

A Newly Commissioned Work for Cello,
A Recording and Performance Practice Guide

by

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ABSTRACT

The introduction of a new instrumental piece—specifically Taiwanese—into the cello repertoire is as exciting as it is important. Currently, the majority of works for cello and piano include predominantly Western compositions that is repeatedly taught and performed. *Reflections*, by Taiwanese composer Ming-Hsiu Yen (Ms. Yen) is a response to this saturation. It is a piece that is both demanding for the performers and entertaining for the audience. Brilliantly written by a composer who has intimate familiarity with both the cello and piano, it is highly suitable for scholarly study and performance.

This document details ensemble issues, interpretative suggestions for both cellist and pianist, and general concepts about the music. The composer further adds to these concepts and suggestions.

Reflections is a programmatic work comprised of four movements, each with a descriptive title: "Gear," "Tears of the Angel," "Spintop," and "Transformation." Because the composer's intentions were driven by pictorial ideas and not by a formal harmonic structure, this paper concentrates on ensemble issues and interpretation less than harmonic analysis.

Secondly, the project includes the premiere recording of *Reflections*, as performer by Yu-Ting Tseng, cellist, and Dr. Jeremy Peterman, pianist. This audio documentation provides other cellists and pianists the opportunity of hearing the piece as originally conceived by the composer, as an aid to their own future preparation of this work. This recording, combined with the interpretative analysis, will assist in bringing *Reflections* into the cello repertoire and public eye.

DEDICATION

To my Mother and Father

ACKNOWLEDGMENTS

I would first like to thank the Almighty God, who always guides me on the right path of life. Without His mercy, I would not be who I am today. I am also taking this opportunity to thank Prof. Thomas Landshoot who has been a great teacher throughout my doctoral program. The program at Arizona State University is one of the most important experiences in my life, and I could not have finished the program without his support. I would also like to express gratitude for the members of my committee: Dr. Rodney Rogers, Prof. Catalin Rotaru, and Prof. Russell Ryan. They have all given so much of their time and professional knowledge to make my work better. I am indebted to my parents and sister who have been a source of inspiration and support throughout my life.

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CHAPTER 1

INTRODUCTION AND BIOGRAPHY OF COMPOSER

INTRODUCTION

It was a joy to commission a new cello piece from Taiwanese composer Ming-Hsiu Yen and it offered a great experience to get involved in the collaborative process of an original work, from the conception of the composition to producing the recording. This piece not only challenges the cellist in terms of rhythmic complexity, but it also incorporates different techniques such as harmonics, *glissandi*, and *sul ponticello*. The focus of this paper is to give interpretative suggestions for both the cellist and pianist, to supply a performance practice guide, produce the premiere recording, provide general concepts about the music, and to introduce readers to the composer through an interview with Ming-Hsiu Yen. Thus, this paper will discuss in detail the composition of the work, especially in terms of the dramatic nature of this piece and performance practice.

BIOGRAPHY OF COMPOSER

Ming-Hsiu Yen was born in Taichung, Taiwan and she started her music education at YAMAHA Music School when she was between five and six years old. Her first composition was a single line melody with some grace notes, trying to mimic the sound of birds chirping. Her teacher amazed her by playing the piece with harmonization and turned her small ideas into a real piece.

Dr. Yen earned both doctoral and master's degrees from the University of Michigan (DMA in composition major; MM in composition and piano performance major) and a bachelor's degree from Eastman School of Music (major in composition and piano performance, with a distinguished honor of Performer's Certificate). At the University of Michigan, she was funded with a full scholarship and was awarded

the distinguished Rackham Predoctoral Fellowship during her final year. Her primary composition teachers included Bright Sheng, William Bolcom, Betsy Jolas, David Liptak, Ricardo Zohn-Muldoon, Christopher Rouse, Steven Stucky, and Gordon Shi-Wen Chin. As a fellow of 2008 Minnesota Orchestra Composer Institute, she worked with Aaron Jay Kernis. She has also studied with Herbert Willi at Pacific Music Festival in 2007 and with Sydney Hodkinson at Aspen Music Festival and School in 2006. Her piano teachers in the USA have included Logan Skelton, Nelita True and Vincent Lenti. Dr. Yen is currently Assistant Professor of Composition and Theory at Taipei National University of the Arts in Taiwan. She has also served as Adjunct Associate Professor/Composer-in-Residence at Hong Kong University of Science and Technology.

Composer Interview Questions:

1. Where were you born and raised?
1. What is your primary instrument?
2. How did you become interested in composing?
3. When did you start your first piece? What is it?
4. What is your favorite instrument to write for?
5. Where do you usually compose your music?
6. How often do you compose?
7. Who is the most influential composer on you?
8. Who is your favorite teacher?
9. Do you have any favorite elements/techniques that you like to use in your compositions?
10. Do you consider the qualities/abilities of the performer when writing your works?

11. Have you written a piece for cello before? If so, please elaborate.
12. Do you usually come up with a title first, or the music?
13. Where do you find inspiration for your compositions?
14. Do all of your pieces have programmatic titles?
15. Why do you name this piece Reflections?
16. What are your general concerns regarding this piece? Could you say a few words about it?

CHAPTER 2

Gear 齒輪

Information on the Composition

The first movement of the sonata entitled “Gears,” is a reflection of contemporary life, in particular its increasingly mechanical nature. Life is routinized and compartmentalized, as our sense of wonder slowly slips away. It is a robotic life—wake up, caffeinate, hunch over a desk and stare at some pixels, go home, eat, find solace in more pixels, sleep; repeat. Like *Gears*, we keep rotating, but we are stuck on the same axle, doing the same thing, over and over again, all to serve some larger machine. Concern for others, emotional vulnerability—those are luxuries we can ill afford.¹ The first movement is thus machine-like, rhythmic, and mechanical, even sounding metallic at times. The structural outline of this movement is shown in Table 1.

Table 1. Structural Outline for *Gear*

Section	A	B	A
Tempo	♩=120-128		
Measure #	1-24	25-101	102-109
Note	through composed		

¹ This information in this paragraph is a paraphrase of comments made by the composer in conversation regarding the composition. The opening paragraph for each of the remaining movements (chapters 4-6) is also based on discussions with the composer.

Gear Program Note

“Gear” is a machine-like movement. A constant eighth-note pulse, representing “time,” is shown throughout the whole movement. Our life is vivid and lively, but in this modern era, we tend to work like a machine. We try our best to achieve our goals after goals, but we do not spend enough time to look around and care about the rest of the world. This movement is expected to be played with an absolutely
~ Ming-Hsiu Yen

Practice and Performance Recommendations

The opening motif of three eighth notes in m. 1 permeates the entire first movement. These three notes should be played with short, even, and aggressive strokes; the bow speed needs to be the same for all three notes. The piece starts at *fortississimo*, and the three-note motif is both *staccato* and accented, so it should be played as loud as possible. The example can be seen in Figure 2.1. The *pizzicato* at m. 6 should be played as a snap *pizzicato* (also known as a Bartók *pizzicato*), as indicated by the symbol. In a snap *pizzicato*, the string is plucked directly up and away from the fingerboard and far enough from the fingerboard so as to create a “snap” against the fingerboard when the string is released, as shown in Figure 2.2.



Figure 2.1. *Gear* m. 1 with opening motif.



Figure 2.2. *Gear* m. 6 with Bartók *pizzicato*.

The piano part should be played percussively for the entirety of the movement. At m. 9 the piano part is marked "muting string," meaning the pianist has to mute the strings with fingertips at about one inch from the end of the tuning pins when the notes are marked "+" This technique occurs from mm. 9-34, and in other passages marked similarly. While the whole movement is to be played percussively, this technique produces an exceptionally percussive sound from the piano, as demonstrated in Figure 2.3. To mute the strings, the pianist plays in a standing position from mm. 1-22.²



Figure 2.3. *Gear* mm. 9-12 with "+" above the notes.

