

SHADOW OF DEW DROPS FOR PIANO TRIO

A THESIS IN  
MUSIC COMPOSITION

Presented to the faculty of the University  
of Missouri-Kansas City in partial fulfillment of  
the requirements for degree:

MASTER OF MUSIC

by  
KAY (YUANYUAN) HE

B.A., Central Conservatory of Music, Beijing China, 2009

Kansas City, Missouri  
2013

© 2013

KAY (YUANYUAN) HE

ALL RIGHTS RESERVED

# SHADOW OF DEW DROPS FOR PIANO TRIO

Kay (Yuanyuan) He, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2013

## ABSTRACT

*Shadow of Dew Drops* for violin, violoncello and piano was inspired by a poetry of the Song Dynasty (960-1279) “Xiao Chi - A little Pond” written by the famous poet Yang Wanli (1127-1206). This poetry depicts: the silent mouth of a spring “cherishes” the little streamlet and lets it flow quietly into the pond; the shadow of a tree flowing on the surface of the water, as though it has fallen in love with the soft sunshine; The pointed tip of a lotus sprout appears above the water, quickly, a dragonfly lands on it.

In this poetry, the mouth of a spring, a little streamlet, the shade of a tree, a sprout of lotus and a lovely dragonfly, they all have lives and feelings just like human beings. The piano trio is a suitable instrumentation to represent this intimate and delicate writing style of this traditional Chinese poetry. Exploring fresh and lively sound effects to present this style become the goal of the piece. By using pizzicato followed by a glissando, fine harmonics of violin and cello, ornamentations and high repeated notes on piano, etc. to describe a lively picture of a little pond, show the harmonious and close relationship among natural things.

The harmonic language of this piece is based on, but not limited to the Chinese pentatonic scales. The chord structures are complex because of the use of stacked seconds. Also, using different combinations of timbre and extended techniques (such as

sul pont., sul tasto, harmonic, harmonic glissando, tremolo with glissando, glissando and pluck on piano internal strings, muted notes on piano, etc.) represent this exquisite artistic conception of the poetry.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “Shadow of Dew Drops for piano trio” presented by Kay (Yuanyuan) He, candidate for the Master of Music Degree, and certify that in their opinion it is worthy of acceptance.

### Supervisory Committee

Chen Yi, DMA, Committee Chair  
Conservatory of Music

Paul Rudy, DMA  
Conservatory of Music

Zhou Long, DMA  
Conservatory of Music

## TABLE OF CONTENTS

ABSTRACT.....	iii
SCORE.....	1
VITA.....	14

Kay HE

---

露珠的影子

SHADOW OF DEW DROPS

*for violin, violoncello and piano*

Kansas City

2013.4

# 露珠的影子

## SHADOW OF DEW DROPS

Inspired by Chinese poetry of Song Dynasty “A Little Pond”

*for violin, violoncello and piano*

***Shadow of Dew Drops*** for violin, violoncello and piano is dedicated to composer Chin Ting Chan, one of my best friends. This piece was inspired by a poetry of the Song Dynasty (960-1279) “Xiao Chi - A little Pond” written by the famous poet Yang Wanli (1127-1206). This poetry depicts: the silent mouth of a spring “cherishes” the little streamlet and lets it flow quietly into the pond; the shadow of a tree flowing on the surface of the water, as though it has fallen in love with the soft sunshine; The pointed tip of a lotus sprout appears above the water, quickly, a dragonfly lands on it.

In this poetry, the mouth of a spring, a little streamlet, the shade of a tree, a sprout of lotus and a lovely dragonfly, they all have lives and feelings just like human beings. The piano trio is a suitable instrumentation to represent this intimate and delicate writing style of this traditional Chinese poetry. Exploring fresh and lively sound effects to present this style become the goal of the piece. By using pizzicato followed by a glissando, fine harmonics of violin and cello, ornamentations and high repeated notes on piano, etc. to describe a lively picture of a little pond, show the harmonious and close relationship among natural things.

