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)
for ensemble  
(2011–12)

duration: ca. 22 minutes

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

Premiere: 29.4.2012, Theatersaal, Witten, Germany  
Collegium Novum Zürich, Michael Wendelberg, conductor

Deepest thanks to Harry Vogt for initiating this project and to Stefan Buri, Rico Gubler, and Inke Frank of CNZ for their time and effort. Special thanks to Carl Rossman for his ground-breaking research into dyads on the A clarinet.

Instrumentation (11 musicians):
2 bass clarinets (both + A-clarinet)  
soprano saxophone (+ baritone)  
baritone  
percussion (1 player): tam-tam, timpano, BD, 3 bell plates, cymbal, cowbell, spring drum, gong  
percussion  
viola  
2 celli  
double bass

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Scordatura

<table>
<thead>
<tr>
<th>vln</th>
<th>vlc</th>
<th>db</th>
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<tbody>
<tr>
<td>detune IV &amp; II by 1/4-tone</td>
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<td>detune IV &amp; II by 1/4-tone</td>
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<tr>
<td>detune I by 1/4-tone</td>
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<tr>
<td>detune V by 5/4-tone</td>
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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.
- Gissandi 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
- slight microtonal deviation ca. 1/8-tone

- \( \frac{\text{31 cents lower (7th partial)}}{1/4 \text{ cents lower (5th partial)}} \)
- play 8va / 8vb / 15rb
- 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
- exhaled breath sound made with the mouth only, \( \zeta \) = German ich
- shadow | is a ‘colored air’ sound with weak, veiled pitch content. fragile, beautiful, struggling to speak.
- explosive nolo vibrato at end
- muted (clamped) | 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
LH mutes In, RH plays on KB. Avoid harmonics.
Notation indicates 3 different timbres that progress from pitch to noise:
Adjust pressure & position on string to get the right timbre.
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---Strings---
- All except Vc1 have a scordatura (see previous page).
- All except D8 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.

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LV III II I  the strings. LV = lowest, I = highest (DB: V = lowest)
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---Double Bass---
- treble clef sounds as written and bass clef sounds &b. 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 multiphonics: LH very high near bridge, bow a short distance behind fingers, experiment with bow speed, pressure, and LH position/presure to find a fragile, beautiful multiphonic with lots of gentle noise and weak shadow pitches.
- wooden clothespin multiphonics: experiment with bow speed, pressure, position, and proximity to clothespins to find beautiful, fragile, diffuse noise multiphonics.
multiphonic fingerings for winds / Griffe für Bläsermehrklänge

Clarinet in A
sounds m3 lower
klingt kl3 tiefer

Bass Clarinet in B

use these four fingerings for harmonics in m37-107:
(N.B.: L.H. index finger is half-pressed to filter out fundamental and fully pressed to add fundamental.)

Flagoletts 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 M9 lower
klingt gr9 tiefer

Baritone Saxophone
sounds M6 + octave lower
klingt gr6 + 8ve tiefer
shadow = weak airy pitches
*ST harmonics weak & unstable
ST pitches in and out of focus

ST sempre*

DSS
s-sax
blow at reed

perc
swipe on outer edge*

pno
(sempre)

vln
(pizz.)

vla

Vc

Vc

DB

* unpitched finger swipe back and forth. “outer edge” = thin strip of skin beyond rim (not on main drumhead inside rim).
ppp at all costs, this section may thus be mostly air noise with rare, weak pitches

for these harmonics, use only lowest 4 fingerings (C, G, D, Eb). begin with LH index finger 3\textsuperscript{rd} pressed and then press it fully to let fundamental through, see notes.

shadow (=very weak, airy tone)

how top of mute
quasi BD = bass drum effect, both hands behind dampers. RH palm slaps strings while LH mutes them. Big, round, low resonance.
three fingers behind dampers for heavy muting

quasi-wood: muted behind dampers as heavily as possible unless otherwise notated.

quasi-wood

poco vib.

mp

non arm.

ST

mp

non arm.

vib.

pp

mp

ppp

pp

mp

mp

ppp

mp

mp

mp

mp

mp

mp

mp

mp
alternate between two slightly different timbres

heartbeat effect* [rest one BD mallet on head & strike it with the other mallet]

LH In 2 cm 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.

*yearning, espr.

°

\[\text{yearning, espr.} \]

\[\text{non vib.} \]

\[\text{non vib.} \]

\[\text{non vib.} \]

\[\text{yearning, espr.} \]

\[\text{yearning, espr.} \]

\[\text{yearning, espr.} \]

\[\text{non vib.} \]

\[\text{non vib.} \]

\[\text{non vib.} \]
* all winds: sempre poco cresc. within pp, longer notes cresc. to p or mp
shadow = diffuse pitch, heavy noise content

gliss. barely audible...almost imagined

*shadow = diffuse pitch, heavy noise content
Vc 1

Fl. sempre (very precise bow placement)
IV if possible, otherwise III

Vc 2

Fl. sempre (very precise bow placement)
III

DB

Fl. sempre (very precise bow placement)
II

Vln

Fl. sempre (very precise bow placement)
III

Vla

Fl. sempre (very precise bow placement)
III

Vc

Fl. sempre (very precise bow placement)
II

Vla

Fl. sempre (very precise bow placement)
III

Vln

Fl. sempre (very precise bow placement)
IV if possible, otherwise III

Pno

mp sempre

1.11 ln Θ

perc

pizz.*

[see notes]