# Hard-Boiled Wonderland and the End of the World

# 世界末日與冷酷異境

Quartet

for

Flute, Clarinet, Cello and Piano

# 創作理念:

***Hard-Boiled Wonderland and the End of the World*** 的創作靈感來自閱讀日本作家村上春樹於 1985 年完成的同名長篇小說。書中是由二條不同的主線所構成，一邊是「世界末日」，一邊是「冷酷異境」，讀下去才浮現出一個輪廓、梗概，原來他們兩個我是同一個「我」，一個是淺意識下產生的我，處於被高牆圍繞住名爲「世界末日」的街。那裏雖是世界的盡頭，但卻是一個理想國；另一個則是活在現實的世界中的我。如同這首曲子；含兩個樂章，一開始聽起來是完全迥異的風格，但其實他們背後的音樂行爲是一樣的，均爲時間在音樂裡進行的過程。從一個素材開始，像同心圓般往外擴張，然後又回到原點。

第一樂章：

靈感來自書中「世界末日」的「手風琴」篇，村上春樹提出是不是所有事物都可以被賦予意義呢？那音樂呢？一段單純的旋律爲什麼能夠觸動我們的心，也許它還是可以被賦予意義，但更確實的來說“音樂就是真實存在於我們心中的感覺”，是不需被賦予意義才存在的東西。此樂章筆者想傳達就是真實存在於我心中的旋律，每個聲部都唱著自己旋律，但都根基於筆者原先設定的一個音階。聲部彼此間是具「對位」的關係。

第二樂章：

村上春樹：「…正因爲有絕對、有幻滅、有悲哀才能夠產生喜悅樂趣，沒有絕望的至福是不存在的。…」音樂也是一樣，所謂的大聲、小聲，長音和短音，都是相對的，而不是絕對的。此樂章我試圖將「點和線」用不同力度、表情以及演奏法來呈現，起初是點和線的平行，之後帶入由點自己形成的空間，在曲末進入將點融合爲一體的線，在掌握時間的過程中筆者也明白，原來瞬間即是永恆，也呼應了書中主角最後就永遠地留在街裡，那「不死的世界」，只留下踏著雪格吱格吱的聲音。

ABBREVIATIONS AND SYMBOLS:

For all instruments:

= accelerando

= ritardando

For alto flute and bass clarinet:

= Breathy, but with clearly defined pitch

= Very breathy, more breath than tone

= Tongue slap, “quasi-pizzicato”

= Flutter tongue

For violoncello:

(s.p.) = sul ponticello

(s.t. ) = sul tasto

(p.o.) = Position ordinary

= Bartók pizzicato

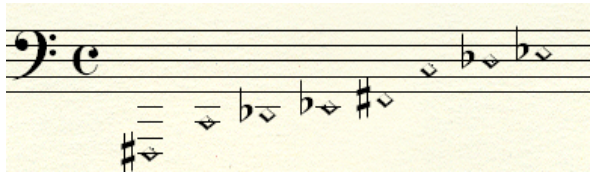
= 壓弓奏

= Highest Tone

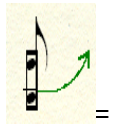
= tremolo

For piano:

Prepared tones:



