

戴以榮

I-Jung Tai



為鋼琴和小提琴

*for piano and violin*

## 創作理念：

「初到新環境的興奮與惶恐，內心總是在期待與失落的循環中不停地尋找可以激起動力的一線希望，處於過渡時期階段的創作過程，既有著過去陰影的殘留，也有著被現實衝擊而略為大膽開展的新嘗試，就請大家將就著欣賞這個「施工中，請多包含」的作品吧！」

## 樂器演奏方式：

*pizz.* 撥弦奏

*arco.* 弓奏

*con sord.* 使用弱音器

*senza sord.* 拿掉弱音器

+ 左手撥弦



# 為鋼琴和小提琴的二重奏

## Duet for Piano and Violin

戴以榮  
I-Jung Tai

*Andantemente* (柔順地、流暢地) ♩ = 96 ca.

The musical score is presented in three systems. The first system (measures 1-6) features a Violin part in treble clef with a *mf* dynamic and a Piano part in grand staff with a *pp* dynamic. The second system (measures 7-11) shows the Violin part with a *mp* dynamic and the Piano part with a *p* dynamic. The third system (measures 12-15) continues the Piano part with a *cresc.* marking. A large, semi-transparent watermark of Tsinghua University is visible in the background of the score.

17

*mf*

*p*

Pno.

22

*mp*

*mf*

Pno.

27 *accel.*

*mf*

*accel.*

Pno.

30

*cresc.* ----- *f* *p* ----- *f*

Pno.

34

*rit.* ----- *a tempo*

*f*

Pno.

38

*mp*

Pno.

43

*p* *f* *pizz.* *arco.* *p*

Pno.

46

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

5

Pno.

50

*mf*

7

Pno.

53

*f* *f*

Pno.

*mf* *f*

57

*f* *f*

Pno.

*f*

61

*p* *p*

Pno.

*p*

64

*mf* *f*

Pno. *cresc.* *f* *8va*

67

*decresc.*

Pno. *8va* *decresc.*

70

*mp* *p* *mp* *rit.* *IV*

Pno. *mp* *p* *pp* *rit.*



75 *Adagio Con tranquillita* (平靜、安寧的慢板) ♩ = 50ca. *Con sord.*

Pno.

*pp*

78

Pno.

*ppp*

82 *Otezles Sordine*

Pno.

*pp*

*mp*

86 *Otezles Sordine*

*cresc.* *mf*

Pno.

90

*f* *p*

*subito p* *mf*

Pno.

93

*pp* *cresc.*

Pno.

96

*p* *cresc. e poco accel.*

Pno.

100

*a tempo*

*mf* *subito p* *mf* *p*

Pno.

103

*p* *cresc.* *f* *mp*

Pno.

107

*p* *mf* *f*

Pno. *p* *mp*

111

Allegro ♩ = 114 ca.

*> p* *p*

*cresc.* *e* *accel.* *f*

ES A 1896

114

*mp*

Pno. *p* *f* *mp*

117

*f* *fp* *mf*

Pno. *f* *fp* *mf*

121

*rit.*

$\text{♩} = 75$

*f*

Pno. *f* *ff*

126

*cresc. e accel.*

*f*

Pno. *f*

*Allegro agitato* ( 激動的快板 ) ♩ = 120 ca.

*pizz.*

131

*ffp* *f*

Pno.

*ffp*

134

*f*

Pno.

*cresc.* *mf*

137

*f*

Pno.

*arco. IV* *fp* *mf*

140

*p* *f* *p*

Pno. *p* *mf* *p*

Detailed description: This system covers measures 140 to 142. The upper staff features a melodic line with slurs and accents. The piano accompaniment consists of eighth-note patterns in both hands. Dynamics are marked as *p* (piano), *f* (forte), and *p* (piano) in the upper staff, and *p*, *mf* (mezzo-forte), and *p* in the piano part.

143

*f* *mp*

Pno. *mp* *mf*

Detailed description: This system covers measures 143 to 145. The upper staff continues the melodic line with slurs and accents. The piano accompaniment features chords and eighth-note patterns. Dynamics are marked as *f* and *mp* in the upper staff, and *mp* and *mf* in the piano part. A large blue watermark is visible in the background.

146

*f* *f*

Pno. *f*

Detailed description: This system covers measures 146 to 150. The upper staff features a melodic line with slurs and accents. The piano accompaniment consists of eighth-note patterns in both hands. Dynamics are marked as *f* (forte) in both the upper and piano parts.

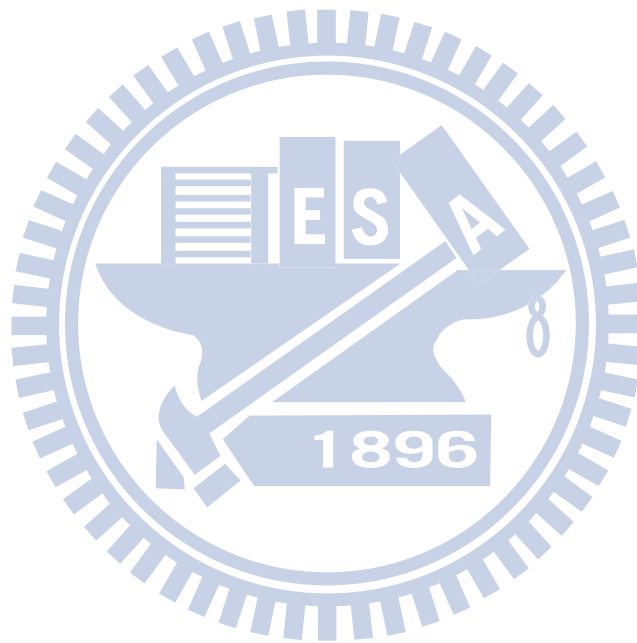
150

*a tempo*

*mp*  $\nabla$  *ff*

Pno.

The musical score consists of two systems of staves. The upper system is a single treble clef staff with a melodic line. The lower system is a grand staff with a treble and bass clef. The music begins at measure 150. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes. A crescendo leads to a fortissimo (ff) section. The piece ends with a fermata over a final chord.





戴以榮

I-Jung Tai



為弦樂四重奏

*for string quartet*

## 創作理念：

破繭的歷程，

不會結束，

生命的每個階段，

都有需要突破的繭！

當我在創作的過程中，過往的固有經驗與熟悉的創作模式不斷侵襲而來，好像層層包覆的大繭，我好比一個亟欲破繭而出的拘束者，努力想從其中突破，開展新的局面；卻也如同一位從大繭外面俯視的觀察者，想要釐清剪不斷、理還亂的頭緒，抽絲剝繭，直搗創作的核心。

對於過往經驗累積的檢視，嘗試發覺突破點，做新的改變…這是一個期許自己一輩子都要去思考的問題，一輩子都要不停超越的挑戰。

## 樂器演奏方式：

*pizz.* 撥弦奏

*arco.* 弓奏

♩ *Bartók pizzicato* 巴爾托克撥弦（拔奏）

*sul.pont* 近橋奏

*ord.* 正常位置



# 破繭

For 2 Violins, Viola and Violoncello

## I

戴以榮  
I Jung Tai

(2007.7-2008.4)

Andante ♩=60 poco rit.

Violin I

Violin II

Viola

Violoncello

6 **A tempo** ♩=60

13

19

24

*mf*  
*mp*  
*mp*

29

*p* *mf* *f* *ff*

*cresc.* *cresc.* *cresc.*

*poco rit.* *A tempo* ♩=60

*p* *mf* *f* *ff*

*cresc.* *cresc.* *cresc.*

*poco rit.* *A tempo* ♩=60

34

*p* *mf* *f* *ff*

*cresc.* *cresc.* *cresc.*

37

*p* *cresc.* *accel.*

*p* *cresc.* *accel.*

40

ff f mf dim. dim. dim.

