

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

puls

(2012)

for solo percussion

Performance Notes

puls (2012)
for solo percussion

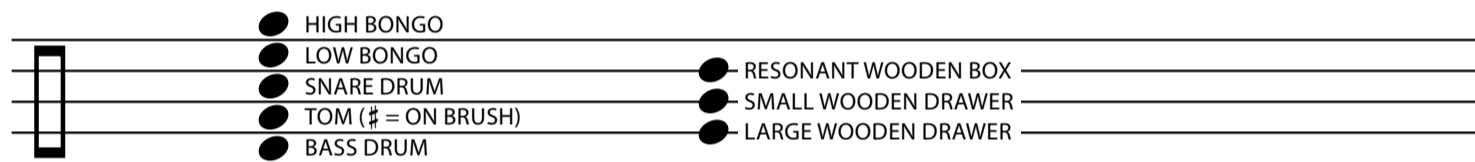
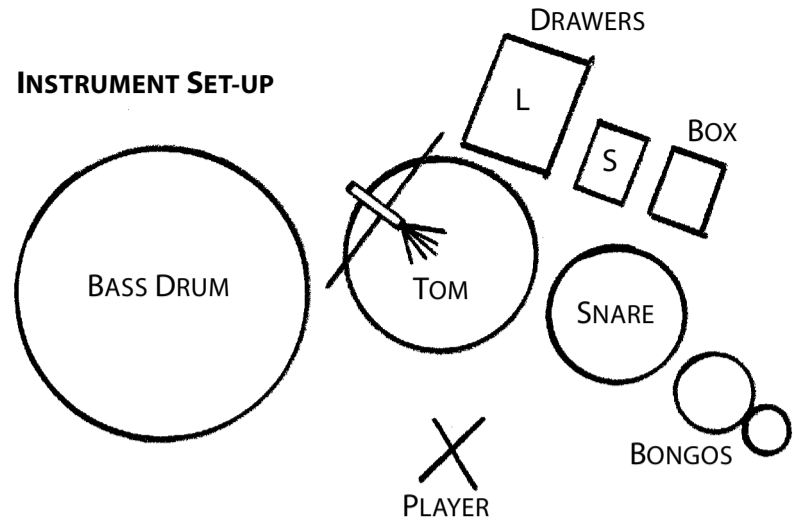
duration: 6½ minutes

instrumentation:

- bass drum—**very heavily** muted throughout. **no resonance.**
- tom (low)—heavily muted initially, later removed.
- snare drum (without snares)—heavily muted initially, later removed.
- small wooden drawer* (approx 6" x 7")
- small resonant wooden box* (approx. 6" x 7")
- large wooden drawer* (min. 8" x 12")
- wire brush**
- pair of bongos (other drums possible, e.g., congas)

* small and large wooden drawers are placed upside down and struck on the bottom. they must have a **loose bottom panel** that produces a sharp cracking sound when struck. these can be purchased at DIY/hardware stores, often as a set with multiple sizes (see image above). for resonant wooden box, place a second small drawer on its side and strike the solid side instead of the loose bottom panel, unless a better alternative exists.

** brush taped to rim of drum such that the bristles hover over a portion of the drumhead without touching it. when the brush is struck, the result is a two-part sound: the normal tom sound + a rustling sound from the brush. **keep a short distance** between the brush and the drumhead so that it's possible to play the tom normally. for added stability, tape a thin stick to rim first and tape brush perpendicularly on top of it. (see simplified diagram above in percussion set-up)



	on rim of drum (or edge of drawer)		snare sticks (extra-thick if possible)
	fast swipe across surface (always fast; longer durations are merely a notational convenience to avoid rests)		fingernail/s
	rimshot (tip on head, hilt on rim)		hand/s
	deadstroke (usually with palm)		continuous circular motion. slow (less than 360°) unless otherwise notated, yet audible. use pressure for volume.
	inhale quietly with mouth shaped into 'ah' position [English father] without pitch for duration shown. sounds like a somewhat pronounced normal inhale. subtle and non-theatrical. perhaps the audience doesn't recognize it as an intentional gesture until it is exposed in the pauses. <i>sempre pp</i> . substitute exhale if necessary.		muted/damped

	effort dynamic: corresponds to energy, not sounding result
	exponential dynamic transitions: cresc. with sudden explosion at end / dim. with sudden implosion at start
	cresc. dal niente / dim. al niente
	gradual transition

puls

for Chris

♩ = 132

MARK BARDEN (*1980)

with quiet desperation, restive

1 **pp** sempre

Tom \ominus **pp** sempre
SD \ominus (snare removed)
BD \ominus (very heavily!)

*relatively slow circular motion, < 360°

6 **f** (swipe!) **sf**

11 **sf**

17 **p** < "f" **p** < "f" **p** < "f" **pp** "sf" **sf**

BRUSH ON TOM (rustling sound + ord. tom sound)

22 **ff** **pp** **sf**

26 **f** **pp** **sf** "f" **pp**

31 **f** **pp** **sf** **sf** **sf**

37 **sf**

42 **sf** **p** < **pp** **f** **pp** **f** **pp** sempre

47 **sf** **sf** heavy deadstroke, no resonance

turn page with a slow, deliberate motion that begins immediately after deadstroke, keeping LH on BD if possible

LARGE DRAWER

51 *f pp sf < f p ff pp sf*

55 *sf ff sff ppp subito < ff ppp*

59 *pp sf sff sf (pp) sf sf sff sf*

62 *(pp) sf sf sff (pp) sf sff sff*

65 *p sff sf f sff p ff p sf sff sff*

69 *p ff (p) ff p f pp*

*b70-73: multiple slow circles per note, smooth transitions, tempo poco rubato

RESONANT BOX

75 *p*

☐ = with the fingernails (keep holding sticks)

accented rest = cut sound suddenly on beat as if the silence had an accent

** single circles when possible with sharp-edged starts & stops

81 *pp (LH: ☐) f*

86 *p come sopra pp*

94 *f pp sf*