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Flowing Water

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Flowing Water

流水

For 2 Violoncellos

为两把大提琴而作

2013

INTRODUCTION 作品简介

While I was studying for a master's degree in Germany, I devoted myself to research the ancient Chinese instrument Guqin, which is the most famous and oldest instrument in China. So I decided to use western string instruments to imitate the characteristics of Guqin. I thought that the cello sounds suitable for displaying the timbre of the Guqin. In addition to the imitation of the sound, I also hope to use the cello's techniques to imitate abundant playing fingering of Guqin. Such as: the interlacing use of natural and artificial harmonics, various forms of glissando, vibrato and pizzicato. The two cellos, like the right and left hand of Guqin performer, engage in a dialogue during the Guqin performance. Besides, the music image and musical form of my work are derived from the Guqin's traditional piece "Floating Water". Especially I use the arpeggio of cellos to mimic the famous playing skill named "Gun-Fu" in this traditional work. At the hearing, due to a mixture of timbre features of cello itself, cellos become a medium to indirectly imitate the effect of Guqin. In other words, I want to seek the special artistic attraction of Guqin from another angle, not just simply to simulate its sound.

这部作品创作于我在德国攻读硕士学位期间，其创作理念是通过西方弦乐器来模仿古琴的特点。我认为大提琴很适合来表现古琴的音色，除了模仿古琴音色以外，我也力求通过大提琴自身的技巧优势模仿古琴丰富的演奏技术。如：人工与自然泛音的交错使用，不同类型的滑奏、拨奏、揉弦等。两把大提琴如同古琴演奏家的左右手，在古琴演奏中进行着对话。此外，这部作品的音乐形象以及曲式结构来源于古琴传统作品《流水》的发展脉络。特别是我使用大提琴琶音技巧来模拟古曲中的 72 滚拂。于听觉上，由于杂糅着大提琴本身的音色特点，所以大提琴成为一种媒介，对古琴形成了间接的模仿效果。换句话说，我希望站在另一个角度去探索古琴的艺术魅力，而不仅仅是简单的模仿它的声音。

Wenn ich meine Masterstudiengang in Deutschland studierte, interessierte ich mich für Guqin, die das bekannteste und älteste Instrument in China. Deshalb ist die Inspiration dieses Stücks durch westliche Streichinstrumente die Besonderheiten der Guqin nachzuahmen. Ich persönlich bin der Meinung, dass der Klang des Cellos geeignet für die Klangfarbe der Guqin auszudrücken. Neben der Nachahmung des Klangs möchte ich auch durch die Techniken des Cellos die verschiedenen Fingersätze der Guqin imitieren. z. B. Die Verflechtung der natürlichen Flageolette und künstlichen Flageolette. Verschiedene Formen des Glissandos, Vibratos und Pizzicatos. Die zwei Celli sind ähnlich dem Dialog zwischen rechter und linker Hand des Guqinspielers. Außerdem stammen die Musikfigur und Formstruktur dieses Stücks vom traditionellen Guqin Werk „Fließendes Wasser“. Vor allem ahmen die Arpeggios der Celli die bekannte Spieltechnik "Gun-Fu" in diesem alten Werk nach. Wegen der eigenartigen Tonfarbe von der Celli sind Celli als dem Medium, durch die einen indirekten Effekt der Imitation entsteht. Mit anderen Worten: Ich trachte nach dem besonderen künstlerischen Reiz der Guqin aus anderem Aspekt zu betrachten, nicht nur den Klang zu simulieren.

Approximate Duration: 10 minutes

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$\text{♩} = 46$

Violoncello 1

Violoncello 2

Violoncello 1 dynamics: *p*, *mp*, *mf*, *f*. Techniques: *gliss.*, *pizz.*

Violoncello 2 dynamics: *ppp*, *p*, *mf*, *f*. Techniques: *gliss.*, *pizz.*, triplet (3).

Vc. 1

Vc. 2

Vc. 1 dynamics: *p*, *mp*, *mf*, *p*, *mf*, *f*, *mf*, *mp*. Techniques: *arco sul G*, *sul D*, triplet (3).

