

Liu Yintong's Duet for Cello and Piano

*"Memorial II"*

*by*

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## ABSTRACT

In an interview with the composer Liu Yintong, she shared her thoughts regarding her inspiration to compose the duet *Memorial II*. Liu studied under Chen Yi, who is a leading female contemporary composer. She has won many honors and awards worldwide, in addition to performing with major symphonies and musicians, including Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the British Broadcasting Company (BBC), and Los Angeles Philharmonic. Chen Yi's *Percussion Concerto* combines Eastern and Western music styles and also includes Chinese poetry, and elements of Beijing opera. Similarly, Liu uses Chinese poetry and elements of Hebei opera in *Memorial II*. This document and recording of *Memorial II* will examine the musical integration of Liu's educational and cultural experience into her composition. In addition this document will examine Hebei opera styles of singing, imitated in the cello and piano.

## DEDICATION

To whomever has lost their LOVE.

## ACKNOWLEDGEMENTS

I would like to take this opportunity to thank composer Liu Yintong for accepting my request to interview her, and for sharing with me how the experience of how her career path lead her to the creation, and interpretation of this beautiful and exotic duet for cello and piano "*Memorial II*". It was through our discussions that I found myself understanding more of the musical characteristics of the work. Also, I would like to show my appreciation to composer Professor Chen Yi for introducing me to a great student Liu Yintong. We would have never known each other without her help. I am extremely grateful for the opportunity she has provided me.

I would also like to thank my committee members, Thomas Landschoot, Dr.Ted Solis, and Catalin Rotaru, for their support and patientce in leading me to a better understanding of this duet. The time I spent at Arizona State University has helped me to build upon my prior musical knowledge from my career in Asia. Special thanks goes to the music conservatory I attended in China. I now have had a rather concrete understanding of Chinese and Western musical education that was first given to me by the Shenyang conservatory of music. Thank you to the music professors I have studied with, who provided me the confidence to comprehend and see the magic within the arts of music. Special appreciation also goes to many friends, who have shared their love and support with me, which continues after all these years.

I would like to thank my sponsor family, the Johnsons, for their support and for their love in leading me to be a better musician. I studied at Arizona State University from 2015-2019 and the Kenneth E. and Becky H. Johnson Foundation has supported me

as much as they could since we met in 2016. I want to share my music and love with people the same way the Johnson family has shared with me.

Finally, I would like to present the greatest gratitude to my lovely parents, Mr. Hongsheng Guo and Ms. Jing Yu. Thank you both for always loving, supporting and caring about me and my passion. Although my parents are not musicians they have truly been unconditionally supportive of me through the many years of my musical career.

I LOVE YOU ALL

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## CHAPTER 1 INTRODUCTION

I came to the United States from China in 2010 to continue my music education. At the time I spoke no English. I started to learn English at an English language school in Wyoming. When I look back, I realize it was a bold decision to come to the US, as I am the only child in my family.

In Chinese culture women are mostly encouraged to focus on starting families rather than pursuing her passions. I am so lucky to have a family who keeps an open mind and unconditionally supports what I am passionate about. I experienced culture shock studying here as I noticed the differences between Chinese and American women's social status. Therefore, I am interested in women composers who have also had the same experiences in their study journey, as I have. Chinese women composers can devote themselves to creating, by mixing Chinese culture with Western instruments, when they understand new Chinese music. Western women composers may find many interesting and valuable elements in Chinese women composers' music. Perhaps the most famous Chinese woman composer, in my opinion, is composer Chen Yi.

Chen Yi is a world renowned, female, contemporary composer. She is also a Professor of Composition at the Conservatory of Music and Dance at the University of Missouri, Kansas City. Chen Yi's creative achievements, reflect her innovative music aesthetic and philosophy. The concept of mixing cultures is profoundly demonstrated in her chamber music. Examples of her mixing cultures are present in the use of various kinds of *huqin* (A Chinese stringed instrument; the most common *huqin* are the *erhu*) among other stringed instruments she uses in the *Huqin Suite* (1997) and again in the trio for piano, flute and cello in *Jingyesi* (Chinese Poems, for SSAA chorus 2000) or the

cross-culture trio between *Pipa* (a Chinese lute), violin and cello in *Ning* (2004). This atypical choice of instrumentation is rare.

There are many dissertations and articles that have already been published about her, so I was encouraged to commission a work from one of her students. I contacted Professor Chen Yi and she introduced me to her student Liu Yintong, a Chinese woman composer who also studied in America and has works that include both Chinese-style singing and Western instruments.

This study will focus on the commissioned work *Memorial II*. The total duration of the music is approximately 10 minutes. Chapter one introduces the motivation for this recording. Chapter two provides a brief biography of composer Liu Yintong. Chapter three introduces the commissioned work *Memorial II*, the story behind this work, the main theme based on Hebei opera *Du Shi Niang* and instrumentation selections. Chapter four includes a detailed analysis of the duet for cello and piano in which Liu uses different skills to imitate Hebei opera singing and emotion influences. The conclusion evaluates the significance of the influence from Hebei opera on Western instruments along with the cello and piano skills required to perform this piece.

I conducted an interview and participated in coaching sessions with Liu Yintong in order to gain a better understanding of *Memorial II*. Liu explained her compositional ideas and her inspirations. Liu shared more about the true story that inspired the music and more about the main theme which is based on the famous Chinese opera “*Du Shi Niang*”. Pianist, Juliana Witt and I recorded *Memorial II* on March 30, 2019, and will publish it along with all of my research and analysis on this work.

## CHAPTER 2 BIOGRAPHY OF LIU YINTONG

Liu Yintong was born in Tianjin, China in 1988. In 2001 she began her piano education at Tianjin Conservatory of Music, studying with Professor Yang Ling and Chen Yunxian. She continued her education at the Central Conservatory of Music in 2007 where she studied composition with Professor Qin Wenchen. After graduating in 2012, she went to Germany and studied composition with Professor Walter Zimmermann at the Berlin University of the Arts earning her Master of Arts with distinction. She returned to China in 2014 and has since been teaching composition at the Tianjin Conservatory of Music. Liu has received awards from the University of Missouri Kansas City, Conservatory of Music and Dance (2018), and the State Scholarship Fund of China Scholarship Council (2018-2022).

Liu was born into a musical family: her father is a *suona* (Chinese double-reed horn) and saxophone professor and her mother is a vocal professor at Tianjin Conservatory of Music. Liu started studying piano when she was five years old. She has always been influenced by listening to the lessons of her parents' students. Also, Liu learned to play *guqin* (Chinese traditional seven-stringed instrument). It is the oldest Chinese musical instrument replete with its own history. It is the way to tap into the roots of Chinese traditional culture,

Liu started composing her own music in 2007. She decided that playing other composers' works could not satisfy her desire to understand music so she wanted to make her own. In 2011, she needed to make a decision:

*When I was a senior at the Central Conservatory of Music, I had to make a decision to either continue to study as a composition major or change my focus to research, studying melody, harmony and polyphonic orchestration in graduate*

*school. Additionally, I needed to decide if I would apply to graduate school in China or other countries. I wanted to keep my focus on composing music because I want to speak loudly and freely using the language of music instead of studying other composers' works. I wanted to see the world, so I applied to the Berlin University of the Arts. At that time, I just wanted to learn as much as I could. That was a crucial time for me to really understand what path I wanted to go down in regards to composing music and who I am.*<sup>1</sup>

Liu is influenced by different cultures because she has studied in three different countries. In Berlin, Germany, Liu was surrounded by a strong modern music atmosphere. A variety of unfamiliar musical styles and techniques kept her open minded as she also tried to find her own creative style. Professor Walter Zimmermann inspired her to dig deep into her own traditional culture and find the cultural advantages of her background. She took her *guqin* with her to Berlin. German culture is disciplined, efficient, organized, detail-oriented, and traditional, but also creative. Professor Zimmermann liked to focus on the characteristics of traditional *guqin* music. Liu preferred the implicit expression in the creative process. Her works include Chinese musical elements, hidden with a variety of techniques, in the music so that listeners are not immediately aware of or even realize they are there. The people and environment around her have influenced her music to be “dynamic, subtle and at times even introverted.”

Liu had her premiere chamber work concert while she was a teacher in the Tianjin Conservatory of Music. The reviews were not great. Her audience felt her music was “difficult to understand”. Liu realized then that the music still has to connect with the audience, rather than simply show off her composition skills.

American culture is free and open. Her doctoral program has given her opportunities to learn and practice music more deeply. Professor Chen Yi and Professor

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<sup>1</sup> Interview with Liu, March 5, 2019.

Zhou Long taught her to explore and use more Chinese elements, which connect to her emotionally rather than “cautiously hiding” those traditional elements as she did in German. She learned to make audiences hear them in a direct way, which has also kept her work more “free and open”.

