

TRANSMUTATION

BY

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TRANSMUTATION

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INSTRUMENTATION

Flute I, II

Clarinets in Bb I, II

Horn in F I, II

Tuba

Percussion I: Xylophone, Bass Drum, Cymbals

Harp

Piano

Violin I, II

Viola

Violoncello I, II

Contrabass (with C extension)

Synthesizers: Omnisphere 2

The first and the third movement are score for picture.

Program Notes

Transmutation has three movements which represent the three-stage of my musical composition. The first movement “Chisel” represents the early stage of my work, where I incorporate my favorite kind of music into my composition and compose music without taking any risk. The second movement “Hammer” signifies the beginning of me freeing my imagination and breaking down the previous expectations and assumptions. The third movement “Rebirth” is the beginning of me sounding myself.

The first movement “Chisel” is a film score composed for the movie *Chisel*, which was directed by Robert Mack and was produced in early 2021. It is a story of a young woman who wakes up on a construction board in a large industrial room and encountering someone unexpected. The film was shot on a digital camera but later shaped into black and white.

The second movement “Hammer” is a stand-alone piece for solo strings. It was composed in 2020 under the direction of Professor P.Q. Phan. It was my first opportunity to purposefully write whatever came to my mind.

The third movement “Rebirth” is a film score composed for the movie *StalkHer* directed by Caleb Allison and produced by Patrick Dieterlen in 2020. The film was shot on super 8mm and digital. “To stalk someone is an intimate act of obsession,” the director said. The film explores what happens when that obsession is magnified beyond control.

StalkHer is also part of the Double Exposure 2020 project, which a few selected composers from the School of Music collaborated with filmmakers from the IU Media School.

Dedicated to directors and filmmakers who introduced me to the world of their imaginations.

Transmutation

Movement I: Chisel

Music by Yuanming Liu

1 **Andante** ♩ = 100

Fl. *mp* *gliss.*

Hn.

Tba. *p* *p* *p* *p*

B. D.

Cym.

Xyl.

Hp.

Pno. *mp*

Andante ♩ = 100

Vln. I *mp* *gliss.*

Vln. II *ppp* *pp*

Vla. *pp*

Vc.

Vc.

Cb. *p*

E. P. *pp*

10

Fl. *gliss.*
mp

Hn.

Tba. *mp* *mp*

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I *gliss.*
mp

Vln. II *mp*

Vla. *mp*

Vc.

Vc.

Cb.

E. P.

17

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

mf

pp

Fl. *mf* *gliss.*

Hn.

Tba. *mf* *f* *mf*

B. D.

Cym.

Xyl.

Hp. *f*

Pno.

Vln. I *mf* *gliss.*

Vln. II *mf* *gliss.*

Vla.

Vc.

Vc.

Cb. *mf*

E. P. *f*

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.


Musical score for page 30, featuring various instruments including Flute (Fl.), Horn (Hn.), Trombone (Tba.), B. D. (Bass Drum), Cym. (Cymbal), Xyl. (Xylophone), Hp. (Harp), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabass), and E. P. (Electric Piano). The score is divided into two systems of four measures each. The first system is in 3/4 time, and the second system is in 2/4 time. The key signature is B-flat major. The Pno. part features a melodic line with triplets and dynamics markings such as *p* and *8va*. The E. P. part features a rhythmic pattern with a slur.

