

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

cleft

(2017)

for violin and cello

– Score –

Mark Barden

composed: Jan-Sept 2017 in Venice and Berlin
 duration: 18 minutes
 première: Séverine Ballon & Ashot Sarkissjan, 12 October 2017,
 Bavarian Academy of Fine Arts, Munich

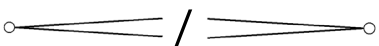
Program Note

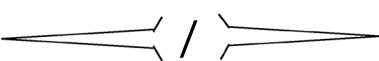
The English verb 'to cleave' has two contradictory modern meanings, both of which derive from the same Middle English verb *cleven*: 'to adhere to' (German *kleben*) and 'to split or divide' (German *klieben*). 'Cleaved' and the archaic 'clave' are past tense forms of the former meaning and 'cleaved', 'clove', and 'cleft' are the past tense forms of the latter. 'Cleft' also recalls the German *Kluft*, which describes the gap that results after a cleaving. Though strictly speaking the meaning of 'cleft' is narrower, the title is a shorthand that refers to this entire etymological assemblage. It implies a situation in which division and adhesion are similar or even indistinguishable and in which it is unclear whether what is perceived is present (that which has been cleft) or absent (*Kluft*).


At its outset cleft establishes a quiet yet tense musical texture, with musicians using light finger pressure to tenderly 'choke' the strings to the point of near-silence. As they suppress what might be called the 'natural sound' of their instruments, the question of what lies beneath this surface arises. When clearly defined pitches emerge, they could be heard as a splitting open of this quiet layer that reveals a contrasting layer beneath. But can this contrast be heard as something integrated or 'stuck to' what has come before? Can we imagine that a gap created between cleft layers is not empty but instead rages with chaotic violence? Might violence represent a form of absence?

Performance Notes

- Cello C-string is tuned an octave lower. All 8vb indications or octave-transposing clefs in the cello part always apply only to **IV**. (So for double-stops on **III** and **IV**, the upper note on **III** sounds as written.)
- Many explanations of sounds and techniques appear directly in the score. (Players read from score.)
- Accidentals apply for the entire bar (conventional usage).
- The metric modulation from 72 to 120 occurs frequently. This should be precise. The ratio (quintuplet 16th in 72 = triplet 8th in 120) is given the first two times.


 crescendo dal niente / diminuendo al niente


 exponential dynamics: cresc. with sudden explosion at end / dim. with sudden implosion at start

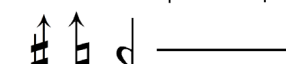
 exponential dynamics dal / al niente


"f" **"ff"** **"p"** (= **ppp**) dynamics in quotation marks correspond to effort. sounding result is sometimes given in parentheses.

 octave-transposing clefs (sounds an octave higher / octave lower)

Loco  cancels previous octave-transposing treble clef

 3/4-flat flat 1/4-flat natural 1/4-sharp sharp 3/4-sharp

 arrows indicate slight microtonal deviation (approx. 8th-tone)

 pitch may vary microtonally in either direction

IV III II I the strings (I = highest). For harmonics, the partial is often given with the string, such as **IV⁵** or **III⁷**

SPx SP+ SP SP- extreme sul ponticello, molto sul pont., sul pont., poco sul pont.

N normal bowing position (avoid sul pont or sul tasto timbre)


ST- ST ST+ STx poco sul tasto, sul tasto, molto sul tasto, extreme sul tasto



SPx|N extreme sul pont followed subito by normale


Finger bow directly at finger. This may require depressing neighboring strings or adjusting bow angle. If impossible, play **STx** and approximate the sound.

'N' normal bowing position for this sound deviates from what **N** usually designates, but the sound should nonetheless have as neutral a timbre as possible.

S1/2 bow **exactly halfway** between the finger and the bridge. In other words, the bow is exactly one octave above the finger directly on the node for the 2nd partial (octave harmonic). This produces a unique hollow timbre like a wooden flute.

 heavily damped air sound with the faintest amount of pitch. Use **3 fingers** with light pressure on the same string and light bow pressure. Volume is controlled by speed of bow. Dynamic range: ppp-p (loudest dynamic: is notated either "f" or p, which are equivalent). Because 3 fingers are required, frequent leaps and shifts are necessary: this juxtaposition of fast physical movements and very quiet sounding results is important. The quality of this sound varies depending on the string and register. (Thinner strings will naturally contain more pitch content, especially with high pitches. Allow these natural variations to speak.) Transitions from ST to SP will be subtle but audible. For trills use the 4th finger if possible; if not, damp with 1+2 and trill 3. When vibrato is indicated, maintain air timbre throughout; err on the side of subtlety.

 begin with heavy **SPx** noise accent on start of note and then move bow subito to the contact point notated. This could also be notated: 

 multiphonic. These are produced either with special fingerings (to activate multiple harmonic nodes simultaneously) or special bowing. See score in each case.

