

HEE CHEOL KIM

**> Biguni <
für Solovioline
und Orchester**

1994

KIM ° BREMEN & SEOUL

Orchesterbesetzung

2 Flöten(1. auch Piccolo), 2 Oboen(2. auch Englisch-Horn), 2 Klarinetten(2. auch Baßklarinette), 2 Fagotte(2. auch Kontrafagott) - 4 Hörner, 3 Trompeten, 2 Posaunen - Harfe - Pauken und Schlagwerk(2 Spieler) - Streicher

Schlagwerk : 5 Tempelblocks, 5 Holzblöcke, 4 Gongs, 3 Zimbeln, 3 Becken, 3 Kins, 3 Tamburin, 3 Tomtoms, 2 Maracas, 2 Tamtams, 2 Schellen, 2 Triangel, Rührtrommel, Claves, Guiro, Plattenglocken, Vibraphon, Marimbaphon

Zur Notation der Partitur

Piccolo klingt eine Oktave höher, Kontrafagott und Kontrabaß klingen eine Oktave tiefer, sonst klingen alle anderen Instrumente wie notiert.

Spieldauer: circa 17 Minuten

Biguni ist eine buddhistische Nonne.

Dieses Werk symbolisiert die innere Welt der *Biguni*.

Durch Konflikt, geistige Beschwörung der tiefen Meditation wird ihre Seele wieder neu geboren, schlüpft aus ihrem Kokon wie ein Schmetterling und wandert in die Ewigkeit.

>Biguni< für Solovioline und Orchester

1994

♩ = 52

pizz.
Fl.1.2.
Ob.1.2.
Eg.hv.
Kl.1.2.
Bpkl.
Fg.1.2.
Kt.fg.

Hr.1.3.
Hr.2.4.
Tp.1.2.3.
Pos.1.2.
Tb.

Pk.
Gong
Schg.1.
Temp.bl.
Schg.2.
Hf.

♩ = 52

Solo Vn.
Vn.1.
Vn.2.
Va.
Vc.
Kb.

platt angl.
mf
p
mp
ppp
mf
pizz.
sul G
mf mp
p
mf p
con sord.
ppp
pp
f

5 6 7 8

Fl.

Ob.

Eg. hr.

Kl. 1.2.

Fg. 1.2.

Hr. 1.3.

Hr. 2.4.

Tp. 1.2.3.

Pos. 1.2.

Tb.

Pk.

Gong

Schg. 1.

Kin *mf*

Schg. 2.

Temp. bl.

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

Hf.

mf *mf* *sf*

Solo Vn.

mf *mp* *p* *pp* *mf* *sf* *f* *p*

con sord.

Vn. 1.

con sord. *PPP*

Vn. 2.

PPP

Va.

con sord

Vc.

pizz. *arco*

Kb.

sf *mf* *PPP* *mp* *PP* *PPP* *sf* *PP*

Eg. hr. *pp*

Zimb. *mp*

ϕ : Bartok-Pizzicato

Fl. 1.2.
Ob.
Eg. hr.
Kl. 1.2.
Fg. 1.2.
Hr. 1.3.
Hr. 2.4.
Tp. 1.2.3.
Pos. 1.2.
Tb.
Pk.
Gong
Schg. 1.
Schg. 2.
Hf.
Solo Vn.
Vn. 1.
Vn. 2.
Va.
Vc.
Kb.

senza sord.

plattengl.

Temp. bl.

tiefer!!

pizz.

arco

div.

sul G

mf

mp

f

pp

ppp

sf

ff

ppp sf pp

13 14 15 16

Fl. 1, 2. Ob. Eg. hr. Kl. 1, 2. Fg. 1, 2.

Hr. 1, 3. Hr. 2, 4. Tp. 1, 2, 3. Pos. 1, 2. Tb.

Pk. Schg. 1 Schg. 2

Hf.

Solo Vn.