Special attention should be paid to the third beat of m. 13 and the downbeat of m. 14; both are marked *tenuto*, and despite being eighth notes, they should not be played too shortly. It is important to note that in the third and fourth beats of m. 15, the accents are on the *upbeat*, while only one measure later m. 16 has the same sequence, but with accents on the *downbeat* of the third and fourth beats, as shown in Figure 2.4.

² Most of the suggestions concerning the piano part are made by the composer.



Figure 2.4. *Gear* mm. 15-16.

Beginning in m. 18, the technique of *sul ponticello* appears and recurs throughout the remainder of the movement. At m. 17, to achieve the gradual drive into *sul ponticello*, the bow shifts progressively closer to the bridge. At the same time, the *crescendo* goes from *forte* to *fortissimo*. However, in an unconventional twist, at the end of the *sul ponticello*, there is a sudden drop in dynamics from *fortissimo* to *subito mezzo-piano*. Measures 19-20 are similar to m. 17 in that there is a *sul ponticello* into a *subito mezzo-piano*. However, this time the cellist only has two beats to reach *sul ponticello*, meaning the bow must reach the bridge at a greater pace (Figure 2.5). The pianist should also take care to commence m. 18 at a *mezzo-piano* dynamic, in order to heighten the effect of the *crescendo*.



Figure 2.5. *Gear* mm. 17-19.

At m. 23, she/he releases the right hand to play the treble notes. After only two short bars, the pianist mutes the bass notes again with the right hand. The example is shown in Figure 2.6.



Figure 2.6. *Gear* mm. 22-25.

It is essential that the pianist keep a steady rhythm from mm. 25-51, even while the cello varies in rhythm and melody. The steady short notes of the piano should in no way deter the cello's musicality.

In m. 35, Ms. Yen adds lower octaves to the left hand of the piano that is accompanying a long sustained note in the cello—this aids in the *crescendo* that is asked for, while adding richness to the composition, shown in Figure 2.7.



Figure 2.7. *Gear* mm. 35-36.

It is interesting to note that the composer does not add lower octave notes at m. 37. Although it is a similar passage, lower octaves in the pianist's left hand of m. 37 might overpower the lower cello note being played.

At m. 57, the pianist must choose when to abandon the normal style of playing for the muting of strings. It may not be possible to comfortably play all notes up to the end of m. 57 as muted, prior to playing m. 58. The same issue occurs at the end of m. 59, as seen in Figure 2.8.



Figure 2.8. *Gear* mm. 55-59.

At m. 63, the cellist needs to practice the timing of the gesture with the pianist. The pianist needs time to transition from the higher register of the piano to a much lower position. This allows the cellist more time to accomplish an effective *glissando*.

From mm. 67-74, there is an elongated *crescendo*. Starting at m. 68, the cellist needs to maintain a strong tone all the way through m. 73, playing with a slow bow speed. For pianists with smaller hands, the composer prefers that one play the minor 9th (Figure 2.9A) as a minor 2nd (Figure 2.9B), instead of breaking the chord.

A.

B.

Figure 2.9. *Gear* mm. 68-73. Play the minor 9th (A) as a minor 2nd (B).

At m. 74, the piano part begins with the left hand, then switches to the right hand in order to reach the low C at m. 78 in time. From the second beat of m. 74 through the end of m. 77, the cellist has to play all four notes simultaneously (Figure 2.10). Here, producing machine-like sounds takes priority over intonation. The combination of the bow being close to the bridge (*for sul ponticello*) and the chords being played across four strings should produce a jarring, metallic sound.

Figure 2.10. *Gear* mm. 74-77.

The cellist's *glissando* from m. 91 to 92 may require some ensemble rehearsal with the pianist. Although *rubato* should generally not be employed in "Gear," a small amount of time may be necessary for the cellist to accomplish this *glissando* of an octave interval.

In mm. 100-109, both players should take care to faithfully observe the metrical units of rests. Any rushing through the rests is prohibited, because it undermines "Gear's" steady rhythm.

CHAPTER 3

Tears of the Angel 天使之淚

Information on the Composition

From high above, an angel looks down and observes the doleful state of humanity. The mechanical quality, the coldness, the absence of mutual concern—the angel sees all of this. As the angel somberly contemplates the contemporary human condition, tears begin to descend from the angel’s eyes. The structural outline of this movement is shown in Table 2.

Table 2. Structural Outline for *Tears of the Angel*

Section	A			B			C	
Tempo	♩ = 56			♩ = 84				
Measure #	1-28			29-48			49-72	
Subsection	a	b	a				a	b
Measure #	1-10	11-19	20-28				49-58	59-72
Note								from Aa

***Tears of the Angel* Program Note**

“Tears of the Angel” describes an image, in which an angel is mourning for this modern society. At the beginning of the movement, the piano plays with a repeated pattern, which contains large leaps, in the high register, as if the tears are slowly dropping down from the angel’s face. The cello plays a sorrowful melodic line, which symbolizes the inner life of the angel. This movement is played *attacca* into the third movement, “*Spintop*.”

~ Ming-Hsiu Yen

Practice and Performance Recommendations

Throughout the duration of the movement, the piano part depicts the angel's tears with eighth notes, while the cello part depicts the angel's ruminations. The piano conveys the angel's external manifestations and the cello conveys its internal reflections. The angel's tears are continuously flowing, and should be expressed by the pianist's playing with an unbroken *legato*. From measure 1 up until measure 28, there is a certain measured fragility, somberness, and depth of emotion, with no outbursts or agitation, as shown in Figure 3.1.

The image shows a musical score for the first four measures of 'Tears of the Angel'. The tempo is marked as ♩ = 56, fragile. The score is in 4/4 time and consists of two staves: a treble clef staff for the piano and a bass clef staff for the cello. The piano part features a continuous eighth-note melody in the right hand, starting on G4 and moving in a stepwise fashion. The cello part is mostly silent, with a low A note (A2) indicated by a vertical line on the staff. Performance instructions include 'legato' for the piano part, 'f' (forte) for the piano part in measure 1, and 'pp' (pianissimo) for the piano part in measure 2. A 'con ped.' (con sordina) instruction is placed below the bass staff, with a note '(l.v.)' (l'istesso) indicating the low A note. A 'sus. ped. to the end' instruction is also present, indicating that the sostenuto pedal should be held throughout the piece.

Figure 3.1. *Tears of the Angel* mm. 1-4.

Prior to commencing *Tears*, the pianist must prepare the low A, as seen in Figure 3.1, with the *sostenuto* pedal: silently depress the A, and then capture it with the *sostenuto* pedal. This allows the low A to freely ring throughout the piece, as requested by Ms. Yen in m. 1. Additionally, the pianist has complete freedom to employ the damper pedal as he or she wishes. It is important to note that Ms. Yen requests that the *sostenuto* pedal be depressed throughout the entire movement.

For mm. 1-15, a pianist might intuitively play the eighth-note patterns with the right hand. However, because of the large leaps between each adjacent beat within each measure, it may be difficult for the pianist to perform the *diminuendo* and the following *pianissimo* at m. 3 if the eighth-note patterns are played solely by the right hand. The pianist on the recording suggests playing the second and the fourth beat of each measure with the left hand, while using the right hand to play the first and third beats. There are two exceptions in m. 5 and m. 10, where the pianist takes the last two eighth notes with the right hand to approach the low A of m. 6 and m. 11 as seamlessly as possible (Figure 3.2).

The image shows a musical score for the first four measures of 'Tears of the Angel'. The music is in 4/4 time and G major. The right hand (R.H.) plays eighth-note patterns with large leaps between notes. The left hand (L.H.) plays the second and fourth beats of each measure. Annotations below the staff indicate which hand plays each note: 'L.H.' for the second and fourth beats, and 'R.H.' for the first and third beats. A dashed line above the staff indicates an 8va range. The bass clef staff shows a low A note in measure 6, which is approached from the previous measure.

