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The Whisper from Summer

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**Author**

Lin, Chang

**Publication Date**

2020

LinChang

The Whisper From Summer

——For violin, cello, double bass, piano and percussion

2017.5.

## **Instrumentation**

Violin

Violoncello

Double bass

Piano

Percussion: 3 cymbals (22 inch, 18 inch, 16 inch), 3  
tom-toms(16 inch, 13 inch, 12inch)

# The Whisper From Summer

LinChang

Presto (M.M. ♩ = c.180)

Solo Violin

Solo Cello

Double Bass

Piano

Percussion (3 cymbals & 3 tom-tom)

*p* *f* *pp* *p*

*p* *f* *pp* *p*

*pizz.* *mf*

*mf*

cymbals(3) *mf*

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*f* *p* *f*

*f* *p* *f*

*f* *f*

*f* *p*

37

Vln.

S.Vlc.

D.B.

Pno.

Perc.

17

*p* *f* *mf*

Detailed description: This system covers measures 37 to 44. The Violin (Vln.) and Viola (S.Vlc.) parts feature rhythmic patterns of eighth and sixteenth notes with accents. The Double Bass (D.B.) and Percussion (Perc.) parts are mostly silent. The Piano (Pno.) part begins at measure 17 with chords, marked *p*, *f*, and *mf*.

25

Vln.

S.Vlc.

D.B.

Pno.

Perc.

25

*pp* *mf* *pp* *f* *p* *p* *f* *p* *f* *pp* *mf*

Detailed description: This system covers measures 25 to 32. The Violin (Vln.) and Viola (S.Vlc.) parts have rests in the first half and re-enter in the second half. The Double Bass (D.B.) part has dynamic markings *f* and *p*. The Percussion (Perc.) part has dynamic markings *f*, *pp*, and *mf*. The Piano (Pno.) part features complex chordal textures with dynamic markings *p*, *pp*, *f*, and *p*.

33

Vln.

S.Vlc.

D.B.

Pno.

Perc.

arco

*p*

*mf*

*ff*

tom-tom(3)

*mf*

*p*

41

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*f*

*f*

*p*

*ff*

*f*

*p*

*mf*

49

Vln. *pp* *f*

S.Vlc. *pp* *f*

D.B.

Pno. *p*

Perc. *f*

57

Vln. *molto express!* *p*

S.Vlc. *molto express.* *p*

D.B. *molto express.* *p*

Pno. *mp*

Perc. *p* *f*

64

Vln. *f* *p*

S.Vlc. *f* *p*

D.B. *f* *p*

Pno.

Perc. *mf*

72

Vln. *p* *f*

S.Vlc. *p* *f*

D.B. *p* *f*

Pno.

Perc.



67

Vln. *f* *p*

S.Vlc. *f* *p*

D.B. *f* *p*

Pno. *f* *p*

Perc. *f* *p*

88

Vln. *f*

S.Vlc. *f*

D.B. *f*

Pno. *ff*

Perc. *pp* *f*

press drum skin by left hand  
(左手按压鼓皮)

96 7

Vln. *p* *f* *mp*<sup>3</sup> *f* *p*<sup>3</sup>

S.Vlc. *mp*

D.B. *mp*

Pno. *ff* *f* *mp* *p* *pp* *ppp* *ff* *f* *mp* *p*

Perc. *mp*

velocity descend gradually like echo (如回声般逐层渐弱)

(8<sup>va</sup>)

104

Vln. *f* *p* *mp*<sup>3</sup> *f*

S.Vlc. *f* *mp*

D.B. *f* *mp*

Pno. *pp* *ppp* *ff* *f* *mp* *p* *pp* *ppp* *ff* *f* *mp* *pp* *ff* *f*

Perc. *mp*

(8<sup>va</sup>)

112

Vln. *p* *mp*<sup>3</sup> *f* *pp*

S.Vlc. *f* *mp*

D.B. *f* *mp*

Pno. *mp* *pp* *ff* *f* *mp* *pp* *ff* *f* *mp*

Perc. *pp* *f* *pp* *f*

(8<sup>va</sup>)

118

Vln. *mp* *ff*

S.Vlc. *ff*

D.B. *ff*

Pno. *pp* *ff* *f* *mp* *pp* *ff* *mf* *pp* *ff*

Perc. *pp* *f* *pp* *f*

(8<sup>va</sup>)

124

Vln. *mp*

S.Vlc. *mp*

D.B. *mp*

(8<sup>va</sup>)

Pno. *mf pp ff mf pp ff mf*

Perc. *pp*  $\longleftarrow$  *f*

130

Vln. *ff* *sul tasto*

S.Vlc. *ff* *sul tasto*

D.B. *ff* *sul tasto*

(8<sup>va</sup>)

Pno. *pp*

Perc. *pp*  $\longleftarrow$  *ff*



149 → S.P.