Vn. 1 Vn. 2 Va. Vc. Kb.

pp pp p mp mf p

Maracas Kin mf

f mf mp pp f mp

arco pizz.

mp p mf mp mf mp p pp mf f

f p mf mp mf

mf mp p

Fl. 1.2.
Ob.
E. hr.
Kl. 1.2.
Fg. 1.2.
Hr. 1.3.
Hr. 2.4.
Tp. 1.2.3.
Pos. 1.2.
Tub.
Pk.
Schg.
Hf.
Solo Vn.
Vn. 1.
Vn. 2.
Va.
Vc.
Kb.

dim. *ppp* 1. 2. *ppp* *pp*
Tempo *Marim.* *mp* *f* *pp* *mp* *p* *f*
arco *con sord.* *pp* *arco* *mf* *pp* *mp* *mf* *f* *ff*
con sord. *ppp* *p* *pp* *mp* *arco* *pp* *mf* *pp* *mf*
arco *mf* *p* *arco* *mf* *pp* *mf* *sf*

Fl. 1, 2

Ob.

E. hr.

Cl. 1, 2

Bs. 1, 2

Hr. 1, 2, 3

Hr. 2, 4

Tp. 1, 2, 3

Pos. 1, 2

Tub.

Pk.

Sch. 1

Sch. 2

Hf.

Solo Vn.

Vn. 1

Vn. 2

Va.

Vc.

Kb.

Schellen

Bck.

mf *mp* *p* *pp* *f* *ff*

div.

♩ = 68

Fl.1.2
Ob.1.2
Kl.1.2
Fg.1.2

Hr.1.3.
Hr.2.4.

Tr.1.2.3.
Pos.1.2.
Tb.

Pk.

Schg.1. Holzbl.
Schg.2. Marim.

Hf.

Solo Vn.
Vn.1.
Vn.2.
Va.
Vc.
Kb.

con sord. 1.

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

pp *f*

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

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

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

mp *mf* *f*

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

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37

38

39

40

♩=84

1.

Fl. 1.2.

Ob. 1.2.

Kl. 1.2.

Fg. 1.2.

Baßkl.

Hr. 1.3.

Hr. 2.4.

Tp. 1.2.3.

Pos. 1.2.

Tb.

Pk.

Schg. 1.

Schg. 2.

Hf.

Kin.

♩=84

Solo Vn.

Vn. 1.

Vn. 2.

Va.

Vc.

Kb.

[illegible]

45

46

47

48

1.

Fl. 1, 2

Ob.

E. hr.

Kl. 1, 2

Fg. 1, 2

Hr. 1, 3.

Hr. 2, 4.

Tp. 1, 2, 3.

Pon. 1, 2.

Tub.

Pk.

Bck. *ffz* *pp* *mf* *sf* *f* *mp* *PPP*

Schg. 1

Tamburin

Schg. 2

Hf.

Solo Vn.

Vn. 1

Vn. 2

Va.

Ve.

Kb.

Ob. *pp* *mf* *f*

mp *mf* *f*

pp *mp* *mf* *f*

mf *f* *ff*

fz *mf* *f* *ff*

fz *mf* *f* *ff*

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

tr

tr

Maracas *pp* *mf*

mp *Temp. bl.* *3* *tr* *tr* *f* *ff* *mf*

mp *mf* *f*

ffz *mp* *mf* *f*

Fl. 1.2.
Ob.
E. hr.
Kl. 1.2.
Fg. 1.2.
Hr. 1.3.
Hr. 2.4.
Tp. 1.2.3.
Pos. 1.2.
Tub.
Pk.
Schg. 1.
Schg. 2.
Hf.
Vn. solo: Tempo frei
Solo Vn.
Vn. 1.
Vn. 2.
Va.
Vo.
Kb.

The musical score is arranged in systems. The first system includes Fl. 1.2., Ob., E. hr., Kl. 1.2., and Fg. 1.2. The second system includes Hr. 1.3., Hr. 2.4., Tp. 1.2.3., Pos. 1.2., and Tub. The third system includes Pk., Schg. 1., and Schg. 2. The fourth system includes Hf. and a solo violin part labeled 'Vn. solo: Tempo frei'. The solo violin part features a melodic line with dynamic markings *f*, *p*, *mp*, *f*, and *mp*. The fifth system includes Vn. 1., Vn. 2., Va., Vo., and Kb. The score is written for a full orchestra with a solo violin part.

53

54

55

56

Fl 1.2.

Ob.
E.hr.

