

Ming-Hsiu Yen 顏名秀

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ХАККА  
CAPRICCIO  
*for cello octet*

《客家隨想》  
為大提琴八重奏  
(2015)

Version:  
Dec. 8, 2018

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# *Hakka Capriccio*

*for cello octet (2015)*

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*Hakka Capriccio* for cello octet (2015) was inspired by the rural “Old Mountain Song” of the Hakka people. Traditionally the Old Mountain Song were sung to communicate between hilly areas. They were also used for courting between young men and women. Harmonically the song is based on minor triads, and it does not have fixed lyrics. Melodies and rhythms could be changed based on different lyrics.

*Hakka Capriccio* takes musical elements from the Old Mountain Song. The glissandi also mimics its singing style. Based on minor triads, these elements are varied and transformed, and finally turned into an fanfare-like composition.

*Hakka Capriccio* for cello octet (2015) was commissioned by cellist, Chu-Chuan Liu, and it was premiered on December 25, 2015 at the Taipei National University of the Arts in Taipei, TAIWAN.

- DURATION: approx.. 7 minutes
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## 《客家隨想》 為大提琴八重奏(2015)

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《客家隨想》為大提琴八重奏（2015）的基本創作素材，取自於臺灣客家民謡中的「老山歌」。「老山歌」為一曲牌，沒有固定的歌詞，曲式通常為兩段體。前奏、間奏、後奏等純器樂演奏部分大多節奏規整；歌唱部分的節奏則相對自由，曲調並根據歌詞的平仄而變化。

《客家隨想》擷取「老山歌」的諸多特色，有著節奏規整與節奏自由的對比性樂段，和聲以小三和弦為主軸發展，並加入滑音模仿唱腔等。本曲試圖利用大提琴寬廣的音域與多元的音色變化，在八支大提琴多層次的聲響結構下，將客家素材加以變化、發展、轉化。

《客家隨想》為大提琴八重奏（2015）是由大提琴家劉姝嫿委託創作，2015年12月25日於國立臺北藝術大學音樂廳首演。

- 曲長: 大約 7 分鐘

# HAKKA CAPRICCIO

## 客家隨想

Ming-Hsiu Yen  
顏名秀 (2015)

**Andante ♩ = 72-76**

Violoncello I

Violoncello II

Violoncello III

Violoncello IV

Violoncello V

Violoncello VI

Violoncello VII

Violoncello VIII

4

sul A

mf

mp

sul D

pizz.

p

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

7

p

9

12

arco

sul A

mp

arco

mp

## Hakka Capriccio (2015)

**13**

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

**15**

ff

ff sul A

ff sf sul A

ff sf

sf

sf

ff

mf ff

**19**

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V sul pont.

Vc. VI sul pont.

Vc. VII

Vc. VIII

**22**

ff

3

5

f fp

f fp

f fp

f fp

f fp

**24**

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

**25**

mp

ff

ff

ff

f

f

f

f

ff

p

ff

ff

ffp

fp

fp

fp

fp

fp

fp

fp

fp

**28**

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

f

ord.

f

ord.

f

ord.

f

ord.

p

ff

ff

ff

ff

ff

ff

ff

ff

## Hakka Capriccio (2015)

**32**

Vc. I      Vc. II      Vc. III      Vc. IV      Vc. V      Vc. VI      Vc. VII      Vc. VIII

**36**

Vc. I      Vc. II      Vc. III      Vc. IV      Vc. V      Vc. VI      Vc. VII      Vc. VIII

Detailed description: The musical score consists of two systems of music for eight voices, labeled Vc. I through Vc. VIII. System 32 begins with measures where Vc. I and Vc. II have rests. The subsequent measures feature rhythmic patterns with various dynamics (f, mf, p, pp) and articulations (e.g., slurs, grace notes, and accents). Measure 5 of system 32 includes a dynamic marking of 5 above the staff. System 36 follows, continuing the rhythmic and dynamic patterns established in system 32. Measures in system 36 include dynamic changes such as mp, f, p, f > pp sempre, f > pp sempre, f > p, f > pp sempre, and pizz. Articulations like slurs and grace notes are also present throughout both systems.

**40**

Vc. I      *p*      *f*      *mp*

Vc. II      *f*

Vc. III      *f*

Vc. IV      *f*

Vc. V      *f*

Vc. VI      -

Vc. VII      *arco*      *f*      *pizz.*      *f*      *pp*

Vc. VIII      *f*      *arco*      *pizz.*      *arco*      *pp*

**41**

Vc. I      *v*      *f*      *pizz.*      *ff*      *arco*

Vc. II      *p*      *f*      *pizz.*      *ff*      *arco*

Vc. III      *p*      *f*

Vc. IV      *#f*

Vc. V      *f*

Vc. VI      *#f*      *arco*      *f*      *pp*      *ff*

Vc. VII      *f*      *arco*      *pizz.*      *arco*      *pp*

Vc. VIII      *f*      *arco*      *pizz.*      *arco*      *pp*

**44**

Vc. I      *pp*      *mp*      *pizz.*      *f*

Vc. II      *pp*      *mp*      *pizz.*      *f*

Vc. III      *>pp*      *mp*      *pizz.*      *f*

Vc. IV      *>pp*      *f*

Vc. V      *pp*      *f*

Vc. VI      *>pp*      *f*

Vc. VII      *ff*

Vc. VIII      *ff*      *arco*      *f*      *ff*

**48**

Vc. I      *f*

Vc. II      *f*

Vc. III      *f*

Vc. IV      *mp* — *pp*      *pp sempre*

Vc. V      *bp.*      *mp* — *pp*      *pp sempre*

Vc. VI      *p*      *pizz.*      *f p*

Vc. VII      *p*      *pizz.*      *f*

Vc. VIII      *pizz.*      *f p*

**50** **Meno Mosso** ♩ = 66

arco

**52**

Vc. I      *p*

Vc. II

Vc. III

Vc. IV

Vc. V

Vc. VI

Vc. VII

Vc. VIII

**53**

*mf* — *p*

arco

*p* — *mf*

arco

*mf* 3 *p*

*f p*      *mf* — *p*