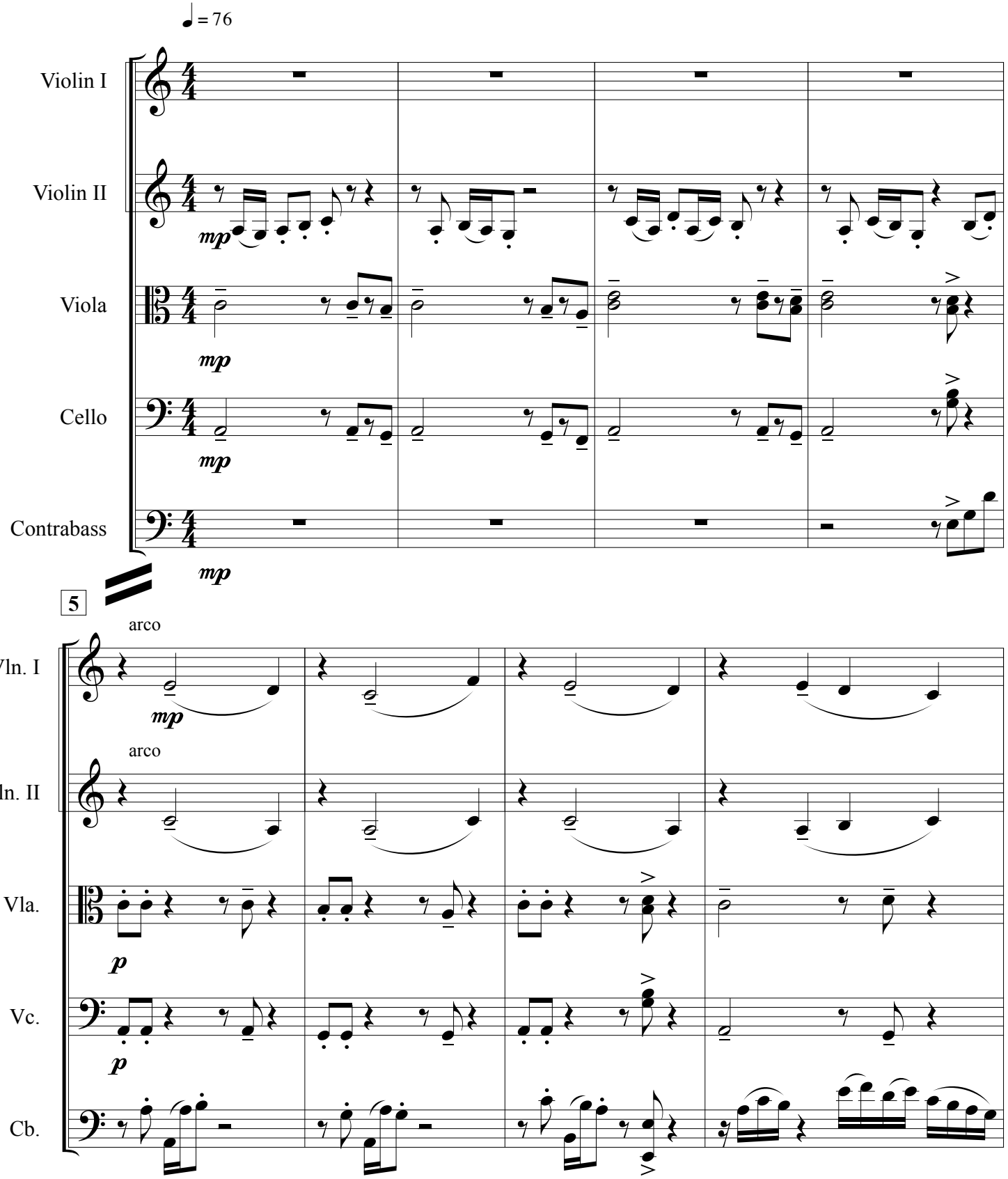

59
58
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pp
p
61

Score

Suite for Strings

Movement 3: Allemande

Sung-ahn Choi



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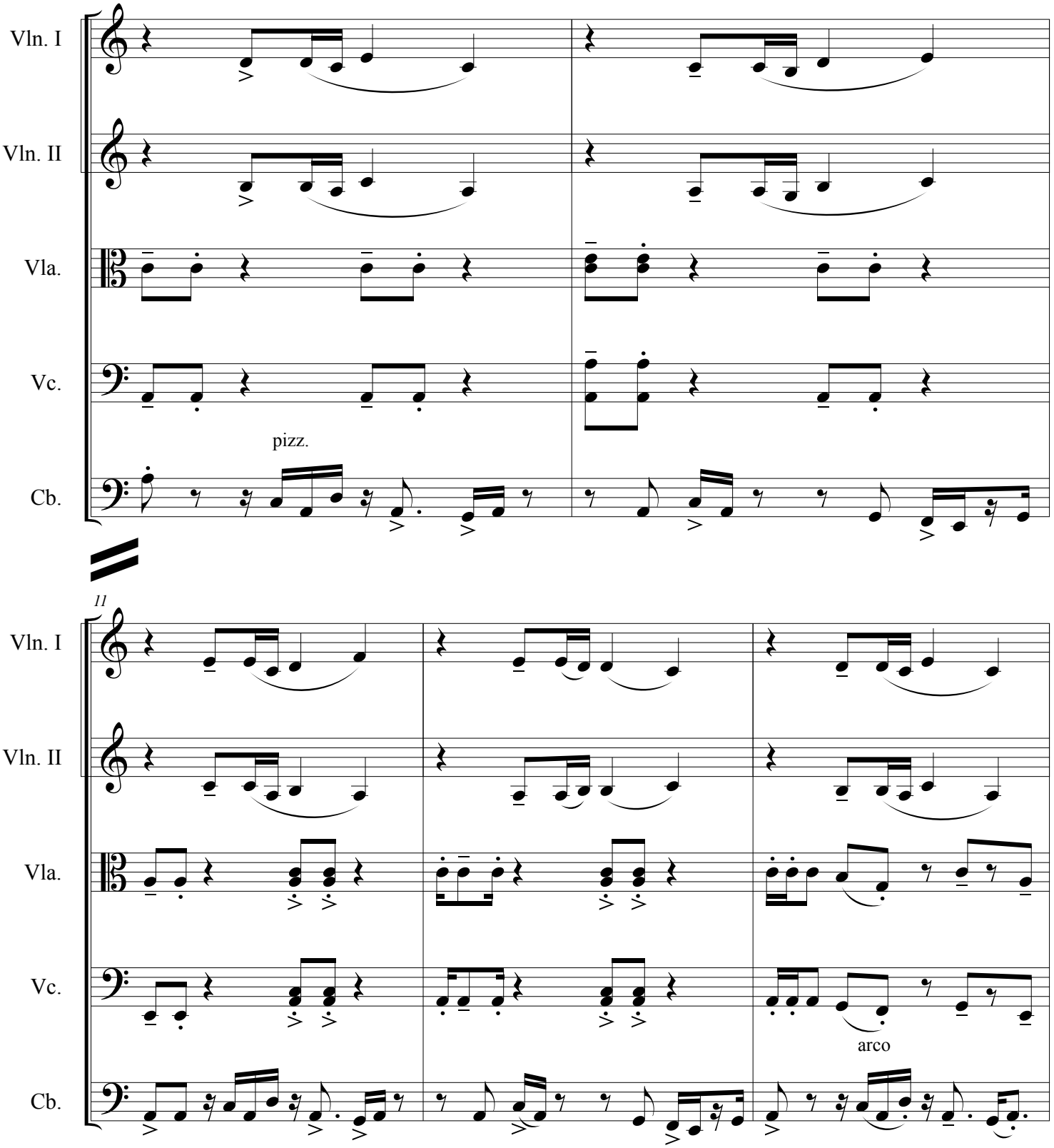
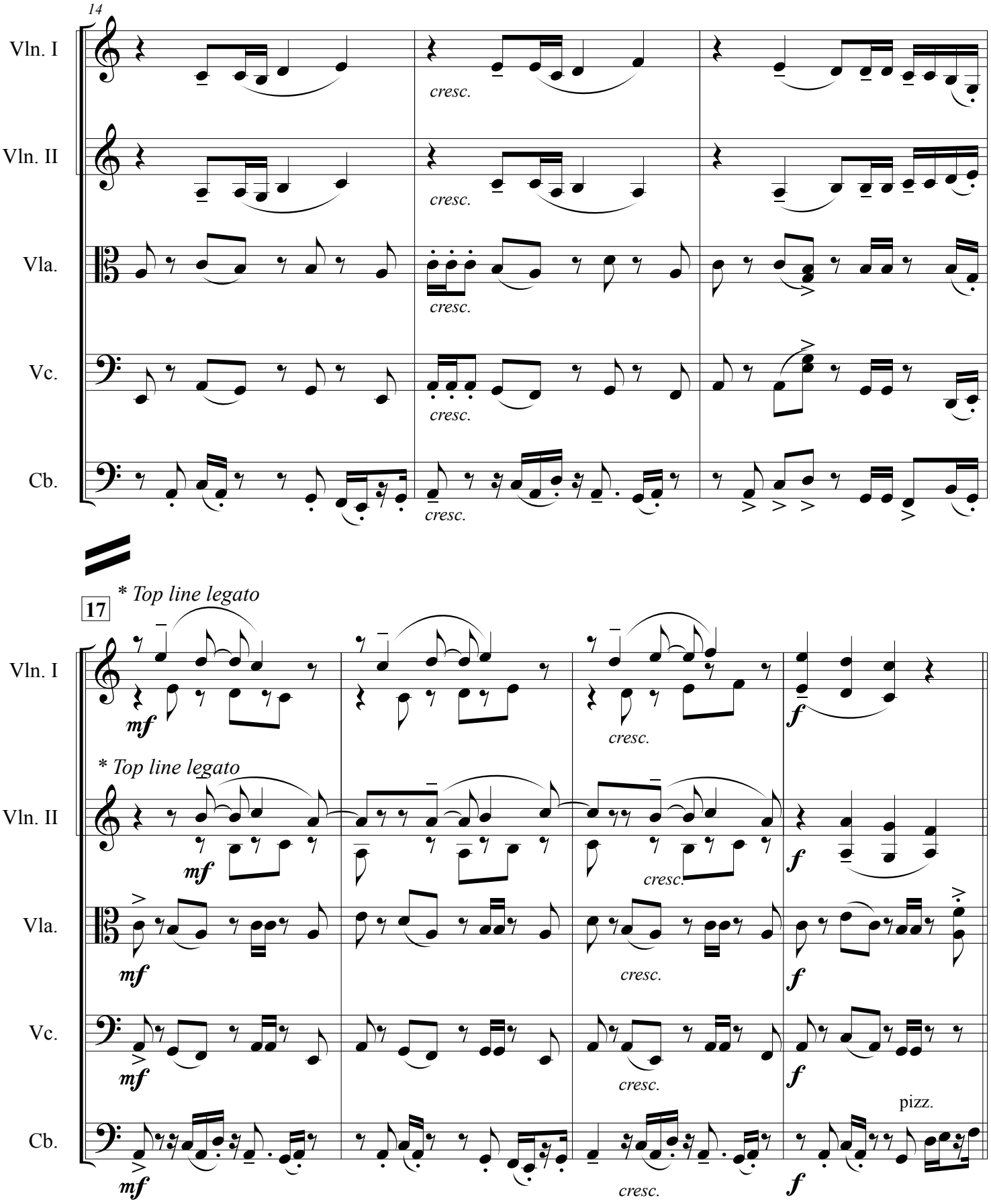
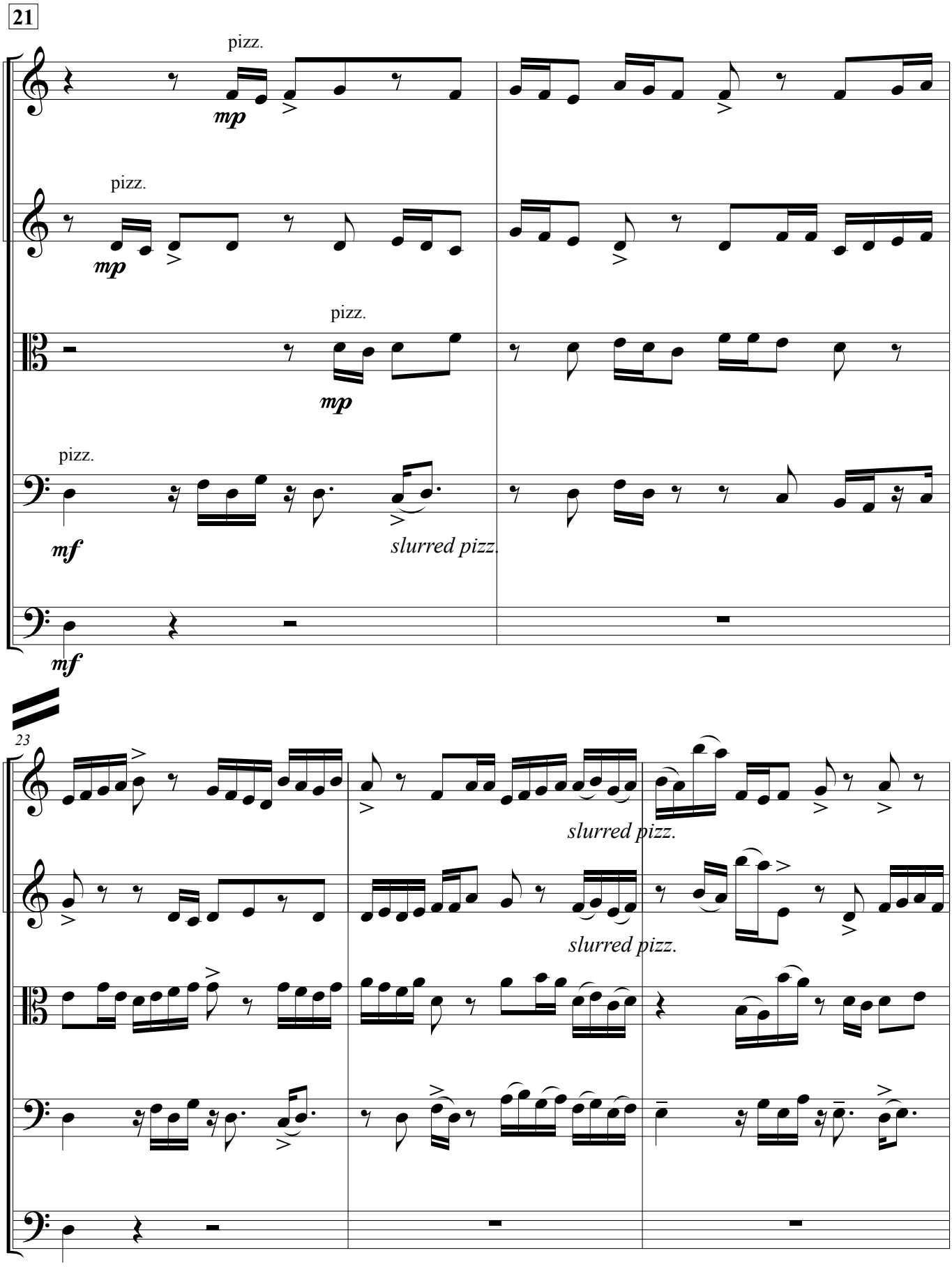
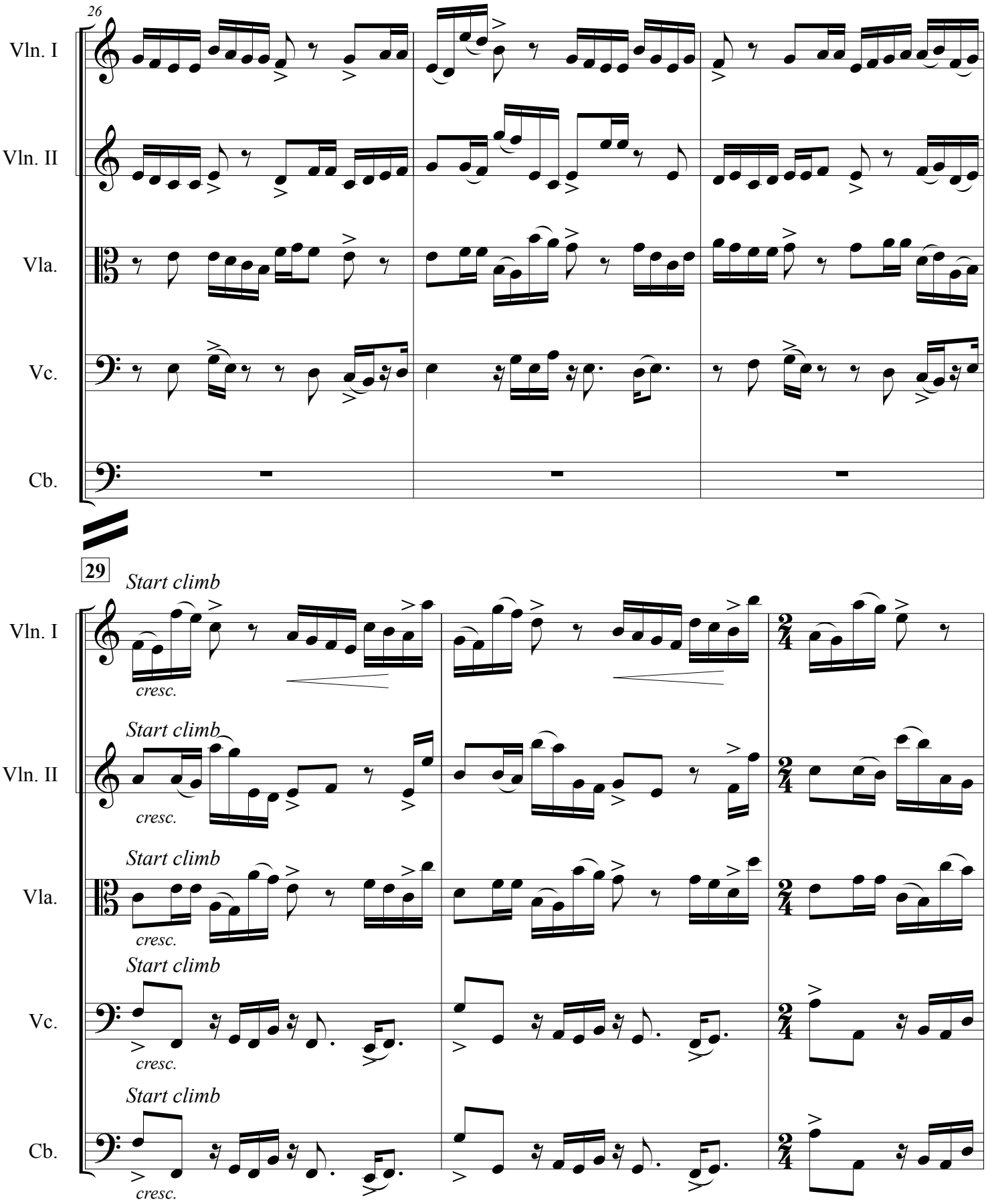
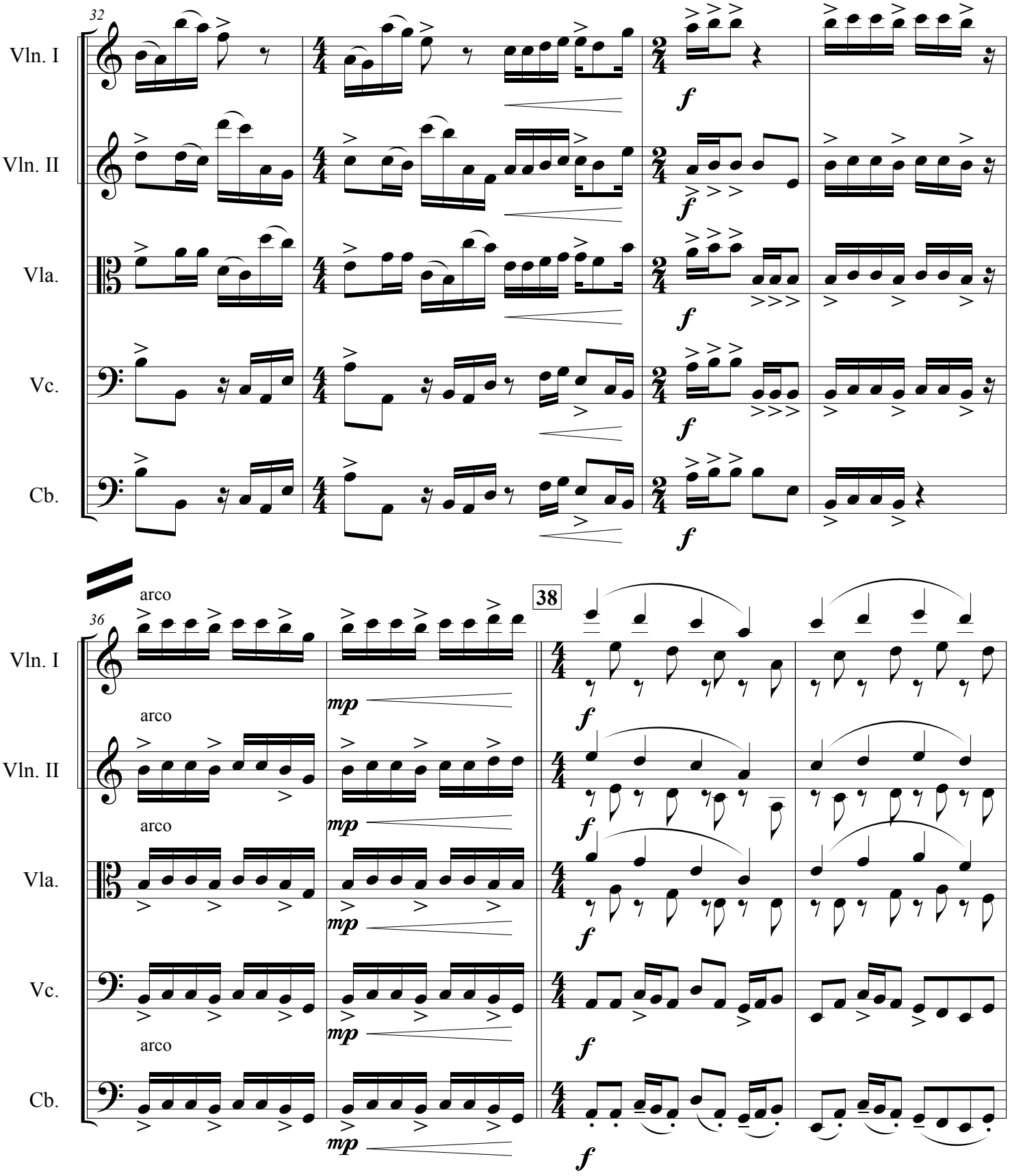
9

