

Tune of Late Spring

晚春

(給二胡的獨奏曲)

2006

- **Title:** *Tune of Late Spring* (for Erhu solo)

《晚春》（給二胡的獨奏）

- **Duration:** ca. 12 min.
- **Finished Date:** May, 2006
- **Program Notes:**

The scenery of the late spring is beautiful but is approaching its end. Imagine the flowers of the late spring trying hard to take the fullest breath of the last spring breeze, to absorb the last rain of spring, and to grow into their full bloom before the torturing heat of the summer comes. While the beauty of life is short, it is so that we learn to cherish it and learn to make the most of life. This piece is intended to depict such complicate feelings toward life – a mixture of a little bit of sadness but also an eagerness to create beauty, to claim a moment of eternity, and to thrive on imperfectness and brevity of time.

In this piece, I try to incorporate pentatonic scales into the contemporary composition techniques and also try to combine traditional notation and the modern improvisation to present free temporality. Different techniques of pizzicato on Erhu are also explored to create new life for this ancient instrument.

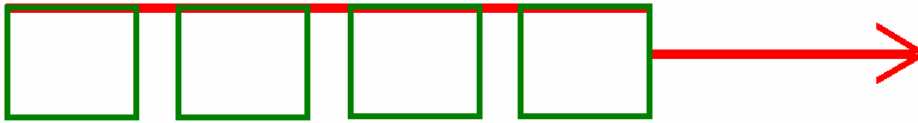
晚春的繁花似錦總是稍縱即逝，試想此刻群芳盡最後的氣力，吸吮即將消逝的春風和被夏陽蒸乾的春雨，欲以其最後的絕豔，像悠悠天地爭取一瞬的永恆。生命中的美亦然如是，因為短暫，而使我們意識到它價值。歐陽修的詞《蝶戀花》：「雨橫風狂三月暮，門掩黃昏，無計留春住，淚眼問花花不語，亂紅飛過鞦韆去」正感嘆這種稍縱即逝的美，然而晚春的片刻及花與

人之間的情感，實際上早已永恆留駐在這段文字中。此曲便是基於這種相似的情感而發，試圖傳達一股在傷逝中展現的新生命力，表現藝術家在殘缺與短暫的生命裡追求片刻永恆的渴望。

樂曲中試圖融合五聲音階於現代音樂的創作技法中，並結合傳統記譜法的優點配合現代音樂即興的手法，展現自由的時間感。此外，也試圖藉由不同的撥絃技巧為二胡開發出新的語言。有鑑於近代二胡演奏家之專業訓練，已經朝向小提琴的訓練方法，逐漸揚棄首調的練習方式，使得新生代的二胡專業演奏家得以在音高上更輕易掌握音準，此曲在音高的運用上，因而也採取更多的自由度，並期以此為古樂器賦予新的生命。

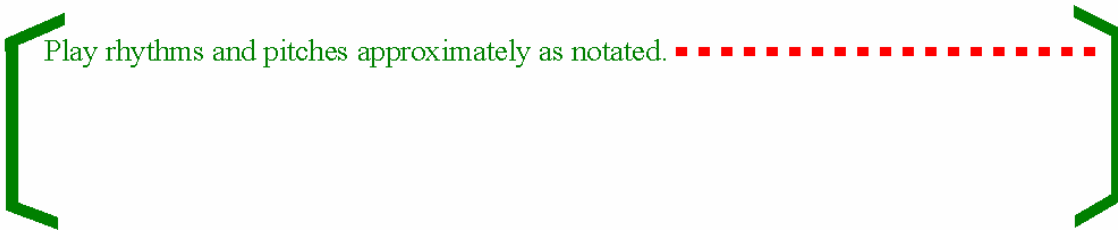
- **Performance Instructions:**

1.



Play the boxes in any order until the end of the extender. Immediate repetitions are not desirable.

2.



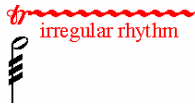
Play the rhythms and pitches approximately as notated in the parenthesis.

3.



Bowed tremolo achieved by fast moving of the bow between the inner and outer strings. In this music, the noise created by the bow stick striking the outer string is preferred in the process of playing such bowed tremolo.

4.



Trill with irregular rhythm while also playing bowed tremolo.

5.



A short glissando from below, usually at the interval of a third.

6.



A fast glissando from the notated pitch to a half-step downward and then back to its original pitch.