Vln. # 13/4

S.Vlc. → S.P. # 13/4

D.B. → S.P. # 13/4

Pno. # 13/4

Perc. # 13/4

154 *normal* (6+7)

Vln. # 13/4

S.Vlc. *normal* (6+7) # 13/4

D.B. *normal* (6+7) # 13/4

Pno. *f* (6+7) # 13/4

Perc. 154 (6+7) # 13/4

155

Vln.

S.Vlc.

D.B.

mp

3

pp

f

pp

f

Detailed description: This system contains the first three staves of a musical score. The Violin (Vln.) staff is in treble clef with a key signature of one sharp (F#). It features a melodic line starting at measure 155 with a rest, followed by a triplet of eighth notes in measure 156, and a dynamic marking of *mp*. The Violoncello (S.Vlc.) and Double Bass (D.B.) staves are in bass clef with the same key signature. They play a triplet of eighth notes in measure 156, marked with *mp*. In measure 157, the Violin staff has a dynamic marking of *pp* that transitions to *f* by the end of the measure. The S.Vlc. and D.B. staves also have a dynamic marking of *pp* that transitions to *f* by the end of the measure.

156

Pno.

Perc.

pp

mp

brushe (钢刷)

f

Detailed description: This system contains the Piano (Pno.) and Percussion (Perc.) staves. The Pno. staff is in treble clef with a key signature of one sharp (F#). It features a rhythmic accompaniment of eighth notes with accents (>) in measure 156, marked with *pp*. The Percussion staff is in a standard percussion clef. It has a rest in measure 156 and then plays a rhythmic pattern in measure 157, marked with *mp*. The notation includes the instruction "brushe (钢刷)" above the staff, indicating the use of a steel brush. The dynamic marking transitions from *mp* to *f* by the end of measure 157.

158

Vln.

S.Vlc.

D.B.

158

Pno.

Perc.

f

Detailed description: This system contains five staves. The Violin (Vln.), Violoncello (S.Vlc.), and Double Bass (D.B.) staves are in their respective clefs with a key signature of one sharp (F#). They all have rests in measures 158 and 159. The Piano (Pno.) staff is in treble clef with a key signature of one sharp (F#). It features a rhythmic accompaniment of eighth notes with accents (>) in measure 158, marked with *f*. In measure 159, it plays a chordal accompaniment. The Percussion (Perc.) staff is in a standard percussion clef and has rests in measures 158 and 159.

160

Vln. *pizz.* *f*

S.Vlc. *pizz.* *p* *f*

D.B.

Pno. *pp* *f*

Perc. *f* brush bottom (刷子底部)

162

Vln. *f*

S.Vlc. *p* *f*

D.B.

Pno. *pp*

Perc. *f* brush bottom (刷子底部) normal (正常)



164

Vln.

S.Vlc. arco

D.B.

Pno.

Perc. sticks (鼓槌)

*mf*

*f*

*mf*

*mf*

166

Vln. arco

S.Vlc.

D.B.

Pno.

Perc.

*mf*

*f*

*f*

*f*

168

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*f*

*p* ————— *f*

170

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*f*

*p* ————— *f*

166

Vln. *mp*  $\langle f \rangle$  *mp*  $\langle f \rangle$

S.Vlc. *mp*  $\langle f \rangle$  *mp*  $\langle f \rangle$

D.B. *f*  $\rightrightarrows$  *p*

Pno. *p* *f*  $\rightrightarrows$  *pp* *f*  $\rightrightarrows$  *pp*

Perc. 172 *mp*

press drum skin by left hand  
(左手按压鼓皮)

174

Vln.  $\langle f \rangle$  *mp*  $\langle f \rangle$

S.Vlc.  $\langle f \rangle$  *mp*  $\langle f \rangle$

D.B. *mp*  $\langle f \rangle$   $\rightrightarrows$  *pp*

Pno. *mf* *pp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *pp*

Perc. 174

176

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*f* *pp*

6 6 6 6 6 6 6 6

178

Vln.

S.Vlc.

D.B.

Pno.

Perc.

*< f >* *mp* *< f >*

*< f >* *mp* *< f >*

*ff* *p* *f* *pp* *mf*

*ff* *p* *f* *pp* *mf*

180

Vln. *f* *mp* *f*

S.Vlc. *f* *mp* *f*

D.B. *ff* *p* *f* *pp* *mf* *p* *f*

Pno. *ff* *p* *pp* *mf* *p* *f*

Perc. 180

182

Vln. *pp*

S.Vlc. *pp*

D.B.

