

Hannes Dufek

head chorale

for piano trio

dur. approx: 10'

About the piece

"head chorale" was written in response to the competition "Franz Schubert und die Musik der Moderne" at the Kunstuniversität Graz (KUG) in January / February 2020. It has never before been played nor published.

The piece tries to achieve two things. First, it is an attempt at intricately overlapping several "chorals" in the framework of New Music as a language or system of thought. While some of these "chorals" are closer to actual choral writing and others share only some very general characteristics of the choral as it is known, the materials thus chosen and generated all share their spiritual descendance or legacy with Schubert's use of choral melodies and transfer into different and extraneous contexts. Second, the piece applies a cut-out type of compositional technique (also, arguably, with some connection to some of Schubert's work), aiming to convey the experience of working on a piece, having various kinds of ideas in just your own head, and facing the need to process and choose wisely. In between these two traits of the piece, its actuality, namely, the strange and open field of interconnectivity between various semantic, aesthetic and formal qualities is enabled to emerge, I hope.

Requirements

Violin, Cello and Piano all in standard tuning (443hz)

For Violin and Cello:

A replacement / lower grad bow for Violin and Cello is advised, as the piece uses a lot of c.l.batt. / c.l. tratto
Heavy mutes for violin and cello

For the piano:

A metal slide (guitar slide)
An e-bow
A heavy plectrum (bass plectrum)
A (large) cleaning sponge

General considerations & notation outline

Quarter-tones and smaller intervals (not exactly defined) need to be done as diligently as possible - they are applied as main material and not as colour variation.

The playing technique for most of the Cello part and for considerable stretches of time in the Violin part consists of four dimensions - the pitch location and rhythmical value, the position on the string, the means of activating the sound and additional features such as dampening, pressure, etc. Similar to this, the piano technique employs four correlating dimensions - the pitch location and rhythmical value as played on the keyboard, the dampening / overtone pressure on the string (i.e., the position on the string), the means of activating the sound (i.e. keys with dampening, inside piano "battuto", e-bow etc.) and additional features (i.e sliding, muting / half-muting, etc.). This is notated in two systems - one a standard 5-line or Grand Piano staff, another a system to indicate playing position with lines as gradients. The semblance of the sound (i.e. the pitch / rhythm combination as notated on the 5-line staff) is quite far removed from the actual sounding result. Most of the playing technique for the Piano requires one hand on the keys, the other inside the piano.

The sustain pedal needs to be somewhat activated / open for most of the techniques to work properly. As this is not used expressively but rather a mere technical necessity, the notation for this was omitted (is understood to be self-evident). In some places, however, the „Ped.“ indication is used so as to delineate the expressive application of the sustain pedal.

Explanation of symbols

General symbols



Short fermata



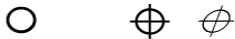
Long(er) fermata – at least twice the rhythmical value written



Quarter-tones



„Somewhat“ higher and lower. Definitely less than a quarter-tone. Used only with natural pitches (pitch positions without accidentals to them)



Open (l.v. / sounding) and dampened / cut sound. The diagonal marking is used to indicate fully stopped pitches, especially in low Piano and Cello registers.



Light(er) and dark(er) sound. Used solely to indicate various degrees of „white noise“ (Rauschen) produced by bowing directly over the bridge (in the Cello).

String specific symbols



Degrees of additional pressure on the string,

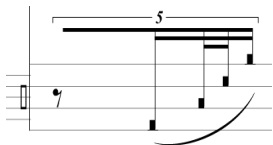
1 – the sound is altered, but pitch components are still well perceivable

2 – a kind of 50/50 balance between the actual pitch component fingered and the friction noise added

3 – almost only friction noise or additional (unintended, uncontrollable) pitch components, the sound can also „break“ (resulting in scratch or crackling noises)



Jeté / ricochet. Used with arco and col legno techniques.



Notation for the four strings. Produce something similar to „white noise“ while bowing directly on the bridge, with relatively dark(er) sounds resulting from the lower and relatively lighter sounds resulting from the higher strings.



Dampened strings, struck or plucked with a rapid upward or downward movement, a mostly percussive sound with relatively few pitch components (depending on the activation technique, however). Used as pizzicato and battuto technique. (This technique is opposed to the written „arreggiato“ pizzicati in the piece – rather than „unfolding“ the separate pitches, this technique aims for one concentrated attack of the sound.)

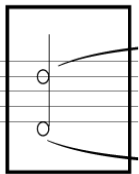
Piano specific symbols



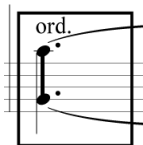
Plectrum symbol. Use the heavy plectrum to grind or slide along the strings vertically, mostly using the wiring of the low strings as activation points.



