

思慕 / **Departure Tracings**

(2004 – revised edition)

for flute, clarinet, violin, cello, piano and percussion

Departure Tracings

-for flute, clarinet, violin, cello, piano and percussion

Departure Tracings is the second in a series of works dedicated to the memory of my father. Each work in the series utilizes the pitches C and G# as points of departure and/or arrival (these two pitches come from my father's initials).

In Departure Tracings, C and G# are treated as focal pitch points on their way to and from each other. Each member of the ensemble traces a different time trajectory from and to these focal points. Ritual forms a significant subtext to the spirit of this piece, in keeping with the mysterious nature of the composition's subject matter... the death of my father.

思慕

-為長笛、豎笛、小提琴、大提琴、鋼琴、打擊樂

「思慕」為一系列獻給我已故父親作品中之第二首。在此系列中，音高 C 與 G# (父親的英文縮寫)總為音樂出發與終結的依歸。

祭典(ritual)是此作品的精神。由單音旋律出發，以支聲複音的結構造成音色的交換、變異；每一樂器同原點出發，經不同的時間拋物線相互追循，又回歸至同終結。

Departure Tracings

Ching-Wen CHAO

(Scored as sounding pitch)

(Conductor has freedom to decide the length of each fermata, but at least 5-second long)
指揮在音樂的考量下可自由決定延長記號的長度，但須至少有5秒鐘

♩ = 56 Like a Ritual 祭典式的

The musical score consists of six staves:

- Alto Flute (scored in C):** Features dynamics of *f*, *mp*, and *f*. Includes performance instructions: "(breathy---)", "tone---", and a fermata.
- Clarinet in B \flat (scored in C):** Features dynamics of *ppp legato* and *mp*. Includes performance instructions: "(below FL)", "5", and "3".
- Violin:** Features dynamics of *mf*. Includes performance instructions: "SP" and "3".
- Cello:** Features dynamics of *pp sempre*. Includes performance instructions: "(match high harmonics of piano damping)".
- Percussion:** Features dynamics of *f*. Includes performance instructions: "claves".
- Piano:** Features dynamics of *ppz*. Includes performance instructions: "(damp at the other side of damper; " " = sounding pitch)" and "(all damped notes w/ pedal)".

Departure Tracings

(breathy-----tone)

A.Fl.

B \flat Cl.

Vln.

Vc.

Perc.

Pno.

The score is for a piece titled "Departure Tracings". It consists of six staves: A. Flute (A.Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The music is in 2/4 time and begins at measure 4. The A. Flute part features a "breathy" tone and includes a sixteenth-note sextuplet, a triplet, and a sixteenth-note triplet. The B \flat Clarinet part has a triplet and a sixteenth-note triplet. The Violin part has a sixteenth-note triplet and a sixteenth-note quintuplet. The Viola part has a triplet and a sixteenth-note triplet. The Percussion part has a sixteenth-note triplet and a sixteenth-note quintuplet. The Piano part has a sixteenth-note triplet and a sixteenth-note quintuplet. The score includes various dynamics such as *f*, *p*, *mp*, *mf*, *pp*, *sfz*, and *ff*. There are also performance markings like *SP* and *Chv.* with accents. The score ends with a double bar line and a key signature change to one sharp (F#).

Departure Tracings

7 (alternative fingerings)

A. Fl. *f*

B♭ Cl. *mf*

Vln. *ppp* *mf* *SP* *ORD*

Vc. *pp* *p* *mf*

Perc. *vib.* *(vib.on)* *(bow)* *(用弓最好是低音大提琴弓)* *l.v.* *Clv.* *f* *Temple blocks* *(harder sticks)* *mf* *ff*