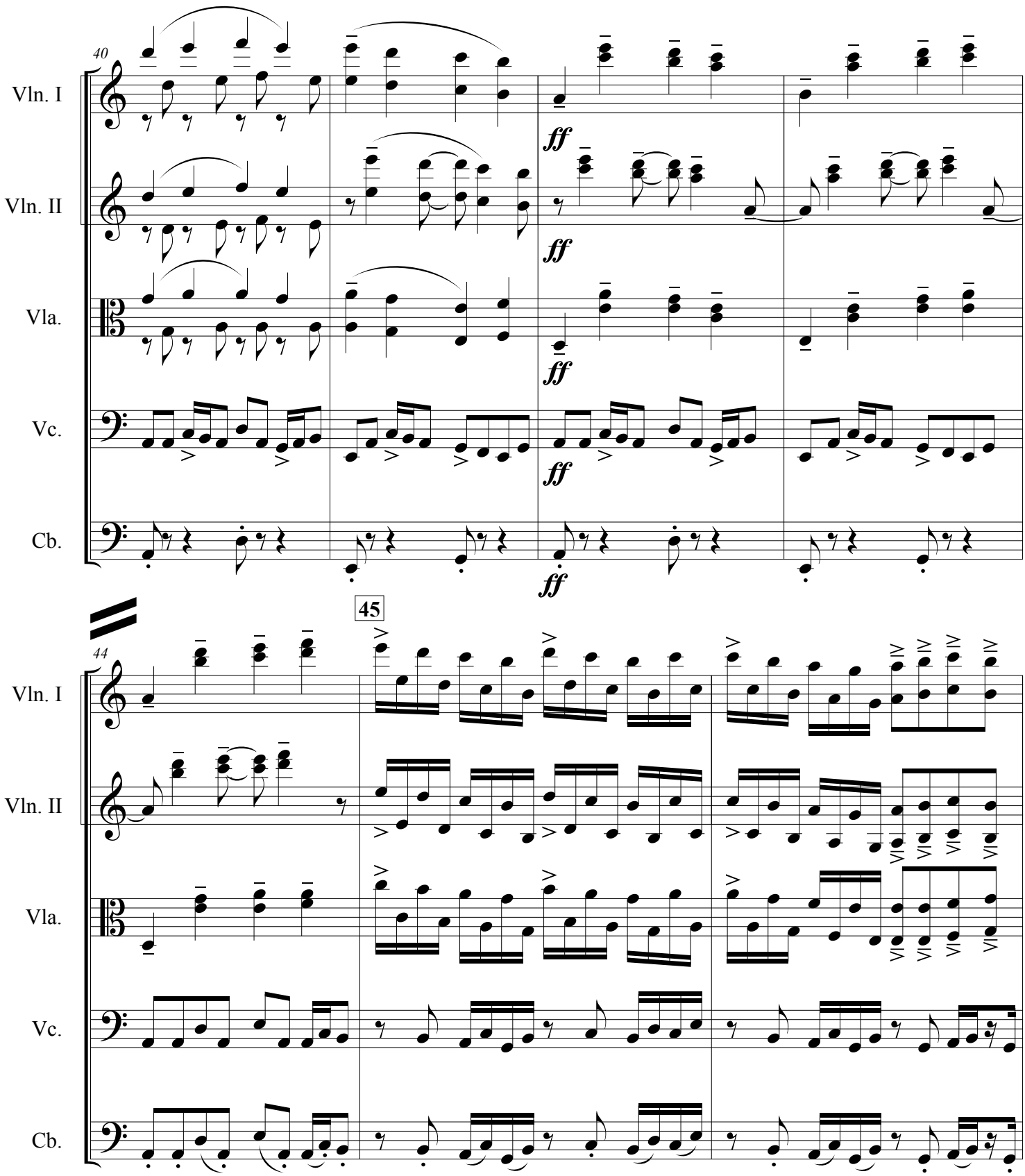


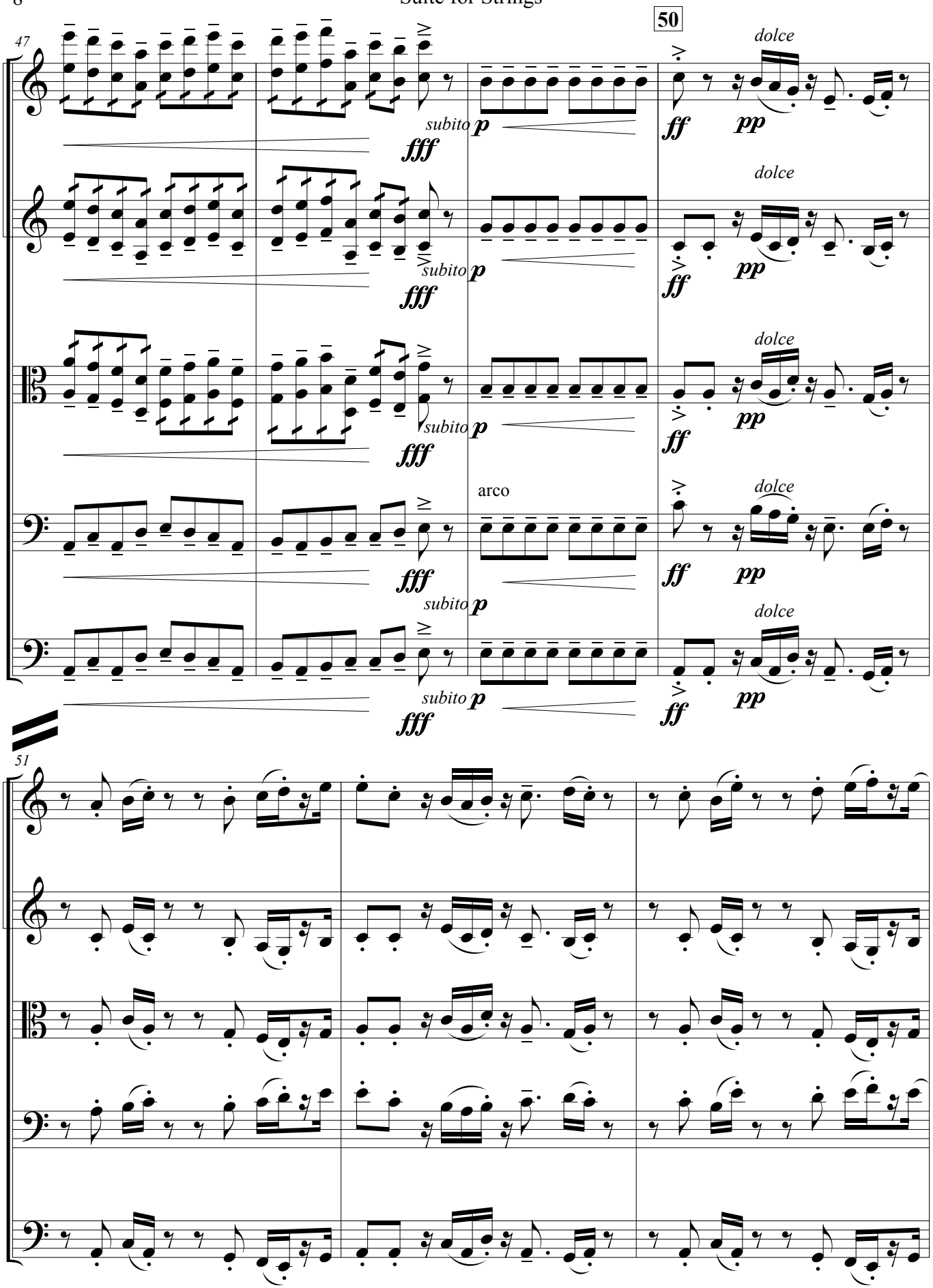

14
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
17
* Top line legato
mf
f
pizz.

