

## II. A Taiwanese in California— for Piano Solo and Fixed Media

from *Between Mikrokosmos and Makrokosmos*



Duration: ca. 6'30''

Chen-Kang Kao

## 樂曲解說

此曲係《中宇宙》曲集之第二首作品。曲名靈感來自美國作曲家蓋希文（George Gershwin, 1898-1937）之交響詩《一個美國人在巴黎》。此曲描述筆者到加州求學後對加州的印象，以及對臺灣的回憶。頑固低音使用筆者之《中宇宙》1〈瘟疫〉之主要動機，希望能使該曲集之音樂能延續。

鋼琴聲部使用了某臺灣民謠的節奏，以〈瘟疫〉動機之頑固低音象徵加州的酷熱與乾燥，以琶音描繪加州的風與海；固定媒體部分嘗試使用鋼琴聲部後製加上不同效果。

## 演奏說明

1. 小音符為固定媒體，鋼琴演奏者不應演奏。
2. 建議鋼琴演奏者在以下小節使用右手演奏內聲部，左手演奏外聲部：33-37、106-109，以及 111。
3. 當沒有翻譜人員或儀器時，可於第 85 小節右手演奏完第一音後將右手音符全部省略。

## Program Note

Being the second work of the book *Between Mikrokosmos and Makrokosmos*, the piece gets its name from the inspiration of George Gershwin's symphonic poem *An American in Paris*. The piece describes my impression of California and my memory of Taiwan after I came to California to study. Ground bass is from my *Between Mikrokosmos and Makrokosmos I*. "Plague" in the hope that the music in the book can extend.

In the piano part, I used the rhythm of a Taiwanese folk song, and the ground bass symbolizes California's heat and dryness, whereas the arpeggios depict its wind and ocean; in the fixed media part, I try to edit and add various effects to the piano part.

## Instructions

1. The cue-sized notes are for fixed media and should not be played by the pianist.
2. It is suggested that the pianist play the middle voice with his/her right hand and the outer voice with his/her left hand in mm. 33-37, mm. 106-109, and m. 111.
3. When a page-turner is not accessible, it is fine to omit all the notes of the right hand in m. 85 after the first note.

## II. A Taiwanese in California

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♩ = 60, hot and dry

*f* *f* *ff* *ff* *p sub.*

\* see instruction 1

12

*mp* *mf*

*simile* *simile*

19

*f* *mf*

26 3

*mp*

33 \* see instruction 2

*p*

accel. . . . .

41

*p* *pp* *f*

49 ♩ = 120, windy and oceanlike 8va

*pp* *sub. legato* *p* *legato* *pp*

4/55 (8)-----1

8va-----1

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

*mp*

Measures 55-61: This system contains six measures of music. The first measure has a dynamic of *p*. The second measure has *pp*. The third measure has *mp*. The fourth measure has *pp*. The fifth measure has *mp*. The sixth measure has *pp*. The music features a mix of eighth and sixteenth notes, with several triplet markings. A *8va* marking is present above the first measure and below the fifth measure.

62

8va-----1

*mp* *pp* *mf*

*8va*

Measures 62-67: This system contains six measures of music. The first measure has a dynamic of *mp*. The second measure has *pp*. The third measure has *mf*. The fourth measure has *mf*. The fifth measure has *mf*. The sixth measure has *mf*. The music features a mix of eighth and sixteenth notes, with several triplet markings. A *8va* marking is present above the first measure and below the fifth measure.

68

*pp* *mf*

*8va*

Measures 68-72: This system contains five measures of music. The first measure has a dynamic of *pp*. The second measure has *mf*. The third measure has *mf*. The fourth measure has *mf*. The fifth measure has *mf*. The music features a mix of eighth and sixteenth notes, with several triplet markings. A *8va* marking is present above the second measure and below the third measure.

73

*pp* *f*

*8va*

Measures 73-78: This system contains six measures of music. The first measure has a dynamic of *pp*. The second measure has *f*. The third measure has *f*. The fourth measure has *f*. The fifth measure has *f*. The sixth measure has *f*. The music features a mix of eighth and sixteenth notes, with several triplet markings. A *8va* marking is present above the second measure and below the third measure.



86 *ff* *pp* *ff* *8va*

89 *pp* *fff pp sub.*  $\text{♩} = 80$  *8va*

92 *fff pp sub.* *tr*  $\text{♩} = 60, \text{nostalgic}$  *8va* for 12 sec.

97 *fff p sub.* *p* *mp* *8vb*

102

*p* *simile* *p*

7

108

*p* *pp* *f* *p sub.* *pp*

112

*f* *pp* *p*

117

*p* *pp* *p* *pp* *legato* *f* *f* *mp* *ppp*

8va