

This PDF contains excerpts from the score. For the complete score, please contact the composer directly at [www.mark-barden.com](http://www.mark-barden.com)

*Diese PDF enthält Auszüge aus der Partitur. Für die vollständige Partitur, bitte kontaktieren Sie den Komponisten direkt über seine Webseite [www.mark-barden.com](http://www.mark-barden.com)*

# **gauze**

for chamber ensemble

(2009–10)

Mark Barden

## Instrumentation

Bass flute

B-flat clarinet (+ bass clarinet)

Tenor saxophone

Piano

Percussion (2 clay discs, 2 heavy bricks, 2 light bricks, 2 straw mats, 2 small wooden boxes, snare drum, large wooden box, timpano, small spring drum, metal grate, bass drum)

Harp

Violin

Viola

Cello


**Duration:** ca. 22 minutes

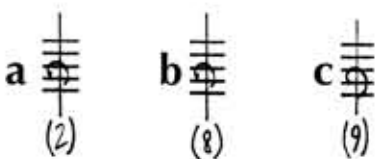
**Score is transposing.** Exception: The harp is notated at sounding pitch despite the scordatura.


## Performance notes


From m.73 until the end of the first movement, the strings are the dominant force. Beneath this sound surface, the rest of the ensemble is often only very distantly audible, slightly altering the texture in a way that is acoustically distinct from the string surface alone. In other words, the ensemble writing “muddies the waters,” without ever breaking through the meniscus formed by the strings. Ideally, it is perceived more as an absence than a presence.

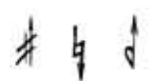
## All players


 - octave transpositions: 15ma, 8va, 8vb


 - clefs used with transposing instruments to indicate the sounding pitch. **a** = clarinet (sounds down M2), **b** = bass flute (sounds down P8), **c** = tenor saxophone and bass clarinet (sound down M9)


 - octave displacements for individual notes: 15ma, 8va, 8vb


 - quarter tone alterations


 - minor deviations in pitch between 1/8 tone and 1/6 tone


 - crescendo from / diminuendo to silence


 - flare crescendo. sudden dynamic explosion at the end of an otherwise gradual crescendo.

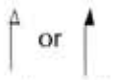
 - flare diminuendo. sudden dynamic implosion at the beginning of an otherwise gradual diminuendo.

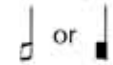
 - stop dead on rest. Sudden. strings: bow stop, winds: tongue stop, voice: glottal stop.

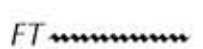
 - effort dynamic. Corresponds to the relative amount of energy exerted. Sound result always quieter. “ff” means maximum intensity.

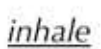
 - indeterminate pitch in approximate range of notehead

 - degrees of indeterminate pitches: high, higher, even higher

 - highest pitch possible on the instrument

 - unpitched sound dominated by air or white noise

 - timbre trill (German: Farbtotriller)

 - inhale audibly forming either the German vowels ‘a’ [*father*] or ‘i’ [*free*]

- Assume non vibrato unless otherwise stated.
- Tempo indications are guidelines, not absolutes.
- Rests occur one bar before and one bar after entries and are otherwise omitted.
- Accidentals apply only to the notes they directly precede.

## Winds

┐ - tongued attack

└ - untongued attack

Σ - teeth note

or *flz.* - fluttertongue (German: *Zahnton*)

*noise* - let noise (air, overtones) through

air - air sound dominates tone (used with square noteheads)

1/2 air - air sound with written tone audible, but weak

air → tone - gradual transition from one timbre to the next

dyad - two pure tones. minimize any other pitches if they occur.



- key clicks

## — Flute — individual notes

In mm. 28–34 and 177–184 of the first movement, the tone is destabilized by circular breathing. Aim for a constant sound and allow the pitch to come in and out of focus as a natural result of circular breathing in this low register. Sometimes the pitch may disappear completely in air. Vulnerable.

Fingerings and index numbers are given for most dyads and multiphonics. The sources are: C. Levine, *The Techniques of Flute Playing II* and P.-Y. Artaud, *Flûtes au présent*.

■ - closed embouchure (mouth covers hole)

□ - open embouchure (ord.)

└ - away from flute (no sound from flute)

√ - inhale (while playing)

↻ - circular breathing



pizzicato: lip or tongue

'tkt' - audible consonant attacks. 'ç' as in German *ich*

'oioio' - German vowels.



