

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

Full Score

Mark Barden

aMass

aMass for amplified ensemble

Commissioned by SWR for the Donaueschingen Musiktage 2015

composed: 2015
 duration: 15 minutes
 première: Ensemble Mosaik, 17 October 2015,
 Strawinskysaal, Donaueschingen, Germany

Instrumentation (all amplified):	
3 metal music stands (any musicians can play these parts)	
1 piano	
1 percussion	
1 electric guitar	
1 violin	
1 viola	
1 cello	
1 sound engineer	

Amplification & Sound Projection

- All players amplified. Music stands: high-quality contact mic, e.g. Schertler DYN. String trio has two microphones per instrument and a volume pedal (high-quality bridge contact mic, e.g. Schertler STAT + inexpensive contact mic on body). Cuica: high-quality contact mic on drumhead. Bass drum: large membrane condenser mic underneath bottom drumhead. Piano: standard amplification of interior. Guitar uses own amp.
- Sound projection: 2 large frontal stereo speakers. This outputs signal from strings, music stands, percussion, piano interior, and piano MIDI samples. 1 medium floor speaker outputs from the pianist's mixer. Guitar has amplifier onstage.

Performance Notes—General

- Many explanations of sounds and techniques appear directly in the score & parts.
- After m. 156, the "CORE" of the piece begins *attacca* and lasts roughly 7 minutes. At the end of the "CORE" begin CODA *attacca*.

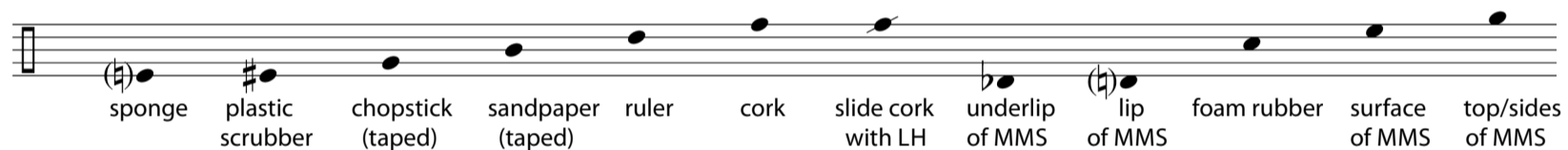
	crescendo dal niente / diminuendo al niente
	exponential dynamics: cresc. with sudden explosion at end / dim. with sudden implosion at start
	exponential dynamics dal / al niente
<i>f</i> / <i>ff</i> / <i>p</i> (=ppp)	dynamics in quotation marks correspond to effort. sounding result is sometimes given in parentheses.
<i>pp-mp</i> <i>p +/-</i>	vary dynamic within given range (+/- means small variations within written dynamic)
	octave-transposing clefs: sounds 15ma, 8va, 8vb, 15mb
	electric guitar clef: sounds an octave lower than written
	Loco cancels previous octave-transposing treble clef
	unpitched clef. Often, clef changes are omitted for this.
	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)
	a sound with indefinite pitch or other special technique (various means of execution, explanations appear in score)
	Strings: 1/2 depressed
	various meanings depending on instrument/context (explanations in score)
	a very low indefinite pitch
	cluster, always chromatic
	smooth transition from one timbre/technique to the next
<i>air</i>	Air sound. Minimize any pitch content.
<i>tone</i>	Clear pitch is audible.
<i>shadow</i>	Between <i>air</i> and <i>tone</i> . Very airy sound with faint hint of pitch. Find the moment just before pitch speaks. Explanations in score.
RH / LH	right hand / left hand
	One bass bow is required for the guitar and each of the metal music stands players. Two bass bows are required for the percussionist. Cello bows may be substituted if bass bows are unavailable.
hilt → tip	metal music stands: chopstick tip = thinnest part (bright timbre), hilt = thickest part (dark timbre)
Vp	volume pedal
amp	amplification level

