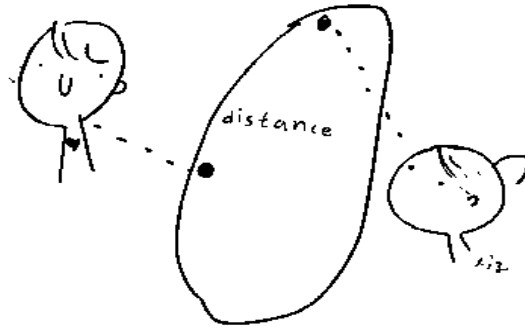


李豐旭

為人聲與鋼琴的

在島上 (陳黎 詩)



IRVING FENG-HSU LEE

ON THE ISLAND (2008)

Poem by Chen Li

for high voice and piano

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Preface

The song cycle *On the Island* was commissioned by soprano I-Ching Wang who, like me, is pursuing a Master degree at the Eastman School of Music. I-Ching Wang specifically requested a Chinese song to premiere in her degree recital. As a result, I set up to find a poem that was rich in possibilities for musical metaphors and that, at the same time, made a connection to my country, Taiwan. So I used *On the Island* by Chen Li, written in 1998 and published in his book *The Cat at the Mirror*. This poem draws from the legend and myth of Taiwanese native tribes to create a unique narrative, which suited my original purpose. I would like to thank Mr. Chen Li for kindly allowing me to compose this piece based on his poem.

On the very some day that I finished composing this piece, I heard the news from a friend living in Taiwan (through Windows Live Messenger) that Lu Yen, a dear teacher from my undergraduate studies, had passed away, of oral cancer. Although I study abroad (in the United States), I recalled vividly that Mr. Lu had taught me how to compose a piece based on the techniques of the classical and romantic period in my junior year studying, at Soochow University. I still remember very clearly Mr. Lu's conscientious and humorous personality from his teaching. Hence, I was shocked at first and soon began weeping as I delved into my undergraduate memories. I decided to dedicate this work to the memory of Taiwanese composer Lu Yen, who taught me and influences deeply my composing style. It seems appropriate that the poetry which I have set was written by Chen Li, who is one of Mr. Lu's good friends.

Irving Feng-Hsu Lee

October 1, 2008

Rochester, NY

序

接受了女高音王以青的邀約，她跟我都在美國伊士曼音樂院求學，並且有在畢業音樂會上演唱中文歌曲的想法，因此有了譜寫《在島上》的計畫。想要譜寫一首可以從文字和音樂中發現描繪的特徵，由於是中文歌曲，也會想跟自己的故鄉台灣有所關連，於是我發現了陳黎老師寫作於 1998 年並收錄在《貓對鏡》詩集中的〈在島上〉，該詩用了許多台灣原住民的神話傳說，讓詩作擁有獨特的故事性，也讓我最初發想的創作動機，有了恰當的解釋性。在此謝謝陳黎老師慷慨應允我使用他的詩譜曲。

《在島上》譜寫完成的當天，雖然身在美國的我，在 Windows Live Messenger 的台灣朋友立即告知了盧炎老師因口腔癌症過世的消息。我想起我大學時代在東吳大學跟盧爺爺學習風格寫作的那段日子，在學校盧爺爺幽默風趣的身影就還在我面前一樣。於是我陷入自己的那段記憶，先是震驚，很快地變成難過啜泣。僅以我的音樂跟曾撰寫過盧炎老師傳記，也是他的好朋友的陳黎的詩作，《在島上》題獻並紀念給在音樂創作風格影響我很大的台灣作曲家盧炎。

李豐旭

October 1, 2008

Rochester, NY

Performance Explanations



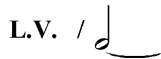
As fast as possible



The duration of the note is indicated by the length of the horizontal line.



Tone cluster



Let Vibrate

c.a. 4"

Hold for the number of seconds indicated



Slightly prolonged pause



Very brief pause

The cover picture is from Liz's Blog.

<http://j33lee.pixnet.net/blog/post/14082287>

Duration: 17 minutes

Contact: fenghsulee@hotmail.com

在島上 陳黎

1

百步蛇偷走了我的項鍊和歌聲
我要越過山頭向他要回來
但媽媽，你看
他把我的項鍊拆碎，丟向溪谷
成為一整夜流動的星光
他把我的歌聲壓縮成一顆眼淚
滴在黑長尾雉沈默的尾羽

2

我們的獨木舟從神話的海洋漂流到今夜的沙灘
我們的獨木舟，哥哥，跟著這一行字，重新登陸了

3

一隻蒼蠅飛到女神臍下濕黏的捕蠅紙。
像白日輕槌黑夜
親愛的祖先，用你股間不曾用過的新石器輕輕槌它

4

我們不是死去，我們是老去
我們不是老去，我們是變化羽毛
像大海抽換它的被單
在古老又年輕的石頭的搖籃

5

他的釣竿是七彩的虹
從天上緩緩彎下
垂釣每一尾游泳的夢

啊，他的釣竿是七彩的弓
瞄向每一尾從潛意識飛出的黑白的魚

On the Island Chen Li

1

A hundred-pacer snake stole my necklace and singing voice.
I will go beyond the mountain to get them back.
But Mother, look!
He has torn my necklace up, cast it down to the valley,
and turned it into starlight flowing all night long.
He has compressed my singing voice into a drop of tear,
falling on the silent feathered tail of a black long-tailed pheasant.

2

Our canoe has drifted from the ocean of myth to the beach tonight.
Our canoe, my brother, has landed anew, along with this line of words.

3

A fly has flown onto the sticky flypaper below the goddess' navel.
Just as the day hammers gently on the night,
my dear ancestor,
hammer gently with the unused Neolithic tool between your thighs.

4

We do not die, we just grow old.
We do not grow old, we just change plumage,
like the sea changing its bed sheets
in the stone cradle, at once ancient and young.

