

Microscale of Fluid 流體之微觀

for String Orchestra (2023)

為弦樂團

Ling-Hsuan Huang

黃苓瑄

Instrumentation

String Orchestra (8/6/5/4/2)

All materials are available from the composer! 演出額外物件需求，作曲者皆可提供。

Violin I

Violin I (1) with metal paperclip (circular preferred) and sleigh bells 迴紋針(圓形為佳)、手搖鈴或鈴鐺串

Violin I (2) with metal paperclip (circular preferred) and sleigh bells 迴紋針(圓形為佳)、手搖鈴或鈴鐺串

Violin I (3) with metal paperclip (circular preferred) and seed shell shaker 迴紋針(圓形為佳)、果實種子串鈴

Violin I (4) with metal paperclip (circular preferred) and seed shell shaker 迴紋針(圓形為佳)、果實種子串鈴

Violin I (5) with metal paperclip (circular preferred) and seed shell shaker 迴紋針(圓形為佳)、果實種子串鈴

Violin I (6) with metal paperclip (circular preferred) and seed shell shaker 迴紋針(圓形為佳)、果實種子串鈴

Violin I (7) with metal paperclip (circular preferred) and sleigh bells 迴紋針(圓形為佳)、手搖鈴或鈴鐺串

Violin I (8) with metal paperclip (circular preferred) and sleigh bells 迴紋針(圓形為佳)、手搖鈴或鈴鐺串

Cello & Double Bass (Group 1)

Cello (1) with sleigh bells 手搖鈴或鈴鐺串

Cello (2) with sleigh bells 手搖鈴或鈴鐺串

Double Bass (1) with sleigh bells 手搖鈴或鈴鐺串

Violin II

Violin II (1) with sleigh bells 手搖鈴或鈴鐺串

Violin II (2) with sleigh bells 手搖鈴或鈴鐺串

Violin II (3) with seed shell shaker 果實種子串鈴

Violin II (4) with seed shell shaker 果實種子串鈴

Violin II (5) with seed shell shaker 果實種子串鈴

Violin II (6) with seed shell shaker 果實種子串鈴

Viola

Viola (1) with sleigh bells 手搖鈴或鈴鐺串

Viola (2) with sleigh bells 手搖鈴或鈴鐺串

Viola (3) with seed shell shaker 果實種子串鈴

Viola (4) with seed shell shaker 果實種子串鈴

Viola (5) with seed shell shaker 果實種子串鈴

Cello & Double Bass (Group 2)

Cello (3) with seed shell shaker 果實種子串鈴

Cello (4) with seed shell shaker 果實種子串鈴

Double Bass (2) with seed shell shaker 果實種子串鈴

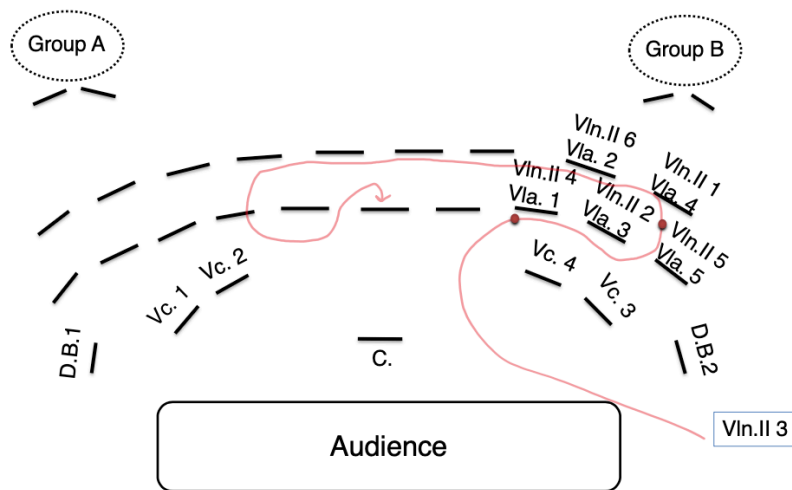
Duration: ca. 11'15"