43

ST → SP- N → SP ST- fragile N

ppppp ppp < pp > < pp > < pp > < pp > < pp/pppp sub. ppp

vib. Finger → N f ppp

55

SP → SPx SP vib. → non vib. S^{1/2}

p pp ppp p pp ppp

ST SP- → SPx ST SP → ST SP

p ppp p p ppp ppppp ppp

** Maintain harmonic timbre as much as possible while 'bending' the harmonic. See notes. Also, S^{1/2} here applies only to IV.

64

IV dirty harm. ** N ord (arm.) SP

mp p ppp p SP

SP SPx SP → SPx ST vib. (IV) (ST) SP- poco vib.

single high partial 8vb p f ppp p slow, weak, diffuse mp p

** Due to the extreme register, the 'normal' bow position for this sound is SP+.

73

N S^{1/2} SP- → SPx N' (=SP+)**

p ff ppp < p > ppp pp < p > mp

non vib. N ST flaut. poco vib.

mp pp ppp 8vb pp

81

SP SP SP SP SP SP

p mp ppp ppp < pp > p mp ppp p > ppp

slow, weak, diffuse SP- ST vib. SP (non vib.) SPx|ST SP-

mf/ppp mp p ppp pp < p > ff > ppp

(8).....

*** espr. vib. swell on attack, then sub. non vib.

* With square noteheads this espr. vib. is far more subtle yet still audible. Keep colored air timbre throughout.

90

SP vib. → non vib. * STx

II III

IV¹⁰ III³

99

ST

IV S^{1/2} (poco vib.)

'dirty' harmonic

ST ** (non vib.)

I SP- l.v.

** espr. vib. swell on attack, then sub. non vib. With square noteheads this is far more subtle yet still audible. Keep colored air timbre throughout.

105

SP

ST

SPx

SP → SPx

ST

SP (non vib.)

ST

Use fingernail. Strive for a single high harmonic, ideally the 20th partial.

8^{vb}

8^{vb}

116

ST sempre flautando

ST sempre flautando

ord. notes also very airy but with slightly more pitch

123

SPx Use fingernail. Strive for a single high harmonic.

ST

use thumb

332 ST → SPx|N

III IV 'dirty'

II III IV III

SP → ST → SP

sfp *ff* *ff* *sfp* *f* *sfp* *f* *ppp* *p* *pp* *p*

SPx|N → SP+

bow between fingers

p *ff* *ff* *mp* *ff* *sfp* *f* *sff* *p* *f* *pp* *ff*

335 8^{va} SPx|N → SP+

II+III

♩ = 120

SP-

sffpp *ff* *f* *ff* *mp* *p* *f* *pp*

SPx|SP → SPx

Trill during gliss.

sffpp *ff* *sfp* *f* *smp* *ff* *sff* *pp* *ff* *ppp*

8^{vb}

338 N II

N → SP+

SP-

♩ = 72

ppp *p* *sffp* *f* *ff* *pp* *mp* *p*

N → SPx

mfp *ff* *pp* *f* *ff* *mp* *p* *f*

343 3 1/2"

SPx|N → SPx

ST

SP+

♩ = 120

f *p* *ffpp* *f* *ff* *pp* *pp*

II I III II

I II III IV

III III II I II I

ST

SP+

p *ff* *f* *f* *p* *f* *mp* *ff*

347 3 1/2"

