COMPOSING IN AND THROUGH THE BODY

Composition Portfolio

Mark Joseph Barden
Goldsmiths College, University of London
PhD in Music Composition

I hereby declare that the work presented in this thesis is my own.

Signature: Date:

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five monoliths

(2014)

for ensemble and electronics

— Score —

Mark Barden

five monoliths (2014)
for ensemble (size and instruments flexible) and electronics
duration: 10 minutes
dedicated to james tenney

Commissioned by Radio France for the Festival Présences. Premiered by Kammerensemble Neue Musik Berlin, 23 February 2014, Maison de Radio France, Paris.

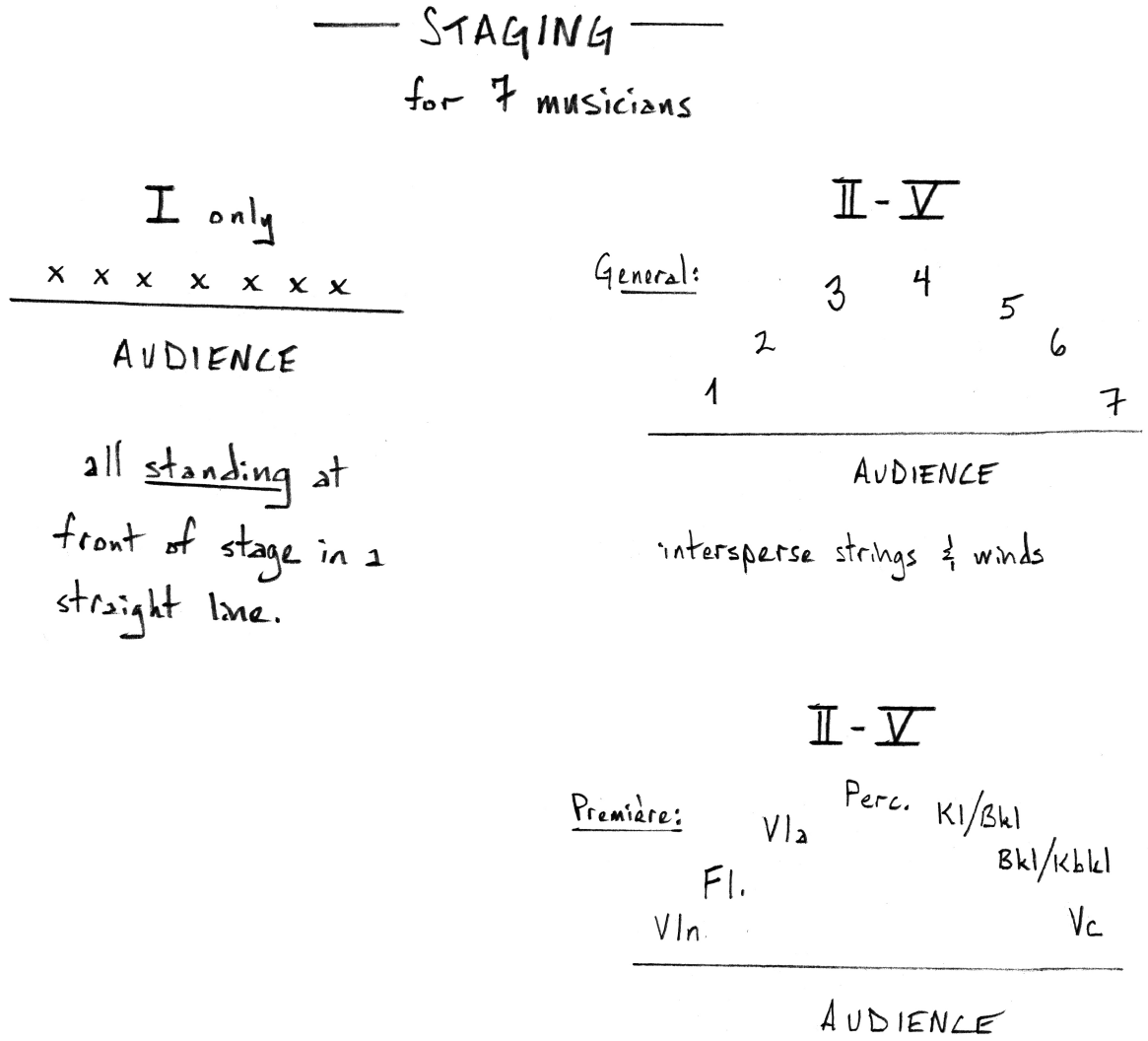
General notes
• Each of these short pieces is based on a metastatic texture, that is, one that is virtually static on the macro-level (overall texture, timbre, harmony) yet changing constantly on the micro-level (details). What emerges is a phenomenological friction between stasis and flux. The inspiration for this piece came from the impressively loud and dense sound of cricktets on an early September afternoon in rural Pennsylvania; by chance I had sound recording equipment with me and captured a fragment of their brief, frenetic, metastatic chorus, which serves as the basis for one of the monoliths and a metaphorical guide for whole work.

• Each movement is precisely two minutes in length. Two players require silent stopwatches to cue the ensemble and sound technician.

• Each musician requires (1) a metronome that can be used silently, (2) a cellphone with MP3 playback, (3) a metal music stand, (4) a palm-sized piece of styrofoam, and (5) a sturdy, inexpensive cello or double bass bow.

• The ensemble size and instrumentation are flexible, though at least three sustaining instruments are required. Non-sustaining instruments (piano, harp, percussion) may play an auxiliary sustaining instrument such as melodica, recorder, pitch pipe, slide whistle, accordion, or synthesizer, provided it blends well with the ensemble. A bass drum is required for Monoliths IV and V.

• The composer must create an arrangement for each ensemble, as specific details (pitch allocations, tempi, registers) will vary depending on the available instrumental forces.



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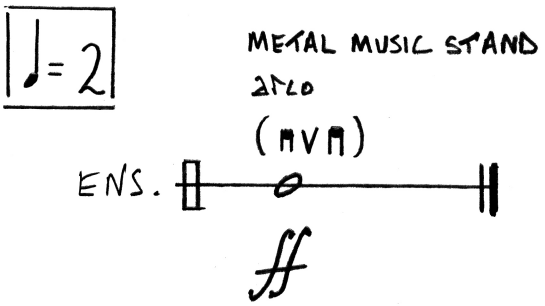
Score

I.



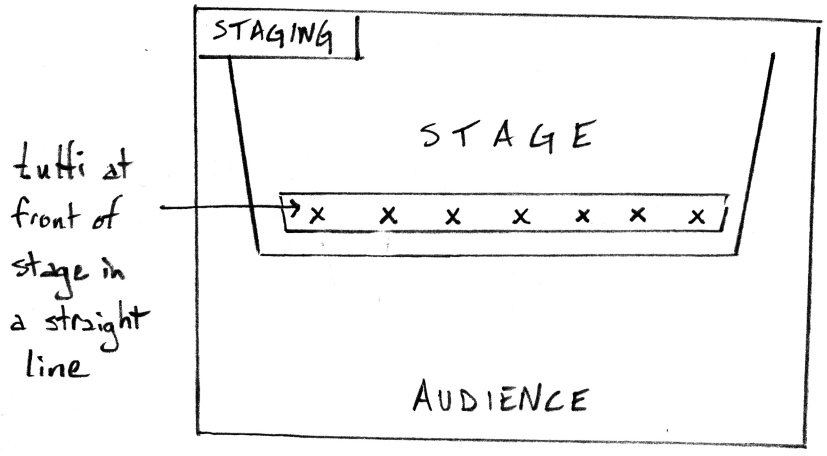
• technique: lock desk into flat position (parallel to the floor) and bow front edge with **heavily rosined** cello or double bass bow. see diagram below. explore various contact points along this edge for best sound. smooth, slow, heavy bows for rich, complex multiphonic. ca. 8-13 seconds per bow. avoid stuttering bowstroke. avoid changing bows together.

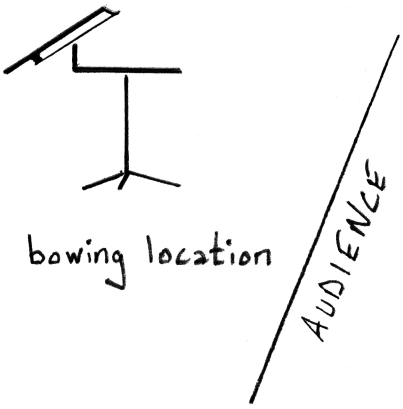
• type of stand: standard orchestra stands with **aluminum** desks are best (e.g., Manhasset 48) because the multiphonics are complex and speak more readily than steel (e.g., Thomann Orchestra Stand Premium), which tends to favor single tones. overall ensemble sound as dense and powerful as possible with no prolonged imbalances, though each player should try to find a "sweet spot" with the richest sound and milk it.

• staging: all musicians in a straight line at the front of the stage facing audience. see diagram below. remove stands quickly before next movement.

• one musician provides stopwatch cues.

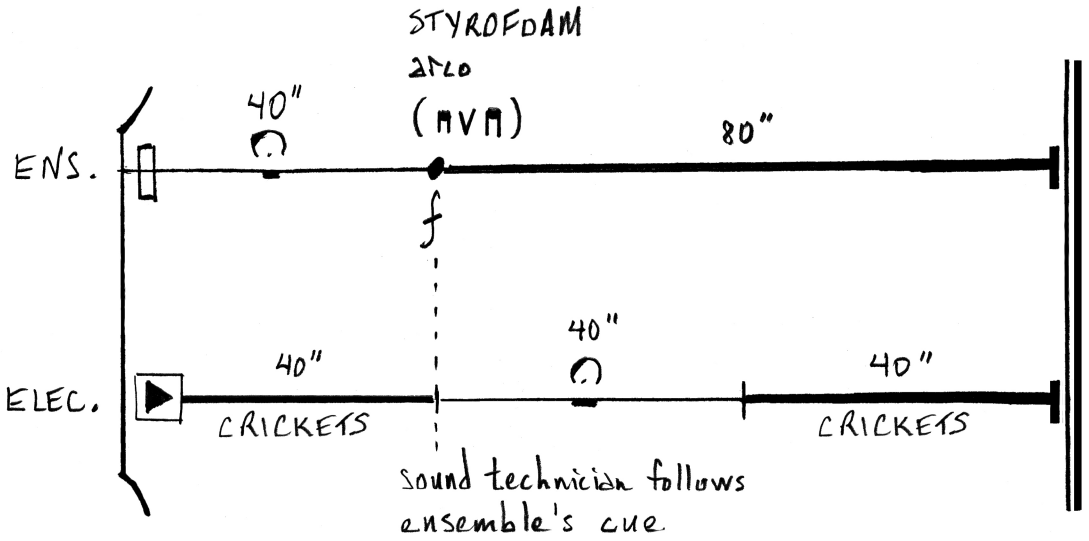
• this monolith can be purely acoustic or electronics may be used in one of two ways: (1) amplification of live sound or (2) pre-recorded track(s) of bowed music stands (e.g. from a rehearsal). in any case, aim for massive, encompassing dense sound.





Score

II.



• bow palm-sized piece of styrofoam on its edge. experiment with different types of styrofoam for best sound. slow, steady bow with moderate pressure. ca. 10-13" per bowstroke. strive for single, unified sound mass. avoid changing bows together.



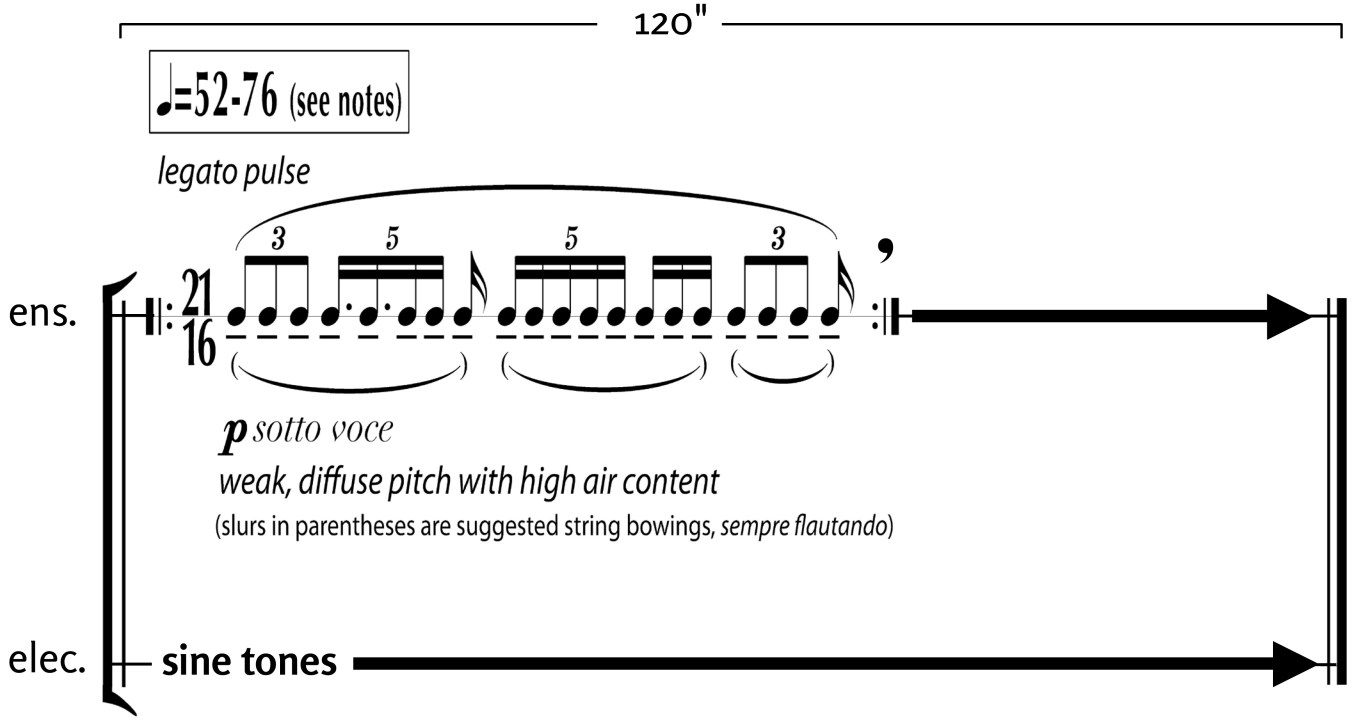
• rest foam on surface or lap for rounder sound

• styrofoam can produce a range of pitches. aim for a dense, complex noise sound in the lower range. avoid high range and single pitches. adjust the pressure, speed, and angle of the bow to find a "sweet spot".

• use a new piece of styrofoam for the dress rehearsal & concert, since rehearsals wear out styrofoam quickly.

Score

III.

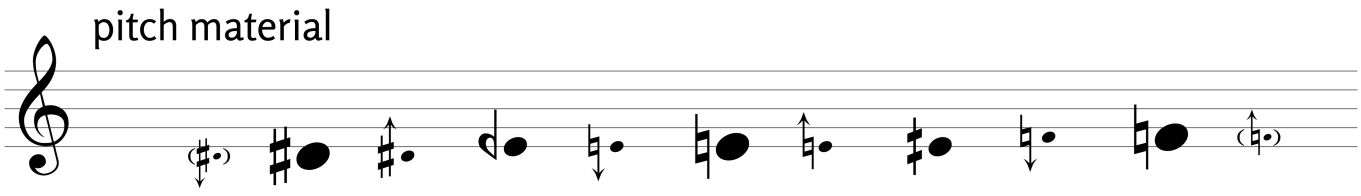


• general: a gently writhing, velvety mass. homogenize overall instrumental timbre as much as possible and remain dynamically beneath the sine tones throughout. the ensemble serves effectively to "smudge" the overly "clean" electronic sound, enlivening it with timbral and rhythmic irregularities. to this end, experiment with techniques that slightly weaken or distort the full instrumental tone (over- or underpressure, half-depressed strings/keys, various muting effects). the rhythm should be as organic and flowing as possible for each musician, creating a shimmering pulsed quasi-continuity as a whole.

• pitch: see chart below. arrows indicate small microtonal adjustments (approx. 8-tone). distribute pitches among available instruments to create a dense cluster in the given range or a transposition thereof. each player keeps the same pitch throughout. larger noteheads are more important to include (notes in parentheses only for 10+ musicians). no octave displacements. avoid unisons if possible. consider using natural partials (5th, 7th, 10th, 11th, 13th) for reliable microtonal intonation.

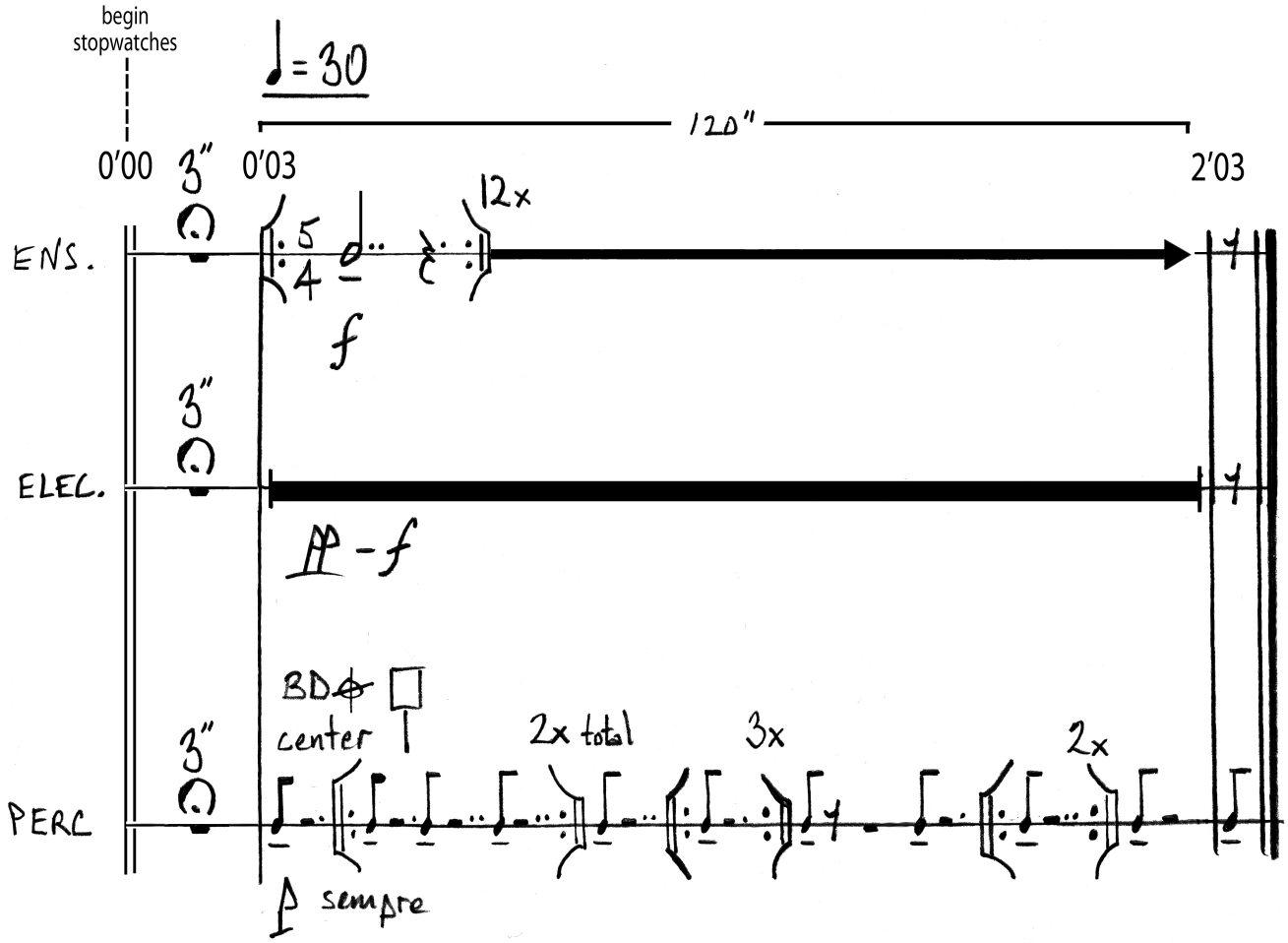
• tempo: assign different tempi to each player in the given range according to this rule: the higher the pitch, the slower the tempo (highest pitch has slowest tempo, 2nd-highest has 2nd-slowest, etc.). each musician uses a silent metronome (e.g., blinking light function) during performance as a guidline.

• duration: 2 minutes precisely. one musician uses a stopwatch and cues the start and stop. the sound technician controlling the electronics follows these cues.



Score

IV.



• general: a timbral study. strive for perfect dynamic blend within each chord and for a uniform volume from one chord to the next. all attacks and releases precisely coordinated.

• pitch: the composite chord is a cluster with the same pitches in the same register. one pitch per instrument; each individual plays a different pitch each time. the cluster may be microtonal or chromatic and the range and register must be worked out in advance depending on the available instruments. the sequence of pitches should strive for randomness, with no discernible patterns or motivic voice leading; this must also be worked out and written up in advance. ideally, the sound is dynamically balanced and timbrally unified enough to produce a strong perception of stasis across repetitions, though there is enough detail to listen for unpredictable, non-teleological variations from one repetition to the next. ideally one should test multiple versions in rehearsal; discuss results; and make adjustments. see ensemble parts from premiere.

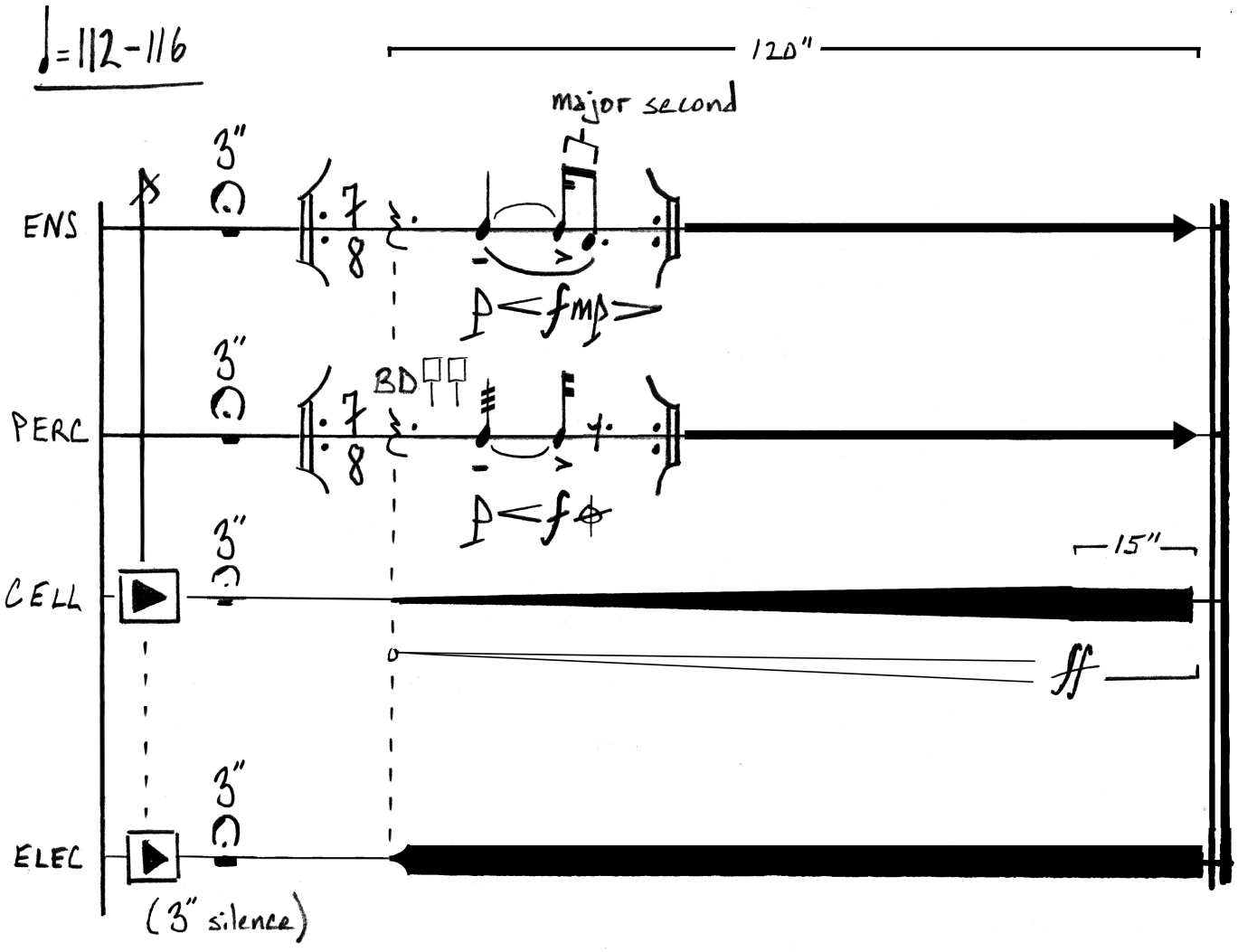
• duration: exactly 2 minutes. each ensemble chord lasts exactly 7 seconds and the rest lasts 3 seconds.

• coordination: the percussionist + one other musician both require one stopwatch each. they begin them together at 0'00 and the first 3 seconds are silent. the ensemble begins each attack on times ending in 3 (0'03, 0'13, etc.) and releases on times ending in 0 (0'10, 0'20, etc.). Thus, the piece begins at 0'03 and ends at 2'03.

• bass drum: mute bass drum by resting large soft mallet in direct center of drumhead, holding it in place with one hand. strike this mallet with a second soft mallet for dull thud like a heartbeat. see percussion part for precise alignment with ensemble.

Score

V.



• coordination: cellphones and electronics begin together. one musician with a stopwatch cues this action.

• pitch: the first note is derived from soundfile analysis. the instruments should try to bring out the strongest frequencies in the soundfile. the second pitch is simply a major second below and need not be related to the soundfile analysis. depending on the soundfile, there may be a subtle and gradual transformation of the repeated figure's pitches.

• the cellphones play MP3 recordings of sine tones provided by the composer. they are located near each musician (e.g. on their music stand). the final 15 seconds are quite loud. musicians should wear ear protection.

five monoliths

(2014)

for ensemble and electronics

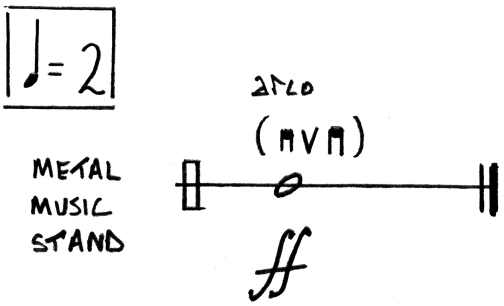
— Ensemble Parts —

Mark Barden

Ensemble part

I.

KNM Berlin 23.02.2014



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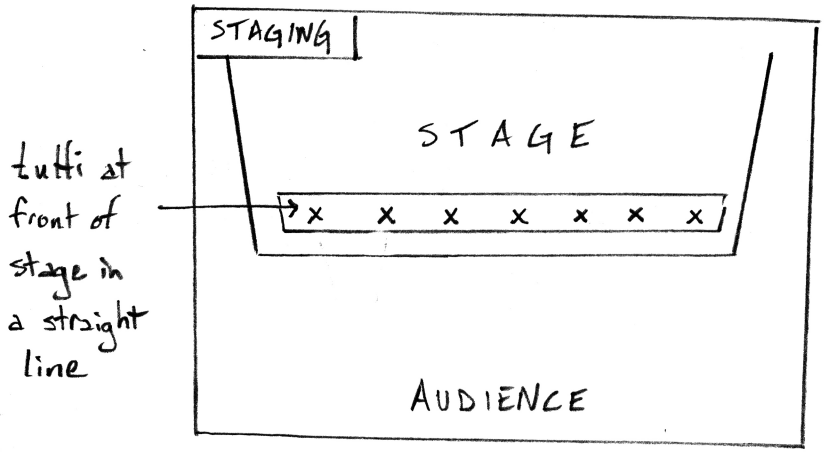
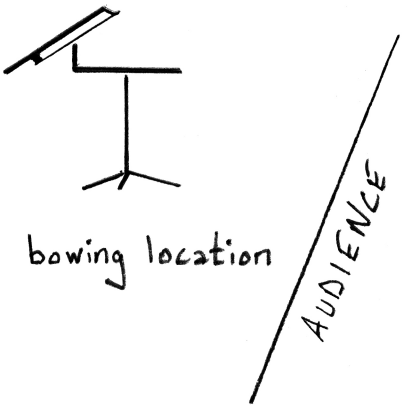
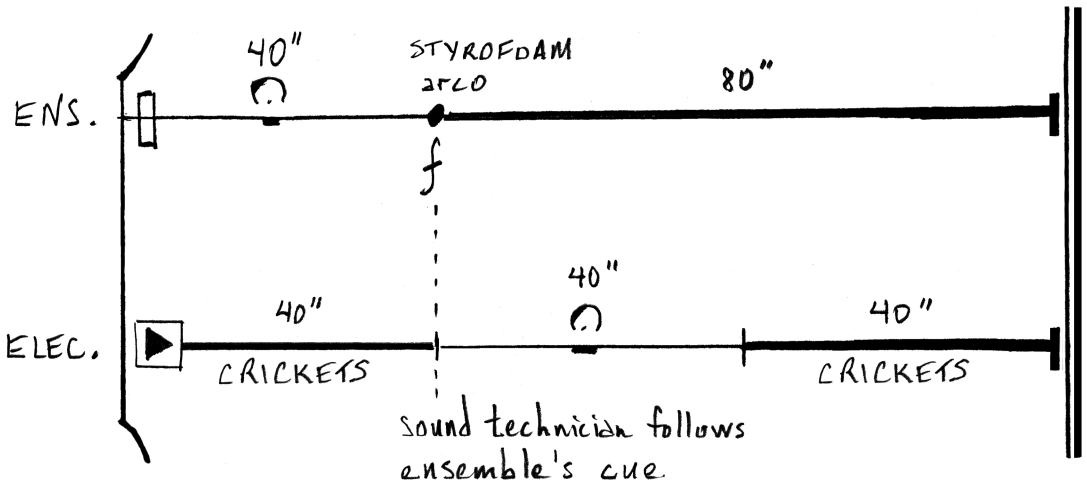




Ensemble part

II.

KNM Berlin 23.02.2014



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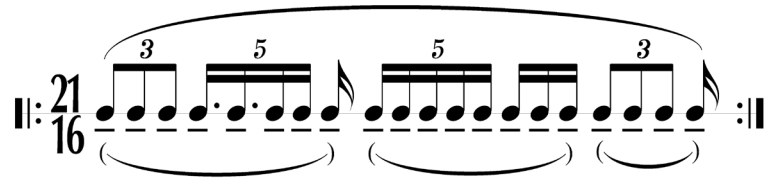
Ensemble part

III.

KNM Berlin 23.02.2014

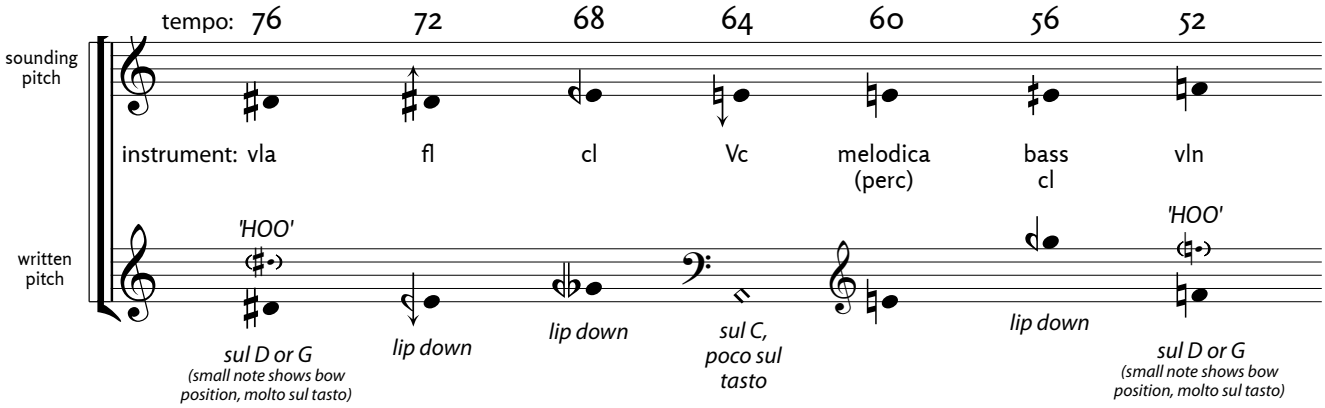
Rhythmic material



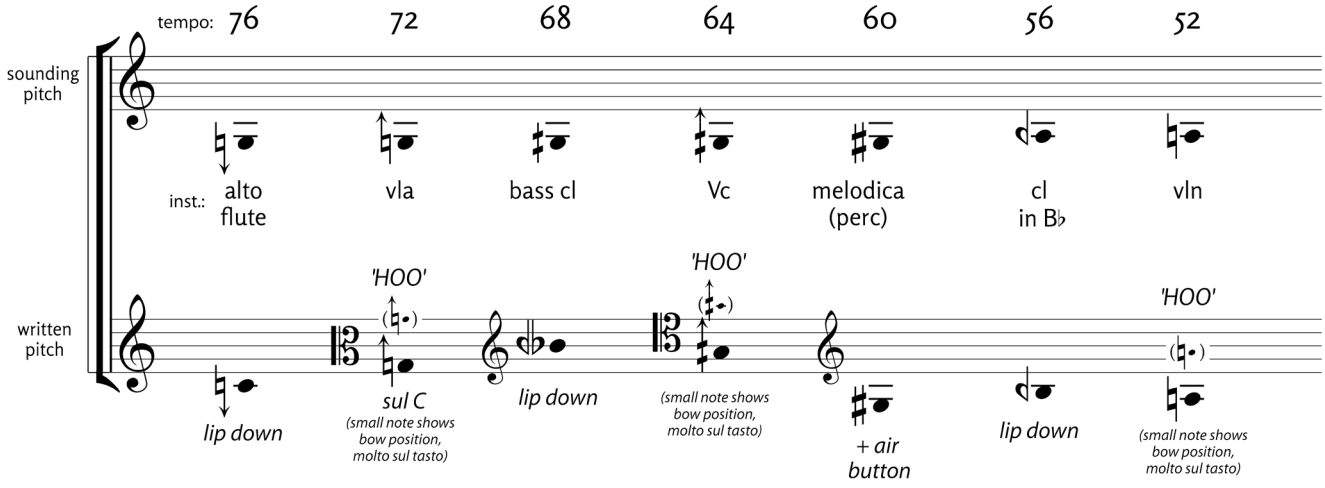
p sotto voce

weak, diffuse pitch with high air content

Pitch material, Version 1



Pitch material, Version 2



• **general**: smooth and sempre legato. keep breath short. strive for timbral unity.

• **winds**: weak, diffuse pitch with high air content. unfocused. either tongue each note very gently (make "L" sound: la la la) or use diaphragm for subtle pulsed tenuti.

• **strings**: sempre flautando. slightly unfocused, weak sound. consider using wooden mutes to more easily match winds' timbre. slurs in parentheses above are suggested bowings.

• **violin & viola**: 'HOO' = position bow very low over fingerboard, precisely one octave higher than fingered pitch for very special hollow flute-like timbre. sounds like 'HOO' or 'WHO'. depress neighboring strings if necessary to enable this extreme bowing position.

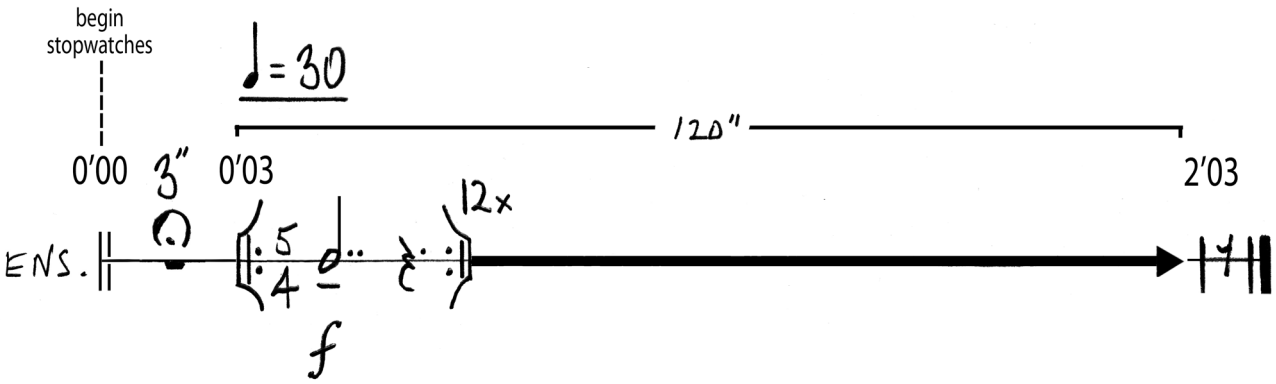
• **percussionist** plays melodica. depress air button for muted timbre. keep key depressed throughout and gently tongue each note (make "L" sound: la la la).

Ensemble part
(except percussion)

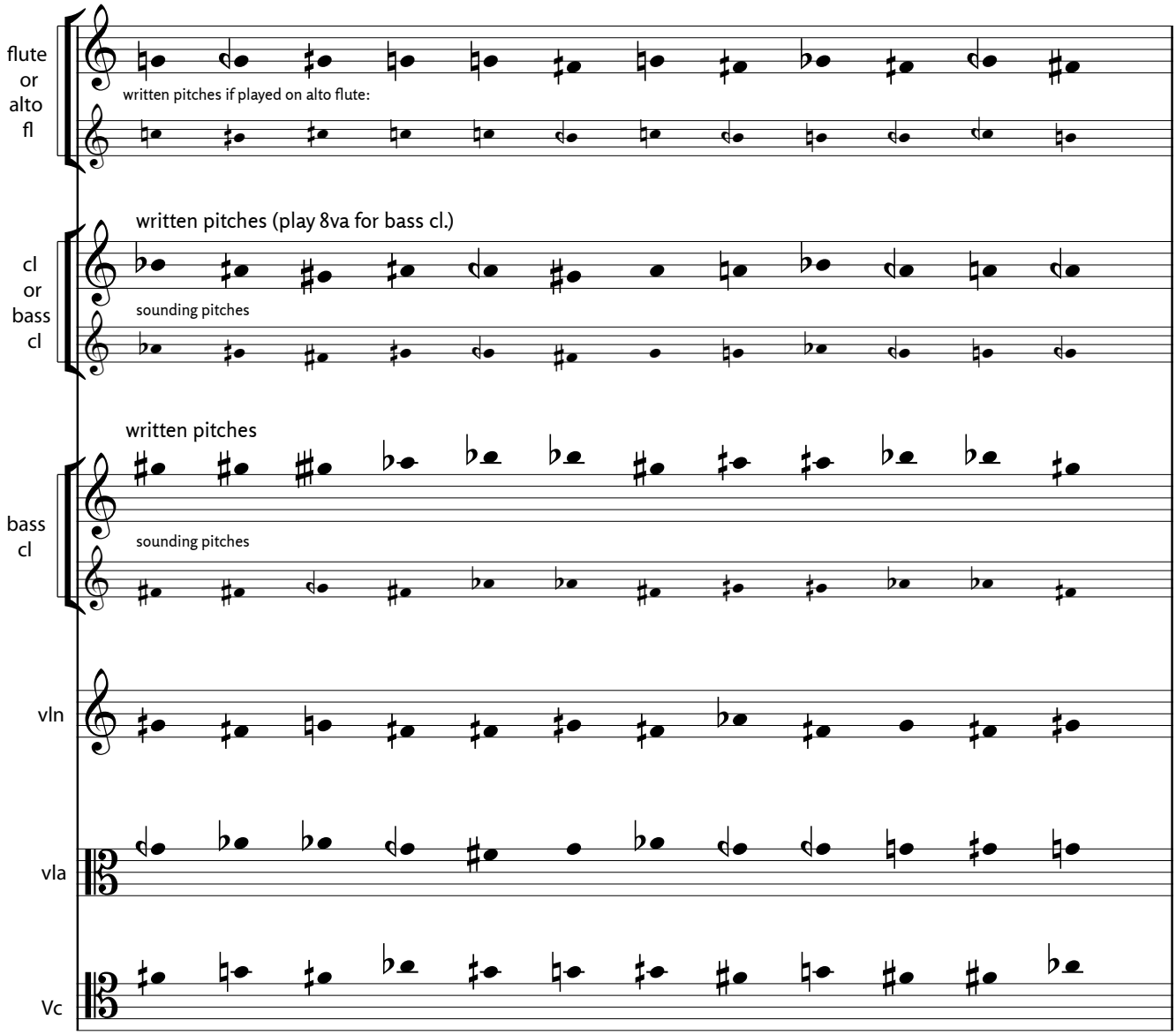
IV.

KNM Berlin 23.02.2014

Rhythmic material



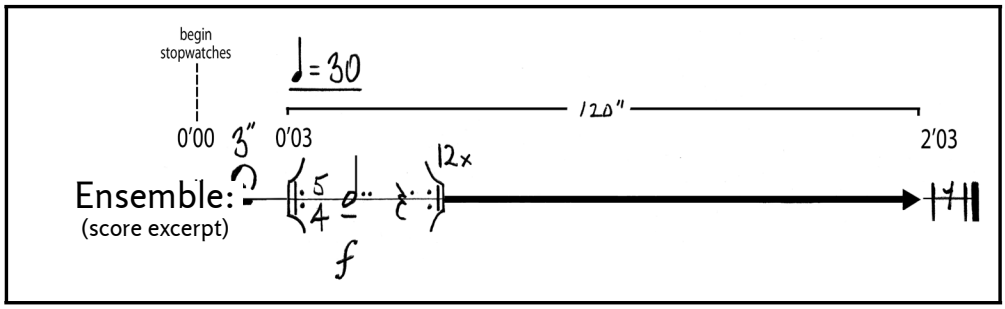
Pitch material, Version 2



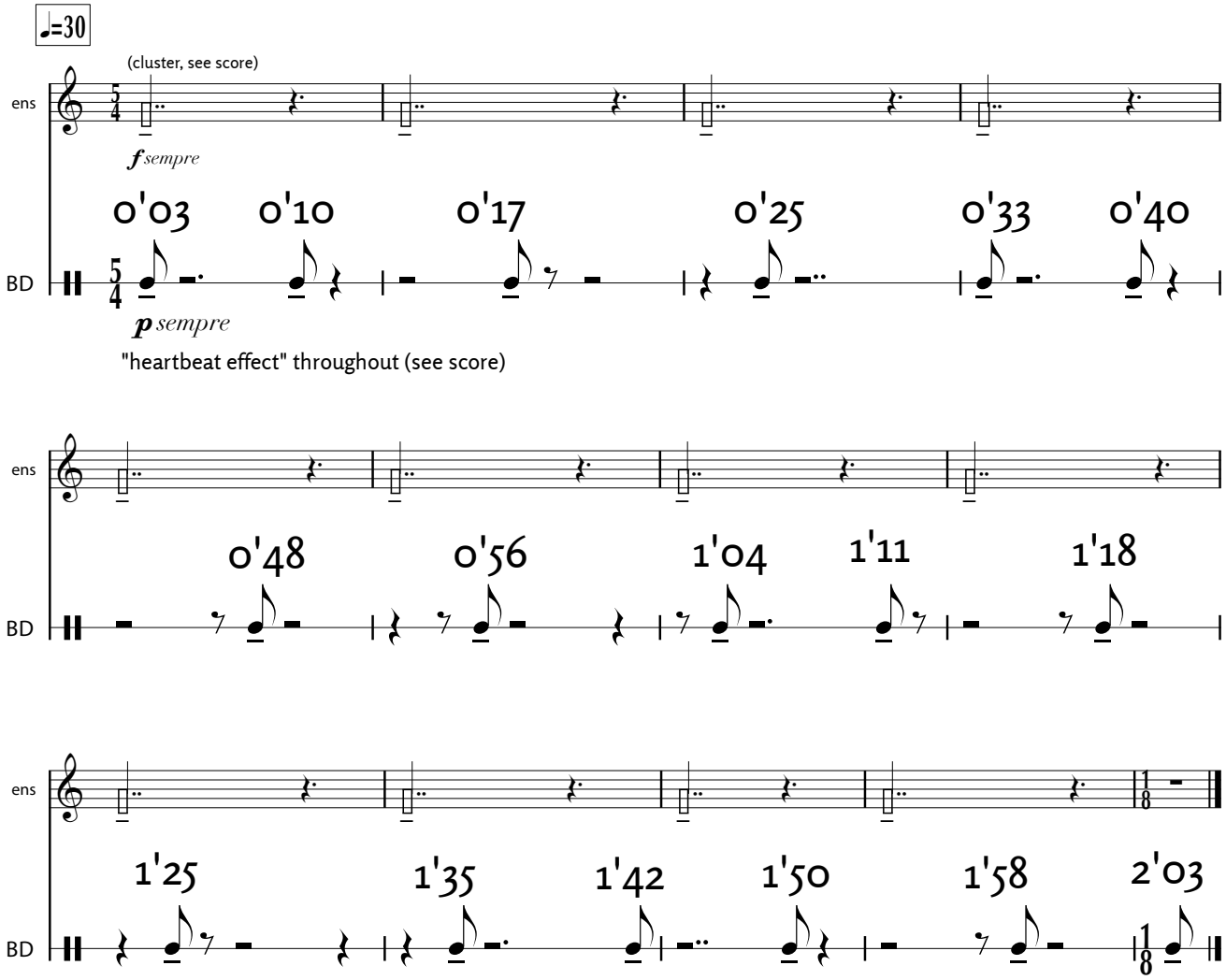
Percussion part

IV.

KNM Berlin 23.02.2014



Percussion part, fully notated:



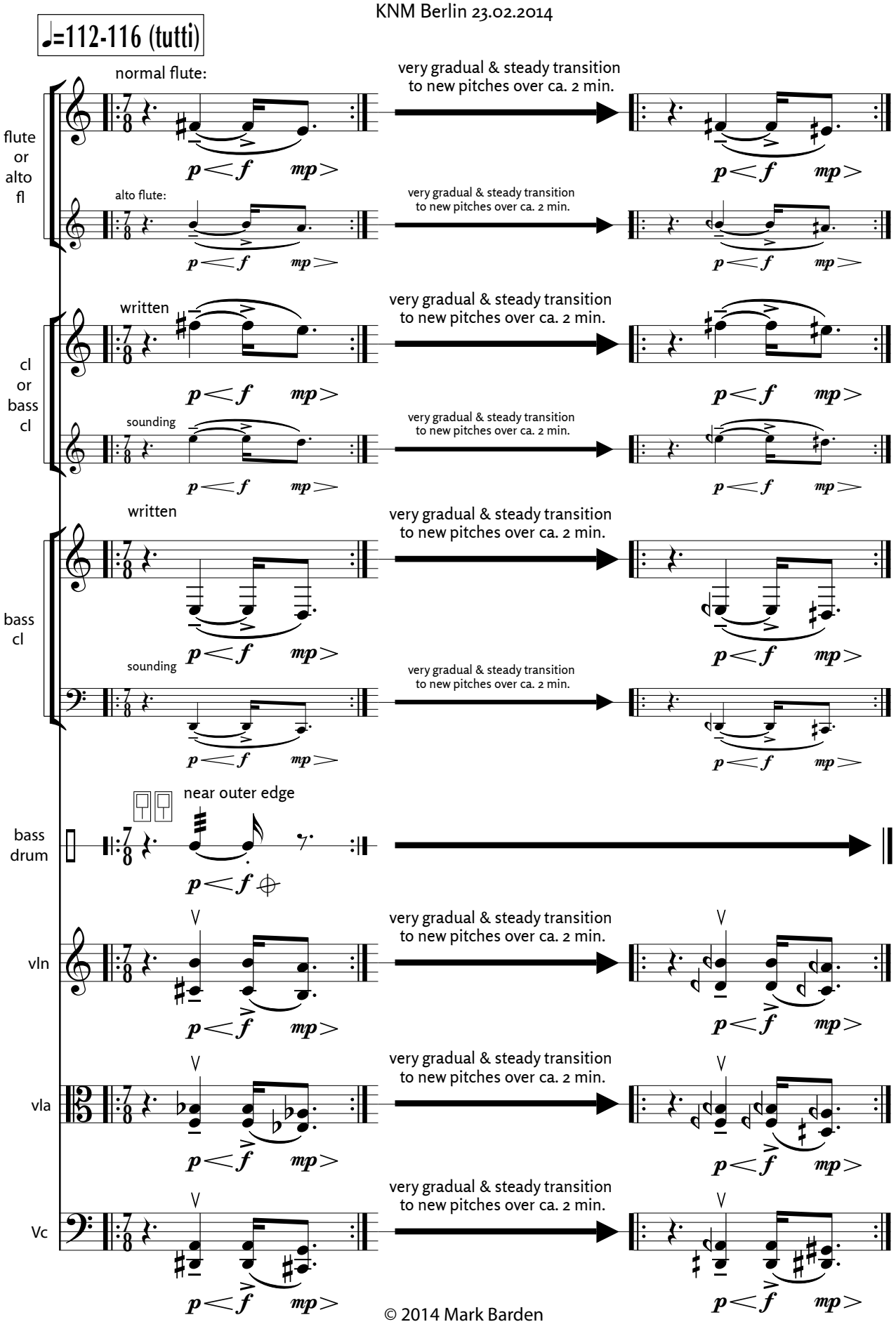
• Percussionist begins stopwatch at 0'00 with one member of the ensemble who also has a stopwatch. The first 3 seconds of the piece are silent to allow time to set down the stopwatch. Large times above correspond to each percussion attack, small times to each ensemble attack.

• The durations in the percussion part explore a threshold of human perception: We have considerable difficulty gauging relative durations that are longer than 7 seconds. With just two exceptions (10 seconds after 1'25 and 5 seconds after 1'58), the duration between attacks is always 7 or 8 seconds—right on the perceptual threshold. Though these two different durations might well be perceived as equivalent, the performer must be extremely precise in order to give listeners the best chance possible to perceive—perhaps subconsciously—this very subtle difference. Strive to produce the exact same sound each time, with absolutely no variation in emphasis.

Ensemble part

V.

KNM Berlin 23.02.2014



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Nocturne

(2013)

for string quartet

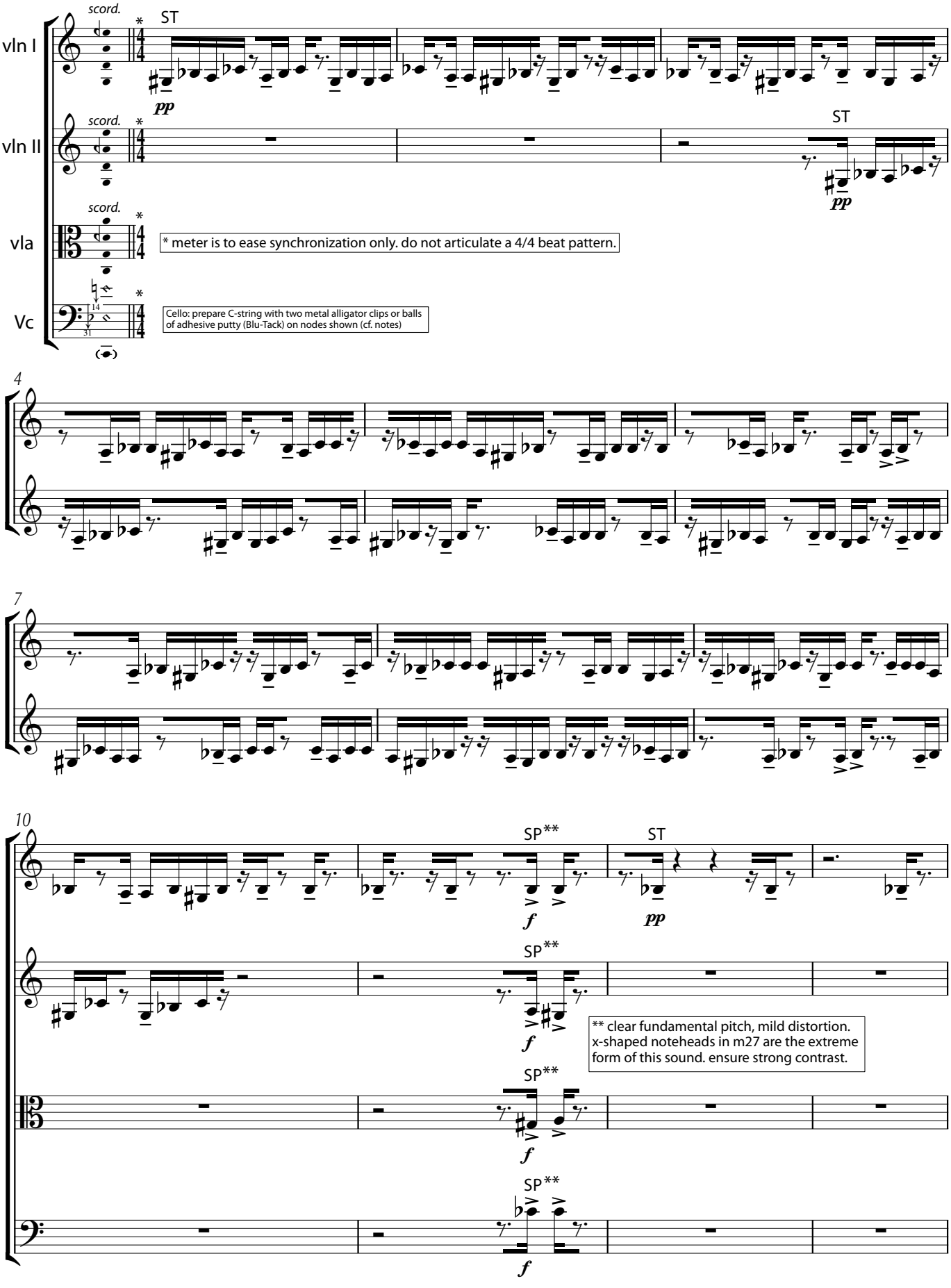
— Score —

Mark Barden

I.

Presto affanato ♩ = 144-152

precise, insectile, con fuoco



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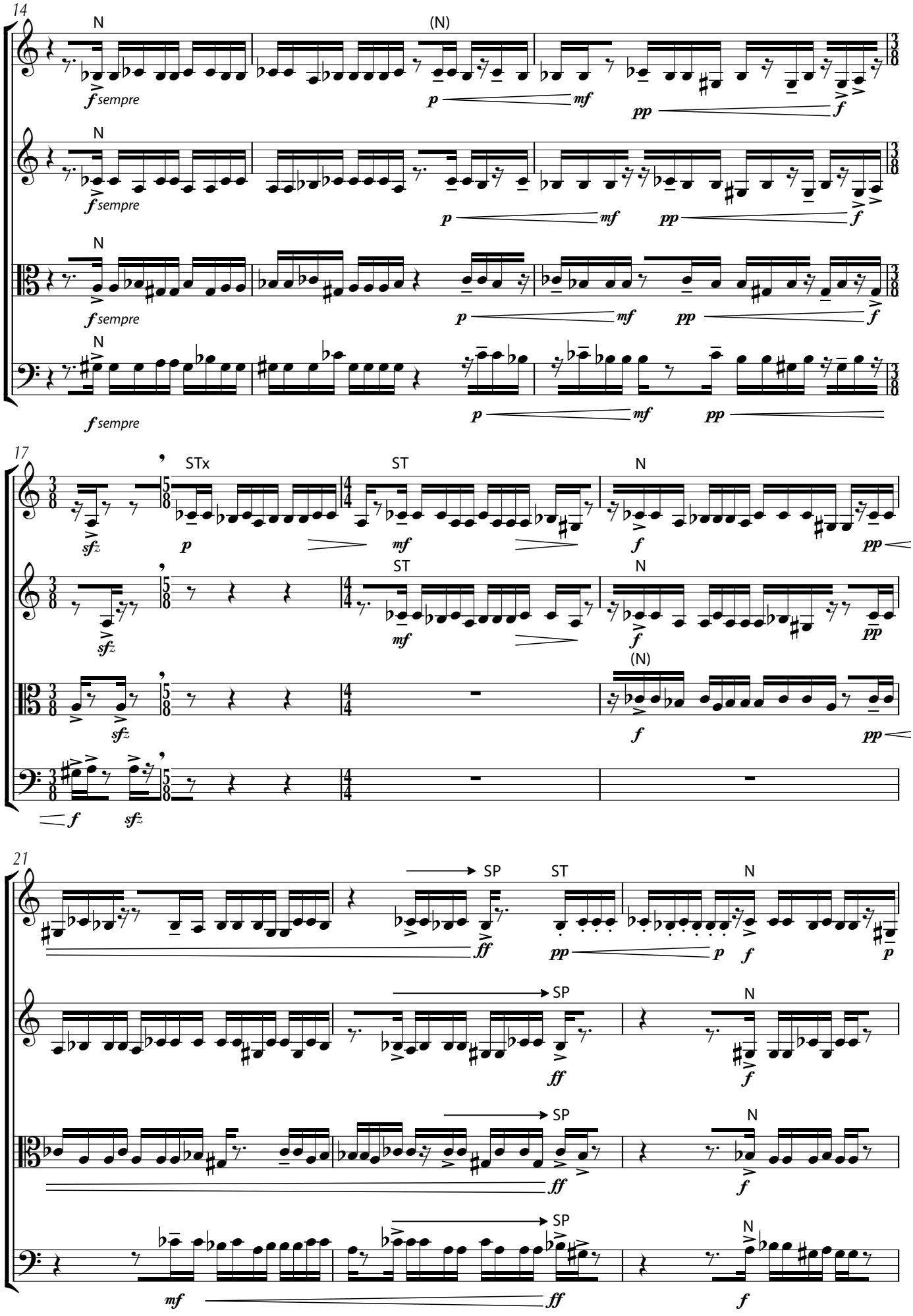
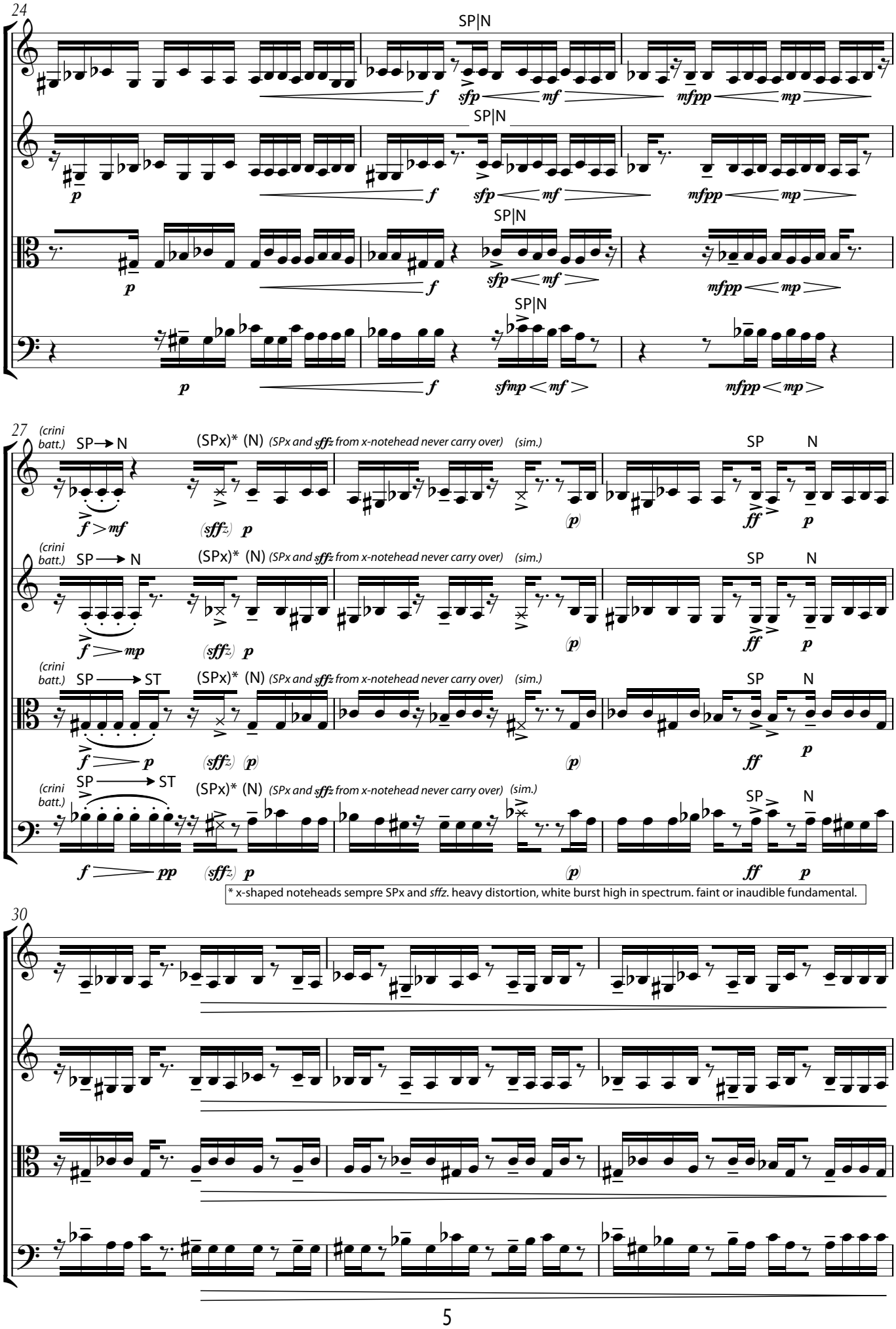
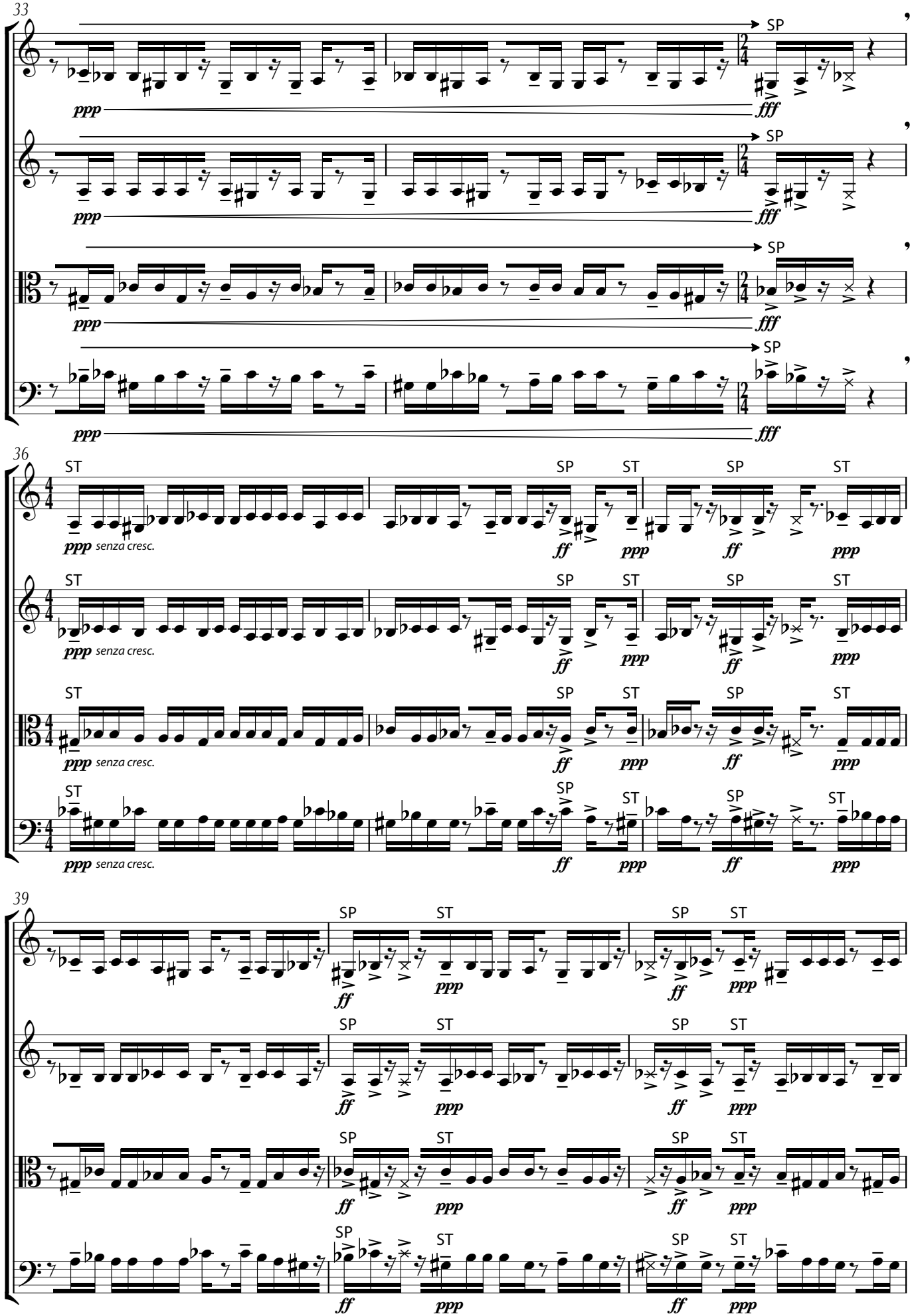
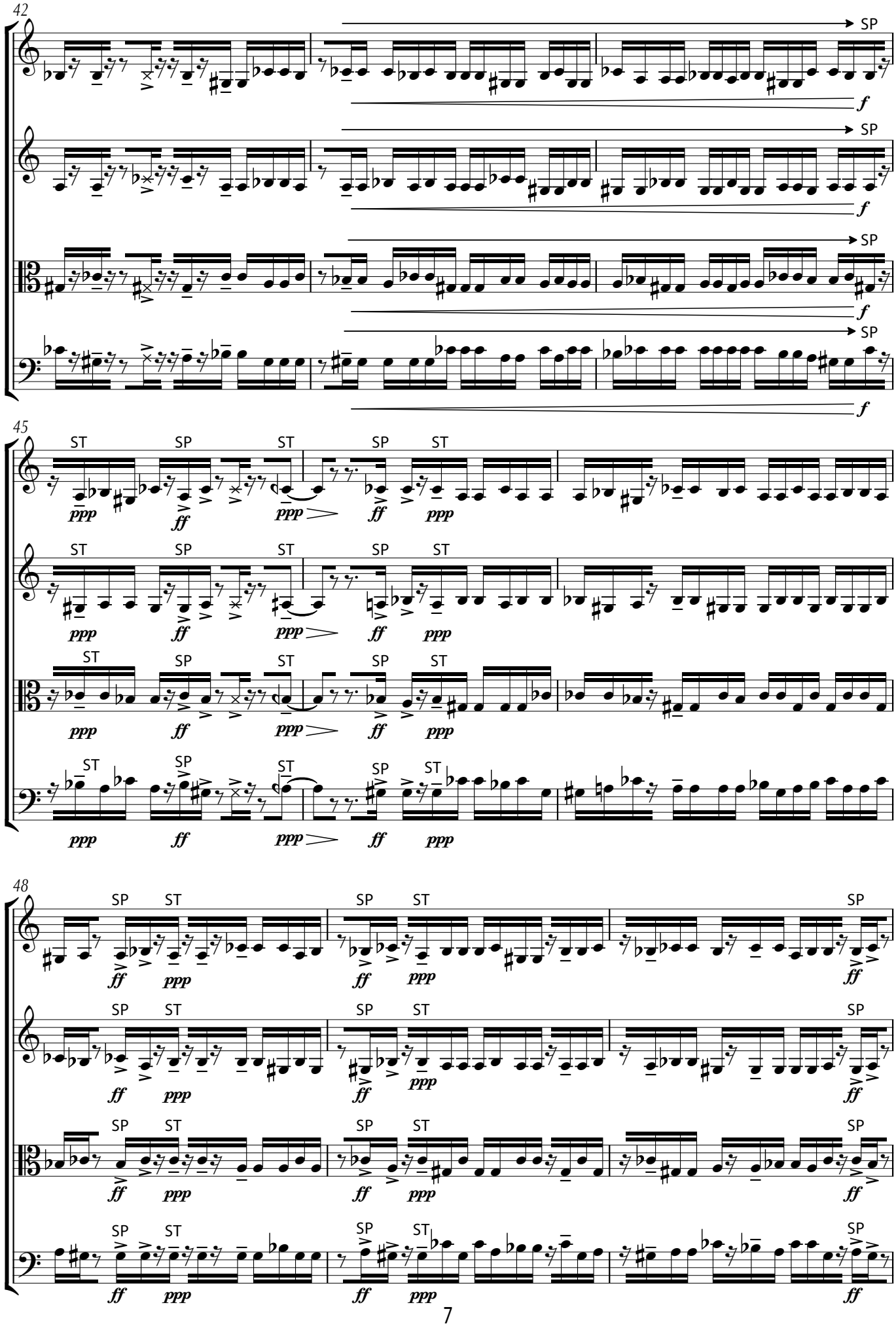
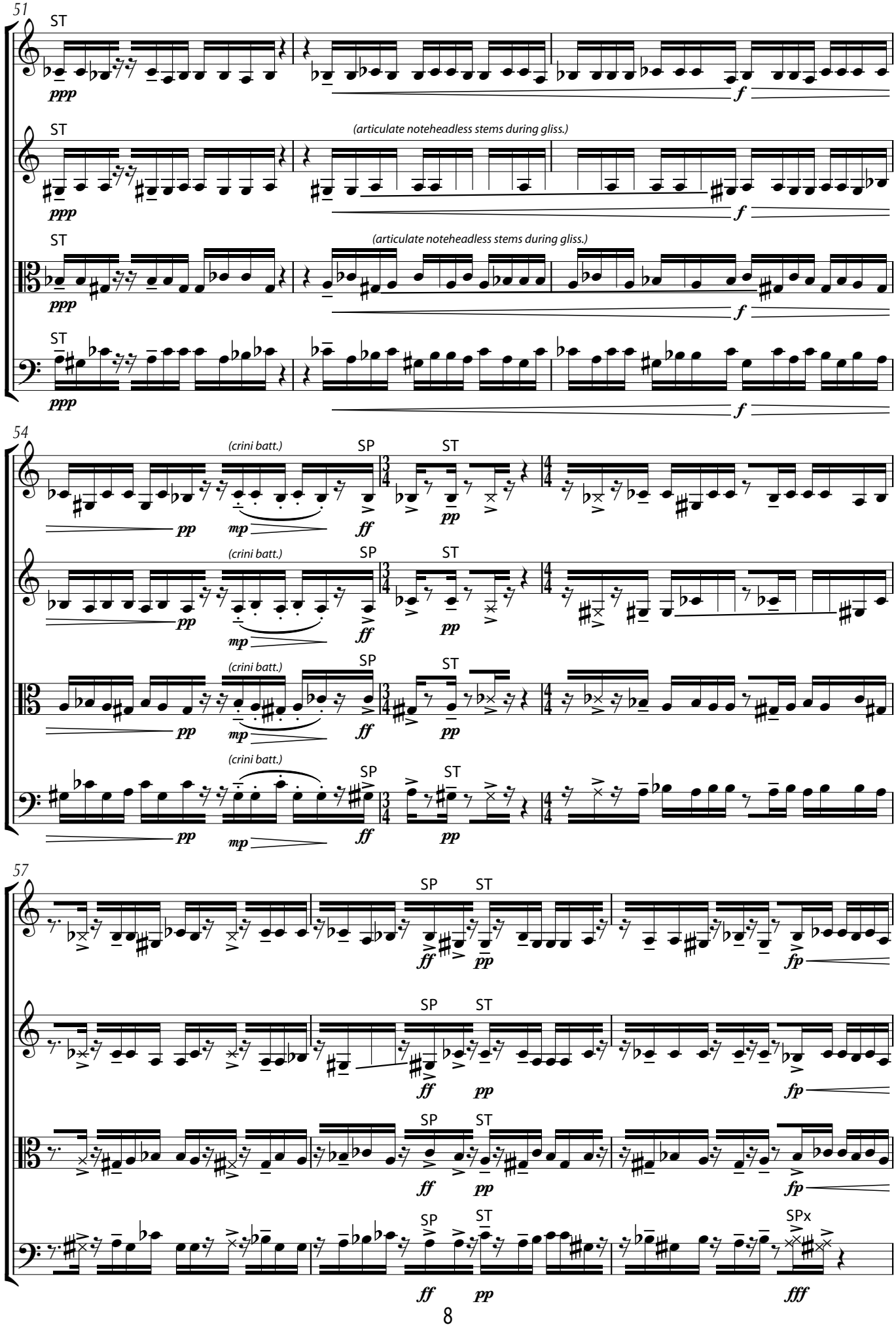
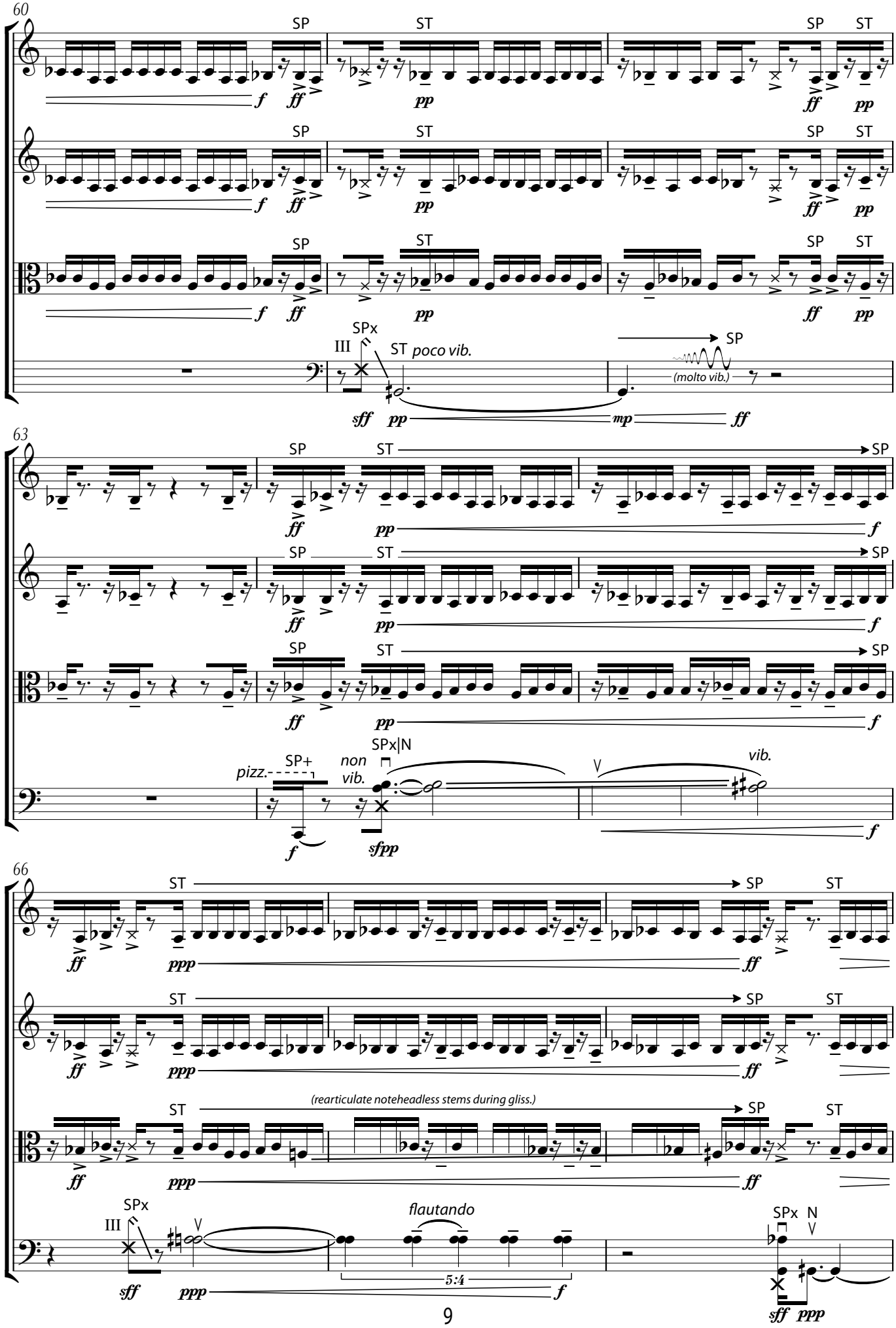

14
N
(N)
f sempre
p
mf
pp
f
17
STx
ST
N
sfz
21
SP
ff
mf

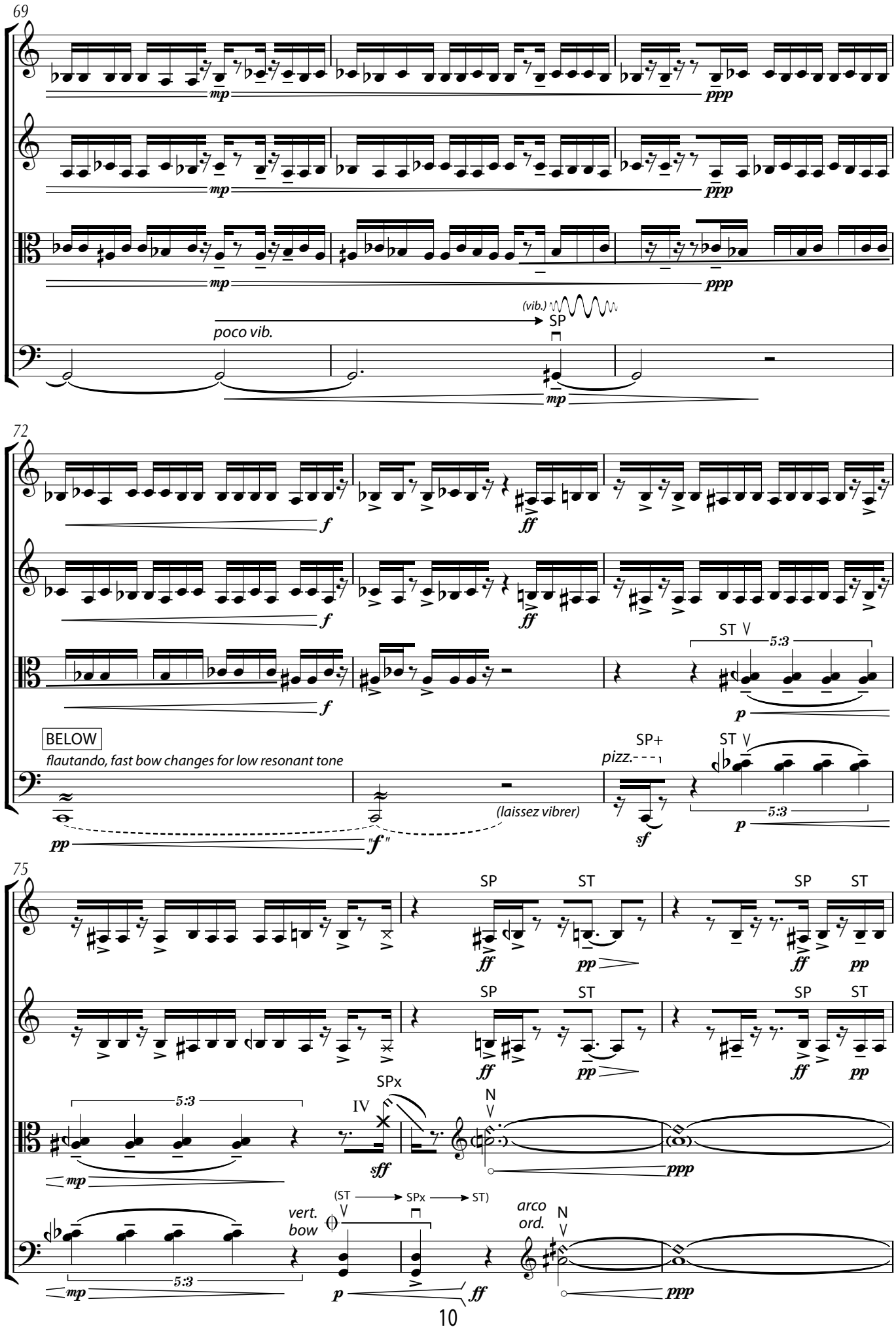

24
SP|N
SP|N
SP|N
SP|N
27
(crini batt.)
SP → N
(SPx)* (N)
(SPx and sffz from x-notehead never carry over)
(sim.)
SP
N
(crini batt.)
SP → N
(SPx)* (N)
(SPx and sffz from x-notehead never carry over)
(sim.)
SP
N
(crini batt.)
SP → ST
(SPx)* (N)
(SPx and sffz from x-notehead never carry over)
(sim.)
SP
N
(crini batt.)
SP → ST
(SPx)* (N)
(SPx and sffz from x-notehead never carry over)
(sim.)
SP
N
* x-shaped noteheads sempre SPx and sffz. heavy distortion, white burst high in spectrum. faint or inaudible fundamental.
30

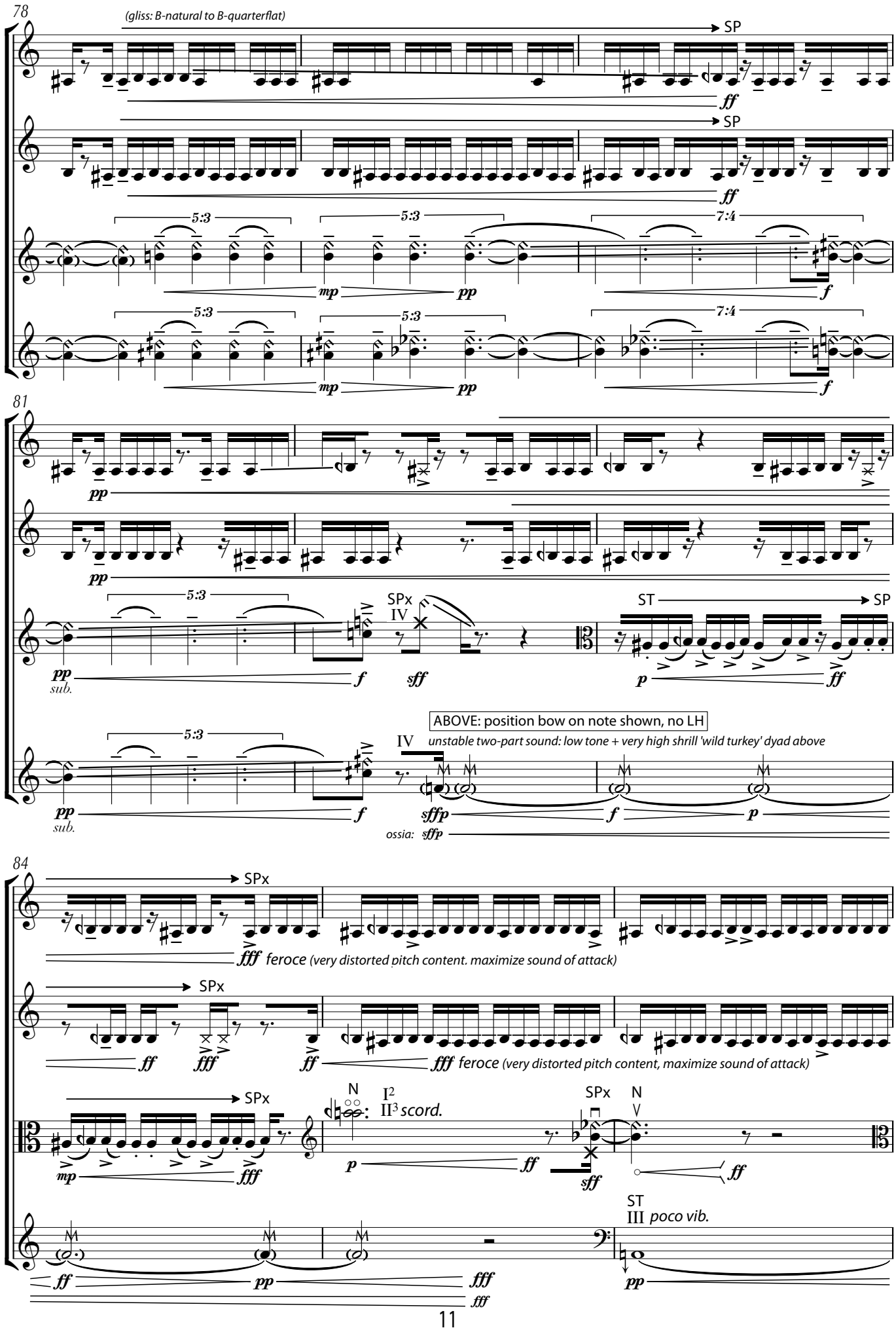

33
SP
ppp
fff
36
ST
SP
ppp senza cresc.
ff
ppp
39

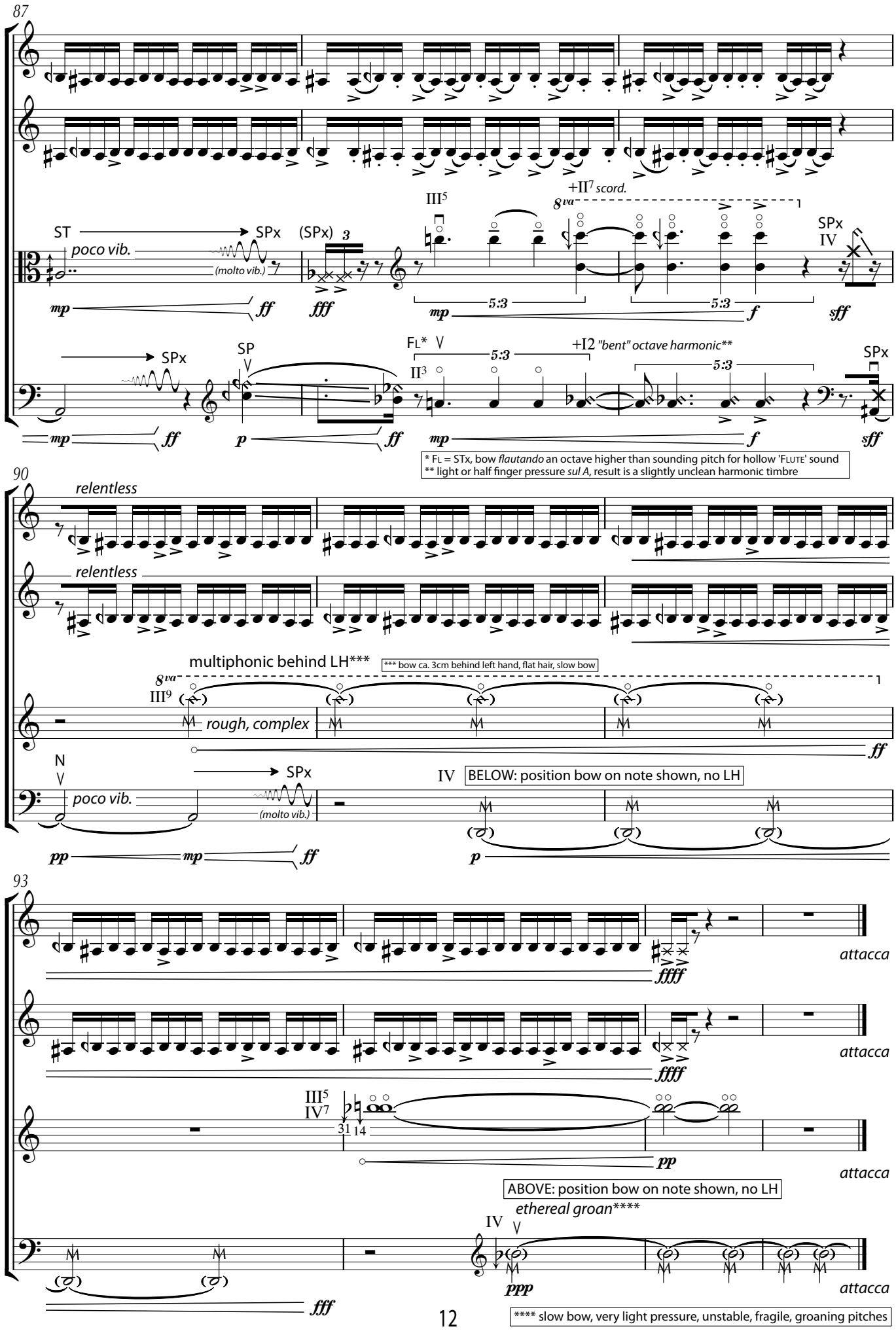

42
SP
f
45
ST
SP
ppp
ff
48
SP
ST
ff
ppp


51
ST
ppp
f
(articulate noteheadless stems during gliss.)
54
(crini batt.)
SP
ST
pp
mp
ff
57
SPx
fp
fff


60
SP
ST
f
ff
pp
SPx
III
ST poco vib.
(molto vib.)
sff
mp
63
pizz.
SP+
non vib.
SPx|N
vib.
sfpp
66
ppp
(rearticulate noteheadless stems during gliss.)
flautando
5:4
N


69
mp
ppp
poco vib.
(vib.)
SP
72
f
ff
ST
5:3
p
BELOW
flautando, fast bow changes for low resonant tone
pp
"f"
(laissez vibrer)
SP+
pizz.
sf
75
SP
ST
SPx
IV
N
sff
ppp
(ST → SPx → ST)
vert. bow
arco ord.


78
(gliss: B-natural to B-quarterflat)
SP
ff
5:3
5:3
7:4
mp
pp
f
81
pp
sub.
SPx
IV
sff
ST
p
ABOVE: position bow on note shown, no LH
unstable two-part sound: low tone + very high shrill 'wild turkey' dyad above
sffp
ossia: sffp
84
SPx
fff feroce (very distorted pitch content. maximize sound of attack)
N
I2
II3 scord.
III poco vib.


87
ST
SPx
poco vib.
(molto vib.)
(SPx)
III5
+II7 scord.
8va
SPx
IV
mp
ff
fff
mp
5:3
5:3
f
sff
SPx
SP
FL*
5:3
+I2 "bent" octave harmonic**
5:3
SPx
II3
mp
ff
p
ff
mp
f
sff
* FL = STx, bow flautando an octave higher than sounding pitch for hollow 'FLUTE' sound
** light or half finger pressure sul A, result is a slightly unclean harmonic timbre
90
relentless
relentless
multiphonic behind LH***
*** bow ca. 3cm behind left hand, flat hair, slow bow
8va
III9
rough, complex
ff
N
SPx
poco vib.
(molto vib.)
IV
BELOW: position bow on note shown, no LH
pp
mp
ff
p
93
ffff
attacca
ffff
attacca
III5
IV7
31
14
pp
attacca
ABOVE: position bow on note shown, no LH
ethereal groan****
IV
ppp
attacca
fff
**** slow bow, very light pressure, unstable, fragile, groaning pitches

vlns+vla: forte dyads become gradually higher at the rate of 1 cent per second (= quartertone every 50 seconds). no gliss during notes, unless very long (at least 3" since the just noticeable difference for pitches in this range is ca. 3 cents). as a guideline, the number of cents above the notated chromatic or quartertone accidental is given throughout. up arrows on accidentals = eighthtone (25 cents). this "structural glissando" should be subtle and not immediately apparent. find the boundary between movement and stasis. ideally listeners will not perceive localized motion, but will at some point, different for each individual, realize that the pitches have changed "under the radar".

II.

Cello: this solo line should be quasi-independent from and *much quieter* than the trio, as if from a different, distant time and place. **rich, intense, focused, introverted.** multiphonics are fragile and somewhat unpredictable. explore and keep color in constant, organically developing motion with subtle and gradual changes to bowing parameters (pressure, speed, position, angle, amount of hair). strong contrasts, strong continuity. viscous and thick, almost as if in slow motion.

MARK BARDEN

Slow, hypnotic ♩ = 56

I scord. A N +4 cents +8 +12 sim. +15 +19 FL (1/8-tone) +0 N +2 sim. +4 +9

II scord. N sim. FL as if unintentional N sim.

vla scord. N sim.

BOW POSITION: (cf. notes) BR(IDGE) ABOVE HI(GH CLIP) (= previous bow position, ca. 7th partial at sounding pitch sul C) BR ABOVE HI (halfway between clip & bridge = FL) sounding

Vc prep. HI LO **detune D-string ↓ while playing*** (continue previous upbow) HIGH CLIP ↓ with 2** FL vib. non vib. +III³ with thumb

* with fine tuner. work out in advance for reliable performance without verifying pitch by ear

** apply pressure to high clip on top with 2nd finger to stabilize pitch (quasi-stopped note)

10

B (1/4-tone) FL +12 N +16 +20 "jnd" gliss.* +0 +2 FL +7 N +9 +14 +17

* "just noticeable difference" glissando @ 1cent/sec. scarcely perceptible.

"jnd" gliss.* "jnd" gliss.*

release 2 from HIGH CLIP

balance carefully. III always weaker. explore instabilities, keeping color in gentle, subtle flux

poco vib. vib. **multiphonic** *sul C* (adjust bow speed & pressure as necessary) non vib.

