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

— caul —

for ensemble

(2011–12)

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duration: ca. 22 minutes

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

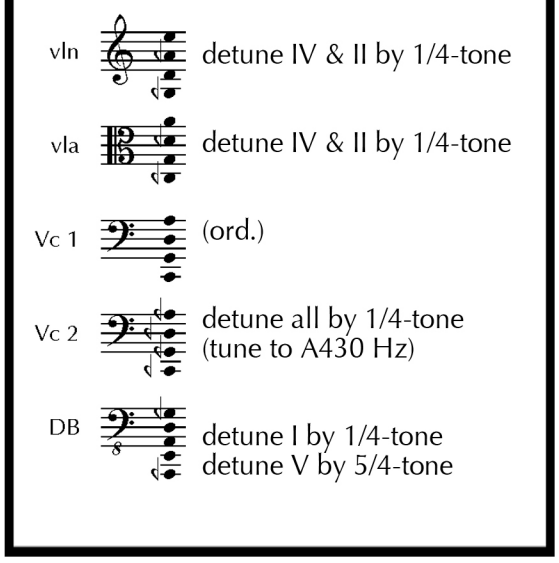
Première: 29.4.2012, Theatersaal, Witten, Germany
Collegium Novum Zürich, Michael Wendeberg, conductor

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

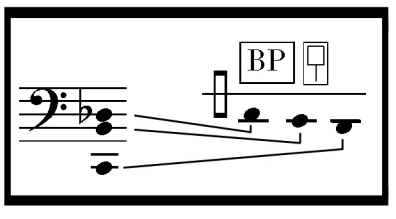
cluster (chromatic unless otherwise indicated)

—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″).

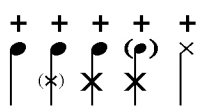


deadstroke — soft timpani mallet — large soft BD mallet — hand

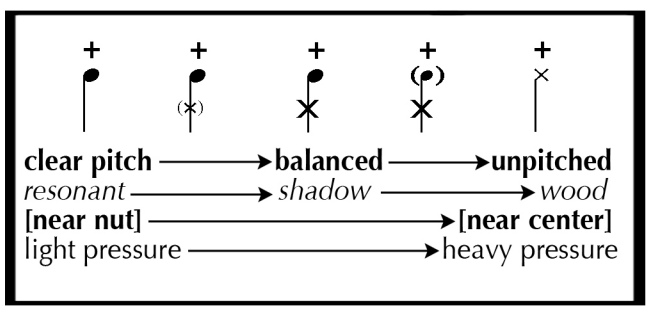
—Piano—

- 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*

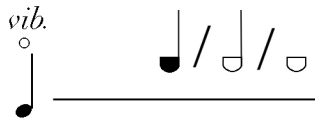
FL — flute effect = bow **exactly an octave higher** than fingered pitch for hollow, quasi sine-tone effect. sounds like wooden flute. light fast flautando bowstroke. extremely precise bow placement.

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

mute on / off

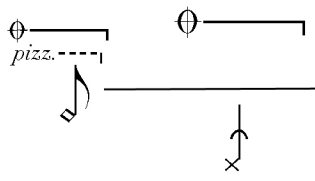
bow broad upper face of mute horizontally for air sound.

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.



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

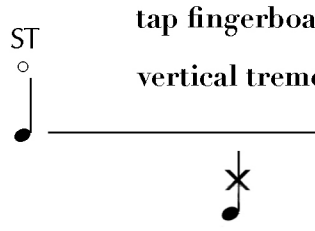
unpitched pizzicato on muted strings

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

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 II7 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

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.)

Soprano
Saxophone
sounds M2 lower
klingt gr2 tiefer

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

Bassoon

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

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

(bow mute's upper face) air

pizz. p pp

III sempre (when possible) mp ppp

viola

sempre (when possible) pp p

SPx flaut. pppp

cello 1

sempre (when possible) pp p ppp p pp p

cello 2

poco vib. (non arm.) pp p ppp

sempre (when possible) pp p/ppp

double bass

Loco

Body (air) pp p pp

sempre (when possible) pp p 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 (III)

mp/pp

"f"

ST

pp

N

vla

5

(non arm. sul A)

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

10

bcl 1

bcl 2

s-sax

bsn

TAM
perc
CYM

pno

vln (𝄩)

vla

Vc 1

Vc 2

DB

poco vib.

vib.

bisbigl.

non arm.