This system contains measures 40 through 47. It features four staves: two treble clefs and two bass clefs. The music is marked with dynamics *ff*, *f*, and *mf*. There are accents and slurs throughout. The system concludes with a *dim.* (diminuendo) marking that spans across the final two measures.

48

mp p pp mp pp mp pp

This system contains measures 48 through 53. It features four staves. The music is marked with dynamics *mp*, *p*, and *pp*. There are slurs and accents. A large, semi-transparent watermark of a gear with the letters 'E S A' and the year '1896' is overlaid on the score.

54

pp ppp ppp ppp

This system contains measures 54 through 59. It features four staves. The music is marked with dynamics *pp* and *ppp*. There are slurs and accents. The system ends with a double bar line.

# II

♩ = 80

戴以榮  
Tai I Jung

sul pont.

Musical score for measures 1-6. The score is in 4/4 time and consists of four staves. The first three staves are marked 'sul pont.' and the fourth is the bass line. Dynamics include *p*, *f*, *fp*, and *mf*. The first three staves have a crescendo leading to *f* at measure 3, followed by a decrescendo to *p* at measure 4, and then a final crescendo to *fp* at measure 6. The bass line starts at measure 3 with *mf* and ends at measure 6 with *mf*.

7

Musical score for measures 7-12. The score is in 4/4 time and consists of four staves. Dynamics include *mf*, *f*, *pp*, *p cresc.*, *f*, *pizz.*, *p*, *cresc.*, *pp cresc.*, and *ff*. Measures 7-8 are marked *mf*. Measures 9-10 show a crescendo to *f*. Measures 11-12 are marked *pp*. The bass line has *p cresc.* in measure 9, *f* in measure 10, *pizz.* in measure 11, and *ff* in measure 12.

13

Musical score for measures 13-16. The score is in 4/4 time and consists of four staves. Dynamics include *mp cresc.*, *mf*, *p*, and *mp cresc.*. Measures 13-14 are marked *mp cresc.*. Measures 15-16 are marked *mf*. The second staff has *p* in measure 14. The bass line has *mp cresc.* in measure 13 and *mp cresc.* in measure 14.

17

*mp* *p* *mf*

*mp* *p* *mp*

*mp* *p*

arco  
*p*

21

**poco accel.**

*f* *cresc.* *mf* *dim.*

*mf* *cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

25

*a tempo* ♩=80

*p* *mp* *p* *pp*

*p* *mp* *p* *mp* *pp*

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

*p* *mp* *mp* *pp*

29 *poco rit.*

Violin I: *mp*, *pp*, *dim.*, *ppp*

Violin II: *mp*, *pp*, *dim.*, *ppp*

Cello: *pp*, *dim.*, *ppp*

Double Bass: *mp*, *pp*

34 **Allegro** ♩=115

Violin I: *p*, *cresc.*, *mp*

Violin II: *p*, *cresc.*, *mp*

Cello: *f*

Double Bass: *f*

38

Violin I: *mf*, *cresc.*, *p*

Violin II: *mf*, *cresc.*, *f*

Cello: *mf*, *dim.*, *fp*

Double Bass: *cresc.*, *f*, *p*



42

*f* *dim* *mp*

46

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

50

*f* *mp* *f* *mp*

54

Musical score for measures 54-57. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.*, *mf*, and *tr*. A large watermark is visible in the background.

58

Musical score for measures 58-61. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.*, *p*, and *tr*. A large watermark is visible in the background.

62

Musical score for measures 62-65. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music includes various notes, rests, and dynamic markings such as *f*, *pizz.*, and *ff*. A large watermark is visible in the background.

66

Musical score for measures 66-70. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measure 66 starts with a treble clef and a 7/8 time signature. The key signature has one sharp (F#). The first two staves (Violin I and II) play a rhythmic pattern of eighth notes with accents. The Cello/Double Bass staff plays a similar pattern. The Bass staff plays a bass line with accents. Dynamics include *pizz.* (pizzicato) and *arco* (arco). A large watermark for 'MUSIC LIBRARY' is visible in the background.

71

Musical score for measures 71-75. The score continues with the same four staves. Measures 71-73 feature a *cresc.* (crescendo) marking. Measure 74 has a *ff* (fortissimo) dynamic. Measure 75 has a *mp* (mezzo-piano) dynamic. The Violin I and II staves play a melodic line with accents. The Cello/Double Bass staff plays a rhythmic pattern. The Bass staff plays a bass line. Dynamics include *cresc.*, *ff*, *mp*, and *p* (piano).

76

Musical score for measures 76-79. The score continues with the same four staves. Measure 76 has a *mp* (mezzo-piano) dynamic. Measure 77 has a *pizz.* (pizzicato) dynamic. Measure 78 has a *arco* (arco) dynamic. Measure 79 has a *cresc.* (crescendo) marking. The Violin I and II staves play a melodic line with accents. The Cello/Double Bass staff plays a rhythmic pattern. The Bass staff plays a bass line. Dynamics include *mp*, *pizz.*, *arco*, and *cresc.*

Violin I: *f* (measures 80-81), *mp* (measure 82)

Violin II: *f* (measures 80-81), *mp* (measure 82)

Viola: *f* (measures 80-81), *mp* (measure 82)

Cello/Double Bass: *f* (measures 80-81), *mp* (measure 82). Includes *pizz.* and *arco* markings in measure 81.

Violin I: *mf* (measures 83-85)

Violin II: *mf* (measures 83-85)

Viola: *mf* (measures 83-85)

Cello/Double Bass: *mf* (measures 83-85)

Violin I: *p* (measures 86-87), *cresc.* (measures 86-87), *ff* (measure 88)

Violin II: *p* (measures 86-87), *cresc.* (measures 86-87), *ff* (measure 88)

Viola: *p* (measures 86-87), *cresc.* (measures 86-87), *ff* (measure 88)

Cello/Double Bass: *p* (measures 86-87), *cresc.* (measures 86-87), *ff* (measure 88). Includes *arco* marking in measure 86.

89

*mf*  
*mf*  
*f*  
*f*

94

*rit.*

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

99

**Adagio** ♩=65

*p* *dim.* *pp*  
*ppp* *pp*  
*ppp* *pp*  
*>p* *dim.* *p* *p*

105

Musical score for measures 105-111. The score is written for four staves: two treble clefs and two bass clefs. The first three staves (treble, treble, and bass) have dynamics *pp* in measure 105 and *p* in measure 111. The bottom staff (bass clef) has dynamics *p* and *cresc.* in measure 105, and *p* in measure 111. A large watermark is visible in the background.

112

Musical score for measures 112-117. The score is written for four staves. The first two staves (treble clefs) have dynamics *mp* in measure 112 and *ff* in measure 117. The third staff (bass clef) has dynamics *mp* in measure 112 and *p* in measure 117. The bottom staff (bass clef) has dynamics *ff* in measure 112 and *ff* in measure 117. The time signature changes from 2/4 to 2/4. A large watermark is visible in the background.

118

Musical score for measures 118-124. The score is written for four staves. The first two staves (treble clefs) are marked *arco* and have dynamics *p* in measure 118 and *mp* in measure 121. The third staff (bass clef) has dynamics *mf* in measure 121. The bottom staff (bass clef) is marked *arco* and has dynamics *p* in measure 118 and *mp* in measure 121. The first two staves have *cresc.* markings in measure 124. A large watermark is visible in the background.

125

Musical score for measures 125-129. The score is written for four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The dynamics are marked as follows: Treble (mf, f, mf), Violin (mf, p, mf, p), Cello/Double Bass (p, mf, p), and Bass (p, mf, p). There are crescendo and decrescendo markings throughout the passage.

130

Musical score for measures 130-135. The score is written for four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The dynamics are marked as follows: Treble (p, pp, cresc.), Violin (mf, pp, cresc.), Cello/Double Bass (pp, cresc.), and Bass (pp, cresc.). There are crescendo and decrescendo markings throughout the passage.