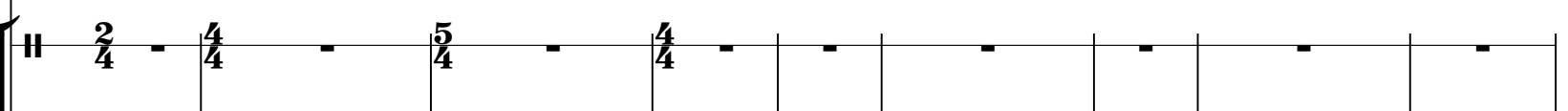
39

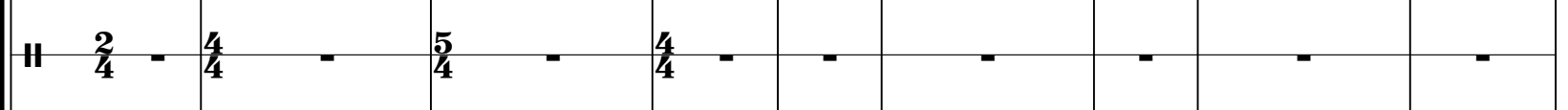
rit. ♩ = 100

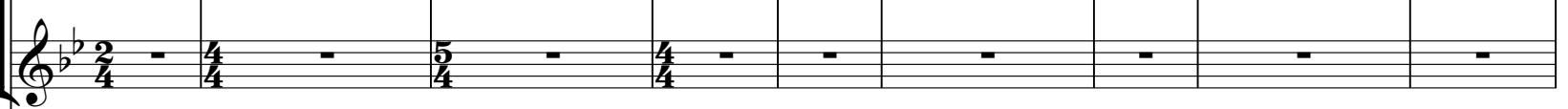
Fl. 

Hn. 

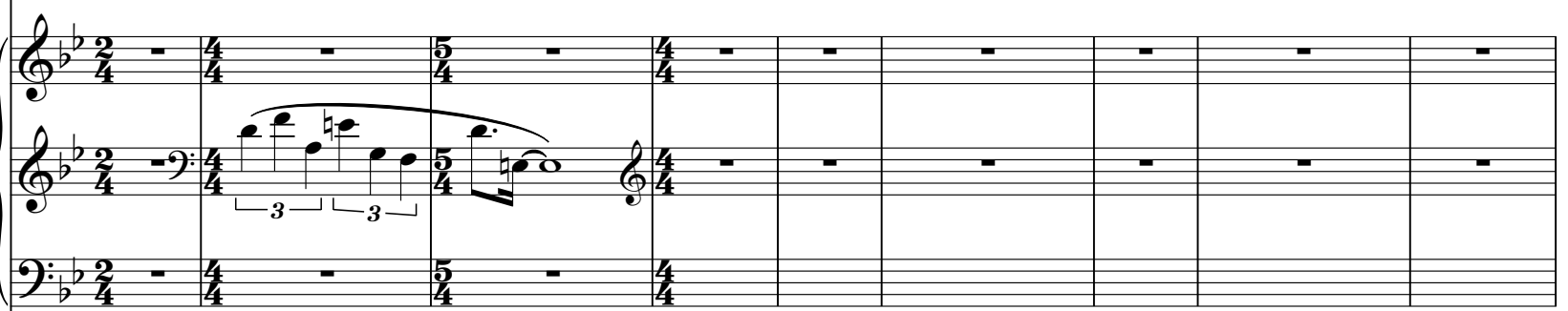
Tba. 

B. D. 

Cym. 

Xyl. 

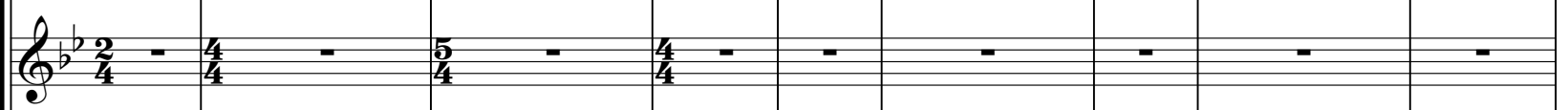
Hp. 

Pno. 

