

STORIES IN CHINESE TANGO

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Introduction

I was born in Tianjin, China, which is a city very close to Beijing. Like many Asian kids, I started to play classical piano at a very early age. After high school, I moved to the US to pursue my bachelor degree in piano performance. My goal was originally to be a concert pianist, but was carried away by all the popular music styles and Latin music. Then I decided to come to Berklee Valencia to further my study of popular music as well as jazz and Latin music. When I first came to Spain, I was exposed to various styles of Latin American music and played in different ensembles. At this point, I started to realize the importance of groove, which is the first thing that identifies a genre of music. You could have the same harmony, but with a different groove, two songs can sound totally different. As Argentinian Tango is one of my favorite Latin music styles, I will talk about the Tango groove and my discoveries and research related to the Tango groove in this project. At the end, I will include all my arrangements and lyrics in both Mandarin and English translation.

1. Brief History of Tango

Tango was originated around the 1890s along Río de la Plata, which is a river between Argentina and Uruguay. From that point on, Tango spread to both directions to Uruguay and Argentine and developed differently in the two countries. I've analyzed Tango in Argentina. Tango was first played in Buenos Aires by a combination of flute, guitar and organito, which is a small wheel organ can be played on the street, due to its portability. The first person that made Tango popular was Carlos Gardel, who released some of the earliest Tango recordings in the 1930s. Most of his recordings are based on guitar and voice. After Gardel, Tango came into its Golden Age, in which featured the *Orquesta tipica*, the typical Tango orchestra, from 1935 to 1952. After the Golden Age of Tango, the popularity of Tango started to decrease, but Astor Piazzolla, a Bandoneon¹ player who combined jazz harmony into Tango music and created a new Tango style called Tango Nuevo. After Piazzolla, many musicians started to find different ways to make Tango more modern and brought up the concept of Neo Tango, which features electronic Tango and the fusion of Tango with influences from other styles of music.

¹ Bandoneon is in the family of concertina, and was invented by the German. It was invented to solve the financial problem for churches that can't afford an organ.

2. The Tango Groove

When people think of Tango music, they always hear a certain rhythm groove (EX-1) in their head. But this rhythm is actually a Habanera rhythm originated from Cuba. Habanera is a name outside Cuba for the Cuban Contradanza. Another common mistake is that both Habanera and Tango rhythm are originally written in 2/4 instead of 4/4. So a correct Habanera rhythm should look like this (EX 2).



EX-1 "Tango" Rhythm



EX-2 Habanera

2.1. Milonga

But why do people mistake Tango rhythm and Habanera rhythm? I think the main reason is that Habanera music was one of the main influence in Argentine when Tango came into being. And Milonga, as one of the three main styles in Tango, received the most influences from the Habanera rhythm. There are two subgenres in Milonga, one is *Milonga Ciudadana*, and the other one is *Milonga Campera*. *Milonga Ciudadana*, which means City Milonga, is often played in a faster tempo with a groove very similar to the habanera rhythm (EX 3). What differentiates them is the tempo, as Habanera is often played in a medium slow tempo, and city Milonga takes a faster tempo and has a small change in articulation in its groove. Another groove that often used in *Milonga Ciudadana* is the quarter note pulse, which is mainly for music passages that have a faster harmonic rhythm. The other subgenre, *Milonga Campera*, which means country Milonga, is often played in a slow tempo, while telling a sad stories. Since it is in a slower tempo, the subdivision can be complicated and hard to read when written in 2/4, so many composers wrote *Milonga Campera* in 2/2. The basic groove for a *Milonga Campera* is a syncopated rhythm like this (EX-4). You can add different accompaniment parts in the higher register to accomplish that groove (EX-5, 6). Another groove that often used in *Milonga Campera* is the half note pulse, with arpeggios or other accompaniment figures with a combination of quarter notes and eighth notes.



EX-3 Milonga Ciudadana



EX-4 Milonga Campera



EX-5 Milonga Campera with
R.H. Accompaniment 1



EX-6 Milonga Campera with
R.H. Accompaniment 2

2.2. Vals

Another main style in Tango music is the Vals, also called the *Vals Criollo*, which means Creole Waltz. The Vals in Tango is like waltz elsewhere, has a groove in 3/4, with three quarter notes or one quarter and one half note as variation (EX-7). An alternative groove in Vals to make the rhythm more interesting is to subdivide the 3/4 beat in 6/8 like this (EX-8). It is often used when there are two chords in one measure. Some Tango musicians also slightly change the melody to make it sounds like 2/4, while using the 6/8 subdivision, and go back to 3/4 after a few measures.



EX-7 3/4 Subdivision



EX-8 6/8 Subdivision

2.3. Tango

The most important style in Tango music is Tango music is Tango itself. Tango also has two subgenres, *Tango Milonga* and *Tango Cancion*. *Tango Milonga* is a fast Tango and is often used for people to showcase their dancing skills. *Tango Cancion*, which means Tango for singing, is in a slower tempo and has a more lyrical melody. In both *Tango Milonga* and *Tango Cancion*, there are three basic grooves, Tango in 4, Tango in 2 and syncopate, which means syncopation. When Tango established its groove in 4, composers start to write Tango in 4/8 instead of 2/4. With all the subdivisions and embellishment in 32nd notes, it is a little hard to read. So some composers changed the time signature again and started to write Tango in 4/4. Tangos that are in 4 have the quartet note groove as the main groove (EX-9), while Tangos that are in 2 have the half note groove as the main groove (EX-10). The syncopate rhythm in Tango often combined bass note and chords together in the rhythm (EX-11). When realizing a tango lead sheet, one often combined all three of the groove together to make the arrangement more interesting.