136

Musical score for measures 136-140. The score is written for four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one sharp (F#). The dynamics are marked as follows: Treble (mp, p, mf), Violin (mp, pp, mp, mf), Cello/Double Bass (mp, p, mp, mf), and Bass (mp, pp, mp). There are crescendo and decrescendo markings throughout the passage.

142

Musical score for measures 142-147. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A large watermark is visible in the background.

148

Musical score for measures 148-152. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked as *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano). The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A large watermark is visible in the background.

153

Musical score for measures 153-157. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo), and *pp* (pianissimo). The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A large watermark is visible in the background.



157 *poco rit.* ♩=85

mf f mf

mf f mf

mf f mf

mf f mf

161 *accel.*

<f p cresc. mf

<f p cresc. mf

f cresc. mf

mf f p cresc. mf

165 ♩=115

f mp cresc.

mp cresc.

f mp cresc.

169

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

This system contains measures 169 through 172. It features four staves: Treble, Violin, Bass, and Bassoon. Measure 169 has a *dim.* marking. Measure 170 has *mf* markings in the Violin and Bass staves. Measure 171 has *mp* in the Bass staff. Measure 172 has *p* markings in the Violin, Bass, and Bassoon staves.

173

*mf* *cresc.* *f* *mp* *p* *mf* *p* *mp* *mf*

This system contains measures 173 through 176. It features four staves: Treble, Violin, Bass, and Bassoon. Measure 173 has *mf* in the Violin staff. Measure 174 has *mp* in the Violin staff. Measure 175 has *cresc.* in the Violin staff and *p* in the Bass staff. Measure 176 has *f* in the Violin staff, *mf* in the Violin and Bass staves, and *mp* in the Bassoon staff.

177

*poco rit.*

*mf* *cresc.* *mf* *cresc.* *mp* *cresc.* *>f* *mp* *cresc.*

This system contains measures 177 through 180. It features four staves: Treble, Violin, Bass, and Bassoon. Measure 177 has *mf* in the Violin staff. Measure 178 has *mf* in the Violin staff. Measure 179 has *mp* in the Bass staff. Measure 180 has *>f* in the Bass staff and *mp* in the Bassoon staff. The *poco rit.* marking spans measures 177-180. *cresc.* markings are present in the Violin, Bass, and Bassoon staves for measures 178, 179, and 180.

181  $\text{♩} = 80$

*f* *f* *f* *f*

185

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

*cresc.* *cresc.*

189 *rit.*

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

*f* *mp*

*f* *p* *mp*

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

194 ♩=60

Musical score for measures 194-198. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The tempo is marked as ♩=60. Dynamics include *p* and *pp*. A *rit.* marking is present at the end of measure 198. A large blue watermark of a university seal is visible in the background.

199

Musical score for measures 199-203. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. Dynamics include *ppp*. A *rit.* marking is present at the beginning of measure 199. A large blue watermark of a university seal is visible in the background.

戴以榮

I-Jung Tai



為簫、琵琶和古琴



for hsiao, pipa and gu-chin



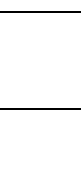

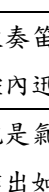
## 創作理念：

在一段走回家的路上，天空下著毛毛細雨，昏暗的天色、濕冷的空氣，彷彿也在述說著我內心的陰鬱，短短的一段路，像是永遠也走不完。但突然聞到一陣撲鼻而來清香，不禁駐足良久，想要尋得香氣的來源；因夜黑而徒勞無功作罷，但此時內心的紛亂卻已悄悄化為平靜了！而外在環境並沒有改變的剩下的路程，也顯得沒有如此窒礙難行了。

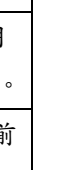

## 樂器演奏方式 (Performer Note)：








簫 (G 調)

演奏技巧名稱 (記譜方式)	內容解釋
單吐 (<)	凡是時值在八分音符 (半拍)，而有吐音記號者，均屬之。在吹奏時，舌頭要做出唸注音符號”去”的動作，但不可震動聲帶、發出語音。
雙吐 (<<)	凡是時值在十六分音符 (1/4 拍)，而有吐音記號者均屬之。在吹奏時，舌頭要做出唸注音符號”去 巧”的動作，但不可震動聲帶、發出語音。
三吐 (<<<)	凡是一拍之中有八分音符和十六分音符，而有吐音記號者均屬之。吹奏時，將單吐與雙吐交互運用，即為三吐。先單吐後雙吐時，舌頭的動作如唸”去去 巧”，先雙吐後單吐時，舌頭的動作如唸”去 巧去”。
單倚音 (  )	在主音前面加上一小音符者，它的時值幾乎算主音之 1/4 拍子，只是裝飾主音而已。
複倚音 (  )	在主音前加上兩個或兩個以上之小音符，它的時值幾乎不算在拍子內，不佔主音正確拍子之時間，只需快速吹奏過去。
歷音 (↗ ↘)	又稱「琶音」或「滑倚音」。這是從某音移到不同音階高度時，滑過中間的各音而達到下面一音的技巧。箭頭往上表示上歷音，由低音滑奏至高音，箭頭往下表示下歷音，由高音滑奏至低音。
打音 (才)	當在吹孔上吐音時，氣息不斷，而以上一指快速地打按上一發音孔，以致氣息發生變化產生打音。

折音(  )	使用折音時，氣息亦不須間斷，但卻是使用按在本音音孔的手指迅速地跳動一次，藉著這一開一閉的動作，就產生折音。
連音(w)	即是通常所習稱的「加花」或「飛指」，就是將主音之後再加上升（下降）一度音再回來主音之謂。
震音(tr~~~~~)	這是吹奏長音符時，為了使長時間內有華麗、遼闊的氣氛，而將本音與相連上面一個音迅速、反覆連奏的技巧。
滾音(*)	就是一般吹奏笛子者所習稱的「花舌」，利用舌頭在口腔內迅速滾動而發生規律性的震動。
頓音(H)	又稱剎音就是氣息突然停頓之意。利用舌頭前頂，口中作出如唸注音符號“ㄍㄨ”的動作，間歇地阻止氣息送出。
 (三角形符頭)	盡量吹奏最高音。
 (用力吹奏)	用力吹奏，吹出類似爆音的效果。
吟音(  )	又稱「腹顫音」或「橫隔膜震音」。利用腹部吸入氣息，以橫隔膜附近之肌肉的伸張來控制。有如水波之蕩漾有規律的波動，音色純厚、樸實。
	大幅度的送氣，發出咻咻聲。

琵琶（定弦：A<sub>1</sub>, D, E, A）

演奏技巧名稱（記譜方式）	內容解釋(右手指法)
(一)(II)(三)(X)	子弦、中弦、老弦、纏弦
彈(\)	食指將弦向左彈出去。
挑(/)	大指將弦向右挑進。
滾( )	食指大指作快速而連續的彈挑。
雙彈(\\)	食指彈兩條弦。
雙挑(//)	食指挑兩條弦。
掃(  )	食指用力向左將四弦掃出如一聲。
拂(  )	大指用力向右將四弦拂進如一聲。

煞住 (H-H-H)	將四條弦煞住，使音突然中斷。
分 (八)	食指和大只同時在二條弦上彈挑。
才庶 ( )	大指勾同時食指抹。
勾 (  )	大指向左勾弦。
五指輪 (  )	五指順序輪得五聲。
半輪 (  )	食、中、名、小指順序輪出得四聲。
長輪 (  )	用五指連續做輪。
滿輪 (  )	輪四條弦。
提 (K)	大、食指摘同一條弦即放作斷弦聲。
掃拂 (  )	先掃後拂。
演奏技巧名稱 (記譜方式)	內容解釋(左手指法)
吟 (  )	按音後在本位音上左右搖動。
推弦 (  )	若在子弦上彈奏，稱「推音」→推位向右使弦音增高。 若在中、老、纏弦上彈奏，稱「拉弦」→拉弦向左使弦音增高。
帶音	右手彈後，左手指將弦輕勾。
打音	右手彈後，左手擊打下一個因為上得微聲。
絞二弦 (  )	把二根弦相互交絞。

### 古琴 (調：黃鐘測弄)

定弦音：



☆ 以「減字譜」記錄指法、徽位；「五線譜」記錄實際音高與節奏。



# 暗香 (為簫、琵琶和古琴)

戴以榮  
I- Jung Tai

Lento ♩=46

簫

古琴

琵琶

Lento ♩=46

7

簫

古琴

琵琶

14

♩=60

簫

古琴

琵琶

poco rit. . . . .