Kl 1.2.

Fg.1.2

Hr.1.3.

Hr.2.4.

Tp.1.2.3.

Pos.1.2.

Tub.

Pk.

Schg

Hf.

Solo Vn.

Vn.1

Vn.2

Va.

Vc.

Kb.

mf *fp* *mp* *mf* *p* *mf* *f* *fp* *mp* *mf* *f* *ff*

● = 52

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♩ = 64

Fl. 1.2
Ob. 1.2
Cl. 1.2
Fg. 1.2
Hr. 1.3.
Hr. 2.4.
Tp. 1.2.3.
Fos. 1.2.
Tb.
Pk.
Schg. 1.
Schg. 2.
Hf.
Solo Vn.
Vn. 1.
Vn. 2.
Va.
Vc.
Kb.

61 62 63 64

♩ = 64

sf *mf* *f* *ff* *fff* *mp* *mf* *fp* *tr* *Gong* *Marim.*

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[illegible]

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76 77 78

Picc.
Fl. 2.

Ob. 1. 2.

Kl. 1. 2.

Fg. 1. 2.

Hr. 1. 3.

Hr. 2. 4.

Tp. 1. 2. 3.

Pos. 1. 2.

Tb.

Pk.

Schg. 1.

Schg. 2.

Hf.

Solo Vn.

Vn. 1.

Vn. 2.

Va.

Vc.

Kb.

mp *p* *mf* *f* *mp* *fp* *mf* *mp* *mf* *sf*

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

mp *mf* *mp* *f* *sf* *mp* *mf* *f* *sf* *mp* *mf* *f*

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

sf *mp* *f* *p* *sf* *mp* *f*

sf *mp* *mf* *f* *mp* *mf* *f*

sf *mp* *mf* *f* *mp* *mf* *f*

sf *mp* *mf* *f* *mp* *mf* *f*

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

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

pizz. *arco* *pizz.* *arco*

79 80 81

♩ = 112

Fl.1,2. *sf* *mp* *mf* *sf*

Ob.1,2. *mp* *mf* *sf*

Kl.1,2. *mp* *mf* *sf*

Fg.1,2. *mp* *mf* *sf*

Hr.1,3. *mp* *mf* *sf* *pp* *ppp*

Hr.2,4. *mf* *sf* *pp* *ppp*

Tp.1,2,3. *sf* *mp* *sf*

Pos.1,2. *sf* *mp* *sf*

Tb. *mp* *sf*

♩ = 112

Pk. *mp* *sf* *mp* *mf*

Schg.1. *fp* *p* *f* *mp* *f*

Schg.2. *mp* *mf* *p* *f* *mp* *f*

Hf. *mp* *f* *mp* *f*

♩ = 112

Solo Vn. *mp* *f* *arco div.* *f* *pizz.* *mp* *f*

Vn.1. *mf* *f* *arco div.* *f* *pizz.* *mp* *f*

Vn.2. *mf* *f* *arco div.* *f* *pizz.* *mp* *f*

Va. *mf* *f* *mp* *f*

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

Kb. *mf* *f* *mp* *f*

[illegible]

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♩ = 146

Fl. 1, 2. Ob. 1, 2. Kl. 1, 2. Fg. 1, 2.

Hr. 1, 3. Hr. 2, 4. Tp. 1, 2, 3. Pos. 1, 2. Tb.

Pk. Schg. 1. Schg. 2.

Hf. *3 va*

♩ = 146

Vn. Solo

Vn. 1. Vn. 2. Va. Vc. Kb.

93 94 95 96 97 98 99 100

$\text{♩} = 158$

Fl.1.2.
Ob.1.2.
Kl.1.2.
Th.
Fg.1.2.

$\text{♩} = 158$

Hr.1.3.
Hr.2.4.
Tp.1.2.3.
Pos.1.2.
Tb.

Pk.

Schg.1.
Guiro
Rührtrommel
f *sf* *mp* *p* *pp*

Schg.2.
f *mf* *mp* *mf* *mp* *p* *pp*

Hf.