Figure 3.2. *Tears of the Angel* mm. 4-7.

Although the first harmonic shift occurs in m. 10, where the tonality goes down in a chromatic fashion, the pianist at her/his discretion, may choose to blur the harmonies through minimal changes of the damper pedal (Figure 3.3).



Figure 3.3. *Tears of the Angel* mm. 9-12.

From mm. 3-28 the cello, plays in a somber, measured fragility. The bow speed should therefore be controlled and not too fast, and bow changes ought to be smooth and imperceptible. Notes should be held to their full length, with *tenuto* and slight *rubato*. At m. 4, the cellist should avoid sliding from C# to F. However, some sliding from F to B is acceptable, according to the composer. The *crescendo* from mm. 15 to 16 is played with more speed and weight on the bow to maintain the *tenuto*, but the C# in m. 16 is unaccented, because the *crescendo* is only from *piano* to *mezzo-piano*. Also note that the second beat of m. 27 is played with an upbow; as it is *tenuto*, however, it should imitate the sound quality of a downbow.³

Beginning at measure 29, the dramatic intent of the music increases, as the angel's disappointment turns into agitation. The angel's emotions are more stirred and build towards greater catharsis, eventually peaking at m. 41, as expressed through the *crescendo* into the *fortissimo*. Although preceded by a *poco ritardando*, the tempo change in m. 29 is sudden; the abruptness is essential to conveying the shift from calm to agitation (Figure 3.4).

³ After playing through the composition in the composer's presence, these and ensuing comments regarding performance practice were approved by the composer.

Figure 3.4. *Tears of the Angel* mm. 28-31.

In this agitated moment (Figure 3.4), the piano writing consists of two extremes: a tenor line and a treble phrase that is many ledger lines above the staff. The low A of the piano bass clef stops for seven bars (mm. 29-35), as the music here is played *molto espressivo*. While the low A is absent, the tears continue to fall; however, it is as if the angel is searching for meaning and resolution. The bass clef of the piano is in a medium range, while the cello's melody conveys a meandering up-and-down figure, very much symbolic of the angel's wandering and searching.

The texture of the piano writing changes drastically in m. 36, with the re-emergence of the grief-stricken low A (Figure 3.5). The angel is no longer crying; the tears of sadness have turned into an acknowledgement of the pain and anguish that reality often brings with it.



Figure 3.5. *Tears of the Angel* mm. 36-40.

Once the angel's emotional expressiveness peaks at measure 41, the music gradually returns to a calmer state. The eighth notes in mm. 41- 44 are to be played with greater power and length than before. At m. 45, having calmed down, the angel begins an internal dialogue considering its course of action, with the question, "*what then shall I do?*" Measures 45, 46, and 47 employ the same notes, but with different arrangements (Figure 3.6). This communicates the angel's internal dialogue and growing uncertainty as it repeatedly considers the same question. Further reflecting the angel's renewed state of calm, m. 58 is played *sul tasto*.



Figure 3.6. *Tears of the Angel* mm. 45-47.

As the movement closes, measures 65 to 68 convey a long sigh, particularly through the harmonics in m. 67 and m. 68. The movement finishes with a *diminuendo* into *niente*, as the notes fade away into little more than a whisper.

CHAPTER 4

Spintop 陀螺

Information on the Composition

After exploring the perspective of an angel in the second movement, we shift back to an examination of the human condition—from a human perspective. So often, the state of humanity seems to be helpless and hopeless. Why is the world so cold? The contemplation takes a turn. Something must be done. We must do something. There is grief, there is indignation, but there is also resolve. All of this contributes to an aggressive emotional state throughout the movement.

The structural outline of this movement is shown in Table 3.

Table 3. Structural Outline for *Spintop*

Section	A	B	C	D	E
Tempo	♩=84		♩=76		
Measure #	1-29	30-114	115-146	147-161	162-179
Subsection		a b c			
Measure #		30-56 57-66 67-77			
Subsection		b' c'			
Measure #		78-98 99-114			
Note	A: first three notes are from "Tears of the Angels"	c: repeated notes c': repeated notes			

Spintop Program Note

Continuing with the sorrowful melodic line from previous movement, "Spintop" starts with a cello solo section and gradually becomes more rhythmic. Similar to the first movement, this movement implies that our daily life is a routine, and we live like a *Spintop*. After the piano joins, the music becomes more energetic. Fast scalar motives and rapid repeated notes frequently appear, as if the *Spintop* never stops.

~ Ming-Hsiu Yen

Practice and Performance Recommendations

Movement three begins with an extended cello solo, lasting from measures 1 to 33. The beginning should be played mysteriously and as *legato* as possible, with imperceptible bow changes. There is no need to employ too much *vibrato*. From measures 1 to 30, the cellist has some freedom to interpret according to her/his own understanding of the theme. Because this movement is about reflecting humanity's disposition, the cellist may even interpret according to her/his own ideas and/or mood. She/he is free to interpret dynamics according to the shape and the direction of the notes—even the listed dynamic markings are open to different degrees of emphasis and exaggeration.

The movement starts off smoothly at m. 1. The passage should be played quietly and without accent to convey the mysterious nature of the music. Moving from there, be careful not to *crescendo* at m. 3, even though the notes are climbing higher. There should be no accents on the first and third beats of m. 4, and although the *diminuendo* starts there, the dynamic could only be *mezzo-forte*, and get softer from there, as shown in Figure 4.1.



Figure 4.1. *Spintop* mm. 1-5.

At m. 12, be careful that the left hand does not slide too fast on the sixth chord. Otherwise, there may be an unwanted accent. The quintuplets at m. 13 should be played on the string—with the bow having more weight on the string—and should not be rushed. Though m. 14 and m. 16 appear to be similar, it should be

noted that the first beat on m. 16 is a triplet, and does not carry a staccato articulation. Therefore, at m. 16, be sure to play the full value for the first note, and not to give the second note a *tenuto* articulation. At m. 21, it is recommended that the cellist use the second finger on the last note (the C), thus making it easier to reach the first note of the double stop. At m. 22, the music culminates in a symbolic spinning around (hence the title "Spintop") through the use of pitches that chromatically rise and fall.

With further emphasis on chromaticism, m. 30 marks a turn for humanity from reflection to resolve. If such is the reality of society, then life must go on, but with a balance of realism and a resolve to change that which can indeed be changed. Therefore, this section is to be performed *con brio*, with energy.

Measures 32 and 34 both employ harmonic notes. The A in m. 31 should be played on the open string to allow for the harmonic in m. 32, played by touching the D with the fourth finger, creating a natural harmonic. The last note in m. 33, an E, necessitates a quick switch from the first finger to the thumb in order to set up the artificial harmonic that follows in m. 34, where the thumb is pressed to fingerboard, and the fourth finger touches the perfect 4th above to create the harmonic. The example is shown in Figure 4.2.



Figure 4.2. *Spintop* mm. 31-34.

Note that at m. 32 and m. 34 there are accents, so the bow must be played close to the bridge in order to produce a louder harmonic. Also, the piano joins in for the first time in this movement at m. 34, and engages in a dialogue with the cello. The piano imitates and follows the feel of the cello's melody, matching both the mood and tone.

At measure 37, the piano has a particularly low note, which is meant to imitate the effect of timpani. The left hand plays in a percussive manner, while the right hand continues its dialogue with the cello until m. 52, as shown in Figure 4.3. Meanwhile, the cello accents and slurs at m. 37, while simultaneously maintaining a clear sound. The left hand, therefore, cannot slide too much.