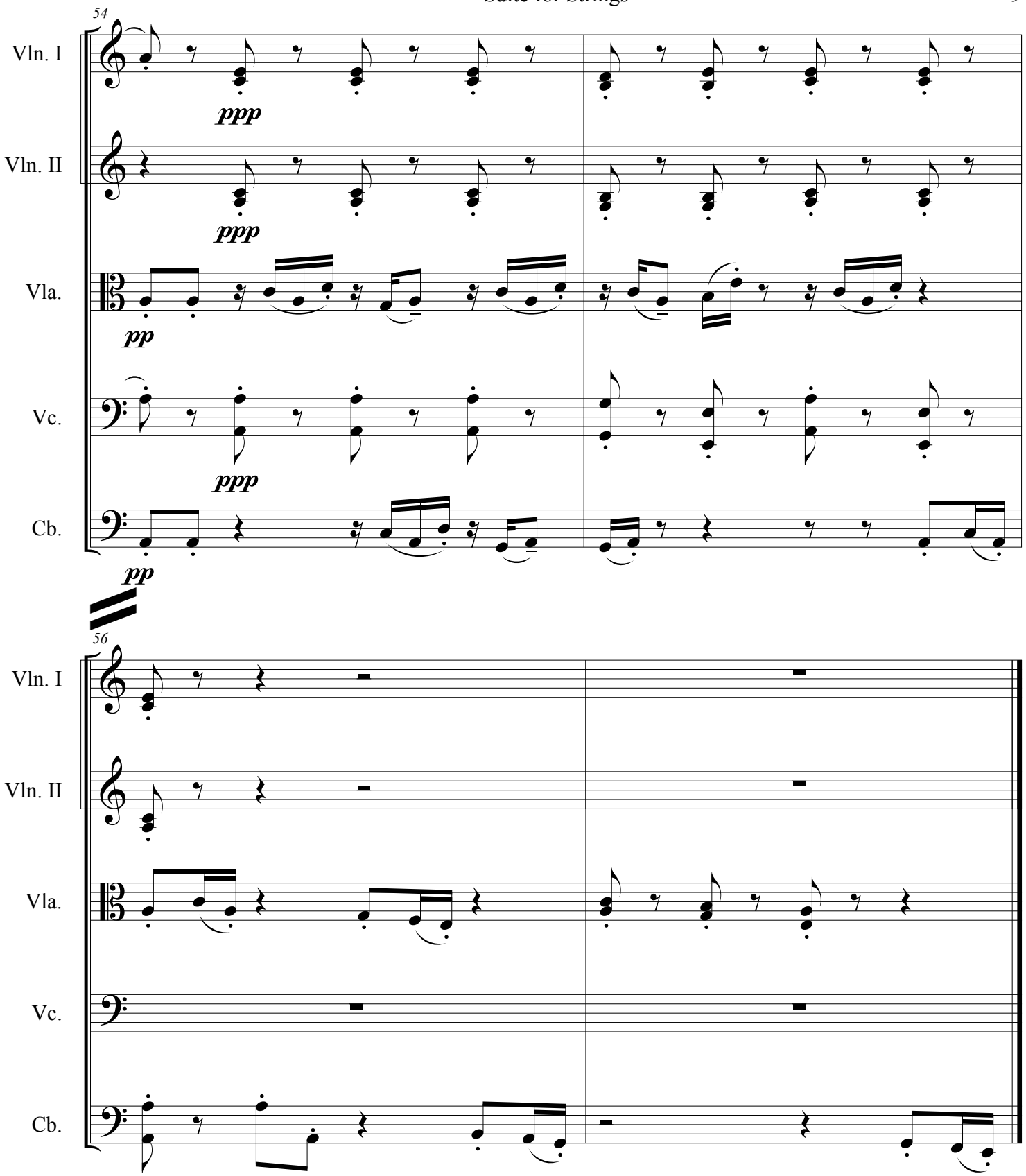

21
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
mp
mf
slurred pizz.
23
slurred pizz.
slurred pizz.


26
Vln. I
Vln. II
Vla.
Vc.
Cb.
29
Start climb
cresc.


32
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco
36
38
mp


40
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
45
44


47
50
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
subito p
ff
pp
dolce
arco
51

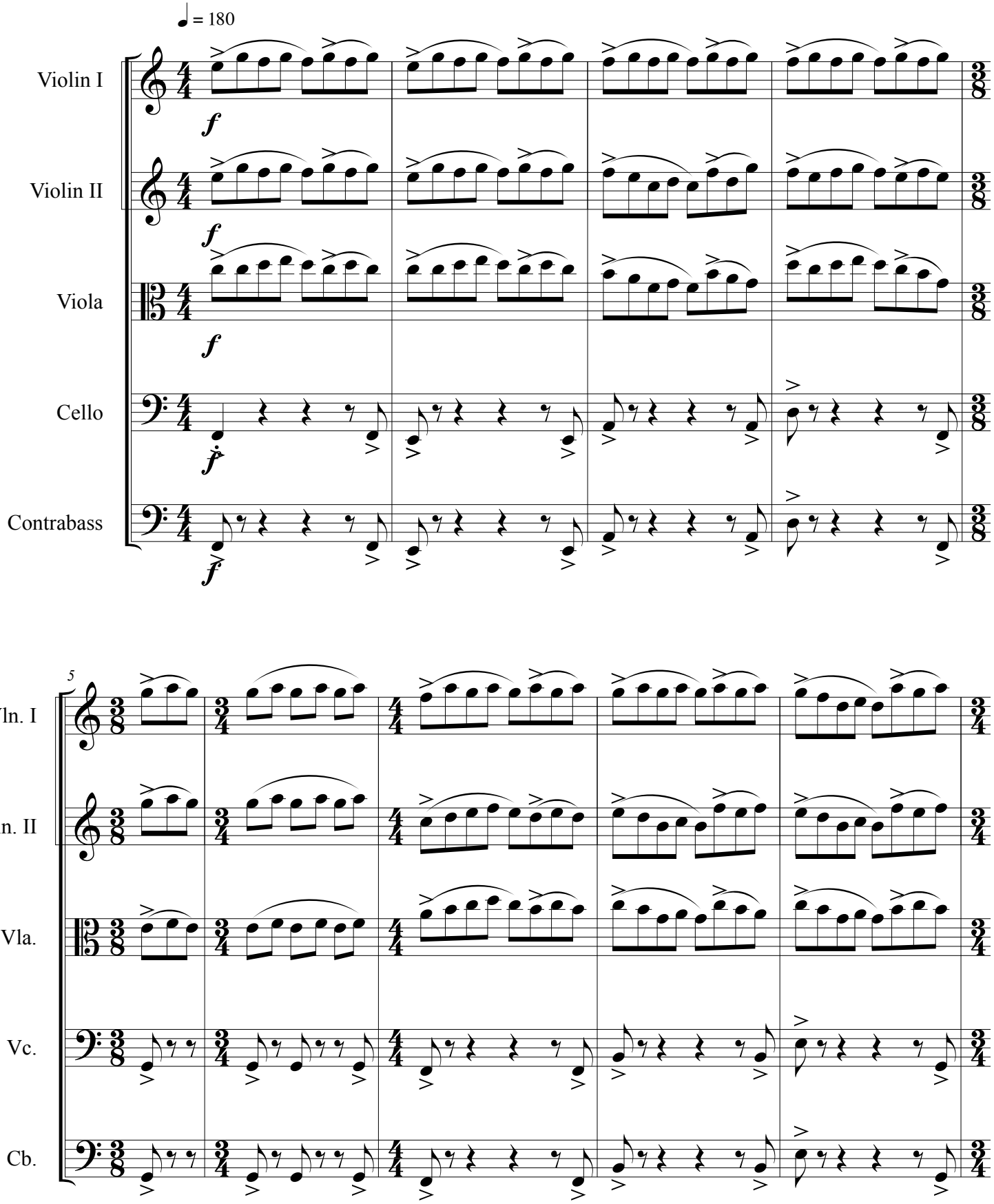

54
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ppp
pp
ppp
pp
56
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