Vc. 2 dynamics: *mf sf*, *f*, *f*. Technique: *molto vib.*

Vc. 1

Vc. 2

Vc. 1 dynamics: *p*, *mf*, *p*, *f*. Technique: *pizz.*

Vc. 2 dynamics: *p*, *mf*, *f*, *p*, *f*, *mp*. Techniques: *arco*, *slow and molto vib. (downward)*, *rapid and molto vib. (downward)*.

Vc. 1

Vc. 2

Vc. 1 dynamics: *mf*, *f*. Technique: *sul G*.

Vc. 2 dynamics: *mf*, *p*, *mf*. Techniques: *gliss. with vib.*, *molto vib.*, *m. v.*, triplet (3).

10

Vc. 1 arco non vib. slow and molto vib. (upward) pizz. *p* *mf* *f*

Vc. 2 non vib. slow m. v. (downward) gliss. *p* *mf* *mp* *f* *mf*

12

Vc. 1 arco *f*

Vc. 2 *p* *f* *p*

14

Vc. 1 sul A *f* *p*

Vc. 2 *f* *p*

16

Vc. 1 n. v. slow m. v. rapid m. v. rapid m. v. slow m. v. sul G *mf* *p* *f* *p*

Vc. 2 slow m. v. rapid m. v. n. v. *f* *p* *f* *p* *f* *mp*

18

Vc. 1 gliss. (up and down) *f* *mp* *f* *p*

Vc. 2 sul A 5 3 7 3 sul D 3 *f* *p*

20

Vc. 1 *tr*

Vc. 2 *p* *f* *p* *f* *ff* *p*

sul G *gliss.* *slow* → *rapid* *sul A*

23 $\text{♩} = 52$

Vc. 1 *(tr)* *p* *mf* *p* *f* *mp*

Vc. 2 *mf* *p* *f* *p*

sul C *sul G*

26

Vc. 1 *sul C* *sul G*

Vc. 2 *(tr)* *sul G* *sul C*

mp

29

Vc. 1 *f* *sp* *f* *p* *f* *mp* *mf*

Vc. 2 *mf* *f*

tr

32

Vc. 1 *f* *ff* *p* *mf* *p*

Vc. 2 *(tr)*

tr

34

Vc. 1

Vc. 2

f *ff* *p* *f* *p*

sul A
sul D

37

Vc. 1

Vc. 2

39

Vc. 1

Vc. 2

sul D

41

Vc. 1

Vc. 2

f *ff*

f *ff*

44

Vc. 1

Vc. 2

mp *ff* *p*

f *ff* *f* *ff*

pizz. *f* *ff* *f* *ff*

gliss. with m.v.
gliss. with molto.vib.

46

Vc. 1

mf *p* *mp* *f* *ff* *fff*

Vc. 2

f *ff* *f* *ff* *f* *ff*

arco

48

Vc. 1

molto vib. → non vib. → m.v. → n.v. → m.v.

f *fff* *f* *fff*

Vc. 2

p *f* *ff* *3* *p* *f*

51

Vc. 1

n.v. → m.v.

f *fff* *f* *ff* *f*

$\text{♩} = 60$

Vc. 2

ff *f* *ff*

54

Vc. 1

ff *f* *ff* *f*

Vc. 2

f *ff* *f* *ff*

n.v.

56

Vc. 1 *sul D*

Vc. 2 *m.v.* *sul G*

ff *mp* *f*

mp *ff* *mp*

58

Vc. 1 *sul G*

Vc. 2 *f* *5* *ff* *mf*

p *similar gliss.* *f* *gliss.* *sul D*

60

Vc. 1 *sul D*

Vc. 2 *f* *p* *f* *mp* *f* *p* *f*

mf *sul G* *similar gliss.* *ff* *sul A* *sul D* *sul D*

62

Vc. 1

Vc. 2

sul A

similar gliss.

sul D

ff *p* *ff*

f *mp*

3

5

3/4

4/4

64

Vc. 1

Vc. 2

sul A

sul D

ff *p* *ff*

mp *f* *p* *ff* *3*

6

5

5

3

5

3

4/4

4/4

66

Vc. 1

Vc. 2

sul A

sul C 1)

gliss.

sul G

sul C

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

3

5

3

4/4

4/4

1)  wide Gliss., upward and downward 上下大幅度滑奏

68

Vc. 1

Vc. 2

no gliss.

gliss.

