

Bardo (2011)

Anthony Tan

Bardo (2011)

Instrumentation:

2 Voices :

Tenor



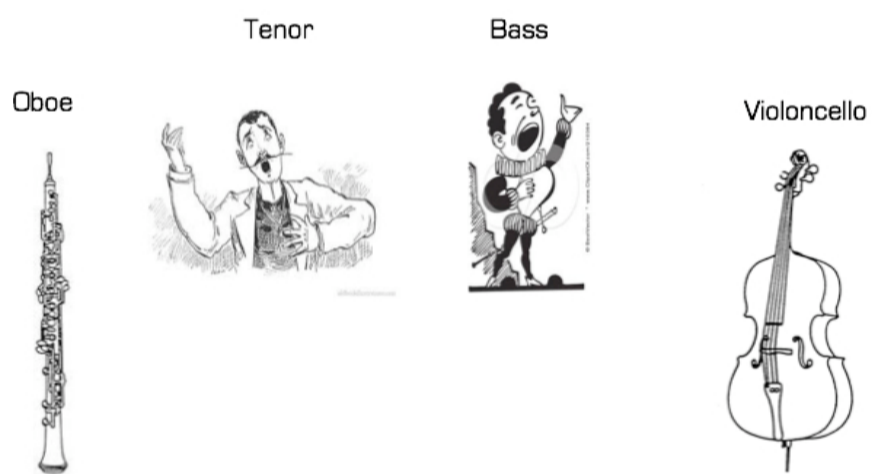
Bass



Oboe
Violoncello

Duration: ca. 9 minutes

Stage Set Up:



Pièce écrit dans le cadre du programme Voix Nouvelles de la Fondation Royaumont

**Premier Performance: 24 Septembre, 2011
Par L'Ensemble Recherche et Le Cris de Paris**

Performance Notes:

For all instruments:

Accidentals apply to entire measure

Microtones:

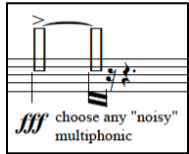
♭ → 1/4 flat

♭ → 3/4 flat

♯ → 1/4 sharp

All instruments and voices perform with as little vibrato as possible

Oboe:



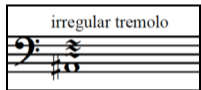
Choose any 3 multiphonics. Preference is for those multiphonics which contain more inharmonic tones giving the multiphonic a noise-like character. The three multiphonics should also be able to be played FFF.

Cello:

Scordatura:



Irregular tremolo:



Tense the bowing arm as you tremolo in order to produce a random, irregular, tremolo

Articulations:

Ⓢ → sul ponticello

Ⓜ → molto sul ponticello

Ⓣ → sul tasto

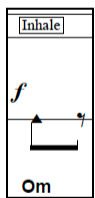
Ⓝ → normale

▮ → ecrasé

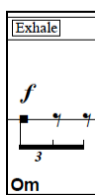
⚡ → molto vibrato ad lib.

♯ → Bartok pizz.

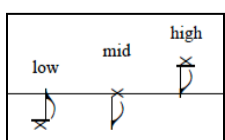
Voice:



→ Audibly inhale while saying the text at the same time



→ Audibly exhale while saying the text at the same time



→ Non definite pitch vocalization.

Height indicates the relative pitch that one should use.

Text:

The text is adapted from a mantra in “The Great Liberation Through Wearing” found in the *Bardo Thodol*, a sacred funeral text in Tibetan Buddhism. Square brackets denote the IPA pronunciation of the vowel. The adaptation and pronunciation of the text is by no means meant to be authentic.

Om [o] Ah [æ] Hum [u]
E [œ] Ma [æ]
Ki [i] Ri [i]
Ma [æ] Sta [æ]
Ba [æ] Li [i]
Sa [æ] Mi [i] Ta [æ]
Su [u] Ru [u]
Kun [u] Da [æ] Li [i]
Ma [æ] Su [u]
Ka [æ] Ki [i] Ra [æ]
Bu [u] Li [i] Ta [æ]
Ka [æ] Ye [œ]
Na [æ] Ra [æ]
Na [æ] Ra [æ] Yi [i]

Program Notes:

English

Bardo, a Tibetan term, defines a liminal or intermediate state between two existential planes. In the Tibetan Buddhist tradition, after death, one’s consciousness is taken through numerous *bardo* states and exposed to various images, deities, and karmic mirrors, leading the consciousness to its resultant rebirth or to enlightenment. My goal was to create a musical experience of one’s consciousness pulled between *bardo* states. Furthermore, during the death process, a monk reads a sacred text to the deceased as a guide through this *bardo* state. This text is known as, “*The Great Liberation through Hearing*.” From this text, and other mantras, I assembled the text for this piece imagining as if the voices were heard within, guiding the consciousness to its karmic goal.

