

生

給弦樂四重奏

Giving Life

for string quartet

(2008)

《創作理念》

人從何處來？

每一個生命的誕生都是一個奇蹟，必須藉由痛苦瘋狂的洗禮，才能將世上最珍貴的禮物送到人間。儘管掙扎於陣痛漩渦中，身心都受著極大的煎熬，此時唯一能給予母親勇氣的，便是相伴十月的希望。所有一切的苦難，就在寶貝清脆的啼哭聲中，瞬間昇華為感動與喜悅！

筆者藉由本曲，以音樂紀錄我的第一次生產過程。

全曲共分三段如下：

第一段：宮縮（mm. 1~87）

以大提琴乾澀、低沉、單純的聲響中，揭開本曲緊張的氣氛。其他聲部逐漸堆疊，並慢慢加入近橋奏、近指板奏、揉絃、顫音等，藉由弦樂各種音色變化，描繪出宮縮越來越頻繁的情況。

第二段：陣痛（mm. 88~185）

節奏從不規則漸趨規則的律動，力度亦時強時落，以呈現陣痛時如浪潮般擁來的疼痛。隨著力度加強、織度變厚、變換拍號等，營造出小高潮，亦承接下段。

第三段：誕生（mm. 187~222）

本曲進入最高潮之處，除了方框記譜演奏外，也增加腳踏節奏部分，展現樂曲最激烈的部分。隨著弦樂四重奏最大音量之後，大提琴突然一個撥絃向上滑奏的聲響，象徵寶寶出世，此時樂曲風格也轉趨甜美，以第一小提琴的滑奏、裝飾音、微分音和揉絃等，描述寶寶哭聲，來結束本曲。

《記譜說明》

1.



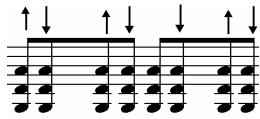
隨著震幅大小作揉絃。

2.



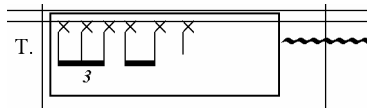
自由演奏方框內的音高。

3.



向上或向下撥絃。

4.



以腳踏地的方式，自由演奏方框內的節奏。

5.



滑奏

6.



低四分之一音

7.



高四分之一音

生 Giving Life

Inquieto 不安 ♩ = 60

The musical score is arranged in two systems. The first system includes Violin I, Violin II, Viola, and Violoncello. The second system includes Violin I (7), Violin II, Viola, and Violoncello (7). The score is in common time (C) and features a variety of dynamic markings and performance instructions.

Violin I and Violin II: Both parts are mostly silent, with a few rests and a final note in the second system.

Viola: The Viola part begins in the second measure with a triplet of eighth notes. It features dynamic markings of *p*, *mp*, and *p* in the first system, and *p*, *mp*, *p*, *mp*, and *mf* in the second system. Performance instructions include *non. vibr. con sord.*, *s.p.*, *s.t.*, and triplets.

Violoncello: The Cello part starts with a triplet of eighth notes. Dynamics range from *pp* to *pp* in the first system, and *p* to *pp* in the second system. It includes instructions like *con sord. s.t.* and triplets.

Violin I (7) and Violin II: Both parts are silent throughout the score.

Viola (7): The Viola part continues with a triplet of eighth notes. Dynamics include *p*, *mp*, *p*, *mp*, and *p*. It features *s.t.* and triplet markings.

Violoncello (7): The Cello part continues with a triplet of eighth notes. Dynamics range from *p* to *pp*. It includes *s.p.*, *s.t.*, and triplet markings, ending with *vibr. ord.*

14

Vln. I

Vln. II

Vla.

Vc.

pp

senza sord. vibr. ord.

mp *mf* *mp*

mp *mf* *mp*

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

20

Vln. I

Vln. II

Vla.

Vc.

pp

*mf*³ *mp*

p *mp* *p*

mp *p*

24

Vln. I

Vln. II

Vla.

Vc.

ord. *s.p.*

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

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

29

Vln. I

Vln. II

Vla.

Vc.

ord. *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

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

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

senza sord. *p* *mp* *mf* *p* *mp* *mf* *p* *mf*

35

Vln. I *s.p.* *pp* *ord.* *mf* *s.p.* *pp* *3*

Vln. II *ord.* *mf* *s.p.* *pp* *3* *3* *p*

Vla. *pp* *mf* *s.p.* *pp* *pp*

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

39

Vln. I *ord.* *mp* *s.p.* *pp* *3* *ord.* *p* *s.p.* *pp* *8*

Vln. II *s.p.* *pp* *ord.* *p* *3* *s.p.* *pp* *rit.* *p*

Vla. *3* *5* *3* *5* *3* *p*

Vc. *pp* *f* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

45 $\text{♩} = \text{ca. } 80$ *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Vln. I *pp* *p* *pp* *p* *pp*

Vln. II *pp* *pp* *p* *pp* *pp* *p* *pp*

Vla. *rit.* *pp* *mp* *mf* *3* *mp* *3* *mp* *mf* *3* *mp* *mf* *3* *mp*

Vc. *s.p.* *p* *ord.* *3* *mp* *3* *p* *mp* *3* *p* *mp* *3* *p* *mp* *3* *p* *mp* *3* *p* *mp* *3* *p*

52 *ord.* *s.p.*

Vln. I *p* *sf ff* *mf* *3* *ff* *pp* *cresc*

Vln. II *p* *sf ff* *mf* *3* *ff* *pp* *cresc*

Vla. *f* *subito p* *mp* *p* *cresc*

Vc. *ff* *subito p* *sfp* *mp*

57

Vln. I

Vln. II

Vla.