20

箫 *cresc.* 3 (歷音) *mf* *mp* *p* *cresc.*

古琴

琵琶

25

箫 *mf* *f* *w* *mf*

古琴 *f* *mp*

琵琶 (半輪)

30

箫 *p* *poco accel.* *a tempo*

古琴 *mp* *p* *f* *p*

琵琶 *mp*

34

古琴 (虚上音)

mf f p mf

琵琶 \*

37

箫

rit. A tempo p

古琴 f mp p

琵琶

A tempo

p

42

箫 (tr) f p f

琵琶 K (提) f

45

箫 (下滑音) mf p f H (气音)

琵琶 mp mf

Allegro  $\text{♩} = 120$

49

箫

琵琶

*f*

54

箫

琵琶

*f*

(用力吹奏)

*p*

*fp*

*f*

*fp*

*f*

*fp*

*f*

59

琵琶

*dim.*

*mf*

*p*

63

箫

琵琶

(由慢渐快)

*mp*

*f*

(打音)

69

箫

琵琶

*f*

(打音)

*mp*

*f*

*k* (提)

*k*

*mp*

(拍板)

75

箫

古琴

琵琶

*p* *cresc.*

*f* *p* *cresc.*

*K* *7*

81

箫

古琴

琵琶

*p* *f* *mf*

(孤度要拉大)

(打音)

*f* *K*

85

箫

古琴

琵琶

*f* *p* *mp* *f* *f* *fp*

*mp* *mf*

(绞子·中弦)

(带音)

*f* *p* *K*

accel. . . . .

89

箫 *tr* *mf* *p*

古琴 *mf*

琵琶 (帶起) *f* *mf* *k*

92

箫 *cresc.*  $\text{♩} = 140$

古琴

琵琶 *cresc.* *mf*

95

箫 *p* *f* *p* *f* *mp*

琵琶

98

箫 *> f* *p* *f* *p* *f*

琵琶 *mp* *cresc.*

102

箫

mf

f

古琴

f

琵琶

f

6

106

箫

mf

f

mp

p

古琴

f

1896

109

箫

cresc.

f

p

f

古琴

mf

琵琶

mp

f

p

(大幅度送氣發出啞啞聲)

112

蕭

古琴

(紋子弦、中弦並向左拉再回放)

琵琶

116

蕭

古琴

琵琶

119

蕭

琵琶



Andantino  $\text{♩} = 84$

123 H

箫

古琴

琵琶

129

古琴

琵琶

135

古琴

琵琶

140

古琴

琵琶

145

古琴

琵琶

mf

mf

mp

cresc.

150

箫

古琴

琵琶

mp

f

5

mp

p

mp

mf

f

155

箫

古琴

mp

mf

pp

cresc.

p

160

箫

古琴

accel.

mf

p

f

accel.

p

(揉揉)

165  $\text{♩} = 69$   
(散板似的)

箫 *mf* *p* *mf*

古琴 *f*

琵琶 *sf* *ff* *p*

170 *p* *pp* *mp* *p*

176  $\text{♩} = 60$  *p* *mp*

182 *mp* *cresc.* *mf* *mp*

186

箫

古琴

琵琶

190

箫

古琴

琵琶

$\text{♩} = 46$

194

箫

古琴

琵琶

# 戴以榮

# I-Jung Tai



長笛、單簧管、法國號、打擊樂群、豎琴、中提琴、大提琴、低音提琴  
*Flute, Clarinet in B-flat, Horn in F, Percussions, Harp, Viola, Violoncello and Double bass*

創作理念：

“但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。”

（聖經舊約以賽亞書四十章 31 節）

生命的每一個階段都是等候的過程，而在每個等候的當下，心裡  
的感受又是如何呢？為什麼要經過等候的階段呢？這個作品是作曲家  
回顧研究所三年以來，自己所經歷的一切，體會到的每一段心情，  
或許在當下感受到挫折與沮喪，看不到未來的出路，但因著堅信上帝  
會帶下好的結果，所以願意在這等候階段性目標達成的過程中繼續努力，  
回過頭後才發現：原來這一段等候的過程，所經歷、所學會的一切，  
是上帝替我安裝好，在下個階段品格、性情的重要配備。

樂器編制：

Flute

Clarinet in Bb

Horn in F

Percussion:

Group 1: Timpani x4、Marimba、Snare drum、Cortile (E)、Suspend cymbal

Group 2: Vibraphone (also with vibration and double-bass' bow)、Bass drum、Snare drum、Tom-tom、Bongos、Suspend cymbal、Wood-block x3

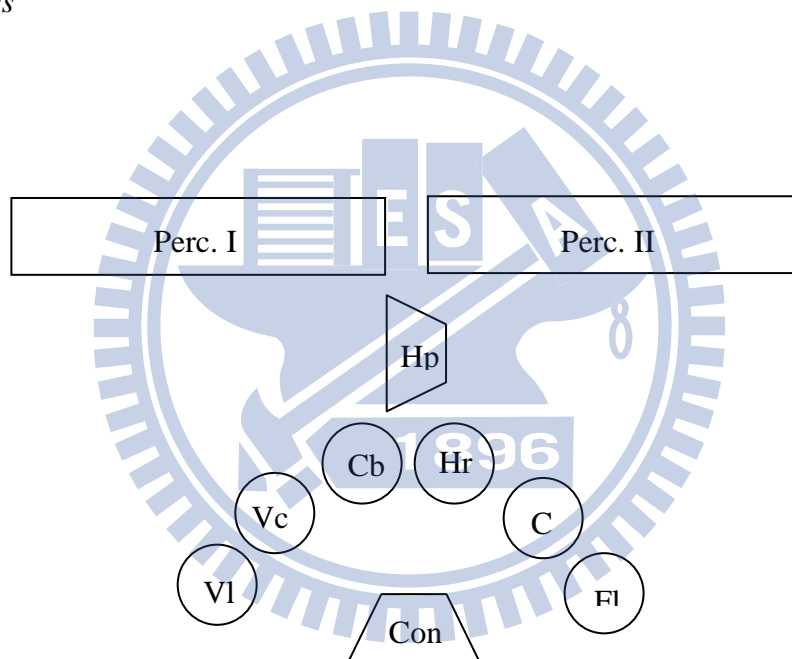
Harp

Viola

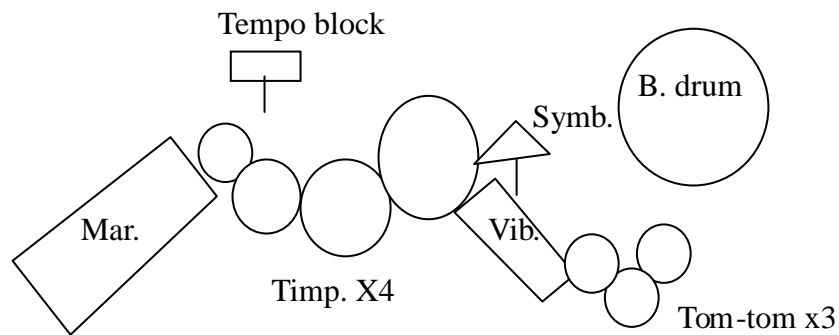
Violoncello

Double bass

位置圖：




擊樂區位置圖：



- 總譜皆以實際音高記譜。  
The score is notated in C.