5

His fishing rod is a rainbow of seven colors,
bending slowly down from the sky
to hook every swimming dream.
Ah, his fishing rod is a bow of seven colors
that aims at every black-and-white fish flying out of the subconscious.

6

因為地底下蜜蜂的振動
我們有地震。然而地震
也可以是甜蜜的，如果
一點點蜂蜜從板塊的
縫隙流出，從心的縫隙

7

她揹著弟弟站在石頭上歌唱
聽到歌聲的神把她接到天上

但她想吃小米，向父親
要了三粒帶到天上播種

「你們聽到雷聲，就想想
我正在搗米」

我們看到閃電，就想想
她又把思念搗裂了

8

未曾被慾望打開的她的身體
是沒有門窗的水泥房間

「在我的牆壁上鑽打出縫孔，媽媽
無數跳蚤正急切地想衝出黑暗時代
衝出我柔軟鼓起的『呵呵呖兮』
領受光的洗禮」

9

巨人哈魯斯胯下藏著一座活動的捷運系統
他長八公里的陰莖是最富彈性的高架橋
跨過急流的溪谷，跨過山脈
從希卡瑤社伸到皮安南社
享受交通快感的美麗女子啊，小心
他的皮橋突然轉向
進入你陰暗的隧道

6

Because the bees buzz underground,
we have earthquakes. Yet earthquakes
can be sweet, if a bit of honey should
seep through the cracks of the
earth's crust, through the cracks of the heart.

7

She stood singing on a rock with her brother on her back;
the god who heard the singing voice fetched her to heaven.
But she felt like eating millet, so she asked her father
for three grains to sow them in heaven.
"On hearing thunder, just picture me
threshing millet."
At the sight of lightning, we'll assume
she has threshed open her homesickness again.

8

Her body, unopened by desire,
is a cement room without doors and windows.

"Drill a hole through my wall, Mother.
Numerous fleas are anxious to rush out of the dark ages,
out of my soft, swelling hahabisi,
to receive the baptism of light."

9

Under the giant Harleus's crotch hid a mobile rapid transit system.
His eight-kilometer-long penis is the most flexible viaduct,
crossing swiftly-running dales, crossing mountain ranges,
stretching from Village Hikayiou to Village Pianan.
Fair girls, while you enjoy the ecstasy of free transportation, beware
that his fleshy bridge may suddenly turn its direction
and creep into your dark tunnels.

10

白日太長，夜太短
死亡的幽谷太遠太遠
親愛的姊妹，把芋頭田
留給男人，把汗留給自己
讓我們把除草工具放在頭上當角
變成山羊，在樹蔭下納涼

你是一隻山羊
我是一隻山羊
遠離男人，遠離工作
在樹蔭下一起嬉戲，納涼

註：

黑長尾雉是太魯閣國家公園區見到的台灣特有珍禽。阿美族的起源，
傳說大洪水把一對乘獨木舟逃難的兄妹漂流到台灣東部海岸。

泰雅族創世神話謂太古有男女二神，本不知男女之道，因一隻蒼蠅停在女神私處，方恍然大悟（阿美族亦有類似神話）。

賽夏族傳說謂人老了只要剝掉外皮即可恢復年輕。

阿美族神話謂虹乃射日獵人阿德格的七彩釣竿變成。

阿美族傳說謂地震的起源乃古時住於地上之人詐以蜜蜂裝入麻袋當做物品與地下之人交易而致。

排灣族神話有女孩揹著弟弟在石上歌唱為神所憐而飛上天的故事。

布農族傳說謂古時有一美少女，陰部（hahabisi）只有稍微鼓起的部位而無縫孔，其母持刀將其割開，從中躍出無數跳蚤。

泰雅族傳說謂有巨人哈魯斯，陰莖特長，遇河水氾濫，伸之為橋，讓人渡過，見美女，色慾輒起。

卑南族傳說謂古代有兩位要好的女孩，至山上芋頭田做工，因天氣熱，納涼樹蔭下，覺得非常好，遂將除草用具置頭上當角，變成山羊。

參閱林道生《台灣原住民族口傳文學選集》（花蓮，1996），李來旺《阿美族神話故事》（台東，1994）及尹建中編《台灣山胞各族傳統神話故事與傳說文獻編纂研究》（台北，1994）。

The day is too long, the night is too short,
 and the valley of death too far away.
 My dear sisters, leave the taro fields
 to men, and sweat to ourselves.
 Let's put the hoes on our heads like horns
 and become goats, to take shelter from the sun under trees.
 You are a goat,
 and I am a goat.
 Away from men, away from toil,
 we play and enjoy the cool breeze in the shade.

Translated by Chang Fen-ling

Author's note:

Black long-tailed pheasants are a rare bird found in the Taroko Gorge National Park.

There is a legend about the origin of the Amis: a brother and a sister sought refuge from a deluge and drifted to the East coast of Taiwan on a canoe.

According to the Atayal myth of the creation, there were a god and a goddess in very ancient times, who were ignorant of love-making until one day a fly landed on the private part of the goddess (the Amis have a similar myth).

According to a Saisiyat legend, old people could recover their youth simply by peeling off the skin.

An Amis myth has it that the rainbow was originally the seven-color bow of Adgus, the hunter who shot down the sun.

There is an Amis legend about how earthquake was formed: the people living on the ground cheated those living underground by exchanging hemp bags filled with bees for goods.

The Paiwan have stories about a girl singing on a rock with her little brother on her back and being delivered to heaven because she aroused gods' sympathy and affection.

A Bunun legend goes like this: once upon a time there was a beautiful girl whose private part (hahabisi in the Bunun language) was a little swollen but tightly sealed. Her mother cut it open with a knife, and out sprang numerous fleas.

There is an Atayal legend about the giant Harleus, who had a tremendously long penis. He stretched it out as a bridge for people to cross flooded rivers, but he got lustful at the sight of pretty girls.