Vc.

ord. 3

sf ff *f* *fff* *fff* *sf* *subito p* *cresc*

ord.

sf ff *f* *fff* *fff* *sf* *subito p* *cresc*

f *mp* *cresc*

p *mf* *mp* *sf* *f* *fff* *sf* *mp* *mf*

62

Vln. I

Vln. II

Vla.

Vc.

sf *fff*

sf *fff*

f *ff*

mp *mf* *mp* *mf* *sf* *fff*

67

Vln. I: *mf*, *f*, *mf*, *f*, *mp*, *p*

Vln. II: *mp*, *p*

Vla.: *mp*, *p*, *mp*, *mf*, *mp*, *mf*

Vc.: *s.p.*, *ord.*, *s.p.*, *ord.*, *s.p.*, *ord.*, *s.p.*

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

72

$\text{♩} = \text{ca. } 70$

Vln. I: *pp*, *p*, *pp*, *p*

Vln. II: *pp*, *pp*, *ppp*, *ppp*

Vla.: *pp*, *p*, *pp*, *ppp*

Vc.: *mp*, *p*, *mp*, *p*, *ppp*

76

Vln. I

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

Vln. II

Vla.

Vc.

mp < *mf* > *mp*

80

Vln. I

mp < *mf* > *mp* < *mf* > *mp* *mf*

Vln. II

p *pp*

Vla.

p *pp*

Vc.

f *mp* *mf*

84 ♩ = ca. 120

Vln. I *mp* *p < mp > p*

Vln. II *ppp*

Vla. *ppp* *mp*

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

89

Vln. I

Vln. II *senza sord.* *mf < f > mf* *f > mf < ff* *mf* *< f > mp* *mf* *mp*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

97

Vln. I *p* *mf* *mp* *p*

Vln. II

Vla. *p* *mf* *mp* *p*

Vc. *mf* *f* *mf*³ *f* *mf* *mp*

103

Vln. I *pp* *ppp*

Vln. II *pp* *mp* *p*

Vla. *pp* *ppp* *mf* *f* *mf* *f* *mp* *mf* *mp*

Vc. *p* *mp* *p*

109

Vln. I

Vln. II

Vla.

Vc.

*mf*³ < *f* > *mf*³ < *f* > *mf* < *f* > *mf* *ff*

pp < *mp* *mf*

p *mf* < *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf* *ff*

p < *mp* *mf*

115

Vln. I

Vln. II

Vla.

Vc.

fff < *ff*³ < *f* > *mf* < *f* > *mf* > *p*

f *p*

fff < *f* > *mf* < *f* > *mp* < *f* > *mf* < *f* > *mp* < *mf* > *p*

p

rit. *a tempo*

120

Score for measures 120-125. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I plays a rhythmic pattern of eighth notes, starting with a *p* dynamic and ending with a *p* dynamic. Vln. II has rests until measure 122, then plays a melodic line with dynamics *mp*, *mf*, *f*, and *mp*. Vla. has rests until measure 122, then plays a melodic line with dynamics *p*, *mp*, *mf*, and *p*. Vc. plays a steady eighth-note accompaniment with dynamics *p*, *mf*, and *p*. Trills are marked in measures 122 and 124.

126

Score for measures 126-131. The system includes four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I has rests until measure 127, then plays a melodic line with dynamics *p*, *mp*, *pp*, and *p*. Vln. II plays a melodic line with dynamics *mf*, *p*, *mp*, and *pp*. Vla. plays a melodic line with dynamics *mf*, *mp*, *mf*, *mp*, *f*, *mp*, *mf*, *mp*, and *p*. A triplet of eighth notes is marked in measure 127. Vc. plays a melodic line with dynamics *pp*, *p*, *mp*, *mf*, *p*, *mp*, and *p*. Trills are marked in measures 127 and 128.

132

Vln. I
Vln. II
Vla.
Vc.

mf *mp* *f* *mf* *ff* *subito p* *mf* *mp*

mf *p*

mf

mf *p*

137

Vln. I
Vln. II
Vla.
Vc.