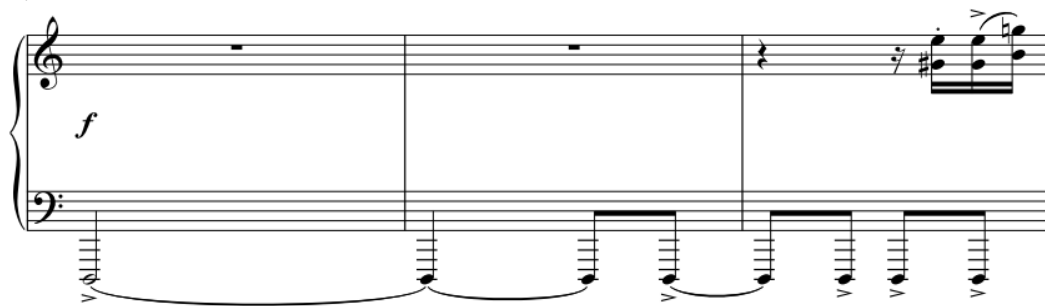


Figure 4.3. *Spintop* mm. 37-39. The left hand imitates the effect of timpani.

The cello and piano reverse roles starting at the second beat of measure 46. The cello now imitates the timpani sound. There is no need for the cello to sound pretty here, only percussive. The effect and percussive feel are paramount; sound quality is secondary to a strong, powerful feel—abrasive, even. This is particularly important leading up to mm. 50 to 77, when the cello has quadruple stops. At this point, the cello embraces abrasiveness. As best as possible, all four notes should be played at the same time for the quadruple stops, and with a very fast bow speed.

From measure 58 on, though the thirty-second notes are *staccato*, they are to be played on the string, clear, short, and crisp. At m. 59, the cello goes from *sul ponticello* to a normal bowing technique, flipping back and forth. The example is seen in Figure 4.4. A metallic sound is added to the abrasive sound when in *sul ponticello*, hearkening back to the *Gears* portrayed in the first movement.



Figure 4.4. *Spintop* mm. 59-62.

Measures 99 through 114 should be played like a top that is spinning steadily. The accents are the axis, the anchor of the top, so every accent should be played exactly the same. From measures 115 to 140, the tempo slows down some—*meno mosso*. For the three-note arpeggios, emphasis should be placed on the first note.

Measure 147 circles back to form a recapitulation, and unless otherwise noted, should be played with the same patterns as before. Lastly, measures 166 to the end should be played percussively by the cello.

CHAPTER 5

Transformation 昇華

Information on the Composition

When people have been hurt through life experiences, they often feel hopeless, and try to hide these wounds and pretend nothing has ever happened. They may still hope that the wounds will be healed and their lives transformed. The movement suggests both the struggle associated with the human condition and the potential for *transformation*. The structural outline of this movement is shown in Table 4.

Table 4. Structural Outline for *Transformation*

Section	A	B	A'	C	D (or C')		
Tempo	J= 84		J= 96		J= 100		
Measures #	1-65	65-91	92-115	116-180	181-233		
Subsection	a	b'	a	a'	b		
Measure #	1-17	18-35	92-111	112-115	116-141 142-151 152-163	a	b
Subsection	a'	b'		a''	b'	c	
Measure #	36-51	52-65		164-173	174-180	218-233	
Note	b: Eb-A-D-Eb-B (motive) b': Eb-A-D-Eb-B		a: variation of Aa b: variation of Ab	a, a': variation of A (descending scale)	c: ascending scale		
Note				b: septuplets			

Transformation Program Note

Starting with an expressive melodic line in the cello part, a passionate and emotional language carries throughout the entire "Transformation." This movement talks about wounds that are buried deep in our hearts, but we pretend they have disappeared. One day, with the return of all the memories, the false scars are torn off. We struggle and suffer, and we hope these wounds will be cured and transformed one day.

~ Ming-Hsiu Yen

Practice and Performance Recommendations

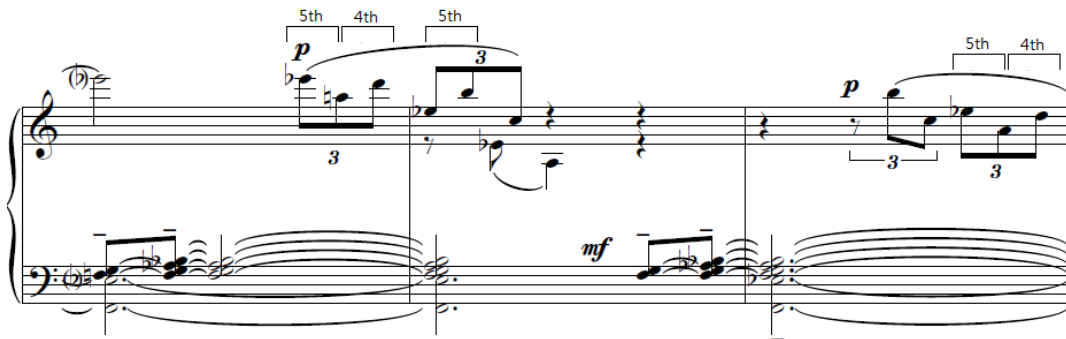
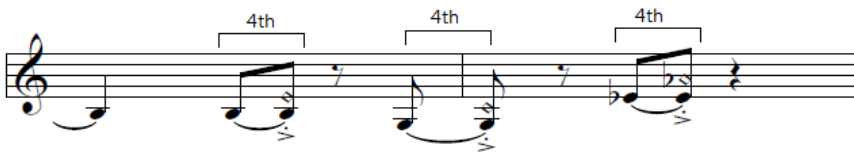
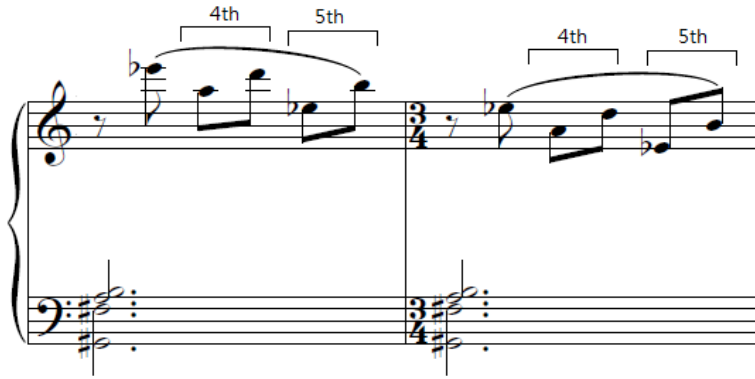
At the very beginning of the movement, although the cello line does not indicate the bowing, the line is to be played legato as marked in the score, and shown in Figure 5.1. The composer intends for the cellist to have the freedom of choosing their own bowing.



Figure 5.1. *Transformation* mm. 1-5.

The opening dynamic is *mp*, but there is room for variance as long as it follows the shape of the notes. Accents should be avoided here, by paying attention to bow length and distribution; the bow speed should not be too fast.

From measures 1 to 17, the piano, despite having dotted half notes throughout, can match the cello's shape and emotions. The piano has a pattern of eighth notes at mm. 18-19 (Figure 5.2) which will later be taken on by the cello at m. 27, not in terms of an exact pattern, but rather, the feeling, further conveyed by playing intervals of a fourth (Figure 5.3). The piano plays intervals of a fourth and a fifth (e.g. A-D-Eb-B), which appear throughout the movement, such as at mm. 27-29. This is shown in Figure 5.4.



From mm. 18 to 28, the piano's downbeats are to be played with both hands. At the transition from mm. 24 to 25, the piano should utilize the tie with finger substitution from fingers 1-3 in order to play the downbeat of m. 25 with both hands, and repeat in the similar manner until m. 27 (Figure 5.5).



Figure 5.5. *Transformation* mm. 18-27.

From measures 27 to 35, the cello has a difficult harmonic scale. All the harmonics are to be played in thumb position, with the thumb creating the base for the artificial harmonics. For example, at m. 27, the B should be played with the thumb, thus when the fourth finger (and 4th interval) is added, a harmonic can be created (Figure 5.6). Practice Note: These shifts should be practiced by breaking it down into parts, i.e., practicing just the thumb shifts before incorporating the fourth finger (once the cellist is adequately adept with the thumb shifts). The example can be seen in Figure 5.7.