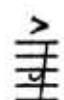
or



tongue ram (sounds down major seventh)

'ç' - like German *ich*

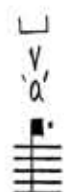
— fast, mostly chromatic run following written contour (audible variation in air sound)



- tongue stop on beat














- vibrato / air pressure changes



- inhale away from flute (no sound from flute)

## — Clarinet and saxophone — individual notes

Fingerings and index numbers are given for most dyads and multiphonics. The sources are G. Krassnitzer, *Multiphonics für Klarinette mit deutschem System* and D. Kientzy, *Les sons multiples aux saxophones*.















-  - closed embouchure (ord.)
-  - half-open embouchure, jaw releases, top teeth stay on mouthpiece. noisy.
-  - at a short distance
-  - inhale (while playing)
-  - like German ich
-  - fast, mostly chromatic run following written contour (audible variation in air sound)
-  - tongue stop on beat
-  - vibrato / air pressure changes
-  - inhale away from instrument (no sound from instrument)
-  - normal slaptongue, open slaptongue (release jaw).
-  - tongue ram

## — Piano — individual notes

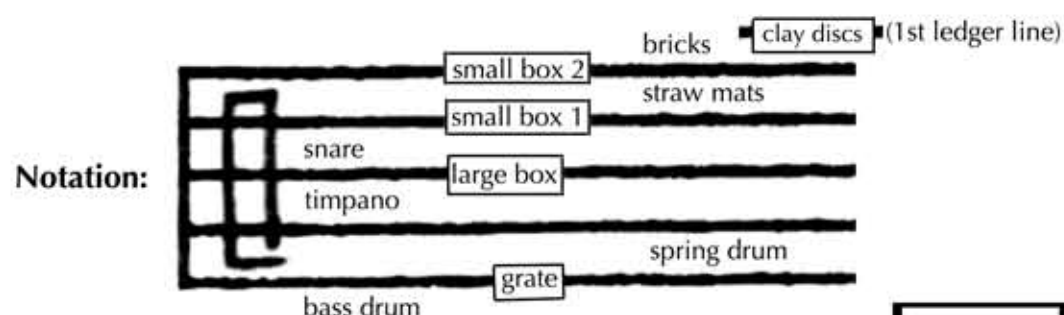
The pianist needs the following: wide spool of thread (c. 15cm wide if possible), soft brush, e-bow, plectrum, plastic ruler. All of these are used exclusively inside the piano. Rest props not in use on either 1) heavy black cloth (e.g., laid over the tuning pegs inside) or 2) a wooden music stand tilted flat with heavy black cloth to minimize noise.

spool of thread: placed across the lowest bass strings (as many as possible) and the thread is pulled gently by alternating hands. Sonic result: very quiet cluster.

e-bow: one hand, if free, can regulate the dynamic by applying light pressure at the very beginning of the vibrating string. By slowly and very lightly tapping the string, a sort of *smorzato* or 'volume vibrato' can be achieved (m. 179–81).

-  - pedal for duration shown
-  - press and hold pedal until  sign.
-  - stomp pedal forcefully and hold for duration shown
-  In - inside piano
-  - metallic sound (m.186, bass strings rattle against each other)
-  KB - on the keyboard
-  - black note cluster
-  - white note cluster
-  - chromatic cluster
-  - indeterminate harmonic. one hand In lightly damping string on harmonic node, other hand KB ord. Complex, avoid single tones.
-  - muted inside. One hand In, other hand KB. Also with clusters.
-  - heavy / moderate / light pressure of hand or fingers muting string(s). heavy pressure results in a dry, wooden, nearly unpitched sound.
-  'guiro' - loose fingers, aggressive gliss on black keys (KB). percussive, no pitch.

## — Percussion — individual notes



**INSTRUMENTS** 2 clay discs, 2 heavy bricks, 2 light bricks, 2 straw mats, 2 small wooden boxes, large wooden box, metal grate, snare drum, 1 large timpano, bass drum

clay discs: ca. 12 cm diameter. The saucer-like bottom component of flowerpots is ideal.

bricks: heavy and light. 2 distinct sounds: bright (heavy bricks) & dark (light bricks).