Pno. *sf/z*

Detailed description: This is a page of a musical score titled "Departure Tracings". It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The score is divided into measures by vertical bar lines, with time signatures of 3/4 and 2/4. The A. Fl. staff starts with a measure marked "7" and "(alternative fingerings)", followed by a measure with a dynamic marking of *f*. The B♭ Cl. staff has a measure with a dynamic marking of *mf*. The Vln. staff has a measure with a dynamic marking of *ppp*, followed by a measure with a dynamic marking of *mf*, and includes performance instructions *SP* and *ORD*. The Vc. staff has a measure with a dynamic marking of *pp*, followed by a measure with a dynamic marking of *p*, and a measure with a dynamic marking of *mf*. The Perc. staff has a measure with a dynamic marking of *f*, followed by a measure with a dynamic marking of *f*, and a measure with a dynamic marking of *mf* and *ff*. The Pno. staff has a measure with a dynamic marking of *sf/z*. The score includes various performance instructions such as "vib.", "(vib.on)", "(bow)", "(用弓最好是低音大提琴弓)", "l.v.", "Clv.", "Temple blocks", and "(harder sticks)".

Departure Tracings

12

A.Fl. *p* *mf* *fp* *pp* *sfz* *p* *mf* (breathy----- tone-----)

B♭ Cl. *mp* *p* *f* *fp* *sfz* *mp* *p* *f* *p* *pp*

Vln. *mf* *f* *SP*

Vc. *mf* *p* *f* *p* *f* *mp* *sempre* SR ORD SP ORD

Perc. *Clv.* *f* *TB* *mf* *ff*

Pno. *sfz* *f*

Detailed description: This page of a musical score, titled "Departure Tracings", covers measures 12 to the end of the piece. It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The key signature has one sharp (F#) and the time signature is 3/4. The A. Fl. part includes performance directions like "(breathy----- tone-----)", dynamic markings from *p* to *pp*, and articulation such as accents and slurs. The B♭ Cl. part features triplets and dynamics from *mp* to *pp*. The Vln. part has a dynamic of *mf* and a *f* dynamic with a *SP* marking. The Vc. part includes *ORD* markings and dynamics from *mf* to *mp*, with a *sempre* instruction. The Perc. part includes *Clv.* and *TB* markings with dynamics *f*, *mf*, and *ff*. The Pno. part has *sfz* and *f* dynamics. The score concludes with a final 3/4 time signature.

Departure Tracings

15

A. Fl. *p* < *f* > *p* *f* *p* *fpp* *mp* > *p* < *sffz*

B♭ Cl. *f* *mf* *pp* < *p* > *pp* *sfz* *ff* *sfz*

Vln. *ORD* *p* < *f* > *p* < *f* > *mf* *p* < *f* > *sf* *p* < *mf* > *p* *ORD* *MSP* *ff*

Vc. *jete* *mp* *ff* > *p* > *pp* < *ff* *ORD* *SP* *ORD* *M.V.*

Perc. *f* *vib.* *(hard mallet)* *sffz* *L.v.* *(vib. on: normal speed-----slow)*

Pno. *sfz*

Detailed description: This is a page of a musical score for 'Departure Tracings'. It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The music is in 3/4 time. The A. Fl. part starts with a dynamic of *p*, followed by *f*, *p*, *f*, *fpp*, *mp*, and *sffz*. The B♭ Cl. part starts with *f*, then *mf*, *pp*, *p*, *pp*, *sfz*, *ff*, and *sfz*. The Vln. part starts with *ORD*, *p*, *f*, *p*, *f*, *mf*, *p*, *f*, *sf*, *p*, *mf*, *p*, *ORD*, *MSP*, and *ff*. The Vc. part starts with *jete*, *mp*, *ff*, *p*, *pp*, and *ff*, with *ORD*, *SP*, *ORD*, and *M.V.* markings. The Perc. part has a *f* dynamic, followed by *vib.* (hard mallet) and *sffz*, with a *L.v.* marking and a vibrato instruction: *(vib. on: normal speed-----slow)*. The Pno. part has a *sfz* dynamic. The score includes various performance markings such as *ORD*, *MSP*, *M.V.*, *SP*, *L.v.*, and *vib.*, along with dynamic markings like *p*, *f*, *mf*, *pp*, *sfz*, *ff*, *fpp*, and *sffz*. There are also articulation marks like accents and slurs, and some fingerings indicated by numbers 3, 5, and 7.

Departure Tracings

19

(breathy) (change to Flute)

pp *mp* *pp* *f*

A.Fl.

B♭ Cl.

19

Vln.