Liu did not realize how much of an impact culture has until she studied in two other countries. Liu chose Germany and the United States because they are the leaders of contemporary music development but have two extremely different cultures. Liu’s music education is more well rounded because she studied in these countries. Living and studying abroad has also helped her to understand Chinese culture more deeply.

Liu’s compositional works include chamber music, symphonic music, and other forms. As a young composer, she shared her music with audiences at many concerts and music festivals. In 2008, her string trio, *Evoke the Memorial of Home*, was performed at the Central Conservatory of Music in Beijing, China. In 2010, her chamber work *Full of Twists and Turns* was commissioned by the Hong Kong Chinese Orchestra and premiered in Hong Kong. In 2011, a Chinese-Western mixed chamber work, *Dust*, was performed at the Central Conservatory of Music in Beijing, China. Liu attended performance techniques and knowledge of *Guqin* workshops in Berlin, Germany from 2012-2014. Her duo for cellos, *Flowing Water*, and the chamber work, *The Inspiration of Spirits*, were performed at the Masken and Zoom+Focus concerts in Berlin in 2013. In 2014, in collaboration with famous saxophonist Detlef Bensmann, Liu composed a solo work for saxophone, *Crying Monkey Climbs the Tree*, which was then performed in Berlin and Tianjin in 2015. Liu also taught a lecture about the influence of traditional Chinese music characters in contemporary Chinese composers’ works in Tianjin, China. Her chamber

work, *Static State*, premiered in Tianjin May Music Festival in 2016. The same year, her orchestra work, *Two Lions Playing Ball*, was premiered by the Taipei Chinese Orchestra. She participated in the 2016 Personnel Training Project for Promoting the Nationalization of the Art of Accordion held by the China National Arts Fund. There she composed the accordion piece, *Reflection*, which premiered at the Tianjin May Music Festival in 2017. She also had a new music work performance in Xi'an Symposium for New Compositions of Music in Xi'an, China, 2017.

### Chapter 3 Memorial II

Inspiration of the work - 2015 Tianjin explosion

On August 12, 2015, explosions at a container storage station at the Port of Tianjin<sup>2</sup> in Binhai, Tianjin, China, killed dozens people and injured hundreds of others. The final report was 173 deaths (including 8 missing presumed dead), and 798 non-fatal injuries.<sup>3</sup>

People were shocked when they read the sad news and learned about all of the damage and pollution problems the explosions had caused. According to the “*Statistical Standards for Economic Loss of Enterprise workers’ Casually Accidents*”, as of December 10, 2015, the direct economic losses were 6.866 billion yuan (\$1.02 billion).<sup>4</sup> There was extensive damage, including 304 buildings, 12,428 cars and 7,533 shipping containers.<sup>5</sup> Companies that did not follow safety procedures were held responsible for dangerous chemicals that were leaked into the port area.<sup>6</sup> The first rain on August 18<sup>th</sup>, was called “chemical rain” because chemical foam covered the streets. People contracted skin allergies as a result of the rain.<sup>7</sup>

There were many firefighters who were killed, because they did not know how to combat the chemicals. Firefighters would typically use water to put out a fire, but that

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<sup>2</sup> “2015’s biggest insured disasters.”

<http://www.gov.cn/foot/2016-02/05/5039788/files/460731d8cb4c4488be3bb0c218f8b527.pdf>. (Accessed February 26, 2019).

<sup>3</sup> Ibid.

<sup>4</sup> “107 页调查报告详解天津港爆炸故事真相-搜狐,” *Sohu*, [http://www.sohu.com/a/58198499\\_148781](http://www.sohu.com/a/58198499_148781). (Accessed February 26, 2019).

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Vaeghese, Johnlee (18 August 2015). “Tianjin Aftermath: ‘Chemical Rain’ Leaves Streets Foaming, Residents Complain about Rashes”. *The International Business Times*. Retrieved 24 August 2015.

proved to be ineffective. It is truly painful for the families who lost their loved ones in the Tianjin explosions.

Tianjin is Liu's hometown, and her works, *Memorial I* and *II* are inspired by the Tianjin explosions. She wanted to express her pain for people who died in the Tianjin explosions. Tianjin is also the hometown of QuYi (A traditional Chinese art form) so there is a strong artistic atmosphere with a lot of dramatic arts including: Peking Opera, Hebei *bangzi* (another type of Chinese opera) and the Tianjin tuned *Jingdong* drum (Chinese traditional drum). Liu selected her main theme for *Memorial II* from Hebei *bangzi* "*Du Shi Niang*".

Liu was shocked when the Tianjin explosion occurred. She had not remembered anything happening like that before. The explosion happened around midnight on August 12, 2015. "I got a lot of messages from friends all over the world asking me if I was safe. All the newspapers and TV stations reported on the tragedy as soon as possible. Unfortunately, there were two more explosions after firefighters had arrived. Twenty-four firefighters died; they were only 18-20 years old."<sup>8</sup> she said.

In 2018, Liu decided to compose new music, because there was a picture in her mind that she could not let go. "I cannot erase the moment that I watched, on TV, the firefighters walking into the storage station with full fire, while everyone else was trying to escape. I decided that I wanted to compose music to remember those firefighters. To remember those 18-20 years old young men. To remember they were someone's son. They might be the only child in someone's family or they might be someone's father,

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<sup>8</sup> Interview with Liu, March 5, 2019.

someone's boyfriend, or someone's co-worker."<sup>9</sup> Below is the introduction to *Memorial*

*I*:

*...In this accident, many young firefighters left the world forever. After three years, time can take away grief, but everyone's heart has [been] left [with] unforgettable memories. Those young people were once ordinary people who were optimistic and diligent. But their selfless dedication gave their lives deeper meaning. Remembering and mourning these we've lost, I am moved by the indomitable will and positive spirit of these lofty souls. This work is composed to dearly cherish the memory of those ordinary but great heroes.*

Instrument choices in *Memorial I* and *II*

*Memorial I* is a chamber work. Liu used *Suona* (Figure 1), *Sheng* (Figure 2), *Tang-gu* (Figure 3), Violin, and Cello in *Memorial I* because, the melodic themes of this work are from the local Chinese opera of the Hebei province. *Suona* and other string instruments play a large number of glissandi to imitate sobbing. The music begins with the dialog between *Suona* and *Tang-gu* (a kind of Chinese bass drum), which expresses a feeling of sadness. Subsequently, *Sheng* and the strings continue to emphasize the sadness.

Next the music transitions to a section with a fast tempo and dance rhythms. In this section, the *Suona* performs the melody, with the other instruments creating a lively atmosphere in the background, in order to symbolize the reminiscence of past youth. There is an unsettling aura however, underneath this vibrant mood. Continuing, the Alto *Suona*'s soulful playing is used to represent the missing of lost lives. At the end of the piece, the Soprano *Suona* leads all of the instruments to a passionate climax and finale.

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<sup>9</sup> Interview with Liu, March 5, 2019.



Figure 1: Chinese traditional instrument *Souna*.



Figure 2: Chinese traditional instrument *Sheng*.



Figure 3: Chinese traditional percussion *Tang-gu*

*Memorial II* is a cello and piano duet. Liu has two versions of *Memorial II*; one for violin and piano and the other for cello and piano. She composed *Memorial II*, because

she could not let go of all the emotions, she felt deep in her heart after *Memorial I*. Liu believes string instruments sound the most like human voices and can best imitate crying and screaming. Liu uses a lot of glissandi, trills, tremolos, and grace notes to imitate female sobs in the cadenza. Liu discusses why she selected the cello to be the primary instrument in *Memorial II* in the following statement:

*“I finished the violin and piano version first, but I think the cello sounds more powerful because that instrument ranges from low to high. Also, it sounds more like a Mezzo-soprano than the violin does. It is a perfect match to the female voices in Northern China.”<sup>10</sup>*

*Memorial II* portrays mourning and remembering and the hope is that audiences will find healing from their pain by the music.

Liu chose a main theme from a Hebei *bangzi* production rather than a Peking opera, because of the tones are different in the Hebei dialect. The Tianjin dialect has different tone from Peking dialect. In my opinion, it is better to choose Tianjin dialect, the tones move from high to low. It can better express screaming with deep sorrow and female sobbing. The melody characteristics of Hebei *bangzi* are frequently hopping and leaping between highs and lows, using fourths and fifths. “I hold this guy who is lie to me, take advantage from me and leaving me after he told me ‘I am the one’ for him” (《杜十娘》“手儿里拉住了薄情郎”). This part was selected from Hebei *bangzi* “*Du Shi Niang*” after the character knew she loved the wrong person. Liu choose this melody as the main theme in *Memorial II* because it matches the tragic idea of a female sob when they have lost a loved one.