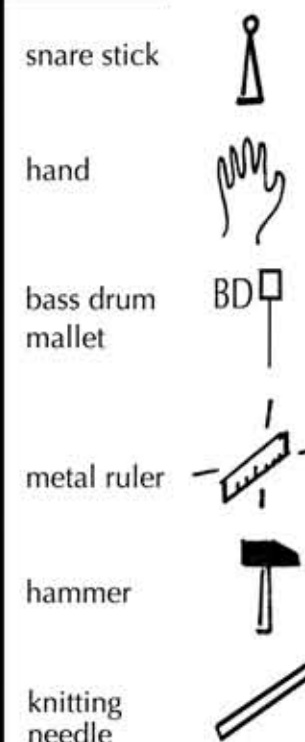
mats: two straw mats with ca. 70 cm diameter. Place one on timpano and lightly grind the second on top of the first in a circular motion using both hands.

boxes: wooden boxes/cubes open on one side. two small (ca. 16 cm side), one large (ca. 20–70 cm per side). Should sound alarming, like wood breaking. Best if one side (e.g., the bottom) is “loose”, i.e. fitted into slots/grooves with some wiggle room. This will give a sudden cracking sound when struck.

grate: thin metal grate with checkered hole pattern. German: *Lochschutzgitter*. ca. 40 x 70 cm. Three contact points: rim, edge (flat part of front on perimeter of hole pattern) and holes.

spring drum: small one-headed drum with long, coiled metal spring attached to head.

## SYMBOLS



**MALLETS:** 3mm knitting needles, soft bass drum mallets, snare sticks, long metal ruler, metal hammer

circular motion, long, all the way to next beat  
 fast swipe, always short (notated duration insignificant)

nails - with fingernails

heel - with heel of hand

palm - with palm of hand

- gradual transition from hilt of stick (near hands) to tip

on rim

- rimshot (shaft on rim, tip on head)

dead stroke

**timpani:** = strike mat (lying on timp. head)  
 = strike rim of timpani

## — Harp — individual notes

- four strings on the harp must be retuned as follows:
- bowhair (from cello or bass bow) is required to bow the lowest string. This is available from any shop that rehairs bows.
- all harmonics written at sounding pitch

air I & air II - choose 2 ‘white noise’ gestures that project well on your instrument. some suggestions:  
 (a) open palm circles on metal strings, (b) palm/fingertips/fingernails circles on sounding board,  
 (c) brush circles over low strings

- a metallic noise sound. this can be due to pedal, metal strings hitting each other, etc. in each case, the cause is clearly notated.

glass - white noise produced by circling upside-down drinking glass on harp sounding board or small wooden table.

F# - note names under the staff indicate necessary pedal changes

(F#) - note names in parentheses under the staff are recommended changes for upcoming passages

### harp scordatura

### raised 1/4 tone

Pedal position	sounding result
	=  (1/4 flat)
	=  (1/4 sharp)
	=  (3/4 sharp)



## — Strings — individual notes

SPx - *sul ponticello* extreme. *ff* tends toward distortion. *pp* fragile, white sound.

SP - *sul ponticello*. written tone clearly audible.

$\frac{1}{2}$  SP - *poco sul ponticello*

N - *normale*

$\frac{1}{2}$  ST - *poco sul tasto*

ST - *sul tasto*


STx - *sul tasto extreme*


Fl - at the octave node. hollow wooden-flute sound.

Br - on bridge. strings not heard at all. flat hair.

 or  - behind bridge on indicated string


Body - anywhere on body of instrument (arco)


 - on right side of body in the curve (vln/vla: near I, vlc: near IV)


 - on left side of body in the curve (vln/vla: near IV, vlc: near I)

finger - bow at finger at written note. bowhair literally touches finger.

 air - no audible pitch


 ————— high harmonic, heavy distortion, very fast glissando. white burst.


 flautando - fast, floating bowstrokes


 - harmonic finger pressure (also used at non-harmonic nodes)


breathe into - focused airstream into f-hole. full, single breath. turn instrument into  
f-hole a comfortable for this if time allows.

The string trio from m. 73 to the end is frantic and the pitch content is very muffled. Any distinct pitches that do emerge are either instable and strained or clear and sudden.

 ————— muffle all strings in the lower third with fingers spaced roughly in sixths.


 - muffle all strings near the middle with fingers spaced roughly in sixths.

 ————— muffle all strings in the upper third with fingers spaced roughly in sixths.

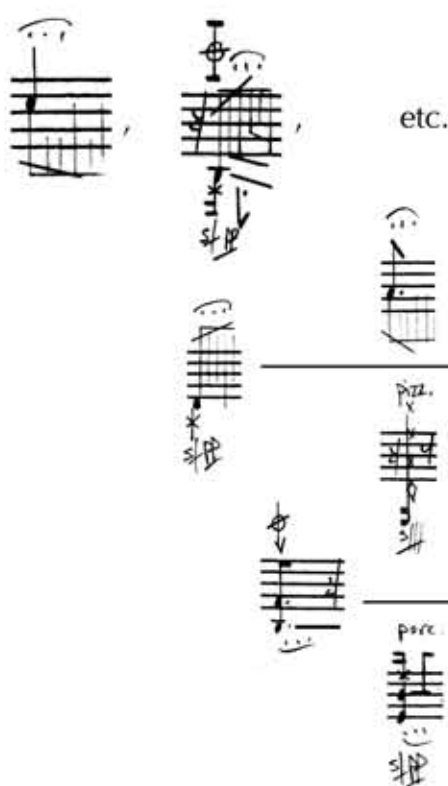
 - muffle all strings as high as possible.