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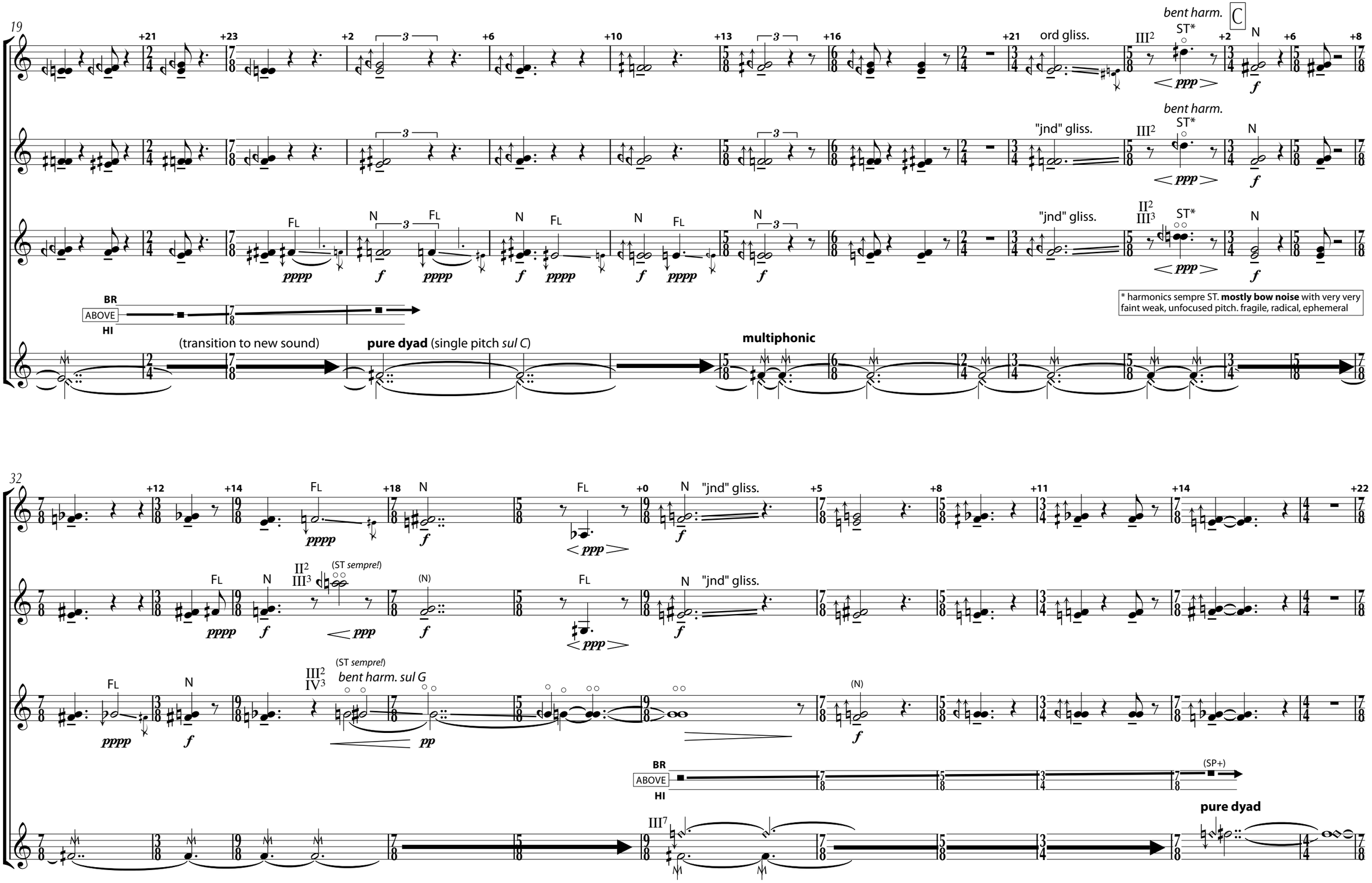

19
bent harm.
C
ord gliss.
"jnd" gliss.
bent harm.
"jnd" gliss.
* harmonics sempre ST. mostly bow noise with very very faint weak, unfocused pitch. fragile, radical, ephemeral
BR
ABOVE
HI
(transition to new sound)
pure dyad (single pitch sul C)
multiphonic
32
"jnd" gliss.
(ST sempre!)
(ST sempre!)
bent harm. sul G
(SP+)
pure dyad

D

"jnd" gliss.

FL

N

(ST *sempre!*)

(N)

tailpiece middle

air

tone

heavy pressure at frog for tone

quiver*

bow behind LH
(finger highest node)

multiphonic → single → multiphonic → single

"vib." **

BR
ABOVE
HI

+IV

ppp gradual transitions

* quartertone deviations from bowed cello tailpiece pitch (work out in advance)

* rapid, irregular perforations during downbow. tense, unsettling, pathetic.

** tremelo thumb on lower node *exactly* one octave lower for a quasi-vib. effect

E

"jnd" gliss.

(ST)

(N)

BR
HI

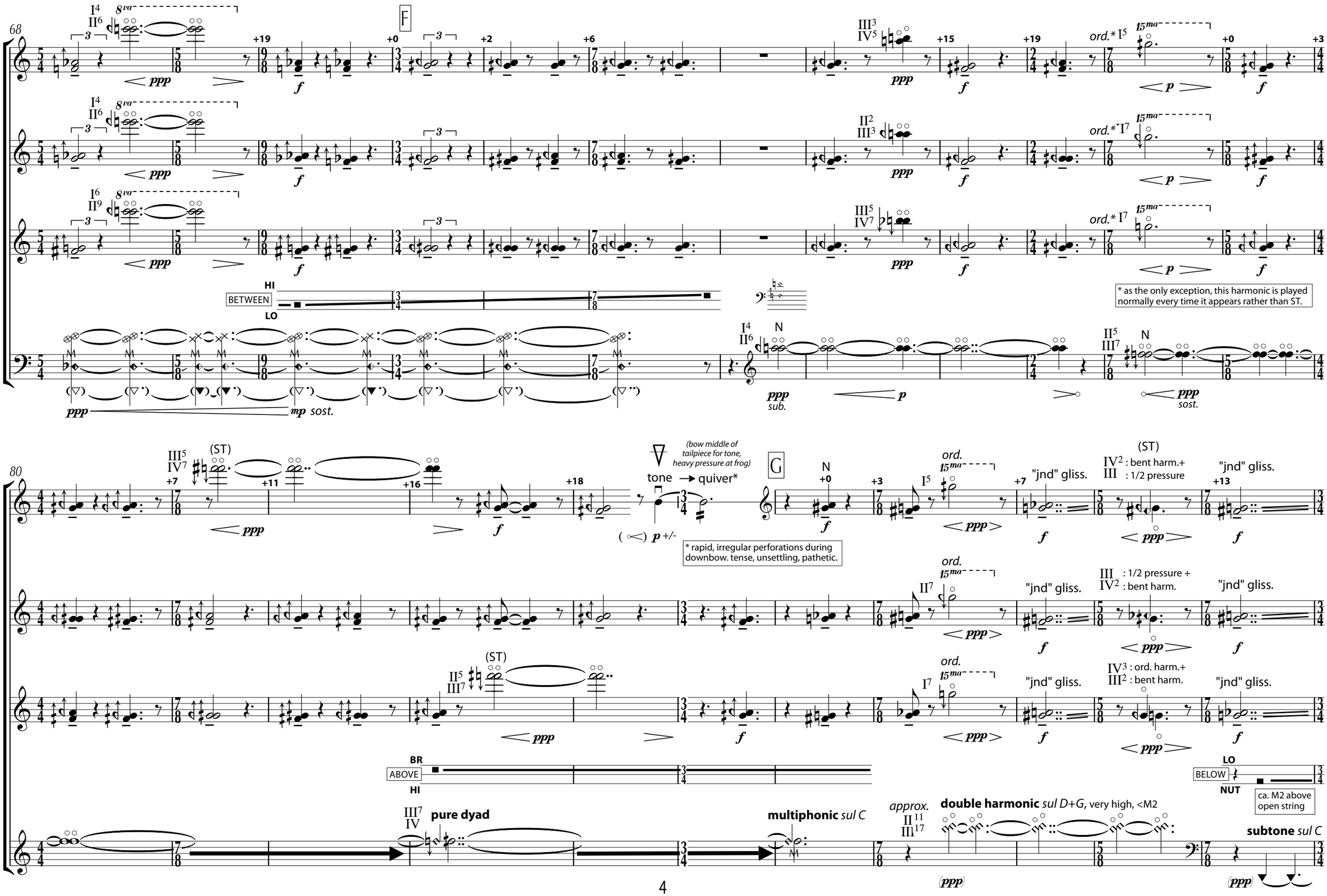
fingering

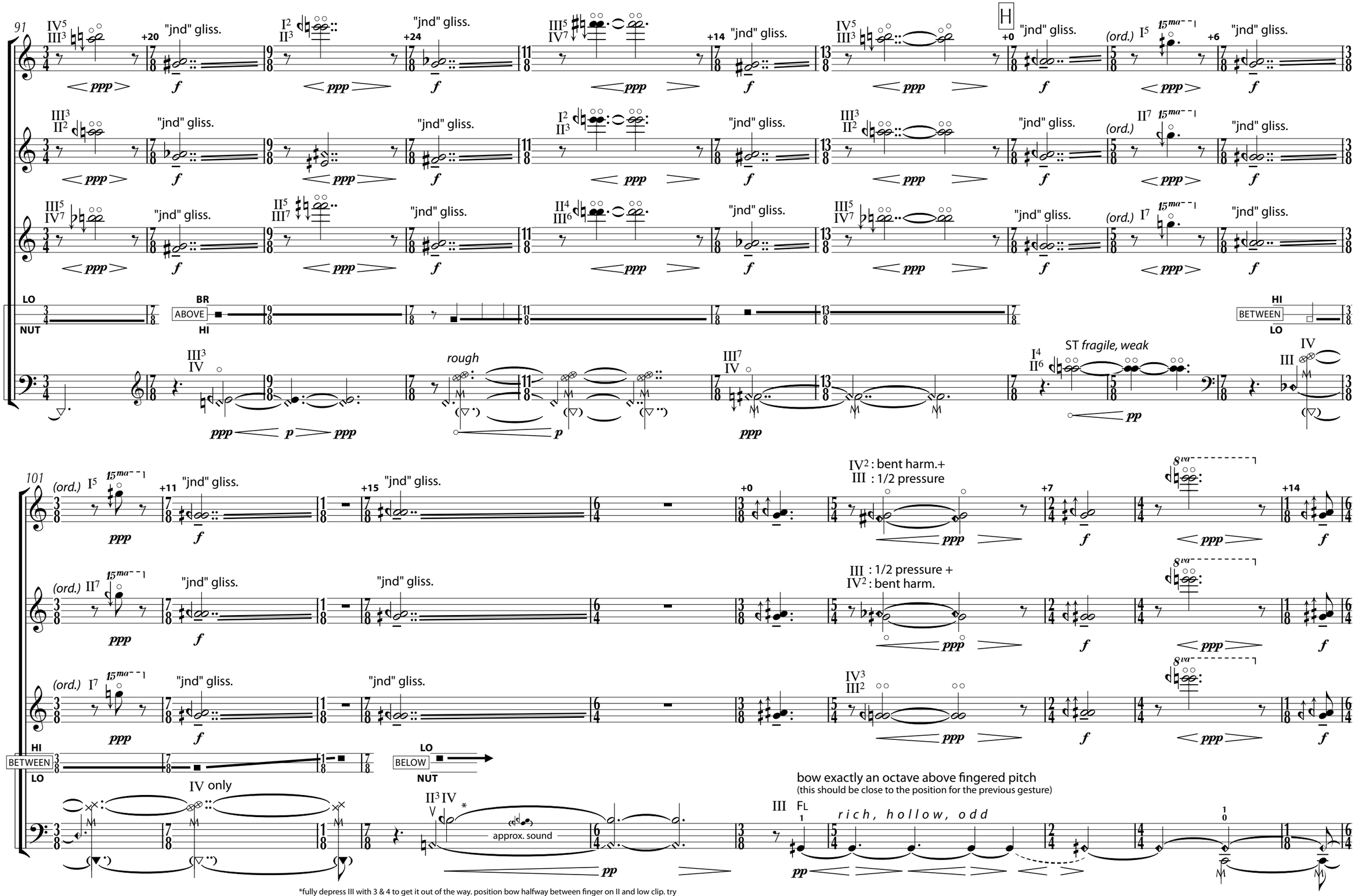
HI
BETWEEN
LO

machine-like, metallic, throaty, and complex

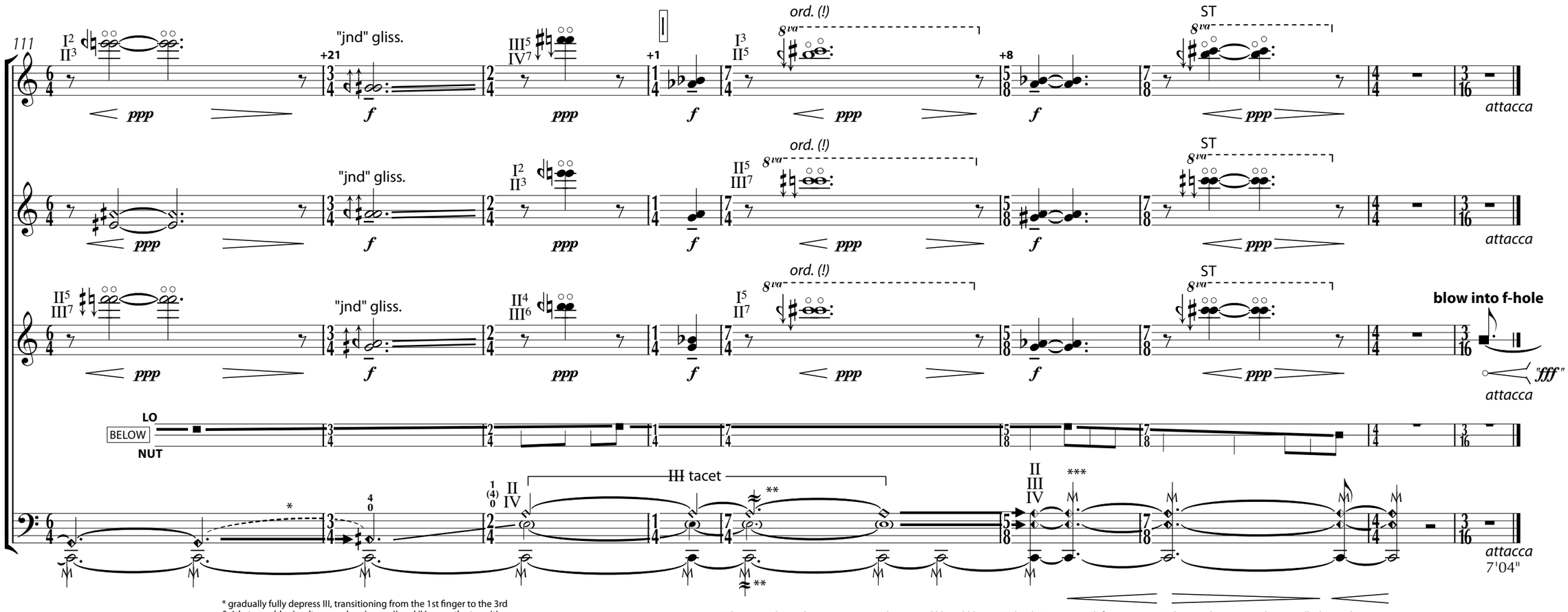
+III for a richer, rougher texture

stop bow, cutting sound suddenly on downbeat, damping immediately


68
F
ord.* I5
ord.* I7
BETWEEN
HI
LO
* as the only exception, this harmonic is played normally every time it appears rather than ST.
sub.
sost.
80
(ST)
(bow middle of tailpiece for tone, heavy pressure at frog)
tone → quiver*
G
"jnd" gliss.
IV2 : bent harm.+
III : 1/2 pressure
III : 1/2 pressure +
IV2 : bent harm.
IV3 : ord. harm.+
III2 : bent harm.
* rapid, irregular perforations during downbow. tense, unsettling, pathetic.
ABOVE
BR
HI
BELOW
LO
NUT
ca. M2 above open string
pure dyad
multiphonic sul C
approx.
double harmonic sul D+G, very high, <M2
subtone sul C



*fully depress III with 3 & 4 to get it out of the way. position bow halfway between finger on II and low clip. try to coax a note from IV that is within a M2 of the pitch from II. it might be easier to play II first, then add IV.



* gradually fully depress III, transitioning from the 1st finger to the 3rd & 4th, to enable simultaneous bowing on II and IV. savor the transitions.

** bow near clips with pressure to cause them to audibly wobble

*** level out strings with finger pressure to keep triple stop smooth, especially during gliss.

III.

MARK BARDEN

Prestissimo volando ♩ = 132

I

sempre leggero furioso

5:3

bBR **Body** **(crini batt.)**

air *(flaut.)*

3

slide up (fingers only)

2 fingers + bow (air)

vert. trem. @ tip

IV

II

sempre leggero furioso

Body

@ Finger

IV

tr (non harm.)

vert. swipe

pizz.

Body (arco)

3

shadow

IV

vla

@ Finger

sempre leggero furioso

(blow air into f-hole) **(crini batt.)** **Body**

pizz.

(arco)

IV

tr

bBR

Vc

sempre leggero furioso

Body

IV

tr

@ Finger

(crini batt.)

slide down (fingers only)

(Body)

4

IV III IV III

@ Finger **shadow**

5:4

Body

vert. swipe

shadow

II III

slide

air

IV

@ Finger

(IV)

(crini batt.)

3

@ Finger

tr (non harm.)

Body

III IV III IV

@ Finger

shadow

tr

IV

5:4

@ Finger **bBR**

air *(flaut.)*

3

5

air → **shadow**

II III

air *subito*

3

pizz.

@ Finger

(arco)

IV

tr

slide up

vert. trem. (air)

slide down

@ Finger

tr

IV

3

low ethereal tone (fast flaut.)

IV

SP **pizz.**

bBR

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@ Finger

@ Finger

shadow, perforated bowstroke*

@ Finger

@ Finger

Body

@ Finger

@ Finger

Body

@ Finger

+ high pitch!

bBR

Body

bow pitch shown *sul C*

(slashed notehead = LH damps string)

@ Finger

poco accel.

vert. swipe

slide

5:3

bBR

Body

@ Finger

(non harm.)

shadow, perforated bowstroke*

vert. swipe

pizz.

slide

vert. bow

trem. (tip)

@ Finger

5:4

shadow, perforated bowstroke*

bBR

air *(flaut.)*

slide

@ Finger

slide

vert. trem.

slide

subtone (near nut)

hard bow stop

* vlns + vla: middle of tailpiece, heavy pressure at frog, single downbow with tense, irregular interruptions, like a stutter

a tearing of vision

(2012)

for large chamber orchestra

— Score —

Mark Barden

tear, v.1 /tɛə(r)/ inflections: pa. tense tore /tɔə(r)/, (arch. and dial.) tare /tɛə(r)/ ; pa. pple. torn /tɔːn/. forms: illustration of forms. 1. inf. and pres. stem. oe teran (teoran, tearan) (3 pers. sing. tirð, tyrþ), me teren, me teoren, me–15 tere, me teere, me teer, 15– sc. teir, 15–16 teare, 15– tear. dial. 16– tare, 18 teer, teear /tiːr/ /tɪə(r)/. etymology: old english ter-an, past tense tær, plural taéron, past participle toren, = old low german *teran (middle dutch, middle low german teren, dutch teren, old high german zeran (middle high german zeren, zern, german zehren) to destroy, consume, gothic gatairan to destroy. old germanic *teran (tar, ˈtâron, ˈtoran-) was cognate with greek δέρειν to flay, old church slavonic derą to tear asunder, sanskrit dar-to burst. the old english past tense tær (< tar) survived as tare to 17th cent., when it gave place in standard english to tore, with o from past participle toren, torn: compare bore, swore. a weak past tense and participle terede, tered, found in 15th cent., are still dialectal, along with a mixed form tored, tord. i. 1. a. trans. to pull asunder by force (a body or substance, now esp. one of thin and flexible consistence, as cloth or paper), usually so as to leave ragged or irregular edges; to rend. (expressing either partial or complete separation of parts; in the latter case usually with adv. or adv. phr., as to tear up, to tear in (or to) pieces, etc.). b. transf. to make (a hole, etc.) by tearing. c. to break (a hard solid body) by force or violent impact; to shatter, split, rive. now dial. †d. phr. to tear a (the) cat : to play the part of a roistering hero; to rant and bluster: cf. **tear-cat adj. and n. at tear-comb. form 2**.obs. to wound or injure by rending; to lacerate. 3. a. in various fig. applications; esp., in later use, to split into parties or factions. †b. to tear (the name of) god, to tear the body of christ, etc.: to blaspheme; esp. to swear profanely by christ's limbs, etc. obs. c. used of the effect of sounds, esp. loud or 'piercing' noises, on the air, etc.: = **rend v. 5e**. d. to harrow, wound, 'rend' (the heart, soul, feelings, etc.). also with apart, up: to render distraught, upset (a person). in pass. with up (dial. out): to be distressed, upset. n. amer. colloq. e. to be torn between : to be distracted by (two equal but conflicting desires, emotions, or loyalties). f. colloq. phr. (chiefly in pa. tense and perfect) to tear it : to spoil one's chances; to put an end to one's hopes, plans, etc. g. in phrases with up and indefinite obj., descriptive of unrestrained excitement; esp. in jazz. u.s. slang. h. to tear down : to punish; to criticize severely. u.s. colloq. i. to tear apart, (a) to subject to criticism; (b) to search (a place) thoroughly. 4. to tear (out) the hair in a frenzy of grief or anger: now a hyperbolical expression. 5.a. to pull, wrench, or drag by main force from its attachment or fixed place. (with various advs. or preps. according to sense.) b. fig. to take away or remove by force or violence; to force; refl. to force oneself away. c. phrases. to tear off a strip, tear a strip off: see **strip n. 1h**; to tear off a bit, to tear off a piece slang (orig. austral.): to copulate with a woman. 6. intr. to perform the art of tearing; to make a tear or rent. to tear at, to continue to pull at in order to rend or lacerate. 7. intr. (for refl. and pass.) to become torn or rent; dial. to burst asunder, split, snap, break. ii. 8. intr. †to rant and bluster as a roisterer (obs.); †to vociferate (obs.); to 'go on' violently, to rave in anger or excitement, to rage (dial.). 9. a. intr. to move with violence or impetuosity; to rush or 'burst' impetuously or violently. colloq. sometimes with the notion of a force that would tear its way through obstacles. b. to make one's way violently or impetuously. c. to tear into : (a) to make a vigorous start on (an activity, performance, or the like); (b) to attack vituperatively, reprimand. **tear, v.2** /tɪə(r)/ now rare. †1. a. intr. to shed tears, to weep. obs. or dial. †b. trans. to pass (time) in weeping. obs. c. of the eyes: to shed or emit tears. now chiefly n. amer. 2. trans. to fill or sprinkle with or as with tears. **tear-, comb. form** the stem of **tear v.** in comb. 1. with adv., forming ns. or adjs. tear-away adj. and n. (a) adj. characterized by impetuous speed, tearing (cf. **tear v. 9**); (b) n. one who or that which 'tears' or rushes away, or acts with great impetuosity; now usu. (written tearaway), an unruly young person, a hooligan, ruffian, or petty criminal (formerly applied spec. to a kind of thief: see quot. 1938). tear-down n. the complete dismantling of a piece of machinery. tear-off adj. and n. (a) adj. adapted to be torn off; (b) n. a sheet or slip of paper so attached as to be easily torn off. tear-out n. the action of pulling out the fitments, décor, etc., of a room. tear-up n. an uprooting; a violent removal (cent. dict. 1891); also (slang), the action or an instance of tearing up; a spell of wild, destructive behaviour; a mêlée; in jazz, a lively, rousing performance (cf. **tear v. 3g**). 2. with n. in objective relation, forming ns. or adjs. tear-arse n. slang a very active busy person. tear-arse v. (also u.s. tear-ass) (intr.) to drive recklessly, rush around wildly and rowdily. ˈtear-brain n. obs. see quot. tear-brass adj. rowdy, prodigal. tear-bridge adj. that tears or destroys bridges: used as epithet of a river. tear-cat adj. and n. (a) adj. swaggering, ranting, bombastic (see **tear v. 1d**); (b) n. a bully, swaggerer, 'fire-eater'. tear-mouth n. obs. an epithet applied to a ranting actor. tear-placket n. obs. ? a cutpurse. tear -rogue n. obs. ? a roistering disreputable fellow. tear-sheet n. chiefly u.s. a sheet torn from a publication (or, later, separately printed and unbound) to be sent to an advertiser whose advertisement appears on it as proof of insertion; also one containing an article; more generally, a tear-off sheet from a teleprinter or calendar. tear-throat adj. and n. obs. (a) adj. that 'tears' or irritates the throat; (b) n. a ranting actor. tear-thumb n. two species of polygonum native to north america (and asia), the halberd-leaved tear-thumb, p. arifolium, and the arrow-leaved, p. sagittatum; so called from the hooked prickles on the petioles and angles of the stems. tear-down n. n. amer. colloq. a house bought for the express purpose of demolishing it and building a larger one on the same plot; a purchase of this type. **tearing, n.1** /ˈtɛərɪŋ/ 1. the action of **tear v.**, in various senses. 2. the result of this action: a. a wound made by tearing. b. a fragment torn off. compounds attrib. tearing-machine n. see quot. 1877. ˈ**tearing, adj.1**that tears, in various senses of the verb. 1. generally (chiefly in fig. applications); esp. that wounds the feelings; severely distressing, harrowing; also, causing a sensation as of rending. 2. of a wind or storm: so violent as to tear things up or in pieces; raging. 3. moving with impetuous speed; rushing. 4. a. violent or reckless in action or behaviour; full of excitement; headstrong, passionate; ranting, roistering; boisterous, rollicking, exuberant. colloq. or slang. (now rare.) b. impressive, splendid, grand; 'ripping', 'rattling', 'stunning'. colloq. or slang. (now rare.) 5. quasi-adv. furiously. (cf. **raving mad at raving adv.**) ˈ**tearing, adj.2 and n.2** now rare. a. adj. that sheds tears; tearful. b. n. the action of **tear v.** 1879 **st. george's hosp. rep.** 9 778 a white spot formed on the cornea, along with much 'tearing' and 'fear of light'. **tear, n.1** /tɪə(r)/ 1. a. a drop of the limpid fluid secreted by the lachrymal gland appearing in or flowing from the eye; chiefly as the result of emotion, esp. grief, but also of physical irritation or nervous stimulus: usually in pl. b. as the visible feature of weeping: hence, put for this, or as the expression of grief or sorrow. in tears, weeping, in sorrow or commiseration. c. in colloq. phr. without tears, without difficulty or distress (freq. used to describe a method whereby some discipline is easily mastered). also without—tears attrib. phr. 2. transf. and fig. a. a drop of any liquid; spec. a drop or bead of liquid spontaneously exuding. (sometimes with allusion to grief or lamentation: cf. **1b**.) b. pl. the italian sweet wine known as **lachryma christi n.** obs. rare . 3. spec. applied to various gums that exude from plants in tear-shaped or globular beads, which then become solid or resinous. 4. anything resembling or suggesting a tear: see quots.; e.g. (a) a defect in glass caused by a small particle of vitrified clay: see quot. 1832 ; (b) a detonating bulb, or prince rupert's drop. 5. with defining words, in special senses: as glass tear [french larme de verre], (a) a detonating bulb (see **detonating adj.**); (b) a pear-shaped glass-drop used for ornament (cent. dict. 1891); st. lawrence's tears, a popular name for the perseids, the meteors occurring about st. lawrence's day, aug. 10; tears of st. peter, a west indian plant, anthacanthus microphyllus (treasury bot.); tears of strong wine, drops of liquid forming on the inner sides of a glass partly filled with strong wine. also **crocodile tears n., job's tears n., juno's tears n.** compounds general attrib. c1. attributive. a. tear-bath n. tear-dripping n. tear-flood n. tear-fount n. tear-spring n. b. tear-tap n. tear-track n. c2. objective and obj. gen. a. tear-compeller n. b. tear-compelling adj. tear-creative adj. tear-distilling adj. tear-falling adj. **fall v. 49**. tear-shedding adj. tear-wiping adj. c3. instrumental. a. tear-baptized adj. tear-bedabbled adj. tear-bedewed adj. tear-besprinkled adj. tear-blinded adj. tear-bound adj. tear-commixed adj. tear-composed adj. tear-dabbled adj. tear-dewed adj. tear-dimmed adj. tear-distained adj. tear-dropped adj. tear-drowned adj. tear-filled adj. tear-fraught adj. tear-freshened adj. tear-glistening adj. tear-logged adj. tear-shot adj. (cf. **bloodshot adj.**) tear-stained adj. tear-streaked adj. tear-strewn adj. tear-stubbed adj. tear-stuffed adj. tear-swollen adj. tear-tricked adj. tear-washed adj. tear-wet adj. tear-worn adj. tear-wrung adj. b. tear-nourish v. c4. of other kinds. tear-bright adj. tear-like adj. tear-shaped adj. tear-thirsty adj. (cf. **bloodthirsty adj.**) tear-tight adj. tear-trembling adj. c5. special combs.: see also **tear-bottle n.** tear-bag n. (a) = **tear-pit n.**; (b) = **tear-gland n.** tear bomb n. a bomb containing tear gas. tear-drop n. (a) = sense **1**; (b) transf. freq. attrib., denoting something resembling a tear-drop in shape as: (i) an air cavity in glassware; (ii) a tear-shaped run in paintwork or ceramic glaze; (iii) a streamlined body or component of a vehicle, boat, etc.; (iv) surfing = **pig-board n. at pig n. compounds 2a**; (v) a bead or jewel of tear-drop shape. tear-duct n. (a) the lachrymal or nasal duct, which carries off tears from the eye to the nose; (b) the lachrymal canal, which supplies tears to the eyes. tear-gas n. a lachrymatory gas used in warfare or riot control to disable opponents or make crowds disperse; hence as v. trans., to attack with tear gas, to drive out of a place with tear gas. tear-gland n. the lachrymal gland. tear-jug n. rare = **tear-bottle n.** tear-passage n. = **tear-duct n.** tear-pit n. the lachrymal or sub-orbital sinus found in many species of deer, a fold or cavity beneath the inner corner of the eye, containing a thin waxy secretion; = **larmier n. 2**. tear-pump n. [compare **pump n. 1d** and **pump v. 6a**] (slang) the source of tears shed effusively or in feigned emotion. tear-punctum n. see **punctum n. 2b**. tear-sac n. = **tear-pit n.** tear-shell n. a shell (**shell n. 21**) containing tear-gas. tear-smoke n. = **tear-gas n.** above. a decorative air cavity in glassware; = **tear-drop n. at compounds 5**. to tears: to the point of crying, esp. in to move (a person) to tears. also hyperbolically, usu. in to bore (a person) to tears; cf. **to death at death n. 11**. **tear, n.2** /tɛə(r)/ 1. an act of tearing or rending; the action of tearing; hence, damage caused by tearing (or similar violent action); usually in phr. tear and wear, wear and tear, including damage due both to accident and to ordinary wear: see **wear n.**; also used fig. in reference to body or mind. 2. concr. a. a torn part or place; a rent or fissure. b. the line along which a piece of cloth or the like naturally tears. 3. an act of tearing, in senses 8 and 9 of the verb. a. a rushing gallop or pace; esp. in adv. phr. full tear, full tilt, headlong. b. a spree (u.s. slang). c. a rage or passion; a violent flurry. d. here may belong the irish interjectional phr. tear and ages (? aches), tear and wounds, expressing astonishment. 4. special comb.: tear-fault n. geol. = **strike-slip fault at strike n. compounds 2**. a spree; in sport, a successful run, a winning streak; esp. in phr. on a tear. u.s. slang. **tear, adj. and n.3** /tɛə(r)/ now techn. †a. adj. fine, delicate; of the best quality. (said esp. of flour and hemp.) obs. b. n. (the adj. used absol.) something of the finest or best quality: †a. the finest wheaten flour. obs. b. the finest fibre of flax or hemp.

Work commentary

title:	*a tearing of vision*
dedication:	to Kimberly
duration:	10 minutes
instrumentation:	large ensemble (2-2-2-2, 2-2-2-1, pno-3perc-hrp, 3-2-2-1)
year of composition:	2012
première:	ensemble intercontemporain, 12 January 2013, Cité de la musique, Paris

Program note:

tear [tɛə(r)]

1a. To pull asunder by force (a body or substance, now esp. one of thin and flexible consistence, as cloth or paper), usually so as to leave ragged or irregular edges; to rend.
1c. To break (a hard solid body) by force or violent impact; to shatter, split, rive.
2. To wound or injure by rending; to lacerate.
3c. Used of the effect of sounds, esp. loud or 'piercing' noises, on the air.
9a. intr. To move with violence or impetuosity; to rush or 'burst' impetuously or violently.

1879 St. George's Hosp. Rep. *9 778 A white spot formed on the cornea, along with much 'tearing' and 'fear of light'*.

—Oxford English Dictionary

'Tearing' can refer to the watering of the eyes (which blurs the vision, distorting the visual field gently but drastically) or to the more overtly violent image of ripping, either to tear open the garish world of the seen in the consciousness of a newborn child or to close off that visual world by forcible blinding. Vision made liquid blurs. Vision made material tears.

A tearing of vision returns obsessively to this tearing through hybridized species of violence (overt/subsumed, opening/closing). There is no context, no perceived object, just the violence of raw, imminent distortion. Not the seen or unseen, but the about-to-be-seen or -unseen.

As I was finishing the composition (but well after the work had been given its title) my sister woke up blind in one eye. Doctors determined that she suffered an eye stroke and that her vision in that eye will not return. This work is dedicated to her.

a tearing of vision for large chamber orchestra
dedicated to Kimberly

commissioned by ensemble intercontemporain

composed: 2012
duration: 10 minutes
première: ensemble intercontemporain, 12 January 2013, Cité de la musique, Paris, France

Instrumentation:

2 piccolos (both also alto flute)
2 clarinets in A (both also bass clarinet)
2 oboes
2 bassoons

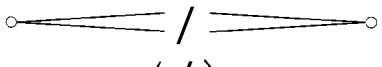
2 horns
2 trumpets in C
2 trombones
1 tuba

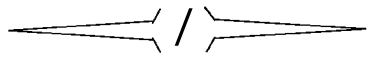
3 percussionists (instruments listed below)
1 piano (grand piano with three pedals)
1 harp

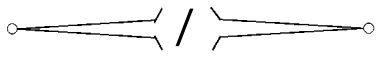
3 violins
2 violas
2 celli
1 double bass (5 strings)

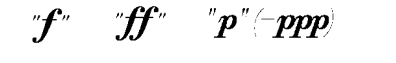
Performance Notes—General

- All players require a hand-sized piece of aluminum foil and thumb-sized scrap of paper.
- Many explanations of sounds and techniques appear directly in the score & parts.
- For clarity a reference rhythm is provided above some complex passages (e.g., final few bars in winds & brass).


crescendo dal niente / diminuendo al niente


exponential dynamics: cresc. with sudden explosion at end / dim. with sudden implosion at start

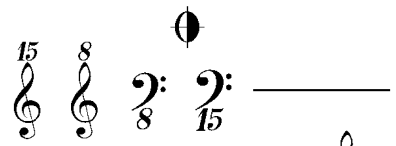

exponential dynamics dal / al niente

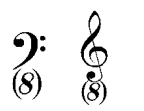

dynamics in quotation marks correspond to effort. sounding result is sometimes given in parentheses.


vary dynamic within given range (+/- means small variations within written dynamic)

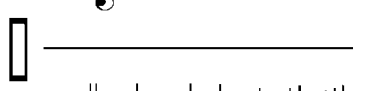

Hauptstimme


½ damped (various means of execution, depending on instrument)

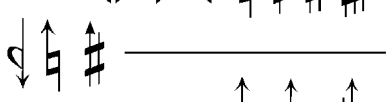

octave-transposing clefs: sounds 15ma, 8va, 8vb, 15mb

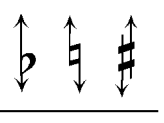

double bass clefs: sounds an octave lower than written

cancels previous octave-transposing treble clef

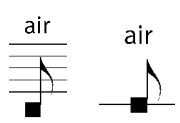

unpitched clef


quartertone notation: ¾ flat flat ¼ flat natural ¼ sharp sharp ¾ sharp


arrows indicate slight microtonal deviation


pitch may vary microtonally in either direction

unpitched air sound (or as close to unpitched as possible)

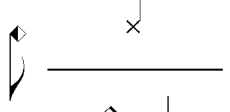


timbre & brightness/darkness determined by player to suit context

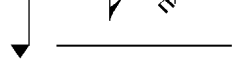


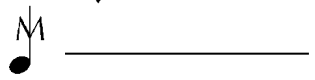
"air staff": height corresponds to brightness of timbre. add sibilant (f, sh, ss, ç) or choose fingerings to create timbral contour shown.

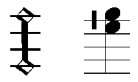

a sound with indefinite pitch or other special technique (various means of execution, explanations appear in score)


strings: ½ depressed, winds (esp. flute): very airy tone

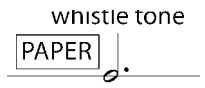

various meanings depending on instrument/context (explanations in score)


a sound with very low indefinite pitch

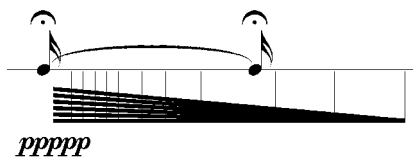

multiphonic (explanations in score)


cluster, always chromatic

smooth transition from one timbre/technique to the next



each player requires a small scrap of paper with at least one clean, sharp edge (e.g., cut with scissors, not torn). hold vertically near lips and blow a focused stream against the clean, sharp edge for a very high pitched, unstable whistle tone (like a teakettle). try to keep pitch constant as possible


each player requires a hand-sized piece of **new** aluminum foil. this must be very slightly crumpled and placed within easy reach (possibly taped to the lip of the music stand). in the last bar, grasp the foil with both hands and gently **pull it flat** without tearing the foil. this produces many very high pitches that become less and less frequent. a fresh piece of foil must be used for the performance.

shadow very airy sound with faint hint of pitch. various techniques depending on instrument. explanations given in score.

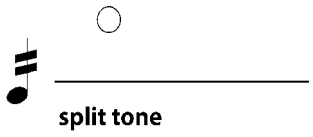
RH / LH right hand / left hand

Performance Notes—Winds/Brass

• various mutes required. see score.
• ü, i, & e are German vowels (mouth shape controls timbre)

brass: mute on (with wawa: closed with hand), flute: key slap


brass: unmuted (wawa: open hand)


fluttertongue (flz.) or growl

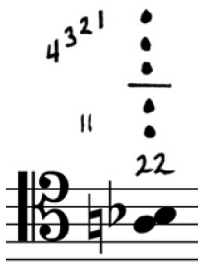


split tone. two adjacent pitches in harmonic series: upper lip aims for higher pitch, lower lip for lower pitch. resulting sound should have fairly unclear pitches with considerable quiet noise and distortion, a bit like radio static.

bassoon:

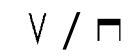
Please consult Pascal Gallois's book, *The Techniques of Bassoon Playing* for rolling tone fingerings and technical description.

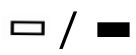
multiphonic:

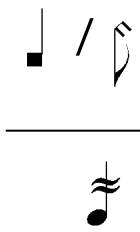


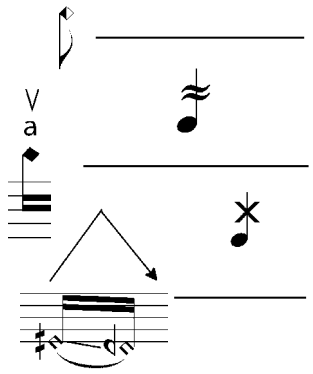
Performance Notes—Flute

• N.B.: though flutes are sometimes notated in unison, the rhythmic complexity is designed to preclude perfect unison playing. the desired result in these brief passages is a near-unison 'ghosting' effect.
• see final page of legend for fingerings for alto flute dyads


inhale/exhale


open (ord.) mouth position / closed mouth position (mouth covers hole)


air sound with open mouth position / air sound with closed mouth position



very airy tone

throat fluttertongue

inhale away from flute (sound comes from mouth only). 'a' as in father (Germ. Aachen, Fr. Paris)

ord., then snap flute away from mouth immediately. result is a violent and very airy accent with minimum pitch.

jet whistle (sempre open mouth position)

Performance Notes—Percussion


soft bass drum mallet

bow


fingernail


superball


snare sticks

hilt → tip
snare sticks on rim: transition from hilt of stick to tip. result: timbral gliss from dark to bright.

GLOCK instrument (all caps in box)


hard yarn mallet


hard timpani mallet


soft timpani mallet


hard xylophone mallet (wood or rubber)


hand

needle implement (lowercase in box)

PERC I
melodica (inexpensive model preferred, e.g. Hohner Student 32)
metal music stand
aluminum foil sheet (gently crumpled just once from initial flatness)
glockenspiel
thundersheet
lion's roar
tom (heavily muted)
2 woodblocks (as high as possible, ca. M2 apart)

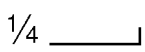
PERC II
melodica (inexpensive model preferred, e.g. Hohner Student 32)
metal music stand
aluminum foil sheet (gently crumpled just once from initial flatness)
aluminum foil balls (tightly crumpled, then slightly pulled apart for "fire crackling" sound)
2 woodblocks (as high as possible, ca. M2 apart)
bongos
3 bell plates (low = as low as possible, mid = M7 higher than low, high = M2 higher than mid)
1 timpano (24-26")

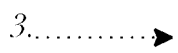
PERC III
melodica (inexpensive model preferred, e.g. Hohner Student 32)
metal music stand
aluminum foil sheet (gently crumpled just once from initial flatness)
xylophone
1 woodblock (low)

Performance Notes—Piano

• grand piano with third pedal (sostenuto)
• top four strings must be prepared with extremely heavy muting. best is play-doh, since it can be put on & taken off quickly.
• pianist needs 2 ebows, superball mounted on stick, high woodblock with hard mallet (wooden or rubber), & hard plastic plectrum (or hard plastic triangular ruler, which is easier to hold)
• LH plays inside with hard plastic plectrum for nearly entire piece (joins RH on keyboard for tremoli)


½ pedal (or catch ½ of total resonance and hold with full pedal)


¼ pedal (or catch ¼ of total resonance and hold with full pedal)


sost. ped.


stomp pedal violently and hold for duration shown

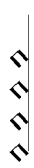
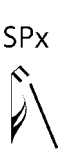
Performance Notes—Harp

• N.B. harp sounds 2 octaves higher than written throughout!
• needs hard plastic plectrum (or fingernails)
• damp ca. 8 strings in mid-low range with heavy felt woven between strings

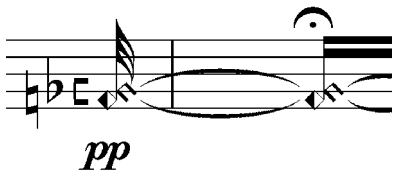

fingernail

Performance Notes—Strings

• cellos require wooden mute. this is placed sideways on the C-string so that it presses up from underneath onto the G-string. it is possible to bow the mute (the bow must carefully hold the mute in place.) for a low tone or a multiphonic sound. it is also possible to hold the mute with the LH and bow the G-string for a multiphonic sound.
• double bass must have 5 strings. the bassist also needs several wooden clothespins. these are attached directly to the strings between the bridge and the end of the fingerboard. this enables both loud & quiet multiphonics and distortion effects. experiment with the placement and number of clothespins to get the best, most reliable effects.
• violins require heavy rubber practice mute.
• virtuosic writing should sound soloistic. bring out individual climaxes and contour, especially in dense ensemble passages. *sempre rubato espressivo!*

I II III IV V	the strings. I = highest string
III5 IV7	for natural harmonics, the string and partial are sometimes given. here, the 5th partial on III and the 7th partial on IV.
SPx SP ½SP	molto sul pont (distortion & harmonics dominate completely), sul pont, poco sul pont (clear pitch with some SP color)
N	normal playing position. cancels previous SP or ST indication. N.B. for harmonics, 'normal playing position' may be interpreted as poco sul pont.
½ST ST STx	poco sul tasto, sul tasto, molto sul tasto
FLUTE / FL	bow exactly one octave above fingered pitch (STx). result is hollow, dull sound like a wooden flute. (quasi sine tone)
BRIDGE / BR	bow <u>on</u> bridge
behind BRIDGE / bBR	bow behind bridge
SPx|N	SPx, then subito N
(⊓ V ⊓)	change bow as necessary
⊓ / ⊔	mute on / mute off
+	LH pizz
vertical scrape	scrape bowhair vertically along strings for scratch tone, the more complex the better. if possible, hold bow with both hands.
	ord. to wild vibrato (vibrating finger remains centered, i.e., no glissando unless notated)
	expressive vibrato pulse on beat. molto vib on beat, then subito non vib.
	begin tone with heavy bow accent deep in the string. always downbow and usually SPx.
pizz. (LH ⊖) 	unpitched pizz. on all strings (left hand mutes all strings with light pressure and flat fingers)
RH **tap** LH ⊖	RH taps strings vertically (LH mutes all with light pressure and flat fingers)
	multiphonic on bowed wooden mute (cello only). low pitches & beatings. beautiful, intimate, carnal.
SPx 	white burst of complex high partials. very aggressive. violent heavy bow accent and very fast, almost inaudible glissando. maximum distortion to obscure pitch.

ST slow bow, sul G*

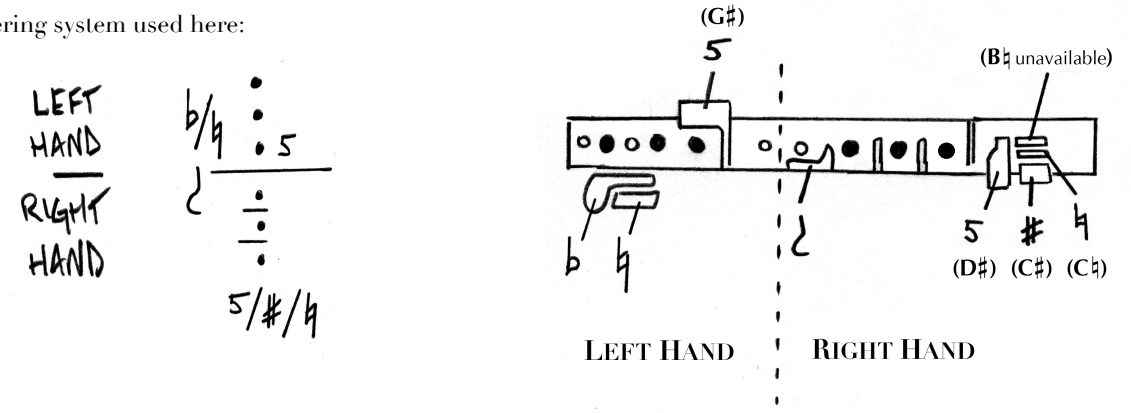


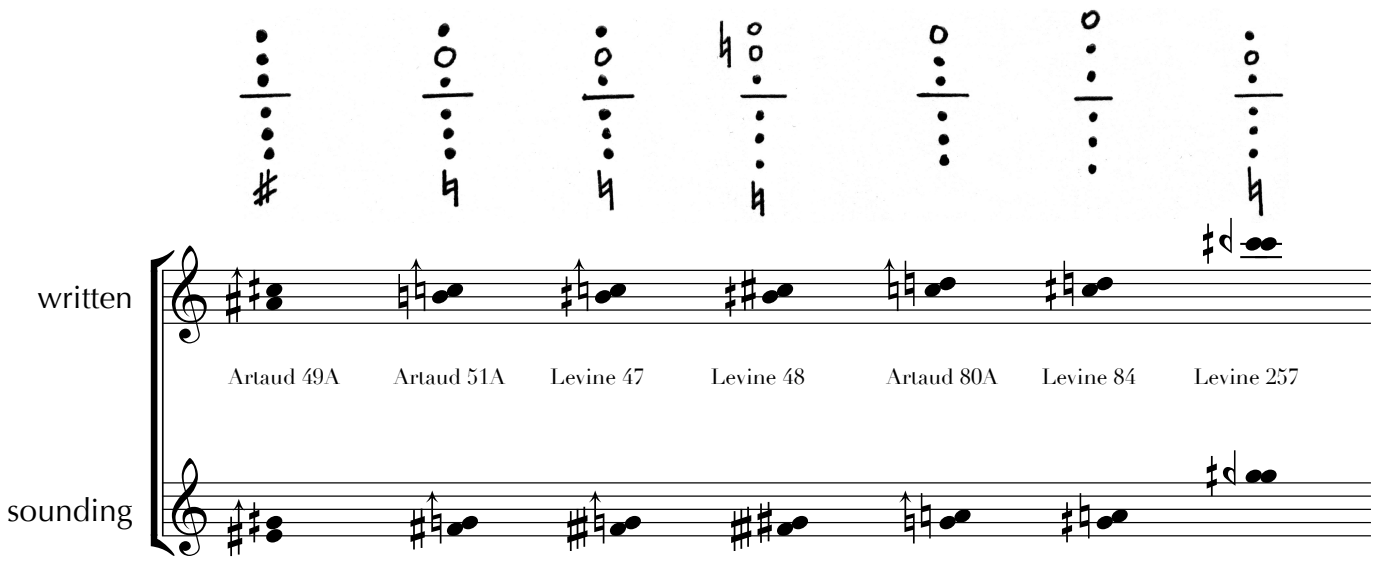
both fingers on same string. lower finger ½ depressed, higher finger with light harmonic pressure. quiet noise effect with a shadow of pitch from upper finger.

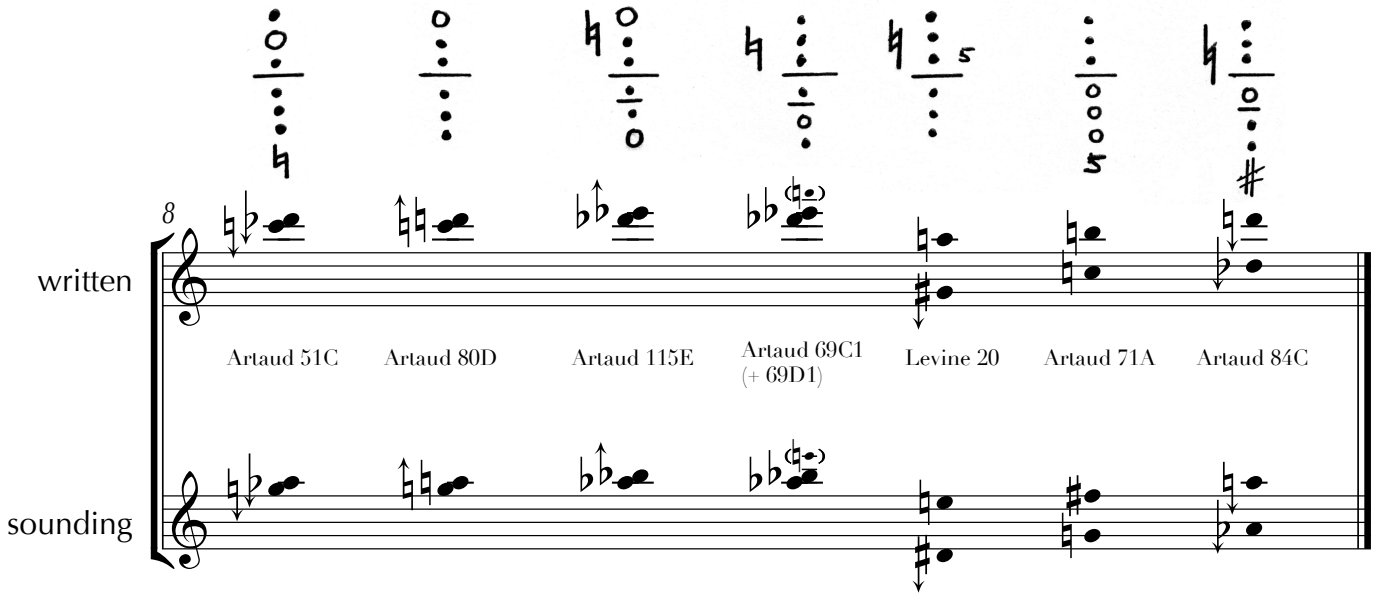
alto flute dyad fingerings / *Griffe für Altflötenzweiklänge*

• Sources: Pierre-Yves Artaud's *Flûtes au présent* and Carin Levine's *The Techniques of Flute Playing II*

• fingering system used here:







a tearing of vision

for Kimberly

Mark Barden

* Tempo: It is recommend to take the first 40 bars a bit slower, ca. M.M. 54, and then to increase imperceptibly to M.M. 60 as the density increases.
Tempo: Es empfiehlt sich, die ersten 40 Takte etwas ruhiger zu nehmen (ca. M.M. 54) und dann unmerklich der zunehmender Dichte entsprechend bis M.M. 60 steigern zu lassen.

♩=60*

5/8 | 5/4 | 7/16 | 4/4 | 15/16 | 5/4 | 3/4 7 | 7/4 | 5/8

2 picc
2 ob
2 cl (in A)
2 bsn
2 hn
2 tpt (in C)
2 tbn
tba

con sord.

percussion I
percussion II
percussion III

pno

(N.B.: 15ma!)

ff

piano: prepare top four strings with play-doh for completely unpitched wooden percussive sound

(sustain pedal, 1/4 depressed to catch a shadow of resonance)

mp

ff

[silent]

(sost. ped.)

(diamond noteheads = muted with play-doh)

p *mf*

(ped. stomp)

sff

hp

E♮ F♮ G♮ A♭ B♯ C♯ D♯

harp: prepare ca. 8 strings in lower area with heavy felt, muting the pitch completely

(N.B.: 15ma!)

mp sempre l.v.

mf

f F♯

♩=60*

with heavy rubber practice mute

vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

(senza sord.)

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5/8 7/8 3/4 3/8 3/4 13 7/8 7/16

9

2 picc
2 ob
2 cl
2 bsn
2 hn
2 tpt
2 tbn
tba
I
II
III
15
hp
ff
F♮
E♯
F♯

5/8 7/8 3/4 3/8 3/4 7/8 7/16

(staccato = release)
(gliss.)

vln I (𝅘𝅥𝅯)
vln II (𝅘𝅥𝅯)
vln III (𝅘𝅥𝅯)
vla I (𝅘𝅥𝅯)
vla II
vc I
vc II
db

pppp
ppp
pizz. quasi woodblock*
(15ma)
* with flesh, extreme pressure, very dry and percussive
ff sempre secco (⊖ open strings)
senza sord.

20

2 picc

2 ob

l. air at reed

(release)

"mp" (=pp)

2 cl

l. air

(release)

p

15ma

air

tone

(release)

2 bsn

l. air at reed

ppp

"mp" (=pp)

bsn: extremely high pitch produced either with teeth on plastic reed or directly on bocal with reed removed with very small part of corner of lip, quasi trumpet embouchure. see Gallois book. if range or dynamic impossible, omit sound altogether.

2 hn

2 tpt

2 tbn

tba

I

II

III

7:4

4:3

ppp

f

ff

stand up. use left foot only for pedals

LH In

hard plastic

hp

ff sempre

(ord.)

E♮ F♮

vln I (3)

pizz.

(15ma)

pp

ff

sempre secco

(0 open strings)

vln II (3)

vln III (3)

blow (into f-hole)

"f"

vla I (3)

blow (into f-hole)

"f"

vla II

vc I

vc II

db

22

24

2 picc

2 ob

2 cl

2 bsn

15ma

air → tone

ppp

2 hn

2 tpt

2 tbn

tba

air

pp

I

II

III

MELODICA

MELODICA

overblow with absolute minimum finger pressure for very high overtone

ppp

pno

(chr. cluster)

fff sempre

p ff

ppp ff

5:3 5:3

* violent attack on short microtonal portion of strings between nut & endpin with thick plastic triangular ruler or plectrum. LH pitches are in same range as RH! bring out the pitch more than the percussive attack. avoid fast glissandi.

hp

E♮ F♮ G♮ A♭ B♯ C♯ D♮

take plectrum

F♯

D♮

F♮

sf

mf

vln I (𝄩)

vln II (𝄩)

vln III (𝄩)

vla I

vla II

vc I

vc II

db

blow (into f-hole)

pizz.

arco

SPx

Loco

p

ff

fff

sff

sf

blow

gentle **scratch tone** on wound part of G-string behind bridge

pppp

vertical scrape SPx → ST

f

III

5

2 picc
2 ob
cl I
cl II
2 bsn
hn I
hn II
2 tpt
tbn I
tbn II
tba
I
II
III
pno
hp
vln I (𝄩)
vln II (𝄩)
vln III (𝄩)
vla I
vla II
vc I
vc II
db

I. air (mouth covers hole)
(I.) air
air
I. air
I. air
vary timbre slightly
vary timbre slightly
a 2 air at reed
air at reed
air at reed
air at reed
a 2 air at reed
air staff: bright dark
overblow with absolute minimum finger pressure for very high overtone
MELODICA
overblow with absolute minimum finger pressure for very high overtone
WOODBLOCKS*
* two extremely high, loud instruments with slightly contrasting pitches. blend with piano and xylophone
hard yarn
piano LH: from here, single attacks are notated staccato, all other attacks (including 16th notes without staccato articulation) are irregular bursts that imitate RH. bring out pitch & violence of the sound. avoid fast glissandi!
(= same speed as last two notes)
mechanically
violent gliss. with hard plastic on muted strings, not too fast
(sempre)
SPx
arco
pizz.
SP
ST
vert. scrape
RH tap LH
blow

34

37

whistle tones (very high & stable)

2 picc

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

pno

hp

vln I (3)

vln II (3)

vln III (3)

vla I

vla II

vc I

vc II

db

XYLO

fingernail glissando on strings muted by felt. up or down ad lib. unpitched.

place wooden mute on C-string (cf. notes)

place wooden mute on C-string (cf. notes)

(beatings*:

* beatings match piano rhythm if possible. adjust intonation of upper note as needed.

38

39

42

2 picc

2 ob

2 cl

bsn I

bsn II

hn I

Hn.

tpt I

tpt II

tbn I

2 tbn

tba

I

II

III

pno

hp

vln I (3)

vln II (3)

vln III (3)

vla I

vla II

2 vc

db

shadow

(release on beat)

whistle tones

whistle tone (cf. notes)

1/2 air

rolling tone IV

PAPER

BASS DRUM

con sord.

senza sord.

N.B.: sounds 15ma! (play 8ve higher than written throughout)

bow mute for low tone

45

43

shadow

I.II.

"ppp" (=mp)

2 picc

2 ob

2 cl

ppp

air

(non vib.)

multiphonic (cf. notes)

2 bsn

ppp

hn I

2 tpt

2 tbn

tba

I

II

WOODBLOCKS

III

ppp

p

mp

f

pno

ppp

ff

½

hp

E♮

D♮

E♯

SP

(release)

Loco

arco

vln I (3)

vln II (3)

vln III (3)

ppp

f

vib.

vla I

vla II

2 vc

mute off

STx

air

(non vib.)

tone

pp

47

48

51

picc I

picc II

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

pno

hp

vln I (𝅘𝅥𝅯)

vln II (𝅘𝅥𝅯)

vln III (𝅘𝅥𝅯)

vla I

vla II

vc I

vc II

db

*ord., then subito snap flute away from mouth. maximum attack, minimum pitch. very aggressive, but almost all air.

tone

pizz. (LH ϕ)

(pizz.)

muted (no pitch)

ord. (pitch)

arco

FLUTE

air

*FLUTE = bow exactly one octave above fingered pitch for hollow flute-like timbre

con sord.

vib.

*short expressive vib. on beat, then subito non vib.

52

shadow

2 picc
2 ob
2 cl
2 bsn
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba
I
II
III
pno
hp
vln I (𝄩)
vln II (𝄩)
vln III (𝄩)
vla I
vla II
vc I
vc II
db

air staff: bright dark

con sord.

Flute III

ord. (pitch)

tone

arco (𝄩)

SP

ST

slow, gradual gliss.

To Vc.
To Vc.

57

59

2 picc
2 ob
2 cl
2 bsn
2 hn
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I (𝄋)
vln II (𝄋)
vln III (𝄋)
vla I
vla II
2 vc
db

tone (= ord.)

mp

ppp sempre legato

pp ff

ffpp mp

ff

ppp f

sff

fluid

A♭

ppp

E♯

p f

E♮

fff

G♭

G♮ ff F♯

(15ma)

f ff

I.II. non div.

½ ST weak unstable pitches with translucent noise veil

ppp

SP **split tone***
IV (air → tone)
(begin bowing at finger to verify pitch, then transition to SP)

V

VII

ppp

* a fragile & unstable sound consisting of two adjacent high partials (ca. 22nd-25th) played on a single string. LH very high, bow near (but not at) fingers. strive to sustain both partials simultaneously; the sound will flicker involuntarily between the two tones, perhaps sustaining both for brief moments. avoid scalar wandering. somewhat slow, heavy bow

61

62

67

2 picc

2 ob

2 cl

2 bsn

(ppp)

mf

2 hn

PAPER

a 2

come sopra

pppp

2 tpt

PAPER

a 2

come sopra

pppp

2 tbn

PAPER

tba

I

II

III

MELODICA

ppp

p

ff

sfpp

p

9

ff

ff

pno

remove mute from top 4 strings

p

fff

ff

hp

ff

Gb

F♮

vln I

vln II

vln III

fff

f

fff

N → SP

ST → SPx|N

SPx|N

(on III & IV unless otherwise notated)

vla I

p

f

ff

sfp

f

sffpp

mp

vla II

p

f

mp

ffpp

fp

vc I

mf

vc II

mfpp

db

69

71

2 picc
whistle tone
a 2
pppp

2 ob
PAPER
come sopra
pppp

2 cl
flz.
mp
PAPER
a 2
come sopra
pppp

2 bsn
pp *mf* *ppp*

2 hn

2 tpt

2 tbn
a 2
come sopra
pppp

tba
PAPER
come sopra
pppp

I

II
ff

III

pno
(ord.)
pp *f*
place mute back onto top 4 strings

hp

F♯

vln I (♖)
SP
arco
pppp

vln II (♖)
SP
arco
pppp

vln III (♖)
(15ma)
½ air
arco
pppp

vla I
SPx|N SPx|N → SP (IV7)
sfmp *ff* *pp* *f*
ST vib. *mp*
SPx|N ST → SP
arco
mp *f* *sfp* *ff*
SPx|N → SPx SPx|N → SPx N → SP ½ SP
sffpp *ff* *fff* *f*

vla II
→ SPx N → SP SPx|N → SP
ff *p* *f* *ff*
ST non vib.
(unison)
pp *f*
pizz.
arco
ST → SPx|N → SPx
sf *p* *ff*
SPx|N → SPx|N → SP
sffpp *ff*

vc I
pp *mfpp*
mfppp *(ppp)*
ffpp
mfpp

vc II
mfpp
mfpp
ppp
ffpp
mfpp

db
pp

74

picc I

picc II

2 ob

2 cl

2 bsn

(flz.)

ff

2 hn

2 tpt

2 tbn

tba

I

II

III

15

pno

15

hp

15

vln I
(𝅘𝅥𝅯)

vln II
(𝅘𝅥𝅯)

15

vln III
(𝅘𝅥𝅯)

vla I

vla II

vc I

vc II

db

(8)

"mf"

* pizz., tongue
or lip ad lib.

sub.

"f"

ppp

SPx|N

SP

SPx

ST

SPx sempre

79

picc I

picc II

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

pno

hp

vln I (𝄩)

vln II (𝄩)

vln III (𝄩)

vla I

vla II

vc I

vc II

db

shadow

wawa

con sord.

BASS DRUM

(superball)

(deadstroke)

(non vib.)

vib.

SPx|N

SP

distort

ST

N

(SP)

81

picc I

picc II

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

pno

hp

vln I (𝅘𝅥𝅯)

vln II (𝅘𝅥𝅯)

vln III (𝅘𝅥𝅯)

vla I

vla II

vc I

vc II

db

GLOCKENSPIEL

83

shadow

picc I

picc II

* pizz., tongue or lip ad lib.

(+ = key click)

(ord.)

(jet)

2 ob

cl I

½ air

cl II

½ air

flz.

(ord.)

2 hn

2 tpt

GLOCKENSPIEL

I

II

III

* the glockenspiel should only be audible as a resonance (*sempre*!). the attack must be as inaudible as possible, hidden completely inside of the *ff* piano attacks. there are many ways to achieve this: a softer mallet (e.g., very hard yarn), "after-pedal effect" (strike bars very hard and then press pedal immediately AFTER), muting with fabric or the hand. Very quiet bowing is also conceivable.

pno

LH plectrum as before

hp

vln I (𝄩)

SPx|N

SP

ST

pizz.

vln II (𝄩)

vln III (𝄩)

Loco

vla I

sub.

vla II

vc I

transition to light finger pressure during gliss.

vc II

db

picc I
picc II
2 ob
2 cl
2 bsn
2 hn
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I (𝄩)
vln II (𝄩)
vln III (𝄩)
vla I
vla II
vc I
db

(throat flz.)
non vib.
(omit if *pppp* is impossible)
split tone
ppp sempre
SPx|N
SPx|SP
gliss. on IV only
gliss. on III only
ST *vib.*
(both celli)
multiphonics (bow behind LH)
multiphonics

86

picc I

picc II

2 ob

2 cl

2 bsn

2 hn

2 tpt

tba

I

II

III

pno

hp

vln I (𝅥𝅮)

vln II (𝅥𝅮)

vln III (𝅥𝅮)

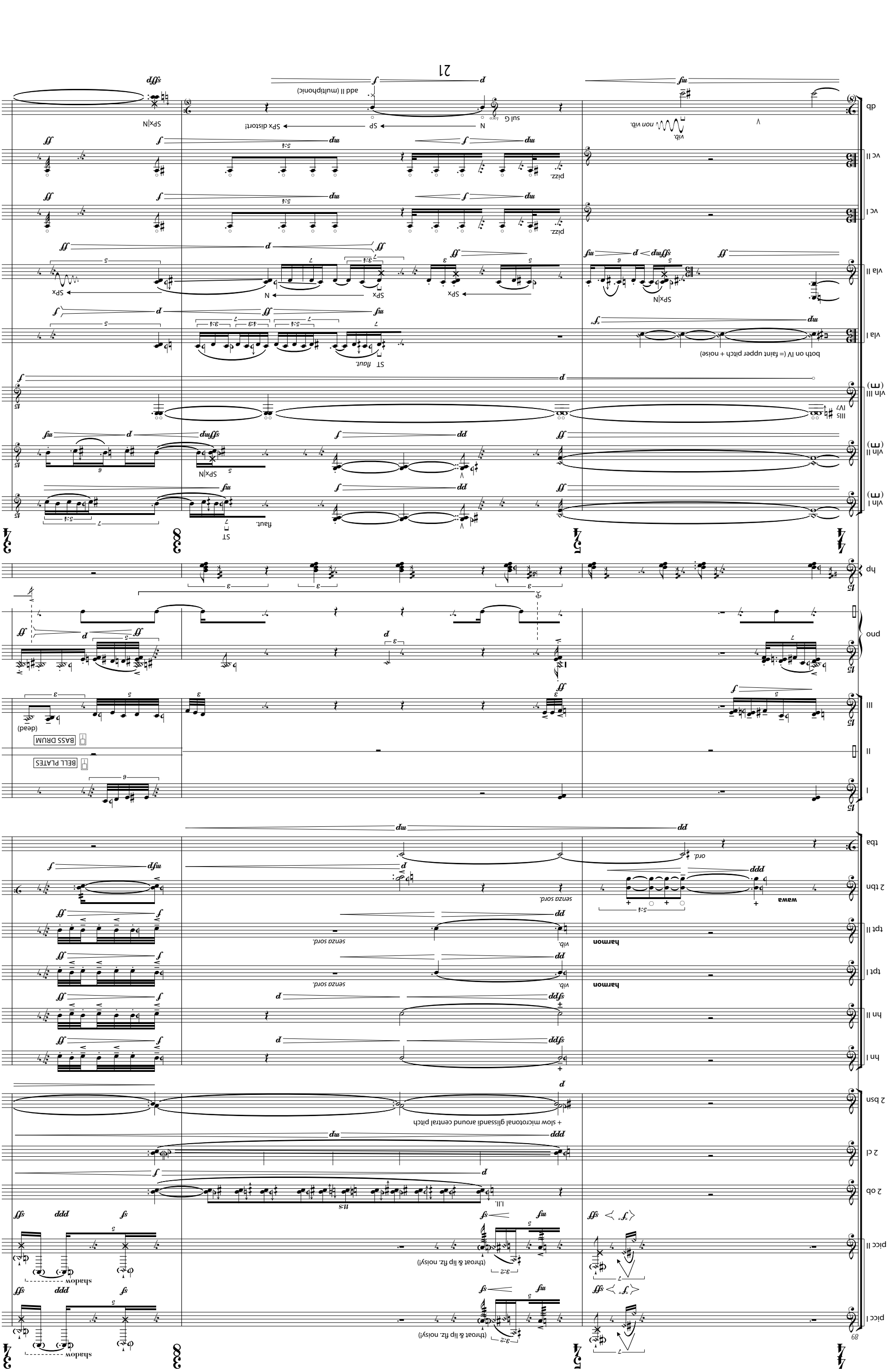
vla I

vla II

vc I

vc II

db


picc I
picc II
2 cl
2 ob
2 bsn
hn I
hn II
tpt I
tpt II
2 tbn
tba
hp
pno
I
II
III
vln I (𝅘𝅥𝅯)
vln II (𝅘𝅥𝅯)
vln III (𝅘𝅥𝅯)
vla I
vla II
vc I
vc II
db
both on IV (= faint upper pitch + noise)
IIIs5
IV7
SPx|N
SPx
N
ST
flaut.
pizz.
vib.
non vib.
sul G
SP
SPx distort!
add II (multiphonic)
(dead)
BASS DRUM
BELL PLATES
harmon
senza sord.
ord.
(throat & lip flz. noisy!)
+ slow microtonal glissandi around central pitch
shadow
l.l.
ll.s
89

92

picc I

picc II

+ slow microtonal glissandi around central pitch

2 ob

2 cl

2 bsn

hn I

hn II

tpt I

tpt II

tbn I

tbn II

tba

15

THUNDERSHEET

knitting needle

scrape tip at 90° for very high multiphonic

LION'S ROAR

I

II

(high & middle)

(deadstroke)

(low)

BASS DRUM

III

pno

hp

pizz. (strum, *secco!*)

sim.

vln I (𝄩)

vln II (𝄩)

vln III (𝄩)

arco

vla I

vla II

vc I

vc II

db

(ST *sempre*)

(LH pizz.)

95

picc I

picc II

cl I

cl II

2 hn

2 tpt

tba

CD case

I

II

* deadstroke on head + hard yarn mallet on side of drum

III

pno

hp

HEAVILY MUTED TOM

CYMBAL ON TIMPANO

vln I (III)

vln II (III)

vln III (III)

vla I

vla II

vc I

vc II

db

picc I
picc II
2 ob
cl I
cl II
2 bsn
2 hn
2 tbn
tba
I
II
III
pno
hp
vln I (𝄩)
vln II (𝄩)
vln III (𝄩)
vla I
vla II
vc I
vc II
db

ss k
(ord.)
shadow
flz.
I.II.
GLOCKENSPIEL
come sopra
(on timpano, pedal in lower range)
very small gliss.
(senza Ped.)
l.v.
(sempre l.v.)
N
arco
senza sord.
SPx|ST
SP
STx
"N"
FLUTE
FLUTE sempre

101

picc I

picc II

2 ob

cl I

cl II

2 bsn

2 hn

2 tpt

2 tbn

tba

MELODICA

I

II

III

WOODBLOCK

pno

hp

vln I (𝄩)

vln II (𝄩)

vln III (𝄩)

vla I

vla II

vc I

vc II

db

PAPER

BASS CL

FOIL BALLS

shadow

come sopra

a 2

overblown (min. fing. pressure)

crackling in palm*

* slow, gentle roll in palm for 'crackling fire' sound

(4) FLUTE**
2 IV*
1 ⅔ noise, ⅓ pitch, slightly slow heavy bow

...subtle, gradual changes in noise:pitch ratio & bowspeed...

* 2 & 1 on IV. explore ½- & ¾-pressure of fingers to vary ratio of noise:pitch
** depress III with 4 & bow STx **exactly** 8ve above upper note. sound is hollow and strange, like a wooden flute.

½ air

pppp sempre

SPx|N

SPx|SP

SP

ST

SPx

"N"

To Vla.

stop on string

104

106

110

114

7-13"

ALTO FLUTE

picc I

shadow

ppp

picc II

shadow

ppp

* for low notes roll flute, plug end with RH 5th finger, & gliss with lip as necessary

pp

2 ob

ob: omit if *pppp* is impossible

pppp

cl I

vib.

mp

BASS CL

pp

(non vib.)

p

lip down

pp

bcl II

BASS CL

vib.

mp

pp

(non vib.)

p

pp

bsn I

rolling tone I

pppp

poco vib.

ppp

rolling tone I

pp

rolling tone III

bsn II

poco vib.

p

poco vib.

non vib.

ppp

pp

rolling tone IV

pp

I.II.

2 hn

ppp

pp

ppp

whisper mute

pp

I.II.

+

pppp lontano

+

ppp

senza sord.

2 tpt

plunger mute

2 tbn

tba

use ½-valve to mute & veil pitch

lontano ppp

pp

ppp

I

II

III

THUNDER

shadow

ppp

MELODICA

ppp

FOIL BALLS

BELL PLATES

BASS DRUM

on timpano

ppp

mp/pppp

MELODICA

ppp

ppp

THUNDER

shadow

ppp

15

pno

2 EBOWS

ord. setting

Loco

lift ebow

pp

harmonic setting:

lift ebow

In roll

pp (silent attack, *pp* resonance)

pizz. In

mp

hp

3 air sounds: low, mid, high. both hands on LH side of harp.

gliss. metal str. mid L high R

ppp poco

gliss. metal str. (low L+R for continuous sound)

sim.

sim.

5"

2-8"

(ord.)

p

come sopra

(pp)

...imitate the ebb & flow of breathing during sleep...

3/4 7/8 4/4 3/4 5/4 7/8 3/4 4/4 5/4 5/8 3/4

7-13"

vln I

pppp

sempre legato

mp

vln II

pppp

sempre legato

vln III

15

2 vla

behind BRIDGE

LH sempre

I.II.

BODY or BRIDGE

5"

2-8"

poco

pp

sim.

...imitate the ebb & flow of breathing during sleep...

vc I

wooden mute on IV as before

pp

finger gliss on III (air sound)

...quasi-breathing...

bow mute: (low tone)

pp +/-

(leave bow on mute)

* from here, finger gliss on I, II, & III

vc II

wooden mute on IV as before

bow III, LH holds mute to control pressure

ppp

finger gliss on III (air sound)

...quasi-breathing...

bow mute: (low tone)

pp +/-

(leave bow on mute)

db

split tone (cf. notes)

IV or III

pppp

sffppp molto legato

117

115

throat flz.

picc I

dyad (fingerings in notes)

voice:

shadow

picc II

ALTO FLUTE

dyad (fingerings in notes)

2 bcl

l.ll.

bsn I

bsn II

poco

2 hn

voice

tbn I

tbn II

voice

(sing upper note)

split tone

tba

transition very gradually & slowly between a few ½-valve combinations

lontano, cantabile

MELODICA

THUNDERSHEET

I

II

WOODBLOCKS

BASS DRUM

III

pno

(loco)

max. mute In

roll

attack is silent, resonance pp

gentle, silent roll as needed to sustain *ppp* resonance

hp

vln I

vln II

vln III

vla I

ST

flaut.

ord.

vla II

ST

vc I

...bring out beatings of bowed mute multiphonic...

(...cresc./dim. ad libitum...)

vc II

...bring out beatings of bowed mute multiphonic...

multiphonic on III
(LH holds mute)

(...cresc./dim. ad libitum...)

db

SP

alto fl I
alto fl II
2 ob
bcl I
bcl II
bsn I
bsn II
2 hn
2 tpt
2 tbn
tbn II
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

shadow
ss
(quasi gliss.)
senza sord.
THUNDERSHEET
CD case
needle
BASS DRUM
accents during tremelo:
(sempre 8va)
XYLO
(with plectrum as before)
METAL MUSIC STAND
bow edge for tone
remove mute
bow behind LH
(finger random high pitches)
FL
SP
vib.
(ord.)
SPx
SPx|ST

126

127

alto fl I

shadow

ppp

sff p "f" sfppp p sf mf

alto fl II

sfp f sub. sff mp pp p

2 ob

bcl I

bcl II

bsn I

bsn II

2 hn

pp ppp

2 tpt

pp ppp

2 tbn

pp p

tba

pp

distort for rough multiphonic scream

METAL MUSIC STAND

I

II

III

ff p distort for rough multiphonic scream ff

pno

sf sff

hp

vln I

SPx|N ffmp ff

ST SPx|N p ff SPx

vln II

SPx|N ffmp f

½ SP f

SPx|ST sffp ff SP

vln III

SPx|ST sffp ff

SPx|N mp f

ST SP

SPx|N sfp ff SPx

vla I

SPx|ST sffp

SPx f ff

SP sfp ff SPx

vla II

SPx|N SPx sffpp ff "N" fff

ST p mp

SPx|N SPx|N sfp f sff

vc I

SPx p ff

vc II

SPx p ff

db

SPx p ff

alto fl I
alto fl II
2 ob
bcl I
bcl II
bsn I
bsn II
2 hn
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
Vc.
Vc.
db

shadow
(inhale)
poco vib.
blend with contrabass
distort for rough multiphonic scream
WOODBLOCKS
edge
center
hilt
tip
on rim
BD
BONGOS
N
SPx|N
SPx
ST
SPx|ST
STx
SP
pizz.
N non vib.
blend with tuba

131

4/4

3/4

alto fl I

alto fl II

2 ob

bcl I

bcl II

bsn I

bsn II

hn I

hn II

tpt I

tpt II

tbn I

tbn II

tba

I

II

III

pno

hp

vln I

vln II

vln III

vla I

vla II

vc I

vc II

db

poco vib.

(inhale)

sub.

(non vib.)

vib.

a 2

flz.

blend with horn

I.II.

whisper

TIMPANO

MELODICA

ord.

arco

N non vib.

SPx|N

SPx|SP

ST

SP

STx

SPx

N

Gb

134

shadow

2 afl
2 ob
bcl I
bcl II
bsn I
bsn II
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba
I
II
III
pno
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

I.II.

senza sord.

ord.

HEAVILY MUTED TOM

GLOCKENSTPIEL

MELODICA

SPx|ST → STx

SPx|N → SP

SPx|N → SPx

SPx|SP → N

ST → SP

ST → SPx|N

ST vib., espressivo

SPx|ST → SP

SPx → N

SPx|N → SPx|N

non vib.

vib.

ST sub.

gliss. on III only

alto fl I
alto fl II
2 ob
bcl I
bcl II
bsn I
bsn II
hn I
hn II
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

irreg. microtonal fluctuations
(II. gliss)
(non cresc.)
I.II.
GLOCK
TIMPANO
WDBLK
remove muting from top four strings (omit LH if necessary to coordinate this)
ord.
pizz.
arco
SP
ST
SPx
SPx|N
N
STx

alto fl I
alto fl II
2 ob
I.II.
2 bcl
I.II.
2 bsn
2 hn
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db
(unisono)
(II quartertone gliss↑)
sempre legato
(II gliss.)
WOODBLOCKS
BASS DRUM
WDBLK (low)
SPx|N
SPx
SP
STx
SPx|ST
(STx!)
flaut.
N vib.
vib.

143

144

147

2 afl

2 ob

2 bcl

2 bsn

2 hn

2 tpt

I

II

III

pno

hp

vln I

vln II

vln III

vla I

vla II

vc I

vc II

db

I.II. (ord.)

shadow

a 2 (unisono!)

(ord.)

shadow

PICCOLO

WOODBLOCKS

FOIL BALLS

crackling on timpano

pizz.

arco, vib.

arco

blow

SPx|ST

SP

"N"

SPx|N

ST

SPx

N

SPx|SP

148

5/8

5/16 7/8

2 ob
2 bcl
2 bsn
2 hn
2 tpt
2 tbn
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

wawa

take bow in free hand

take bow in free hand

BASS DRUM

MELODICA

MUSIC STAND

MUSIC STAND

pizz.

behind BRIDGE

½ air

SPx

SP

ST

N

SPx|N

SPx|SP

(unison)

gliss. on III only

SPx|N non vib.

152

PICC

picc I

PICC

k t k

tss

picc II

shadow

(finger covers end)

(lipped down)

ob I

ob II

bcl I

bcl II

bsn I

bsn II

hn I

hn II

tpt I

tpt II

tbn I

tbn II

tba

split tone

(loco)

METAL MUSIC STAND

distort!

THUNDER

CD case

scrape

I

METAL MUSIC STAND

distort!

BASS DRUM

II

III

pno

superball roll

hp

III

IV

vln I

SPx *sempre*

blow

vln II

SPx|N

SPx

vln III

N *vib.*

vla I

vla II

bow mute for multiphonic

place wooden mute on C-string as before

remove mute

vc I

vc II

db

157

molto rit. e cresc. poco a poco ♩=52

159 ♩=45

♩=30 (♪=60)

picc I
picc II
ob I
ob II
bcl I
bcl II
bsn I
bsn II
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba

tutti wind & brass: (1) *cresc. poco a poco,* (2) *sempre legatissimo,* (3) approximate quartertones if fingerings don't exist, (4) circular breathe if possible, otherwise breathe inconspicuously when necessary

I
II
III
MELODICA
XYLOPHONE
pno
hp

HIGH WOODBLOCK

from here, piano LH plays high woodblock with hard wooden xylophone mallet (if not possible, continue as before)

2 **molto rit. e cresc. poco a poco** ♩=52

3 ♩=45

2 ♩=30 (♪=60)

vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

picc I
picc II
ob I
ob II
bcl I
bcl II
bsn I
bsn II
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

♪=52
♪=45
♪=30 (♪=60)

LION'S ROAR
BASS DRUM
METAL MUSIC STAND
METAL MUSIC STAND
bow edge for rough noisy multiphonic, change bow as needed
bow edge for rough noisy multiphonic, change bow as needed

164

picc I
picc II
ob I
ob II
bcl I
bcl II
bsn I
bsn II
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba
I
II
III
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

BASS DRUM
METAL MUSIC STAND
(fast unmeasured tremelo)
bow edge for rough noisy multiphonic

166 ♪=30 (♪=60) (sempre ritardando ...)

167 ♪=24 (♪=48)

picc I
picc II
ob I
ob II
bcl I
bcl II
bsn I
bsn II
hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba
I
II
perc
pno
hp
vln I
vln II
vln III
vla I
vla II
vc I
vc II
db

TUTTI FOIL: use extra-thick aluminum foil. prepare it before the concert by crumpling it very slightly and taping it to the edge of each music stand. the sound is made by **OPENING the foil**. by the end of the gesture, the foil should be fully flat. this makes an *entirely different* sound from crumpling it. very high, distinct pitches. glistening. like a music box winding down.

tutti woodwinds:

168 169

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

tutti brass except trumpets:

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

harmon
split tone*
ppp
**max distortion, min. pitch*
*ossia:*** ½-valve
** if split tones are not possible. harmon mute. distorted, unstable pitches. add double bass *ossia*.

tutti percussion, piano, & harp:

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

METAL MUSIC STAND

½ pedal for noisy metallic buzz (N.B.: 8vb!)

(sempre ritardando ...)

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

Flute IV ⅔ noise, ⅓ pitch (see m101)

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

behind Bridge LH ϕ *sempre* **shadow**
pp

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

*2 Vc: diffuse, rich unstable noise with faint hint of upper pitch. 'dirty' and audibly yet quietly struggling

ST slow bow, sul G*
p sostenuto

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

ST slow bow, sul G*
p sostenuto

take foil silently — gently open by pulling edges apart (no tearing)

ppppp

II III **multiphonic: bow behind LH**
ppp (see m123)
double bass ossia (see trumpets)

if trumpet split tones are possible, the double bass plays foil with the rest of the ensemble instead of the *ossia* gesture.

MARK BARDEN

puls

(2012)

for solo percussion

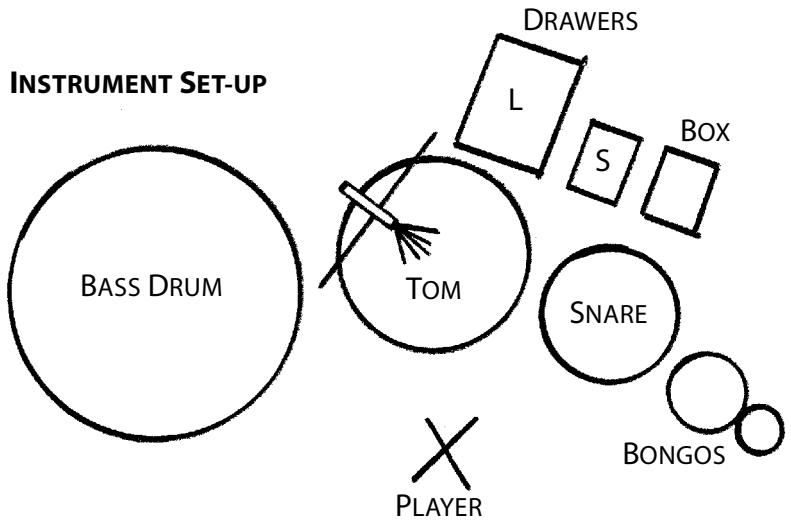
Performance Notes

puls (2012)
for solo percussion

duration: 6½ minutes

instrumentation:
• bass drum—**very heavily** muted throughout. **no resonance**.
• tom (low)—heavily muted initially, later removed.
• snare drum (without snares)—heavily muted initially, later removed.
• small wooden drawer* (approx 6" x 7")
• small resonant wooden box* (approx. 6" x 7")
• large wooden drawer* (min. 8" x 12")
• wire brush**
• pair of bongos (other drums possible, e.g., congas)

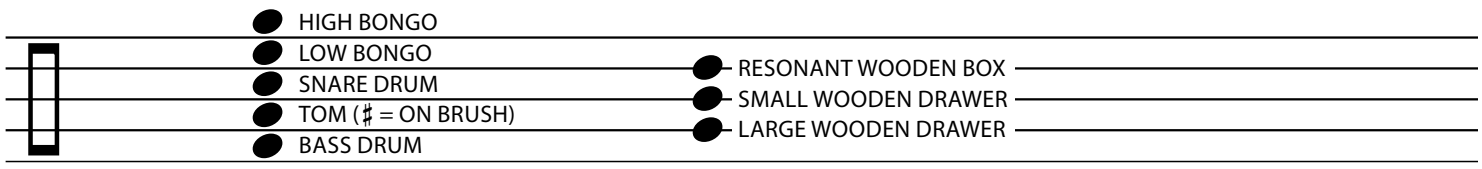
INSTRUMENT SET-UP

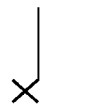


* small and large wooden drawers are placed upside down and struck on the bottom. they must have **a loose bottom panel** that produces a sharp cracking sound when struck. these can be purchased at DIY/hardware stores, often as a set with multiple sizes (see image above). for resonant wooden box, place a second small drawer on its side and strike the solid side instead of the loose bottom panel, unless a better alternative exists.



** brush taped to rim of drum such that the bristles hover over a portion of the drumhead without touching it. when the brush is struck, the result is a two-part sound: the normal tom sound + a rustling sound from the brush. **keep a short distance** between the brush and the drumhead so that it's possible to play the tom normally. for added stability, tape a thin stick to rim first and tape brush perpendicularly on top of it. (see simplified diagram above in percussion set-up)

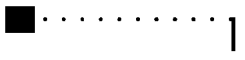


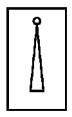

on rim of drum (or edge of drawer)


fast swipe across surface (always fast; longer durations are merely a notational convenience to avoid rests)


rimshot (tip on head, hilt on rim)


deadstroke (usually with palm)


inhale quietly with mouth shaped into 'ah' position [English f<u>a</u>ther] without pitch for duration shown. sounds like a somewhat pronounced normal inhale. subtle and non-theatrical. perhaps the audience doesn't recognize it as an intentional gesture until it is exposed in the pauses. *sempre pp.* substitute exhale if necessary.

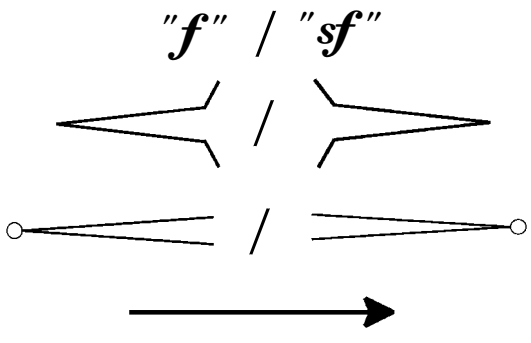

snare sticks (extra-thick if possible)


fingernail/s


hand/s


continuous circular motion. slow (less than 360°) unless otherwise notated, yet audible. use pressure for volume.


muted/damped



effort dynamic: corresponds to energy, not sounding result

exponential dynamic transitions: cresc. with sudden explosion at end / dim. with sudden implosion at start

cresc. dal niente / dim. al niente

gradual transition

puls

for Chris

MARK BARDEN (*1980)

♩ = 132

with quiet desperation, restive

1

pp sempre

Tom θ
SD θ *(snares removed)*
BD θ *(**very** heavily!)*

* relatively slow circular motion, < 360°

6

(swipe!)

"f"

11

sf

17

p < "f" p < "f" p < "f"

pp

"sf"

BRUSH ON TOM (rustling sound + ord. tom sound)

sf

22

ff — pp

sf

26

f — pp

sf

"f"

pp

31

f

pp

sf

sf

sff

37

sff

42

sf

p < pp

f

pp

f >

pp sempre

47

sf

turn page with a slow, deliberate motion that begins immediately after deadstroke, keeping LH on BD if possible

sf heavy deadstroke, no resonance

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51

LARGE DRAWER

55

59

62

65

69

*b70-73: multiple slow circles per note, smooth transitions, tempo poco rubato

75

RESONANT BOX

= with the fingernails (keep holding sticks)

accented rest = cut sound suddenly on beat as if the silence had an accent

** single circles when possible with sharp-edged starts & stops

81

86

94

SMALL DRAWER

102

11 11 11 11 11

(pp) sf sff p f

107

11 5 11 11 11 11

p sf sf sff (p) < f p < p f

112

11 11

mf p < f p < f p f

116

11 11 (rimshot) 11 11

p < f p < ff p sffp "f" sff sf p

120

11 11 11 11 11

mp pp f sf pp < f p mfp fp sf sff sf (p)

124

7 5 11

ff sffpp sfp < fff pp ff sff pp < f p < f

b a b → a*

* glissando effect up overtone spectrum

130

7 5 11

p ff ppp p pp fff p < f

136

7 7 5 11

sfp < ff p < ff ffp < ff sff p < fp < ff

freeze . . .

b → a

142

5 7 11 5

p sf < ff p < f sf p < ff pp < f

b → a

147

11 7 11 5 11

"ff" pp < p ppp sfp < ff p < "f"

b → a

turn page quickly, no extra time!

152

Tom ϕ off (unmuted)
SD ϕ off (unmuted)

(BD ϕ remains)

156

163

* single unpitched inhale on 'ah' [father] for approximate duration of dotted line. sounds like a somewhat pronounced normal inhale. subtle, non-theatrical, *sempre pp*, begin quiet enough that many listeners initially don't notice.