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<sup>10</sup> Interview with Liu, March 5, 2019.

## A short Introduction of Hebei *Bangzi*

Peking opera is a principle tradition in Chinese culture and is also called Beijing opera but Hebei *bangzi* is actually older than Beijing opera. It started during the Qing dynasty (1821-1850). Hebei *bangzi* included the Shanxi and Shaanxi (both are provinces in Northwestern China) styles of singing because Hebei *bangzi* was introduced by people from Shanxi and Shaanxi who went to Hebei to do business. In order to have more audiences in Hebei province (Figure 4), they combined singing styles with local language habits, tastes and hobbies. In the Guangxu period (1875-1908), Hebei opera was the primary source for entertainment in the Hebei province. It was very competitive between Peking opera and Hebei opera in Beijing, Shanghai, Tianjing, and neighboring provinces of Liaoning, Jilin, Heilongjiang and Russia.<sup>11</sup> Hebei *bangzi* established itself as one of the most important theatrical forms, in addition to *jingju* (another type of opera) and *kunqu* (Kun opera).<sup>12</sup> Fortunately, Hebei *bangzi* has fortunately remained well-known to the present day. “Surviving the Culture Revolution in the 1960s, Hebei *bangzi* underwent a renaissance and in the last two decades the presence and relevance managed to sustain theatrical and cultural presence in the face of contemporary commercial culture.”<sup>13</sup>

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<sup>11</sup> Hebei Bangzi, *Xiqu*, <http://www.xi-qu.com/hbbz/zs/6581.html>. (Accessed March 2, 2019).

<sup>12</sup> Min, Tian. “Adaptation and Staging of Greek Tragedy in Hebei Bangzi”. *Asian Theatre Journal*, Vol. 23, No. 2 (Fall, 2006), pp. 248-264. [https://www-jstor-org.ezproxy1.lib.asu.edu/stable/4137054?Search=yes&resultItemClick=true&searchText=hebei&searchText=opera&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dhebei%2Bopera&ab\\_segments=0%2Ftbsub-1%2Frelevance\\_config\\_with\\_tbsub&refreqid=search%3Abf4326110b17b8cdf39f55c83db11e8&seq=4#references\\_tab\\_contents](https://www-jstor-org.ezproxy1.lib.asu.edu/stable/4137054?Search=yes&resultItemClick=true&searchText=hebei&searchText=opera&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dhebei%2Bopera&ab_segments=0%2Ftbsub-1%2Frelevance_config_with_tbsub&refreqid=search%3Abf4326110b17b8cdf39f55c83db11e8&seq=4#references_tab_contents)

<sup>13</sup> *Ibid.*



Figure 4: Map of China showing Hebei province<sup>14</sup>

Hebei *bangzi* performers have roles specific to each program. It is a comprehensive performing art that combines music, singing, dialogue, pantomime, acrobatics and martial arts. The performance of the characters' thoughts, feelings and acting in the play is done by means of a program. In the performances, acrobatic skills are often used which borrow performance techniques from *jingju*. Acrobatic skills are commonly referred to as “the special”.<sup>15</sup> Hebei *bangzi* performances are quite similar to Beijing opera, but when compared with the use of specific characters, Heibei *bangzi* is more dramatic, powerful and expresses more intense emotions. Both operatic styles use pantomime to tell stories. In Peking opera article that “the performers primarily use pantomime to express feeling and tell stories. Stylized footwork, gesture, and various

<sup>14</sup> China Highlights Maps, “Hebei Map” *China Highlights*. (Accessed March.6, 2019).

<https://www.chinahighlights.com/hebei/map.htm>

<sup>15</sup> Hebei Bangzi, *Xiqu*, <http://www.xi-qu.com/hbbz/ts/8390.html>. (Accessed March.2, 2019).

kinds of body movements portray and symbolize actions such as opening a door, climbing hill, going upstairs, or rowing a boat.”<sup>16</sup>

Tian wrote in his book that “the music in Hebei *bangzi* is characterized by its resounding power, tragic evocation and by its high-pitched, vigorous singing, conventionalized in accord with different role type.”<sup>17</sup> There are four main characters roles in Hebei *bangzi*: *Xusheng* (male), *Dan* (female), *jing* (role with a painted face), and *chou* (clown). Every role has its own makeup, decorations and costumes. Face painting is not just for looks, but rather serves a part of the costuming. Different colors are used to represent different characters. Red stands for loyalty and bravery, black represents power and wisdom, and yellow and white depict fierce and cunning characters. Blue and green indicate virile vigilantes, while gold and silver indicate a mysterious or super natural presences.<sup>18</sup>

The music patterns of Hebei *bangzi* include different rhythmic structures and the spoken speech is also rhythmic and musical. The accompanying instruments are the *banhu* (a bowed instrument made from wood with a thin wooden soundboard and long strings plucked with fingers; its music is loud and sonorous. Figure 4); *bangdi* (a flute made from bamboo, its music is light and melodic. Figure 6); *erhu* (two-stringed Chinese

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<sup>16</sup> Peking Opera, *China*, [http://beijing.english.china.org.cn/2008-05/15/content\\_15562620.htm](http://beijing.english.china.org.cn/2008-05/15/content_15562620.htm). (Accessed March.2, 2019).

<sup>17</sup> Min, Tian. “Adaptation and Staging of Greek Tragedy in Hebei Bangzi”. *Asian Theatre Journal*, Vol. 23, No. 2 (Fall, 2006), pp. 251. [https://www-jstor-org.ezproxy1.lib.asu.edu/stable/4137054?Search=yes&resultItemClick=true&searchText=hebei&searchText=opera&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dhebei%2Bopera&ab\\_segments=0%2Ftbsub-1%2Frelevance\\_config\\_with\\_tbsub&refreqid=search%3Abf4326110b17b8cdf39f55c83db11e8&seq=4#references\\_tab\\_contents](https://www-jstor-org.ezproxy1.lib.asu.edu/stable/4137054?Search=yes&resultItemClick=true&searchText=hebei&searchText=opera&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dhebei%2Bopera&ab_segments=0%2Ftbsub-1%2Frelevance_config_with_tbsub&refreqid=search%3Abf4326110b17b8cdf39f55c83db11e8&seq=4#references_tab_contents). (Accessed March.6, 2019).

<sup>18</sup> Peking Opera, *China*, [http://beijing.english.china.org.cn/2008-05/15/content\\_15562620.htm](http://beijing.english.china.org.cn/2008-05/15/content_15562620.htm). (Accessed March.2, 2019).

fiddle. Figure 6); *sanxian* (a three-stringed plucked instrument. Figure 7); *pipa* (Chinese lute. Figure 8); *yueqin* (moonshaped mandolin. Figure9); percussion instruments such as *bangzi* (an arc-faced instrument made from date wood but produces a sharp, loud, and lasting sound when struck with a round wooden stick. Figure 10), drums, gongs, and cymbals and *Sheng* (a reed instrument. Figure 2).<sup>19</sup>



Figure 5: Chinese string instrument *Banhu*



Figure 6: Chinese flute *Bangdi*

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<sup>19</sup> Peking Opera, *China*, [http://beijing.english.china.org.cn/2008-05/15/content\\_15562620.htm](http://beijing.english.china.org.cn/2008-05/15/content_15562620.htm). (Accessed March.2, 2019).



Figure 7: Chinese string instrument *Erhu*



Figure 8: Chinese string instrument *Sanxian*



Figure 9: Chinese lute *Pipa*



Figure 10: Chinese mandolin *Yueqin*



Figure 11: Chinese tradition percussion instrument *Bangzi*

### Story of “*DU SHI NIANG*”

*Du Shi Niang* is the most famous Hebei *bangzi* opera. It is a very sad and romantic story in which *Du Shi Niang* lost her love. Liu chose the melodic theme from *Du Shi Niang* as the main melody in *Memorial II*. The relationship between *Du Shi Niang* and *Memorial II* is that both portray tragedy. This poem from *Du Shi Niang* shows the world as peaceful and perfect, but the character’s life was actually tragic.

The following is a Chinese-English translation of the poem (Table 1)

CHINESE	ENGLISH
<p>警世通言·杜十娘怒沉百宝箱</p> <p>冯梦龙</p>	<p>Translated by Wei Guo</p> <p>Lady Du Angrily Sinks Her Treasure- Chest</p> <p>Feng Menglong</p>
<p>扫荡残胡立帝畿，</p>	<p>We won the war after fighting with Hu,</p>
<p>龙翔凤舞势崔嵬；</p>	<p>Everyone is so happy;</p>
<p>左环沧海天一带，</p>	<p>We have the ocean on the left,</p>
<p>右拥太行山万围。</p>	<p>We have mountains on the right;</p>
<p>戈戟九边雄绝塞，</p>	<p>We are moving to Yandu in which is Beijing now, but it is empty city.</p>
<p>衣冠万国仰垂衣；</p>	<p>Yandu has everything there after we moved;</p>

太平人乐华胥世，	All the people are so happy to live there,
永永金瓯共日辉。	They want to live there forever.