A Puyuma legend goes like this: two girls were close friends. One day they worked in the taro field on the mountain. It was so hot that they took shelter from the sun under a tree. Rejoicing, they put hoes on their heads and were turned into goats.

*Dedicated to Lu Yen,
a dear teacher from my undergraduate studies*

Dedicated to Lu Yen,
a dear teacher from my undergraduate studies

在島上

On the Island

陳黎/ 詩
Poem by Chen Li

李豐旭/ 曲
Music by Irving Feng-Hsu Lee

1

March ♩ = 100

mp

Voice

百 步 蛇 偷 走 了
bai bu she tou zou le

mp marcato

Piano

5

V.

我的 項鍊 和 歌 聲 我 要 越 過 山 頭 向 他
wo di xiang lian han ge sheng wo yao yue guo shan tou xiang ta

5

Pno.

8

V.

要 要 回 來 但 媽 媽, 你 看
yao yao hui lai dan ma ma ni kan

8

Pno.

On the Island

2

1

V. *f subito* *mf*

11

他把我的項鍊拆碎，丟向溪谷

ta ba wo di xiang lian chai cui diu xiang xi gu

Pno. *mf subito* *mp subito*

V. *f* *ff* *f*

14

成為一整夜流動的星光他把

cheng wei yi zheng ye liu dong di xing guang ta ba

Pno. *f*

V. *molto ritard.* *ff* *fff* *ff*

17

我的歌聲壓縮成一顆眼淚滴在

wo di ge sheng ya suo cheng yi ke yan lei di zai

Pno. *ff*

rubato

V. *f* 3 *mf* 3

黑 長 尾 雉 沈 默 的 沈 默 的 尾 羽
hei chang wei zhi chen mo di chen mo di wei yu

Pno. *f* *mf* *f* *mf*

a tempo

V. *mp*

Pno. *mp* *p* *fz* *fz*

August 31, 2008
Rochester, NY

Calmly ♩ = 40

Voice

Piano

V.

Pno.

V.

Pno.

我們的獨木舟從神話的海洋飄流到今夜的

wo men di du mu zhou cong shen hua di hai yang piao liu dao jin ye di

沙灘

sha tan

14 *mp* *mf*

V.

Pno. *mp*

18 *mf* *mp*

V.

Pno. *mf* *mp*

22 *ritard. (to the end)*

V.

Pno. *mf* *molto* *p*

Pressing forward ♩ = 66

Voice 7/16

Piano *p*

V. *mp*

Pno. *mp*

4

一隻蒼蠅飛到女神臍下濕黏的
 yi zhi cang ying fei dao nyu shen qi xia shi nian di

7 *mf* *mp*

V.

Pno. *mf*

7

捕蠅紙。一隻蒼蠅飛到女神臍下濕黏的
 bu ying zhi yi zhi cang ying fei dao nyu shen qi xia shi nian di

10 *f* *mp*

V. *f* *mp*

捕 蠅 紙。
bu ying zhi

Pno. *f* *mf*

ritard. *somewhat slowly*

13 *mp* *mf*

V. *mp* *mf*

像 白 日 輕 敲 黑
xiang bai ri qing qiao hei

Pno. *f* *mf* *mp* *p*

p subito

16 *mp* *mf* *mp*

V. *mp* *mf* *mp*

夜 像 白 日 輕 敲 黑 夜
ye xiang bai ri qing qiao hei ye

Pno. *p* *mf* *mp* *p* *mf*

On the Island

poco ritard. *mp* **a tempo** *mf*

V. 19 16

親 愛 的 祖 先，
qin ai di zu xian

Pno. 19 16

pp

Detailed description: This system covers measures 19 to 21. The vocal line starts with a 'poco ritardando' marking and a mezzo-piano (*mp*) dynamic, then returns to 'a tempo' with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a triplet in measure 19 and a 'mf subito' dynamic in measure 20. The piece concludes with a piano (*pp*) dynamic in measure 21.

poco ritard. **a tempo** *mf*

V. 22 3

用 你 股 間 不 曾 用 過 的 新 石 器
yong ni gu jian bu ceng yong guo di xin shi qi

Pno. 22 3

mp *mf*

Detailed description: This system covers measures 22 to 24. The vocal line begins with a 'poco ritardando' marking and a mezzo-forte (*mf*) dynamic, then returns to 'a tempo'. The piano accompaniment includes a triplet in measure 23 and a mezzo-piano (*mp*) dynamic in measure 24. The system ends with a mezzo-forte (*mf*) dynamic in measure 24.

poco ritard. (freely) *mp*

V. 25 *f* *ff* *mp*

輕 輕 槌 它 輕 輕 槌 它
qing qing chui ta qing qing chui ta

Pno. 25 *f* *ff* *fz* 3

Detailed description: This system covers measures 25 to 27. The vocal line starts with a 'poco ritardando (freely)' marking and a mezzo-piano (*mp*) dynamic, then increases to fortissimo (*ff*) in measure 26 before returning to mezzo-piano (*mp*) in measure 27. The piano accompaniment features a fortissimo (*f*) dynamic in measure 25, fortissimo (*ff*) in measure 26, and fortissimo-zwischen (*fz*) in measure 27, which includes a triplet. The system concludes with a fortissimo (*fz*) dynamic in measure 27.

4

Like a chorale ♩ = 80

Voice
 Piano
 V.
 Pno.
 V.
 Pno.

p *mp* **poco ritard.** *mf* *mp*

4 *mp* *mf* *mf* *mp*

4 我們不是死去， 我們是老去
 wo men bu shi si qu wo men shi lao qu

4 *mf* *mp*

7 **a tempo** *mp* *p* *mp* *p* *mp*

7 我們不是老去， 我們是變化羽毛
 wo men bu shi lao qu wo men shi bian hua yu mao

7 *pp* *p*

On the Island

mp *p* **flowing (a tempo)** *pp*

V. 10

變 化 羽 毛 像 大 海
bian hua yu mao xiang da hai

Pno. 10

mp *p* *ppp*

V. 12

抽 換 它 的 被 單 在 古 老 又
chou huan ta di bei dan zai guo lao you

Pno. 12

p *pp*

poco ritard. *mf* *mp*


V. 14

年 輕 古 老 又 年 輕 的 石 頭 的 搖 籃
nian qing guo lao you nian qing di shi tou di yao lan


Pno. 14

p *mp*


16 **a tempo** *mf* *mp*

V. 