Performance Notes—Conductor

- The string trio has a soloistic function for most of the piece. Afford them considerable independence when possible.
- During "CORE", the conductor moves his arms smoothly and continuously like the arms of a clock or stopwatch.
 - 0'00 Left arm begins above the head with palm inward. (Palm faces ceiling as arm descends.)
 - 0'15 Flip palm down to face floor. This signals the 15-second mark to the musicians.
 - 0'30 Right arm overtakes movement of left arm. Palm faces floor.
 - 0'45 Flip palm to face ceiling. Left arm rises slowly and inconspicuously to overtake movement at 1'00.
 - 1'00 Left arm overtakes movement of right arm. Right arm descends inconspicuously. RH fingers can show the minute if desired.
 - etc.
 - 5'00 Slow down tempo very gradually over these final two minutes. End at approximately quarter = 45 M.M.
 - 7'00 End of CORE. Begin CODA *attacca*.

Performance Notes—Metal Music Stands (MMS)

- These three musicians form a sort of second *Streichtrio*, and imposter that stands in relief to the actual string trio. Blend with and complement strings where possible.
- Music stand must have smooth metal surface with no holes. Another music stand holding the notated music is required per player.
- Play standing up with music stands at similar height if possible.
- It must be possible to lock the surface of the stand into a horizontal position parallel to the floor.
- Each musician requires a place to store objects within easy reach. Ideally another music stand at half-height with the surface locked into a horizontal position.
- Composer must demonstrate numerous techniques in person.
- Required objects: soft **sponge** (1 cm thick), roughly A4 piece of **foam rubber** (3 mm thick, *Moosgummi*), **2 metal rulers** (30 cm), palm-sized **cork** block (sold at hardware stores, since it is often used for sanding by wrapping sandpaper around it), **square wooden chopstick** (round tip, square hilt), **plastic scrubber** (like steel wool but made of plastic), **steel wool**, **medium-hard plastic brush**, **hard plastic brush**, **hard metal brush** (25mm bristles or longer), **large superball** (mounted on nail file or knitting needle), **small superball** (mounted), **metal nail file** (15 cm or longer), **fine sandpaper** (600 grit, strip of 21 cm x 25 mm), **medium sandpaper** (320 grit, same size strip), **coarse sandpaper** (120 grit, same size strip), **bass bow** (or cello bow), **3 small metal alligator clips** used for connecting wires (sold in electrical supply stores; must be bow-able. some have a hollow round grip attached to one side which is perfect for this).
- Notation of five-line staff:



Performance Notes—Percussion

- Cuica is amplified with a contact mic. Careful to avoid extraneous sounds when moving between positions. A slightly damp cloth (not as damp as used for normal cuica playing) is required. Never allow cuica pitch to fully develop. Keep it as a *shadow* sound right at the point **just before** the pitch sounds.
- Bass drum: lower head is amplified. Note that it is unamplified at two points. Long deadstroke section should be hypnotic, ritualistic.
- Sounds and techniques are described in score.



Performance Notes—Piano

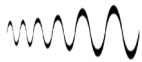
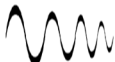


- Grand piano with third pedal (sostenuto).
- Requires MIDI keyboard (minimum 20 keys) connected to main speakers. Either rests inside piano or on table beside mixer.
- Requires 1 mixer with digital effects, 1 volume pedal, 1 speaker, 3 transducers, 2 inexpensive contact mics (one on piano sounding board, one on frame within reach of pianist).
- Even though only one transducer is used, two backups are required since the transducer is likely to burn out during performance. If this happens, be prepared to use a backup immediately and minimize disruption to the existing sonic texture as much as possible.
- Mixer requires the following digital effects: Chorus 1, Chorus 2, Phaser, Wah.
- Feedback sounds are the primary sound material. Much experimentation is required and these sounds are not wholly possible to control; for this reason, the part is quite freely notated. This feedback is generated by connecting two inexpensive contact microphones to a transducer. These are connected to a mixer, volume pedal, and on-stage speaker.
- LH operates transducer. RH operates mixer. Left foot operates right piano pedal (sustain). Right foot operates a volume pedal. Turn the body 45° to the right, with respect to normal posture.

