

바순과 피아노를 위한 詩

"POEM"

For Bassoon & Piano

Composed by Wayne Wan S.Chai

채완수작곡

바순과 피아노를 위한

詩

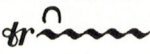

Poem

for Bassoon and Piano

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蔡完洙作曲

NOTATION

- S · V (senza vibrato) = non vibrato = 비브라토 없이
 P · V (poco vibrato) = narrow vibrato = 약간의 비브라토.
 ~~~~~ L · V (lento vibrato) = slow vibrato = 느린 비브라토.  
 ~~~~~ M · V (molto vibrato) = strong wide vibrato (= almost trill) 강하고 큰 비브라토  
 ∩ $\frac{1}{4}$ Tone rising (up) = $\frac{1}{4}$ 음 올림
 U $\frac{1}{4}$ Tone falling (down) = $\frac{1}{4}$ 음 내림
 tr  (tr ) $\frac{1}{4}$ Tone Trill = $\frac{1}{4}$ 음 트릴
 / (/) chromatic (or microtone) glissando = 반음계 (또는 미분음) 글리산도.

POEM for Bassoon

(바순을 위한 시)

Wan Soo CHAI
채완수 작곡
1993. 4. 27

Lento $\text{♩} = \text{ca. } 52$

1

Bassoon

Freely

a tempo

Freely

Piano

mf sf f mf

2

a tempo

sf f mp accel

3

Freely

cresc f

3

p

mp

rall.

cresc.

4

a tempo

sf

ff

f

sf

sf

f

dim.

5

4+3

mf

cresc.

f

ff

gliss

tr

mf

sf

f

sf

4

Detailed description: This system contains measures 5 and 6. The bass clef staff starts with a 4+3 time signature. Measure 5 features a melodic line with a *mf* dynamic, a *gliss* (glissando) in measure 6, and a trill (*tr*) in measure 6. Dynamics increase from *mf* to *f* to *ff*. The piano part has a 4+3 time signature. Measure 5 has a *mf* dynamic. Measure 6 has a *sf* dynamic. There are two measures of chords with a *f* dynamic, each with a '2' above it. The final measure of the system has a *sf* dynamic. A '4' is written below the bass clef staff in the final measure.

6

fp

fp

cresc.

mp

cresc.

mf

sf

f

2

2

2

Detailed description: This system contains measures 7 and 8. The bass clef staff starts with a *fp* dynamic. Measure 7 has a *fp* dynamic. Measure 8 has a *cresc.* dynamic. The piano part has a 3+4 time signature. Measure 7 has a *mp* dynamic. Measure 8 has a *cresc.* dynamic. There are two measures of chords with a *mf* dynamic, each with a '2' above it. The final measure of the system has a *sf* dynamic. There are two measures of chords with a *f* dynamic, each with a '2' above it.

mf

cresc.

f

ff

mp

sf

f

3

3

3

4+3

4+3

Detailed description: This system contains measures 9 and 10. The bass clef staff starts with a *mf* dynamic. Measure 9 has a *cresc.* dynamic. Measure 10 has a *f* dynamic. The piano part has a 4+3 time signature. Measure 9 has a *mp* dynamic. Measure 10 has a *sf* dynamic. There are three measures of chords with a *f* dynamic, each with a '3' below it. The final measure of the system has a *ff* dynamic. The time signature 4+3 is written at the end of the system.

7

fp *cresc.* *dim.*

fp

8^{va}

8

fp *dim.* *mf*

p *cresc.* *p*

4 4 3+4 3+4

cresc. *f* *ff*

f *f* *cresc.*

U 2 4 4+3 4+3

Musical score system 1, measures 9-10. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The time signature is 4+3. The bass staff begins with a *fff* dynamic and a *dim.* marking. The grand staff begins with a *ff* dynamic. The right hand features a *f* dynamic with a slur and a *mf* dynamic with a slur. The left hand has a *f* dynamic with a slur and a *mf* dynamic with a slur. There are two slurs with a '2' above them in the right hand and one in the left hand.