LOW BONGO (ossia CONGA)

(⊓) = substitute exhale where necessary

168

HIGH BONGO (ossia CONGA)

172

177

182

185

189

193

198

201

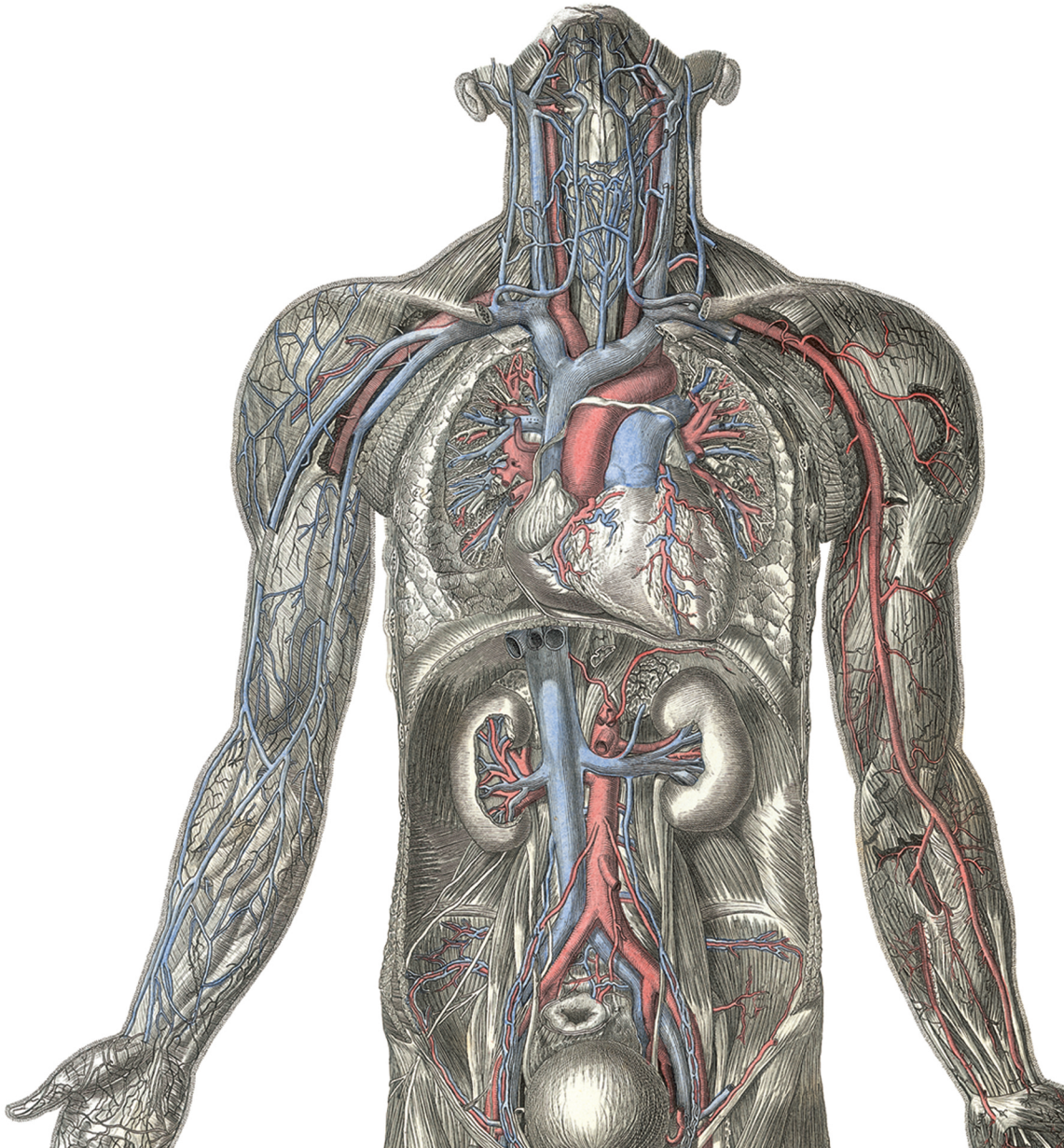
sforzandi are subordinate to overall decrescendo, i.e., each one is less

205

210

6'32"

witness



witness.

quartet for electric guitar, saxophone, piano, and percussion

dedicated to Ensemble Nikel & Günter Grass

year of composition: 2012
duration: 15 minutes

commissioned by the SWR for the Donaueschinger Musiktage
première: October 20th, 2012, Ensemble Nikel, Donaueschinger Musiktage

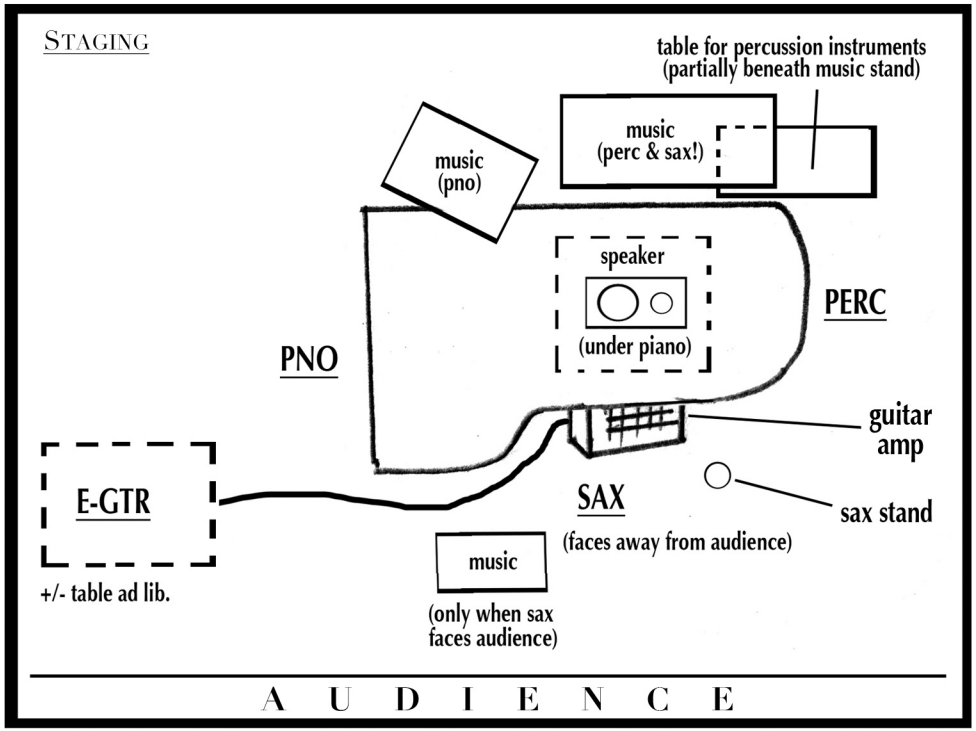
With deepest thanks to Armin Köhler for his support during the composition of this work and to Varvara and Hector for their invaluable contributions to developing the piano interior material.

INSTRUMENTATION

Electric Guitar

- Gear: amp, whammy bar, volume pedal, possibly pedal board for fast changes
- Keep amp noise to a minimum.
- **melodica**—range: f–c''' (F3–C6). Overblowing technique works well on less expensive models, e.g. Hohner Student Melodica 32.
- **preparations/objects**:
  - **foam**: ideally multitextured, e.g., made of recycled bits with various densities
  - **threaded rod:** metal, looks like a long screw
  - **cello bow/bass bow**
  - **knitting needle:** metal, Ø 3mm, 20cm long
  - **ebow:** ord. & harmonic settings
  - **glass bottleneck** (GBN)
  - **cardboard:** heavy, corrugated, rectangular, roughly twice the size of the palm
  - **cellphone:** with MP3 playback and loudspeaker function

STAGING



Piano (**grand with third pedal**)

- **MIDI keyboard:** minimum 13 keys
- **Rocket:** handheld air blower used to clean camera lenses. Use Giottos GTAA1900 Super Rocket-air Blower or similar.
- **preparations/objects**:
  - **ebow:** ord. & harmonic settings
  - **superball:** mounted
  - **bike tube:** ca. 3-inch slice of tire's rubber inner tube
  - **wooden dowel:** rectangular, ca. 4cm wide, 100cm long
  - **rubber wedges:** mute top two notes inside for wooden percussive effect

Soprano Saxophone

- **piano interior:** standing in the curve of piano, facing away from audience
- **melodica:** range f–c''' (F3–C6). Overblowing technique works best on beginner models, e.g. Hohner Student Melodica 32.
- **preparations/objects**:
  - **ebow:** ord. & harmonic settings
  - **wooden chopstick**
  - **2 pieces of bike tube:** ca. 3-inch slice tire's rubber inner tube. Clean tube & string with rubbing alcohol to increase responsiveness if necessary.
  - **cardboard**: heavy, corrugated, rectangular, roughly twice the size of the palm
  - **wet rag or bowl of water:** for moistening palm (for hand shriek

Percussion

- **piano interior:** standing at far end of piano, facing the pianist
- **spring drum:** narrow body
- **melodica:** range f–c''' (F3–C6). Overblowing technique works best on beginner models, e.g. Hohner Student Melodica 32.
- **cuica:** 6" head, aluminum body
- **Rocket:** handheld air blower used to clean camera lenses. Use Giottos GTAA1900 Super Rocket-air Blower or similar.
- **preparations/objects**
  - **ebow**: ord. & harmonic settings
  - **drinking glass:** heavy, sturdy
  - **2 cellphones** with MP3 playback
  - **superball:** mounted
  - **2 pieces of cardboard**: heavy, corrugated, rectangular, roughly twice the size of the palm
  - **wet rag & bowl of water** for cuica and hand shriek sounds

---

ELECTRONIC SET-UP

- **MONITOR SPEAKER WITH PRE-AMP**
- **LAPTOP**
- **MIXER**
- **MIDI KEYBOARD (at least 13 keys)**

The guitar amp is placed in front of the piano and a single speaker is hidden behind it, facing upwards so that its sound goes into the piano sounding board. The cables and mixer should be as hidden as possible. This should create the illusion that the samples are coming out of the piano itself. Depending on the performance space, a different speaker set-up may be necessary to create the illusion.

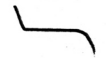
General Notes

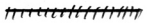
discontinuous sound

continuous sound


/ = change direction

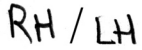

continuous sound with quick swipe at end / beginning


swipes at beginning and end of sound


tremelo



mouth sounds. ç = German ich (≈ English human) / ss = similar to kiss, but with teeth parted slightly more than usual for a more diffuse hissing sound.

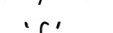


right hand / left hand

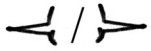

quartertones

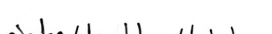


flesh of finger / fingernail

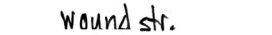


dynamic corresponds to effort, not sounding result.


flare cresc. / dim.



refers to strings inside piano



i.e., singles or doubles (player chooses)


starting in m92: forcefully press fingers onto short strings in preparation for next pizz. attack

---

Electric Guitar

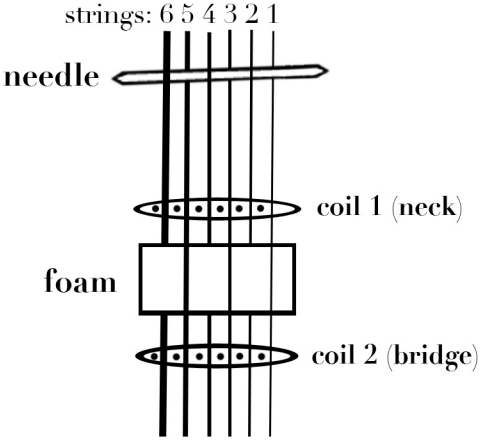
two-part preparation:

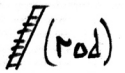
1. Weave a piece of **FOAM** between strings to damp them. Place foam between coils. Even strings (6, 4, 2) should be **underneath** the foam.
2. "Third bridge effect": Weave NEEDLE between strings over fretboard (ca. XI). Even strings should be **above** the needle (opposite to the foam weave).



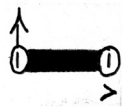
etc.

three variables determine timbre:
1. coil setting: S (single) or D (double) & 1 (neck), 2 (bridge), or 1+2 (both)
2. amp setting: clean or lead
3. EQ: ord, treble-heavy, bass-heavy



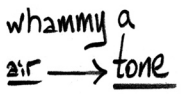


threaded rod (metal, with threads like a long screw)

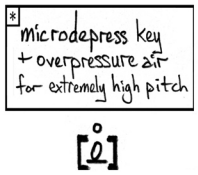

lift 1st string with fingers and scrape with threaded rod



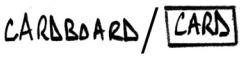
three bowing position on whammy bar give three different pitches: a = low, b = high, c = very high.



transition from unpitched air sound to pitch sound while bowing whammy bar at contact point "a" (see above)



special technique on melodica. press key as little as possible (so that it is just barely possible to blow air into the instrument), then blow with high pressure for overtone. bracketed note = fingered pitch.



cardboard (bowed)

Electric Guitar (continued)


scrape / hit strings with threaded rod


bow (cello or double bass)



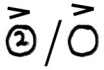
during bowstroke, move towards tip of whammy bar

XII
fret


fingernail gliss. on wound string



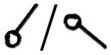
string

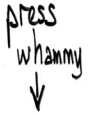


pluck 2nd string / any str.

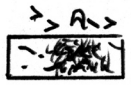

random strings


fast strum up / down from any string

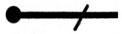

slower strums from any string



begin this gesture with the whammy bar depressed (do this silently, Vp off)


random attacks on strings. observe accents and fingernail gliss., etc. that appear above

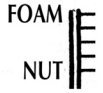

pull/push needle perpendicular to strings


the slash (/) means to change direction


many slashes = many changes of direction, i.e., a tremelo (horizontal)


slide needle along strings


slide tremelo (vertical)

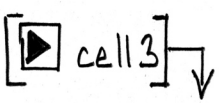


this clef shows various approximate positions over the fretboard. foam is located between coils 1 & 2.



volume pedal


either Vp off or mute with free hand, depending on context



press PLAY on cellphone 3. be as discreet as possible.


tap needle gently / snap needle hard for ricochet effect

needle vibrates (not slide tremelo)




play shape with whammy bar


plectrum (hard plastic, extra-thick)


palm circle / palm tremelo on foam

Soprano Saxophone

- plays on piano interior until m112.
- keep saxophone on stand on floor off to the side.
- prior to performance, two pieces of cardboard should be hidden inside the piano on the inner edge between metal frame and body.

hide cardboard here.



pizz with finger on muted string / pizz on frame

fingernail flick on wound string, muted immediately after for very short, white burst of sound

activate string / mute string (with accent = palm slap)

lowest two string / 3rd lowest string

grip frame — grip metal frame (piano interior) tightly for discontinuous friction sounds

EBOW ↑ ↓ — ebow on strings inside piano. arrow up = lift, arrow down = place on string

Hauchton — very faint pitch resulting from finger gliss along wound strings. use flesh.

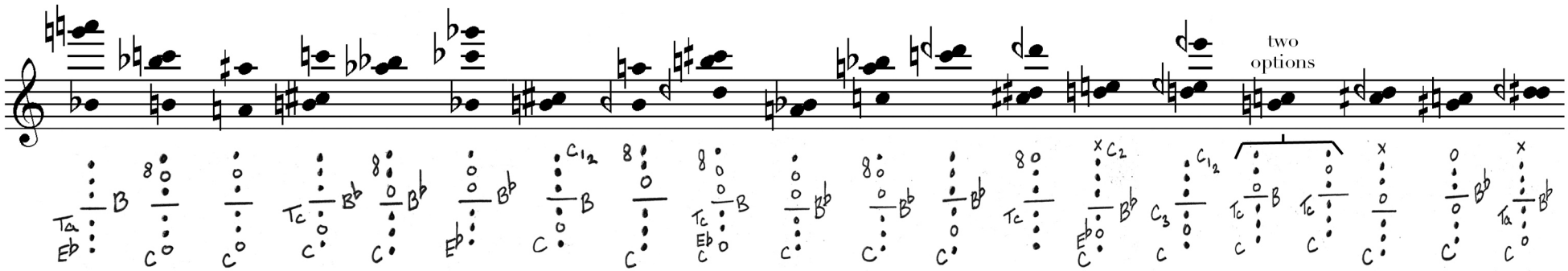
triples — N.B. each single line is a different pitch

pull 2 lowest str. — very hard pizzicato on lowest 2 strings. pull strings with high tension.

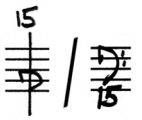
bike inner tube — slide along string to get very high pitch

* microdepress key + overpressure air for extremely high pitch — special technique on melodica. press key as little as possible (so that it is just barely possible to blow air into the instrument), then blow with high pressure for overtone. bracketed note = fingered pitch.

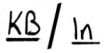
dyad fingerings (**sound down M2**)



Piano



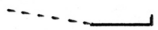
octave-transposing clefs: 15ma / 15mb



on keyboard / inside piano



sustain pedal



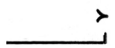
gradually depress pedal



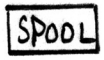
sostenuto (middle) pedal



stomp sustain pedal forcefully and hold for given duration



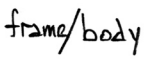
accented pedal release: fully depress pedal and slide foot off edge so pedal audibly snaps upwards for dry, percussive accent



lay large spool of thread flat on lowest bass strings in front of dampers. to produce *ppp* sustained cluster, pull thread with pedal down.



on metal frame inside piano

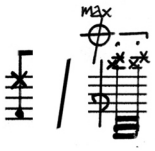


inside piano on metal frame or on body of piano (wooden surfaces)



grip frame with hands for discontinuous friction sounds

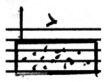
pizzicato. on metal frame: "pluck" edge of frame with finger(s)



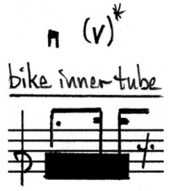
both are muted inside. x through stem = audible pitch; x as notehead = inaudible pitch (dry, wooden percussive sound)



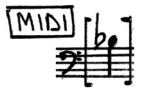
muted inside to produce complex, tamtam-like harmonic clusters



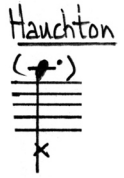
fast series of random pitches in given range & duration (here, a quarter note). note accent.



slide slice of rubber inner tube (e.g., from bicycle tire) along strings inside piano for very high pitches. here, a cluster along several strings. downbow = pull towards body; upbow = push



play pitch on MIDI keyboard to trigger sample. see chart.



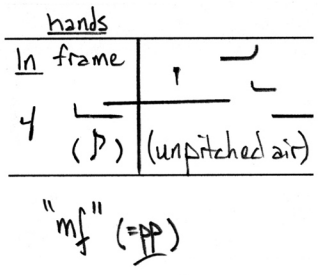
Hauchton = shadow tone (weak yet audible pitch). slide flesh of finger (or better yet: flat surface [not edge!] of fingernail) along a low wound string to produce the sounding pitch in brackets.



chromatic cluster, muted inside (fundamentals audible)

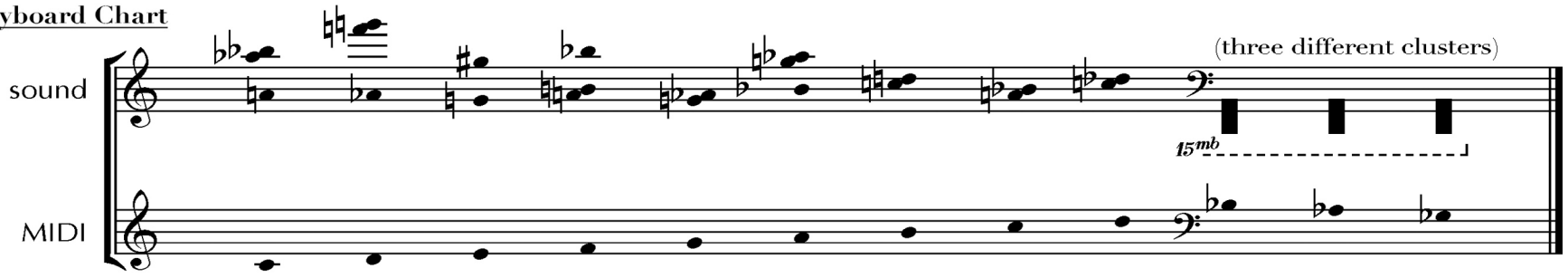


in conjunction with ebow techniques, up arrow = lift ebow; down arrow = set ebow down onto string. whenever possible, use LH on strings at nut to control dynamic & 3rd pedal to sustain individual pitches (rather than the sustain pedal, which lifts all dampers and increases the chance of unwanted noise when placing the ebow onto the strings)



sample passage: use hands on frame inside piano for unpitched air sounds. use various locations on frame. note pizzicato and louder swipe actions at the start of some attacks. vertical positions merely reflect different, freely chosen locations on frame; timbral contrast will be minimal.

MIDI Keyboard Chart



Percussion

strike / gliss on string (with Glass or Hand)

mute string(s) with open palm / with accent = palm slap

fast, short flick on string (e.g., edge of glass or fingernail)

mute strings for duration shown

accented attack on string, gliss along string, subito mute to cut off all sound suddently



violent pizzicato on lowest three strings of piano (ledger line = Bb)



superball

Hauchton

shadow tone on wound string. see notes for piano above.

hidden cardboard

ensure that the cardboard is not seen. 1st time: on table behind piano and rubbed on outside of piano away from audience.

CARD

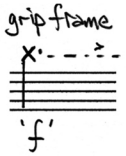
cardboard (initially also hidden inside piano, wedged vertically between frame and body)

frame

on metal frame inside piano

frame/body

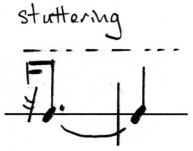
inside piano on metal frame or on body of piano (wooden surfaces)



grip frame with hands for discontinuous friction sounds

pizzicato. on metal frame: "pluck" edge of frame with finger(s)

pizz. on three muted strings (with one hand: use heel to mute while fingers pluck)

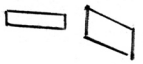


pull moistened palm along outside of piano in irregular jolts for a nervous, discontinuous sound

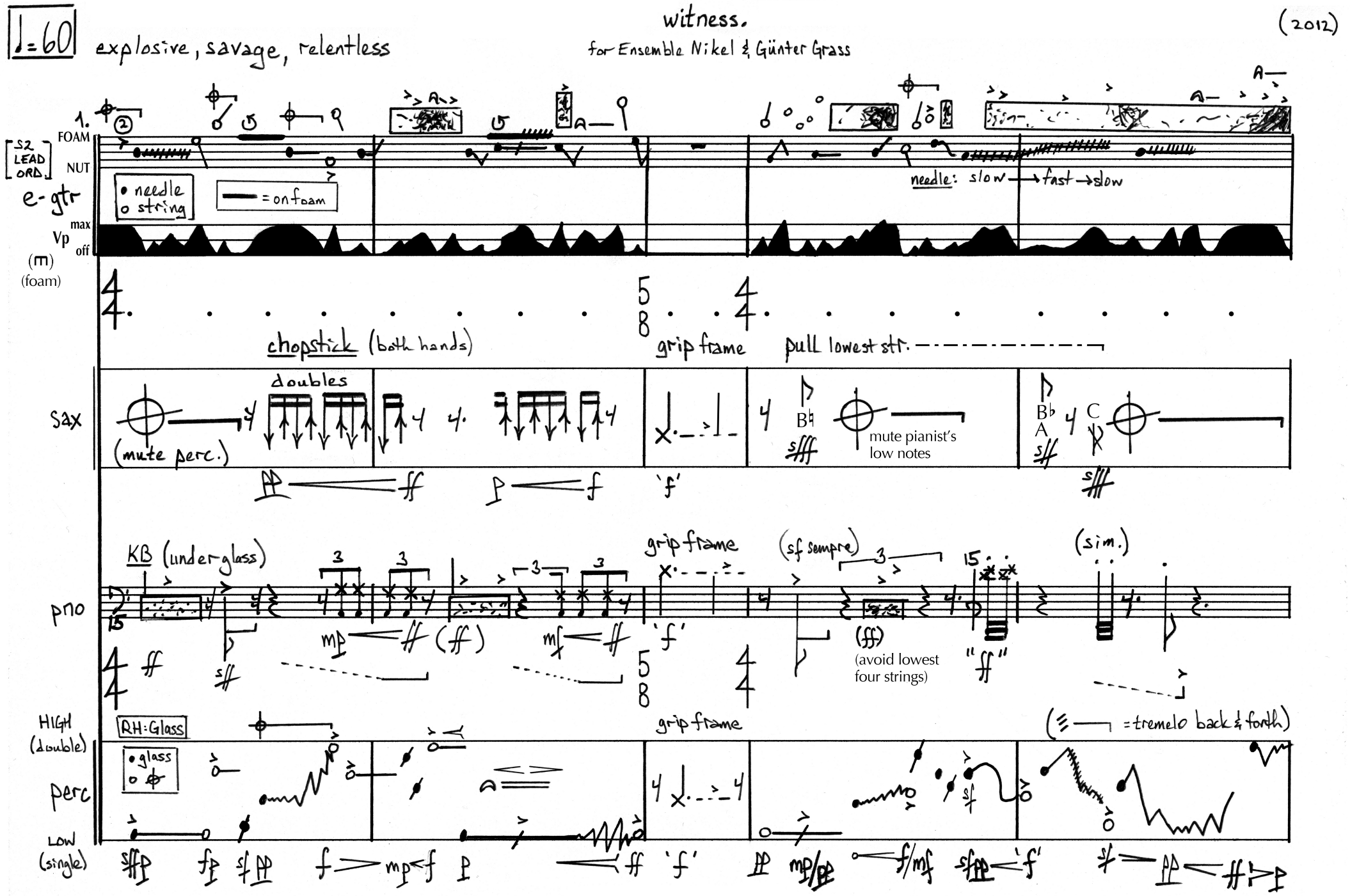
pizz on very short strings (past the resonant, main part of the string)

bike tube

see piano notes.



guero sounds: gliss with cardboard inside piano on tuning pegs, endpins, non-resonant parts of the strings, etc. for dry flapping sound. explore timbres & textures.


witness.
for Ensemble Nikel & Günter Grass
(2012)
♩=60
explosive, savage, relentless
1.
S2 LEAD ORD
FOAM
NUT
e-gtr
max
Vp
off
(m)
(foam)
• needle
o string
= on foam
needle: slow → fast → slow
chopstick (both hands)
grip frame
pull lowest str.
sax
doubles
(mute perc.)
mute pianist's low notes
KB (under-glass)
grip frame
(sf sempre)
(sim.)
pno
(fff)
(avoid lowest four strings)
"ff"
RH: Glass
HIGH (double)
perc
LOW (single)
• glass
o
(≡ = tremelo back & forth)
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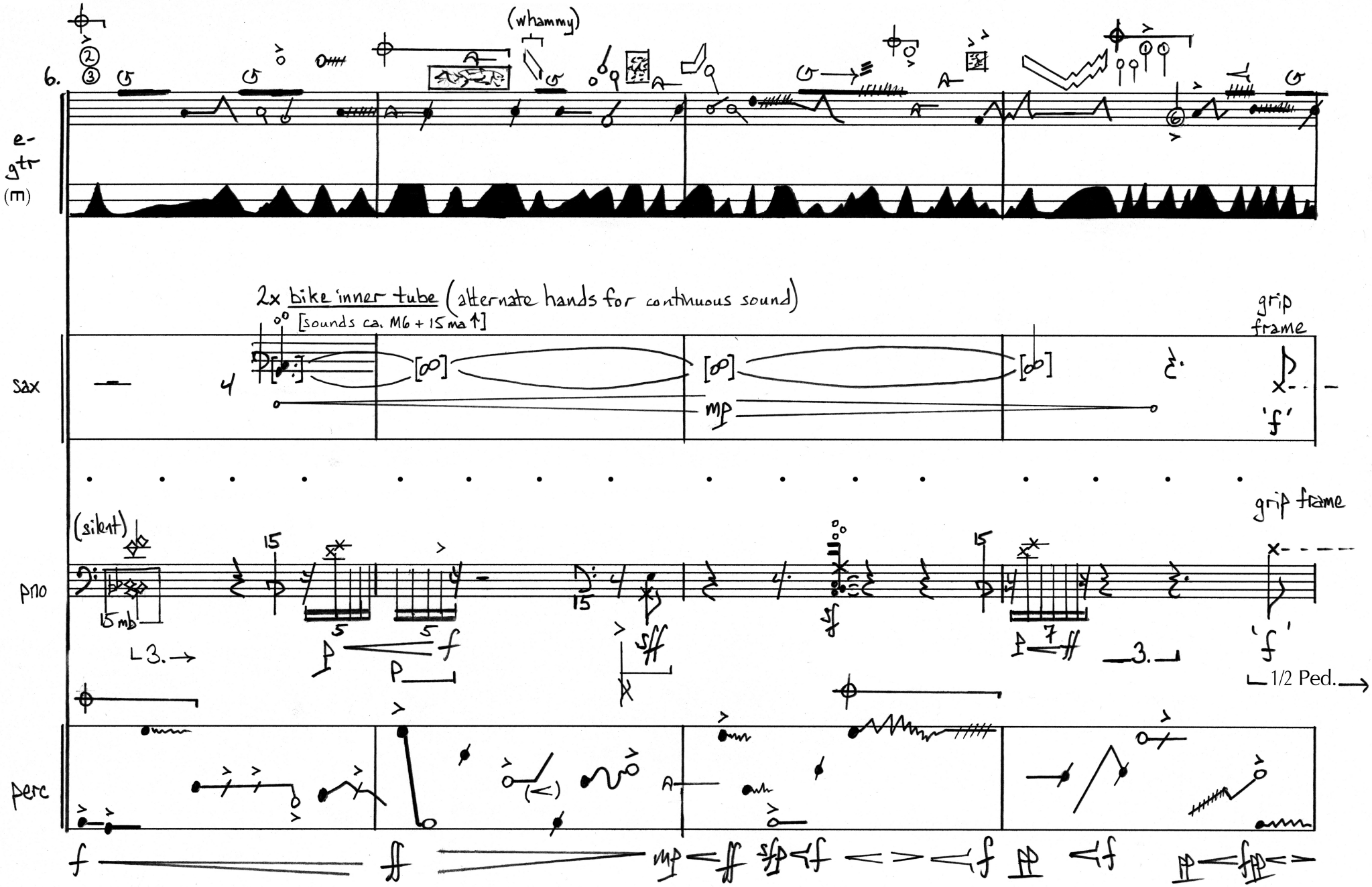
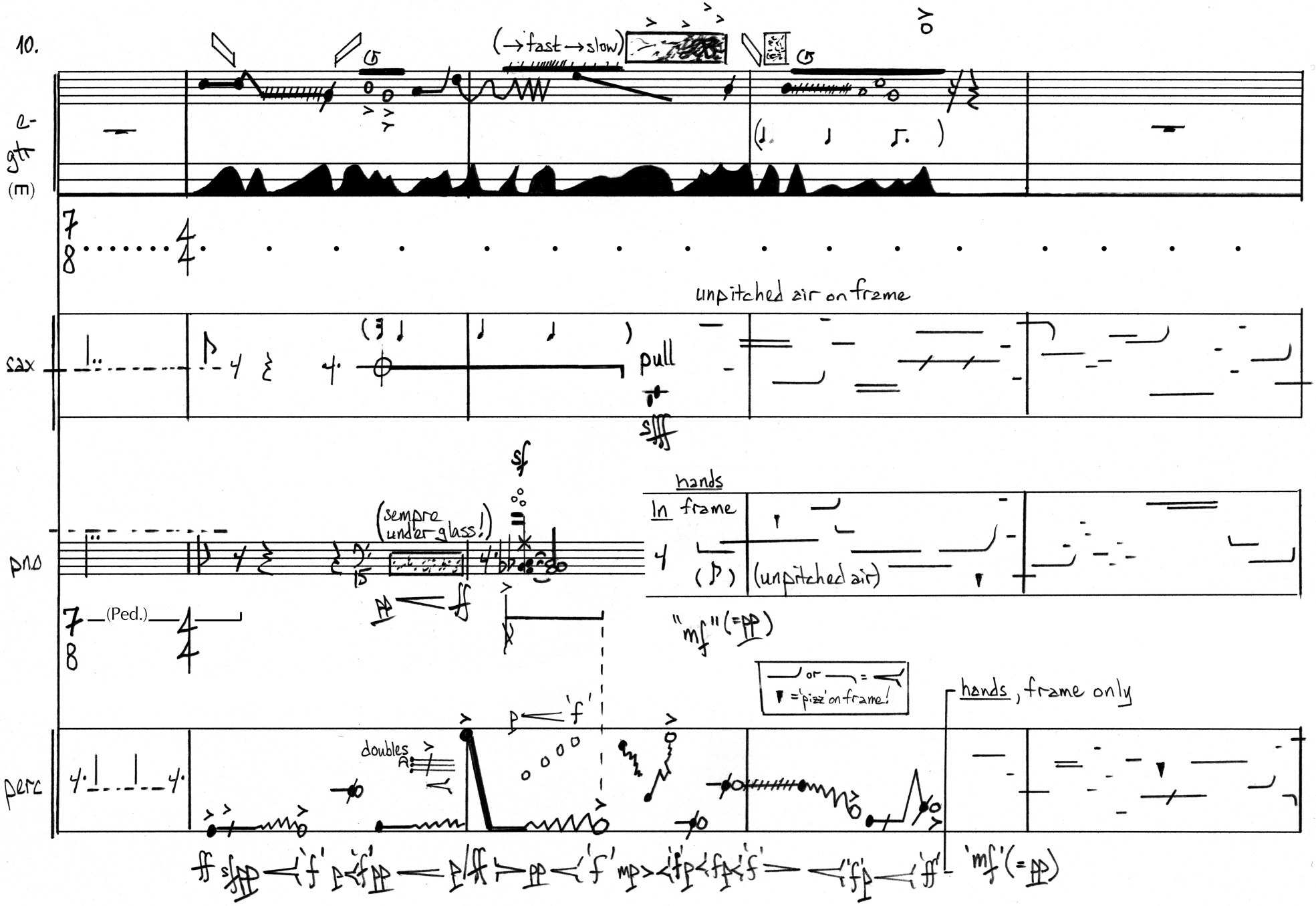
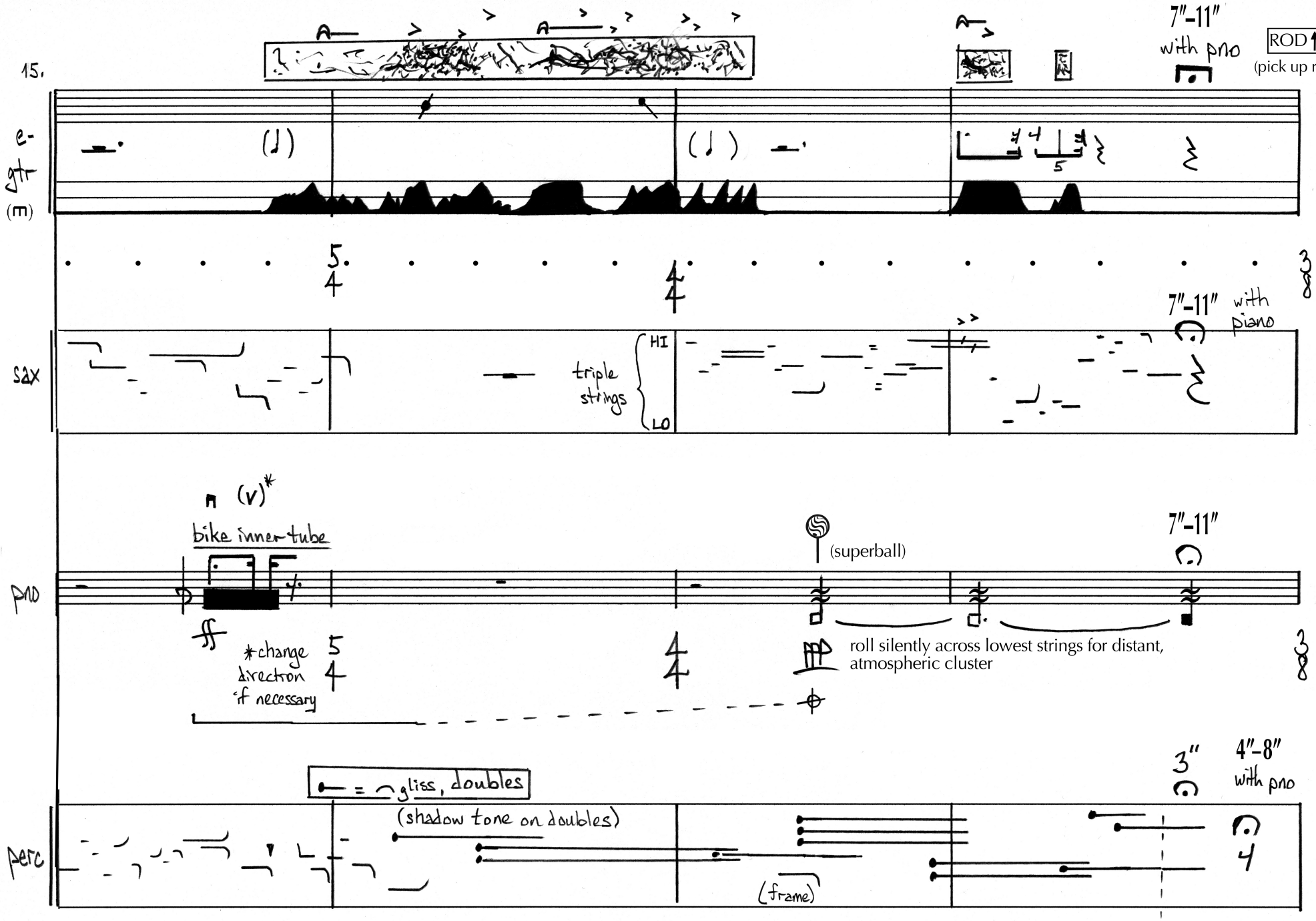
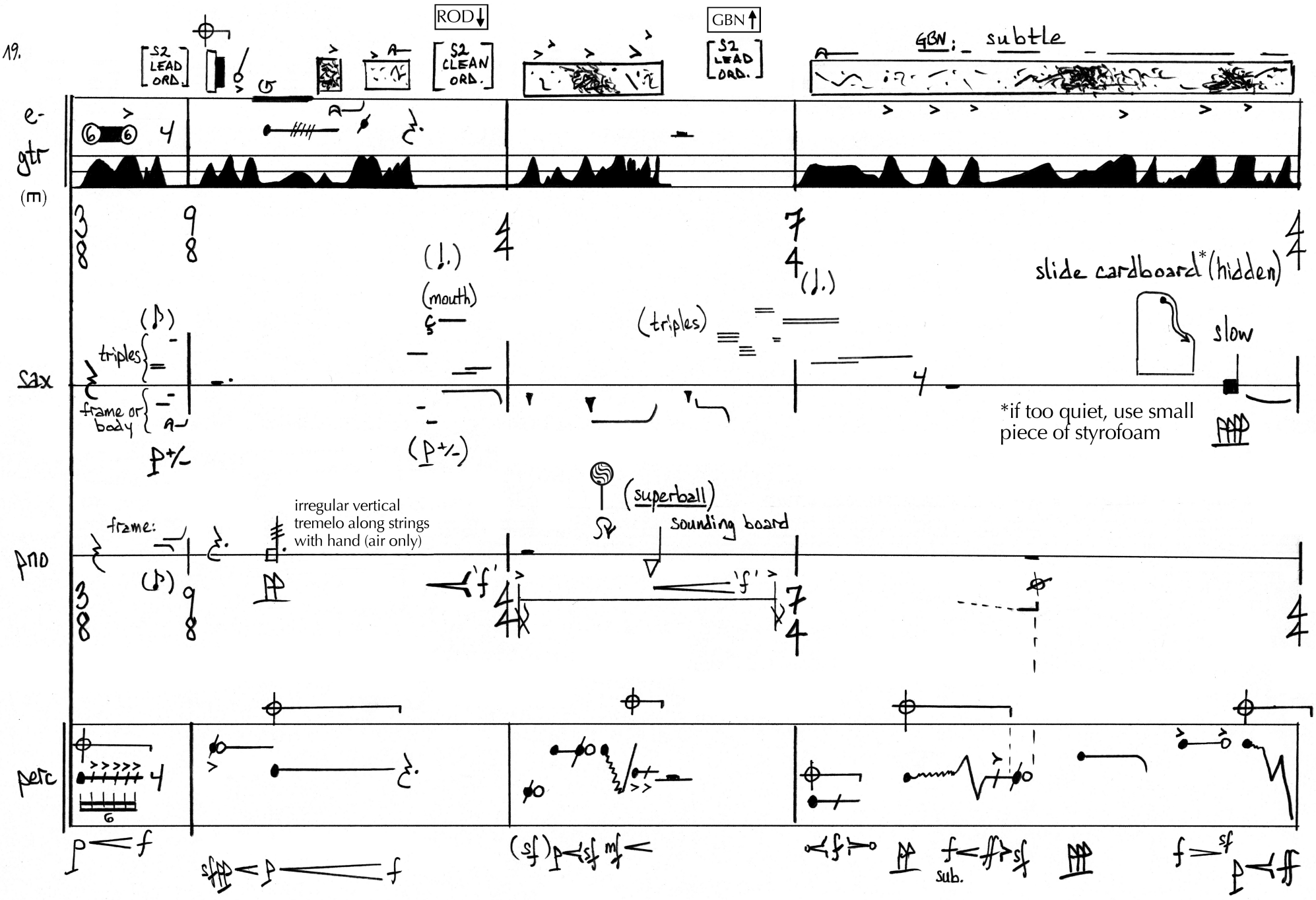
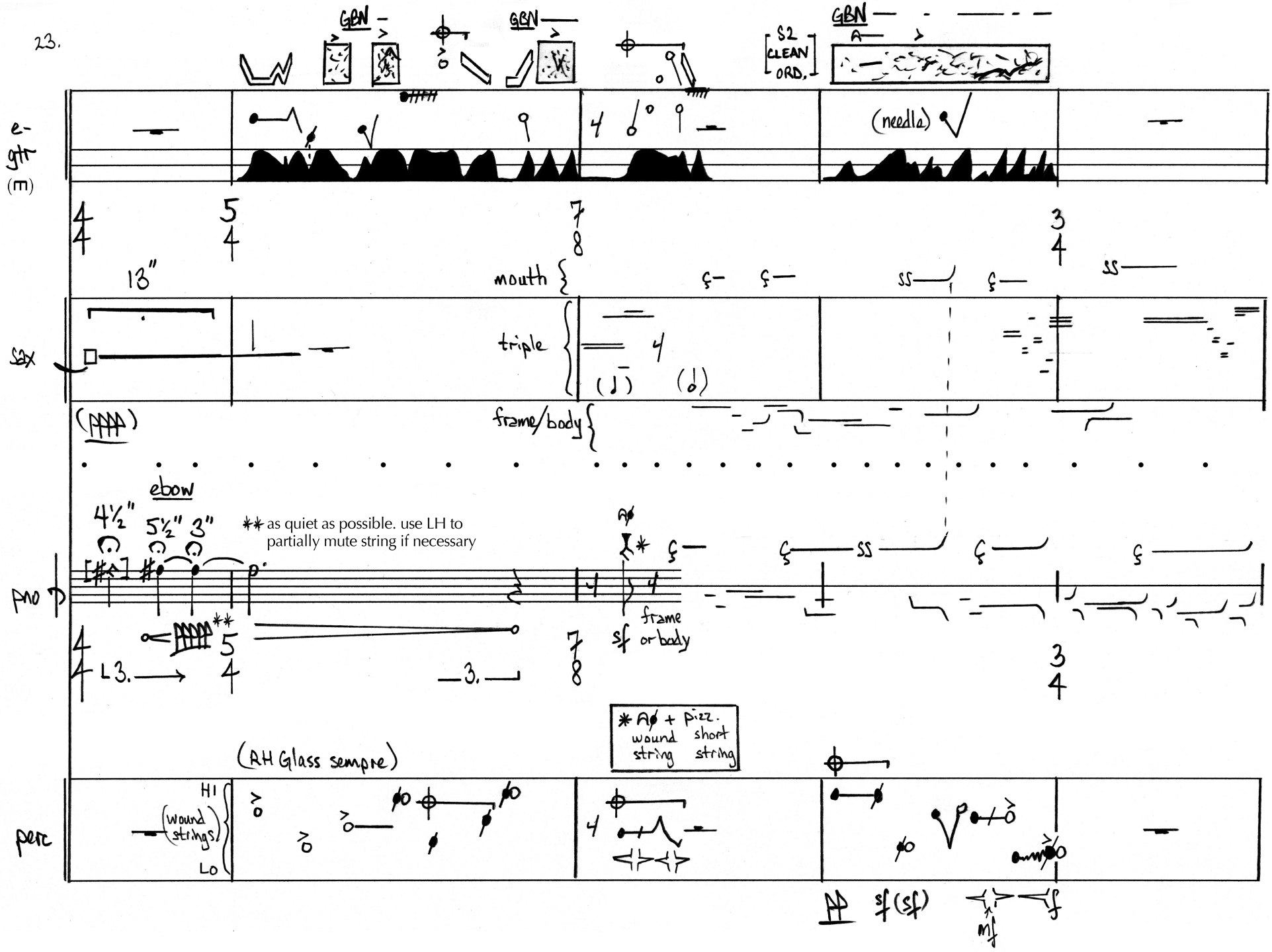

6.
(whammy)
e-gtr
(m)
2x bike inner tube (alternate hands for continuous sound)
[sounds ca. M6 + 15 ma ↑]
grip frame
sax
mp
'f'
(silent)
grip frame
pno
15 mb
3.
sff
sf
ff
1/2 Ped.
perc
f
ff
mp
sfp
pp
fpp

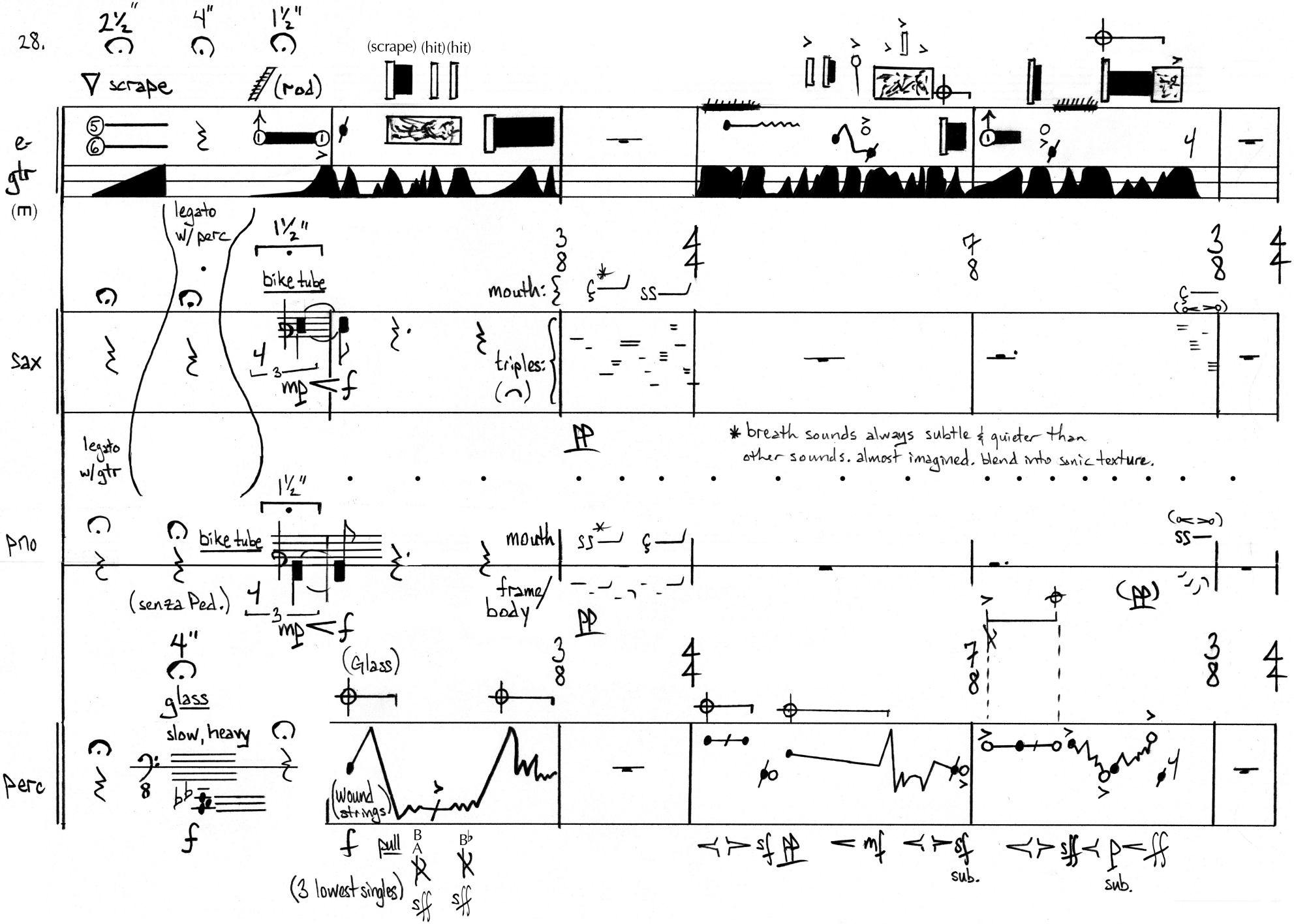

10.
(→fast→slow)
e-gtr (=)
unpitched air on frame
sax
pull
hands
In frame
(unpitched air)
"mf" (=pp)
pno
(sempre under glass!)
(Ped.)
or =
= 'pizz' on frame!
hands, frame only
perc
doubles
'f'
'mf' (=pp)

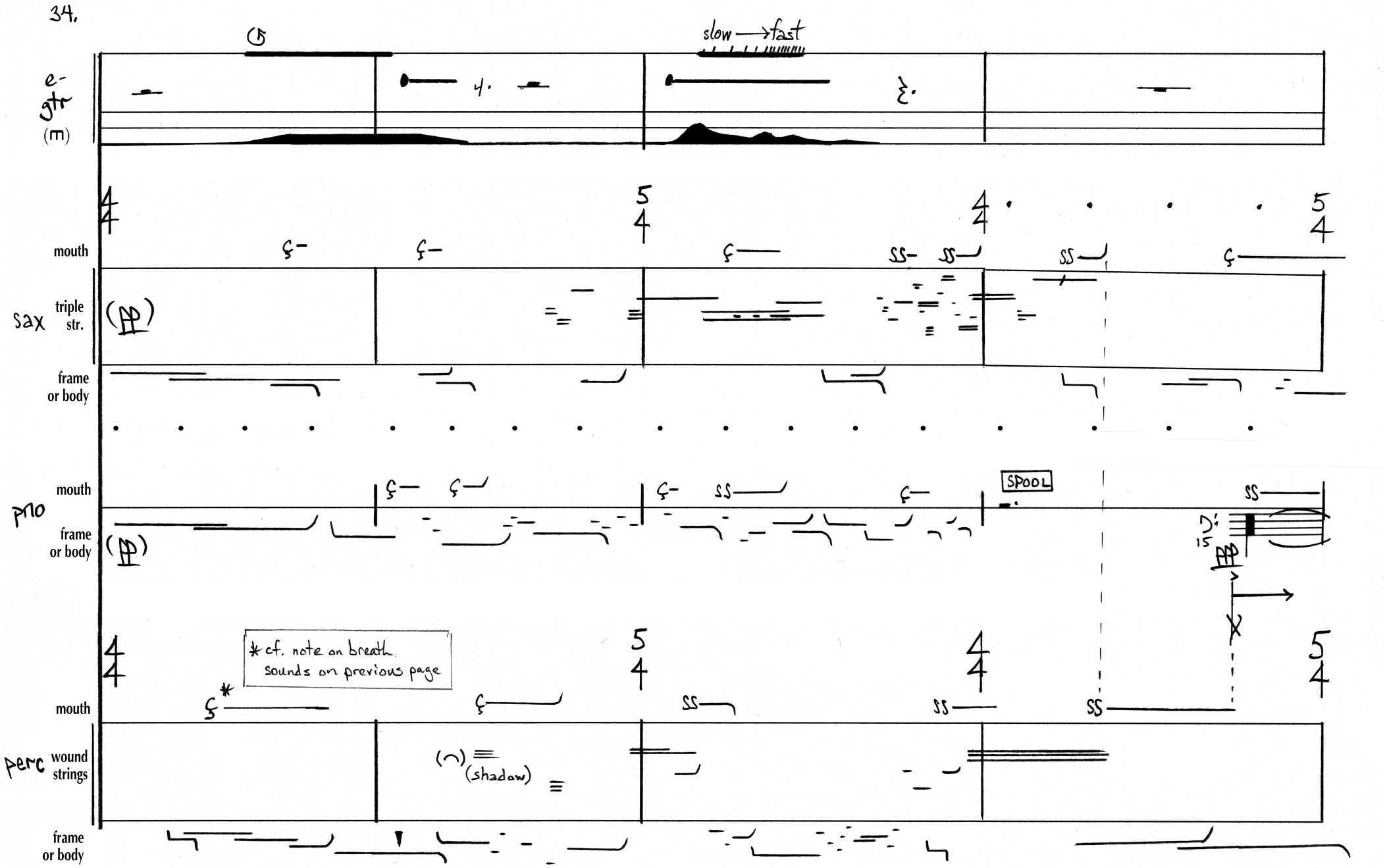

15.
A
A
7"-11"
with pno
ROD
(pick up rod)
e-gtr
(=)
5/4
4/4
7"-11" with piano
sax
triple strings
HI
LO
(v)*
bike inner-tube
pno
(superball)
7"-11"
*change direction if necessary
roll silently across lowest strings for distant, atmospheric cluster
= gliss, doubles
(shadow tone on doubles)
3"
4"-8"
with pno
perc
(frame)

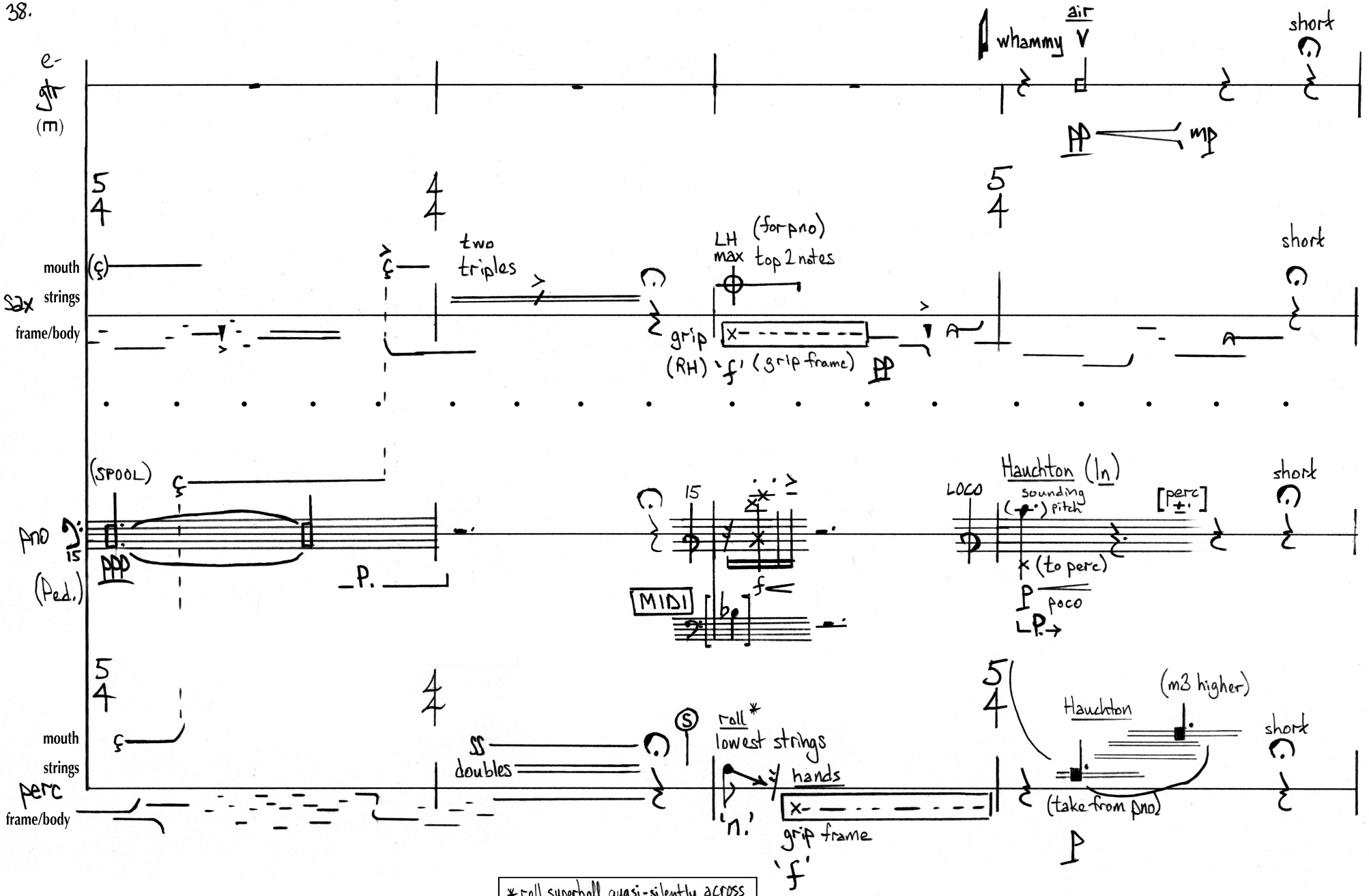
19.

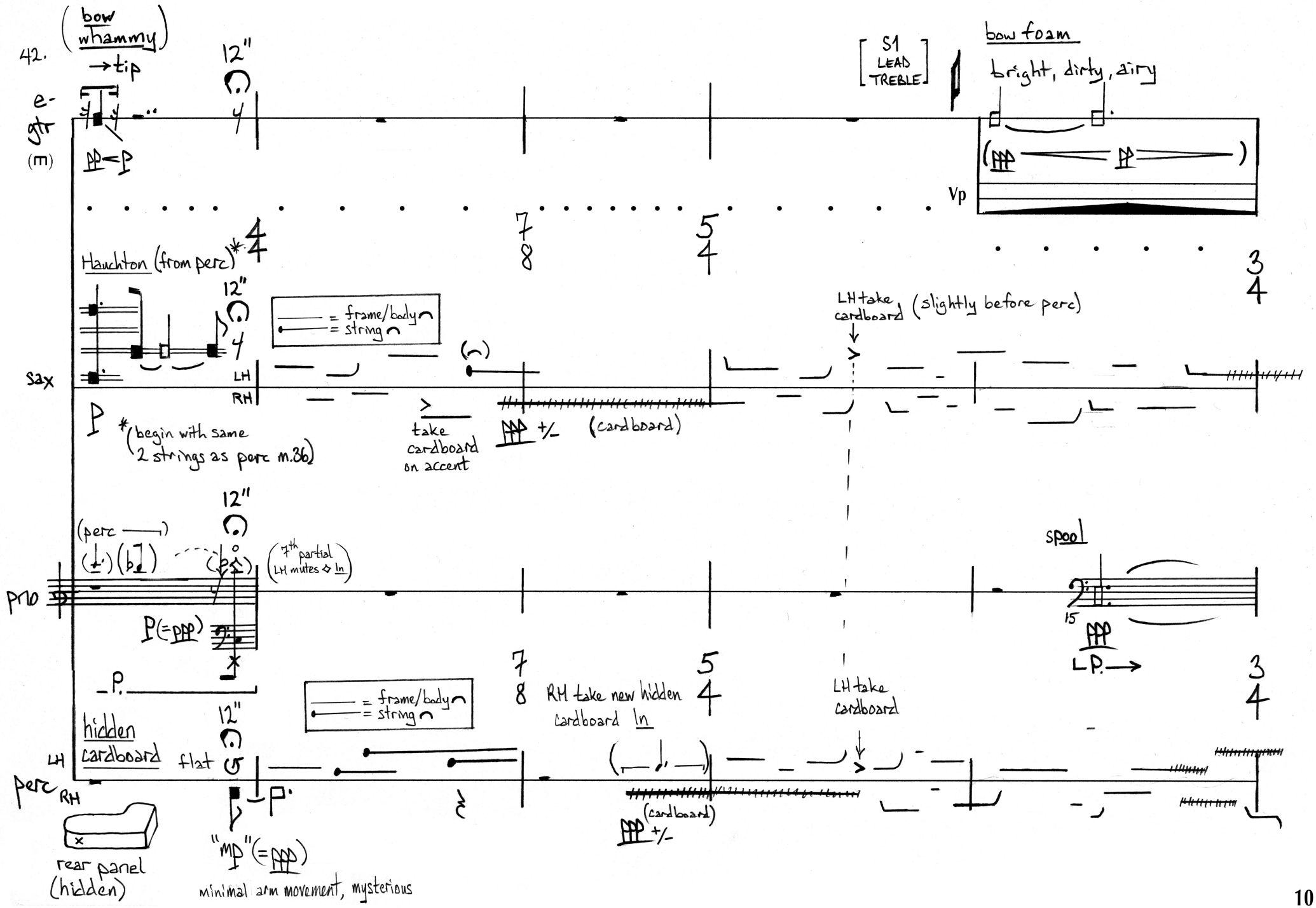

S2 LEAD ORD.
ROD
S2 CLEAN ORD.
GBN
S2 LEAD ORD.
GBN: subtle
e-gtr
(m)
(mouth)
(triples)
slide cardboard* (hidden)
slow
*if too quiet, use small piece of styrofoam
Sax
triples
frame or body
(superball)
sounding board
irregular vertical tremelo along strings with hand (air only)
frame:
pno
perc
sub.

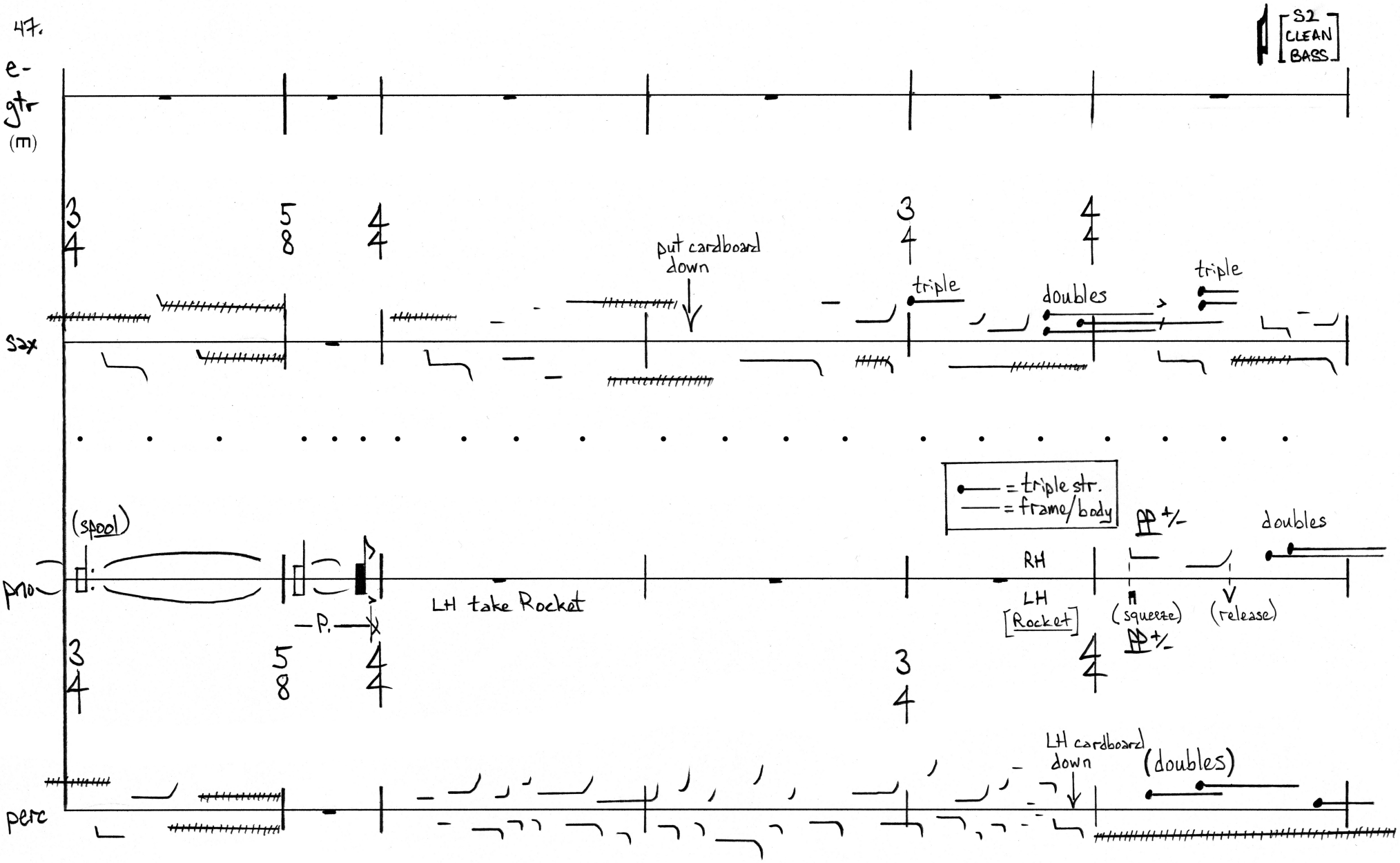

23.
GBN
GBN
GBN
S2 CLEAN ORD.
e-gtr (m)
(needle)
13"
mouth
triple
sax
frame/body
ebow
4½"
5½"
3"
** as quiet as possible. use LH to partially mute string if necessary
pno
frame or body
sf
L3.
3.
* Aø + pizz. wound string short string
(RH Glass sempre)
perc
HI
(wound strings)
Lo
sf (sf)
mf

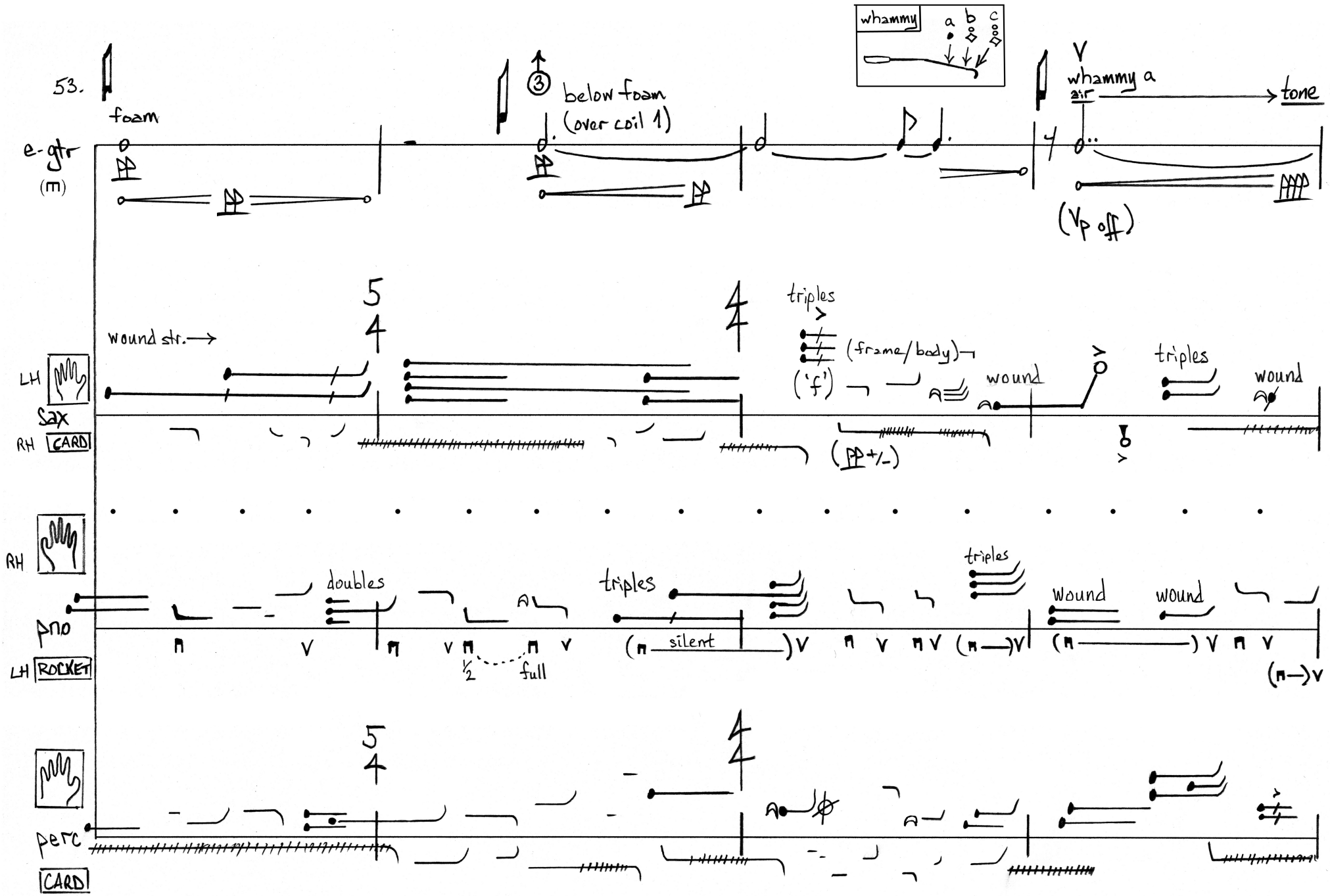

28.
2½"
4"
1½"
(scrape) (hit) (hit)
scrape
(rod)
e-gtr (m)
legato w/ perc
1½"
bike tube
mouth:
ss
sax
triples:
mp
f
* breath sounds always subtle & quieter than other sounds. almost imagined. blend into sonic texture.
legato w/gtr
pno
bike tube
mouth
ss
(senza Ped.)
frame/ body
4"
glass
slow, heavy
perc
(Glass)
(wound strings)
pull
B
A
B♭
(3 lowest singles)
sff
sub.
sub.

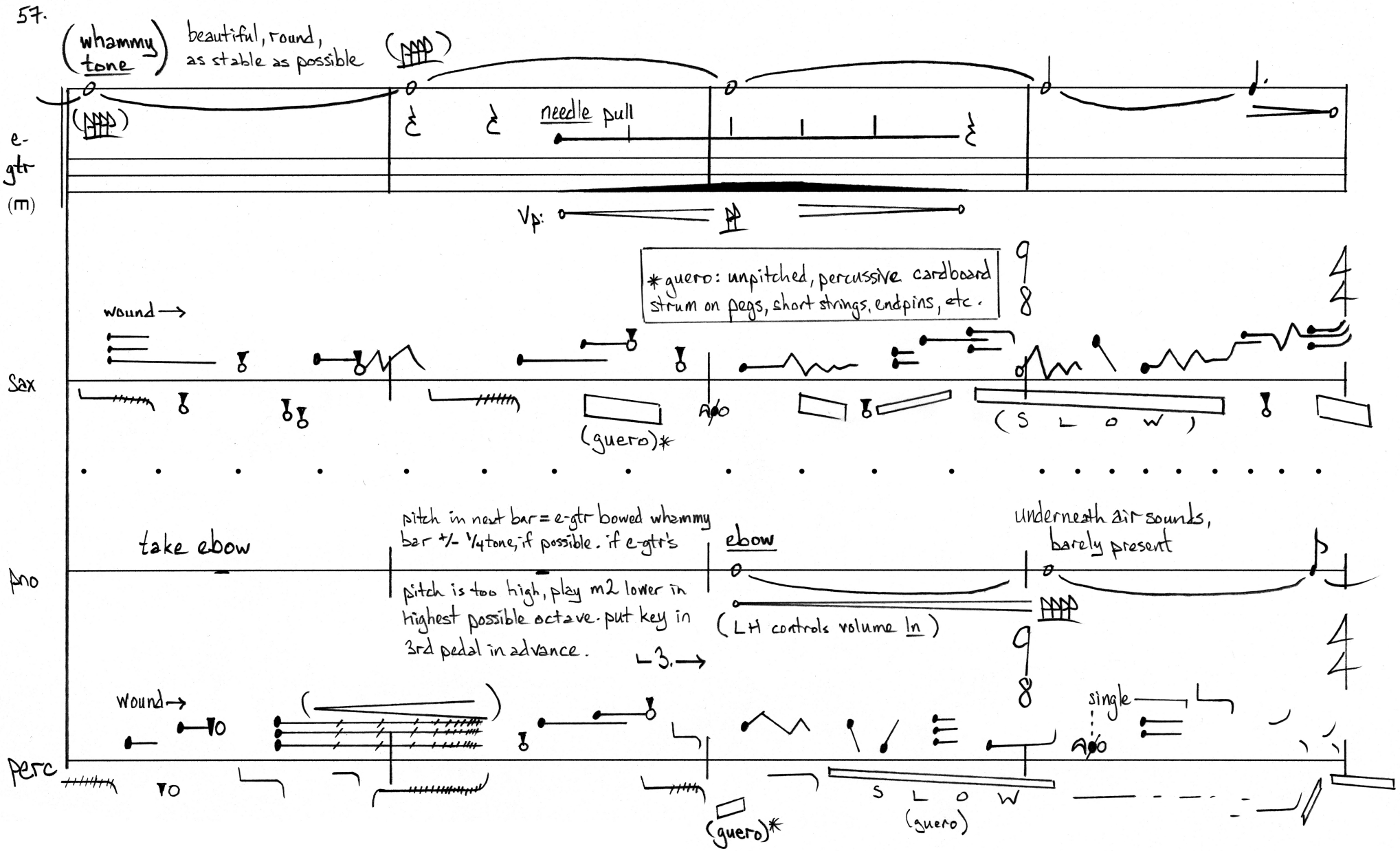

34.
slow → fast
e-gtr
(m)
mouth
sax
triple str.
frame or body
mouth
pno
frame or body
SPOOL
* cf. note on breath sounds on previous page
mouth
perc
wound strings
(shadow)
frame or body

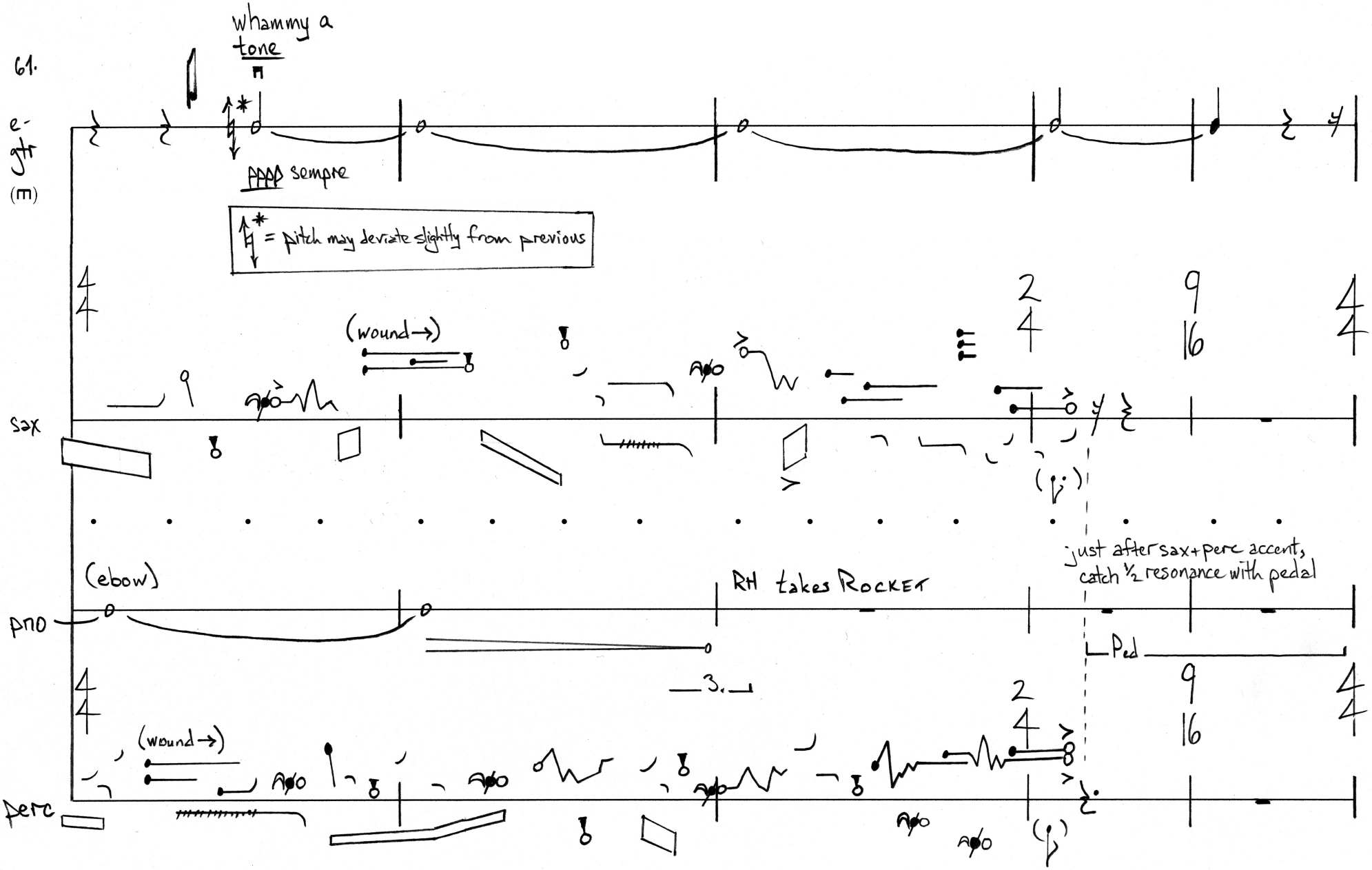

e-gtr
(E)
whammy
air
short
mp
mouth
strings
sax
frame/body
two triples
LH max
(for pno)
top 2 notes
grip
(RH) 'f' (grip frame)
short
(SPOOL)
pno
15
(Ped.)
P.
MIDI
f
LOCO
Hauchton (In)
sounding pitch
[perc]
(to perc)
P
poco
LP.
short
mouth
strings
perc
frame/body
SS
doubles
roll*
lowest strings
hands
'n.'
grip frame
'f'
Hauchton
(m3 higher)
(take from pno)
P
short
* roll superball quasi-silently across lowest strings to activate cluster

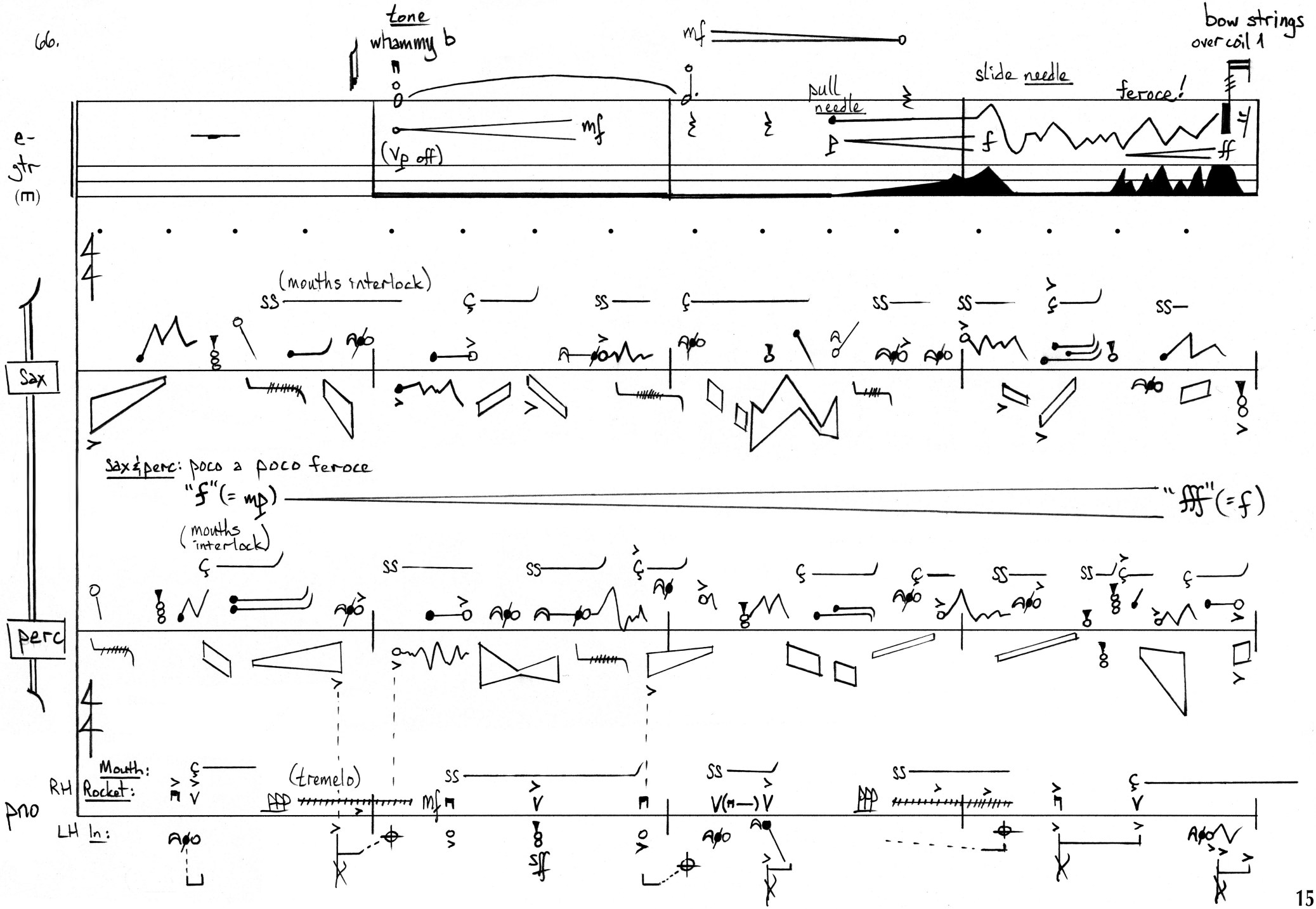

42.
(bow whammy) → tip
12"
e-gtr (m)
S1 LEAD TREBLE
bow foam
bright, dirty, airy
Vp
Hauchton (from perc)*
= frame/body
= string
LH take cardboard (slightly before perc)
sax
LH
RH
*(begin with same 2 strings as perc m.36)
take cardboard on accent
(cardboard)
(perc)
7th partial LH mutes ◇ in
spool
pno
hidden cardboard
flat
RH take new hidden cardboard in
perc
rear panel (hidden)
"mp" (=ppp)
minimal arm movement, mysterious

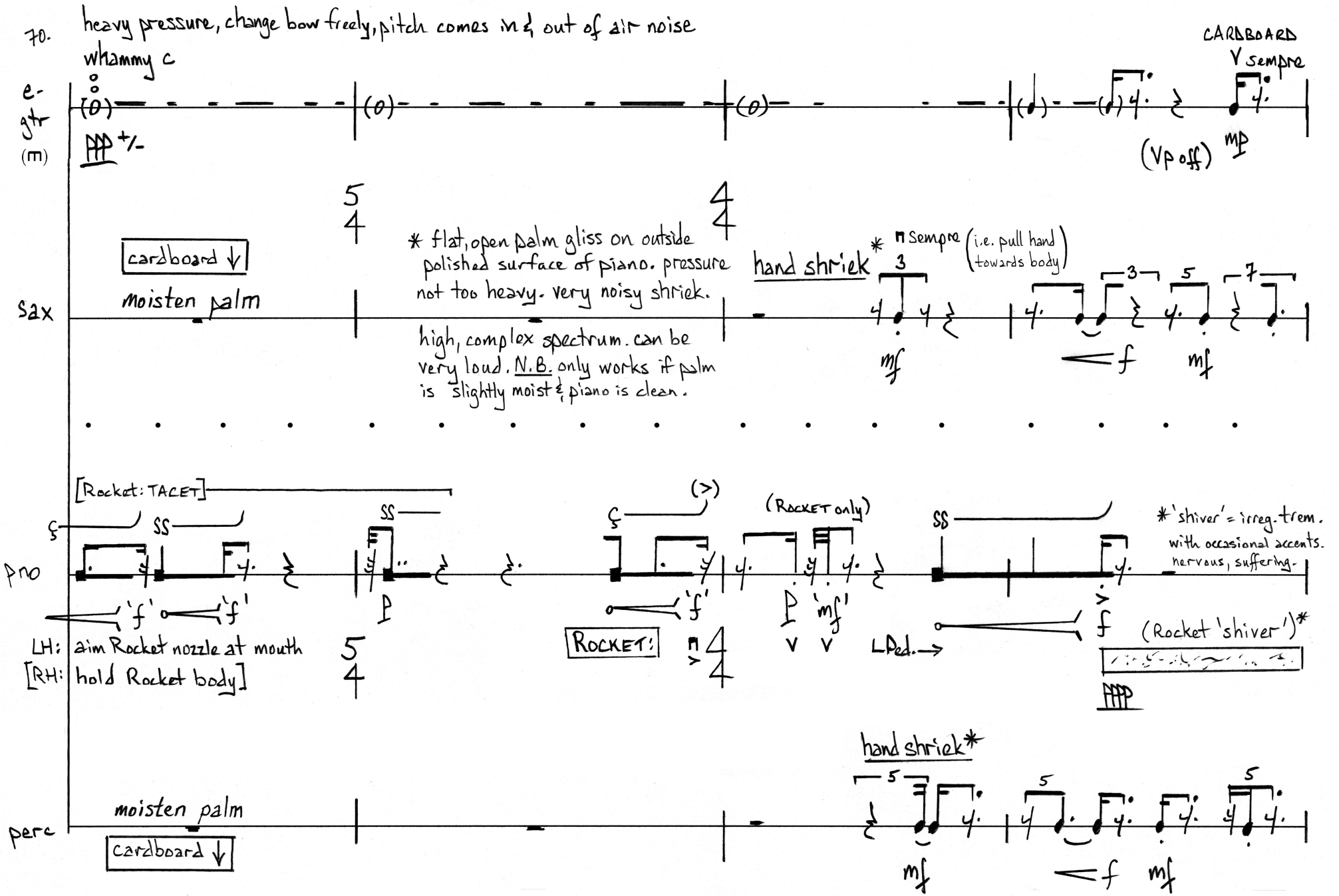

47.
S2 CLEAN BASS
e-gtr (m)
put cardboard down
triple
doubles
triple
Sax
= triple str.
= frame/body
(spool)
RH
LH take Rocket
LH [Rocket]
(squeeze)
(release)
doubles
P.
LH cardboard down
(doubles)
perc

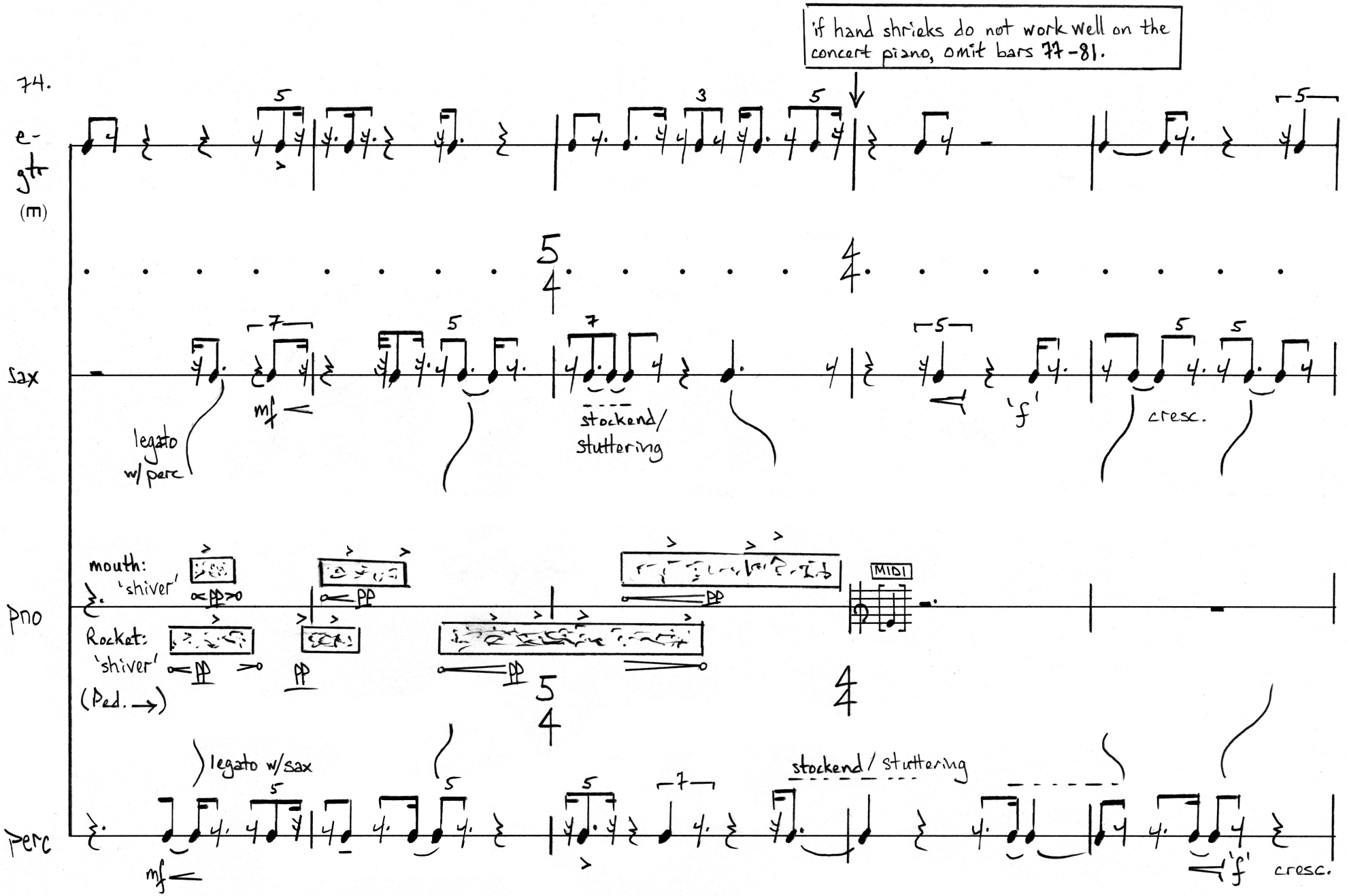

53.
foam
e-gtr
(m)
below foam
(over coil 1)
whammy
a
b
c
whammy a
air
tone
(Vp off)
wound str.
LH
Sax
RH
CARD
triples
(frame/body)
('f')
wound
triples
wound
(Vp +/-)
RH
pno
doubles
triples
triples
wound
wound
silent
½
full
LH
ROCKET
perc
CARD

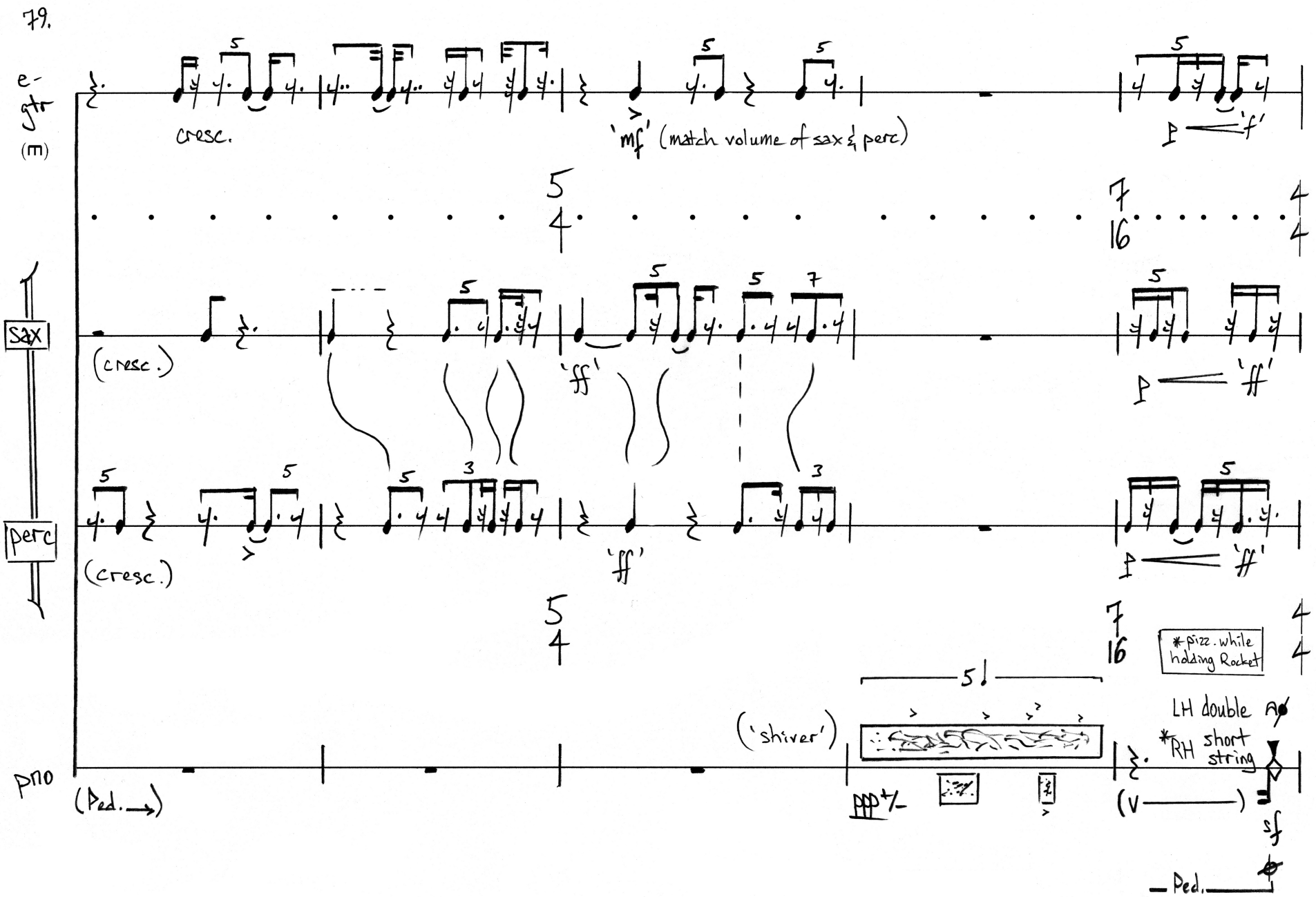

57.
(whammy tone)
beautiful, round, as stable as possible
e-gtr (m)
needle pull
Vp:
*guero: unpitched, percussive cardboard strum on pegs, short strings, endpins, etc.
wound →
Sax
(guero)*
(S L O W)
take ebow
pitch in next bar = e-gtr bowed whammy bar +/- 1/4tone, if possible. if e-gtr's pitch is too high, play m2 lower in highest possible octave. put key in 3rd pedal in advance.
3.
ebow
(LH controls volume In)
underneath air sounds, barely present
Sno
wound →
single
perc
ro
(guero)*
S L O W
(guero)

