

Rendition

for cello, contrabass and piano

Carolyn Chen
2007

Rendition: translation; surrender; the transfer of persons or property from one jurisdiction to another.
To M. Arar, who experienced the American extra-judicial procedure of extraordinary rendition.

When I read the newspaper or think about the actions of my government, it seems a problem not only that my government acts in ways I do not support, but that actions can be so far removed from my experience that I find them impossible to imagine.

In this piece, there are some intervals, and then, some chords. I tried to find some time to inhabit each without losing a sense of its neighbors.

Performance notes

Sections

<i>tranquil</i> (m.1):	begin with a floating feeling
<i>many arcs</i> (m.29):	lighter, moving along more
<i>slightly monstrous</i> (m.52):	without preparation, strings now thick, unrelenting; piano cloud oblivious
<i>kneaded together</i> (m.106):	with more direction
<i>waltz</i> (m.120):	slowly, resonance circles through the room
<i>suspension</i> (m.141):	strings begin imperceptibly

Strings

No vibrato necessary. Legato.

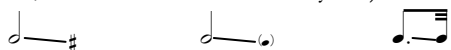
Cello and bass are of roughly equal weight. Bass notated an octave above sounding pitch.

No harmonics are marked, but all notes can be played as harmonics.

For glissandi during *tranquil* (i.e. m.3), hold initial pitch, falling or rising only at the end of the beat, without crescendo.



In succeeding sections, more weight can be accorded to movement and destination (varying by appearance of accidental alone, new pitch in parentheses, or solid note in notated rhythm).



Staccato (m.35) – slightly shorten without accent, leaving a small separation before the next note.

Dynamics in *waltz* mark a merging into piano resonance, not an independent melody.

Vibrato indications below are ornaments applied to notes individually.

v .	vibrato
m.v.	molto vibrato
--m.v.	straight, leaning into molto vibrato
v.-tr.	vibrato widening into trill

Piano

Single notes marked *p* are not new ideas, but shift the light on what is already there – they do not need to compete to balance.

Before “slightly monstrous” (m.52), keys in treble register are silently depressed and held by sostenuto pedal to encourage resonance through rests after notes are articulated.

Grace notes are light, softer.

Tenuto marks (m.132-) – voice chord to the top, audibly different from unmarked chords (recalling oscillation in m.44-).

Tempo in *suspension* (m.141) should be slow enough for the attack of each chord to give way to increased clarity of resonance. The resonance “rises” to a sonority where the treble register that begins the piece is most prominent.

Damper pedaling is free, but should not extend notated durations unless specified.

P	damper pedal
SP	sostenuto pedal
P (smear)	gradual pedal release, seek timbre change

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tr tranquil
♩ = 30

Violoncello
mp legato

Contrabass
mp legato

Vc.
mp

Cb.
mp

Pno.
(blend)
p

Vc.
mp

Cb.
mp

Pno.
mp

Vc.
mp

Cb.
mp

Pno.
p
pp

22

Vc. *p*

Cb. *p*

Pno. *p*

A

many arcs - through cirrus, stratus, cumulus

(to faster than new tempo)

accel. *♩* = 56

29 *♩* = 50

Vc. *p* *mp* *pp* *p* *mp* *pp* *p*

Cb. *p* *mp* *pp* *p* *mp* *pp* *p*

Pno. *mp* *pp* *mp*

SP

37 *♩* = 52 *♩* = 66 *♩* = 60

Vc. *p* *pp* *p* *pp*

Cb. *p* *pp* *p* *pp*

Pno. *pp* *mp* *pp* *pp* (dolce)

(rare) flaut. ord.

(rare) flaut. ord.

45 $\text{♩} = 58$ $\text{♩} = 56$ rit. $\text{♩} = 50$

Vc. $\text{♩} = 58$ $\text{♩} = 56$ $\text{♩} = 50$ p p pp

Cb. p p pp

Pno. pp pp mp (silently depress all keys in range and hold with SP) (let ring)

SP _____

B slightly monstrous $\text{♩} = 42$

52 f f f mp f mp f

Vc. f mp f

Cb. f mp f

Pno. p (pp) (pp) p fff fff p

(continue to let ring)

fff

(SP)

poco ord.
s.p. v.-tr.

58

Vc.

Cb.