EX-9 Tango in 4



EX-10 Tango in 2



EX-11 Sincopa

2.4. Tango Nuevo

These are the tango grooves widely played during the Golden Age of Tango, which is dominant by the big *Tango Orquesta Tipica*, approximately from 1935 to 1952. After the Golden Age, Tango started to lose its audiences and the popularity of Tango decreased. The person who kept Tango from death and even made it famous internationally is Astor Piazzolla. He initiated the whole *Tango Nuevo* era and incorporate a lot of jazz harmony into Tango. People argued about whether he was the hero who saved Tango, or he was the traitor who ruined Tango as he changed Tango in many different ways. Besides the jazz influence, a typical Piazzolla characteristic is his sincopa groove which is slightly different from the traditional Tango. Being an Argentinian musician, Piazzolla used all the different Tango grooves I introduced earlier. Additionally, he also constantly used a syncopated rhythm like this (EX-12). It looks like the groove in *Milonga Campera*, but he used it in his fast Tango pieces. One of the famous piece that uses a lot of this groove is *Libertango* (EX-13), in which he add a melody on the top of the bass line in this rhythmic figure. This groove is also used in accompaniment, in which Piazzolla wrote chords in another pattern to fill in the rests (EX-14).



EX-12 Piazzolla Sincopa Groove



EX-13 Libertango



EX-14 Piazzolla Sincopa with
R.H. accompaniment

2.5. Neo Tango

Tango musician didn't stop moving forward after Piazzolla. As internet became more and more common, it was a lot easier to check out music from other countries and regions. Also, as technology became more advanced, electronic dance music, sampling and other technology has been applied to Tango to experiment different sounds and timbres. We are all entering the Neo Tango era. The name Neo Tango was brought up by Tango DJ Sharna Fabiano in 2003 in her article *The Rise of NeoTango Music*. Tango musicians started to mix Tango with other music styles, especially electronic music. One of the first Electronic Tango group is Gotan Project, who often added a hip-pop beat underneath their original Tango tunes, and also sampled voices and rapping on the top (MUS-1). Therefore, some people also call Neo Tango as Electro Tango, but I would like call it Tango Fusion instead. The reason why I prefer this are two: because there are so many different genres of music that have electronic elements, and because electro tango doesn't identify the stylistic influences from other music genres in Neo Tango.

Here I want to introduce three Tango Fusion styles that I think are becoming more and more popular. The first one is Electronic Dance Tango and the song I want to introduce is called *Amor Que Se Baila* by the Spanish/Argentine group Otros Aires (MUS-2). This song is based on a traditional Milonga, called *Milonga de Mis Amores*. In the song, you can still hear the basic *Milonga Ciudadana* groove in the song even though they include a very dominant house beat. And the main instrument playing the melody is the Bandoneon, which is the signature instrument in Tango music. The second Tango Fusion style I want to introduce is Tango Pop, and the song I choose is Shakira's *Te Aviso, Te Anuncio* (MUS-3). When I went through all the pop songs that have Tango as their title or claim that they have a Tango flavor, most of the songs are using the Habanera rhythm as the "Tango" flavor, like Cell Block Tango from the musical Chicago, Sad Tango by a Korean pop singer Rain, and etc. This Shakira song starts with a strong Tango groove and a dominant bandoneon sound. It goes to a pop music feel later and the tempo is a little too fast for Tango dance, but the bandoneon sound is there through the whole song. Although the song is not "Tango" the whole time, but after all it is a pop song with a little Tango flavor and I would say it is already better than those ones that mistaken the Habanera rhythm as Tango. The third style I want to introduce is Tango Jazz, and the song is *Uno+Tres* by an Argentina Jazz trio Tango en Tres (MUS-4). The Tango groove is very clear in the head with a bandoneon playing the melody, and we can hear a strong jazz influence when the solo section starts.

Just like Piazzolla's Tango Nuevo, Neo Tango is also a very controversial style. People argued if you can still call Neo Tango a type of Tango with the addition of all the the electronic beats from House, Hip-pop, and etc. In this modern era, a lot of songs have been originally

written in one style, but then have been arranged to another totally different style. The boundary between genres is getting more blurry and I think to identify whether a song is Tango or not has a lot to do with the arrangement. Looking through the history of Tango, there are some elements that are always present in Tango. I think a song or a piece with most of the Tango elements, although it might also incorporate other musical influences or technology, can still be called Tango. For me, some of the most important elements are: (1) It has to have one of the basic Tango grooves I explained earlier; (2) it has to be in a tempo range that is good for Tango dance; and (3) it has the signature bandoneon or string sound with the articulation in Tango music.

2.6. Alternative Tango

As Tango has taken the influences from other music genres, Tango DJs and Tango dancers also discovered that Tango can also be danced to other genres of music. So, another subgenre of Tango was created, called Alternative Tango, which is also known as Non-Tango. Non-Tango is music that is not Tango but used for Tango dance. They were either rearranged as a Tango piece, or simply used in their original form to dance Tango to. One of the famous Tango arrangement for Non-Tango music is *Smells Like Teen Spirit* by Nirvana (MUS-5). The arrangement was made by the Mandragora Tango Orchestra. Another example of Non-Tango music is Tom Waits *Tango til They're Sore* (MUS-6), which doesn't have a Tango arrangement, but people love to dance Tango to it.

3. Tango as Classical Composition

Like many non-Argentinian people, I started to like Tango with listening and playing to Astor Piazzolla. After I played several pieces by Piazzolla when I was in college, my piano teacher gave me a CD of a New York based Tango quartet. They did arrangement for traditional "Tango standard" and I immediately fell in love with it. So I went back to listening to traditional Tango from the Golden Age and discovered that I like traditional Tango best. Therefore, when I first started my Tango project, I wanted to write Tango in the form of a Tango quartet emulating traditional Tango from the Golden Age.