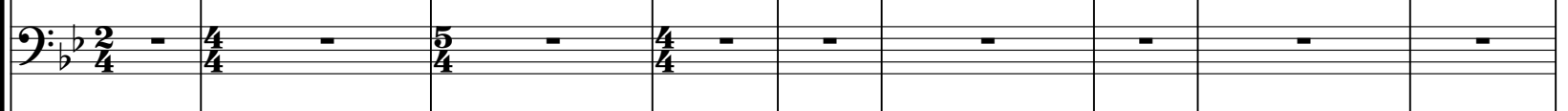
8^{vb}
p


rit. ♩ = 100

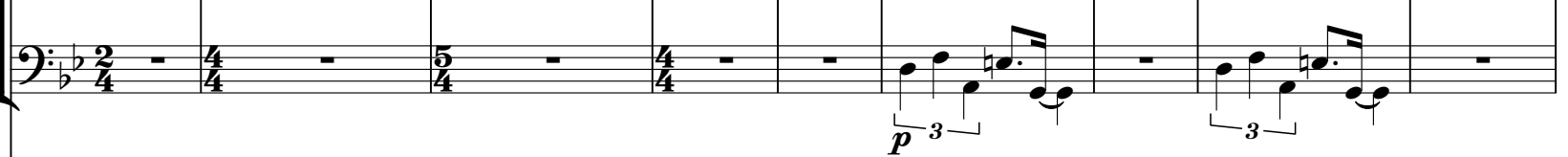
Vln. I 

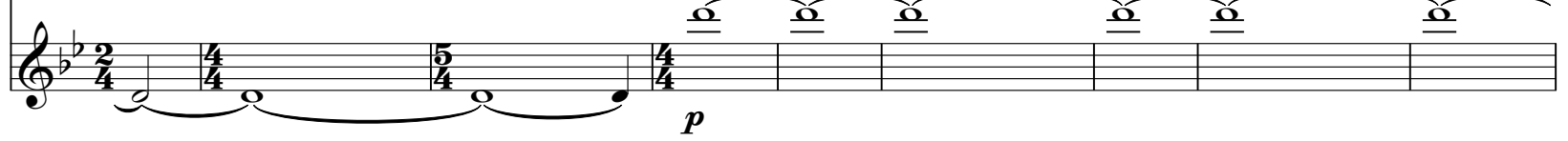
Vln. II 

Vla. 

Vc. 

Vc. 

Cb. 

E. P. 

48 *gliss.* *mf* *accel.* *p* *gliss.* *mf*

Fl.

Hn.

Tba. *p* *p* *mp* *mf*

B. D.

Cym.

Xyl.

Hp.

Pno.

(8) *accel.*

Vln. I *gliss.* *mp* *p* *gliss.* *f*

Vln. II

Vla.

Vc.

Vc.

Cb. *mp* *mf*

E. P.

56 *gliss.* $\text{♩} = 120$

Fl. *mf* *f*

Hn.

Tba. *mf* *f*

B. D.

Cym.

Xyl.

Hp.

Pno.

(8).....

$\text{♩} = 120$

Vln. I *mf* *f* *gliss.*

Vln. II

Vla.

Vc.

Vc.

Cb. *f*

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

pp

pp

pp

The musical score for page 74 consists of 12 staves. The top six staves (Fl., Hn., Tba., B. D., Cym., Xyl.) and the bottom five staves (Vln. I, Vln. II, Vla., Vc., Cb.) are currently empty. The Piano (Pno.) part is the only instrument with musical notation, featuring a melody in the right hand and accompaniment in the left hand. The piano part begins with a *pp* dynamic marking and includes a *pp* marking in the fifth measure. The E. P. (Electric Piano) part at the bottom features a series of notes with a decorative scalloped line underneath.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

p

p

The musical score for page 85 consists of 13 staves. The top seven staves (Fl., Hn., Tba., B. D., Cym., Xyl., Hp.) are mostly empty, with only a few rests. The Piano (Pno.) part is the most active, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part begins with a series of eighth-note chords in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) appears in the sixth measure of the piano part. The bottom six staves (Vln. I, Vln. II, Vla., Vc., Vc., Cb.) are also mostly empty, with rests. The E. P. (Electric Piano) part at the bottom has a few notes in the first measure, followed by rests.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

p *mf* *f*

mp

pp

pp

pp

solo

mp *espress.*

p

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

mp

mf

The musical score for page 99 features a variety of instruments. The woodwinds (Flute, Horns, Trombone, Xylophone) and percussion (Bass Drum, Cymbal, Harp) are mostly silent, indicated by rests. The Piano part is the most active, with intricate melodic lines in both hands. The Violin I and II parts play a sustained, melodic line with dynamic markings of *p* and *mf*. The Violoncello part has a few notes, including a *mf* dynamic marking. The Electric Piano part provides a low, sustained accompaniment with a *mp* dynamic marking.

Musical score for page 104, featuring various instruments including Flute (Fl.), Horn (Hn.), Trombone (Tba.), B. D., Cym., Xyl., Hp., Pno., Vln. I, Vln. II, Vla., Vc., Cb., and E. P. The score includes musical notation, dynamics (mp, p), and rests.

110

accel.

♩ = 120

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

p *mf* *f*

mf

mf

mf

accel.

♩ = 120

mf

mf

mf

f

mf

mf

mf

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

f

f

The musical score is for page 115 and features a variety of instruments. The woodwinds (Flute, Horn, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly silent, indicated by rests. The percussion section includes a Bass Drum (B. D.) and Cymbal (Cym.) with rhythmic patterns, and an Xylophone (Xyl.) with a melodic line. The Harp (Hp.) is also silent. The Piano (Pno.) is the most active instrument, playing a complex melodic and harmonic part with dynamic markings of *f* (forte). The Electric Piano (E. P.) is silent. The score is written in a key signature of two flats and a 4/4 time signature.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

f

mp

mp

mp

espress.

