

張玆  
東寧日夢  
選自 敦仁之歌  
給小提琴獨奏

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Shiuan Chang  
Daydreaming by the country road  
From Songs of Dunren  
For violin solo

Commissioned by Dun Ren Psychiatric Hospital and Yen-Chung Hu. Dedicated to  
the patients in the hospitals.

由敦仁精神醫院和胡延中院長委託。獻給醫院的病友們。

## Program note

Songs of Dunren is commissioned by the Dunren Hospital and its founder, Yen-Chung Hu. This musical endeavor is designed to serenade the hospital's patients throughout their daily routines, from waking up in the morning, having breakfast, exercising, taking medicine, having lunch, napping, and going to bed, replacing the traditional verbal and bell sound broadcast.

Each piece within this collection is intricately woven around an original folk tune, nursery rhyme, or old song by the composer Shiu-an Chang. These melodies have been decomposed and re-composed into different organic styles related to the original melodies. While the primary intent is to evoke a sense of nostalgia for the patients, it is not solely for therapeutic purposes. Instead, it seeks to connect with their memories, creating a bridge to their past. "Songs of Dunren" also reaches out to those who have encountered trauma, hoping to offer solace and understanding.

### 關於敦仁之歌

2012年夏，詞作家鍾永豐參訪位於員林的敦仁醫院時，現場實況與刻板印象的對比，令他認知困頓。沒有鐵窗，沒有異味與令人緊張的聲音，病友一派閒適；這真是精神醫院嗎？永豐想起他的農村經驗裡那些性格鮮明、悠遊活動的思覺失調症患者。他們被稱為「仙人」，或因村民被農事與家務層層綁縛，崇羨兼自嘲油然而生。他們自由參與村裡各種儀式，村民則在默契中體現尊重。記憶與現場對話，永豐意識到兩者的珍貴。病友生活如常人，需要多麼體貼的理解與精細的照護，以及人之為人的堅持啊！敬意冉冉，永豐決定將甫完成的歌「仙人遊庄」獻予創辦人胡延忠醫師。

疫情攀峰，2020年6月21日，天上有日環食，永豐偕作曲家張玹拜會胡醫師，學習敦仁醫院如何以病友為中心，通過每日清早的省思、檢討，完善由內而外的支持系統，以輔助發病者恢復自我照顧能力，適應症狀的影響。胡醫師更努力讓此系統擴及設計與藝術創作，以豐富病友的生命經驗。若為病友創作音樂，胡醫師倡示，可引他們再訪童年、懷想舊情。張玹進而設想，新創的音樂可替代原本的廣播與鈴聲，陪病友起床、用餐、運動、領藥、小睡，及至晚上伴隨入眠。胡醫師慷慨委託之下，張玹先是創作了2、30首鄉愁濃重的民謠、兒歌以及具老歌韻味的旋律，再自我采風，根據每首的音樂特性，以相合的手法重新創作，形成風格迥異的古典當代音樂。張玹旨在建立與病友的記憶聯繫，搭建通往過去的橋樑。

文字 - 鍾永豐

## From the composer

This project has been an inevitable and transformative journey for myself during the composition process. A year ago, I experienced a severe panic attack, resulting in a malfunctioning autonomic nervous system. Coincidentally, in conversation with the initial approach of this project, compositions such as Farewell I, Farewell II, One More Good Day, and Theater on the Beds are honest documentaries of my internal dialogues and ongoing self-reconstruction.

## 作曲家的話

敦仁醫院與東寧農村皆座落在彰化田野間。我之前造訪醫院時想著，炎炎夏日裡，病友們白天坐在窗邊或田野邊，看著天空，做著白日夢時那睡睡醒醒的狀態。整首曲子分七個樂章，其中頭尾相同。六段音樂的創作過程對我而言極為特殊，他們同時發展，同時完成，互相影響，但在音樂素材，音樂語彙上卻又高度統一。其中有幾段我在錄音時跟魏靖怡說：「能否想像你在蘇格蘭唸佛經？」

曲長：約 10 分鐘

Duration: approximately 10 minutes

# Daydreaming by the Country Road

I.  $\text{♩} = 88$  sul G

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

II.  $\text{♩} = 54$

*f*

III.

*mp* *mp* *mp*

N.V. *p* *mp* *mp*

N.V. *mp* *p* *mp*

$\text{♩} = 88$  *p*

rit.

IV.