Pno. *p* *f*

Perc. 182

184 S.T. → S.P. S.T. → S.P. S.T. → S.P. S.T. → S.P. S.T. → S.P.

Vln. *pp* < *ff* *pp* < *ff* *pp* < *ff* S.T. → S.P. *pp* ————— *ff*

S.Vlc. *pp* < *ff* *pp* < *ff* *pp* < *ff* S.T. → S.P. *pp* ————— *ff*

D.B. *pp* < *ff* *pp* < *ff* *pp* < *ff* S.T. → S.P. *pp* ————— *ff*

Pno. *p*

Perc.

186 *normal*

Vln. *p* ————— *mf* *normal* *p* ————— *mf*

S.Vlc. *mf* ————— *p* *f* ————— *p*

D.B. *normal*

Pno. *pp*

Perc.

286

Vln. *p* *mf* *p* *mf* *p* *mf* *mf* *ff*

S.Vlc. *mf* *p* *pp* *mp* *mp* *f*

D.B.

Pno. *f*

Perc. 188

190

Vln. *molto espress.* *pp* *f*

S.Vlc. *molto espress.* *pp* *f*

D.B.

Pno. *pp* *f*

Perc. 190

192

Vln. *p* *f* *pp*

S.Vlc. *p* *f* *pp*

D.B.

Pno. *pp*

Perc.

194

Vln. *f* *p* *f*

S.Vlc. *f* *p* *f*

D.B.

Pno. *f*

Perc.



195

Vln. *pp* *f* *pp*

S.Vlc. *pp* *f* *pp*

D.B.

Pno. *pp*

Perc. sticks (鼓槌) *ppp*

198

Vln. *mf*

S.Vlc. *mf*

D.B. *mf*

Pno. *mf*

Perc. *f* *mp*

200

Vln. *f*

S.Vlc. *f*

D.B. *f*

Pno. *f*

Perc. *mf*

202

Vln. *p* ————— *f*

S.Vlc. *p* ————— *f*

D.B. *p* ————— *f*

Pno. *p* ————— *f*

Perc. *p* ————— *f*

204

Vln. *mp*

S.Vlc. *pp* *f* *p* *f*

D.B. *mp*

Pno. *mp*

Perc. *mp*

206

Vln.

S.Vlc.

D.B.

Pno. *mf*

Perc. *ff*

207

Vln. *mp*

S.Vlc. *mp*

D.B.

Pno. *p* *f*

Perc.

208

Vln. *f* *p* *f*

S.Vlc. *f* *p* *f*

D.B.

Pno.

Perc.

208

Vln. *mp*

S.Vlc. *mp*

D.B.

Pno. 210

Perc. 210

212

Vln. *ff*

S.Vlc. *ff*

D.B. *ff*

Pno. 212 *f* *ff*

Perc. 212 *pp* *f*

214

Vln.

S.Vlc.

D.B.

This system contains the staves for Violin (Vln.), Viola (S.Vlc.), and Double Bass (D.B.) for measures 214 and 215. The Violin part features a complex rhythmic pattern of eighth and sixteenth notes. The Viola part has a similar but simpler rhythmic pattern. The Double Bass part consists of a steady eighth-note accompaniment.

214

Pno.

Perc.

This system contains the staves for Piano (Pno.) and Percussion (Perc.) for measures 214 and 215. The Piano part has a dense texture of chords with accents. The Percussion part features a complex rhythmic pattern with many rests, marked with asterisks.

216

Vln.

S.Vlc.

D.B.

This system contains the staves for Violin (Vln.), Viola (S.Vlc.), and Double Bass (D.B.) for measures 216 and 217. The Violin part continues with its complex rhythmic pattern. The Viola part has a similar but simpler rhythmic pattern. The Double Bass part consists of a steady eighth-note accompaniment.

216

Pno.

Perc.

This system contains the staves for Piano (Pno.) and Percussion (Perc.) for measures 216 and 217. The Piano part has a dense texture of chords with accents. The Percussion part features a complex rhythmic pattern with many rests, marked with asterisks.

218

Vln.

S.Vlc.

D.B.

Pno.

Perc.

220

Vln.

S.Vlc.

D.B.

Pno.

Perc.

222

Vln.

S.Vlc.

D.B.

222

Pno.

222

Perc.

224

Vln.

S.Vlc.

D.B.

224

Pno.

224

Perc.

tom-tom fill in  
(通通鼓加花即兴)