SPx|N

SP+

♩ = 72

mp *ff* *poss.* *ff* *mp* *f* *sffpp* *ff* *mf* *ff*

SPx|N → SP

SPx|N → SP

p *f* *sffpp* *ff* *ff* *mp* *f* *sffpp*

349

8va

SP- SP+

III IV SPx|N

f *sfpp* *ff* *ff* *mf* *ffp* *ff*

II I II I II I

N SP+ SPx SPx|N SP+

ff *mf* *sf* *p* *f* *ff* *sfp* *f* *ff* *mf* *f*

4:3 7 5

5 7 7 5

352

III IV

sfp *ff* *sfpp* *fp* *ff* *pp* *mp* *f* *sfp* *sfp* *f*

sfpp *mf* *ff* *mp* *f*

7 7 6 4:3 5 3 5 5:6 7 6

5 3:4 7 4:3 5 7 4:3

354

SPx|SP SPx SPx|SP

pp *ff* *sfpp* *sfmp* *ff* *ff* *p* *f* *sfp* *ff* *p*

ff *sfmp* *pp* *f* *sfmp*

5 7 3 7 3 4:3 5 7 5:4

356

N SPx SPx|N SP+ SPx|N SP+

f *ff* *p sub.* *ff* *mf* *ffp* *ff* *sfp* *ff* *sfp* *ff*

ffp *mf sub.* *ff* *sf* *pp* *ff* *ff* *mp* *ff* *sfp* *ff*

5 4:3 5 7 7 4:3 7 7 7

7 4:3 5 7 5

358

SPx|N SPx SPx|N SP SPx|N SP+

sfpp *ff* *mf* *fp* *f* *ff* *mp* *ff* *sfp* *f* *sfp* *sfpp*

ff *mp* *fp* *f* *ffmp* *ff* *ff* *mp*

7 4:3 7 7 5:4 5 7 7 4:3 7

5 3 7 5:4 5 7 7 7

(gliss. on II)

360

III II III II III II III II SP+

4:3 7

ff *sff*

Trill during gliss.

15^{ma} SP-

wild centered vib. (pitch range ≈ minor third)
Change bow in given rhythm. Add accents ad lib.

4:5 7 5 4:3

SPx|N II I II I N SP SPx|N SPx SP ST II I II SP

ff *mp* *p* *f* *p* *f* *sfpp* *ff* *fff* *f*

(15) Continue accents ad lib throughout...

362

4:3 5 6 7 7 3:4 7 4:3 6 4:3 5

f *ff* *mp* *f* *p* *f* *p* *f* *mp*

I II III ST sub. SP SPx|N SP+ N

8^{vb} 7 5 7 4:3 7 3:4 5

ffpp *ff* *sfpp* *ff* *sfpp* *f* *sff* *mf* *ff* *p*

364

III IV SP+ SPx

4:5 7 7 4:3 5 7 4:3

f *mf* *ff* *ffmp* *ff* *sfmp* *ff* *sff* *f*

4:5 7 7 SP+ SPx|N SP+ N sub. (SP)

sfpp *ff* *sfpp* *f* *ff* *sff* *p*

struggling, tortured, explosive (sul D & G)

366

SP+ III IV I+II

7 7 6 4:3 5 3 5 3

sfpp *ff* *sfpp* *fp* *ff* *sfpp* *ff* *sff* *sfpp*

5:4 5 5 3 7 7 4:3 5 SPx|N SP+

f *ff* *sfpp* *ff* *sfmp* *f* *sfpp* *f*

Rhythm shows dynamics;
Do not articulate.

ST trill

III IV SP+ SP+

5 5 3 2 5

ff *sfpp* *f* *p* *ff* *sfpp* *ff* *mp* *pp* *f* *p* *ff*

SPx|N SP+ II III

5 5 7 4:3

mp *sfpp* *f* *ff* *mf* *p* *f* *sff* *sf* *sfmp*

416

(art. harm.)

10" ST-** 13"

III⁸ II⁵

ppp p mp pp

** muffled, fragile, on the threshold of speaking

III⁷ ST-** 13" III⁷ (ST-) IV⁵ IV⁹

ppp p ppp pp mp pp p

426

$\text{♩} = 120$

(sempre 8va)

5:3 5:4

ppp pp

ST Loco

p ppp p

ST SP

ppp

* Bow directly against upper finger. Both are airy, but G# will have more pitch.

433

15^{ma}

ST_x*

air shadow air shadow sim.

5:4 5:3

vib.

SP_x N

pppp mfppp p

poco vib.

8^{va}

p pp ppp

440

(15)⁻¹

3 3

pp pppp

(8)...

4⁵ 4"

ppppp

Venice & Berlin, Jan-Sept, 2017