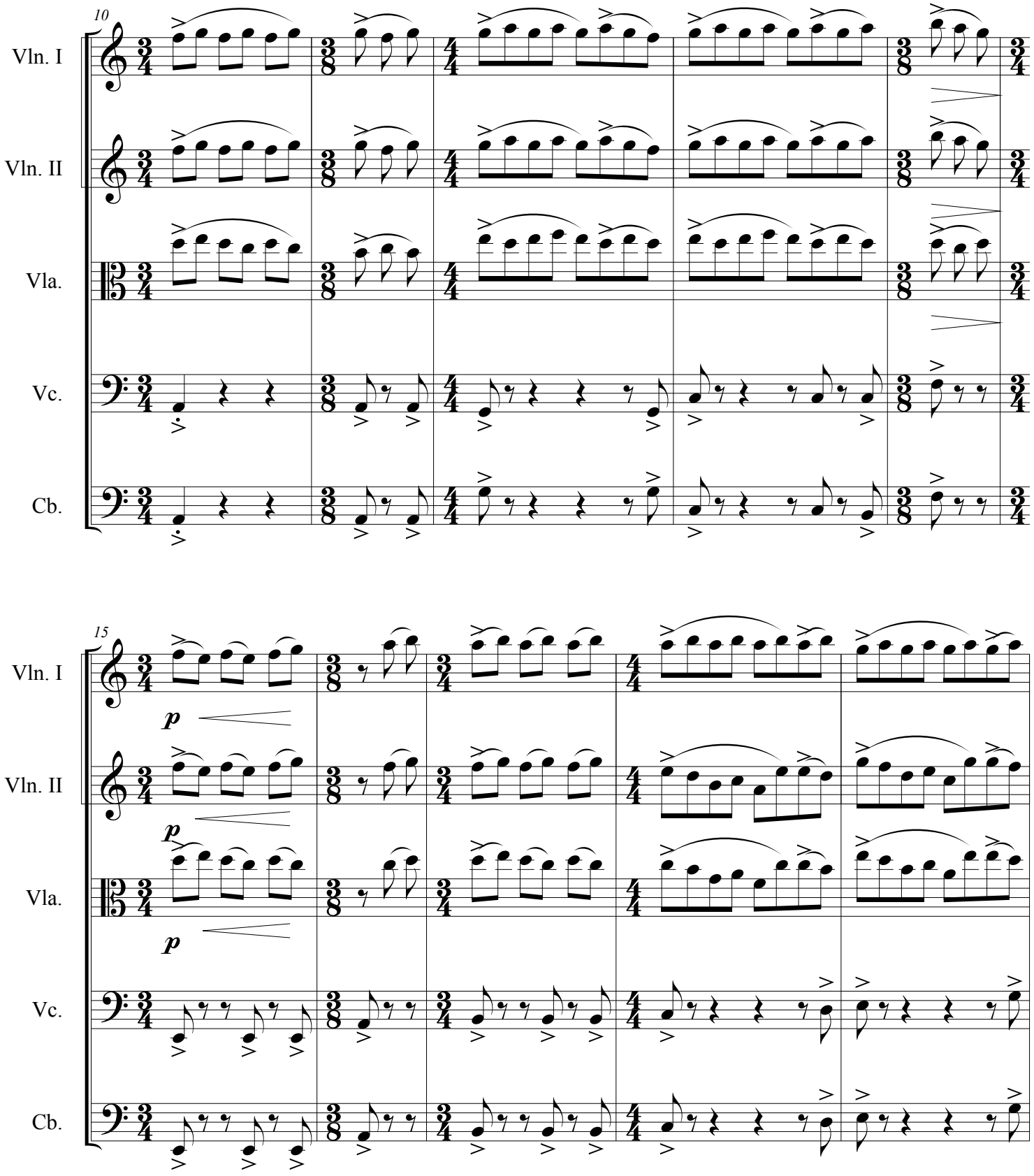
Suite for Strings

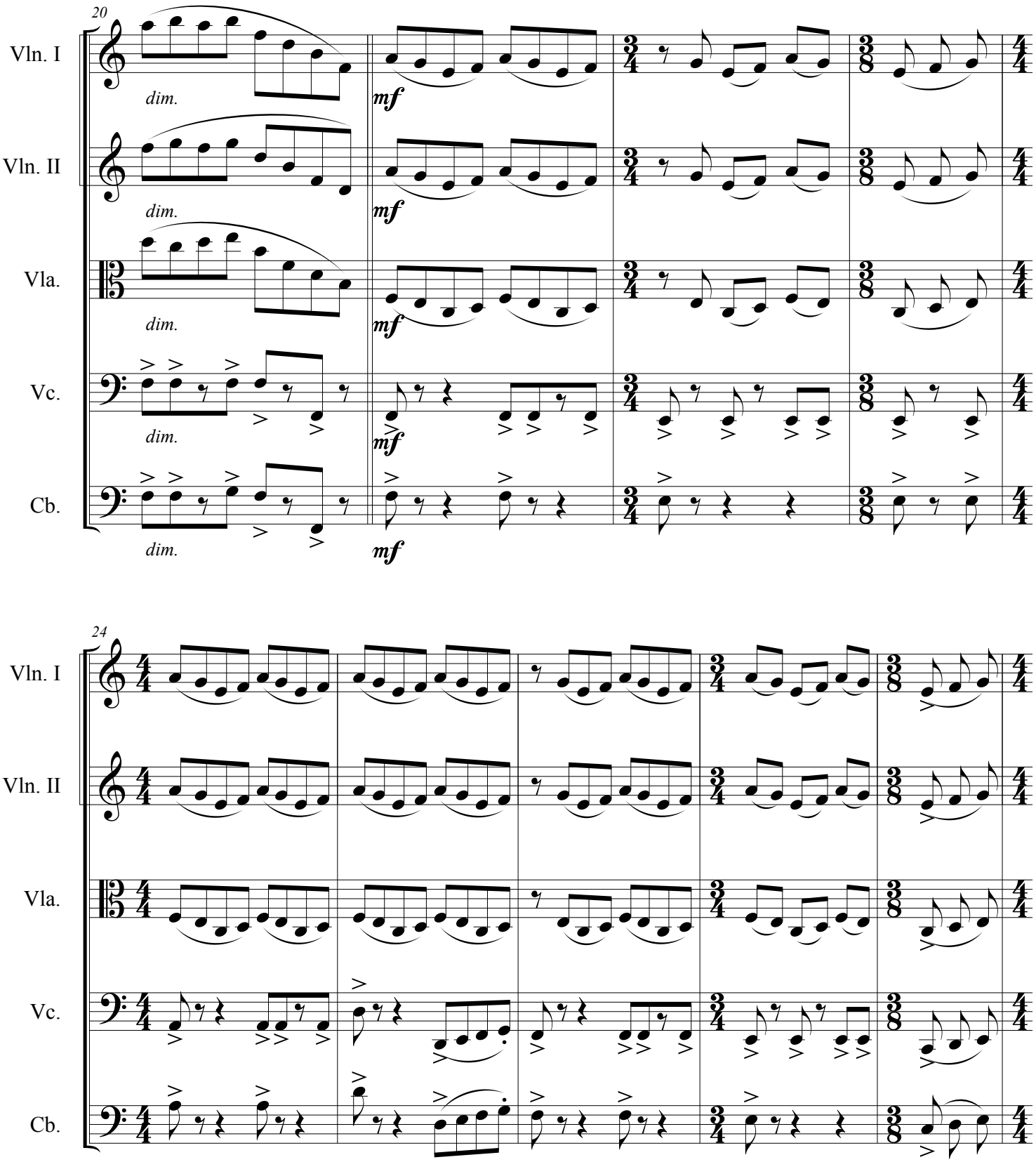
Movement 4: Ripresa

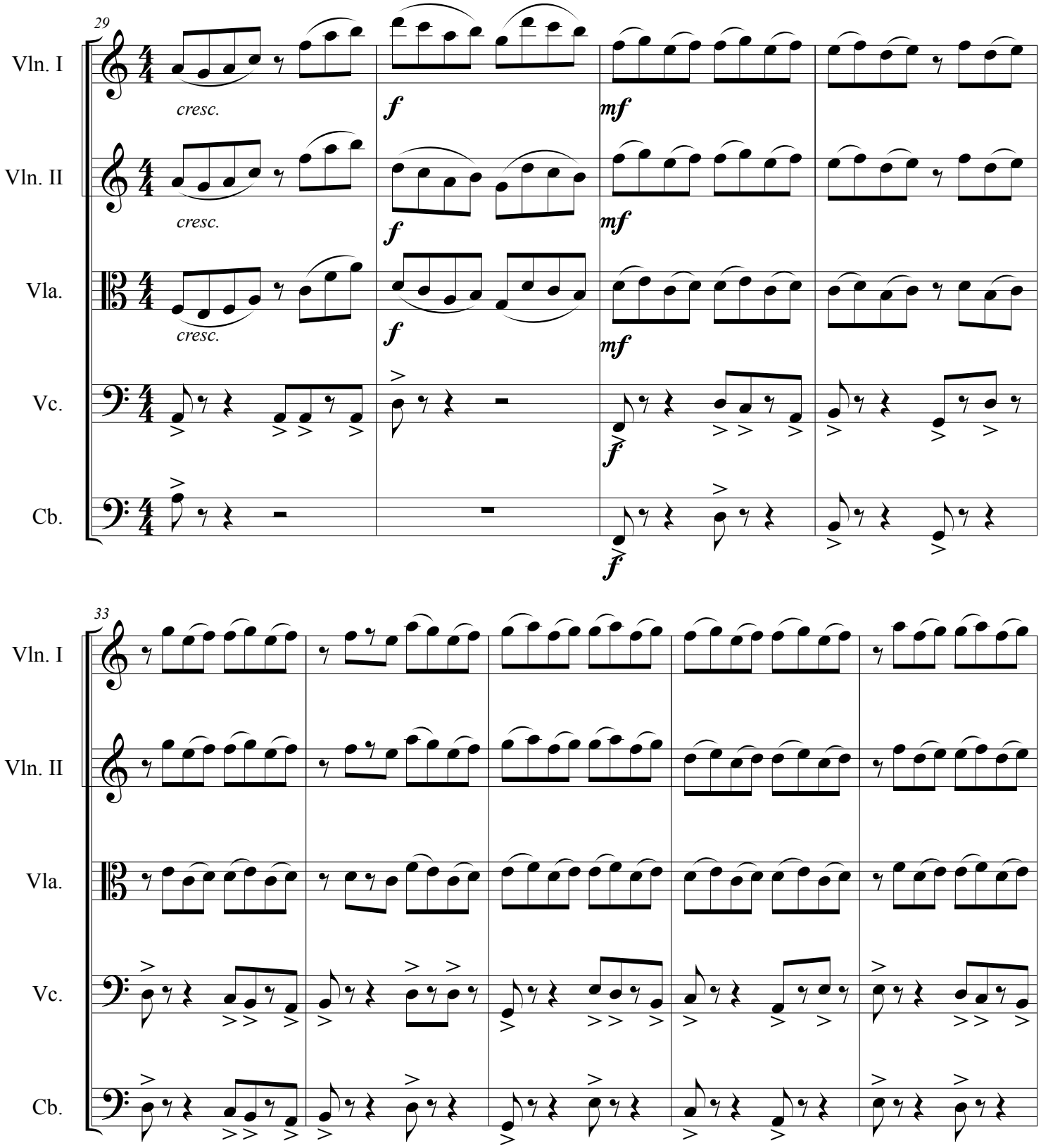
Sung-ahn Choi

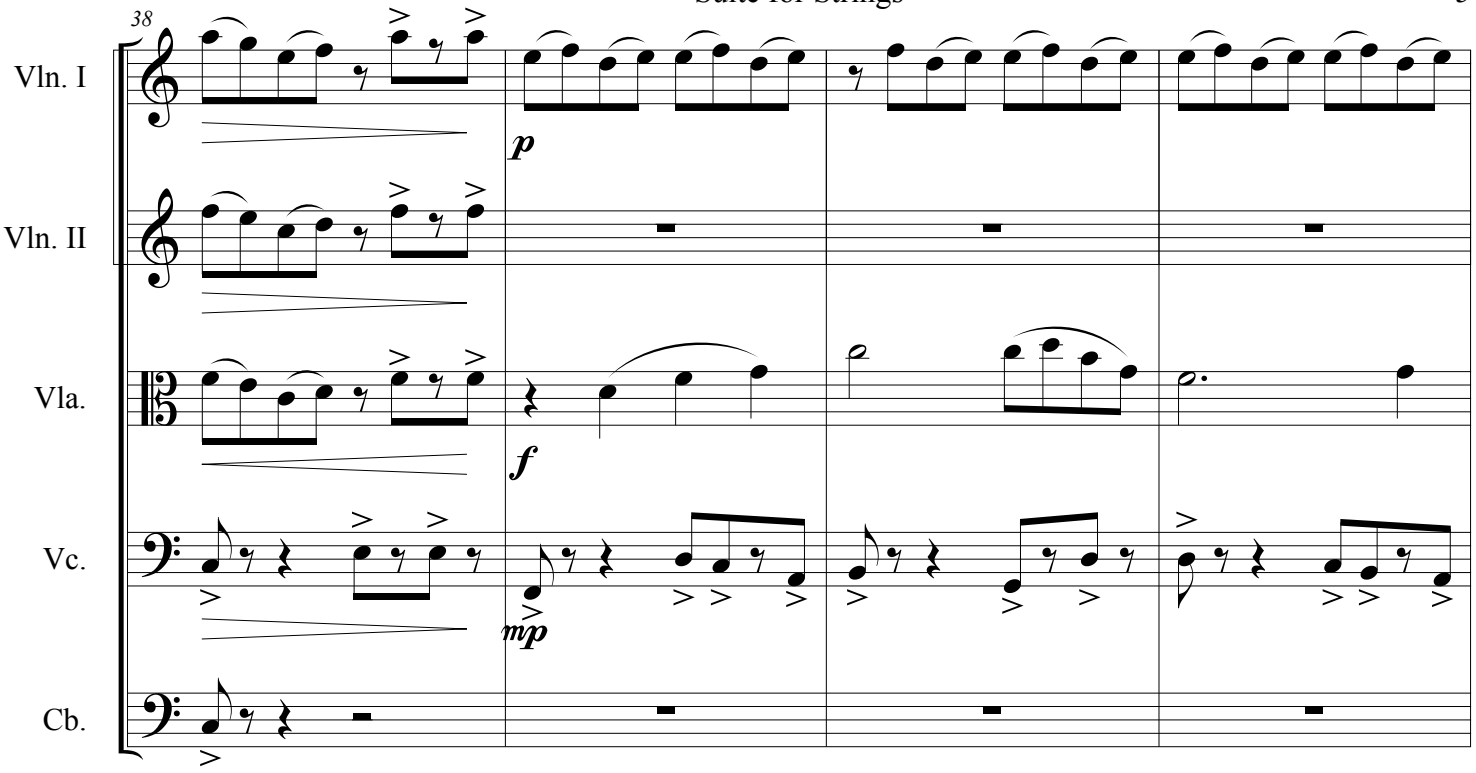


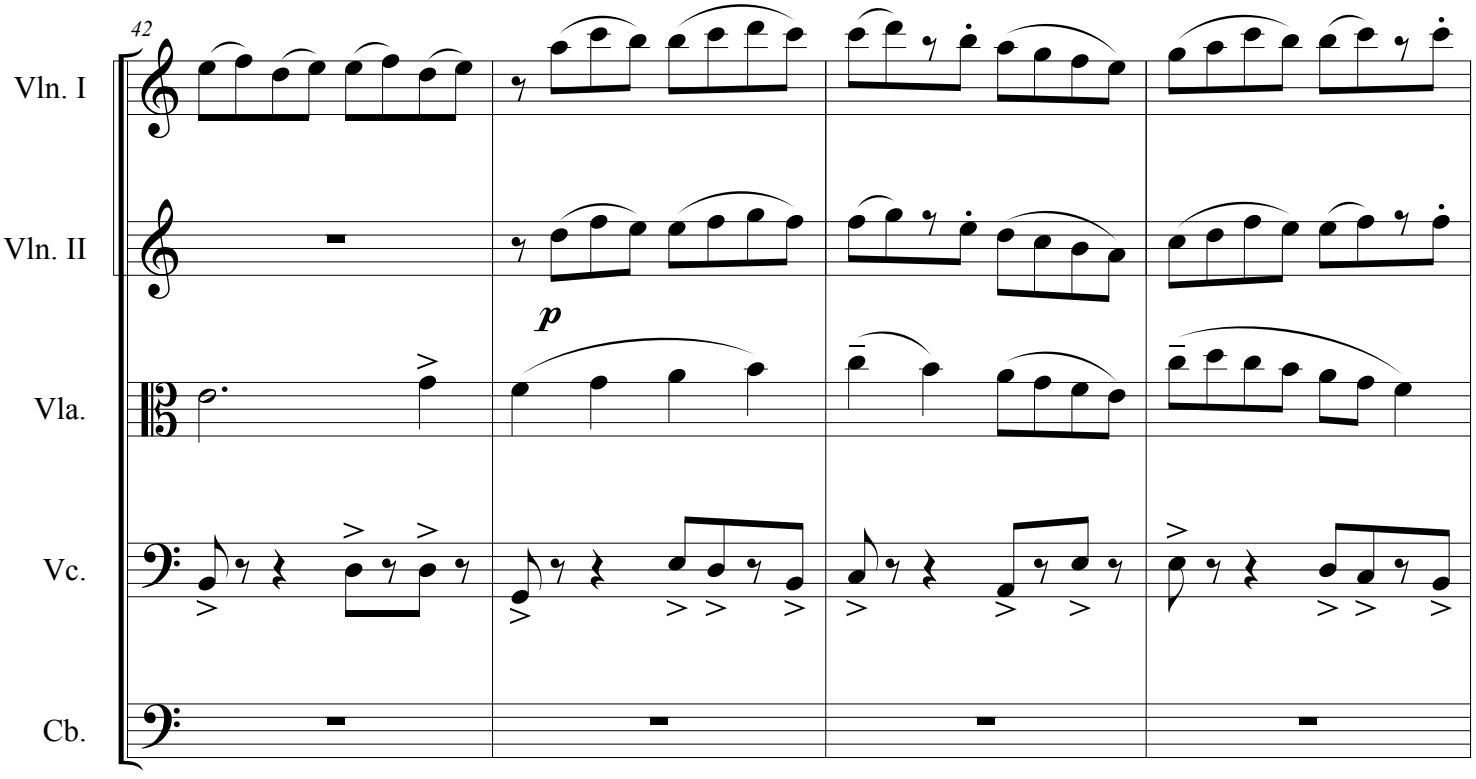
© 2017

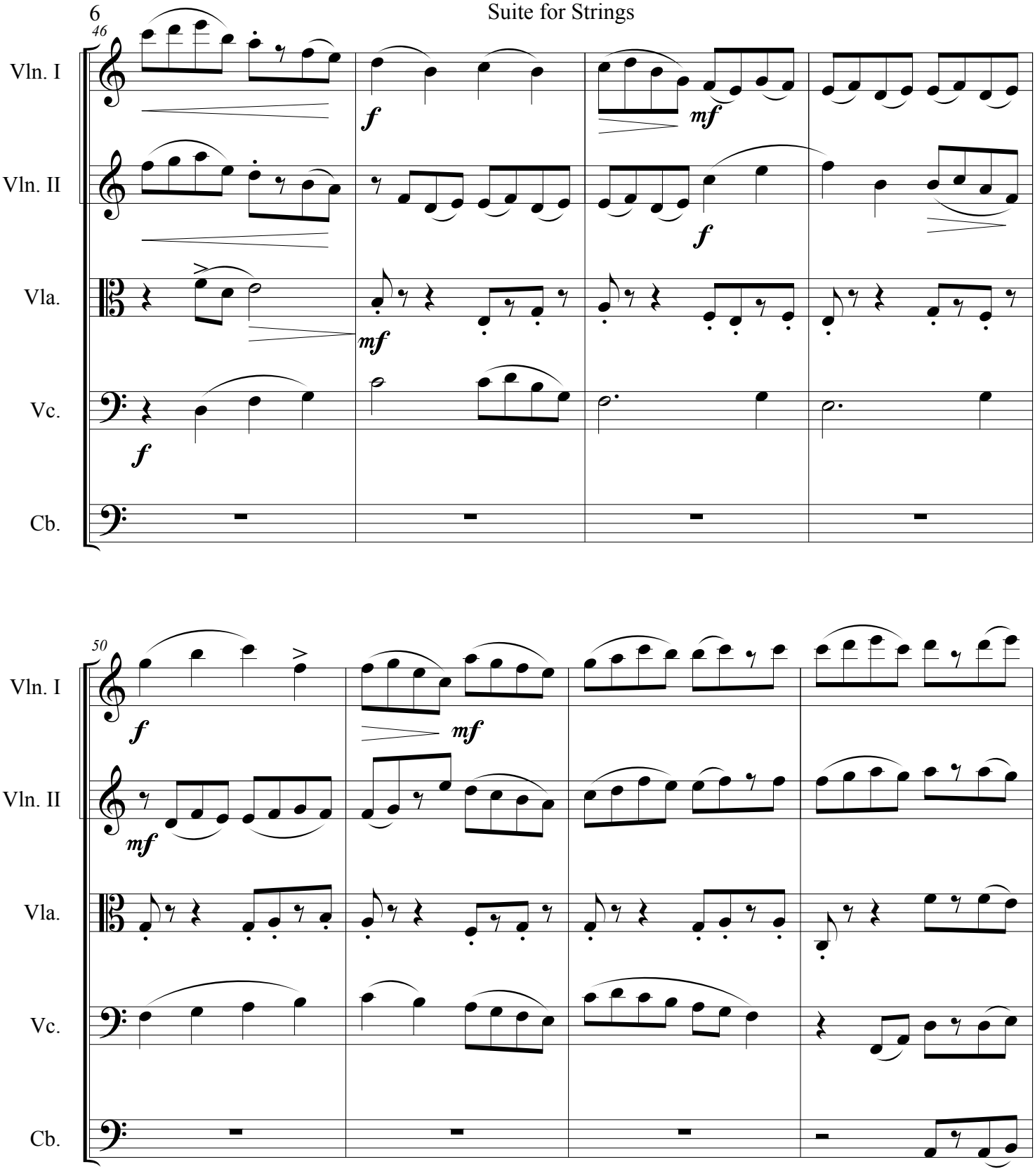

10
Vln. I
Vln. II
Vla.
Vc.
Cb.
15