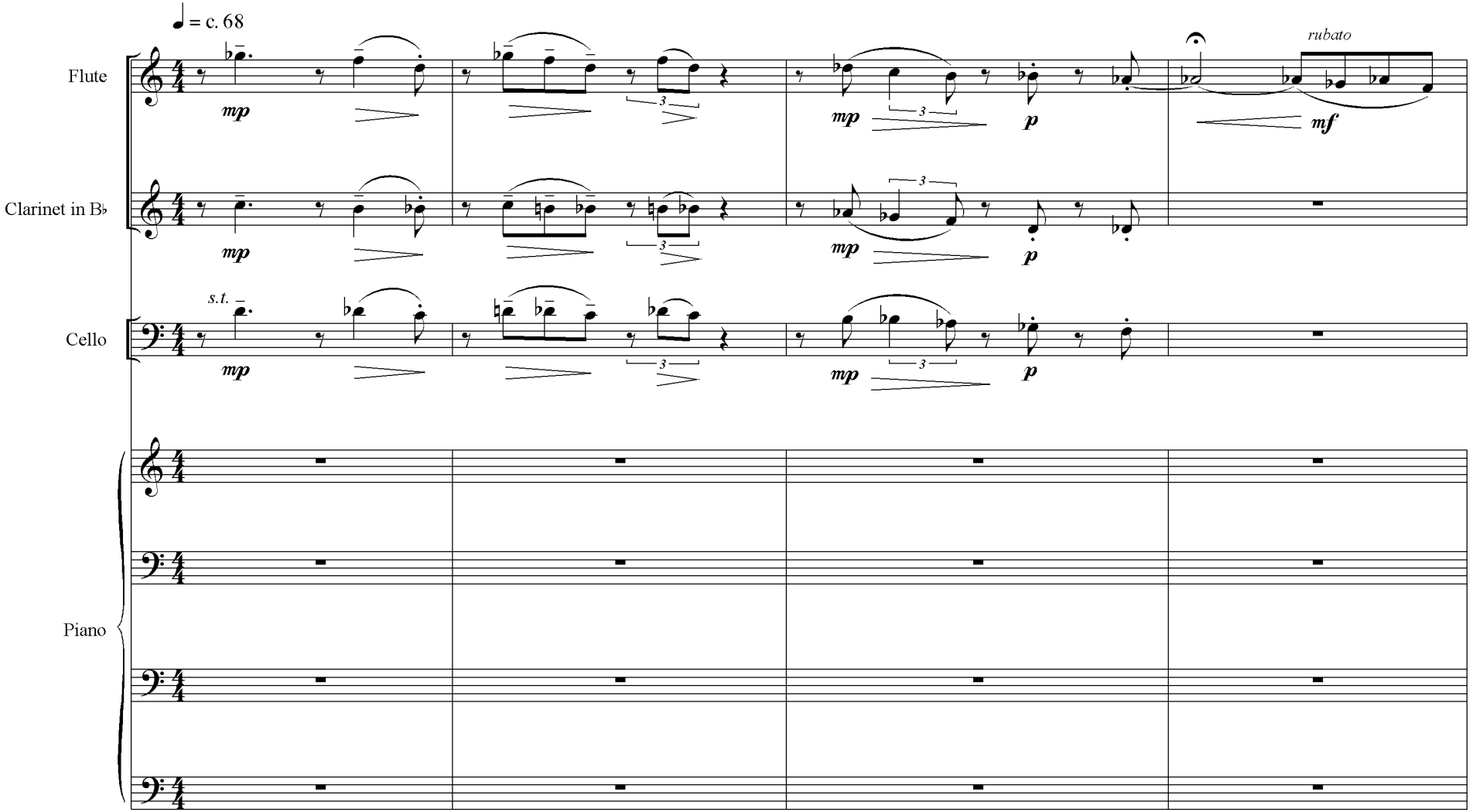
= Strike the strings with the hands

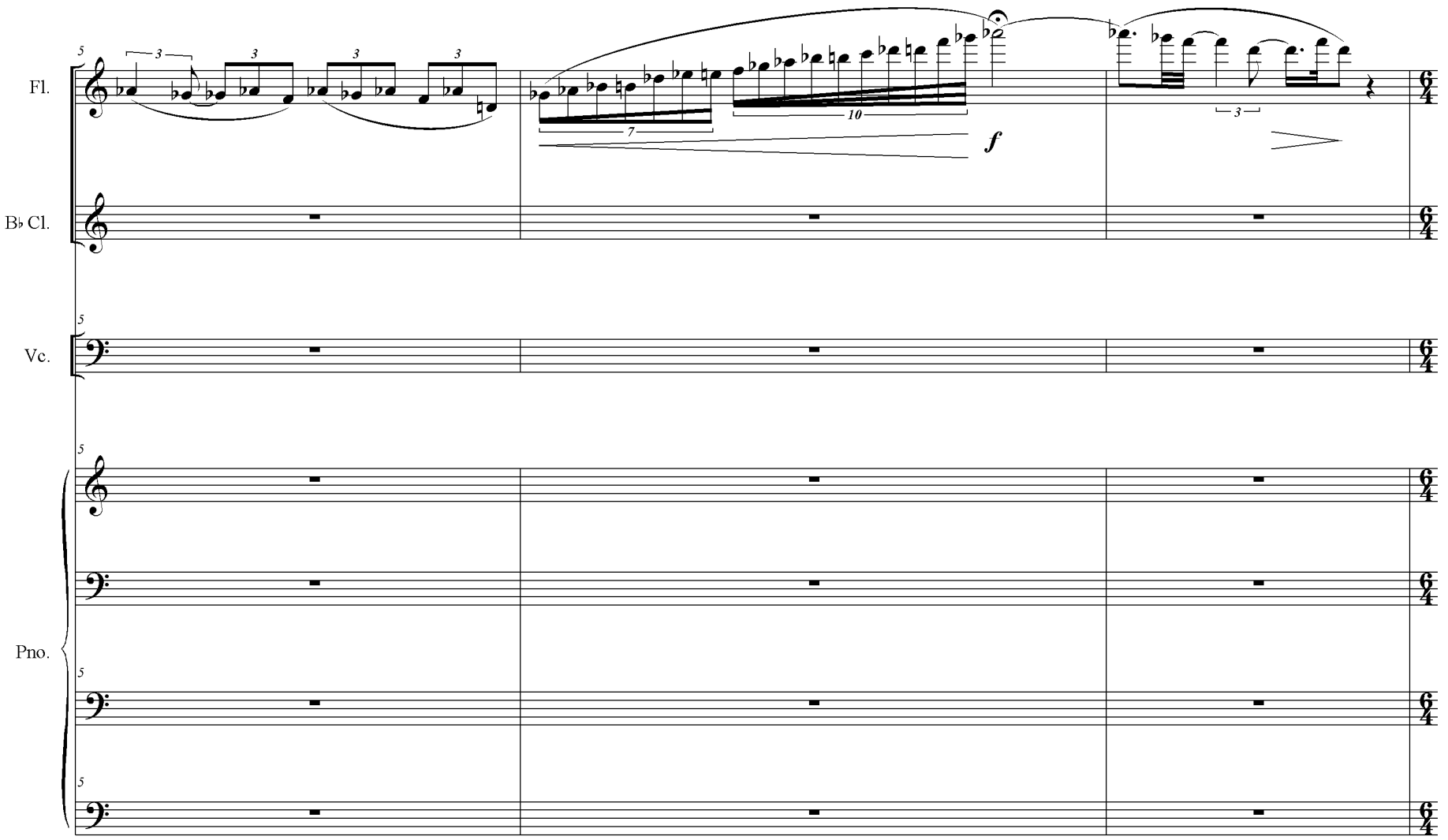
 = Brush along the strings with hands

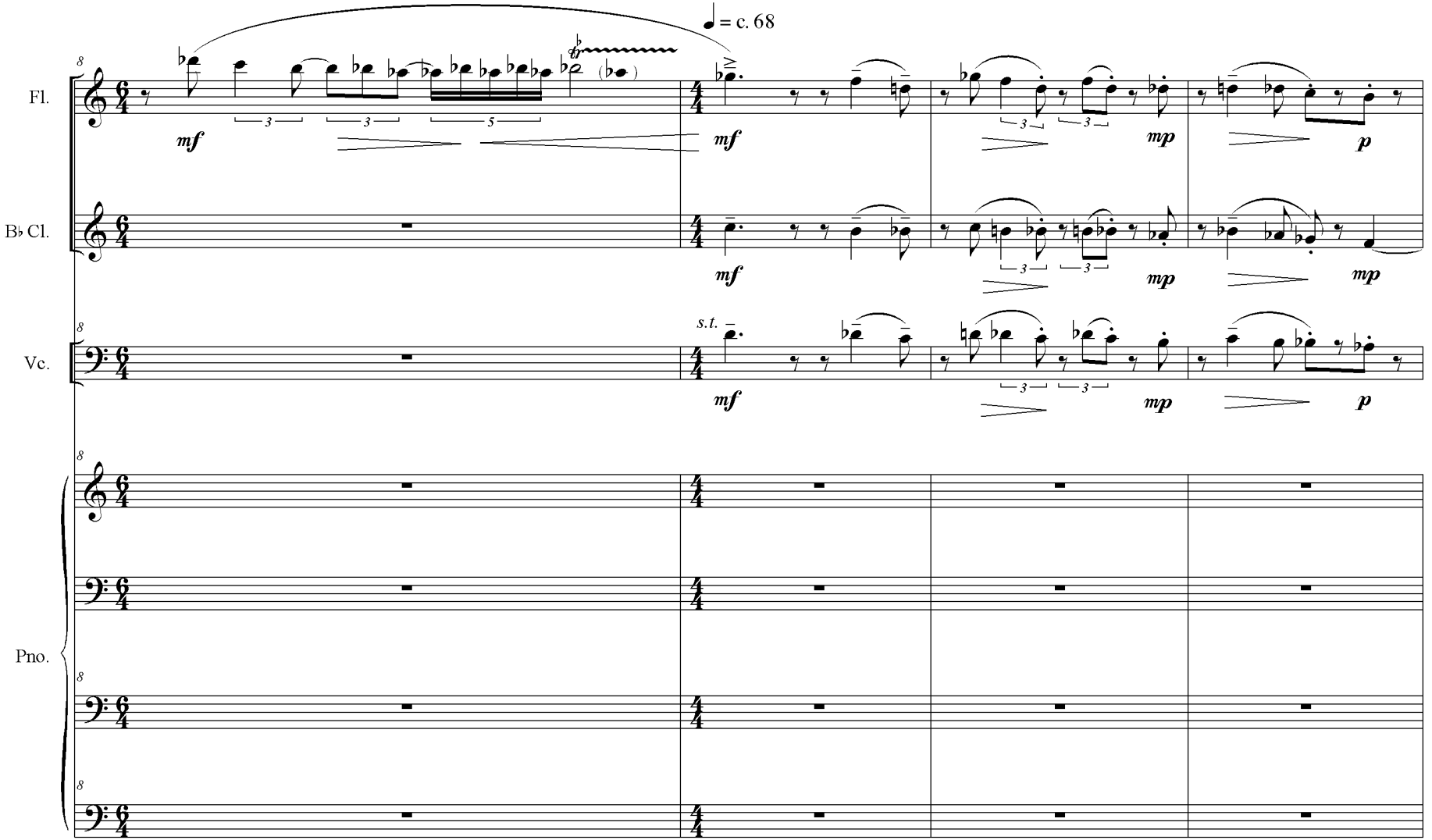
= Silent key

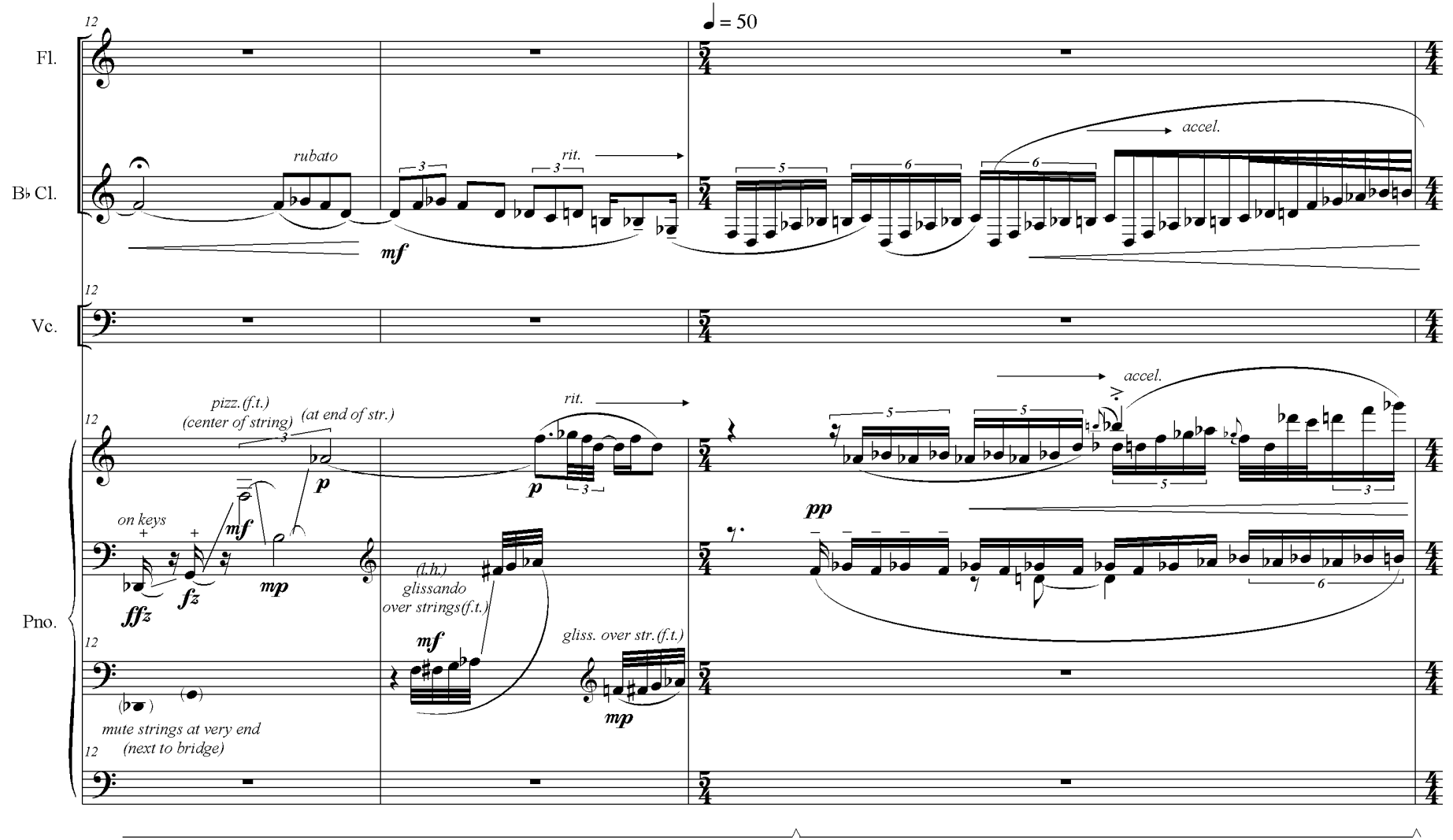
(Scored as sounding pitch)

