

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

verfaultes Kreis(-)chen

### **Permalink**

<https://escholarship.org/uc/item/99m67055>

### **Author**

Chen, Haosi Howard

### **Publication Date**

2020

HAOSI HOWARD CHEN

**verfaultes Kreis(-)chen**

for viola, contrabass, and piano

(2018/20)

## PERFORMANCE NOTES

### GENERAL:

1. The title of the piece refers to a “rotten scream” and/or a “decayed circlet”. The juxtaposition of the two translations are absolutely intended, and the piece should have a rough yet singing quality in its performance.
2. The tempo is rather slow in this piece. However, the longer phrases/lines, especially the longer/gradual bowings should be carried through with the greatest attention. Likewise, the longer dotted-notes (quavers, for example) should therefore be held a bit longer just before they are let go.

### STRINGS:

1. The score is notated in fingering and sounding notation, which means that the contrabass in solo-tuning of [F# - H - E - A], and a staff of sounding pitches is provided as reference.
2. Above the diamond noteheads, regular noteheads in parentheses indicated the sounding pitch (contrabass sounds an octave lower, as indicated by the 8vb clefs).
3. To avoid rhythmic confusion, the contrabass harmonics in measure 8 are supplemented with a small line of rhythmic notation in parentheses on top of the staff.
4. The mutes required for both instruments are regular mutes, but should be of good quality and provide enough contrast to the unmuted sound of their respective instruments.
5. “pizz. ord.” indicates a normal right-hand pizzicato, cancelling any previous indication of snap-pizzicato and/or left-hand pizzicato, or pizzicato-glissando.
6. All left-hand pizzicati are indicated by the “+” sign.
7. “m.s.t.” = molto sul tasto
8. “s.t.” = sul tasto
9. “s.p.” = sul ponticello
10. “m.s.p.” = molto sul ponticello
11. “c.l.b.” = col legno battuto
12. Whether it is the vertical-bowings or the circular-bowings, both should be executed in such a way that the frictional sound-quality has its vocal character. The players might consider applying slightly more bow-pressure as these actions become slower—to maintain the presence of tone. The same principle applies to the bowing near the F-hole (viola) and bowing on the bridge (contrabass).

## PIANO:

1. It is important that the piano on which this piece is performed has a well-functioning sostenuto-pedal.
2. The diamond note head indicates that the corresponding key is to be pressed down silently.
3. The “**Ped.**” symbol alone indicates the use of the sustain-pedal (right).
4. The “sost. **Ped.**” symbol indicated the use of the sostenuto-pedal (middle).
5. The “u.c.” symbol indicated the use of the “una corda” soft-pedal (left).
6. The “\*” symbol, used for letting go of the pedal, refers only to the sustain-pedal (right). For the other two pedals (middle, left), their individual duration of usage is indicated by a hooked line.
7. When the “**Ped.**” symbol is accompanied by “½”, it indicated the use of a half-pedal for the sustain-pedal (right). This degree of variation may differ from instrument to instrument, but the desired result is a light blending of sustained colors, while still allowing for the distinct perception of the slightest articulations.
8. When the “**Ped.**” symbol is accompanied by “*sfz*” and an accent mark, it indicates a clear, accentuated use of the sustain-pedal (right). There should be the sound of an attack of the pedal mechanism, and the resulting resonance with its natural decay following.

## **PROGRAM NOTES**

This piece was also composed for the Karlsruhe Kunsthalle’s exhibition of paintings by Sean Scully. Specifically, this piece is an homage to Sean Scully’s “*Why and What Blue*” (1994). The opening draws from the opening piano chords from the 2<sup>nd</sup> movement (*Andante con moto*) of Franz Schubert’s 2<sup>nd</sup> *Piano Trio in E-flat major*, his Op. 100.

Link with information and picture of the painting can be found on Sean Scully’s website:

<http://seanscullystudio.com/new-arts-holder/paintings/why-and-what-blue/>

The duration of this musical piece is ca. 4 minutes.

# verfaultes Kreis(-)chen

for piano trio (with viola & contrabass)

Haosi Howard Chen (\*1991)

♩ = ca. 28 (♩ = ca. 56)

viola

con sord. + pizz. ord.

arco

m.s.p.

s.p.

p, dolce

ff

sounding:

contrabass

[F# - H - E - A]

[IV - III - II - I]

finger-position:

pp

p

poco f

♩ = ca. 28 (♩ = ca. 56)

piano

ppp

u.c.

vla.

m.s.t.

s.p.

(2 + 3)

ord. pizz.

s.p. arco

III

IV

(2 + 3)

III

IV

ord.

più p

p

sfz

p, cantabile

espr. poco

poco f

s:

cb.

f:

l, arco

p

m.s.p.