sul G sul D

sf > *pp* ————— *mp* ————— *ff*

6 6 5 5 6 3 5

p < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

70

Vc. 1

Vc. 2

sul A sul D

sul A

5 sul D

f > *p* 6 < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

5 5

72

Vc. 1

Vc. 2

sul G

no gliss.

gliss.

p 6 < *f* > 6 < *f* > 6 < *f* > 6 < *f* > 6 < *f* > 6 < *f* >

ff ————— *pp*

5 6 6 3

74

Vc. 1

Vc. 2

sul A

mp ————— *ff* ————— *p* ————— *pp*

6 *ff* 6 6 6 6

76

Vc. 1

Vc. 2

f *p* *f* *p* *f* *p*

sul D

6 6 5 6 6 6

78

Vc. 1

Vc. 2

p *f* *p* 6 6 6 6

sul G

6 *p* *ff*

80

Vc. 1

Vc. 2

3 6 6 6 6 6

sul C

p *ff* *p*

82

Vc. 1

Vc. 2

6 6 5 5 5 5

f *p*

5 5

85

Vc. 1

Vc. 2

pp p p pp

5 5

pp p

5 3

Detailed description: This system contains measures 85, 86, and 87. The first violin (Vc. 1) part starts with a half note G2 (pp), followed by a five-measure phrase (p) and another five-measure phrase (pp). The second violin (Vc. 2) part starts with a half note G2 (pp), followed by a five-measure phrase (p) and a three-measure phrase (pp).

88

Vc. 1

Vc. 2

p pp p pp

3 5 3

Detailed description: This system contains measures 88, 89, and 90. The first violin (Vc. 1) part features a triplet (p) and a five-measure phrase (pp). The second violin (Vc. 2) part features a five-measure phrase (p) and a triplet (pp).

91

Vc. 1

Vc. 2

pp mp pp mp

5 3

pp mp

Detailed description: This system contains measures 91 and 92. The first violin (Vc. 1) part has a five-measure phrase (pp) and a triplet (mp). The second violin (Vc. 2) part has a five-measure phrase (pp) and a triplet (mp).

93

Vc. 1

Vc. 2

p pp p pp

5 3

p pp

Detailed description: This system contains measures 93 and 94. The first violin (Vc. 1) part has a five-measure phrase (p) and a triplet (pp). The second violin (Vc. 2) part has a five-measure phrase (p) and a triplet (pp).

95

Vc. 1

Vc. 2

pp p f

5 5

pizz. gliss. =46

Detailed description: This system contains measures 95 and 96. The first violin (Vc. 1) part has a five-measure phrase (pp) and a five-measure phrase (p). The second violin (Vc. 2) part has a five-measure phrase (pp) and a five-measure phrase (p). The system concludes with a pizzicato (pizz.) and glissando (gliss.) instruction, marked with a forte (f) dynamic and a tempo change to quarter note = 46.

97

Vc. 1

Vc. 2

pizz. *gliss.* *f* *m.v.* *m.v.* *m.v.* *m.v.* *m.v.* *gliss.* *mf*

3 *3* *3* *3* *3*

sul C

99

Vc. 1

Vc. 2

3 *f* *mf* *f* *3* *mp* *mf* *f*

sul G *m.v.* *m.v.* *3* *5*

102

Vc. 1

Vc. 2

5 *5* *5* *5* *3* *mp* *f* *gliss. with m.v.* *ff*

mp *f* *mf* *f* *ff*

105

Vc. 1

Vc. 2

5 *5* *5* *f* *mf* *f* *p* *mf*

sul C *m.v.* *m.v.* *f* *mf* *f* *p* *mf*

108

Vc. 1

Vc. 2

3 *f* *3* *3* *3* *mf*

sul C *3* *3* *3* *m.v.*

110

Vc. 1 *sul G* *f* *arco* *p*

Vc. 2 *mf* *f* *mp* *ff* *m.v.* *f* *arco* *p*

113

Vc. 1 *mp*

Vc. 2 *mp*

115

Vc. 1 *p* *pp* *n.v.* *pp* *mp* *pp* *sul D n.v.*

Vc. 2 *p* *pp* *n.v.* *pp* *mp*

117

Vc. 1 *mp* *n.v.* *pizz.* *sul C* *mf*

Vc. 2 *pp* *p*