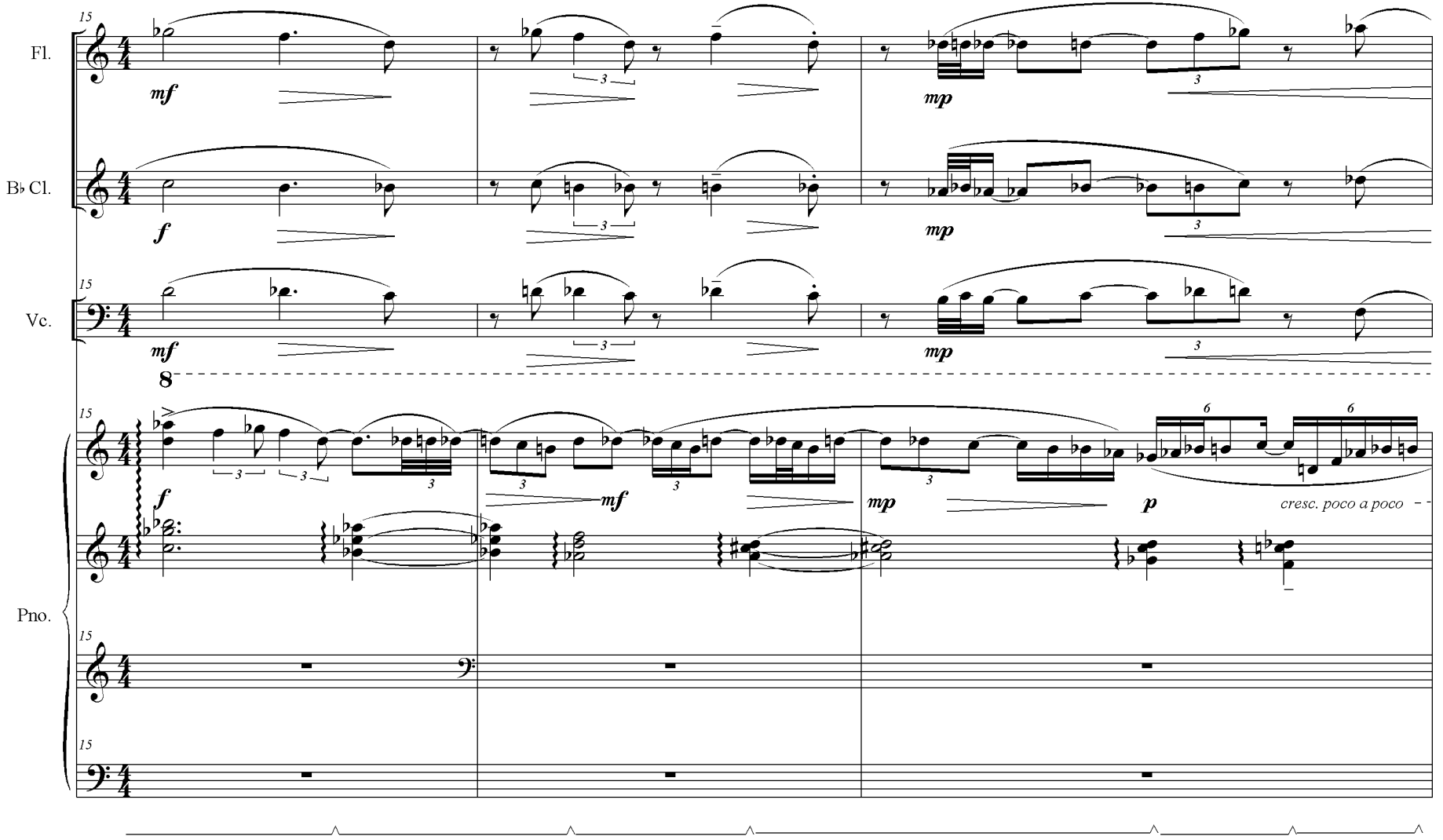
# I

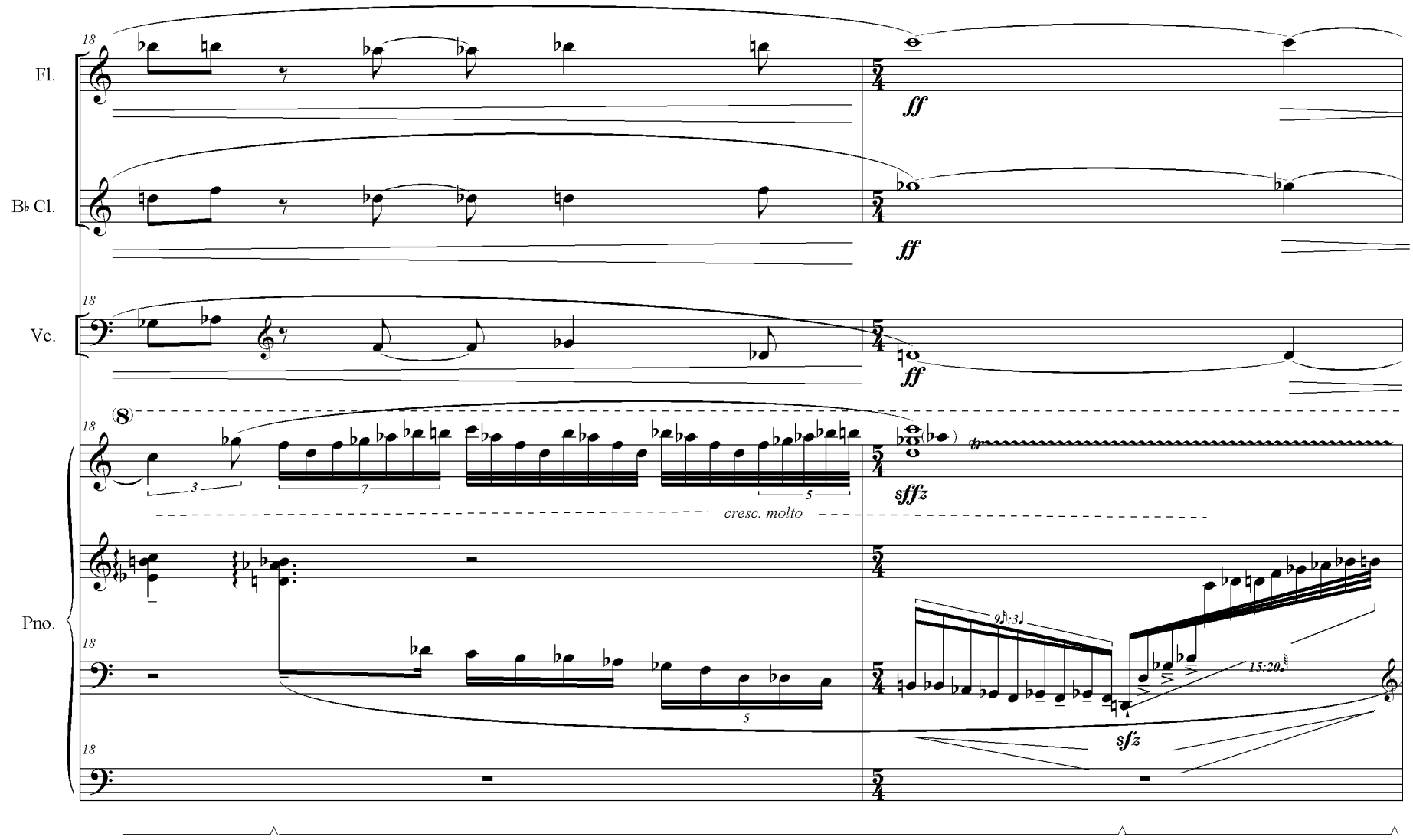


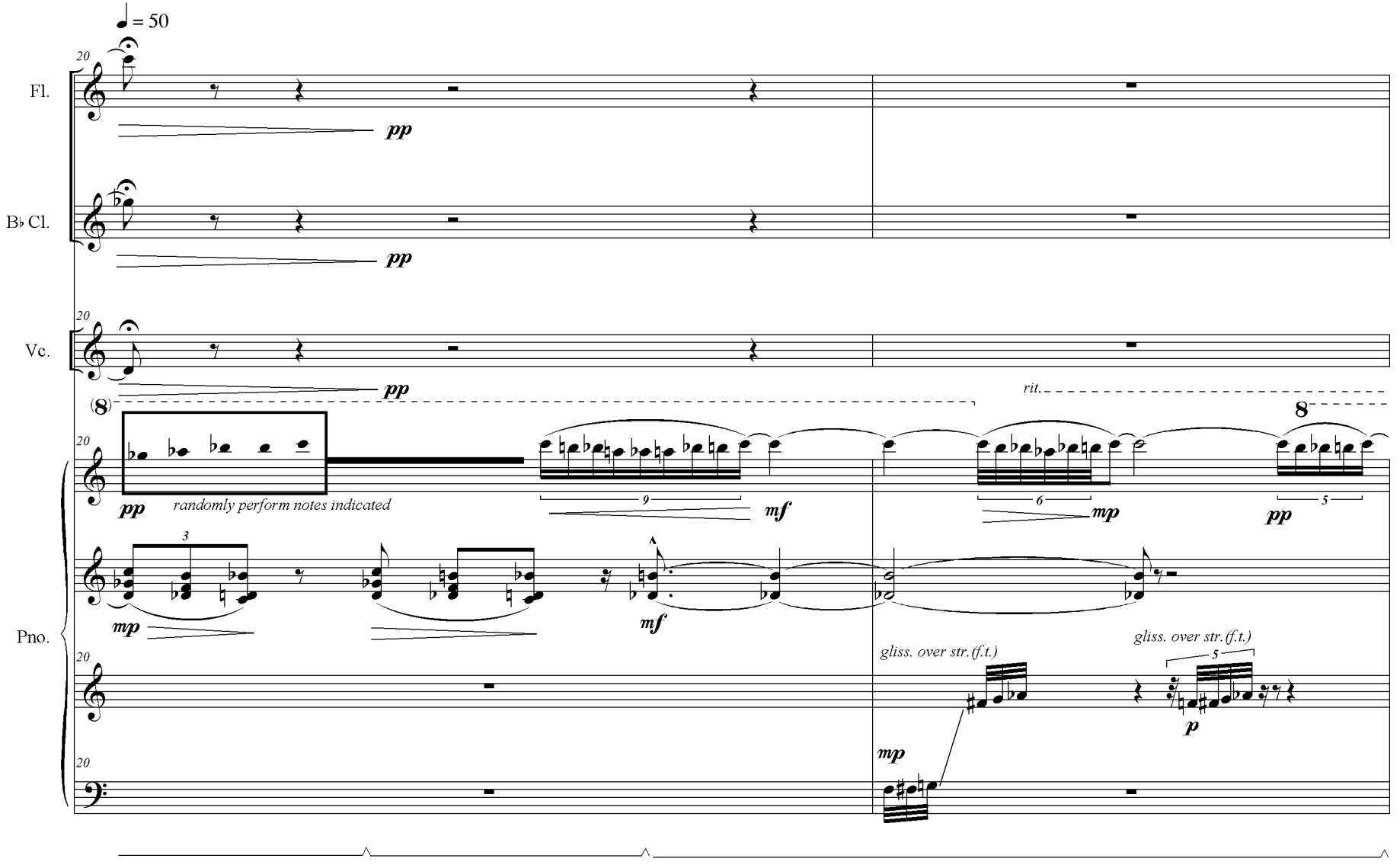

Fl.
B♭ Cl.
Vc.
Pno.
f

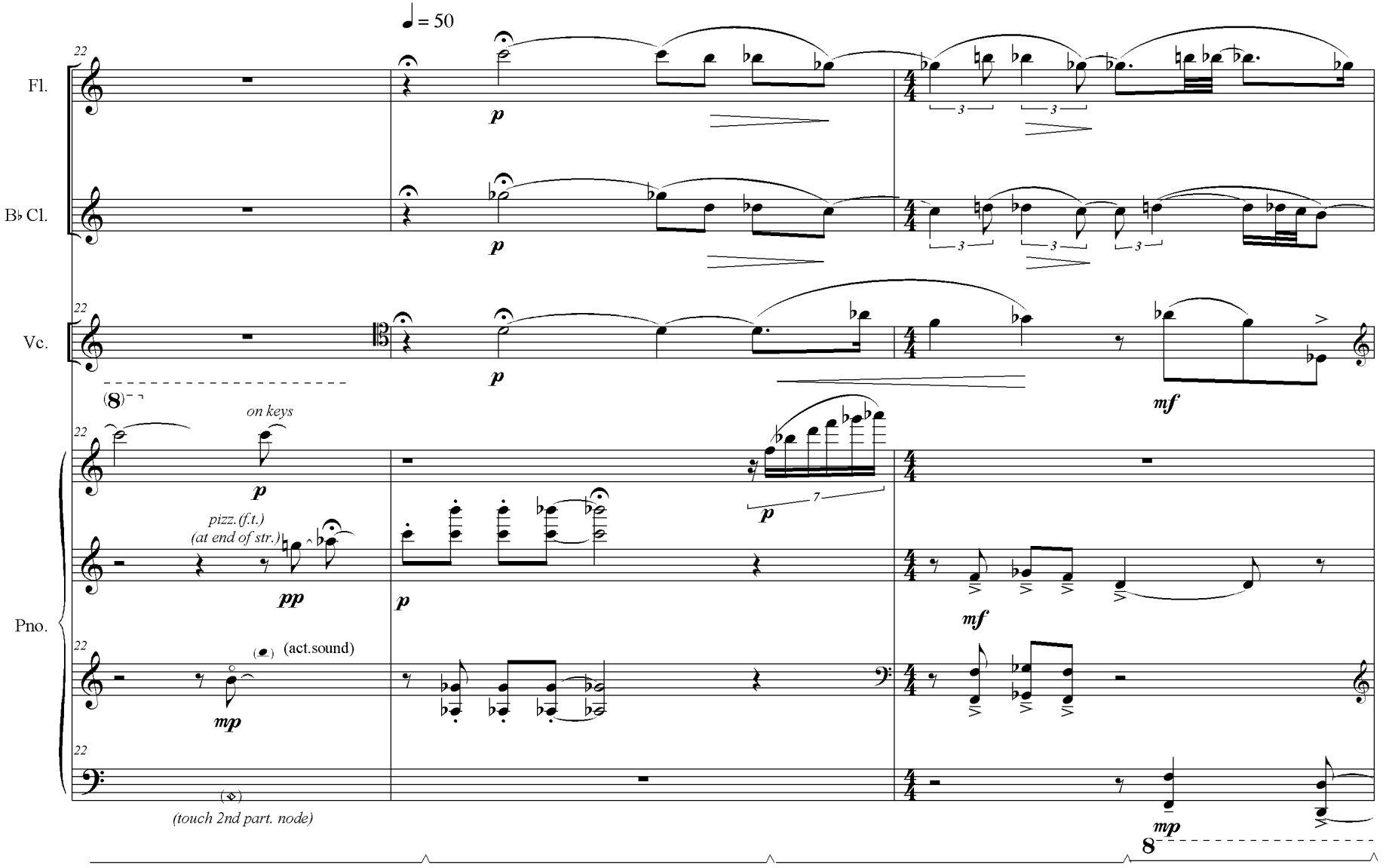

♩ = c. 68
Fl.
B♭ Cl.
Vc.
Pno.
mf
mp
p
s.t.

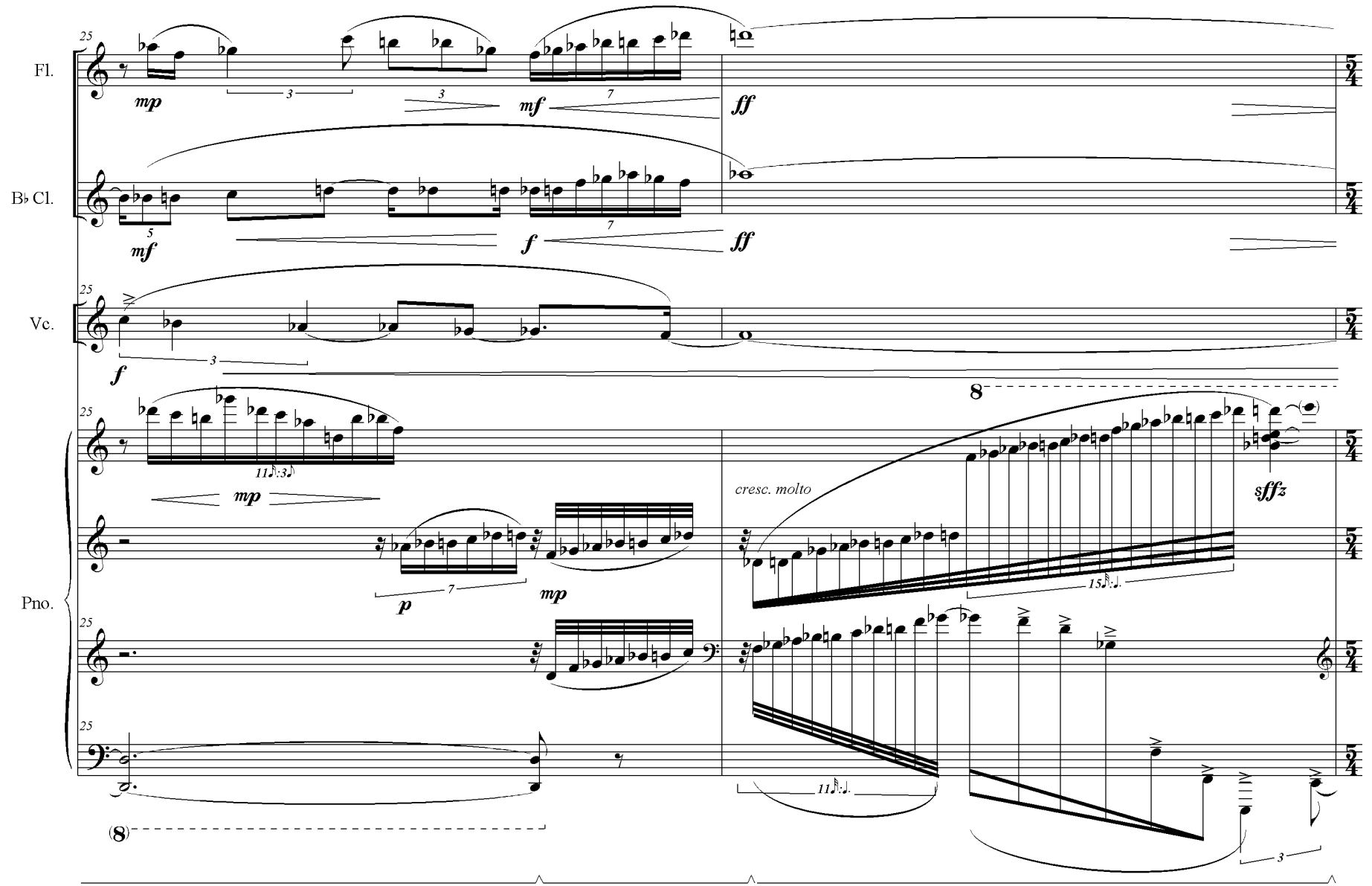

♩ = 50
Fl.
B♭ Cl.
Vc.
Pno.
rubato
mf
rit.
accel.
pizz.(f.t.)
(center of string)
(at end of str.)
p
on keys
mf
fz
mp
ffz
(l.h.)
glissando
over strings(f.t.)
mf
gliss. over str.(f.t.)
mp
mute strings at very end
(next to bridge)
pp