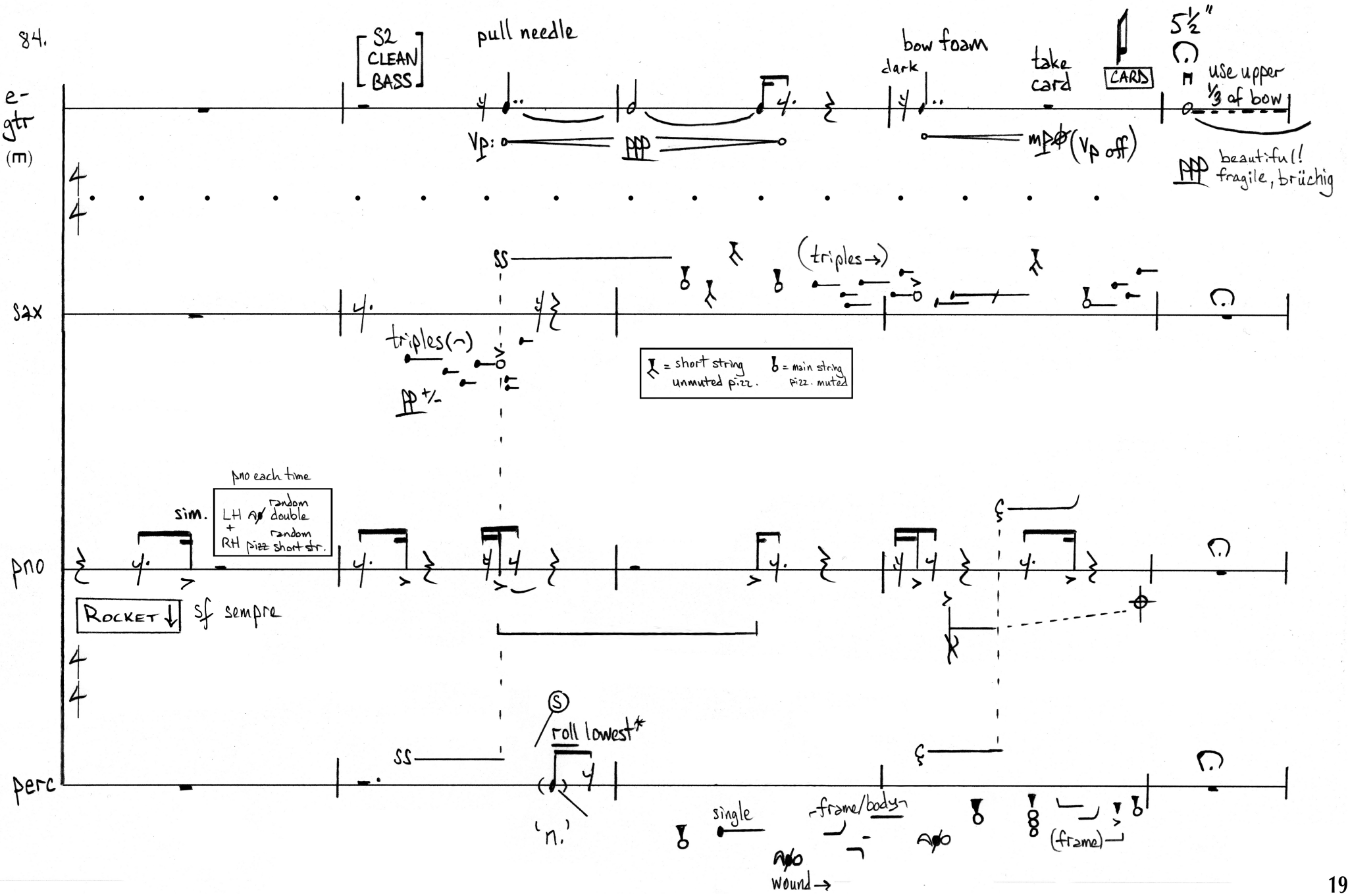

61.
whammy a tone
e-gtr
(m)
sempre
* = pitch may deviate slightly from previous
(wound→)
sax
(elbow)
RH takes ROCKET
just after sax+perc accent, catch ½ resonance with pedal
pno
Ped
3.
(wound→)
perc

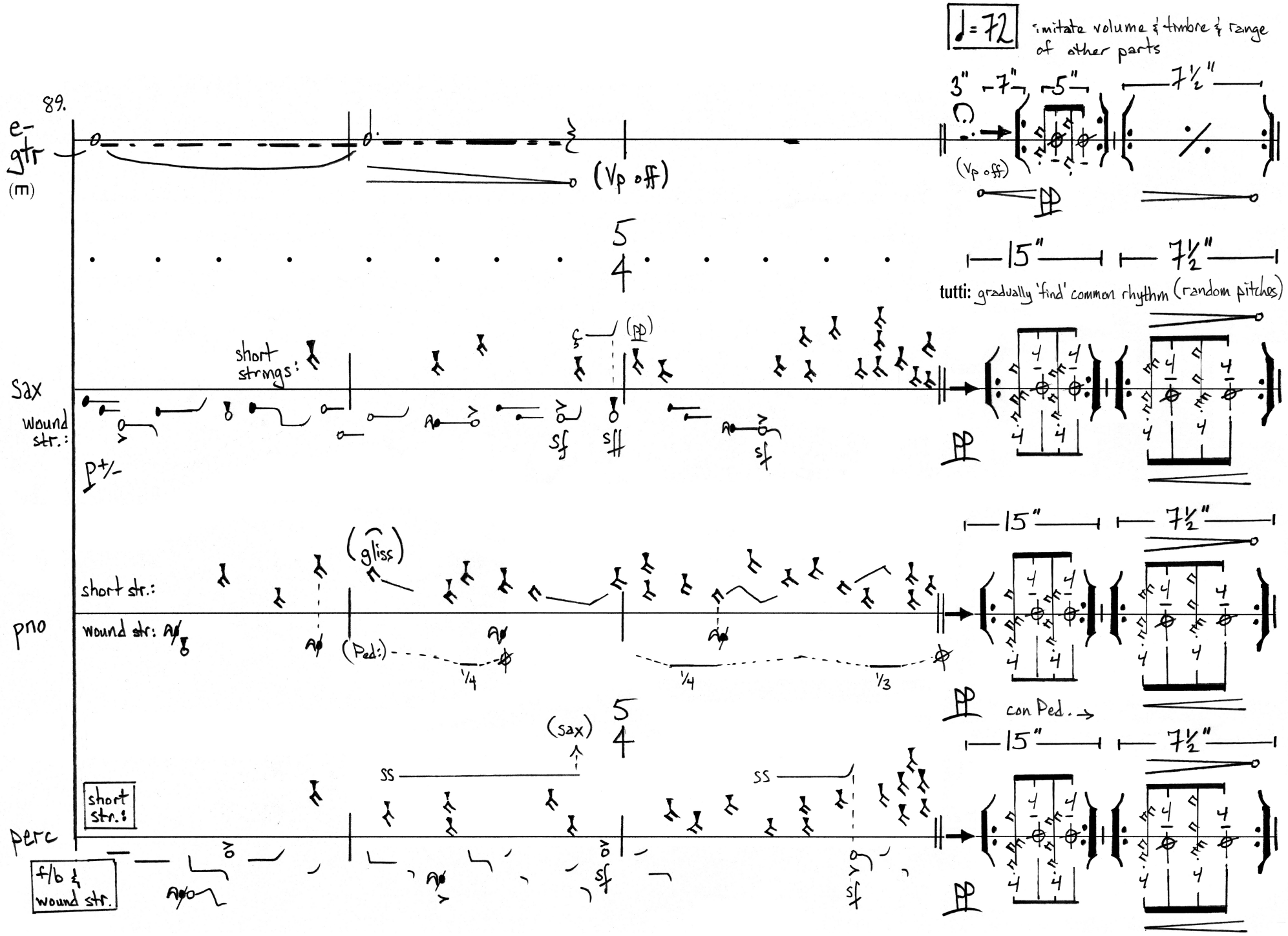

tone
whammy b
mf
bow strings
over coil 1
slide needle
pull needle
feroce!
e-gtr
(m)
mf
(Vp off)
f
ff
(mouths interlock)
Sax
Sax & perc: poco a poco feroce
"f" (= mp)
"fff" (= f)
(mouths interlock)
perc
Mouth:
RH
Rocket:
(tremelo)
mf
sff
LH In:
pno

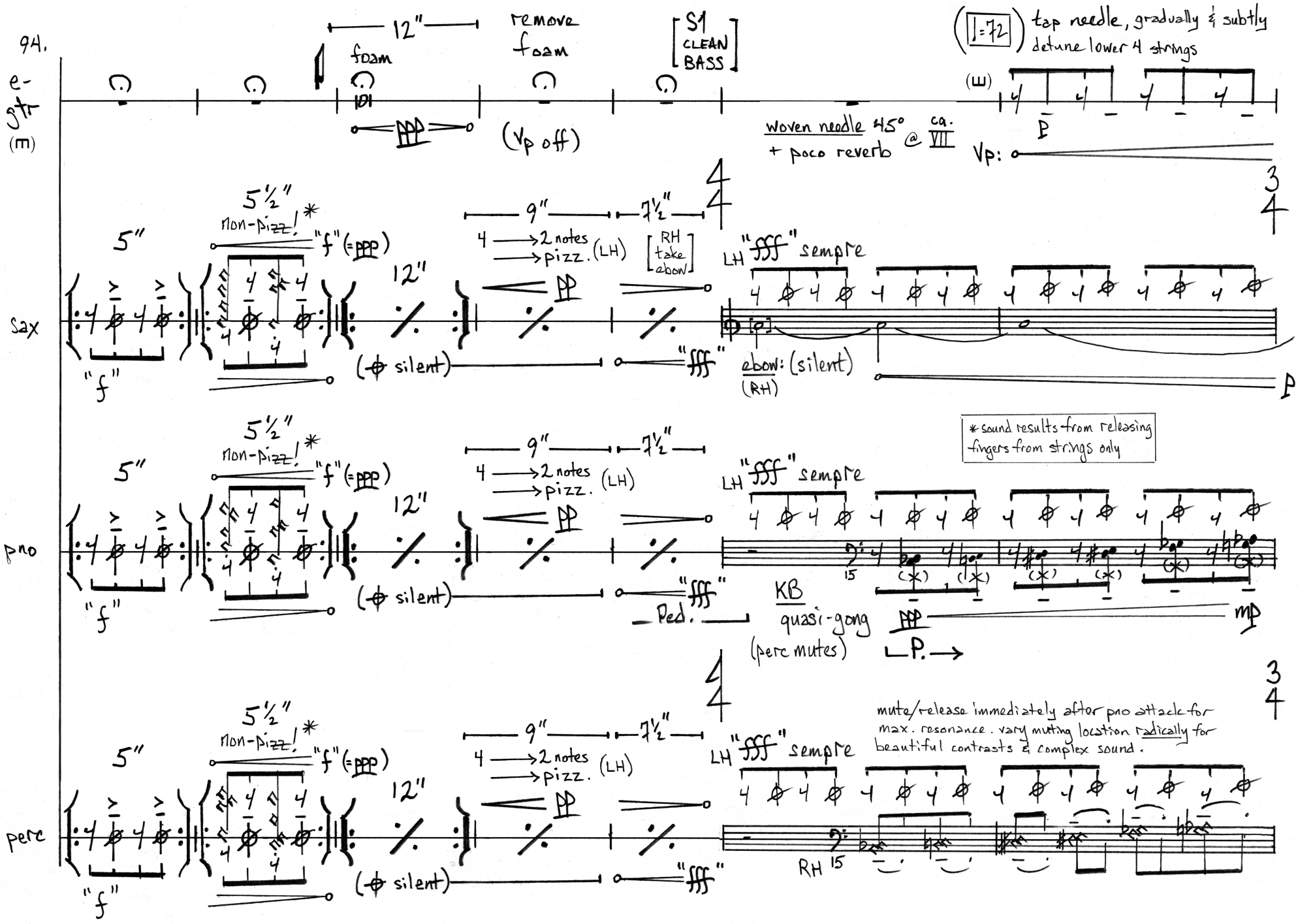

70.
heavy pressure, change bow freely, pitch comes in & out of air noise
whammy c
e-gtr (m)
CARDBOARD
V sempre
(Vp off)
mp
cardboard ↓
moisten palm
sax
* flat, open palm gliss on outside polished surface of piano. pressure not too heavy. very noisy shriek.
high, complex spectrum. can be very loud. N.B. only works if palm is slightly moist & piano is clean.
hand shriek *
sempre (i.e. pull hand towards body)
[Rocket: TACET]
pno
'f' 'f'
LH: aim Rocket nozzle at mouth
[RH: hold Rocket body]
ROCKET:
(Rocket only)
LPed.
*'shiver' = irreg. trem. with occasional accents. nervous, suffering.
(Rocket 'shiver')*
hand shriek*
perc
moisten palm
cardboard ↓

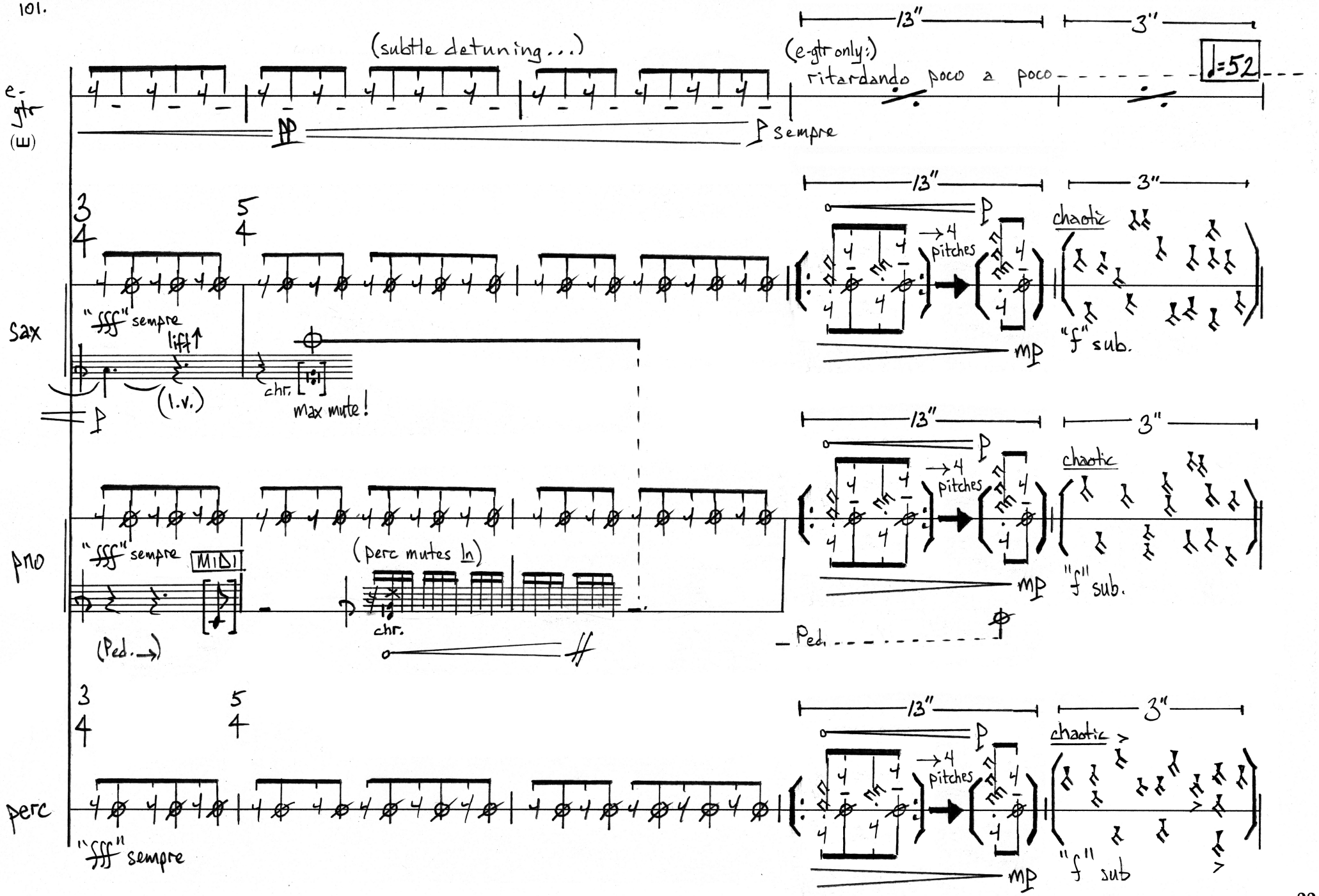

if hand shrieks do not work well on the concert piano, omit bars 77-81.
74.
e-gtr
(m)
sax
legato w/ perc
mf
stockend/ stuttering
'f'
cresc.
pno
mouth: 'shiver'
Rocket: 'shiver'
(Ped. →)
MIDI
perc
legato w/sax
stockend / stuttering
mf
'f'
cresc.

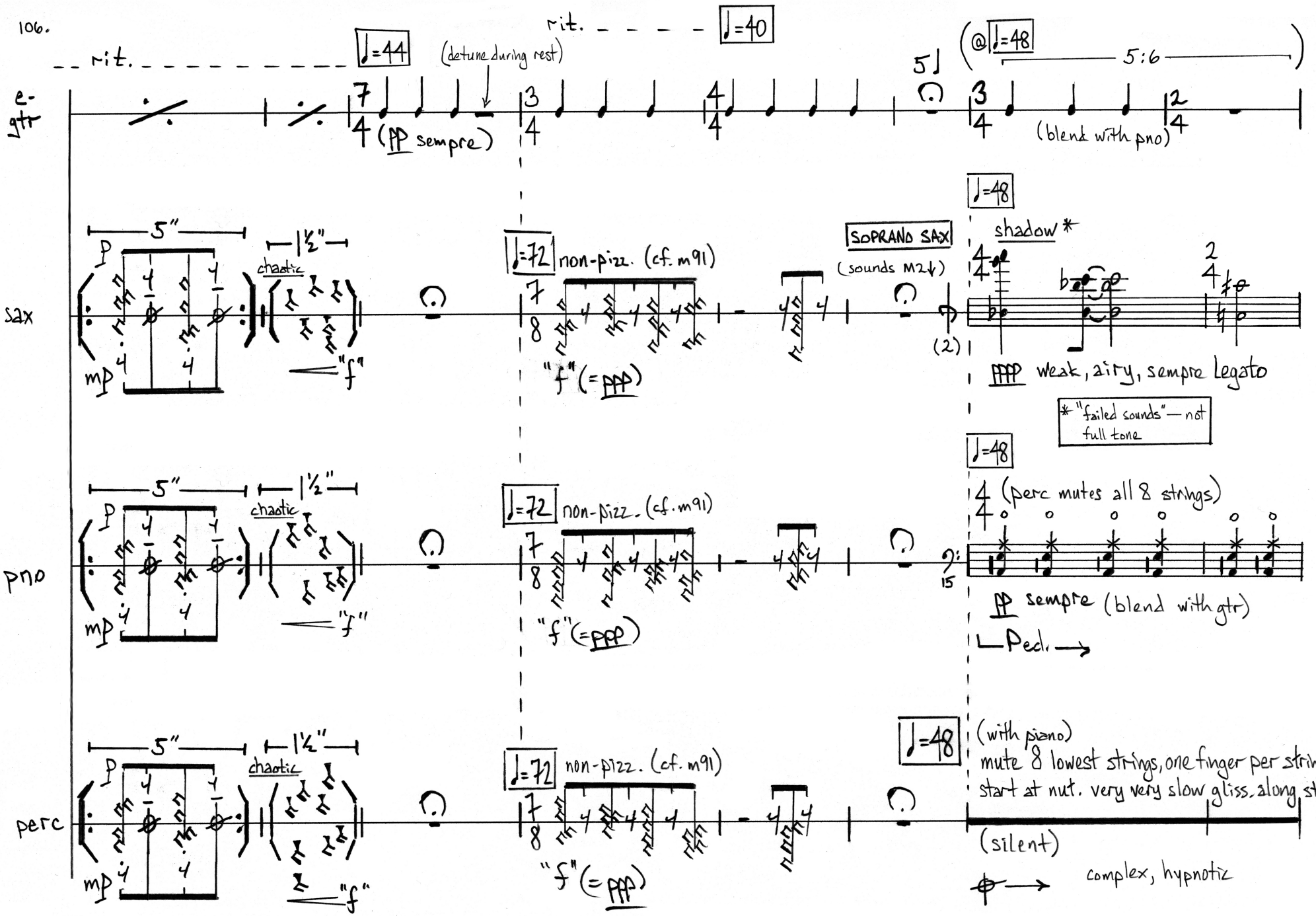

79.
e-gtr
(m)
cresc.
'mf' (match volume of sax & perc)
'f'
sax
(cresc.)
'ff'
'ff'
perc
(cresc.)
'ff'
'ff'
*pizz. while holding Rocket
('shiver')
LH double
*RH short string
pno
(Ped.)
sf
Ped.

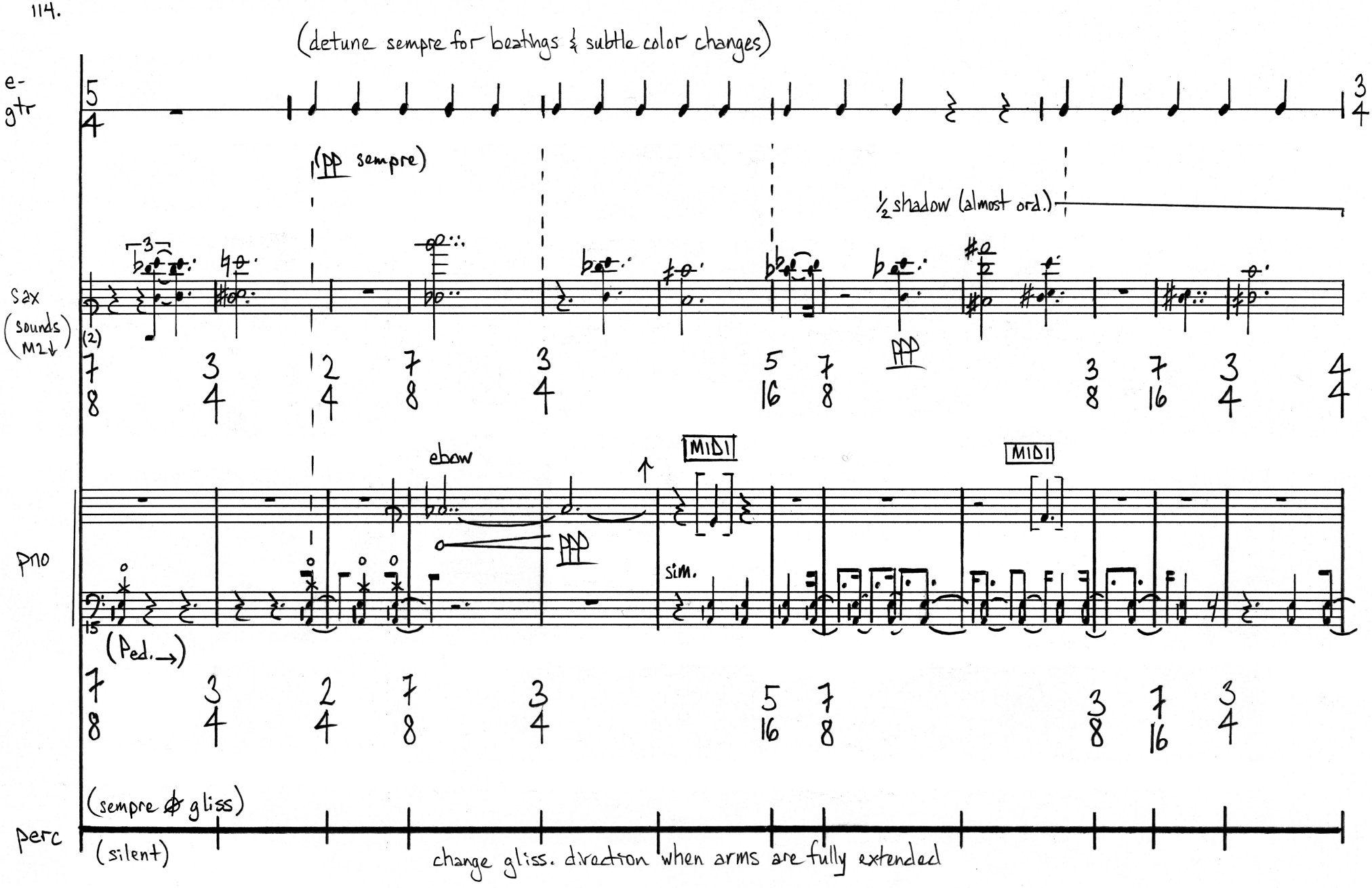

84.
S2 CLEAN BASS
pull needle
bow foam
dark
take card
CARDS
5½"
use upper ⅓ of bow
e-gtr (m)
vp:
mp (vp off)
beautiful! fragile, brüchig
sax
ss
(triples→)
triples(~)
= short string unmuted pizz.
= main string pizz. muted
pno each time
sim.
LH random double
+
RH pizz short str.
pno
ROCKET ↓
sf sempre
perc
roll lowest*
'n.'
single
frame/body
(frame)
wound →

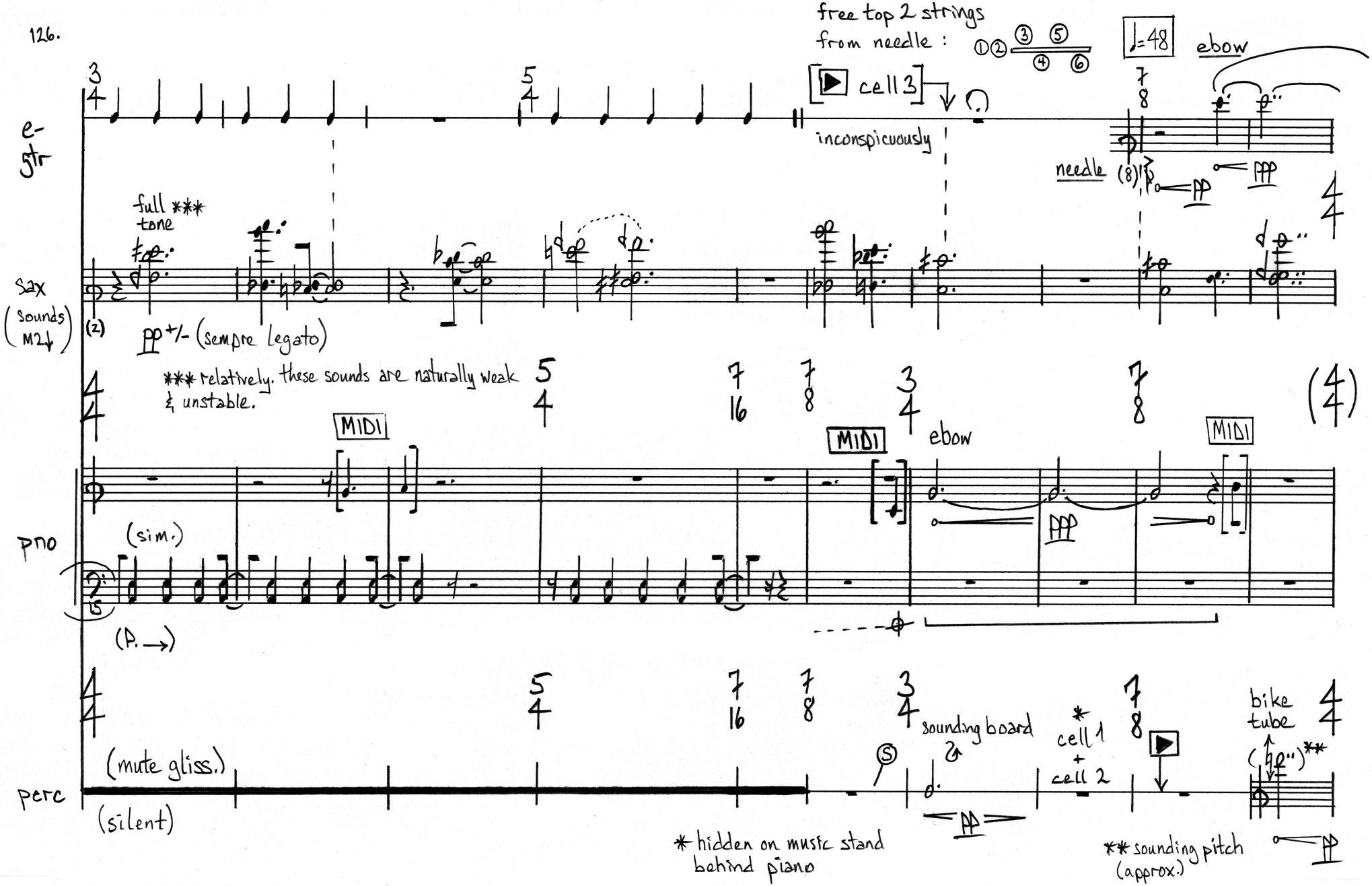

89.
♩= 72
imitate volume & timbre & range of other parts
e-gtr
(m)
(Vp off)
3"
7"
5"
7½"
(Vp off)
5
4
15"
7½"
tutti: gradually 'find' common rhythm (random pitches)
Sax
wound str.:
short strings:
(pp)
sf
sff
sf
p+/-
pno
short str.:
wound str:
(gliss)
(Ped:)
1/4
1/4
1/3
con Ped.
perc
short str.:
f/b & wound str.
(sax)
ss
ss
sf
sf

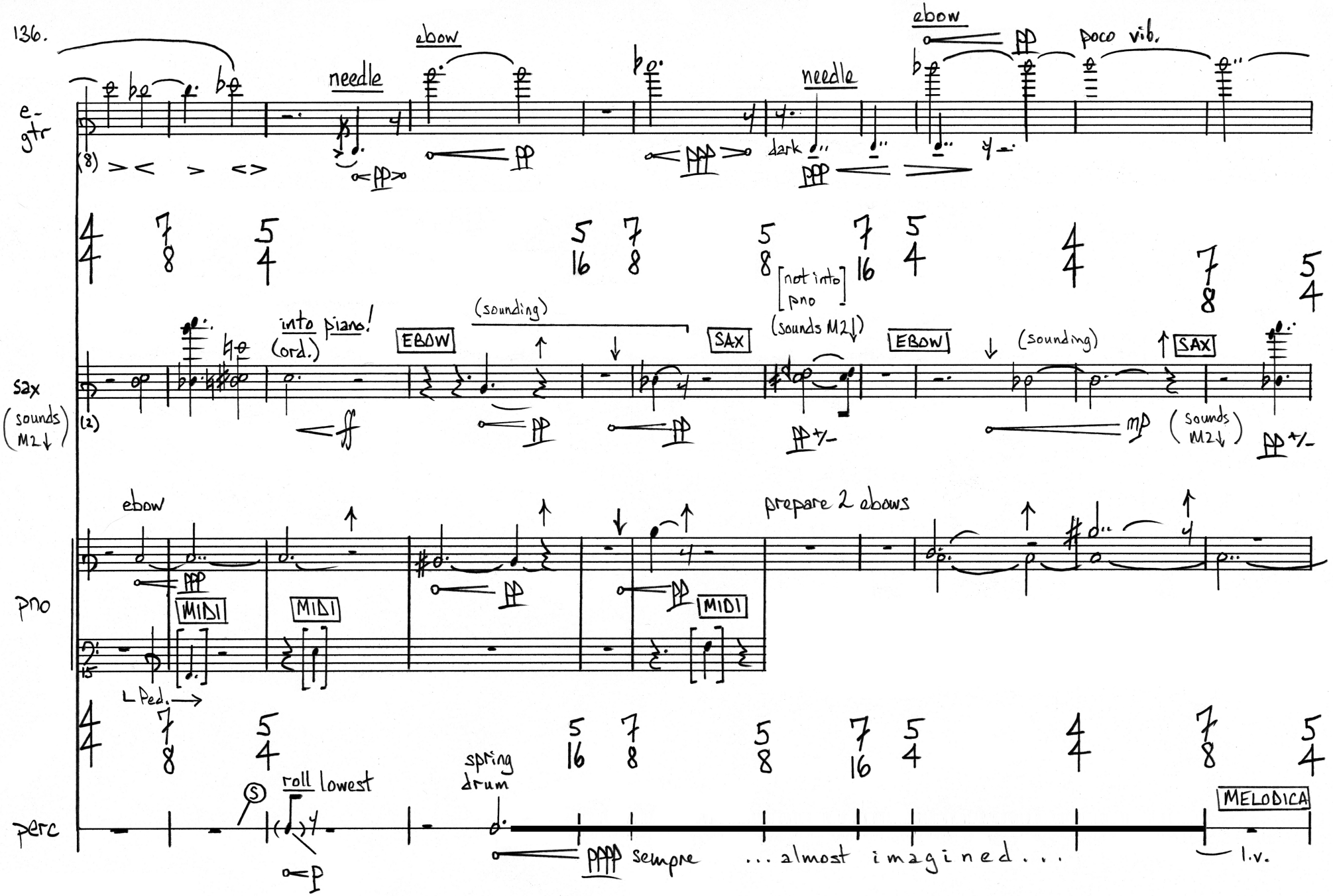

94.
e-gtr
(m)
12"
foam
remove foam
S1 CLEAN BASS
(♩=72) tap needle, gradually & subtly detune lower 4 strings
(vp off)
woven needle 45° @ ca. VIII
+ poco reverb
vp:
5"
5½"
non-pizz.!*
"f" (=ppp)
9"
7½"
4 → 2 notes → pizz. (LH)
RH take elbow
LH "fff" sempre
sax
"f"
(+ silent)
"fff"
elbow: (silent) (RH)
p
*sound results from releasing fingers from strings only
pno
Ped.
KB
quasi-gong
(perc mutes)
mp
p.→
mute/release immediately after pno attack for max. resonance. vary muting location radically for beautiful contrasts & complex sound.
perc
RH 15

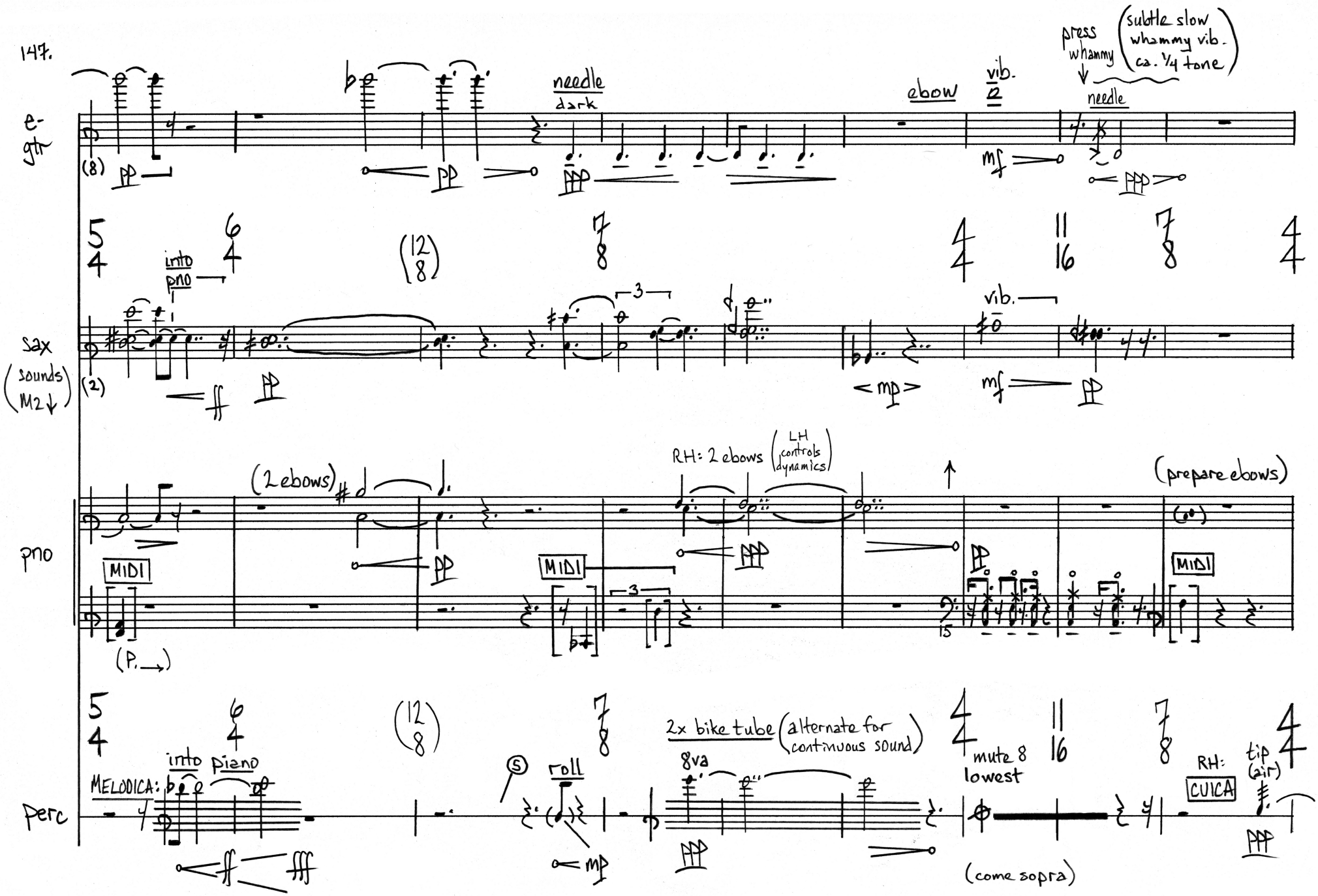

(subtle detuning...)
13"
3"
(e-gtr only:)
ritardando poco a poco
♩=52
e-gtr
(E)
sempre
sax
"fff" sempre
lift
(l.v.)
chr.
max mute!
13"
3"
chaotic
→4 pitches
"f" sub.
mp
pno
"fff" sempre
MIDI
(perc mutes In)
chr.
(Ped.→)
Ped.
13"
3"
chaotic
→4 pitches
"f" sub.
mp
perc
"fff" sempre
13"
3"
chaotic
→4 pitches
"f" sub
mp

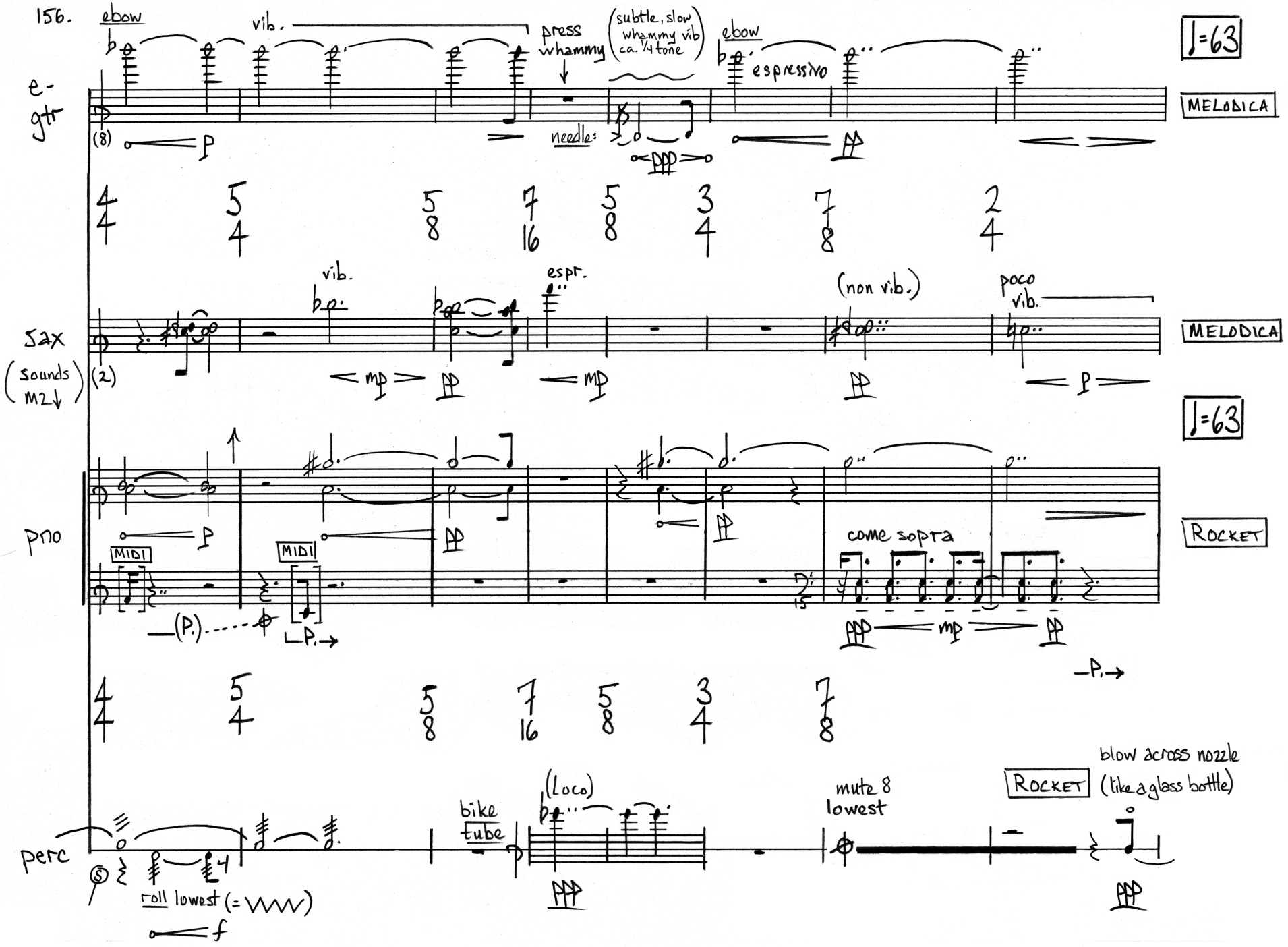

106.
rit.
♩=44
(detune during rest)
rit.
♩=40
(@♩=48
5:6)
e-gtr
(pp sempre)
(blend with pno)
sax
5"
1½"
chaotic
mp
"f"
♩=72 non-pizz. (cf. m91)
"f" (= ppp)
SOPRANO SAX
(sounds M2↓)
(2)
♩=48
shadow *
ppp weak, airy, sempre legato
* "failed sounds" — not full tone
pno
(perc mutes all 8 strings)
pp sempre (blend with gtr)
Ped.
perc
(with piano)
mute 8 lowest strings, one finger per string.
start at nut. very very slow gliss. along str.
(silent)
complex, hypnotic

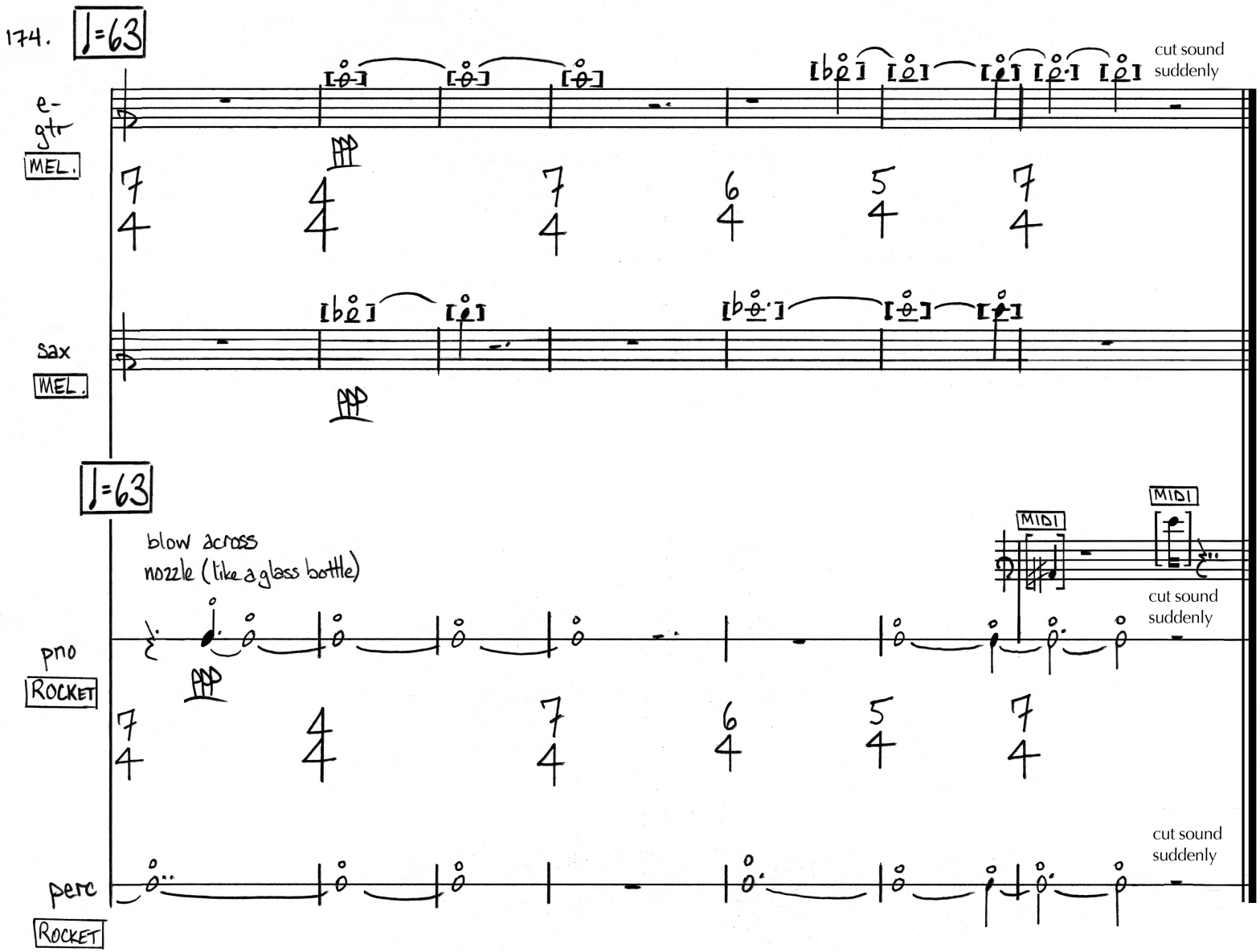

(detune sempre for beatings & subtle color changes)
e-gtr
(pp sempre)
½ shadow (almost ord.)
Sax
(sounds M2↓)
ebow
MIDI
MIDI
sim.
pno
(Ped.→)
(sempre ⊘ gliss)
perc
(silent)
change gliss. direction when arms are fully extended


126.
free top 2 strings
from needle :
①②③⑤
④⑥
♩=48
ebow
e-gtr
cell 3
inconspicuously
needle
full ***
tone
sax
(sounds M2↓)
(2)
pp +/- (sempre legato)
*** relatively. these sounds are naturally weak & unstable.
MIDI
MIDI
ebow
MIDI
pno
(sim.)
(P. →)
(mute gliss.)
perc
(silent)
sounding board
* cell 1 + cell 2
bike tube
(e'')**
* hidden on music stand behind piano
** sounding pitch (approx.)


136.
e-gtr
needle
ebow
needle
ebow
poco vib.
dark
sax
(sounds M2↓)
into piano!
(ord.)
EBOW
(sounding)
SAX
[not into pno]
(sounds M2↓)
EBOW
(sounding)
SAX
(sounds M2↓)
pno
ebow
MIDI
MIDI
MIDI
prepare 2 ebows
L Ped.
perc
roll lowest
spring drum
MELODICA
pppp sempre
...almost imagined...
l.v.


147.
e-gtr
needle dark
elbow
vib.
press whammy
(subtle slow whammy vib. ca. ¼ tone)
needle
into pno
sax (sounds M2↓)
vib.
pno
(2 ebows)
RH: 2 ebows
(LH controls dynamics)
(prepare ebows)
MIDI
(P. →)
perc
into piano
MELODICA:
roll
2x bike tube
(alternate for continuous sound)
8va
mute 8 lowest
(come sopra)
RH:
CUICA
tip (air)


156.
ebow
vib.
press whammy
(subtle, slow whammy vib ca. 1/4 tone)
ebow
espressivo
♩=63
e-gtr
(8)
p
needle:
ppp
pp
MELODICA
4/4
5/4
5/8
7/16
5/8
3/4
7/8
2/4
vib.
espr.
(non vib.)
poco vib.
sax
(sounds M2↓)
(2)
mp
pp
mp
pp
p
MELODICA
♩=63
pno
p
pp
pp
MIDI
MIDI
(P.)
P.
come sopra
ppp
mp
pp
P.
ROCKET
4/4
5/4
5/8
7/16
5/8
3/4
7/8
perc
roll lowest (= ∨∨∨)
f
bike tube
(loco)
ppp
mute 8 lowest
ROCKET
blow across nozzle (like a glass bottle)
ppp



14 july 12
berlin

Mark Barden

flesh | veil

for octet

(2012)

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flesh | veil (2012), for octet
commissioned by the Darmstadt Summer Courses 2012

duration:	13 minutes
instrumentation:	2 picc/alto fl, e-gtr, pno, 2 vln (or vln & vla), 2 vc
première:	27 July 2012, Matteo Cesari & Preisträgerensemble, Orangerie, Darmstadt, Germany

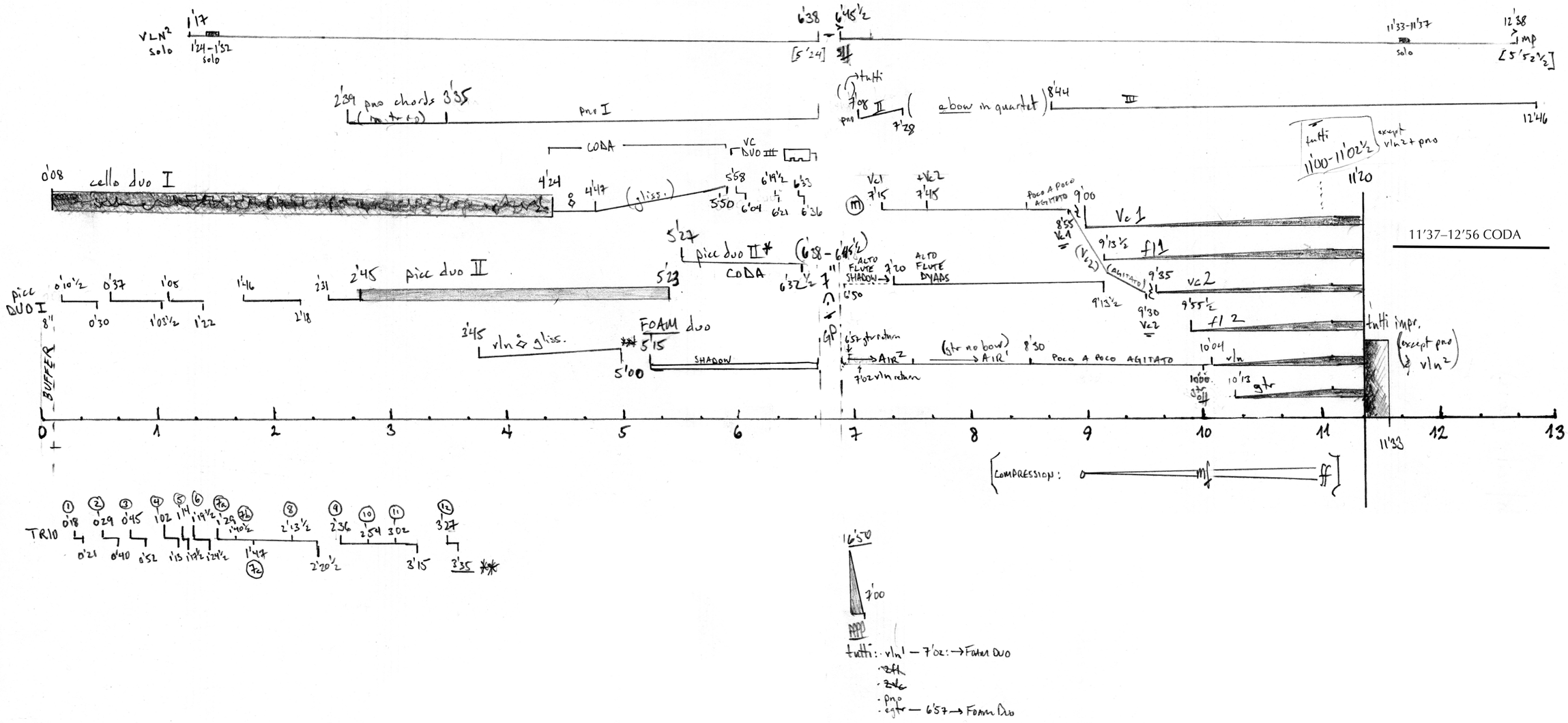
Explanation of Form

Formally, **flesh | veil** is a modular sound collage comprised of 13 individual chamber pieces, each with its own meter and tempo. There is no vertical score. Instead, these components are broken into numbered gestures, which are then composed into a timeline. Musicians use a large stopwatch for coordination and must play each gesture at the time specified by the composer. (These times are not provided in this material.)

flesh | veil's individual components are:

01. cello duo I
02. trio (violin, electric guitar, piano)
03. piccolo duo I
04. piccolo duo II
05. piccolo duo II 'forced air' coda
06. violin II (or viola) solo [amplified]
07. foam duo (violin I [amplified] & electric guitar)
08. wooden mute duo (2 celli)
09. climax sextet (6 simultaneous soli: 2 alto fl, e-gtr, vln II, 2 vc)
10. alto flute duo
11. piano solo
12. cello duo III
13. coda sextet (fl II, e-gtr, pno, vln I, 2 vc)

flesh | veil
(2012)
27.7.12 Darmstadt Orangerie



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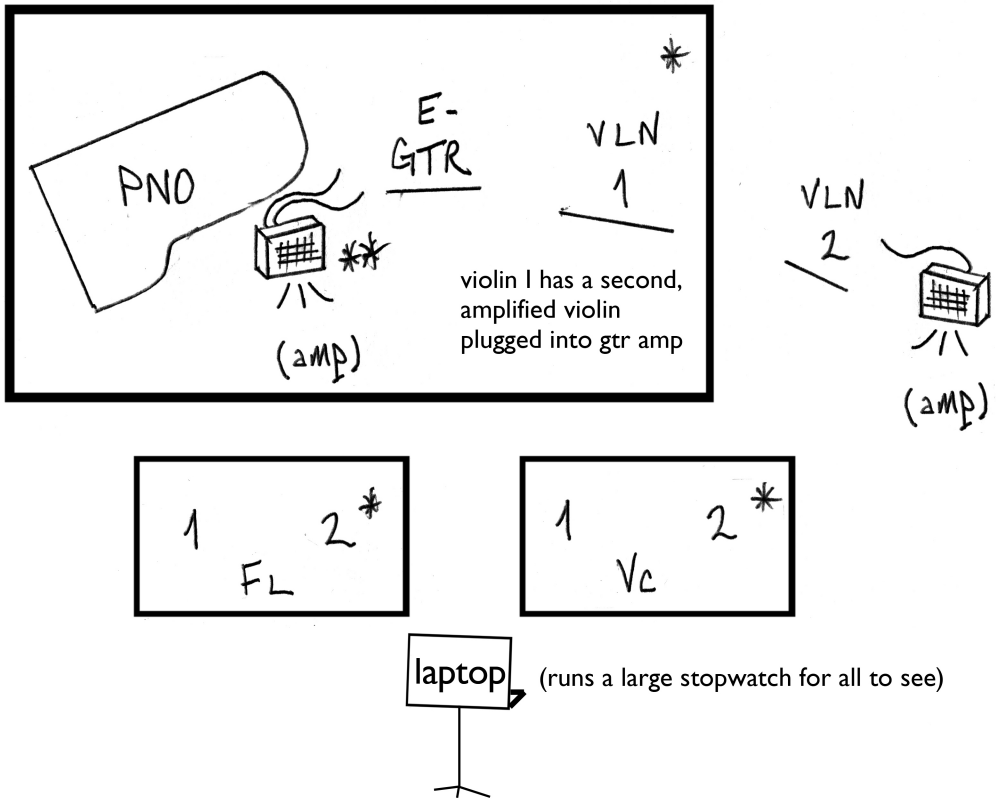
flesh/veil

STAGING / AUFSTELLUNG



Audience / Publikum

* ☐ = good eye contact necessary between musicians within each box

** amp blends with piano

cello duo I
cello 1

flesh | veil

Mark Barden

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16

(SPx)

I

3

N

pp ff mf ff p mf f p f mp

SP SPx|N SP

pp ff mf ff p f sffpp ff

20

3½"

ST *distort*
subharmonic
II

4

sim.

N
II/III

½ST
III II III II III II III II

SP ½ST
I II III II

pp ff/mf fff p pp f pp

3½"

ST *distort*
subharmonic
II 7

N
II/III

ST *distort*
subharmonic
II

SP ½ST
I II III II

mf ff mf fff p ff fff p f pp mf

25

I II I II III II I II III II I II

SP
III

ST
subharmonic*
IV

II I II I II

mp p ff f sff [♭] mf fffff p f

III II I II III II III II

SPx
vertical
scrape
IV

ST
subharmonic*

III II III II I II I

ff mp f fff f fffff p f

29

5

SPx|ST SP
III

SPx|N
I/II II I II I

6

(N)

ff sffpp ff mf ff mp f mp

SPx|ST SP

N

sffpp ff sub. f mp ff mp

35

SP
distort!

II
III
SPx|N

II III

SP

SPx
distort!

SPx|N
I II

(gliss. on II)
II I II I II I II I

pp ff sfp f sf p f sff f ff pp mf

SP
distort!

II
III
irreg.

II
III

pp ff pp f p f sfp f sff p f sf pp

39

(N) → SPx

ST
flaut.

= ***ff*** ***mf*** *sub.* ***ff*** ***f*** ***pp*** ***mp***

SPx

(vib.)

ffp ***ff*** ***f*** ***pp*** ***mp*** ***pp***

42

SPx|N

pp ***<mp>*** ***ff*** ***mp*** ***ff*** ***sfp*** ***f*** ***sff*** ***pp*** ***fp*** ***f***

SP → ST → SP

(alternate II and I)

SPx|N

mp ***sff*** ***mp*** ***ff*** ***sfp*** ***f*** ***sff*** ***pp*** ***f***

44

(gliss. on I) (gliss. on II) (gliss. on I)

N → SP

pp ***f*** ***pp*** ***f***

7

N → SP

LH pull

ST
batt. crini

LH slap

SPx

f ***ff*** ***sffpp***

p ***mp*** ***pp*** ***f***

f ***ff*** ***sffpp***

48

ST → SP → *pure noise*

(SP) → N → SP

SPx|N → SP

SPx|ST → SP

(SP)

SPx|ST

mp ***ff*** ***sff*** ***mp*** ***f*** ***sffpp*** ***ff*** ***sffp*** ***f*** ***sfp*** ***f*** ***sffp***

ST → SP

(SP) → N → SP

SPx|N → SP

SPx|ST → SP

f ***sff*** ***mp*** ***f*** ***sffpp*** ***ff*** ***sffp*** ***f*** ***f***

51

ST *distort*
subharmonic
IV

SP → N

I
II

ff ***f*** ***fff*** ***p*** ***f*** ***p***

SPx|ST

ST *distort*
subharmonic
IV

SP → N

III
IV

sffp ***ff*** ***fff*** ***p*** ***f*** ***p***

54

III IV V SPx|N SPx SP ST SP III II I II I II III IV sub. ST SP

f pp ff p fpp ff fff f fpp ff

57

8

ST II SPx|N II/I II I II I II I II I II FL pinch* II vib.

f ff mp ff sfp f sff mf

ST IV SPx|N II I II I II I II I II

rough

f ff mp ff sffp f sff p mp

*pinch & lift string with LH thumb & forefinger. (FL = bow exactly an octave above!)

alternate II & III

61

*secco*** ST *flaut. (arco)*

sf pp mp pp mp f p ff pp mp

**leave bow on string to damp pitch of snap pizz.

ST *vib.* *(ord.)* *(non arm!)*

sffp fp mp pp mp f sfp mf p mf

64

9 SPx|N I/II II I II I (SP) N SP SPx|N SP scrape SPx ST LH slap 10 SPx ST III shadow

ff mp sff mp sffpp ff mp ff sff p

SPx|N I/II II I (SP) N SP SPx|N SP SPx ½SP III SPx ST shadow

non vib.

ff mp f sff mp sffpp ff mp ff p

68

SPx|N I/II II I II I II I II I II I II I II I II I II I II I II I II I SPx *heavy, on string* **subharmonic**

ff mp ff sffpp ff mf f ff f

SPx|N I/II II I II I II I II I II I II I II I II I SPx *heavy, on string* **subharmonic**

ff mp ff sfp f sff ff f ff f

71

SPx *explosive*
III
SPx|N
I II
(gliss. on II)
I II I II
SPx
SPx
shadow
ST

sff *p* *ff* *mp* *fp* *f* *p*

SPx *explosive*
III
SPx|N
(gliss. on II)
SPx
N

sff *p* *ff* *pp* *fp* *f* *pp*

11

74

N
II/III alternating
ST
subharmonic
heavy, on string

f *sffpp* *ff* *mf* *ff*

SPx|N
SPx
(vib.)
(IV l.v.)
SPx *explosive*
III
ST
SP

f *ff/mp* *ff* *sfff* *p* *pp* *mp* *mp*

76

SPx|N
SPx

f *sfp* *ff* *sf* *mf* *ff* *p* *ff*

SPx|N
SPx

f *sfp* *ff* *f* *f* *mf* *pp* *f*

12

80

SPx *sempre*
III
SPx
shadow
II
LH

sff *sfp* *f* *pp* *ff* *mf* *ff* *p*

N
SP
SPx
III
SPx|N
SP

f *sfp* *f* *p* *f* *sff* *sff* *p* *f* *sffpp* *ff*

83

ST
(SPx)

p *f* *p* *f*

ST *distort*
subharmonic
II
N
II/III
ST *distort*
subharmonic
II
SPx
shadow
II
LH

mf *fff* *p* *ff* *fff* *p*

87

N II/III ½ST III II III II SP ½ST I (SPx) V

mf ff mf fff p pp f pp p f p f

ST

SPx|N SP

p f sffpp ff

13

90

N II/III ½ST III II III II SP ½ST I II III II

mf ff mf fff p pp f pp

II/III N

mf fff p f pp

14

93

I II I II III II III II I II III II III II

LH slap SP III ST subharm.* IV V III II III II I II I

mp ff mp sf sff mf fff p f sfpp

SPx|ST

SPx|N SPx LH slap ST subharmonic* IV

mp sfpp ff sf mf fff f p ff sf

96

SPx|N I/II II I II I

ff sffpp ff p f pp ff mp f

SP ST IV SPx|N SPx|N II I II I

ff f ff mp ff mp f

98

N SP I II I II

f sfp f sff sfff sfp ff

(SP) ST SPx|N SP

ff pp sfp f sff ff mp sfp ff

15

100

SPx|N → SP

sffpp ff sfp ff f sffpp ff p f pp

N vib.

I II I

7 7 5 6 4:3 5

III SPx N → SP SPx|N → SP II I SPx III

sfz pp ff ff mp sfp ff p ff sfz mf p f sfp f

16

CODA

durations slow & free, dynamics quiet, fragile sound***, all natural harmonics** (except first held tone in Vc1)

102

I6* II9 II9 III13

use LH fingernails
for better precision

* notation: I6 = *sul A*, 6th partial, III13 = *sul G*, 13th partial, etc.
** dynamics: *ppp* to *p* with two or three cresc./dim. hairpins to *mp* over ca. 7 seconds ad lib.
*** bowing: slow bow, pitches are discontinuous & weak. bow both strings: 75%, bow single strings ad lib.: 25%.

I6* II9 II9 III13

17

not synchronized with Vc2. choose durations freely, always remaining within a minor third of Vc2.

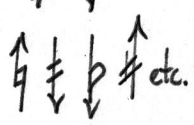
104

II10 II11 II12 II13 III14 III15 III16 III17 III18 III19

continue stepwise ascent,
remaining within a major second.
when sound becomes too erratic or
pitch content too weak, disappear
into air. beautiful, expressive!

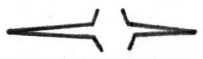
flesh | veil
cello duo—Legend
• Various layers and degrees of distortion: timbral, rhythmic, formal (repetitions and distorted repetitions). Gesture is always more important than mathematical precision. Unisono and quasi-unisono passages must, however, at times be audible as such.

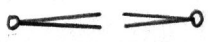

quartertones



microtonal deviations smaller than a quartertone

transition from one timbre/technique to the next


cresc with explosive finish / decresc with implosive start


dal niente / al niente

ST, N, SP sul tasto, normale, sul pont,

½SP, SPx poco sul pont, molto sul pont (i.e. **S**ul **P**ont **extreme**)

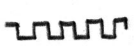
SPx|N molto sul pont, subito normale

Fl flute effect: bow exactly one octave higher than fingered pitch. This suppresses the octave harmonic in the spectrum and produces a dull, hollow sound like a wooden flute.

I, II, III IV the strings: A, D, G, C

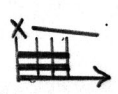
II5, III7 string and partial number (5th partial on D, 7th partial on G)

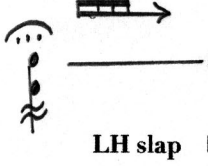
distort heavy bow pressure. Explore varying degrees of distortion.


scratch tone


noise accent on attack only. Begins with sudden, forceful SPx downbow jerk deep in the string. Immediate release to ord.

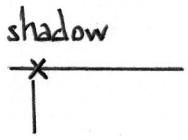

same effect with fast harmonic gliss (from any high position)


pure noise accents: maximum attack sound, minimum pitch. Very rough, heavy, fast bow. Heard pitch is at least an octave below fingered pitch.


battuto crini, LH damps all strings. Alternate freely between the two strings notated during gesture.

LH slap LH slaps all strings. *sempre secco.*

LH pull LH pizz on all strings.



shadow = the sound just before the pitch speaks. LH damps all strings. Slow bow. Quiet noise effect. Pitch content very very faint and weak. Intimate, special, mysterious sound.

trio

flesh | veil

Mark Barden

vln

e-gtr

pno

vln

e-gtr

pno

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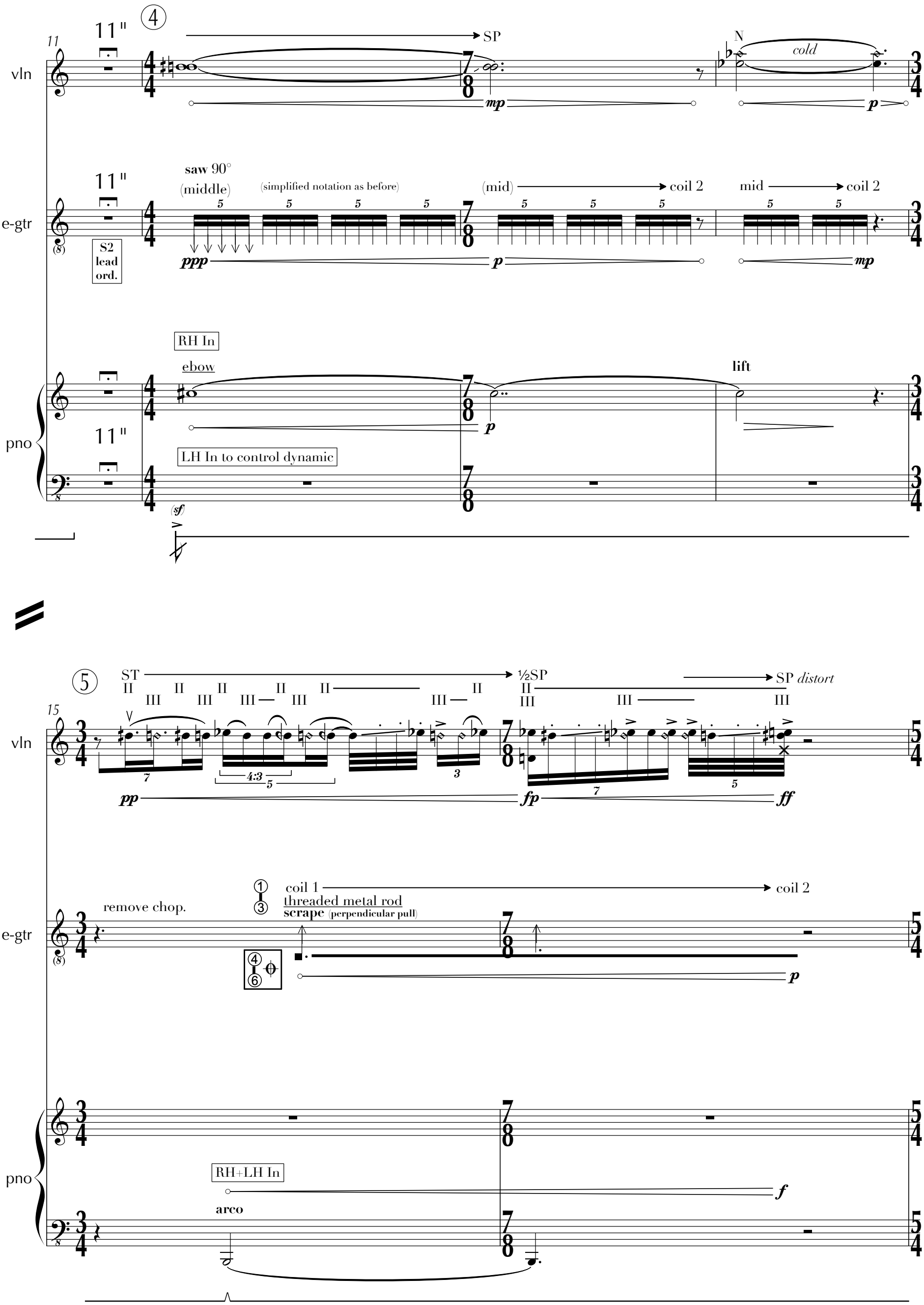

vln
11"
4
SP
N
cold
mp
p
e-gtr
saw 90°
(middle)
(simplified notation as before)
(mid)
coil 2
mid
coil 2
ppp
p
mp
S2
lead
ord.
pno
RH In
ebow
lift
LH In to control dynamic
(sf)
p
vln
5
ST
½SP
SP distort
pp
fp
ff
e-gtr
remove chop.
① coil 1
③ coil 2
threaded metal rod
scrape (perpendicular pull)
④
⑥
p
pno
RH+LH In
arco
f

6 7 8

vln

17

SPx|ST → ½SP

vib.

sffpp → f

4½"

bow styrofoam (no vln)

→ *distort*

ppp → p → ff

♩=72

SPx|N

III+IV

III IV

sfp → f

e-gtr

(barré harm.)

15ma

III

X ebow

① *poco vib.*

(enter gradually out of resonance)

mp

f

mp

4½"

bow cardboard (no gtr)

→ *distort*

ppp → p → ff

D2 clean bass

ebow

⑥

pno

RH KB
LH In

max.

sf

pp → f

4½"

In

plastic ruler
scrape

→ *rough*

ppp → p → ff

chopstick
scrape

pp

complex spectrum, mute in front of dampers if possible

9

vln

24

(gliss. on III)

SPx|N

III IV III IV III IV III IV III IV III

5 7

ff pp mf → ff

(N) → SPx

(vib.)

mf → ff

sub.

♩=60

pitch pipe↑

pp

(stems down = pitch pipe)

e-gtr

dark, airy bass tone, as low, smooth, & rumbly as possible, avoid rattling

f

D2 clean ord.

(sounds 8vb)

pp

pno

♩=60

RH In

ebow

pp

lift

LH In to control dynamics*

full Ped.

* when RH holds ebow, LH controls dynamic by muting the strings firmly at the base (near nut). cresc dal niente: slide away from nut while releasing pressure gradually.

31

10

ST
III
non vib.

11

vln

pitch pipe↓

N → SP

mf

pp

mf

p *ff*

e-gtr

chop ④
weave ⑥

④ middle
⑥ **saw** 90°

chop ②
weave ⑥

mf

D12
lead
bass

pp

D12
lead
ord.

RH KB
LH max.

RH+LH In

wooden, unpitched

pno

ff

pp *p*

arco

(8vb)

12

38

N
(non vib.)

poco vib.

vln

pitch pipe↑

p

ebow

vib. (in fret)

chop ①
weave ⑥

middle
saw 90°

e-gtr

pp

S2
lead
ord.

pp *mp*

RH+LH KB
non legato, cold, distant

8va

(**ord.**)

warm,
espr.

non legato, cold, distant

RH KB
LH max.

wooden, unpitched

mp

pp *mp*

pp *p* *mf*

pno

(loco)

(senza Ped.)

(senza Ped.)

3.

43

13

14

10"

vln

pipe

[pipe: F♮]

pp mp pp

remove chopstick

coil 2
tap
⑥

bridge (tap chopstick at bridge)

10"

e-gtr

D12 clean bass

mf pp

quasi bass drum, obscure pitch as much as possible

S2 lead ord.

*gtr only: begin up to 2" late if necessary, playing full gesture.

non legato, cold, distant

In

ord.

10"

pno

sff
plectrum*
fast vertical scrape

p

* or fingernail

15

SP IV → N → ST *distort*

SP III N III IV

SPx *distort*

vln

ppp ff sff sfpp f

coil 1 → coil 2

① ③ threaded rod
scrape

IV 15ma

whammy (subtle)

④ ⑥

e-gtr

f *niente subito* f

Vp: mp

RH KB
LH max.

In
plastic ruler
scrape

RH KB
LH max.

(chr. cluster)

pno

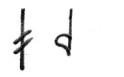
sfff pp ff

p f

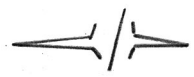
partial pedal change to remove some but not all resonance

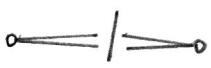
flesh | veil
trio—Legend

general


quartertones

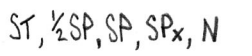
transition from one timbre/technique to the next


cresc with explosive finish / decresc with implosive start

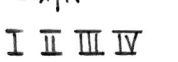

dal niente / al niente

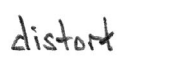
violin

• props: palm-sized piece of styrofoam and chromatic pitch pipe (best is Kratt Master Key in F).

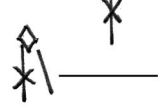

sul tasto, poco sul pont, sul pont, molto sul pont, normale


molto sul pont, subito normale


the strings: E, A, D, G

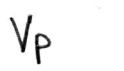

heavy bow pressure. Explore varying degrees of distortion.

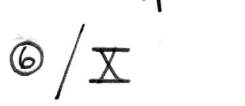

Noise accent on attack only. Begins with sudden, forceful SPx downbow jerk deep in the string. Immediate release to ord.

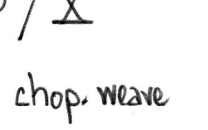

Same effect with fast harmonic gliss (from any high position)

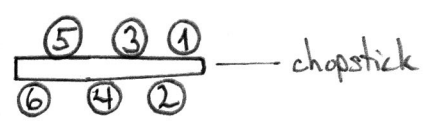
electric guitar

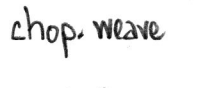
• props: palm-sized piece of cardboard, wooden chopstick, threaded metal rod, ebow, volume ped,
• amp: clean, lead, EQ, and reverb settings. Keep noise to a minimum.
• initial set-up
  – halfway between coils, weave chopstick through strings with even-numbered strings **below** chopstick.
  – tune low E down drastically. Minimum 8ve + 4th (P11 down). 8ve + 6th recommended. (m13 down)
• player decides on amount of reverb depending on performance space. Blend with ensemble.
• timbre determined by three parameters (use a pedal board to save various settings):
  – coil setting: D (double) / S (single); 1 (neck pick-up) / 2 (bridge pick-up)
  – amp setting: lead / clean
  – EQ levels: ord / bass (max bass, no highs or mids) / treble (thin, white sound)
• notation: **bold = playing technique** | underline = prop | regular = location of attack (or miscellaneous)

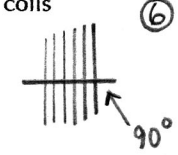

volume pedal

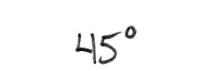

string / fret

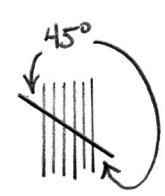

chopstick woven through strings between coils




chopstick perpendicular to guitar strings

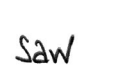



chopstick is diagonal to guitar strings, creating a microtonal chord




lowest sound possible (obscure pitch as much as possible, consider effects or adjusting reverb)

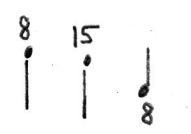

tap woven chopstick with finger


pull and push woven chopstick through strings (N.B. Fast rhythms show only „push" part of this action; pull happens automatically and effectively doubles the speed of the notated rhythm)

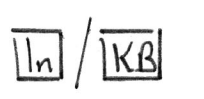

halfway between coils

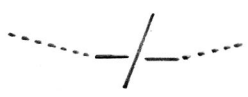
piano

• props: wooden chopstick (rectangular at fat end), thick plastic plectrum, ebow, plastic ruler (triangular, 15cm hypotenuse), fishing wire (or hair from cello bow).


8va, 15ma, 8vb


chromatic cluster


inside piano / on keyboard


gradually depress/release pedal


wooden unpitched sound. Muted inside as heavily as possible and struck on KB.

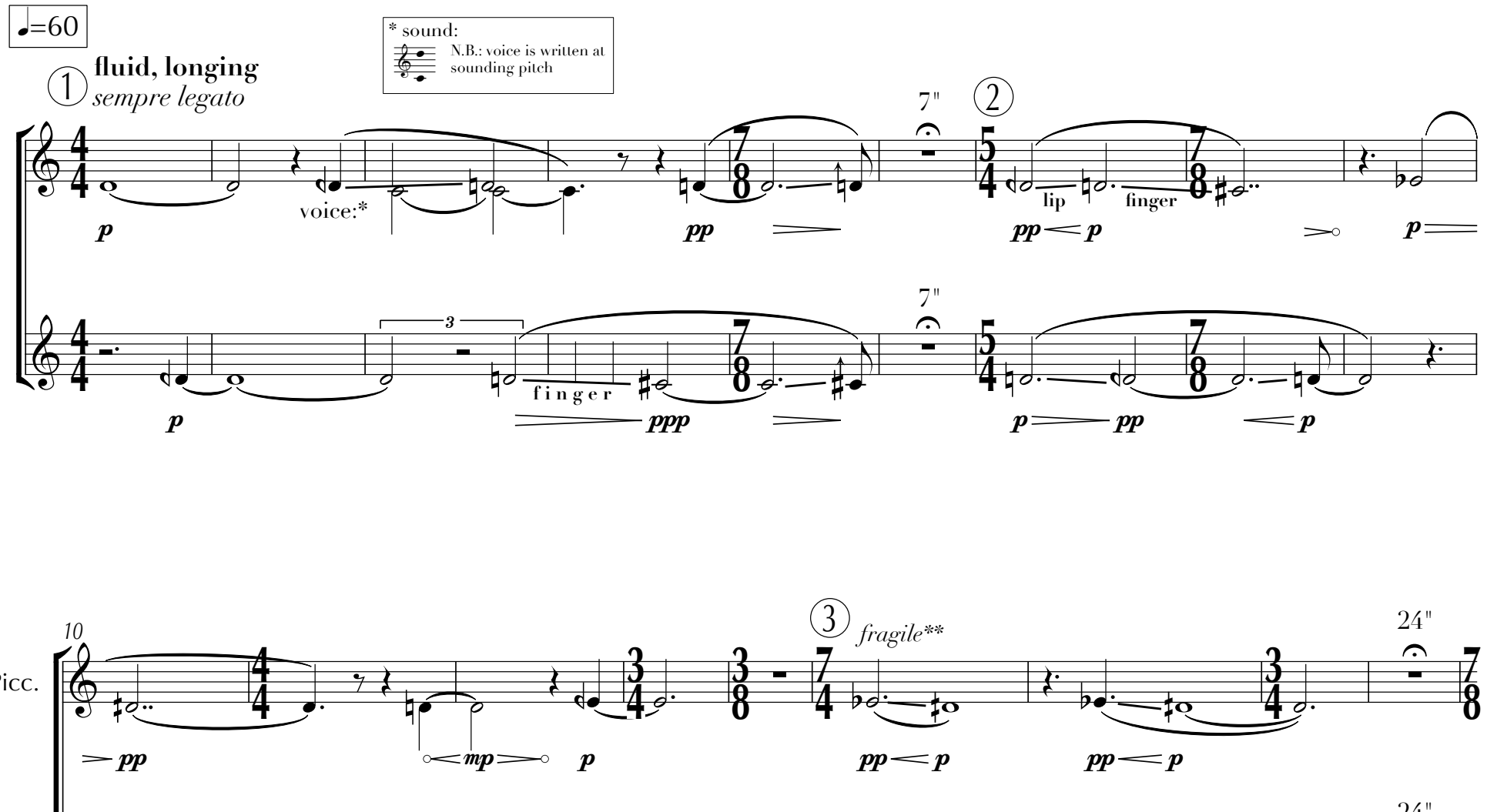

Complex harmonic sound (high cluster-like partials with audible beatings). Mute in front of dampers if possible.

piccolo duo I

flesh | veil

Mark Barden

• stemmed-down notes are sung into the flute and are written at sounding pitch (not 8va)
• glissandi are performed with lip or, for C# or lower, by covering end of piccolo with RH 5th finger.
• dynamics are at times intentionally contrary to the "natural" tendency (e.g., downwards lip gliss. with cresc.) to reveal the sound's instability and weakness.



*** attempt to play high C# very quietly. the air and noise that are byproducts of this attempt should dominate with only the faintest shadow tone of written pitch.

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piccolo duo II
flute 1

flesh | veil

Mark Barden

① **disembodied, weak**

*ord., then subito snap flute away from mouth. maximum attack, minimum pitch. very aggressive, but almost all air.

shadow

♩=84

(jet)

(ord.)

(pizz., tongue or lip ad lib.)

(quasi gliss.)

shadow

② (shake)

(ord.)

③ "ghosting effect": picc 2 joins here quasi-unisono and plays noticeably quieter than picc 1 until m22

(ord.)

**sempre lip gliss (roll flute in/away), unless otherwise indicated.

shadow

(throat flz.)

***use 5th finger to partially close end of flute if necessary

④ shadow

(ord.)

vib.

smorz.

(+ = keyslap)

****throat & tongue flz. messy, noisy attack with minimal pitch

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18

shadow

5

sff pp<mp mf<sff p sf ppp sff pp sub. mf sub. pp p<pp mp "f" p<sff

21

3½"

[slide page]

6

(inhale)

"mf"

smorz.

shadow

ppp

mf>pp

mp<mfp f

p<f sub.

4:3

6:5

[slide page]

3½"

(inhale)

"mf"

whistle

irregular microtonal fluctuations

ppp

mf>pp

mp mfp f

p<f sub.

4:3

5:4

26

shadow

(shake)

7

ppp pp mp/pp "ff" "f" "ff" p "ff" sff pp "f"

4:3

shadow

ppp "ff" pp "f" "ff" p "ff"

(quasi gliss.)

shadow

29

shadow

(ord.)

mp sff p "ff" "f" p "ff" sf mp f f p sff p ppp p "mf"

6:5

5:3

shadow

(ord.)

p sf mp "f" "mf" pp "f" f p sff p ppp pp

3:2

8

32

tss

shadow

[slide page]

35

(shake)

(ord.)

ç

ss k

9

37

irreg. microtonal fluctuations

poco vib.

10

40

(throat flz.)

[slide page]

11

44

vib.

(ord.)

4½"

47

12

13

4x total

maintain tempo

begin each repeat together. picc 1 maintains tempo; picc 2 plays a slower tempo each time. fermata gets longer and longer.

take a slower tempo with each repeat

shadow

piccolo 2 tempi: 12a ♩=84 1" 12b ♩=72 2" 12c ♩=63 3" 12d ♩=56 6½"

51

14

shadow

55

15

shadow

59

shadow

smorz.

flesh | veil

piccolo—Legend for duo II



quartertones



etc. smaller microtonal deviation (audible difference, ca. 1/6 to 1/8 tone)

transition from one timbre/technique to the next



open (*ord.*)



closed (mouth covers hole completely)



V / inhale / exhale



air sound with open mouth position. *sempre*



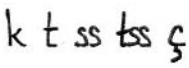
air sound with closed mouth position. *sempre*



very airy tone



pizzicato (lip or tongue *ad lib.*)



k t ss tss ç consonants: kite, tight, kiss, its, ich (German, palatal fricative ~ Am.Engl. human)



a very open ahh sound: Aachen (German, ~ Am.Engl. Father), *sempre* V



+ key slap



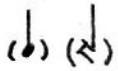
tongue flz.



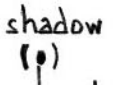
throat flz.



tongue flz & throat flz simultaneously



written tone nearly or entirely inaudible, various means of tone production occur



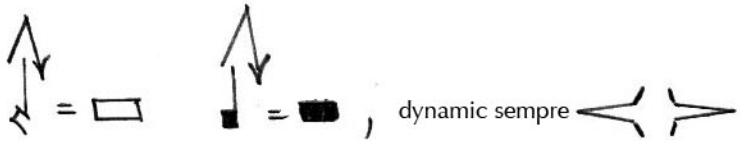
shadow colored air sound with extremely faint pitch. The sound just before tone speaks. Unstable, personal. Quiet noise.



multiphonic (player's choice)



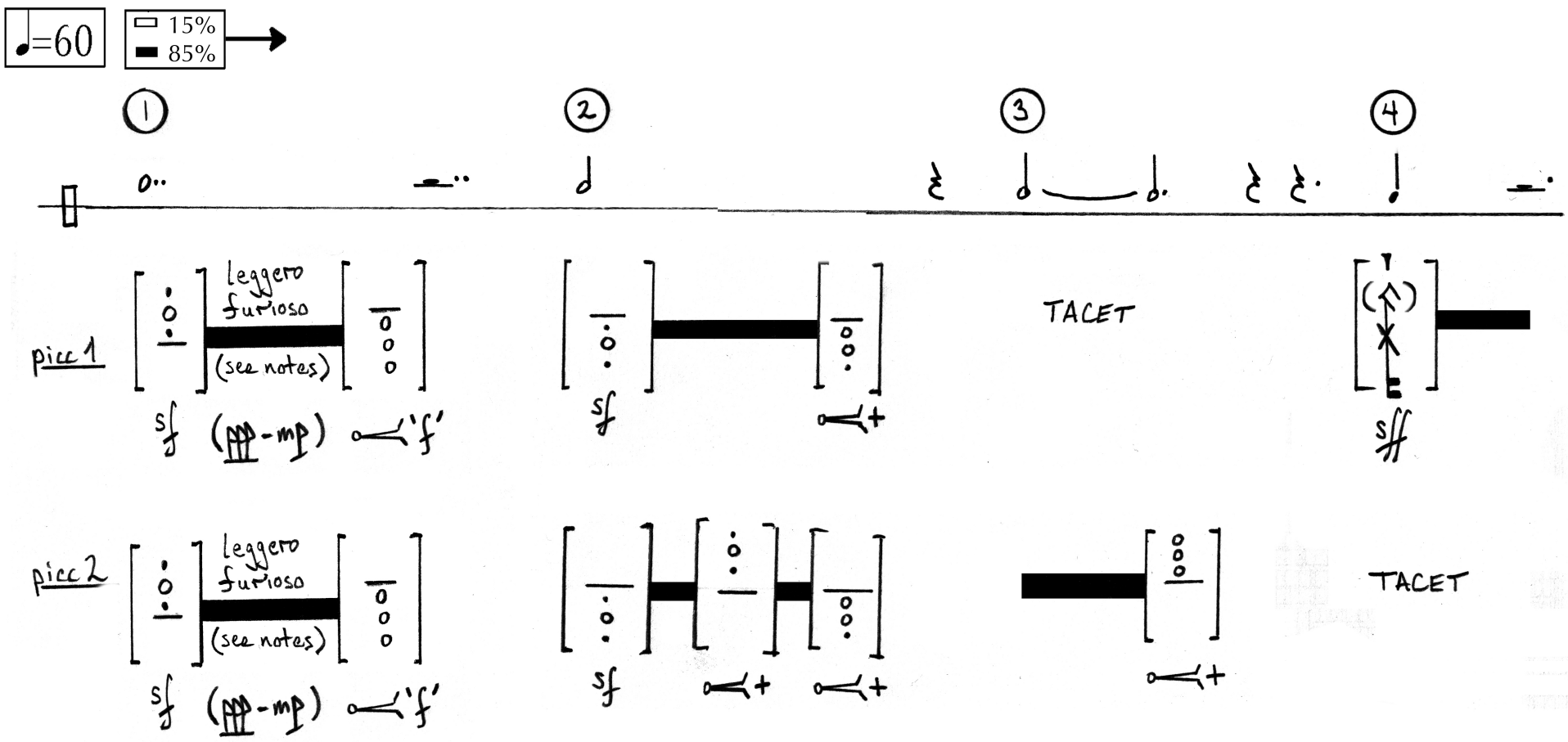
jet whistle—both open and closed: = , dynamic sempre



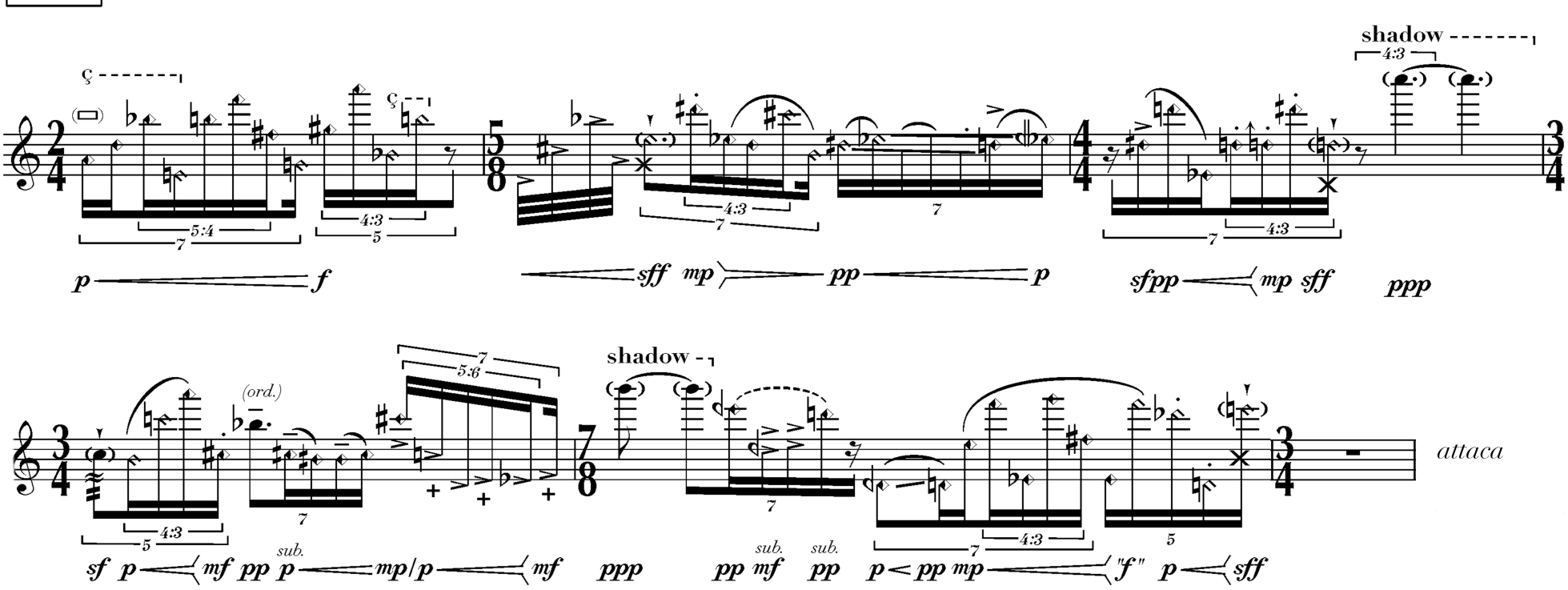
piccolo duo II coda: 'forced air'
picc 1 & 2

General Notes: very aggressive and agitato, but dynamic is generally quite restrained: *ppp* to *mp* with a few airy, *sf* outbursts.

- RH 5th finger completely blocks end of flute throughout.
- Square brackets, where they appear, give the first and last sounds of a given gesture.
- Fingerings in square brackets are played with a closed embouchure (mouth covers hole completely) to audibly force air out of the open holes shown.
- Thick black lines indicate an improvised sequence using gestures 1, 2, and 4 only from the leggero furioso palette provided with the climax solo.
- Gestures 1-4: use closed embouchure 85%, open embouchure 15%.
- Gestures 6 & 7: gradually increase amount of closed embouchure sounds to 100% by end of Gesture 7.
- Gestures 8, 9, 10: only closed embouchure.



5 picc 1 & picc 2 unisono



piccolo duo II coda: 'forced air'
picc 1 & 2

♩=60

⑥ poco →

⑦ molto →

⑧ sempre!

picc 1

picc 2

TACET

⑨ (sempre)

⑩ (sempre)

TACET

⑪ picc 1 & picc 2 unisono

sub. tss

shadow

3:2

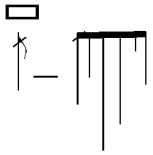
sff p "f" sff ppp "mp" "f" sub.

13 june 12
berlin

performance notes—climax solo & duo II coda
piccolo & alto flute

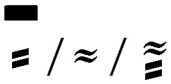
leggero furioso palette (for normal gaps)

each normal gap (i.e., empty space in the notated music that does NOT have a shadow tone notehead) lasts between ♪. & ♩. @ ♩=84 , plus brief optional rests at the start and end of between 𝄾 & 𝄿.
given percentages are a rough guideline for the frequency of each gesture and apply to the climax solo only.

35% ① 

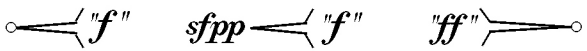
very airy: ⟨ or ⟨ . 4 possible articulations: pitch is very weak and obscured.

- ord.
- > (lip/tongue pizz.)
- 'k' or 't' (staccato)
- 'ss' or 'ç' (legato)

55% ② 

duration: 

mouth closed over hole. tongue flz, throat flz., or both tongue & throat flz. simultaneously. 3 possible dynamic shapes:



10% ③ 

duration: 

audible inhale away from flute. perhaps a tiny bit of voice on the inhale for a very faint gasping effect. if this happens, it should be infrequent and sound unintentional, non-theatrical. don't overdo it!