Français

Bardo, un terme Tibétain, définit un stade intermédiaire entre deux réalités existentielles. Dans la tradition Bouddhiste Tibétaine, la conscience passe par différents stades de 'bardo' après la mort. Elle est exposée à de différentes images, différents dieux, réflexions de karma, et stades de perception qui l'entraînent à sa renaissance et son illumination. Mon but était de créer une expérience musicale parallèle au passage de la conscience par les différents stades de 'bardo'. Entre la mort et la renaissance, l'âme est guidée à travers ces stades par le texte sacré pour les morts, lu par un lama. Ce texte s'intitule, 'La Libération par l'Ecoute'. J'ai assemblé ce texte et autres mantras pour créer l'expérience de voix intérieures guidant l'âme vers son but karmique.

Dedication:

For those who confront death, by living accordingly.

Bardo

Pièce écrit dans le cadre du programme Voix Nouvelles de la Fondation Royaumont

Anthony Tan
(2011)

$\text{♩} = 60$ Solemnly

Oboe

4/4 Breathe Only
remove reed

Breathe Only

replace reed

with tone

p *ppp* *p* *ppp* *pppp*

Tenor

Inhale Exhale Inhale Exhale Inhale Inhale

f *f* *f* *f* *f*

Om Ah Om Ah Om Ah

Bass

Inhale Exhale Inhale Exhale Exhale Inhale

f *f* *f* *f* *f*

Om Ah Om Ah Om Om

Violoncello

(IV) (ST) col legno

ord. (ST) (SP)

(SP) (ST)

(IV) (N)

pizz. arco (SP)

f *mf* *f* *sfz* *ppp* *f* *p*

Scordatura

7

Ob.

p *ppp* *ppp* *p* *pp* *ppp*

2/4

Ten.

Exhale Inhale Inhale Calm Violent

f *p* *f* *ff* *p* *ppp* *ff*

Om Ah Ah Om Hu

Bs.

Exhale Inhale Inhale Calm

f *p* *f* *ff* *ppp* *p* *p*

Om Om Ah Om ah

Vc.

(IV) irregular tremolo

(N) (SP) (msp) (N) (msp) pizz. (III) arco (I)

ppp *f* *sfz* *pp* *f* *f* *p*

2/4

A

14

Ob. $\frac{2}{4}$ $\frac{4}{4}$ ppp p ppp pppp

Ten. **Fearful** mp ff **Violent** sfz sfz **Calm** p ff **Violent** ff

o om ah hum ah Hum

Bs. **Growling** ff sfz sfz **Calm** p ff

Om ah hum ah

Vc. f p ff pppp ff ppp

(I) (SP) → (N) (IV) (II) (msp) (IV) irregular tremolo



20

Ob. ff ppp p

Ten. **Insistent** p ff

ah ah

Bs. **Sweet** p **desperate** fff

$accel.$ $a tempo$

not synchonoized ad lib. rhythm in repetitions om

Vc. f ff pppp p

(msp) pizz. L.V. arco (IV) irregular tremolo

B

♩ = 80

violent and nervous

Ob. **25**

Ten. **Sweet** *pp* **desperate** *ff*

accel.
not synchonoized
ad lib. rhythm
in repetitions

Om ah ah ah hum

Bs. **Sweet** *pp* **desperate** *ff*

accel.
not synchonoized
ad lib. rhythm
in repetitions

Om ah ah ah hum

Vc. *p* *ff* *sfz* *ff* *sfz*

flautando (N) (SP) (I) (mst) (III) (IV)



Ob. **31** *ppp* *p* flutter *fp* *fff*

♩ = 80

Ten. **Calm** *p* **Frenetic** *ff* **Violent**

accel.
Gradually raise the pitch of the voice
not synchonoized
ad lib. rhythm
in repetitions

om ah ah ah om ah hum

Bs. **Violent** *ff* **Intense** *p* **Violent** *ff* **Fierce** *sfz*

a tempo

om ah ah om ah OE

Vc. *>f* *ff* *f* *fff* *fp* *fff*

flautando (I) (N) (mst) (msp)

37 C 4/4 ♩ = 70

Ob.

Ten.

Bs. *ff* *f* *ff* *fp* *ff* *p* *ff*
œ œ œ ma

Vc. *f* (N) (II) (III) (IV) 3 (N) (SP) (N) (SP)
f *p* *f* *fp* *f*



44

Ob.

Ten.

Bs. *f* *sfz* glottal stop *fp* *f* *p* *f* *p* *ff*
ma œ œ œ œ ma œ

Vc. al tallone (N) (ST) (msp) (II) flautando ord. (N) (SP)
ff *sf* *sf* *sf* *p* *fff* *p* *mf* *p* *ff*

48

2/4 4/4

Ob.

