

林煒傑  
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# *Fusione Riverberata*

給擴音之古中提琴獨奏與外接效果器  
for solo amplified Viola d'amore and Effects Pedals  
(2021)

本作品由財團法人國家文化藝術基金會贊助。



曲長約 23 分鐘。

本作品原本預計在 2021 年 2 月底在臺大藝文中心雅頌坊發表，屆時由義大利音樂家 Marco Fusi 首演，但應疫情的關係而將首演延到 2022 年。

**擴音設備：**

建議使用 DPA 4099 Instrument Microphone。麥克風的位置必須夾放在琴橋下面，因為要同時收音到古中提琴的七條正常弦與共鳴弦。

此作品所需要的效果器：Electro-Harmonix Freeze (無限延音效果器) 與 Empress Effects Reverb (殘響效果器)。

Electro-Harmonix Freeze	Empress Effects Reverb
	

Freeze 踏板：選 Latch，Effect Level 到全滿。

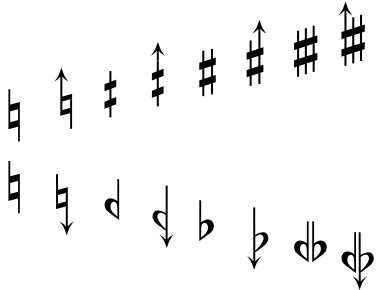
Empress Reverb 踏板：選 ambient swell，decay 12，mix 4，output 4，low 12，high 12。

PERFORMANCE NOTES

Microtones




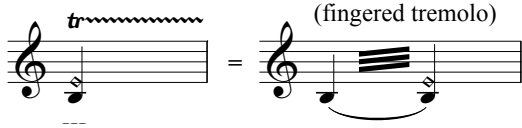


sharp

flat











"*ff*" "*sfz*" dynamics in quotes are relative action dynamics which refer to the energy, effort, and intensity rather than the sounding result.


All trills and tremolos are to be played as rapidly as possible.


All the natural harmonics  are notated in the fingered position on the indicated string, the resulting sounds are the same as written.	
All the stopped natural harmonics  indicate the node to be fingered on the indicated string, the resulting sounds are not shown in the score and they would sound depending on the position on the string.	
All the artificial harmonics  are notated in the fingered position, the resulting sound would depend on the interval given between the fingered double-stops.	
Tremolos notation: (always to be performed as rapidly as possible)	
	
	


FINGERING PRESSURE:


						
Harmonic pressure	Half-harmonic pressure	Regular finger pressure	Harder than regular	Much harder than regular	Firmly pressed down	to mute and choke the strings firmly with palm to prevent any vibration.

 to harmonic pressure.

 to half-harmonic pressure in order to produce a semi-harmonic sound where both the fundamental and partials are audible with some pitched noise.

 to regular pressure.

 a wild, irregular, and nervous vibrato without excessive finger pressure.


 with the left hand finger strongly tapping the string against the fingerboard on the indicated note.

Fingered sparkel

sparkling overtones: rapidly and softly finger the harmonics in irregular pattern, the left hand can either finger near the end or the beginning of the fingerboard, producing unpredictable and highest harmonics.

+

left hand pizzicato

 highest possible note

BOWING PRESSURE:

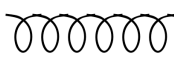
Molto flautando	Flautando	Normal bow pressure	Stronger than normal bow pressure	Firm pressure with the bow, the sound must be tense, creating a half-noise and half-pitch distorted sound effect.	Pressed bowing with exaggerated pressure to produce a scratching, dry rattling, noisy, distorted sound, the pitches/tones should remain slightly or barely audible



Decrease bow pressure.



Increase bow pressure.



Small circular bowing. Legno = with wood, arco = with bow hair, 1/2 legno = with both wood and hair.



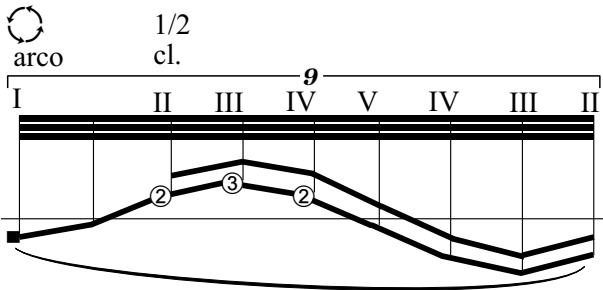
Incomplete large circular bowing over the indicated areas. Arrows indicate the motion of the bow.