The harmonic language of this piece is based on, but not limited to the Chinese pentatonic scales. The chord structures are complex because of the use of stacked seconds. Also, using different combinations of timbre and extended techniques (such as sul pont., sul tasto, harmonic, harmonic glissando, tremolo with glissando, glissando and pluck on piano internal strings, muted notes on piano, etc.) represent this exquisite artistic conception of the poetry.

Duration: Ca. 8’

Kay HE

2013. 4



Duration: Ca. 8'

-Dedicated to Chin Ting Chan-

# SHADOW OF DEW DROPS

Inspired by Chinese poetry of Song Dynasty "A Little Pond"

for violin, violoncello and piano

## A Little Pond

by Yang Wangli (1127-1206)

The silent mouth of a spring “cherishes” the little streamlet and lets it flow  
 lets it flow quietly into the pond,  
 The shadow of a tree flows on the surface of the water,  
 as though it has fallen in love with the soft sunshine.  
 A little lotus sprout appears above the water,  
 quickly a dragonfly lands on it.

Kay HE  
(2013)

**Lucid and Vitreous**  
 ♩ = 52

Violin: *sul tasto*, *p*

Violoncello: *sul pont.*, *fp*, *pp*, *fp*, *espress.*, *mf*

Piano: *p*, *3*

Red.



Vln. 5 (tr) *slur ad lib.*, *p*, *pp*, *p*, *Gliss.*

Vc. *pizz.*, *f*, *arco sul D*, *p*

Pno. *3*

Red.

8

Vln. *p*

Vc. *mf* *p* *f* *mf* pizz.

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

\* Ped. \*

10

Vln. *mp*

Vc. *arco* *molto vibr.*

Pno. *mp* *pp* *mf*

Ped.

12

Vln. *p* *mf* gliss with vibrato

Vc. *p* *pp* *p*

Pno. *sfz* *pp* *mf*

Ped.

15

Vln. *pp* *p* *sfz p* sul tasto

Vc. ord. *f* sul pont. pizz. *f*

Pno. 7 6

\* Ped.

19

Vln. pizz. *mf* ord. arco *p*

Vc. ord. arco *pp* *mf* (ord.) sul pont. *p*

Pno. 8<sup>va</sup>

\* Ped.

22

Vln. *pp* *mf* 5 6 6 6 tr

Vc. pizz. 3 + 3 *mp* gliss.

Pno. 3 5 5 6 6 *pp* *mf* 8<sup>va</sup> 3 1 *pp*

\* Ped. *sfz*

24

Vln. *p* 3

Vc. pizz. *mf* *mp* *p* sul pont. arco *mp* 3 ord.

Pno. *mf* *ppp* 7 *p* 3

\* *Red.*

27

Vln. pizz. 3 *mf* arco *sfz* *p* molto sul pont.

Vc. *pp* *ppp*

Pno. gliss. on internal strings *mf* *sfz*

\* *Red.*

30

Vln. sul pont. *sfz* *p* sul tasto flautando *mp* pizz. *pp* *mp*

Vc. pizz. *p* *mf* pizz. gliss. *mf* *f* 3 3

Pno. *p* *pp* muted note (square head) plucking on internal strings muted notes *mp* 3 3

\* *Red.*

34

Vln. *arco sul tasto* *mf*

Vc. *flautando* *pp* *p* *p* *mf* *ord.* *5+* *+*

Pno. *mf* *pp* \*

Vc. *sul C* *3* *7* *gliss.* *mf* *p* *5* *3* *sfp* *sfp* *(ord.)* *sul pont.* *tr*

Vc. *mf* *ord.* *3* *pizz.* *gliss.* *mp* *arco sul pont.* *ord.* *5* *5* *5* *ff*

**Springy ♩ = 42**

Violin *(pizz.)* *ord.* *arco* *3* *mf* *5* **accel.**

**Springy ♩ = 58**

Vc. *p* *3* *+* *5* *3* *x 2* **continue**

**Springy ♩ = 72**

Piano *mf* **5"**

*Ped.*



Vln. *8va* sul.E slur ad lib. *f* *6"*\* arco *ord.* *fff* *ord.* *pizz. arco* *f* sul pont.