Metal slide symbol and its application. Use the metal slide to glide along the strings vertically, producing a transient, high-pitched additional sound component together with the key struck.



On the strings of the piano „battuto“ in the range thus indicated. Use the palm of your hand to strike the strings inside the piano, producing a somewhat muffled, indistinct cluster of pitches in the indicated range.



Two-handed cluster on the keys. Try to depress as many keys as possible with two hands in the indicated range, producing a cluster of pitches.



Sustain pedal only – Kick sound / „void pedal“ - open the dampers with one decisive impact on the Sustain pedal.

Abbreviations

l.v.	Let ring, laissez vibrer, klingen lassen
s.t.	Sul tasto, on the fingerboard, am Griffbrett
s.p.	Sul ponticello, on the bridge, am Steg
e.s.t.	Estremo sul tasto, high on the fingerboard, weit am Griffbrett
e.s.p.	Estremo sul ponticello, very near to the bridge, sehr nah am Steg
c.l.	Col legno, with the wood of the bow, mit dem Bogenholz
c.l.+crini	Col legno plus crini, with the wood of the bow and some bowhair, mit dem Bogenholz und einigen Bogenhaaren
- batt.	Battuto, hit/struck, geschlagen/angeschlagen
- tratt.	Tratto, bowed, gestrichen
8-flag.	Octave overtone, Oktavflageolett, indicating the nodal point on the octave of the string
4-flag.	Overtone on the fourth, Quartflageolett, indicating the nodal point on the fourth of the string
Cord.	Cordiera, near the „tailpiece“ of the piano, nahe des Saitenhalters

head chorale

The musical score for "head chorale" is divided into three systems, each with five measures. The time signatures are 5/8, 5+1/8, 3/8, 5/8, 2/8, and 4+1/8+1/16.

Violin: The first system includes dynamics *mp* and *mp*. Performance instructions include *pizz.*, *arco*, *c.l. batt.*, and *pizz.*. A box with the number 5 is present in the fifth measure.

Violoncello: The first system includes dynamics *mp* and *mp*. Performance instructions include *c.l. batt.* and *pizz.*. A box with the number 5 is present in the fifth measure.

Piano: The first system includes dynamics *mp* and *mp - mf*. Performance instructions include *8 flag.*, *4 flag.*, and *cord.*. A box with the number 5 is present in the fifth measure.

head chorale

VI. *c.s.p.* *(ord.)* *c.s.t.*

8 *pizz.* *c.l. batt.* *arco alla punta* *c.l. batt.* *pizz.* *c.l.+crini batt.* *c.l. batt.* *arco* *pizz.* *arco (s.t.) flaut.*

$\frac{4+1}{8+16}$ $\frac{4}{8}$ $\frac{4+1}{8+16}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$

mp *p* *fp* *mp* *fp*

Vc. *c.s.p.* *(ord.)* *c.s.t.*

c.l. batt. *c.l.+crini batt.* *c.l. batt.* *pizz.* *c.l. batt.* *(c.l. batt.) c.l.+crini batt.*

p *mp* *mp - mf* *mp*

Pno. *8 flag.* *4 flag.* *cord.*

mp

10

head chorale

The musical score is divided into four measures, each with a specific time signature: 15/8, 6/8, 3+1/8+1/16, and 5/8. The Violin I (VI.) part includes dynamics such as *mf*, *(sfz)*, *p-mp*, and *(mf)*, along with performance instructions like *pizz.*, *arco*, *arco flaut.*, *c.l.+crini batt.*, *pizz.*, and *c.l. batt.*. The Violin II (Vc.) part features dynamics *mp*, *mp-mf*, *mp*, and *mf*, with instructions like *c.l. batt. arco*, *c.l. batt.*, *arco*, and *c.l. batt.*. The Piano (Pno.) part includes dynamics *mp* and *(sfz)*, and instructions like *(l.v. / ord.)*. The score also includes a graphic notation section with flags and chords.

head chorale

The musical score is organized into four measures, each with a specific time signature: 5/8, 3/8, 4+1/8+1/16, 5/8, and 3/8. The instruments are Violin I (VI.), Violin II (Vc.), and Piano (Pno.).

Violin I (VI.): The first staff shows a melodic line with various articulations. It starts with a *mf* dynamic, followed by *(sfz)*, *mp*, and *p*. It includes techniques like *c.l. batt.*, *pizz.*, and *c.l. batt.*. The second measure features *p-mp* dynamics and *c.l. batt.*. The third measure has *p-mp* and *(mf)* dynamics with *c.l.+crini batt.*. The fourth measure includes *arco*, *c.l. tratt.*, and dynamics *mf*, *p*, *(sfz)*, and *pp*.