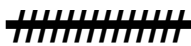
"Crackling" bowing: the bow is pressed with extreme pressure and turned while in contact with the string using the bow hair to create a muffled and crackling noise. Arrows indicate the direction of the bow.



*Special circular bowing:* The bow would start on the fingerboard on String IV, then move toward the bridge and to String I, then crossover the bridge while staying on String I, then move toward the tailpiece and to String IV, then crossover the bridge again and back to the "normal" side and move toward the fingerboard. This process would continue and should resemble an elliptic shape. Such technique can be performed arco, 1/2 col legno, or col legno. When it is 1/2 col legno, the bow hair should face the fingerboard. It is also possible to adjust col legno to 1/2 col legno in the middle of the elliptic bowing in order to bow certain strings with hair. For example:



Irregular and "alla corda" bow changes.



Fast bow speed



Somewhat fast



Moderate



Somewhat slow



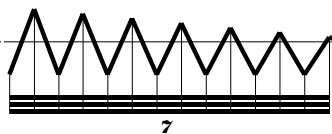
Slow



Vertical bowing (lateral movement)



Diagonal bowing where the bow is pulled both horizontally and vertically.



Air brushing: brush and sweep the strings rapidly between the indicated positions with very light bow pressure. Legno = with wood, arco = with bow hair, 1/2 legno = half wood and half hair.

clbatt.

Col legno battuto: hit with the wood of the bow

cltratt.

Col legno tratto: bow with the wood of the bow.

1/2 legno

with half hair and half wood of the bow. This is indicated by showing two lines on the bowing staff.



Behind the bridge (either bow or pizz.)



Bow on the side of the bridge from above



Bow on the side of the bridge from the lower side



Snap pizzicato/Bartok pizzicato

l.v.

Laissez vibrer (let vibrate)

Pos. ord.

Ordinary playing position



When the paperclip symbol is attached to the stem on the fingering noteheads (stem down), the finger is supposed to press where the paperclip is on the string. When the paperclip is attached to the stem of the bowing noteheads (stem up), the bow is supposed to bow where the paperclip is on the string.



The bow and the left hand are reversed.



	<p><b>Bowing staff:</b> the top long horizontal line indicates where the bridge is, and the bottom long horizontal line indicates where the fingerboard ends (the edge of the fingerboard). Therefore the space between the two lines indicates roughly the playing positions between ST (sul tasto) to ESP (extreme sul ponticello).</p> <ol style="list-style-type: none"> <li>Notes above the top horizontal line indicate bowing between the bridge and the tailpiece. This space is divided into 5 numbers, 4 and 5 are bowing positions on the wrapped portion of the string.</li> <li>Notes on the top horizontal line indicates bowing directly on the bridge to produce mainly noise, non-pitched sound, occasional occurrence of pitch sound is permissible. On the cello this can be played on the side of the bridge.</li> <li>For the ESP bowing position (just below the top line), try to bring out the metallic sound and the upper partials with the fundamental tone nearly inaudible. It is important for the player to vary the bow position/pressure/speed to allow many different overtones to ring out.</li> <li>For the SP bowing position (roughly a few spaces from the top line), the sound needs to have a clear fundamental tone with many overtones.</li> <li>Notes below the bottom horizontal line indicate bowing on the fingerboard.</li> </ol>
	<p>The II string is to be prepared with a round spiral paper clip. The paper clip needs to be firmly attached to the string (with the help of putty or Blu Tack) at roughly the 9<sup>th</sup> partial on the fingerboard.</p>
	<p>The III string is to be prepared with a square paper clip. The paper clip needs to be firmly attached to the string (with the help of putty or Blu Tack) at roughly the 7<sup>th</sup> partial on the fingerboard.</p>
	<p>Scordatura tuning.</p>

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♩ = 48-52



(at a 45 degree angle)



Viola  
d'amore

*pp* but intense

*pp* but even more intense

mute all 7 strings

VII sempre  
diagonal bowing with hair on  
both the bridge and the string  
(with the screw pointing the player)

*p*

ordinary  
bowing

*mp*

*ff*

*mf*

*ff*

*mp*

*ff*

*p*

*ff*

*pp*

diagonal  
bowing

**2**  
**4**

**3**  
**4**

*ff*

*mp*

*ff*

*p*

*ff*

*pp*