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p

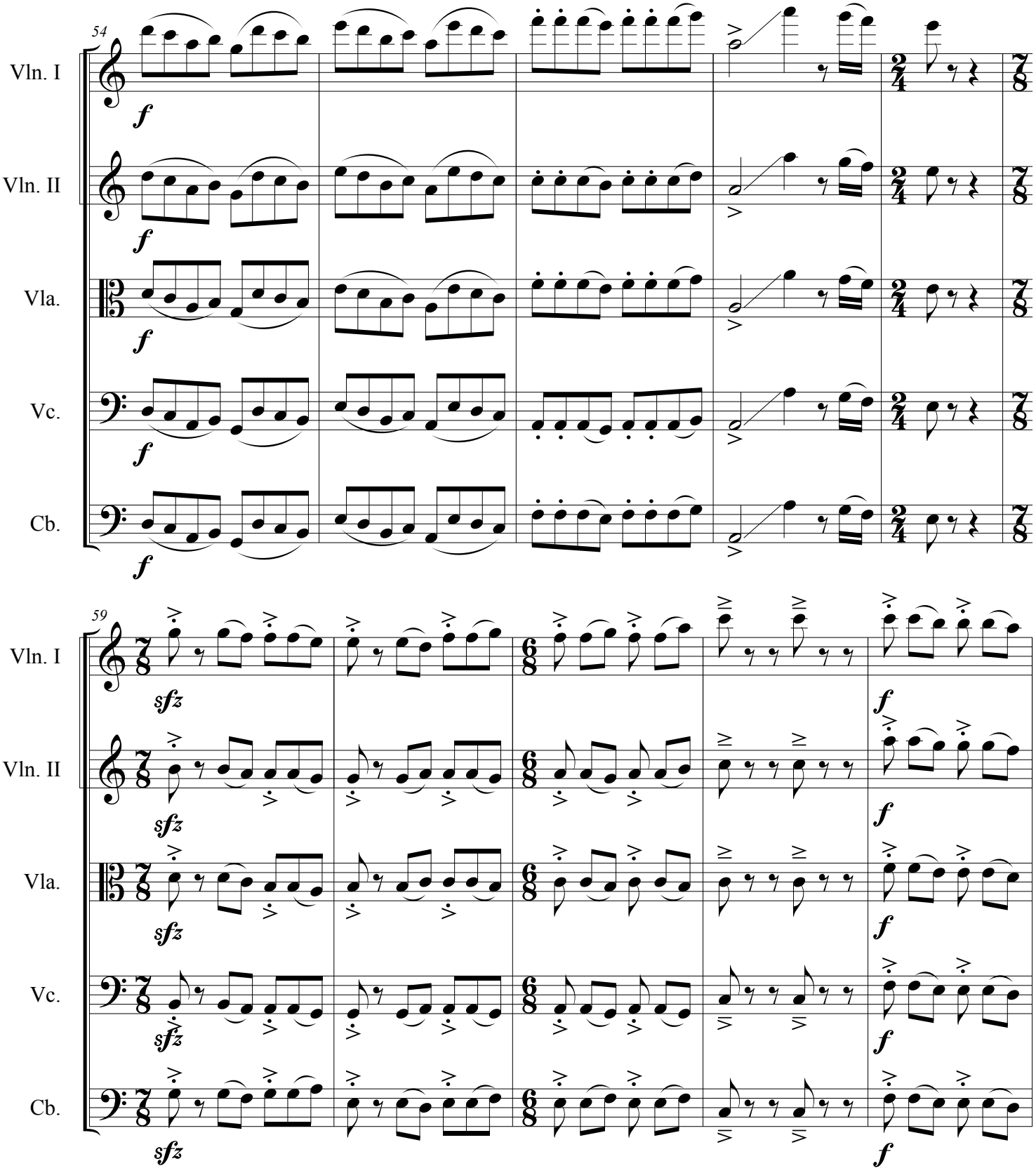

20
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.
mf
24

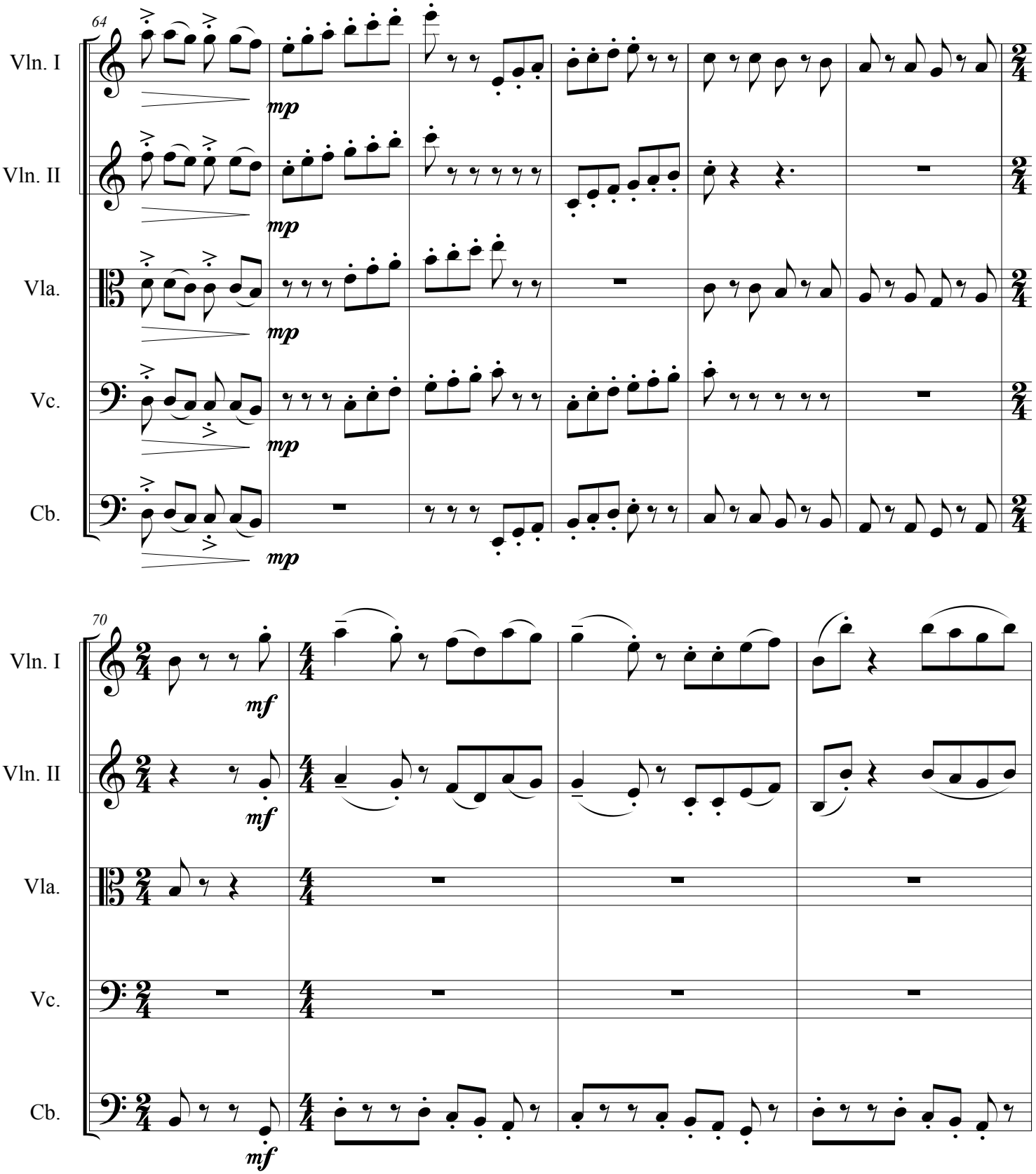

29
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
f
mf
33

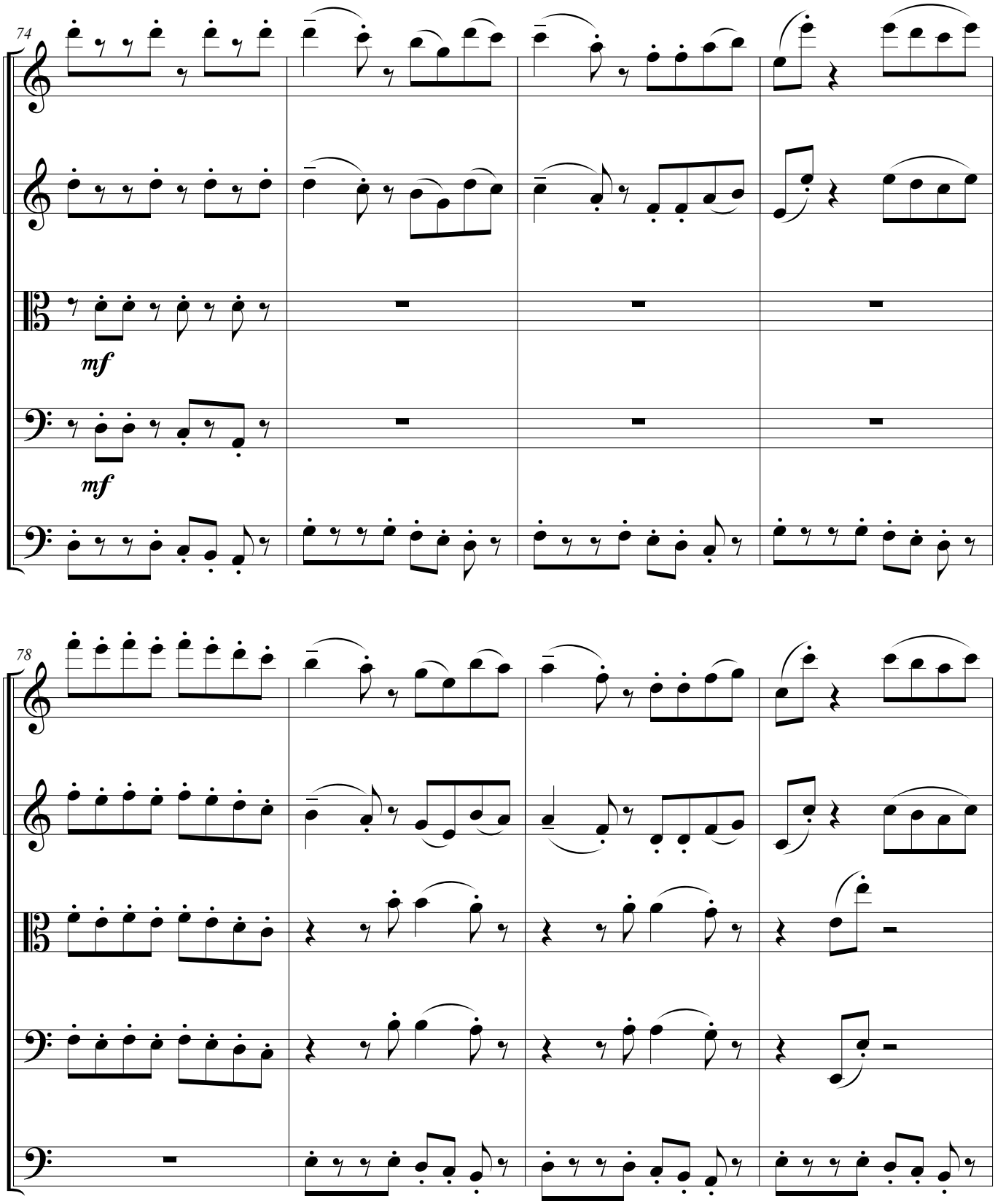

38
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mp

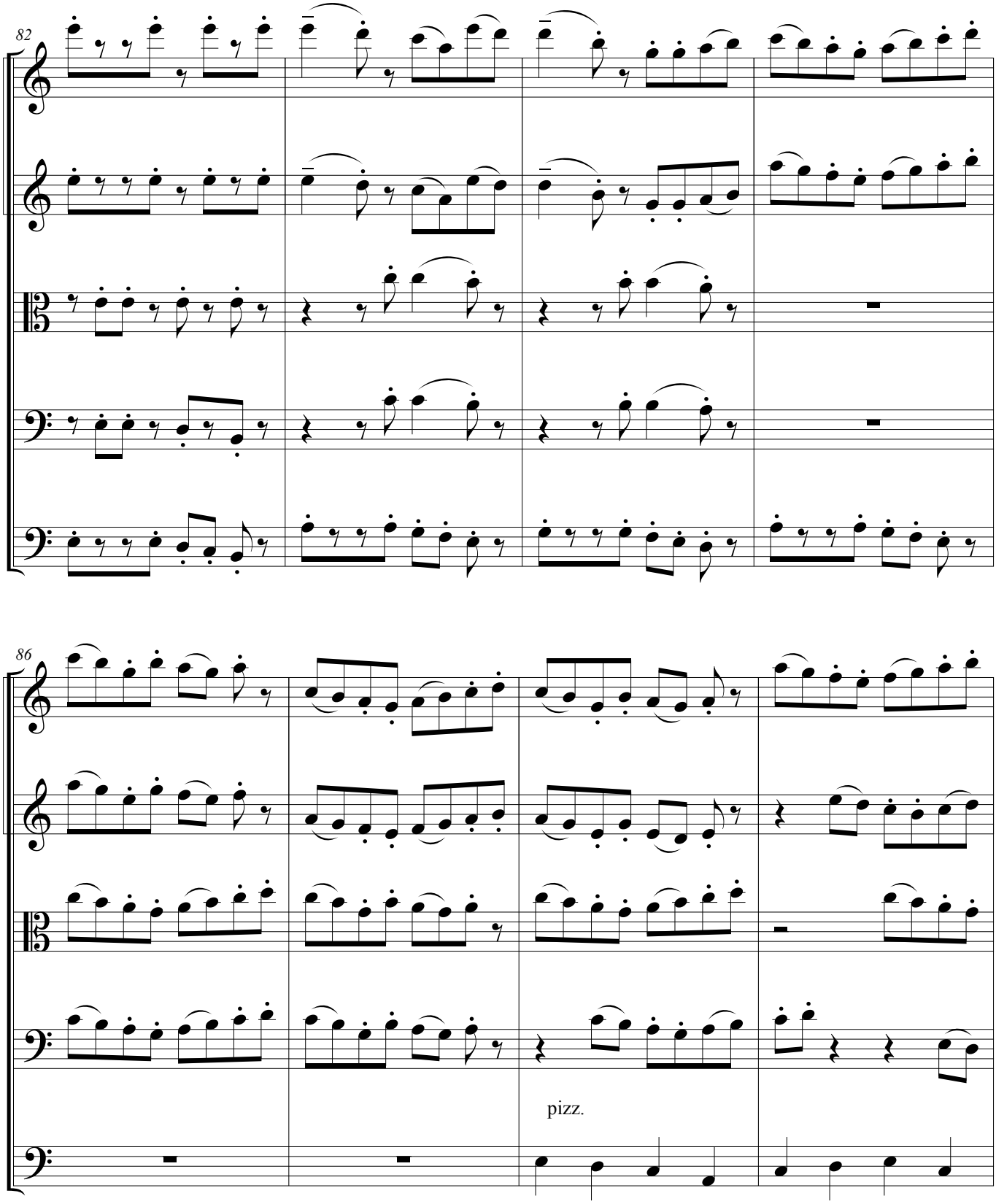