Figure 5.6. *Transformation* mm. 27-29.



Figure 5.7. *Transformation* mm. 30-32. (Practice the thumb shifts before incorporating the fourth finger.)

With regard to playing as an ensemble (from measures 27 to 35), the tempo must be precise. This is due in large part to the piano having triplets against the eighth notes of the cello. It is imperative that, despite the difficulty of the harmonics (mm. 27-29), the cello keeps the tempo. However, at m. 30, the piano waits for the cello during the cello's septuplets. The example is shown in Figure 5.8.



Figure 5.8. *Transformation* mm. 27-30.

The cello part in measures 35 to 39 is similar to the movement's introduction; however, this time around there is slurring in the bow.

Furthermore, the piano now has added a melody in the right hand (particularly from measures 44 to 52), creating a richer soundscape.

Starting at measure 92, the tempo speeds up as the piano plays flowing arpeggios. While the cello leads and dictates the expressiveness here, the piano should play nebulously underneath the cello's melody. Because the cello will be more free-flowing in terms of rhythm, it is all the more important that the piano listen to the cello. Here the pianist is best suited to adjusting to the cello's play over counting. In particular, at mm. 94-102, on beat 3 the piano matches notes with the cello. The pianist must be cognizant of when the cellist arrives on beat 3 to ensure that both partners play the tone simultaneously (Figure 5.9).

Figure 5.9. *Transformation* mm. 94-101.

From measures 108-111, the piano's rhythmic figures begin to change with an accompanying *crescendo*, thus creating more *agitato*. Because of the piano's rhythmic changes, it is especially important that the cello takes care to not rush the tempo here. Measures 112 to 115 serve as a transitional section. The piano starts with *ff*, and both the cello and piano play in an agitated fashion until m. 116, where the cello starts the new melody. Note that at m. 116 the piano has a *ffmp*, so dynamic-wise the piano needs to immediately drop to *mp*, as shown in Figure 5.10.

The image shows a musical score for measures 115-117. The top staff is the treble clef, and the bottom two staves are the bass clef. The time signature is 2/4. In measure 115, the piano part (bottom staves) has a dynamic marking of *f* and a triplet of eighth notes. In measure 116, the piano part has a dynamic marking of *ffmp* and a sextuplet of eighth notes. In measure 117, the piano part has a dynamic marking of *ffmp* and a septuplet of eighth notes. The cello part (top staff) has a dynamic marking of *ff* in measure 115 and a dynamic marking of *ffmp* in measure 116. The cello part has a triplet of eighth notes in measure 115 and a sextuplet of eighth notes in measure 116. The piano part has a sextuplet of eighth notes in measure 115 and a septuplet of eighth notes in measure 116.

Figure 5.10. *Transformation* mm. 115-117.

The pianist plays quintuplets, sextuplets, and septuplets at measures 116 to 133, and should be careful to not rush. This is in order to allow space for the cellist to play the melody with ample musicality. Although the dynamic is soft here, the pianist should emphasize the first note of every measure from mm. 116 to 122, given the chromatic scale; i.e., the first note of those measures should be accented, as demonstrated in Figure 5.11.

Figure 5.11. *Transformation* mm. 116-122.

From measure 116 on, where the new melody starts, the cello plays in a higher register until measure 152. Here, the cellist not only plays in a higher register, but also plays double-stops in intervals of sixth. Thus particular attention should be given to intonation from measures 116-152. The example is shown in Figure 5.12.

112 *fff* *ff*

118

123

127

132

137 *molto rit.*

(♩ = 63) *Meno Mosso* ♩ = 76, *Agitato*

141 *fff*

Detailed description of the musical score: The score consists of seven staves of music in treble clef. Measure 112 starts with a *fff* dynamic and features a complex rhythmic pattern with a triplet of eighth notes and a quarter note. Measure 118 shows a sequence of eighth notes with a triplet of eighth notes. Measure 123 features a sequence of eighth notes with a triplet of eighth notes. Measure 127 shows a sequence of eighth notes with a triplet of eighth notes. Measure 132 features a sequence of eighth notes with a triplet of eighth notes. Measure 137 starts with a *molto rit.* marking and features a sequence of eighth notes with a triplet of eighth notes. Measure 141 starts with a *fff* dynamic and features a sequence of eighth notes with a triplet of eighth notes. The tempo changes from *Meno Mosso* (♩ = 63) to *Agitato* (♩ = 76) at measure 142.

Figure 5.12. *Transformation* mm. 112-143.

Both performers build-up tension from measures 135 to 141, as they move from quintuplets to sextuplets to septuplets. At m. 139, a *ritardando* occurs, even as the piano plays septuplets. This is a particularly challenging order, and will require carefully practiced coordination between the piano and cello. The *ritardando* continues through the end of m. 141, all the way until the *meno mosso* at m. 142.

A *crescendo* begins at m. 141, and builds layer upon layer until the *fortississimo* at measure 142. The cellist needs to practice intonation for this passage because of the high register. The tonal quality, however, is not as important; rather, the emphasis should be on conveying power and emotion (Figure 5.13).

The image displays a musical score for measures 139 through 142. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment.

- Measure 139:** The tempo is marked *molto rit.* (very slow). The key signature has one sharp (F#). The time signature is 3/4. The melodic line features a half note chord (F#4, C#5) followed by a half note (F#5) and a quarter note (B5). The piano accompaniment consists of a series of eighth notes in the right hand and a bass line in the left hand, with several 7-finger chords indicated.
- Measure 140:** The tempo remains *molto rit.*. The melodic line continues with a half note (C#5) and a quarter note (D#5). The piano accompaniment continues with eighth notes and bass line, including a 7-finger chord.
- Measure 141:** The tempo changes to *Meno Mosso* (♩ = 76, *Agitato*). The key signature changes to two sharps (F#, C#). The time signature changes to 2/4. The melodic line starts with a half note (F#5) and a quarter note (C#6). The piano accompaniment features a *cresc.* (crescendo) marking and continues with eighth notes and bass line, including a 6-finger chord.
- Measure 142:** The tempo remains *Meno Mosso*. The melodic line features a half note (C#6) and a quarter note (D#6). The piano accompaniment continues with eighth notes and bass line, including a 7-finger chord. The dynamic marking *fff* (fortississimo) is present.

Figure 5.13. *Transformation* mm. 139-146.

At measure 148 the piano introduces decuplets (10-note groupings) as part of a transitional passage until measure 152, which marks the beginning of a new section, where the cello and piano engage back and forth in dialogue, as shown in Figure 5.14. The cello part changes between septuplets and triplets, and it is thus vital that the piano maintain a steady beat from measures 152 to 161, as seen in Figure 5.15.

Figure 5.14. *Transformation* mm. 148-152.

Figure 5.15. *Transformation* mm. 152-158.

Rhythmically, measures 162 and 163 constitute a particularly difficult passage. While the cello plays septuplets until the very last beat, the piano, on the

other hand, plays triplets. Because of the slurring in the piano part, it is easy to mistake the triplets for 8th notes, so the piano should take heed not to confuse the two. On the last beat of m. 163, take time on the last beat so that the piano and cello land together on the downbeat of m. 164. The cello should cue the piano. The example can be seen in Figure 5.16.



Figure 5.16. *Transformation* mm. 162-163.

Starting at measure 164, the cello plays the melody, which the pianist needs to listen to with particular attention, especially because the piano part changes from septuplets to sextuplets to decuplets (until m. 173). The distinction between the septuplets, sextuplets, and decuplets should be demarcated clearly by the piano (Figure 5.17).