$\text{♩} = 158$

Vn. Solo
ff *f* *mf* *mp* *p* *sf* *p* *pp*

Vn.1.
div. ff *dim.* *f* *mf* *mp* *p* *sf*

Vn.2.
div. ff *dim.* *f* *mf* *mp* *p* *sf*

Va.
div. ff *dim.* *f* *mf* *mp* *sf* *p* *sf*

Vo.
f *mf* *sf* *sf*

Kb.
f *mf* *sf* *sf*

$\text{♩} = 84$

101 102 103 104 105 106 107 108 109

$\text{♩} = 172$

Fl. 1.2.
Ob. 1.2.
Kl. 1.2.
Fg. 1.2.
Hr. 1.3.
Hr. 2.4.
Tp. 1.2.3.
Pos. 1.2.
Tb.
Pk.
Gong
Schg. 1.
Schg. 2.
Hf.
 $\text{♩} = 172$
Vn. Solo
Vn. 1.
Vn. 2.
Va.
Vc.
Kb.

$\text{♩} = 84$

L²

con sord.

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114 115 116 117

Fl.1.
Fl.2.
Ob.
Eg.hr.
Kl.
Baßkl.
Fg.
Kt.fg.
Pk.
Schg.1.
Schg.2.
Hf.
Vn. Solo
Vn.1.
Vn.2.
Va.
Vc.
Kb.

pp ppp
pp mp p mp mf
mf f mp p pp
mf p pp p
pp pp

[illegible]

↑ 이 page의 "claves" 부터
매, ohonoh bte!!

122

123

124

125

Fl.1.

Fl.2.

Ob.

Eg.hr.

Kl.

BaBkl.

Fg.

Kl.fg.

Pk.

Schg.1.

Schg.2.

Hf.

Vn. Solo

Vn.1.

Vn.2.

Va.

Vo.

Kb.

Handwritten musical score for measures 122-125. The score includes parts for Flute 1 & 2, Oboe, English Horn, Clarinet, Bassoon, Bassoon II, Bassoon III, Piccolo, Saxophone 1 & 2, Horn, Violin Solo, Violin 1 & 2, Viola, Voice, and Cello. The music features various dynamics (pp, mp, mf, p, f, ppp) and includes handwritten annotations such as 'clm' and 'claves'.

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130 131 132 133

Fl.1,2.
Ob.
Eg.hr.
Kl.
Baßkl.
Fg.
Kl.fg.

Hr.1,3.
Hr.2,4.
Tp.1,2,3.
Pos.1,2.
Tb.
Pk.
Schg.1.
Schg.2.
Hf.
Vn. Solo
Vn.1.
Vn.2.
Va.
Vc.
Kb.

fff
con sord.
con sord.
con sord.

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[illegible]

[140]

[141]

[142]

Fl.1. *mf* *mp* *pp* *ppp*
 Fl.2. *mf* *mp* *pp* *ppp*
 Ob. *mf* *pp* *pp* *ppp*
 Eg.hr. *mp* *pp*
 Kl. *pp*
 Baßkl. *p*
 Fg.
 Kt.fg.
 Pk.
 Schg.1. Kin *mf*
 Schg.2. Trgl. *mf*
 Hf. *mf* *p* *mp* *mf*
 Vn. Solo *mp* *f* *pp* *mf*
 Vn.1. *ff* *tr* *mp* *p* *ppp*
 Vn.2. *f* *tr* *ff* *mp* *p* *ppp*
 Va. *mf* *f* *mp* *ff* *fp* *pp*
 Vc. *f* *ff* *fp* *pp*
 Kb. *f* *ppizz.* *φ* *mf*

FL1

FL2

Ob

Eng. Hr.

Cl

Bassoon

Bassoon II

Bassoon III

Vcllo

Db

Vib

Schz. 1

Schz. 2

Trgl.

Vn. Solo

8va

Vn. 1

Vn. 2

Va

Vc

Kb

mp

p

pp

ppp

f

mf

sf

pizz.

tr

trgl.

8va

44

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Andante

Handwritten musical score for the first system, measures 1-4. The score is in G-flat major (two flats) and 4/4 time. The instruments are Violin (vn.), Viola (vb.), Oboe (op.), and Piano (p.).