42
Vln. I
Vln. II
Vla.
Vc.
Cb.
p

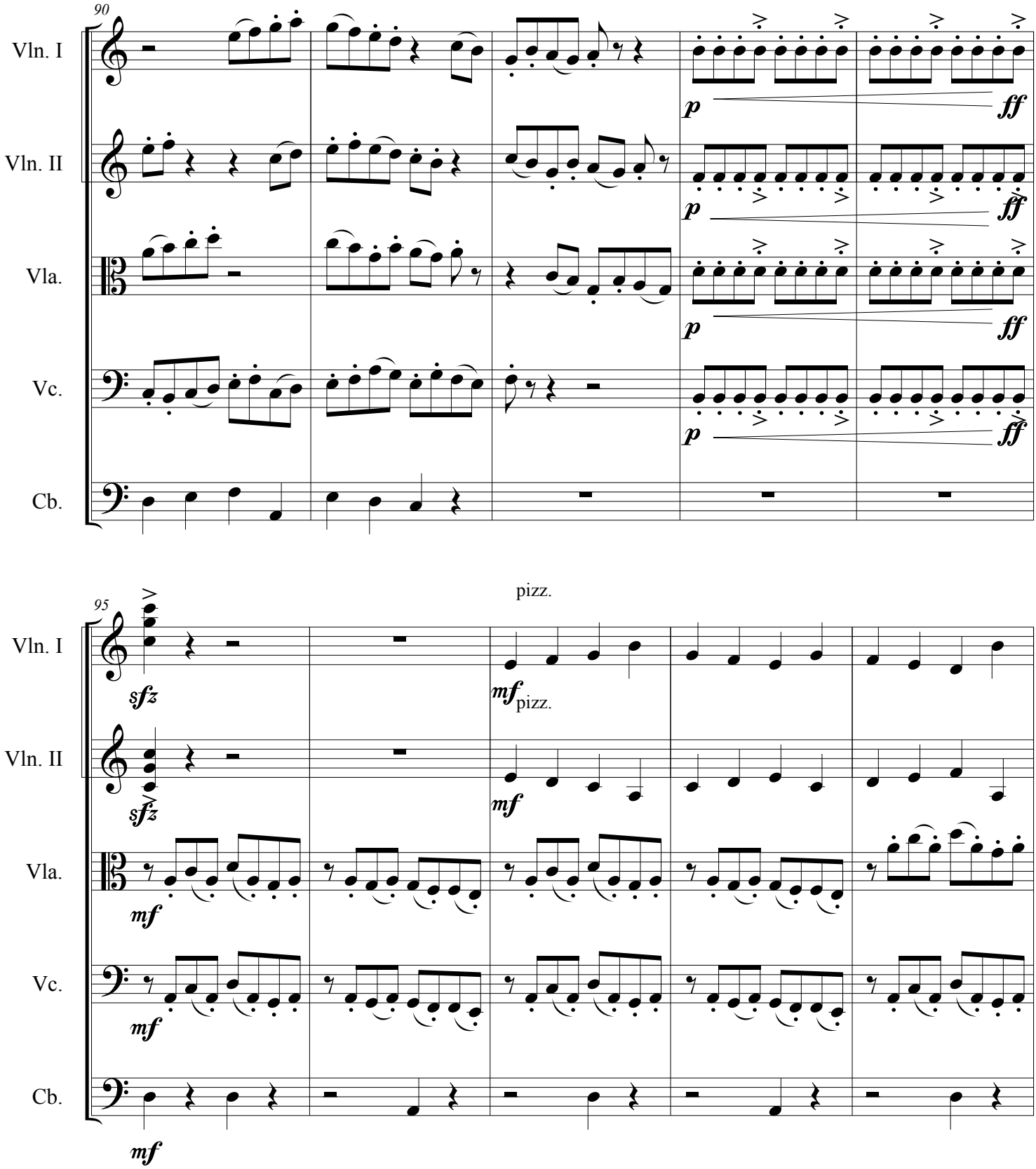

46
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
50

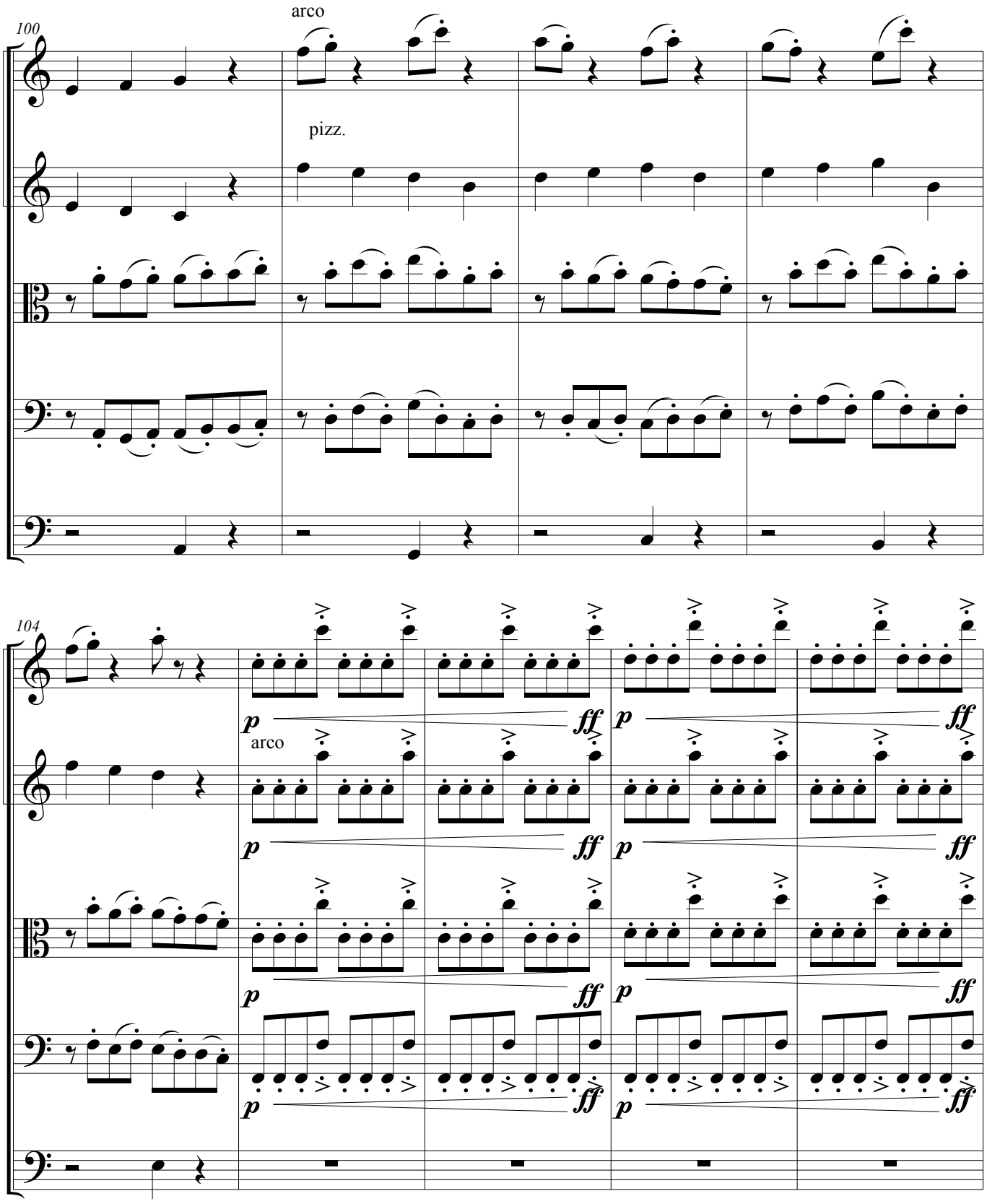

54
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
59
sfz
f

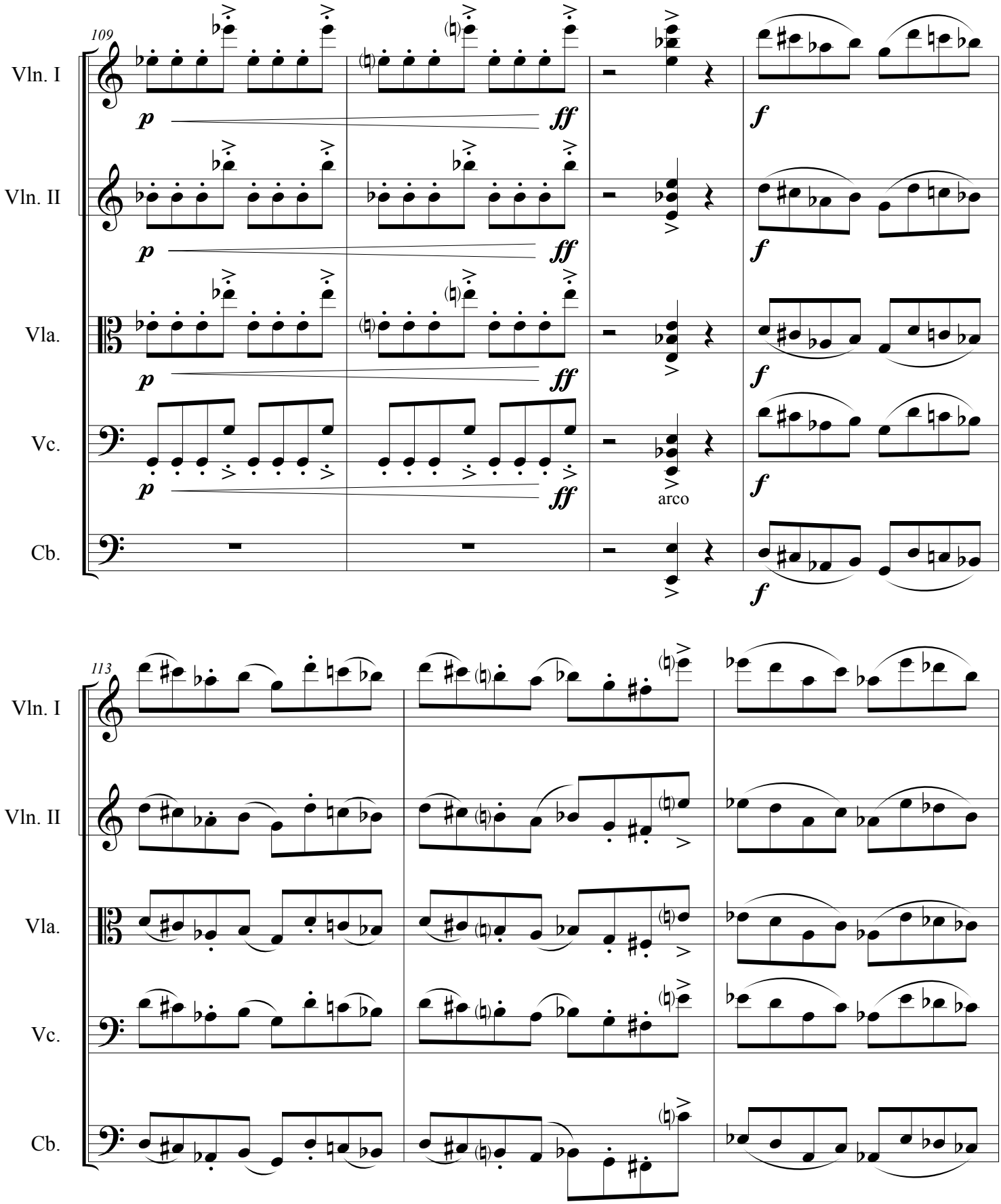

64
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
70
mf