The first Tango piece I wrote is a cello piano duo in sonata form with a totally classical composition manner. The piece is about a princess that was in love with a prince, but the prince cheated on her and went away with another princess, so she went to learn witching, including a mirror dance and came back to kill him. The piece starts with a slide on the cello that mimic the

sound of opening a old wooden door, as if the witch sneaks in (EX-15). The first theme in the exposition is in 3/4, which represents the witch mirror dance (EX-16). The second theme is in 4/4 with a combination of the different Tango grooves I introduced earlier (EX-17), which represent the memory of how prince and the princess met each other on a Tango dance party and how he abandoned her. The main melody is repeated in the second theme, but getting more and more intense, and eventually leading to a peak, which represent that the princess turned into a witch (EX-18). Then comes the development of the sonata, which is in a major key with a sweet melody (EX-19). The development represents the sweet moments with the prince in the memory of the princess. The second part of the development goes non-tonal and adds more dissonance, which represents that witch's bad memories come back and lead back to witch dance in the recapitulation (EX-20). In the first theme of the recapitulation is the same as the exposition, but in a different key (EX-21), which represents the witch mirror dance to set up the final kill. The second theme is the same as the exposition and represents the dance between the prince and the other princess. The music becomes more and more intense and eventually leads to the peak, where the witch finally kills the couple. Then the music goes really quiet and tries to mimic the scene with two dead bodies on a bloody floor while the witch flies away (EX-22).

EX-15 The Mirror

EX-16 The Mirror

♩ = c. 120
con brío

25

Vc.

Pno.

EX-17a The Mirror

33

Vc.

Pno.

EX-17b The Mirror

44

Vc.

Pno.

EX-17c The Mirror

51

Vc.

Pno.

EX-17d The Mirror

35

Vc.

Pno.

fz

fz

Detailed description: This musical score for 'The Mirror' (EX-18) features a Violin (Vc.) and Piano (Pno.) arrangement. The Vc. part begins at measure 35 with a melodic line that includes a triplet. The Pno. part provides harmonic support with chords and a steady bass line. The piece concludes with a forte (*fz*) dynamic marking.

EX-18 The Mirror

57

Vc.

Pno.

mp

mf *f* *mf* *f* *mf*

pizz.

Detailed description: This musical score for 'The Mirror' (EX-19) features a Violin (Vc.) and Piano (Pno.) arrangement. The Vc. part starts at measure 57 with a 'pizz.' (pizzicato) marking and a rhythmic pattern. The Pno. part has a complex texture with dynamic markings of *mf*, *f*, and *mf* alternating. The piece ends with a *mf* dynamic.

EX-19 The Mirror

76

Vc.

Pno.

f *mf* *f* *mf*

f *mf*

subito p

Detailed description: This musical score for 'The Mirror' (EX-20) features a Violin (Vc.) and Piano (Pno.) arrangement. The Vc. part begins at measure 76 with dynamic markings of *f* and *mf*. The Pno. part has a rhythmic accompaniment. The piece concludes with a *subito p* (suddenly piano) marking.

EX-20 The Mirror

Musical score for EX-21 "The Mirror". The score is in bass clef for the Violin (Vc.) and grand staff for the Piano (Pno.). It consists of two systems. The first system starts at measure 91, with the Vc. part marked *arco* and *mp*. The Pno. part begins at measure 93 with a *mp* dynamic. The second system starts at measure 98. The Vc. part continues with *mp* dynamics. The Pno. part features a complex texture with multiple voices and a *pp* dynamic marking at the end of the system.

EX-21 The Mirror

Musical score for EX-22 "The Mirror". The score is in bass clef for the Violin (Vc.) and grand staff for the Piano (Pno.). It consists of two systems. The first system starts at measure 156, with the Vc. part marked *pizz.* and the Pno. part marked *rubato*. The second system starts at measure 160, with the Vc. part marked *pp*. The Pno. part features a complex texture with multiple voices and a *pp* dynamic marking at the end of the system.

EX-22 The Mirror

4. Stories In Chinese Tango

After this piece, I started to listen to Tango before the Golden Age, so I listen to a lot of old Carlos Gardel records and gradually started to listen to more Tango with vocalists like Roberto Goyeneche and similar artists. Most of their songs have very descriptive lyrics and focus on story-telling. At the same time, I realized that if I make a Tango project emulating Tango from the Golden Age, I don't really add any contribution to the Tango world and any records from that era could potentially be more relevant than mine. For this reason, I finally decided to add my own artist identity in my project, where I have a vocal singing in Chinese with a quartet of piano, bass, guitar and melodica as the accompaniment. My songs keep most of the traditional Tango elements, like the groove, instrumentation and story-telling, but with a pop vocal over it. I wrote three songs for the project and each of them has a story behind. I called my project *Stories In Chinese Tango*. The names of the three songs are 刀尖上的舞者 (Dancing On the Blade), 安全距离 (A Safe Distance) and 习惯 (Habit).

The main focus of my Tango songs are story-telling, therefore how to adapt Chinese lyrics into Tango rhythm became the most important topic to discover and research when I wrote my songs. The process of my songwriting clearly shows my progress in lyric writing capability. The first song I wrote is Dancing On The Blade, which I wrote the lyrics first, and then experimented with different melody to fit the words. After putting the melody and lyrics together, I did an arrangement with Tango features and elements. After the first song, I noticed that it takes a long time to create a Tango melody with words that don't rhyme in the right Tango rhythm. So, when I wrote my second song, Habit, I first composed the melody, then divided a phrase into even smaller sections according to the groove (EX-23). For example in EX-23, I divide the first phrase into 4 sections, which are 3-note, 3-note, 2-note and 4-note. Then I found phrases in Mandarin that have the exact number of syllables as the notes in each small section. I put those small phrases in Mandarin together in a way that they still make sense. The third song was written with an intention of writing a Tango in the form of a 12-bar blues and I wrote the lyrics while composing the melody. The verses came out pretty fast, but when I wrote the chorus, I always feel the melody for the chorus is not strong enough for people to remember or to hum with. So I changed the chorus melody 4 times, which means I also shaped the lyrics four time accordingly.