Table 1: “*DU SHI NIANG*” poem Chinese- English Translation

Liu selected Hebei *bangzi Du Shi Niang* as the main theme in *Memorial II*. It is a very sad theme in which connects between the two works. There are Chinese traditional instruments are used as ensemble in Hebei *bangzi “Du Shi Niang”*. Liu uses two Western instruments cello and piano, in *Memorial II*, to imitate female crying when she lost her love. This is a reference to the true story of the Tianjin explosion in which people lost their loved ones,

## CHAPTER 4 Analysis

### The Structure and Compositional Technique in *Memorial II*

*Memorial II* cannot be analyzed in a traditional way. “The common tools we usually use to analyze music written before the twentieth century, such as understanding its harmonic structure, chord construction, and key modulations, do not apply to the way we approach contemporary music. In this music, I did not think of the relationship between the notes. My idea was to combine the main melody from the Hebei opera and the traditional Chinese music.”<sup>20</sup>

In Hebei opera, the vocal styles are artificial in that no attempt is made to employ the natural voice, and ranges from a deep and powerful bass to the high whistle-tone of the female part.<sup>21</sup> Emotional sounds, such as crying, laughing, joy, anger, and even coughing are also strictly regulated in tone and rhythm.<sup>22</sup>

*Memorial II* could be divided into three large parts, with the main theme in each section. The main theme is developed in several variations. Material from the main theme is intended to imitate the singing style of a female singer (*Dan*) from Hebei opera. The inclusion of this duet is not commonly seen in the standard Western musical forms. Liu said however, the duet is “a theme and variations with free style”.<sup>23</sup> It is more like traditional Chinese *ban qiang* style opera which is a type of variation that emphasizes rhythmic changes and diversified tempo with the associated melody in order to obtain a

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<sup>20</sup> Interview with Liu, March 5, 2019.

<sup>21</sup> Hsu, Dolores Menstell. "Musical Elements of Chinese Opera." *The Musical Quarterly* 50, no. 4 (1964): 439-51. <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/740955>.

<sup>22</sup> Ibid.

<sup>23</sup> Interview with Liu, March 5, 2019.

metrical expansion or reduction, often related to a series of *ban shi* (tempo type).<sup>24</sup> The order of this form is usually: *dao ban* (prelude) - *san ban* (free tempo) – *man ban* (lento/largo) – *kuai ban* (presto/ prestissimo) – *man ban* (lento/largo) – *san ban* (free tempo).<sup>25</sup> In *Memorial II*, the form is more like *ban shi* form rather than Western music forms. Each part is clearly delineated by a changing time signature and tempo, which leads the music to reach the climax therefore imitating the Dan from Hebei opera.




In the introduction, the music starts without a time signature until rehearsal B (mm.61). This section clearly presents the main theme (mm.11-13) prior to the development. The next section is the variation and development of the theme. This section includes the climax of the piece. Fast tempo changes and strong, fluctuating rhythmic patterns lead the music to its high point. The cadenza/conclusion is more calming in tone and includes fragments of *Memorial II*. The cadenza is emphasizing the singing style of Hebei opera and Chinese traditional instruments in the cello solo. The conclusion (m.188 to the end) closes *Memorial II*, in half the length of the development, leading to a climax for the piece and a feeling of closure to the entire work. The conclusion with its recapitulation of previous material, is also representative of people who recall the memories of their lost loved ones.







Below is a formal structural analysis including discussion of the various musical textures in each part. (Table 2)

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<sup>24</sup> Alan R Thrasher, ed., *Qupai in CHINESE Music: Melodic Models in Form and Practice* (New York: Routledge, 2016), 44.

<sup>25</sup> Ibid.

Part	Formal Section	Measure Number	Musical Characters
Part I	Introduction <i>(dao ban and san ban)</i>	mm.1-20	first tempo ♩ = 80 No time signature
	Main Theme	mm.11-13	Main theme introduced on cello
Part II	Var. A <i>(man ban)</i>	mm.21-36	Tempo ♩ = 60 First time signature 
	Var. B <i>(kuai ban)</i>	mm.37-61	Fast tempo ♩ = 152 <b>intensely</b> tempo changes twice faster Time signature  Time changes twice shorter 

	<p>Var.C</p> <p>(<i>kuai ban</i>)</p>	<p>mm.62-109</p>	<p>Time signature </p> <p>Accent are not on strong beat</p> 
	<p>Var. D</p> <p>(<i>man ban</i>)</p>	<p>mm.110-149</p>	<p>Tempo ♩ = 60</p> <p>Mainly Time signature between  and </p>
<p>Part III</p>	<p>Cadenza</p> <p>(<i>san ban</i>)</p>	<p>mm.150-187</p>	<p>Tempo <b>Molto Rubato</b></p> <p>Time signature between  and </p> <p>Vibrato and sliding on the cello's fingerboard which imitate singing.</p>

	<p>Conclusion</p> <p>(<i>man ban</i> and <i>kuai ban</i>)</p>	<p>mm.188-256</p>	<p>Piano recalls main theme at m.188-191.</p> <p>Highlights all music ideas from Part I and II</p> <p>Tempo <b>A tempo</b> ♩ = 60 in m. 188 changes to ♩ = 152 <b>energetically</b> in mm.197 (letter H).</p> <p>Time signature is mixed all of it in which occurs before.</p>
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Table 2: Formal structure chart of *Memorial II*

Part I: Introduction

The opening section of the duet for cello and piano is combining *dao ban* and *san ban*. In the introduction (mm.1-20), Liu suggests the music should be played tragically. Even though there is no time signature, she still indicates that the tempo should be quarter-note equals 80. Liu employs a completely free phrase in the introduction, and she hints at the melody freely in the cello part with a declamatory character and dramatic dynamics, namely starting with *ff* and then dropping to *p* after three beats. In addition, the change of the rhythmic pulse is unpredictable. The rhythm changes from a triplet to a septuplet with a drastic dynamic shift, from *p* to *ff*. In measure 1, there are only two

simple eighth notes in the piano part as the accompaniment (Example 1). This short and strong sounding gesture opens the story.

♩ = 80 tragically LIU Yintong

Violoncello

Piano

Example 1: *Memorial II* m.1

Additional combinations of the rhythm changing as a group, between the cello and piano, are present in mm.2-3. For example the cello plays quick notes while the piano has a quarter rest. Then the piano plays fast notes while the cello sustains a long note such as when the cello part plays half note tremolos against the piano's triplets + five sixteenth notes in m.2. Another example of rhythmic changing is the cello's two sixteenth triplets which are played while the piano is resting. The piano is expanding on what the cello has previously played namely, three sixteenth triplets + six thirty-second notes (Example 2).

Vc.

Pno.

Vc.

Pno.

Example 2: *Memorial II* mm.2-3

Measures 5-6 share similar dynamics to the first three measures (Example 3). The piano part sounds very dramatic from beat five of m.2 to the beginning of m.3, because the dynamics are changing so quickly from *p* crescendoing to *ff* then dropping again to *pp* and then another *p* to *ff* crescendo. The first glissando is in the cello part in mm.4 and ranges from B-flat to F natural, a perfect fourth. Liu clarified how her writing is similar to Hebei opera when she stated: “The melody characteristics of Hebei Opera are frequently hopping and leaping between the highest and the lowest notes, and the interval relation almost all fourths and fifths.”

The image shows two systems of musical notation for measures 5 and 6. The top system is for measure 5, and the bottom system is for measure 6. Each system includes a Violin (Vc.) part and a Piano (Pno.) part. In measure 5, the Vc. part starts with a *ff* dynamic, followed by *p*, *ff*, and *mp*. The Pno. part starts with *pp* and *mp*. In measure 6, the Vc. part has dynamics *f*, *sub. p*, *ff*, and *mp*. The Pno. part has dynamics *f*, *sub. p*, and *ff*. The notation includes various articulations like slurs, accents, and dynamic hairpins.

Example 3: *Memorial II* mm.5-6

Measures 7-8 (Example 4) not only share similarities to mm.2-3, but also prepare the listener for mm.9-10 (Example 5) in which a bridge is written to lead to the main theme in mm.11-13.

The image shows two systems of musical notation for measures 7 and 8. The top system is for measure 7, and the bottom system is for measure 8. Each system includes a Violin (Vc.) part and a Piano (Pno.) part. In measure 7, the Vc. part starts with a *p* dynamic. The Pno. part starts with *mp*. In measure 8, the Vc. part has a *p* dynamic. The Pno. part has a *p* dynamic. The notation includes various articulations like slurs, accents, and dynamic hairpins.