Musical score system 2, measures 10-11. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The time signature changes to 3+4. The bass staff begins with a *dim.* marking, followed by a *f* dynamic and a *mf* dynamic. The grand staff begins with a *cresc.* marking and a slur. The right hand has a *mp* dynamic. The left hand has a *mp* dynamic. There is a *8va* marking with a dotted line below the left hand staff.

Musical score system 3, measures 11-12. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The time signature is 4+3. The bass staff begins with a *dim.* marking and a *p* dynamic. The grand staff begins with a *mp* dynamic. The right hand has a *mf* dynamic. The left hand has a *mf* dynamic. There are two slurs with a '2' above them in the right hand and one in the left hand. There is a *8va* marking with a dotted line below the left hand staff.

11

f *cresc.* *trn*

mf *f*

12

ff *fff*

cresc. *ff*

8va---

dim. *dim.* *accel*

fff *f* *accel*

p *cresc.* *accel*

13 Allegro $\text{♩} = \text{ca. } 132$

13

p *cresc* *sfz* *accel.* *8va*

4+3/2 3+4/2

14

ff *rit.* *dim.* *8va*

3+4/2 4+3/2

15 Allegretto $\text{♩} = \text{ca. } 116$ ($\text{♩} = \text{ca. } 58 = \text{Adagio}$)

15

f *cresc.* *ff* *mf*

4+3/2 3+4/2

16

3+4/2

f

cresc.

4+3/2

17

ff

f

mp

mf

cresc.

3+4/2

18

f

ff

mf

accel

* 생략가능

3+4/2

4+3/2

19

4+3/2

tr

ff *f* *p*

3 3 3 3 3 3 3 3

6

3+4/2

20

3+4/2

f *p* *mf* *mp* *dim.*

3 3 3 3 3 3 3 3

6

3+4/2

21

4+3/2

mf *cresc.* *f*

3 3 3 3 3 3 3 3

6

3+4/2

* *tr* 생략가능

22

mp cresc.

tr

3

6

6

6

6

8va

accel

dim. rall.

3

3

3

3

3

3

3

3

3

3

3

23

ff

f

mf

mp

8va

f

mf

mp

p

3

3

3

3

3

3

3

3

3

3

3

24

cresc.

f

ff

8va

cresc.

f

3

3

3

3

3

3

3

3

3

3

25 *f* *mf* *mp* G.P.

3+4/2

dim. *p* G.P.

3+4/2

Cadenzas (adlib = Freely)

26 *accel* *rubato* *accel*

3+4/2

3+4/2

3+4/2

27 *rubato* *accel* *rubato* *accel*

4+3/2

4+3/2

28 *rubato* *accel*

3+4/2

3+4/2

First system of musical notation. The bass clef staff contains a trill (tr) with a wavy line above it, followed by a series of notes with slurs and accents. A *rit.* (ritardando) marking is present. The system ends at measure 29 with a double bar line and a 4+3/2 time signature. The treble and piano staves are empty.

Second system of musical notation. The bass clef staff continues with trills (tr) and slurred notes. A *gliss* (glissando) marking is present. The system ends at measure 30 with a double bar line and a 3+4/2 time signature. The treble and piano staves are empty.

Third system of musical notation. The bass clef staff begins with a *rubato* marking and a *gliss* marking over a triplet of notes. This is followed by an *accel* (accelerando) marking and a section marked *Allegro assai accel*. The system concludes with a *rit.* (ritardando) marking and another *rubato* marking. The system ends at measure 31 with a double bar line and a 4+3/2 time signature. The treble and piano staves are empty.

Fourth system of musical notation. The bass clef staff continues with a series of slurred notes and triplets. The system ends at measure 31 with a double bar line and a 3+4/2 time signature. The treble and piano staves are empty.

* gliss 생략가능

Musical score for measures 1-31. The top staff is a bass clef with a 3+4/2 time signature. It contains a series of eighth notes with accents and slurs. The piano accompaniment (grand staff) is silent, indicated by dashes in the treble and bass staves.