## 記譜說明:


### Woodwind:


1. Flute:  (隨著曲線幅度抖音)

2. Horn:  塞音

### Percussion:

1.  使用軟頭棒。

2.  使用硬頭棒。

3.  使用軟硬度適中棒。

4.  Tom-tom 記譜位置


5.  Bongos 記譜位置

6.  Wood block 記譜位置

### String:

1. *pizz.* 撥奏

2. *arco.* 弓奏

3.  *Bartók pizzicato* 巴爾托克撥弦 (拔奏)

4. + 用左手撥弦

5. *sul pont.* 近橋奏

6. *sul tasto.* 近指板奏

7. *ord.* 正常位置

8. *con sord.* 使用弱音器

9. *senza sord.* 拿掉弱音器



# 等候

## Wait Upon

戴以榮

I-Jung Tai

Andante (♩ = c. 80)

Flute

Clarinet in B $\flat$

Horn in F

Timpani

Marimba

Percussion 1

Percussion

Vibraphone

Percussion 2

Harp

Viola

Cello

Bass

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

*ppp* *pp* *pp*

7 Fl. *mf* *dim.* *p*

7 B♭ Cl. *mp* *mp cresc.*

7 Hn.

Timp.

7 Perc. 1 *p*

7 Perc.

7 Vib.

7 Perc. 2 Perc.

7 Hp. *mp* *cresc.*

7 Vla. *p* *pp* *cresc.*

7 Vlc. *p* *pp* *cresc.*

7 Cb. *pp* *cresc.*

This page contains the musical score for measures 12 through 15. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 12-13 are silent. Measures 14-15 play a melodic line starting on G4, moving up stepwise to D5, with dynamics *p*, *mp*, and *mf*.
- B♭ Cl. (B♭ Clarinet):** Measures 12-13 play a melodic line starting on B♭3, moving up stepwise to G4, with dynamics *mf*, *mp*, *f*, and *mp*. Measures 14-15 play a melodic line starting on B♭3, moving up stepwise to G4, with dynamics *p* and *mp*.
- Hn. (Horn):** Measures 12-15 are silent.
- Timp. (Timpani):** Measures 12-15 are silent.
- Perc. 1 (Percussion 1):** Includes Maracas (Mrb.) and Snare Drum (Drum). Maracas play a rhythmic pattern of eighth notes with dynamics *mp*, *mf*, and *p*. Snare Drum plays a rhythmic pattern of eighth notes with dynamics *p* and *mp*.
- Perc. 2 (Percussion 2):** Includes Vibraphone (Vib.) and Snare Drum (Drum). Vibraphone is silent. Snare Drum plays a rhythmic pattern of eighth notes with dynamics *p* and *mp*.
- Hp. (Piano):** Measures 12-13 play a rhythmic pattern of eighth notes with dynamics *mf*. Measures 14-15 play a melodic line starting on G4, moving up stepwise to D5, with dynamics *p* and *mp*. There are markings for *dim.* and *cresc.* in measures 14 and 15.
- Vla. (Viola):** Measures 12-13 play a rhythmic pattern of eighth notes with dynamics *mp* and *mf*. Measures 14-15 play a melodic line starting on G4, moving up stepwise to D5, with dynamics *p*.
- Vlc. (Violin):** Measures 12-13 play a rhythmic pattern of eighth notes with dynamics *mp* and *mf*. Measures 14-15 play a melodic line starting on G4, moving up stepwise to D5, with dynamics *p*.
- Cb. (Cello):** Measures 12-13 play a rhythmic pattern of eighth notes with dynamics *p* and *mf*. Measures 14-15 play a melodic line starting on G4, moving up stepwise to D5, with dynamics *p*.

A large watermark for "UNIVERSITY OF MISSISSIPPI" with the year "1896" is visible in the background of the score.

16 Fl.

16 B♭ Cl.

16 Hn.

16 Timp.

16 Mrb.

16 Perc. 1

16 Vib.

16 Perc. 2

16 Hp.

16 Vla.

16 Vlc.

16 Cb.

*mf*

*mp*

*cresc.*

*mf*

*pp*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*cresc.*

*f*

*pp*

*p*

*cresc.*

1896

21 Fl. *mp* *mf* *mp*

21 B♭ Cl. *mp* *mf* *mp*

21 Hn. *mf* *f* *f* *dim.*

21 Timp. *mf* *f* *mf* *p* *mp*

21 Mrb. *p*

21 Vib. *cresc.* *mf*

21 S.Cymb. *mp* *mf* *mp* *f*

21 Hp. *mf* *f* *mp*

21 Vla. *cresc.* *mf* *mp*

21 Vlc. *mf* *mf* *mp*

21 Cb. *mf* *mp*

1896

This musical score page includes the following parts and markings:

- Fl.**: Starts at measure 25 with a *mf* dynamic, transitioning to *pp* later in the measure.
- B♭ Cl.**: Starts at measure 25 with a *p* dynamic, transitioning to *mp* later in the measure.
- Hn.**: Starts at measure 25 with a *mp* dynamic, transitioning to *p* later in the measure.
- Timp.**: Starts at measure 25 with a *mf* dynamic, transitioning to *p* later in the measure.
- Perc. 1**: Includes Mrb. (Maracas) and other percussion instruments.
- Perc. 2**: Includes Vib. (Vibraphone) and other percussion instruments.
- Hp.**: Starts at measure 25 with a *mp* dynamic, featuring a *cresc.* (crescendo) marking.
- Vla.**: Starts at measure 25 with a *dim.* (diminuendo) marking, transitioning to *p*.
- Vlc.**: Starts at measure 25 with a *dim.* marking, transitioning to *p*.
- Cb.**: Starts at measure 25 with a *dim.* marking, transitioning to *p*.

A large circular watermark is visible in the center of the page, containing the text "ES" and "1896".

29 Fl. *pp*

29 B♭ Cl. *pp*

29 Hn.

29 Timp.

29 Mrb. *p*

Perc. 1 *mp*

29 Vib. (開電扇) *mp*

Perc. 2 *mp*

29 Hp. *mf* *rit.* *p* *mf*

29 Vla. *cresc.* *mf* *subito p* *f* *mp* *p* *a tempo*

29 Vlc. *mp* *p* *mp*

29 Cb. *p*





Allegro (♩. =60)

37 Fl.

37 B♭ Cl.

37 Hn.

Timp.

37 Mrb.  
*mf* *fp* *mp* *fp* *mp*

37 Vib.

37 Snare drum.  
*p* *f* *p*

Allegro (♩. =60)

37 Hp.  
*mf*

37 Vla.  
pizz. *mf* arco. sul pont. *mp*

37 Vlc.  
pizz. *mf* arco. sul pont. *mp*

37 Cb.  
pizz. *mf* *mp*

*mf*

This page of a musical score, numbered 10, contains parts for Percussion 1 and 2, Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Horn (Hn.), Trumpet (Timp.), Violin (Vib.), Harp (Hp.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is in 6/8 time and begins at measure 42. Percussion 1 features a complex rhythmic pattern with dynamics ranging from *fp* to *ff*, including *cresc.* markings. Percussion 2 has a simpler pattern starting with *mf*. The strings (Vla., Vlc., Cb.) play a rhythmic accompaniment with dynamics from *f* to *mp*, including *ord.* (ordine) markings. The woodwinds (Fl., B♭ Cl., Hn., Timp.) have rests for most of the page, with the Flute and Clarinet playing a short melodic phrase at the end of the page, marked *mp*. A large, semi-transparent watermark of a university seal is centered over the score, featuring a gear, a book, and the year 1896.

