

**Mu-Xuan Lin**

林慕萱

如淵之深，皇皇之力

(2018)

*for 11 solo voices, 2 percussionists, piano, and electronics*

Coloratura Soprano (Soprano 1)  
Soprano (Soprano 2)  
Soprano (Soprano 3, + whistle)  
Mezzo-Soprano  
Contralto/Mezzo-Soprano (Alto 1, + whistle)  
Contralto/Alto (Alto 2)  
Countertenor  
Tenor  
Baritone (+ whistle)  
Bass Baritone (Bass 1, + whistle)  
Bass Baritone/Bass (Bass 2)

Percussion I  
Percussion II

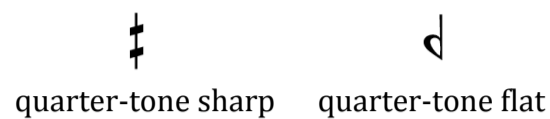
Piano

Fixed Media Electronics (Tape)

# Legende


## GENERAL

### Microtones (as inflections, therefore approximate) -



**N** normale (normal), return from previous position to ordinary playing position.

**'ff'** dynamics notated within ' ' are those which indicate the *attempted* dynamics – playing with the desired loudness/softness in mind with the notated technique, exerting the force usually applied to create that desired loudness/softness. The resulting acoustic dynamics may not be comparable to those created under the condition of normal playing technique.

 dynamic undulation. The withheld note/passage under this double line should be performed with repeated, moderately swift back-and-forth changes of loud (louder) and soft (softer) dynamics. Think of the effect as a tremble sound made slow and poetic.

## VOICES

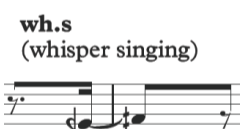
### Text and IPA

In addition to the Chinese and English texts and fragments of the texts, the music employs syllables spelled out (often from the deconstructed fragments of the actual texts) in alphabets from the International Phonetic Alphabet (IPA) system. Please check out the link below for instruction of pronunciations: <http://web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm>

All word ends with consonants should land on the rest immediately following the sung/spoken passage/note unless otherwise indicated. Melodic/pitch ends that have a *staccato* sign at the end are occasions in which the word end should land on the *staccato* accent instead of on the following.



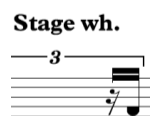
**wh.** = whisper. Breathy, consonance-ridden, toneless. In case of a melodic contour, the impression of the changing pitches should be achieved by the shifting of resonating space within the cavity.



**wh.s** = whisper singing. Sing with a breathy timbre, producing a sound between whispering and singing.



**wh.sh** = whisper shouting. Very loud whisper which has the intensity of shouting.



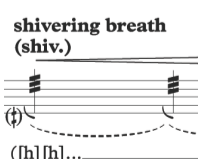
**Stage wh.** = stage whisper. Slightly voiced sound half way between whispering and speech. Think about “muttering” or “murmuré”.

**Sprechgesang** = Sprechgesang. (also **Spr.**)

**speak** = speak. (also **Spk.**)

<南> = 模仿南管唱腔及咬字。

**NS** = nasal. Nasal effect.



**Shiv.** = shivering breath. Imitating a sense of shiver, rapidly and spasmodically inhaling or exhaling in a quick succession, engaging the whole diaphragm.



Gasp-like, an inhaling accented noise with contour and an arbitrary pitch (as notated) employing the technique of guttural vocal fry.



**Lip Pop(s)** = Open and close one's mouth with relaxed muscle rapidly, creating light popping sounds with one's lips.



Exaggerated breathing sounds. String down-bow sign indicates "exhale", and up-bow sign "inhale."

**Text (either in Chinese or English) within [ ]** : using the natural inflection, vowel change(s), and resonant position of the word to shape the pronunciation and vocal quality throughout the effected duration. In short, use the word in brackets as a form of IPA.

If a word ends on a consonant and the end pitch carries a **staccato accent**, place the consonant on the accented pitch. Otherwise word end consonants should always land on the rest immediately following the passage/pitch.

## PERCUSSION

### Percussion I -- instrument line-up

**Flexible Instrumentation (based on the accessibility of the mechanical devices and/or percussionist's own DIY setup) :**

#### **Sound Categories -**

##### Attacks

a) Resonant (indefinite pitch/nopitch, but with approximate register differences) --

1. high
2. middle
3. low

b) Non-Resonant – 4 sounds with various characteristics/qualities

##### Machine (full/partial sounds produced by the designed mechanical devices)

- a) Loud (f)
- b) soft (p)

##### Guiro

- a) Hard/angular – 2 sounds with different characteristics/qualities
- b) Soft/smooth – 2 sounds with different characteristics/qualities

##### Scrape

- a) Hard (either granular, rough with high friction, resonant, or any combination of the above mentioned qualities)
- b) Soft (either smooth, non-resonant, or the combination of both or some other quality variations)

#### **In Addition -**

- vibraslap
- flexatone (large)
- 2 Beijing Opera gongs (1 gliss-up, 1 gliss-down), on table
- 5 brake drums or other similarly sounding metal instruments in various sizes

### Percussion II – instrument line-up

- 2 octaves of crotales (**crot.**)
- vibraphone (**vib.**)
- flexatone (small)
- 2 Beijing Opera gongs (1 gliss-up, 1 gliss-down), on table
- guiro
- 2 temple blocks in different sizes
- Bass Drum
- Wind gong