FL

tap fingerboard*

pizz.

(tap)

* low, round, drum-like. bunch fingers together. LH 𝟎 *sempre.*

CYM

ppp *sempre*

(15ma)

(sim.)

½SP

SP

SPx

N

poco vib.

vib.

Loco

sub.

15

16

bcl 1

bcl 2

s-sax

bsn

non vib.

*louré **

* bsn louré = very light, soft, subtle staccato

TAM

perc

CYM

pno

(chromatic cluster)

16

ST

arco, molto legato

vln (III)

tap fingerboard*

arco

pizz.

vla

Vc 1

Vc 2

DB

non arm.

vib.

poco vib.

poco

sub.

Loco

(suono reale!)

19

bcl 1

bcl 2

s-sax

bsn

bisbigl.

TAM
perc

pno

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

vln (III)

SP

vib.

blow into f-hole

vla

Fl

III IV

Vc 1

flaut.

tone*

*heavy pressure at frog for tone on tailpiece

Vc 2

DB

Loco

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.

(ord.)

(ST)

Vc 1

ST *sempre**

Vc 2

ST *sempre**

Loco

[ossia: omit F𝄫]

DB

29

bcl 1

bcl 2

s-sax

bsn

blow at reed

subtle (diaphragm)

swipe on outer edge*

TAM

perc

TIMP

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.

espr., vib.

pp

(air)

(pp)

(ppp)

TIMP.

swipe (outer edge)

TAM

p

(no pitches!)

mp

"ff"

"mf"

Ped.

non arm.

arco

(ST)

vib.

(ST)

pizz.

mp

35

37 *lontano, barely audible**

bcl 1

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

Vc 2

DB

Loco

39

bcl 1

poco

sim.

bcl 2

sim.

s-sax

ppp sempre

bsn

ppp sempre

TAM

perc

TIMP

tap (outer edge)

TIMP.

"mf"

TAM

(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" mp pp "ff" pp

(Ped.)

vln (II)

vla

Vc 1

Vc 2

(SPx)

N sub.

DB

Loco

SPx wild vib.

(non vib.)

Loco

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

53

51

bcl 1

(**shadow** *sempre!*)

bcl 2

(**shadow** *sempre!*)

s-sax

bsn

TIMP.

TAM

perc

CYM

(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

TAM

(CYM)

pno

(Ped.)

vln (II)

ST *sempre*

non arm.

(ST)

vib.

vla

(ST)

fragile, breaking

Vc 1

(ST)

vib.

Vc 2

ST *sempre*

(ST)

vib.

Loco

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

pp *p*

bowtip (crini) battuto on tailpiece (LH)

(quasi bass drum)

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)

(RH KB sempre)

f

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

LH In

con forza

mp

(senza Ped.)

f

mp

ff

(silent)

vln (I)

8va

ppp

Fl

espr.

non arm.

vib.

pp

mp

N

pp *mp*

vla

N

SP

pp *p*

4:3

pppp

N

SP

pp *p*

7:5

pppp

7:5

N

pp *p*

Vc 1

poco vib.

pp *p/ppp*

pp

pp *p*

Vc 2

N

SP

5:3 *5:3*

pp *p*

5:3

pppp

5:3

N

pp *p*

DB

Loco

N

ST

5:4 *5:4*

7:4

Loco

N

pp *p*

pp *p*

pp *mp*

pp *p*

67

69

bcl 1

smorz.

legatissimo, liquid

mp pp mp

bcl 2

legatissimo, liquid

pp pp mp

s-sax

legatissimo, liquid

dark

pp pp

bsn

ppp

TAM perc BD

BD ⊖

pp mp pp f

BD ⊖ off

superball

(BD ⊖ off)

pno

quasi-BD

5:3

RH In

LH ⊖ In

LH In

behind damper

damper

nut

(resonance)

3

mf f

p f

mp ff

8va

69

vln (E)

airy, flaut.

SP → SPx

N

vib.

ppp "f" ppp

pp mp

p

vla

airy, flaut.