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

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

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

mp *mf*

142

Vln. I *mf* < *f* > *mf* *ff* *s.p.* *ord.* *fff*

Vln. II *f* 3 3 *s.p.* *ord.* *fff*

Vla. *mf* < *f* > *mf* *f* *s.p.* *ord.* *fff*

Vc. *f* *fff*

148 *s.p.* $\text{♩} = \text{ca. } 150$

Vln. I *p* *mp* < *mf* > *mp* < *mf* > *mp*

Vln. II *ord.* *s.p.* *p* *pizz.* *p* *p*

Vla. *s.p.* *mp* *p* 3 3

Vc. *p* 3 3 3 3

154

Vln. I: *mf* *mp* *mf* *mp* *f* *mp* *mf* *p*

Vln. II: *p* *mf* *p* arco 3 3

Vla.: 3 3 3 3 3 3

Vc.: 3 3 *mf* *p* 3 *p* 3 *mf*

160

Vln. I: *pizz.* *p* *mf*

Vln. II: 3 3 3 3 3 3 *p* *p*

Vla.: 3 3 3 3 3 3 3 3

Vc.: 3 *p* *mf* *f* *mp* *mf* *mp*

166

arco

Vln. I

Vln. II

Vla.

Vc.

p

mf subito *p* *mf*

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

p

mp

172

Vln. I

Vln. II

Vla.

Vc.

f

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

f *p* *mp* *p*

p *arco* *p*

177

Vln. I

subito p *mf* *mp* *mf* *mp* *f* *ff*

Vln. II

pizz. *mp* *mp* *mf*

Vla.

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

Vc.

mp *mf*

183

Vln. I

fff *f* *s.p.*

Vln. II

f *mf*

Vla.

ff *mf* *s.p.*

Vc.

f *mf* *s.p.*

189

Violin I: *ff*, *f*, *s.p.*, *fff*

Violin II: *ff*, *f*, *s.p.*, *fff*

Viola: *ff*, *f*, *s.p.*, *fff*

Violoncello: *ff*, *f*, *s.p.*, *fff*

Annotations: *arco ord.*, *ord.*, *s.p.*, *T.*, *3*

Detailed description: This system of music covers measures 189 to 194. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a fortissimo (*ff*) dynamic and a hairpin crescendo, then shifts to forte (*f*) and includes a *s.p.* (sordina) section. The Violin II part also starts with *ff* and *f*, and includes a *s.p.* section with a triplet of notes marked 'T.' and '3'. The Viola part begins with *ff* and *f*, and includes a *s.p.* section with a triplet marked 'T.' and '3'. The Violoncello part starts with *ff* and *f*, and includes a *s.p.* section. The system concludes with a fortississimo (*fff*) dynamic. Performance instructions include *arco ord.* for the Violin II and Viola parts, and *ord.* for the Violoncello part.

195

Violin I: *f*, *s.p.*

Violin II: *f*, *s.p.*

Viola: *f*, *s.p.*

Violoncello: *f*, *s.p.*

Annotations: *ord.*, *s.p.*, *T.*, *3*

Detailed description: This system of music covers measures 195 to 200. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a forte (*f*) dynamic and includes a *s.p.* section. The Violin II part starts with *f* and includes a *s.p.* section with a triplet marked 'T.' and '3'. The Viola part starts with *f* and includes a *s.p.* section with a triplet marked 'T.' and '3'. The Violoncello part starts with *f* and includes a *s.p.* section with a triplet marked 'T.' and '3'. The system concludes with a fortississimo (*fff*) dynamic. Performance instructions include *ord.* for the Violin II, Viola, and Violoncello parts.

Giocoso 快樂

♩ = ca. 60

201

Vln. I

Vln. II

Vla.

Vc.

fff

sf ³ *mp* *f* ³ *mp*

fff

fff

pizz. L.V. con sord. s.p. ord. s.p. ³

f *p* *mp* *p*

206

Vln. I

Vln. II

Vla.

Vc.

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

con sord. s.p. ord. s.p. s.p. ³ ord. ord. L.V. ³ *p*

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

ord. s.p. ord. s.p. ord. ³

< mp > p *p* *mf* *p* *mp* *p*

211

Vln. I *sf* *3* *mp* *sf* *3* *mp* *mf* *p* *mp* *pp*

Vln. II *p* *mp* *p* *3* *pp*

Vla. *s.p.* *3* *ord.* *s.p.* *3* *ord.* *s.p.* *3* *ord.* *s.p.* *3* *ord.* *s.p.* *3* *ord.*

Vc. *3* *s.p.* *3* *ord.* *s.p.* *3* *ord.* *s.p.* *5* *ord.* *s.p.* *5* *ord.* *s.p.* *5* *ord.*

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

217

Vln. I *pp* *ppp* *rit.*

Vln. II *pp* *ppp* *rit.*

Vla. *s.t.* *mp* *p* *mp* *p* *pp* *ppp* *ord.* *3* *ord.* *3* *ord.*

Vc. *ord.* *s.p.* *5* *ord.* *5* *ord.* *5* *ord.* *ppp*

mp *p* *mp* *p* *ppp*