- Violin (vn.):** Measures 1-4. Dynamics: *p* (measure 2), *mp* (measure 3), *p* (measure 4). Includes a triplet in measure 3 and a quintuplet in measure 4.
- Viola (vb.):** Measures 1-4. Dynamics: *pp* (measure 2), *p* (measure 4).
- Oboe (op.):** Measures 1-4. Rested.
- Piano (p.):** Measures 1-4. Dynamics: *ppp* (measures 1-2), *p* (measures 3-4). Includes octaves in measures 1-2 and 3-4.

Handwritten musical score for the second system, measures 5-8. The score is in G-flat major (two flats) and 4/4 time. The instruments are Violin (vn.), Viola (vb.), Oboe (op.), and Piano (p.).

- Violin (vn.):** Measures 5-8. Dynamics: *mf* (measure 5), *mf* (measures 6-8). Includes a wavy line in measure 6.
- Viola (vb.):** Measures 5-8. Dynamics: *mp dolce* (measure 6), *rit* (measure 8).
- Oboe (op.):** Measures 5-8. Rested.
- Piano (p.):** Measures 5-8. Dynamics: *mf* (measures 5-6), *mp* (measures 7-8). Includes octaves in measures 5-6 and 7-8.

Handwritten musical score for the first system, measures 1-10. The score includes staves for Violin (Vn.), Viola (Vb.), Soprano (Sop.), and Piano (P.).

Violin (Vn.): Treble clef, key of B-flat major. Starts with a *pp* dynamic, followed by a crescendo to *mf*, then a decrescendo to *p*. Ends with a *pizz.* (pizzicato) marking and a *No. 2* instruction.

Viola (Vb.): Treble clef, key of B-flat major. Remains silent throughout this system.

Soprano (Sop.): Treble clef, key of B-flat major. Features a melodic line with lyrics in Korean and Romanized Korean. Dynamics include *pp*, *mf*, *f*, and *p*. A circled measure number "10" is present.

Piano (P.): Bass clef, key of B-flat major. Accompanies the vocal line with chords and arpeggios. Dynamics include *p*, *mf*, *f*, and *p*.

Lyrics:
 찬 더 찬 더 즐 찬-디 십 십-산천에 불은불은 가신님 무덤가에 즐-찬-디
 Sandi Sandi Gum san-di shim shim ban zane butun butun gashinim mudamgae Gum sandi

Handwritten musical score for the second system, measures 15-20. The score includes staves for Violin (Vn.), Viola (Vb.), Soprano (Sop.), and Piano (P.).

Violin (Vn.): Treble clef, key of B-flat major. Starts with a *<solo> p* marking. A dashed line indicates a solo passage. Ends with a circled measure number "20".

Viola (Vb.): Treble clef, key of B-flat major. Remains silent until measure 19, where it enters with a *mp* dynamic and a *<solo> mp* marking.

Soprano (Sop.): Treble clef, key of B-flat major. Remains silent throughout this system.

Piano (P.): Bass clef, key of B-flat major. Accompanies the instrumental solo with chords and arpeggios. Dynamics include *p* and *mf*.

Moderato
pizz.

No. 3

25

mf 봄이 왔네 봄빛이 왔네 배드나-무 설 가지에
Bo mi wa-ne Bom-bi-ti wa-ne Bo dū-na-mu shē-ga-si ē

arco
f
mf
rit
pizz.
mf 봄빛이 왔네 봄날이 왔네
Bom-bi-ti wa-ne Bom-na-li wa-ne

Handwritten musical score for a string quartet, featuring Korean lyrics and various performance markings.

Top Section:

- Tempo: *Andante*
- Instrumentation: *arco.* (arco)
- Dynamic: *mp* (mezzo-piano)
- Lyrics: *shim shim sancheon-e-do gu-san-di-ye*
- Performance markings: *mp*, *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo)

Bottom Section:

- Tempo: *Andante*
- Instrumentation: *arco.* (arco)
- Dynamic: *mp* (mezzo-piano), *pp* (pianissimo), *ppp* (pianississimo)
- Lyrics: *gu-san-di-ye*
- Performance markings: *glissando*, *rit.* (ritardando), *pp*, *ppp*

The score includes various musical notations such as notes, rests, and dynamic markings, along with handwritten annotations and corrections.