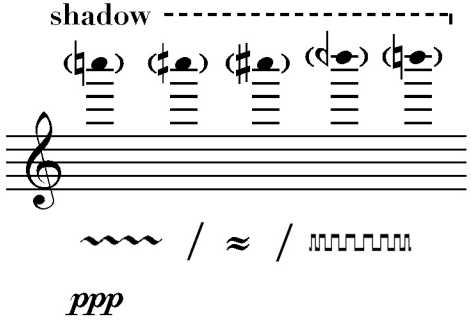
duo II coda only ④ 

tongue ram. high pitches only. weak, thin, disembodied. maximum air sound attack; pitch is present but not focal point.

pitch collection (for gaps with shadow tones in parentheses)

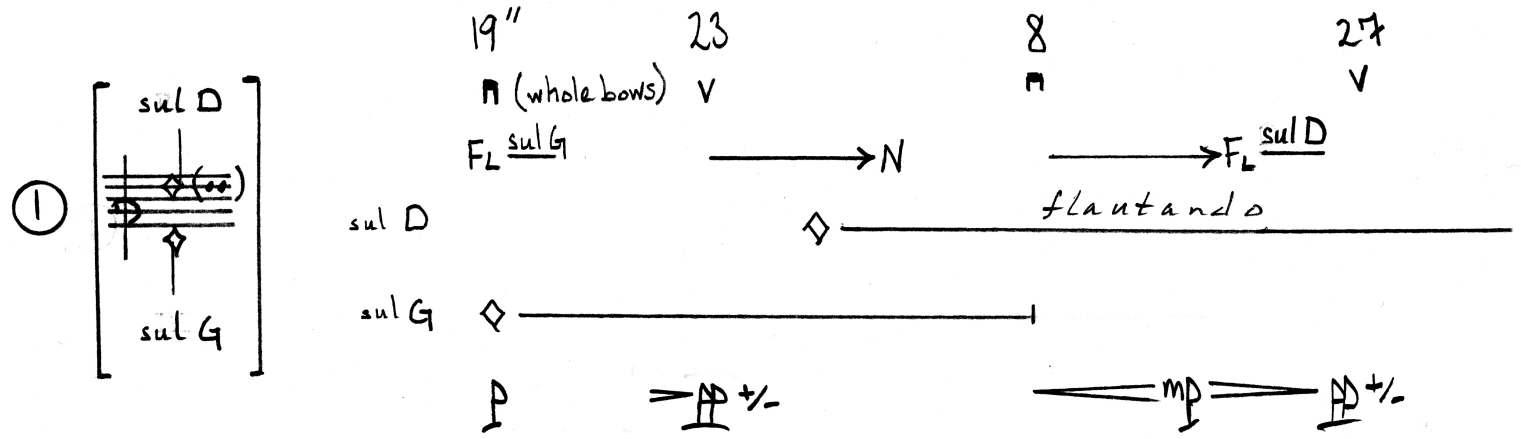
each shadow tone gap (i.e., empty space in the notated music with a shadow tone notehead in parentheses) lasts between ♪. & 𝅝.. @ ♩=84, plus brief optional rests at the start and end of between 𝄾 & 𝄿.

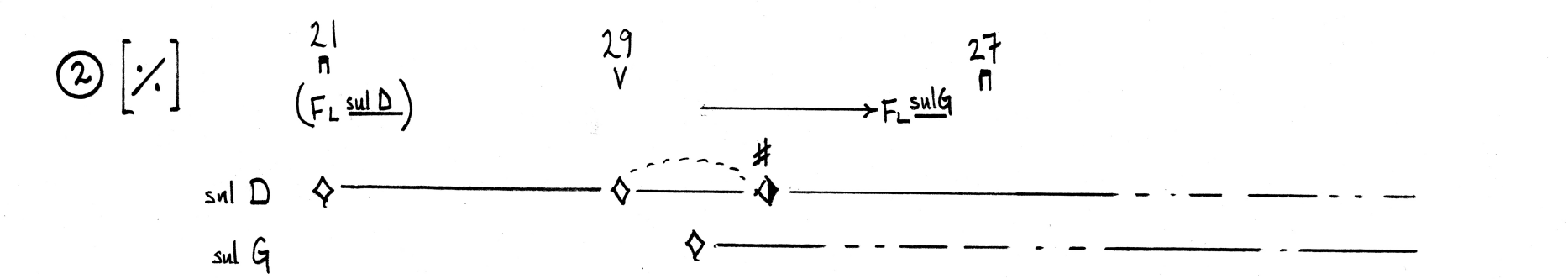
⑤ shadow tone in 4th octave. choose pitch freely from collection.
+/- subtle shake, throat flz., or smorz. ad libitum.

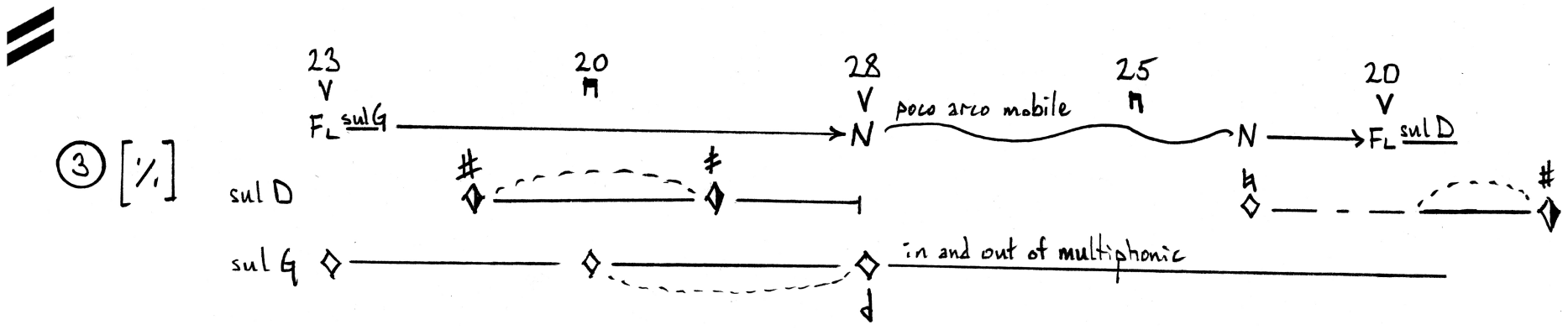


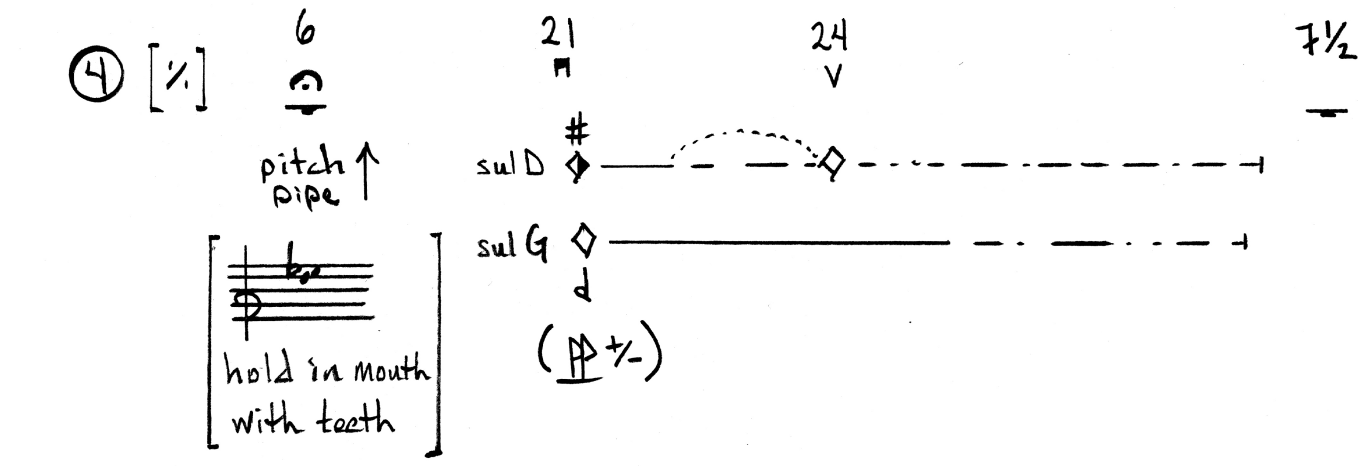
Flesh | Veil (2012)
solo for violin 2 (or viola)

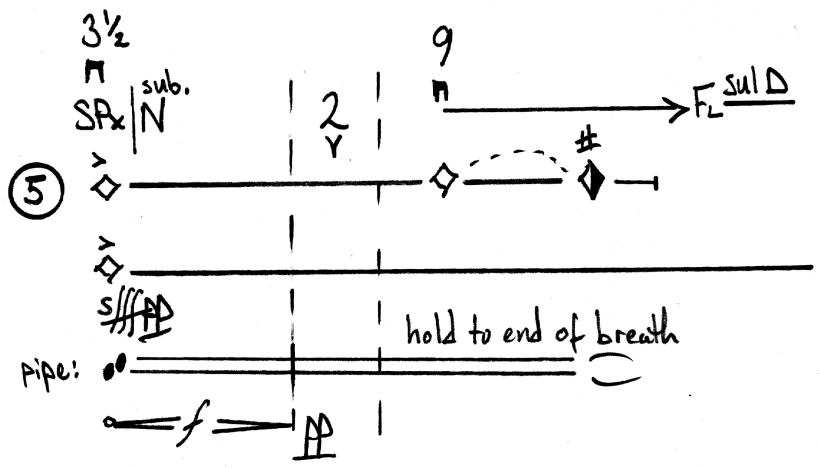
Mark Barden





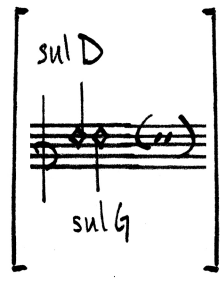


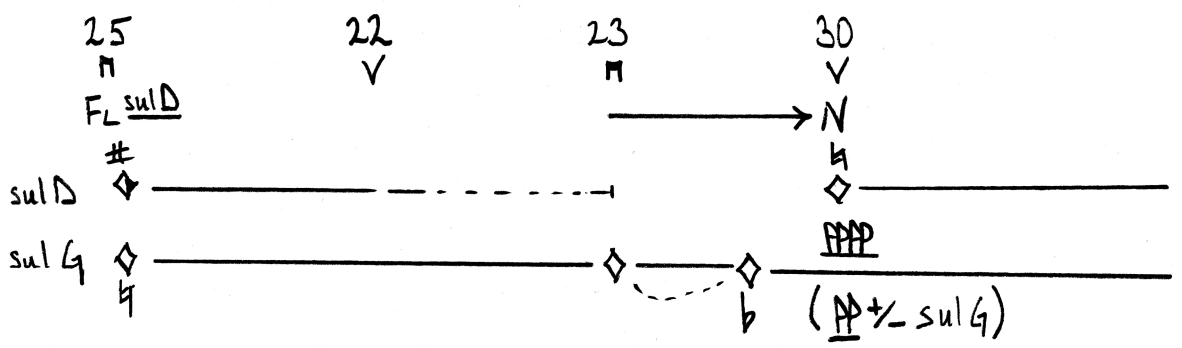




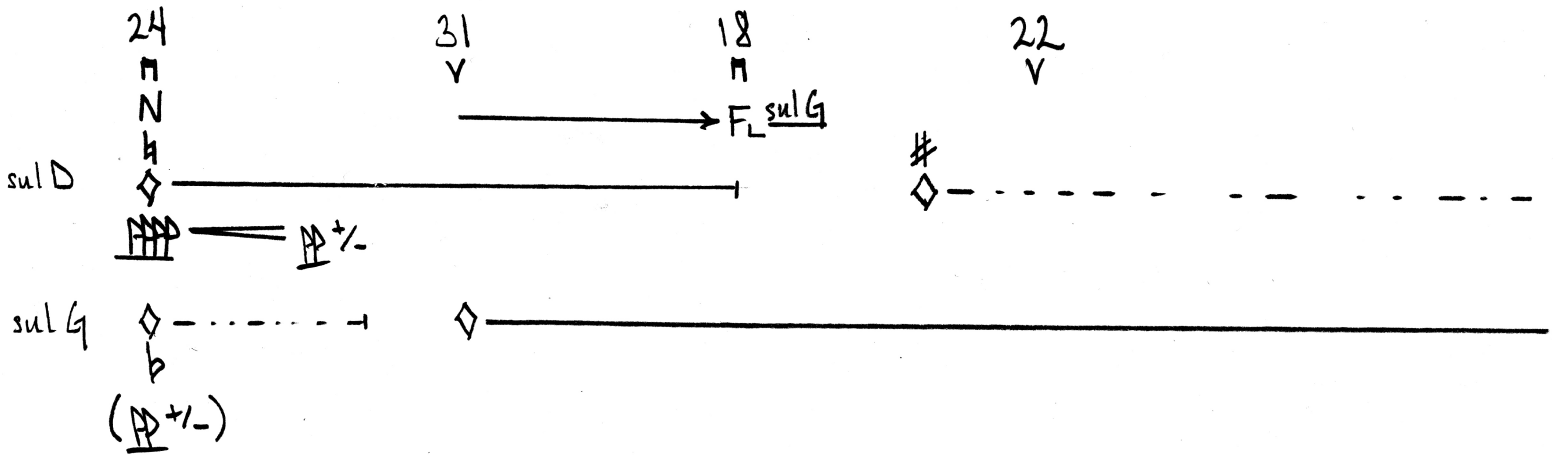
hereafter, the player can choose to keep the pitch pipe in their mouth playing the D, Eb, or both together occasionally ad lib, never overpowering the violin or viola dynamically.
alternatively, they can remove the pitch pipe from the mouth here or at any point. be as quick & inconspicuously as possible, simply subtracting the time required to remove the pitch pipe from any note (ca. 4 seconds).

⑥

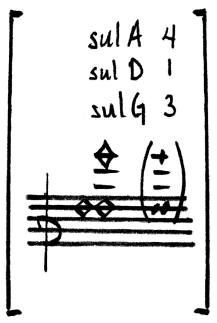


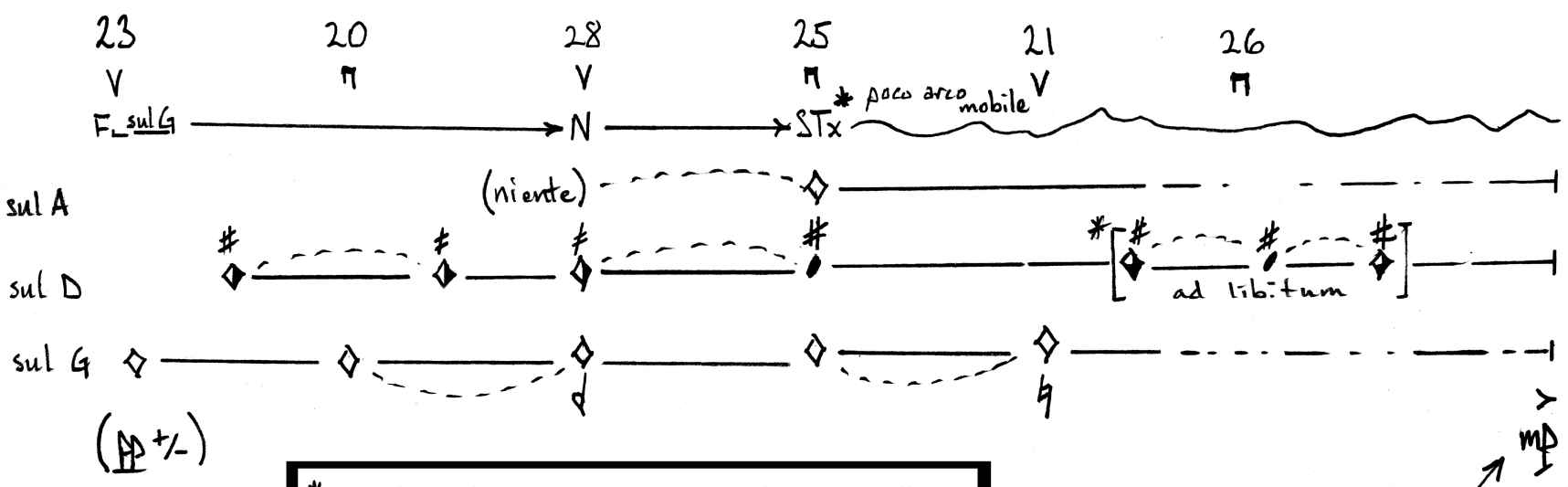


⑦ [𝄽]



⑧





* vary bow placement, pressure, speed, etc. as well as finger pressure sul D to unveil the various timbres and dimensions of this quiet and fragile triple stop.

Legend

- in general this solo consists of quiet noise techniques produced with a slow, light bow and various subtle alterations to timbre and texture. pitch comes in and out of focus, usually masked in a cloud of noise, suffocated.
- accidentals are placed above or below the notes to which they apply.
- digits above bowing symbols give the number of seconds the bowstroke should last. use full bows.
- fingering is given in square brackets at the beginning of each gesture.
- gestures are played attaca unless rests are explicitly notated.

SPx | N | STx — molto sul pont. | normale | molto sul tasto

FL sul G — FL is a special indication meaning to bow at precisely the halfway between the bridge and the finger on the given string. this suppresses the second partial, resulting in a strongly contrasting hollow sound like a wooden flute.

♯ 𝄲 — quartertones

◇ | ◈ | ◆ | ● — progressive degrees of finger pressure: light (as for a harmonic) | half pressure | 3/4 pressure | full (ord.)

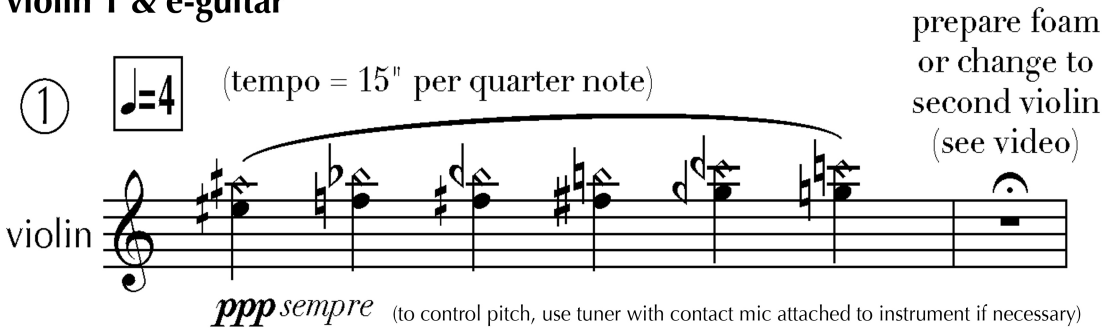
dotted slurs are transitions in the left hand

[𝄽] — fingering for this gesture is the same as previous

PP+/- — basic dynamic is pp with cresc/dim ad lib.

flesh | veil
foam duo
violin 1 & e-guitar

• Gestures 2–6: both instruments prepared (see video). structured improvisation using palettes provided.



② SHADOW gestures. (see palette)
- ppp-p with < > ad lib.
- ♩ 1"-5" ad lib.
- long, sustained tones 7"-20" ad lib.

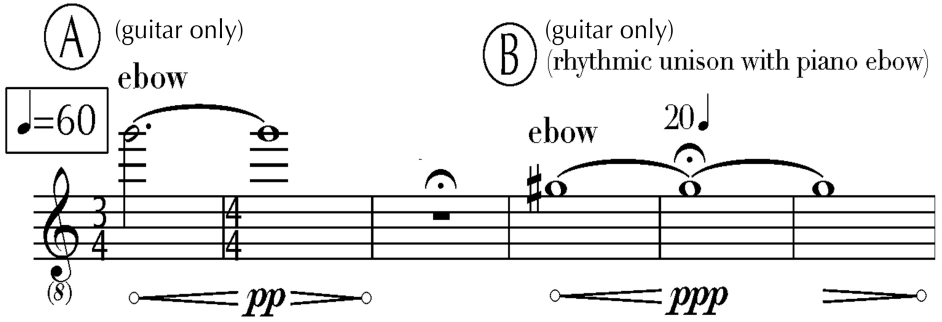
guitar: prepare foam (see video)

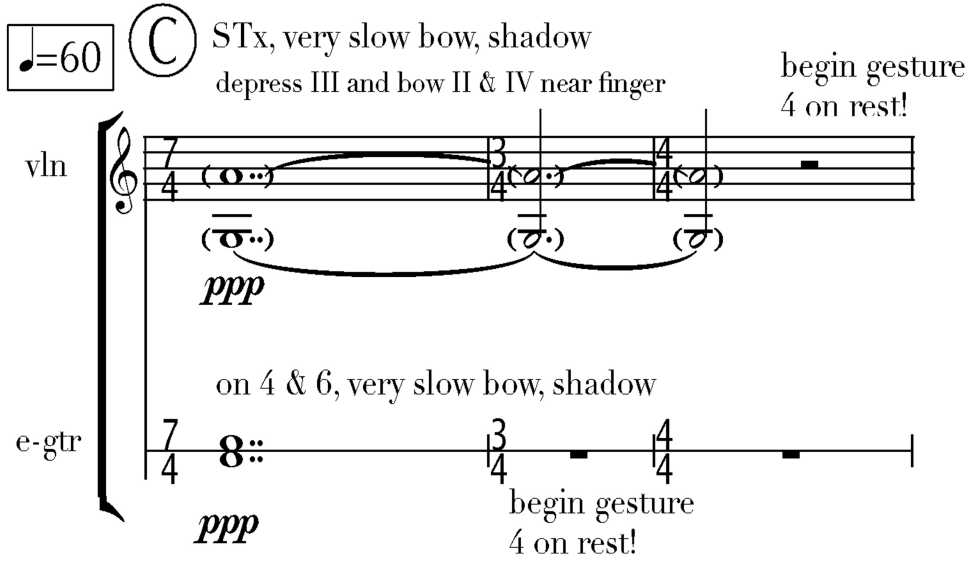
③ G.P.

④ SHADOW → AIR²

⑤ AIR² → AIR¹

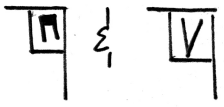
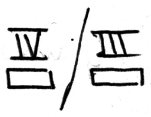
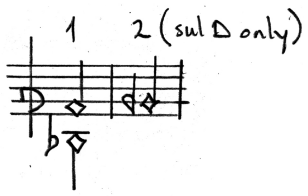
⑥ AIR¹ poco a poco agitato → leggero furioso solo (attacca)

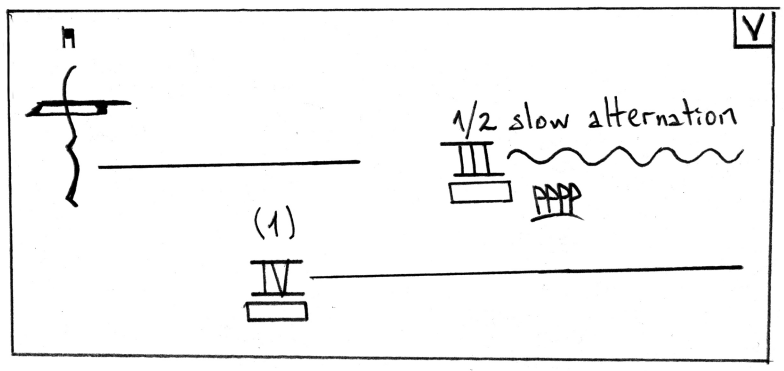


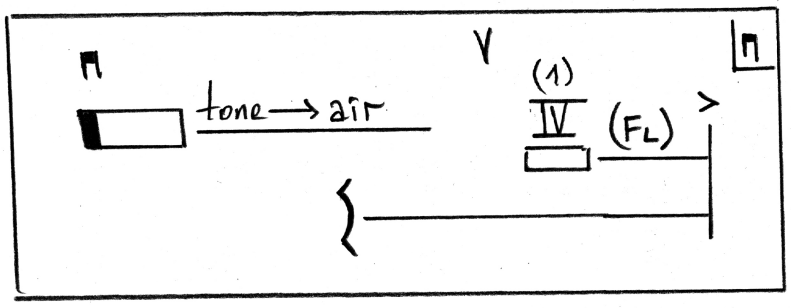


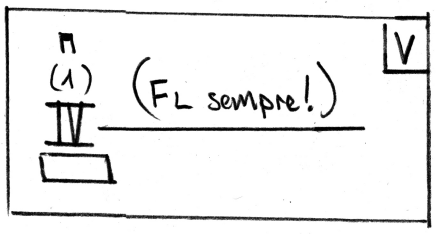
flesh | veil
foam duo
violin palettes

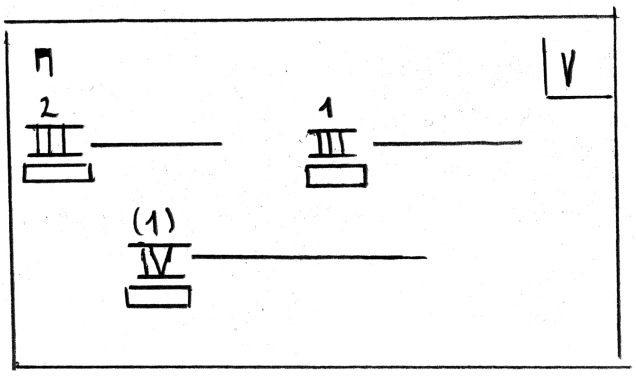
SHADOW palette

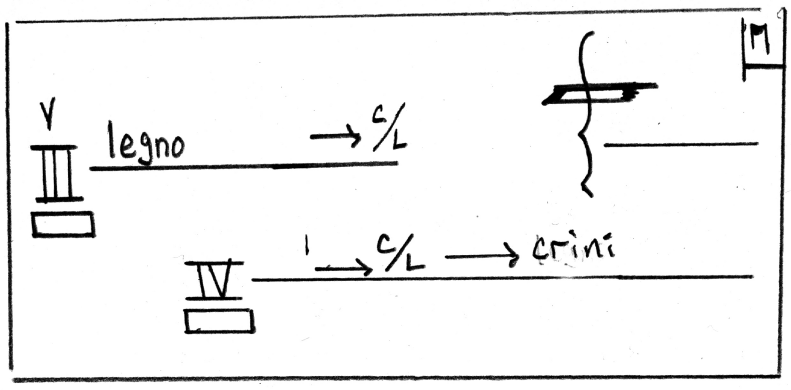
- gestures may be played forwards or backwards:  are only used if gesture is played backwards.
- play in any order, repeat or omit gestures *ad lib.*
-  *sempre* FL (bow an octave above finger). *sempre* shadow tone (weak, unstable pitch)
- fingering is approximately: 
- full slow bows, +/- *pp*

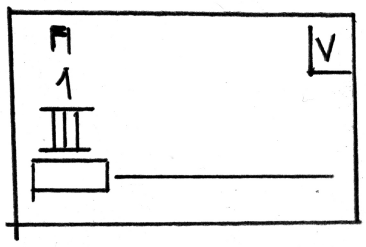






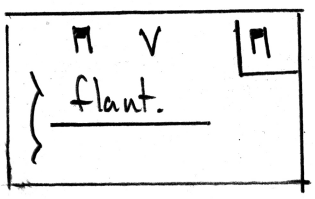


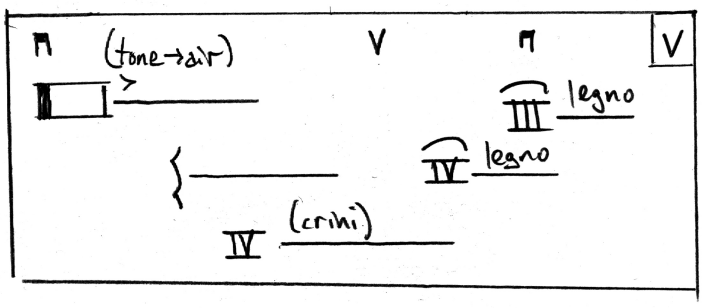


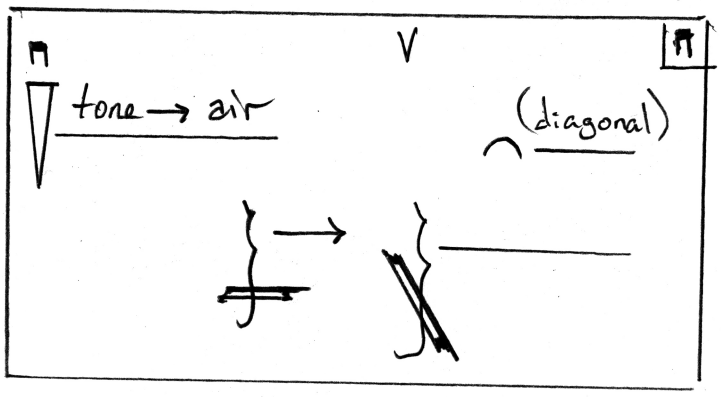


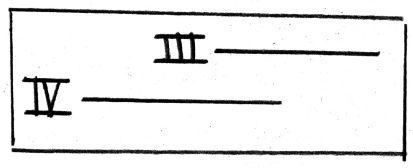
AIR² palette

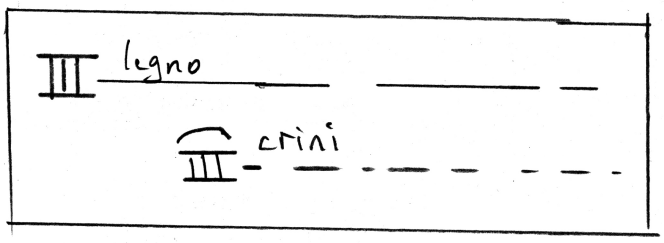
- assume crini. full, long bows. one per gesture unless otherwise notated
- IV, III, II *sempre* at finger;
- IV & III barely audible, almost imagined
- dynamic: o—< -mp >—o sempre
- ▭ very light pressure (no pitch!)

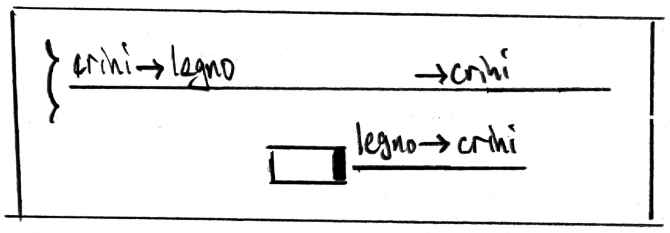


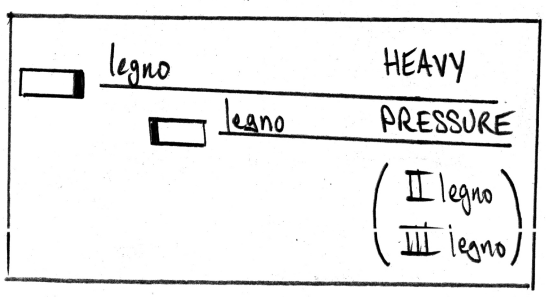


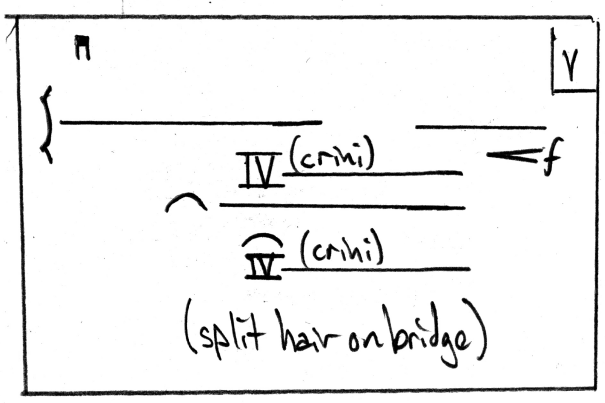












AIR¹ palette

- play on foam, tailpiece, bridge, or violin body (not on strings!). always airy & unpitched (flautando sempre on foam & tailpiece!)
- ppppp - "ff" (=mp)

♩=60

ⓐ 40% ricochet (crini)

ⓑ 30% tremelo (fast)

ⓒ1 20% V "ff" or ⓒ2 10% sffp

AGITATO

23% ⓐ wilder, shorter (more bow pressure)

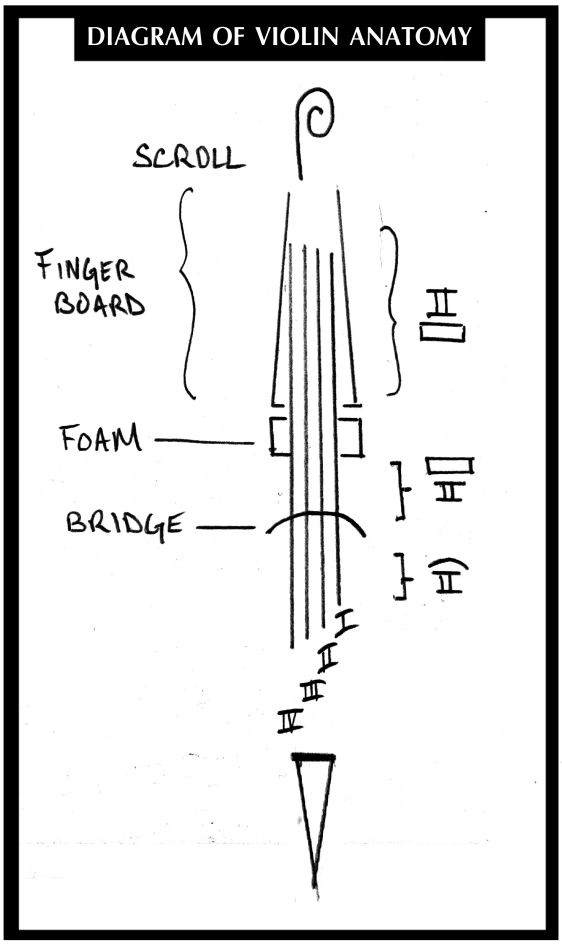
32% ⓑ wilder tremelo (irregular, frenetic)

27% ⓒ shorter, more aggressive

ⓓ 11% sf unpitched, muted pizz. on 1-4 strings.

ⓔ 7% sff crini ricochet over fingerboard with percussive accent (hear strings slap fingerboard)

flesh | veil
foam duo
violin legend



foam

bow left side of foam (next to IV)

bow right side of foam (next to I)

tailpiece

bridge

left / right side of rib curve on vln body
(left is beside IV) / (right is beside I)

bow area shown (here, vln body below rib curve on left side (beside IV)

on main part of string below foam

on string between foam and bridge

on string behind bridge

crini with the hair of the bow

legno with the wood of the bow

c/l with the wood and the hair simultaneously

flesh | veil
foam duo
e-guitar palettes

3-part prep: ▽ @ XII under ⑥ & ④ ; ▮ under strings on coil 1 (neck) ; foam weave: ⑥ ④ ② / ⑤ ③ ① 'open'

SHADOW

AMP [(variable) clean ord. EQ]

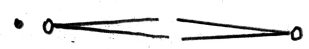
45% (a) long, slow bows i) on FOAM. 7-20" ppp–mp

LH: • adjust tone knob while bowing to keep color moving
• change coil settings inaudibly before cresc. ad lib.

ii) on ④ or ⑥ at finger (◇ pressure). iii) on whammy bar itself (low tone, unamplified)

45% (b). very slow bows on ④, ⑥, or ④+⑥
• either open (LH not involved) or 2cm from LH finger (◇ pressure)
no pitches! choke off any occurring tones.
• +/- tone knob & coil setting adjustments ad lib.

10% (c) fast, light bows flaut. "f" on any of above gestures.

5 possibilities ad lib.:
Vp: • on • off •  •  • 

AIR² palette 50% (a) i) & ii) from SHADOW palette 50% (b) from SHADOW palette

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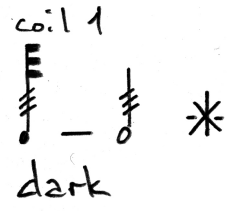
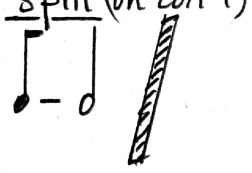
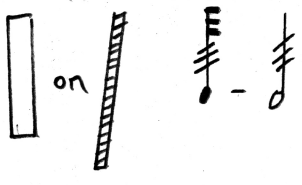
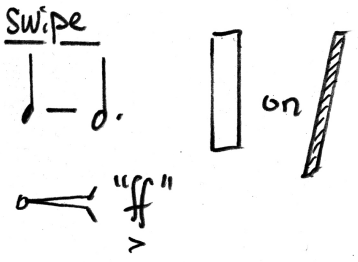
AIR¹ palette ♩=60

(e) 20% coil 1  dark

(f) 15% spin (on coil 1) 

(g) 40% 

(h) 25% swipe 

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poco a poco agitato

(e) (f) less & less frequent (phase out over time)

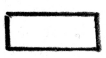
(g) (h) more frequent. brighter, wilder!

LEGEND

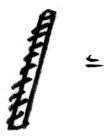
coil 1 = neck pick-up

Vp = volume pedal

 = CHOPSTICK

 = FOAM

 = PAPER
strip of heavy paper, 250g, ca. 30cm x 5cm

 = THREADED ROD metal, with threads like a screw

 = BOW (violin or cello)

 = STEEL WOOL

flesh | veil
Vc duo II—wooden mute effects
cello 1 & 2

- both players require standard wooden mutes:



① ♩=60 *(senza sordino)* FL *sul D*

place mute on string* (see video)

1 *pp*

during next gestures, mute stays in position just past end of fingerboard

(senza sordino) FL *sul D*

place mute on string* (see video)

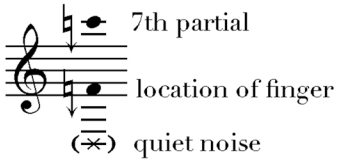
2 *pp*

during next gestures, gradual mute glissando from end of fingerboard down to ca. 3rd position.

quiet noise multiphonic:
finger 7th partial on D-string at third-highest node (exactly 8ve+5th below sounding pitch).

bow exactly an octave above the finger with a slow bow.

three-part sound:
1) 7th partial
2) the pitch that would result if the finger were fully depressed
3) quiet noise



sensual. explore the fragilities of the sound.

② **Vc1 begins. calm, long tones**

③ **Vc2 joins. calm, long tones**

④ **poco a poco agitato**
(add occasional noise on III, quicker bow, louder dynamics)

⑤ **Vc1 stops, removes mute. attacca climax solo.**

⑥ **Vc2 arrives at full-scale agitato**

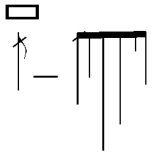
⑦ **Vc2 stops, removes mute. attacca climax solo.**

performance notes—climax solo
alto flutes

leggero furioso palette (for normal gaps)

each normal gap (i.e., empty space in the notated music that does NOT have a shadow tone notehead) lasts between 𝅘𝅥𝅯. & 𝅗𝅥. @ ♩=84 , plus brief optional rests at the start and end of between 𝄾 & 𝄾.
given percentages are a rough guideline for the frequency of each gesture.

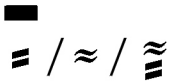
35% ①



very airy: ◇ or ◆ . 4 possible articulations:
pitch is very weak and obscured.

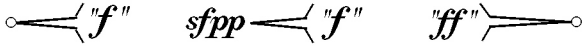
- ord.
- > (lip/tongue pizz.)
- 'k' or 't' (staccato)
- 'ss' or 'ç' (legato)

55% ②



duration: 

mouth closed over hole. tongue flz, throat flz., or both tongue & throat flz. simultaneously. 3 possible dynamic shapes:



10% ③



duration: 

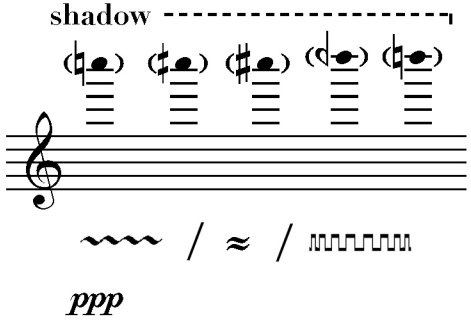
audible inhale away from flute. perhaps a tiny bit of voice on the inhale for a very faint gasping effect. if this happens, it should be infrequent and sound unintentional, non-theatrical. don't overdo it!

pitch collection (for gaps with shadow tones in parentheses)

each shadow tone gap (i.e., empty space in the notated music with a shadow tone notehead in parentheses) lasts between 𝅘𝅥𝅯. & 𝅝.. @ ♩=84, plus brief optional rests at the start and end of between 𝄾 & 𝄾.

④

shadow tone in 4th octave. choose pitch freely from collection.
+/- subtle shake, throat flz., or smorz. ad libitum.



alto flute 1
climax solo
(sounds down P4)

flesh | veil

Mark Barden

shadow

♩=84

(gap)

(ord.)

(quasi gliss.)

shadow

shadow

(shake)

(ord.)

(ord.)

shadow

(throat flz.)

shadow

(ord.)

vib.

smorz.

shadow

shadow

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(inhale)
"mf"
p f
sub.
smorz.
shadow
ppp
mf pp
7
6:5
shadow
(shake)
mp mfp f ppp
49
ç
ss
k
(quasi gliss.)
pp mp/pp "ff"
"f" "ff" p "ff" sff
shadow
t k
sff pp
"f"
mp sff p "ff" "f"
54
p "ff"
(ord.)
sf mp f f p sff p ppp p "mf"
shadow
a
tr
5:3
"f" "ff"
tss
sff p "f"
61
shadow
sff ppp "mp"
"f"
(shake)
p sff "f" p "f" p "f" mp "f"
67
(ord.)
p sf mp p sff
ss k
"f" pp "f"
a
p mf
sf sff
irreg. microtonal fluctuations
pp "f"
(throat flz.)
sf p "f"
ppp sff pp
sff mp p f
81
k t
pp f
p f mp ppp p
vib.
(ord.)
4½"
ppp
sfp
f
sub.
sff mp
87
pp p
pp p
(ord.)
pp p
sub.
mp/p mf
"f" sff
mf sf
pp mp

alto flute 2
climax solo
(sounds down P4)

2

(inhale)
"mf"
p sub. f
(gap)
whistle
ppp
mf pp
irregular microtonal fluctuations
(shadow)
shadow
ppp
mp mfp f
"ff" pp
ss ç
k
(quasi gliss.)
"f" "ff" p "ff" sff
shadow
sff pp p
ç
a
p sf mp "f" "mf"

2

shadow
pp "f" f p sff p ppp pp "f" p "ff"
ss
sff p "f"
shadow
sff ppp "mp"
"f"
p "mf"

2

pp sf pp sff pp "mf" p pp mf sf sff
poco vib.
p

2

"f" sff p mf/p "f"
shadow
ppp
(ord.)
9"
(ppp)

2

pp ppp sub.
"f" sff
shadow
mf sf
pp mp

performance notes—climax solo
electric guitar

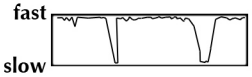
leggero furioso palette

fast, erratic, aggressive material yet choked and suffocated so that the heard effect is quiet, distant. use the material in this palette, to create a breathless, continuous, relentless texture. gestures should be roughly between ♪. & ♩. @ ♩=84 with small, jagged rests of between 𝅀 & 𝄾 at irregular intervals. volume pedal movements should be sudden and explosive. a frenetic, nervous, violent texture. given percentages offer a rough guideline for the frequency of each gesture. overall dynamic: *pp* to *mp*

50% ① **RH: MBN** (metal bottleneck)

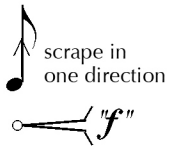
LH: ⊖ ① ⑥

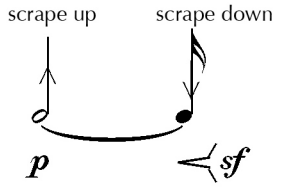
75% (a) draw letters of alphabet on strings over coil 2 with fast, hectic strokes and punctuating with occasional slow speeds:





25% (b) scrape along two adjacent wound strings. use either fingernail or bottom edge of metal bottleneck. two basic dynamic shapes:





35% ② **LH plays while muting**

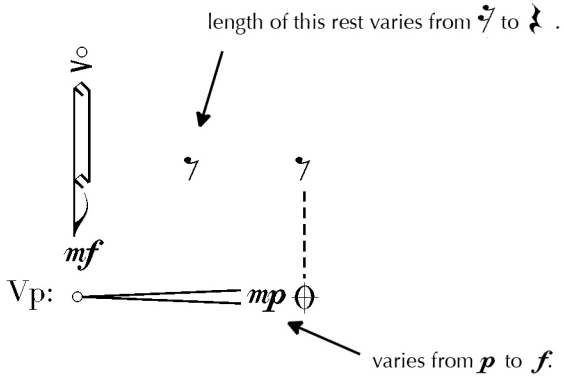
20% (a) fast palm gliss along strings (sempre ⊖)

50% (b) use heel of hand to mute all strings near coil 1 while free fingers pizz. (LH 1. & 2., possibly 3.) very high on string. unpitched.

30% (c) fingernail flick (= very fast, short gliss) with LH 1. & 2. (poss. 3.)

15% ③ **barré harmonics (LH barré, RH ord.)**

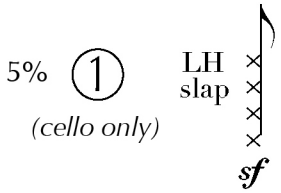
use predominantly higher harmonics (5th, 7th, 9th) volume pedal always off for attack.



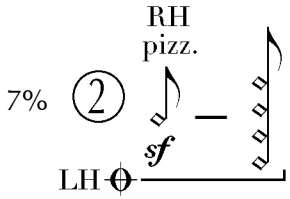
performance notes—climax soli
strings (Vc & vln)

leggero furioso gestures (for normal gaps)

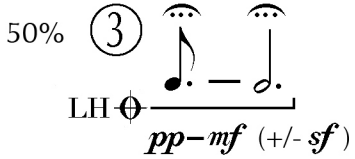
each normal gap (i.e., empty space in the notated music that does NOT have a diamond notehead) lasts between 𝅘𝅥𝅮. & 𝅗𝅥. @ ♩=84 , plus brief optional rests at the start and end of between 𝄽 & 𝄽.
given percentages are a rough guideline for the frequency of each gesture.



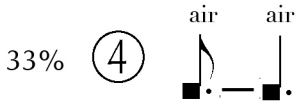
LH slaps all strings, sempre secco (leave hand on after slap)



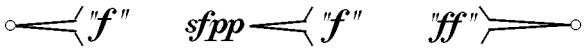
RH pizz. on any or all strings while LH mutes strings (unpitched!)

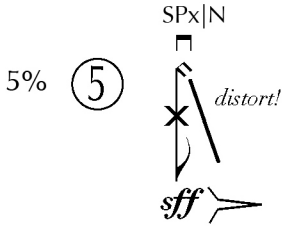


crini battuto ricochet while LH mutes strings. Use different LH positions for contrasting sounds (low/high = dark/bright). alternate freely between one, two, or three strings during gesture. +/- violent accent: play ST such that the wood of the bow slams the strings against the fingerboard.



air sound (arco crini) on body of instrument (ossia: unpitched flautando bowstroke directly at finger near bridge). three dynamic shapes are possible:

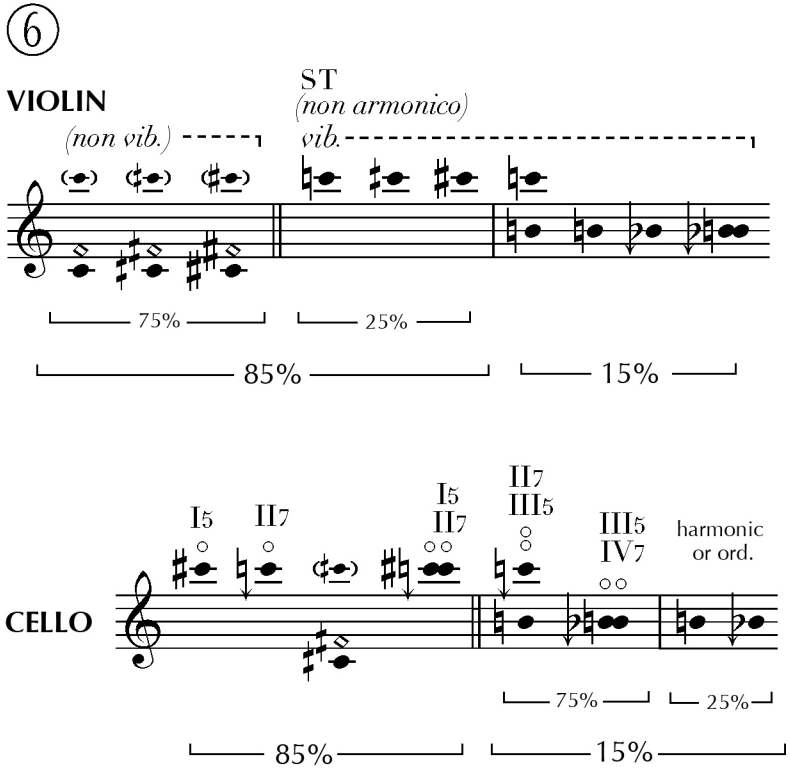




noise accent with harmonic whip gliss. white burst of spectral noise. begin deep in string and jerk bow violently on the attack (see Legend for cello duo I)

pitch collection (for harmonic gaps)

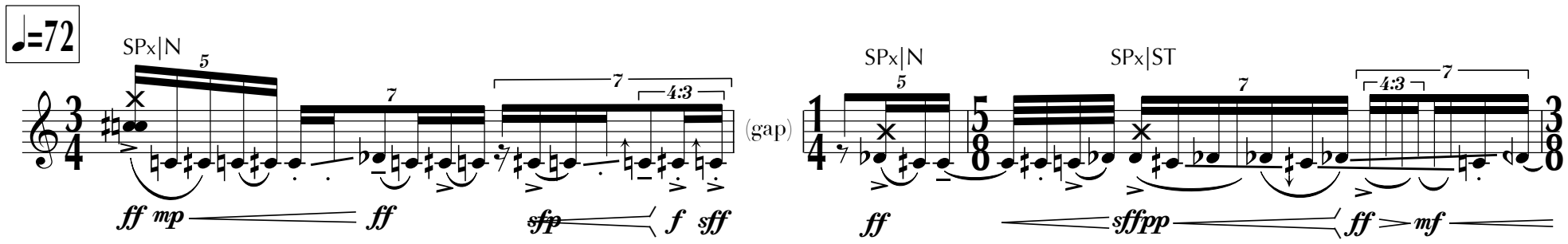
each harmonic gap (i.e., empty space in the notated music that DOES have a diamond notehead) lasts between 𝅘𝅥𝅮. & 𝅝.. @ ♩=84 , plus brief optional rests at the start and end of between 𝄽 & 𝄽.

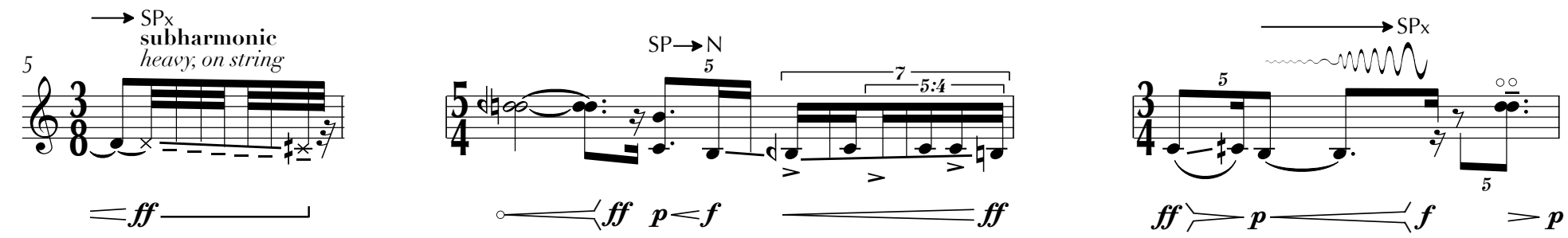


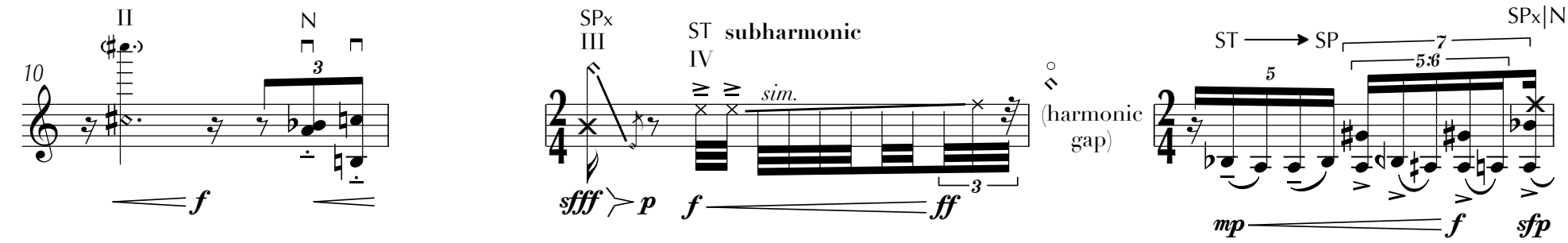
violin 1
climax solo

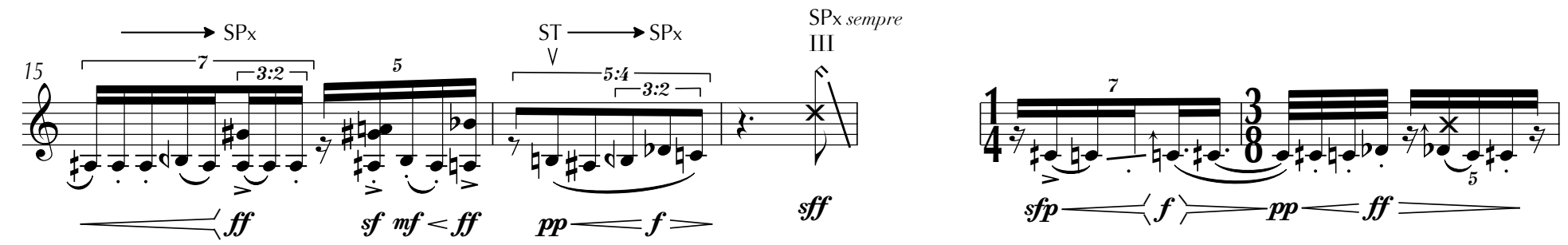
Flesh | Veil

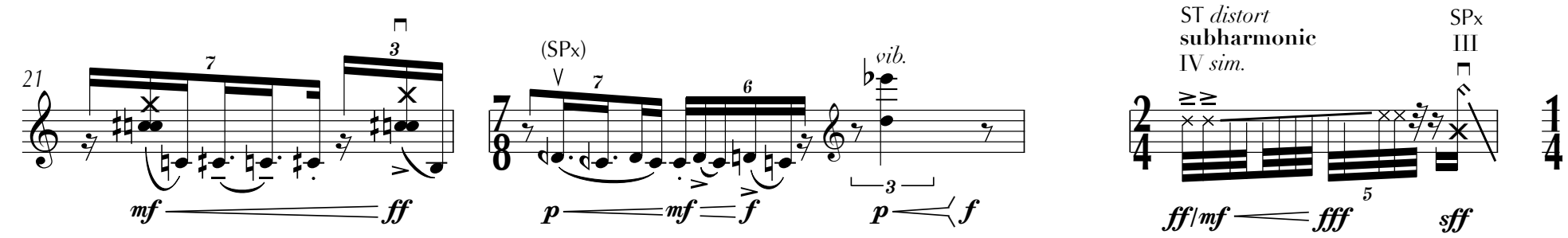
gap = insert gesture of choice from leggero furioso palette. duration: ♪.–♩. +/- brief rests on either side lasting 𝄾·—𝄽
gap with harmonic = insert harmonic of choice from harmonic palette. duration: ♪.–𝅗𝅥. +/- brief rests on either side lasting 𝄾·—𝄽

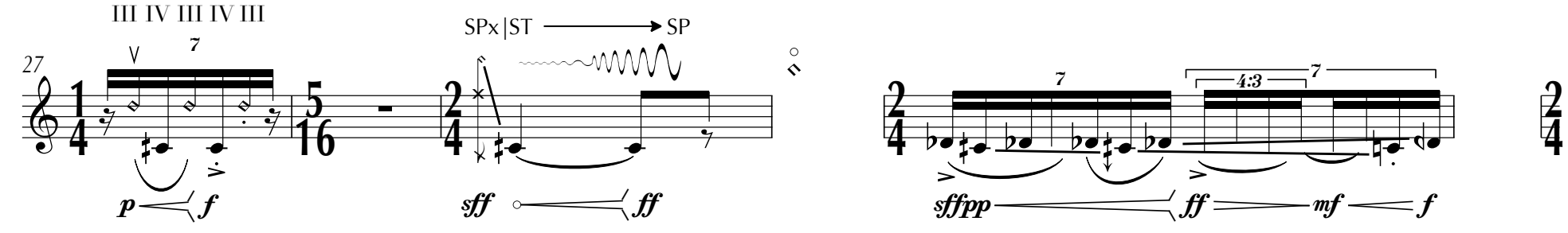


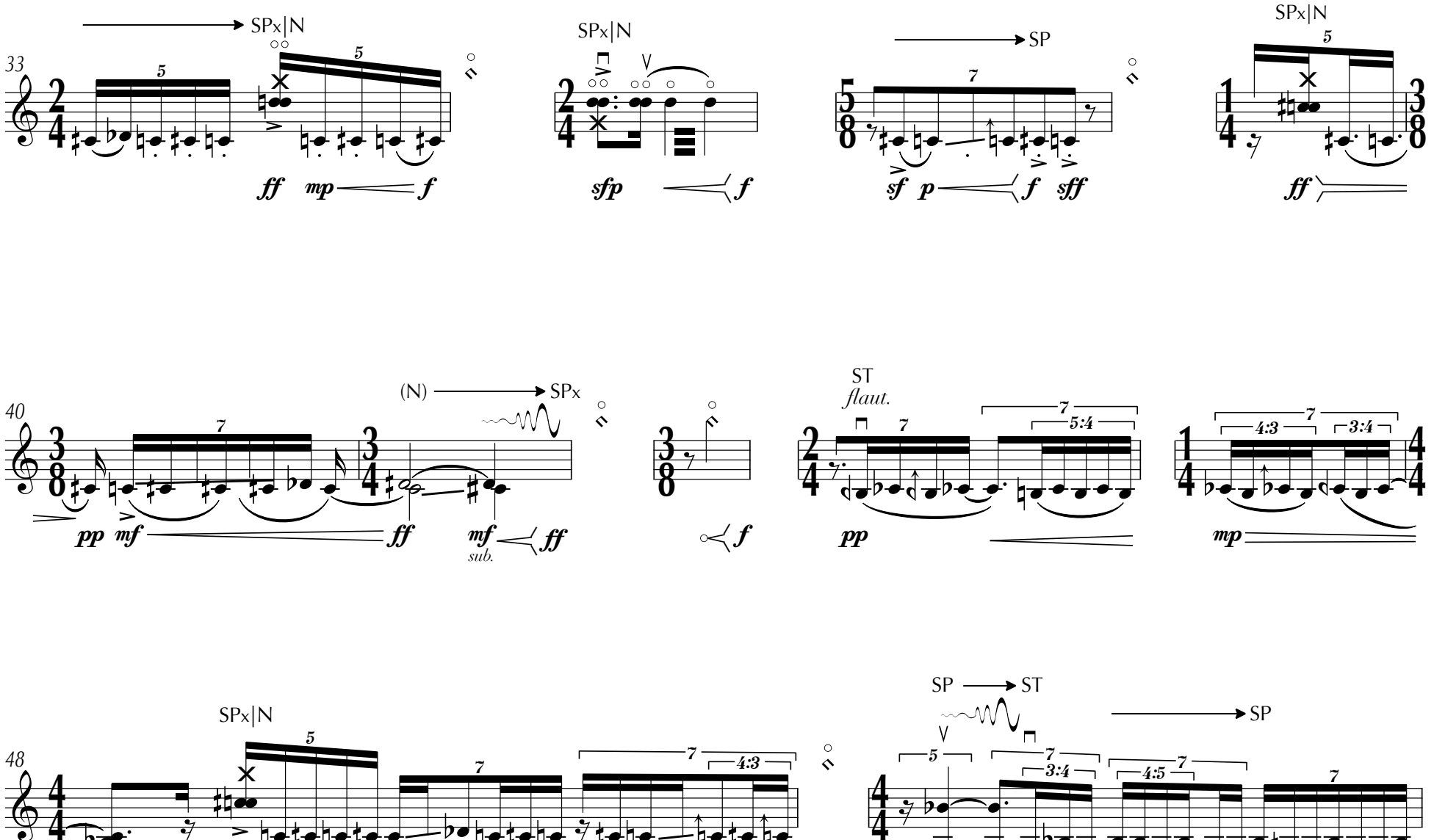








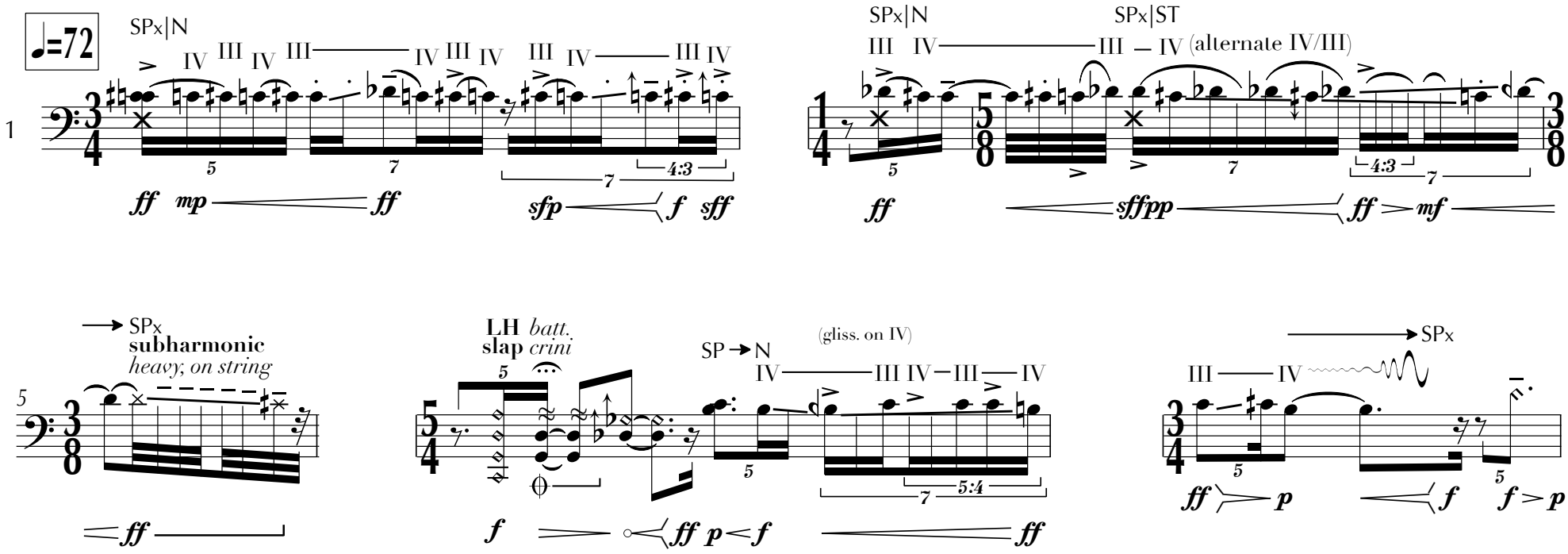


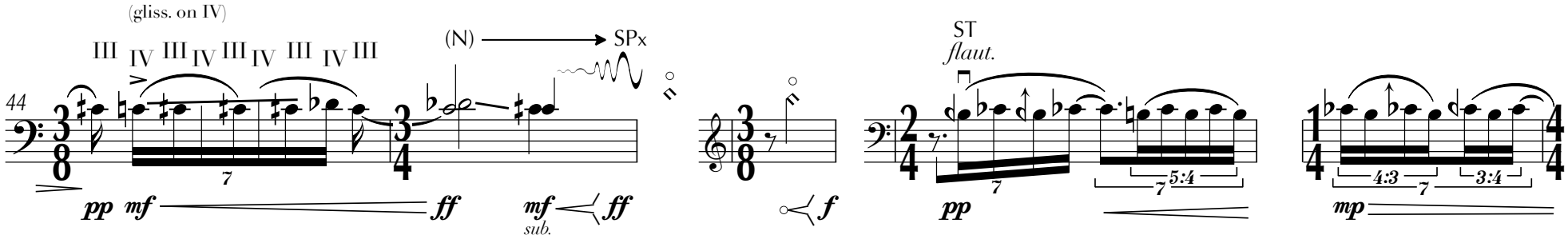

33
SPx|N
ff mp f
SPx|N
sfp f
SP
sf p f sff
SPx|N
ff
40
(N) SPx
pp mf ff
mf sub. ff
f
ST
flaut.
pp
4:3 3:4
mp
48
SPx|N
pp < mp >
ff mp ff
sfp f sff
SP ST
SP
pp fp f
N SP
pp f
pp < f
N SP
(SP) N SP
sff mp f
SPx|N SP
sffpp < ff
(SP)
sfp f
SPx|ST
sffp ff
II
f

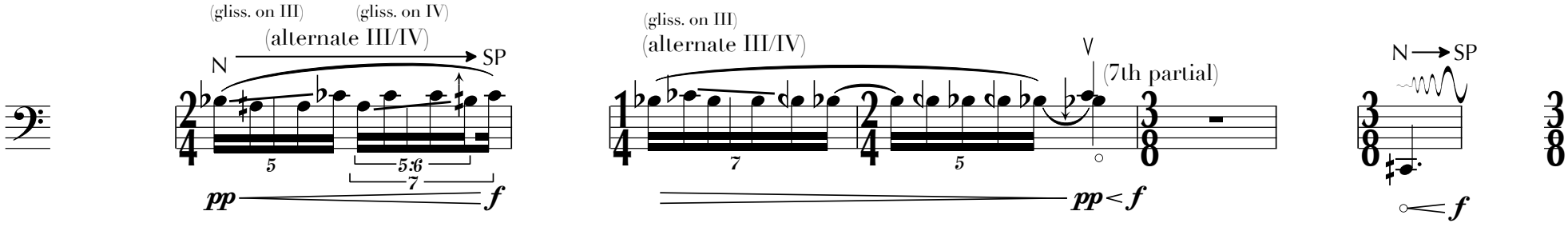
cello 1
climax solo

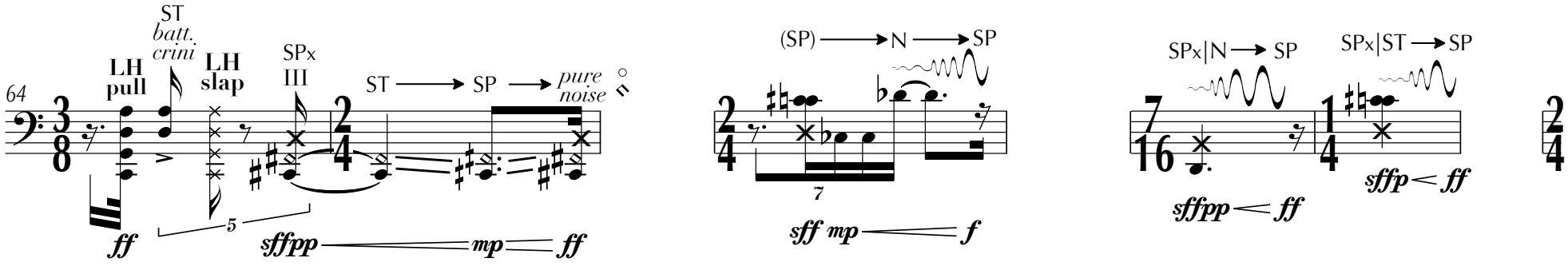
Flesh | Veil

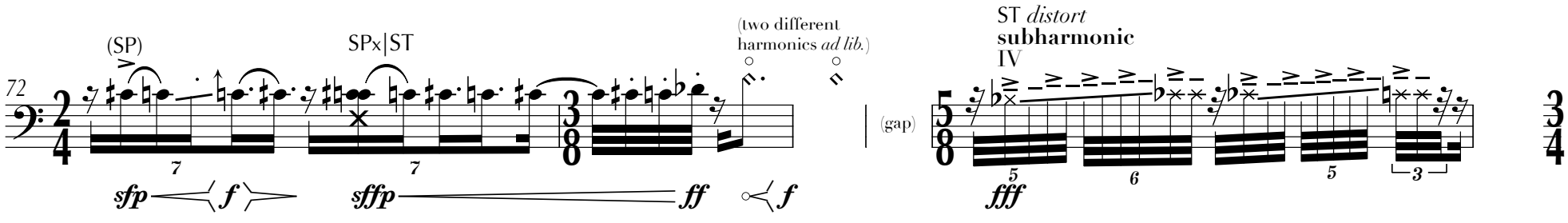
gap = insert gesture of choice from leggero furioso palette. duration: ♪.—♩. +/- brief rests on either side lasting 𝄾—𝄽
gap with harmonic = insert harmonic of choice from harmonic palette. duration: ♪.—𝅗𝅥. +/- brief rests on either side lasting 𝄾—𝄽

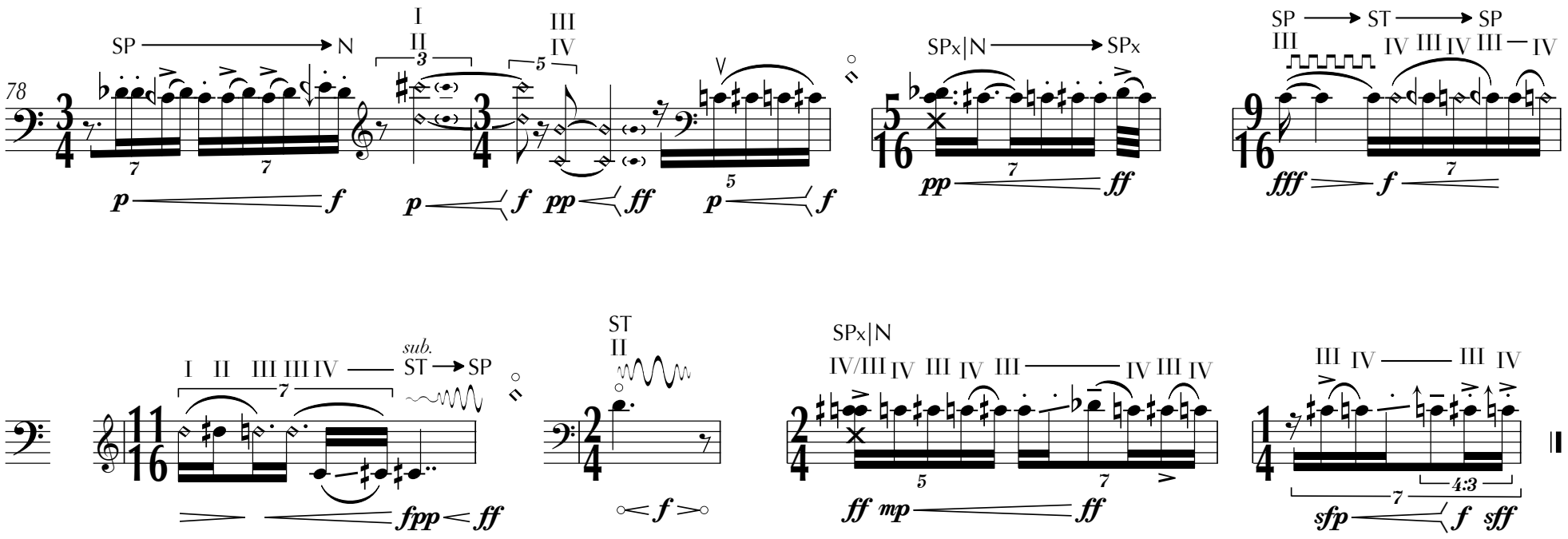



(gliss. on IV)
III IV III IV III IV III IV III
(N) → SPx
44
pp mf ff
mf sub. ff
f
ST
flaut.
pp
5:4
4:3
3:4
mp
SPx|N
52
pp mp ff mp ff
sfp f sff
SP → ST → SP
(alternate IV and III)
5
3:4
4:5
pp fp f


(gliss. on III)
(gliss. on IV)
(alternate III/IV)
N → SP
5
5:6
7
pp f
(gliss. on III)
(alternate III/IV)
(7th partial)
pp f
N → SP
f


ST
batt.
crini
LH
pull
LH
slap
SPx
III
ST → SP → pure noise
64
ff
sffpp mp ff
(SP) → N → SP
sff mp f
SPx|N → SP
SPx|ST → SP
sffpp ff
sffp ff


(SP)
SPx|ST
(two different harmonics ad lib.)
72
sfp f
sffp ff f
(gap)
ST distort
subharmonic
IV
fff

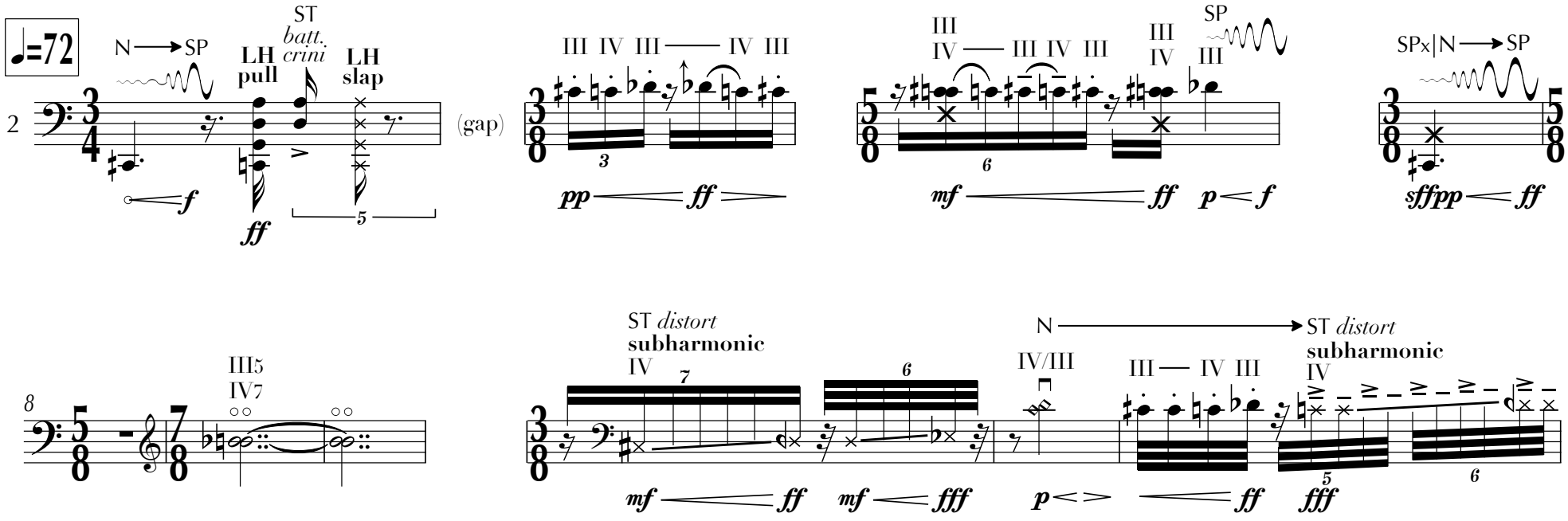

Vc.
78
SP → N
I II III IV
p f
p f pp ff p f
SPx|N → SPx
pp ff
SP → ST → SP
III IV III IV III IV
fff f
I II III III IV
ST → SP
sub.
fpp ff
ST II
f
SPx|N
IV/III IV III IV III IV III IV
ff mp ff
III IV III IV
sfp f sff

climax solo
cello 2

Flesh | Veil

Mark Barden

gap = insert gesture of choice from leggero furioso palette. duration: ♪ – ♩. +/- brief rests on either side lasting: 𝄾 — 𝄽
gap with harmonic = insert harmonic of choice from harmonic palette. duration: ♪ – ♩. +/- brief rests on either side lasting: 𝄾 — 𝄽



SPx|N
(sempre IV & III come sopra)
46
sff mp ff sfp f sff pp f

(gliss. on III) (gliss. on IV) (gliss. on III)
49
p mp pp f

N → SP
f

ST
batt. crini
LH slap
SPx|ST → SP
LH pull
ff sffpp f

(SP) → N → SP
sff mp f

SPx|N → SP
SPx|ST → SP
sffpp ff

sffp f

SPx|ST
sffp ff

ST *distort*
subharmonic
IV
64
fff

(sempre IV & III come sopra)
SP → N
p f

III
IV
p f

pp ff

p f

SPx|N → SPx
sfpp ff

SP → ST → SP
III IV III IV III IV III IV
sub.
ST → SP
fff f

fpp ff

ST
IV
rough
f

(sempre IV & III come sopra)
SPx|N
ff mp ff

sffp f sff

alto flute duo
flutes 1 & 2
transposing (sounds down P4)

flesh | veil

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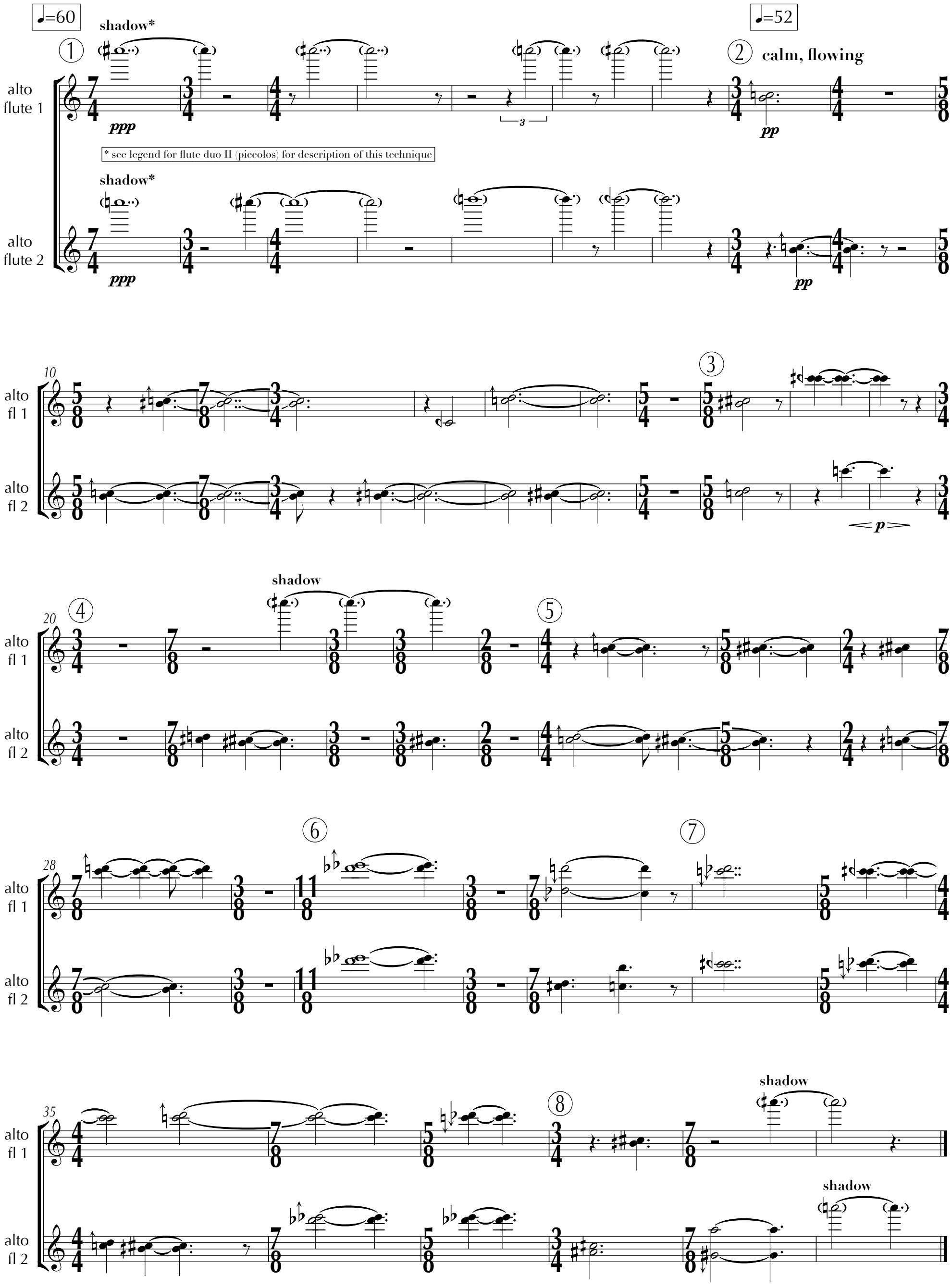

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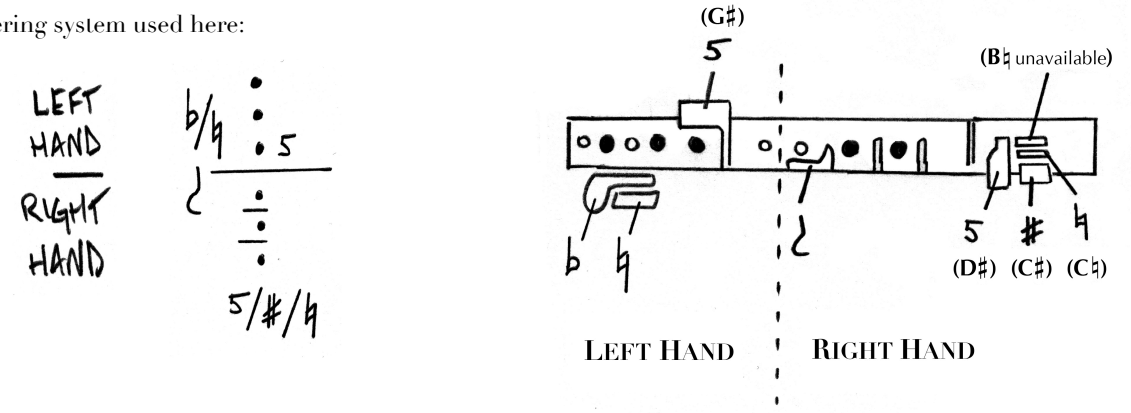
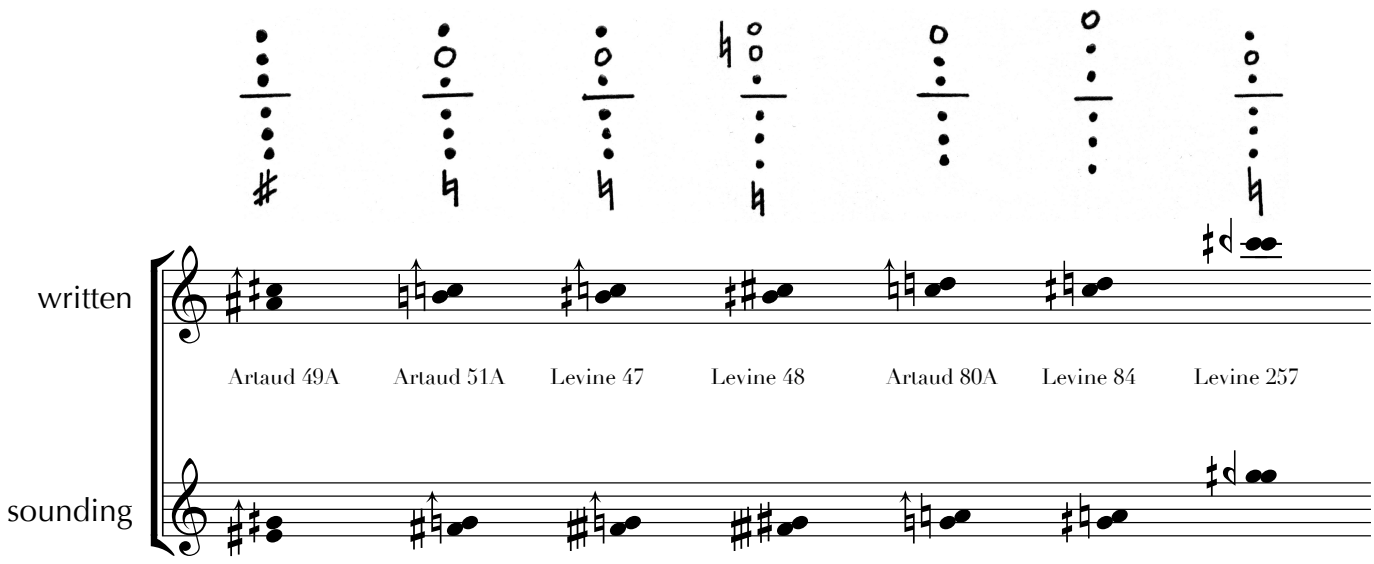
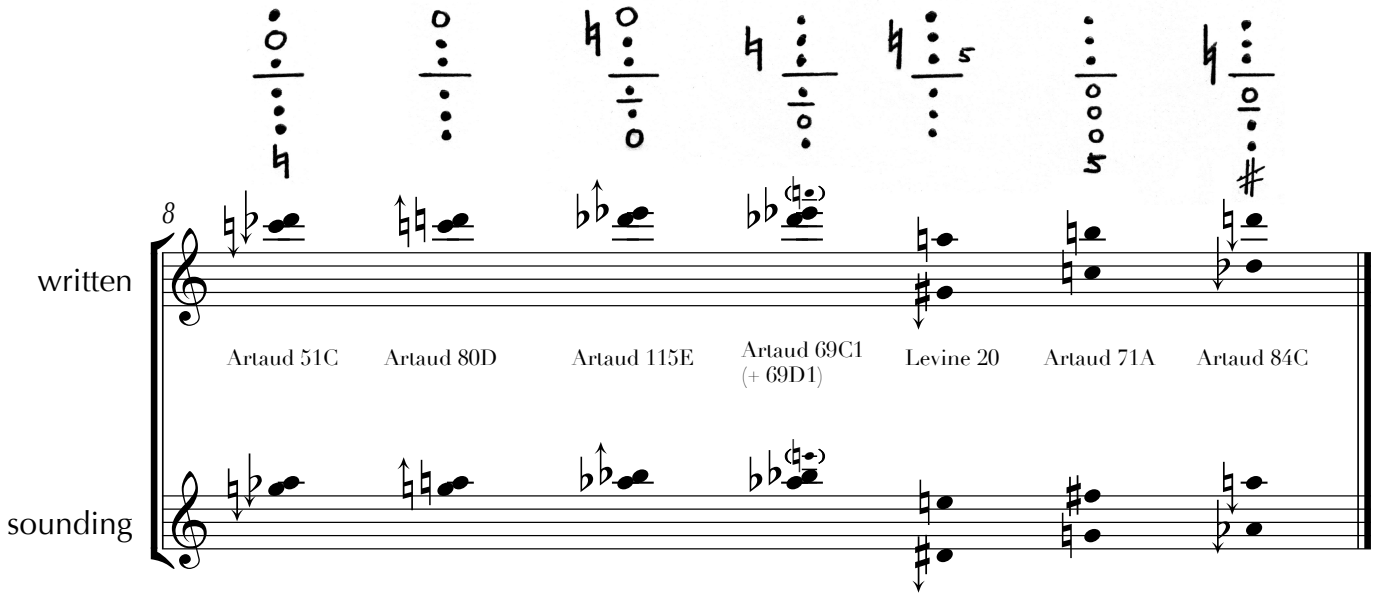
alto flute dyad fingerings / *Griffe für Altflötenzweiklänge*

• Sources: Pierre-Yves Artaud's *Flûtes au présent* and Carin Levine's *The Techniques of Flute Playing II*

• fingering system used here:







piano solo

flesh | veil

Mark Barden

* accidentals apply only to the note they directly precede (no exceptions for repeated notes)
** clusters: giant flat sign for black, written out fully for white, vertical bar for chromatic.
*** use pedal, change with each chord. performer may use half- & quarter-pedalling effects *ad lib.* to create subtle shifts in density as a response to the given musical context.

A ♩ = 180

p

B ♩ = 90

(loco) *(loco)* *(sic)* *(sic)*

pp

C ♩ = 90

pp

D1 ♩ = 80

ppp

D2 ♩ = 80

p

Ped.

E ♩ = 80

ppp

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F ♩ = 60

pppp

con poco Pedale (very gradually more and more pedal from here to end...)