Vc. *ff* *5* *6"*\* *fff* *ord.* *pizz. arco* *f*

Pno. *f* *gliss. on internal strings* *gliss.* *6"*\* *fff*

*♩ = 52*

\*

Vln. *57* *p* *5* *sfpp* *mp*

Vc. *3* *3* *ord.*

Pno. *pp* *p* *3*

*Red.*

\*

Vln. *61* *pizz.* *sfz* *mp* *pp* *arco* *ord.* *ord.* *sul pont.* *mp*

Vc. *sul pont.* *ord.* *pizz.* *arco* *mf* *3* *3*

Pno. *8va* *p* *mf* *7* *3*

*Red.*

\*) play the material within the box for 6 seconds

64

Vln. *f* 9

Vc. *f* *p* 6

Pno.

\*

67

Vln. *pp* 7 *mp* 7

Vc. *f* 3

Pno. *pp* 4" *continue*

2" *continue* 3"

8va

sul. D *gliss.*  
slur ad lib.

sul. G *gliss.*  
slur ad lib.

ℓed.

69

Vln. *p* *ord.*

Vc. *mf* *ff* 3

Pno. *mf* 8va

*continue* *slur ad lib.*



72 *sul pont.* *f* *ord.* *(ord.)* *sul pont.* *ff* *sfz* *sul tasto* *sfz p*

Vln.

Vc. *ff* *sfz pp* *sfz*

Pno. *p* *ff*

*Red.*

75 *mf* *15"* *mp* *15"* *ca. 15"* *delicate with light touch and irregular rhythm* *pp*

Vln.

Vc. *mp*

Pno. *sfz* *mf* *pp*

*\* Red.*

77 *sfz pp* *3* *6/4* *sul C* *7* *gliss.* *f* *3* *3* *6/4*

Vln.

Vc. *3* *gliss.*

Pno. *f*

*\**

79

Vln. *f* *p* *mp* slur ad lib.

Vc. pizz. *mf*

Pno. *mf* *mp* *f*

Ped. *mf* *mp* *f*

\* \*

81

Vln.

Vc.

Pno. *mp* *legato* *p* *pp*

Ped. *mp* *p* *pp*

\* \*

83

Vln. *pp* *f* ord. → sul pont.

Vc. pizz. *mf* arco *mf* pizz. *mf*

Pno. *p* *mf*

Ped. *mf* *mf*

\* \*

85

Vln. *p*

Vc. arco *fpp* sul tasto

Pno. *p* *pp*

88

Vln. *p* sul tasto

Vc. *ppp* *p* *pp* *p* sul pont.

Pno.

## VITA

Kay (Yuanyuan) HE began learning piano at age 5, and at age 15, she began studying composition at the affiliated middle school of Shenyang Conservatory of China. As an undergraduate with two majors, Kay He studied with Tang Jianping in composition at the Central Conservatory of Music in Beijing, and with Zhang Xiaofu at the Conservatory's Center for Electroacoustic Music of China (CEMC). The winner of a Snow Scholarship, Kay He is currently pursuing a Master's degree in composition at the University of Missouri-Kansas City, studying under Drs. Zhou Long, Chen Yi, Paul Rudy and James Mobberley.

As a young composer, She has won several composition awards in the U.S. and abroad. Her orchestra piece *Legends of Old Peking* won the Celebrate Asia Composition of Seattle Symphony 2012. *Dying Away* has been chosen as the winner work in the 2011 DuoSolo Emerging Composer Competition, *Destiny of the Sputnik* was chosen in the Young Composers Project of Beijing Modern Music Festival 2011, an Electronic piece has been chosen as a part of 60x60 2011 International Mix New York. She has won composition prizes from the fourth MUSICACOUSTICA-Beijing with her piece for Zheng and electronic piece *YIYIYI*, from China's New Chamber Music Composition "Con Tempo" with her string quartet *Flaming Colors*, and the "PALATINO" Awards with her piano solo work.