These muffling indications are a means of notating indeterminate, general pitch. Glissandi used with muffling indications are small and remain in range of the indication. Noteheads appearing with these muffling indications indicate **the strings to be played**, not the sounding pitches. For instance:

  
means on violin IV

  
means on viola IV and III

  
means on cello II



etc. - alternate *ad lib* between other strings shown during ricochet.

- *battuto col crini*. **not col legno!** sudden and explosive spiccato ricochet.

violent *battuto col crini*. hear wood of bow hit the fingerboard

- forceful pizzicato on all strings. flat fingers muffle strings spaced roughly in sixths, bottom pitch indicated. begin with hand in air. very dry and percussive.

without glissando

- without any lateral bow movement (no pitch at all, purely percussive)

Many thanks to Martin Posegga and Miguel Pérez Iñesta for their help in developing the saxophone and clarinet parts.

Commissioned by Zafraan Ensemble Berlin with the generous support of the Theodor-Rogler Stiftung.  
 Première by Zafraan Ensemble Berlin, April 8th, 2010, Werner-Otto-Saal, Konzerthaus Berlin.



66-69

Zafraan Ensemble Berlin gewidmet

strained, airy 1  
1\* 'tkt' 1  
\*(1 = untongued)

bass fl (8)

cl (2)

tenor sax (9)

pno

perc (RH: metal ruler)  
snare off  
(LH: snare stick)

hrp

vn

va

vc

slow narrow vib.

inhale!

dark

dyad

(Kientay 75)

very dry, no pitch content!

brush

light bricks

f' (= p)

slower

poco vib.

sub. n.v. >

flaut. I: x

mp/ff/ff

f

3 4 3 8 7 8 4 4 5 8

3 4 3 8 7 8 4 4 5 8

1

Handwritten musical score for a contemporary ensemble. The score includes staves for the following instruments: bass fl, cl, tenor sax, pno, perc, hrp, vn, va, and vc. The notation is highly detailed, featuring various musical symbols, dynamics, and performance instructions.

**Key Performance Instructions and Annotations:**

- Flute (fl):** "air", "vib.", "8 Overblown", "FT", "8", "11 1/2", "12".
- Clarinet (cl):** "(2)", "PP", "sub.", "PP", "(open slap)", "Z pitch within whole tone of clarinet", "11 1/2", "12".
- Saxophone (sax):** "(Kientzy 137)", "PP", "5 8", "3 4", "5 16", "3 4", "11 1/2", "12".
- Piano (pno):** "take ruler", "In", "scrape", "ruler", "mf", "11 1/2", "12".
- Drum (perc):** "(P.)", "center", "b → a", "mats on timpano", "PP", "sempre", "11 1/2", "12".
- Harp (hrp):** "harmonics written at sounding pitch", "mf", "(omit A<sup>b</sup> if necessary)", "8", "A", "knock wood", "(ord.)", "l.v.", "11 1/2", "12".
- Violin (vn):** "5 8", "3 4", "5 16", "3 4", "11 1/2", "12".
- Viola (va):** "I", "II", "III", "IV", "V", "VI", "VII", "VIII", "IX", "X", "XI", "XII", "11 1/2", "12".
- Violoncello (vc):** "sub.", "11 1/2", "12".

The score is marked with various dynamics including *pp*, *mp*, *f*, and *mf*. It also includes tempo markings such as *And.* and *Allegro*. The notation is dense and expressive, reflecting a contemporary musical style.

(Levine 92) **B** → overblow  
B 3 4 1  
3 4 1  
whistle tone

15  
bass fl (8)  
cl (2)  
tenor sax (9)  
very fragile, brüchig, barely present  
Underblown  
air 'oioioi'  
air → 1/2 air  
7 16 2 4 RH: KB 5 8 3 8 7 8 4 4 3 16

15  
pno  
palm  
LH mutes  
hear pitch glissando  
3 3 3  
LH mutes

BD  
BD  
perc  
nails  
palm

hrp  
slower  
(A# C#)  
air I  
air II  
glass  
7 16 2 4 E# F# 5 8 3 8 7 8 4 4 3 16

vn  
va  
vc  
finger  
finger → 1/2 SP  
slow bow  
poco



C

whistle tone

25

bass  
fl

(8)

sudden!

breath (see notes)

fragile, unstable\*

very fragile, brüchig,  
barely present

sudden!