G1 ♩ = 52

pppp

3"

G2

H ♩ = 44

(loco)

I ♩ = 38

ppppp

(loco)

flesh | veil

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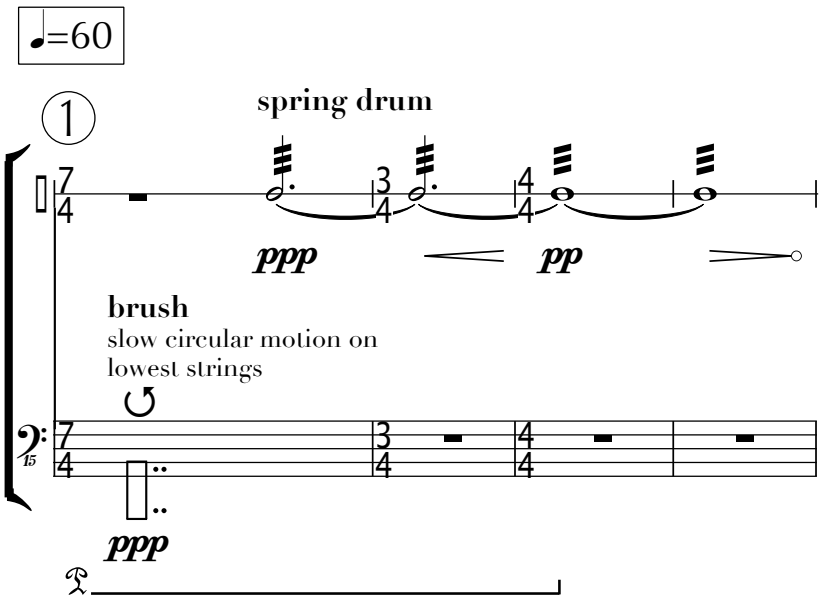
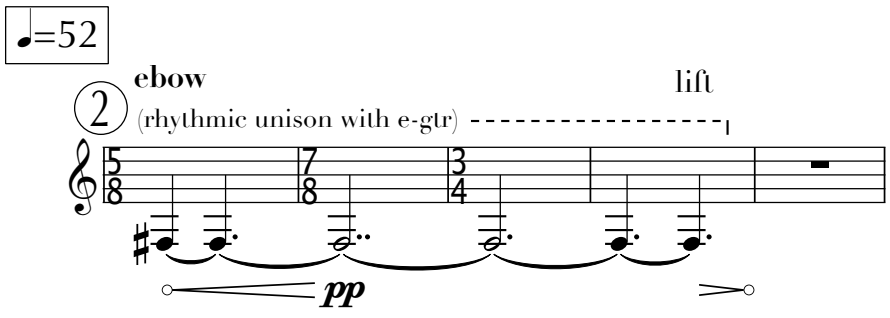
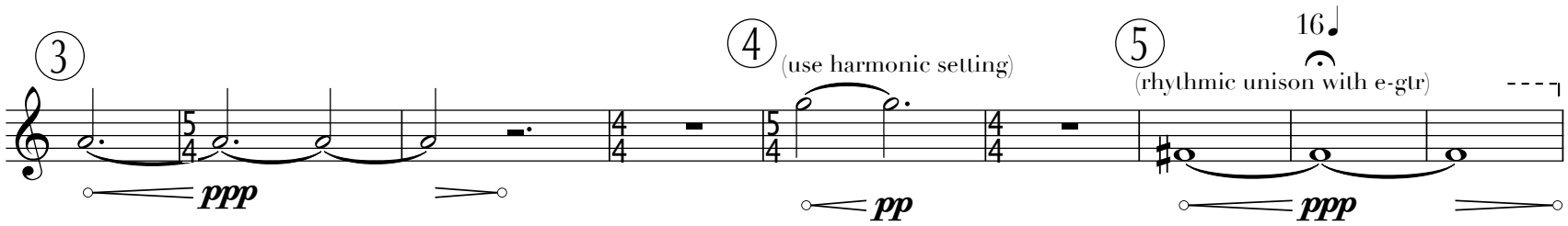
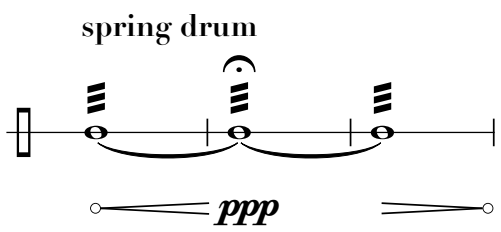
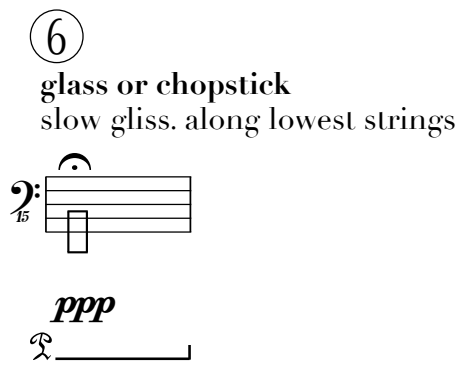


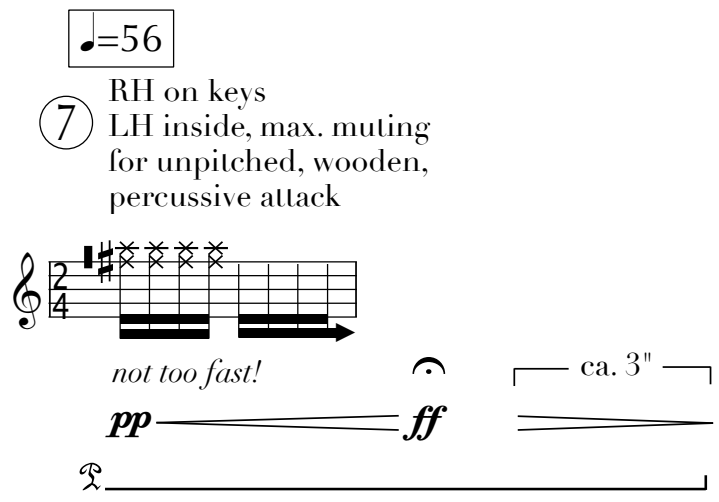


senza Pedale (press key and hold or prepare key with sost. pedal. resonance should not be too heavy and should blend well with e-gtr)

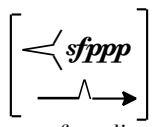








1 or 2x during gesture 6:



very fast gliss,
white spectral burst

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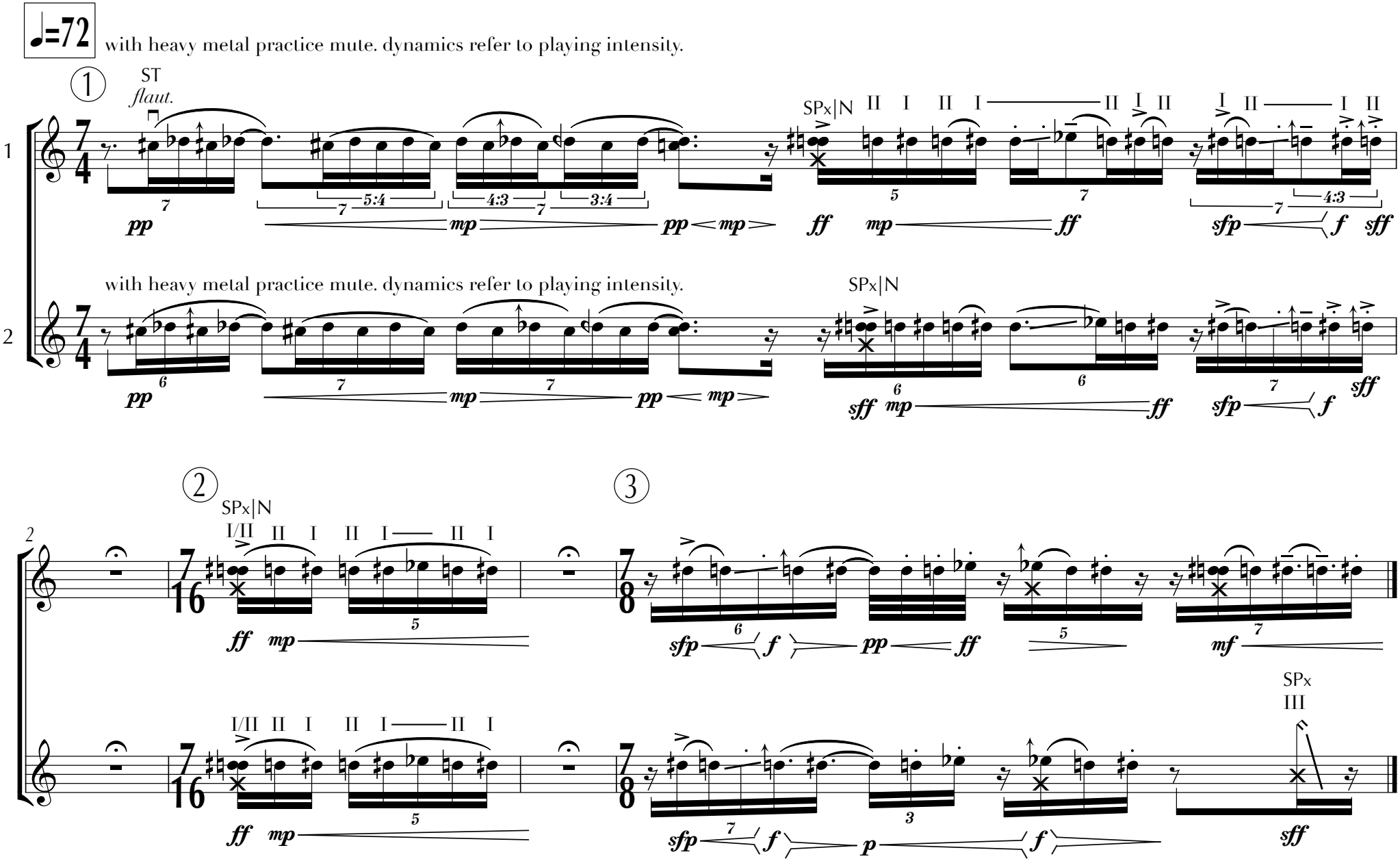
cello duo III—heavy muted fragments

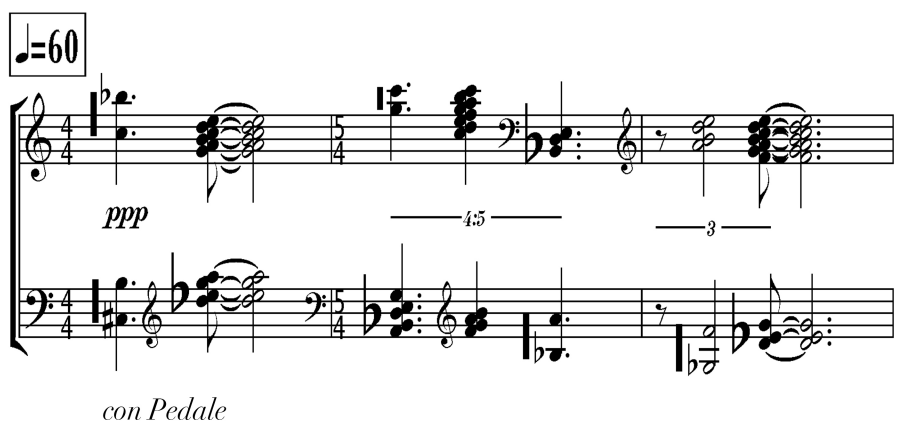
flesh | veil

Mark Barden

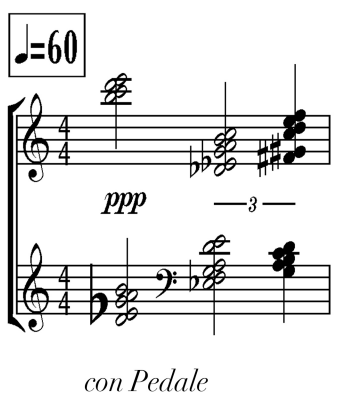


flesh | veil
CODA for sextet
(fl 2, e-gtr, pno, vln1, Vc1, Vc2)

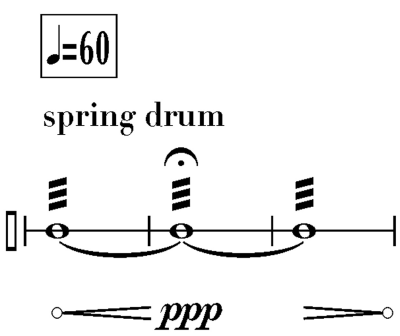
① **pno**



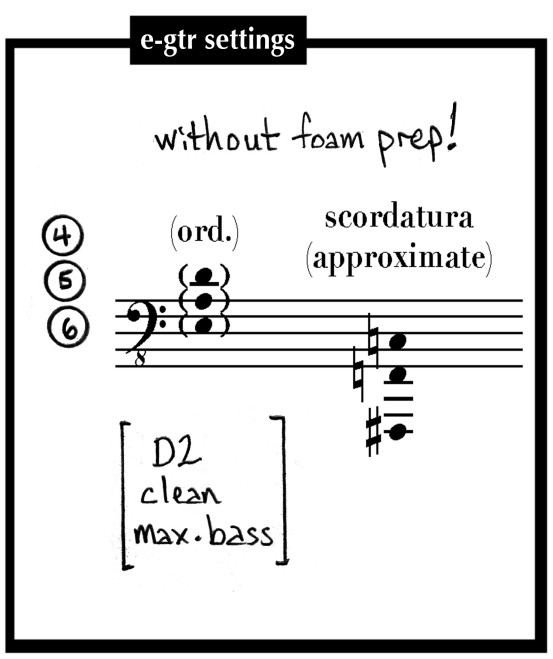
② **pno**



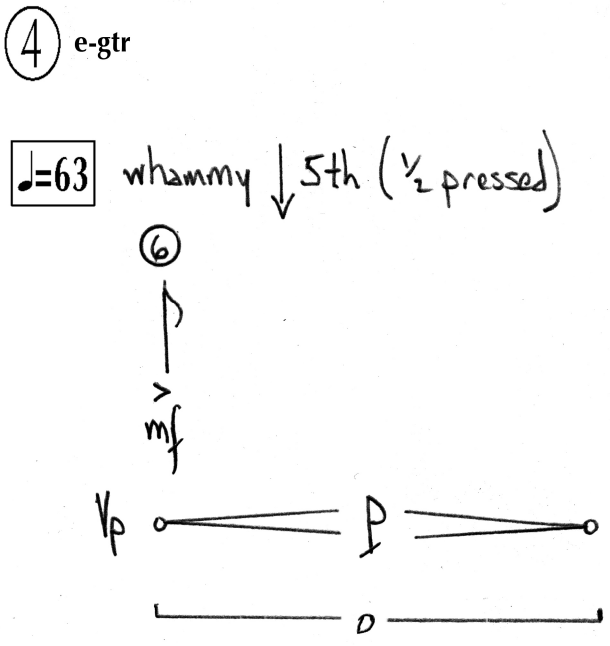
③ **pno**



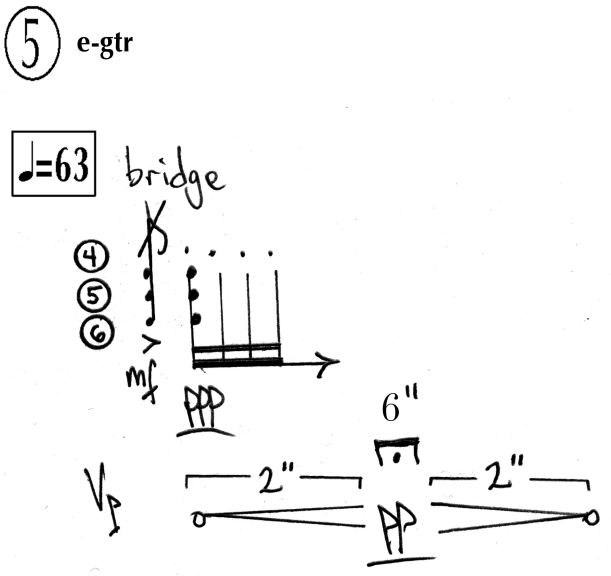
e-gtr settings



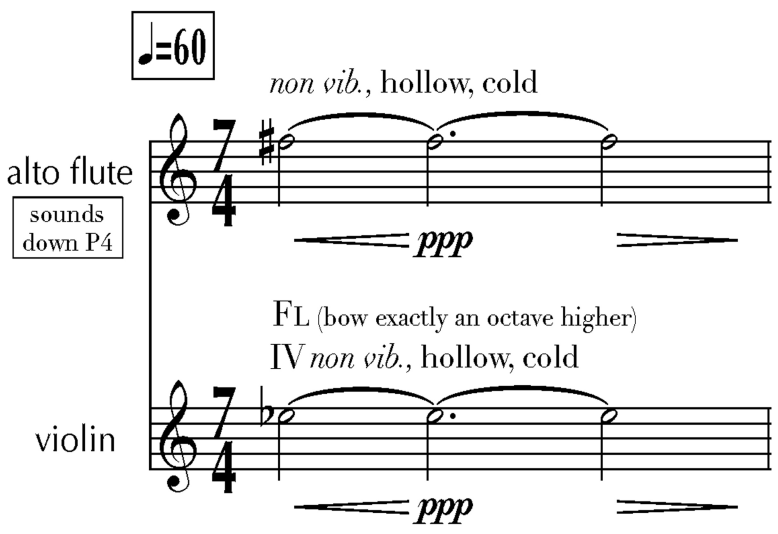
④ **e-gtr**



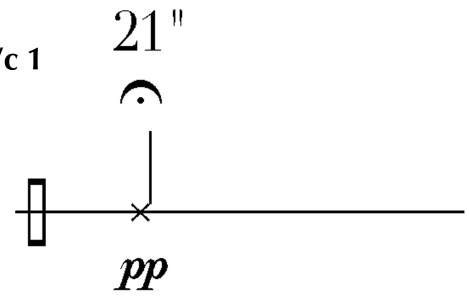
⑤ **e-gtr**



⑥ **fl 2 & vln**

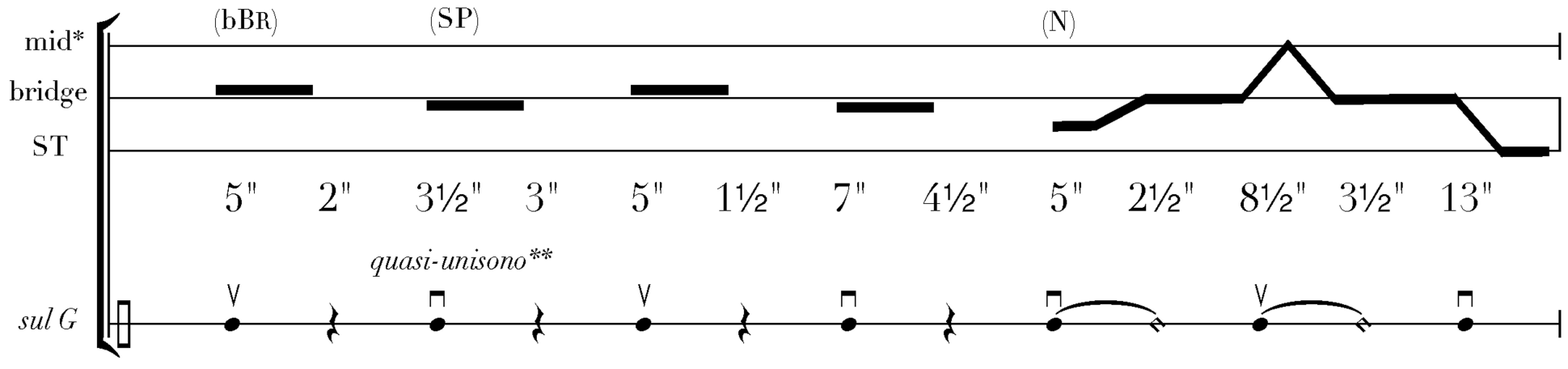


⑦ **Vc 1**



place mute onto IV as before.
bow mute for very low tone
(below open C) or multiphonic
with dominant low tone.

⑧ **Vc 2**



* middle of string behind bridge

** try to match pitch of previous sound

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Mark Barden

— caul —

for ensemble

(2011–12)

© 2012 Mark Barden

— caul —
for ensemble
(2011–12)

duration: ca. 22 minutes

this work was commissioned by the WDR for the 2012 Wittener Tage für neue Kammermusik

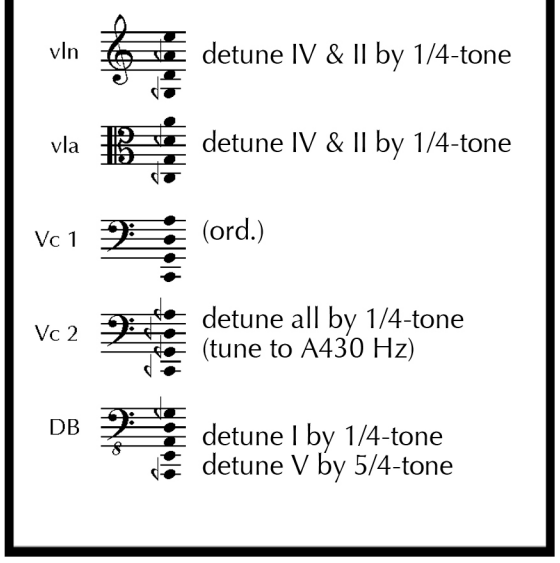
Première: 29.4.2012, Theatersaal, Witten, Germany
Collegium Novum Zürich, Michael Wendeberg, conductor

Deepest thanks to Harry Vogt for initiating this project and to Stefan Buri, Rico Gubler, and Imke Frank of CNZ for their time and effort. Special thanks to Carl Rosman for his ground-breaking research into dyads on the A clarinet.

Instrumentation (11 musicians):

2 bass clarinets (both + A-clarinet)
soprano saxophone (+ baritone)
bassoon
percussion (1 player): tam, timpano, BD, 3 bell plates, cymbal, cowbell, spring drum, gong
piano
violin
viola
2 celli
double bass

SCORDATURA



LEGEND

—All Musicians—

- Maintain intensity in quiet, simpler sections through absolute rhythmic precision, especially in strings' unison bowing passages.
- Irregular meters usually end with a group of 3 (i.e., 7/8 = 2+2+3, 5/16 = 2+3). When this isn't the case, the beating pattern is given.
- Glissandi sempre legato. Stems are shown for rhythmic clarity, not to indicate bow changes or tonguing.
- Pulse layer runs throughout piece and each musician joins it at some point. *sempre non espressivo*. Very steady.

RH / LH — right hand / left hand

"*f*" — dynamic applies to effort, not sounding result

p/*ppp* — *p*, then subito *ppp*

quartertone scale

slight microtonal deviation ca. 1/8-tone

31 cents lower (= 7th partial) / 14 cents lower (= 5th partial)

play 8va / 8vb / 15mb

sounding 8vb (DB only)

cresc. from nothing / dim. to nothing

exponential cresc. with explosion at end / exponential dim. with implosion at start

gradual transition from one timbre to the next

unpitched air sound (if pitch is given, it corresponds to a fingering only)

either an undefined pitch or a noise technique

[ç] — exhaled breath sound made with the mouth only. ç = German ich

shadow — shadow is a 'colored air' sound with weak, veiled pitch content. fragile, beautiful, struggling to speak.

explosive *molto vibrato* at end

muted (damped) / half-muted

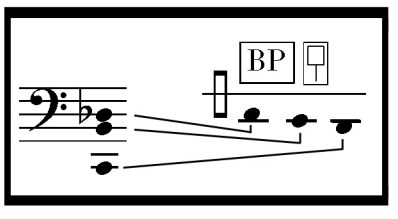
cluster (chromatic unless otherwise indicated)

—Winds—

- bsn and bcl may want to use a special reed or mouthpiece/bocal for the extended high note passages at the beginning. bsn can change to a normal bocal in m175 and bcl can change in m97.
- see chart (page 6 of Legend) for multiphonic fingerings.

—Percussion—

- Pulse layer *sempre non espressivo*. *pp sempre*. Very steady.
- Instruments: tam-tam (Wuhan preferred, medium to large), bass drum, cowbell, spring drum (narrow), 3 bell plates: gong (small flat), cymbal (21″), timpano (28″).

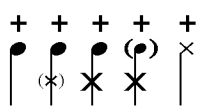


deadstroke — soft timpani mallet — large soft BD mallet — hand

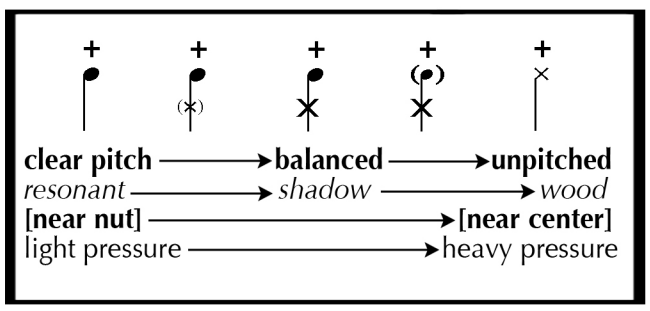
—Piano—

- grand piano with 3rd pedal (sostenuto).
- e-bow required.
- for heavy muting effects, a cloth or scarf might be useful (esp. in upper registers) if it is difficult to get reliable effects with the hand alone.

In / KB — inside piano / on keyboard



LH mutes In, RH plays on KB. **Avoid harmonics.**
Notation indicates 5 different timbres that progress from pitch to noise:
Adjust pressure & position on string to get the right timbre.





LH mutes In, RH plays on KB. Nodes in front of damper will be rich, complex sounds high in spectrum with a shadow of fundamental. Nodes behind damper will be lower in spectrum with clearer pitch. Use discretion based on musical context. For quasi-gong, use primarily sounds behind damper with clear pitches.

—Strings—

- All except Vc1 have a scordatura (see previous page).
- All except DB require a wooden mute.
- Assume *non vib.* unless otherwise indicated.
- Harmonics are notated at sounding pitch. Use natural harmonics whenever possible (see chart on page 5 of Legend). Use stopped harmonics for glissandi and otherwise unavailable pitches. Double harmonics can always be played using two natural harmonics. Fingerings are generally left up to the player, though some indications are given in the score.

IV III II I — the strings. IV = lowest, I = highest (DB: V = lowest)

SPx/SP/½SP/N/½ST/ST/STx — *sul pont. extreme / sul pont / poco sul pont. / normale / poco sul tasto / sul tasto / sul tasto extreme*

FL — flute effect = bow **exactly an octave higher** than fingered pitch for hollow, quasi sine-tone effect. sounds like wooden flute. light fast flautando bowstroke. extremely precise bow placement.

non arm. — *non armonico* = not a harmonic (i.e., normal stopped note)

mute on / off

bow broad upper face of mute horizontally for air sound.

bow narrow top of mute vertically. for shadow sound use slow bow and moderate pressure. upbow/downbow produce different pitches. for air sound bow lightly and quickly.

vib. — on tailpiece

vibrato harmonics: either a simulated vibrato using finger pressure on a natural harmonic or genuine vibrato on a stopped harmonic

LH mutes all strings for duration shown

pizz. — unpitched pizzicato on muted strings

behind bridge

tap strings — RH taps strings SPx at 90° angle for **unpitched**, quiet percussive effect. heavy pressure like pushing a button. LH

tap fingerboard — bunch fingers together for a broad surface and strike end of fingerboard for low, round quasi-drum effect. LH

ST — **vertical tremelo** — quickly move bow vertically across strings like windshield wiper. LH

ST harmonics: weak, unstable pitch content in and out of noise. beautiful, fragile, veiled.

very short pressure accent. begin deep in string for distorted noise attack, *sempre* SPx, and then immediate release to N *ord.*

—Cello—

- behind LH multiphonic: LH very very high near bridge, bow at a short distance from fingers. experiment with bow speed, pressure, and LH position/pressure to find a fragile, beautiful multiphonic with lots of gentle noise and weak shadow pitches.
- mute improvisation in bars 267-305 involves special bowing techniques using the wooden mute on the strings themselves. these techniques must be shown to player personally by the composer.

—Double Bass—

- **treble clef sounds as written** and bass clef sounds 8vb. harmonics sound as written in both clefs.
- in bar 269, between 2 and 5 wooden clothespins are placed onto III & IV to enable quiet multiphonics and gong-like pizzicati. experiment with number, size, and position of clothespins to find best results.
- behind LH multiphonic: LH very high near bridge, bow a short distance behind fingers. experiment with bow speed, pressure, and LH position/pressure to find fragile, beautiful multiphonics with lots of gentle noise and weak shadow pitches.
- wooden clothespin multiphonic: experiment with bow speed, pressure, position, and proximity to clothespins to find beautiful, fragile, diffuse noise multiphonics.

Strings: natural harmonics / *Streicher: Naturflageoletts*

sounding pitch
klingende Tonhöhe

quartertone scale / *Vierteltonskala*

sdg

tuning

vln

vla

Vc 1

Vc 2

DB: suono reale!

DB

(8vb) V2 V3 IV2 V4 III2 IV3 14 V5 II2 V6 IV4 III3 31 V7 I2 14 IV5 V8 III4 II3 V9 Loco IV6 14 V10

IV2 IV2 IV3 III2 IV4 IV2 IV3 III2 IV4 II2 III3

III3 II2 14 IV5 IV6 III4 II3 I2 31 IV7 14 III5 IV8 IV9 III6 II4

III3 II2 14 IV5 IV6 III4 II3 I2 IV7 III5 IV8 IV9 III6 II4

14 III5 I3 31 IV7 II4 V11 V12 IV8 III6 IV9 14 II5 I4 31 III7 14 IV10 III8 II6 IV11 14 I5 IV12 III9 31 II7 14 III10 I6 II8 III11

IV4 II2 III3 14 IV5 IV6 III4 II3 I2 31 IV7

IV5 IV6 III4 II3 I2 IV7 14 III5 IV8 IV9 II4 III6 I3 31 III7 14 II5

I3 31 III7 14 II5 III8 III9 I4 II6 II7 I5 II8 II9 I6

I3 31 III7 14 II5 III8 III9 I4 II6 II7 I5 II8 II9 I6

III12 II9 I7 II10 I8 II11 I9 II12 I10 I11

14 III5 IV8 II4 III6 I3 31 III7 14 II5 II6 I4 31 II7 14 I5 I6 I7

III8 II6 III9 I4 II7 I5 II8 II9 I6 I7 I8

31 I7 I8 I9

31 I7 I8 I9

Legend: Page 5 of 6

multiphonic fingerings for winds / *Griffe für Bläsermehrklänge*

Clarinet in A
sounds m3 lower
klingt kl3 tiefer

Bass Clarinet
in B♭
sounds M9 lower
klingt gr9 tiefer

Soprano
Saxophone
sounds M2 lower
klingt gr2 tiefer

Bassoon

use these four fingerings for harmonics in m37-107:
(N.B.: LH index finger is half-pressed to filter out fundamental and fully pressed to add fundamental.)

Flageoletts in T37-107 mit diesen Griffen spielen:
(N.B.: l.H. Zeigefinger wird halbgedrückt, um den Grundton auszufiltern und völlig gedrückt, um ihn mitschwingen zu lassen.)

½-pressed

BARITONE
SAXOPHONE
sounds M6 + octave lower
klingt gr6 + 8ve tiefer

Score in C

♪=116

— caul —

for those who resist

Mark Barden

bass clarinet 1

(pochiss. gliss.) ppp pp (unpitched air) bright → dark p

bass clarinet 2

(pochiss. gliss.) ppp pp (unpitched air) somewhat dark p bright p

soprano saxophone

(unpitched air) pp (pochiss. gliss.) ppp (pochiss. gliss.) ppp

bassoon

ppp

TAM

percussion

(sempre)* sempre non espressivo (pochiss. tenuto on first note throughout) pp sempre

* tamtam ½-muted with heavy cloth throughout

(wood) dry, unpitched

piano

15ma (15ma) pp (+)

RH KB

LH In

(LH until b.61)

(loco) quasi-pizz.** p resonant!

** imitate harmonic pizz. on violin

*** flute effect = bow exactly an octave higher than fingered pitch with light fast *flautando* bowstroke

wood

violin (III)

pizz. p (bow mute's upper face) air pp III FL*** sempre (when possible) mp N ppp

viola

N sempre (when possible) pp p SPx flaut. 5 pppp

cello 1

N sempre (when possible) pp p ppp p sempre (when possible) pp p

cello 2

N poco vib. (non arm.) pp p ppp sempre (when possible) pp p/ppp

double bass

Loco N BODY (air) pp p pp sempre (when possible) pp p

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6

perc

(ord.)

pp p

(air)

pp p

perc

dark

(ord.)

p pp

(air)

5

5 mp

perc

(unpitched air)

bright dark

p

ppp

p

bsn

bisbigl.

ppp

TAM perc

TIMP.

palm

BP

pp

pp

(bell plates sempre l.v.)

TAM

(pp sempre)

15

pno

p

sim.

(+)

mf

pp

vln (𝄩)

mp/pp

"f"

ST

pp

N

(non arm. sul A)

vla

5

pp p

pp p

mf

Vc 1

non arm.

pp p

pp p

Vc 2

pp p

pp p

Loco

DB

pp p

pp p

pp p

10

bcl 1

bcl 2

s-sax

bsn

TAM
perc
CYM

pno

vln (𝄩)

vla

Vc 1

Vc 2

DB

poco vib.

vib.

bisbigl.

(pp)

CYM

ppp sempre

15

(15ma)

(sim.)

non arm.

FL

* low, round, drum-like. bunch fingers together. LH 𝄫 sempre.

tap fingerboard*

pizz.

(tap)

½SP

SP

SPx

N

poco vib.

Loco

sub.

15

16

bcl 1

bcl 2

non vib.

s-sax

bsn

louré *

* bsn louré = very light, soft, subtle staccato

TAM

perc

CYM

CYM

pno

(chromatic cluster)

1/2

16

ST

arco, molto legato

vln (III)

tap fingerboard*

arco

pizz.

vla

tap fingerboard*

arco

ST

vib.

poco vib.

Vc 1

vib.

poco

sub.

ST

vib.

poco vib.

Vc 2

Loco

5:6

5:6

ST

vib.

(suono reale!)

DB

19

bcl 1

bcl 2

s-sax

bsn

bisbigl.

TAM
perc

15

pno

** sempre* **quasi-pizz.** & muted In

vln (𝅘𝅥𝅯)

SP

vib.

blow into f-hole

vla

Fl

III IV

Vc 1

flaut.

tone*

**heavy pressure at frog for tone on tailpiece*

Vc 2

tone*

vib.

DB

Loco

vib.

24

28

*shadow = weak airy pitches

bcl 1

shadow *sempre**

bcl 2

shadow *sempre**

s-sax

→air

tone

bsn

louré

TAM

perc

BP

(pp)

BP

BP

pno

15

poco

poco

poco

(sic)

(senza Ped.)

28

vln (𝄋)

dark

(arco)

ST *sempre**

sim.

(ST)

ST *sempre**

vla

ST *sempre**

*Bridge

*ST harmonics weak & unstable. pitches in and out of focus.

Vc 1

(ord.)

(ST)

ST *sempre**

Vc 2

ST *sempre**

Loco

[ossia: omit F𝄫]

DB

29

bcl 1

bcl 2

s-sax

blow at reed

subtle (diaphragm)

bsn

blow at reed

TAM perc TIMP

swipe on outer edge*

TAM

CYM

* unpitched finger swipe back and forth. "outer edge" = thin strip of skin beyond rim (not on main drumhead inside rim).

15

pno

(shadow)

vln (E)

vla

Vc 1

Vc 2

DB

poco vib.

(ST sempre)

pizz.

Loco

32

bcl 1

bcl 2

s-sax

bsn

TAM

perc

CYM

pno

15

vln (E)

vla

Vc 1

Vc 2

DB

Loco

ppp sim.

ppp sim.

espr., vib.

pp pp ppp sim.

(air)

pp

(pp) (ppp)

TIMP. swipe (outer edge)

TAM

ppp p ppp

(no pitches!)

mp "ff" pp "mf"

Ped.

ppp non arm.

arco (ST) vib.

non arm.

pp p pp p pp p

(ST)

ppp

Loco (ST)

pizz.

pp p pp p mp

35

37

bcl 1

*lontano, barely audible**

pppp

** for these harmonics, use only lowest 4 fingerings (C, C#, D, Eb). begin with LH index finger ½-pressed and then press it fully to let fundamental through. see notes.

* *pppp* at all costs. this section may thus be mostly air noise with rare, weak pitches

bcl 2

non vib.

mp ppp p

*lontano, barely audible**

pppp

poco

s-sax

p ppp ppp

bsn

p ppp

TAM
CYM
perc
TIMP

(pp)

CYM (ppp)

TAM

swipe (outer edge)

TIMP. ppp

pno

p mp p "mf"

(Ped.)

p mp

(ST)

37 **shadow** (=very weak, airy tone)

(bow top of mute)

vln (III)

vib.

pp p

fragile

pp

vla

vib.

pp p

Vc 1

pp p

Vc 2

pp p

DB

Loco

pp p

39

bcl 1

poco

sim.

bcl 2

sim.

s-sax

ppp sempre

bsn

ppp sempre

TAM

perc

TIMP

tap (outer edge)

TIMP.

"mf"

TAM

tap (outer edge)

ppp

"mf"

(pp)

CYM

pno

15

sub.

(begin transition)

"mf"/p

mp

"mf"

(loco)

p

mp

pp

Ped.

vln (𝄩)

tap fingerboard (LH𝄪)

5

5

pp

p

pp

"mp"

(ST)

pp

p

SP *flautando*

pp

p

vla

tap fingerboard (LH𝄪)

10:12

10:12

pp

p

pp

"mp"

(ST)

pp

p

SP *flautando*

pp

p

Vc 1

tap fingerboard (LH𝄪)

pp

p

pp

"mp"

pp

"mp"

(ST)

pp

p

SP *flautando*

ppp

pp

Vc 2

pp

SP *flautando*

ppp

pp

DB

SPx

IV slow bow, shadow, *molto legato*

ppp

N

ord. (**tone**)

p

43

bcl 1

bcl 2

s-sax

bsn

TAM

perc

CYM

(ppp)

(CYM)

pno

(quasi-pizz.)

mp

"ff"

pp

(Ped.)

vln (II)

vla

Vc 1

Vc 2

(SPx)

N sub.

DB

Loco

SPx
wild vib.

(non vib.)

47

bcl 1

bcl 2

s-sax

bsn

TAM
perc
CYM

(CYM) (ppp)

pno

(8va) (½-pitch)

"ff" pp p p pp "mf" p mp

(Ped.)

vln (III)

½SP vib. N IV ST vib. SPx

pp p ppp p pp mp pp

vla

½SP vib. N SPx flaut. shadow vib.

pp p ppp p pp p pp p

Vc 1

½SP vib. N SPx flaut. shadow vib.

pp p ppp p pp p pp p

Vc 2

½SP vib. N SPx flaut. shadow vib.

pp p ppp p pp p pp p

DB

Loco

N ½SP vib. air tone II11 flautando

pp p ppp

51

53

bcl 1

(**shadow** *sempre!*)

bcl 2

(**shadow** *sempre!*)

s-sax

bsn

TAM

perc

CYM

TIMP.

(ord.)

präzis

10

10

ppp

pp

pno

mp

pp

"mf"

pp

mp

(loco)

ff

Ped.

53

vln (III)

N

ppp

pp

mp/pp

p

vla

pizz.

N

sf

l.v.

pp

p

non arm.

ST *sempre*

ppp *sempre*

Vc 1

SPx

N

ff

pp

p

(non vib.)

ST *sempre*

ppp

Vc 2

SPx

N

ff

f

(linear cresc.!)

pp

p

(non vib.)

ST *sempre*

ppp

DB

pizz.

Loco

N

sf

mp/pp

p

54

bcl 1

tone

bcl 2

tone

s-sax

bsn

TAM

perc

CYM

TIMP

TIMP

5

10

TAM

(CYM)

pno

(Ped.)

vln (II)

ST *sempre*

non arm.

(ST)

vib.

vla

(ST)

fragile, breaking

Vc 1

(ST)

vib.

Vc 2

Loco

ST *sempre*

(ST)

vib.

DB

57

bcl 1

shadow

pppp

bcl 2

shadow

pppp

s-sax

ppp

bsn

TAM

perc

CYM

TAM

CYM

BP

mp

pno

quasi BD

RH In

LH In

p *mf* *p* *mf* *pp*

quasi BD = bass drum effect. both hands In behind dampers. RH palm slaps strings while LH mutes them. big, round, low resonance.

vln (III)

(non arm.)

pp *p* *pp*

vla

vib.

p *pp* *f*

Vc 1

(ST)

vib.

pp *f*

Vc 2

(ST)

vib.

pp *mp* *p*

vib.

pp *f*

DB

Loco

bowtip (crini) battuto on tailpiece (LH)

(quasi bass drum)

pp *p* *pp*

61

60

bcl 1

bcl 2

s-sax

bsn

TAM

perc

TIMP

TIMP.

TAM

pno

LH In

tap string

RH KB

LH In

61

vln (III)

vla

Vc 1

Vc 2

DB

63

bcl 1

bcl 2

s-sax

bsn

bisbigl.

ppp

mp

TAM

perc

CYM

TIMP

CYM

TIMP.

7:6

pp

(TAM)

(pp sempre)

pno

(RH KB sempre)

f

deadstroke with palm, stifle sound heavily after attack (sempre In)

LH In

con forza

(Ped.)

3

mp

f

(senza Ped.)

(RH KB sempre)

(silent)

mp

ff

vln (1)

8va

ppp

Fl

espr.

non arm.

pp

vib.

mp

N

pp *mp*

vla

SP

pp *p*

4:3

pppp

7:5

poco vib.

Vc 1

pp *p/ppp*

Vc 2

5:3

Loco

DB

ST

5:4

7:4

67

69

bcl 1

bcl 2

s-sax

bsn

TAM

perc

BD

pno

vln (E)

vla

Vc 1

Vc 2

DB

smorz.

legatissimo, liquid

dark

BD off

superball

(BD off)

RH In

LH In

quasi-BD

5:3

behind damper

damper

nut

(resonance)

airy, flaut.

SP → SPx

N

vib.

non arm.

Loco

8va

71

bcl 1

dark *half-tongued*

bcl 2

dark *begin lipped-down* *half-tongued*

s-sax

begin lipped-down *smorz.* → **air**

bsn

circular breathe*
extremely slow upward glissando, goal pitches indicated, ca. 5 cents (=just noticeable difference) per bar

pppp *sempre legatissimo*

* if necessary, breathe where indicated by as inconspicuously as possible

TAM
perc
BD

BD on

(damp BD)

pno

LH In

white diamond = in front of dampers (high partials)

black diamond = behind dampers (low partials)

RH KB

quasi-gong: vary muting positions *ad lib*. very disjunct. samples in brackets.

quasi-gong
p *sempre*

* "finger ped." = hold each finger to sustain the quasi-gong effect until "pedal release" symbol. quasi-wood effect must be dry. use no foot pedal at all.

*finger ped.**

vln (𝅘𝅥𝅯)

ST *non arm.*

FL

vla

Vc 1

wood 𝅘𝅥𝅯

Vc 2

IV III beatings 3

beatings 5

DB

III IV beatings 3

beatings 5

74

bcl 1

bcl 2

s-sax

bsn

TAM

perc

BD

BP

three fingers behind dampers for heavy muting

pno

quasi-wood: muted behind dampers as heavily as possible unless otherwise notated.

quasi-wood

(dry; percussive)

sim.

sim.

pp sempre

(f.p.)

74

vln (III)

vla

Vc 1 (III)

Vc 2

DB

poco vib.

ST

molto vib.

non arm.

N

½SP

SP

vib.

Loco

77

79

bcl 1

bcl 2

s-sax

bsn

TAM
perc

pno

vln (III)

vla

Vc 1 (III)

Vc 2

DB

(lipped-down)

(lipped-down)

ST
non arm.

IV

ST
IV
vib.

N

ST
vib.

8va

wood III

Loco

SP

ST legatissimo

80

bcl 1

shadow

pppp

p

(air → tone)

mp

bcl 2

shadow

pppp

p

(air → tone)

mp

s-sax

ppp

bsn

TAM

perc

BD

(pp)

BD

pp deadstroke *sempre*

pno

continue muting *ad lib.*
unless otherwise indicated

(always disjunct, varied positions for **quasi-gong**)

(p)

pp

f.p.

mp

p

f.p.

(pp)

vln (III)

shadow

ST

ppp

pp

mf

pp

shadow *sempre*

ST

pp

mp

sim.

sempre

vla (III)

wood III

(III)

8va

ST

pp

mf

pp

shadow *sempre*

ST

pp

mp

sim.

sempre

Vc 1 (III)

shadow

ST

ppp

pp

mf

pp

shadow *sempre*

ST

pp

mp

sim.

sempre

Vc 2 (III)

DB

Loco

BODY (air)

pp

pp

mf

pp

BODY (air)

pp

pp

f

bowtip battuto

(quasi bass drum)

pp

83

84

bcl 1

(air)

mp/pp p ppp pp

dyad

bcl 2

(air)

mp/pp p pp mp

espr.

s-sax

ppp

bsn

TAM

perc

BD

pno

(p)

(f.p.)

(pp) p

f.p. pp

84

vln (E)

ST *sempre, con vib.*
non arm.

pp p (sim.)

sim.

vla (E)

ST *sempre, con vib.*
non arm.

pp p (sim.)

sim.

Vc 1 (E)

ST *legatissimo*

(pp)

gliss. slightly slower

pppp

Vc 2 (E)

gliss. slightly slower

DB

Loco

87

bcl 1

mf

'echo'

pppp

shadow

ppp

bcl 2

3

ppp

ppp

p

s-sax

ppp

ppp

bsn

TAM

perc

BD

pno

mp

(heavily muted)

wood

f.p.

pp poco

sim.

pp poco

sim.

(p)

(pp)

f.p.

vln (E)

pp

p/ppp

vla (E)

pp

p/ppp

Vc 1 (E)

Vc 2 (E)

DB

ST *legatissimo*

pp

91

92

bcl 1

bcl 2

s-sax

bsn

TAM

perc

BD

pno

vln (𝄽)

vla (𝄽)

Vc 1 (𝄽)

Vc 2 (𝄽)

DB

pp ppp ppp sim. ppp pp mp (pp) p (f.p.)

sub.

95

bcl 1

(change reed/mouthpiece)

pp

bcl 2

(change reed/mouthpiece)

pp

s-sax

pp

bsn

pp

TAM

perc

BD

(TAM)

BD

(pp)

(BD)

pno

(wood)

(p)

(pp)

(f.p.)

vln (III)

(pp) pp p pp p p pp p pp

V or ⊓ *ad lib.* (no changes during tie)

vla (III)

pp p pp p pp p pp p pp

V or ⊓ *ad lib.* (no changes during tie)

Vc 1 (III)

gliss. even slower

Vc 2 (III)

gliss. even slower

DB

gliss. even slower

101

100

bcl 1

bcl 2

s-sax

bsn

bisbigl.

TAM

perc

BD

pno

101

vln (𝅘𝅥𝅯)

vla (𝅘𝅥𝅯)

(vib.)

½SP

SPx ST

con forza

Vc 1 (𝅘𝅥𝅯)

Vc 2 (𝅘𝅥𝅯)

DB

SPx

ff/pp

104

bcl 1

bcl 2

s-sax

bsn

pp

alternate between two slightly different timbres

3 3 3

pp

(*pp*)

TAM

perc

BD

BD

*heartbeat effect**

*rest one BD mallet on head & strike it with the other mallet

5 5 5 5

pp

pno

RH **e-bow**

yearning, espr.

e-bow

p

LH In 2cm from nut

Use e-bow harmonic setting. For best results: (1) mute string ca. 2 cm from nut with LH, (2) turn e-bow on & place on string ahead of time (so string speaks **as soon as** LH releases), (3) lift dampers with pedal, (4) slide LH to nut & release gradually for smooth cresc. dal niente.

vln (III)

ST

(non vib.)

pp *p*

FL *sempre*

f

yearning, espr.

vla (III)

ST

(non vib.)

pp *p*

3

FL *vib.*

pp *mp*

yearning, espr.

non vib.

½SP III

p

Vc 1 (III)

Vc 2 (III)

DB

(8)

108

G.P. 110

bcl 1

bcl 2

s-sax

bsn

vib., espr.

wheezing, affannato

poco

G.P.

TAM

perc

BD

BP

e-bow

ord.

pno

muting *come sopra*

come sopra

(wood)
(chr. cluster)

G.P. 110

non vib.

vib.

SP

ST

con vib.

vln (E)

Fl

vla (E)

bowstop on string

präzis!

Vc 1 (E)

Vc 2 (E)

DB

* all winds: *sempre poco cresc.* within ***pp***, longer notes *cresc.* to ***p*** or ***mp***

113

bcl 1

bcl 2

s-sax

bsn

TAM
perc
CYM

pno

vln (𝄩)

vla (𝄩)

Vc 1 (𝄩)

Vc 2 (𝄩)

DB

*sim.**

wheezing, affannato

wheezing, affannato

(***mp***) (***pp***)

pp

sim.*

CYM

(***ppp***)

BP

p

mp

mp ***pp*** ***mf***

f

(senza Ped.)

(come sopra)

ST

con vib.

pp ***p***

N

non vib.

i n t e n s e

pp ***f*** *sost.*

pp ***ff*** *sost.*

116

bcl 1

bcl 2

s-sax

bsn

(p/pp)

TAM
perc

pno

(muting come sopra)

ff

pp

p

(pp) mp

f.p.

vln (III)

pp f sost.

calm

(pp)

ST

con vib.

pp

vla (III)

pp ff sost.

calm

(pp)

ST

con vib.

pp

Vc 1 (III)

Vc 2 (III)

DB

118

bcl 1

bcl 2

s-sax

bsn

TAM

perc

CYM

CYM

(ppp)

(15mb!)

(wood)

pno

pp

(senza Ped.)

mp

f.p.

vln (3)

mp

(pp)

N

non vib.

pp

f sost.

vla (3)

mp

(pp)

N

non vib.

pp

ff sost.

Vc 1 (3)

Vc 2 (3)

DB

(8)

120

bcl 1

bcl 2

s-sax

bsn

TAM

perc

CYM

pno

(ppp)

pp

p

mp/pp

120

vln (III)

vla (III)

Vc 1 (III)

Vc 2 (III)

DB

ST

V

con vib.

pizz.

FL IV

FL III

I II

IV11

pp *p* *mf* *mp*

123

bcl 1

bcl 2

CL. IN A

s-sax

bsn

TAM
perc
CYM
BP

pno

vln (E)

vla (E)

*shadow = diffuse pitch, heavy noise content

Vc 1 (E)

Vc 2 (E)

senza sord. E

DB

127

129

bcl 1

cl 2

(omit if more time needed to change instrument)

s-sax

bsn

mp

TAM

perc

CYM

pno

very gradual gliss. towards nut

pp sempre

(senza Ped.)

129

vln (3)

vla (3)

Vc 1 (3)

Vc 2

DB

SPx
shadow
al punto

SPx
shadow*
al punto

N

senza sord. 3

pizz.

pp

p

pppp

mp

130

bcl 1

cl 2

s-sax

bsn

(pp — mp)

(sempre poco cresc. on each note)

TAM

perc

CYM

BP

pp

(l.v.)

(♭ = slightly lower)

pno

vln

N

non gliss.

non arm.

pp p pp p

vla

pizz.

IV III II I

p mp

SPx

shadow

al punto

pppp

Vc 1

I II III IV

Vc 2

(suono reale)

DB

Loco

I4 III7

133

134

bcl 1

cl 2

s-sax

bsn

TAM

perc

CYM

pno

134

vln

N
vib.
mf
sf
SP → SPx
pp **f**
sf
pizz.
5

vla

N
non arm.
vib.
pp **mf**
sf
SP → SPx
pp **f**
pizz.
3

Vc 1

vib.
pp **mf**
sf
SP → SPx
pizz.
pp **f**
N
p

Vc 2

sf
SP → SPx
pp **f**
N → SP
pp **mp**

DB

vib.
pp **mf**
(suono reale)
III4 IV5 *pizz.*
sff
I8 II10 *Loco*
SPx
N
change bow freely
II11 I8
sff **f** *intense*

135

bcl 1

cl 2

s-sax

bsn

TAM

perc

CYM

BP

pno

vln

vla

Vc 1

Vc 2

DB

vib.

f

pp

mp

sub.

sff

fff

N

SP

pizz.

BP

RH **plectrum**

(slightly lower than halfway to nut)

RH In **plectrum**

LH KB *ord.*

Loco

I9 II11

II12 I9

I10 II12

5:4

9:6

137

bcl 1

cl 2

s-sax

bsn

TAM

perc

CYM

* plectrum pizz. on short strings (farthest end behind triple pins). audible microtonal deviation in pitch. If deviation isn't clearly audible on the A, substitute a G# or B ♭

pizz.*

RH KB

loco

(wood)

pno

LH In

mp sempre

FL *sempre* (very precise bow placement)
IV if possible, otherwise III

vln

FL *sempre* (very precise bow placement)
III

arco

vla

SPx

FL *sempre* (very precise bow placement)
II

Vc 1

FL *sempre* (very precise bow placement)
III II

Vc 2

SPx N sub.

*see notes

½SP

DB

140

(end *affanato*)

141

heavy, submerged

subtle

CL. IN A

bcl 1

mp ppp

cl 2

(end *affanato*)

amoroso

mp pp sub. p 4:3 p sub.

s-sax

(end *affanato*)

heavy, submerged

subtle

mp ppp

bsn

(end *affanato*)

heavy, submerged

subtle

mp ppp

TAM

perc

BD

(pp *sempre*)

BD

4:3 p f p

4:3 ppp

(pp *sempre*)

TAM

(pp *sempre*)

pno

RH In

quasi-BD

RH KB (wood)

RH e-bow

f ff p ff mp

(LH In)

LH KB

141

vln

pp p pp vib. pp mf

vla

ST*

*ST harmonics: pitches unstable, in and out of focus

FL vib.

pp p pp mp/ppp pp mf

Vc 1

II III ST*

*ST harmonics: pitches unstable, in and out of focus

III FL *sempre* *poco vib.*

vib.

II

pp p pp mp mf pp mf

Vc 2

ST*

*ST harmonics: pitches unstable, in and out of focus

pp p pp

DB

SPx

SPx II III N

bowstop on string

Loco

II11 ST*

*ST harmonics: pitches unstable, in and out of focus

sff p ff mf

144

cl 1

espressivo (duo with cl2)

p

cl 2

(non vib.)

ppp *p*

espressivo (duo with cl1)

pp *p* *pp*

s-sax

étoufée

ppp

bsn

fragile, with inner motion

ppp *pp*

(pp sempre)

TAM

perc

pno

e-bow

p *pp*

e-bow

(e-bow)

silent

(silent)

3.. (sostenuto Ped.)

vln

ST * **ST harmonics: pitches unstable, in and out of focus*

ppp

FL *(non vib.)*

pp *mp*

pp *p*

behind bridge

vla

ST

p

ppp

FL

pp *p*

behind bridge

Vc 1

(FL) *(non vib.)*

p

pp *mp*

pp *p*

Vc 2

shadow (tailpiece)

mp

p *mp*

FL *(non vib.)*

pp *mp*

ST

pp *p*

behind bridge

DB

Loco

side of bridge

mp

"f"

"f"

149

cl 1

pppp pp

mp pp

cl 2

(pp)

s-sax

(subtone)

bsn

TAM
perc

pno

ppp

e-bow

e-bow

pp

vln

pp

Fl

p mp

behind bridge

vla

pp

ST

pp p

behind bridge

side of bridge

Vc 1

"f"

Vc 2

pp

Fl

p mp

behind bridge

Loco

DB

pp

ST

ossia omit A

pp p

side of bridge

156

153

cl 1

vib.

p > pp

cl 2

pp poco

(pp sempre)

quasi-bassoon*

pp

s-sax

*imitate bassoon timbre on every C# in this section

quasi-sax**

**imitate saxophone timbre on every C# in this section

pp

bsn

TAM

perc

CYM

e-bow

e-bow

(quasi tenuto)

poco vib.***

e-bow

LH In

(muting come sopra)

pno

(–)

p

pp

sempre p

(wood) + + + + sim.

*** LH tap string lightly at nut for volume vibrato effect

RH KB

pp sempre

f.p.

156

ST

Fl

vln

pp

pp

p

pp

p

Fl

sub. non vib.

ST

Fl

vla

pp

mp

pp

p

pp

Fl

sub. non vib.

vib.

Vc 1

mp

pp

ppp

ST

Vc 2

pp

pp

p

pp

p

(ST)

II11

Loco

DB

"f"

pp

p

pp

p

159

cl 1

cl 2

s-sax

bsn

TAM
perc
CYM
BP

pno

vln

vla

Vc 1

Vc 2

DB

(BP *sempre l.v.*)

behind LH, slow bow (noise multiphonic)

163

165

cl 1

cl 2

s-sax

bsn

(quasi-sax)

TAM
perc
CYM
BP

pno

(f.p.)

165

vln

pizz.

II

III

SPx

(inside resonance)

ST

FL

vla

Vc 1

SP

Vc 2

(FL)

Loco

ossia A only

DB

vib., espr.

167

cl 1

cl 2

s-sax

bsn

TAM
perc
CYM
BP

pno

(f.p.)

vln

ST

Fl

vib.

sub.

vla

ST

Fl

(Fl)

Vc 1

ST

(Fl)

Vc 2

vib.

sub.

DB

Loco

ossia A only

behind LH, slow bow (noise multiphonic)

III

171

cl 1

cl 2

s-sax

bsn

TAM
perc
CYM
BP

pno

vln

vla

Vc 1

Vc 2

DB

(quasi-bassoon)

(f.p.)

(finger ped.)

(FL)

sub. non vib.

ST

FL

poco vib. molto vib.

sub.

(multiphonic behind LH)

Loco

175

178

cl 1

cl 2

s-sax

unstable

change bocal *ad lib.*

bsn

espressivo, rubato, zart

fluid transitions to/from multiphonic
(dynamics & durations are approx.)

TAM

perc

CYM

BP

quasi-BD

RH In

LH In

RH KB

LH In

(wood)

7:6

(senza Ped.)

pno

178

vln

ST

(ST)

poco vib.

vla

non gliss.

Vc 1

sempre

FL

sub. non vib.

non gliss.

Vc 2

Loco

ossia omit A

ST

Loco

DB

180

cl 1

cl 2

s-sax

bsn

TAM
perc
CYM

pno

vln

vla

Vc 1

Vc 2

DB

184

186

cl 1

cl 2

s-sax

bsn

TAM
perc
CYM

pno

(gradual gliss. from nut to damper...)

7:6

sempre

186

vln

vla

Vc 1

Vc 2

DB

ST

bowstop
on rest

(end of FL)

N

SP *flaut.*

non arm.

behind LH, slow bow (noise mulitphonic)

II

ST
vib.

Loco

ossia omit A

189

cl 1

ppp p pp

cl 2

ppp mf p pp

s-sax

ppp pp

bsn

TAM
perc
CYM
BP

pno

RH In
quasi-BD
pp
LH In
Ped.

vln

III
ST
vib.
espr.
p
N
ppp sempre
pp

vla

N
pp mp pp

Vc 1

N
pp mp pp

Vc 2

ppp sempre
pp

DB

Loco
N
non arm., espr.
vib.
f

196

193

cl 1

cl 2

s-sax

bsn

(unison with cl 2's upper tone)

vib.

(non vib.)

BARITONE SAXOPHONE

rolling tone

flap
(unpitched)

TAM

perc

CYM

BD

(TAM)

BD superball

(TAM) (pp sempre)

pno

sim.

(Ped.)

196

vln

vla

Vc 1

Vc 2

DB

SPx finger tap (LH⊖)

ST (non arm.)
vib.

tap (come sopra)

poco vib.

Loco

N

SPx

199

200

cl 1

blow at reed
*dark timbre**

* low fingering, adjust air pressure/angle

cl 2

blow at reed
*dark timbre**

b-sax

(**air**)

étoufée

bsn

rolling tone

TAM
perc
CYM

finger tap (**outer edge**)

TIMP

SPR.
DR.

poco

pno

200

vln

tap (*come sopra*)

vla

tap

Vc 1

vib.

tap (*come sopra*)

Vc 2

DB

ST

*sustain triple-stop as long as possible with given dynamic

204

cl 1

11:13

"f" pp

cl 2

pp

p

b-sax

blow at reed
*dark timbre**

* low fingering, adjust air pressure/angle

pp

breath sound ½-closed embouch.**
[ç] like German *ich*

4:5 4:5 4:5

bsn

blow at reed
*dark timbre**

* low fingering, adjust air pressure/angle

pp

breath sound
½-closed embouch.**
[ç] like German *ich*

3 3

**top teeth on, release jaw. air ½ into instr., ½ at reed

TIMP
perc

(TIMP)

(pp)

breath sound:
[ç] like German ich

(TIMP)

sim. (pp sempre)

BD

(deadstroke *sempre*) pp

pno

RH KB

LH In

adjust range slightly to avoid crossbeams if necessary

+ + + *sim.*

pp

(senza Ped.)

5:7

"f"

pp

vln

breath sound:
[ç] like German ich

vla

breath sound:
[ç] like German ich

Vc 1

(come sopra)

breath sound:
[ç] like German ich

Vc 2

breath sound:
[ç] like German ich

DB

tap *(come sopra)*

breath sound:
[ç] like German ich

pp

208

cl 1

cl 2

b-sax

4:5 4:5 4:5 4:5 4:5

"f" pp

bsn

3:2 3:2 3:2

"f" pp

blow at reed
*bright timbre**

* high fingering, adjust air pressure/angle

TIMP
perc
BD

pno

vln

pizz.

5 3 7:4

mp f sf sff

tap (LH ϕ)

vla

pizz.

f

5 5

tap (LH ϕ)

Vc 1

pizz.

3

mp f sff

brush* (LH ϕ)

3

pp

* = tap + small lateral movement

Vc 2

pizz.

3 3 5 3

mp f sf

brush* (LH ϕ)

3

pp

DB

pizz.

3 3

mp f sf sff

212

210

cl 1

breath sound ½-closed embouch.*

[ç] like German *ich*

4:7 4 4 4 4

f pp

cl 2

breath sound ½-closed embouch.*

[ç] like German *ich*

*top teeth on, release jaw.
air ½ into instr., ½ at reed

4:7 4 4 4 4

f pp

b-sax

blow at reed

*bright timbre***

** high fingering, adjust air pressure/angle

bsn

TIMP

perc

BD

(**finger tap** (**outer edge**) *sempre*)

5:3 5:3

mp pp

pno

(**wood!**)

(chr. cluster, adjust range if necessary)

sim.

212

vln

[ç] **breath sound**

vla

[ç] **breath sound**

Vc 1

[ç] **breath sound**

tap

(LH ϕ)

f pp

Vc 2

[ç] **breath sound**

tap

(LH ϕ)

f pp

DB

vertical tremelo

(LH ϕ)

air

⅓ **pitch**

air

f

213

cl 1

blow at reed
*bright timbre**
* high fingering, adjust air pressure/angle

cl 2

blow at reed
*bright timbre**
* high fingering, adjust air pressure/angle

b-sax

bsn

breath sound ½-closed embouch.*
[ç] like German *ich* 6:7

blow at reed
bright timbre

*top lip on reed, release jaw. air ½ into instr., ½ at reed

TIMP
perc

(TIMP)

pno

"fff" *sempre*

vln

vla

Vc 1

Vc 2

DB

215

216

cl 1

[ç] ½-closed embouch.

cl 2

[ç] ½-closed embouch.

b-sax

dry slap (unpitched)

5:4 5:4

"f" pp

bsn

TIMP perc

breath sound with mouth:
[ç] like German ich

pno

gradually depress Ped.

Ped.

216

vln

(LH ⊖) vertical tremelo

arco

pp

5:6

vla

(LH ⊖) vertical tremelo

arco

pp

4:5

Vc 1

come sopra

5:7

arco

SP ST SP SPx
III I II I II I II

pp sff pp f

5:4 7:4

Vc 2

come sopra

pizz.

arco

SP

pp pp ff sf

4:3 4:3

DB

come sopra

6:5

sff pp

217

* ***rfz*** **breath accent with simultaneous burst of 3-5 very fast, random *"f"* keyslaps**

cl 1

cl 2

b-sax

[ç] ½-closed embouch.

bsn

[ç] ½-closed embouch.

TAM

perc

BD

(TAM: ***pp*** *sempre*)

pp *sempre*

[ç] **breath sound:** ***f***

ppp

pno

[ç] **breath sound** ***f***

(Ped.)

(*"**fff**" sempre*)

vln

pizz. secco

ff

mp

vla

pizz. secco

ff

mp

ST → SP-SPx *ad lib.*

I — II I II — I

II — I II I — II I *non arm.* II *arm.*

Vc 1

pp 5:4 ***ff*** ***mp*** 7:6 ***f*** 5:3 5:4 ***ff*** 3 3 *sub.* ***mp*** ***fff***

SP-SPx *ad lib.*

I — II I I — II — I II I II — I III

Vc 2

mf 5:4 5:3 ***ff*** ***sff*** ***pp*** ***ff*** ***sffp*** 7:4 ***fff***

DB

[ç] **breath sound** ***f***

Loco

pizz. secco

mp

(***pp*** *sempre*)

219

220

cl 1

cl 2

b-sax

bsn

TAM

perc

BD

COW

4:3

4

RH In

quasi-BD

3:5

3:5

3:5

pno

(LH In)

(Ped.)

220

(secco!)

7:4

5:4

3

präzis

[𝅗𝅥] breath sound

vln

vla

pizz. secco

Vc 1

Vc 2

Loco

SP *distort!*

frog *(non arm, suono reale!!)*

8:6

sempre con forza

DB

223

221

cl 1

[𝅘𝅥] mouth only (away from instr.)

pppp

rit. _ _ _ _ _ _ _

cl 2

[𝅘𝅥] mouth only (away from instr.)

pppp

b-sax

[𝅘𝅥] mouth only (away from instr.)

pppp

bsn

[𝅘𝅥] mouth only (away from instr.)

pppp

COW

perc

MOUTH

ff

[𝅘𝅥] breath sound

pppp

rit. _ _ _ _ _ _ _

pno

3:5 3:5

ff

pppp

(lift pedal slowly)

223

rit. _ _ _ _ _ _ _

vln

vla

pppp

Vc 1

[𝅘𝅥] breath sound

pppp

Vc 2

[𝅘𝅥] breath sound

pppp

DB

Loco

8:6 8:6 8:6 8:6 8:6

[𝅘𝅥] breath sound

pppp

226

cl 1

cl 2

b-sax

bsn

MOUTH

perc

COW

4:3 4:3

p

pno

(½ pitch)

p *"ff"*

Ped.

vln

vla

Vc 1

Vc 2

DB

Loco

♪=88 ♪=116

tap (LH ⊖)

quasi-dyad*

III

IV

pppp

* fragile, flickering, airy multiphonic on one string consisting of two pitches ≤ M2 apart. 3 possible techniques:
(1) bow somewhat close to finger (Vc III [or II], DB III [or IV]) extremely high in spectrum (Vc ca. 19th partial, DB ca. 23rd partial) so that sound flickers between two neighboring partials on one string
(2) bow **behind** LH near finger.
(3) bow on both strings to simulate multiphonic if it doesn't speak well or to enrich it if it does.

231

cl 1

cl 2

[𝒸] ½-closed embouch.

5:4 5:4

ppp

b-sax

[𝒸] ½-closed embouch.

5:4 5:4 5:4 5:4

ppp *"f"*

bsn

COW

perc

4:3

mp

SPRING DRUM

BD

pno

15

(Ped.)

(¾ pitch)

231

vln

7:4 7:4

"f" *pp*

vla

7:4 7:4

"f" *pp*

Vc 1

Vc 2

DB

Loco

234

cl 1

[ç] ½-closed embouch.

cl 2

b-sax

[ç] ½-closed embouch.

bsn

SP.DR.
perc
BD

(wood, unpitched)

ord.!

pno

(Ped.)

vln

vla

pizz.

Vc 1

pizz.

Vc 2

Loco

tap fingerboard (LH ϕ)*

* bunch up fingers for low, round, drumlike sound

DB

238

243

cl 1

cl 2

b-sax

bsn

SP.DR.
perc

(SPRING DRUM)

pp

TAM

(sempre)

(pp sempre)

COW

sempre (BD beater!)

RH In **plectrum**

*pizz.**

ppp

(inside resonance)

pno

* plectrum pizz. *come sopra*. audible microtonal deviation in pitch

poco

mp

sub.

LH In

(non gliss.)

LH KB

ord.

mf

RH KB

(chr. cluster)

ppp sempre

senza Ped.

238

243

vln

vla

8va

pppp

(loco)

pp

mp

quasi-dyad

come sopra

ST

vib. espr. (non arm.)

Vc 1

Vc 2

DB

Loco

ppp

mf

245

very short

247

cl 1

ord.

ppp

cl 2

ord.

ppp

b-sax

ord.

pp

bsn

ord.

pp

very short

TAM

perc

COW

p

pp p

gradual glissando from nut to damper

pno

very short

247

vln

IV

mp

p 7:6 f

pp mf

vla

mp

p f

ppp

N

non vib.

vib. espr.

non espr.

Vc 1

f

p f

pp mf

N

vib.

vib. espr.

non espr.

Vc 2

ppp f

p f

pp mf

N

vib.

Loco

(suono reale!)

vib. espr.

non espr.

poco vib.

DB

(8)

ppp f

p f

pp mf

ppp p

249

cl 1

cl 2

b-sax

bsn

TAM
perc

pno

vln

vla

Vc 1

Vc 2

DB

SPRING DRUM

COWBELL

(sempre)

RH KB

(wood)

LH In

ST

III

bow at finger (air)

bridge

II
III

IV

III5
IV7

SPx N

sub.

253

255

cl 1

cl 2

b-sax

bsn

TAM

perc

COW

SPR.DR.

TAM

SPR.DR.

(pp sempre)

BD

(½ pitch)

4:3

ord.

pno

255

sub.

STx

vib.

pizz.

vln

STx

vib.

pizz.

15ma

4:5

vla

7:4

pizz.

Vc 1

5:4

pizz.

Vc 2

6:5

pizz.

DB

mp-ff ad lib.

256

cl 1

cl 2

b-sax

bsn

SP.DR.
perc
BD

pno

vln

vla

Vc 1

Vc 2

DB

LH slap
secco

258

259

cl 1

cl 2

b-sax

bsn

SP.DR.
perc
BD

ppp

pno

259

vln

5:6 5:6 5:6

vla

4:5 4:5 4:5 8va

Vc 1

5:7 5:7

7:4

Vc 2

4:3 15ma 4:3 5:4 15ma 4:3

DB

6:5 6:5 6:5

sff

260

cl 1

cl 2

b-sax

bsn

SP.DR.
perc
BD

pno

vln

vla

Vc 1

Vc 2

DB

f

pp sempre

8va

15ma

8vb

5:6

4:5

5:7

7:4

4:3

6:5

sf

3

LH slap

262

263

cl 1

cl 2

b-sax

bsn

SP.DR.
perc
BD

TAM

COWBELL
(sempre)

SPR.DR.

pno

RH KB

(wood)

(½ pitch)

LH In

263

vln

vla

ST
vib.

bow at finger (air)
III

sub.
STx
vib.

4:5

bridge

special mute position
on III and IV (see notes)

Vc 1

5:7

Vc 2

15ma

IV

III5
IV7

DB

6:5

SPx N

sub.

ST

266

267

cl 1

espr.

p mf pp

p pp

cl 2

espr.

p mf pp

p pp

b-sax

bsn

ppp p

TAM

TAM

perc

SP.DR.

(pp) (SPR.DR.)

mp pp l.v.

pno

(¾ pitch)

mp pp

RH In e-bow

LH In spool

267

wood

arco non arm.

vln (III)

pp p

pp p

wood

arco non arm.

vla (III)

pp p

pp p

(see notes)

Improvisation:

arco sul G

far edge of mute at end of fingerboard, ca. at pitch shown on C-string

IV

Vc 1

special mute position on IV & III (see notes)

(see notes)

Improvisation:

arco

Vc 2

vib.

Loco

I9

(see notes)

put clothespins on III & IV

DB

mp ff

270

cl 1

cl 2

b-sax

bsn

TAM

perc

COW

pno

vln (3)

vla (3)

Vc 1

Vc 2

DB

vib.

(non vib.)

* voice = stems down. always fade in and out seamlessly

play:

sing:* ( )

étoufée sempre

blow at reed

quasi-sax

TAM

COWBELL

e-bow

spool

Ped.

(LH *pizz.*)

sim.

(ppp)

arco:

Loco

274

275

cl 1

cl 2

b-sax

(pp)

blow at reed

bsn

pp ppp

TAM
perc
COW

pno

e-bow

(pp)

275

vln (III)

pp p ppp pp

blow into f-hole

ppp

shadow

vla (III)

pp mp

shadow

ppp

blow into f-hole

Vc 1

Vc 2

DB

p pp p

arco

clothespin multiphonic*

beautiful, fragile

Loco

+/- ppp *subtle cresc./dim. ad lib.*

mf

*** blend with celli. experiment with: (1) bow pressure, (2) LH position & pressure, (3) bow position (in front of/behind clothespins, in front of/behind LH), (4) III, IV, or III+IV. no strong contrasts during gesture.**

279

* voice = stems down. always fade in and out seamlessly

cl 1

play:

sing:*

pp

(begin lipped-down)

cl 2

b-sax

pp

bsn

TAM

perc

COW

pno

RH KB

(wood)

"f"

LH In

(Ped.)

Ped.

gliss. sul E

vln (III)

ppp pp

pp p

vla (III)

pp p

pp p

pp p/ppp

Vc 1

Vc 2

DB

Loco

II 11

pizz.

RH pizz.

pp p

pp p

pp p

pp p

pp p

282

cl 1

non espr. 5

p

cl 2

non espr. 5

p

(sing)

b-sax

(poco dim./cresc. ad lib.)

bsn

pp

TAM
perc
COW

pno

(¼ pitch)

(wood)

(½ pitch)

(Ped.)

mp *p* (*p*) *"ff"* *p*

vln (III)

(non arm.) *subtle!* V

pp *p* *pp* *p* *p*

vla (III)

(non arm.) *subtle!* V

pp *p* *p*

Vc 1

Vc 2

DB

poco vib.

Loco

pp *p sempre*

285

287

cl 1

cl 2

b-sax

bsn

ppp

TAM
perc
COW

COWBELL
(end of TAM)

pno

(wood)
(sub.)
(½ pitch)
(Ped.)
mp "f" "ff" sempre

287

vln (III)

ST
N
II2
III3
*ppp sub. always on beat
mp p pp mp pp p/ppp*

vla (III)

ST
N
III5
IV7
*ppp sub. always on beat
mp p pp mp pp p/ppp*

Vc 1

Vc 2

DB

Loco
pizz.
(mp)
Loco
vib.
espr.
mp f
clothespin multiphonic come sopra**
+/- ppp (subtle cresc./dim. ad lib.)

** this appears 13 times. maintain same sound during a single gesture. vary the sound *slightly* between gestures. changes must be *subtle* and *gradual*. no strong contrasts.

288

cl 1

cl 2

b-sax

bsn

ppp

COW
perc

(COWBELL)

GONG

pno

(¾ pitch)

(½ pitch)

(⅞ pitch)
quasi-pizz.

vln (E)

p/ppp

vla (E)

Vc 1

Vc 2

DB

Loco

come sopra

pp

p

(+/- ppp)

292

291

cl 1

cl 2

b-sax

shadow *[ossia 8vb if ppp impossible]*

(microtonal deviation in pitch)

ppp strange & special...*ppp* at all costs, high noise content, the sound struggles to speak...lower tones may emerge

bsn

COW

perc

BP

GONG

RH In **e-bow**

set e-bow on string, use harmonic setting

e-bow

pno

LH In to control volume

292

vln (III)

vla (III)

Vc 1

Vc 2

Loco

DB

294

cl 1

pp

mf/pppp

cl 2

b-sax

bsn

COW

perc

GONG

(e-bow)

pno

ppp pp ppp pp ppp pp

(Ped.)

pno crescendi follow vl & va

vln (E)

p/ppp p/ppp p/ppp

vla (E)

p/ppp p/ppp p/ppp

Vc 1

Vc 2

Loco

DB

pp p

297

cl 1

cl 2

b-sax

étoufée

bsn

rolling tone

COW
perc
GONG

(COWBELL)

BP

SPR.DR.

pno

e-bow

LH In

very gradual glissando

RH KB

sempre

vln (3)

vla (3)

Vc 1

Vc 2

DB

ST
IV

(+V open *ord.*)

Loco

301

303

cl 1

cl 2

b-sax

bsn

COW

perc

GONG

(accidentals indicate relative positions)

pno

303

vln (III)

vla (III)

Vc 1

Vc 2

DB

(non arm.)

place wood mute on bridge

(III)

Loco

306

305

cl 1

dyad

(no voice)

BASS CLARINET

cl 2

b-sax

bsn

COW

perc

GONG

(BP)

(GONG)

(BP)

pno

non gliss.

306

vln (III)

STx

poco vib.

vla (III)

mute's nearest edge at ca. 3rd position on IV

place wood mute on bridge

(III)

N

STx

poco vib.

sostenuto

Vc 1

Vc 2 (III)

Loco

DB

309

cl 1

bcl 2

b-sax

bsn

COW
perc
GONG

pno

vln (𝄩)

vla (𝄩)

Vc 1 (𝄩)

Vc 2 (𝄩)

DB

(pp)

pp

p

p

(COWBELL)

drown out ensemble

p

fff

RH KB

LH In

non arm.

espr.

poco vib.

ppp

Loco

mf

STx

poco vib.

pp

p

STx

poco vib.

pp

p

mf

313

cl 1

bcl 2

b-sax

bsn

COW
perc

pno

313

vln (E)

vla (E)

Vc 1 (E)

Vc 2 (E)

DB

318

cl 1

bcl 2

b-sax

bsn

COW
perc

pno

vln (III)

(+II open)
gliss. *sul G*

vla (III)

Vc 1 (III)

Vc 2 (III)

Loco
DB

323

322

cl 1

bcl 2

b-sax

bsn

perc
BD

pno

323

vln
(E)

vla
(E)

Vc 1
(E)

Vc 2
(E)

DB

mf *pp* *mp* *p* *ppp* *fff* *sempre*

air → tone

étoufée → air (flz.)

spool

BD

(legato)

Loco

(Ped.)

329

accel. ♪=144

332

cl 1

bcl 2

b-sax

bsn

ppp

ppp

accel. ♪=144

perc

BD

COWBELL

percussion: *non accelerando*!

(l.v.)

mute cowbell as much as possible. use hand & leg.

pp *p*

1/2 muted come sopra

pno

(spool)

set e-bow on string silently in preparation for next gesture

(Ped.)

(*ppp*)

accel. ♪=144

332

vln (3)

vla (3)

Vc 1 (3)

Vc 2 (3)

DB

Loco

bowtip (crini) on tailpiece battuto

(quasi bass drum)

336

337

cl 1

bcl 2

b-sax

étoufée

bsn

rolling tone

pp sost.

♪=116

(perc: with ensemble on downbeat)

quiet, but bring out m2 clearly*

COW

perc

CYM

p sostenuto

* adjust muting & contact point to emphasize a resonant minor 2nd in bell's spectrum

(p sostenuto)

CYMBAL

ord.

ppp sempre

max. muting possible!

RH KB

[e-bow]

pno

LH In

"mp"(=pp)

(senza Ped.)

♪=116

337

vln (3)

shadow

vla (3)

ppp

shadow

Vc 1 (3)

Vc 2 (3)

Loco

(clothespin multiphonic)

N

ossia omit A

DB

come sopra (ppp)

340

341

4"

cl 1

bcl 2

b-sax

bsn

pppp sempre

mp

pp

COW

perc

CYM

CYM

deadstroke *sempre*, very heavy, muffled thumping
ca. 2" from edge

mute cymbal as much as possible! use forearm & torso.

to end

p dim. poco a poco for 60", quasi-imperceptibly, to ***pp***

pno

341

4"

vln (II)

vla (II)

Vc 1 (II)

Vc 2 (II)

DB

vib.
non arm.

shadow

non arm.

STx
molto vib.

multiphonic behind LH
blend with DB

II

½SP
vib.

espr.

clothespin multi.
blend with Vc1

I10

I11

Loco

ppp

pp

p

mp

346

7"

350

cl 1

bcl 2

b-sax

bsn

pp

pp

pp

pp

subtle timbral alternation dark/less dark

ppp

CYM

perc

SP.DR.

7"

SPR.DR.

(CYM)

pp

pno

RH In

e-bow (harmonic setting)

ppp

Ped.

350

vln (𝄞)

vla (𝄡)

Vc 1 (𝄢)

Vc 2 (𝄢)

DB

ST

vib.

7"

(ST)

vib.

shadow → tone

pp p

ppp mp

pizz.

pizz.

shadow → tone

p

ppp mp

pizz.

shadow → tone

ST

vib.

pp p

ppp mp

N

pp

ST

vib.

shadow → tone

pp p

ppp mp

poco vib.*

espr.

Loco

ossia A only

p

pp

pp mp

ppp mp

*finger pressure

352

cl 1

bcl 2

b-sax

bsn

lipped-down, dark

rolling tone

étoufée

pochiss. cresc.

1/2 air

ord.

CYM

perc

SP.DR.

(SPR.DR.)

move to center

pno

RH KB

LH In

(senza Ped. to end)

vln (III)

vla (III)

Vc 1 (III)

Vc 2 (III)

DB

(ST)

vib.

air, *flaut.*

shadow

sim.

SP

espr.

tone

(multiphonic)

pizz.

remove clothespin(s) from IV, keep III

357

cl 1

bcl 2

b-sax

bsn

tone

ppp

p

ord.

pp

shadow of pitch

(deadstroke)

CYM

perc

pno

vln (E)

vla (E)

sim.

(sim.)

ppp

Vc 1 (E)

SPx

mp

ST slow bow

tender, 1/3 noise, 2/3 pitch

Vc 2 (E)

DB

Loco

I11

I10

362

364

cl 1

bcl 2

b-sax

bsn

CYM perc

pno

364

vln (E)

vla (E)

Vc 1 (E)

Vc 2 (E)

DB

air → tone

(non vib.)

(sim.)

sim.

STx vib.

tap fingerboard (LH ⊖)

blow into f-hole

pp sempre

366

molto rit. _ _ _ _ .

cl 1

(air)

pp p

bcl 2

b-sax

bsn

CYM

perc

molto rit. _ _ _ _ .

pno

vln (III)

shadow

molto rit. _ _ _ _ .

pp p ppp pp p

vla (III)

shadow

pp p ppp pp p

Vc 1 (III)

shadow

pp p ppp pp p p

Vc 2 (III)

shadow

pp p ppp pp p

DB

(clothespin multiphonic)

III

magical, ephemeral

p pppp

TENEBRAE (2011)

for four modern and four historical instruments

Mark Barden

Tenebrae
für vier moderne und vier historische Instrumente

Dauer: ca. 14'00
Entstehungsjahr: 2011
Uraufführung: ensemble recherche und das Freiburger Barockorchester,
6. September 2011, Hochschule für Musik Freiburg

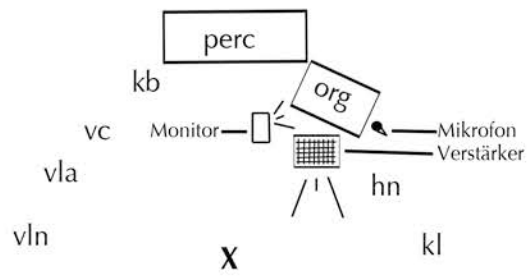
Besetzung:

MODERNE INSTRUMENTE —STIMMUNG: A442—
Klarinette in A (+Baßklarinette)
Percussion (Instrumentarium s. unten)
Violine
Violoncello

HISTORISCHE INSTRUMENTE —STIMMUNG: A430—
Bratsche
5saitiger Kontrabass (Saiten von unten nach oben: D-G-C-E-A)

HISTORISCHE INSTRUMENTE —STIMMUNG: A415—
Naturhorn in Es
Barockorgel (verstärkt. Bei der UA wurde ein "Portativ" benutzt. S. unten)

AUFSTELLUNG



TRANSPOSITIONEN

Instrument	Klang in A442-Stimmung
A-Klarinette	kl3 tiefer als notiert
Baßklarinette	gr9 tiefer als notiert
Es-Horn	kl7 tiefer als notiert
Orgel	kl2 tiefer als notiert
Viola	Viertelton tiefer als notiert
Kontrabass	Viertelton tiefer als notiert

Legende

ALLGEMEIN

• Drei verschiedene Stimmungen werden im Stück verwendet: A442, A430 (Viertelton tiefer) und A415 Hz (Halbtontiefer bzgl. A442). S. oben.
• Trotz der vielen rasch aufeinander folgenden zeitlichen Änderungen der Metrik bzw. des Tempos wurde dieses Werk für Ensemble ohne Dirigent konzipiert. Diese zeitlichen Versetzungen haben also weniger mit strenger mathematischen Präzision zu tun, als mit den physischen Sinneseindrücken und Empfindungen, die ein Körper erfährt, als er versucht, zwischen Tempi und Metren zu springen. Während Genauigkeit schon erwünscht wird, ist es nicht erstrebenswert, weder in den Körpern einzelner Musiker noch im metaphorischen "Körper" des Ensembles die Resultate dieser physischen "Spannungsspitzen" (»glitches«, ein englischer Begriff aus dem IT-Bereich, bedeutet auch "Funktionsstörung") auszubügeln. Um diese Ideen auf Klangebene übertragen zu können, mag es fruchtbar sein, an organische physische Vorgänge (Heben, Dehnen, Stauchen) oder Konzepte (Viskosität, Gewicht, Trägheit) anstatt an numerische Proportionen zu denken. Letztendlich sollten die Zeitänderungen dazu dienen, nicht das Musizieren als Ensemble zu verhindern oder erschweren, sondern es zu fördern und zu verstärken.

RH / LH — rechte Hand / linke Hand

'ff' / *'f'* / *'p'* — Dynamik entspricht dem energetischen Aufwand, nicht dem Klangresultat.

Vierteltonskala (3/4 tiefer, 1/2 tiefer, 1/4 tiefer, [Auflösungszeichen], 1/4 höher, 1/2 höher, 3/4 höher)

kleine Tonhöhenabweichungen (ca. Achtel- bis Sechtelton in Richtung des Pfeils)

31 cents tiefer (entspricht dem 7. Teilton) / 14 cents tiefer (entspricht dem 5. Teilton)

Zweiklang: das erste Zeichen bezieht sich auf den linken Notenkopf, das zweite auf den rechten

oktavierende Notenschlüßel (Oktav höher spielen / Oktav tiefer spielen / 2 Oktave teifer spielen)

klingt ein Oktav tiefer

Crescendo aus dem Nichts / Decrescendo ins Nichts

Cresc. mit plötzlicher Explosion am Schluss / Decresc. mit plötzlicher Implosion am Anfang

Cresc. aus dem Nichts mit plötzlicher Explosion am Schluss / Decresc. ins Nichts mit plötzlicher Implosion am Anfang

allmählicher Übergang (z.B. von non vibrato bis molto vibrato oder Luft bis Ton)

Klang mit undefinierter Tonhöhe. Wird jeweils in der Partitur erklärt.

extrem hoher Ton (undefiniert) / extrem tiefer Ton (undefiniert)

Bedeutung verschieden je nach Instrument. Rhythmische Hinweis: große Rautenköpfe sind „weiß" (Halbe, Ganze) und kleine sind „schwarz" (Viertel, Achtel). Beispielsweise: =

Luftklang, Klangerzeugung jeweils erläutert (verschieden je nach Instrument)

air → shadow → tone — allmählicher Übergang von Luftklang bis normalen Ton. »shadow« (Schatten) beschreibt den Zustand kurz vor der Ansprache des Tons. Ein Schattenton ist ein "noch-nicht-Ton" in einem unstabilen Grenzbereich.

sämtlichen Klang auf den nächsten Schlag abrupt stoppen. Mit / ohne Akzent. Technik verschieden je nach Instrument. Streicher: Bogen auf der Saite abrupt anhalten, Bläser: Zunge gegen Gaumen schließen (stumm, kein Zungenstoß), usw.

Übergang von *poco vibrato* bis *molto vibrato*

Cluster sind immer chromatisch außer es steht davor ein sehr großes Vorzeichen, z.B.:

Klarinette

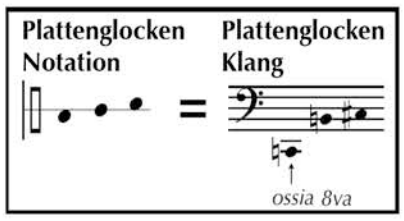
- A-Klarinette und Baßklarinette, beides Böhm-System.

dyad	Zweiklang. Leise (***pp–mp*** max.) und meistens mit großem Luftanteil. Griffe sind in der Stimme notiert.
tr	Alle Triller sind stets Farbtontriller.
■	normaler Ansatz (Mund geschlossen)
▬	undichter Ansatz (Mund halb offen, Luft strömt sowohl ins Mundstück als auch daneben)
▭	offen (Mund ca. 3cm vom Instrument entfernt, z.B. um aufs Blatt zu blasen)
flz.	Flatterzunge
♩	Luftklang
'ç'	wie *ich*

Horn

- Stimmung: A415. Klingt also in A442 Stimmung insgesamt eine kl7 tiefer als notiert.
- Barockhorn (Naturhorn) mit Aufsteckbogen in Es.
- Es muss teilweise gleichzeitig gesungen und gespielt werden. Gesungene wie gespielte Töne sind transponierend notiert.

(nat.)	natürlicher Teilton ohne jegliche Korrigierungen der Intonation (durch Ansatz, Druck, usw.)
♩	Luftklang
+/◓/◓/○	Handdämpfung: zu / 3/4 zu / 1/2 zu / ord.
■	normaler Ansatz (Mund geschlossen)
▬	undichter Ansatz (Mund halb offen, Luft strömt sowohl ins Mundstück als auch daneben)
flz.	Flatterzunge
'ç'	wie *ich*



Percussion

- Instrumentarium: großes Donnerblech (100x200cm), große Trommel, Tamtam (ca. Ø60cm), Woodblock (hoch), 3 Plattenglocken (C, H, cis), 2 Blumentopfuntersetzer (ca. Ø28cm), 2 Stück Styropor, Glasschale (erzeugt beim Streichen einen schwachen Ton)

- Schlägel: Reibestock, Strichnadel, 2 Superballs, 2 Baßbögen, Hammer, CD-Hülle, andere gängige Schlägel (groß/weich, klein/hart, usw.)

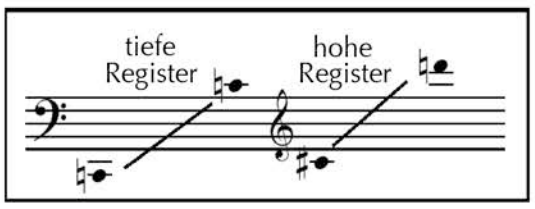
DONNERBLECH
- ideale Größe: 100 x 200 cm
- folgende Streichpositionen an der unteren Kante sowie an der r. Seite des Blechs mit Tippex bzw. Bleistift markieren:
  untere Kante: die Hälfte und ein Fünftel der Länge (2 und 5 bottom)
  rechte Seite: Hälfte, Drittel, Fünftel, Siebentel, Elftel (2, 3, 5, 7 und 11 side)

Gewollt sind nicht klare, der Proportion entsprechende Teiltöne, sondern eher "Geräuschfelder" mit kontrastierenden Spektren.

Gelegentlich nimmt die r. H. zwei Bögen in der Faust, um mittels einer breiteren Streichfläche mehr Druck und Verzerrung zu erzeugen.

Barockorgel

- Ambitus: C–dis''', ein oder zwei Manuale, keine Pedale, "halb Register" müssen möglich sein (stufenlose Registereinstellung)
- untere Register Rankett 8' (schrill, näselnd), gedackt 8' (dumpf, dunkel), gedackt 4' (etwas heller als ged. 8')
- obere Register: Flöte 8', gedackt 8', gedackt 4', Oktav 2' (sehr hell, penetrant)
- Verstärkung evtl. nötig je nach Instrument und Saal



+	völlig geschlossen
◓	nur Luftklang
◐	"colored air"—Schattentöne mit viel Luft und einem sehr schwachen, diffusen Tonanteil
◔	schwache verstimmte Tonhöhen mit ein wenig Luft
○	völlig offen

N.B.: Diese Zeichen beziehen sich auf ***Klangfarben***, sie sind keine Proportionen (1/4, 1/2, 3/4) für wie weit man den Registerzug zieht. Abstände zwischen den Einstellungen sind ziemlich klein. Genaue Zugpositionen hängen vom Register und Tonhöhe (bzw. Luftdruck) ab.

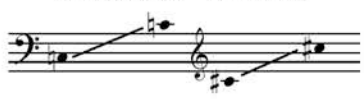
Barockorgel (Fortsetzung)

ged. 4' ◐ | ged. 8' ◐
ged. 4' + | ged. 8' +

hohe Register oben, tiefe Register unten

minimal depression — die Taste so wenig wie möglich nach unten drücken, um ein gespenstisches *ppp* zu erzeugen. Um dies zu ermöglichen, ist es nötig, Widerstand gegen den Tastendruck auszuüben, beispielsweise in dem ein Daumen unter die Taste geschoben wird.

"colored air" Ambitus



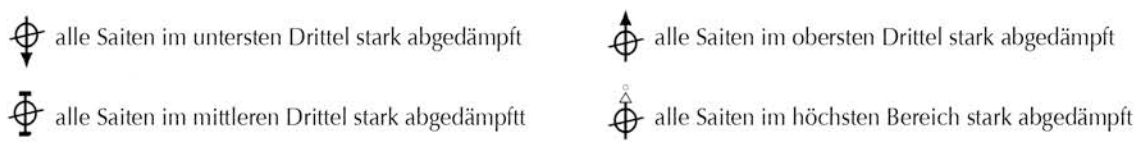
In T.1–46 im tiefen Register und bis T.102 im hohen Register wird eine besondere "colored air"-Einstellung benutzt. Diese muss sorgfältig vorm Konzert präpariert werden. Wichtig ist, dass keine klare Töne sprechen, sondern pro Taste ein diffuser Zweiklang (keine Oktave!) mit einem großen Luftanteil. Möglichst starke Kontraste. Je nach Instrument klingen einige Tasten interessanter als andere, deshalb sind oft keine präzise Töne notiert. Die SpielerIn sollte die schönsten Kontraste selber wählen (Außnahme: schnelle Passagen sind ausnotiert).

Streicher

- alle Streicher brauchen einen Holzdämpfer
- Violine und Cello stimmen auf A442, Bratsche und Kontrabass auf A430 (klingen damit ein Viertelton tiefer als notiert)
- Kontrabass hat 5 Saiten, tiefste bis höchste: D, G, C, E, A (s. Partitur)

SPx	sul pont. extrem
SP	sul pont.
1/2 SP	poco sul pont.
N	normale
1/2 ST	poco sul tasto
ST	sul tasto
STx	sul tasto extrem
FL	"Flöte": genau ein Oktav über dem notierten Ton streichen. hohler, obertonarmer Klang wie eine Holzflöte
Finger	AM Finger streichen, nur Luftklang bzw. Streichgeräusch, kein Ton!

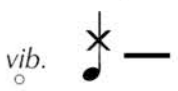
Folgende 4 Zeichen bestimmen ungefähre Tonhöhenbereiche (allerdings sind die Tonhöhen durch die Handdämpfung eher schwach). **WICHTIG: Notenköpfe unter diesen Zeichen gelten als Saitenangaben, nicht als Tonhöhen!**

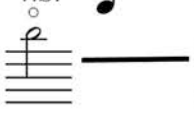


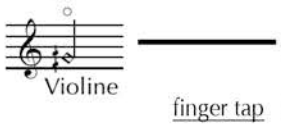
 Saite(n) abdämfpen

 Saite zwischen Zeigefinger und Daumen (li.H.) fassen und anheben. Fingerposition bestimmt Tonhöhe. *eerie, muffled.*

 Flag.-Gliss. mit 2 Fingern auf der selben Saite. Gewünscht ist eine rasche Abfolge von 3 Tönen sehr hoch im Spektrum (Ambitus: Terz). Nicht der "Möven-Effekt" mit Kunstflag.! Ausführung: 2 Finger mit sehr leichtem Fingerdruck auf der selben Saite gleiten abwärts ohne dabei den räumlichen Abstand zu verändern. Mit verschiedenen Fingern und Abständen experimentieren. *Flautando* wie für Flag. Diese 2Finger-Technik wird auch fürs "noise multiphonic" verwendet. (S. Partitur.)

 sehr kurzer Druckakzent (überhöht) tief in der Saite, unmittelbar danach: *subito* normaler Bogendruck

 Vibrato mit Naturflag.: 3 Ausführungsmögl. (1) kleines Gliss. hin und her, (nicht zentriert) (2) kleine Fingerdruckänderungen rauf und runter oder (3) wie (2) aber mit zentrierter Vibratobewegung kombiniert (max. 1/4-Druck). Flageolett trotz Vibratotechnik stets hörbar.

 verstimmtes Flag.: Griff etwas "verstimmt". Klang ist etwas diffuser und schwächer als normales Flageolett.t

finger tap — Saiten mit Fingerkuppen leise und vertikal (90°) klopfen. Während *cresc.* wirds zu einer kleinen horizontalen Wischbewegung.

 mit Dämpfer / ohne Dämpfer (immer Holz). Verschiedene Streichpositionen auf Dämpfer (jeweils i.d.P. erklärt): 

 Saitenhalter. Verschiedene Streichpositionen (jeweils i.d.P. erklärt):

Mehrklang auf Saitenhalter (T.114-121): es gibt mind. 3 gestrichene Klänge auf Saitenhalter: tiefer Ton, hoher Ton, extrem hohes Quietschen. Beim Mehrklang wird *versucht*, alle 3 gleichzeitig zu erzeugen. Klangresultat unstabil. Ausführung: zwischen den jeweils resonantesten Stellen für die zwei Töne (tief/hoch) mit starkem Druck streichen. Ein kleines bisschen Quietschen (äußerst fragil!) hinzufügen. Funktioniert auf Cello am ehesten: tiefer Ton *mp*, hoher Ton *mp*, Quietschen *pppp*. Violine und Bratsche imitieren diesen Mehrklang im *pp*, alternativ spielen Violine und Bratsche lediglich den hohen Ton. Das Quietschen muss stets subtil bleiben, fast unterbewusst.

Cello (und Kontrabass)

bow pizz ⟶ *jackhammer* ⟶ *subtone*

Tiefste Saite am Ende des Griffbretts mit sehr starkem Druck streichen. Die Saite wird vom Bogen tangiert und ausgelenkt, sie schnellt von selbst zurück. "bow pizz." ("Bogenpizz.") = Saite wird ausgelenkt und schnellt ein einziges Mal zurück. "jackhammer" ("Presslufthammer") = viele schnelle Bogenpizzicatti, aber noch kein stehender Ton, sondern eher ein Rhythmus (weniger als ca. 14mal/Sekunde). "subtone" oder "subharmonic" = ein stehender Ton genau ein große Septime unter der offenen Saite. Bogenführung ist sehr eigen, es muss viel mit Druck- und Geschwindigkeitsänderungen erprobt werden, bis Resultate zuverlässig sind. Kontrabass spielt im T. 159 auch einen "subtone".

Cello-Mehrklänge. Griffe liegen zwischen den tiefsten Schwingungsknoten für 3. und 4. Teiltöne (sprich ca. ein Tritonus über der offenen Saite). Es muss mit der Bogenführung (Druck, Geschwindigkeit, Winkel, Haarmenge, Ab-/Aufstrich, usw.) sowie mit der Fingerposition und -druck der linken Hand viel experimentiert werden bis Resultate zuverlässig sind. ST und SP sind beide möglich und erzeugen verschiedene Klangfarben des gleichen Mehrklangs.

Score in C (A442Hz)

TENEBRAE

for James Turrell

Mark Barden
(2011)

Clarinet in A

tune to A442

♩ = 54 **rit. moltiss.** (to ♪ = 80) **a tempo**

(special fingerings are given in clarinet part)

vib. dyad *non vib.*

N.B. all clarinet trills are timbre trills

ord. (non vib.)