Performance Notes—Electric Guitar

- There is a lot of freedom in this part. Respond musically to the other instruments without becoming too dominant.
- Most sounds are described in score. Effects settings are given in all capital letters inside boxes.
- Bass sound 1 and Bass sound 2 can be performed in several different ways. Find a sound that blends well without clear pitch. For instance, whammy tremelo with reverb, bowed whammy bar, or the double MBN technique in m. 22 *ossia*.
- Required effects: **distortion**, **pitch shifter**, **two octaver pedals** chained together for a total of 4 octaves up or down
- Required objects: ebow, threaded metal rod, bass bow, chopsticks (or thin metal strips, *Flachstahldraht*) for third-bridge effect, soft foam or sponge to weave between and mute strings.

Performance Notes—Strings

- The string trio has a soloistic function for much of the piece.
- Some strings prepared and retuned. See first page of score/parts.
- N.B. Fingered pitches written on scordatura strings except for harmonics, which are written at sounding pitch.
- Cello requires a large superball (ca. 6 cm diameter) mounted on a nail file or knitting needle.

I II III IV	the strings. I = highest string
III ⁵ IV ⁷	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
FINGER	bow <u>at</u> finger (bow touches finger)
@PREP / BEHIND PREP	bow at preparation / behind preparation
(□ ∨ □)	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.
pizz. (LH ⊕)	unpitched pizz. on all strings (left hand mutes all strings with light pressure and flat fingers)
SPx 	white burst of complex high partials. very aggressive. violent heavy bow accent and very fast, almost inaudible glissando. maximum distortion to obscure pitch.

aMass

for Ensemble Mosaik

MARK BARDEN

metal music II stands

perc

pno

e-gtr

violin

viola

cello

volume pedal

♩ = 60

7

BR shadow

dirty harmonic

barely audible

pppp

sempre legato

I ord.
II prep. (see note below)
III scord.
IV ord.

top line = max.
bottom line = off

Vp OFF

I scord.
II ord.
III scord.
IV prep. (see note below)

top line = max.
bottom line = off

Vp OFF

5th partial
7th partial

I ord.
II prep. (see note below)
III scord.
IV ord.

top line = max.
bottom line = off

Vp OFF

FINGER air

shadow

air

ppp

pppp

ppp

* cut sound suddenly on rest

Vp ad lib., keep it subtle

Preparations: Adhesive putty (Knetgummi or Blu-Tack) pressed onto string at location shown in brackets, such that pressing lightly on putty produces the indicated pitch clearly and cleanly. Open string is distorted with multiphonic possibilities. To make gliss effects in mm. 29-64 more effective, II could be unprepared at start and prepared during 7th fermata after Vc CORE gesture 2.

9

13

5"

BR shadow

ppp

pppp

Vp

5"

BR shadow

ppp

pppp

Vp

5"

air

shadow

air

tone

let ring

ppp

f

ppp

ppp

ppp

ppp

Vp ad lib.

Vp off

Vp ad lib.

Vp off

Vp ad lib.

Vp off

Vp ad lib.

* nub = (top of stick that protrudes through drumhead)

RH finger on nub*, LH Φ head
irregular, nervous

23

perc: BASS DRUM, CUICA

pno: MIDI, Gliss along string with flesh of finger.

e-gtr: OCTAVER: 15mb + LOW-PASS

vln: shadow, BR air, Body near I, Body near IV, *ppp*, *pp*, *ppp*, *pp*, *ppp* *leggero furioso*

vla: shadow, BR air, Body near I, *ppp*, *pp*, *ppp* *leggero furioso*

Vc: N, (III: fully depressed), (+IV for triple stop), SPx, *pp*, *ppp*

perc amplification: top line = max., bottom line = off

OCTAVER: 15mb + LOW-PASS

play: *p*
Vp: *pppp*

Body, I, shadow, BR air, Body near I, Body near IV, *ppp*, *pp*, *ppp*, *pp*, *ppp* *leggero furioso*