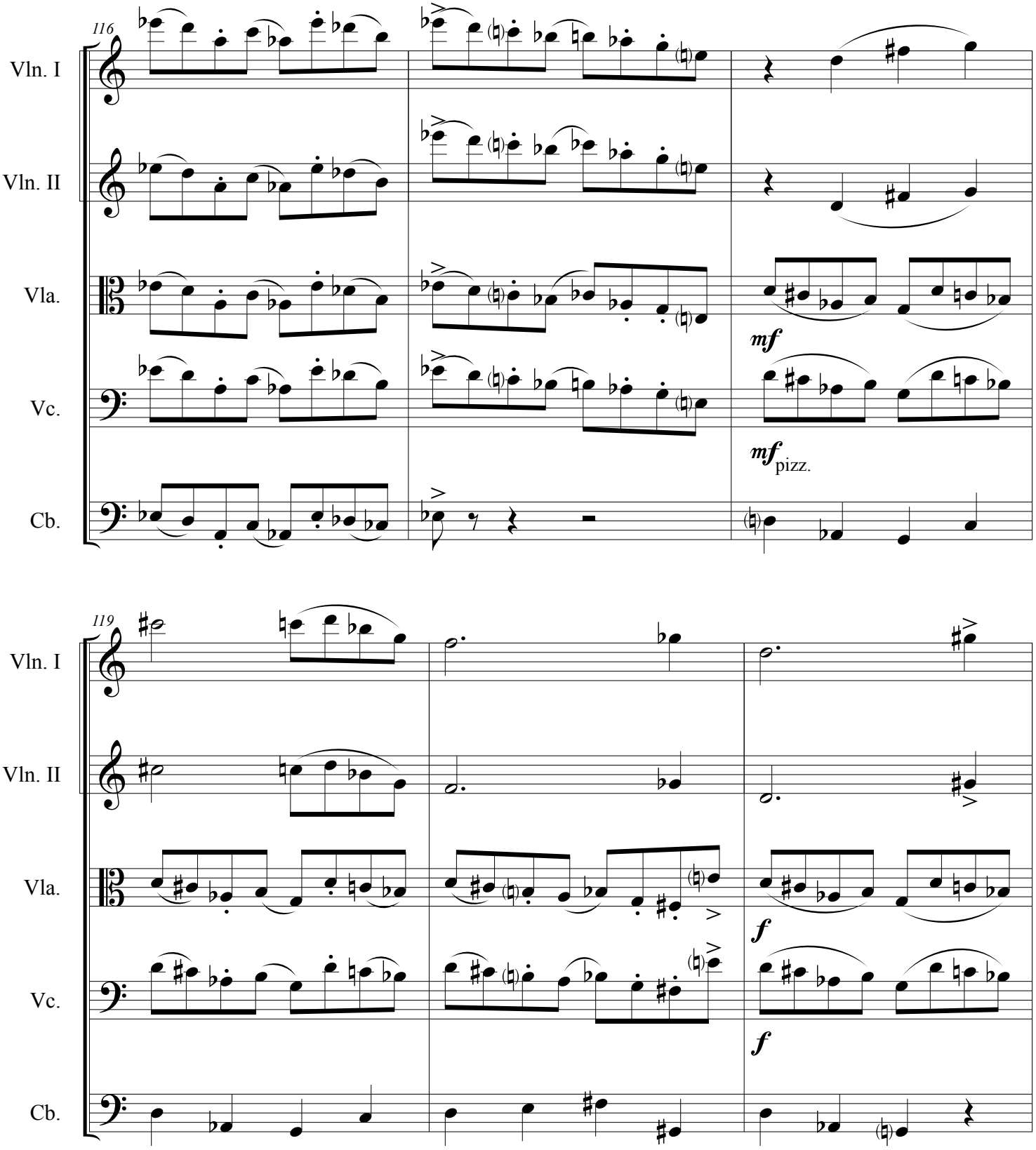

74
Vln. I
Vln. II
Vla.
mf
Vc.
mf
Cb.
78
Vln. I
Vln. II
Vla.
Vc.
Cb.

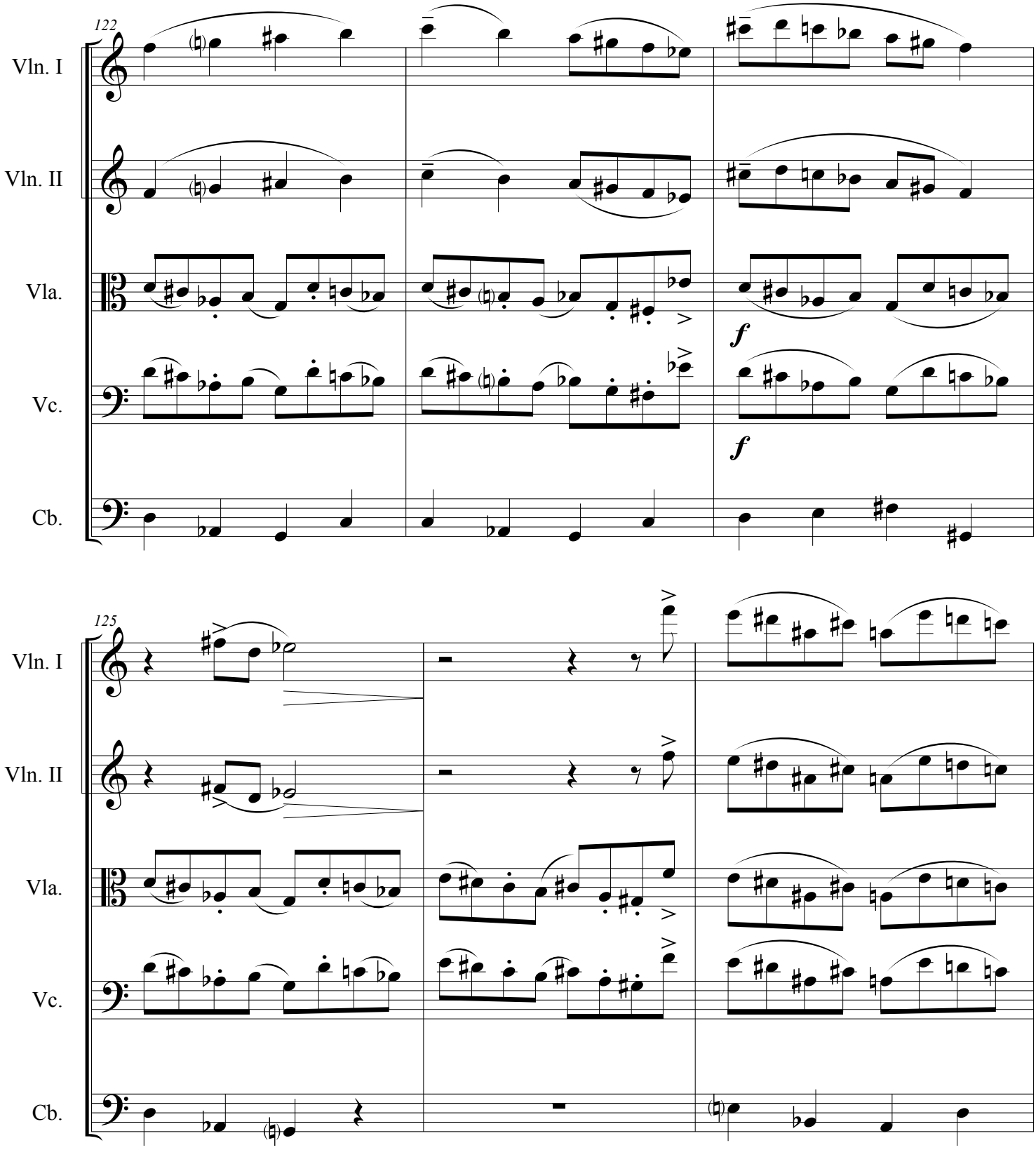

82
Vln. I
Vln. II
Vla.
Vc.
Cb.
86
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

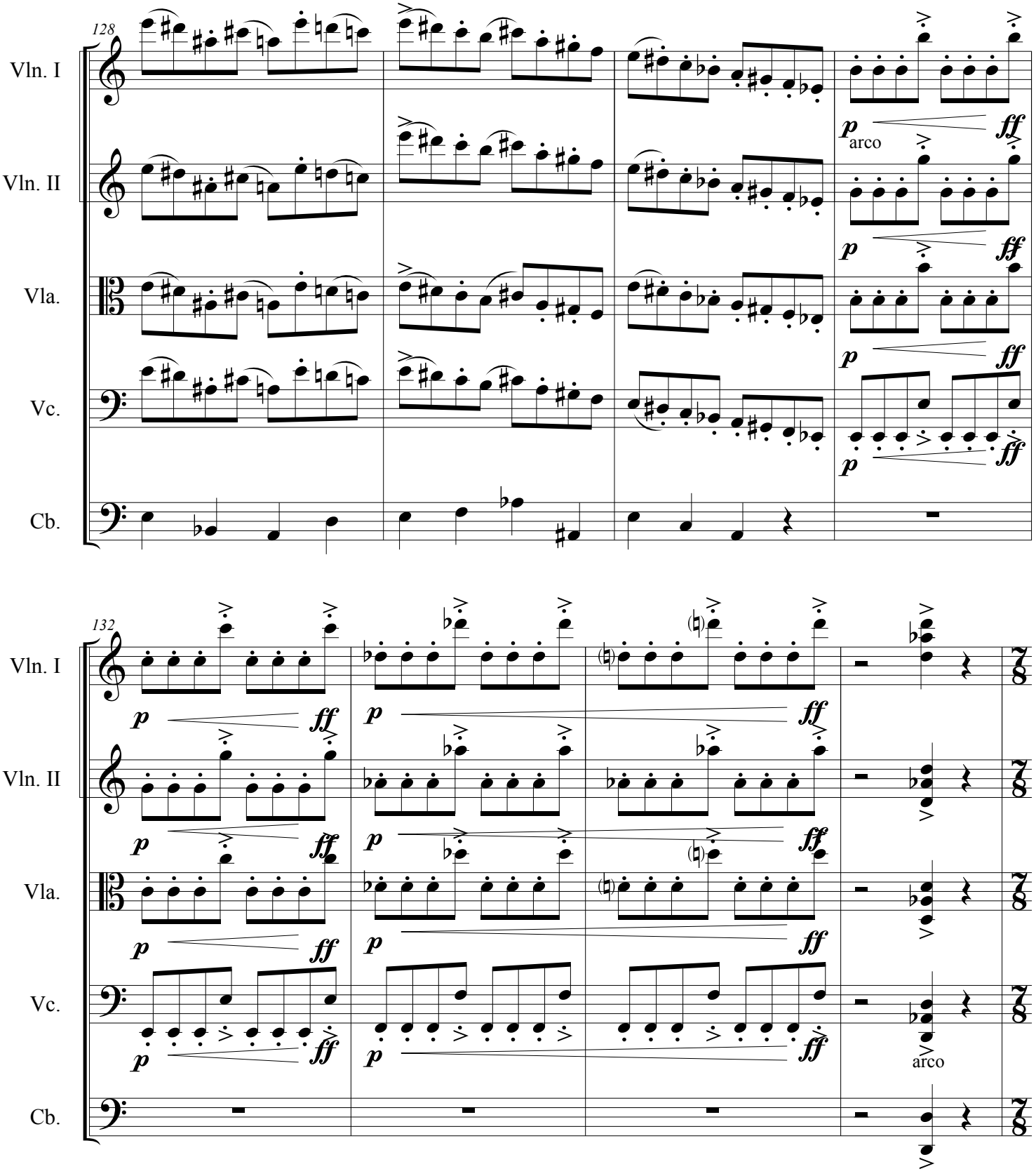

90
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
95
sfz
mf
pizz.
mf pizz.
mf

