

Mu-Xuan Lin
林慕萱

through the glass of Chrysocolla

透過矽孔雀石玻璃

(2021-22)

for bass flute, zheng, and fixed-media electronics

為低音長笛、箏與電音

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PROGRAM NOTE :

It wasn't a mirage, the ribbons and crepes of whites, blues, silvers, golds, at the horizon of water. The gleams, the manifold reflections in the distance, the squint of my eyes -- blame it to the sun.

All I heard was water:

Water that kisses the shores of East Pacific and of southern France.
Water that crashes and breaks at the rocky trim of Taiwanese east coast.

Water that makes children and lovers squeal.
Water that laps the port on a melancholic afternoon.

Water that has prickly sea urchins.
Water that bedraggles with seaweeds.

Water that calms.
Water that scares.
Water that seeped through the depth of my psyche in a train of summer months.

I looked at the horizon through the glass of Chrysocolla. With a drowsily throbbing head and a breezy delight of auditory hyperrealism, I saw an ocean perfumed in stillness and crisp heat, emerging in a swathe of sapphire-tinted buzz and hum.

I thought of prose-poems, maybe composed by Calvino (if he ever wrote one). I thought of miniatures of all sorts.

I thought of the now and the here, and the potentiality (and reality) of some other time and some otherwhere.

I thought of how we were once somewhere at some time and are now somewhere at some other time.

The fragility of this stillness and warmth was as certain and dreamlike as the view through the glass of Chrysocolla.

-- Mu-Xuan Lin

樂曲介紹：

那並非海市蜃樓。

遠處的水平線，那層層緞緞的白、藍、金、銀。扎扎閃爍、光影中的光影。我不得已眯著眼——都怪驕陽。

充耳盡是水聲，不同的海，不同的水，不同的水聲：

舐吻南加州海岸的水
舐吻南法海岸的水
一次次衝上臺灣東岸岩礁而破頭碎骨的波濤

藍色午後慵懶拍打平靜碼頭的潮水
讓孩童與戀人嬉戲而驚喜尖叫的浪花

養著一窩窩海膽的水
海藻沙石拖拉著的水

鎮靜人的水
震驚人的水
猶似遙遙無止的夏日裡滲透我精神深處的水

透過矽孔雀石玻璃，我看著那水平線。

頭骨中昏昏熏熏得悶槌
內耳裡敏感神經末端高解析度的聽覺

眼中的海隱隱透著靜止、透著冷爽的熱
自藍寶石色滋滋嗡嗡聲網中浮現、曝露

我想起散文詩 —

或許卡爾維諾寫的散文詩

（如果卡爾維諾寫過散文詩），

我想起各式各樣的微音樂、短句、小品。

我想起此刻、此地，想起他方、他時的可能性（或真實性）。

我想起我們曾經某時在某地，卻當下此刻在另一地。

透過藍綠的矽孔雀石玻璃，此靜止及溫暖的脆弱性看似無比堅固、無比夢幻。

— 林慕萱

LÉGENDE GENERALE

Bass flute preparation :

- place 1 piece of powder/blotting paper under the left-hand keys (above keyholes)
- 1 piece of aluminum foil under the right-hand keys (above keyholes)

Desired effect -- this preparation will cause certain blown pitches (especially F and F# and their harmonics) to sound with varying degrees of buzz or vibration.

箏定弦：



箏 auxiliary --

- 金屬調音軸 x 1
 - 凹形迴紋針些許
 - 提琴弦弓 x 1
-

Microtones –

♯

quarter-tone sharp

♭

quarter-tone flat

Although the exact frequencies are not demanded, the closest approximations are desired.

N

normale (normal), return from previous position to ordinary playing position/technique/posture.

Graphic notation --

The curve/wave lines for vibrato & 揉音 : the performance execution should reference the graphics as scales. The speed/width of the vibrato desired should approximately match the graphically notated scale as represented. Other details, if any, are noted along the score.

Electronics : fixed-media (tape), playback through stereo (on both sides of audience) or four-channel (quad) speakers. Performers wear single earphones for click track throughout the performance.

Other performance directions are given throughout the score on the pages wherever they are applicable.

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for bass flute, zheng, and tape

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$\text{♩} = 78$
Prepared flute:
paper (L) & aluminum foil (R)
under the keys of both hands
(Throughout another movement until otherwise indicated)
*Nf

4/4 **3/4**

Bass Flute *mp* *ff* (abdomen accent)

Tape *pp* *p* *p*

$\text{♩} = 78$
置迴紋針於9、14弦上
整段將大量使用調音軸
軸右：用於碼子右方
軸左：用於碼子左方

4/4 **3/4**

箏 *ff* *mp* *p* *ppp* *f*

軸右 [16] 揉
軸/指 [15] [16] [17] ***
[8] (揉) → 軸右 軸左 [任] 軸左

4/4 **4/4**

B. Fl. *pp* *simile* *sub* *f* *ppp* *ppp* *pp* *ff*

Tape

箏 *mp* *pppp* *p* *ppp* *p* *f* *pp* *fff*

軸左 (任意) (碼子左方奏 ->)

一半拍前、一半拍上

[任] 軸左 [14] 軸右 [14+12] (任意)

* Nf = normal fingering
 ** [16] = 弦號
 *** 此置於長段滑音之間的 x 字號音符表示於其當下不願準確音高得重新撥弦、但不停止滑音進程。除此之外不須在沒有任何音符附帶的符桿當下重撥/奏。