

Yushui 雨水

for Violoncello solo

Kaiyi Kao

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雨水 (大提琴獨奏曲)

雨水，為中國二十四節氣中的第二個節氣，在國曆每年 2 月 18-20 日之間。立春之後，東風解凍、乍暖還寒、雪水溶化，正是農民開始耕種並期盼雨水來臨的時節。中國古代將雨水分為三候：「一候獺祭魚；二候鴻雁來；三候草木萌動。」(意即：此節氣，水獺開始捕魚，將魚擺在岸邊如同先祭後食的樣子；五日後，大雁開始由南方飛回北方；再後五日，在綿綿春雨中，草木開始抽出嫩芽，大地此時開始逐漸呈現一片欣欣向榮的景象。)

雨水，採貫穿式作曲技法，即單一樂章譜寫而成，為節氣主題創作之獨奏系列作品之一，創作概念同樣來自中國二十四節氣。寫於二、三月間，隨著雨水節氣的到來，藉由大提琴特有渾厚豐滿且溫暖帶質感的音色，加上不同演奏技巧的運用，描繪此時節萬物春回大地的景象。旋律猶如溫暖的春風般，由大提琴以不同樣貌奏出並貫穿整曲，除了感受寒冬的蕭條漸漸遠離之外，同時感受溫暖的陽光和綿綿春雨正迎向我們。

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A year is divided into 24 solar terms in the traditional East Asian calendar and Yushui is the 2nd solar term. In the Gregorian calendar, it usually begins around 18th -20th February and ends around 5th March. After the beginning of spring, the east wind thaws and it warms again and the snow melts. This is the time when farmers start to cultivate and look forward to rain. In traditional China, Yushui was divided into three pentads. At the first, the otter began to fish, laying the fish on the shore as if offering sacrifices before eating. In the next five days, the geese flew back to the north from the south. In another five days, the vegetation sprouted with the spring rain, the landscape of the earth flourished gradually.

Yushui was composed between February and March, happens to be the arrival of the solar term-Yushui. This work depicts the scene of all things returning to the earth in spring with the rich and warm sounds also the different playing techniques of the cello. The melody presents in different appearances throughout the work, as if the spring breeze. We can feel that the depression of the cold winter is moving away gradually. The warm sunshine and continuous spring rain are coming!

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expressive ♩ = 54

The musical score is written for a single cello in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo of ♩ = 54, marked as 'expressive'. The score is divided into measures 1 through 30. Measure 1 starts with a half note chord (F#2, C3, F#3) marked 'arco' and 'pp'. The dynamics fluctuate throughout, reaching 'fp' in measure 4 and 'f' in measures 5, 11, and 19. There are several triplet markings (3) and vibrato markings (vib.). The score includes 'c.l.batt.' (col legno battuto) markings at measures 18, 21, 23, and 26, with Roman numerals I, II, and IV indicating fingerings. The piece concludes in measure 30 with a 3-5 fingering and a 'p' dynamic.