Violin II (Vc.): The second staff features a more rhythmic accompaniment. It starts with *(f)p* and *mf* dynamics, including *pizz.* and *c.l. batt.*. The second measure has *fp* and *p-mp* dynamics with *pizz.*. The third measure includes *pp-p*, *mp*, and *mp* dynamics with *c.l. batt.*.

Piano (Pno.): The third staff provides harmonic support. It starts with *p-mp*, *mf*, and *p* dynamics. The second measure has *mf* and *p* dynamics. The third measure includes *mf* and *p* dynamics.

The score includes various musical notations such as slurs, accents, and dynamic markings. The time signatures change at the beginning of each measure, and the overall structure is marked with measure numbers 15, 16, 17, 18, and 19.

head chorale

The image displays a musical score for three instruments: Violin I (VI.), Violin II (Vc.), and Piano (Pno.). The score is organized into three systems, each with five measures. The first system covers measures 1-5, the second covers measures 6-10, and the third covers measures 11-15. Each system begins with a 3/8 time signature, which changes to 5/16, 5/8, 6/8, 2/8, and 6/8 in subsequent measures. The Violin I part includes performance instructions such as *c.l. batt.*, *arco n.v.*, *pizz.*, and *c.l.+crini tratt.*. The Violin II part includes *c.l. batt.*, *s.t. → s.p.*, *arco (s.t.) flaut.*, and *c.l. batt.*. The Piano part includes *8 flag.*, *4 flag.*, and *cord.*. Dynamics range from *mp* to *sfz*. A box containing the number '20' is present in each system, likely indicating a rehearsal mark. The score is written in treble clef for the strings and grand staff for the piano.

6/8 Poco più mosso (♩ = 63)

5/16 **6/8** **♩ = 56** **6+1/8+1/16**

VI. *e.s.p.* (ord.) *e.s.t.*
arco n.v. ① ② *ord.* 25 ② ③ ① *(ord.) pizz.* *arco* *c.l. tratt.* *arco* *c.l. tratt.*
mp - mf *fp* *mf* *(sfz)* *fp* *mf (-f)*

Vc. *e.s.p.* (ord.) *e.s.t.*
c.l. batt. 25 *pizz.* *c.l.+crini batt.* *arco* *pizz.* *arco* *s.t.* *ord.* *e.s.p.*
mp *p* *mf* *pp - p* *f*

Pno. *8 flag.* *4 flag.* *cord.*
 ⊕ / ⊕ ₂ change freely 25 *on the strings "battuto"*
play with one hand (m. destra) *hold lower note if possible, use sustain pedal in addition* *mp* *p* *(mf)* *(sfz)* *(l.v.)*

head chorale

6. 1
8+16

Poco più mosso (♩ = 63)

♩ = 56

VI. (ord.) e.s.p. e.s.t.

arco alla punta c.l.+crini batt. pizz. c.l. batt. pizz. pizz. with the screw of the bow arco c.l. batt.

Vc. (ord.) e.s.p. e.s.t.

c.l.+crini tratt. arco c.l.+crini batt. arco s.t. e.s.p. c.l. batt. c.l.+crini batt. c.l. batt.

Pno. 8 flag. 4 flag. cord.

on the strings "battuto" (l.v.) play with one hand (in destra)

with metal slide

(left hand pizz. if possible)

head chorale

3/8 Poco più mosso (♩ = 63) **4/8** **3+1/8+16** **4/8** (♩ = 56) **4/16** **4/8** **4/8**

VI. e.s.p. (ord.) e.s.t. arco ord. (2) pizz. arco (batt.) alla punta pizz. arco n.v. → v. molto

Vc. e.s.p. (ord.) e.s.t. arco ord. (1) e.s.p. c.l. batt. pizz. c.l. batt. arco (2) arco ord. n.v. → v. molto

Pno. 8 flag. 4 flag. cord. ord. depress keys silently ord. (mp) ord. mf

4/8 **Mosso** (♩ = ca. 72) 3+1/8 4/8 5/8 **Tempo 1** (♩ = 56) 4/8 8/8

VI. *c.s.p.* (ord.) *c.s.t.*
c.l. batt. (c.l.+crini batt.) *mp*
pizz. arpeggiato 3 (*sfz*)
c.l. batt. pizz. arco *p*
45 *mp-mf*

Vc. *c.s.p.* (ord.) *c.s.t.*
ord. 5:3 2
ord. 14:3 3 (*sfz*)
45 ord. *p* (*sfz*)
6 7 *fp* (*sfz*)

Pno. 8 flag. 4 flag. cord.
with metal slide
[O] 9:4 *mf*
3 (*mf*)
45
6 9 *mf* *mp* (*sfz*)
5 *fp* (*sfz*)

head chorale

VI.
e.s.p.
(ord.)
e.s.t.

Vc.
e.s.p.
(ord.)
e.s.t.