古老又年 輕 的
guo lao you nian qing di

Pno. 

18 **poco ritard.** *p* *mp* *p*

V. 

石 頭 的 搖 籃
shi tou di yao lan

Pno. 

September 8, 2008
Rochester, NY

Flowing ♩ = 60

Voice

Piano

V.

Pno.

V.

Pno.

他的釣竿是七彩

ta di diao gan shi qi cai

The musical score is divided into three systems. The first system (measures 1-3) features a voice line with rests and a piano accompaniment with a 10-measure tremolo in the right hand and a bass line. The second system (measures 4-6) continues the piano accompaniment with a 5-measure tremolo in the right hand. The third system (measures 7-9) includes the vocal line with the lyrics '他的釣竿是七彩' and its pinyin 'ta di diao gan shi qi cai', along with piano accompaniment.

9 *mp* *mf*

V. 的 虹 從
di hong cong

Pno. 10 10 *p* *p* *pp*

11

V. 天 上 緩
tian shang huan

Pno. 11

12 *mp*

V. 緩 灣 下
huan wan xia

Pno. 10 10 10

On the Island

V. *mp*
垂
chui

Pno. *mp*
10

V. *p*
釣 每 一 尾
diao mei yi wei

Pno. *p*
3

V. *mp*
游 泳 的 夢
you yong di meng

Pno. *mp* *mf subito*
10 12

16 *mf*

V.

Pno.

10

10

p

mf *mf*

18 *mf* *mp*

V.

啊 , a 啊 , a

Pno.

18 *mp*

20 *mp*

V.

他 的 钓 竿 是 七 彩
ta di diao gan shi qi cai

Pno.

20 *mf*

On the Island

5

16

22 *mf*

V. 的 di 弓 gong

Pno.

23 *mf*

V. 喵 miao

Pno.

f

10

10

24

V. 向 xiang 每 mei 尾 yi 尾 wei 從 cong

Pno. *mp subito*

25

V. *mf*

潛 意 識 飛 出 的
qian yi shi fei chu di

Pno.

mf

26

V. *f*

黑 白 的
hei bai di

G.P.

Pno.

G.P.

f

f

G.P.

G.P.

28

V. *ff*

魚
yu

Pno.

ff

ff

ff

11

11

On the Island

29

V.

Pno.

11

11

Detailed description: This system covers measures 29 and 30. The Violin (V.) part has a whole rest in measure 29 and a whole note in measure 30. The Piano (Pno.) part features a complex texture with multiple voices. In measure 29, the right hand has a melodic line with a slur and a fermata, while the left hand has a rhythmic accompaniment. In measure 30, the right hand continues the melodic line with a slur and a fermata, and the left hand has a similar accompaniment. The number '11' is written above the right hand in both measures.

30

V.

Pno.

f

12

14

14

molto

Ad. to the end

Detailed description: This system covers measures 30 and 31. The Violin (V.) part has a whole rest in measure 30 and a whole note in measure 31. The Piano (Pno.) part is marked *f* and *molto*. In measure 30, the right hand has a melodic line with a slur and a fermata, and the left hand has a rhythmic accompaniment. In measure 31, the right hand continues the melodic line with a slur and a fermata, and the left hand has a similar accompaniment. The numbers '12' and '14' are written above the right hand in measures 30 and 31 respectively. The instruction *Ad. to the end* is written below the piano part.

31

V.

Pno.

7

11:3

pp

Detailed description: This system covers measures 31 and 32. The Violin (V.) part has a whole rest in measure 31 and a whole note in measure 32. The Piano (Pno.) part features a complex texture with multiple voices. In measure 31, the right hand has a melodic line with a slur and a fermata, while the left hand has a rhythmic accompaniment. In measure 32, the right hand continues the melodic line with a slur and a fermata, and the left hand has a similar accompaniment. The number '7' is written above the left hand in measure 31, and '11:3' is written above the right hand in measure 32. The dynamic marking *pp* is written below the piano part.

6

Simply, but deliberately ♩ = 80

Voice
 Piano
 V.
 Pno.
 V.
 Pno.
 V.
 Pno.

4
 8
 12

因為地底下蜜蜂的振動我們
 yin wei di di xia mi feng di zhen dong wo men

有地震。 因為地底下蜜蜂的振動我們
 you di zhen yin wei di di xia mi feng di zhen dong wo men

mf
f
mf
f
f


Detailed description of the musical score: The score is for a piece titled 'Simply, but deliberately' with a tempo of ♩ = 80. It is in 2/4 time. The score consists of four systems. Each system has a Voice line (treble clef) and a Piano line (bass clef). The Piano part features a complex, rhythmic accompaniment with many beamed notes and accents. The first system (measures 1-4) has a piano dynamic of *mf*. The second system (measures 5-8) includes the lyrics '因為地底下蜜蜂的振動我們' (yīn wéi dì dì xià mì fēng de zhèn dòng wǒ men) and a piano dynamic of *mf*. The third system (measures 9-12) includes the lyrics '有地震。 因為地底下蜜蜂的振動我們' (yǒu dì zhèn 。 yīn wéi dì dì xià mì fēng de zhèn dòng wǒ men) and piano dynamics of *mf* and *f*. The fourth system (measures 13-16) has a piano dynamic of *f*. The score ends with a final *f* dynamic marking.