Vc.

pp *sfz*

19

claves

mp

TB

Bongos

f *ff* *sfz*

19

Crotales

mf

19

(" + " = damp in front of pin)

mp *mf* *fff*

Pno.

(w/ pedal)

8^{vb}

Detailed description: This is a musical score for a piece titled "Departure Tracings". The score is arranged in a system with six staves. The top staff is for Alto Flute (A.Fl.), the second for B-flat Clarinet (B♭ Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), the fifth for Percussion (Perc.), and the sixth for Piano (Pno.). The score begins at measure 19. The A.Fl. part starts with a breathy, dynamic range from *pp* to *mp* to *pp*, then changes to Flute and plays a triplet of eighth notes with a dynamic of *f*. The B♭ Cl. part has a dynamic of *mp* for a triplet of eighth notes. The Vln. part is mostly silent. The Vc. part starts with a dynamic of *pp* and ends with a dynamic of *sfz*. The Perc. part includes claves (*mp*), TB (*f*), Bongos (*ff*), and Crotales (*mf*). The Pno. part starts with a dynamic of *mp* and ends with a dynamic of *fff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Departure Tracings

25

A.Fl. *overblow* *p* < *ff*

Bb. Cl. *pp* < *f* > *pp* *sf* *pp*

Vln. *p* *mp* *p* *f* *mf* <

Vc. *ORD* *SP* *ORD* *mp* *p* < *mf* > *mf*

Perc. *Bongos* *f*

TB *sfz* *f*

Pno. *sfz* *8^{vb}*

Detailed description of the musical score: The score is for a piece titled 'Departure Tracings'. It consists of six staves: A. Fl., Bb. Cl., Vln., Vc., Perc., and Pno. The music is in 3/4 time and begins at measure 25. The A. Fl. part features an 'overblow' marking and a dynamic shift from *p* to *ff*. The Bb. Cl. part has a triplet of eighth notes and dynamics ranging from *pp* to *sf* and back to *pp*. The Vln. part includes a five-measure phrase and dynamics from *p* to *mf*. The Vc. part has 'ORD' (Ordinary) and 'SP' (Special) markings, a triplet, and dynamics from *p* to *mf*. The Perc. part features Bongos and TB (Tom Tom) with dynamics *f* and *sfz*. The Pno. part has a *sfz* dynamic and an *8^{vb}* (8th octave very soft) marking.

Departure Tracings

28

A. Fl. *(breathy)* *f sf*

B♭ Cl. *f p mf*

Vln. *mf* *f* *ppp* *f*

Vc. *f* *p mf p* *pp* *SP* *tr* *(7)*

Perc. *TB* *sfz* *mp* *3*

P. *Bg.* *sfz*

Pno. *sfz* *8vb*

(*"* *♩* *"* bow pressure)

Detailed description: This is a page of a musical score for 'Departure Tracings', starting at measure 28. The score is arranged in a system with six staves. The top staff is for Alto Flute (A. Fl.), followed by B-flat Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The A. Fl. part features a triplet of eighth notes marked '(breathy)', with dynamics *f* and *sf*. The B♭ Cl. part has a triplet of eighth notes with dynamics *f*, *p*, and *mf*. The Vln. part includes a sixteenth-note run marked *mf* with a '6' below it, followed by *f* and *ppp* dynamics. The Vc. part has a five-note run marked *f*, followed by *p*, *mf*, *p*, and *pp* dynamics, with a '5' above the first note and a 'tr' marking. The Perc. part has a triplet of eighth notes marked *sfz* and *mp* with a '3' below. The P. part has a triplet of eighth notes marked *sfz* and *Bg.*. The Pno. part has a *sfz* dynamic and an *8vb* marking. A performance instruction '(" ♩ " bow pressure)' is located below the Vc. staff.

Departure Tracings

A. Fl.
35 *f* *p* *sffz*

Bb. Cl.
ff
(sing in a "bleak" way, don't get too passionate)

Vln.
35 *p* *f* *mp* *ff* *pp* *mp* *ppp* *pp*
SP
ORD
5

Vc.
3 *sf* *pp* *ff* *ppp*
M.V.

