

Richard Barrett

wound

2009-2011
violin and ensemble

performing score

wound

(2009-2011)

for violin and ensemble

commissioned by the City of Liverpool as part of *CONSTRUCTION (resistance & vision part 8)*
to Graeme Jennings

Duration: approximately 15 minutes

first performance (part II) 28 April 2009, London; (parts I-III) 23 November 2010, Huddersfield,
by Graeme Jennings with ELISION

Instrumentation (all instruments are amplified)

violin solo

oboe / english horn

E♭ clarinet / contrabass clarinet

percussion (1 player):

5 castanets, fixed to a board to form a "keyboard"

4 Udu drums of different sizes, placed on cushions in a row with the necks pointing outwards

2 bongos

3 congas

electric lap steel guitar:

with volume pedal, used to assist the dynamic changes produced with the volume knob;

a "traditional" lap steel sound is preferable, without much in the way of added effects,

except in part V in which distortion is added.

cello

(no conductor when performed separately from *CONSTRUCTION*)

General notes

The score is transposed. The *scordatura* guitar part shows both played and sounding pitches.

No vibrato unless indicated.

All transitions including glissandi as smooth as possible

All trills, tremoli and grace-notes as fast as possible. Grace-note groups separated from notated durations by dotted "barlines" are added to the notated durations. Otherwise they are subtracted from the notated duration in which they occur.

Quartertones: (♯) ♭ ♮ ♯ ♯ (♯)

Dynamics: The dynamics given in the score are absolute, ie. after amplification.

In all instruments] indicates damp all sound, implying a tongue-stop (winds) or stopping the bow audibly on the string (strings) as well as damping of percussion and guitar resonance. [in strings indicates (re) starting with the bow already on the string.

Notations for winds:

⊕ = slaptongue. Other special techniques are described as and when they occur.

Layout of percussion notation:



Notations for percussion:

For the Udu drums, ○ ● indicate an open stroke (on the side of the drum), a half-closed stroke (on the hole, partially covering it) and a closed stroke (sealing the hole with the palm of the hand). Transitions between these strokes also occur.

For the bongos and congas, ⊗ ⊙ ● indicate respectively: strike near the edge, strike near the centre, strike with the flat of the hand.

Guitar tuning:



Notations for strings:

psp, *msp*, *pst*, *mst* indicate *poco* and *molto sul ponticello*, and *poco* and *molto sul tasto*, respectively. The “*poco*” indications should already be clearly distinguishable from normal (*nat*) timbre, while “*molto*” indicates an extreme departure from it.

∨ ↓ ∇ ∘ indicate degrees of bow pressure: *flautando*, “normal”, exaggerated, and pitchless scraping. The exact timbral result will arise from the combination of bow pressure with bow position and dynamic level, any or all of which might be simultaneously changing.

General notes:

The five parts play continuously (when *wound* is played as an independent work and not as part of *CONSTRUCTION*).

In the version performed as part of *CONSTRUCTION*, the instrumentation is augmented in part IV (adding soprano, alto and countertenor) and part V (adding the three aforementioned voices plus alto flute, alto saxophone, flugelhorn, contrabass and electronics), and part V leads directly into *Germania*, the following section of *CONSTRUCTION*.

Note in particular that the oboe and cello parts in part IV are not played in the concert version, and neither are the english horn and contrabass clarinet parts in part V. In the concert version, bars 41-46 of part IV are thus silent (a general pause of just over 15 seconds) apart from the castanet-stroke at the beginning.

The text of part IV is taken from a chorus in Euripides' *Trojan Women* (lines 1078-1080) and that of part V from Hugo von Hofmannsthal's libretto for Richard Strauss' *Ariadne auf Naxos*.

wound I

Richard Barrett
2010

$\text{♩} = 67.5$
pst

violin

oboe

cello (practice mute)

mf (sounding dynamic, therefore played "*fff*")

ppp

3

violin

oboe

cello (practice mute)

p

pp *mp* *pp* *mp* *pp* *mp*

psp (all harmonic resultants exactly as in bar 1)

psp *ppp* *mp*

5

violin

oboe

cello (practice mute)

ff (3/4 sul III)

ff

mp *ppp* *p*

7

violin

oboe

cello (practice mute)

p *fp* *fp* *fp* *fp* *f* *fp* *fp* *f* etc. sim.

f *pf* *pf* *p* *f* *pf* *p* *f* *pf* *p*

p *f*

The musical score consists of three systems, each with three staves: oboe, violin, and cello (practice mute).

- System 1 (Measures 8-9):**
 - Oboe (8):** Starts with a *p* dynamic, playing a melodic line with slurs and fingerings (7:5).
 - Violin (9):** Starts with a *psp* (pizzicato) dynamic, playing a rhythmic pattern with various slurs and fingerings (1 2 3 4 3 2, 7:6, 9:10, 5:4, 2 3 4 3 2 1).
 - Oboe (9):** Continues with *mf* and *mp* dynamics, featuring slurs and fingerings (5), (6), (7), (6/8), (5), (6), (7/8), (6/8).
 - Cello (9):** Starts with a *pp* dynamic, playing a melodic line with slurs and fingerings (9:10, 4:3, 5:6).
- System 2 (Measures 10-11):**
 - Violin (10):** Features various dynamics (*mp sempre*) and effects like *nat*, *mst*, *mst*, *psp*, *vibr*, and *pizz*.
 - Oboe (10):** Continues with *mf sempre* dynamics and effects like *lip-gliss* and *nat*.
 - Cello (10):** Continues with *ppp* dynamics and effects like *nat*.
- System 3 (Measures 12-13):**
 - Violin (12):** Features a *ppp sempre* dynamic and a *trem. rit. molto* section. A note indicates "(string-crossing and bowing unsynchronised from here)".
 - Oboe (12):** Continues with *mf* dynamics and effects like *nat*.
 - Cello (12):** Continues with *mf* dynamics and effects like *nat*.