On the Island

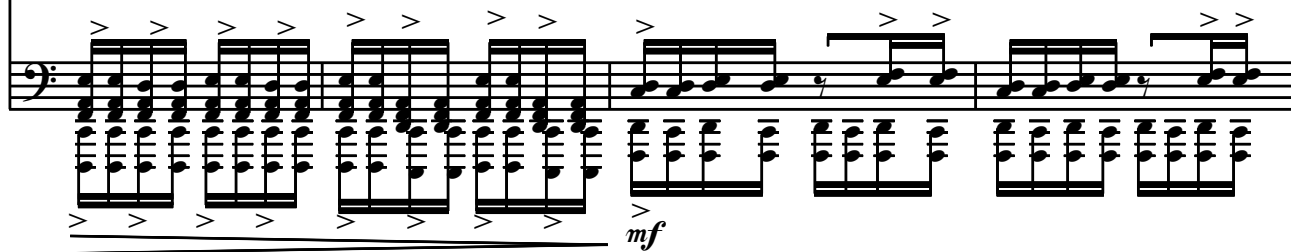
6

20


16 *mf*

V. 

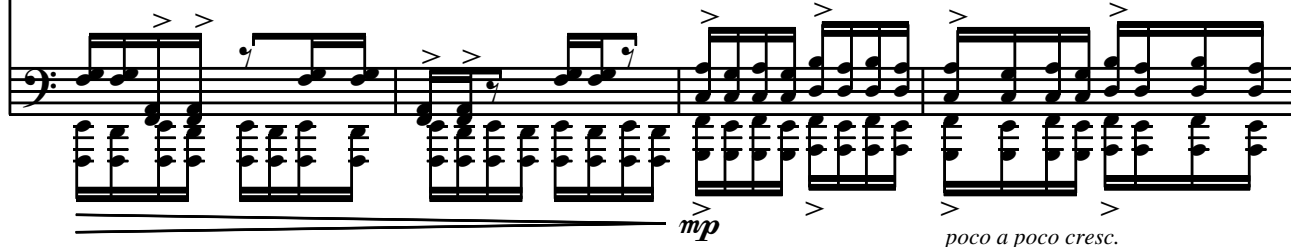
有地震。 然 而 地 震 也 可 以 是 甜 蜜 的，
you di zhen ran er di zhen ye ke yi shi tian mi di

Pno. 


20

V. 

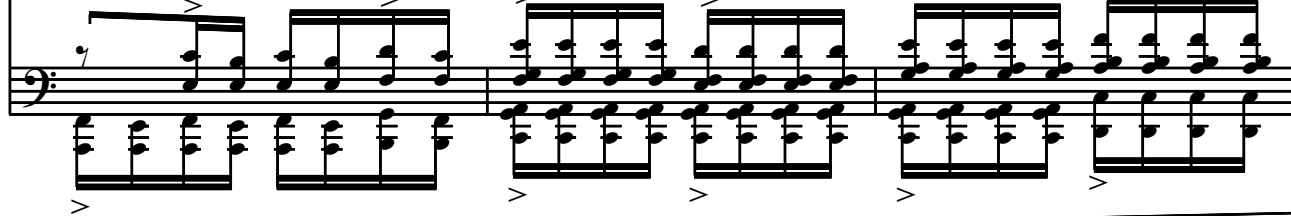
地 震 也 可 以 是 甜 蜜， 如 果 一 点 一 点 点
di zhen ye ke yi shi tian mi ru guo yi dian yi dian dian

Pno. 


24

V. 

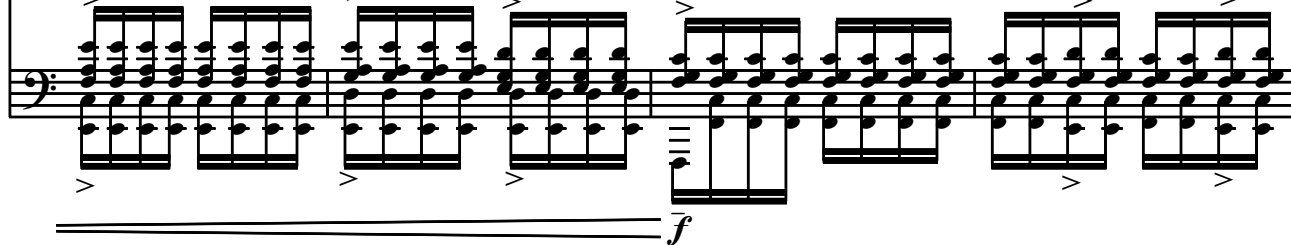
一 点 一 点 点 蜂 蜜 从 板 块 的
yi dian yi dian dian feng mi cong ban kuai di

Pno. 

27

V. 

缝 隙 流 出， 从 心 里 的
feng xi liu chu cong xin di

Pno. 

31 *f*

V.

縫 隙
feng xi

Pno.

ff

f *poco ritard.* *mf*

35 V.

心 的 縫 隙
xin di feng xi

Pno.

f *mf*

September 12, 2008
Rochester, NY

Recitative (tempo rubato) ♩ = 68

mp

Voice

她 揹著弟弟 站在石頭上 歌唱
 ta bei zhe di di zhan zai shi tou shang ge chang

Piano

mp *mf* *mp* *mf* *mp* *p*

6 *p* *mp* *p*

V.

聽到歌聲的神 把她接到天上 但她想
 ting dao ge sheng di shen ba ta jie dao tian shang dan ta xiang

Pno.

sf *pp* *mp* *sf*

11 *mp*

V.

吃小米，向父親要了三粒 帶到天上播種
 chi xiao mi xiang fu qin yao le san li dai dao tian shang bo zhong

Pno.

p *mp*

16

V.

Pno.

pp

sf

pp

ma

ma

do

Arietta (tempo giusto) ♩ = 72

20

V.

Pno.

mf

mf

「你 們 聽 到 雷 聲，
ni men ting dao lei sheng

22

V.