Natural Horn in E♭

tune to A415

play: *pp* + *mp*

sing: *pp*

Percussion

tune any pitches to A442

T-SHEET 2 bottom

RH: RH: thin wood

RH holds both bows!

LH: Reibestock

(begin piece with Reibestock already locked into left side of T-Sheet both in preparation for m.2 and to stabilize T-Sheet for bowed sound in m.1)

thin wood gliss. along Reibestock
(T-Sheet locked into groove of Reibestock)

r u h i g

same technique, but single clicks

Baroque Organ

tune to A415

fingernail gliss on surface of keys (don't depress keys!)
[ossia: plectrum or credit card]

ged. 4' | ged. 8'
ged. 4' | ged. 8'
(registers set prior to performance)

colored air (no clear pitches! see notes.)

choose best 6 colored air sounds on instrument for beautiful contrasts

Violin

tune to A442

♩ = 54 **rit. moltiss.** (to ♪ = 80) **a tempo**

III wood

STx
IV bow near fingers
legno e crini, slow bow, weak & ghostly

II

Baroque Viola

tune to A430

wood (vib.) **SPx/N → SP**

arco on front of mute

I **+SPx** (bow string and mute) **½SP**

Cello

tune to A442

wood (vib.) **SPx/N → SP**

arco on front of mute **+SPx** (bow string and mute) **½SP**

Baroque Double Bass

tune to A430

wood **STx** I

bow near fingers
legno e crini, slow bow, weak & ghostly

(light pressure, no harmonic located here)

Mark Barden © 2011

2

accel. - - - - - - - - - - - - - - - - - - **♩ = 80**

6

Cl.

slow trill → fast trill

tr

A

mp play: ***p*** sing: ***pp*** sing +/- quartertone for beatings

ff (no voice)

Hn.

pp

(very slight glissando)

begin m.9 before percussion finishes and m.10 afterwards

play: ***p*** ***f*** ***pp*** *sub.*

(sing +/- quartertone for beatings) ***mp***

Perc.

percussion only: no accel., maintain tempo!

resynchronize with ensemble (use music below as a cue)

cold, mechanical

p ***mp*** ***mf*** ***f*** ***ff***

(Strings)

Org.

(this notation doesn't specify the relative pitch. i.e., the second note isn't necessarily higher than the first!)

( ) (crescendo results naturally)

accel. - - - - - - - - - - - - - - - - - - **♩ = 80**

Vln.

III IV ***ppp***

poco 'vib.' (see notes)

A

III (detuned harmonic sul D) IV

(sudden bowstop on next beat)

p ***pp*** ***mp*** ***ff***

begin m.10 after percussion finishes

ppp

Vla.

III IV

(pulsed bowing) *glissando on lower note only*

sim.

(sudden bowstop on next beat)

p ***pp*** ***mf*** ***p*** ***f***

begin m.10 after percussion finishes

ppp

Vc.

II III

poco vib.

(sudden bowstop on next beat)

mp ***ff***

begin m.10 after percussion finishes

ppp

DB

III II *ossia:* I

II III

(sudden bowstop on next beat)

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

begin m.10 after percussion finishes

ppp

B

Cl.

pp

Hn.

(*pp*)

(>)

pp

Perc.

CLAY DISC

p

(sudden bowstop on next beat [no accent])

non dim.

Org.

ged. 8'

pppp *ppp* *(very weak pitches)* *pppp*

B

Vln.

LH *(damp strings in upper third)*

finger tap
no tone!

SP

7 7 7 7 7

simile

ppp *p* *ppp* *p*

Vla.

LH *(damp strings in upper third)*

finger tap
no tone!

SP

simile

ppp *p* *ppp*

Vc.

LH *(damp strings in upper third)*

finger tap
no tone!

SP

5 5 5 5 5

simile

ppp *p* *ppp*

DB

LH *(damp strings in upper third)*

finger tap
no tone!

SP

3 3 3 3 3 3 3 3 3

simile

ppp *p* *ppp* *p* *ppp*

4

19

underblown dyad

air

Cl.

with organ

Hn.

non dim.

T-SHEET

5 side

air

shadow

Perc.

pp

p

"shadow" = complex noise sound on threshold of tone, i.e. just before tone fully speaks. the very short gestures here cut this blossoming process short and should sound "decapitated"

hold each note to form cluster, release held notes at comma

(colored air)

with horn

Org.

non dim.

pp

(colored air)

(pp)

III
IV

Vln.

ppp

ST

poco vib.

match clarinet's lower pitch (m.21)

non vib.

Vla.

p

ppp

II
III

Vc.

ppp

(ossia come sopra)

II
III

DB

ppp

C

Cl.

p

Hn.

(open, do not adjust intonation)

pp

Perc.

7 side
shadow

(p)

11 side
shadow

pp mf

Org.

C

Vln.

III (ord. sul D)
IV ○

p

Vla.

III
IV

p

Vc.

III
IV

STx
noise multiphonic

slow bow,
continuous sound

(finger 7th partial with 3, damp behind with thumb to "choke" harmonic. bow close to fingers.)

DB

IV
V

(pp)

6

accel. - - - (♩ = 144) **♩ = 120** ***subito***

31

Cl.

flz.

M (= multiphonic)

sfp *ff*

BASS CLARINET

15

D

Hn.

flz.

pp *ff*

15

(air)

blend with organ

pp

Perc.

CLAY DISCS

not too fast, use heavy pressure for volume

12

ff

Org.

2' ○ (fully open)

(keep 4' & 8' settings)

f

2' + (closed)

15

come sopra

ged. 4' ◐ | ged. 8' ◐

ged. 4' ◐ | ged. 8' ◐

accel. - - - (♩ = 144) **♩ = 120** ***subito***

Vln.

(ord.)

V → **SPx**

distort!

III IV N

12

D

sfp *ff*

slow bow, weak, sound is *almost* continuous ("stuttering")

ppp

Vla.

II III N

12

V → **SPx**

distort!

sfp *ff*

slow bow, weak, sound is *almost* continuous ("stuttering")

ppp

Vc.

½ ST → **FINGER**

beautiful, intimate (no squeaks!)

mp

SP

multiphonic (see notes)

II

f *ff*

15

air

(bow mute)

p *mp*

DB

SPx

distort!

mp

sfp *ff*

15

air

(bow mute)

p *mp*

38

B. Cl.

(BASS CL)

(air)

blend with organ

pp

'ç'

(sempre blend with organ)

p

Hn.

'ç'

(sempre blend with organ)

p

'ç'

Perc.

THUNDERSHEET

knitting needle

90°
scrape

aim for very high, complex sound,
quartertone dyad would be ideal

pppp

...sound comes in and out of focus...try to blend with violin & viola

Org.

Vln.

(increase bow speed)

ord.

mp

Vla.

(increase bow speed)

ord.

mp

Vc.

ST

ord., (non vib.)

p

'f'

DB

ST

ord., (non vib.)

p

'f'

8

42

ord.

B. Cl.

pp

Hn.

'ç'

(p)

'ç'

Perc.

Org.

Vln.

(SPx)

Vla.

(SPx)

Vc.

air

mp

pp

DB

(8)

mp

E

accel. - - - - - - - - - - - - - - - - - - - ♩ = 132 ♩ = 66 accel. - - -

46

E

B. Cl.

air *sub.*
flz. sub.
mp
pure *(non vib.)*
pp

Hn.

air
mp
very slow hand gliss. trill
up and down ca. 1/6 tone
(3/4 damped)
ppp
mp

Perc.

BASS DRUM
heartbeat (rest one mallet on head and strike it with other mallet)
5 5 5
ppp
pp

Org.

ged. 4' ◐ | ged. 8' ◐
ged. 4' + | ged. 8' +
palm
LOWER: ged. 8' +
LOWER: ged. 4' + → air ◐
mp
palm
(pp air)
sub. (8':) +
pp sub.

accel. - - - - - - - - - - - - - - - - - - - ♩ = 132 ♩ = 66 accel. - - -

E

Vln.

SPx *p*
ST *sub.*
(damp all strings in middle third)
legno, flaut. (no tone)
3
IV
ppp
'f'
f
FL
(pinch string at C# and lift it away from fingerboard)
p

Vla.

SPx
pp → *p* *(air on mute)*
(p) → **ST** *brüchig*
IV
ppp
ppp
(ppp) → *p*

Vc.

3
III II
pizz.
(laissez vibrer)
FL
(pinch string at C# and lift it away from fingerboard)
'f' *p* *'ff'* *mf*
p

DB

(damp all strings in upper third)
legno, flaut. (no tone)
V N → **SP**
'f' *p* *ppp* *mf*

10

(accel.) - - - ♩ = 80

52

B. Cl.

(double timbre trill)

tr

ppp

throat flz., slow as possible

mp

(p)

sub. ord. flz.

noisy!

(might distort into multiphonic)

ff

Hn.

play: *p*

sing:

pp

p

Perc.

5 5 5:4

ppp *p* *pp* *mp*

lift T-Sheet to horizontal (quiet as possible)

Org.

arm

ged. 4' | ged. 8'

ged. 4' | ged. 8'

arm

(accel.) - - - ♩ = 80

Vln.

ST

ord. (depress string)

III IV

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

ST **SP** **SPx**

string tremelo *alternate quickly between strings (during gliss.)*

IV (III)

Vla.

pp

BODY *(air sound on body of instrument)*

mp *f* *p* *f*

II

pp

[ossia: at finger on bridge]

ST

ord. (depress string)

Vc.

mp *ppp* *mp*

IV V

vib.

DB

pp *mf*

accel. - - - ♩ = 60 *subito*

F

57

B. Cl.

(non vib.)

vib.

ppp

mp

15mb

Hn.

Perc.

pour rice
(fast, quiet)

(ppp)

lift and lower T-Sheet
(rice slides gently back and forth)

ppp

lower T-Sheet completely
(rice falls soundlessly
onto cloth on floor)

Org.

rhythm of register changes:

LOWER:
ged. 8' ged. 4' Rank. 8'

4' ◐ | ged. 8' ◐
8' ○ | others +

(arm cluster)
chromatic, as many as possible

fff

minimal
depression

ppppp

ged. 8'

accel. - - - ♩ = 60 *subito*

Vln.

f p

scratch tone on wound part of
any string behind bridge

fff

F

(air)

p

crini on mute,
legno on strings

(damp in middle third of string)

(p)

ppp

p

(ppp)

Vla.

f p

scratch tone on wound part of
any string behind bridge

fff

(E)

BODY
(air sound on body of instrument)

p pp

[ossia: at finger on bridge]

Vc.

bow
pizz.

(see notes)

jack-
hammer

subtone

f ff fff

E

SPx
legno, flaut.

pp

non flautando

ppp

4:5
(ppp)

(damp strings extremely high)

DB

(8)

→ **SP** *distort!*
molto vib.

ff fff

(E)

ST

ppppp

rit. - - - - - - - ♪ = 116

G

62

B. Cl.

Hn.

Perc.

RH: LH: TT BRICK CLAY

RH

pp

RH:

ppp sempre (TAMTAM)

strike in center

LH

LH

pp sempre (BRICK & CLAY)

sim.

UPPER:

(4' ◐ | ged. 8' ◐)

choose any five notes with best contrast on upper manual

4'

ord. depression (subito)

pp mp

rit. - - - - - - - ♪ = 116

G

Vln.

III or II

ord.

(III)

IV

pp mp

sim.

mm.63-73: sounding pitches (double bass 8vb); natural harmonics and lower strings preferred.
balance dynamics carefully to allow subtle variations in timbre and intonation to emerge.

Vla.

IV or III

ord.

(III)

pp mp

sim.

mm.63-73: sounding pitches (double bass 8vb); natural harmonics and lower strings preferred.
balance dynamics carefully to allow subtle variations in timbre and intonation to emerge.

Vc.

p mp

III or artificial

ord.

(III)

(ppp) p

pp mp

sim.

two options

II or I

mm.63-73: sounding pitches (double bass 8vb); natural harmonics and lower strings preferred.
balance dynamics carefully to allow subtle variations in timbre and intonation to emerge.

DB

II or artificial

II or artificial

I or artificial

I or artificial

ord.

(III)

(8)

ppp

pp mp

sim.

mm.63-73: sounding pitches (double bass 8vb); natural harmonics and lower strings preferred.
balance dynamics carefully to allow subtle variations in timbre and intonation to emerge.

67

B. Cl.

p

pp

Hn.

+

pppp

Perc.

Org.

LOWER: 8' ◐ | 4' ◔

ppp

LOWER: 8' ◐ | 4' +

Vln.

pp — *ff*

pp — *mp*

sim.

Vla.

IV or III

pp — *ff*

pp — *mp*

sim.

Vc.

II

pp — *ff*

pp — *mp*

sim.

DB

pp — *ff*

pp — *mp*

sim.

72

B. Cl.

airy, diffuse

ppp

Hn.

lip gliss.

pp ***f***

Perc.

(CLAY) **(BRICK)**

Org.

(LOWER: 8' ◐)

pp

Vln.

pp ***mp*** ***f*** ***pp*** ***mp***

Vla.

pp ***mp*** ***f*** ***pp*** ***mp***

Vc.

pp ***mp*** ***f*** ***pp*** ***mp***

DB

pp ***mp*** ***f*** ***pp*** ***mp***

76

B. Cl.

pp

pp

(non dim.)

H

CLARINET in A

Hn.

play:

sing:

pp

voice gliss. down

Perc.

TAMTAM

(ppp)

Org.

Vln.

sim.

H

FL

(pinch string and lift it away from fingerboard)

legato sempre

pp

Vla.

sim.

FL

(pinch string and lift it away from fingerboard)

legato sempre

pp

Vc.

sim.

FL

(pinch string and lift it away from fingerboard)

legato sempre

pp

DB

sim.

FL

(pinch string and lift it away from fingerboard)

pp

mp

legato sempre

16

83

Cl.

(CL.) dyad

pp

Hn.

(+)

tongue stop

pochissimo

pp

Perc.

Org.

Vln.

(Fl *sempre!*)

mp

pp

Vla.

mp

IV

p/ppp

p

Vc.

mp

IV

p/pp

p

DB

IV

p/pp

p

V

mf

p

poco
accel.

♩ = 60

I

poco vib.

dyad

very airy, diffuse tone

Cl.

(m)p

ppp

Hn.

ppp

air

'mf'

T-SHEET

Perc.

ppp

9

Org.

poco
accel.

♩ = 60

Vln.

(bow middle of tailpiece for high tone)

p

(bow upper part of tailpiece for low tone)

'mf'

legno

3

p

'f'

Vla.

(bow middle of tailpiece for high tone)

p

(bow upper part of tailpiece for low tone)

'mf'

legno

p

'f'

Vc.

(bow middle of tailpiece for high tone)

p

(bow upper part of tailpiece for low tone)

'mf'

legno

p

'f'

DB

(bow middle of tailpiece for high tone)

p

(bow upper part of tailpiece for low tone)

'mf'

II

poco 'vib.' (see notes)

poco

accel. - - - - - - - - - - - - - - -

97

Cl.

pp

tr

Hn.

pp

mf

Perc.

ord. *very small gliss. up* *(change in pitch barely perceptible)* *very small gliss. down*

5 5 5 5 5 5

sempre tenuto

pp

Org.

9 9 9 4 4

accel. - - - - - - - - - - - - - - -

Vln.

crini

detuned harmonic

IV

gradually depress string

ppp

Vla.

crini

FL (string depressed)

IV

ppp

Vc.

crini

ST

IV

31

ppp

(ST)

III

14

DB

(8)

p

mf

(accel.) ♩ = 108 ♩ = 66 *subito*

J

100 (tr) flz.

Cl. *mf* *pp* *f* *pp* (m)p

Hn. slow lip gliss. up to G# and back (<) *pp*

rhythm: simile

Perc. ord. 5 (T-SHEET) 11 side air shadow *ppp* *mp/pp* *p* *pp*

Org. key releases (no accent) ged. 8' RH: + LH: 2 3 4 *ppp* UPPER: ged. 8' + | 4' + LH: 1 5 (use heel of palm)

(accel.) ♩ = 108 ♩ = 66 *subito*

J

Vln. N vib. *w a r m* *mp*

Vla. vib. N → SPx *p* *f* FL *poco vib.* (vib. swell) *non vib.* IV *pp* *mp* *pp*

Vc. → ½SP → SPx *p* *f* STx IV noise multiphonic *pp* slow bow, continuous sound

DB I II *poco vib.* *sff* *p* warm (vib. swell) → *non vib.* *mp* *pp*

20

accel. - - -

ritardando molto - - ♪ = 56 (♩ = 112)

a tempo (♩ = 112)

K

Cl.

tr

f ff

Hn.

espressivo

p f mp ff

pp

sing +/- quartertone

Perc.

2 bottom

fff

strike T-Sheet with metal part of frog at end of upbow stroke

sff

laissez vibrer

Org.

UPPER: 2'

(LH operates this stop)

this minor second is very weak and airy, pitches are 3/4 or 1/2 tone flat

UPPER: 2'

LOWER: 4'

ppp

LH: 2 3 4

poco

LH: 1 5 (heel)

pp

ritardando molto - - ♪ = 56 (♩ = 112)

a tempo (♩ = 112)

K

Vln.

scratch tone behind bridge on wound part

ord.

fff f

Finger flautando

air IV III

(bow at finger very high in front of bridge)

pp

air low tone

p

Vla.

scratch tone behind bridge on wound part

ord.

fff f

Finger flautando

air IV III

(bow at finger very high in front of bridge)

p

legno (air) crini

p

Vc.

SPx vertical bow

ST jackhammer (see notes)

ff

Finger flaut.

air IV III

(bow at finger very high in front of bridge)

p mp

legno (air) crini low tone

p

DB

secco

LH slap

fff c.l.b.

Finger flautando

air V IV

p 'mf'

(bow at finger very high in front of bridge)

IV V slow bow, legato

p

fragile, unstable

mp

accel. - - - - - - - - - - - - - - - - (♩ = 144) rit. - - - - - - - - - - - - - - ♩ = 116

L

114

Cl.

pp

Hn.

(voice only)

Perc.

Org.

UPPER:

(beats)

fl. 8' + sub.

ged. 8' +

fl. 8' +

ged. 8'

sub. ord.

minimal depression

pp p pp ppp p sub. (p)

accel. - - - - - - - - - - - - - - - - (♩ = 144) rit. - - - - - - - - - - - - - - ♩ = 116

Vln.

tailpiece multiphonic (see notes)
[ossia: sustained middle tone on tailpiece]

pp

Vla.

low tone

tailpiece multiphonic (see notes)
[ossia: sustained middle tone on tailpiece]

pp

Vc.

tailpiece multiphonic (see notes)
[ossia: sustained middle tone on tailpiece]

mp

endpin
tone

p

DB

III IV III

(FINGER *sempre!*)

FINGER → ST *(weak harmonic)*

pp p

♩ = 42 *sub.*

M

123

Cl.

tr 1/2 air

mp

tr *slow trill*

ppp

Hn.

hand gliss. ca. 3/8 tone

p

Perc.

BASS DRUM

ppp

Org.

clusters slightly, but noticeably faster

ged. 8' / ged. 8' +

ged. 8' +

4': +

ppp *pp* *non dim.*

Vln.

ST

cello endpin tone (m.123)

+/- quartertone

(low tone)

p *pp*

vib.

pp *mf*

poco vib.

pp *p*

Vla.

IV

p

ST

violin tone (m.125)

+/- quartertone

vib.

mp/pp *p*

vib.

pp *mf*

Vc.

air

tone

mp

ST

(move D string out of the way to enable this double-stop)

I

III

(sounds 8va)

mp

DB

III

N

p

low tone

mp

vib.

pp *mf*

accel. - - - - - - rit. - - - poco accel.

(♩ = 42)

Cl.

N 3"

dyad (no trill)

fast trill

tr

ord.

poco

(lip down)

pp

mp

mp

ff

Hn.

lip gliss.

pp

f

Perc.

BODY

mute heavily with **entire body**

T-SHEET

bend T-Sheet up slightly

lower T-Sheet to vertical

7:4

5:3

8:5

TAMTAM

pp

mp

p

'ff'

pp

Org.

3"

minimum depression

UPPER:

ged. 8': ○ → +

pppp

ged. 8': ○

all: +

LOWER:

ged. 8': + → ○

mp

accel. - - - - - - rit. - - - poco accel.

(♩ = 42)

Vln.

N

FL

IV vib.

mf p

N continue clarinet gliss. seamlessly

(clarinet gliss. begins. mirror this action with finger, but do not bow until beat 4)

mp ff

Vla.

3"

espressivo, con vib.

mp f

poco

½SP → SP

sfpp f

poco vib.

p

Vc.

SP

ppp

N

continue horn glissando seamlessly

(horn gliss. begins. mirror this action with finger, but do not bow until next bar)

mp ff

DB

(8)

IV III

pp

→ SPx

distort!

(damp all strings subito!)

ff

(depress IV and III to enable this dyad on open strings)

II ST [ossia: IV and V]

V

p mf

♩ = 45 ♩ = 90 *sub.* O

138

Cl.

G.P.

unison with horn

dyad

p

(suppress A# entirely if poss.)

Hn.

'f' (=*mp*)

p *'f'*

short

unison with clarinet

Perc.

T-SHEET

BASS DRUM

pppp (...almost subconscious...) *pppp*

Org.

pp

♩ = 45 ♩ = 90 *sub.* O

Vln.

G.P.

SPx

sff

SPx/N → SPx

(non vib.)

sffpp *ff*

Vla.

SPx

sff

SPx/N → SPx

(non vib.)

sffpp *ff*

Vc.

SPx → N → SP

ff *fff*

N → SPx

pp *ff*

DB

SPx

fff

N → SPx

V

ff

poco rit. - - ♩ = 132 *subito*

P

146

Cl.

BASS CLARINET

(>)

Hn.

Perc.

BASS DRUM

p ff

HIGH WOODBLOCK

sff

sfff

Org.

all + ged. 8' ○

4': +

mp

all + all ○

arm

ff

arm

poco rit. - - ♩ = 132 *subito*

P

Vln.

vib.

mp

I ringing harmonic

p f

II

ppp

SPx distort!

ff

Vla.

vib.

mp

I ringing harmonic

p f

II

ppp

SPx distort!

ff

Vc.

STx (non vib.)

blend with organ

mp

N SPx distort!

mp fff

DB

(8)

ST (non vib.)

mp

fp

vib.

distort! SPx

mp fff

poco rit. - - - - - - - - - - - - - - - - - - (♩ = 120)

154

B. Cl.

multiphonic gliss. raw, noisy — sffp ff

flz. (gliss.) — pp ff

(loco) tr — mp f

flz. — pp fff

Hn.

flz. — ff

non flz. — ff

flz. — ff

(flz.) — p

Perc.

STYRO — mf fff

T-SHEET hammer — secco

BODY (press entire body against T-Sheet to mute it. wrap arm around and strike T-Sheet with hammer from other side.) — f fff

Org.

4' ○ | 8' + / 4' ○ | 8' ○ | Rank. +

arm — ff

arm

(not a cluster) 4' ○ — f mp

8' + — UPPER: 2' ○

poco rit. - - - - - - - - - - - - - - - - - - (♩ = 120)

Vln.

SPx/N — sfpp ff pp fff

vib. — sfmp fff p fff p fff

Vla.

SPx/N — sfpp ff pp fff

vib. — p ff mp fff p fff

Vc.

multiphonics (see notes) III — I II — p ff p f mp ff

IV — SP SPx distort! — pp ff

wild gliss.! vert. bow — fff

subtone (see notes) ST (end of fingerboard) horiz. bow — cresc. if possible

DB

IV vib. — mf ff p f sffmp ff

espressivo — SP SPx distort! — sffp f pp ff

V ST (end of fingerboard) subtone (see notes) — fff

28

a tempo
(♩ = 132)
poco accel. - - - - - - molto accel.
♩ = 176
♩ = 110 *subito*

Q
R
G.P.

B. Cl.
blow at reed
't t t' sim.
p 'mf' mp 'f'
pp
pp

Hn.
't k t k' sim.
ff
p 'f' mp 'ff'
pp
(highest tone)
rip
ff

Perc.
(T-SHEET)
CD case
f
ff pppp sub.
(T-SHEET)
air
p

Org.
4'
ff
2' + | 4' + | 8'
4' + | ged. 8'

a tempo
(♩ = 132)
poco accel. - - - - - - molto accel.
♩ = 176
♩ = 110 *subito*

Q
R
G.P.

Vln.
pizz.
sff
f
ff
IV arco
two-finger harmonic gliss.
(see notes)
ppp
SPx
sff

Vla.
pizz.
sff
f
ff
III arco
two-finger harmonic gliss.
(see notes)
pp
SPx
sff
ST

Vc.
pizz.
sff
f
ff
IV arco
two-finger harmonic gliss.
(see notes)
p
SPx
sff
ST

DB
pizz.
sff
f
ff
III arco
two-finger harmonic gliss.
(see notes)
mp
pp mp

accel.

165

B. Cl.

secco, toneless
tongue ram

'mp' (=ppp)

Hn.

blend with cello

pp sempre

Perc.

11 side
shadow

LH:
back and forth on edge
while LH mutes

CLAY DISC

Org.

LOWER: 4' slow changes from + to ◒ and ◐ *ad lib.*

LOWER:
4' +

accel.

Vln.

I
III **ST**
(open strings, depress II near bow)

SP
LH

finger tap,
no tone!

sim.

'mp' (=ppp)

Vla.

vib.

III
IV **ST**

poco vibrato

sim.

'mp' (=ppp)

Vc.

vib.

I **ST**
III

SP
LH

finger tap,
no tone!

'mp' (=ppp)

DB

sim.

'mp' (=ppp)

30

(accel.) - - - - - - - - ♩= 144

accel. - - - - - - - ♩= 176

170

S

(tone)

B. Cl.

pp

toneless air

't t t t t' sim.

5 5 5

sim.

'mp' (=ppp)

air

pp p

Hn.

BRICK

tone

T-SHEET

11 side

"scream"

Perc.

3

mp

mp

"scream" = bring out highest, loudest pitches with many bow changes and much pressure. it takes a while for the sound to build.

LOWER: 8' +

LOWER: ged. 8'

Org.

mp

(accel.) - - - - - - - - ♩= 144

accel. - - - - - - - ♩= 176

S

IV FINGER (air)

sim.

Vln.

pp

pp

sub. non vib.

legno

Vla.

pp

pp mp

5 5

sim.

IV FINGER (air)

½SP

Vc.

pp

p

clarinet unison

IV V

vib.

DB

(8)

pp mp

177

♩ = 88 *subito*

accel. - - - ♩ = 96

B. Cl.

air

flz.

p *mp* *'f'*

air

flz.

mp

Hn.

noise air *(lips very narrow, high air pressure, no pitch)*

p *mp*

flz.

mp

Perc.

fortissimo earlier or later depending on instrument

(l.v.)

damp with hand as necessary

[...] ***ff***

Org.

UPPER: 8'

LOWER: 4'

arm

p

colored air (choose any two tones with best contrast)

pp

UPPER: fl. 8' +

UPPER: ged. 4' +

♩ = 88 *subito*

accel. - - - ♩ = 96

Vln.

½SP

p *mf*

ppp

p > *ppp*

blow into f-hole

p

Vla.

SP

LH

finger tap, no tone!

5 5

'mp' *(=ppp)*

ppp

p > *ppp*

ST

IV shadow

ppp

(very diffuse, weak tone, bowspeed a little slower than normal)

Vc.

mf

IV shadow

pp

(very diffuse, weak tone, bowspeed a little slower than normal)

SPx

p

DB

SPx/N

vib.

i n t e n s e

sffp *ff* *non dim.*

SPx

spectral multiphonic

(slow bow, very high partials)

III

ppp

32

rit. - - - - - - a tempo

T

accel. - - - - - a tempo

U

186

B. Cl.

ord.
play cello pitch in m. 195 +/- quartertone

ppp

Hn.

espressivo, poco vib.

p

ppp

Perc.

7 side
"scream"

[...] ff
fortissimo earlier or later depending on instrument

damp with hand

(from here, sound dies naturally)

pp l.v.

Org.

(LOWER: 4')

(air)
arm

(p)

LOWER:
8'

(air)

sudden, accented releases

release with violin

rit. - - - - - - a tempo

T

accel. - - - - - a tempo

U

Vln.

(bow on top of and perpendicular to mute)
air

tone

p

mp non dim.

sudden bowstop
(with organ)

Vla.

(slow bow, continuous sound)
noise multiphonic

air

pp

mp

match pitch of cello endpin in m.192

ST
con vib.

pp

Vc.

(p)

(mute only)

(bow edge of mute)

weak tone

bow endpin for sustained tone

p

(bow on top of and perpendicular to mute)
tone

p

DB

play +/- quartertone of violin pitch in m.192
(harmonic if possible)

p

196

B. Cl.

air

V

open
slaptongue

'echo'

sff

ppp

Hn.

ppp

dark

vib.

bright

sffpp

ff

Perc.

THUNDERSHEET

RH:

5

bottom

sffp

ff

BELL PLATES

superball

Org.

2' | others

all

ff

sudden, accented releases
on the rests (hear key noise)

all

all

Vln.

V

SPx

ST

SP

8va

II III

sff

p

ff

Vla.

N

warm

play a major 9th above previous note

espr., con vib.

mp

poco

pp

p

SPx

ST

SP

sff

p

ff

Vc.

brüchig (slow bow, discontinuous sound)

non dim.

IV III

p

mf

DB

STx

(batt. over
fingerboard)

crini
batt.

LH
slap

crini
batt.

ff

hear pitch, but damp
immediately!

sff

III II

p

f

accel. - - - - - - - - - - - - rit. - - - - - - - - ♩ = 90

G.P.

202

B. Cl.

vib.

(𝅘𝅥)

CLARINET in A

W

tr

mp *pp* *p*

Hn.

pp

Perc.

bounce superball quickly and lightly over surface

(this should create a quiet, *continuous* sound, individual bounces shouldn't be audible)

[*ossia: 8va*]

RH: superball

LH: superball

p

p

(l.v.)

T-SHEET

Org.

accel. - - - - - - - - - - - - rit. - - - - - - - - ♩ = 90

Vln.

(8)

G.P. **W**

mp *p* *f*

Vla.

8va

I

14

p *f*

Vc.

ST

V

warm vib.

mp

IV

ST

31

pp

½SP

mp

'vib.'

DB

(non vib.)

warm, vib.

(8)

sfp *f*

½SP

III

31

accel. - - - - - - - - - - ♩ = 120

♩ = 60 *sub.*

X

210

Cl.

dark

air

dyad

pp *ppp* *mp* *pp* *velvet*

Hn.

air

dark

mf *pp* *mp* *pp sempre*

Perc.

2 bottom

shadow *(complex noise sound on threshold of lowest possible tone)*

TAMTAM

BASS DRUM

heartbeat (see m.49)

p *pp* *ppp* *non dim.*

Org.

LOWER:
ged. 8'

pp *p*

accel. - - - - - - - - - - ♩ = 120

♩ = 60 *sub.*

X

Vln.

ST *(tremelo on 2 strings)*

blow into f-hole

N
ord.

ppp *p* *p* *mp* *pp* *mp*

Vla.

ST
(crini)

ST
legno

blow into f-hole

IV *pizz.*

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

Vc.

ST
legno

LH palm gliss.
(no bow!)

III *pizz.*

pp *p* *'mf'* *f*

sounding pitches
(tuning = A442)

(loco)

partials: 22 23 24 25

harmonic "split tone" (see notes)
(air → tone)
(begin bowing at finger to verify pitch and then transition to ord.)

DB

ST

FINGER

IV

pp *mf* *p* *'mf'* *pppp* *intimate*

a fragile and unstable sound consisting of two adjacent tones high in spectrum (ca. 22nd-25th partials) played on a single string. LH very high, bow near (but not at) fingers. strive to sustain both partials simultaneously; the sound will fluctuate between the two tones, sometimes actually sustaining both as a dyad. avoid scalar wandering. somewhat slow bow.

220

Cl.

Y

tr

pp

mp

Hn.

dark

pp

mp

Perc.

(ppp)

T-SHEET

knitting needle

as close to double bass pitches as possible

ppppp

(>○)

Org.

ged. 8' ◐

ged. 8' ○

p

Vln.

Y

very gentle and subtle, blend with viola and cello

IV

(don't use open string for D)

pp

Vla.

arco

pp

very gentle and subtle, blend with violin and cello

Vc.

arco

pp

very gentle and subtle, blend with upper strings

DB

229

♩ = 90 *sub.*

B. Cl.

BASS CLARINET

harmonic

ord. → *underblown*

[ ]

pp

Hn.

Perc.

Org.

UPPER;
4' + → ◐

ged. 8' ◐ → ◕ → +

all +
4' ◕ | others +

LOWER:
ged. 8' → ◕

pp

p *pp*

ppp

♩ = 90 *sub.*

Vln.

Vla.

ST

III

p

→ ½SP

IV

pp

Vc.

FL

ppp

DB

(sudden bowstop on downbeat, no accent)

pppp

blend with viola

III

p

accel. - - - - - - -ritardando - - - - - - - ♩ = 60 accel. - - -

238

Z

B. Cl.

(non vib.)

f

Hn.

(hard tongue stop with accent)

p

sing +/- quartertone

(falsetto or 8vb if necessary)

pp

Perc.

BELL PLATES

T-SHEET

5 side

shadow sempre

11 side sempre

2

[low C: ossia 8va]

mp

p

[pp—mp] (dynamic between pp and mp, depending on how well the given 'shadow' tone projects)

Org.

ged. 8' +

fl. 8' +

(beats)

pp

accel. - - - - - - -ritardando - - - - - - - ♩ = 60 accel. - - -

Z

Vln.

f

mute:

Vla.

IV pizz.

III

ST

arco, vib.

f

pp mp

mute:

[ossia: 8vb]

Vc.

poco vib.

mp

pochiss.

III

IV

pizz.

ST

arco, vib.

f

pp mp

DB

(non vib.)

SPx/N → SPx

distort!

STx → N

IV shadow

vib.

non vib.

sfp ff

pp

mp

ppp

♩ = 108 | ♩ = 54 *sub.*

accel. - - - - - - - - - ♩ = 88

AA

249

B. Cl.

air → *shadow*

ord.

(sudden tongue stop [with accent])

mp/pp *p* *pp* *mp* *pp*

Hn.

flz.

p *ppp* *mp*

Perc.

7 11 3 11 7 2 11 5

Org.

fl. 8' ged. 8' ged. 8'

(accented key release)

(air)

(LOWER 4')

♩ = 108 | ♩ = 54 *sub.*

accel. - - - - - - - - - ♩ = 88

AA

Vln.

(pp) flautando *(airy bowstrokes)* *in one bow*

II IV

pp II **SPx** *mute:* *mp* *ppp*

string: ***ppp*** *two part sound:* ***air sound*** *on mute dominates,* ***harmonic sound*** *on string is weak and discontinuous.*
bowspeed is fast and bowhair barely touches string, so resultant sound on string is essentially involuntary.

Vla.

(pp) flautando *(airy bowstrokes)* *in one bow*

I III

pp III **SPx** *mute:* *mp* *ppp*

string: ***ppp*** *two part sound:* ***air sound*** *on mute dominates,* ***harmonic sound*** *on string is weak and discontinuous.*
bowspeed is fast and bowhair barely touches string, so resultant sound on string is essentially involuntary.

Vc.

flautando *non vib.* *(non vib.)*

mp *p* *p* *mf*

DB

FL *[ossia:* **STx***]* *(if* **FL** *on F#, G will be* **STx***, since true* **FL** *on both is impossible)*

non vib. *vib.* → *non vib.* *(non vib.)*

p *p* *mf*

two masks

(2011)

conceptual pieces for open instrumentation

— Score —

Mark Barden

Cage Project — darmstadt 2012

"two masks"

for any number of instruments or objects or machines

all instruments + objects amplified, some players may share microphones. no electronic sound processing.

Movements may be played in either order

the identity of individual sounds is 'masked' throughout*

at least 12'15"

* either because the means of sound production are unfamiliar (i.e. the audience doesn't know how the sound is made) or because sound blends into sound mass.

I

3-7 sound events, 3-7 sounds per player

i.e. each player plays between 3 & 7 times. each time they choose one of 3-7 sounds from a palette they've prepared.

as pp possible

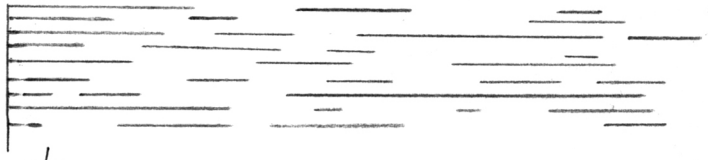
Long, at least 7'00. (players "feel" ending, no stopwatches)

each sound is either long & sustained or a long sustained pulsing.

means of sound production, especially in sound mass as a whole, should not be obvious.

long rests between sound events: 5-80 sec.

begin together



II

1-5 sound events, 1-3 sounds per player

as # possible

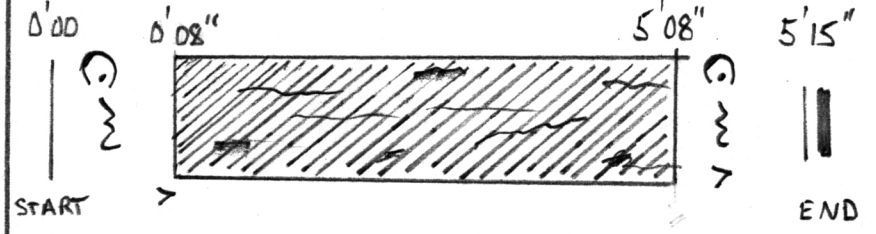
5'00 exactly (use stopwatch/clock)

each sound is long & sustained

each sound contains inner instabilities/fluctuations

do not use woodwind multiphonics, unless they truly blend well and cannot be individually heard

sound mass as a whole is dense & homogenous, but with subtle inner motion



machine

(2011)

conceptual piece for open instrumentation

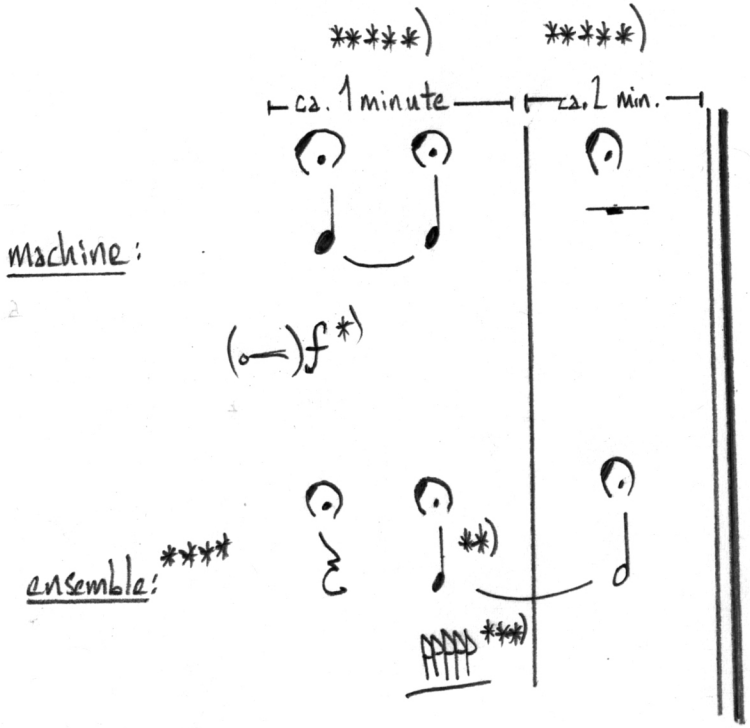
— Score —

Mark Barden

Cage Project – darmstadt 2012

for machine, instruments, and possibly amplification

"machine"



*) amplify if necessary

**) imitate machine as closely as possible. use modern technology (spectral analysis, etc.) and rehearse thoroughly.

***) do not amplify

****) no electronic instruments

*****) other duration possible ad libitum

أَلَم (Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

Mark Barden

ألم (Alam [Pain]) (2011)
a concert installation for ensemble and electronics
music: Mark Barden
text: Zakaria Mohammed

Commissioned by Literaturwerkstatt Berlin and the Berlin Academy of the Arts for the 2011 Berlin Poetry Festival. Premiered on 19 June 2011 by Kammerensemble Neue Musik Berlin and sound director Alex Klein in the foyer and stairwell of the Berlin Academy of the Arts on Pariser Platz.

ألم is the title of a poem by Palestinian poet Zakaria Mohammed and also serves as the title for this musical work. Its transliteration is "Alam" which means "pain":

Pain

My pain is a pitcher
on the table.
I have no stick
to smash it.

2001

ألم

ألمي إبريق
على طاولة.
و ياعص ليست معي
لأهشمه.

٢٠٠١

—Zakaria Mohammed

Alam is a site-specific concert installation that incorporates architecture as a compositional parameter. The composer adapts the form, duration, and playing positions to each new venue. Depending on the space, available instruments, and concert situation, it may contain newly composed material.

Instead of a traditional score, a timeline shows the alignment of the various parts or "sound elements". Each sound element is temporally independent of the others and is divided into "gestures" marked by encircled numbers in the parts that correspond to the timeline. Musicians use synchronized stopwatches for coordination and require a list of start times for each gesture.

Instrumentation (flexible)
clarinet in A (also clarinet in B-flat)
contrabass clarinet
soprano saxophone (played by the contrabass clarinetist, if possible)
tuba
percussion (bass drum, tom, snare drum, small drawer, large drawer, broom-head, bongos)
violin
viola
cello
double bass
5 cellphones or dictaphones (played by 5 of the above musicians)
tape (at least 4 speakers)

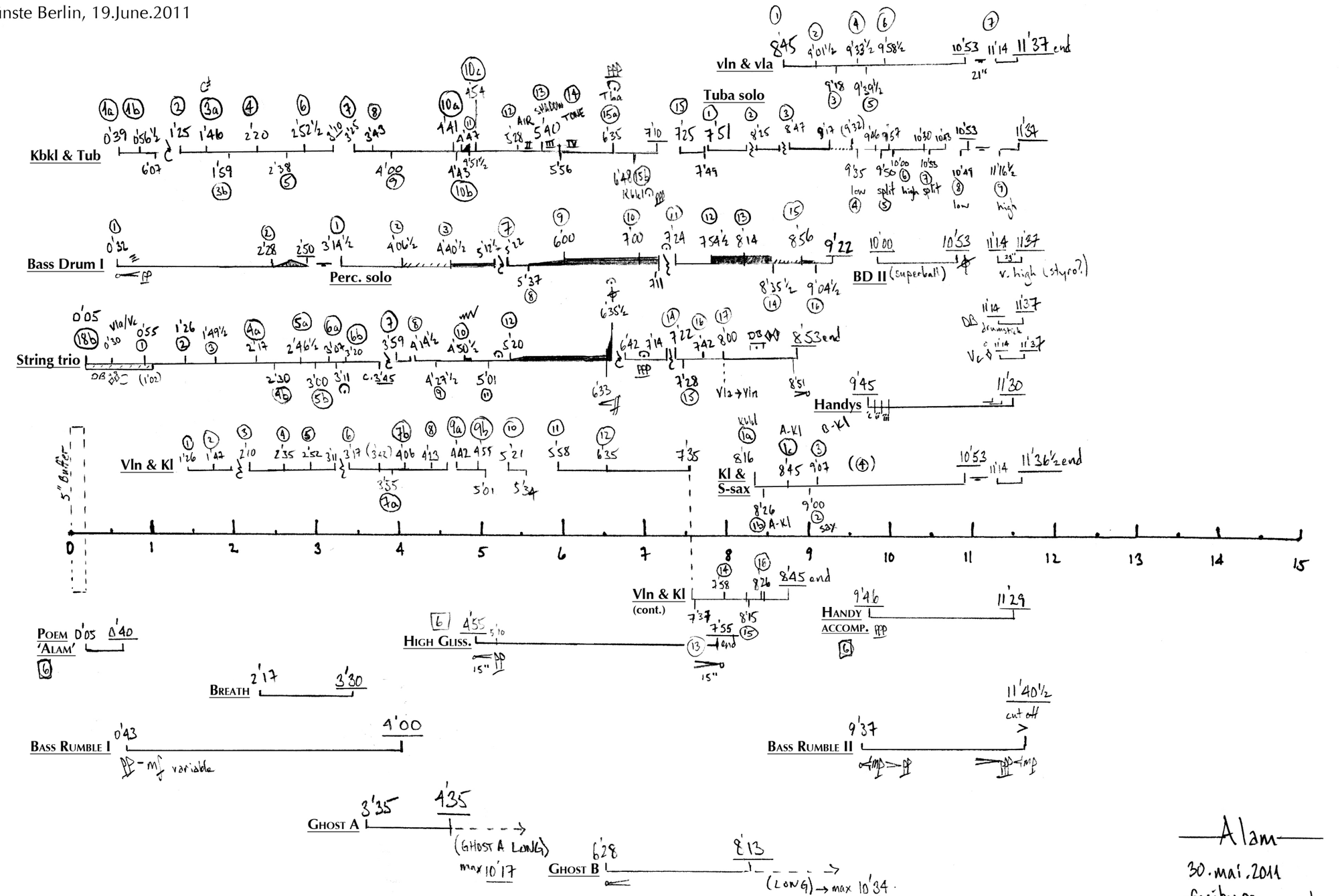
Duration (flexible)
12 minutes

Sound elements (flexible)

1. **trio for viola, cello, and double bass**
2. **percussion solo**
3. **contrabass clarinet and tuba duo**
4. **violin and A clarinet duo**
5. **B-flat clarinet and soprano saxophone duo**
6. **violin and viola duo**
7. **tuba solo**
8. **cellphones (5)**
9. **cello and double bass duo**
10. **tape**
    - **A. Poem**
    - **B. Bass I & II**
    - **C. Ghost I & II**
    - **D. High Glissando**
    - **E. Cellphone accompaniment**

Alam Timeline

Akademie der Künste Berlin, 19.June.2011



Alam

30.mai.2011

freiburg

PROGRAM NOTE

ألم **(Alam [Pain])** (2011), a concert installation for ensemble and electronics

Text: Zakaria Mohammed [Poem title: Pain]
Commissioned by the Berlin Academy of the Arts and the Berlin Poetry Festival
Première: 19 June 2011, Kammerensemble Neue Musik Berlin, Berlin Academy of the Arts at Pariser Platz

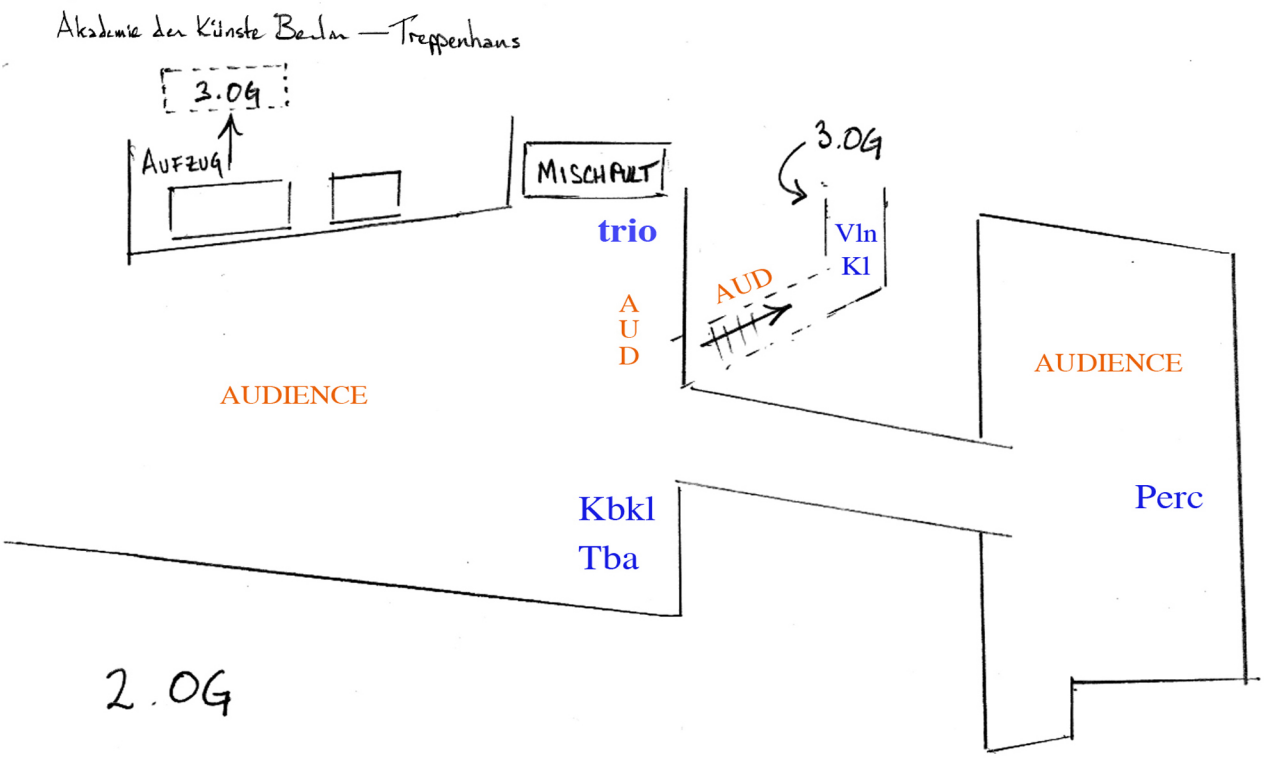
This composition is a site-specific concert installation, meaning that its structure, duration, and instrumentation have been adapted by the composer Mark Barden to the architecture of the Berlin Academy of the Arts. The music takes a poem by Palestinian poet Zakaria Mohammed as its starting point. At the beginning of the piece, the poem ألم **(Alam)** ("Pain") is heard over a loudspeaker as read by Zakaria Mohammed himself and its captivating yet scarce, simple language "describes something that is not at all simple, namely the human relationship to pain," as Mark Barden explains. In his musical work, he does not attempt to set or interpret the text, but instead to let it speak for itself in its original language, thereby concentrating on his own personal engagement with Mohammed's poem. According to Barden, the music expresses on an abstract level a sort of reaction, or '*Fortspinnung',* to individual elements and metaphors in the poem. "Unstable, fragile, and private—yet clearly audible" is one of the expressive indications in the string trio. As a counterweight to the simplicity of the text material, Barden develops a complex musical language comprised of short, dense, and frenetic series of sonic events, predominantly at the quiet dynamic level of *piano*. A wide array of playing techniques is deployed in rapid succession. "This *'leggero furioso'* material," says Barden, "forms the heart of the work." By positioning musicians and loudspeakers throughout the space, Barden creates a differentiated soundscape in the Academy of the Arts that invites contrasting listening perspectives.

By highlighting this relationship of action vs. reaction, Barden aims "to be both abstract and concrete at the same time: concrete, because two entities (text and music) are put indisputably in relation to one another; abstract, because the precise nature of that relationship remains unclear." Mark Barden thus exposes his private relationship to Mohammed's poem in a public environment while giving listeners the freedom to create their own individual associations between the text and music.

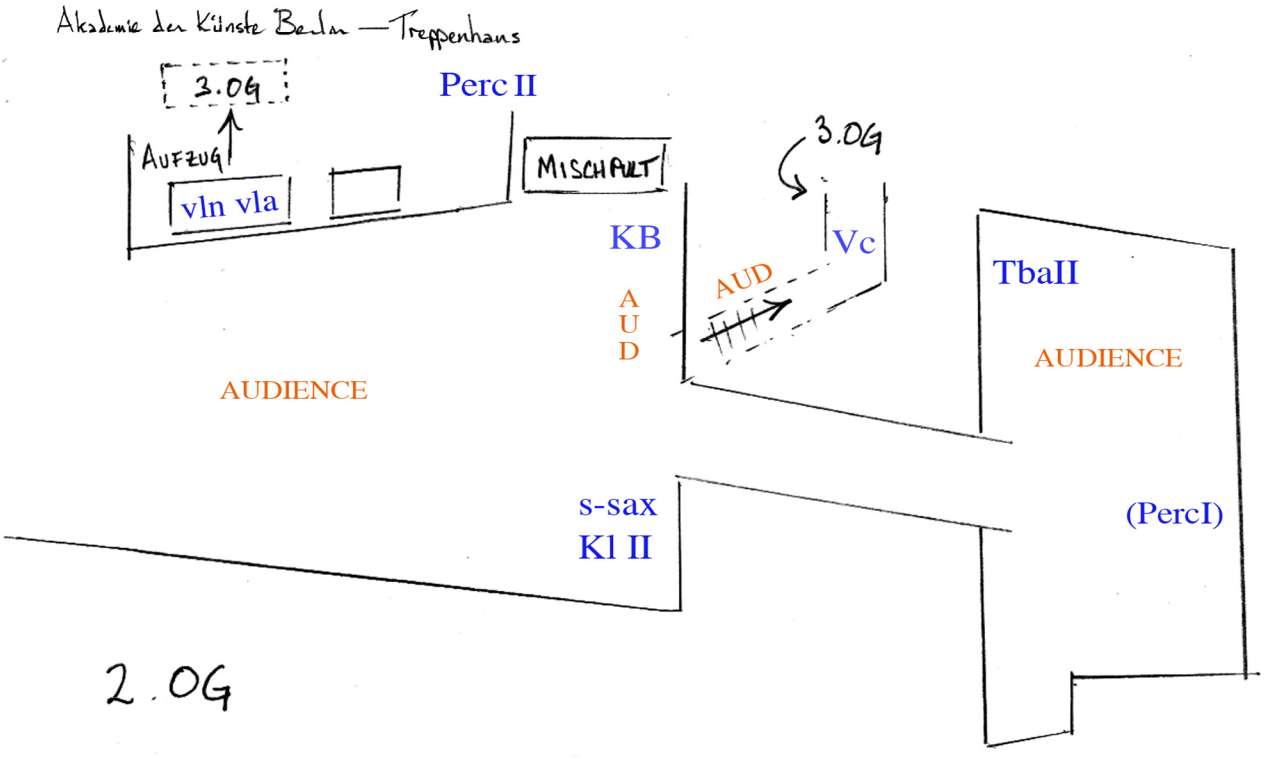
—Literaturwerkstatt Berlin
Translation: Mark Barden

Alam: Playing positions for premiere

First Positions



Second Positions



ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

Sound Element 1

trio for viola, cello, and contrabass

Trio für Viola, Cello und Kontrabass

Mark Barden

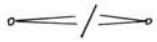
ألم (Alam)—sound element 1

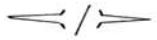
for viola, cello, and contrabass

duration: 7–8 minutes

the contrabass has the following scordatura: 

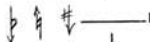
Legend

 crescendo from nothing / decrescendo to nothing

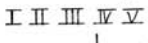
 crescendo with sudden explosion at the end / decrescendo with sudden implosion at the beginning

 dynamic indicates physical intensity, not sounding result

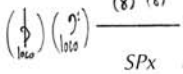
 quarter-tone deviations

 minimal deviations in intonation (ca. 1/8 tone)

 31 cents lower (corresponds to natural 7th partial)

 the strings (on contrabass: G D A E C)

 sounds an octave lower

 sounds as notatedo

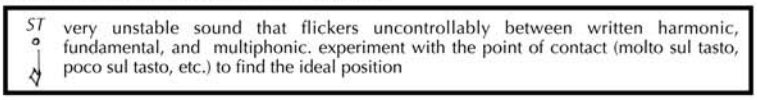
SPx *sul ponticello extreme*: fundamental barely audible, high overtones dominate sound

SP *sul ponticello*: clear fundamental with many overtones

½SP *sul ponticello poco*: strong, clear fundamental with some SP coloring

N *normale*

ST *sul tasto*: dull and hollow



FL **FLUTE SOUND.** Bowhair must be positioned *precisely* one octave above the fingered pitch (= exactly half of the vibrating portion of the string).

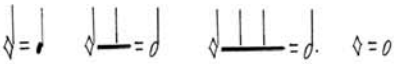
This will often require bowing very low on the string over the fingerboard. If the body of the instrument makes this position impracticable, try (1) adjusting the bowing angle, e.g. diagonal, (2) pressing down the strings adjacent to the bowed string with the other fingers to make more room (this technique enables any pitch on the middle strings to be played), or (3) use only upper portion of the bow.

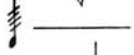
 gradual transition, e.g.: ½SP ⟶ SPx

 contrabass: slap all 5 strings against fingerboard with left hand and hold/dampen

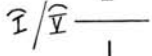
 contrabass: slap all 5 strings against fingerboard with left hand and let go (*l.v.*)

 change bows as necessary

 fingering for natural harmonic. durations: 

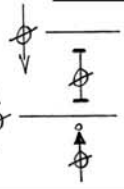
 tremeli always irregular, very fast and nervous like a shudder

 bow on body of instrument. *ossia:* unpitched *flautando* stroke on string

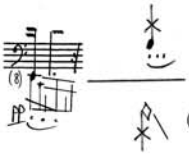
 behind the bridge on string I / behind bridge on string V

 bow on body of instrument and behind bridge simultaneously. minimize amount of bowhair on the string to achieve a weak, thin sound that is strained and "choked"

The following 4 signs determine approximate pitches (however, the sounding pitches will be quite weak due to the dampening effect of the hand and the mute). **IMPORTANT: noteheads that appear in the score under these signs indicate the strings to be played, not the sounding pitches!**

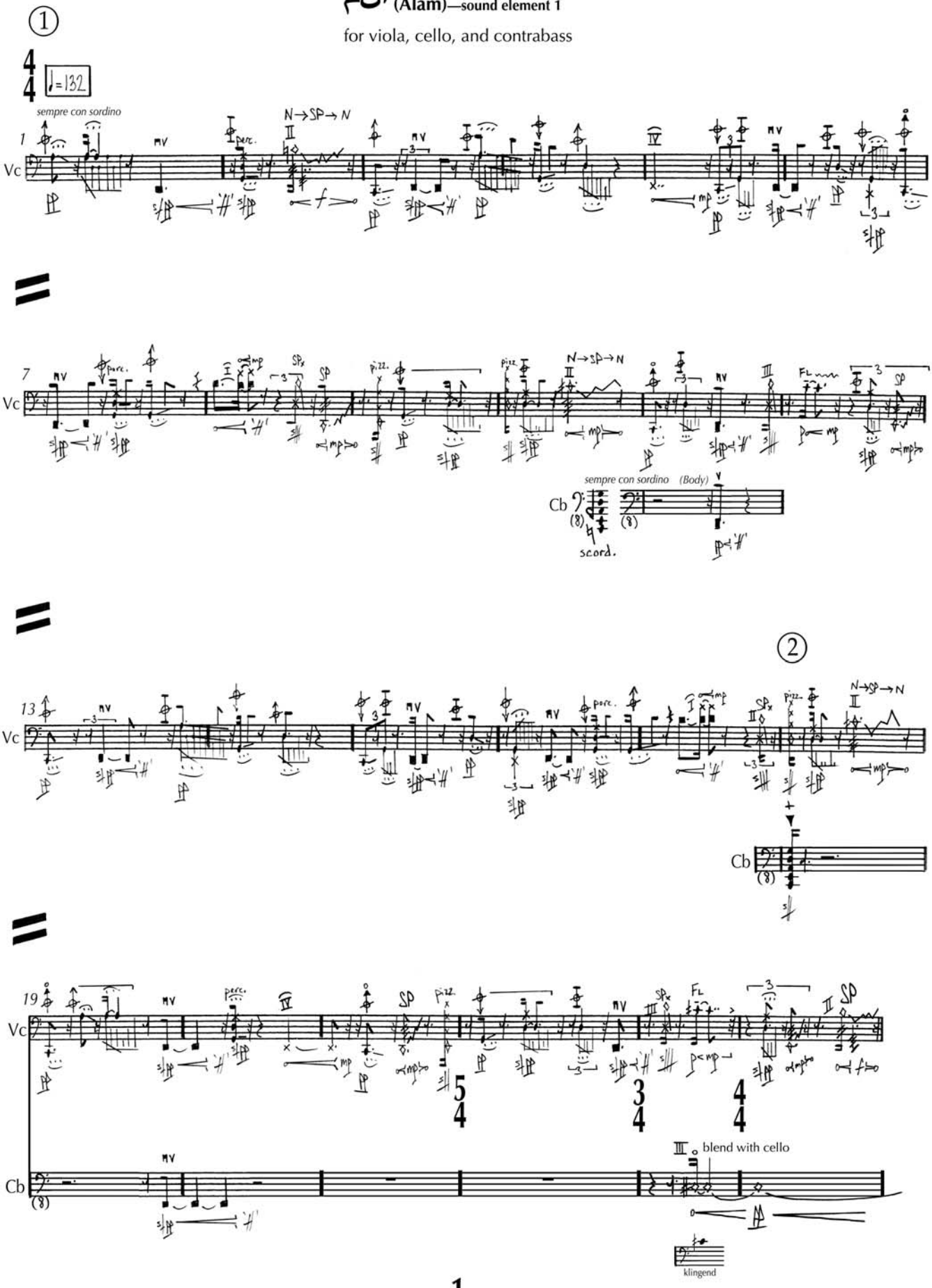


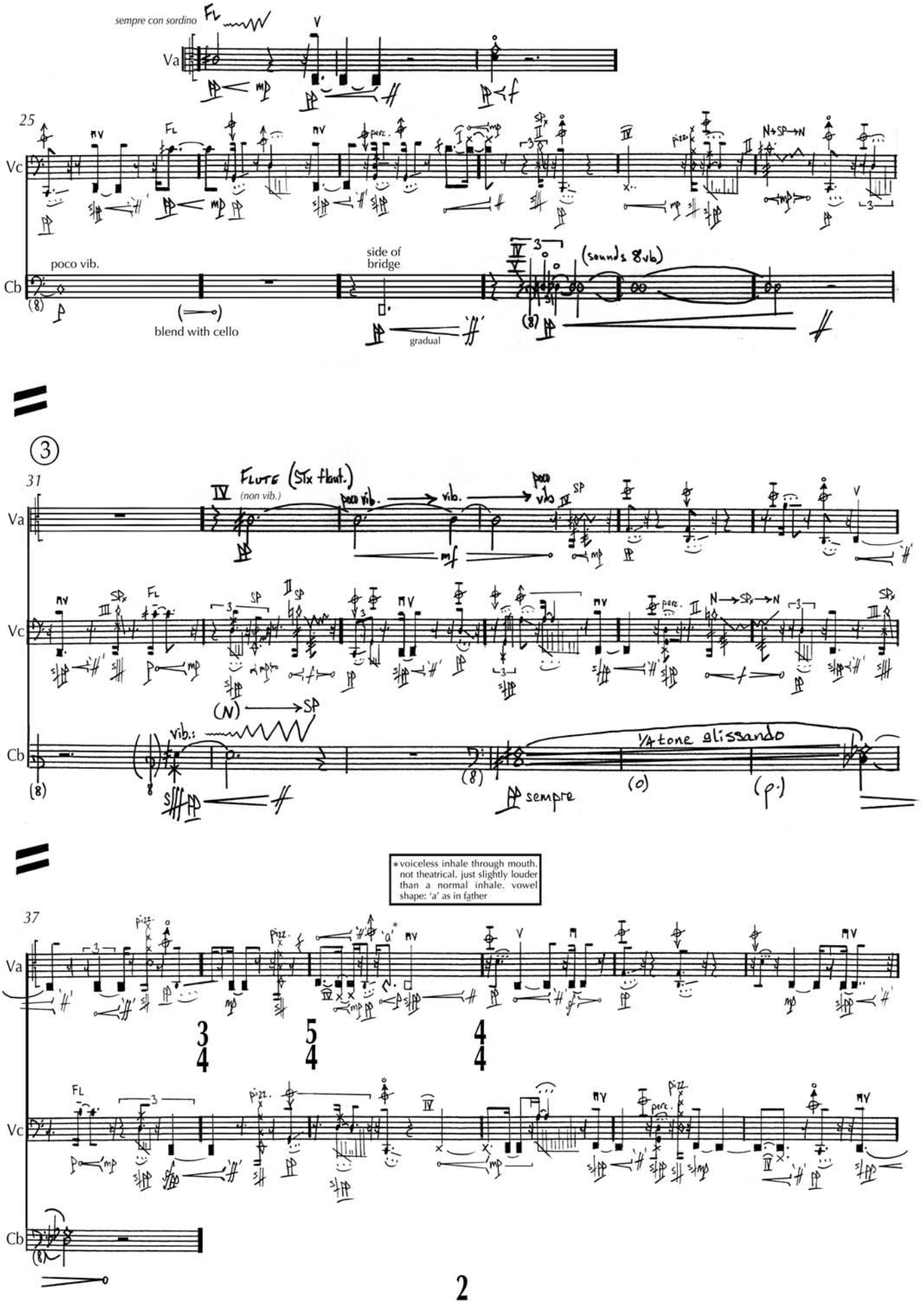
 *jeté* (bouncing bow). Always with the hair, **never *col legno battuto***! Number of ricochets depends on the given rhythmic value, not the number of points under slur.



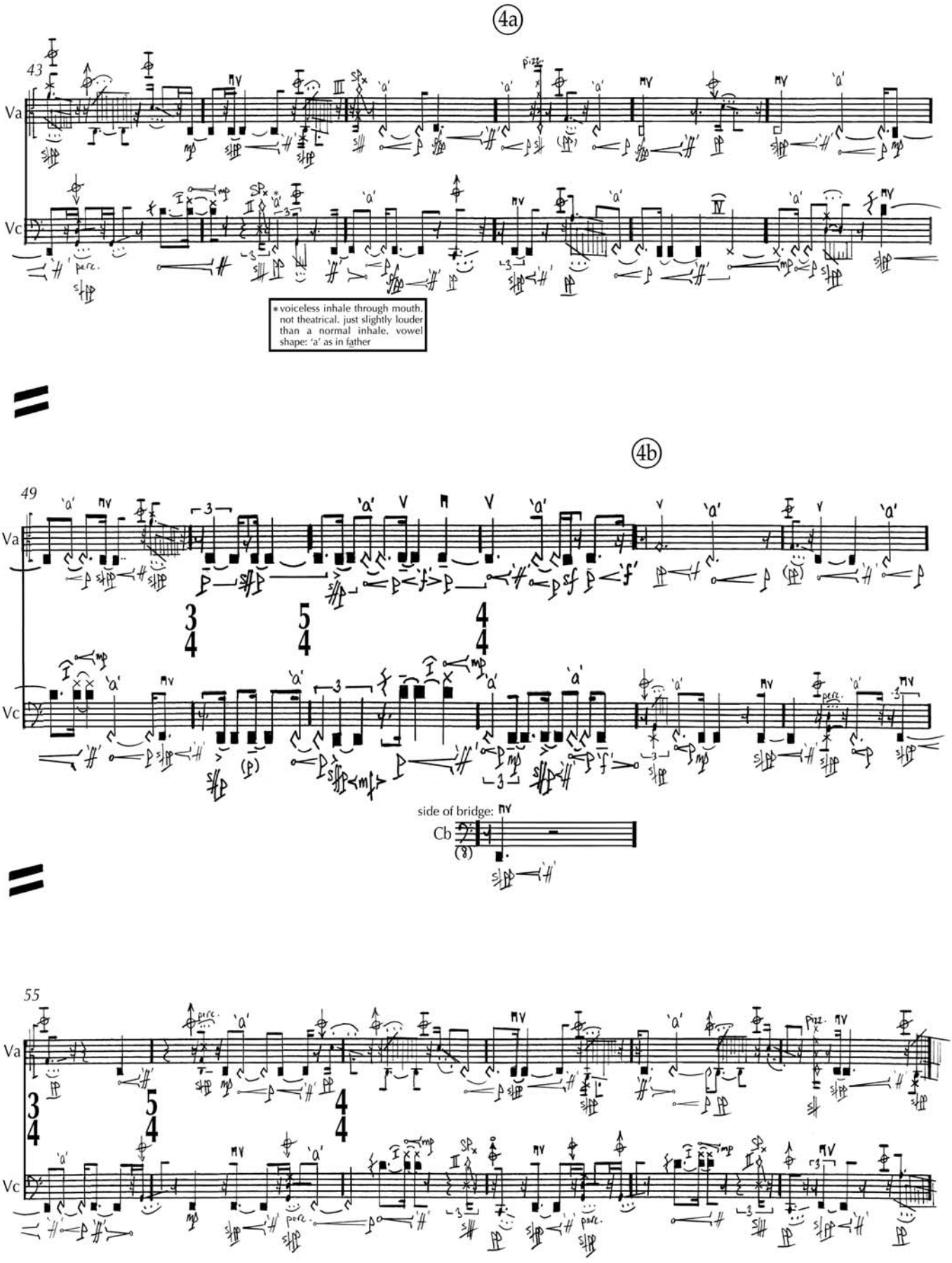
ألم (Alam)—sound element 1

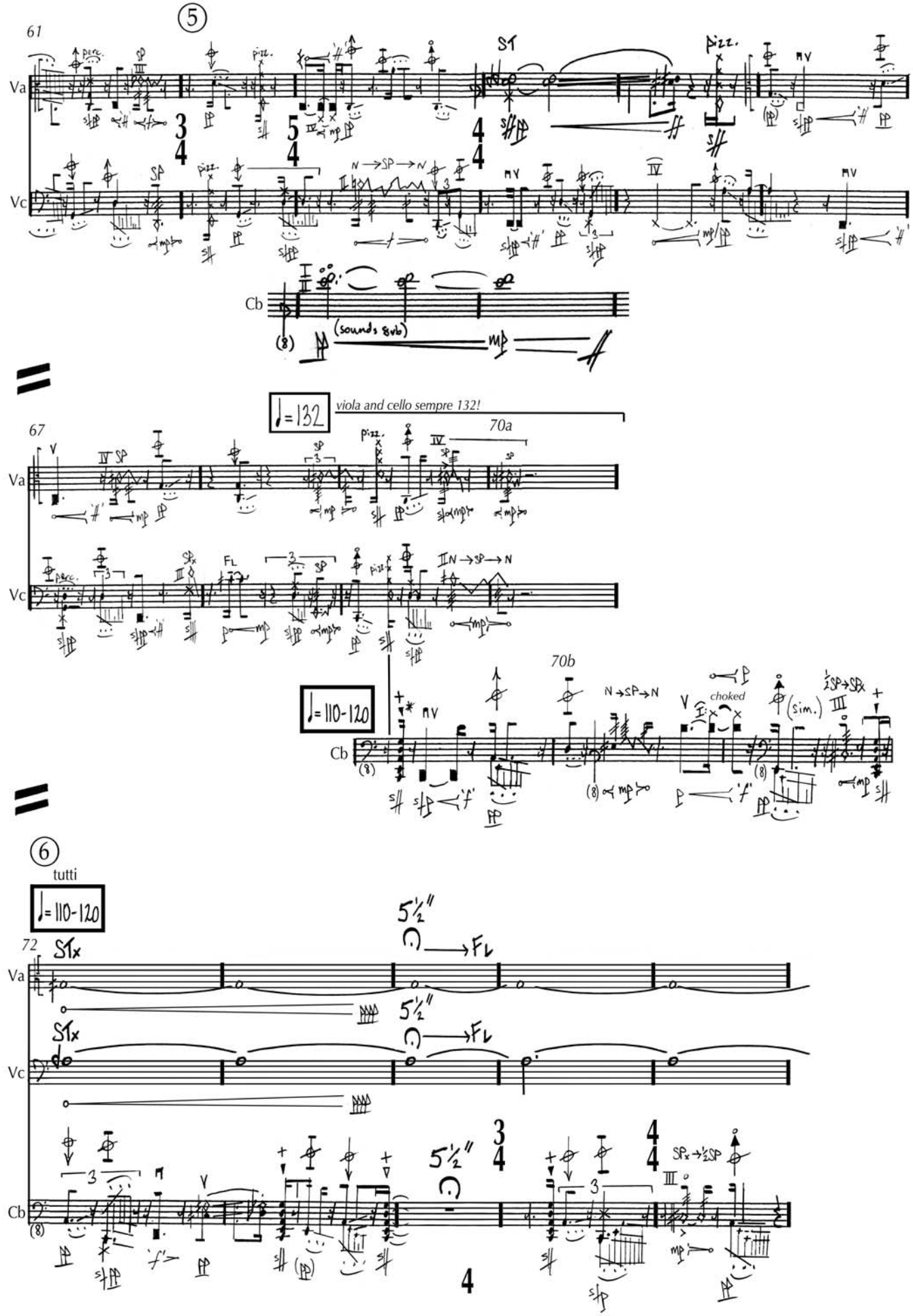
for viola, cello, and contrabass

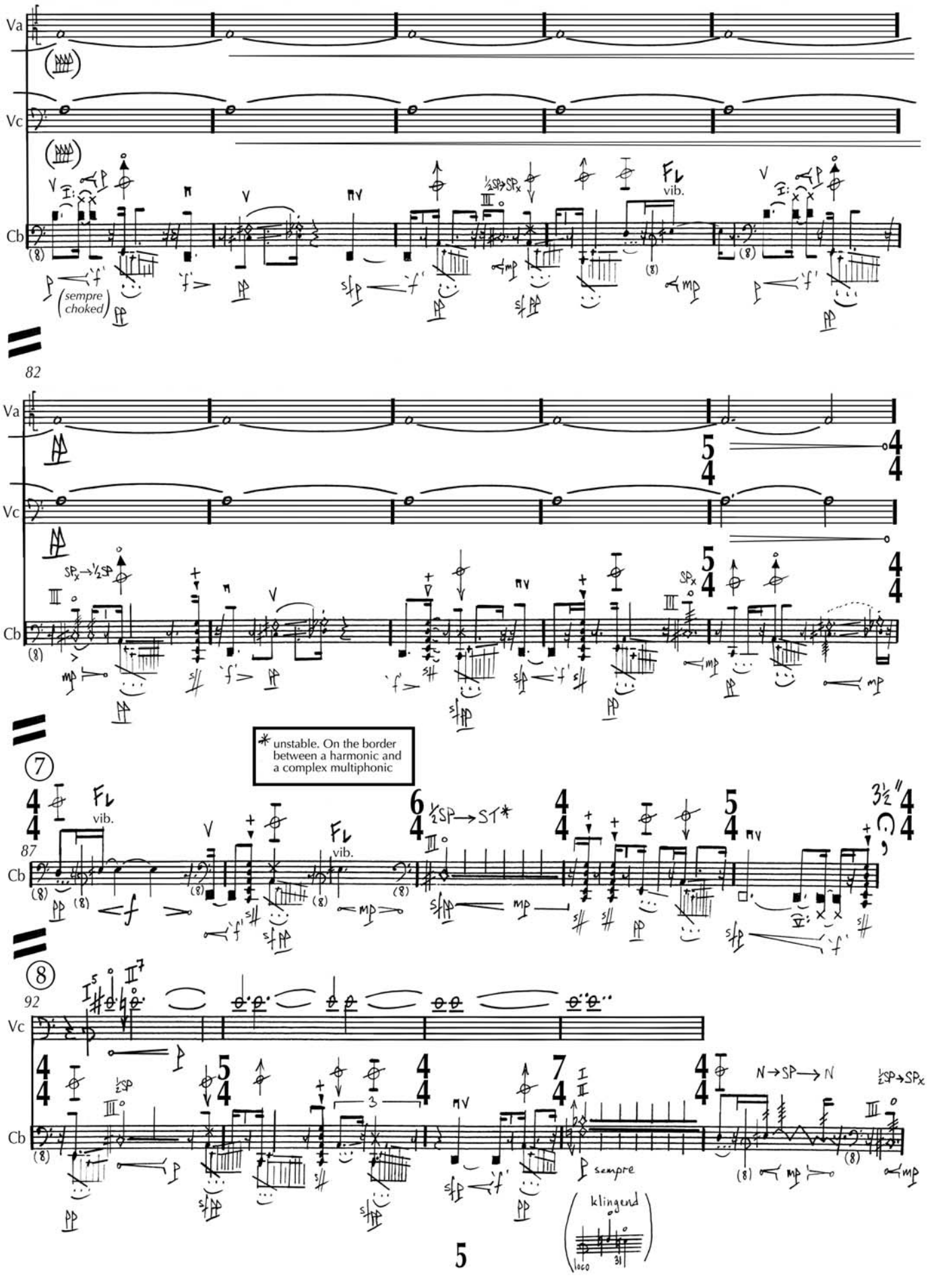


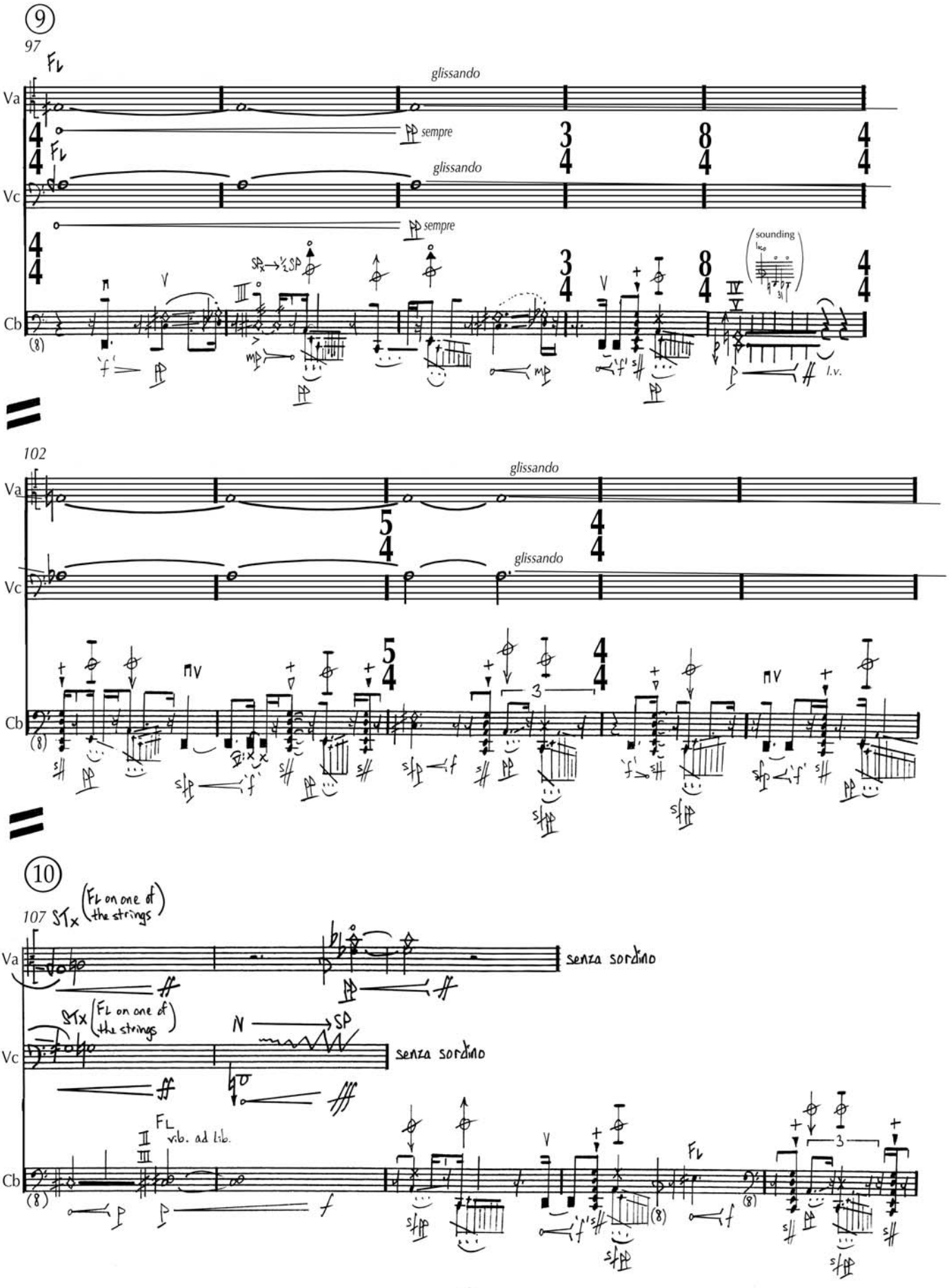


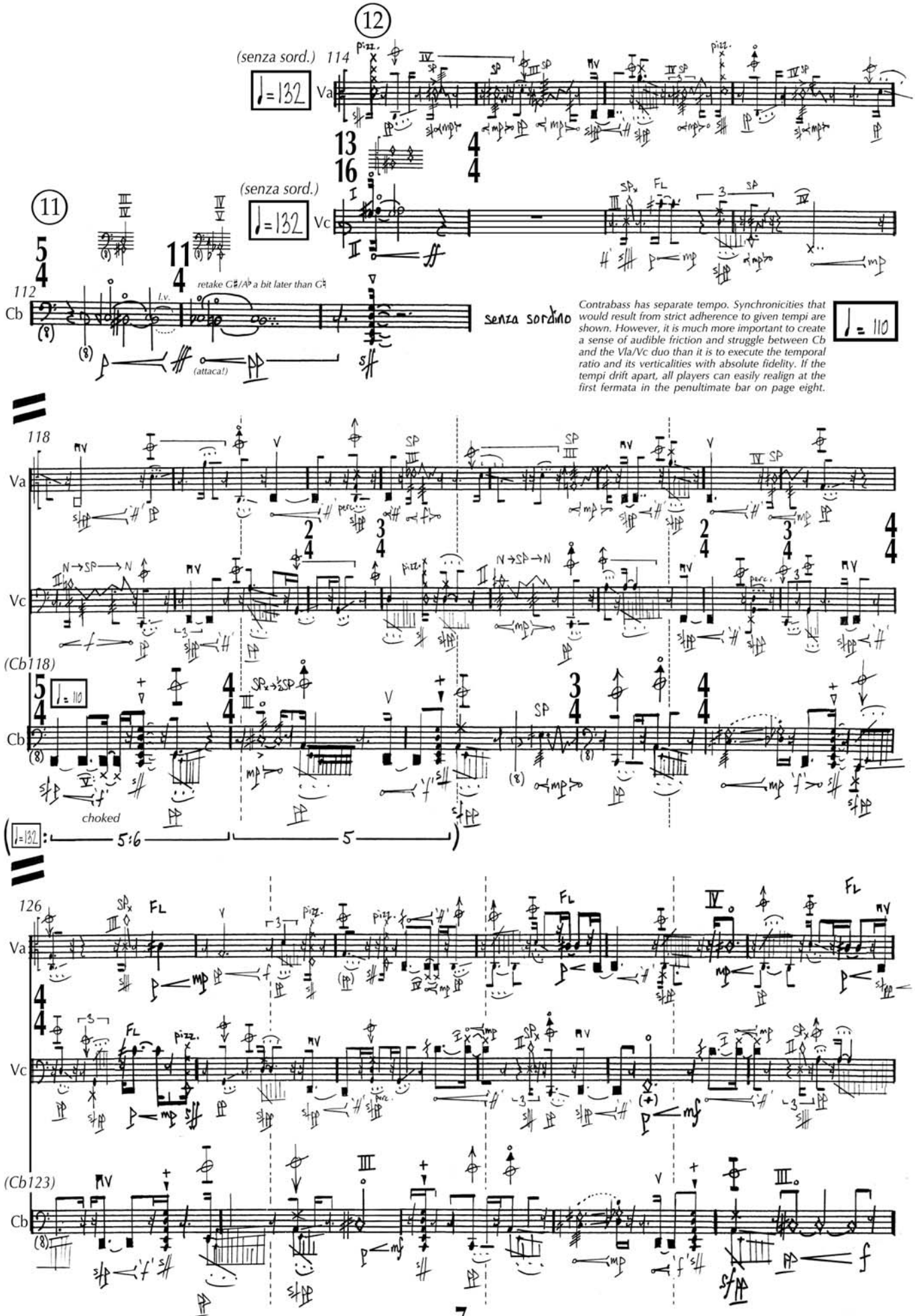
* voiceless inhale through mouth. not theatrical. just slightly louder than a normal inhale. vowel shape: 'a' as in father

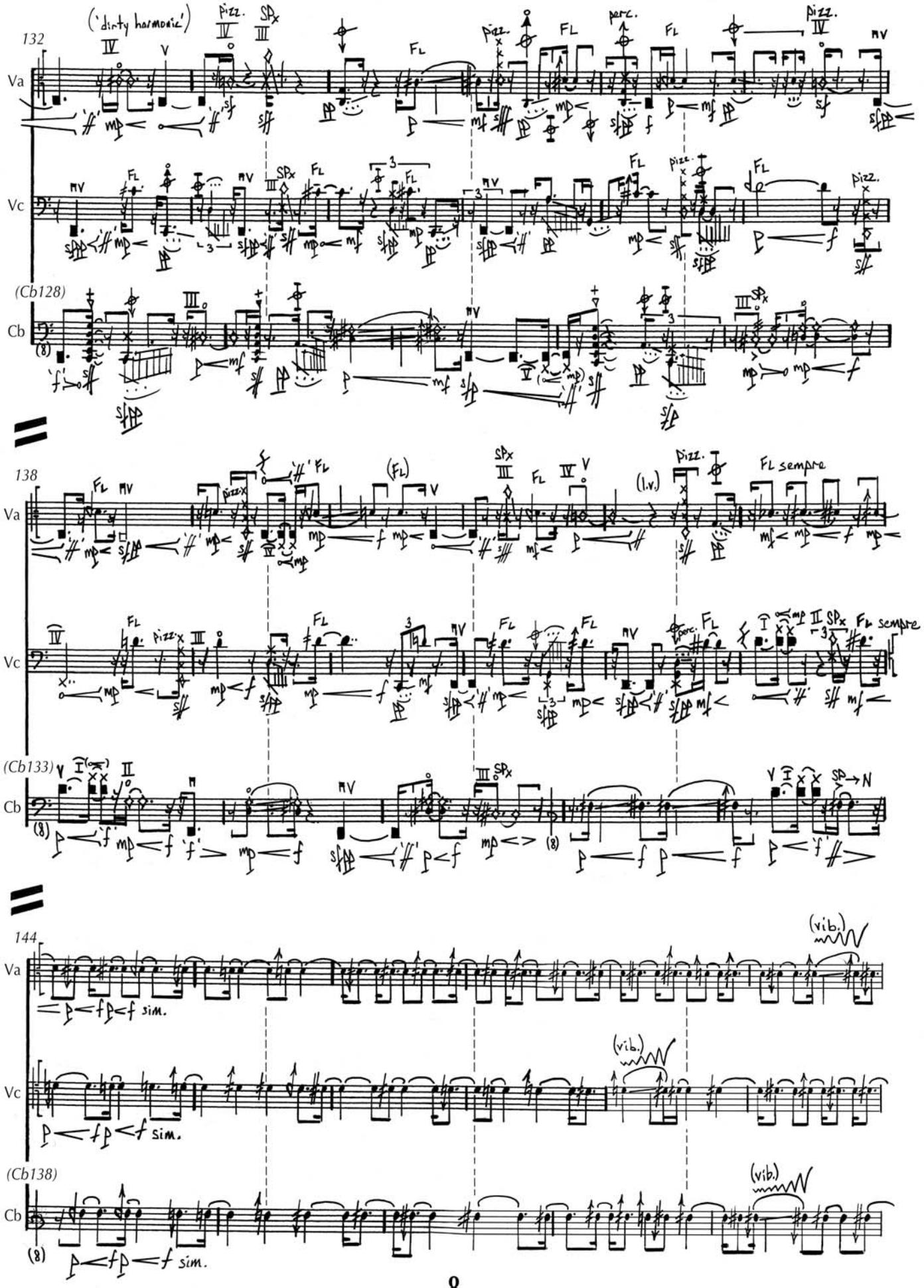

4a
43
Va
Vc
pizz.
perc.
*voiceless inhale through mouth, not theatrical. just slightly louder than a normal inhale. vowel shape: 'a' as in father
4b
49
3/4
5/4
4/4
side of bridge:
Cb
55

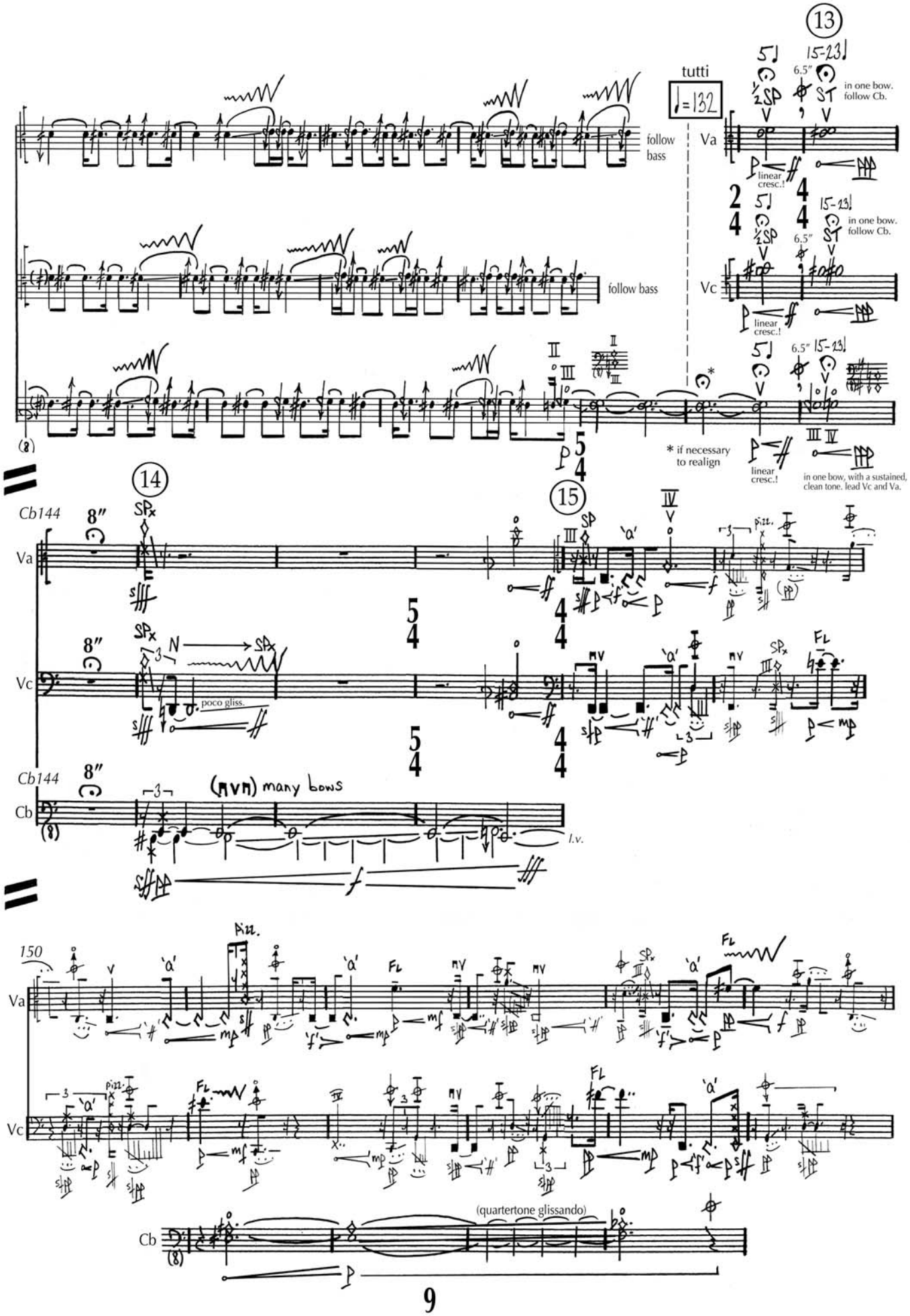

5
61
Va
Vc
Cb
(sounds 8vb)
♩= 132
viola and cello sempre 132!
67
70a
70b
♩= 110-120
choked
(sim.)
6
tutti
♩= 110-120
72
5½"
Fl
Stx
SPx → ½SP

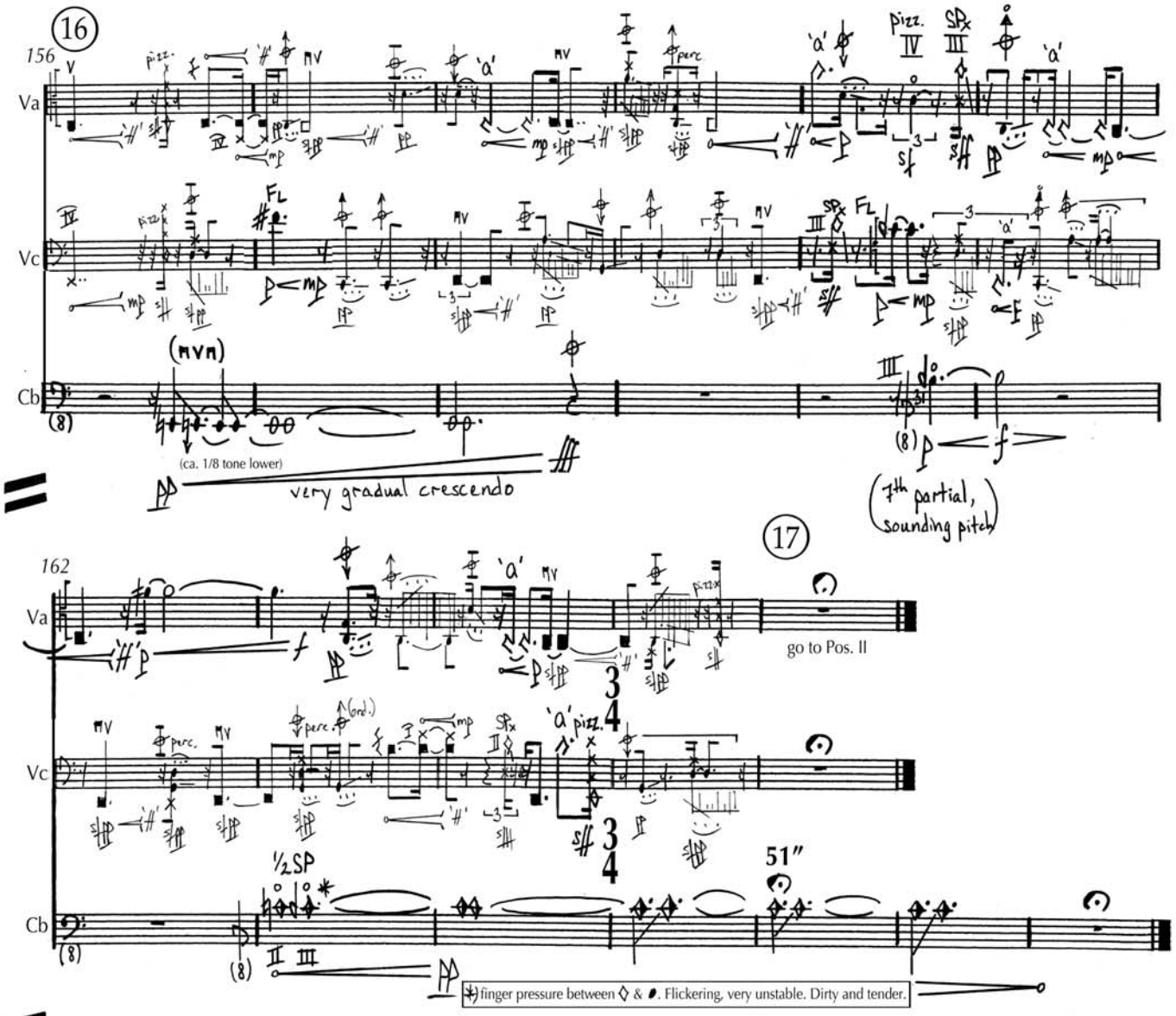

77
Va
Vc
Cb
(sempre choked)
vib.
82
Va
Vc
Cb
* unstable. On the border between a harmonic and a complex multiphonic
7
87
Cb
vib.
vib.
½SP→ST*
8
92
Vc
Cb
N→SP→N
sempre
klingend
loco

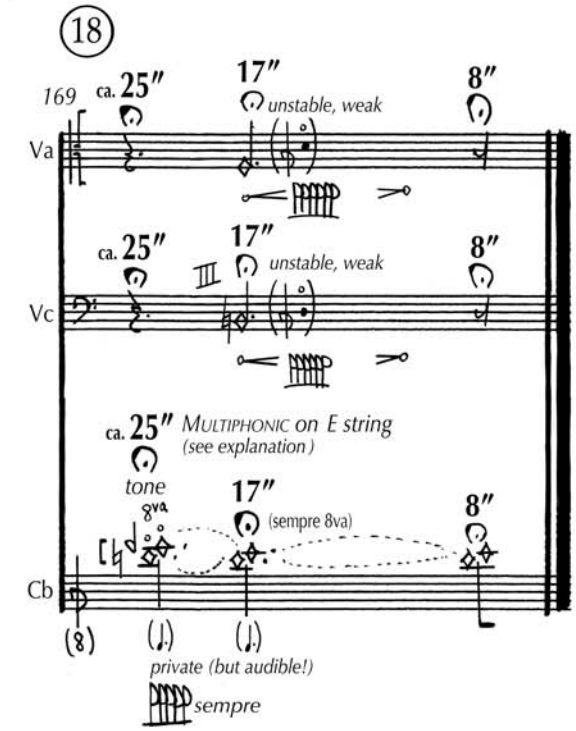

9
97
Va
Vc
Cb
glissando
sempre
sounding
l.v.
102
10
107
senza sordino
vib. ad lib.


