

This PDF contains excerpts from the score. For the complete score, please contact the composer directly at 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

Mark Barden

a tearing of vision (2012)

a tearing of vision for large chamber orchestra
dedicated to Kimberly

commissioned by ensemble intercontemporain

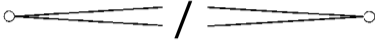
composed: 2012
duration: 10 minutes
première: ensemble intercontemporain, 12 January 2013,
Cité de la musique, Paris, France


Instrumentation:


2 piccolos (both also alto flute)	3 percussionists (instruments listed below)
2 clarinets in A (both also bass clarinet)	1 piano (grand piano with three pedals)
2 oboes	1 harp
2 bassoons	
2 horns	3 violins
2 trumpets in C	2 violas
2 trombones	2 celli
1 tuba	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

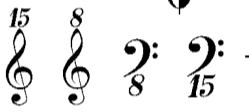
 exponential dynamics dal / al niente

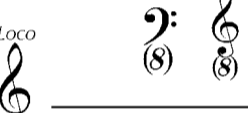
"f" **"ff"** **"p"** (**ppp**) dynamics in quotation marks correspond to effort. sounding result is sometimes given in parentheses.


pp-mp **p-/-** vary dynamic within given range (+/- means small variations within written dynamic)


H  Hauptstimme

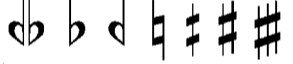
 1/2 damped (various means of execution, depending on instrument)


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


 double bass clefs: sounds an octave lower than written


 **Loco** cancels previous octave-transposing treble clef

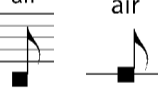
 unpitched clef


 quartertone notation: 3/4 flat flat 1/4 flat natural 1/4 sharp sharp 3/4 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:
 "air staff": height corresponds to brightness of timbre. add sibilant (f, sh, ss, ç) or choose fingerings to create timbral contour shown.

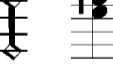
 a sound with indefinite pitch or other special technique (various means of execution, explanations appear in score)

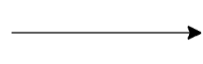
 strings: 1/2 depressed, winds (esp. flute): very airy tone

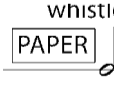
 various meanings depending on instrument/context (explanations in score)


 a sound with very low indefinite pitch

 multiphonic (explanations in score)

 cluster, always chromatic

 smooth transition from one timbre/technique to the next

whistle tone
 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.





ppppp

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)

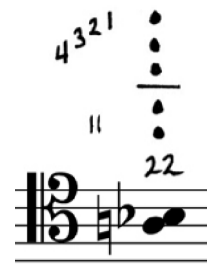
 brass: mute on (with wawa: closed with hand), flute: key slap
 brass: unmuted (wawa: open hand)
 fluttertongue (flz.) or growl
 split tone

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:








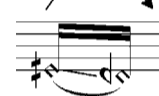
Please consult Pascal Gallois's book, *The Techniques of Bassoon Playing* for rolling tone fingerings and technical description.

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		hard yarn mallet
	bow		hard timpani mallet
	fingernail		soft timpani mallet
	superball		hard xylophone mallet (wood or rubber)
	snare sticks		hand
snare sticks on rim: transition from hilt of stick to tip. result: timbral gliss from dark to bright.			implement (lowercase in box)
GLOCK	instrument (all caps in box)	needle	implement (lowercase in box)

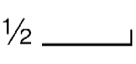
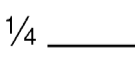
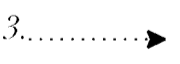
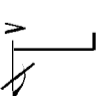
PERC I
 melodica (inexpensive model preferred, e.g. Hohner Student 32)
 metal music stand
 aluminum foil sheet (gently crumpled just once from initial flatness)
 glockenspiel
 thundersheet
 lion's roar
 tom (heavily muted)
 2 woodblocks (as high as possible, ca. M2 apart)

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)

 1/2 pedal (or catch 1/2 of total resonance and hold with full pedal)
  1/4 pedal (or catch 1/4 of total resonance and hold with full pedal)
  3.....> 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
(▭ ▽ ▭)	change bow as necessary
m / w	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.



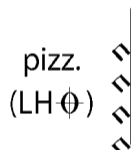
ord. to wild vibrato (vibrating finger remains centered, i.e., no glissando unless notated)



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.



unpitched pizz. on all strings (left hand mutes all strings with light pressure and flat fingers)



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*



pp

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.

a tearing of vision

for ensemble intercontemporain

Mark Barden

♩ = 60

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

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

(N.B.: 15ma)

ff 3 (sustain pedal, 1/4 depressed to catch a shadow of resonance) mp ff 5 [silent] 3 (sost. ped.) (diamond noteheads = muted with play-doh) p (ped. stomp) mf

15

E: F G^b A^b
B: C[#] D[#]

(N.B.: 15ma)

mp sempre l.v. mf f

con sordino

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9

2 picc

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

15

ff

1/2

3

5

3

7

3

1/2

hp

ff

G#

E#

F#

15

3/4

(staccato = release)

3/4

(gliss.)

7/8

16

pppp

ppp

pizz. (45^{ma})

ff sempre secco (∅ open strings)

pizz. (45^{ma})

ff sempre secco (∅ open strings)

pppp

vin I (m)

vin II

vin III

vla I

vla II

vc I

vc II

db

7/16 4/4 5/16 2/4 7/8 3/4²⁰ 4/4 3/4

2 picc

2 ob

2 cl

2 bsn

2 hn

2 tpt

2 tbn

tba

I

II

III

15

7:4 4:3

3.

ppp

f

ff

stand up, use left foot only for pedals

LH in hard plastic

hp

15

7/16 4/4 5/16 2/4 7/8 3/4 4/4 3/4

15

senza sord.

pp

pizz. (15^{mov})

ff sempre secco (open strings)

blow (into f-hole)

blow (into f-hole)

vc I

vc II

db

2/4 5/16 5/4 ³⁴ ₄ whistle tones (very high & stable) 7/8 3/8 ³⁷ 5/8

32 a2 air
2 picc *pp*

2 ob *p* *f* *p* *f*

2 cl air
pp

2 bsn *p* *f* *p* *f*

hn I *f* → bright

tpt I *f* → bright

2 tbn

tba

I *ppp*

II *mfpp* *f* *pp*

III *ppp* XYLO 15

pno *mp* *ff* *ffpp* *ff*

hp *mp* *ff* fingernail glissando on strings muted by felt, up or down ad lib. unpitched.

2/4 5/16 5/4 7/8 3/8 5/8

arco N SP

vln I *pp* I behind BRIDGE II

vln II *pp* I behind BRIDGE II

vln III *f* *fff*

vla I

vla II

vc I *sf* place wooden mute on C-string (cf. notes)

vc II *sf* place wooden mute on C-string (cf. notes)

db vertical scrape SPx → ST *p* *f* *ppp*

(beatings*: )

38

2 picc

shadow

I.II. *ppp* (= *mp*)

39 $\frac{3}{8}$ (release on beat)

5 $\frac{5}{16}$

3 $\frac{3}{4}$

whistle tones

a 2

2 ob

whistle tone (cf. notes)

PAPER

pppp

2 cl

I.II. 1/2 air

bsn I

whistle tone (cf. notes)

PAPER

pppp

bsn II

II. rolling tone IV

ppp

mp

hn I

p

$\frac{4:3}{5:4}$

f

con sord.

PAPER

whistle tone (cf. notes)

pppp

hn II

pp

p

pppp

tpt I

p

$\frac{4:3}{5:4}$

f

PAPER

whistle tone (cf. notes)

pppp

tpt II

p

$\frac{5:4}{6}$

f

PAPER

whistle tone (cf. notes)

pppp

tbn I

p

$\frac{4:3}{3}$

f

PAPER

whistle tone (cf. notes)

pppp

tbn II

p

$\frac{5}{3}$

f

PAPER

whistle tone (cf. notes)

pppp

tba

pp

p

pppp

senza sord.

I

II

BASS DRUM

ff

ppp

III

15

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

mp

f

mf

ff

pno

mp

ff

ppp

mp

p

$\frac{7:4}{5}$

ff

hp

15

ff

mp

ff

$\frac{3}{8}$

$\frac{5}{16}$

$\frac{3}{4}$

$\frac{6}{4}$

$G\sharp$

$G\sharp$

vln I

15

pizz.

ff

vln II

15

pizz.

ff

vln III

15

(pizz.)

ff

vla I

whistle tone (cf. notes)

PAPER

pppp

vla II

whistle tone (cf. notes)

PAPER

pppp

2 vc

a 2

bow mute for low tone

p (= *ppp*)

mf (= *p*)

db

p

5/16 2/4 8/8 55 7/8 shadow

2 picc
2 ob
2 cl
2 bsn

hn I
hn II
tpt I
tpt II
tbn I
tbn II
tba

air staff:
bright
dark

p *ff* *pp* *f* *con sord.* *pp* *ffpp*

I
II
III

pno

hp

5/16 2/4 8/8 7/8

vln I
vln II
vln III

ord. (pitch)
fff sempre
ff *fff sempre*

vla I
vla II

FLUTE III
FLUTE III

ppp sempre legato
ppp sempre legato

vc I
vc II

arco (m) SP
pppp *p/ ppp* *mp* *ppp* *p*

ST
7:4 7:5 7:5 4:3

db

slow and gradual gliss.
pp sub.

7 8 8 7 3/8 155 9/16 2/4

picc I 152 PICC *p* *f* *sf* *ppp* *sf* (jet) *pp* (finger covers end) *ppp*

picc II PICC *mf* *sf* *p* *sf* *ppp* *sf* (lipped down) *pp* *ppp*

ob I *pp* *f* *p*

ob II *pp* *f* *p*

bcl I *pp* *f* *p*

bcl II *pp* *f* *p*

bsn I *pp* *f* *p*

bsn II *pp* *f* *p*

hn I *ppp* *mf* *pp*

hn II *ppp* *mf* *pp*

tpt I *ppp* *mf* *pp*

tpt II *ppp* *mf* *pp*

tbn I *ppp* *mf* *pp*

tbn II *ppp* *mf* *pp*

tba *pp* *f* *pp* split tone (loco)

I METAL MUSIC STAND *p* *ff* THUNDER CD case *p* *f* scrape

II METAL MUSIC STAND *p* *ff* BASS DRUM *p* *f*

III *ppp* *pp* *f*

perc *fpp* *ff* *ppp* *fff* superball roll *p*

hp *fpp* *mf* *ff*

vin I *f* *pp* blow

vin II *sf* *p* *fpp* *ff* *pp* blow

vin III *fpp* *mf* *ff* *pp* blow

vla I *pp* *f* *pp* blow

vla II *pp* *f* *pp* blow

vc I place wooden mute on C-string as before* *mp* (*pp*) *f* bow mute for multiphonic

vc II *pp* *f* *pp* *f*

db *pp* *f* *pp* *f*

2/4 157 molto rit. poco a poco

3/8 159

2/4 30 (♩=60)

83

pic I
pic II
ob I
ob II
bc I
bc 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

MELODICA

ord.

I
II
III
pno
hp

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

2/4 molto rit. poco a poco

3/8 45

2/4 30 (♩=60)

83

vin I
vin II
vin III
vln I
vln II
vc I
vc II
db

pic I *mf* 14:30 9:38 17:30

pic II *mf* 14:30 9:38 17:30

ob I *f* 14:30 9:38 17:30

ob II *f* 14:30 9:38 17:30

bcl I *f* 11:30 7:38 13:30

bcl II *f* 14:30 9:38 17:30

bsn I *f* 14:30 9:38 17:30

bsn II *f* 11:30 7:38 13:30

hn I *mf* 11:30 7:38 13:30

hn II *mf* 14:30 9:38 17:30

tpt I *mf* 11:30 7:38 13:30

tpt II *mf* 14:30 9:38 17:30

trbn I *mf* 11:30 7:38 13:30

trbn II *mf* 14:30 9:38 17:30

tba *mf* 11:30 7:38 13:30

I *pp* **LION'S ROAR** *fff* **METAL MUSIC STAND** *pp* *pp* *pp*

II *pp* **BASS DRUM** *fff* **METAL MUSIC STAND** *pp* *pp* *pp*

III *pp* *pp* *pp*

pno *ff sempre* *ff* *ff*

hp *ff sempre* *ff* *ff*

bow edge for rough noisy multiphonic, change bow as needed

vin I *sfmp* *p* *f* *ffmp* *ff*

vin II *mp* *fpp* *ff* *ffmp* *f*

vin III *fpp* *ff* *pp* *fpp* *ff* *sfpp* *ff*

vla I *f* *sfpp* *mp* *fpp* *ff* *mp* *sfp* *f* *ff*

vla II *sfpp* *ff* *sf* *ff* *ff* *sfpp* *ff* *p*

vc I *sf* *p* *ff* *ffmp* *f* *sfp* *ff*

vc II *ff* *sfp* *f* *ff* *ffmp* *f* *sfp* *ff*

db *ff* *p* *f* *sfpp* *ff* *ffmp* *f* *sfpp*

STx, SPx, N, vib., flaut., sub.

164 $\frac{2}{4}$ $\text{♩} = 52$ $\text{♩} = 45$

pic I
pic II
ob I
ob II
bc I
bc 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

bow edge for rough noisy multiphonic

(fast unmeasured tremolo)

ST
SPxN
SPx
ST sub.

pp, *mp*, *f*, *ff*, *sffpp*, *sfpp*, *sf*, *f*, *p*, *ff*

7, 5, 4:3, 5, 3:2, 3