Pno.

mf

f

就 想 想 我 正 在 搗 米」
jiu xiang xiang wo zheng zai dao mi

On the Island

24

V. *mf*

我 們 看 到 閃 電，
wo men kan dao shan dian

Pno. *mf* *mp*

V. *mf*

就 想 想 她 她 又 把
jiu xiang xiang ta ta you ba

Pno. *mf* *mp subito*

V. *f* *mf*

思 念 搗 裂 了
si nian dao lie le

Pno. *f*

30

V.

30

Pno.

mf

sf

p

va

(echo)

on keys

p

Inside the Piano
use the palm to strike the lowest strings

va

ped.

p

ped.

va

September 15, 2008
Rochester, NY

Ostinato ♩ = 66

Voice

Piano

pp

V.

Pno.

p

V.

Pno.

mf

mp

V.

Pno.

mp

mp

V.

Pno.

mf

mp

V.

Pno.

On the Island

28

8

V. *mf*

13 「在 我 的 牆 壁 鑽

zai wo di qiang bi zuan

Pno. *fz* *mf*

V. *f* *mf* *f (spoken)* *mf (sing)*

15 打 出 縫 孔， 媽 媽 無 數

da chu feng kong ma ma wu shu

Pno. *f* *mf* *f* *mf*

V. *f* *mf*

17 跳 蚤 正 急 切 地 想 衝 出 黑 暗 時 代 想 衝 出

tiao zao zheng ji qie di xiang chong chu hei an shi dai xiang chong chu

Pno. *f* *mf*

19

V. *f* *mf*

黑 暗 时 代 想 冲 出 黑 暗
 hei an shi dai xiang chong chu hei an

Pno. *f* *mf*

ritard.

20

V. *f*

冲 出 我 柔 软 鼓 起 的
 chong chu wo rou ruan gu qi di

Pno. *f* *mf*

a tempo

ritard.

21

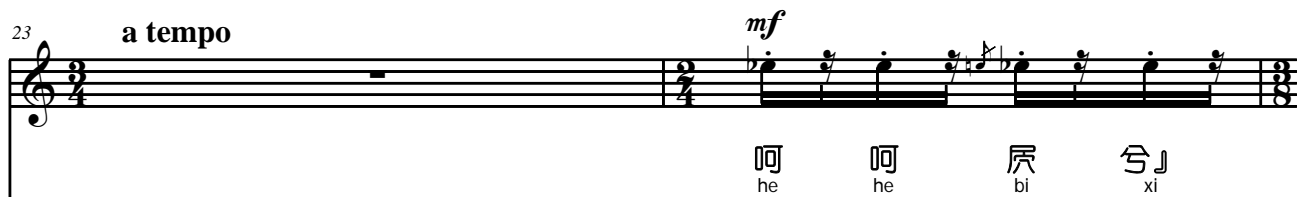
V. *ff* *f* *ff*

呵 呵 辰 兮 呵 呵 辰 兮
 he he bi xi he he bi xi

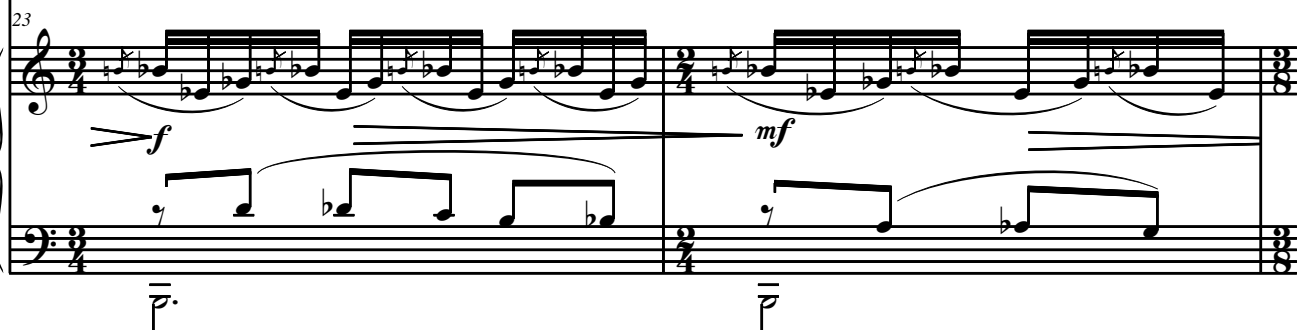
Pno. *ff*

On the Island


23 **a tempo** *mf*

V. 

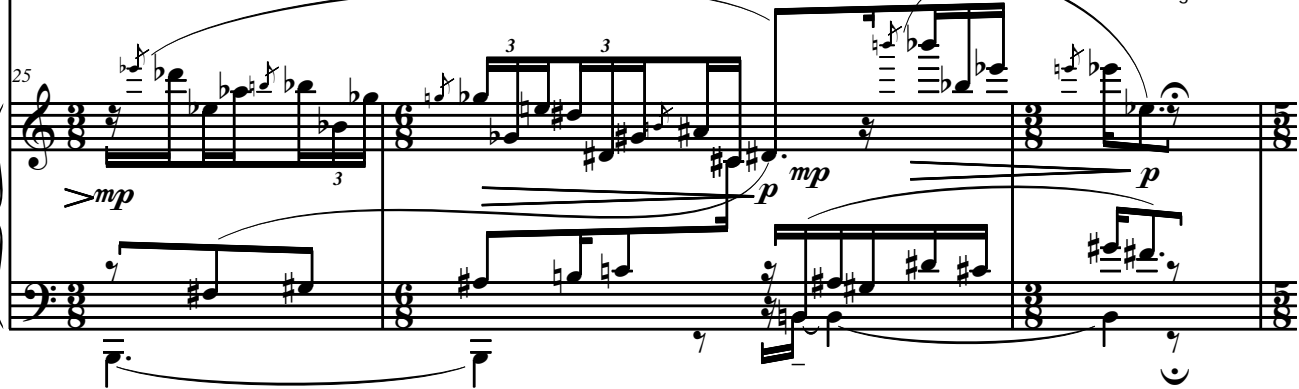
呵 he 呵 he 辰 bi 兮 xi

Pno. 