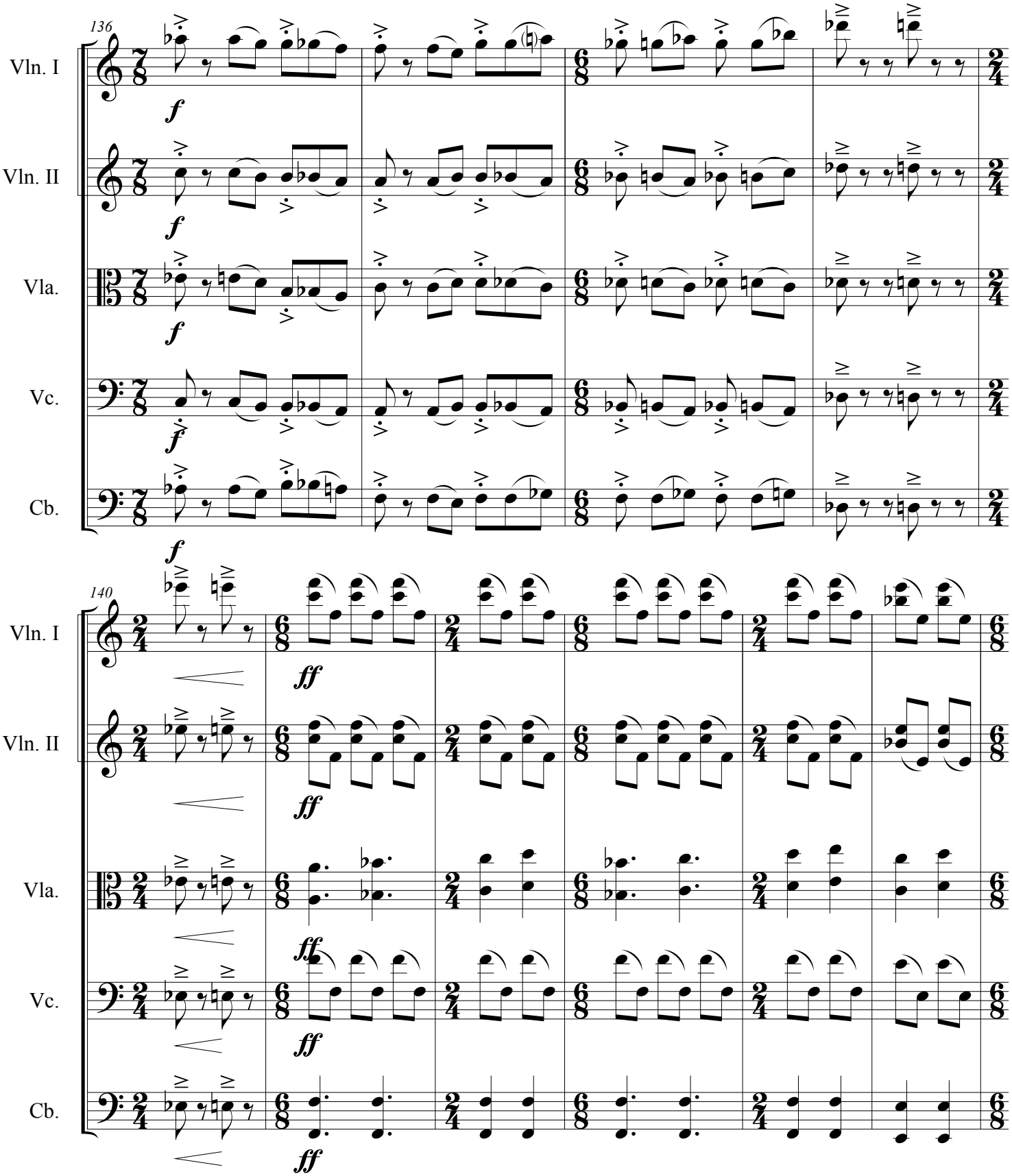

100
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.
104
arco
p
ff

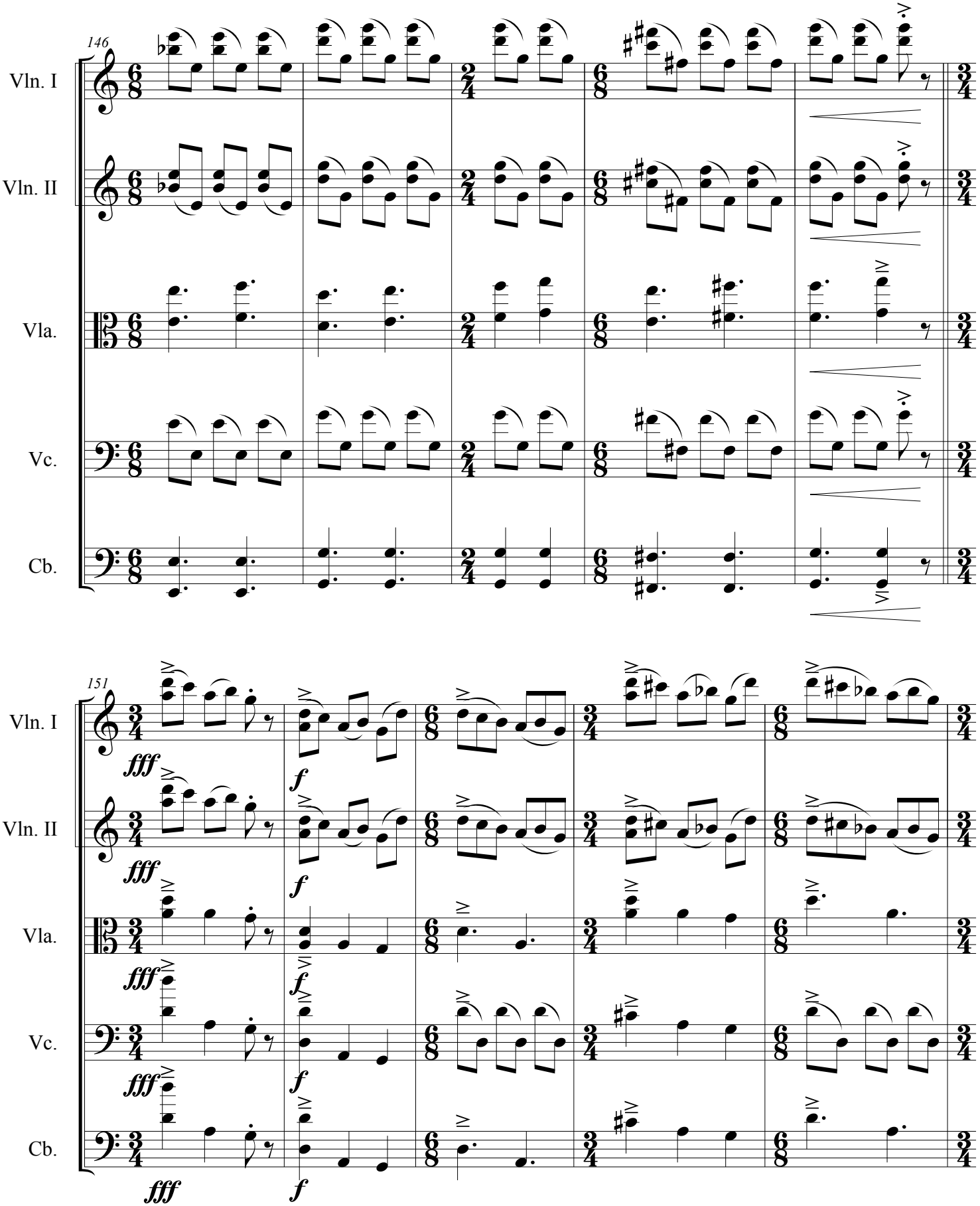

109
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
f
arco
113

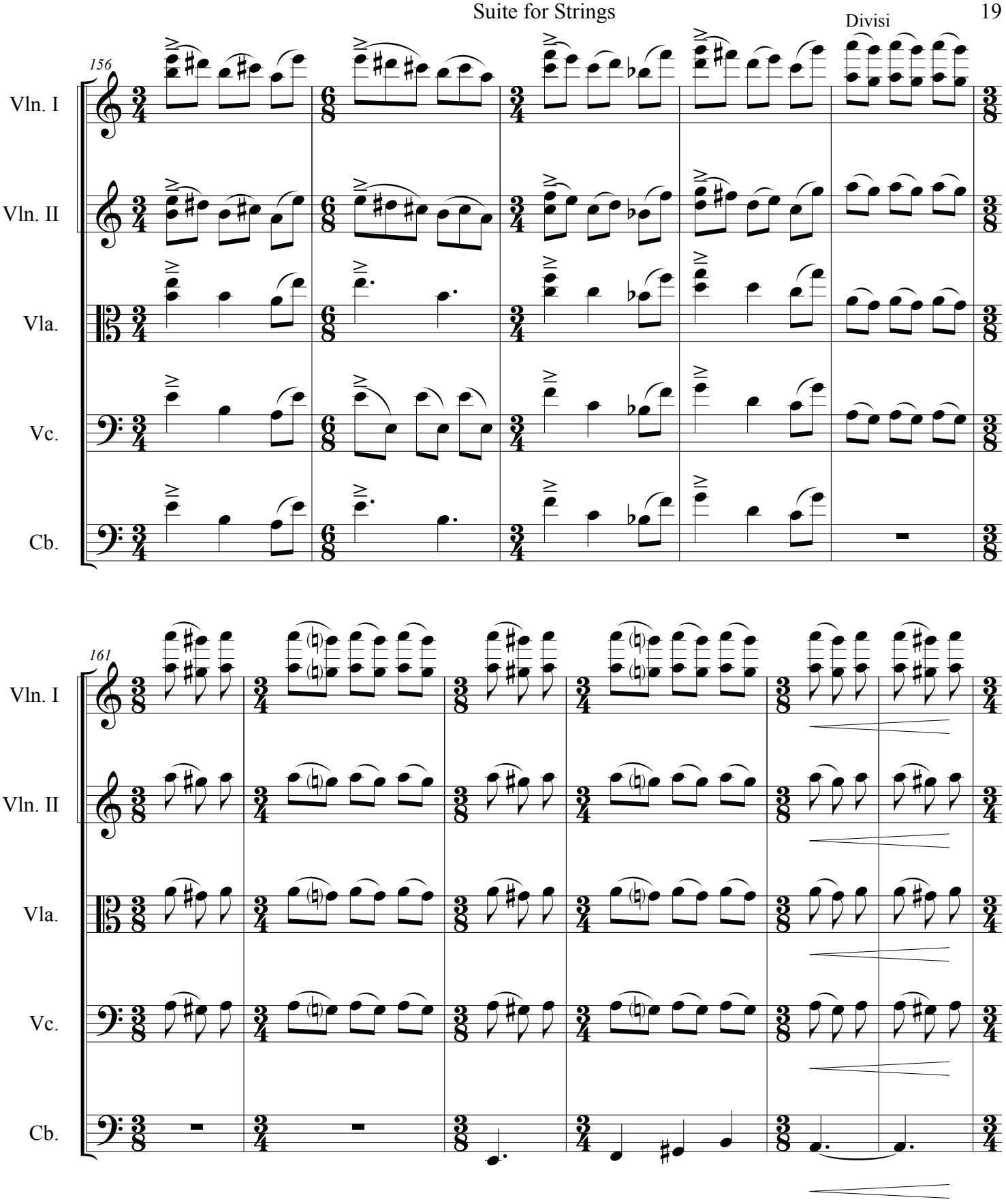

116
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf pizz.
119
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f

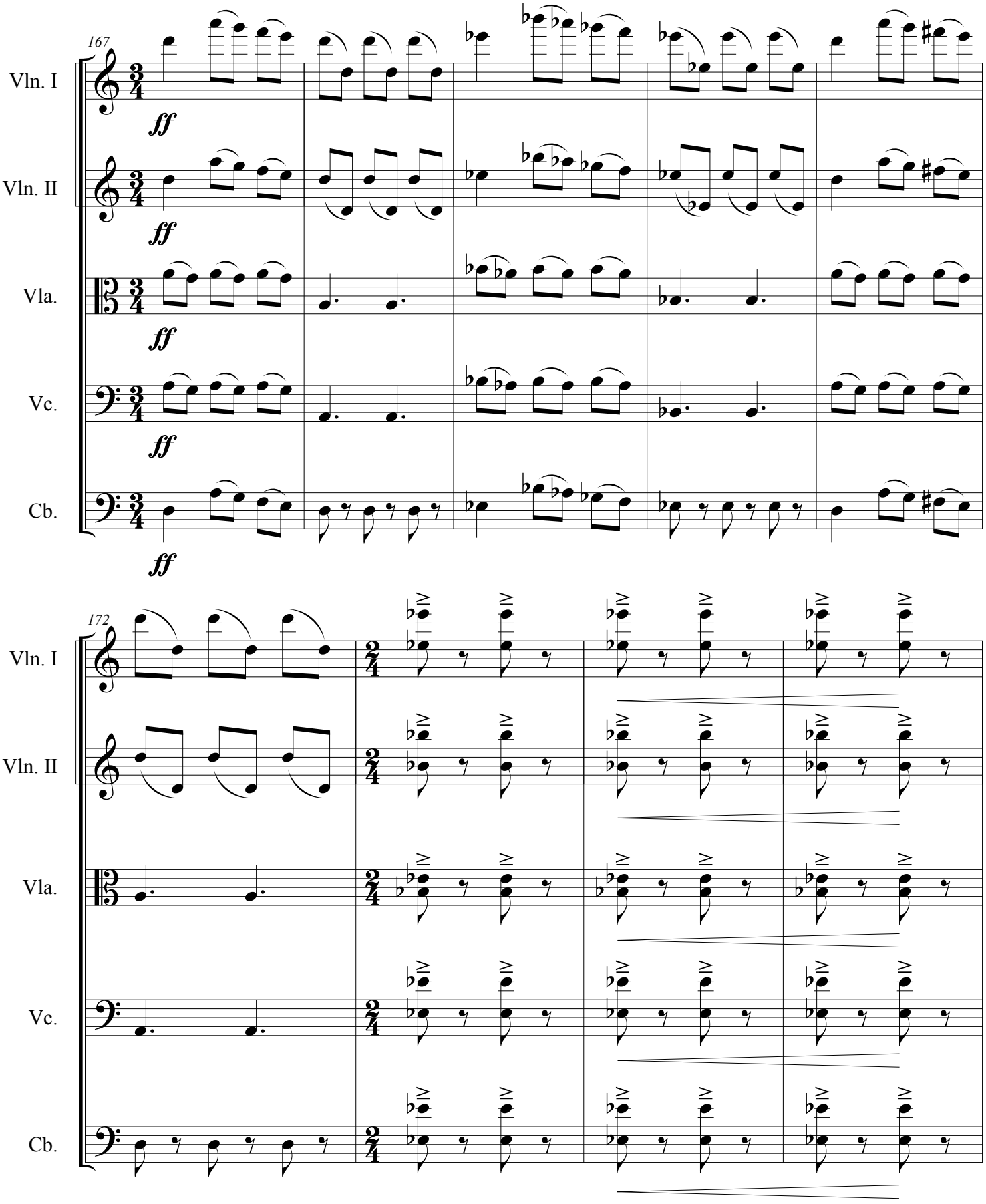

122
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
125
Vln. I
Vln. II
Vla.
Vc.
Cb.

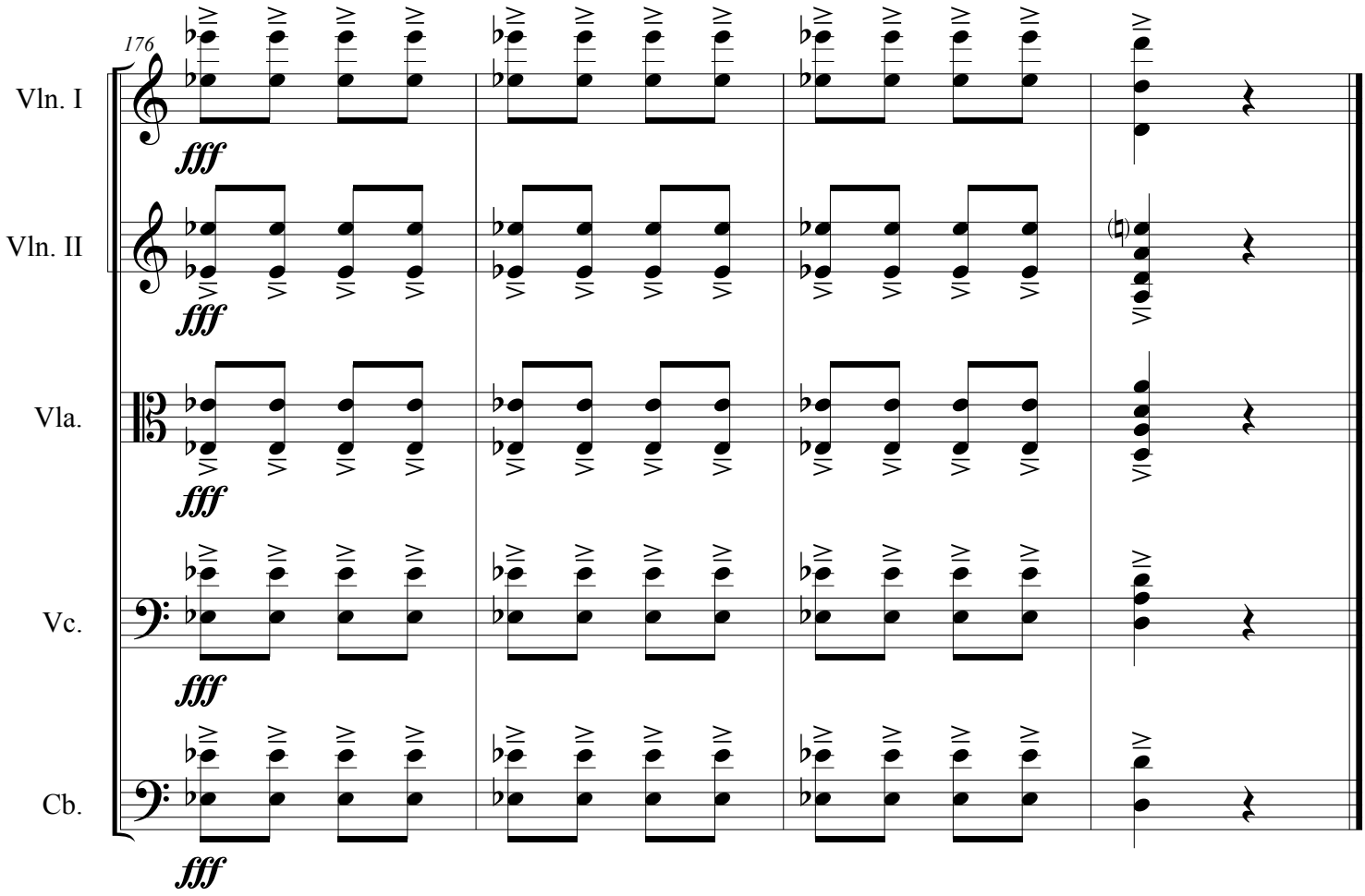

128
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
arco
132
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
arco


136
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
140
ff


146
Vln. I
Vln. II
Vla.
Vc.
Cb.
151
fff
f


Divisi
156
Vln. I
Vln. II
Vla.
Vc.
Cb.
161
Vln. I
Vln. II
Vla.
Vc.
Cb.


167
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
172
Vln. I
Vln. II
Vla.
Vc.
Cb.


176
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff