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

<table>
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<tr>
<th>composed: 2012</th>
<th>duration: 10 minutes</th>
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<tr>
<td>première: ensemble intercontemporain, 12 January 2013, Cité de la musique, Paris, France</td>
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**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 cellos
  - 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).

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Explanation</th>
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<tbody>
<tr>
<td>crescendo dal niente / diminuendo al niente</td>
<td>exponential dynamics: cresc. with sudden explosion at end / dim. with sudden implosion at start</td>
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<tr>
<td>dynamics in quotation marks correspond to effort. sounding result is sometimes given in parentheses.</td>
<td></td>
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<tr>
<td>Hauptstimme</td>
<td>½ damped (various means of execution, depending on instrument)</td>
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<tr>
<td>octave-transposing clefs: sounds 15ma, 8va, 8vb, 15mb</td>
<td></td>
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<tr>
<td>double bass clefs: sounds an octave lower than written</td>
<td></td>
</tr>
<tr>
<td>unpitched clef</td>
<td></td>
</tr>
<tr>
<td>quartertone notation: ¼ flat flat ½ flat natural ¼ sharp sharp ¾ sharp</td>
<td></td>
</tr>
<tr>
<td>pitch may vary microtonally in either direction</td>
<td></td>
</tr>
<tr>
<td>unpitched air sound (or as close to unpitched as possible)</td>
<td></td>
</tr>
<tr>
<td>timbre &amp; brightness/darkness determined by player to suit context</td>
<td></td>
</tr>
<tr>
<td><em>air staff</em>: height corresponds to brightness of timbre. add sibilant (f, sh, ç) or choose fingerings to create timbral contour shown.</td>
<td>a sound with indefinite pitch or other special technique (various means of execution, explanations appear in score)</td>
</tr>
<tr>
<td>strings: ½ depressed, winds (esp. flute): very airy tone</td>
<td>various meanings depending on instrument/context (explanations in score)</td>
</tr>
<tr>
<td>a sound with very low indefinite pitch</td>
<td></td>
</tr>
<tr>
<td>multiphonic (explanations in score)</td>
<td></td>
</tr>
<tr>
<td>cluster, always chromatic</td>
<td></td>
</tr>
<tr>
<td>smooth transition from one timbre/technique to the next</td>
<td></td>
</tr>
<tr>
<td>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</td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>very airy sound with faint hint of pitch. various techniques depending on instrument. explanations given in score.</td>
<td></td>
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</tbody>
</table>

**RH / LH**
Performance Notes—Winds/Brass
- various mutes required, see score.
- ü, i, & e are German vowels (mouth shape controls timbre)

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• 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
```

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

Performance Notes—Flute
- inhale/exhale

```
\[
\begin{align*}
\text{open (ord.) mouth position / closed mouth position (mouth covers hole)} \\
\text{air sound with open mouth position / air sound with closed mouth position}
\end{align*}
\]

- very airy tone

```
\[
\begin{align*}
\text{throat flautetongue}
\end{align*}
\]

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

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\[
\begin{align*}
\text{ord., then snap flute away from mouth immediately. result is a violent and very airy accent with minimum pitch.}
\end{align*}
\]

- jet whistle (sempre open mouth position)
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Performance Notes—Percussion

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

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

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Perc III
\begin{align*}
\text{melodica (inexpensive model preferred, e.g. Hohner Student 32)} \\
\text{metal music stand} \\
\text{aluminum foil sheet (gently crumpled just once from initial flatness)} \\
\text{xylophone} \\
\text{1 woodblock (low)}
\end{align*}
```

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, superbball 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)

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\[
\begin{align*}
\frac{1}{2} \quad \frac{1}{4} \quad \frac{3}{4} \quad \text{stomp pedal violently and hold for duration shown}
\end{align*}
\]
```

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
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 and 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
II\textsuperscript{S} IV\textsuperscript{V} for natural harmonics, the string and partial are sometimes given. Here, the 5th partial on III and the 7th partial on IV.

SPx SP \(\frac{1}{2}\)SP 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.

\(\frac{1}{2}\)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 on bridge
behind BRIDGE / bBR bow behind bridge

SPx|N SPx, then subito N
( - \(\text{-}\) ) change bow as necessary
mute on / mute off LH pizz
vertical scrape scrape bow hair 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.

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 \(\frac{1}{2}\) 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

2 picc
2 ob
2 cl
(po A)
2 bsn
2 tpt
vla II
vla I
vla III
vib 1
vib 2
vib 3
vib 4
vc I
vc II
vc III
tba
db
percussion

Heavy felt, muting the pitch completely.
Completely unpitched wooden percussive sound.

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**RESULTANT PITCHES ARE IN SAME RANGE AS PIANO RH.**

*Bring out the pitch more than the percussive attack. Avoid fast glissandi.*

**VIOLENT ATTACK ON SHORT MICROTONAL PORTION OF STRINGS BETWEEN NUT & ENDPIN WITH THICK PLASTIC TRIANGULAR RULER OR PLECTRUM.**

**fff**

**SEMPRE**

**pizz.**

**Vertical scrape on wound part of G-string behind bridge.**

**Blow (into f-hole) overblow with absolute minimum finger pressure for very high overtone.**

**Blow (into f-hole)**

**Blow (into f-hole)**

**Blow**

**Blow**

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

**Blow**

**Blow**
[Musical notation page with detailed instructions and markings]
molto rit. poco a poco

Tutti wind & brass:
- Allegretto, poco a poco (2)
- senza legato, (3)
- approssimare quarti/breve


g. trill

[Bracketed instructions for tutti and brass.]

molto rit. poco a poco

[Bracketed instructions for tutti and brass.]

molto rit. poco a poco