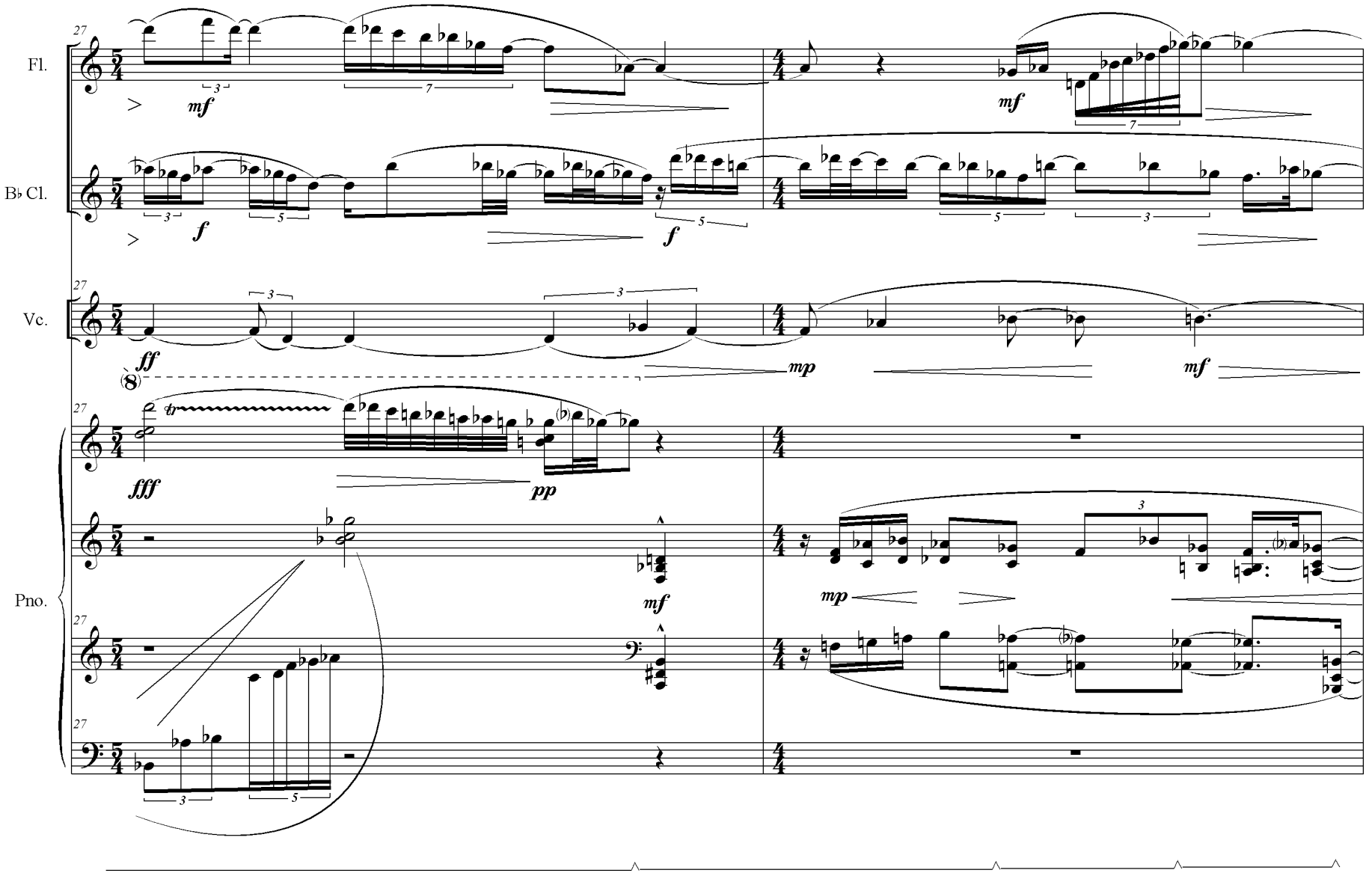

Fl.
B♭ Cl.
Vc.
Pno.
15
mf
mp
f
8
6
p
cresc. poco a poco

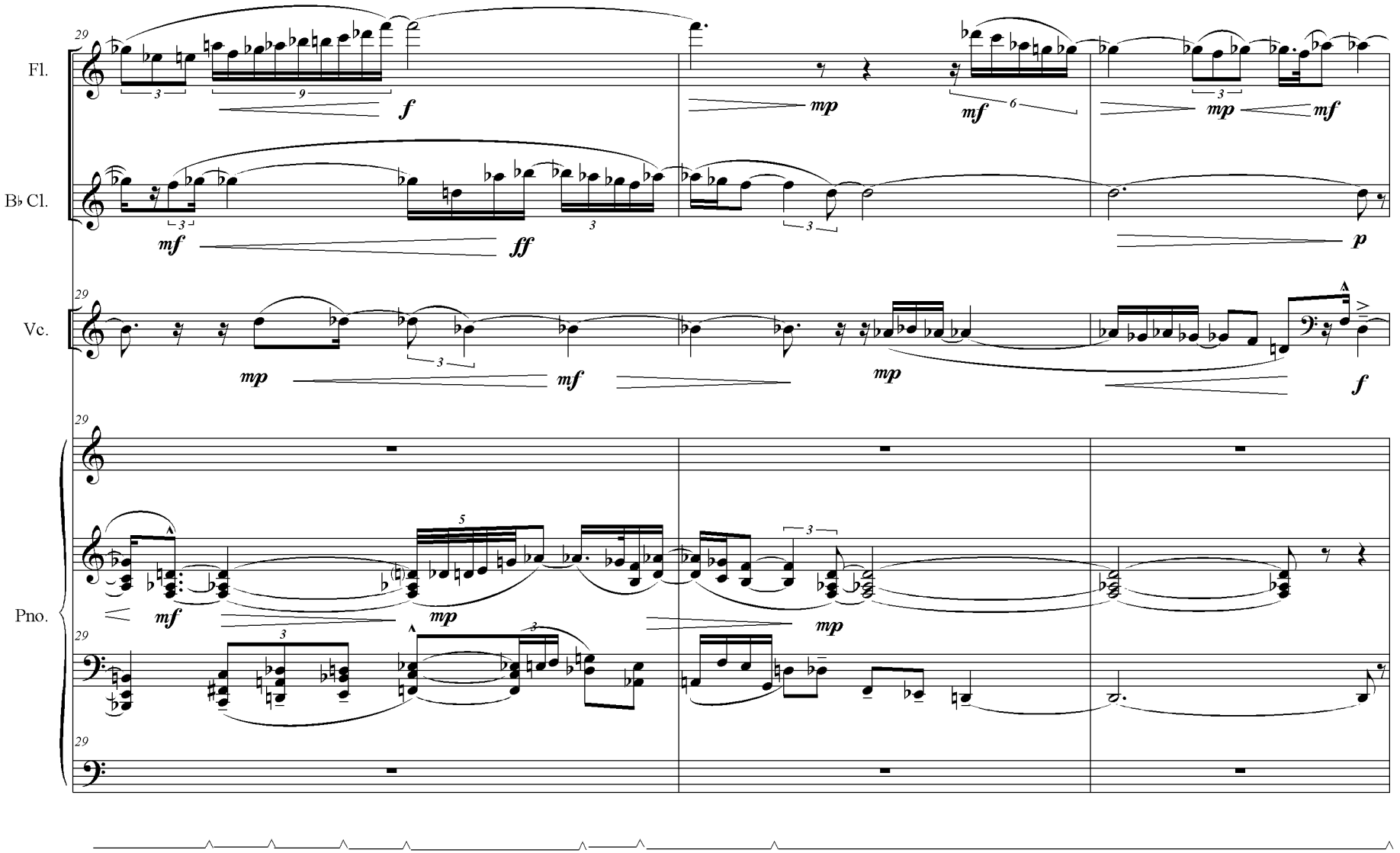

Fl.
B♭ Cl.
Vc.
Pno.
18
ff
(8)
3
7
5
cresc. molto
sfffz
tr
9:3
15:20
sfz

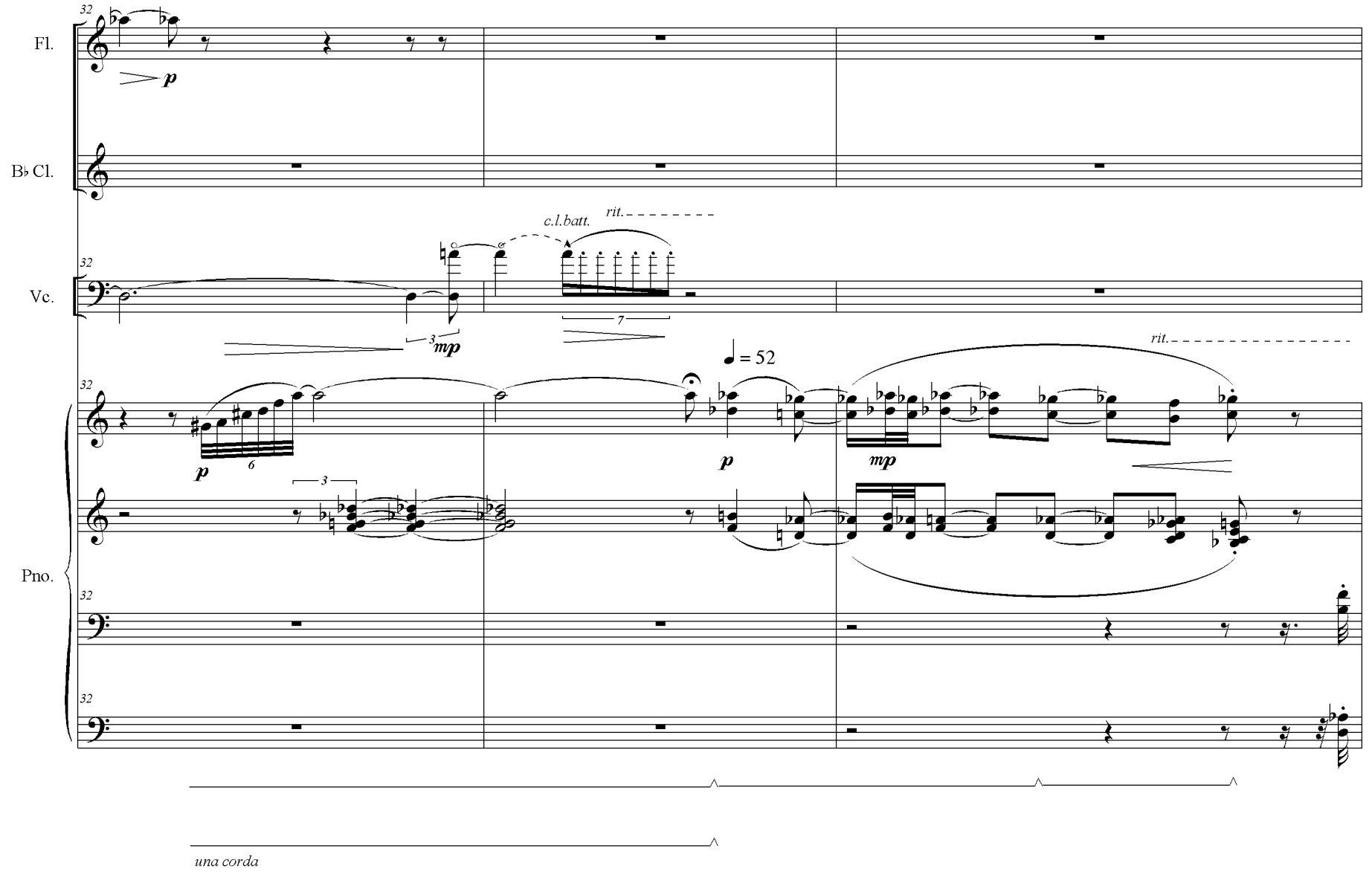

♩ = 50
Fl.
B♭ Cl.
Vc.
Pno.
pp
randomly perform notes indicated
mf
mp
rit.
gliss. over str.(f.t.)
p