EX-23 Habit

4.1. 刀尖上的舞者/Dancing On The Blade (MUS-8)

The song was written in the style of *Tango Cancion*. The story talks about a spy, who has been living a dangerous life since she was born. She has struggled for friendship and trust, and is looking for salvation. In the verse, I used the groove from *Milonga Campera* to create a sad story atmosphere (EX-24). In the chorus, I used the Tango groove in 4 to create a descriptive scene of a dancing female spy playing with her enemies and victims (EX-25). The bridge goes to a quite and sweet feeling, while the lyrics talk about how she thinks that she will finally find her salvation (EX-26), but the song goes back to the chorus because her salvation is just her

Musical score for EX-24, 'Dancing On The Blade', measures 11-13. The score is in 4/4 time and B-flat major. It features five staves: Vox (Vocal), Mel. (Melody), Pno. (Piano), and A.B. (Bass). The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' above the first measure. The chords are Cm6, Abmaj7, and Fm7. The piano part has a steady eighth-note accompaniment.

EX-24 Dancing
On The Blade

Musical score for EX-25, 'Dancing On The Blade', measures 65-67. The score is in 4/4 time and B-flat major. It features five staves: Vox (Vocal), Mel. (Melody), Gtr. (Guitar), Pno. (Piano), and A.B. (Bass). The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' above the first measure. The chords are Cm6 and G7. The guitar part has a steady eighth-note accompaniment. The piano part has a steady eighth-note accompaniment.

EX-25 Dancing
On The Blade

Vox.

Pno.

A.B.

50 Eb Gm/D Ab Eb

50 Eb Gm/D Ab/C Eb/Bb

50 arco Eb Gm/D Ab/C Eb/Bb

EX-26 Dancing
On The Blade

4.2. 习惯/Habit (MUS-9)

The song was written in the style of *Tango Milonga*. The song was inspired by the Sherlock Holmes show on BBC. It talks about Sherlock Holmes's feeling towards John Watson, which are non-romantic but more intimate than friendship. It is a emotion that is hard to explain and the whole song was written from the perspective of Sherlock. The whole song was written in the Tango Groove in 4, but with different patterns on piano and bass for the verse and chorus. The verses use has a steady beat for story-telling (EX-27), while the lyrics talk about what is happening at that point in their life and the fact that John is leaving Sherlock because he is getting married. In the choruses, I use a piano effect on the left hand and percussion on bass, to create a more intensive atmosphere (EX-28), while the lyrics talks about how Sherlock feels about John's marriage and his moving-out.

5 Emi7(m7) Ami7 F#7(b9) Bmi7

EX-27 Habit

39 Bmi6 Ebmi/Bb F#mi/A C#mi/G#

39

EX-28 Habit

4.3. 安全距离/A Safe Distance (MUS-10)

The song was written in the style of *Milonga Campera*. The song keeps the sad story-telling manner and the story is based on my own experience. I once had a crush on a man, who I couldn't even try to approach and my emotion was affected a lot by our daily interaction. The song was written when I was depressed about the situation. The three verses of the song iare talking about our daily interaction and his reactions towards it. It uses one of the basic *Milonga Campera* accompanying groove in a form similar to a 12-bar blues (EX-29). The chorus still takes the basic groove from *Milonga Campera*, but with a more complicated bass line on the left hand and more dramatic harmony (EX-30). The lyrics were more like a conclusion saying that I have no chance to approach to him as he always keep a safe distance from me.

Musical score for EX-29, measures 13-16. The score is in 3/4 time and B-flat major. It features a 12-bar blues structure. The top staff shows the melody, the middle staff shows the right-hand accompaniment, and the bottom staff shows the left-hand accompaniment. Chords are indicated above the staves: Fm7, Bb/D, Cm, and Abmaj7.

EX-29 A Safe Distance

Musical score for EX-30, measures 26-29. The score is in 3/4 time and B-flat major. It features a 12-bar blues structure. The top staff shows the melody, the middle staff shows the right-hand accompaniment, and the bottom staff shows the left-hand accompaniment. Chords are indicated above the staves: Bbm7, Eb7, Db, and C7#9.

EX-30 A Safe Distance

5. Conclusion

The project *Stories in Chinese Tango* is a coincidence of two important classes I had in Berklee. One is the contemporary performance forum class where I need to present a short performance at the beginning of the school year. Another is the music production class where I need to come up with a one-minute elevator pitch to summarize my artist identity. In the forum class, I performed a Chinese song I composed in the style of Tango. Later, when I tried to come up with a unique artist identity for the production class, I had the idea of combining Tango and Chinese lyrics together. While finishing this project, I've read many books about Tango history, Tango arrangement and techniques for different instruments, as well as the articulations and grooves of Tango. I did all my arrangements according to all the information from reading and listening to recordings. However, I realized that it is not enough to be a good Tango musician without playing with real Tango musicians. I believe that it is essential for me to also establish my piano performance in Tango other than just composing or arranging. Therefore, my next step after is to finish this project and to play and record it with Tango musicians.

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Appendix A

The Mirror

Yu Lu

$\text{♩} = \text{c. } 100$
dark

Cello

ponticello
sul C
p

Piano

p
mp

6

Vc.

arco
mp

Pno.

6

12

Vc.

mf *cresc.*

Pno.

12

mf

The musical score is for a piece titled "The Mirror" by Yu Lu. It is in 3/4 time with a tempo of approximately 100 beats per minute. The score is divided into three systems. The first system features a Cello part starting with a *p* dynamic, playing a melodic line with a *ponticello* and *sul C* instruction. The Piano accompaniment also starts with a *p* dynamic, providing harmonic support. The second system introduces the Violin (Vc.) part, which begins at measure 6 with an *arco* instruction and a *mp* dynamic. The Piano accompaniment continues with chords and arpeggiated figures. The third system shows the Violin part continuing from measure 12, with a *mf* dynamic and a *cresc.* (crescendo) marking. The Piano accompaniment also continues with *mf* dynamics.

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The Mirror

17

Vc.

f

Pno.

23

Vc.

Pno.

rit.