25 *mp*

V. 

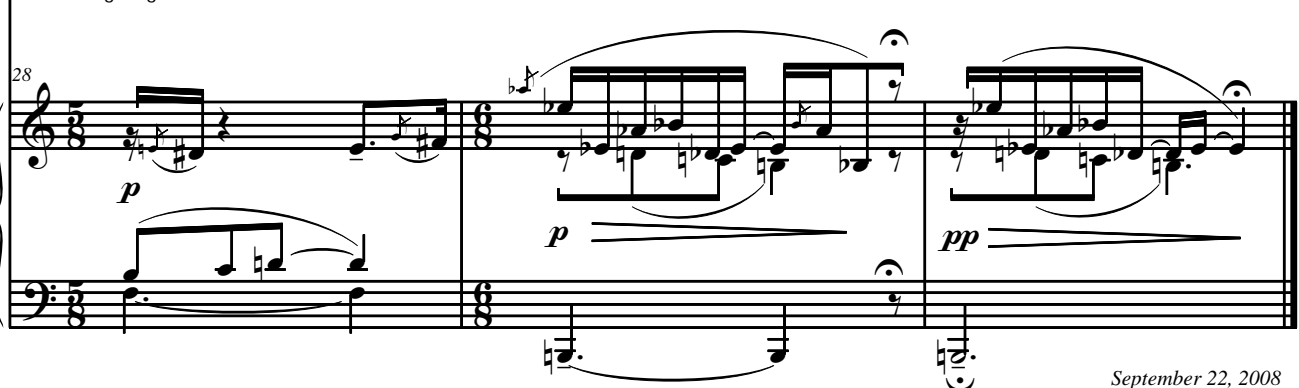
領 ling 受 shou

Pno. 

28 **ritard.** *mf* **a tempo** *mp* **ritard.**

V. 

光 guang 的 di 洗 xi 禮 li

Pno. 

9

Chasing ♩ = 140

Voice

Piano

5

V.

Pno.

9

V.

mf

巨人 哈魯斯 跨下 藏著 巨人 哈魯斯
 ju ren ha lu si kuai xia cang zhe ju ren ha lu si

mf

Pno.

On the Island

13

V. *f* *mf*

胯下藏著一座活動的捷運系統一座活動的
 kuai xia cang zhe yi zuo huo dong di jie yun xi tong yi zuo huo dong di

Pno. *mp* *mf*

17

V. *f* *mp*

捷運系統他長八公里長八公里的陰莖是
 jie yun xi tong ta chang ba kong li chang ba kong ki di yin jing shi

Pno. *f* *f* *f* *f*

21

V. *mf*

最富彈性的高架橋最富彈性的高架橋
 zui fu tan xing di gao jia qiao zui fu tan xing di gao jia qiao

Pno. *mf*

24 *f* *ff*

V. *f* *ff*

高架橋 巨人哈魯斯
gao jia qiao ju ren ha lu si

Pno. *f* *ff*

ten.

28 *ff* *f*

V. *ff* *f*

巨人哈魯斯 巨人哈魯斯跨過
ju ren ha lu si ju ren ha lu si kuai guo

Pno. *molto*

32 *p*


V. *p*

跨過急流的溪谷，跨過山脈跨過急流的
kuai guo ji liu di xi gu kuai guo shan mai kuai guo ji liu di

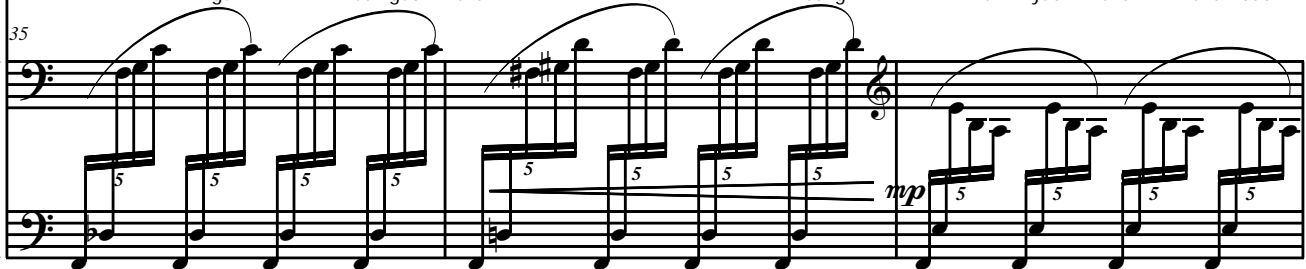
Pno. *p*

On the Island

35 *mp* *mf* *mf* 3

V. 

溪 谷， 跨 過 山 脈 從 希 卡 瑤 社 伸 到
xi gu kuai guo shan mai cong xi ka yao she shen dao

Pno. 

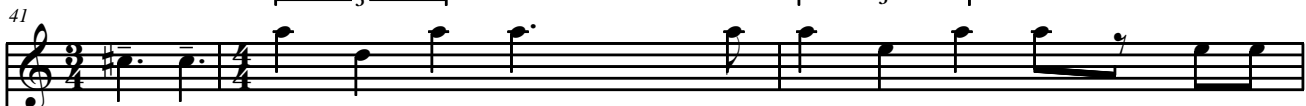
38 3 3 3 3

V. 


皮 卡 南 社 從 希 卡 瑤 社 伸 到 皮 卡 南 社
pi ka nan she cong xi ka yao she shen dao pi ka nan she

Pno. 

41 *f* 3 3

V. 

享 受 交 通 快 感 的 美 麗 女 子 享 受
xiang shou jiao tong kuai gan di mei li nyu zi xiang shou

Pno. 

44

V.

交 通 快 感 的 美 麗 女 子 啊，
jiao tong kuai gan di mei li nyu zi a

Pno.