7.



Highest possible note on either the outer string or the inner string of Erhu. Unless specified, it always refers to the highest possible note on the outer string.

8.



Press the bow hard enough to create noises. For short notes, it is easier to achieve this by pressing the bow at the heel.

9.



Left-hand pizzicato. Even though Erhu pizzicato is produced by two strings together, only the strongest pitch heard will be notated in the score. Therefore, when the bow is attached to the outer string (A string), the pitch on the inner string for pizzicato is notated. When the bow is attached to the inner string (D string), the pitch on the outer string is notated. Such pizzicato notation principle will be applied for all the other pizzicato and fingernail flick techniques in this piece.

10.



Left-hand pizzicato roll achieved by making a backwards and forwards motion with the middle finger of the left hand.

11.



Right-hand single-finger pizzicato roll achieved by plucking Erhu strings with the index finger of the right hand.

12



Right-hand multiple-finger pizzicato roll achieved by plucking Erhu strings with four fingers of the right hand alternatively except the thumb.

13.



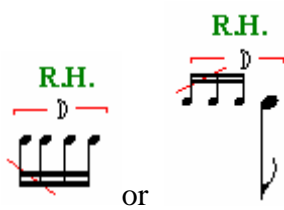
Right-hand single-finger fingernail flick achieved by flicking the index finger of the right hand from the thumb to let the fingernail strike the strings.

14.



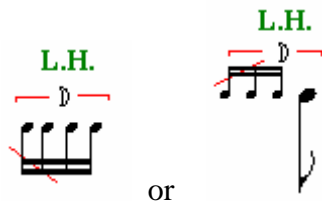
Left-hand single-finger fingernail flick achieved by flicking the middle finger of the left hand to let the fingernail strike the strings.

15.



Right-hand four-finger fingernail flick achieved by flicking the right-hand little finger, ring finger, middle finger, index finger of the right hand fast in order from the thumb to let the fingernails strike the strings.

16.



Left-hand four-finger fingernail flick achieved by flicking the left-hand little finger, ring finger, middle finger, index finger of the left hand fast in order to let the fingernails strike the strings.

17.



Tap the snake skin of Erhu with fingertips

18.



Tap the side wood of the body of Erhu with fingertips

Tune of Late Spring

♩ = 60

ca. 4" ca. 5" ca. 4"

Erhu

fp < f *mf* *fp < f* *mp* *p* *mf* *p*

Play this measure as long as possible but within two bows. Noises made by hard bow pressure and slow bow movement are preferred. Vibrato can be used at the performer's discretion.

Erhu

mf *p* *mf* *p*

tremolo between inner and outer strings with the bow stick striking the outer string at the same time

ca. 10"

Erhu

fp *mf* *mp < f* *mf* *f*

as fast as possible; as many notes as possible

ca. 3"

Sul D ca. 4"

Erhu

mfp *ff* *fp < f* *f* *mp*

Trill with irregular rhythm while also playing bowed tremolo

irregular rhythm

ca. 3" (highest possible note)

gliss.

alternate right-hand fingernail flick and left-hand pizz.

R.H. (L.H.)

ca. 4"

simultaneous left-hand fingernail flick with a single bow

Erhu

10 *pizz.* ca. 3" simultaneous left-hand fingernail flick with a single bow L.H. Tap the snake skin of Erhu from the rim to the center with the fingertips. ca. 4"

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

Erhu

12 (arco) *f* gliss. Tap the side of the body of Erhu from the front to the back with the fingertips. ca. 3" *mf* *pp*

Erhu

15 (arco) Sul A gliss. ca. 3" ca. 4" *ff* *mf* *f* Sul A ricochet ca. 4"

Erhu

17 L.H. L.H. tempo rubato gliss. gliss. *sfz* *fp* *ff* *mf* *f*

Erhu

19 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mp *f* *mf*

Erhu

21 *gliss.* *gliss.* *gliss.*

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

Erhu

23 *gliss.* *gliss.*

ff *fp < ff*

Erhu

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

* (1) pressed vibrato

gliss. 3

* (1) Instead of slightly changing the position of the finger on the string to produce a slight fluctuation of pitch in regular vibrato, pressed vibrato is achieved by changing the pressure of the finger against the string.