46 Fl. *mf* *mf* *f* *mp* *flat.* *mf*

46 B♭ Cl. *mf* *f* *mp* *mf* *mf*

46 Hn.

46 Timp.

46 Perc. 1 Mrb. *ff*

46 Perc. 2 Vib.

46 Bongos *mf* *mp* *f* *mfp*

46 Snare drum *mf* *mp* *f* *mfp*

46 Hp. *mf* *p* *sf* *p* *mf* *mp*

46 Vla. *f*

46 Vlc. *f* *pizz.* *p* *mp* *p*

46 Cb. *f* *pizz.* *p* *mp* *p*

49

Fl. *mf* *f* *p* *sf* *mp*

B $\flat$  Cl. *f* *mf* *mp* *p* *sf* *p*

Hn.

Timp.

Perc. 1

49 Mrb.

49

Vib.

Perc. 2

49 *f* *mp* *f* *mp* *p*  
(敲鼓邊)

Hp.

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

Vla.

49 *mp* *f* *mf* *f* *mf*

Vlc. *arco.* *mf* *mp* *f* *mp*

Cb. *mf* *mf* *mp*

Detailed description: This page of a musical score covers measures 49, 50, and 51. The woodwind section includes Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), and Horn (Hn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1) with Maracas (Mrb.) and Vibraphone (Vib.), and Percussion 2 (Perc. 2) with a snare drum (敲鼓邊). The string section includes Harp (Hp.), Viola (Vla.), Violin (Vlc.), and Cello (Cb.). Dynamics range from *mf* (mezzo-forte) to *sf* (sforzando). The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large watermark of a university seal is visible in the background.

Fl. *f* *p* *mf* *mp* *f*

B♭ Cl. *f* *p* *mf* *mp* *mf* *f*

Hn. 52

Timp. 52

Perc. 1 { Mrb. 52

Perc. 2 { Vib. 52

Hp. 52 *f* *mp* *f*

Vla. 52 *mp* *f* *mp* *mf* *f*

Vlc. 52 *f* *mp* *f* *mf*

Cb. 52 *mf* *arco.* *mp* *mf*

56 *mf* *p* *mp* *mf*

Fl.

*flat.*

B♭ Cl.

56 *f* *mf* *f* *ff*

Hn.

Timp.

56

Mrb.

Perc. 1

56

Vib.

Perc. 2

56 *mp* *f*

Hp.

56

Vla.

*mp* *p* *cresc.*

Vlc.

*mf* *p* *cresc.*

Cb.

*mp* *p* *cresc.*

This page of a musical score, numbered 15, contains the following parts and dynamics:

- Fl. (Flute):** Dynamics include *f*, *mp*, and *f*.
- B♭ Cl. (Bass Clarinet):** Dynamics include *f*, *mp*, and *f*.
- Hn. (Horn):** Dynamics include *f*, *mp*, and *f*. A triplet of eighth notes is marked with a '3' above it.
- Timp. (Timpani):** Dynamics include *f*, *mp*, and *f*.
- Perc. 1 (Percussion 1):** Includes Mrb. (Maracas) and Snare drum. Snare drum dynamics include *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mf*, *cresc.*, and *ff*.
- Perc. 2 (Percussion 2):** Includes Vib. (Vibraphone) and Tom-tom. Tom-tom dynamics include *f*, *mf*, and *ff*. Vib. dynamics include *mf*, *cresc.*, and *ff*.
- Hp. (Harpsichord):** No dynamics are present.
- Vla. (Viola):** Dynamics include *f*, *mf*, and *f*.
- Vlc. (Violoncello):** Dynamics include *f*, *mf*, and *f*.
- Cb. (Contrabass):** Dynamics include *f*, *mf*, and *f*.

This musical score page covers measures 67 through 71. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) and back to forte (*f*) by measure 71.
- B♭ Cl.** (B-flat Clarinet): Mirrors the flute's dynamics, starting at *f*, moving to *mp*, and ending at *f*.
- Hn.** (Horn): Starts at *f*, moves to *mp*, and returns to *f*.
- Timp.** (Timpani): Remains silent until measure 70, where it plays a rhythmic pattern starting at *p* and ending at *f*.
- Perc. 1** (Percussion 1): Includes a Maracas (**Mrb.**) part that is silent throughout. The Snare Drum (**S.Cymb.**) part starts at *f*, then *p*, *f*, *f*, *mp*, and *ff*.
- Perc. 2** (Percussion 2): Includes a Vibraphone (**Vib.**) and Bongos part that starts at *f*, moves to *mp*, then *f*, and ends at *ff*. A Snare Drum (**S.Cymb.**) part is also present, starting at *p*.
- Hp.** (Harp): Starts at *f*, moves to *mf*, and ends at *f*.
- Vla.** (Viola): Starts at *f*, moves to *mp* and *cresc.*, then *f*, *mf*, *f*, *f*, and ends at *ff* *sul. pont.*
- Vlc.** (Violin): Starts at *f*, moves to *mp* and *cresc.*, then *f*, *mf*, *f*, *f*, and ends at *ff* *sul. pont.*
- Cb.** (Cello): Starts at *f*, moves to *mp* and *cresc.*, then *f*, *mf*, *f*, *f*, and ends at *ff* *sul. pont.*

The score includes various dynamic markings (*f*, *mp*, *p*, *ff*, *cresc.*, *sul. pont.*) and articulation marks such as accents and slurs. A large circular watermark is visible in the background of the page.



72

Fl.

B $\flat$  Cl.

Hn.

Timp.

72 Mrb.

Perc. 1

72 Vib.

Perc.

72 Hp.

72 Vla.

72 Vlc.

72 Cb.

*mf*

*mf*

*f*

*mp* *cresc.* *mf* *cresc.* *f*

*mf*

*mp* *mf*

*cresc.* *ff* *mf* *f*

*cresc.* *ff* *mf* *f*

*cresc.* *ff* *mf* *f*

A large blue watermark is visible in the center of the page, featuring a gear-like border and the text "ES 1896".



79 Fl. *pp*

79 B♭ Cl. *pp*

79 Hn.

79 Timp. *pp* *pp* *p* *p*

79 Mrb.

79 Perc. 1

79 Vib.

79 Perc. 2 S.Cymb (使用棒尾摩擦鈸面) *ppp* *ppp*

79 Hp.

79 Vla. *con sord. sul. tasto* *ppp* *pp* *p* *mp*

79 Vlc. *con sord. sul. tasto* *p* *p* *mp*

79 Cb. *con sord. sul. tasto* *pp* *pizz.*

1896



89 Fl. *mp* *mp cresc.-----mf*

89 B♭ Cl. *p* *tr* *p*

89 Hn. *pp* *p*

89 Timp. (將E音的Cortile放置於最大的Timp.上) *mp* *mp*

89 Mrb. (腳踏踏板控制振幅)

89 Perc. 2 Vib. (with bow) *p*

89 Hp.

89 Vla. *p*

89 Vlc. *p*

89 Cb. *mp* *mf* <sup>3</sup>

Detailed description: This page of a musical score covers measures 89 to 92. The woodwind section includes Flute (Fl.), B-flat Clarinet (B♭ Cl.), and Horn (Hn.). The brass section includes Trumpet in B-flat (B♭ Cl.) and Trombone (Cb.). The percussion section includes Timpani (Timp.), Maracas (Mrb.), and Vibraphone (Vib.). The string section includes Violin (Vla.), Viola (Vlc.), and Cello (Cb.). The score features various dynamics such as *mp*, *p*, *pp*, *mf*, and *tr*. A large blue watermark of a university seal is centered on the page, partially overlapping the musical staves.