Attacks (Resonant) Attacks (Non-Resonant) Machine

Percussion I

Guiro (Hard) Guiro (Soft) Scrape (Hard) Scrape (Soft)

Brake Drums Wind Gong Beijing Opera Gongs Flexatone Vibraslap

Percussion II

Guiro Flexatone Temple Blocks Beijing Opera Gongs Wind Gong Bass Drum

*f* *p*

### Mallets and Beaters

*There should be some flexibility with the use of mallets. The performer can decide on the exact mallet/beater to use based on the effect desired as notated under his/her own discretion.*

hard mallet	medium-hard mallet	soft mallet
	triangle beater	string bow
wire brush	rute	friction/superball mallet

## PIANO

### Plectra :

One large, medium weight roll of Duct Tape = **<Duct>**

One or two Credit Card(s) = **<Card>**

One small, battery-powered electric fan with soft blade (which can be used on the strings of the piano) = **<Fan>**

Quica (percussion instrument) or a similar sounding object (i.e. Taiwanese ice cream car horn)

soprano recorder (a cheap one is fine)

Pedal notation should be followed strictly. No release or fluttering/half-pedal change should be exercised unless otherwise indicated.

Ped \_\_\_\_\_  
 sustain pedal

\_\_\_\_\_↓  
 sudden and rapid pedal release, creating a thumping noise (loudness depends on the piano model)

Voix: voice (using one's own natural, everyday voice)

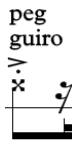
## INSIDE PIANO

(Ins)                    inside piano

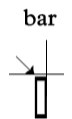
Marked regions indicate the general area inside the piano relevant to the indicated action. Regions are **Lo, Hi, ANY**.



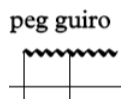
Using Duct Tape, slam (and hold down or leave D.tape inside) duct tape against lowest region of strings producing a loud thud. If immediate release (taking away D.tape right afterward) is desired, additional instruction would be given.



Swipe quickly or slowly the card across the tuning peg(s) to create a single granular accent or a loud gesture consisting of a quick succession of granular accents.



Using the Duct Tape, hit crossbar (lowest or the second lowest beams). The small arrow indicated a fast drag across the low strings on the way to low crossbar.



Using Credit Card, slide quickly across tuning pegs creating loud granular accents.

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**FIXED MEDIA ELECTRONICS**

4 speakers positioned in quad-style (at each corner of the hall)  
Playback will be output as two pairs of stereos – Front and Back pairs  
A mixing board to control the volume and balance  
Click track, connected to the conductor  
a tonmeister (to control the mixing board and a computer for the tape playback)

# 如淵之深，皇皇之力

林慕萱 (Mu-Xuan Lin)  
黃鼎云

林慕萱 (Mu-Xuan Lin)

**A** [人：質脆弱，掙扎]

2/4  $\text{♩} = 40$  5/4 3/4

Soprano I  
Whisper (Wh): *pp* [s] [s] [ts] *f* [k] *ff*

Soprano II  
Whisper (Wh): *p* [k] *p* [k] *pp* [s] *mp* [k] Stage Wh: *mp* [5a] Wh: *ff* [k] Spr: *p* [3] o-ver

Soprano III (+ 唱子)  
Whisper (Wh): *p* [k] *p* [k] Wh: *p* [iNG] Spr: *f* [3] o-ver

Mezzo-soprano  
Whisper (Wh): *pp* [u - a] *mf* [3] *pp* [3] *f* [sCHər] *p* [iNG] Spr: *f* [3] o-ver

Contralto/Alto 1 (+ 唱子)  
Speak (Spk): *mf* 當我閉上眼時我輾轉難眠 Whisper (Wh): *pp* [a] Breathing: *mp* [u] [u] [u] [u]

Alto/Alto 2  
Breathing: *mf'* Lip Pops: *f'* Stage Whisper (Stage Wh): *pp* [a] Whisper (Wh): *mf'* [k] *pp* [pi iNG]

Countertenor  
Sprechgesang (Spr): *p* [a] Breathing: *mp* [ool] - o-ver *p* [u]

Tenor  
Speak (Spk): *mf* 當我閉上眼時我輾轉難眠 Breathing: *mf'* Whisper (Wh): *mp* [k s] Stage Wh: *p* [k s] Wh: *mf* [b] [k] *pp* [3] sleep ing

Baritone (+ 唱子)  
Speak (Spk): *mf* 當我閉上眼時我輾轉難眠 Whisper (Wh): [s] [s] Wh: *mp* [k s] Stage Whisper (Stage Wh): *mp* [fi] Wh: *mf* [k] *pp* [3] flee - ce

Bass Baritone (+ 唱子)  
Stage Whisper (Stage Wh): *pp* [s] [a] Stage Wh: *mp* [fi] *pp* [oi] Breathing: *mp* [b] Stage Wh: *mp*

Bass/Bass Baritone  
Whisper (Wh): *mf* [s] Stage Whisper (Stage Wh): *mf* [oo] Speak (Spk): [oi] Stage Wh: *pp* [oi] Wh: *mf'* [p'] Wh: *f*

Percussion I

Percussion II

Piano  
2/4  $\text{♩} = 40$  5/4 3/4 **A** (Ins.) <Card> flick peg Any *mp* knock *pp* <Quica> *mf*

Electronics  
(high) squeak *PPP*