120

Musical score for page 124, measures 124-127. The score includes parts for Flute (Fl.), Horn (Hn.), Trombone (Tba.), Bass Drum (B. D.), Cymbal (Cym.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Electric Piano (E. P.). The key signature is B-flat major and the time signature is 5/4. The score shows various musical notations including rests, notes, triplets, and slurs.

Fl. $\frac{5}{4}$ $\frac{4}{4}$

Hn. $\frac{5}{4}$ $\frac{4}{4}$

Tba. $\frac{5}{4}$ $\frac{4}{4}$

B. D. $\frac{5}{4}$ $\frac{4}{4}$

Cym. $\frac{5}{4}$ $\frac{4}{4}$ *p* *f*

Xyl. $\frac{5}{4}$ $\frac{4}{4}$

Hp. $\frac{5}{4}$ $\frac{4}{4}$ *f*

Pno. $\frac{5}{4}$ $\frac{4}{4}$ *f* *mf*

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ *mf* *f espress.*

Vln. II $\frac{5}{4}$ $\frac{4}{4}$ *f* *mf espress.*

Vla. $\frac{5}{4}$ $\frac{4}{4}$ *mf espress.*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ *f*

Vc. $\frac{5}{4}$ $\frac{4}{4}$ *f*

Cb. $\frac{5}{4}$ $\frac{4}{4}$

E. P. $\frac{5}{4}$ $\frac{4}{4}$

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Detailed description of the musical score: The score is for page 132 and consists of 13 staves. The instruments are: Flute (Fl.), Horns (Hn.), Trombone (Tba.), Bass Drum (B. D.), Cymbals (Cym.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Electric Piano (E. P.). The key signature has three flats (B-flat, E-flat, A-flat). The Flute, Horns, Trombone, Cymbals, and Xylophone parts are mostly rests. The Bass Drum part has a steady pattern of quarter notes. The Harp part has a melodic line with some sustained notes. The Piano part has a complex texture with moving lines in both hands. The Violin I part has sustained notes. The Violin II part has a continuous triplet pattern. The Viola part has a melodic line with accents. The Violoncello part has a melodic line with a long sustain. The Contrabass part has a steady pattern of quarter notes. The Electric Piano part is mostly rests.

This page of a musical score covers measures 136 to 140. The instrumentation includes Flute (Fl.), Horns (Hn.), Trombones (Tba.), Bass Drum (B. D.), Cymbals (Cym.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncellos (Vc.), Contrabass (Cb.), and Electric Piano (E. P.). The music is written in a key signature of two flats and 4/4 time. Key features include:

- Flute, Horns, Trombones, Cymbals, and Xylophone:** These parts are mostly silent (indicated by dashes) throughout the measures.
- Harmonica (Hp.):** Plays a melodic line in measure 136, starting with a dynamic of *p*.
- Piano (Pno.):** Features a complex texture with moving lines in both the right and left hands. The right hand has a dynamic of *mp* in measure 139.
- Violins (Vln. I, Vln. II):** Violin II plays a prominent role with several triplet passages, with dynamics of *p* and *p3*.
- Viola (Vla.):** Provides a steady accompaniment in the lower register, with a dynamic of *p*.
- Violoncellos (Vc.):** The first cello (top) has a melodic line with a slur and *p* dynamic. The second cello (bottom) has a bass line with a dynamic of *p*.
- Contrabass (Cb.):** Plays a rhythmic accompaniment with a dynamic of *p*.
- Electric Piano (E. P.):** Provides a low-register accompaniment with a dynamic of *p*.

Musical score for page 141, featuring various instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments listed are:

- Fl. (Flute)
- Hn. (Horn)
- Tba. (Trombone)
- B. D. (Bass Drum)
- Cym. (Cymbal)
- Xyl. (Xylophone)
- Hp. (Harp)
- Pno. (Piano) - includes *mp* marking
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello) - two staves
- Cb. (Contrabass)
- E. P. (Euphonium)

The piano part features a melodic line in the right hand and a bass line in the left hand, with a *mp* (mezzo-piano) dynamic marking. The rest of the score consists of empty staves for the other instruments.