Pno.

mp *f* *ff* *f* *f*

mp *f* *ff* *f* *f*

pp *mp* *fff* *p* *p*

fff

(SP)

64

Vc. *m.v.* *--m.v.* *--m.v.* *ff* *mf* *f* *f*

Cb. *m.v.* *--m.v.* *m.v.* *ff* *mf* *f* *f* *--m.v.*

Pno. *(pp)* *fff* *(pp)* *fff* *(pp)* *fff* *(pp)* *fff* *p* *mp* *(pp)* *p* *mp* *fff* (SP)

(dolce) *p* *p* *pp* *p* *mp* *(pp)* *p*

fff *fff* *fff*

Detailed description: This is a page of a musical score for Violin (Vc.), Cello (Cb.), and Piano (Pno.). The score covers measures 64 through 70. The Violin and Cello parts are in bass clef, and the Piano part is in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The Violin part starts with a dynamic of *m.v.* and includes markings for *--m.v.* and *ff*. The Cello part also starts with *m.v.* and includes *--m.v.*, *m.v.*, and *ff*. The Piano part features a variety of dynamics including *(pp)*, *fff*, *p*, *mp*, and *(pp)*, along with the instruction *(dolce)*. There are also *fff* markings in the lower bass clef of the piano part. The score ends with a rehearsal mark (SP) at the end of measure 70.

C

♩ = 46

71

Vc. *f* *mf* *f* *p* *ff*

Cb. *f* *mf* *f* *p* *ff*

Pno. *fff* *(pp)* *ff* *p* *p*

78

Vc. *f* *mf* *f* *m.v.-tr.* *m.v.* *--m.v.* *ff*

Cb. *f* *tr.* *mf* *f* *m.v.* *m.v.* *--m.v.* *ff*

Pno. *f* *p* *(pp)* *p* *mp* *(silently depress)* *p*

p f (smear) *fff* *mp* *p* *ff* (smear)

SP

poco s.p. ord. *m.v.* *p* *ff*

m.v. *p* *ff*

p *ff* (smear)

(SP)

(SP)

84

Vc. *f* *fff* m.v. m.v.

Cb. *f* *fff* m.v. m.v.

Pno. *pp* *p* (*pp*) *f* *fff* *ff* *fff* *mf* *p* (*pp*) *f* (*smear*) *fff* *ff* *fff* (*smear*) (SP)

Double bar line

D

♩ = 50 poco ord. s.p. m.v. ♩ = 42

Vc. *fff* *p* *mp* *f* *mp* *ff* *mf* *mp* m.v. m.v. *mp*

Cb. *fff* *p* *mp* *f* *mp* *ff* *mf* *mp* m.v. m.v. *mp*

Pno. *mf* (*pp*) *fff* *mf* *f* *mp* *mf* (still ringing) (silently depress) *mp* *fff* *mf* (*pp*) *fff* *mp* *p* *f* (*smear*) *mf* (*smear*) *mp* (smear) SP (SP)

E

kneaded together

$\text{♩} = 60$

98 $\text{♩} = 40$

Vc. *ff* *m.v.* *s.p.* *pp* *mf* (*wring*)

Cb. *ff* *m.v.* *s.p.* *pp* *ord.* *all m.v.* *mp poco rubato*

Pno. *p* (*pp*) *p* *pp* *mp* *pp*

mp



108

Vc. *f*

Cb. *mf*

Pno. *mp* *p*

F

waltz

♩ < 46 (give chords enough time to seem to rise)

117

Vc. $\frac{12}{4}$ - $\frac{2}{4}$ - $\frac{12}{4}$ - $\frac{9}{4}$ - $\frac{6}{4}$ - $\frac{9}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

Cb. $\frac{12}{4}$ - $\frac{2}{4}$ - $\frac{12}{4}$ - $\frac{9}{4}$ - $\frac{6}{4}$ - $\frac{9}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

Pno. $\frac{12}{4}$ - $\frac{2}{4}$ - $\frac{12}{4}$ - $\frac{9}{4}$ - $\frac{6}{4}$ - $\frac{9}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

p *mp* *f*

P $\frac{1}{2}$ P (leave a fraction ringing) pedal freely



125

Vc. $\frac{6}{4}$ - $\frac{9}{4}$ - $\frac{7}{4}$ $\frac{6}{4}$

Cb. $\frac{6}{4}$ - $\frac{9}{4}$ - $\frac{7}{4}$ $\frac{6}{4}$

Pno. $\frac{6}{4}$ - $\frac{9}{4}$ - $\frac{7}{4}$ $\frac{6}{4}$

p *mp* *p* *ff*

133

Vc. *mf* *mp*

Cb. *mf* *mp*

Pno.

140

suspension $\bullet < 40$ (Slow enough for chord to rise) $\text{♩} = 50$

Vc.

Cb.

Pno. *fff*

148 $\bullet < 40$

P (Pedal can oscillate between half and fully down. Search for unevenness.) (still half-submerged)

Vc. *p* *mf* (still half-submerged)

Cb. *p* *mf* *mp* (still half-submerged)

Pno. *mf* *fff* *sempre poco a poco decrescendo* (ff)

155 (gradually rising)

Vc.

Cb.

Pno.

(gradually rising)

(poco a poco decrescendo)

(poco a poco decrescendo)



159

Vc.

Cb.

Pno.

mf

pp

mf

pp

f

p

♩ = 46