Body, I, shadow, BR air, Body near I, *ppp*, *pp*, *ppp* *leggero furioso*

N, (III: fully depressed), (+IV for triple stop), SPx, *pp*, *ppp*

8^{rb}, *ppp*, *ppp*

8^{rb}, *ppp*

28

perc: CUICA

amp.

pno: MAX treble, transducer white noise*

e-gtr: DISTORTION + OCTAVER 15ma, pure distortion, *pp*

Vc: ethereal, magical*, *p*

perc: Quietly prepare next playing position on cuica. RH finger on nub*, LH Φ head, irregular, nervous, small accents ad lib. +RH finger on head

amp. *pppp*

pno: *ppp*, *f* (= *p*)

e-gtr: *pp*

Vc: *p*

* Hold transducer up in air, facing audience. Begin max treble, then adjust EQ, pan, & other parameters to filter sound for gradual, subtle timbral changes.

DISTORTION + OCTAVER 15ma
pure distortion

* Don't play anything on guitar. Imitate piano sound, adjust EQ or other parameters to filter sound for gradual, subtle timbral changes. Possibly OCTAVER 8va.

* Slow bow, high spectrum with shadow of low tone. Add high harmonic on III if desired to enrich sound.

♩=48

41

I chopstick on sponge *ppp* Hold all four notes for full length and cut off precisely on each rest. Forms a single legato phrase with all three metal music stands.

II chopstick on foam rubber *ppp* finger on chopstick *legato* Hold both notes for full length and cut off precisely on each rest. Forms a single legato phrase with all three metal music stands.

III cork on chopstick *ppp* cork on ruler *ppp* Hold both notes for full length and cut off precisely on each rest. Forms a single legato phrase with all three metal music stands.

perc **CUICA** Prepare next position. RH fingertips on end of stick (*sempre irreg., nervous*) *ppppp* barely audible *ppp*

amp.

pno avoid any clear pitch caused by feedback

very high pitches* *ppp* ideal range 15 13

dialogue with electric guitar

*Transducer on frame. Heavy pressure. Very high pitches, 5-23" each with rests of 2-7" between. Attempt to find beatings and dyads by adjusting mixer parameters and location of transducer. Pressure controls dynamic (release pressure for cresc.). Keep it subtle. **Dialogue with e-guitar.**

e-gtr dark bright/ord. *pppp* *p* + 5 octaves* *ppp* *ppp* *ppp*

* 15ma OCTAVER + 15ma PEDAL BOARD + 8va EBOW function. High hissing sound with digital artifacts (glissandi, glitches, etc.). Notated pitches are **not clear**. Sound is dominated by quiet noise and unpredictable artifacts.

♩=48

STRINGS: Tremelo as fast as possible for very anxious, almost alarming, atmosphere. Notation: lower line gives rhythm for **Volume Pedal**. Rest = off, note = maximum volume, staccatissimo = short as possible

vln Body air *p sempre* *f sempre* Cut off precisely on rest. timbral contrast (change bow location)

vla Body air *p sempre* *f sempre* Cut off precisely on rest. timbral contrast (change bow location)

vc Body air *p sempre* *f sempre* Cut off precisely on rest. timbral contrast

vln Vp

vla Vp

vc Vp

44

Prepare 2nd metal ruler on lip with 23 cm protruding.

[23 cm]
air ricochet on flat end of ruler, single slow downward bowstroke
V @ bowtip
ppp

*hold bow with tip facing floor, single slow downward bowstroke, adjust bow angle and speed to keep bow bouncing irregularly yet consistently

Prepare 2nd metal ruler on lip with 21 cm protruding.

[21 cm]
air ricochet on flat end of ruler, single slow downward bowstroke
V @ bowtip
ppp

*hold bow with tip facing floor, single slow downward bowstroke, adjust bow angle and speed to keep bow bouncing irregularly yet consistently

Prepare 2nd metal ruler on lip with 5 cm protruding.