Musical score for measures 32-36. The top staff is a bass clef with a 3+4/2 time signature. It continues the eighth-note pattern with accents and slurs. The piano accompaniment remains silent.

Musical score for measures 37-42. The top staff is a treble clef with a 3+4/2 time signature. It features a melodic line with eighth notes, slurs, and accents. The piano accompaniment is silent. The word "rit." is written below the staff with a dotted line.

Musical score for measures 43-48. The top staff is a treble clef. Measure 43 is marked with the number "33" and the tempo marking "a tempo". The time signature changes to 4+3/2. The melodic line continues with eighth notes and slurs. The piano accompaniment is silent. The word "rit." is written below the staff.

Musical score for measures 31-33. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with a triplet of eighth notes, a *cresc.* marking, and a *rit.* marking. The grand staff shows a piano accompaniment with a *dim.* marking and an *8va* instruction. The time signature is 3/4. The system ends with a double bar line and a repeat sign.

Musical score for measures 34-36. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff starts at measure 34 with a tempo marking of $\text{♩} = \text{ca. } 100$ and a *f* dynamic. It features a melodic line with triplets and accents. The grand staff shows a piano accompaniment with a *f* dynamic and a *p* dynamic. The time signature is 3/4. The system ends with a double bar line and a repeat sign.

Musical score for measures 35-37. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff starts at measure 35 with a time signature change to 4/3. It features a melodic line with triplets and accents. The grand staff shows a piano accompaniment with a *f* dynamic and a *p* dynamic. The time signature is 4/3. The system ends with a double bar line and a repeat sign.

36

f

f

p

4+3/2

37

f

f

p

3+4/2

38

f

f

p

4+3/2

39

f

f *p*

3+4/2

40

f *ff* *mp*

4+3/2

41

fff *ff* *cresc.* *rit.*

8va ...

3+4/2

Moderato $\text{♩} = \text{ca. } 88$

42

43

43

8^{va}

44

Musical score for measures 38-44. The score is in 4+3/2 time. The bass line features a melodic line with slurs, and the treble line features a rhythmic accompaniment with sixteenth notes. The piece concludes with a double bar line and the time signature 4+3/2.

45

Musical score for measures 45-51. The score is in 4+3/2 time. Measure 45 starts with a bass line marked *mp* and a treble line marked *mf*. The bass line has a long note with a wavy line underneath, labeled *cresc.* and *rall.*. The treble line has a rhythmic accompaniment. The piece concludes with a double bar line and the time signature 4+3/2.

Musical score for measures 52-58. The score is in 4+3/2 time. Measure 52 starts with a bass line marked *f* and a treble line marked *p*. The bass line has a triplet and a long note with a wavy line underneath, labeled *dim.*. The treble line has a rhythmic accompaniment. The piece concludes with a double bar line and the time signature 4+3/2.