99 Fl. *p* *mp*

99 B♭ Cl. *p* *cresc.* *mf* *p* *mp*

99 Hn.

99 Timp.

99 Mrb.

99 Vib. *p*

99 Hp. *p* *cresc.* *f*

99 Vla. *pp* *p* *pp* *mf* *p* *pp* *cresc.* *mf*

99 Vlc. *pp* *p* *pp* *mf* *p* *pp* *cresc.* *mp*

99 Cb. *pp* *p* *p* *mp* *p* *pp* *cresc.* *mp*

A large circular watermark is visible in the center of the page, containing the text "ES A" and "1896".

104

Fl.

B♭ Cl.

104

Hn.

Timp.

104

Mrb.

Perc. 1

104

Vib.

Perc. 2

104

Hp.

104

Vla. senza sord.

senza sord. rubato.

Vlc. *mf* 3 *p* 3 *f* 3 *mp* *p* *mp* *mf* *p* *pp*

Cb. senza sord.



109

Fl.

B♭ Cl.

Hn.

Timp.

109 Mrb.

Perc. 1

109 Vib.

Perc. 2

Harp.

109 Vla.

Vlc.

Cb.

*pp* *mp*

*p*

*p*

*sf* *ff* *pp* *mp* *f* *p* *mp* *pp*

*mp* *p*

1896

Detailed description: This page of a musical score, numbered 25, covers measures 109 to 112. It features a variety of instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Timp., Percussion 1 (Perc. 1) with Maracas (Mrb.), Percussion 2 (Perc. 2) with Vibraphone (Vib.), Harp (Hp.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in 4/8 time. The Flute and Horn parts are mostly rests. The B♭ Clarinet part has a melodic line starting in measure 110, marked *pp* and *mp*. The Maracas part has a rhythmic pattern starting in measure 111, marked *p*. The Vibraphone part has a melodic line starting in measure 111, marked *p*, with triplet markings. The Viola and Violoncello parts have complex melodic lines with dynamic markings ranging from *sf* to *pp*. The Contrabass part is mostly rests. A large, semi-transparent watermark of the University of South Alabama (USA) logo is centered over the score, featuring the year 1896.



(*accel.*) -----

117 Fl. *cresc.* ----- *ff* *mp* ----- *f*

117 B♭ Cl. *cresc.* ----- *f* *fp* ----- *ff*

117 Hn. *cresc.* ----- *f* *mp* ----- *ff*

117 Timp. (*accel.*) *mf* ----- *f* *ff*

117 Perc. 1 Mrb.

117 Perc. 2 (*accel.*) *f* ----- *cresc.* ----- *ff*

117 Hp.

117 Vla. (*accel.*) *f* ----- *fp* ----- *ff*

117 Vlc. *f* ----- *fp* ----- *ff*

117 Cb. *f* ----- *fp* ----- *ff*

$\text{♩} = 72$

119

Fl.

B♭ Cl.

Hn.

Timp.

119

Mrb.

Perc. 1

119

Vib.

Perc. 2

119 Bass drum.

Hp.

119

Vla.

Vlc.

Cb.

*pp* < *p* > *pp* < *mp* >

*pp* C# → A

*mp* <

*mp* *p*

*pp* *p* *mp*

*pp*

*pp*

*pp*

128

Fl. *pp* *p*

B♭ Cl. *pp* *p* *p* *mf* *mp*

Hn. *mf* *mp* *f* *mp* *mf* *f* *mp*

Timp.

128 Mrb.

Perc. 1

128 Vib. *p*

Perc. 2

128 Hp.

128 Vla. *pp* *p*

Vlc. *p* *mp* *pp* *mp*

Cb. *p*

134

Fl. *p* *cresc.* *mp* *accel.*

B♭ Cl. *p* *cresc.* *mp*

Hn. *ppp* *Timp.* *p*

Perc. 1 *Mrb.*

Perc. 2 *Vib.*

Hp. *mp* *mf* *accel.*

Vla. *mp* *mf* *accel.*

Vlc. *mf*

Cb. *mp*

138  $\text{♩} = 92$

Fl. *mf*

B♭ Cl. *mf*

Hn. *mp*

Timp. *p*  $\text{—}$  *mp* *p*  $\text{—}$  *mp* *p* *cresc.*

Perc. 1

138

Vib.

Perc. 2

138 S.Cymb. *mp*

Hp. *p* *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*





♩ = 80

145

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

Timp. *ff* *mp*

145 Mrb. *mp*

Perc. 1

145

Perc. 2 *ff*

Vib. *mp* *p*

Hp. *mp* *p*

145 *pizz.* *f* *mp*

Vla. *f* *mp*

Vlc. *f* *mp* *f*

Cb. *f* *f* *mf*



156 Fl. *f*

B♭ Cl. *f*

156 Hn. *f*

Timp. *f*

156 Mrb. *mf*

156 Vib. *mf*

156 Hp. *mf* *f*

156 Vla. *f* *p*

Vlc. *f* *p*

Cb. *mp*

ES A 1896

Musical score for measures 162-167, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Viola (Vla.), Violin (Vlc.), and Cello (Cb.).

The score includes dynamic markings such as *mp*, *f*, *cresc.*, *mf*, *p*, and *mp*. A large watermark for the University of Illinois at Urbana-Champaign is visible in the center of the page.

162 Fl. *mp* *cresc.*

162 B♭ Cl. *mp* *f* *mp* *mf* *f*

162 Hn. *mp* *cresc.* *f*

162 Timp.

162 Mrb.

162 Vib. *p* *mp*

162 Hp.

162 Vla. *mp* *p* *mp*

162 Vlc. *mp* *p* *mp*

162 Cb. *p* *mp*

168 Fl. *mf* *f* *mp* *p*

B♭ Cl. *mp* *mf* *p*

168 Hn. *mp* *f* *fp* *mp*

Timp. *mp* *f* *fp* *mp*

168 Perc. 1 Mrb.

168 Perc. 2 Vib. *f* *mp* *mp* *p*

168 Hp. *mf*

168 Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p* *pp*

A large blue circular watermark is overlaid on the page, featuring a gear-like border and the text "IES" and "1896".

174

Fl.

B♭ Cl.

Hn.

Timp.

Perc. 1

Mrb.

Perc. 2

Vib.

Hp.

Vla.

Vlc.

Cb.

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

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

*p* *mf*

*mf* *cresc.* *f*

*mp* *mf*

*mp* *mf*

*mp* *mf*

ES A 1896



186

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Hn. *mp* *f*

Timp. *p*

Perc. 1 *f*

186

Vib.

Perc. 2 Tom-tom *mf* Snare drum *mp* Tom-tom *f* *mp*

Hp. *f*

Vla. *mp* *mf* *f*

Vlc. *mp* *mf* *f*

Cb. *mp* *mf* *f* *pizz.*



191 *poco rit.* ♩ = 60

Fl. *f* *cresc.* *ff* *f*

B♭ Cl. *f* *cresc.* *ff* *f* *mf*

Hn. *ff* *p*

Timp. *mf* *f* *p*

Perc. 1

191 Mrb.

Perc. 2

191 Snare drum *mp* *f* Tom-tom *f* *mp* *ff* *mf* *f* S.Cymb. *mp* *ff*

Hp.