46 *mp*

小 心 啊， 小 心 小 心 啊， 小 心
xiao xin a xiao xin xiao xin a xiao xin

Pno. *mf*

48 *accel. f*

他 的 皮 橋 突 然 轉 向
ta di pi qiao tu ran zhuan xiang

Pno. *f*

c.a.4''

a tempo ♩ = 140

V. *ff* *fff* G.P.

他的皮橋突然轉向
ta di pi qiao tu ran zhuan xiang

Pno. *ff* *fff* G.P.

* Piano: Play exact number of attacks given, accelerating from the beginning to end of figure.

54 **Habanera** ♩ = 48

V.

Pno. *pp* suddenly

58 **poco ritard.** **a tempo** ♩ = 140 *mp*

V. 進入
jin ru

Pno. *f subito* *f*

62 *mf* *f* ritard.

V. *mf* *f* ritard.

你 陰 暗 的 隧 道
ni yin an di sui dao

Pno. *f* *f*

Allargando
(shout!) *ff*

65

V. (shout!) *ff*

哈 魯 斯
ha lu si

Pno. *ff* *ff*

September 29, 2008
Rochester, NY

Sentimentally ♩ = 40

Piano

5

Pno.

9

Pno.

13

V.

p *mp* *mp*

白日太長，夜太短死

bai ri tai chang ye tai duan si


13

Pno.


mf

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems. The first system is for Piano, starting at measure 1. The second system is for Piano, starting at measure 5. The third system is for Piano, starting at measure 9. The fourth system includes a vocal line (V.) starting at measure 13 and a Piano accompaniment (Pno.) starting at measure 13. The vocal line has lyrics in Chinese and Pinyin. The piano accompaniment includes dynamic markings like *pp*, *p*, *mp*, and *mf*. The tempo is marked as ♩ = 40.


16 *mf* *p*

V.  *mf* *p*

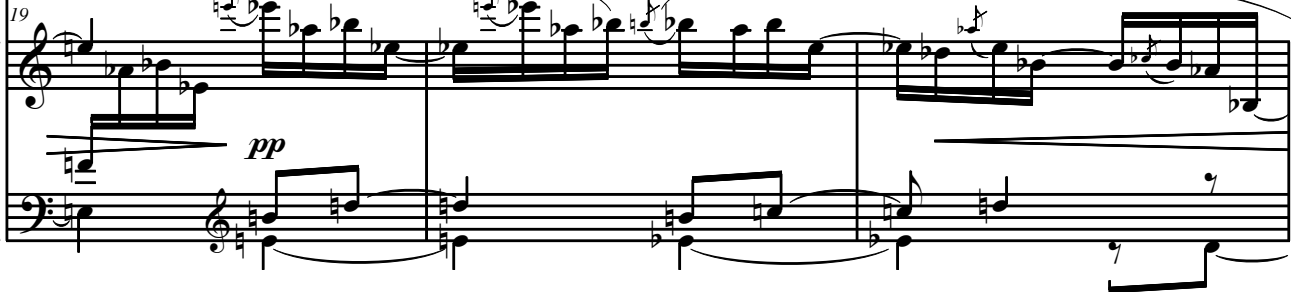
wang di you gu tai yuan tai yuan

Pno.  *mp* *p*


19 *p*

V.  *p*

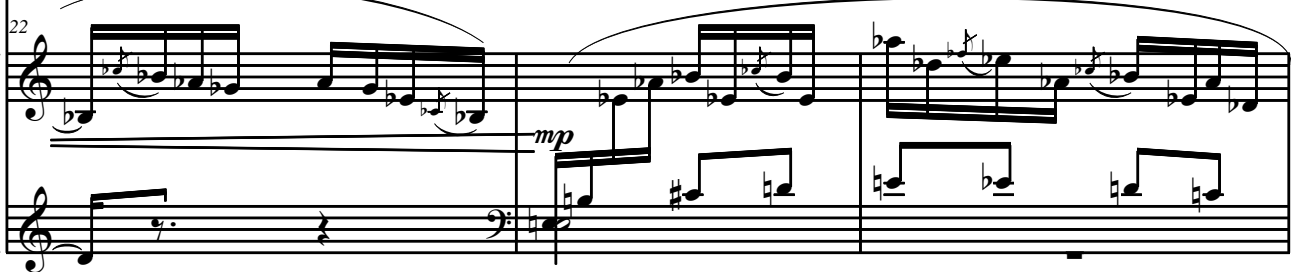
qin ai di jie mei

Pno.  *pp*

22 *p* *mp* *p*

V.  *p* *mp* *p*

ba yu tou tian liu gei nan ren ba han liu gei

Pno.  *mp*

On the Island

25 *mp* *mp*

V. *mp*

自 己 讓 我 們 把
zi ji rang wo men ba

Pno. *mf*

27 *mf*

V. *mf*

除 草 工 具 放 在 頭 上 當 角
chu cao kong ju fang zai tou shang dang jiao

Pno. *mp* *mf* *mp*

29 *mp* *mf* *mp*

V. *mp*

變 成 山 羊, 在 樹 蔭 下 納 涼
bian cheng shan yang zai shu yin xia na liang

Pno.

32 *mf* *mf*

V.

你 是 一 隻 山 羊 我 是 一 隻 山 羊
 ni shi yi zhi shan yang wo shi yi zhi shan yang

Pno.

36 *mf* *poco ritard.* *f*

V.

遠 離 男 人， 遠 離 工 作
 yuan li nan ren yuan li gong zuo

Pno.

39 *a tempo* *p* *mp*

V.

在 樹 蔭 下 一 起 嬉
 zai shu yin xia yi qi xi

Pno.

On the Island

43 *p* *pp*

V. *pp*

戲, xi 納 na 涼 liang

Pno. *p* *pp*

48 *pp* *p*

Pno. *mp*

51 *mp*

Pno. *mp*

54 *mf*

Pno. *mf*

Pno.

Pno.

Pno.

October 1, 2008
Rochester, NY