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
viscosity
(2014)
for amplified string trio & volume pedals

— Score —

Mark Barden
**FULL SCORE (sounding pitch)**

_viscosity_

for Ensemble Mosaik

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**violin**

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

**volume pedal**

- top line = max.
- bottom line = off
- Vp OFF

**viola**

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

**volume pedal**

- top line = max.
- bottom line = off
- Vp OFF

**cello**

- 1st
- 2nd
- 3rd
- 4th
- 5th
- 6th
- 7th
- 8th

**volume pedal**

- top line = max.
- bottom line = off
- Vp ad lib., keep it subtle

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* 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 7" fermata after Vc CORE gesture 2.

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* cut sound suddenly on rest

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- *dirty harmonic*
- *barely audible*
- *pppp*
- *sempre legato*

---
* slow bow, high spectrum with shadow of low tone. add high harmonic on III if necessary to enrich sound
\[ \text{\textbf{lH gliss.}}\] * light finger pressure on 2-4 strings. wide range. homogenous ensemble sound. synchronize movement.

\[ \text{\textbf{leggero furioso outbursts}}\]

** explosive, frantic, improvised sequence of air/shadow gestures for given duration, \textbf{at least 2 different gestures per outburst!} . almost no pitch. sempre pp. see boxed text below

\[ \text{\textbf{Vp simile (OFF during outbursts, otherwise ON)}}\]

TUTTI: 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

\[ \text{\textbf{Vp simile (OFF during outbursts, otherwise ON)}}\]
"CORE"

The pages of graphic notation that follow are performed simultaneously, but temporally independent.

This section lasts nearly five minutes.

Viola cues beginning. Violin cues end.

It may be useful to use stopwatches for coordination.
19 viola

\[ \begin{array}{c}
\text{Fl.} \quad \text{Violin + Cello} \\
\text{G} \quad \text{Bass} \\
\text{C} \quad \text{Violin} \\
\text{B} \quad \text{Cello} \\
\text{A} \quad \text{Viola} \\
\text{E} \quad \text{Viola} \\
\end{array} \]

\[ \text{Body} \]

23 19 11

\[ \begin{array}{c}
\text{Finger} \\
\text{Shadow} \\
\text{Cello} \\
\text{Violin} \\
\text{Viola} \\
\text{Cello} \\
\text{Violin} \\
\end{array} \]

\[ \text{Body} \]

3 4

\[ \begin{array}{c}
\text{Shadow} \\
\text{Finger} \\
\text{Violin} \\
\text{Cello} \\
\text{Viola} \\
\text{Cello} \\
\text{Violin} \\
\end{array} \]

\[ \text{Body} \]

4

\[ \begin{array}{c}
\text{Shadow} \\
\text{Finger} \\
\text{Shadow} \\
\text{Cello} \\
\text{Violin} \\
\text{Viola} \\
\text{Cello} \\
\text{Violin} \\
\end{array} \]

\[ \text{Body} \]

5

\[ \begin{array}{c}
\text{Shadow} \\
\text{Finger} \\
\text{Violin} \\
\text{Cello} \\
\text{Viola} \\
\text{Cello} \\
\text{Violin} \\
\end{array} \]

\[ \text{Body} \]

\[ \text{Shadow} \]

\[ \text{Violin} \]

\[ \text{Cello} \]

\[ \text{Viola} \]

\[ \text{Cello} \]

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TUTTI: 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.