Erhu

27 *gliss.* *gliss.* *mp* *f subito* 6 6

Erhu

29 *gliss.* 6 6 6 *ff* 5

Erhu

31 *mp* *f* 3 5

Erhu

poco a poco accel. -----

33 *f* *mf* *gliss.* *f* *mf* *f* *mf*

Erhu

36

$\bullet = 72$

ff

Erhu

38

2 3 4 5 6 7 8 9

niente

Erhu

46

$\bullet = 55$

ca. 10"

ca. 6"

irregular rhythm

Trill with irregular rhythm while also playing bowed tremolo

f *expressivo* *fp* *mf* *p* *mf* *p*

Erhu

50

Press bow at the heel so hard that it sticks and creates noises.

(attach the bow to the A string to lessen its vibration during the pizzicato)

ff *f* *ff* *mf* *expressivo*

3

Erhu

52

pressed vibrato
ca. 8"

gliss.

gliss.

gliss.

p *mf* *f*

Erhu

54

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

Erhu

56

rit. ----- a tempo

ca. 4"

gliss.

mf *expressivo* *mp*

Erhu

58

f

Erhu

60

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

gliss. gliss. gliss.

Erhu

62

ffp *f* *ffp*

gliss. L.H. gliss.

Erhu

63

ff *ff agitato*

gliss. gliss. gliss. gliss. gliss. accel. a tempo

6

Erhu

65

f

pressed vibrato ca. 3" gliss.

Erhu 67

mf mp

Erhu 69

sul D

gliss. >

f mf f mf f

Erhu 71

ricochet

ca. 3"

mf p mf

accel. ----- ca. 10"

Repeat the pattern in the boxes in any order.
 Consecutive repetition of the same pattern is not desirable.
 Rests shorter than half-note value might be inserted between boxes.

Erhu 72

ca. 5"

ff > mp

Erhu

74 *a tempo* *gliss.*

ff *f* *sfz* *f*

Erhu

75

mp *f*

Erhu

76 *poco a poco accel.* -----

Play rhythms and pitches approximately as notated. -----

mp cresc.

Erhu

77 ----- *fff*

78

fff

Erhu

♩ = 60

78

Erhu

79

Trill with irregular rhythm while also playing bowed tremolo

gliss.

ca. 3"

tremolo between inner and outer strings with the bow stick striking the outer string at the same time

mf *ff* *ffp* *ffp* *ffp*

Erhu

83

gliss.

gliss.

ffp *fff* *mf* *ff* *f*

Erhu

87

ca. 6"

cresc.

Erhu

88

highest possible notes

Trill with irregular rhythm while also playing bowed tremolo

ca. 8"

gliss.

L.H.

fff sul A sul D *p fp fp f*

Erhu

91

pizz.

gliss.

R.H. (L.H.)

ca. 4"

sim.

p mf mp f mp

Erhu

93

open string

(arco)

p < mf > p

p f

f mp f fp f

Erhu

95 (arco)

gliss.

mf p pp mp < mf

Erhu 98

arco

pizz. ① ① ① ① ① ①

gliss. > gliss. > gliss.

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

Erhu 101

R.H. pizz.

L.H. arco

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

Erhu 103

L.H.

gliss.

L.H.

ca. 5"

mf *ff* *mf* *f* *pp*

irregular rhythm

Erhu 106

gliss.

pizz.

ca. 3"

L.H.

R.H.

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

Erhu 108

fp *f* *fp* *fp* *f*

Erhu 109

mp *fp* *f* subito

Erhu 111

mf *f* *p* *ff*

Erhu 114

f *ff* *f*

Press bow at the heel so hard that it sticks and creates noises.

Erhu 116

sul D pressed vibrato

gliss.

p *f* *mf*

sfz L.H.

Erhu 118

Sul A ricochet

ff *mf* *ff* *mf*

Erhu 120

arco

simultaneous left-hand fingernail flick with a single bow

L.H.

p *mf* *p* *f* *p* *mf* *fp* *f*

Erhu 122

gliss.

mf *f* *f* *cresc.*

Erhu 124

ffp *ff* *mf*

gliss.

3

Erhu 126

mf *f* *sfz* L.H. *f* *ff*

gliss.

3

Erhu 128

mf *f* *mf*

3

Erhu 130

poco rit. *a tempo*

mp *mf*

gliss.

3

Erhu

133

mf

sim.

ca. 8"

arco

3

p mp

Erhu

135

ppp

gliss.

gliss.