Musical score for "Transformation" mm. 164-171. The score is in 2/4 time and consists of four systems. The first system shows a treble clef staff with a melodic line starting on a half rest, followed by eighth notes with accents and a triplet of eighth notes, marked *fff*. The piano accompaniment features a bass line with eighth notes and a treble line with sixteenth-note chords, marked *ff*. The second system continues the melodic line with triplets and the piano accompaniment with sixteenth-note chords, marked with "6" and "7" fingerings. The third system shows the melodic line with triplets and the piano accompaniment with sixteenth-note chords, marked with "6" and "6" fingerings. The fourth system features a melodic line with a long slur over two measures and the piano accompaniment with sixteenth-note chords, marked with "10" fingerings.

Figure 5.17. *Transformation* mm. 164-171.

At measure 177, the cello has double stops with triplets, *accelerando*, and *crescendo*, thus intonation is very important here (Figure 5.18). In practicing this section (measures 177 to 180), one method is to begin by only playing the bottom notes, while still positioning the fingers on the top notes (without playing them). After that, the cellist can practice playing the top notes, while still positioning the fingers on the bottom notes (without playing them), before putting it all together and playing the double stops as written. For the purposes of practice, the cellist can focus on intonation by practicing at a slower tempo. Once the cellist is secure in intonation, they can gradually bring it back up to tempo.



Figure 5.18. *Transformation* mm. 177-180.

From measures 181 to 199, the piano has a complex part, while the cello part is rather simple. The cello should therefore listen to the piano here. The piano will need to find a good fingering for this section. The cello plays at a higher register at measure 181, with dynamic *fortissimo* (*ff*), and some accent, thus the bow should be played close to the bridge.

From measure 218, the cello plays ascending octaves (double stops). Because of the high register at measure 228, it is difficult to play with accents and adequate *crescendo*, thus the cello can use discretion in choosing to only play the top notes in order to achieve the dynamics (Figure 5.19). At measure 227, both the cello and piano should take some time going into measure 228, since m. 224 leads

into m. 228 by way of a chromatic run. The pianist and cellist should make eye contact at measures 231 through the end (m. 233), ensuring that the pianist follows the cellist's bow changes so that they end together.



Figure 5.19. *Transformation* mm. 224-233

Conclusion

Commissioning a new piece from a living composer is a tremendous collaborative experience. It is an opportunity for the performer to communicate with the composer directly regarding performing styles and general concepts about the music. This written document serves as a performance and practice guide for instrumentalists interested in learning *Reflections*. This newly commissioned work not only enlarges the cello repertoire, but also enriches the musicianship of people who learn and perform it.

APPENDIX A

INTERVIEW WITH MIN-HSIU YEN

The following interview with Ming-Hsiu Yen took place on Feb 6, 2013 in Taichung, Taiwan.

Q1. Where were you born and raised?

I was born and raised in Taichung, Taiwan.

Q2. What is your primary instrument?

My primary instrument is the piano, but I also play the viola and the two-string Chinese instrument, erhu.

Q3. How did you become interested in composing?

When I was a kid, the Yamaha music education system was very popular in Taiwan. I joined the system when I was 5 or 6. That was my first music education. In addition to basic musicianship and piano playing, my teacher also occasionally encouraged us to write some little pieces. My first "composition" was a one-voice melody with some grace notes, trying to mimic the sound of bird chirping. My teacher first played what I wrote in class and then played it again with her harmonization. It sounded fantastic! I was so amazed to see my little ideas get turned into a real piece. Since then, I have never stopped writing, and my composition skill has been growing together with my piano playing and music learning. Composing and performing are integrated, and I feel more "complete" when I try to achieve both at the same time.

Q4. When did you start your first piece? What is it?

After an audition, I got accepted into the specialized music program for talented students in a public elementary school. In order to stay in this program, there were

also several auditions I had to take every few years along the way, but at the end, I was in the program from first grade all the way to the time I completed my high school education. I don't remember when exactly I wrote my first piece, but it was a composition assignment from one of my musicianship classes in first or second grade. The piece was no more than 16 bars and was written for piano.

Q5. What is your favorite instrument to write for?

I don't have a favorite one. I love to write for all kinds of instruments and always look forward to writing for instruments for which I have never written.

Q6. Where do you usually compose your music?

I can compose in any kind of place, as long as there is no other music going on. My favorite working situation is to write at the piano with a large desk next to me. If there is a window with a good view in the room, it is even better. If the instrumentation is for solo piano, I use the piano to write; if it is a chamber or orchestral work, I tend to use the piano only to check the harmonic progression. Instead of playing everything on the piano, I prefer "imaging" the sound of the instrument for which I am writing. Playing a non-piano part on the piano sometimes restricts my imagination of the sounds of the instruments.

In reference to the piece, "Reflections," I wrote it at my piano in my office and at my electric piano in my apartment.

Q7. How often do you compose?

It depends. The year 2014 was one of my most productive years, in which I wrote a concerto for saxophone and wind ensemble, a piece for sheng (Chinese instrument) and string quartet, a double bass quartet, a four-hand piano composition, a duet for

double bass and piano, an arrangement of an earlier composition of mine for cello and piano, and an arrangement of Taiwanese folk songs for soprano, viola, and piano.

Q8. Who is the most influential composer on you?

Many composers have been very influential to my writing. Among them are Bach, Brahms, Debussy, Stravinsky, Prokofiev, Bartok, Barber, etc.

Q9. Who is your favorite teacher?

I've studied with many masters, and from each of them I learned a great deal.

Q10. Do you have any favorite elements/techniques that you like to use in your compositions?

It depends on the ideas I have for each composition. It could be form, contrapuntal writing, or contrasts.

Q11. Do you consider the qualities of the performer when writing your works?

Not exactly, but if I know who will be playing the composition, I always ask for their recordings or go to their concerts to get to know the performers better before writing the music. Especially for commissioned works, I want the performers to be able to show the best parts of them.

Q12. Have you written a piece for cello before? If so, please elaborate.

"Reflections" is my first piece written for cello and piano and is also my first piece in which the cello has the most important role. However, I've written for cello in chamber and orchestral compositions.

Q13. Do you usually come up with a title first or the music?

Most of the time, even in the very early stage of the composition, I know my main musical ideas and extra-musical ideas very well. The musical ideas then turn into the composition, and the extra-musical ideas get transformed into the title.

Q14. Where do you find inspiration for your compositions?

I find inspirations from my daily life.

Q15. Do all of your pieces have programmatic titles?

Once the musical ideas and the extra-musical ideas in the composition are clear, it is not hard to come up with a title. However, the most difficult part is to pick the best one among them. A good title can both "guide" the listeners and "summarize" the ideas of the composition.

Q16. Why do you name this piece Reflections?

Each movement of the piece in "Reflections," is a reflection of my observation of people in this modern society and of my own experience being one of these people. The people that I portray in this composition work around the clock and are cold like a machine in their expression. They are energetic and always show their strongest side to other people (as in the first movement and the third movement); however, in their inner world, they are as weak as grass, and they are not as strong as they seem to be.

Q17. What are your general concerns regarding this piece? Could you say a few words about the piece?

This is a piece with contrasting movements and sections. It should be played as musically and as dramatically as possible.

APPENDIX B

LETTER OF PERMISSION

I give permission for Yu-Ting Tseng to include my musical score as a part of her research document, "A Newly Commissioned Work for Cello, A Recording and Performance Practice Guide."

Ming-Hsiu Yen

02/10/2016

Print Name

Date

Reflections <<印•映>>

Score Title

Ming-Hsiu Yen

Signature

APPENDIX C

REFLECTIONS SCORE

Commissioned by Yu-Ting Tseng
Reflections 《印·映》
 I. Gear 齒輪

Ming-Hsiu Yen 顏名秀
 (2013)

Allegro ♩ = 120-128, Machine-like

Violoncello

fff
 Allegro ♩ = 120-128, Machine-like

Piano

5

Vc. *pizz.* *arco*

Pno.