[\*pitch comes in and out of  
focus. high breath content]

cl

(2)

tenor  
sax

(9)

4+3  
4+16

5  
16

3  
4

4  
4

7  
4

pno

perc

heavy  
bricks

sudden!

C

hrp

glass

(f' (=pp))

4+3  
4+16

5  
16

3  
4

4  
4

7  
4

vn

breathe  
into f-hole

sudden!

unstable

1/2 ST fragile, brüchig

va

sudden!

1/2 ST fragile, brüchig

vc

sub.  
ord.

sudden!

1/2 ST fragile, brüchig

SPx flaut.  
bring out highest partials

[\*\* ca. 35 cents ↑]

**D**

(Levine 3)

$\frac{4}{4}$   
 $\frac{3}{4}$   
A  
B  
D $\sharp$

dyad

32

bass fl (8)

cl (2)

tenor sax (9)

pno

perc

Underblown

dark

mp

pp sub.

(K. 1004) 3

$\frac{1}{2}$  C $\sharp$  or B $\sharp$  or B $\flat$

$\frac{3}{4}$  C $\sharp$

C $\sharp$

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

e-bow

**D**

hrp

l.v.

A $\sharp$  G $\flat$

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

III IV

III IV

III IV

pizz.

f

Fl

Fl

f

mf

mf

mf

f

f

f

E

41

6 1/2!

bass fl (8)

cl (2)

tenor sax (9)

pno

perc

hrp

vn

va

vc

air → tone

'echo'

5!

6 1/2!

jet whistle

gliss.

openslap

rip

air 5

5

5

5

7 4

4 4

8

(loco)

arm

15

prepare spool

pass.

6 1/2!

edge

swipe

clay on box

6 1/2!

air II

glass

6 1/2!

scroll

(con sordino)

breathe into f-hole

(con sordino)

(air)

Tailpiece

(con sord.)

vib.

scroll

mf

mm 53-72: tutti *pppp* sempre  
all attacks and releases slightly accented.

50

\*flute: accent on rest is a tongue stop, not tongue ram

air

sim.

F

bass fl (8)

cl (2)

tenor sax (9)

3/4 7/8 3/4 9/8

pno

perc

F

hrp

3/4 7/8 3/4 9/8

vn tuning peg

va

vc



[illegible]

Handwritten musical score for a jazz ensemble. The score is divided into two systems, each marked with a boxed 'H'.

**System 1 (Measures 73-78):**

- Staffs:** bass fl, cl, tenor sax, pno, perc, hrp.
- Tempo:** 4/4,  $\text{♩} = 132$ .
- Annotations:**
  - bass fl:**  $\text{mp}$ ,  $\text{f}$ ,  $\text{f}'$ .
  - cl:**  $\text{mp}$ ,  $\text{f}$ ,  $\text{f}'$ . Includes the instruction "take bass clarinet".
  - tenor sax:**  $\text{mp}$ ,  $\text{f}$ ,  $\text{f}'$ .
  - pno:**  $\text{f}$ .
  - perc:**  $\text{f}$ .

**System 2 (Measures 79-84):**

- Staffs:** vn, va, vc.
- Tempo:** 4/4,  $\text{♩} = 132$ .
- Annotations:**
  - vn:**  $\text{con sord.}$ ,  $\text{pp}$ ,  $\text{f}$ ,  $\text{f}'$ .
  - va:**  $\text{con sord.}$ ,  $\text{pp}$ ,  $\text{f}$ ,  $\text{f}'$ .
  - vc:**  $\text{con sord.}$ ,  $\text{pp}$ ,  $\text{f}$ ,  $\text{f}'$ .

The score includes various musical notations such as notes, rests, beams, and dynamic markings. There are also handwritten notes and symbols throughout the score, including "N→SP→N" and "SPx".

79

Fl

N→SP→N

IV

NV

V

N→SP→N

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

va

N→SP→N

IV

N→SP→N

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

VC

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

N→SP→N

85

Fl

N→SP→N

SP<sub>x</sub>

III

NV

V

N→SP→N

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

va

N→SP→N

IV

N→SP→N

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

VC

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

N→SP→N

91

Fl

N→SP→N

IV

NV

V

N→SP→N

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

va

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

VC

NV

SP<sub>x</sub>

II

III

IV

SP<sub>x</sub>

III

NV

I

Fl

N→SP→N

5 4

3 4

4 4

12 1/2