Pno.
8 flag.
4 flag.
cord.

2/8 4+3/8+16 5/8 3+1/8+16

pizz. *p-mp* *c.l. batt.* *c.l. tratt.* *pizz.* *c.l. batt.* *pizz.* *pizz. with the screw of the bow* *pizz.*

arco *c.l. batt.* *c.l. tratt.* *arco e.s.t.* *s.p.*

mf *fp* *p-mp* *mf* *mf* *mf* *(f)p* *mf-f*

(sfz) *(mf)* *(mf)* *(sfz)*

50

on the strings "battuto"

Red.

VI.

$\frac{3}{8} + \frac{1}{16}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8} + \frac{1}{16}$ $\frac{3}{8} + \frac{1}{16}$

Poco più mosso ($\text{♩} = 63$)

arco flaut. *arco (batt.)* *c.l.+crini batt.* *pizz.* *arco*

ppp-pp *mp* *mp* *mf*

Vc.

$\frac{3}{8} + \frac{1}{16}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8} + \frac{1}{16}$ $\frac{3}{8} + \frac{1}{16}$

arco flaut. *arco (batt.)* *c.l.+crini batt.* *arco s.p. / e.s.p.*

ppp *p* *pp* *p-mp* *f* *p-mp* *pp-p*

Pno.

$\frac{3}{8} + \frac{1}{16}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8} + \frac{1}{16}$ $\frac{3}{8} + \frac{1}{16}$

8 flag. *4 flag.* *cord.*

mf *ord.* *ord.* *mf* *mf* *mp* *mp* *(sfz)* *mp*

on the strings "battuto"

(l.v.) *(l.v.)* *(sfz)*

head chorale

3+1/8+16 6+1/8+16 5/8 **Tempo 1** ♩ = 56 4/8

VI. 55

e.s.p.
(ord.)
e.s.t.

ord.
(gliss. if possible)
fp → mf
pizz.
(sfz) 5
arco (s.t.)
flaut. 5 3
p - mp pp p
arco
alla punta 3
pizz.
arp. 3
mp
c.l.+crini batt. (>)
arco 9♭:2) 3
pp - p mf pp

Vc. 55

e.s.p.
(ord.)
e.s.t.

(gliss. if possible)
fp → mf
pizz. 5
arco (s.t.)
flaut. 5 3
p - mp pp p
pizz. (l.v.) 5
(pizz.)
arp. 3
mp
c.l. batt. 3
arco 9♭:2) 3
pp - p fp

Pno. 55

8 flag.
4 flag.
cord.

8va
mf
mf (- f)
on the strings with a (big) cleaning sponge
mf 7♭:2) 3
e-bow
mp - mf 3
((sfz)) 5
sfz 5

The musical score is divided into three systems, each with a 4/8 time signature. The first system is for Violin I (VI.), the second for Violin II (Vc.), and the third for Piano (Pno.).

Violin I (VI.): The part begins with a dynamic of *(f)p* and includes a 5-measure phrase. It features a box labeled '60' at the start of the second system. Dynamics range from *mp* to *pp*. Performance instructions include *arco*, *c.l. batt.*, *pizz.*, and *arco*. A phrase is marked *un poco dolce*. Fingerings 1, 2, 3, and 5 are indicated.

Violin II (Vc.): The part begins with a dynamic of *(f)p* and includes a 5-measure phrase. It features a box labeled '60' at the start of the second system. Dynamics range from *pp* to *mf*. Performance instructions include *pizz.* and *arco leggero, quasi jeté, elastic*. Fingerings 4:3 and 7:2 are indicated.

Piano (Pno.): The part begins with a dynamic of *sfz* and includes a 3-measure phrase. It features a box labeled '60' at the start of the second system. Dynamics range from *mp* to *fp*. Performance instructions include *mp-mf*, *mf*, and *sfz*. Fingerings 5:3 and 3 are indicated.

head chorale

5/8 $\frac{4+1}{8+16}$ 4/8 Un poco mosso 5/8

VI. *e.s.p.* (ord.) *e.s.t.*

c.l. batt. 5 3 *pizz.* 5

p - mp 5:4

arco \rightarrow *v. molto*

apply heavy mute 65

p play with slant intonation - as if *en passant*

Vc. *e.s.p.* (ord.) *e.s.t.*

mp - mf 5:4

pizz. 5 arco

sfz *p* *mf(-f)* *mf* *mp*

∇ imperceptibly 65

Pno. 8 flag. 4 flag. cord.