SP → SPx

N

vib. non arm.

ppp "f" pp p

pp mp

p

Vc 1

airy, flaut.

SP → SPx

N

vib.

ppp "f" pp p

ppp

Vc 2

airy, flaut.

SP → SPx

N

vib.

SP

ppp "f" pp p

pp f

p

DB

Loco

airy, flaut.

SP → SPx

N

vib.

SP

Loco

ppp "f" pp mp pp f

p

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

(TAM)

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.

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

(lipped-down)

bcl 2

(lipped-down)

s-sax

bsn

TAM
perc

pno

ST
non arm.

IV

ST
IV
vib.

79

N

ST
vib.

vln (III)

8va
N

ST
vib.

vla

ST
vib.

ST
vib.

SP

N

ST

Vc 1 (III)

wood III

(III)

ST *legatissimo*

Vc 2

5:4

7:4

Loco

SP

N

ST

DB

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 (𝄩)

ST *sempre, con vib.*
non arm.

pp p (sim.)

sim.

vla (𝄩)

ST *sempre, con vib.*
non arm.

pp p (sim.)

sim.

Vc 1 (𝄩)

ST *legatissimo*

gliss. slightly slower

(pp)

pppp

Vc 2 (𝄩)

gliss. slightly slower

DB

Loco

87

bcl 1

'echo'

shadow

mf

pppp

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 (E)

vla (E)

Vc 1 (E)

Vc 2 (E)

DB

pp ppp sim. mp p (pp) (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 (𝄐)

Vc 1 (𝄐)

Vc 2 (𝄐)

DB

(vib.)

½SP

SPx ST

con forza

SPx

ff/pp

104

bcl 1

bcl 2

s-sax

bsn

pp

(pp)

pp

alternate between two slightly different timbres

3 3 3

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.

non vib.

½SP III

pp mp

yearning, espr.

p

Vc 1 (III)

Vc 2 (III)

DB

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

*sim.**

*sim.**

*sim.**

*sim.**

CYM

BP

(senza Ped.)

(come sopra)

ST

con vib.

non vib.

i n t e n s e

sost.

(come sopra)

ST

con vib.

non vib.

i n t e n s e

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

s-sax

bsn

TAM
perc
CYM
BP

pno

vln (E)

vla (E)

Vc 1 (E)

Vc 2 (E)

DB

CL. IN A

*shadow = diffuse pitch, heavy noise content

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

l.v. ppppp

Vc 1

I II III IV

Vc 2

DB

(suono reale)

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

141

CL. IN A

bcl 1

cl 2

s-sax

bsn

(end *affanato*)

heavy, submerged

subtle

amoroso

TAM

perc

BD

(*pp sempre*)

4:3

RH In

quasi-BD

RH KB

(wood)

RH e-bow

pno

(LH In)

LH KB

vln

vla

Vc 1

Vc 2

DB

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

FL *sempre poco vib.*

bowstop on string

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

p

(FL) *(non vib.)*

pp *mp*

pp *p*

Vc 2

mp

shadow (tailpiece)

p *mp*

FL *(non vib.)*

pp *mp*

ST

pp *p*

behind bridge

DB

Loco

mp

side of bridge

"f"

"f"

149

cl 1

cl 2

s-sax

bsn

TAM
perc

pno

vln

vla

Vc 1

Vc 2

DB

Loco

pppp pp

mp pp

(pp)

(subtone)

ppp

e-bow

e-bow

pp

pp

Fl

p mp

ST

pp p

behind bridge

behind bridge

side of bridge

"f"

Fl

p mp

behind bridge

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.

behind LH, slow bow (noise multiphonic)

DB

Loco

ossia A only

171

cl 1

cl 2

s-sax

(quasi-bassoon)

bsn

TAM
perc
CYM
BP

pno

(f.p.)

(finger ped.)

vln

(FL)
sub. non vib.

vla

ST

FL
sub. non vib.

Vc 1

Vc 2

poco vib. molto vib.

sub.

DB

Loco

(multiphonic behind LH)

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

(wood)

7:6

pno

(senza Ped.)

178

vln

ST

(ST)

poco vib.

vla

non gliss.

Vc 1

mp sempre

FL

sub. non vib.

Vc 2

non gliss.

Loco

ossia omit A

DB