작곡자 PROFILE



작곡자 채 완 수

Rev. Wayne Chai(July 27, 1956) is an accomplished musician playing a variety of instruments with several recordings. He has vast experience conducting choirs and orchestras as well as leading worship as a minister of music. He studied in depth majoring in both Musical Composition and Christian Education of Theology. He began showing his potential in composition by winning numerous awards and competitions such as Korean University Music Competition (First Place). In 1984, Prof. Chae produced the first recording of his art song compositions through Sung Eum Record Ltd. In 1988, numerous compositions of his were included in the recordings produced by Si Sa English Co. and Seoul Record Co. As well, His composition, 'Farmers' Dancing' was selected for the '1988 Seoul Olympics to represent Korean Art Song by MBC Broadcast. Since 1981, he has steadily had his compositions performed through venues such as solo and group recitals, as well as having them published, broadcast, and recorded. Noteworthy is symphonic work accompanying the traditional Korean athletic exercise, which was performed and recorded by the KBS, and subsequently used throughout the country to this day and his art world is vibrant application of a new technique in compositions that marked a historical fact in the "History of Korean Art Songs" quoted by the 1989 Science Publishers. In 1998, he produced, directed, and conducted the 'Multi-media Opera' at the In Chon Total Culture Center, the first of its kind in Korea. In the same year, he composed, performed and recorded art songs to promote the local culture, which was commissioned by the City of Buchon, Korea Opera Company, and the Korean Arts Council. As an active promoter of arts and classical music, He was the founding president of Korean Performing Arts Research Institute(KPAR) and the Korean Composers Association, Kyung Ki Provincial & Incheon Metropolitan City Division. While there, he was the driving force behind the creation of KPAR's Internet web site, www.kpar.org, which was chosen as one of the best web sites by the Sam Sung Co.-Unitel 1999. Since his move to Canada in 1998, he has been active as the founding president of the Council of Korean-Canadian Church Music. He also Produced 1999's Toronto Praise Festival in October, 1999 and is currently the music Director of '2000, 2001 Toronto Praise Festival'. As the church musician for more than 23 years, he is currently serving at the Canada Christian College as its Dean of Korean Department and the Music director, Conductor of the Toronto Symphonic Chorale & Toronto Master Singers in GTA, Canada.