(mf) *p* 3 5 3 5

(sfz) 10:4

\oplus / \circ change freely and often, try to use halfway positions, too 65

e-bow *p - mp* 5:4

play as if improvising idly, casually - with some degree of *rubato*

(sfz) *meno sfz*

The musical score is divided into three systems, each with a common time signature of $\frac{5}{8}$ and a key signature of one sharp (F#). The first system is marked $\frac{3+1}{8+16}$, the second $\frac{3}{8}$, and the third $\frac{5+1}{8+16}$.

Violin I (VI): The part begins with a *c.s.p.* (crescendo) and *(ord.)* (order) marking. It features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *mp-mf*. A hairpin indicates a dynamic change from *mp* to *mf*. A *V imperceptibly* marking with an arrow points to the right.

Violin II (Vc.): The part starts with a *c.s.p.* and *(ord.)* marking. It includes a circled '2' above a note. Dynamics include *mf*, *pp-p*, *mp*, *pp*, *p*, *fp*, *mf*, and *sfz*. A hairpin shows a dynamic change from *mf* to *sfz*.

Piano (Pno.): The part includes markings for *8 flag.*, *4 flag.*, and *cord.* (cords). It features complex rhythmic patterns with triplets and quintuplets. Dynamics include *mf*, *pp-p*, *mp*, *pp*, *p*, *fp*, *mf*, and *sfz*. A hairpin shows a dynamic change from *mf* to *sfz*. The instruction "remove e-bow" is written above the staff.

head chorale

5/8 + 1/16 Tempo 1 ♩ = 56

3/8 4/8 3/16 2/16

VI. *c.s.p.*
(ord.)
c.s.t.

70

1

ord. (>)

3 5

4:3J

(mf)

mf

pp

pp

10♭:3J

(>)

5/8 + 1/16 3/8 4/8 3/16 2/16

Vc. *c.s.p.*
(ord.)
c.s.t.

c.l. batt. *leggero*
(alla punta)

70

apply heavy mute

3 5 3

mp mp fp (mp)

p - mp

5:3J

pp

arco

4:3J

5/8 + 1/16 3/8 4/8 3/16 2/16

Pno. 8 flag.
4 flag.
cord.

ord.

70

3 5

p - mp

5:3J

p - mp

3 5:3J

ord.

mp - mf

on the strings
"battuto"

mp

meno sfz

The image shows a musical score for three instruments: Violin I (VI.), Violin II (Vc.), and Piano (Pno.). The score is divided into three measures, with a rehearsal mark '75' at the beginning of the second measure. The time signature is 2/16, and the key signature has one flat (B-flat).

Violin I (VI.): The first staff shows a melodic line starting in the second measure. It features a triplet of eighth notes and a quintuplet of eighth notes. Dynamics include *pp-p*, *(mf)*, and *(mp)*. A box labeled '75' is placed above the first measure of the second measure. The second measure of the second measure includes the instruction 'remove mute' and a *fp* dynamic. The third measure of the second measure also features a *fp* dynamic.

Violin II (Vc.): The second staff mirrors the Violin I part. Dynamics include *pp-p*, *(mf)*, *(mp)*, and *mf(-f)*. A box labeled '75' is placed above the first measure of the second measure. The second measure of the second measure includes the instruction 'remove mute' and a *fp* dynamic. The third measure of the second measure includes the instruction 'c.l. batt.' and a *fp* dynamic.

Piano (Pno.): The third staff shows a piano accompaniment. The right hand has a melodic line with a triplet and a quintuplet. Dynamics include *p-mp* and *mp*. A box labeled '75' is placed above the first measure of the second measure. The left hand has a rhythmic accompaniment with dynamics *mp-mf*. The score includes various articulations such as slurs, accents, and breath marks.

7/8 **Tempo I** ♩ = 56

VI. *c.s.p.*
(ord.)
c.s.t.

c.l. batt.

p - mp

6:4

p

3

pizz.

(*sfz*)

3

Vc. *c.s.p.*
(ord.)
c.s.t.

arco

3

5

5

5:4

play with slant intonation - as if *en passant*

p - mp (*mp*)

Pno. 8 flag.
4 flag.
cord.

5

3

3

5

3

6:4

5

p - mp