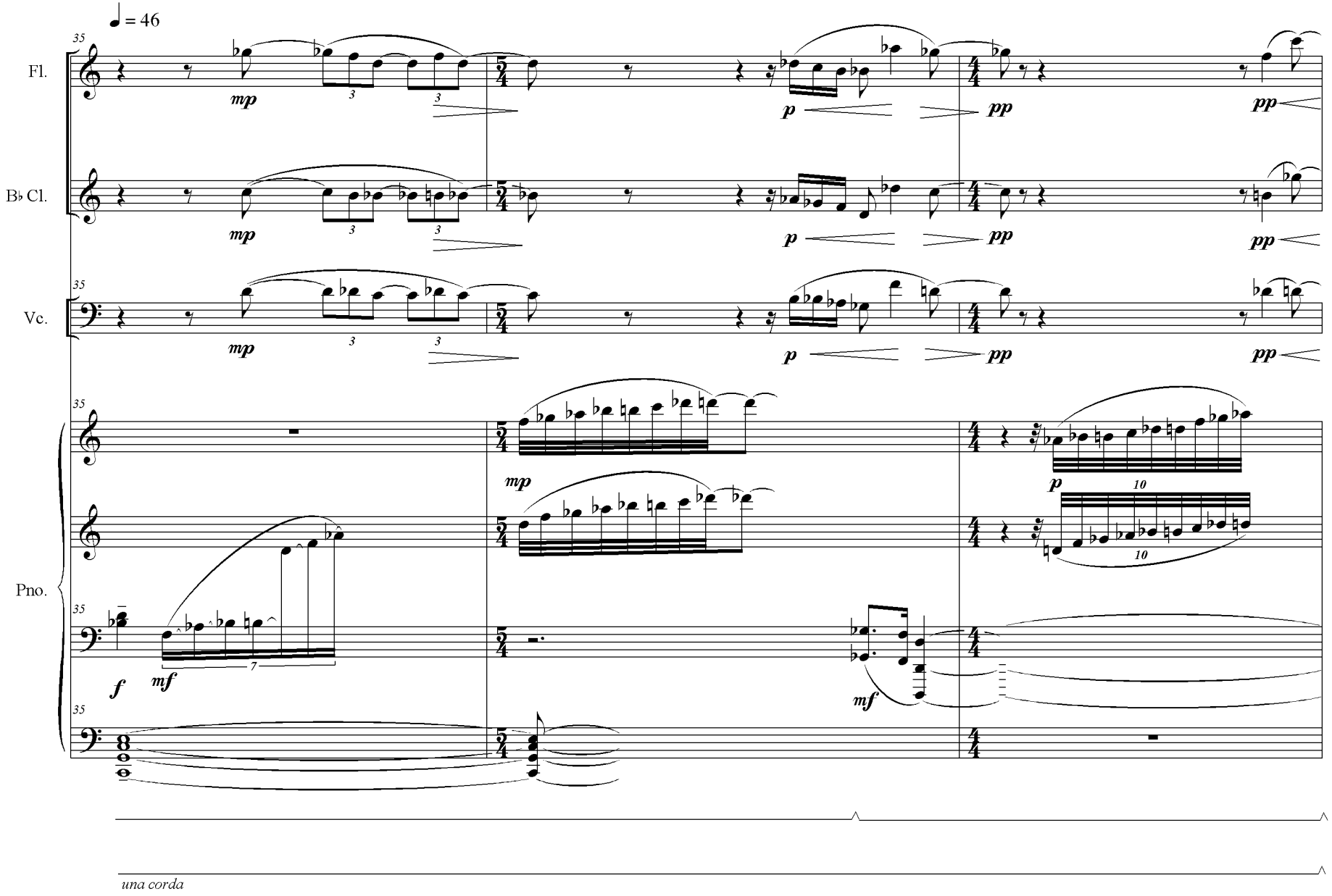

♩ = 50
Fl.
B♭ Cl.
Vc.
Pno.
22
p
mf
on keys
pizz.(f.t.)
(at end of str.)
pp
mp
(act.sound)
(touch 2nd part. node)
8

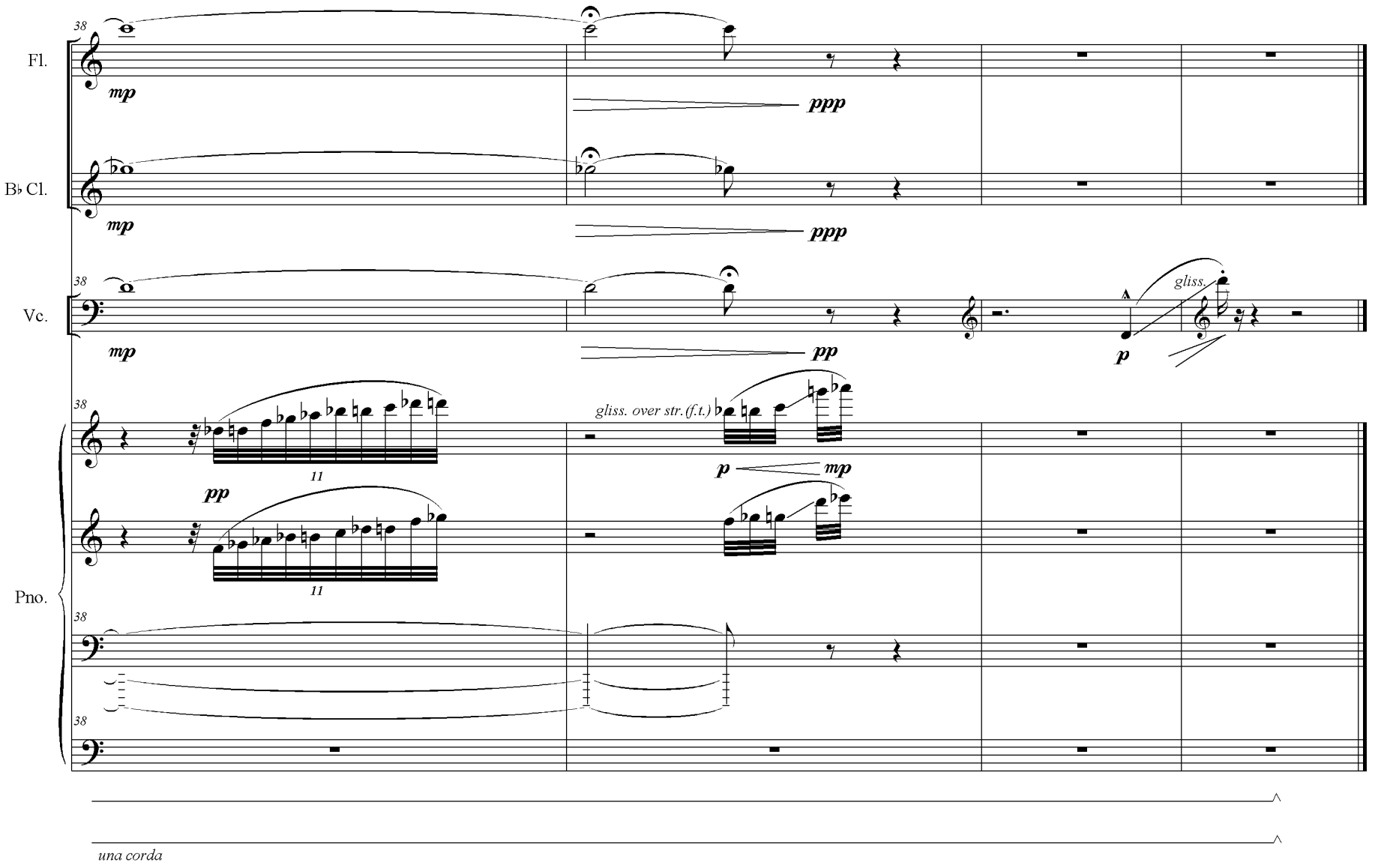

Fl.
B♭ Cl.
Vc.
Pno.
25
mp
mf
ff
f
p
sffz
cresc. molto
8
(8)