8va

$\text{♩} = \text{c. } 120$

con brio

25

Vc.

Pno.

The Mirror

29

Vc.

Pno.

33

Vc.

Pno.

mp *cresc.*

p *cresc.*

37

Vc.

Pno.

f *mp* *cresc.*

mf *p* *cresc.*

The Mirror

41

Vc.

Pno.

41

mf

mf

mp

cresc.

cresc.

Detailed description: This system covers measures 41 to 43. The Violin (Vc.) part begins in measure 41 with a half note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. In measure 42, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. In measure 43, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The Piano (Pno.) part has a treble and bass clef. In measure 41, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 42, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 43, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2.

44

Vc.

Pno.

44

f

f

Detailed description: This system covers measures 44 to 46. The Violin (Vc.) part begins in measure 44 with a half note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. In measure 45, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. In measure 46, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The Piano (Pno.) part has a treble and bass clef. In measure 44, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 45, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 46, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2.

47

Vc.

Pno.

47

mf

cresc.

f

mp

cresc.

f

Detailed description: This system covers measures 47 to 50. The Violin (Vc.) part begins in measure 47 with a half note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. In measure 48, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. In measure 49, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. In measure 50, it plays a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The Piano (Pno.) part has a treble and bass clef. In measure 47, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 48, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 49, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2. In measure 50, the treble clef has a half note chord (G2, B2, D3) and the bass clef has a half note G2.

The Mirror

51

Vc.

Pno.

54

Vc.

Pno.

58

Grave

Vc.

Pno.

The Mirror

63

Vc.

Pno.

rubato

p

pp

TEMPO I
cantabile

pizz.

67

Vc.

Pno.

mp

mf *f* *mf* *f* *mf*

72

Vc.

Pno.

arco

mf

f *mp*

The Mirror

76

Vc.

f > *mf* *f* *mf*

Pno.

80

Vc.

f *mf*

Pno.

subito p

83

Vc.

pizz.
p

Pno.

pp

8

The Mirror

88 *dark* *ponticello*

Vc. *sul C* *p*

Pno.

Detailed description: This system covers measures 88 to 92. The Violin (Vc.) part is written in the bass clef with a 3/4 time signature. It begins with a rest in measure 88, followed by a series of notes marked 'dark' and 'ponticello' in measures 89-92. The notes are marked with a 'p' dynamic. The Piano (Pno.) part consists of two staves. The right hand (treble clef) has rests in measures 88-90 and then plays a melodic line in measures 91-92. The left hand (bass clef) has rests in measures 88-90 and then plays a supporting line in measures 91-92. The dynamic 'p' is indicated in both hands.

93 *arco*

Vc. *mp*

Pno. *mp*

Detailed description: This system covers measures 93 to 97. The Violin (Vc.) part is in the bass clef, 3/4 time, marked 'arco' and 'mp'. It features a rhythmic pattern of eighth notes with slurs. The Piano (Pno.) part has two staves. The right hand (treble clef) plays a melodic line with slurs and accents, marked 'mp'. The left hand (bass clef) plays a rhythmic accompaniment with slurs and accents, also marked 'mp'.

98

Vc.

Pno.

Detailed description: This system covers measures 98 to 102. The Violin (Vc.) part continues the rhythmic pattern from the previous system. The Piano (Pno.) part has two staves. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment with slurs and accents. The dynamic 'p' is indicated in the left hand.

The Mirror

102

Vc.

mf *cresc.*

Pno.

mf

8va

106

Vc.

Pno.

8va

110

Vc.

Pno.

8va

The Mirror

TEMPO II

The musical score is arranged in three systems, each with a Violoncello (Vc.) staff on the left and a Piano (Pno.) grand staff on the right. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 113, 116, and 119 are indicated at the start of each system. The Vc. part begins with a *mf* dynamic. The Pno. part begins with a *f* dynamic. The Pno. right hand features complex rhythmic patterns, including triplets and sixteenth-note runs. The Vc. part has a melodic line with some slurs. Dynamics for the Pno. part change to *p* and *mp* in the third system, with *cresc.* markings indicating a crescendo. The score ends with a double bar line and a repeat sign.

The Mirror

122

Vc.

Pno.

mf

sf

125

Vc.

Pno.

p *cresc.* *mf*

mp *cresc.* *sf*

129

Vc.

Pno.

mf *cresc.*

cresc.

The Mirror

132

Vc.

Pno.

f *mf* *cresc.*

f *mp* *cresc.*

v.

Detailed description: This system covers measures 132 to 135. The Violin (Vc.) part starts in the bass clef with a melodic line featuring a triplet of eighth notes in measure 134. The Piano (Pno.) part is in a grand staff. The right hand has a complex texture with sixteenth-note runs and chords, while the left hand provides a steady accompaniment. Dynamics include *f*, *mf*, and *cresc.* markings.

136

Vc.

Pno.

f *f*

f *mf*

v.

Detailed description: This system covers measures 136 to 138. The Violin (Vc.) part moves to the treble clef and features a triplet of eighth notes in measure 136. The Piano (Pno.) part continues with intricate textures in both hands. Dynamics include *f* and *mf* markings.

139

Vc.

Pno.

Detailed description: This system covers measures 139 to 141. The Violin (Vc.) part returns to the bass clef with a dense, sixteenth-note texture. The Piano (Pno.) part maintains its complex accompaniment. The system concludes with a double bar line and a fermata over the final notes.

The Mirror

The musical score for "The Mirror" consists of three systems, each featuring a Violoncello (Vc.) part and a Piano (Pno.) part. The Vc. part is written in bass clef, and the Pno. part is written in grand staff (treble and bass clefs).

System 1 (Measures 142-144):
The Vc. part begins with a *8va* marking and a dashed line. It features a series of eighth-note triplets in measures 142 and 143, followed by a quarter rest in measure 144. The Pno. part provides harmonic support with chords and a steady eighth-note bass line.

