

陳逸涵
CHEN YIHAN

雨歌
MISTY SONGS

長笛與吉他
FOR FLUTE AND GUITAR

2013

CYH 087
CYH MUSIC








MISTY SONGS

Premiered on March 28, 2013 by Heath White and Danny Lee in Auer Hall, Jacobs School of Music, Bloomington, Indiana.




Performance Notes:

- 1) Both performers are to read from the score.
- 2) Accidentals apply only to the note that it immediately precedes.
- 3) Align the two instruments intentionally only when the dotted lines or dotted bar lines are present. Play with approximate alignment in all other situations.
- 4) Vibrato symbols apply to all notes after until a new indication.
- 5) All grace notes are to be performed before the beat.
- 6) Natural harmonics for the guitar are notated in their sounding pitches, while artificial harmonics are notated with both the pressed note and the touched note.

Symbols:

- 1)  quarter-tone sharp
- 2)  quarter-tone flat
- 3)  long fermata
- 4)  timbral trill
- 5)  bend the pitch to the quarter-tone above and return to the original pitch throughout the duration of the note
- 6)  portamento to the following grace note near the end of the note's duration
- 7)  hold the given pitch for the duration indicated by the beam

Vibrato symbols:

- 1)  no vibrato
- 2)  normal vibrato
- 3)  vibrato molto

Duration: ca. 9 min.

何 斑
處 駢
西 只
南 繫
待 垂
好 楊
風 岸

"...
*Perhaps, there he is,
tethering his horse
to a waterside willow;
Where is that southwest wind,
taking me to him?"*

Li Shangyin (813-858).

獻給李祺
DEDICATED TO LI QI

雨 歌

MISTY SONGS

陳逸涵
CHEN YIHAN

候風

1. WAITING FOR THE WIND

The musical score is written for Flute and Guitar. The Flute part is in treble clef, and the Guitar part is in 6°=D. The score is divided into four systems. The first system includes dynamics such as *ppp*, *espress.*, *mf*, *n*, *p*, *mp*, and *mf*. It features a tempo of $\text{♩} = 40$ and includes markings for *more vib.* and *less vib.*. The second system includes dynamics like *p*, *poco mf*, *p*, *sf*, and *n*. It features a tempo of $\text{♩} = 40$ and includes markings for *accel.* and *rit.*. The third system includes dynamics like *p*, *mp*, *p*, *sf*, *mp*, *n*, and *fp*. It features a tempo of $\text{♩} = 69$ and includes markings for *ord.* and *rasgueado*. The fourth system includes dynamics like *mp*, *fp*, *f*, *ff*, and *ff*. It features a tempo of $\text{♩} = 40$ and includes markings for *more vib.* and *ord.*. The score also includes various musical notations such as slurs, accents, and dynamic hairpins.

The musical score on page 3 consists of six systems of staves. The notation includes various dynamics, articulation marks, and performance instructions. The first system features a tempo marking of $\text{♩} = 69$ and dynamics ranging from *mp* to *f*. The second system includes dynamics from *n* to *mp* and features a *rit.* marking. The third system shows dynamics from *ppp* to *sf* and includes the instruction *dolcissimo*. The fourth system has dynamics from *p* to *sf* and includes *h-tone* and *ord.* markings. The fifth system features dynamics from *p* to *pp* and includes *as echo* and *rit.* markings. The sixth system is mostly blank with a few notes and dynamics like *pp* and *n*.

追音

2. CHASING THE SOUND

FLUTE

GUITAR 6^o=D

p *n* ($\text{♩} = 50$) *sul pont.*

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

ord. *rit. molto* *a tempo* *rit.* *art. harm.* *l.v.*

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

hollow tone *without the sense of rushing* *mp* *p* *dolce*

more vib. *rushing (flutter)* *ord.*

n *p* *mp* *p* *pp* *p* *sfz* *f* *sf*

$\text{♩} = 120$ *f* *mf*

without tempo *rit. molto* *XII l.v.*

sfz *n* *mf* *pp* *p*

$\text{♩} = 80$ *pp* *mf*

more vib. *f* *sf* *p* *mf* *p* *mp* *p*

accel. $\text{♩} = 72$

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

mf < sf

pp

rit. 6

*f*_{sub}

♩ = 50

VII

1 2 3 4 5 6

l.v.

tremolo 3"

pp

mp > p

tr.

mp < mf < p

n

sul pont.

ord.

p

pp

mf > pp

mf

tr.

p < mf < fp < f

mf > >

2"

rasgueado

sul pont.

ord.

p

f

sf

mf

f

f > mp f < fp > pp f < ff

tr.

tr.

♩ = 50

f

p

mf

f

ff

less vib.

p

n

pp

mp

p

pp

♩ = 100

pp

pp *mp* *p* *p* = 100 *rubato molto*

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

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

f *mf* *f* *mf*

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

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

mf *f* *sf* *f* *sf* *sfz*

mf *f* *sf* *sfz*

rasg.

♩ = 50

f *ff* *sfz* *f* *ff* *f* *fff* *f* *fff*

less vib. *less vib.*

ff *sfz* *sfz* *ff*

Musical score for a piano piece, page 7. The score consists of five systems of two staves each. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The tempo is marked as quarter note = 72. The score includes various dynamics such as *sfz*, *fff*, *sf*, *ff*, *mf*, *p*, *n*, and *pp*. It also features performance instructions like "tr." (trill), "trem." (tremolo), "more vib." (more vibrato), "less vib." (less vibrato), "rit." (ritardando), and "l.v." (lento vivace). There are four measures of 12-measure patterns in the bass staff. The piece concludes with a double bar line and a final dynamic of *p*.