9

Vc. *pizz.* *arco*

Pno. *ff*

(+: use fingertip to mute string about one inch from the end)

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Reflections - I. Gear

2

13

Vc.

Pno.

Measures 13-16: Violin part features a complex rhythmic pattern with triplets and slurs. The piano accompaniment consists of a few chords in the bass register.

(norm) → sul pont.

17

Vc.

Pno.

Measures 17-20: Violin part has a dynamic range from *f* to *mp sub.* and includes a *sul pont.* instruction. The piano accompaniment features a steady bass line with chords.

norm. sul pont. norm. sul pont.

19

Vc.

Pno.

Measures 19-22: Violin part alternates between *norm.* and *sul pont.* with dynamic markings *ff* and *mp sub.*. The piano accompaniment continues with a consistent bass line.

Reflections - I. Gear

3

27 *norm.* *ff* 3 3 3 3 *(norm)* *ff* *→ sul pont.*

25 *norm.* *f* *fff*

29 *f* *(norm)* *ff* *f* *→ sul pont. norm.*

Reflections - I. Gear

4

33

Vc. *norm.* *ff* *sul pont.* *pizz.*

Pno.

37

Vc. *arco* *mf*

Pno. *mp sub.*

42

Vc. *f* *mf*

Pno.

Reflections - I. Gear

5

46

Vc.

Pno.

f *ff*

f

49

Vc.

Pno.

norm. → sul pont. pizz. arco (norm.)

f *ff* *ff*

52

Vc.

Pno.

Reflections - I. Gear

6

55

Vc. *ff* pizz. arco

Pno. *mp* *mf*

58

Vc. (norm.) → sul pont. *sf*

Pno. *ff*

62

Vc. *ff* norm. *mp*

Pno. *ff* *p sub.*

Reflections - I. Gear

7

66

Vc.

Pno.

69

Vc.

Pno.

72

(norm.) → sul pont.

Vc.

Pno.

fff

fff

Reflections - I. Gear

8

76

Vc.

pizz.

ff

Pno.

ff sf sf

80

Vc.

Pno.

sf sf sf

84

Vc.

Pno.

arco Reflections - I. Gear

9

88 (sul pont.) norm.

Vc. Pno.

92

Vc. Pno.

(tr) (as high as possible)

95

Vc. Pno.

Reflections - I. Gear

10

98

Vc.

Pno.

fff

102

Vc.

Pno.

fff

106

Vc.

Pno.

II. Tears of the Angel 天使之淚

11

♩ = 56, fragile *molto legato*

Violoncello

Piano

8^{va}

legato *f* *pp*

(l.v.)

con ped.
sus. ped. to the end

5

Vc.

Pno.

9

Vc.

Pno.

Reflections - II. Tears of the Angel

12

13

Vc. *mp*

Pno. *p*

17

Vc. *p* *mf*

Pno. *pp* *legato* *mp*

27

Vc.

Pno. *p*

25

Vc.

Pno.

28

Vc.

poco rit. . . . ♩ = 84 ($\overset{\frown}{\text{♩}}$ = ♩), molto espressivo

f

Pno.

poco rit. . . . ♩ = 84 ($\overset{\frown}{\text{♩}}$ = ♩), molto espressivo

mf

32

Vc.

Pno.

Reflections - II. Tears of the Angel

14

36

Vc.

Pno.

Violin part: Treble clef, 3/4 time. Measure 36: quarter rest, eighth note G4, quarter note A4, quarter note B4. Measure 37: quarter note C5, quarter note D5, quarter note E5. Measure 38: quarter note F5, quarter note G5, quarter note A5. Measure 39: quarter note B5, quarter note C6, quarter note B5. Piano accompaniment: Treble and bass clefs. Measure 36: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 37: Treble clef has a half note chord (F4, A4, C5). Bass clef has a half note chord (F2, A2, C3). Measure 38: Treble clef has a half note chord (F4, A4, C5). Bass clef has a half note chord (F2, A2, C3). Measure 39: Treble clef has a half note chord (F4, A4, C5). Bass clef has a half note chord (F2, A2, C3).

40

Vc.

Pno.

Violin part: Treble clef, 3/4 time. Measure 40: quarter note G4, quarter note A4, quarter note B4. Measure 41: quarter note C5, quarter note D5, quarter note E5. Measure 42: quarter note F5, quarter note G5, quarter note A5. Measure 43: quarter note B5, quarter note C6, quarter note B5. Piano accompaniment: Treble and bass clefs. Measure 40: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 41: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 42: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 43: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Dynamics: *ff sempre* above the violin part, *f* above the piano part.

44

Vc.

Pno.

Violin part: Treble clef, 3/4 time. Measure 44: quarter note G4, quarter note A4, quarter note B4. Measure 45: quarter note C5, quarter note D5, quarter note E5. Measure 46: quarter note F5, quarter note G5, quarter note A5. Piano accompaniment: Treble and bass clefs. Measure 44: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 45: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Measure 46: Treble clef has a whole note chord (F4, A4, C5). Bass clef has a whole note chord (F2, A2, C3). Dynamics: *dim.* below the violin part.

47

Vc.

Pno.

p

pp sempre

52

Vc.

Pno.

pp

57

Vc.

Pno.

p

sul tasto
echo-like; legato

Reflections - II. Tears of the Angel

16

67

Vc.

Pho.

65

Vc.

pp

Pho.

69

Vc.

p *ppp* *n*

ppp

attacca

attacca

III. Spintop 陀螺

17

Andante ♩ = 84

Violoncello 
mp mysteriously

6 
mp

11 
mf

15 
p

19 
mp *mf*

23 
mf

26 
mf

30 
f con brio

Reflections - III. Spintop

18

34

Vc.

mf

f

Pno.

mf

37

Vc.

Pno.

f

40

Vc.

Pno.

Reflections - III. Spintop

19

43

Vc.

Pno.

46

Vc.

Pno.

49

Vc.

Pno.

Reflections - III. Spintop

20

52

Vc.

Pno.

55

Vc.

Pno.

58

Vc.

Pno.

mf *ff* *mf* sul pont. norm.

Reflections - III. Spintop

61 *ff*

Vc.

Pno.

65

Vc.

Pno.

67 (norm.) → sul pont. → norm. → sul pont.

Vc.

Pno.

Reflections - III. Spintop

69 norm. $\xrightarrow{\hspace{10em}}$ sul pont. norm. sul pont. norm.

Vc. *mf* *cresc.*

Pno.

71 sul pont. norm. *ff*

Vc.

Pno. *ff* *mf*

74 (norm.)

Vc.

Pno.

Reflections - III. Spintop

77 *sul pont.* *norm.*

Vc.

Pno.

f *8va* *3* *3* *3* *3*

f *3* *5* *8vb*

80

Vc.

Pno.

mf *8va* *3* *8vb* *3* *5*

82

Vc.

Pno.

mf *8va* *3* *8vb* *3* *5*

Reflections - III. Spintop

24

84

Vc.

f

Pno.

87

Vc.

Pno.

89

Vc.

mf

Pno.

92

Vc. *f*

Pno. *mf*

95

Vc. *cresc.*

Pno. *cresc.*

98

Vc. *ff*

Pno. *f*

Reflections - III. Spintop

26

101

Vc.

Pno.

104

Vc.

107

Vc.

110

Vc.

Pno.

Meno Mosso ♩ = 152

113

Vc.

Pno.

116

Vc.

120

Vc.

Pno.

123

Vc.

Reflections - III. Spintop

28

127

Vc.

Pno.

130

Vc.

Pno.

133

Vc.

Pno.

Reflections - III. Spintop

29

136

Vc.

Pno.

139

Vc.

Pno.

143

Vc.

Pno.

Reflections - III. Spintop

30

147

Vc. *mp*

Pno. *ppp*

152

Vc. *mf*

Pno.

157

Vc.

Pno.

161

Vc. *f*

Pno. *mf*

164

Vc.

