

【附錄1】鐵琴獨奏曲《聆》之十二音列分布圖示

Contemplation

For Vibraphone Solo

Tsung-hsien Yang

I

Measures 1-4 of section I. Measure 1 is highlighted in yellow, measure 2 in green, and measure 3 in brown. Dynamics include *pp*, *f*, and *p*.

Measures 5-8 of section I. Measures 6 and 7 are highlighted in orange, and measure 8 in blue. Dynamics include *ppp*, *p*, *fpp*, and *f*.

Measures 9-11 of section I. Measures 10 and 11 are highlighted in orange. Dynamics include *fpp*, *pp*, *p*, *f*, and *ff*.

Measures 12-15 of section II. Measures 12 and 15 are highlighted in blue. Dynamics include *p*, *pp*, *f*, and *fpp*.

This musical score is divided into four systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are used throughout to indicate volume changes, including *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *sf* (sforzando), and *ff* (fortissimo). Technical annotations include fingerings (e.g., 3, 7, 5, 2/3), slurs, and specific performance instructions like *sempre* and *[ca.]*. The score is highlighted with several colored boxes: pink, red, green, yellow, orange, blue, and purple. A large, semi-transparent watermark is centered over the middle of the page, featuring a circular gear-like border and the text "1896" in the center.

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

19 *mp* *mp* *mf* *mp* *f* *p* *p* *f* *sf* *f* *sf* *mp* *fp* *fp* *p* *mf* *ff*

22 *f* *fp* *ppp* *p* *ppp* *mf* *p* *f* *sf* *sf* *f* *sempre* *p* *p*

26 *f* *sempre* *p* *ff* *p* *f* *p* *f* *ff* *f* *p* *sf* *sf* *pp*

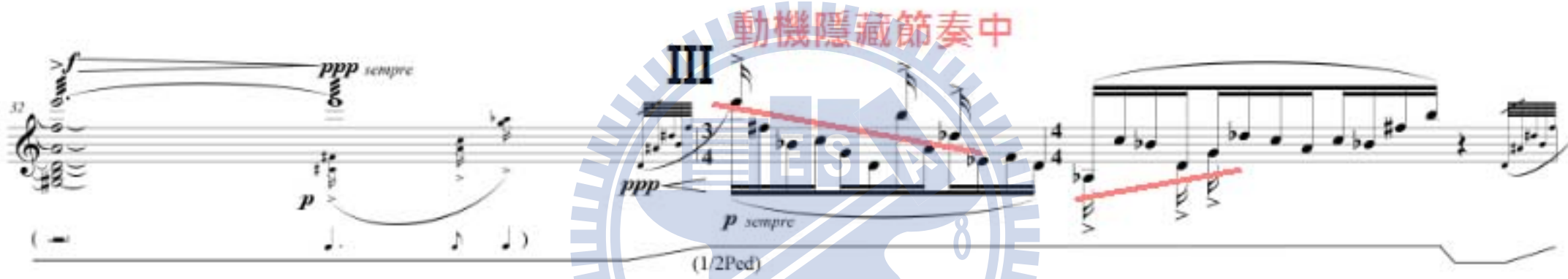


29

p *mf* *f* *p* *sf* *f* *sempre* *p* *mf* *p* *p*

10 = 5 7

This system contains measures 29 to 31. It features a variety of dynamic markings including piano (*p*), mezzo-forte (*mf*), forte (*f*), sforzando (*sf*), and piano (*p*). A purple bracket highlights measures 30 and 31, which include a 10-measure rest and a 7-measure rest.

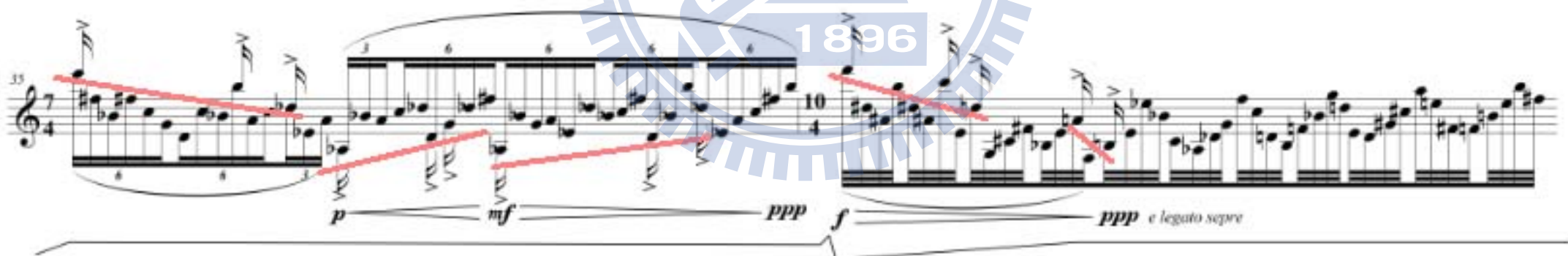


32

ppp *sempre* *p* *ppp* *p* *sempre* (1/2Ped)

III

This system contains measures 32 to 34. It includes dynamics such as pianissimo (*ppp*), piano (*p*), and piano (*p*) *sempre*. A red diagonal line is drawn across measures 33 and 34. A large blue watermark with the text "III" and "1896" is overlaid on the system.