Example 4: *Memorial II* mm7-10

In m.10, the piano plays half note tremolos and then holds a long chord while the cello plays a busy line of sixteenth notes including tremolos and glissandi on perfect fifth double stops. Finally, the main theme is introduced by the cello in mm.11-13 (Example 5). In the music, the cello plays descending glissandi with minor second grace notes to create an intense dissonance (mm.12). Liu wrote glissandi and grace notes leading from high to low pitch to imitate female sobs, as she believes the cello sounds most like the human voice.

Example 5: *Memorial II* from mm.11-13 main theme

After the main theme enters, there are irregular rhythmic accents (“>”) in the cello with a scale in the piano appearing for the first time (Example 6).

Example 6: *Memorial II* m.14

At the end of the introduction, the music starts at *p* in m.15 and builds musical intensity up to m.20. Chords are widely spaced between the left hand and the right hand in the piano in m.17 (Example 7) and m.20 (Example 8). This technique imitates Hebei *bangzi*, which also suddenly jumps to a broad sound range in the opera. In order to capture the timbre of traditional Chinese percussion instruments, Liu wrote cluster chords in eighth notes in the piano in m.17.

Example 7: *Memorial II* m.17

Example 8: *Memorial II* m.20

## Part II: Variation

The first section of the development is from rehearsal B to mm.36. This section uses many more cello glissandi than in the introduction. The glissandi are not only present on long notes, but also on fast notes and rhythms (Example 9).

Example 9: *Memorial II* mm. 24-25

The first part of the development starts with a slow tempo (quarter note equals 60) and the time signature changes from 4/4 - 3/4 - 4/4 - 3/4 - 6/4. This rapid change in time signatures is preparing for the exciting moment in next section in which the tempo moves twice as fast and the time signature is also cut in half. There are also a significant number of grace notes in the piano while the cello sustains a long note. The piano is imitating the sound of a glissando in the cello part. (Example 10).

Example 10. *Memorial II* mm.30-32

Example 10. *Memorial II* mm.30-32

At rehearsal C the time signature changes in addition to the tempo which also changes to an eighth note equals 152 and is labeled intensely. The dynamics of this section start at *p*. This is the first time a soft dynamic is used at the beginning of a new section. The music also builds to a climax through changing rhythms. This is a very charming section in which the cello plays chromatic scales with accents that do not line up with the strong beats of the piano line. Because chromatic scales already have an intense feeling, that feeling is made doubly intense by the accents in the piano part. This pattern continues while the time signature alternates between 3/8 - 2/8 - 3/8 (Example 11).

Example 11: *Memorial II* mm.46-48

Example 11: *Memorial II* mm.46-48

In mm.49-54 the piano takes over the chromatic scales from the cello while the cello plays double stops with glissandi. This section is in complete contrast to the first

section. In the first section, one instrument plays slow rhythms while the other plays fast rhythms and they alternate back and forth.

In Chinese opera, some Chinese traditional instruments tune to intervals of fourths, fifths, sixths or major seconds.<sup>26</sup> In this section (rehearsal C), both instruments play fast rhythms at a quick tempo, using chromatic scales that span the interval of a sixth (Example 12 mm.51-52).



Example 12: *Memorial II* mm.49-52

Both the cello and piano use the same rhythmic patterns (three groups of thirty-second notes against three groups of sixteenth notes) but spanning different intervals in rehearsal C. These patterns can be seen in the cello in mm.46-47 (Example 13). and in the piano in mm. 53-54 (Example 14).



Example 13: *Memorial II* mm.46-47

<sup>26</sup> Zhongguo Xiqu YinYue, *Xiju*, <http://www.xijucn.com/html/difangxi/20120506/36024.html>. (Accessed Mar 9. 2019).

Example 14: *Memorial II* mm.53-54

Liu uses additional compositional techniques such as consistently repeating the same group of notes in both instruments therefore creating an ostinato such as the repeated notes in the cello part B-E-G#-D#-C# and the repeated notes in the piano part A-F-Eb, B-G-E. The piano first introduces this technique from mm.56-57 by repeating the same pattern group (Example 15).

Example 15: *Memorial II* mm.56-57

At the end of section C, the main theme returns with a slow cello line in contrast to a fast piano line, similar to the beginning of the introduction. This recurrence however, use a different tempo and time signature (Example 16). Also, the ostinato returns three measures before letter D (Example 17).




Example 16: *Memorial II* mm.58-59

Example 17: *Memorial II* mm.60-61

The cello is the leading instrument from the opening to rehearsal C. The piano takes over as the leading instrument by imitating the cello’s interval pattern. Liu stated: “I am not strict on following the rules based on theory between cello and piano, [but I] more or less prefer to be free and extend with emotional feeling.”<sup>27</sup>

At rehearsal D, the tempo marking is the same as rehearsal C (eighth note equals 152) but the meter changes to sixteenth notes. The time signature also changes frequently as follows: 6/16 - 5/16 - 6/16 - 4/16 - 6/16 - 5/16. The music is easier to play by maintaining the tempo and using different subdivisions to spell out each new time signature. The use of different meters is a distinctive compositional feature from rehearsal B to rehearsal D. The table 3 below outlines how Liu makes use of meter changes in these sections.

<sup>27</sup> Interview with Liu, March 5, 2019.

Formal Section	Measure Number	Meter	Time Describing
Letter B	m.21-36	4	<p>4/4: 1+2+3+4 mm.21</p>  <p>3/4: 1+2+3 mm.22</p>  <p>4/6: 1+a3+a2 mm.34</p> 

Letter C

mm.37-61

8

2/8: 1+2

mm.40

Musical score for measures 40-41 in 2/8 time. The score consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *mp*, *f*, *mp*, *f*, and *mp*. The middle staff has a bass clef and contains a rhythmic accompaniment. The bottom staff has a bass clef and contains a simple bass line.

3/8: 1+2+3



mm.46

Musical score for measures 46-47 in 3/8 time. The score consists of three staves. The top staff is labeled 'Vc.' and has a treble clef, starting at measure 46 with a dynamic of *p*. The middle staff is labeled 'Pno.' and has a bass clef. The bottom staff has a bass clef and contains a simple bass line.

4/8: 1+2+3+4

mm.54

Musical score for measures 54-55 in 4/8 time. The score consists of three staves. The top staff has a treble clef and contains a melodic line with a dynamic of *f*. The middle staff has a bass clef and contains a complex rhythmic accompaniment with a dynamic of *f*. The bottom staff has a bass clef and contains a simple bass line with a dynamic of *f*.

			<p>5/8X2(measure):</p> <p>Cello: 1+a2+a3+a2+a2</p> <p>mm.56-57</p>  <p>piano: a2+a2+a+a2+a2, ect.</p>
			<p>6/8: cello a3+a3</p> <p>mm.59</p>  <p>Piano:</p> <p>a2+a2+a2+a2+a2+a2</p>




<p>Letter D</p>	<p>mm.62-84</p>	<p>16</p>	<p>6/16: a3+a3</p>  <p>mm.62</p> <p>5/16: a3+a2</p>  <p>mm.63</p> <p>4/16: a2+a2</p>  <p>mm.65</p>
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Table 3: New meters idea from letter B, C and D section

At rehearsal D, the rapid tempo can be compared to the pantomime in Hebei *bangzi*. There is no singing or speaking during the pantomime; only acting accompanied by traditional Chinese instruments that play at a brisk tempo. The pantomime is imitated in *Memorial II* with the use of changing time signatures. The first time signature is 6/16 which changes to 5/16 after one measure. The time signature continues to alternate from 6/16 - 4/16 - 6/16 measure by measure until m.78.

During the 6/16 time signature, the rhythmic division is in two groups of three, sixteenth notes. The sixteenth notes are marked with staccati in both the cello and piano, imitating the traditional Chinese drums in Hebei opera (Example 18). The time signature then changes to 5/16, dividing the rhythm into three sixteen notes plus two sixteenth notes. There are irregular accents in the piano in addition to the staccati above the sixteenth notes, imitating the Chinese percussion *luo* in Hebei *bangzi* (example 19).

Rehearsal D reverses the roles of the cello and piano with the cello playing a rapid accompaniment, while the piano plays the main melody. This is a variation of the “Tightly Sing” style seen in the beginning.



The image shows a musical score for two instruments: Cello (Vc.) and Piano (Pno.). The Cello part is in the bass clef and consists of two measures of rapid sixteenth-note accompaniment, with staccato markings above the notes. The Piano part is in the treble clef and consists of two measures of a main melody, with irregular accents and staccato markings above the notes. The time signature is 6/16.

