

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 *p*

37

Vln.

S.Vlc.

D.B.

Pno.

Perc.

p *f* *mf*

Detailed description: This system covers measures 37 to 44. The Violin (Vln.) and Viola (S.Vlc.) parts are active throughout, playing eighth and sixteenth notes with accents. The Double Bass (D.B.) and Percussion (Perc.) parts are mostly silent, with some rests. The Piano (Pno.) part enters at measure 41 with chords, marked *p*, *f*, and *mf*.

25

Vln.

S.Vlc.

D.B.

Pno.

Perc.

pp *mf* *pp* *f* *p* *p* *pp* *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 measures 25-28 and re-enter in measure 29. 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 has dynamic markings *p*, *pp*, *f*, and *p*.

33

Vln.

S.Vlc.

D.B.

Pno.

Perc.

arco

p

mf

ff

3

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

Vln. *p* *f* *mp*³ *f* *p*³

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^{va})

104

Vln. *f* *p* *mp*³ *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^{va})

Vln. *p* *mp*³ *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*

102
 112
 (8va)
 112

Vln. *mp* *ff*
 S.Vlc. *ff*
 D.B. *ff*
 Pno. *pp* *ff* *f* *mp* *pp* *ff* *mf* *pp* *ff*
 Perc. *pp* *f* *pp* *f*

118
 118
 (8va)
 118

124

Vln. *mp*

S.Vlc. *mp*

D.B. *mp*

Pno. *mf pp ff mf pp ff mf*

Perc. *pp* \longleftarrow *f*

(8^{va})

130

Vln. *ff* *sul tasto*

S.Vlc. *ff* *sul tasto*

D.B. *ff* *sul tasto*

Pno. *pp*

Perc. *pp* \longleftarrow *ff*

(8^{va})

136 *sul ponticello* S.T. → S.P. S.T. → S.P. S.T. → S.P.

Vln. *mp* *sul ponticello* S.T. → S.P. S.T. → S.P. S.T. → S.P.

S.Vlc. *mp* *sul ponticello* S.T. → S.P. S.T. → S.P. S.T. → S.P.

D.B. *mp* S.T. → S.P. S.T. → S.P. S.T. → S.P.

Pno. *pp* < *ff* *pp* < *ff* *pp* < *ff*

Perc. *> pp* *pp < f* *pp < f* *pp < f*

142 S.T. → S.P. → S.T. S.T. → S.P. S.T. → S.P. S.T. S.P. S.T. → S.P. → S.T.

Vln. S.T. → S.P. → S.T. S.T. → S.P. S.T. → S.P. S.T. → S.P. S.T. → S.P. → S.T.

S.Vlc. S.T. → S.P. → S.T. S.T. → S.P. S.T. → S.P. S.T. → S.P. S.T. → S.P. → S.T.

D.B. S.T. → S.P. → S.T. S.T. → S.P. S.T. → S.P. S.T. S.P. S.T. → S.P. → S.T.

Pno. *pp* < *ff* > *pp* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* > *pp*

Perc. *pp* < *ff* > *pp* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *ff* > *pp*

149

Vln. *S.P.*

S.Vlc. *S.P.*

D.B. *S.P.*

Pno.

Perc.

154

Vln. *normal*

S.Vlc. *normal*

D.B. *normal*

Pno. *f*

Perc.

155

Vln.

S.Vlc.

D.B.

mp

3

pp

f

pp

f

Detailed description: This system contains the staves for Violin (Vln.), Viola (S.Vlc.), and Double Bass (D.B.). Measure 155 shows rests for all instruments. Measure 156 features a triplet of eighth notes in the right hand of each instrument, starting on G4. The dynamic markings are *mp* for the first two measures and *pp* for the first half of the third measure, with a crescendo leading to *f* for the final half.

156

Pno.

Perc.

pp

mp

f

brushe (钢刷)

Detailed description: This system contains the staves for Piano (Pno.) and Percussion (Perc.). The Piano part (measures 156-157) features a continuous eighth-note accompaniment in the right hand, starting on G4, with accents (>) over each note. The dynamic is *pp*. The left hand has rests. The Percussion part (measures 156-157) has rests in measure 156 and then plays a rhythmic pattern in measure 157 using brushes (钢刷). The dynamic is *mp* for the first two notes and *f* for the last two notes.

158

Vln.

S.Vlc.

D.B.

158

Pno.

Perc.

f

Detailed description: This system contains the staves for Violin (Vln.), Viola (S.Vlc.), Double Bass (D.B.), Piano (Pno.), and Percussion (Perc.). Measures 158-159 show rests for Vln., S.Vlc., and D.B. The Piano part (measures 158-159) features a continuous eighth-note accompaniment in the right hand, starting on G4, with accents (>) over each note. The dynamic is *f*. The left hand has rests in measure 158 and then plays a rhythmic pattern in measure 159. The Percussion part (measures 158-159) has rests for both measures.

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.

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.

178

Vln.

S.Vlc.

D.B.

Pno.

Perc.

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 plays 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 and moving lines in both hands. The Percussion part features a complex, syncopated rhythm with many rests and accents.

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 intricate rhythmic pattern. The Viola part maintains its steady eighth-note accompaniment. The Double Bass part continues with its 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 continues with its dense texture of chords and moving lines. The Percussion part continues with its complex, syncopated rhythm.

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. 

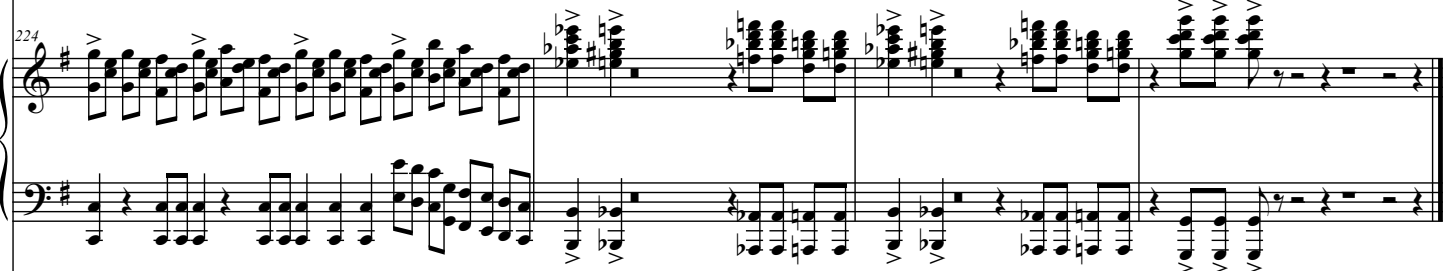
224

Vln. 

S.Vlc. 

D.B. 

224

Pno. 

224

Perc. 

tom-tom fill in
(通通鼓加花即兴)