Perc.
35 *Cr.* *l.v.* *vib.* *l.v.* *sffz*

Pno.
35 *8va* *9* *l.v.* *fff* *8va* *sffz*

Departure Tracings

Flow with Solemnity 神秘但莊嚴的

♩ = 60

44

A.Fl. *ppp* (*emerge* from ringing of piano & Tam-tam) (*a bit breathy*) *p* *pp* *p* *ppp*

B \flat Cl. *p* *pp* < *mf* > *pp*

Vln. *p*

Vc. *pp* *p* *pp* *ORD* *pp* *mp* *pp*

Perc. *low tam-tam* *mp*

Pno. *sffz* 8^{va}

Detailed description of the musical score: The score is for a piece titled 'Departure Tracings'. It features six staves: A. Fl., B \flat Cl., Vln., Vc., Perc., and Pno. The tempo is marked as quarter note = 60. The A. Fl. part begins at measure 44 with a *ppp* dynamic and a performance instruction: '(emerge) from ringing of piano & Tam-tam (a bit breathy)'. The B \flat Cl. part enters at measure 44 with a *p* dynamic. The Vln. part enters at measure 44 with a *p* dynamic. The Vc. part enters at measure 44 with a *pp* dynamic. The Perc. part features a *low tam-tam* at measure 44 with a *mp* dynamic. The Pno. part enters at measure 44 with a *sffz* dynamic and an 8^{va} marking. The score includes various dynamic markings such as *ppp*, *p*, *pp*, *mp*, and *pp*, as well as performance instructions like 'emerge' and 'a bit breathy'. The score is in 2/4 time and ends with a repeat sign.

Departure Tracings

53

A.Fl. *sfz* *pp* *mp* *mf* *f* *pp* *sf*

B \flat .Cl. *mf* *f* *p* *pp* *f* *pp* *f*

Vln. *f* *pp* *pp* *p* *mf*

Vc. *MSP* *ppp* *mp* *p* *f* *p* *SF* *ORD* *sf*

Perc. *TB* *ff* *f* *ff*

Tam (rubber ball) *f*

Pno. *sffz*

8vb

Detailed description: This is a page of a musical score for 'Departure Tracings', starting at measure 53. The score is arranged in a system with six staves. The instruments are: A. Fl. (Alto Flute), B \flat . Cl. (B-flat Clarinet), Vln. (Violin), Vc. (Violoncello), Perc. (Percussion), and Pno. (Piano). The A. Fl. part begins with a *sfz* dynamic and features a crescendo from *pp* to *mp*, then *mf* to *f*, followed by a decrescendo to *pp* and a final *sf* accent. The B \flat . Cl. part starts with *mf*, moves to *f*, then *p*, *pp*, *f*, *pp*, and *f*. The Vln. part starts with *f*, then *pp*, *pp*, *p*, and *mf*. The Vc. part starts with *ppp*, *mp*, *p*, *f*, *p*, and ends with *SF* and *ORD* markings. The Perc. part includes a *TB* (Tom Tom) section with *ff* and *f* dynamics, and a *Tam (rubber ball)* section with *f* dynamics. The Pno. part has a *sffz* dynamic. At the bottom, there is a marking for *8vb* (8va) with a plus sign and a dashed line.

Departure Tracings

56

A.Fl. *mf* > < *mp* > < *mp* > *pp* < *p* > *pp* *mp*

Bb Cl. *sf* > *p* *f* *p* *pp* *mp* *sf*

Vln. *p* *mf* *mp* *p* *f*

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

Perc. 56 Tam (rubber ball) *mf* *l.v.* *sfz* *f*

Pno. 56 *pp* *f* *sub*

Detailed description: This page of a musical score, titled "Departure Tracings", covers measures 56 to 60. It features six staves: A. Fl., Bb Cl., Vln., Vc., Perc., and Pno. The A. Fl. part begins with a tremolo and trills, followed by a melodic line with dynamics ranging from *mf* to *pp*. The Bb Cl. part has a more rhythmic, melodic line with dynamics from *sf* to *pp*. The Vln. part is a melodic line with dynamics from *p* to *f*. The Vc. part is a melodic line with dynamics from *p* to *f*. The Perc. part features a Tam (rubber ball) with a melodic line and dynamics from *mf* to *sfz*. The Pno. part has a melodic line in the right hand with dynamics from *pp* to *f*, and a bass line with a dynamic of *f*. The score includes various articulations such as trills, tremolos, slurs, and accents, as well as dynamic markings and performance instructions like *l.v.* and *sub*.