9. harmonic

poco f

pno.

p, cant.

pp

1/2

sost.

f

silently depress the indicated white-keys

②

Violin II (vla.) part: Measures 9-12. Includes fingerings (II, III, IV), dynamics (*fp*, *poco f*), and performance instructions like *m.s.p.* and *s.p.*.

Cello/Bass (cb. f.) part: Measures 9-12. Includes fingerings (11. Flag., III, IV), dynamics (*f cantando*, *poco f*), and performance instructions like *m.s.t.*, *m.s.p.*, *pizz.*, and *sul IV, arco, ord.*

Piano (pno.) part: Measures 9-12. Includes a box instruction: "silently depress the indicated white-keys". Dynamics include *pp*, *f, sub.*, and *p < f*. Performance instructions include *sost.* and *fz*.

Violin II (vla.) part: Measures 13-16. Includes fingerings (IV), dynamics (*p*, *f*, *p*, *f*, *fp, sub.*), and performance instructions like *ord.*, *s.p.*, *m.s.p.*, *harmonic-gliss.*, *vibr. poco*, and *ord. sul I*.

Cello/Bass (cb. f.) part: Measures 13-16. Includes fingerings (IV), dynamics (*p*, *f*), and performance instructions like *s.p.*, *(s.p.)*, *IV, m.s.p.*, and *IV, harmonic-gliss.*

Piano (pno.) part: Measures 13-16. Includes dynamics (*p*, *cresc.*, *f*), performance instructions like *sotto voce*, and a section marked *A*. Includes a *1/2* time signature change and *u.c.* instruction.

senza misura  
as rapidly as possible

**vla.** *ff*, sub. (sempre *ff*)

moderate, decelerating  
sul III, m.s.t. ca. 3"

quasi tempo I,  
ritenuto poco

*p*, dolce *sfz*

**S:**

**cb.** ord. 7. harm. 11. harm. 9. harm.  
c.l.b. sul I

*f*

crini IV

*f*, sempre

senza misura  
silently depress the  
chromatic cluster

**pno.** *p*, sub. *sfz* ca. 3" *p*

quasi tempo I,  
ritenuto poco

sost. *Red.*



accel.  
(2 + 2 + 3)

**vla.** *f*, sub. *f*, cantando *rfz* *p*, cresc. e espressivo

**S:**

**cb.** pizz. senza sord. arco *f*, cantando *rfz* *p*

accel.  
(2 + 2 + 3)

**pno.** *poco f* *pp* *ppp* *p*, cresc.

*p* *f* *Red.* u.c. 1/2 *Red.*

**B** ♩ = ca. 36 (♩ = ca. 72)  
senza sord.

23

vla. *f, espr.* *p, sub.* pizz.

S: *più p* *f* *sfz* *p* *pp*

cb. *IV pizz.* *pizz. ord.* *m.s.t. arco*

f: *più p* *f* *sfz* *p* *pp*

pno. *f*

(3 + 2)



27

vla. *pp* *fp* *pp sempre* *allargando (2 + 3)*

S: *(ca. 2")* *7. harm.* *11. harm.* *9. harm.* *7. harm.*

cb. *ord. c.l.b. sul I* *very rapidly* *moderate, decelerating* *ff*

f: *f* *espr. molto, cresc.* *ff*

pno. *poco f* *senza misura* *allargando (2 + 3)* *p*

*silently depress the chromatic cluster*

*sost. Ped.* *u.c.* *pp*



tempo I (♩ = ca. 28)

vla. *p, dolce* *IV* *7. harmonic* *rfz*

S: *3*

cb. *sul II* *7. and 9. harmonics* *3* *rfz*

f: *3* *rfz*

tempo I (♩ = ca. 28)

pno. *8va* *(loco)* *4* *pp*

*Red.* *p, semplice* *Red.* *Red.*



fast vertical-bowing from the bridge area to and across the fingerboard; all four strings are damped

always decreasing in rapidity, and increasing slightly in bow-pressure

bow near the F-hole on the side of the IV. string

3"

vla. *ritenuto molto* *f*

moderate circular-bowing; all four strings are damped

slow circular-bowing (w/ more bow-pressure); all four strings are damped

bow on the side of the bridge (on the side of the I. string)

3"

cb. *ritenuto molto* *f*

f: *ritenuto molto* *(loco)* *8va* *3"*

pno. *ppp* *pp* *p* *sfz* *sfz*

*Red.* *Red.* *Red.* *Red.*

u.c. *Red.* *Red.* *Red.* *Red.*

after the 3" freeze, let go of the pedal cleanly and at once \*