Pno.

167

Vc. *ff*

Pno. *ff*

Reflections - III. Spintop

32

171

Vc.

mf *cresc.*

Pno.

173

Vc.

f

Pno.

175

Vc.

ff *fff*

Pno.

IV. Transformation 昇華

Andante ♩ = 84, Espressivo

Violoncello



mp legato

Andante ♩ = 84, Espressivo

Piano



p

6

Vc.



3
5

Pno.



11

Vc.



3 3

Pno.



Reflections - IV. Transformation

34

16

Vc.

Pno.

20

Vc.

Pno.

24

Vc.

Pno.

mf

27

Vc.

Pno.

30

Vc.

Pno.

33

Vc.

Pno.

Reflections - IV. Transformation

36

36

Vc.

Pno.

40

Vc.

Pno.

44

Vc.

Pno.

48

Vc.

Pno.

52

Vc.

Pno.

dim.

55

Vc.

Pno.

Reflections - IV. Transformation

38

58

Vc.

pp

Pno.

mf

61

Vc.

mf

Pno.

p

mf

p

64

Vc.

Pno.

mf

68

Vc.

Pno.

72

Vc.

Pno.

76

Vc.

Vc.

Pno.

Reflections - IV. Transformation

40

80

Vc.

Pno.

mf

84

Vc.

Pno.

mf

mp

88

Vc.

Pno.

Poco Piu Mosso ♩ = 96, flowing Reflections - IV. Transformation

41

92

Vc. *ff*

Poco Piu Mosso ♩ = 96, flowing

Pno. *f*

96

Vc.

Pno.

100

Vc.

Pno.

Reflections - IV. Transformation

42

103

Vc.

Pno.

106

Vc.

cresc.

Pno.

cresc.

109

Vc.

Pno.

111

Vc. *fff*

Pno. *ff*

8^{va}

113

Vc.

Pno.

8^{va}

115

Vc. *ff*

Pno. *f* *ffmp*

8^{va}

Reflections - IV. Transformation

44

118

Vc.

Pno.

121

Vc.

Pno.

124

Vc.

Pno.

127

Vc.

Pno.

130

Vc.

Pno.

133

Vc.

Pno.

Reflections - IV. Transformation

46

135

Vc.

Pno.

137

Vc.

Pno.

139

molto rit.

Vc.

molto rit.

Pno.

Reflections - IV. Transformation

(♩ = 63)

Meno Mosso ♩ = 76, Agitato

47

141

Vc.

Pno.

cresc.

ff

7

6

7

7

143

Vc.

Pno.

3

7

7

7

7

6

6

146

Vc.

Pno.

3

3

6

6

6

10

Reflections - IV. Transformation

48

749

Vc.

Pno.

751

Vc.

Pno.

754

Vc.

Pno.

157

Vc.

Pno.

160

Vc.

Pno.

162

Vc.

cresc.

Pno.

cresc.

Reflections - IV. Transformation

50

164

Vc.

fff

Pno.

ff

7 7 7 7 7 7

Detailed description: This system contains measures 164 to 166. The violin part (Vc.) is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a rest, followed by a series of eighth notes with accents, including a triplet of eighth notes. The dynamic is marked *fff*. The piano accompaniment (Pno.) is in grand staff with a 2/4 time signature. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The dynamic is marked *ff*. Brackets under the piano accompaniment indicate groups of seven notes.

167

Vc.

3 3

Pno.

6 6 6 6 6 6

Detailed description: This system contains measures 167 to 169. The violin part (Vc.) is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a rest, followed by eighth notes, including two triplet markings. The piano accompaniment (Pno.) is in grand staff with a 2/4 time signature. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Brackets under the piano accompaniment indicate groups of six notes.

170

Vc.

Pno.

10 10

Detailed description: This system contains measures 170 to 171. The violin part (Vc.) is in bass clef with a key signature of two flats and a 2/4 time signature. It begins with a rest, followed by eighth notes with accents. The piano accompaniment (Pno.) is in grand staff with a 2/4 time signature. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. Brackets under the piano accompaniment indicate groups of ten notes.

172

Vc.

Pno.

174

Vc.

Pno.

177

accel..

Vc.

Pno.

Reflections - IV. Transformation

52 Più mosso ♩ = 100

181

Vc. *ff*

Pno. *ff*

183

Vc.

Pno.

185

Vc.

Pno.

187

Vc.

Reflections - IV. Transformation

54

193

Vc.

Pno.

Detailed description: This system contains measures 193 and 194. The violin part (Vc.) is in treble clef with a key signature of one flat and a 2/4 time signature. It features two triplet eighth notes in each measure. The piano part (Pno.) is in grand staff with a key signature of one flat and a 2/4 time signature. It consists of sixteenth-note patterns in both hands, with fingerings 6, 6, 6, and 5 indicated. A slur spans the bottom of the piano part across both measures.

195

Vc.

Pno.

Detailed description: This system contains measures 195 and 196. The violin part (Vc.) is in treble clef with a key signature of one flat and a 2/4 time signature. It features a triplet eighth note in the first measure and a half note in the second. The piano part (Pno.) is in grand staff with a key signature of one flat and a 2/4 time signature. It consists of sixteenth-note patterns in both hands, with fingerings 6, 6, and 5 indicated. A slur spans the bottom of the piano part across both measures.

197

Vc.

Pno.

Detailed description: This system contains measures 197 and 198. The violin part (Vc.) is in treble clef with a key signature of one flat and a 2/4 time signature. It features a half note in the first measure and a quarter note with a fermata in the second. The piano part (Pno.) is in grand staff with a key signature of one flat and a 2/4 time signature. It consists of sixteenth-note patterns in both hands, with fingerings 6, 6, 7, and 5 indicated. A slur spans the bottom of the piano part across both measures.

199

Vc.

Pno.

3

ff

6

7

ff

3

3

201

Vc.

Pno.

mp

3

3

5

5

5

mp

203

Vc.

Pno.

mp

5

5

5

5

5

5

mp

Reflections - IV. Transformation

56

206

Vc.

Pno.

209

Vc.

Pno.

212

Vc.

Pno.

215

Vc.

Pno.

Detailed description: This system covers measures 215 to 217. The Violin part (Vc.) is in treble clef and features a triplet of eighth notes in measure 215, followed by a half note in measure 216 and a quarter note in measure 217. The Piano part (Pno.) is in bass clef and consists of a continuous eighth-note accompaniment. The right hand of the piano part has a triplet of eighth notes in measure 215, followed by a half note in measure 216 and a quarter note in measure 217. The left hand of the piano part plays a steady eighth-note pattern throughout.

218

Vc.

mf

Pno.

mf

Detailed description: This system covers measures 218 to 220. The Violin part (Vc.) is in bass clef and features a half note in measure 218, followed by a quarter note in measure 219 and a half note in measure 220. The Piano part (Pno.) is in bass clef and features a complex accompaniment with a melodic line in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *mf* is present for both parts.

221

Vc.

Pno.

Detailed description: This system covers measures 221 to 223. The Violin part (Vc.) is in treble clef and features a half note in measure 221, followed by a quarter note in measure 222 and a half note in measure 223. The Piano part (Pno.) is in bass clef and features a complex accompaniment with a melodic line in the right hand and a steady eighth-note pattern in the left hand. The right hand of the piano part has a sixteenth-note figure in measure 221, followed by a half note in measure 222 and a quarter note in measure 223. The left hand of the piano part plays a steady eighth-note pattern throughout.

Reflections - IV. Transformation

58

224

Vc. *cresc.*

Pno. *cresc.*

228

Vc.

Pno.

237

Vc. *rit.* *fff* *rit.*

Pno. *ff*

8va

APPENDIX D

REFLECTIONS RECORDING

Tracks

- 1 *Gear*
- 2 *Tears of the Angel*
- 3 *Spintop*
- 4 *Transformation*