Fl.
B♭ Cl.
Vc.
Pno.
27
mf
f
ff
mp
fff
pp


Fl.
B♭ Cl.
Vc.
Pno.
29
f
mp
mf
ff
p

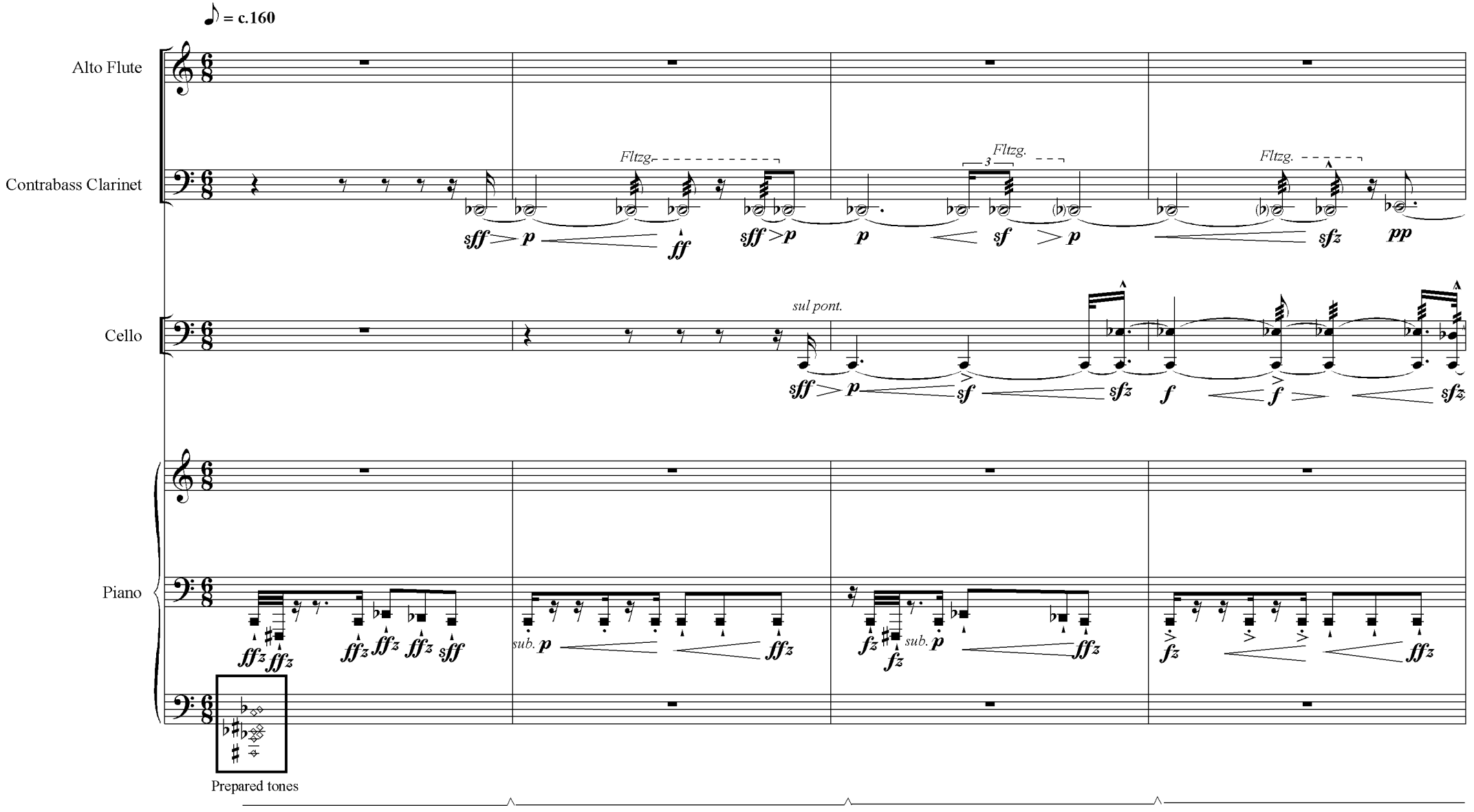

Fl.
B♭ Cl.
Vc.
Pno.
32
p
c.l.batt.
rit.
7
3
mp
= 52
6
mp
una corda

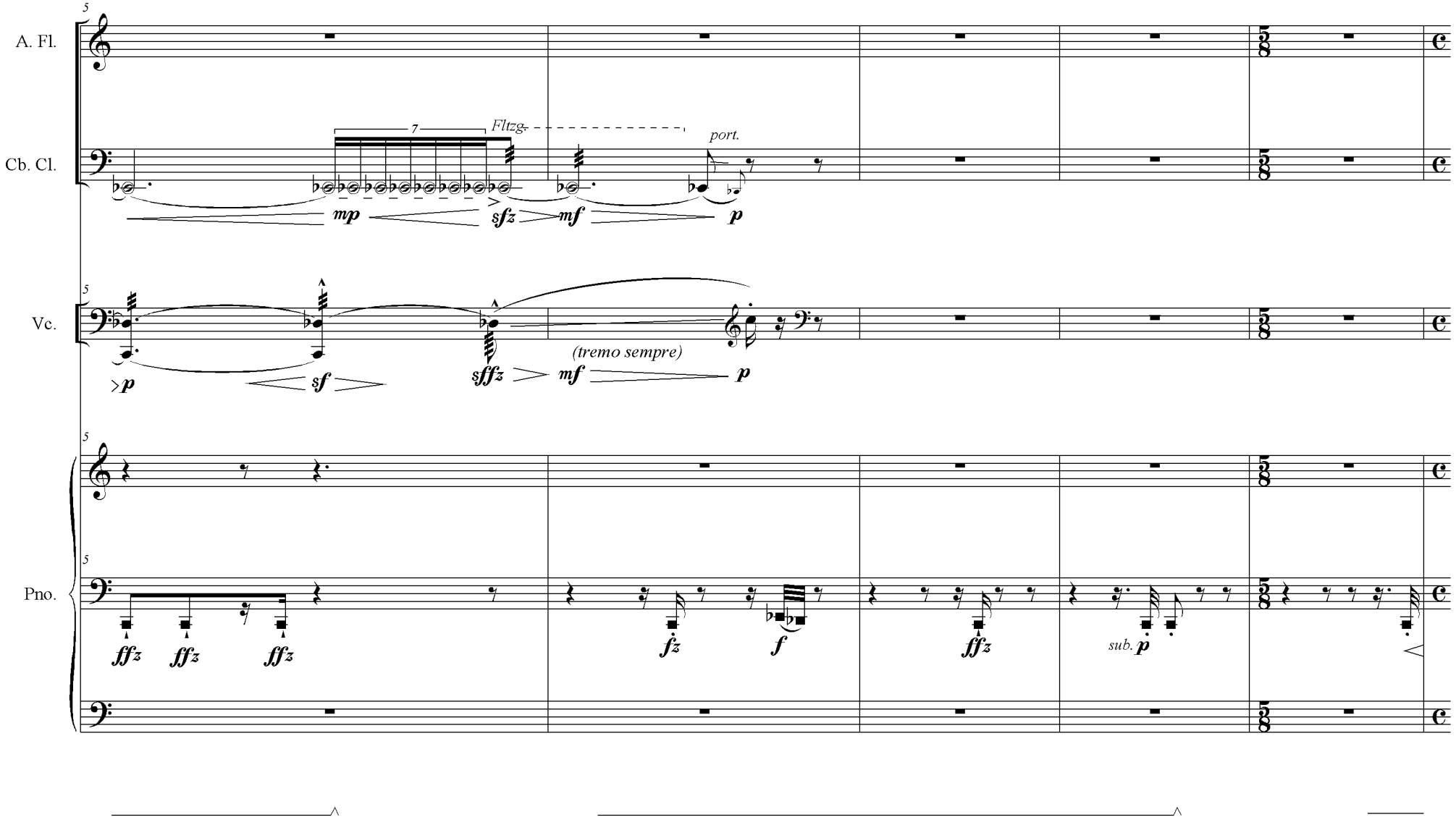

♩ = 46
Fl.
B♭ Cl.
Vc.
Pno.
35
mp
p
pp
f
mf
una corda

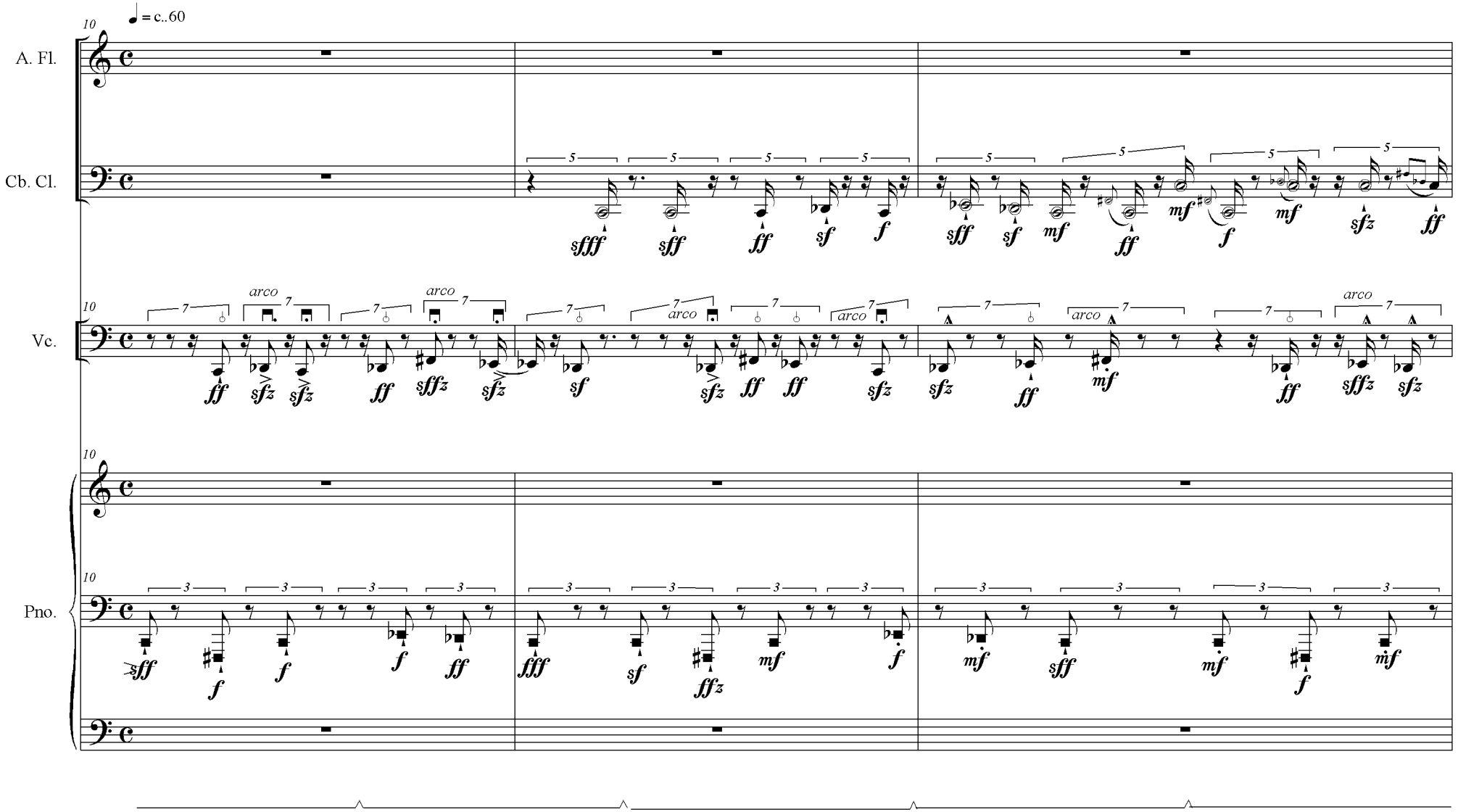

Fl.
B♭ Cl.
Vc.
Pno.
38
mp
ppp
pp
p
gliss.
gliss. over str. (f.t.)
mp
11
una corda

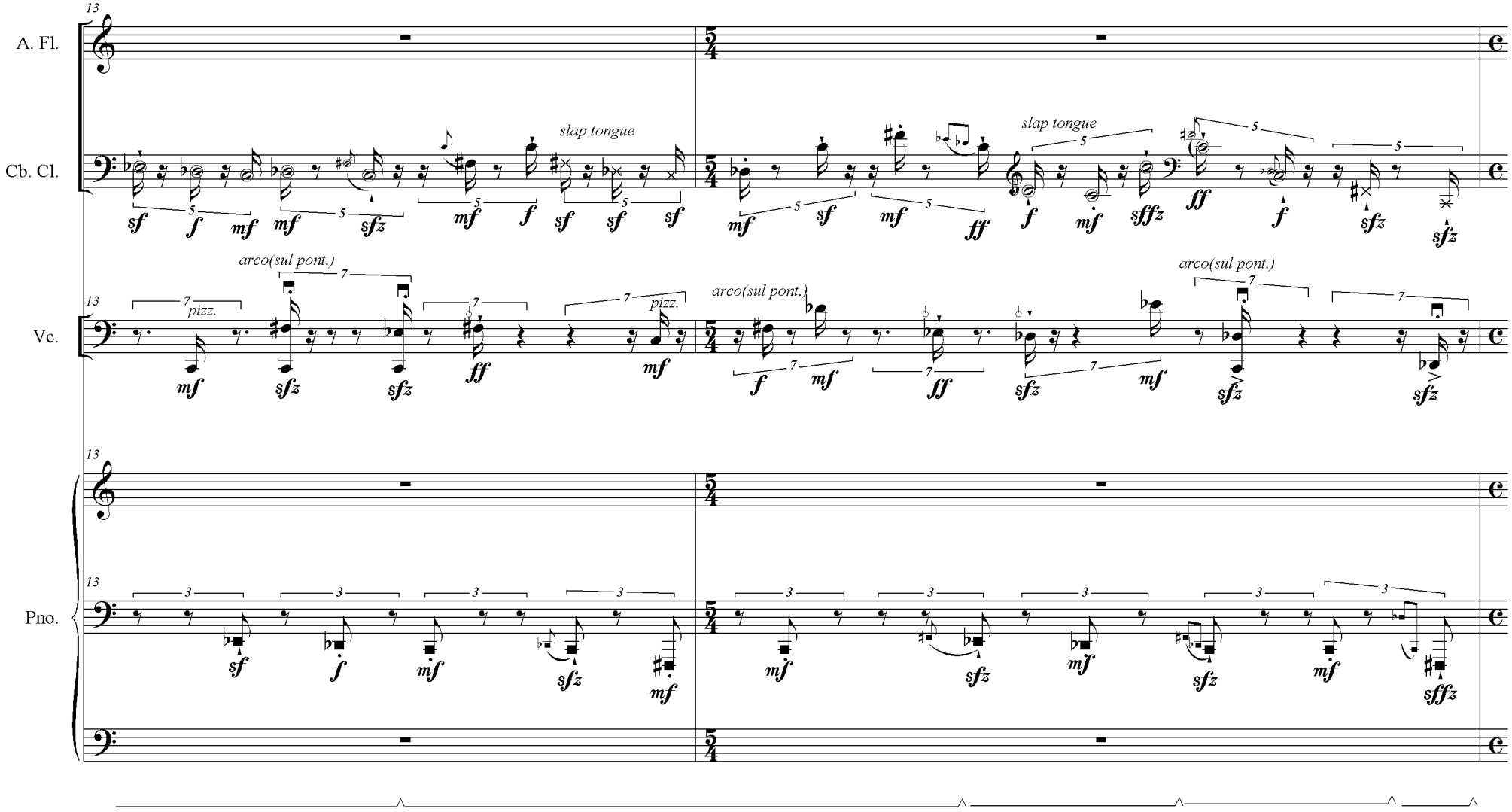
(Scored as sounding pitch)