System 2 (Measures 145-147):
The Vc. part continues with eighth-note patterns, including a *8va* marking and a dashed line. Dynamics include *mp* and *cresc.*. The Pno. part features chords with dynamics *p* and *cresc.*.

System 3 (Measures 148-150):
The Vc. part concludes with eighth-note patterns and dynamics *f*, *mp*, and *cresc.*. The Pno. part features chords with dynamics *mf* and *p*, and a *cresc.* marking.

The Mirror

152

Vc.

Pno.

f

156

Vc.

Pno.

rubato

pizz.

160

Vc.

Pno.

pp

Appendix B

刀尖上的舞者

Yu Lu

Melodica

Guitar

Piano

Acoustic Bass

This system contains the first four staves of the musical score. The Melodica staff shows a rest for the first three measures followed by a melodic phrase in the fourth. The Guitar staff features a rhythmic accompaniment of eighth notes with a key signature of two flats and a 4/4 time signature. The Piano staff shows block chords for each measure. The Acoustic Bass staff provides a bass line with eighth notes and rests.

Mel.

Gtr.

Pno.

A.B.

This system contains the next four staves, starting at measure 5. The Mel. staff continues the melodic line with slurs and ties. The Gtr. staff continues the eighth-note accompaniment. The Pno. staff continues with block chords. The A.B. staff continues the bass line. Measure numbers 5, 6, 7, and 8 are indicated at the start of each staff.

刀尖上的舞者

Mel.

Gtr.

Pno.

A.B.

9 Cm6 D/C Fm/C G/C

Vox.

Mel.

Pno.

A.B.

13 Cm6 Abmaj7 Fm7

刀尖上的舞者

The musical score is divided into two systems, each containing five staves: Vox, Mel., Gtr., Pno., and A.B. The key signature is B-flat major (two flats). The first system (measures 16-19) features chords D7, G7b9, and A7maj7. The second system (measures 20-23) features chords A7maj7, Cm, Cm/Bb, Cm/B, Am7-5, and A7maj7. The piano part includes a bass line and a treble line with a sustained chord in the first measure of the second system, followed by rhythmic patterns indicated by slashes. The double bass part provides a steady accompaniment.

刀尖上的舞者

24 A7 Cm6 G7

Vox.

Mel.

Gtr.

Pno.

A.B.

28 A7maj7 G7

Vox.

Mel.

Gtr.

Pno.

A.B.

刀尖上的舞者

This musical score is for the piece "Dancer on the Tip of the Knife" (刀尖上的舞者). It is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into two systems, each containing five staves: Vocals (Vox.), Melody (Mcl.), Guitar (Gtr.), Piano (Pno.), and Bass (A.B.).

System 1 (Measures 32-35):

- Measures 32-33:** Chord Cm6. The vocal line has a whole rest. The melody features a triplet of eighth notes. The guitar plays a rhythmic pattern of eighth notes. The piano accompaniment consists of a steady eighth-note bass line. The bass line follows the same eighth-note pattern.
- Measure 34:** Chord Cm6. Similar accompaniment as measure 33.
- Measure 35:** Chord G7. The vocal line enters with a quarter note, followed by eighth notes. The melody has a quarter note. The guitar continues its eighth-note pattern. The piano accompaniment has a quarter rest. The bass line has a quarter note.

System 2 (Measures 36-39):

- Measures 36-37:** Chord A7maj7. The vocal line has a whole rest. The melody features a triplet of eighth notes. The guitar plays eighth notes. The piano accompaniment has a quarter rest. The bass line has a quarter note.
- Measure 38:** Chord A7maj7. Similar accompaniment as measure 37.
- Measure 39:** Chord G7. The vocal line enters with a quarter note, followed by eighth notes. The melody has a quarter note. The guitar continues its eighth-note pattern. The piano accompaniment has a quarter rest. The bass line has a quarter note.

刀尖上的舞者

40

Vox. 1. 2.

Mel.

Gtr. SOLO Cm6 G7

Pno. Cm6 G7

A.B. Cm6 G7

45 G7 Abmaj7 G7

Gtr. G7 Abmaj7 G7

Pno. G7 Abmaj7 G7

A.B. Abmaj7 G7

Detailed description: This is a musical score for the piece 'Dancer on the Tip of the Knife'. It consists of two systems of staves. The first system (measures 40-44) includes staves for Vocals (Vox.), Melody (Mel.), Guitar (Gtr.), Piano (Pno.), and Bass (A.B.). The second system (measures 45-49) includes staves for Guitar (Gtr.), Piano (Pno.), and Bass (A.B.). The score is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The guitar part features a 'SOLO' section in measures 40-44. The piano part has a melodic line in the bass clef and a rhythmic accompaniment in the treble clef, with some sections marked with diagonal lines. The bass part provides a steady accompaniment. Chord changes are indicated above the staves: Cm6 and G7 in the first system, and G7 and Abmaj7 in the second system.

刀尖上的舞者

50

Vox. E^{\flat} Gm/D A^{\flat} E^{\flat}

Pno. E^{\flat} Gm/D $A^{\flat}C$ E^{\flat}/B^{\flat}

A.B. arco E^{\flat} Gm/D $A^{\flat}C$ E^{\flat}/B^{\flat}

54

Vox. A^{dim7} $A^{\flat}maj7$ $G7$

Gtr. $G7^{\flat 9}$

Pno. A^{dim7} $A^{\flat}maj7$ $G7$ $G7^{\flat 9}$

A.B. A^{dim7} $A^{\flat}maj7$ $G7$

刀尖上的舞者

58 Cm6 G7

Vox.

Mel.

Gtr.

Pno.

A.B.

62 A7maj7 G7

Vox.

Mel.

Gtr.

Pno.

A.B.

刀尖上的舞者

66 Cm6 G7

Vox. 

Mel. 

Gtr. 

Pno. 

A.B. 

70 Abmaj7 G7 Cm6

Vox. 

Mel. 

Gtr. 