[5 cm]
LH stabilizes ruler, +/- pressure ad lib. for poco gliss.
RH: irregular, rapid, nervous tremelo with two fingers on ruler
ppp

CUICA

perc

Take cloth.

max. pressure
min. pressure
pp
V = into drum
□ = out of drum
sim.

amp.

max. amplification
(balance with ensemble)

pno

15
(very high pitches)

MIDI

e-gtr

8

ppp

vln

15^{ma}
SP
pppp
(fingered, not harmonic. pitch is slightly approximate)

vla

timbral contrast

15^{ma}
SP
pppp
(fingered, not harmonic. pitch is slightly approximate)

Vc

92

15^{ma}
SP
pppp
(fingered, not harmonic. pitch is slightly approximate)

I *End sooner if necessary.* Remove **2nd ruler**. Keep **bow** in RH.

II *End sooner if necessary.* Put **bow** down. Take **2nd ruler** in RH.

III *End sooner if necessary.* Remove **2nd ruler**. Take **chopstick** in RH.

perc **CUICA**
V sim. (greater pressure = brighter timbre)
 max. amp.

pno 15 (very high pitches)

e-gtr (8) *ppp* *ppp*

**** STRINGS:** Possible outburst gestures (play on Body and/or Strings): (1) tremelo, very fast, nervous, and irregular, (2) crini battuto (not col legno!), press bow for fast repetitions, alternate strings rapidly and irregularly during stroke, (3) brief, explosive crescendo dal niente al "forte", always airy with very little pitch

vln LH gliss.* *pp* * Light finger pressure on 2-4 strings. Wide range. Homogenous ensemble sound. Synchronize movement. *sim.* **leggero furioso outbursts**** Explosive, frantic, improvised sequence of air/shadow gestures for given duration, **at least 2 different gestures per outburst!** Almost no pitch, sempre *pp*. See boxed text above.

Vp **Vp simile (OFF during outbursts, otherwise ON)**

vla LH gliss.* *pp* * Light finger pressure on 2-4 strings. Wide range. Homogenous ensemble sound. Synchronize movement. *sim.* **leggero furioso outbursts**** Explosive, frantic, improvised sequence of air/shadow gestures for given duration, **at least 2 different gestures per outburst!** Almost no pitch, sempre *pp*. See boxed text above.

Vp **Vp simile (OFF during outbursts, otherwise ON)**

Vc LH gliss.* *pp* * Light finger pressure on 2-4 strings. Wide range. Homogenous ensemble sound. Synchronize movement. *sim.* **leggero furioso outbursts**** Explosive, frantic, improvised sequence of air/shadow gestures for given duration, **at least 2 different gestures per outburst!** Almost no pitch, sempre *pp*. See boxed text above.

Vp **Vp simile (OFF during outbursts, otherwise ON)**

Hold bow vertically with tip facing floor (pull up for downbow)
col legno (on chopstick)
LH ⊕

63

I *p*

II ruler on foam rubber *p* legato with MMS III LH ⊕

III finger on foam rubber chopstick on foam rubber back of fingernail on sponge chopstick on sponge chopstick on plastic scrubber *p* legato with MMS II smooth, subtle *f*

perc CUICA max. amp.

pno 15 (very high pitches)

e-gtr *ppp*

vln

vla

Vc

+ crini on tip for two-part air sound

shadow (increase pressure, especially of crini on tip)

70

I *mp*

II ruler on plastic scrubber finger on sponge cork on chopstick ruler on sponge ruler on cork

III finger on chopstick (LH ⊕) cork on ruler chopstick on cork (LH ⊕) *f* (= *pp*)

perc CUICA max. amp. (no gliss.) LH ⊕ on skin & nub (extreme pressure)

pno 15 (very high pitches)

e-gtr *ppp* *ppp*

vln 5 7 Rhythmic unison with viola until m.92!

vla 7 Rhythmic unison with violin until m.92!

Vc 5 7