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
flesh | veil

for octet

(2012)
**flesh|veil (2012)**, for octet

*commissioned by the Darmstadt Summer Courses 2012*

- **duration:** 13 minutes
- **instrumentation:** 2 picc/alto fl, e-gtr, pno, 2 vln (or vln & vla), 2 vc
- **première:** 27 July 2012, Matteo Cesari & Preisträgerensemble, Orangerie, Darmstadt, Germany

**EXPLANATION OF FORM**

Formally, *flesh|veil* is a modular sound collage comprised of 13 individual chamber pieces, each with its own meter and tempo. There is no vertical score. Instead, these components are broken into numbered gestures, which are then composed into a timeline. Musicians use a large stopwatch for coordination and must play each gesture at the time specified by the composer. (These times are not provided in this material.)

*flesh|veil*’s individual components are:

01. cello duo I
02. trio (violin, electric guitar, piano)
03. piccolo duo I
04. piccolo duo II
05. piccolo duo II ‘forced air’ coda
06. violin II (or viola) solo [amplified]
07. foam duo (violin I [amplified] & electric guitar)
08. wooden mute duo (2 celli)
09. climax sextet (6 simultaneous soli: 2 alto fl, e-gtr, vln II, 2 vc)
10. alto flute duo
11. piano solo
12. cello duo III
13. coda sextet (fl II, e-gtr, pno, vln I, 2 vc)
flesh/veil

STAGING / AUFLSTELLUNG

PNO
gtr
(amp)

E-

VLN 1

VLN 2

1 FL 2*

1 VC 2*

Audience / Publikum

* = good
eye contact
necessary between
musicians within
each box

** amp blends with piano
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Coda

durations slow & free, dynamics quiet**, fragile sound***, all natural harmonics (except first held tone in Vc1)

use LH fingernails for better precision

notations: I6 = sul A, 6th partial, III13 = sul G, 13th partial, etc.

* dynamics: ppp to p with two or three cresc./dim. hairpins to mp over ca. 7 seconds ad lib.

** bowing: slow bow, pitches are discontinuous & weak. bow both strings: 75%, bow single strings ad lib.: 25%.

not synchronized with Vc2. choose durations freely, always remaining within a minor third of Vc2.

continue stepwise ascent, remaining within a major second, when sound becomes too erratic or pitch content too weak, disappear into air, beautiful, expressive!
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1. Blow into f-hole
   - Change angle to 45° chop
   - Tap (50°)
   - Saw (90°)

2. Change angle to 90°
   - Lay chopstick flat on lowest bass strings, 90°
   - Pedal stomp

3. Tap 45°
   - Saw (45°)

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remove chopstick

\textit{non legato, cold, distant}

\textit{fast vertical scrape}

or fingernail

\textit{threaded rod}

\textit{plastic ruler}

\textit{distort}

\textit{partial pedal change to remove some but not all resonance}
piccolo duo 1

- stemmed-down notes are sung into the flute and are written at sounding pitch (not 8va)
- glissandi are performed with lip or, for C# or lower, by covering end of piccolo with RH 5th finger.
- dynamics are at times intentionally contrary to the 'natural' tendency (e.g., downwards lip gliss with cresc.) to reveal the sound’s instability and weakness.

N.B.: voice is written at sounding pitch

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• glissandi are performed with lip or, for C# or lower, by covering end of piccolo with RH 5th finger.
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** unstable sound due to 'unnatural' coupling of descending gliss. & cresc.

*** attempt to play high C# very quietly, the air and noise that are byproducts of this attempt should dominate with only the faintest shadow tone of written pitch.
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piccolo duo II
flute 1

1. disembodied, weak
   shadow... (~)

2. ghosting effect; picc 2 joins here quasi-unisono and plays noticeably quieter than picc 1 until m.22

3. tonguing lip gliss (roll flute in/away), unless otherwise indicated.

4. throat & tongue fl. messay, noisy attack with minimal pitch.

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Begin each repeat together; picc 1 maintains tempo; picc 2 plays a slower tempo each time; fermata gets longer and longer.