Vla. *ff* *mf* *rit.*

Vlc. *ff* *p*

Cb. *ff* *p*

$\text{♩} = 80$

196 Fl. *p* *mp* *mf*

196 B♭ Cl. *p* *mp*

196 Hn.

196 Timp.

196 Mrb.

196 Perc. 1

196 Vib.

196 Perc. 2

196 Hp. *mp*

196 Vla. *p* *pp* *p*

196 Vlc. *mp* *p* *p* *arco.*

196 Cb. *pp* *pp* *pizz.* *pp*

*rit.* -----

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

B♭ Cl. *mp* *mf* *mp* *p* *pp*

Hn. *pp*

Timp. *pp*

Perc. 1  
202 Mrb. *pp*

Perc. 2  
202 Vib. (with bow. 開風扇) *p* *p* *mp* *p*  
202 S.cymb. (用棒尾輕輕摩擦鈸面) *pp*

Hp. *p*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

*rit.*

ES A 1896

戴以榮

I-Jung Tai



長笛和電聲

*For Flute and Tape*

## 創作理念：

這首作品改編自大四時寫給長笛的獨奏曲，創作動機來自於讀了孟浩然的詩之後，在腦海中浮出一幕幕的畫面，並去想像那些畫面中所充滿的聲音與音響。當時採用一把長笛的表現方式，現在看起來是略顯單薄，於是藉由上課時所學到的聲音處理技巧，將當初的長笛演奏片段去做聲音上的形變，並重新改寫長笛的演奏技法，以期能和電聲達到互容卻又互抗的角色；並藉由電聲的鋪陳，在聽覺上更能夠真實地呈現出內心所欲表達的畫面。

春曉 孟浩然

春眠不覺曉，處處聞啼鳥，夜來風雨聲，花落知多少？

此曲根據詩文共分為四段：

### (一) 春眠不覺曉 (about 30 sec)

單獨以電聲為主，營造出清晨薄霧迷濛，天色漸漸明朗的意境，音色鋪陳→由暗轉明。

### (二) 處處聞啼鳥 (about 1 mins)

長笛代表鳥鳴進入，此段由長笛為主，電聲搭配，音樂的走向以點→線→面的角度去鋪陳，營造出由單一鳥鳴進入群鳥合唱的情境。隨著音樂的進行過程，長笛與電聲逐漸調換身分、漸漸地主客異位，電聲最後是宣賓奪主的取得主導權。

### (三) 夜來風雨聲 (about 2 mins)


電聲取得主導權之後，隨即情境逆轉，營造夜晚突來的風雨，叫人驚恐的突無防備，以及在一片風雨喧囂聲中，春天新發的嫩芽與新花從奮力抵抗一直到筋疲力竭地任風雨無情的吹打，絲毫無抵抗的力氣。本段以電聲為主，長笛佐以特殊延伸技巧搭配，音樂走向反過來以面→線→點的角度鋪陳呈現，最後只剩下電聲微弱的聲響。

### (四) 花落知多少 (about 40 sec.)

長笛獨奏，電聲若有似無地搭配著，營造出隔天清晨，前往園內查看滿地飄零的落花，柔弱無力之姿；最後以電聲回應起初的動機結束。

## 記譜說明：


1. 長笛以空間記譜法和文字敘述記譜，搭配秒數告知旋律演出的時間點。(需準備碼表)

2.  小幅度的運氣。

3.  大幅度並誇張的運氣。

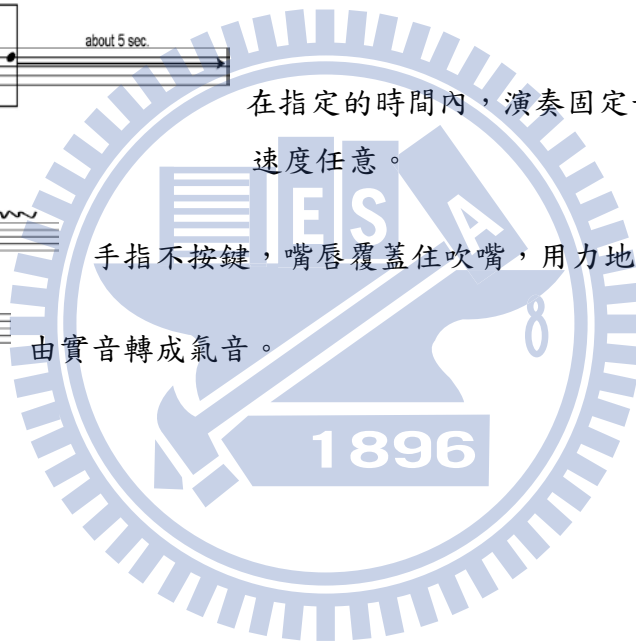
4.  將音高下滑。

5.  由慢漸快再漸慢。

6.  在指定的時間內，演奏固定音高的音群，  
速度任意。

7.  手指不按鍵，嘴唇覆蓋住吹嘴，用力地呼出一口氣。

8.  由實音轉成氣音。



# 春曉 II

(為長笛和電聲)

戴以榮  
Tai, I-Jung

**A**

♩ = 69

0:58" 1:07" 1:17"

Flute

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

下滑音

0:00"-1:45"

Tape 電聲A

2

1:29" *poco rit.* 1:50"

Fl.

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

Tape 電聲A

**B**

1:53" 1:58" 2:02" 2:08"

♩ = 100

3

3 3 3

Fl.

*p* *cresc.* *mf* *p* *ff* *p* *mf*

*accel.* *about 6 sec.*

1:45"-2:24"

Tape 電聲B

4

2:25" 2:27" 2:33"

Fl.

*mf* *cresc.* *f* *p* *f* *p* *f* *p*

*t* *about 5 sec.* *about 7 sec.*

2:25"-3:00"

Tape 電聲C

5

Fl.  $\text{♩} = 138$  2:40"

*f* *flat.* *p* *f* *p*

Tape

Detailed description: This musical score for Flute 5 begins with a tempo marking of quarter note = 138 and a time signature of 2:40. The music starts with a dynamic of *f* and features a series of sixteenth-note passages with accents. A *flat.* marking appears above the staff. The dynamics shift to *p*, then *f*, and finally *p* again. A 'Tape' icon is shown below the staff.

6

Fl.  $\text{♩} = 112$  2:45"

*mf* *mp cresc.* *mf* *p* *f*

*rit.* 2:55" 3:00"

Tape

Detailed description: This musical score for Flute 6 has a tempo marking of quarter note = 112 and a time signature of 2:45. It starts with a dynamic of *mf* and includes a *mp cresc.* section. A *rit.* (ritardando) marking is present. The dynamics end with *p* and *f*. Two time markers, 2:55" and 3:00", are indicated with arrows pointing to specific notes. A 'Tape' icon is shown below the staff.

7

Fl.  $\text{♩} = 76$  3:01"

3:08" (猛烈的氣音) 3:15" about 2 sec. 3:21" (氣音) 3:26"

*p* *mf* *sf* *mp cresc.* *p* *mf* *p* *sf* *p*

3:03"-4:22" 電聲D

Tape

Detailed description: This musical score for Flute 7 has a tempo marking of quarter note = 76 and a time signature of 3:01. It features a dynamic progression from *p* to *mf* to *sf*, followed by *mp cresc.*, *p*, *mf*, and *p*. There are two *sf* markings. Annotations include '(猛烈的氣音)' at 3:08", 'about 2 sec.' at 3:21", and '(氣音)' at 3:26". A time range of 3:03"-4:22" is marked with a box labeled '電聲D'. A 'Tape' icon is shown below the staff.

8

Fl. 3:30" (由實音轉氣音) 3:35" 3:40"

*<f* *mf* *ff* *mp* *f* *mp* *f* *p*

Tape

Detailed description: This musical score for Flute 8 has time markers at 3:30", 3:35", and 3:40". It starts with a dynamic of *<f* and includes *mf*, *ff*, *mp*, *f*, *mp*, *f*, and *p*. An annotation '(由實音轉氣音)' is placed above the staff. A 'Tape' icon is shown below the staff.



9

Fl.  $\text{♩} = 140$  3:44"  $\text{♩} = 90$  3:54" 4:00"

*mf cresc. . . . . f mf cresc. . . . . f mp mf cresc. . . . . ff*  $\text{pp}$

Tape

**D**

10

Fl.  $\text{♩} = 69$  4:21" 4:28" 4:42" 4:34"-6:00" 電聲E

*p* 3 *p* 3 *p* *mp* *mp* *mf* *p*

Tape

11

Fl. 5:00" 5:06" 5:20" rit. 5:49"

*mf* *mp* *p* *mp* *mf* *p* *pp* *p* *ppp*

Tape