Ten.

Bs.

pp *p* *p* *f* *pp* *p* *f*

ma œ ma œ

col legno

(II) (ST) 2/4 4/4 (N) (N) (SP)

Vc.

pp *p* *p* *ff* *pp* *pp* *fp*



53

Ob.

Ten.

Bs.

[Calm] [Confident] [Sad]

p *f* *p* *f* *p* *f*

Ma Ma Ma ma ma ma

(N) (SP) (ST) (mst)

Vc.

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

57 2/4

Ob.

Ten.

Bs. *ff* *p* *f* *ff*

ma ma ma ma

mst col legno ord. *mst*

Vc. *p* *ff* 2/4



D

♩ = 75

agitated and nervous

60 2/4

Ob. *pppp* *p* *f* *fp* *p* *f* *fp* *f*

Ten. *pp* *f* desperate

Ki ri

Bs. *ffz* *ff* *fp* desperate

Ki ri

Vc. *sfz* *ff* *ff* *f* *f* col legno *ST*

63

Ob. *fp* *f* *fp* *f* *pp* *ppp* *pp*

Ten. *fp* *f* *p* *fff* *fff*
 ki Ma sta

Bs. *f* *fp* *f* *p* *fff* *fff*
 ri Ma sta

Vc. *fp* *f* *p* *sf* *ff* *p* *sffz* 5

col legno ord. (N) (SP) msp (SP)

E poco meno mosso

67

Ob. *ppp* *p* *ppp* *p* *ppp*

Ten. *p* *p* *pp* *p* *p* *ff* *pp* *mp*
 ma sta a a ma sta ba li

Bs. *p* *p* *pp* *pp* *f* *ff*
 ma sta ma Ba li ba

Vc. *pp* *fff* *sfz* *fp*

col legno ord. (SP) (msp) flautando (IV) (I)

whisper Calm Sad Aggressive Calm Aggressive Inhale

G

78

Ob. *p* *pp* *p* *pp*

Ten. *f* *f* *fff*

Inhale Inhale

li kun da ki kun da kun da li li kun da da

Bs. *f* *f*

Inhale

ta sa mi ta a a ta sa su su su su ru

Vc. *sfz* *mp* *ff* *sfz* *p* *f*

(III) (IV) (IV)

pizz. *pizz.*



82

Ob. *p* *pp* *p*

Ten. *f* *p* *ff* *ppp* *f*

Sad Anger Calm

li li ma su ma su ma

Bs. *p* *f* *ppp* *f*

Sad Inhale Calm

sa sa su ma su su

Vc. *sfz* *p* *f* *ff* *p* *ff* *p* *ff* *p*

arco al tallone (IV) *pizz.* (II) ord. arco jété (III) col legno

H

85

Ob. *pp* *f*

Ten. *f* *p* *f* *mp* *p* *f*

Bs. *f* *p* *ff*

Vc. *ff* *p* *f* *fp* *ff* *fp* *f* *ff* *fff*

ka ka ki ra ka ki ka ki ra ka ki ka

Inhale

col legno

ord. al tallone

3/4 3/16



I

89

Ob. *fp* *p* *pp* *pp* *p* *ppp*

Ten. *ff* *subito p* *pp* *p* *ppp* *fff*

Bs. *ff* *subito p* *ff* *fff*

Vc. *fff* *fp* *ff* *col legno jété* *ff* *p* *fff* *fp* *ff*

ka ki ra ka ki ka ka ki ra ka ki ka ki ki ki ki ra ka ki

Anger Calm Violent

Anger Inhale Fear Violent

arco al tallone

col legno jété

3/16 4/4 3/4 2/16 4/4

94

Ob. $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$
p *ppp* *p* *Motionless*

Ten. $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$
 [Sad] [Anger] [Motionless]
pp *fff* *f*
 ra_ Ka ki ra bu li ta bu

Bs. $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$
 [Sad] [Fear] [Inhale] [Motionless]
pp *fff* *f*
 ra_ Ka bu bu ta

Vc. $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$
sffz *pizz.* (IV) *ff* *arco* *col legno* *jété* *ff* *p* *Motionless*



J

100

Ob. $\frac{3}{16}$ $\frac{4}{4}$ $\frac{2}{4}$
p *ppp* *p*

Ten. $\frac{3}{16}$ $\frac{4}{4}$ $\frac{2}{4}$
 [Anger] [Inhale] [Inhale]
ff *f* *subito p*
 bu li ta ta bu li ta ta bu li bu