**piccolo 2 tempi:**
- (12a) $\frac{1}{2}$
- (12b) $\frac{2}{2}$
- (12c) $\frac{3}{2}$
- (12d) $\frac{6}{2}$

Take a slower tempo with each repeat.

**shadow**

**sub.**

**sf**

**sfpp**

**sff**

**smorz.**

**ppp**

**ppp**

**4:3**

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- (12a) $\frac{1}{2}$
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Take a slower tempo with each repeat.

**shadow**

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**sfpp**

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**smorz.**

**ppp**

**ppp**

**4:3**

**piccolo 2 tempi:**
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- (12d) $\frac{6}{2}$

Take a slower tempo with each repeat.

**shadow**

**sub.**

**sf**

**sfpp**

**sff**

**smorz.**

**ppp**

**ppp**

**4:3**
piccolo duo II coda: ‘forced air’
piece 1 & 2

General Notes: very aggressive and agitato, but dynamic is generally quite restrained; ppp to mp with a few airy, sf outbursts.
- RH 5th finger completely blocks end of flute throughout.
- Square brackets, where they appear, give the first and last sounds of a given gesture.
- Fingering in square brackets are played with a closed embouchure (mouth covers hole completely) to audibly force air out of the open holes shown.
- Thick black lines indicate an improvised sequence using gestures 1, 2, and 4 only from the leggero furioso palette provided with the climax solo.
- Gestures 1-4: use closed embouchure 85%, open embouchure 15%.
- Gestures 6 & 7: gradually increase amount of closed embouchure sounds to 100% by end of Gesture 7.
- Gestures 8, 9, 10: only closed embouchure.

\[ \text{88} \]

piece 1 & piece 2 unisono

\[ \text{88} \]
• gestures may be played forwards or backwards: \[ \begin{align*}
&\text{flanger} \quad \text{IV} \\
&\text{tremolo} \quad \text{VII}
\end{align*}\] are only used if gesture is played backwards.
• play in any order, repeat or omit gestures \textit{ad lib.}

- \[ \frac{\text{IV}}{\text{III}} \] \textit{sempre fl} (bow an octave above finger), \textit{sempre shadow tone} (weak, unstable pitch)

- fingering is approximately:
- full slow bows, +/- pp

\[ \begin{align*}
\text{tono} &\rightarrow \text{air} \\
\text{IV} &\rightarrow (\text{flanger}) \\
\text{III} &\rightarrow \text{air}
\end{align*}\]

- assume crini, full, long bows. one per gesture unless otherwise noted

- \[ \begin{align*}
&\text{IV} \quad \text{III} \quad \text{II} \quad \text{sempre at finger;}
&\text{IV} \quad \text{III} \quad \text{barenly audible, almost imagined}
&\text{dynamic}:
&\text{very light pressure (no pitch!)}
\end{align*}\]

- \[ \begin{align*}
\text{tono} &\rightarrow \text{air} \\
(\text{diagonal})
\end{align*}\]

\[ \begin{align*}
\text{crini} &\rightarrow \text{legno} \\
\text{legno} &\rightarrow \text{crini}
\end{align*}\]

• play on foam, tailpiece, bridge, or violin body (not on strings!), always airy & unpitched (flautando sempre on foam & tailpiece!)

- \textit{ppppp} - \textit{ff} (=mp)

\[ \begin{align*}
\text{agitated} \\
\text{25\%} \quad \text{wilder, shorter (more bow pressure)} \\
\text{32\%} \quad \text{wilder tremolo (irregular, frenetic)} \\
\text{27\%} \quad \text{shorter, more aggressive}
\end{align*}\]

\[ \begin{align*}
\text{i} &\rightarrow \text{crini ricochet over fingerboard with percussive accent (hear strings slap fingerboard)}
\end{align*}\]
foam

bow left side of foam (next to IV)

bow right side of foam (next to I)

tailpiece

bridge

left / right side of rib curve on vln body (left is beside IV) / (right is beside I)

bow area shown (here, vln body below rib curve on left side (beside IV)

on main part of string below foam

on string between foam and bridge

on string behind bridge

with the hair of the bow

with the wood of the bow

with the wood and the hair simultaneously