Departure Tracings

65

A. Fl. *sfp* *sfz* *p* *pp* *fpp* *<mf>*

B♭ Cl. *f* *ppp subito* *pp* *<f>* *sf* *p* *f* *p* *fpp* *<mf>*

Vln. *p* *mf* *mp* *pp* *fpp* *<f>*

Vc. *sfp* *pp* *mp* *<mf>* *p* *mf* *f* *pp* *<f>*

Perc.

Pno. *mp* *mf* *f* *sfz*

Detailed description: This page of a musical score, titled 'Departure Tracings', covers measures 65 through 72. It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The A. Fl. part begins with a 5-measure triplet marked *sfp*, followed by a *sfz* dynamic, then *p*, *pp*, *fpp*, and *<mf>*. The B♭ Cl. part starts with a 3-measure triplet, then *f*, *ppp subito*, *pp*, *<f>*, *sf*, *p*, *f*, *p*, *fpp*, and *<mf>*. The Vln. part begins with *p*, then *mf*, *mp*, *pp*, *fpp*, and *<f>*. The Vc. part starts with a 5-measure triplet marked *sfp*, then *pp*, a 3-measure triplet marked *mp*, *<mf>*, *p*, a 3-measure triplet marked *mf*, *f*, *pp*, and *<f>*. The Perc. part is mostly silent with some rests. The Pno. part features a 5-measure triplet marked *mp*, followed by *mf*, *f*, and *sfz*. The score includes various articulations such as accents, slurs, and dynamic hairpins.

Departure Tracings

68

A. Fl. *pp* *ppp* *p* *ppp* *f* *f* *p*

B♭ Cl. *pp* *ppp* *f* *f* *f*

Vln. *p* *mp* *mf*

Vc. *pp* *mf*

Perc. *Tam (rubber ball)* *mf*

Pno. *pp* *8va* *8va* *8va*

Detailed description: This musical score page, titled "Departure Tracings", covers measures 68 through 70. It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The A. Fl. part begins with a *pp* dynamic and includes a *ppp* section with a crescendo to *p* and another *ppp* section, followed by a *f* section with a triplet and a *p* section. The B♭ Cl. part starts with *pp*, has a *ppp* section with a crescendo to *f*, and a *f* section with a triplet. The Vln. part starts with *p*, has a *mp* section with a crescendo to *mf*, and then rests. The Vc. part starts with *pp* and has a *mf* section with a triplet. The Perc. part features a Tam (rubber ball) with a *mf* dynamic and a triplet. The Pno. part has a *pp* section with a triplet, and two *8va* sections with triplets. The score includes various articulations such as slurs, accents, and dynamic markings.

Departure Tracings

A. Fl. *mp* *pp* *p* *pp* *mp* *pp* *mp* *p* *f* *p* *mp*

B♭ Cl. *pp* *p* *pp* *sf* *mp* *pp* *p*

Vln. *p*

Vc. *mf* *mf* *mp* *pp*

Perc. *sf* *mf* *p* *sf* *mf* *mp*

Pno. *8va*

71

3

9

7

3

6

3

3

SP

ORL

(touching & crossing string)

71_{TB}

8va

3

3

Detailed description: This page of a musical score, titled 'Departure Tracings', contains six staves. The first staff is for Alto Flute (A. Fl.), the second for B-flat Clarinet (B♭ Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), the fifth for Percussion (Perc.), and the sixth for Piano (Pno.). The score begins at measure 71. The A. Fl. part features a complex melodic line with dynamics ranging from *mp* to *pp*, including a *f* dynamic. The B♭ Cl. part has a similar melodic line with dynamics from *pp* to *sf*. The Vln. part is mostly silent, with a single note at the end marked *p*. The Vc. part has a melodic line with dynamics from *mf* to *pp*, including a 'touching & crossing string' instruction. The Perc. part features a rhythmic pattern with dynamics from *sf* to *mp*. The Pno. part has a melodic line with dynamics from *mf* to *pp*, including an *8va* instruction. Various performance markings such as *tr*, *acc*, and *sfz* are present throughout the score.