本作品由財團法人國家文化藝術基金會贊助

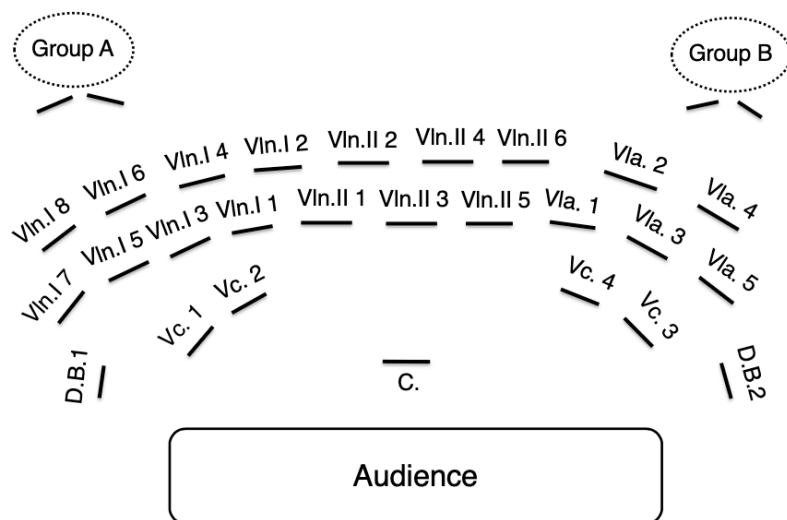
General Performance Notes

Stage plan 演出位置：

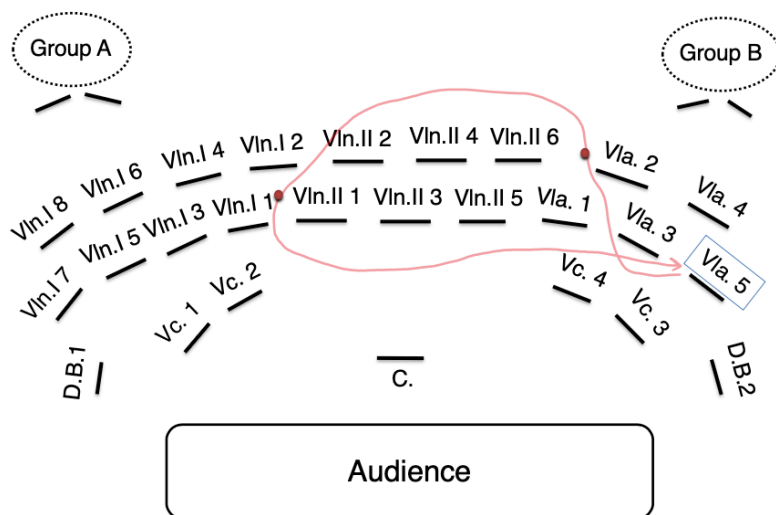
- 所有第一小提琴演奏者 (Violin I 1-8) 演出開始時在面舞台之左側往後台門後 (無法被觀眾看見)，或依據場地條件集中於左側舞台邊。
- 第三小提琴第三聲部 (Vln.II (3)) 將於樂曲開始時從面舞台之右側依據下圖 (起始位置) 遊走，確切停留點如樂譜上指示，實際走位可依據場地條件調整。
- 第二小提琴 (Violin II 1-6) 於樂曲開頭至 A 段前 (MM.1-17) 將集中於中提琴位置演奏，請依據分譜上之指示確認是否放置正確分譜。
- 樂曲起始位置與 Vln.II (3) Mm.1-12 移動動線建議：



- 樂譜上所稱之「譜架位置」為 Stage plan 圖表中之位置，亦為各聲部主要演出位置 (各聲部分譜放置處)：



- 除所有大提琴與所有低音提琴演奏者（Cello 1-4, Double Bass 1-2）外，所有演奏者將於演奏之間遊走（依樂譜上指示），盡可能在譜架間空出適當距離，幫助走位動線順暢。
- 中提琴第五聲部（Vla. (5)）於 F 段（Mm.71-81）之走位建議如下：



- A 集團（Group A）、B 集團（Group B）：此兩處將分別有譜架放置兩集團各自之分譜（H 段、I 段，Mm.92-105）。在 92 小節起，除大提琴與所有低音提琴外之所有演奏者將依照譜上指示至 A 集團或 B 集團移動，再依據指示於 M.110 後陸續回到原位置（譜架位置）。

其他演奏說明：

所有第一小提琴演奏者（Violin I 1-8）於演出開始前在需於 G 弦上裝設一迴紋針，聲響如鐘聲。



- somewhat higher/lower than ♭ (no more than a quarter-tone)
- somewhat higher/lower than ♭ (no more than a quarter-tone)
- somewhat little higher/lower than ♯ (no more than a quarter-tone)

For more detailed microtones accidentals, from lowest to highest (quarter-tone indicated):



"f" **"ppp"**

Dynamic: Indications in quotation marks refer to the intensity of the performance manner and not to the resulting absolute volume of the actions.

→

transition from one instruction to another

ord.

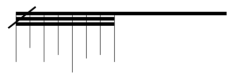
ordinario

l.v.

let vibrate



mute strings with hand unless otherwise indicated



quick passage with unspecified pitches. The length of the passage indicates with the beam extension.

All tremoli should be played as fast as possible unless otherwise indicated.

PSP

poco sul ponticello

MSP

molto sul ponticello

PST

poco sul tasto

MST

molto sul tasto

flaut.

flautando

Flag.

Flageolet tones (Flageolets) / harmonics. Specific overtones will be indicated, and common overtones will be simplified as follows (III-4. → 4th overtone of 3rd string) :



half Flag.



half Flageolet / half harmonics: finger pressure between ordinary and flageolet tones

Jeté

saltando

c.l.b.

col legno battuto

1/2 c.l.

play with 50% hair and 50% wood of the bow

crini

con crini; draw the bow hair across the string

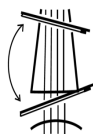
overpressure, bow pressure higher than normal



with parenthesis (□) : play over pressured scratching noise at the beginning of the figure/tone, followed immediately by normal pressure (no scratching noise).

horizontal bowing

A bowing technique to create less audible sound and more scratchy tone by moving the bow is on a horizontal motion to the string (with less bow pressure), as shown in the diagram:



流體之微觀

for String Orchestra

Ling-Hsuan Huang (2023)

♩ = c. 64

Vln. II (3):
依照舞台上路線建議，穿梭於演奏者中，注意特定位置定點之指示。

Vln. II (1/2/4/5/6), Vla.(all):
在定點 (Vla. 譜架前)，從有音高開始，演奏時面向Vln.II (3)演奏者直到m.12。

經過Vla.(1)，停留2-3秒後繼續前進。

flaut. III

flaut. III

flaut. III

flaut. II

Vln. II 3

Vln. II 4

Vln. II 5

Vla. 1

mp, *mf*, *f*, *mf*

flaut. II

flaut. III

flaut. III

flaut. III

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vln. II 6

Vla. 3

Vla. 4

Vla. 5

f, *p*, *ppp*, *pp*, *mf*, *pp*, *sfp*, *pp*

經過Vla.(5)，不停留，繼續前進。