Moderato

*f*

First musical staff of the score, featuring a treble clef, a key signature of one sharp (F#), and a complex rhythmic pattern of eighth and sixteenth notes.

Second musical staff of the score, continuing the melodic and harmonic development.

Third musical staff of the score, showing further progression of the musical theme.

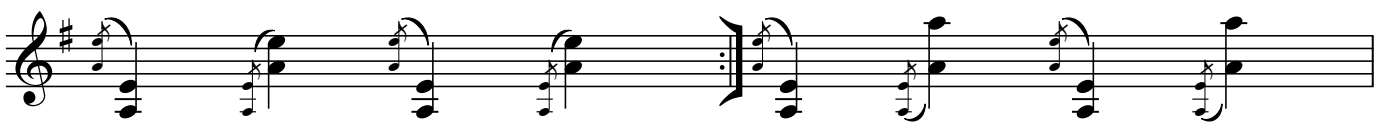
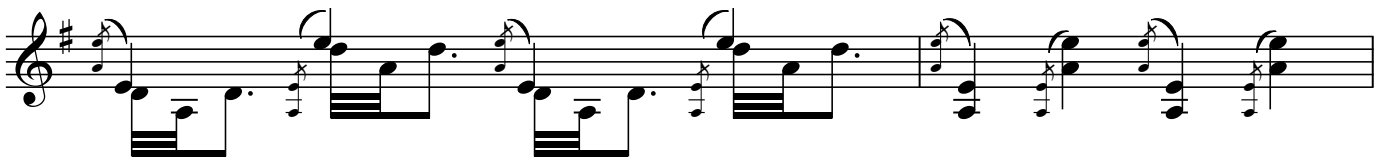
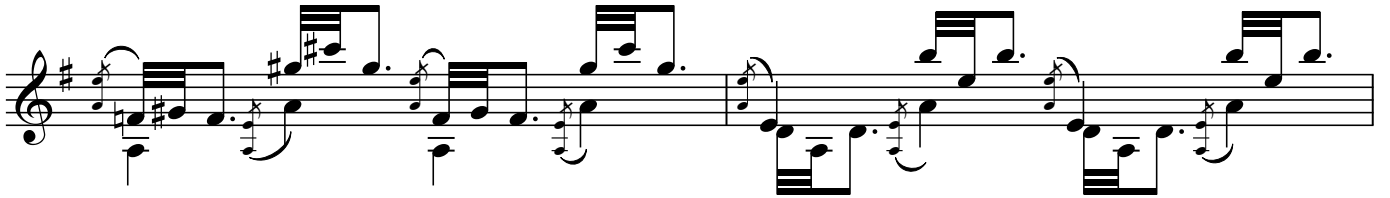
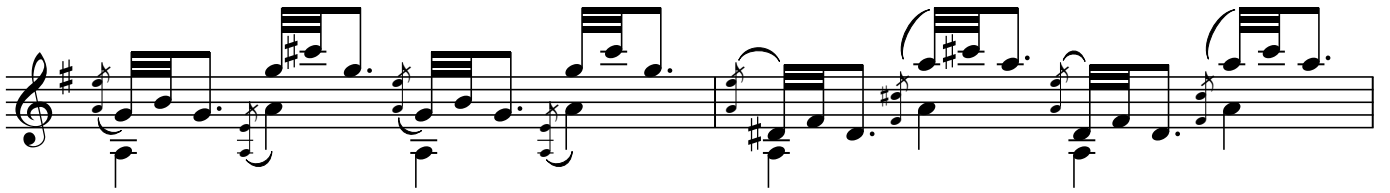
Fourth musical staff of the score, featuring a change in the bass line and some chromatic movement.

Fifth musical staff of the score, with a watermark 'OneSona Orchestra' visible in the background.

Sixth musical staff of the score, maintaining the intricate rhythmic texture.

Seventh musical staff of the score, showing a continuation of the melodic motifs.

Eighth musical staff of the score, concluding the page with a final melodic phrase.





The first staff of music features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with a consistent rhythmic pattern. The accompaniment consists of chords and single notes in the lower register.

The second staff continues the musical piece with similar notation and rhythmic elements as the first staff.

The third staff shows the progression of the melody and accompaniment.

The fourth staff includes a watermark reading "OneSong Orchestra" in the background.

The fifth staff continues the musical notation.

The sixth staff shows the continuation of the musical piece.

The seventh and final staff on the page concludes the musical notation with a double bar line.