Departure Tracings

A. Fl.
78
pp *sempre* *pp* *mf* *pp* *mp*

B♭ Cl.

Vln.
78
sf *p* *ppp* *p* *ppp* *pp* *p* *pp*

Vc.
mp *p* *mp* *pp* *p* *pp* *p*

Perc.
78

Pno.
78
f

Detailed description of the musical score: The score is for a piece titled "Departure Tracings". It features six staves: A. Fl., B♭ Cl., Vln., Vc., Perc., and Pno. The A. Fl. part begins at measure 78 with a *pp* dynamic and *sempre* marking. It includes a quintuplet of eighth notes, a triplet of eighth notes, and a triplet of sixteenth notes. The Vln. part also starts at measure 78 with a *sf* dynamic and a *p* dynamic. It features a quintuplet of eighth notes, a triplet of eighth notes, and a triplet of sixteenth notes. The Vc. part begins with a triplet of eighth notes and a *mp* dynamic, followed by a *sf* dynamic. The Perc. and Pno. parts are mostly silent, with the Pno. part having a few notes in the bass clef, including a triplet of eighth notes and a *f* dynamic. The B♭ Cl. part is mostly silent.

Departure Tracings

81

A. Fl.

pp *ppp* *pp*

B \flat Cl.

81

Vln.

pp *p* *p* *p* *p*

8va *8va*

Vc.

pp *mf* *pp* *mf* *pp* *ppp* *pp*

Perc.

81

81

Pno.

81

Detailed description: This musical score page, titled "Departure Tracings", covers measures 81 to 84. It features six staves: A. Fl., B \flat Cl., Vln., Vc., Perc., and Pno. The A. Fl. part begins with a melodic line in measure 81, marked *pp*, followed by a rest in measure 82, and a triplet in measure 84 marked *pp*. The Vln. part has a complex texture with triplets and tremolos, marked with dynamics *pp*, *p*, and *pp*. The Vc. part features a rhythmic pattern of eighth notes with accents, marked with *pp*, *mf*, and *pp*. The Perc. and Pno. parts are mostly rests, with the Pno. providing a harmonic foundation in the bass clef. The score includes various dynamic markings such as *pp*, *ppp*, *p*, *mf*, and *ppp*, as well as articulations like accents and slurs. A dashed line labeled *8va* indicates an octave transposition for the Vln. part in measures 82 and 84.

Departure Tracings

85

A.Fl.

sf > *ppp* < *p*

B♭ Cl.

Vln.

p > *pp* *pp* < > *ppp* *sempre*

8va *vib.* *8va* *8va*

Vc.

sf > *ppp* < *p*

Perc.

85

Crt. *l.v.* *sfz*

Pno.

85

瞬 / **In an instant...**

(2004)

爲鋼琴獨奏 / for piano

Ching-Wen Chao

In an instant...

for piano

In *In an instant...*, constantly changing, ever derivative objects shift in sudden moments. These objects, inspired by some behavior of Pipa and Gu-Jeng (Chinese instruments), hardly conceive their defined figures. They, however, generate themselves recursively and yet arouse others to form some distinctive events. Those events are always dissolved and gravitated by the timeless river- a spectrum based on symmetrical pentatonic harmony and presented in extreme registers. Beginning with a time of accelerating, the piece finally leads to a chaos of time, where all the recurring elements interwind each other to a labyrinth of dazzling complexity. The waves of sound speed up and down in time, and grow wide and narrow in space. The discourse, hopefully, is scarcely noticeable but perceived as a spiritual experience.

瞬

為鋼琴獨奏

在「瞬」中，迥異的聲音形狀在剎那間翻轉、互換。以模仿琵琶、古箏的姿態，時間的加快為始，卻冷不防地被一聲波洪流所吸引、融化，而後引發時間迷宮似的絢爛交錯。此洪流的頻譜是以 C 音、降 A 音為中心，上下延伸出一個對稱的、涵蓋全鋼琴音域的超級五聲音階，全曲的音高與和聲皆“活”在此音階中，時有四、五個聲部同時進行。樂曲以等待為始，以昇華作鐘聲為終；在過程中，聽眾慢慢吸收、體會此音階造成的和諧空間，重點不在旋律素材的追尋，而應是一趟音響的精神之旅。

In an instant...