Example 18: *Memorial II*, mm.66-67



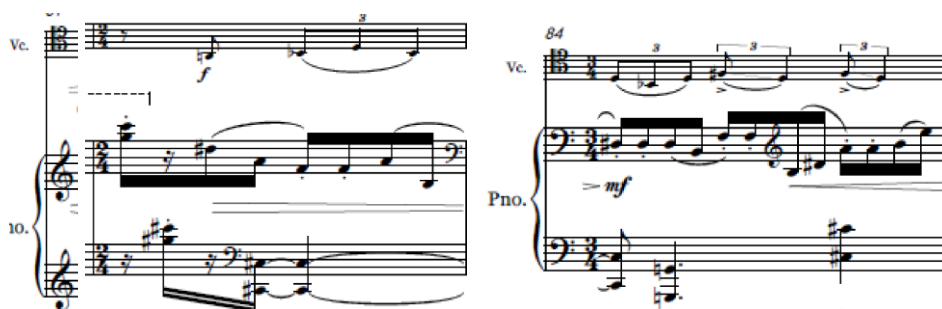
Example 19: *Memorial II*, m.68

There are a few measures that use 4/8 and 3/8 time signatures as a bridge between the sections in rehearsal D, with glissandi in the cello and tremolos in the piano. This is similar to short singing moments between pantomimes in Hebei opera. (example 20).



Example 20: *Memorial II*, mm. 69-70

In the end of section D, the same principle is used with the last two measures making use of 2/4 and 3/4 time signatures as a bridge to rehearsal E (example 21).



Example 21: *Memorial II* mm.83-84

Ensemble is difficult to achieve during rehearsal E, therefore the performers are required to do a lot of rehearsing with a metronome. It is helpful for both performers to think in the same rhythmic patterns even though the cello part only plays a trill (example

22). The trill in the cello part mimics the bright timbre of *bangzi*. The trill appears easy to play for the cello, but it proves to be difficult in coordination with the piano. The changing accented notes imitate the breathing of *bangzi*; *bangzi* is another Chinese's instrumental timbre transferred to the piano part in this section.

The image shows two systems of musical notation. The first system, labeled '100', features a cello part with a trill and a piano part with a complex, accented melodic line. The second system, labeled '104', continues the trill in the cello part and the piano part with further melodic development. The piano part includes dynamic markings such as 'p' and 'f'.

Example 22: *Memorial II* m.100 and m.104

In rehearsal F, the *man ban* tempo returns in which the quarter note equals 60. The piano begins without the cello. Liu utilizes grace notes and tremolos in the piano to imitate the sounds of the *Pipa* (example 23). In order to have the correct sound, the hand should be close to the keyboard playing with a light touch and without accenting the grace note. The pianist should take care to play the grace notes slower on the keyboard so as to better imitate the Chinese instrument.

The image shows two systems of musical notation. The first system, labeled '110', shows the piano part with a complex, tremolo-like texture and grace notes, while the cello part is mostly silent. The second system, labeled '115', shows both instruments with more active parts, including grace notes and tremolos in the piano part. The piano part includes dynamic markings such as 'p' and 'f'.

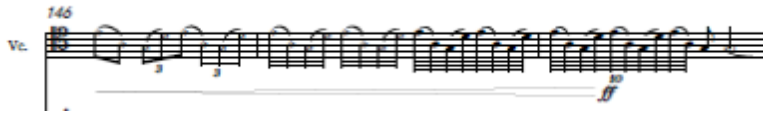
Example 23: *Memorial II*. mm110-114 and mm.115-117

## Harmonics

In rehearsal F, Liu uses the cello part to create harmonics. She stated:

“Harmonics have been a part of traditional cello technique for more than 200 years, with some of the earliest string treatises dedicating attention to them. Since the last quarter of the 20<sup>th</sup> century, however, the use of harmonics has expanded enormously, so much so that entire compositions are written with harmonics as the central organizing principle. They provide [the] composer with a multitude of possibilities in timbre and texture<sup>28</sup>”

There are two different types of harmonics. One is called “natural” or “open” (Example 24). The other is called “artificial” or “stopped” (Example 25).



Example 24: *Memorial II* m. 146 “natural/open” harmonic



Example 25: *Memorial II* mm. 120-122 “artificial/stopped” harmonic

The difference between playing an “open” versus a “stopped” harmonic in the cello, is using one finger to stop the string versus not stopping the string at all. If the string is lightly touched without fully depressing it to the fingerboard (Example 24: ‘nature’), and the other hand, stopped harmonics operate similarly to open harmonics, except now the cellist uses one finger (usually the thumb) to stop the string, creating a

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<sup>28</sup> Russell Rolan, *Modern Cello Techniques*, <http://www.moderncello.com/left-hand-techniques/harmonics/harmonics-overview/> (Accessed Mar 9, 2019).

shorter string length and resulting in a new harmonic series while another finger activates a harmonic note.<sup>29</sup>

Contemporary techniques include an incredible number of unique applications for harmonics.<sup>30</sup> Different artificial harmonics can be produced by touching a perfect fourth, fifth and major third. In this work, perfect fourth and fifth harmonics are used quite often (Example26). Liu uses glissandi with artificial harmonics which is very effective (Example26) for imitating the female singing, of Hebei *bangzi*, at a slow tempo.



Example 26: *Memorial II* m. 131 glissandi with artificial harmonics

### Part III: Cadenza and Conclusion


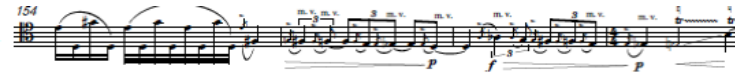

In the cadenza, letter G, “Molto Rubato” is equivalent to the Chinese term *sanban* or “freely” in Chinese opera. In general, the cadenza centers around the main theme as a cello solo. Liu develops the main theme throughout each section and extends it in the Cadenza.

There are two different musical characters in the cadenza. One is imitating the female singing found in Hebei opera and the other is imitating the accompany part from the Chinese instruments (Table 4).

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<sup>29</sup> Russell Rolén, *Modern Cello Techniques*, <http://www.moderncello.com/left-hand-techniques/harmonics/harmonics-overview/> (Accessed Mar 9, 2019).

<sup>30</sup> *Harmonics* <http://www.lunanova.org/CelloET/harmonics.html> (Accessed Mar 9, 2019).

Formal (Imitating)	Measure number	Music Examples
Speech (Hebei opera)	mm.150- 153  mm.160- 162	 <p>The musical notation for Hebei opera speech consists of two staves. The first staff, labeled '150', shows a melodic line with dynamic markings <i>mf</i>, <i>mp</i>, <i>mf</i>, and <i>f</i>. The second staff, labeled '160', shows a more rhythmic and repetitive melodic pattern with a dynamic marking of <i>ff</i>.</p>
Dizi (Chinese tradition Flute)	mm.154- 159	 <p>The musical notation for Dizi (Chinese tradition Flute) shows a single staff with measures 154-159. It features a complex melodic line with various ornaments and dynamic markings including <i>p</i>, <i>f</i>, and <i>p</i>.</p>
Jinggu (Chinese tradition drum)	mm.163- 164	 <p>The musical notation for Jinggu (Chinese tradition drum) consists of two staves. The first staff, labeled '163', shows a rhythmic pattern with a dynamic marking of <i>f</i>. The second staff, labeled '164', shows a similar rhythmic pattern with a dynamic marking of <i>f</i>.</p>


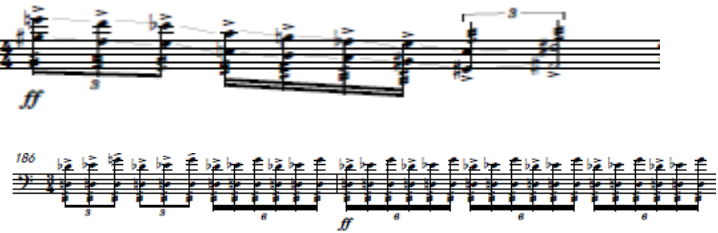

<p>Banhu (Chinese tradition String instrument)</p>	<p>mm.169- 170</p>	
<p>Pipa (Chinese tradition plucking instrument)</p>	<p>mm.174  mm.186- 187</p>	
<p>Jinghu+Pipa (Combination of two Chinese instrments)</p>	<p>mm.177- 178  mm.182</p>	

Table 4: Comparing imitating section in Cadenza

During the conclusion, the main theme alternates between the piano and cello. The main theme is played on the piano while the cello sustains an A-flat (Example 27) at

the beginning of the section. The cello plays the main theme again in varying intervals while there are breaks in the piano (Example 28).