작곡(Musical Composition)과 기독교교육학(Christian Education in Theology)을 이중 전공한 그는 고등 학교(최우수 기약부상 졸업)때 부터 전국 대학 작곡 콩쿨과 기약부 최고 상등을 다수 수상 하였고, 1979년 약 1년 동안 한강 실업 중 고등학교 음악교사를 시작으로 1984년 성음레코드사 (Sung Eum Record Ltd.)에 의해 그의 첫 예술가곡 독집(1st Solo Art song Album)이 주식회사 성음음반과 한국 예술 가곡연구회 후원으로 출판 됐다. 같은 해 3월31일 그의 첫 개인작곡 발표회를 한국 예술가곡 연구회와 태림 음악출판사 공동 주최 및 기타 기관들의 후원으로 문예진흥원에서 최 정상의 성악 및 기악 연주자들에 의하여 발표되었다. 1988년도에는, 시사 영어사(Si Sa English Co.)와 서울 음반 (Seoul Record Co.)이 그의 작품을 한국가곡 대전집과 음반에 다수 수록하였고, 대전 M.B.C FM이 88서울 올림픽 한국대표 가곡중 하나로 그의 작품 "농무" (Farmer Dancing)를 선정 했다. 1989년부터 1990년까지는 K.B.S 2 FM 국군방송의 음악 ("정겨운 가곡") 해설자로 있었고, 1989년에 주목할 만한 것은 과학사 발행으로 세계 최고 현대 음악 (Contemporary Music)의 작곡가였던 고 윤 이상(독일에서 활동)을 최초로 데뷔시킨 평론가 김 점덕 지음의 한국 가곡 역사 (History of Korea Lyric Song) 중에서 1956년부터 1989년 기간에 출생한 작곡가중 오직 유일한 한국가곡 대표작곡가로 선정 및 6페이지에 걸쳐 그의 예술세계와 작곡기법 등이 조명 되었다. 또한 공연예술 전문 잡지 들인 객석 (Auditorium)과 월간 음악 (Monthly Music), 각종 일간 신문 등에서도 그의 예술 세계가 소개 되기도 했다. 1981년부터 1998년까지 개인 작곡 발표회를 포함하여 "한국 가곡의 밤" 및 각종의 음악회와 공공기관으로부터 위촉된 그의 작품들이 최 정상의 성악가 및 연주 단체들에 의해 약 1백 회 이상 연주되었고, 다수의 작품들이 출판 출판.방송 되었으며, 한국 무용회와 안무가 이 중만(송과 산대놀이 문화 전수자)선생의 위촉으로1985년에 심포니 (Symphony)로 작곡, 편곡 되어진 그의 전통체조(덩터콩 체조)인 무용 음악은 K.B.S TV 와 각 방송국 및 발표회에 방송, 연주 및 출판되고 초등학교부터 대학교와 정부 및 산하단체 공공기관 연주기관에 현재까지 계속사용 되고있다. 1997년에는 한국 작곡가회 경기, 인천지회 회장을 역임 했으며, 1996년에 한국 공연 예술 창작 연구소 (Korea Performing Arts Research Institute) 를 설립하여 한국 최초로 순수 공연 예술정보를 인터넷 (www.kpar.org)에 제작 1999년 12월까지 제공 하였고, 1997년에는 삼성 유니텔 추천의 베스트 사이트(Samsung Unitel's Best Web Site)로 링크(link)되었다. 1998년 5월에는 한국최초로 "멀티 미디어와 오페라의 밤"공연을, 단국대학교 미술학과 이 주영 교수와 함께 인천시와 I TV(인천 TV)의 후원으로 기획, 제작, 감독, 연주하였고, (인천 종합 문화회관: Incheon Total Culture Center) 같은해 10월 부천시(Buchon City)와 12개동 (12's Village)의 향토가곡을 부천시(Buchon City)와 한국 예술인 총연합회, 고려오페라단(Korea Opera Co.,)이 공동 주관의 위촉에 의하여 향토가곡 전곡을 작곡 및 발표 (부천 시민 회관/ Buchon Civic Center)했다. 또한 1998년 인천광역시 문화예술과 위촉으로 인천국제 공항 (In Chon International Airport), 경인운하 (Kyung In Canal), 송도신도시의 개관 축제를 위한 "인천아트비전 2000"(In Chon Art Vision 2000)을 단독 기획 하였고. 같은 해 소설가 김 동리의 "무녀도"를 대본으로 한 그의 판페라 (오페라의 신 이름 / PANPERA: New name of Opera) "무녀도"(Shaman Picture)가 1998년 인천 광역시 문화예술 추천 오페라로 선정 및 1998년도의 최대 액수의 문예 진흥 기금지원이 결정되었다. 1998년 12월18일 토론토로 이주하여 1999년 10월 토론토 최초의 "연합 찬양제"를 창안.기획 하고, 연합합창단의 찬양곡을 작곡 및 지휘를 했다. 2000-2001년 캐나다 한인 교회음악협의회 초대 회장직과 토론토 2000년, 2001년, 2002년의 성가 합창제를 교회협의회와 함께 주관 및 음악 감독을 했으며 2003년 6월6일 토론토 온타리오 주정부가 인정하는 Evangelical Association (복음협의회)에서 양 광석 목사(대한 예수교 성결교 중경회장./조정 안수위원), Dr.Charles H. McVety, Dr. Rondo Thomas, Dr. John M. Tobey, Dr. Sydney Daniels, Dr.Veikko Hokkanen, Dr. John Robertson, Rev. Michael Reid 의 안수 위원들에 의하여 목사 안수를 받았다. 다수의 관현악 작품들과 실내악, 예술가곡, 성가합창곡, 무용 음악등이 있으며, 기존의 유명 작곡가들의 관현악곡을 조바꿈이나 일부 인용곡이 아닌 전체 악장을 성경의 시편과 칸타쿰등에 맞추어 원형 그대로 편곡(베토벤 심포니 No. 3, 2악 장. 5번 2, 3악장. 바그너 탄호이저 서곡전체, 드뷔시, 무소그르스키, 등)한 독특한 합창 작품들이 오페라와 무용음악 전문 오케스트라인 프라임 필 하모니 오케스트라와 각 교회 성가대들이 연주를 하였고, 중앙아트 출판사(성가합창곡)와 음악춘추사(예술가곡)등에서 출판했다. 현재 캐나다 토론토에 소재한 Canada Christian College school of Graduate Theological Studies 에 겸임 교수직인 한인학부 학장에 재직하고 있고 토론토 심포닉 합창단 및 토론토메스터싱어스의 상임지휘자이고 교회음악 사역을 28년째 계속해 오고있다.

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