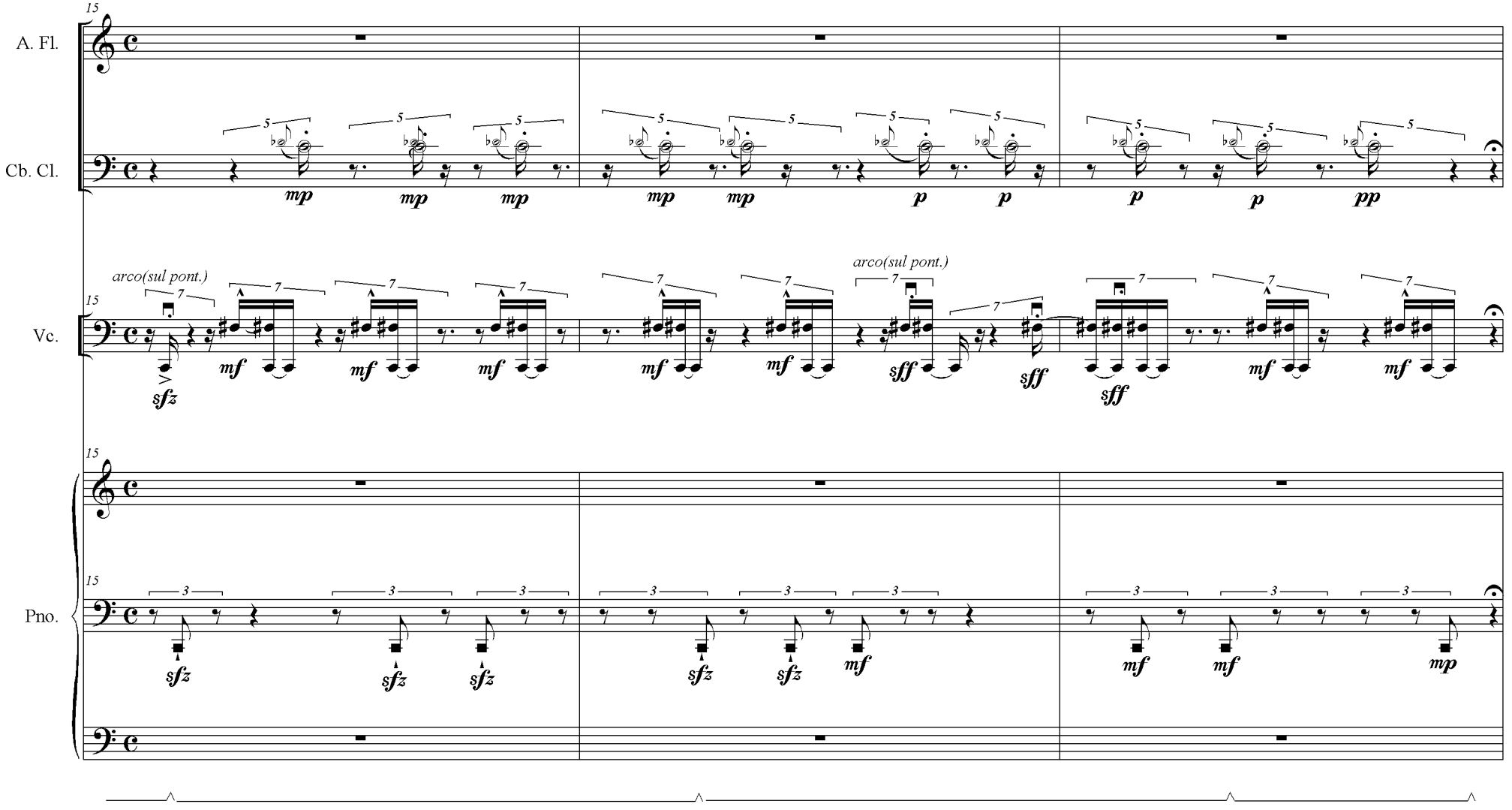
# II

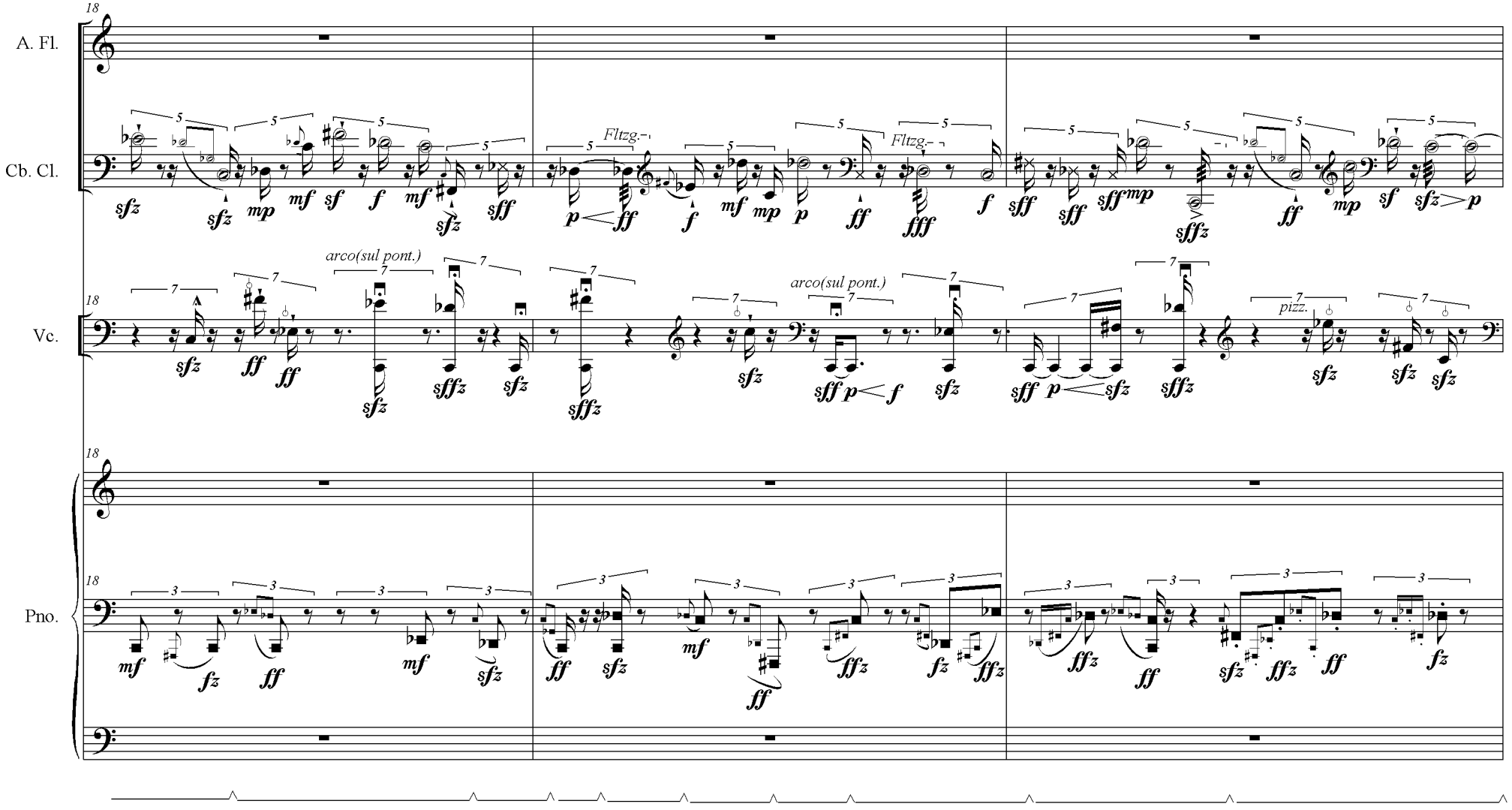


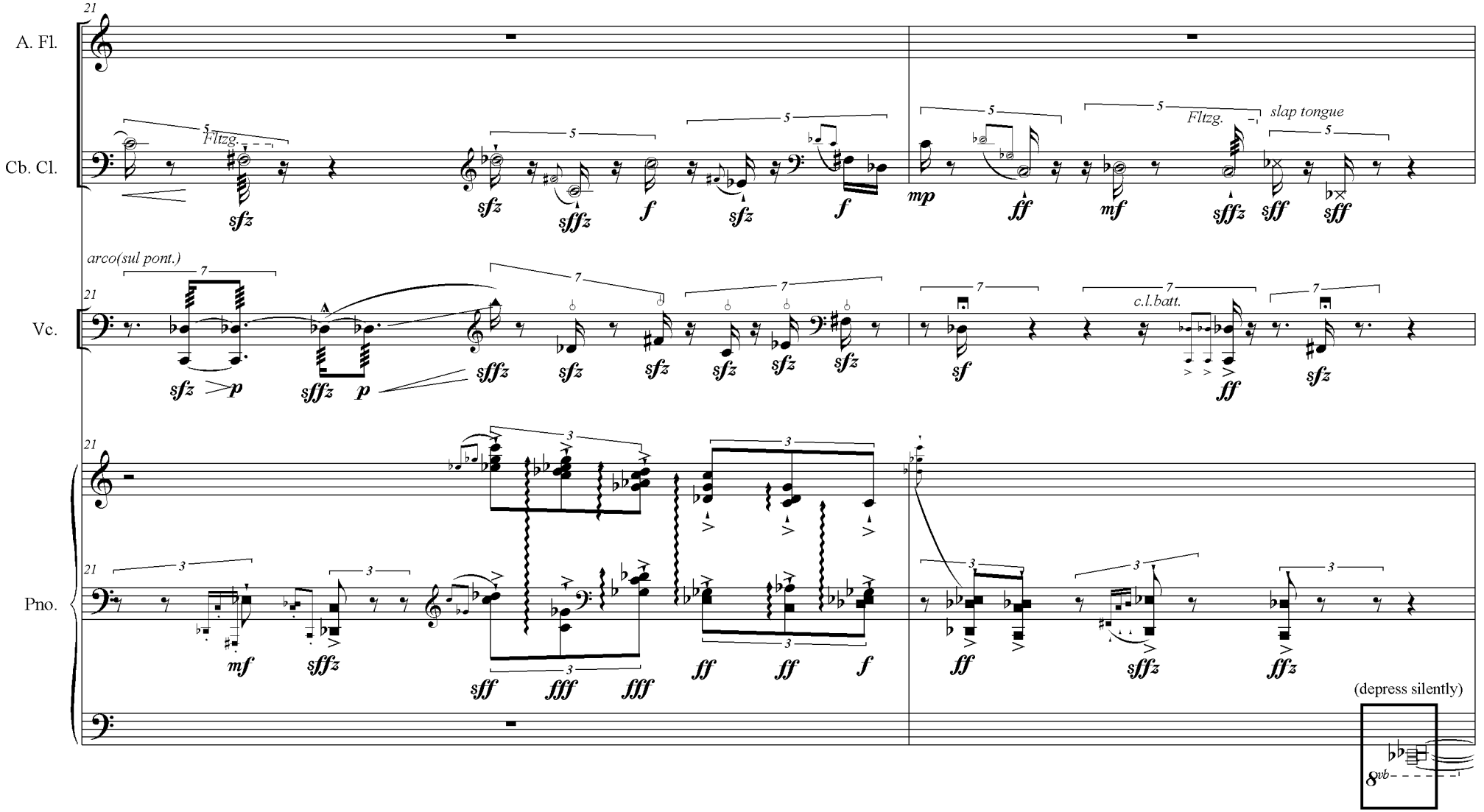

A. Fl.
Cb. Cl.
Vc.
Pno.
5
7
Fltzg.
port.
mp
sfz
mf
p
sf
sfffz
(tremo sempre)
fffz
fz
f
sub. p

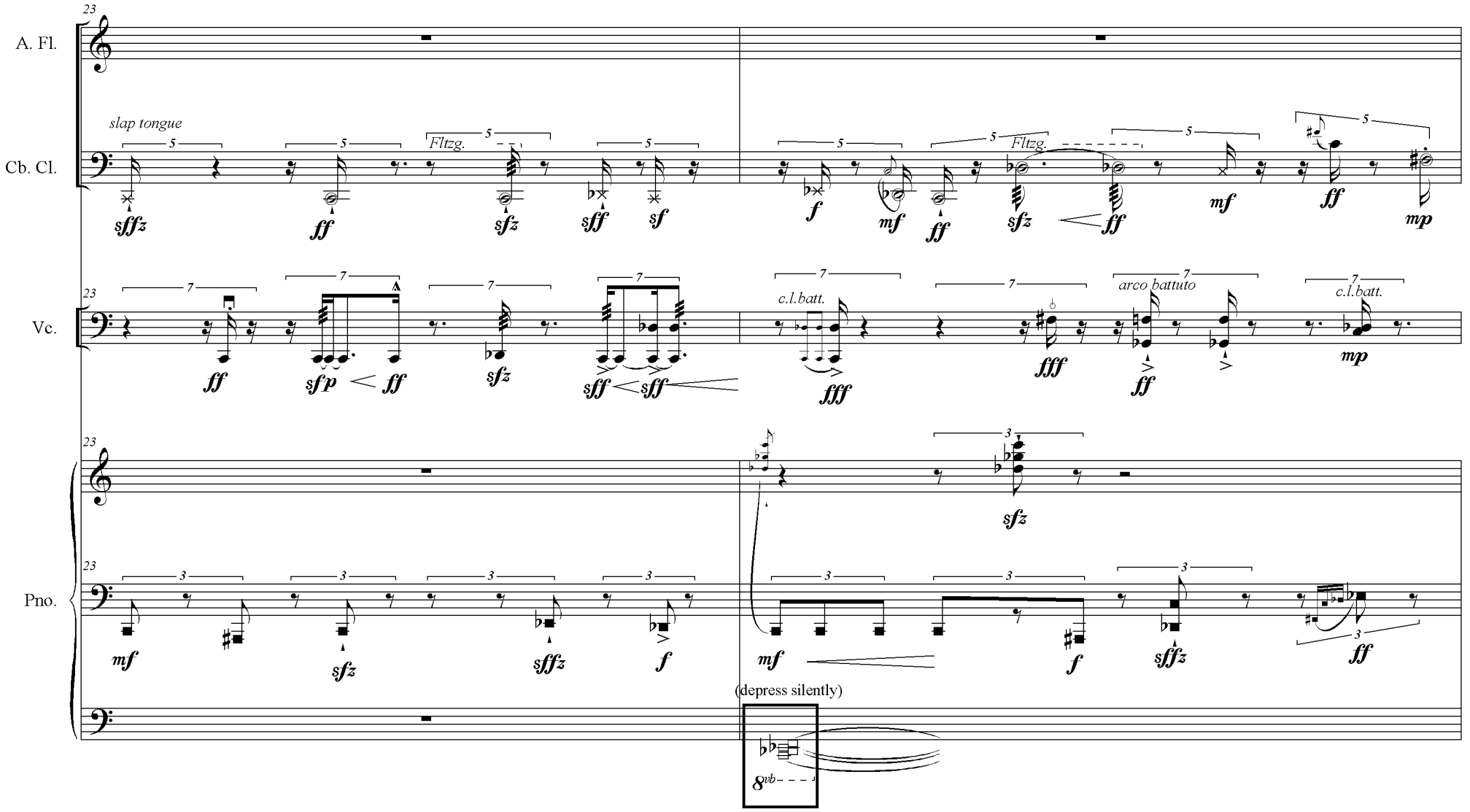

10
♩ = c..60
A. Fl.
Cb. Cl.
Vc.
Pno.
arco

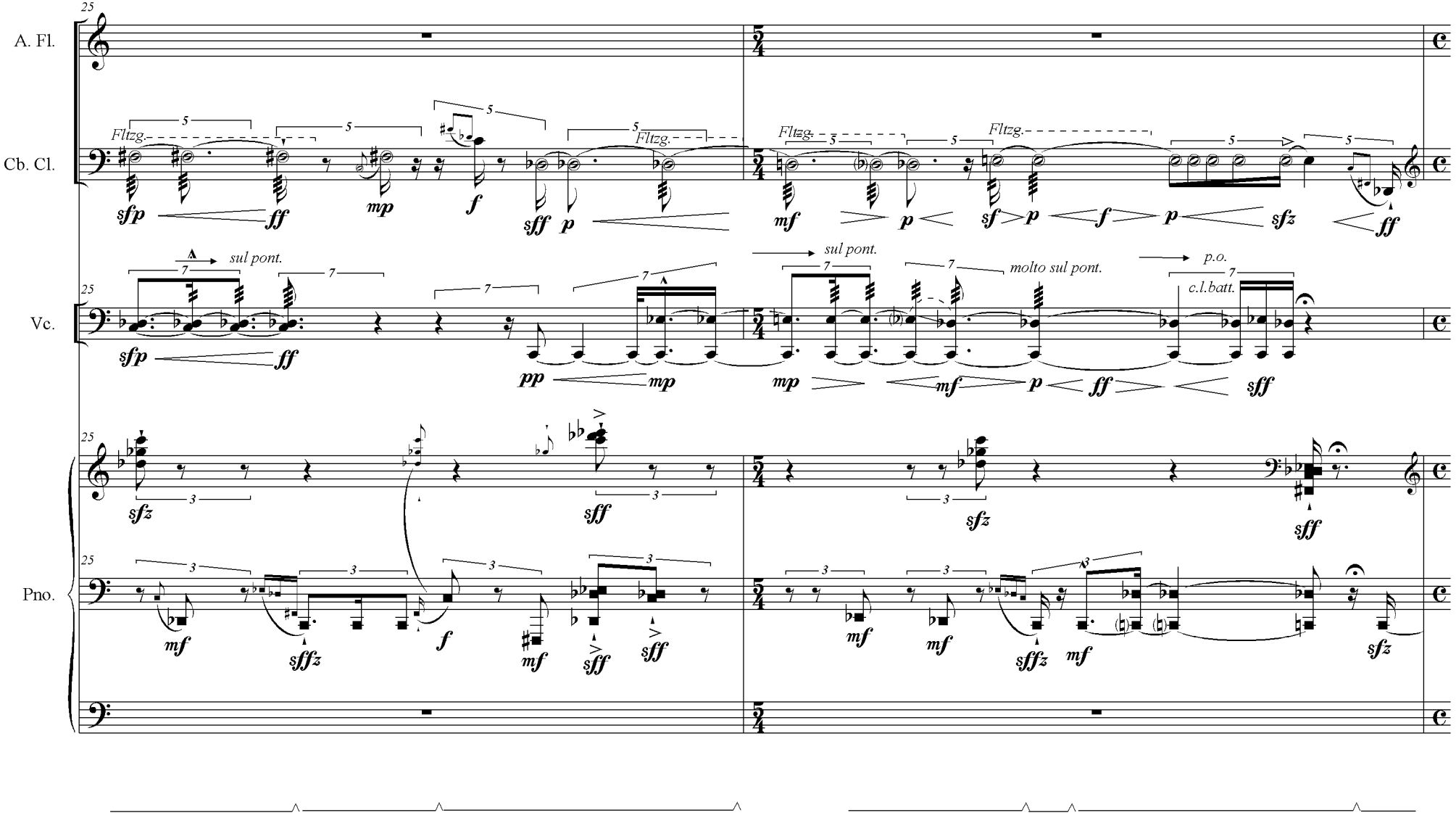

A. Fl.
Cb. Cl.
Vc.
Pno.
13
slap tongue
arco(sul pont.)
pizz.

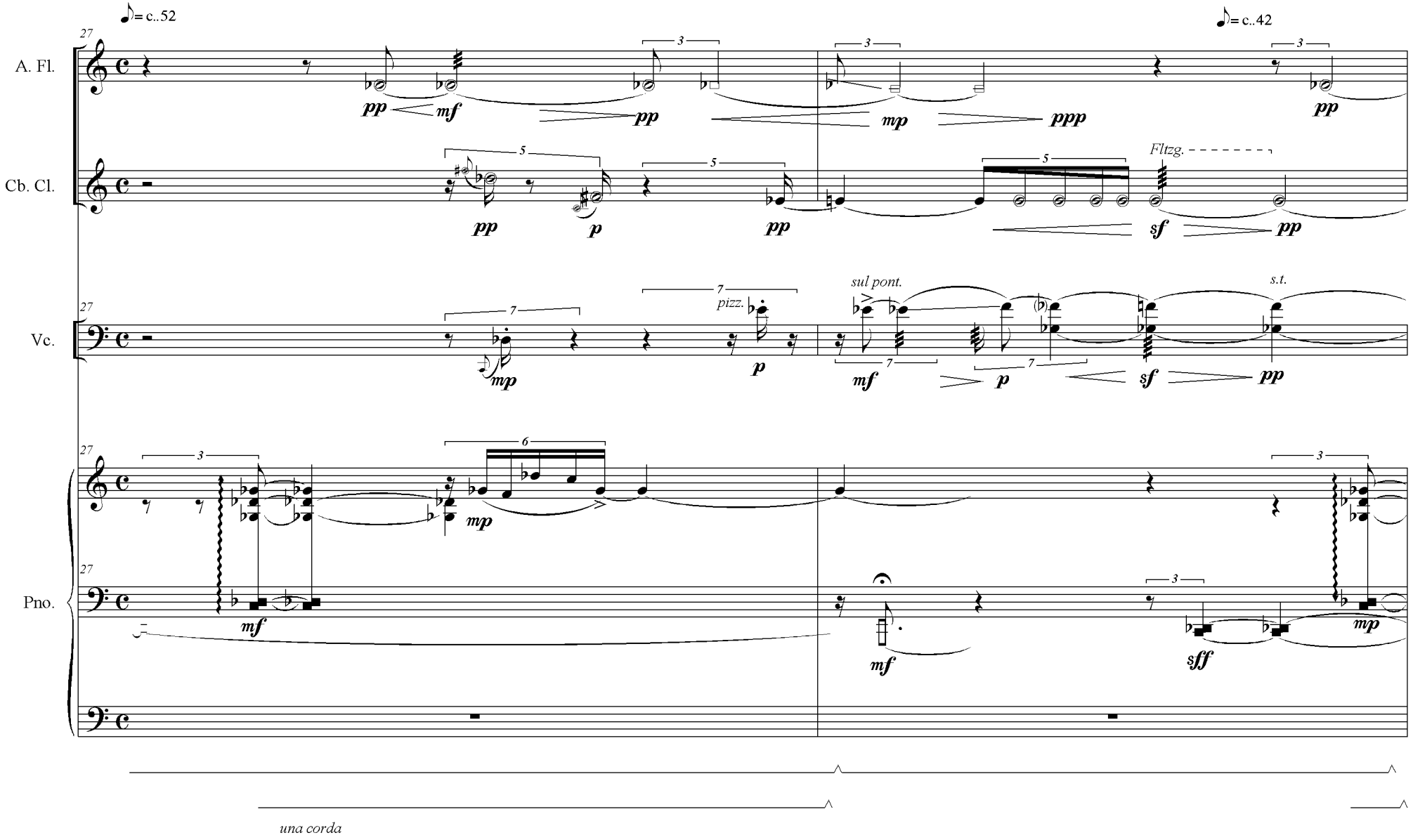

15
A. Fl.
Cb. Cl.
mp mp mp mp mp p p p p pp
arco(sul pont.)
Vc.
sfz mf mf mf mf mf sff sff sff mf mf
Pno.
sfz sfz sfz sfz sfz mf mf mf mp