Bs. $\frac{3}{16}$ $\frac{4}{4}$ $\frac{2}{4}$
 [Anger] [Fear] [not falsetto] [Inhale]
ff *p* *ff* *subito p*
 bu lit ta ta ta ta ta ta ta ta ta

Vc. $\frac{3}{16}$ $\frac{4}{4}$ $\frac{2}{4}$
 ord. (II) (msp) *f* *sffz* *fp* *f* *p* *ff* *stridente* (msp) *fp* *ff*

104

Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Ten. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Bs. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

p *f* *p* *f* *f* *p* *f* *p* *f* *p*

p *pp* *f* *subito p*

arco al tallone (I) *pizz.* (IV) (II) *arco* (ST)

ffz *p* *ff* *p* *f*

ta li bu ta bu li ta bu li bu ta li bu li ta

li ta ta bu li ta ta

107

Ob. $\frac{2}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{16}$

Ten. $\frac{2}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{16}$

Bs. $\frac{2}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{16}$

Vc. $\frac{2}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{16}$

Motionless *ff* *p* *f* *fp* *ff*

Motionless whisper Motionless Aggressive

p *ff* *fff*

ta li bu ta bu ta bu li ta

ta li bu ta bu li ta

arco (N) (II) (IV) (IV) (II) (IV) (III) (I) (IV) (IV) (II) (IV)

pizz. (IV) *mf* *ff*

114 Senza Tempo

Ob.

Ten.

Bs.

Vc.

al tallone (III) (II) N ord. SP msp

ff as fast as possible *ppp* *p*



K ♩ = 144

115 Senza Tempo as fast as possible

Ob.

Ten.

Bs.

Vc.

fff choose any "noisy" multiphonic *ff*

Violent *fff* Ka ka ka ka² ka ka ka

Violent *fff* Ka ka ka ka² ka ka

(II) (I) (I) (II) (IV) irregular tremolo

pp *sfz* *sfz* *sfz* *fp* *ff*

Bardo

L

♩ = 144

118

Ob. *ff* choose another "noisy" multiphonic *fff* choose another "noisy" multiphonic

Ten. *f* *p* *ff* *ff* *ka ka ka ka*

Bs. *f* *p* *ff* *ff* *ka ka ka ka*

Vc. *fp* *f* *fff* *fff* gliss as high as possible

5/16 2/4 9/8 2/4 4/4

as if chanting Inhale Frenetic

M

M

♩ = 85

123

Ob. *ff* *f* *p* *f* *p* *f* *p* *ff* *f* *ff* *f* *ff* *fp* *f* *ff* *f* *p*

Ten.

Bs.

Vc. *ff* *fff* *fp* *ff* *f* *fff* *f* *ff* *fff* *fff* *fff* *fp* *fff* *p* *f* *sfz*

violent and nervous

non ecrasé

(N) (SP) (ST) (N) (msp) (N) (N) (ST) (N)

4/4 5/4

O

137

Ob. *pp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp*

Ten. *mp* *pp* *pp* *p* *pp* *pp* *mp*

Bs. *mf* *ppp* *pp* *f*

Vc. *f* *ppp* *ppp* *f* *ppp* *ppp* *sf* *f* *ppp*

ord. → col legno (ST) (III) (IV) (ST) (III) (IV) (ST) (SP)

na na

P

142

Ob. *ppp* *pp* *ppp* *pp* *ppp*

Ten. *pp* *p* *mf* *pp* *ppp* *f* *p*

Bs. *pp* *p* *mf* *ppp* *f* *ppp*

Vc. *ppp* *sf* *f* *sf* *ppp* *ppp* *sf* *f* *p* *f* *ppp* *f* *fp*

(ST) (SP) (ST) (SP) (ST) (SP)

col legno (ST) (IV) (III) col legno (ST) ord. (SP)

ra na ra yi na na ra yi

na ra yi na ra yi

Q

146

Ob. *f* *ppp* *pp* *ppp*

Ten. *ppp* *p* *mf* *pp* *p* *f* *pp* *p*
na ra na

Bs. *ppp* *p* *ppp* *f* *p*
na ra yi

Vc. *ppp* *p* *ppp* *ppp* *sf* *f* *fp*
col legno → ord. (ST) → (N) → (SP)



150

Ob. *ppp* *mp* *ppp* *f* *ppp* *pp* *pppp*
air sound welcome hold for 8 sec. then fade

Ten. *f* *p*
ra yi na ra yi na
[Inhale] [Motionless]

Bs. *pp* *f* *f* *p*
na ra na ra yi na ra
[Exhale] [Motionless]

Vc. *f* *p* *fp* *sf* *f* *fp* *ppp*
ord. (SP) col legno (ST) → (mst) [Motionless]