Pno. 

A.B. 

Detailed description: This is a musical score for the piece 'Dancer on the Tip of the Knife'. It consists of two systems of staves. The first system covers measures 66 to 69, and the second system covers measures 70 to 73. The score is arranged for five parts: Voice (Vox.), Melody (Mel.), Guitar (Gtr.), Piano (Pno.), and Bass (A.B.). The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 66-69) features a vocal line with eighth-note patterns, a melody line with eighth-note runs and a triplet, a guitar line with eighth-note chords, a piano accompaniment with a rhythmic pattern of eighth notes and chords, and a bass line with eighth-note chords. The second system (measures 70-73) continues these patterns, with the vocal line ending on a whole note, the melody line featuring a triplet of eighth notes, the guitar line ending with a final chord, and the piano and bass lines providing harmonic support. Chord changes are indicated above the staves: Cm6 and G7 for measures 66-69; Abmaj7 and G7 for measures 70-72; and Abmaj7, G7, and Cm6 for measure 73.

刀尖上的舞者

黑色长裙
与危险翩翩起舞
目标锁定
是她与生俱来的任务
踏着刀片不停地旋转
避免刀锋疯狂的追赶
谁是阻止她跌倒的定点
谁是帮助他降落的跳伞

刀尖上的舞者
伴着鲜血的黑暗赌博
撑过人性的脆弱
目睹人性的丑恶
刀尖上的舞者
敏锐神经紧绷的时刻
跳起致命的舞步
让刀光剑影结束

她的同伴
和海神一样贪婪
是敌是友
没有定论永远的判断
踏着刀片不停地旋转
躲避刀锋疯狂的追赶
谁是阻止她跌倒的定点
谁是帮助他降落的跳伞

刀尖上的舞者
伴着鲜血的黑暗赌博
撑过人性的脆弱
目睹人性的丑恶
刀尖上的舞者
敏锐神经紧绷的时刻
跳起致命的舞步
让刀光剑影结束

有一天她会面临死亡
混合着疼痛的解放
诱惑的酒精香味
换来最终的熟睡

Dancing On The Blade

In a black dress
Dance with the danger
Block the target
Is the task she was born to have
Tapping on the blade and spinning
Escape from the crazy chase
Who can prevent her from falling
Who can help her for landing

Dancing on the blade
Dark bloody Gambling
Survived from the weakness of humanity
Witnessed the ugliness of humanity
Dancing on the blade
The time to tense up the nerve
Dance to her death
Put down the weapon and stop the fight

Her partners
As greedy as the Poseidon
Enemy of friend
She'll never know 'til the end
Tapping on the blade and spinning
Escape from the crazy race
Who can prevent her from falling
Who can help her for landing

Dancing on the blade
Dark bloody Gambling
Survived from the weakness of humanity
Witness the ugliness of humanity
Dancing on the blade
The time to tense up the nerve
Dance to her death
Put down the weapon and stop the fight

One day she'll need to face her death
A painful salvation
Seductive scent of the wine
Welcomed for the final break

习惯 HABIT

Yu Lu

B_{MI}^b E^b_{MI}/B^b F^{\sharp}_{MI}/A $C^{\sharp}_{MI}/G^{\sharp}$

C/G D/C B^{m7} B^b7 A^7

$E_{MI}^{(ma7)}$ A_{MI}^7 $F^{\sharp}7(b9)$ B_{MI}^7

E_{MI}^b G/B $F^{\sharp}7(b9)$ $B^7(b9)$

$C^{\sharp}7(b9)$ $F^{\sharp}7(b9)$ B_{MI}^b E^b_{MI}/B^b

5

9

13

17

习惯

F[♯]M1/A **C[♯]M1/G[♯]** **C/G** **D/C**

21

B^{♯7} **B^{b7}** **A⁷** **To CODA**

25

E^{M1}(M[♯]7) **A^{M1}7** **F[♯]7(♯9)** **B⁷(♯9)** **D.S. AL CODA**

27

G^{MAJ}9 **F[♯]M17** **E^{M1}9** **D^{MAJ}9**

31

35

$GMAJ^9$ $F\sharp MI^7$ BMI^7 $E MI^9$ $F^{\circ 7}$ $F\sharp 7(b9)$

习惯

35

39

BMI^b $E^b MI/B^b$ $F\sharp MI/A$ $C\sharp MI/G\sharp$

39

43

C/G D/C $B^{\circ 7}$ $B^b 7$ A^7

43

47

$A^b \circ 7$ $F\sharp 7(b9)$ A/B

47

习惯

可笑的扭动着我的羊毛大衣
我的心缺少了一种无名的感情
没有存在所谓的身体吸引
是彼此精神上相互的靠近

别人的愚蠢和我的傲慢无礼
成为了我独来独往的主要原因
危险刺激的生活让你着迷
你留在我左右成为我朋友

当你成为一种习惯
一种成瘾性无法戒断
努力控制让自己改变
忘记一切多余的情感
当你成为一种习惯
我们却要背对背走远
不再参与彼此的人生
就算记忆也划上界限

婚礼上欢乐的气氛我不适合
我默默离开去寻找从前那个我
没有伤心因为我本没有心
不破坏不扫兴我淡出人群

多余的注意和关心我不需要
你出现之前其实我生活的很好
你的笑容能让我嘴角上翘
你明白我在乎只是不会讲

当你成为一种习惯
一种成瘾性无法戒断
努力控制让自己改变
忘记一切多余的情感
当你成为一种习惯
我们却要背对背走远
不再参与彼此的人生
就算记忆也划上界限

习惯你追逐着我的眼神
习惯你从早到晚的关心
习惯对你眷恋对你依赖
习惯你纵容我的无奈

当你成为一种习惯
一种成瘾性无法戒断
努力控制让自己改变
忘记一切多余的情感
当你成为一种习惯
我们却要背对背走远
不再参与彼此的人生
就算记忆也划上界限

Habit

My coat twisted funny in the wind
My heart lost a indescribable feeling
There is no physical attraction between us
It is the spiritual intimacy bound us together