35

p *mf* *ppp* *f* *ppp* *e legato sopra*

This system contains measures 35 to 36. It features dynamics including piano (*p*), mezzo-forte (*mf*), pianissimo (*ppp*), and forte (*f*). A red diagonal line is drawn across measures 35 and 36.



37

cresc. *f* *fff*

This system contains measures 37 to 38. It includes the marking *cresc.* (crescendo), forte (*f*), and fortissimo (*fff*).

39 *ff* *f* *ff* *p* *ppp*

10 = ♩ [10"]

IV

42 *f* *p* *p* *mp* *p* *ff* *p* *mp* *f*

動機A節奏轉換

(1/2Ped)

Coda

45 *p* *mf* *ff* *mf* *f* *f subito* *ff* *p* *dim* *barely audible*

10 = ♩

48 *mp* *pp* *mf* *p* *f* *p* *ff* *sf*

*as fast as possible**Legatissimo***裝飾奏發展**

50

ppp *cresc.* *fff* *pppp*

1/2Ped

本曲首度出現四音和弦

音程遞增

51

p *mf* *f* *fff*

聆

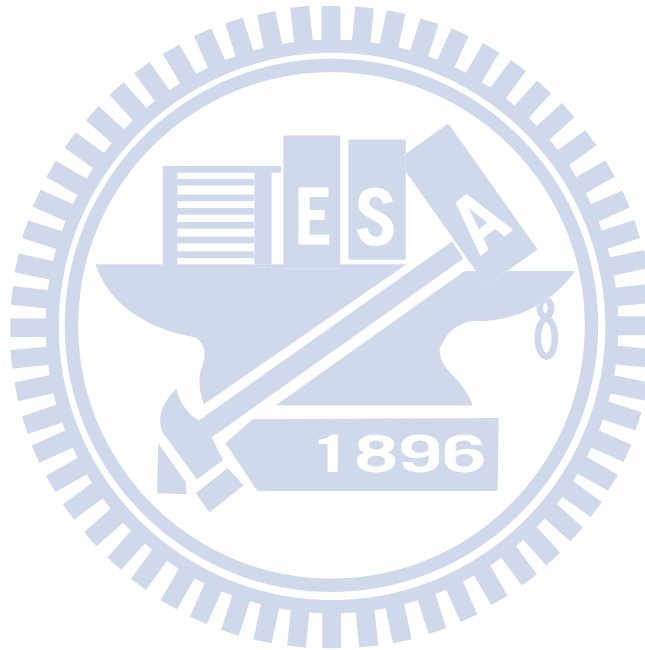
(給父親七十七生日)

在眾人的耳語中
 我被推上了舞台
 而掌聲起時
 眼際盡是著燕尾服的名歌手
 於是
 我心癢啞.....
 猛回首
 燈火閃爍之縫隙
 卻是孤立在角落裡的你

Contemplation

for

vibraphone solo



Yang Tsung-hsien

聆

為鐵琴獨奏

楊聰賢

Performance Notes

The score is deliberately not provided with any tempo markings: it is the composer's intention to leave the tempo decision to the performer's discretion. However, the performer should seek to find a general tempo that will manifest the different characters of the various formal sections.

Signs and Symbols



Use the mallets to stop the sounds according to the notated rhythm (if provided) while applying the pedal.



Producing different timbre by striking the edge of the keyboard.



Indicates where the technique of dead-stroke is required, with or without pedaling.

Contemplation

For Vibraphone Solo

Tsung-hsien Yang

1896

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

19 *mp* *mp* *mf* *mp* *f* *p* *p* *f* *sf* *f* *sf* *fp* *mp* *fp* *fp* *fp* *p* *ff*

22 *p* *fp* *ppp* *p* *ppp* *mf* *p* *f* *sf* *sf* *f* *sempre* *p*

26 *f* *sempre* *p* *ff* *p* *f* *p* *f* *ff* *f* *p* *sf* *sf* *pp*

29 *p* *mf* *f* *p* *sf* *f* *sempre* *p* *mf* *p*

32 *f* *ppp* *sempre* *p* *ppp* *p* *sempre* (1/2Ped)

35 *p* *mf* *ppp* *f* *ppp* *e legato sempre*

37 *cresc.* *f* *fff*

39

fff

ff *f* *fff*

10 = half note

[10"]

p *ppp*

42

f *p*

p *mp* *p* *ff*

3

10 = half note

3

p *mp* *f*

(1/2 Ped)

45

p *mf* *ff* *mf*

10 = half note

f *f subito* *ff* *p* *dim* ----- *barely audible*

48

f *mp* *pp*

3

mf *p* *f* *p* *fff*

10 = half note

sf

as fast as possible

Legatissimo

50

ppp *cresc.* *fff* *pppp* [7"]

1/2 Ped

51

p *mf* *ff* *ffff*

聆

(給父親七十生日)

在眾人的耳語中
 我被推上了舞台
 而掌聲起時
 眼際盡是著燕尾服的名歌手
 於是
 我心痞啞.....
 猛回首
 燈火閃爍之縫隙
 卻是孤立角落裡的你