12
(senza sord.)
114
♩= 132
Va
13/16
4/4
11
(senza sord.)
♩= 132
Vc
5/4
11/4
112
retake G♯/A♭ a bit later than G♮
l.v.
Cb
senza sordino
(attaca!)
Contrabass has separate tempo. Synchronicities that would result from strict adherence to given tempi are shown. However, it is much more important to create a sense of audible friction and struggle between Cb and the Vla/Vc duo than it is to execute the temporal ratio and its verticalities with absolute fidelity. If the tempi drift apart, all players can easily realign at the first fermata in the penultimate bar on page eight.
♩= 110
118
Va
Vc
(Cb118)
5/4
♩= 110
Cb
choked
♩=132
5:6
5
126
Va
Vc
(Cb123)
Cb


132
('dirty harmonic')
pizz.
Sp×
Fl
perc.
Va
Vc
(Cb128)
Cb
138
(Fl)
(l.v.)
Fl sempre
(Cb133)
Sp→N
144
(vib.)
sim.
(Cb138)


13
tutti
♩=132
follow bass
Va
Vc
in one bow. follow Cb.
linear cresc.!
* if necessary to realign
14
15
Cb144
8"
poco gliss.
(NVM) many bows
l.v.
Cb
150
Fl.
(quartertone glissando)



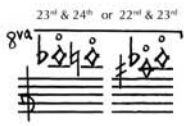


Explanation of the last two bars

After the double harmonic in bar 169, jump immediately to a very high position on the E-string between two adjacent partials in the range of the 22nd to the 25th partials (ideally 24/25 as notated, though 23/24 or 22/23 are also acceptable). Since it is extremely difficult to execute this jump perfectly, **begin decidedly too high** on the string and gradually slide the finger lower until one of the two partials speaks. While searching for the pitch, bow lightly directly at the finger for an air sound; the pitch content should be so quiet as to be audible only to the bassist. Once the correct pitches are found, try to produce both tones at once by making slight adjustments to the bowing parameters (pressure, angle, amount of hair, speed, etc.). **The sound mostly flickers uncontrollably** between the two partials though occasionally both can be heard simultaneously. Avoid scalar wandering; produce instead **two and only two tones**. Aim for a clear, pure tone with no squeaks. Viola and cello should always be underneath the contrabass dynamically, just shading the resonance form the double harmonic at the end of bar 169 and gently suffusing the sound in the final bar.

Unstable, fragile, and private—yet clearly audible.

ossia:



ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

SOUND ELEMENT 2

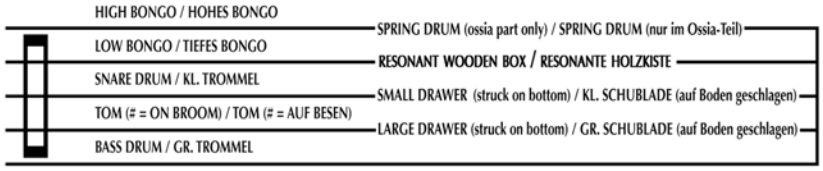
solo for percussion

Solo für Percussion

Mark Barden

ألم (Alam)—sound element 2
für Schlagzeug solo

Instrumentarium: gr. Trommel, Tom (tief), kl. Trommel (ohne Schnarrsaiten), kl. Schublade mit lockerem Boden, kl. Holzkiste, gr. Schublade mit lockerem Boden, Besenkopf (wird über einem Teil der tiefen Tom fixiert, damit beim Schlagen ein Rascheln hörbar ist)





Rand oder Kante (Trommel / Schublade)

schnelle Wischbewegung in eine Richtung

rimshot (Griff auf Rand, Spitze auf Fell)

dead stroke

kontinuierliche Kreisbewegung

harter Schlägel aus Plastik

weicher Paukenschlägel

Bogen

Fingernagel/-nägel

Hand

weiche große Trommelschläger

weiche Vibrafonschläger

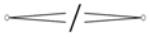
snare sticks

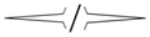
Hammer

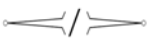
abdämpfen

Legende

"fff" / *"f"* / *"p"* Dynamik entspricht dem energetischen Aufwand, nicht dem Klangresultat.


Crescendo aus dem Nichts / Decrescendo ins Nichts


Cresc. mit plötzlicher Explosion am Schluss / Decresc. mit plötzlicher Implosion am Anfang


Cresc. aus dem Nichts mit plötzlicher Explosion am Schluss / Decresc. ins Nichts mit plötzlicher Implosion am Anfang

allmählicher Übergang

Alam—sound element 2

Mark Barden (*1980)

1

♩ = 132

with quiet desperation

1

Tom *pp*

SD (snares off / *Schnarrsaiten ab*)

BD (heavily! / *stark gedämpft!)*

6

11

17

BROOM ON TOM

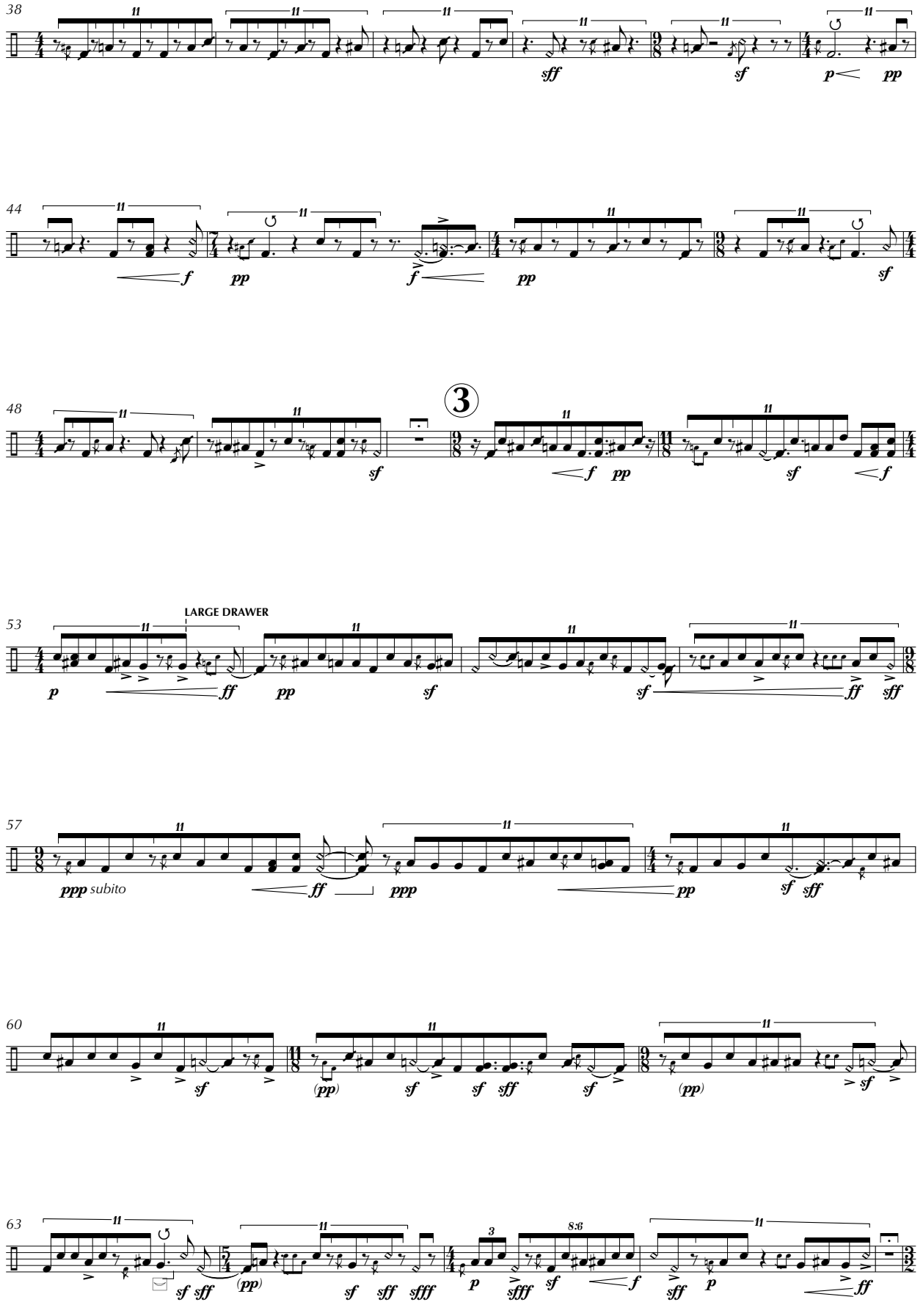
22

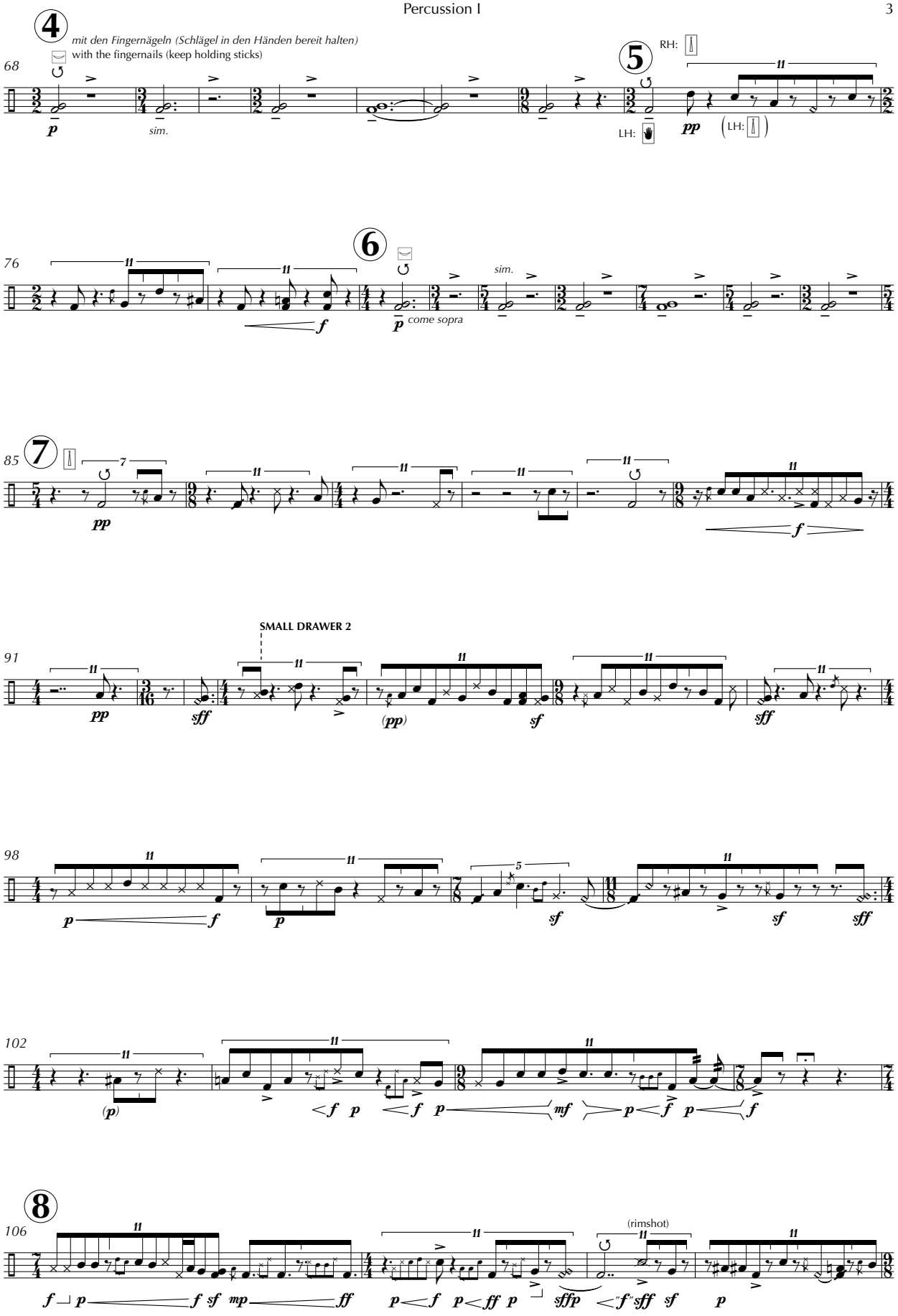
26

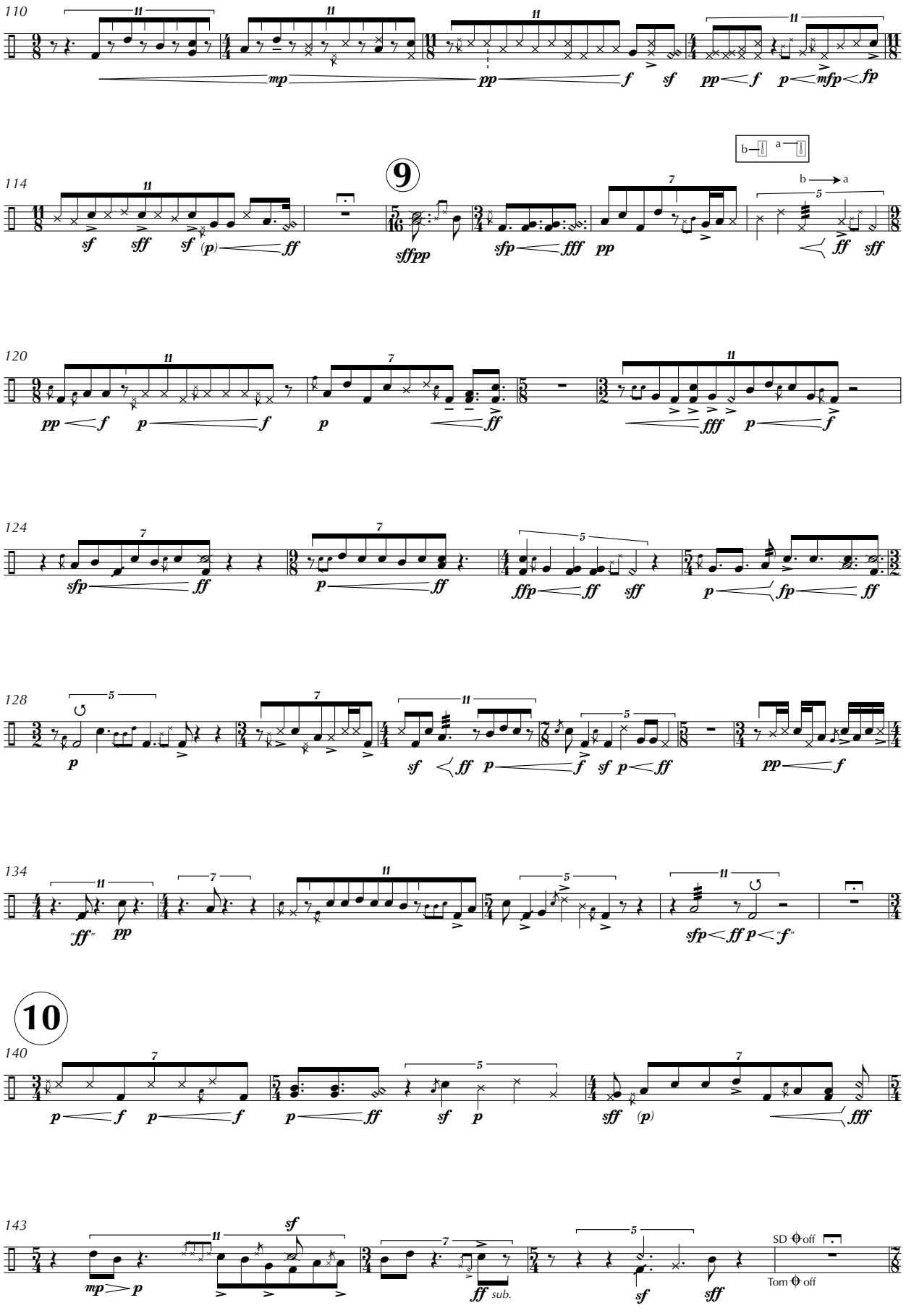
31

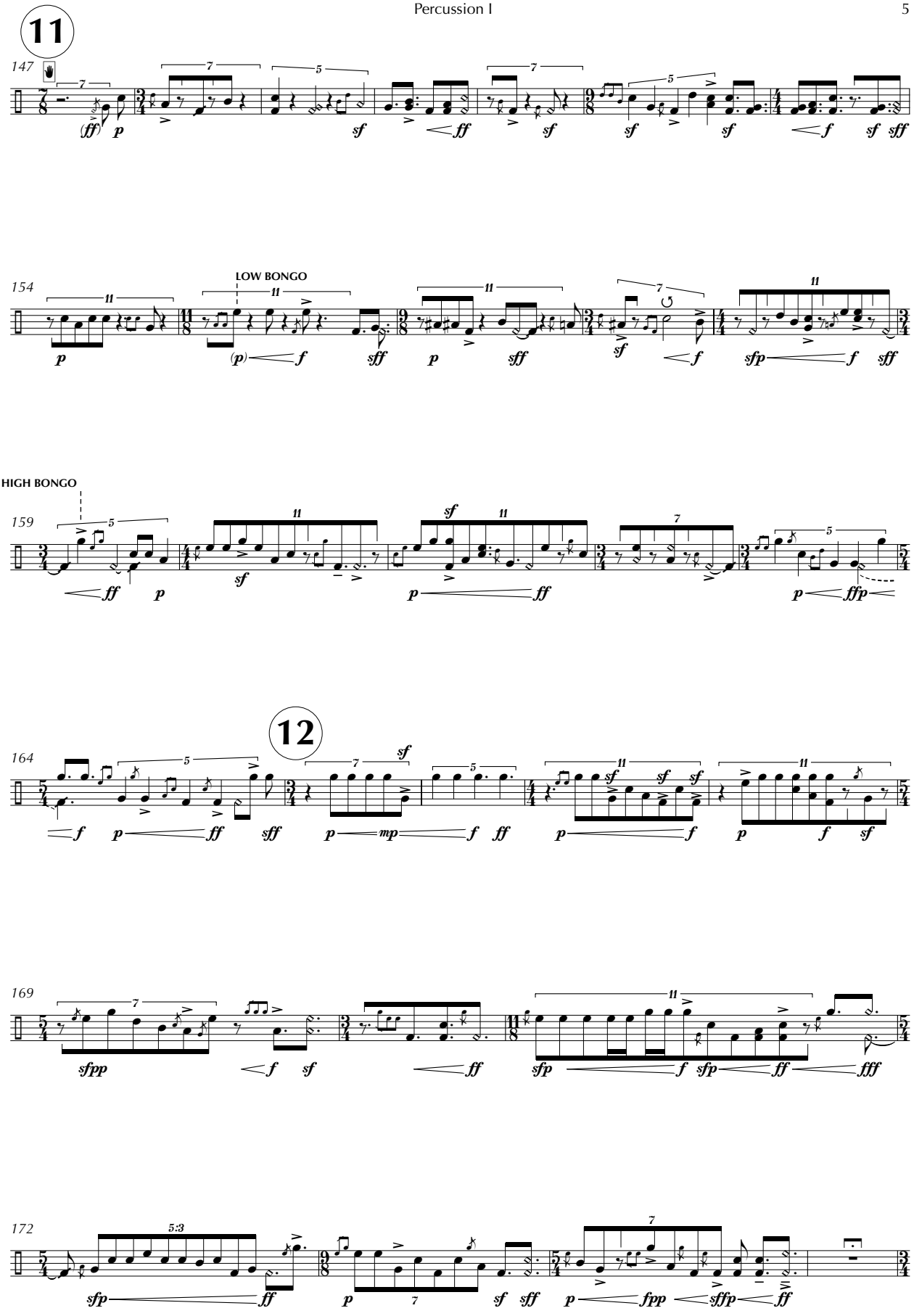
2

© Mark Barden 2010


38
sff
sf
p
pp
44
f
pp
f
pp
sf
48
3
sf
f
pp
sf
f
53
LARGE DRAWER
p
ff
pp
sf
sf
ff
sff
57
ppp subito
ff
ppp
pp
sf
sff
60
sf
(pp)
sf
sf
sff
sf
(pp)
sf
63
sf
sff
(pp)
sf
sff
sfff
3
8:6
p
sfff
sf
f
sff
p
ff

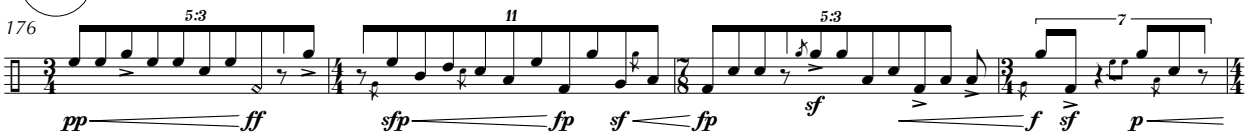

4
mit den Fingernägeln (Schlägel in den Händen bereit halten)
with the fingernails (keep holding sticks)
68
sim.
5
RH:
LH:
76
6
sim.
come sopra
85
7
91
SMALL DRAWER 2
98
102
8
(rimshot)


110
mp pp f sf pp f p mfp fp
114
9
sf sff sf (p) ff
sffpp
sfp fff pp
b a
ff sff
120
pp f p f
p ff
fff p f
124
sfp ff
p ff
ffp ff sff
p fp ff
128
p
sf ff p f sf p ff
pp f
134
"ff" pp
sfp ff p "f"
10
140
p f p f
p ff
sf p
sff (p) fff
143
mp p
sf
ff sub.
sf
sff
SD off
Tom off


11
147
LOW BONGO
154
HIGH BONGO
159
12
164
169
172

13

176



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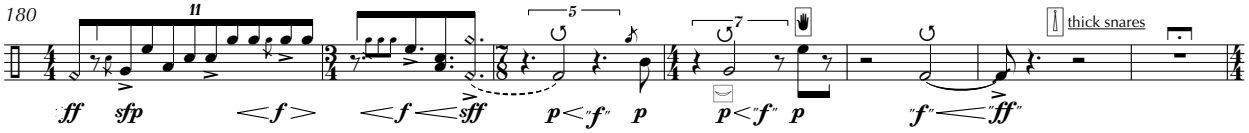
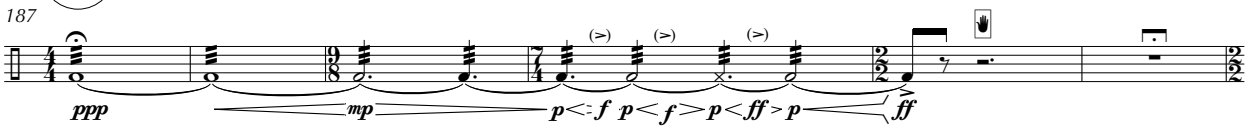


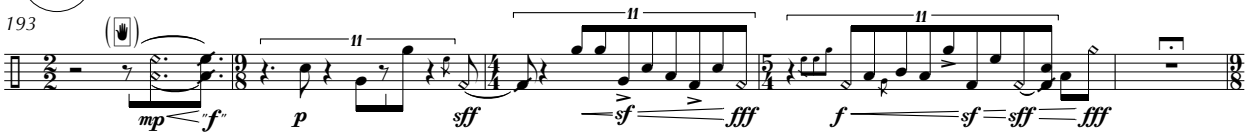
14

187



15

193



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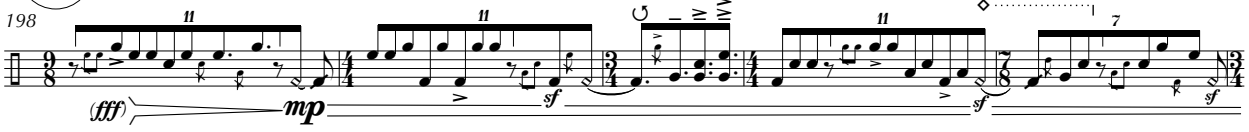
198



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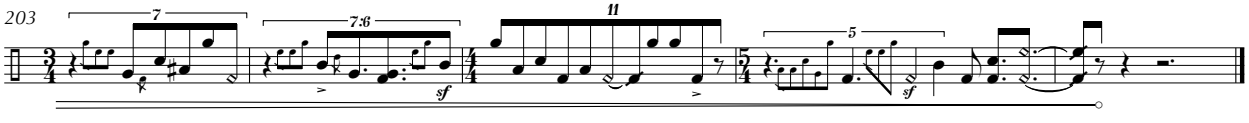


ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

SOUND ELEMENT 3

duo for contrabass clarinet & tuba

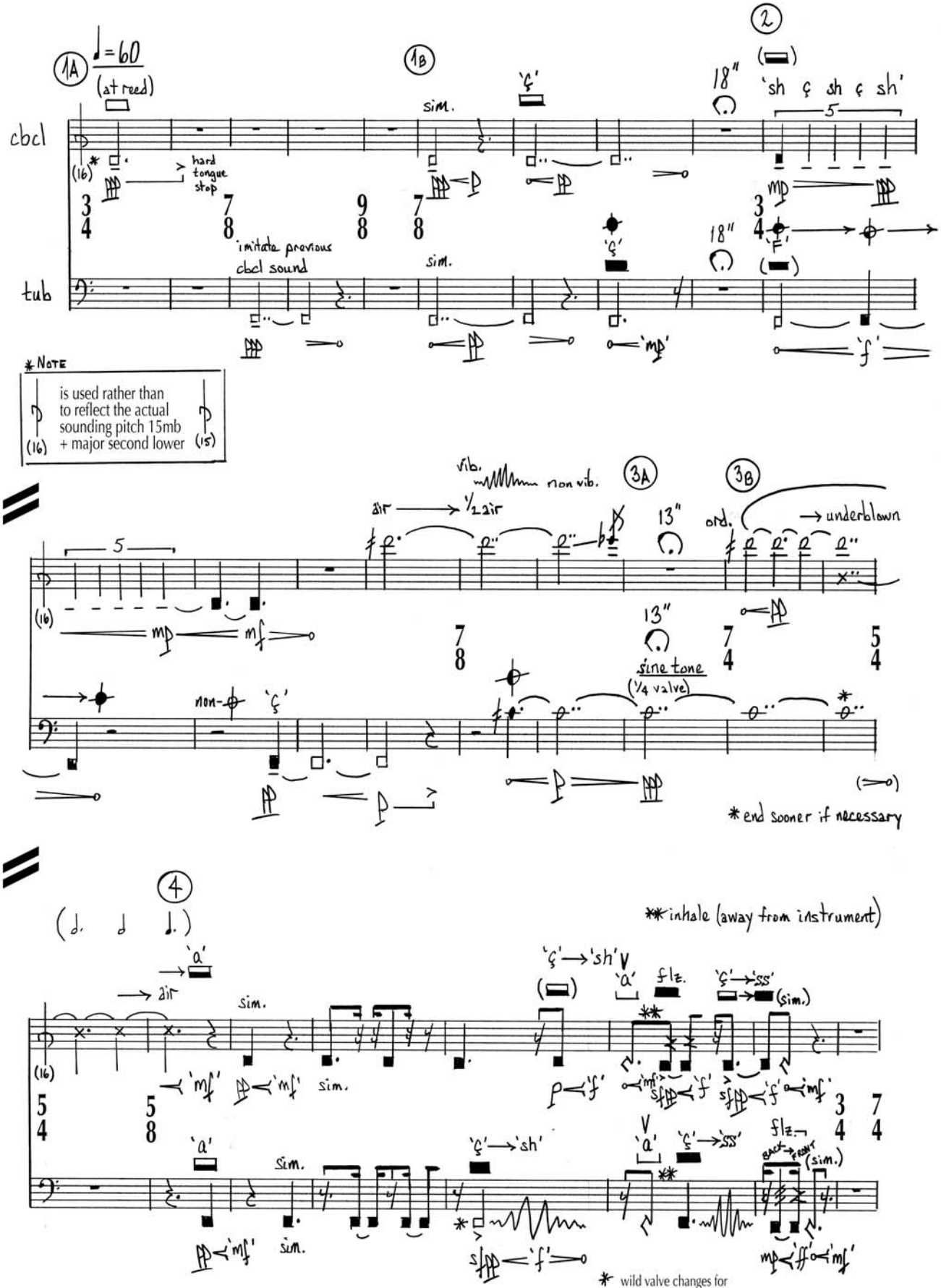
Duo für Kontrabaßklarinette & Tuba

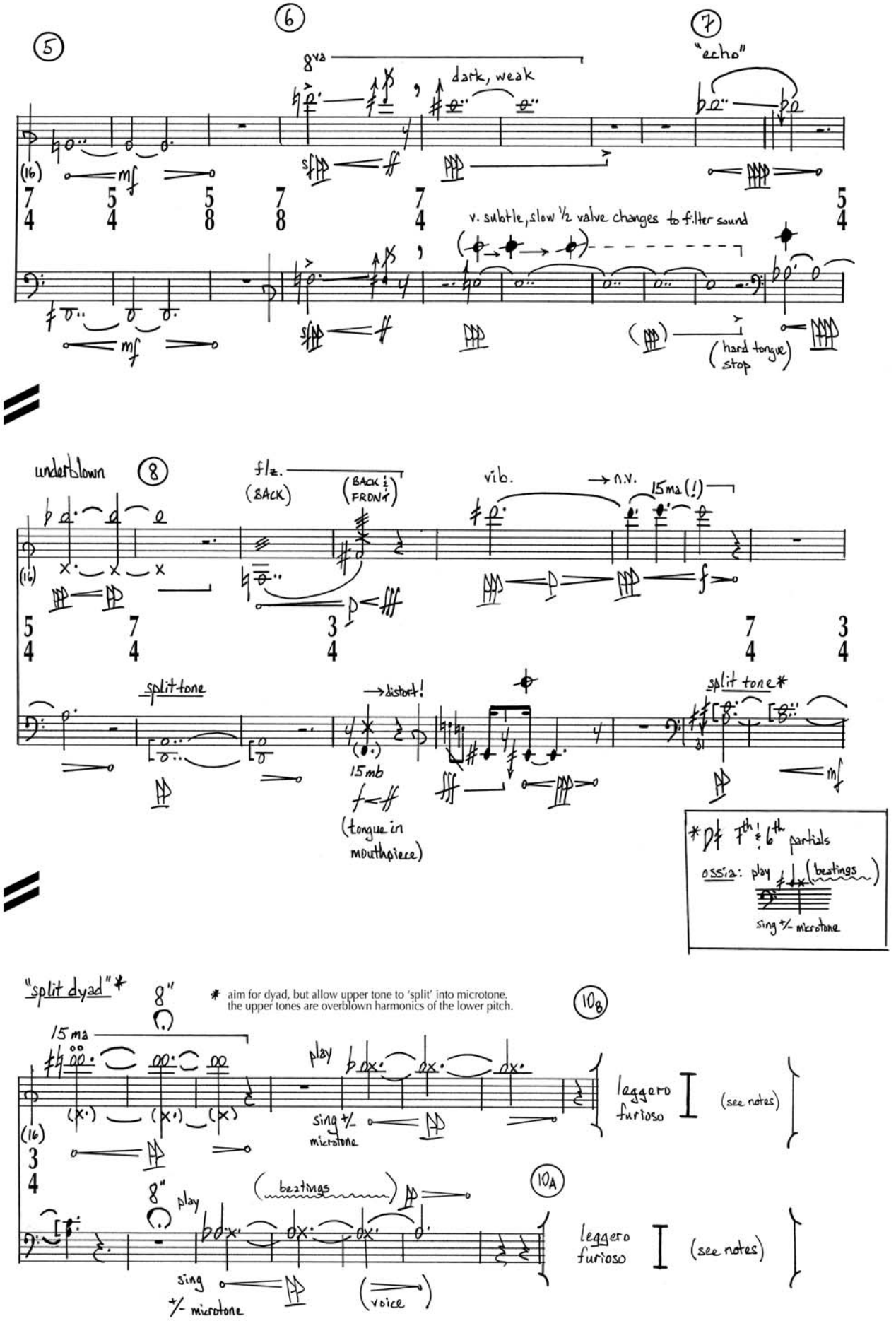
Mark Barden

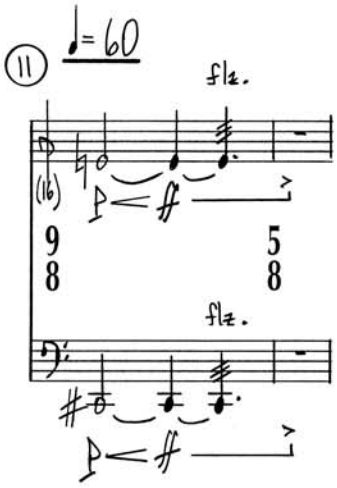
Contrabass clarinet & Tuba duo

—Alam—

Mark Barden




5
6
7
"echo"
8va
dark, weak
(16)
mf
sf
ff
7/4 5/4 5/8 7/8 7/4 5/4
v. subtle, slow 1/2 valve changes to filter sound
(hard tongue stop)
underblown
8
fl/z.
(BACK)
(BACK ½ FRONT)
vib.
→ n.v.
15ma (!)
p
f
split tone
→ distort!
15mb
(tongue in mouthpiece)
split tone*
mf
5/4 7/4 3/4 7/4 3/4
*D♯ 7th & 6th partials
ossia: play (beatings)
sing +/- microtone
"split dyad"*
8"
* aim for dyad, but allow upper tone to 'split' into microtone.
the upper tones are overblown harmonics of the lower pitch.
15ma
play
sing +/- microtone
10B
leggero furioso
(see notes)
3/4
8"
play
(beatings)
10A
sing +/- microtone
(voice)
leggero furioso
(see notes)



12

leggero furioso I

	PLAY	STOP
12A	4'54	5'01
12B	5'03	5'04½
12C	5'06	5'10
12D	5'14	5'25

13

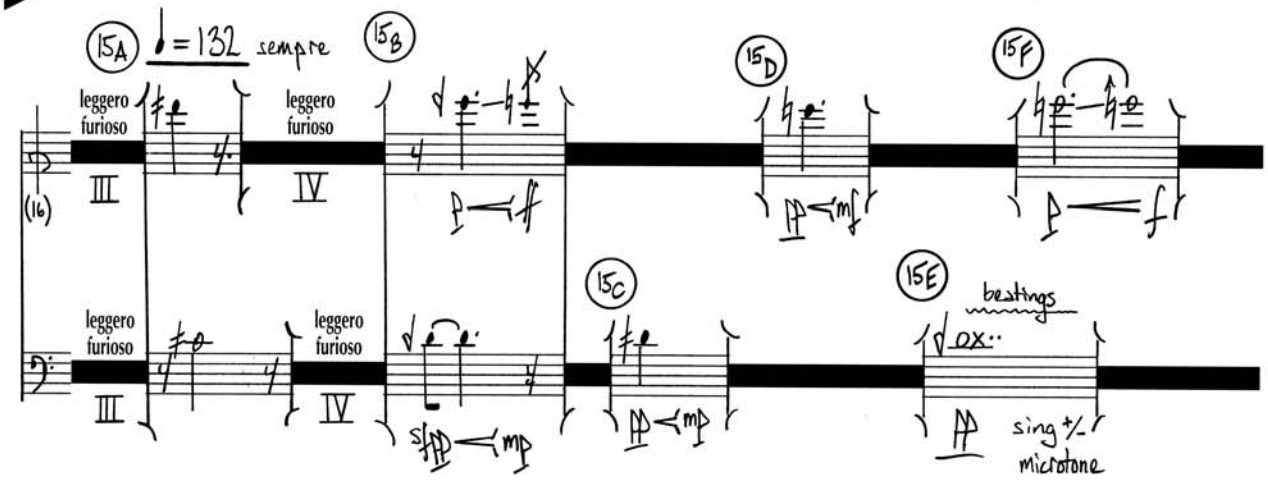
leggero furioso II

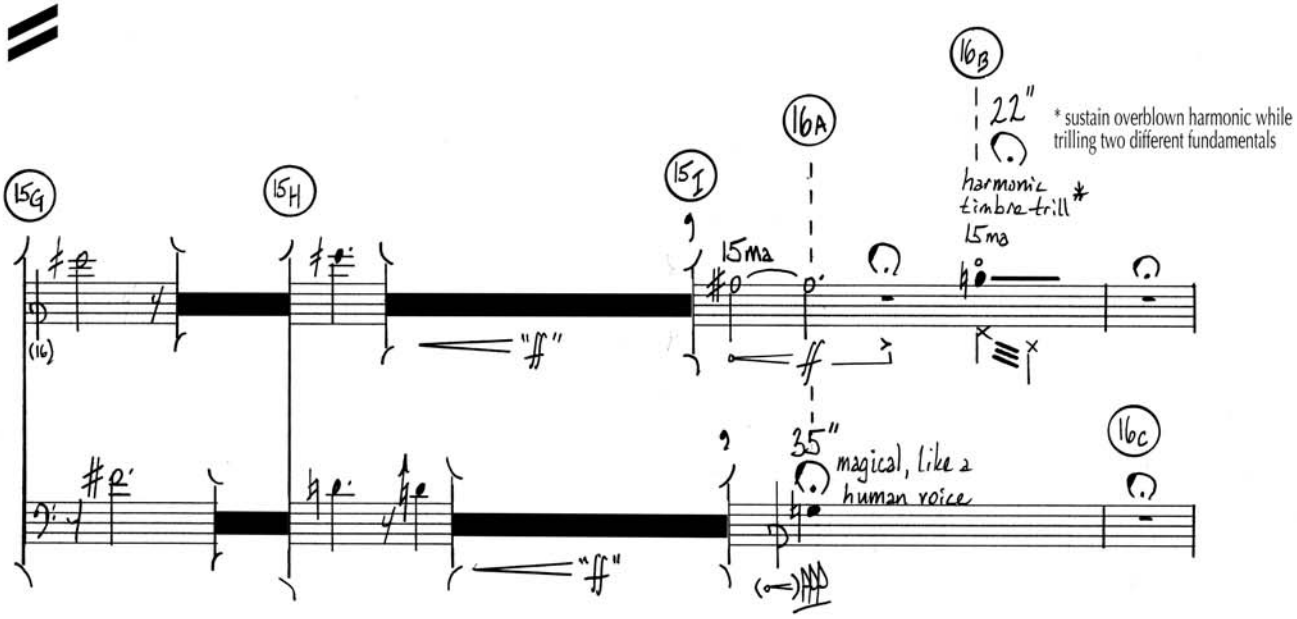
	PLAY	STOP
13A	5'28	5'28½
13B	5'31	5'39

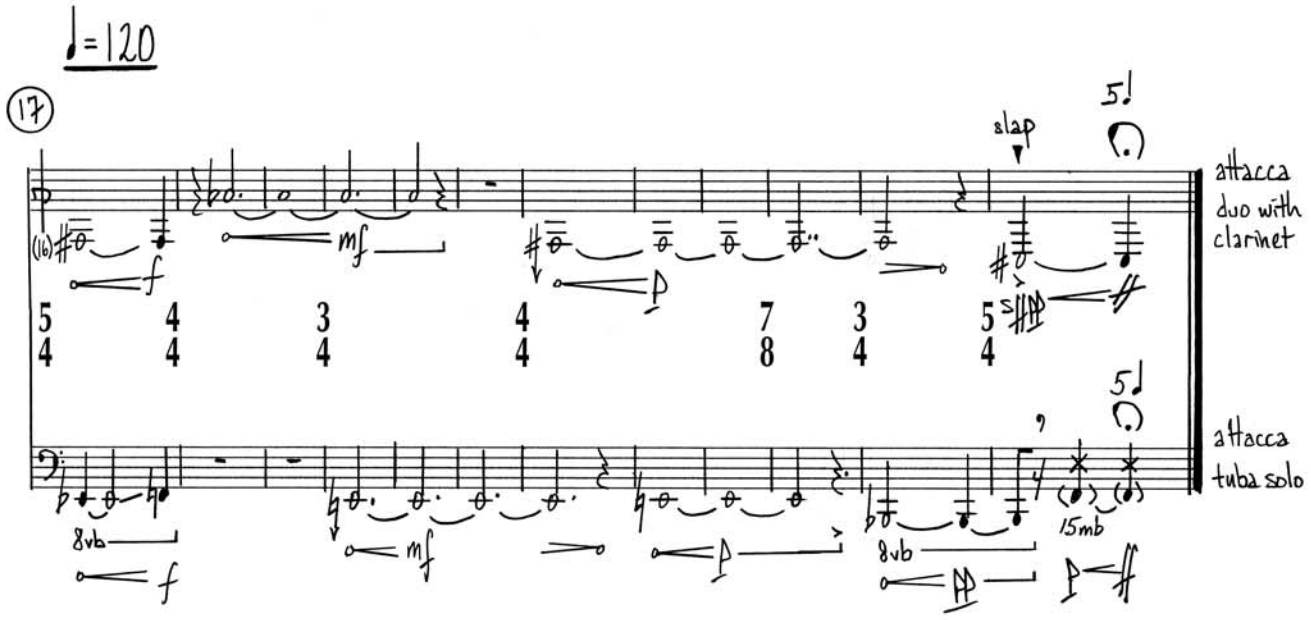
14 leggero furioso III 5'40 (continuous)

see below

15 leggero furioso IV 5'56 (continuous)







Legend

normal embouchure, mouth closed fully against mouthpiece

1/2 open embouchure, mouth is loosely in contact with mouthpiece, air leaks out sides of mouth

mouthpiece is held at a short distance from the mouth

mouthpiece is not involved in the sound, the mouth is far away from the mouthpiece

'ç'/'sh'/'f'/'ss' ich (German), ship, food, hiss

non dim. / non dim. with accented tongue stop against palate (not a tongue ram!)

quartertone alteration

microtonal alteration, smaller than a quartertone. performer chooses degree based on context

31 cents lower than a normal flat

cresc. dal niente / dim. al niente

cresc. with sudden explosion at the end / dim. with sudden implosion at the beginning

'f' dynamics in quotes correspond to the intensity of the physical action, not the sounding result (which is always quieter)

unpitched air sound

unspecified pitch

inhaled through the mouth (not into instrument)

flz. fluttertongue at the front of the mouth (tip of tongue)

flz. fluttertongue at the back of the mouth ("throat" fluttertongue)

flz. fluttertongue at the back and the front of the mouth at the same time

air → ½ air → tone gradual transition from air to tone

n.v. non vibrato. always assume non vib. unless otherwise indicated.

TUBA ONLY: various degrees of muting (using half valve combinations). These are relative values; the darker the circle, the heavier the muting effect.

15mb TUBA ONLY: insert tongue into mouthpiece and vibrate it against the inside of the mouthpiece for a low, loud noise/tone ca. lowest F.

contrabass clarinet & tuba duo

'Leggero furioso' palette

I — AIR I —

♩= 132

Ⓐ 'a' (♩.)

'f' - 'ff'

+/- v. short falsetto pitch (gasp). use v. rarely!

■/▭/or■→▭

'ç'/'sh'/'F'/'ss'

Ⓑ ♩ to ♩ (usually short)

'mp' - 'f'

+/- sff accent

II — AIR II —

also

Ⓑ +/- flz. ≡ ≷ ≷ & transitions

Ⓒ precede any sound with

'k' or 't' (aspirated & unaspirated)

Ⓓ rapid, wild alterations of

i) fingering

ii) vowel/fricative ç, sh, F, a, o, i

iii) embouchure

+/- flz (all types)

+/- sff accent

'f' - 'ff'

or

'f' - 'ff'

Ⓔ percussive articulations — always unpitched or v.v. minimal 'shadow' pitches!

- slaptongue (secco!), tongue ram, key noise
- exception: cl may play open pitched slap in this range:

III — SHADOW —

TUBA

Ⓕ

tongue in mouthpiece

+/- voice (to increase distortion)

+/- throat flz. ≡

Ⓖ split tones. range:

'mp' - 'mf'

v.v. short: "strangle" sound before it fully develops

Ⓚ RANGE

rapid ½ valve changes

CBCL

Ⓗ shadow multiphonics

i) single

ii) series of random fingerings

range of base tone:

Ⓘ v. short transition, quasi subito

RANGE

(single notes, no gliss.)

+/- flz. (all trills)

Ⓙ flz

'mp' - 'mf' or 'pp'

IV

all gestures increase possible dynamic levels by one degree

i.e. 'pp' → 'p', 'mp' → 'mf', etc.

ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

SOUND ELEMENT 4

duo for violin & clarinet in A

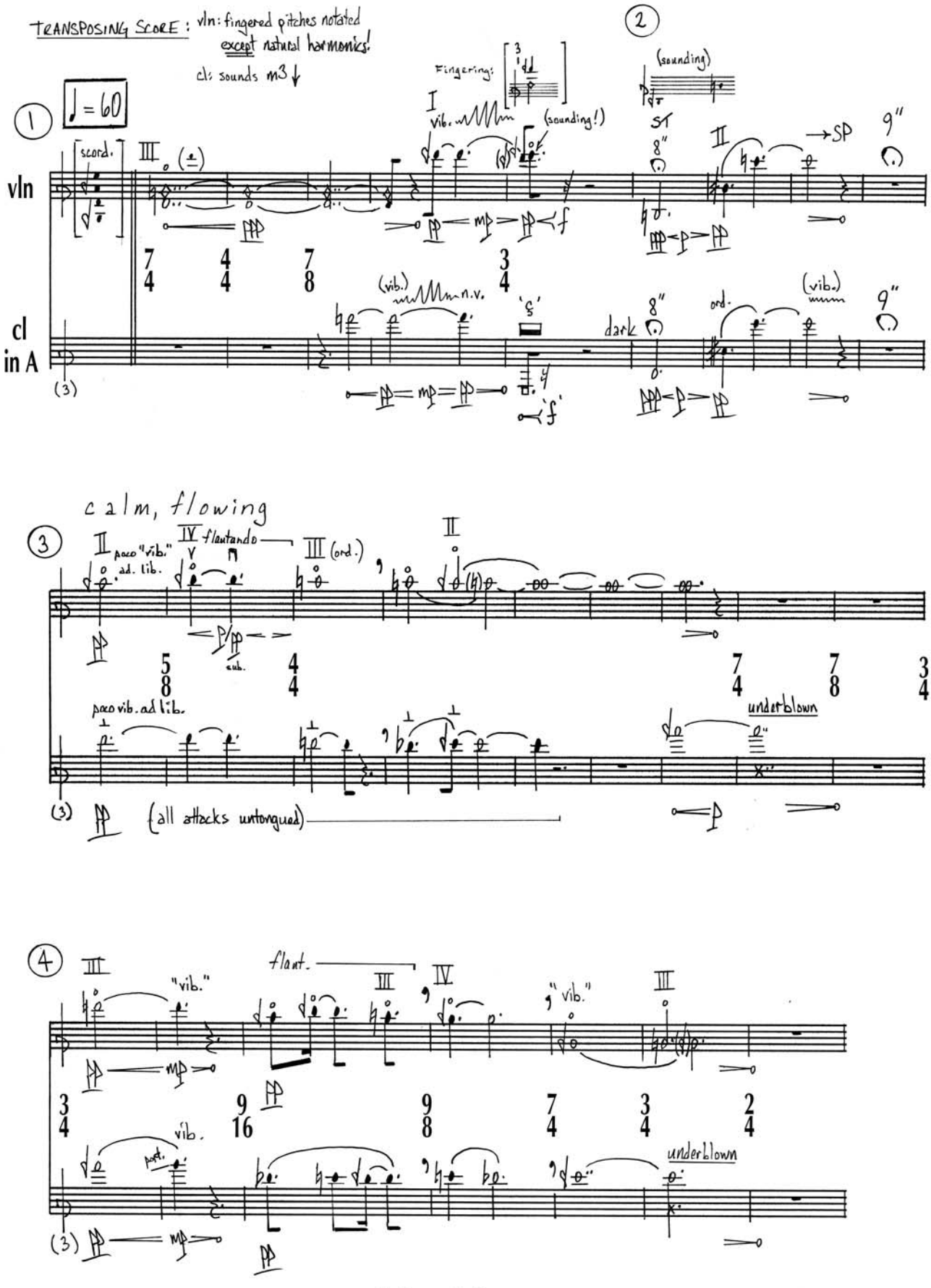
Duo für Violine & A-Klarinette

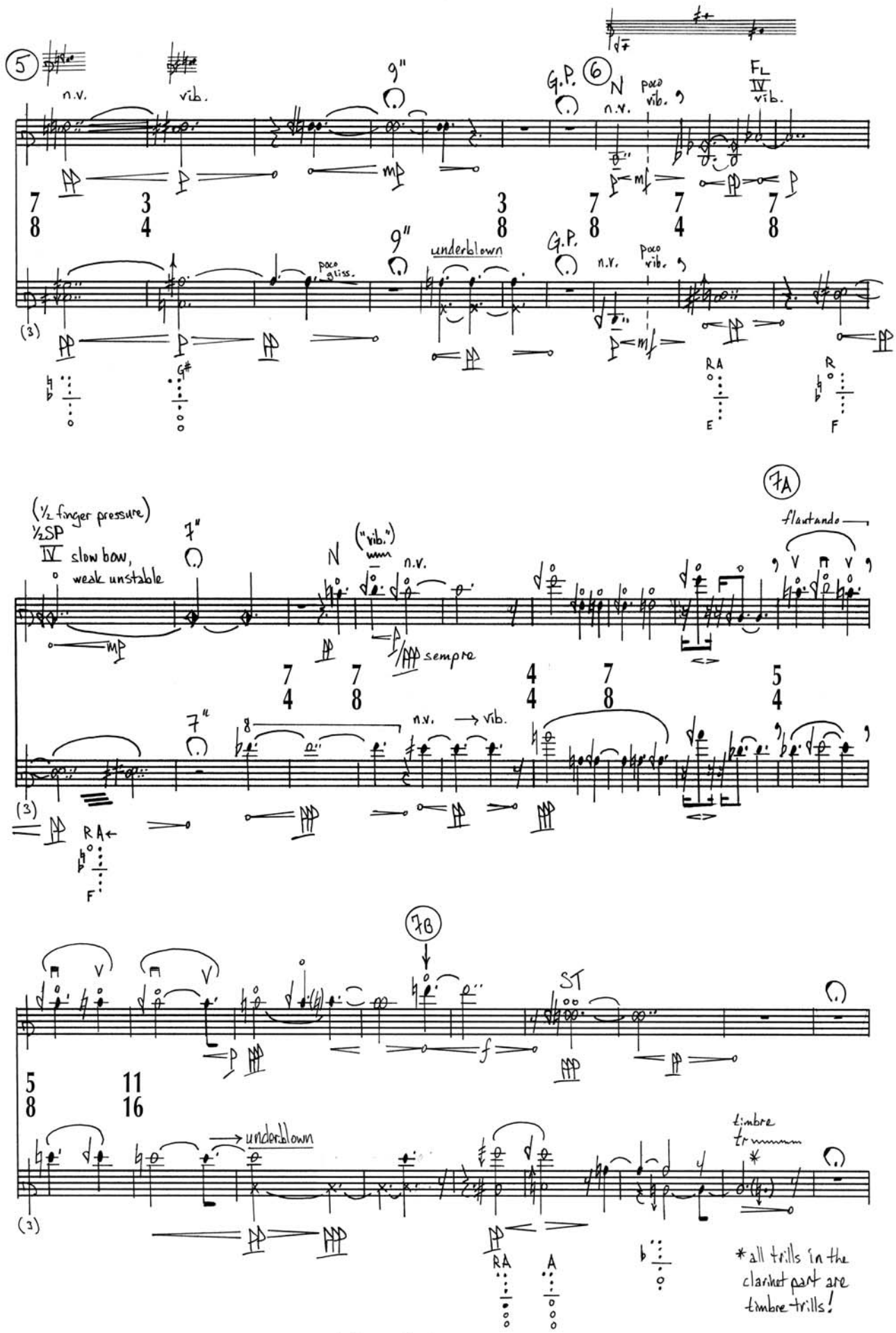
Mark Barden

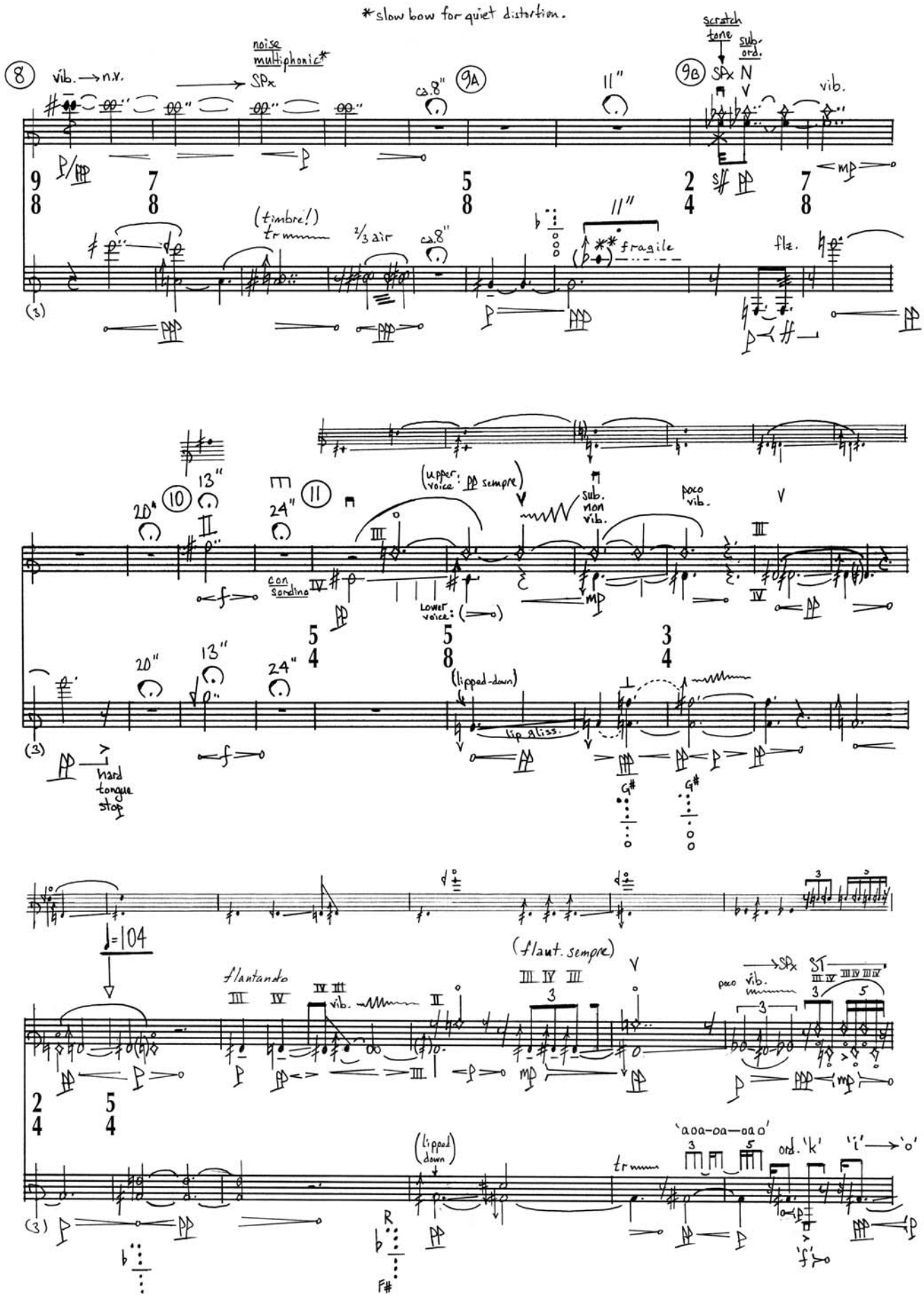
Alam

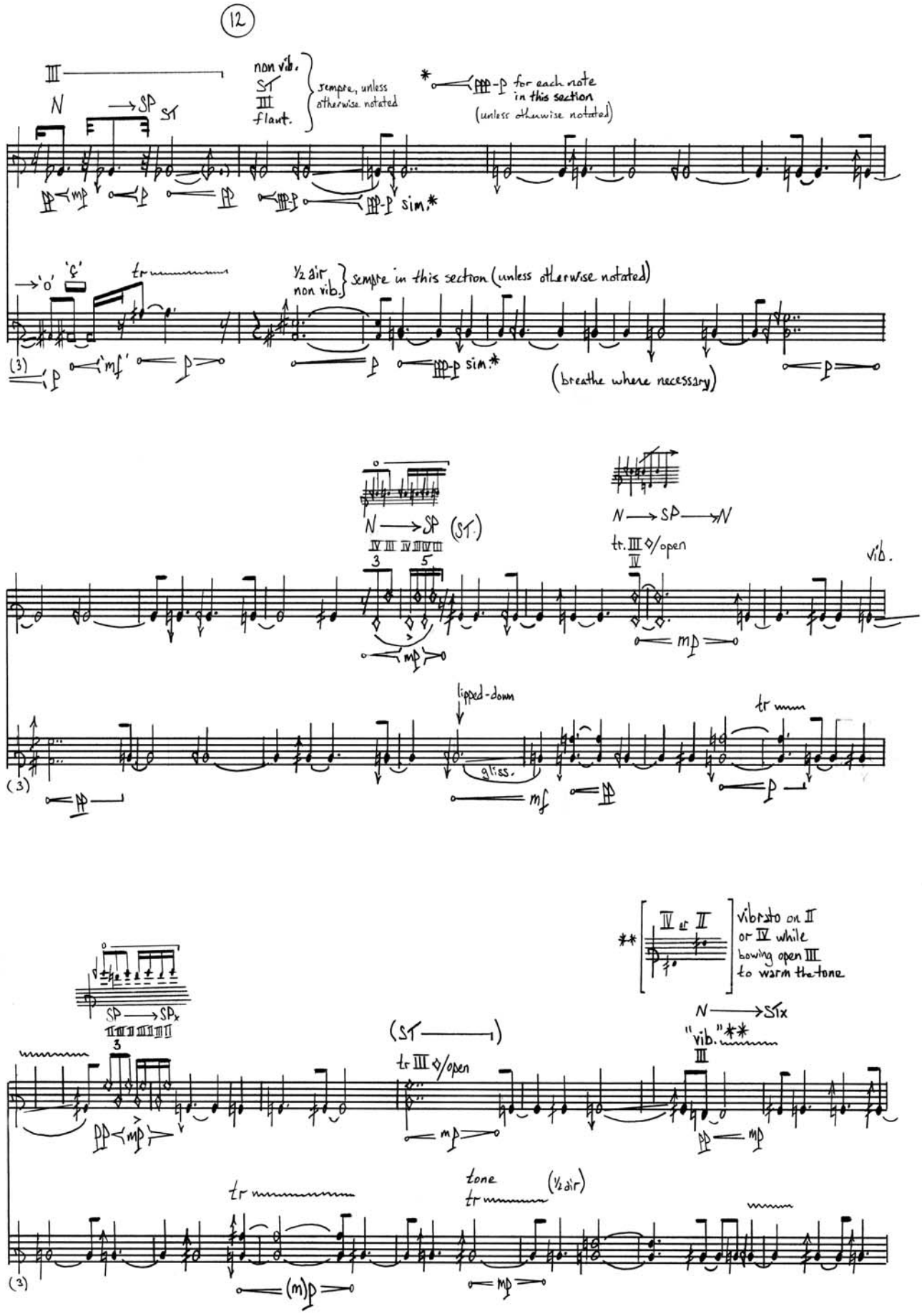
duo for clarinet in A and violin

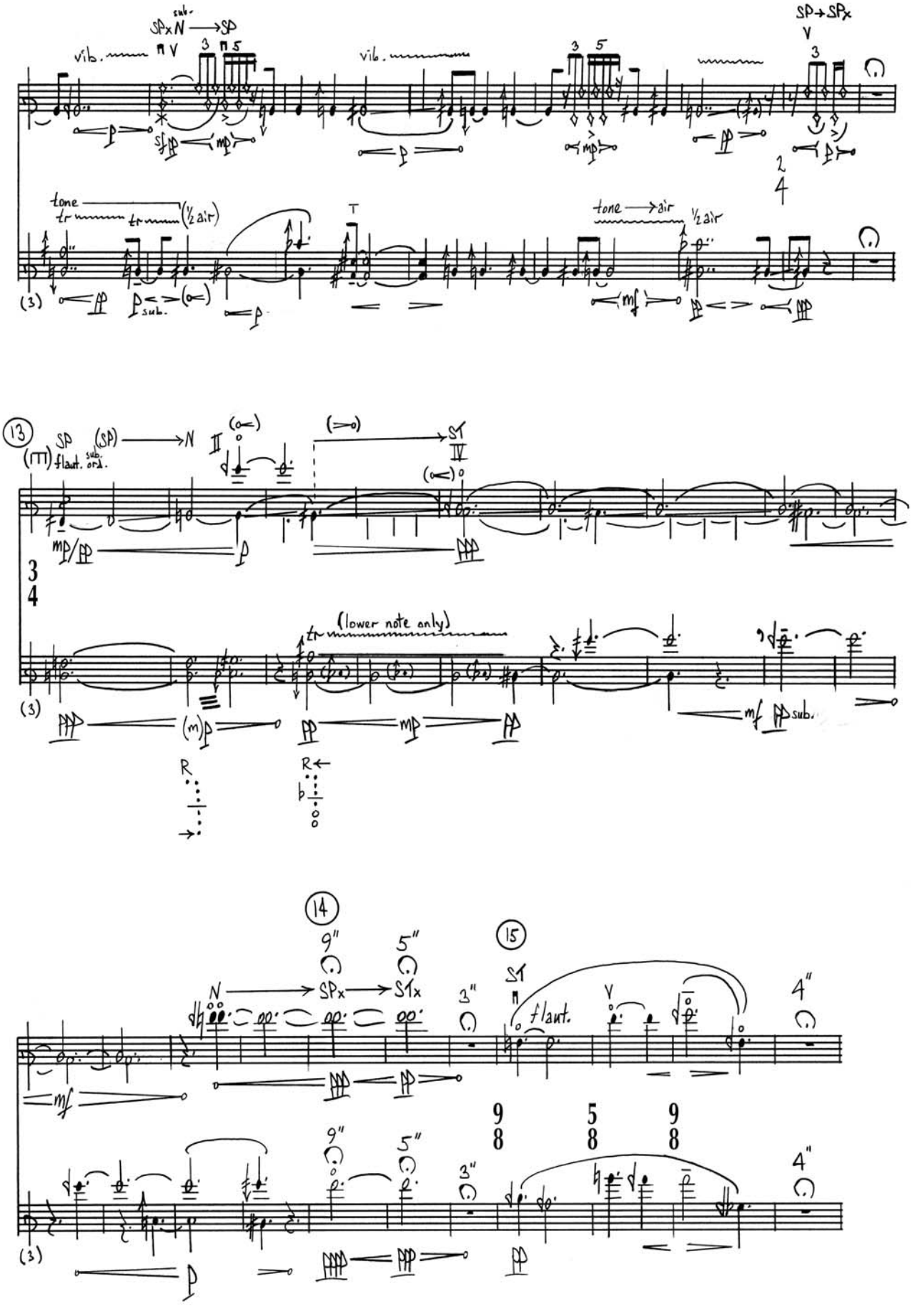
Mark Barden

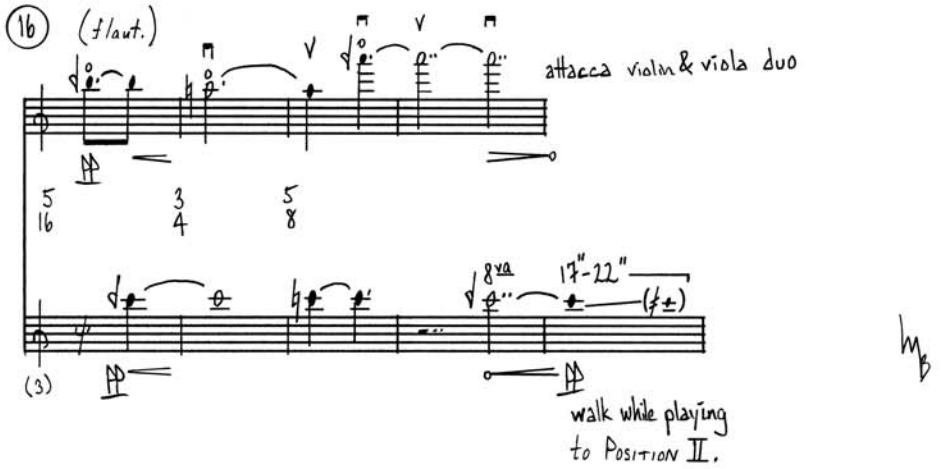



5
n.v.
vib.
9"
G.P.
6
N
n.v.
poco vib.
FL
IV
vib.
7 8
3 4
3 8
7 8
7 4
7 8
underblown
poco gliss.
(3)
RA
E
R
F
7A
flautando
(½ finger pressure)
½SP
IV slow bow, weak unstable
7"
("rib.")
sempre
4 4
5 4
→ vib.
7B
ST
5 8
11 16
timbre tr
*all trills in the clarinet part are timbre trills!


*slow bow for quiet distortion.
8
vib. → n.v.
noise multiphonic*
SPx
ca.8"
9A
11"
9B
scratch tone
sub. ord.
SPx N
vib.
(timbre!)
tr
2/3 air
ca.8"
11"
fragile
flz.
10
13"
20"
24"
11
(upper voice: pp sempre)
sub. non vib.
poco vib.
con sordino
Lower voice:
(lipped-down)
lip gliss.
hard tongue stop
G#
♩=104
flautando
vib.
(flaut. sempre)
poco vib.
SPx
ST
(lipped down)
tr
'aoa-oa-oao'
ord. 'k'
'i' → 'o'
'f'
R
F#

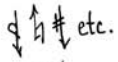

12
III
N → SP ST
non vib.
ST
III
flaut.
sempre, unless otherwise notated
* fff-p for each note in this section (unless otherwise notated)
mp p p fff-p sim.*
'o' 'c' tr
½ air
non vib.
sempre in this section (unless otherwise notated)
(3) p 'mf' p f fff-p sim.*
(breathe where necessary)
N → SP (ST.)
IV III IV III IV III
3 5
mp
N → SP → N
tr. III ◊/open
IV
mf
vib.
(3)
tipped-down
gliss.
mf
tr
p
SP → SPx
3
pp mp
(ST)
tr III ◊/open
mp
** IV or II
vibrato on II or IV while bowing open III to warm the tone
N → STx
"vib." **
III
pp mp
tr
tone
tr
(½ air)
(3)
(m)p
mp


vib.
SP×N → SP
SP→SPx
tone
tr
(½ air)
tone → air
½ air
(3)
13
SP
(SP)
N
flaut.
sub. ord.
ST
(lower note only)
14
15
N
SPx
STx
flaut.
9"
5"
3"
4"



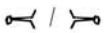
Legende

general

	quartertones
	smaller microinterval, ca. 1/6 to 1/8 tone
	two tones, a quartertone apart

violin

TUNING: violin tunes G- and A-string down one quartertone. Notes played on these strings are notated at the fingered pitch and the sounding pitch written above. Natural harmonics, however, are notated at sounding pitch!

SPx / SP / 1/2 SP	*sul pont. extreme / sul pont / poco sul pont.*
N	*normale*
1/2 ST / ST / STx	*poco sul tasto / sul tasto / sul tasto extreme*
FL	flute: bow exactly halfway between the fingered pitch and the bridge (STx) to suppress octave node. very special, hollow flute-like sound.
"vib."	quasi-vibrato effect. natural harmonics: either rapid small glissando with light finger pressure, or a centered vibrato with half pressure
	crescendo from nothing with a sudden explosion at the end / diminuendo to nothing with sudden implosion at the beginning

clarinet

T / ⊥	tongued attack / untongued attack
'ç' / 'k'	German (ich) / kite
'a' / 'i' / 'o'	German vowels (when combined with normal playing, these formants alter the timbre)
'lipped down'	this pitch is fingered higher than notated and is played with a lowered jaw and looser embouchure to lower the pitch. thus a lip glissando of ca. 1/4 tone is possible.
	equal mixture of air and tone
	all trills are timbre trills!
	half-open embouchure (lips "leak" air, jaw is opened slightly away from mouthpiece)

ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

Sound Element 5

duo for soprano sax & clarinet in B-flat

Duo für Sopransaxofon & B-Klarinette

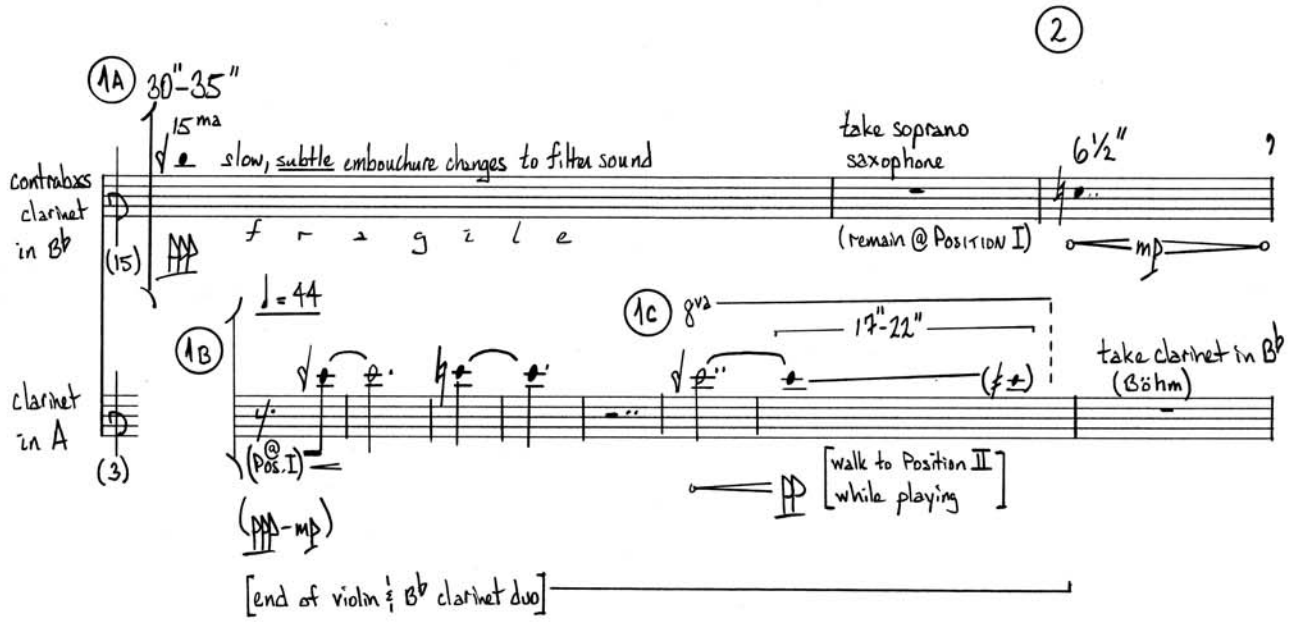
Mark Barden

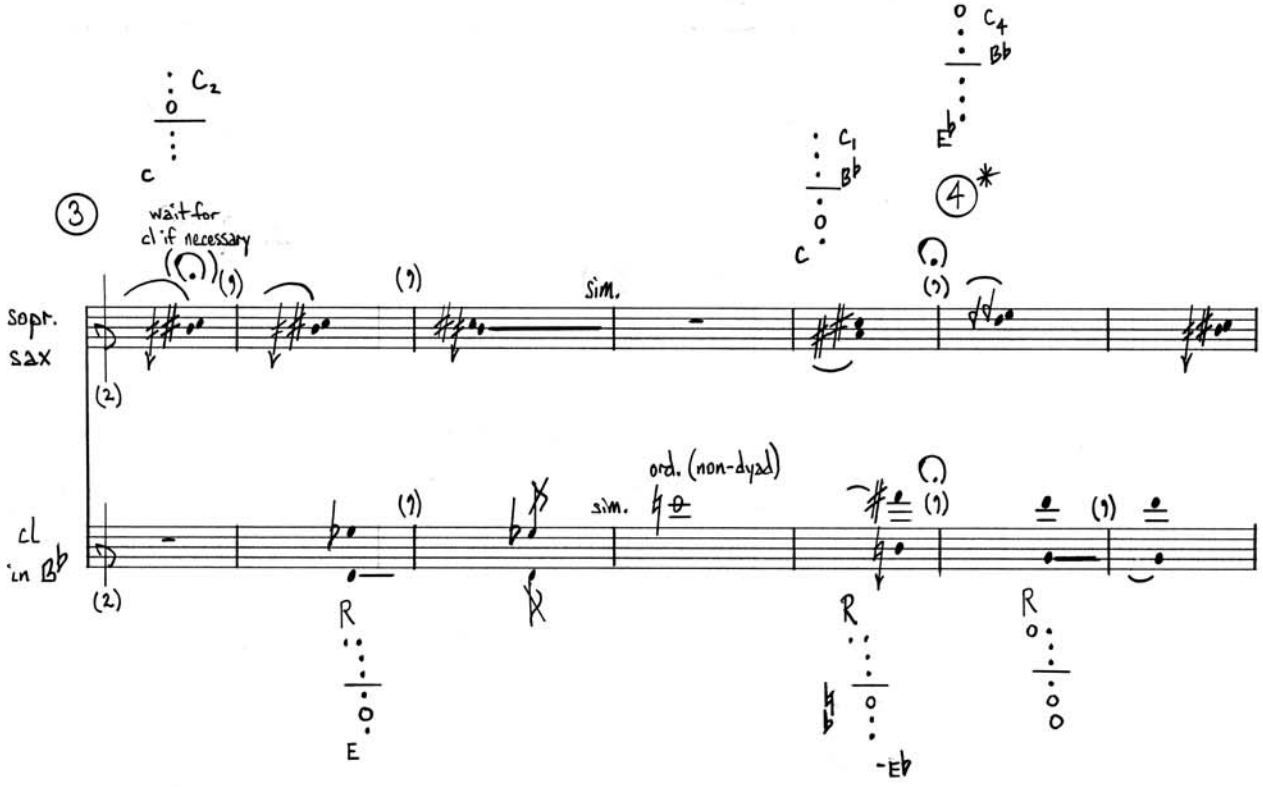
saxophone & clarinet duo

Mark Barden

— Alam —

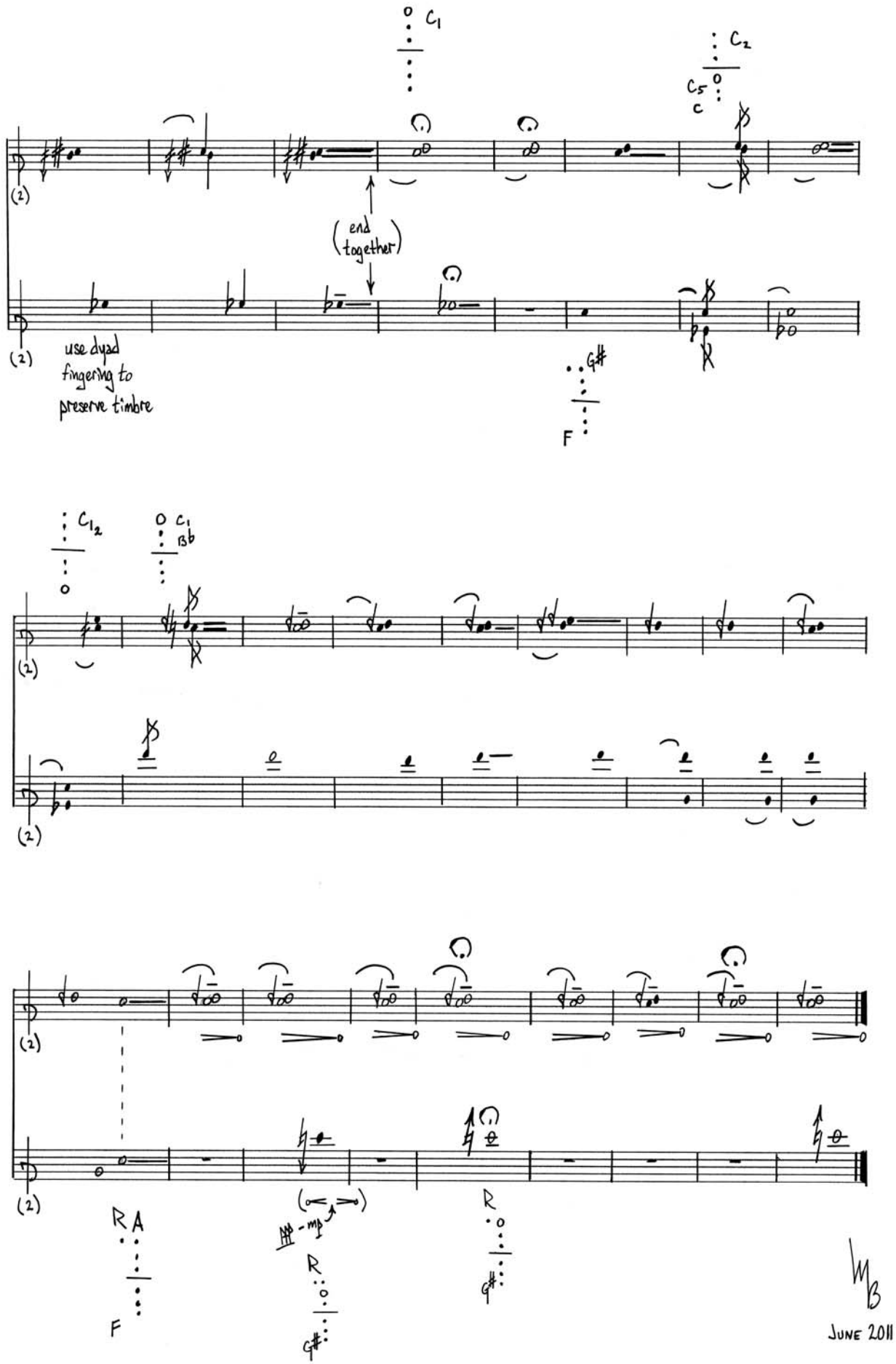
TRANSPOSING SCORE





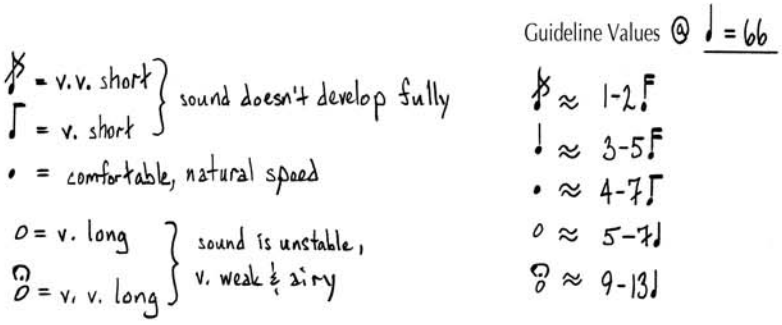
*(4) play until 10'50 (continue on to next page) — 3" — 10'53

11'14 (5) continue where you stopped. play until 11'33 — 3½" — 11'36½


C1
C2
C5
C
(2)
(end together)
use dyad fingering to preserve timbre
G#
F
C1 2
C1
B♭
R A
F
R
G#
R
G#
JUNE 2011

Explanatory Notes for Gestures 3–5

- each instrument uses a special dyad fingering in each bar (except when "ord." is indicated specifically)
- one bar = one gesture = one breath
- breathe at **every** barline
- use all breath in each bar: "too much breath" for short notes and "too little breath" for long notes.
- the sequence of notes in each bar is partially determined, see examples below
- durations are relative and based on deviations from a comfortable, natural speed to play each dyad



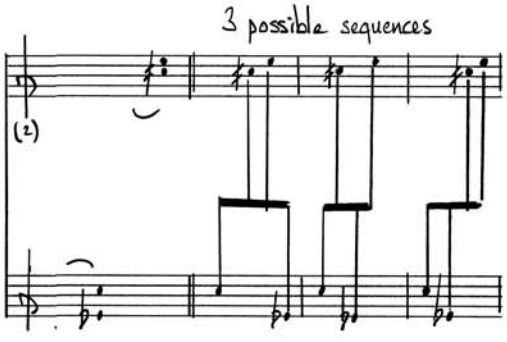
play both notes of dyad simultaneously

play lower note first, then higher

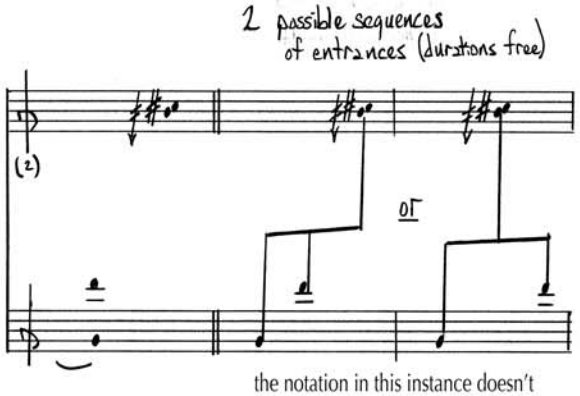
play higher note of dyad first, then add lower

the bottom note is the last note of the gesture

Examples



the notation specifies four details:
1) clarinet must play before sax.
2) clarinet must play C before E-flat.
3) sax may begin anytime after cl's first note.
4) sax must play raised C before E.



the notation in this instance doesn't specify the last pitch to sound, so any of the four tones may finish the gesture.

ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

SOUND ELEMENT 6

duo for violin & viola

Duo für Violine & Viola

Mark Barden

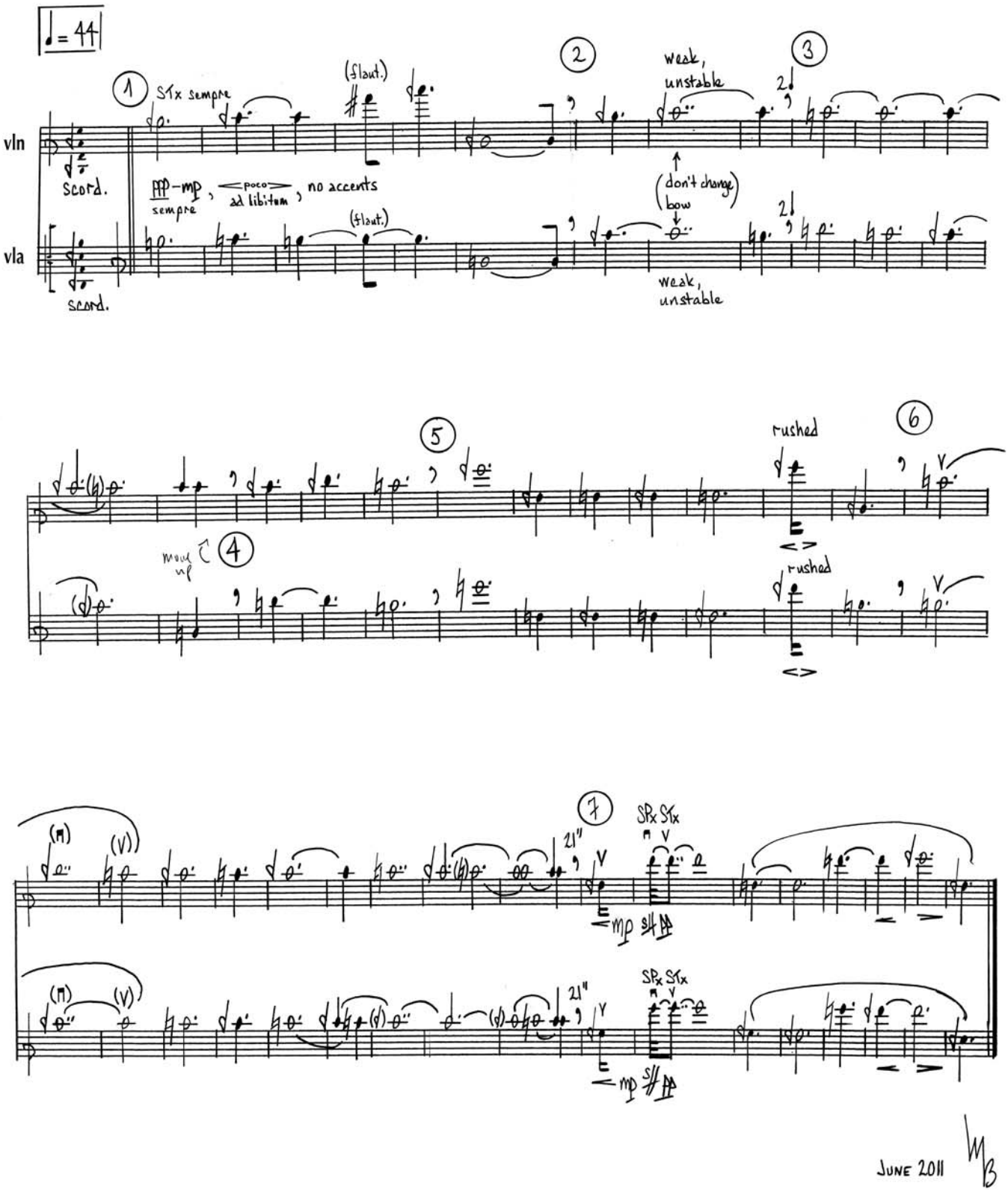
violin & viola duo

SCORE in C

— Alam —

Mark Barden

- all pitches are natural harmonics (sounding pitches written, even on strings with scordatura)
- change bow at **every** barline. use <u>one full bow per bar</u>. short notes flautando and airy, long notes are unstable, breaking.
- con sordino, sempre non vibrato



JUNE 2011

WB

ألم

(Alam [Pain])

a concert installation for ensemble and electronics

Text: Zakaria Mohammed

(2011)

Sound Element 7

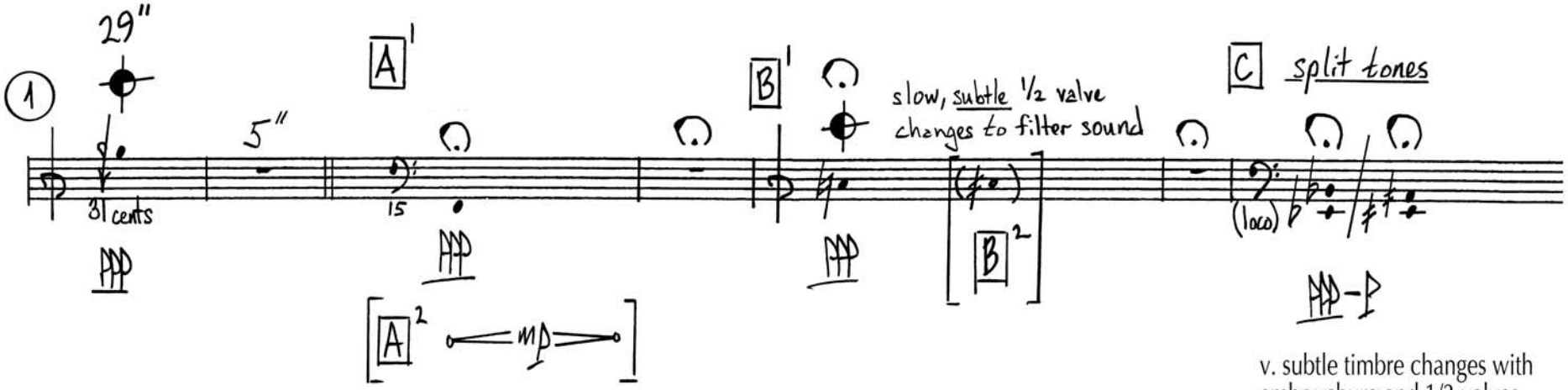
solo for tuba

Solo für Tuba

Mark Barden

Tuba solo

— Alam —



v. subtle timbre changes with embouchure and 1/2 valves

move slowly & with subtlety between the two multiphonics, perhaps just 1-3 alternations per gesture.

time	gesture	sound	length
8'25	②	A'	ca.15"
8'47	③	B'	30"–45"
9'35	④	A'	11"
9'50	⑤	C	7"

time	gesture	sound	length
10'00	⑥	B'	30"
10'33	⑦	C	ca.13"
10'49	⑧	A^2	4"
11'16½	⑨	B^2	17" 3½"

WB

— JUNE 2011 —

Alam—Sounding Element 8

Cellphones (minimum 5) / *Handys (wenigstens 5)*

Cellphones must have MP3 playback. Other portable devices with small loudspeakers can be substituted, e.g., dictaphones. The composer supplies one MP3 file (mono) per device to upload onto the phones. Alternatively, the phone or other device can record the MP3 being played through a loudspeaker in a quiet room. The MP3s contain high sine tones that project very well on small loudspeakers. The frequencies of each MP3 vary slightly such that clear, quiet beatings result when all are played simultaneously.

N.B.: after the MP3 file finishes playing, the device must be silent. If the next MP3 saved on the device plays automatically, either turn this function off or upload a long track of digital silence.

Handys müssen fähig sein, MP3s abzuspielen. Andere tragbare Endgeräte, die kleine Lautsprecher haben (z.B. Diktiergeräte), können auch benutzt werden. Der Komponist stellt pro Gerät eine MP3-Datei (mono) zur Verfügung, diese müssen hochgeladen und hörbar abgespielt werden. (Alternativ kann die MP3 in einem ruhigen Raum über einen größeren Lautsprecher abgespielt werden und dabei von dem Handy bzw. Diktiergeräte aufgenommen werden.) Die MP3s enthalten hohe Sinustöne, die in einem für kleine Lautsprecher sehr günstige Frequenzbereich liegen. Die Frequenz eines jeden MP3 weicht minimal von den anderen ab. Beim simultanen Abspielen werden dadurch klare, leise Schwebungen erzeugt.

***Wichtig**: sobald die MP3 zu Ende ist, muss es Stille geben. Wenn die nächste MP3 automatisch abspielt muss diese Funktion ausgeschaltet werden oder eine MP3, die nur digitale Stille enthält, muss nach der ersten MP3 hochgeladen werden.*

Group A / *Gruppe A*: ① Group B / *Gruppe B*: ② Group C / *Gruppe C*: ③

Alam—Sounding Element 9

Cello & Double Bass duo / *Cello und Kontrabass Duo*

①

Cello: play very high harmonic on highest string. *pp*. Blend in with ensemble. Bow changes as inaudible as possible.

Bass: same as cello. Consider using drumstick with tip balanced on bridge and side of stick touching very high on string for clear tone.

Cello*: Sehr hohes Flageolett auf höchster Saite spielen.* pp. *Sich dem Ensembleklang anpassen. Bogenwechsel möglichst unauffällig.*

Baß*: wie Cello. Ad libitum mit Trommelstock spielen (Spitze auf Steg gestützt, Stock berührt Saite in höchster Lage, um einen klaren extrem hohen Ton zuverlässig zu produzieren).*