Other's ignorance and my arrogance
Became the major reason of my aloneness
My dangerous but exciting lifestyle fascinated you
You stayed around and became my friend

When you become my habit
became an addiction I can't quit
Try to control myself and make a change
Forget all the emotions towards you
When you become my habit
But we walk further and further away
Not participate in each other's life
Even draw a separation line in the memory

The joyful atmosphere on the wedding, I can't fit in
I left quietly to look for the old self
Wasn't sad because I don't have a heart
I won't ruin it or disappoint you, I'll fade out of the crowd

I don't need more attention or more concern
I lived perfectly before you appeared in my life
Your smile can make my mouth upturned
You know I cared about you but just won't tell

When you become my habit
became an addiction I can't quit
Try to control myself and make a change
Forget all the emotions towards you
When you become my habit
But we walk further and further away
Not participate in each other's life
Even draw a separation line in the memory

I'm used to your eyes following me
I'm used to your attention day and night
I'm attached to you and depend on you
I'm used to be tolerated and spoiled

When you become my habit
became an addiction I can't quit
Try to control myself and make a change
Forget all the emotions towards you
When you become my habit
But we walk further and further away
Not participate in each other's life
Even draw a separation line in the memory

Appendix D

安全距离

Yu Lu

Piano

Melodica

Pno

A. Bass

5

5

5

5

2nd Ending only
when repeat

9 Cm G7/C Cm G7/C

9 Cm G7/C Cm G7/C

9 Cm G7/C Cm G7/C

9 Cm G7/C Cm Cm(maj7)

安全距离

13 Fm7 B♭D Cm A♭maj7

13 Fm7 B♭D Cm A♭maj7

13 Fm7 B♭D Cm A♭maj7

13 Fm7 B♭D Cm A♭maj7

17 Dm7b5 G7b9 Cm 1.

17 Dm7b5 G7b9 Cm 1.

17 Dm7b5 G7b9 Cm

17 Dm7b5 G7b9 Cm

17 Dm7b5 G7b9 Cm

安全距离

The musical score is divided into two systems, each with four staves. The first system (measures 21-25) features a vocal line with a triplet in measure 22, piano accompaniment with a hatched treble clef staff, and a bass line. The second system (measures 26-29) features a vocal line with a hatched treble clef staff and a bass line. Chord symbols are placed above the corresponding staves.

System 1 (Measures 21-25):

- Staff 1 (Vocal): Measure 21: C7; Measure 22: Fm (with triplet); Measure 23: Bbm6; Measure 24: C7b9; Measure 25: C7b9.
- Staff 2 (Piano): Measure 21: C7; Measure 22: Fm; Measure 23: Bbm6; Measure 24: C7b9.
- Staff 3 (Piano): Measure 21: C7; Measure 22: Fm; Measure 23: Bbm6; Measure 24: C7b9.
- Staff 4 (Bass): Measure 21: C7; Measure 22: Fm; Measure 23: Bbm6; Measure 24: C7b9.

System 2 (Measures 26-29):

- Staff 1 (Vocal): Measure 26: Bbm7; Measure 27: Eb7; Measure 28: D7; Measure 29: C7b9.
- Staff 2 (Piano): Measure 26: Bbm7; Measure 27: Eb7; Measure 28: D7; Measure 29: C7b9.
- Staff 3 (Vox): Measure 26: Bbm7; Measure 27: Eb7; Measure 28: D7; Measure 29: C7b9.
- Staff 4 (Bass): Measure 26: Bbm7; Measure 27: Eb7; Measure 28: D7; Measure 29: C7b9.

安全距离

The musical score is divided into two systems. The first system (measures 30-33) includes a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, and then rests. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. Chord annotations above the staves are: Bbm7, C7, Fm, Fm, F#dim, and G7alt. The second system (measures 34-37) is marked 'To Coda' and features a piano accompaniment with a more complex rhythmic pattern, including triplets. The chord annotation for this system is Cm.

安全距离

一时兴起，跳出帅气的舞步
侃侃而谈，露出迷人的笑容
时而谈笑风生
时而沉默寡言
猜不透他的心情
望不穿他的故事
不期待回应
却偏偏失控，陷落下去

我的目光，追随着他的身影
我的心情，是不能说的秘密
时而热情洋溢
时而冷漠疏离
得不到他的注意
仰望着他的才情
即使伤了心
也愿意选择，若即若离

他设定了安全距离
无法轻易靠近
感受着那安全距离
无望的痴迷
望着他走来
打声招呼，没有停下脚步

小小暗示，让我莫名的慌乱
偶然邂逅，是我甜蜜的回忆
跟在他的身后
没有拉我的手
白日梦固然很美
脚尖轻踏着云端
说面对现实
这只是放弃，的同义词

他设定了安全距离
无法轻易靠近
感受着那安全距离
无望的痴迷
望着他走来
打声招呼，没有停下脚步

A Safe Distance

Do a handsome dance when he feels like
Talk smoothly and have a charming smile
Sometimes he is nice and talkative
Sometimes he is quite and taciturn
Can't sense his mood
Can't get to know his stories
But lose control and falling for him

My eyes always follow him
My feelings are secrets that can't be told
Sometimes he is warm and ebullient
Sometimes he is cold and distant
Can't get his attention
Look up to his talent
Even my heart broke
Still willing to stay around him

He set a safe distance
I can't easily get close
Feeling the safe distance
I'm obsessed without hope
Look at him passing by
Greet each other without stop

Small hints from him makes me fluster
Saw each other by chance is my sweet memory
Walking after him
He didn't hold my hand
Day dream is beautiful
As if delightedly walking on the cloud
The word "face the reality"
Is just another way to say "give up"

He set a safe distance
I can't easily get close
Feeling the safe distance
I'm obsessed without hope
Look at him passing by
Greet each other without stop