188  
ve.  
no.  
5<sup>va</sup>  
ff



Example 27: *Memorial II*, mm.188-190



192  
ve.  
no.  
193  
mp  
f  
mp  
f  
mp

Example 28: *Memorial II*, mm.192-193

This section is not only the conclusion for the entire piece, but also a recapitulation of the structure of this piece as a whole (Table 5).

Formal Section	Measure Number	Music Example (comparing same musical idea)
Introduction  VS  Conclusion	mm.8-9  VS  mm.188-192	
Letter A  VS  Conclusion	m.14  VS  m.196	

<p>Letter B</p> <p>VS</p> <p>Conclusion</p>	<p>m.32</p> <p>vs</p> <p>m.235</p>	 <p>The musical score for Letter B vs m.235 consists of two systems. The first system shows a vocal line with a fermata and a piano line with dynamics <i>p</i> and <i>f</i>. The second system shows a piano line with dynamics <i>ff</i> and a vocal line with dynamics <i>p</i> and <i>f</i>. The measure number 235 is indicated at the start of the second system.</p>
<p>Letter C</p> <p>Vs</p> <p>Conclusion</p>	<p>mm.60-61</p> <p>vs</p> <p>mm.220-222</p>	 <p>The musical score for Letter C vs mm.220-222 consists of two systems. The first system shows a piano line with dynamics <i>f</i> and a vocal line. The second system shows a piano line with dynamics <i>f</i> and <i>mf</i> and a vocal line. The measure number 60 is indicated at the start of the first system, and 220 is indicated at the start of the second system.</p>

<p>Letter D</p> <p>Vs</p> <p>Conclusion</p>	<p>mm.66-67</p> <p>vs</p> <p>mm.206-207</p>	 <p>The image shows two musical excerpts for comparison. The top excerpt, labeled 'mm.66-67', features a violin part (Vc.) with a melodic line and a piano accompaniment. The bottom excerpt, labeled 'mm.206-207', shows a piano part with a complex rhythmic pattern and a melodic line.</p>
<p>Letter E</p> <p>Vs</p> <p>Conclusion</p>	<p>mm.85-86</p> <p>vs</p> <p>mm. 209-210</p>	 <p>The image shows two musical excerpts for comparison. The top excerpt, labeled 'mm.85-86', features a piano part with a complex rhythmic pattern and a melodic line. The bottom excerpt, labeled 'mm. 209-210', shows a piano part with a complex rhythmic pattern and a melodic line.</p>



## CHAPTER 5 Conclusion

Liu Yintong came to the United State from China to pursue her studies in composition under Professor Chen Yi. She blends her different cultural experiences from China, Germany and the United State in her music. In *Memorial II*, Liu imitates a Chinese traditional art form rather than a Western form. She has applied traditional Chinese opera techniques to the cello and piano which is an impressive combination of two musical cultures.

The above explanations and examples show that the main theme is present in each section, and is always emphasized alternately between the piano and cello using different musical patterns. Liu uses many techniques to alternate which instrument leads, such as ornamental figuration, extension, imitation, chromatic alteration, pedal point, ostinato writing.

Additionally, the music is associated with the musical character, *Du Shi Niang* from Hebei *bangzi*, which focuses on the rhythm, developing it with different effects in each section. The uneven rhythmic effect is an important element in this duet. This effect includes various rhythmic patterns that are based on elements of Heibe *bangzi*, such as poly-rhythms, syncopation, and isorhythms. The piano mostly presents the melody line in triplets, sixteenth notes, quintuplets, sextuplets and septuplets while the cello sustains long notes. Both instruments alternate throughout the different sections.

Dynamics and rests are also important elements in composition because they both have rhythmic power. Liu uses dynamics to highlight which character most important in a

given moment. Liu also uses rests to highlight a character. In an established pattern of accents a silent pulse has more strength than an audible one.<sup>31</sup>

The closing section explores the virtuosity of Liu's imitative writing and the depths of her rhythmic language. The last section of *Memorial II* is representative of Liu's compositional voice and reflects what makes her music both engaging and accessible to both Chinese and Western music elements.

Liu's use of cello and piano to imitate Hebei *bangzi* opera is an extraordinary concept thus making her music unique. It is my honor to record Liu Yintong's duet for cello and piano as a world premiere. I hope that not only does this document serve as an important guide to Liu's writing for contemporary performers, but also for other new music which contains Chinese elements in cello repertoire,

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<sup>31</sup> Persichetti, Vincent. *Twentieth Century Harmony "Creative Aspects and Practice"*, New York, 1961. 226.

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APPENDIX A  
ACKNOWLEDGEMENTS LETTER

## ACKNOWLEDGEMENTS

I would like to express my special thanks and appreciation to cellist Wei Guo who is taking my work "*Memorial II*" as her recording project of dissertation.

I would like to express my deepest and sincere gratitude to my professors Chen Yi and Zhou Long whose insightful knowledge and suggestions have guided me through the composing of this piece. I would not have finished it without their endless help.

Finally, I want to thank my parents for their constant encouragement and support, which I have relied on to complete this piece.

Yintong Liu

Sign: 

Doctor of Music Arts in Composition, Candidate

Conservatory of Music and Dance

University of Missouri-Kansas City, USA

APPENDIX B

*MEMORIAL II SCORE*

**LIU Yintong**  
刘音彤

**Memorial II**  
祭 II

For Violoncello and Piano  
为大提琴与钢琴而作

2018

## INTRODUCTION 作品简介

In May 2018, I have composed a chamber music for Western instruments and Chinese instruments named *Memorial I* to remember the young firefighters who lost their lives in the 2015 Tanggu explosion in Tianjin, China. *Memorial II* continues the concept of the previous work. The difference is that this duet cherishes the memory of the departed through the perspective of women. The two instruments symbolize mother, facing the child who has passed away, cries with sob and pain. As I said in the introduction of the work *Memorial I*: those young people were once ordinary people who were optimistic and diligent, but their selfless dedication gave their lives a deeper meaning. Recalling and mourning these we've lost, I am moved by the tenacious will and positive spirit that these lofty souls possess. This work is composed to dearly yearn those ordinary but great heroes.

The melody material of this work is based on the selection of Hebei Opera, the Chinese traditional Opera in Hebei province. By means of an abstract way, two instruments use frequent hoppings and tortuous acoustic texture between the highest and the lowest registers to imitate the melody characteristics of Hebei Opera, in order to depict women hysterical crying, tragic scenes, and affectionate mourning.

2018年5月，我曾创作民乐与西洋乐混合编制室内乐作品《祭I》，以缅怀在2015年天津塘沽特大爆炸事故中丧生的消防队员们。《祭II》延续了上一部作品的理念，所不同的是，这首二重奏作品通过女性的角度来怀念逝者。两件乐器象征着母亲，面对已逝的孩子，发出悲恸的抽泣与痛苦的呼喊。正如我在《祭I》的作品简介所说：那些年轻的英雄，曾经都是乐观向上、努力生活的普通人，但他们的无私奉献使生命被赋予了更深刻的含义。追忆这些逝去的生命，我被这些伟大灵魂所具备的顽强的意志与向上的精神所感动着。

本作品旋律素材基于河北梆子《杜十娘》选段，以抽象的方式，运用两件乐器高低音区的频繁大跳转换与曲折的音响织体，模仿河北梆子唱腔高亢跌宕的旋律特点，表现女性歇斯底里的哭喊，悲剧的场景，以及深情的悼念。

Im Mai 2018 habe ich eine Kammermusik für westliche Instrumente und chinesische Instrumente namens *Memorial I* komponiert, um an die jungen Feuerwehrleute zu erinnern, die 2015 bei der Tanggu-Explosion im Tianjin, China ihr Leben verloren haben. *Memorial II* setzt das Konzept des vorherigen Stücks fort. Der Unterschied ist, dass dieses Duett die Erinnerung an die Verstorbenen durch die Perspektive der Frauen bewahrt. Die beiden Instrumente symbolisieren die Mutter, die dem verstorbenen Kind gegenübersteht, schreit mit Schluchzen und Schmerz. Wie ich in der Einleitung des Werks *Memorial I* gesagt habe: Diese jungen Leute waren einmal die einfachen Menschen wie uns, die optimistisch und fleißig waren. Aber ihre selbstlosen Hingabe gab ihre Leben eine tiefere Bedeutung. Wenn ich um den verlorenen Leben trauere, berühre ich mich von dem unbeugsamen Willen und dem positiven Geist, den diese hohen Seelen besitzen. Durch dieses Werk, ich hoffe, dass ich mich an diesen gewöhnlichen aber großen Helden erinnern kann.

Das Melodiematerial dieses Stücks basiert aus der Auswahl der Hebei Oper, die traditionelle chinesische Oper in der Hebei Provinz. Auf abstrakte Weise verwenden zwei Instrumente häufige Sprünge und gewundene akustische Textur zwischen den höchsten und den niedrigsten Registern, um die Melodieeigenschaften der Hebei Oper zu imitieren und das hysterische Weinen der Frau, tragische Szenen und zärtliche Trauer darzustellen.