Musical score for page 146, featuring various instruments including Flute (Fl.), Horn (Hn.), Trombone (Tba.), Bass Drum (B. D.), Cymbal (Cym.), Xylophone (Xyl.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and Electric Piano (E. P.). The score is in a key signature of two flats and a 4/4 time signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *p* and *pp* indicated. The electric piano part features a melodic line with dynamics *p* and *pp* indicated.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

8^{va}

p

3

3

2/4

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

p

mf

p

8va

pizz.

Transmutation

Movement II: Hammer

Music by Yuanming Liu

♩ = 75

Vln. *p* *mf*

Vla. *p* *mf*

8 ← ♩ = ♩ → rit. . . ♩ = 180

Vln. *mp* *mf*

Vla. *mp* *mf*

16

Vln. *f* *p*

Vla. *f*

25 ♩ = 180

Vln. *mf*

Vla. *p* *mf*

33

Vln. *f*

Vla. *f*

41

Vln. *p*

Vla. *p* *mf*

49 rit. . . ♩ = 100

Vln. *mf* *p*

Vla. *mf* *p*

55

Vln. *mp*

Vla. *mp*

62 $\text{♩} = 180$

Vln. *mf*

Vla. *mf*

71

Vln. *f*

Vla. *f*

80

Vln. *mf* rit.

Vla. *mf*

88 $\text{♩} = 120$

Vln. *p* *detaché* *mf* *p*

Vla. *pizz.* *f*

93

Vln. *mf*

Vla.

96 $\text{♩} = \text{♩}$

Vln. *mf* arco *sim.*

Vla. *f*

102

Vln. *mp* *f*

Vla. *mp* *f*

108

Vln. *f* *mp*

Vla. *f* *mp*

115

Vln.

Vla. *f* *sim.*

121

Vln. *p* *detaché*

Vla. *p* *detaché*

124

Vln. *mf* *f*

Vla. *f*

126

Vln. *p*

Vla. *p*

129

Vln. *mf*

Vla. *mf*

132

Vln. *f* *p* *pizz.*

Vla. *f* *p* *pizz.*

Transmutation

Movement III: Rebirth

Music by Yuanming Liu

Flute

Clarinet in B \flat

Xylophone

Piano

Violin

Violoncello

$\text{♩} = 55$

3

3

3

3

$\text{♩} = 55$

3

3

pp

pp

Overblow all the harmonics

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

12

pp

p

p

p

accel.

accel.

21 $\text{♩} = 90$ $\text{♩} = 70$

Fl.

Cl.

Xyl.

Pno.

dolce
p
ped.
** sim.*

Vln.

$\text{♩} = 90$ $\text{♩} = 70$
sul pont.
p
jeté

Vc.

mp

28

Fl.

Cl.

Xyl.

Pno.

p

Vln.

Vc.

mf

35

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

mf

mp

arco

p

43

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

mf

52 ♩ = 115

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

pp — *p*

jeté

58

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

sfz

sfz

arco

f

f

64

Fl.

Cl.

Xyl. *mf*

Pno. *f*

Vln. *mf*

Vc.

70

Fl. *mf*

Cl.

Xyl.

Pno. *mf*

Vln.

Vc.

76

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

p

83

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

59

59

59

59

59

59

p

mp

jeté

149

Fl. *mf*

Cl.

Xyl.

Pno. *p*

Vln.

Vc. *mp* *mf*

arco

159

Fl. *mf* *mp*

Cl.

Xyl.

Pno.

Vln.

Vc. *f*

167

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

mf

f

mf

mf

171

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

f

sfz

sfz

f

marcato

179

Fl. *f*

Cl.

Xyl. *f*
marcato

Pno. *ff*

Vln. *ff*

Vc. *ff*

184

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

190

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

p

196

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

p

201

Fl. *mf*

Cl. *mf*

Xyl.

Pno. *mf*

Vln.

Vc. *mp* *mf*

206

Fl. *sfz* Overblow

Cl. *sfz*

Xyl. 8

Pno. 8

Vln. 8

Vc. 8

219

Pno.

4

5/4

4

4/4

rubato

mp

Vln.

pp

sul pont.

4

5/4

4/4

Vc.

pp

sul pont.

4

5/4

4/4

230

Pno.

235

Pno.

241

Pno.

mf

mp

246

Pno.

251

Pno.

Ad.