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tardemah I

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Publication Date

2020

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tardemah I

for violoncello soloist


(2018-19)

PERFORMANCE REMARKS

I. SPECIAL CLEFS:

1. **fingerboard** indicates tablature notation in relation to the fretboard of the violoncello. To be read as seen from the point-of-view of the violoncellist (the lower the position, the lower the pitch).
2. **nose/mouth** indicates a clef specific to the breathing action of the violoncellist. Whereas a downward arrow note-head  indicates breathing-out (nose), or exhale (mouth), an upward arrow note-head  indicates breathing-in (nose), or inhale (mouth). Stem directions are used correspondingly to the action.
3. **tail/bridge** indicates the specific space between the bridge and the tail of the instrument, with the lines representing the contact point at the tail/bridge.

II. MOVEMENTS, BREATHING, BOWING:

1. The damping sign  indicates when the player should hold (even freeze!) their breathing and/or any playing action.
2. In this piece, the violoncellist must coordinate their breathing with the “singing” of the violoncello, be it with the bow, or fingers (pizzicati, hammer-on). One must be constantly aware of the corporeal breathing with that of the instrument.
3. Some of the sounds produced via nose and mouth are notated using the international pronunciation alphabets (IPA). Here are the ones used, in order of appearance:
 - [m] – as in “man”
 - [h] – as in “help”
 - [ʃ] – as in “schnapps”
 - [ʌ] – as in “up”
 - [a] – as in “ahhh”

III. OTHER NOTATION:

1. To clarify the use of 7. harmonics (and higher), sometimes a “7.-harm.” or simply “7.” is used as courtesy notation.
2. Please observe the long rallentando and allargando near the end of the piece. They should be performed and slowed in the specific pacing indicated.
3. In measure 13: the dash-lines between changing pitches are for clarification and to reduce clutter from the accidental symbols. Keep the notes short and articulate, as otherwise notated.

The duration of the piece is about 10 minutes.

REMARKS ON THE TITLE

The Hebrew word, “*tardemah*”, means “deep sleep”. It appears in the following Bible passage: “And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof;” (Genesis 2:21, KJV) it is a kind of sleep that is not self-induced, therefore one cannot wake from it through one’s own efforts. This is the word’s first appearance in the Scriptures.

Many thanks to Lucas Fels, Yangkai Lin, Younghi Pagh-Paan, and Kei Yamazawa for their help and support during the formation of this piece.

tardemah I

for violoncello soloist

Haosi Howard Chen (*1991)

violoncello soloist

senza misura

nose

mouth

bow under the strings

stop suddenly, then continue

simile

I IV

7. harm.

pp

tailpiece

bridge

fast

"air-bowing"

ord.

6

p, sempre

cresc. molto

s.p.

p, sub.

4

7/8 = ca. 48 breathe-out

4/4 exhale

*) different harmonic nodes for the same resulting frequencies on the strings are also allowed

6

4

pizz.

III, 7. harmonic

2. harmonic

arco

9. harmonic

tail

bridge

fingerboard

bow-freeze

"air-bowing"

arco

m.s.p.

pp, sempre

fp

mfpp

at an irregular pace/interval, as if panting, though not at all frantic

7/8 exhale

poco f inhale

5

8

4

fingerboard

11

4

inhale, slowly

3

4

hold your breath

nasal-"roll"

6

8

freeze in position

fast-bowing arco (simile)

ff, sempre

rall. molto

p, dolce sub.

harm. gliss.

"air-bowing"

IV, ord.

p, dolce

8

5

ca. 56, subito

breath-in

breath-out

4

15

4

inhale

p, sub.

exhale

"f"

as if choked, then hold your breath

6

8

ca. 36, subito

shouted

inhale

hold your breath

harmonic-gliss.

7.

vibr.

pp

s.p. sempre

III, 9. harmonic

bow-freeze, then cont.

bow-freeze, then cont.

ha!

overpressure (stopped) tutti corde, ord.

"air-bowing"

overpressure

bow-freeze, then continue

pp

bridge

fingerboard

quasi cresc.

**): finger-slap (and immediately muting) all four strings loudly

18 85

nose exhale freeze completely

mouth [a] as if paralyzed, for the exact duration of the measure, stay in tempo

tail bow-freeze, then cont. freeze completely

bridge less pressure, only touched *pp* fingers off the strings, then freeze completely

finger-board

②

4/4 ♩ = ca. 56, subito

tail bridge quasi n

m.s.p. vibr. *fp* *ppp*

adjust appropriately between m.s.t./s.t./s.p./m.s.p.

senza misura

alternate ad lib. between the two trills

23 cantabile più a più

interject ad lib. while continue trilling

(arco) *sfz* *sfz* *sfz*

rall. poco

nose inhale, slowly

mouth []

85

rall. molto (w/ ea. ♩)

24 breathe-out, then inhale, always very calm and evenly

4/4

85 hold breath

mouth [m] [] [m] [] [m] [] [m] [] [m] []

III, 11. harmonic harmonic-gliss. 7. harmonic 9. harmonic

quasi *f* *ff*

quick bow-slash in the air, making a "swoosh" sound

freeze in position

from here on out, breathe as normally as needed

♩ = ca. 72, subito

pizz. slap, then gliss. pizz. slap, then gliss.

p *f* simile ma più *p* e meno *f*, sempre

a total of at least 3 times (depending on the hall), each slower due to the continuation of the rall.

3/4

allargando molto (w/ each ♩)

29/4 pizz. slap, then gliss. III

f, sempre

(w/ each ♩), al fine

II arco

start gliding right away, and always continuously double-stop harmonic-gliss.

s.p. m.s.p.

7. harmonic "air-bowing"

keep both eyes closed until **after** the end gradually point the bow away from the violoncello, freeze when right-arm is completely extended

Soli Deo Gloria