Approximate Duration: 10 minutes

# Memorial II

## 祭 II

For Violoncello and Piano

LIU Yintong

刘音彤

2018

♩ = 80 **tragically**

The musical score is divided into three systems, each with a Violoncello (Vc.) and Piano (Pno.) part. The first system shows the Vc. playing a melodic line with dynamics *ff*, *p*, and *ff*, while the Piano provides harmonic support with *ff* chords. The second system features a more active Vc. line with dynamics *p* and *ff*, and the Piano playing a complex accompaniment with triplets and sextuplets, marked with *p* and *ff*. The third system continues with the Vc. playing a melodic line with *p* and *ff* dynamics, including a *molto vibrato* instruction, while the Piano accompaniment features triplets and sextuplets, marked with *pp* and *p*. Pedal points are indicated by *Ped.* markings with brackets under the piano part in each system.





4 A

10

Vc. *mp* *ff* *f* *ff* *gliss.* *7*

Pno. *ff* *f* *8va* *8va* *Ped.*

11

Vc. *ff* *p* *f* *3* *3*

Pno. *ff* *p* *Ped.*

13

Vc. *mp* *8va*

Pno. *mp* *8va* *3* *3* *3* *3* *Ped.*



18

Vc. *f* *fp* *f* *mp*

Pno. *mp* *f* *mp*

20

Vc. *ff* *f* *mp*

Pno. *ff* *f* *f*

**B** ♩ = 60

22

Vc. *f* *mp*

Pno. *p* *mf* *mp*

24

Vc. *f* 3 II 3

Pno. *mf* *f* *mp* *f* 3 5 8<sup>va</sup> 5 8<sup>va</sup>

25

Vc. 5 *mp* *f*

Pno. *mp* *f* *p* *f* 5 tr 5 8<sup>va</sup> 5 8<sup>va</sup>

27

Vc. *mf* *p* *mf* *mp* *f* 5 3 8<sup>va</sup>

Pno. *p* *pp* *f* 8<sup>va</sup>

30

Vc. *mp*

Pno. *mp* *mf*

8va

8va

8va

32

Vc. *f* m. v.

Pno. *p* *f*

8va

8va

34

Vc. *mf* *mp* *accl.*

Pno. *mp*

8va



10 46

Vc. *p* *f* *p*

Pno.

8<sup>va</sup>

49

Vc. *f* *p* *f*

Pno. *f* *mp* *f*

Ped.

52

Vc. *mf*

Pno. *mp* *f* *p*

Ped.

54

Vc. *f* *p* m. v.

Pno. *f* *p*

Ped.

56

Vc. *f*

Pno. *cresc.* *f*

58

Vc. m. v. *p* *f*

Pno. *p* *cresc.*

Ped.

12

60

Vc.

Pno.

62

Vc.

Pno.

**D**  $\text{♩} = \text{♩}$

*mf* *cresc.*

*f* *mf* *cresc.*

65

Vc.

Pno.

*b*

*8va*

69

Vc. *f*

Pno. *f*

8<sup>va</sup>

3

Ped.

71

Vc.

Pno.

8<sup>va</sup>

5/16

5/16

5/16

5/16

Ped.

73

Vc.

Pno.

8<sup>va</sup>

4/16

5/16

4/16

5/16

Ped.

Ped.

14 76

Vc.  $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$

*cresc.*

8<sup>va</sup>

Pno.  $\frac{5}{16}$   $\frac{4}{16}$   $\frac{5}{16}$

*cresc.*

79

Vc.  $\frac{5}{16}$

*ff* *f* *ff*

8<sup>va</sup>

Pno.  $\frac{5}{16}$

*ff* *f* *ff*

Red.

82

Vc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{5}{16}$

*f*

8<sup>va</sup>

Pno.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{5}{16}$

*mf*

Red.

85 E 15

88 16

92 17

16

96

Vc.

Pno.

*ff*

99

Vc.

Pno.

*8va*

102

Vc.

Pno.

105

Vc. *tr*

Pno.

107

Vc. *tr*

Pno. *cresc.*

8<sup>va</sup>

**F** ♩ = 60 soulfully

109

Vc. *tr*

Pno. *ff*

5

3

*p*

8<sup>va</sup>

Red.

112

Vc.

Pno.

115

Vc.

Pno.

118

Vc.

Pno.

122

Vc. *I* *II* *III*

Pno. *mp*

126

Vc. *IV* *0*

Pno. *f* *mp* *p*

130

Vc. *mf*

Pno. *mp*

133

Vc. *pp* *mf*

Pno. *p*

135

Vc. *p* *mf*

Pno. *mp* *p* *pp*

Ped.

137

Vc. m. v. I

Pno.

139      II II I

Vc. *mp* *f* 6

Pno. *f* 5 8<sup>va</sup> Ped.

142

Vc. *mp* *f*

Pno. *mp* *f* 5 8<sup>va</sup> *p* Ped.

145

Vc. *mp* 3 3

Pno. *mf* *mp* 3 8<sup>va</sup> Ped.

147

Vc. 

Pno. 

**G** Molto Rubato

150

Vc. 

154

Vc. 

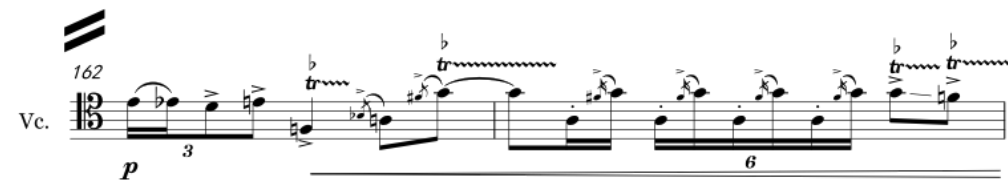
156

Vc. 

160

Vc. 

162

Vc. 

Violin Concerto, measures 164-177. The score is written for Violin (Vc.) and includes dynamic markings, articulation, and technical instructions.

Measures 164-165: *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte). Includes trills and accents.

Measures 167-168: *mp* (mezzo-piano), *ff* (fortissimo), *f* (forte). Includes triplets and fingerings (0, III).

Measures 169-170: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano). Includes triplets.

Measures 171-172: *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte). Includes triplets.

Measures 172-173: *mp* (mezzo-piano), *ff* (fortissimo). Includes sixteenth-note runs and fingerings (0, 6).

Measures 173-174: *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo). Includes triplets and accents.

Measures 175-176: *p sub.* (piano subito), *f* (forte). Includes a five-measure rest and triplets.

Measures 177-178: *ff* (fortissimo). Includes triplets and the instruction *m. v.* (movimento).

24

Vc. *mf* 6

Vc. *ff*

Vc. *mf* 3 *f*

Vc. *p* 3 6 6

Vc. *f* *mp* *mf* *mp* *f* *mp*

Vc. *pp* *cresc.* *accel.*

Vc. *ff* 3 3 6 6 6 6



196 *accel.*

Vc.

Pno.

**H** ♩ = 152 **energetically**

197

201

206

Vc. *ff*

Pno.

I  
II

210

Vc.

Pno. *mp* *f*

Ped. — Ped.

214

Vc.

Pno.

218  $\text{♩} = \text{♩}$

Vc.  $\text{tr} \text{ } \overset{b}{\text{tr}} \text{ } \overset{\sharp}{\text{tr}} \text{ } \overset{b}{\text{tr}}$

Pno. *mf* *f*

222  $\text{tr} \text{ } \overset{b}{\text{tr}} \text{ } \overset{\sharp}{\text{tr}} \text{ } \overset{b}{\text{tr}} \text{ } \overset{\sharp}{\text{tr}} \text{ } \overset{b}{\text{tr}}$

Pno. *mf* *8va*

225  $(\text{tr}) \text{ } \overset{b}{\text{tr}}$

Vc. *5* *5* *5*

Pno. *ff* *5* *5* *5*

227

Vc. *p*

Pno. *ff* *p*

Ped. 8<sup>th</sup>

229

Vc. *ff* *p* 5 6 7

Pno. *ff*

Ped.

232

Vc. *ff* *mp* 5 6

Pno. *p* *ff*

Ped.

234

Vc.

Pno.

*ff*

*p* *f*

Ped.

237

Vc.

Pno.

*gliss.*

*f* *ff*

8va

Ped.

239

Vc.

Pno.

*ff*

Ped.

243 *gliss.*

Vc.

Pno.

Ped.

246 *8<sup>va</sup>*

Vc.

Pno.

Ped.

248 *m. v.*

Vc.

Pno.

Ped.