Ching-Wen CHAO

$\text{♩} = 54 \text{ ca.}$ rubato like Gu-Jeng's glissando...

Piano

accelerando..... *molto.....*
simile

$\text{♩} = 76 \text{ ca.}$ Oceanic whole, quiet but slightly fluctuated...

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

ritard.....molto.....

pp *pp*
(Pedals basically follow the low notes)

8

sf

pp

p

RALL.....

$\bullet = 54$ ca.

L.v.

$\circ = 54$ ca.

pp

mp

p

fff

8

p

pp

(8vb)-----

12

$\bullet = 66$ ca.

accelerando.....molto.....ritard.....molto.....

simile

p

pp p mp pp

fff

fff

poco

12

24 "Images" shift in sudden moments

$\bullet = 80$ *poco accel.* $\bullet = 76$ ca. $\bullet = 60$ $\bullet = 80$

ppp *sfz* *p* *mp* *mf* *ppp* *mp* *sf*

28 *pp* $\bullet = 76$ *rubato* figures shift fast *P*

mf *mf* *f* *p* *mp* *p* *pp* *mf* *ppp* *sfz* *sfz* *p*

ppp *8vb* *ppp* *8vb* *p* *8vb*

8va-----

$\bullet = 88$

p *p* *<sf* *mf* *mp* *p* *sf* *mp*

pp *pp* *poco stringendo* *p* *mp*

41

41

pp *f* *pp* *f*

p *pp* *p mp*

8va-----

rit.

pp $\bullet = 66$ ca. $\bullet = 80$ ca. delicate, clouds $\bullet = 45$ $\bullet = 66$ ca.

45

45

pedal slightly changes w/ LH

harmony purified...

pedal slightly changes w/ LH

p *mf*

8vb-----

♩ = 76

back to the oceanic whole

50

pp

mp

pp

p

mf

pp

pp

p

mp

pp

mp

p

pp

8vb

53

p

RALL.....

♩ = 54 ca.

l.v.

start from ♩ = 96 ca.

SCALE- from SLOW to VERY FAST

pp

legato

89

$\bullet = 88$

poco accel.

sf

mp

mf

8va *mf*

poco accel.

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

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

p *mp* *mf*

p *mp* *mf*

93

8va *f* *accel...* *f* *ff*

f *ff* *ff*

p *f* *ff*

f *f* *ff*

SCALE- from SLOW to VERY FAST

$\text{♩} = 54$

(8^{va})

accel... *molto accel...*

96

f *ff* *f* *fff* *p*

legato

(8^{va})

100

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

simile

10:6

10:6

8^{vb}

♩ = 76 rubato
8^{va}

105

poco accel.

fff

fff

105

fff

(8^{vb})

8^{va}

A Tempo

poco accel.

di...mi...nu...en...do... rit.

8^{va} = 80 rubato

sfz

mf

mp

f

112

mp

8^{vb}

f

8^{vb}

A Tempo $\bullet = 80$

(8^{va})-----

8^{va} *mf* *f*

118

di...mi...nu...en...do...

di...mi...nu...en...do...

118

8^{vb}-----

f 8^{vb}-----

(8^{vb})-----

8^{va} $\bullet = 96$

$\bullet = 88$

125

mp *mf*

sf

sf *p* *mp*

125

mp

mp

pp

8^{vb}----- *mp* 8^{vb}-----

p 8^{vb}-----

8^{va} *poco rit.*

133 *p mp p mf sf p mp p mp p mf*

poco

pp mp

di...mi...nu...en...do...

p pp

8^{vb}

8^{va} **A Tempo** ♩ = 76

141 *p pp mf pp*

like Bells...

p p mp

8^{vb}

8va

145

8va

poco

3

5

3

poco

3

5

3

8va

pp

8vb

8va

149

8va

3

5

3

5

3

5

3

8va