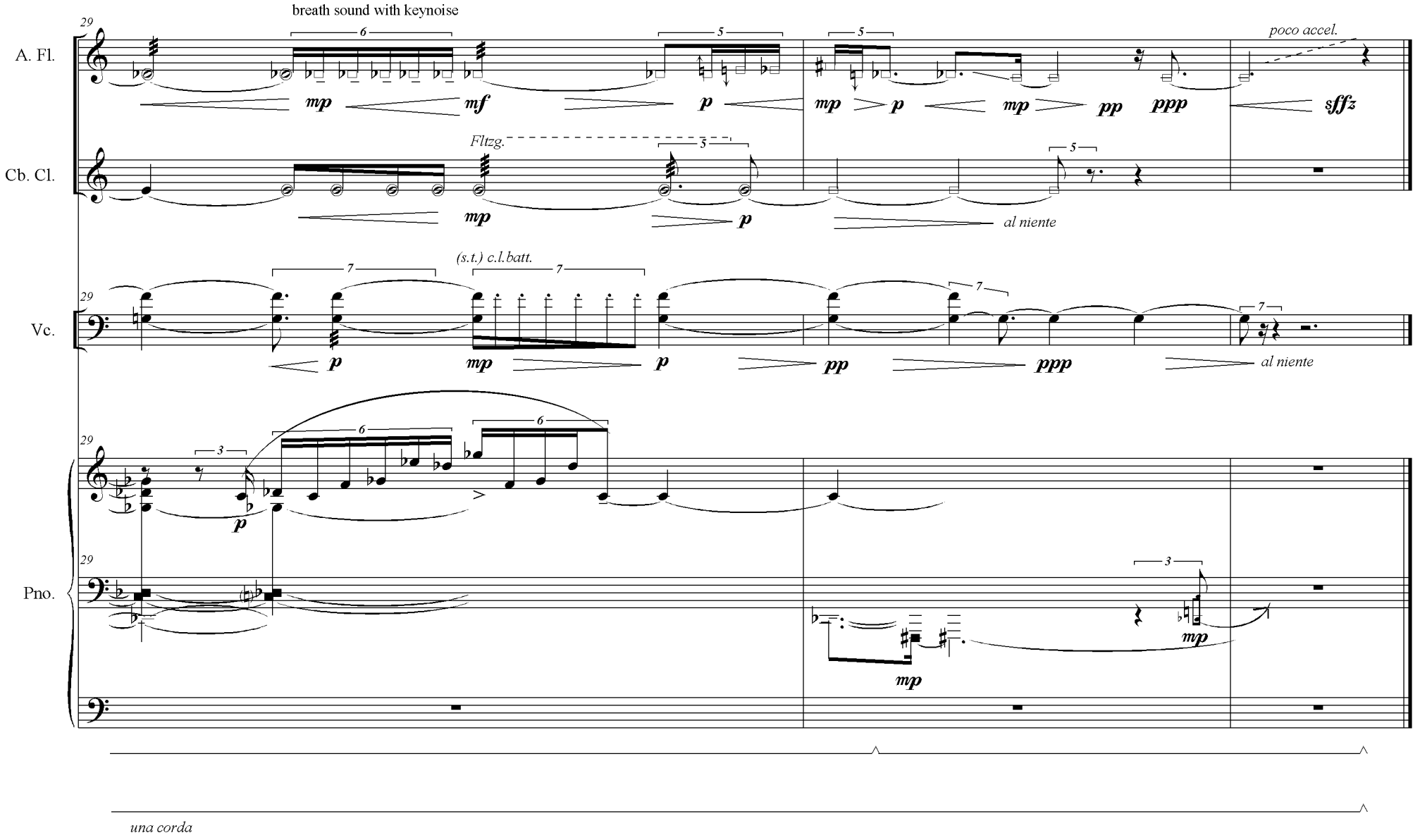

A. Fl.
Cb. Cl.
Vc.
Pno.
18
Fltzg.-
arco(sul pont.)
pizz.


A. Fl.
Cb. Cl.
Vc.
Pno.
21
Fltzg.
slap tongue
arco(sul pont.)
c.l.batt.
(depress silently)
8vb


A. Fl.
Cb. Cl.
Vc.
Pno.
23
slap tongue
Fltzg.
c.l.batt.
arco battuto
(depress silently)


A. Fl.
Cb. Cl.
Vc.
Pno.
25
Fltzg.
sfp
ff
mp
f
sff
p
mf
sf
sfz
sul pont.
pp
molto sul pont.
p.o.
c.l.batt.
sfz
sffz


♪= c..52
♪= c..42
A. Fl.
Cb. Cl.
Vc.
Pno.
27
pp
mf
mp
ppp
sf
Fltzg.
pizz.
sul pont.
s.t.
sff
una corda


breath sound with keynoise
A. Fl.
Cb. Cl.
Vc.
Pno.
29
poco accel.
Fltzg.
(s.t.) c.l.batt.
al niente
una corda