14

violin

oboe

cello (practice mute)

quasi f

msp gettato

16

violin

oboe

cello (practice mute)

p

p

p

clb!
msp (III)
pst

(string damped at C# so that the pitch heard is only the glissando produced by the position of the *col legno*)

18

violin

oboe

cello (practice mute)

psp

vibr

sempre sim

ff *mp*

(always between *mp* and *ff*)

(all "timbre trills")

mp *ff*

(always between *mp* and *ff*)

p

PPP

mp

20

violin

(continue vibrato, expanding it gradually downwards, slowing down as little as possible)

psp

ff

p

(attacca)

$\sqrt{=90}$

msp → nat → psp

III II I II III IV III II III II 1 10:11 F 1 3 4 2 3 2 4 3 1
 1 4 2 3 1 3 2 4 3 2 1 3 3

①
violin solo

legatissimo!

6:5 F 3 3 3 6:7 F 7:6 F

sffz → p

mf

english horn

p mf

clarinet in Eb

mf f pp

cello

msp sffz → p

②
violin solo

msp (whisper!) → pst

10:7 F 5:6 F nat. sub. 9:7 F 5:6 F

ppp pp f sfzp sfzp sfzp sfzp

II III IV III IV III II I II III IV III II I II III
 4 3 1 2 1 3 2 4 3 1 2 3 1 4 2 4 3 2 1 II III IV III IV III II 1

english horn

br (B key) (very gradually open R3) p

clarinet in Eb

ppp mf

cello

I msp (4) mst ppp sfzp

(nat) —————→ msp | mst
 (nat) —————→ msp | mst

(constantly varying harmonics)

(irregular tremolo)

ppp sub.

(B key)

(p)

(fingered gliss.)

ppp

nat (H+)

mpzp

3

(1/3) II III
2 1 ff]

english horn

clarinet in Eb

cello

violin solo

nat

19:14 F

7.5 F

8:7 F

9:10 F

5.4 F

4

II I II III IV III IV III II I II I II III II I ——— II III II I II I II III IV II I II III IV III IV
 2 4 3 1 3 2 4 1 2 1 3 4 3 2 1 4 3 2 4 1 2 3 4 1 4 2 3 1 4 2 1 3 1 4 2 3 2 1 3 4 2 1
 p — sfzp — sfzp — sfzp — sfzp — sfz sfzp — sfzp — sfzp — sfzp — sfz sfzp — sfzp — sfzp — sfzp

p

pp

mp

(p)

english horn

clarinet in Eb

cello

violin solo

⑤

violin solo

english horn

cello

(nat) → msp

ppp

(b)

(gradually open R2)

p

psp

mp

(f)

(ppp)

3

8:9 F

II 1 1 II III IV III II 1 II 1 II III IV 1 +4 III 2 II 1 II III IV III

3 2 4 1 2 1 2 3 2 3 1 3 1 7:12 F 2 4 2 3 1 2 4

⑥

violin solo

english horn

clarinet in Eb

cello

(psp) → msp → nat

(b) > pp < mp

mp

nat

7:8 F

6:7 F

16:15 F

6:7 F

(nat)

(mst)

1 II I II III II III II I II III IV III II I II I II III IV III II I II III IV IV

4 2 1 4 2 3 4 3 2 1 4 2 3 2 4 1 4 2 3 1 2 3 4 2 1 3 2

sfz (accents)

mp

(bp)

(both F keys)

(f)

ffz pp

mp

(p)

Bb Bb A

(Bbb)

ppp

f

nat

f

ppp

f

⑦

violin solo

clarinet in Eb

cello

mst

3

10:9 F

nat

9:8 F

4:3 F

4:3 F

1 4

II 1

3 2 1 2 3 4

(p)

ppp

(b)

pp

p

pp

ppp

pp

p

mst

9:8 F

3

(psp)

mp

⑧

violin solo

english horn

clarinet in Eb

cello

Handwritten musical score for measures 8-10. The violin part features a complex melodic line with various fingerings (II, III, IV, I, II, III, IV, I, II, III, IV) and dynamic markings such as *pp*, *sfz*, and *sfzp*. The lower instruments (english horn, clarinet in Eb, cello) are mostly silent, with some *pp* markings and a *blamm* instruction for the clarinet.

⑨

violin solo

english horn

clarinet in Eb

Handwritten musical score for measures 11-13. The violin part has a dense, rhythmic texture with fingerings like *IV 1*, *III 3*, *II +1*, *III 4*, *II +1*, *I 3*, *II 4 3 2 1 2 3 4*, *III 2*, *IV 3*, *III 2 1 2 3*, *III 1*, *IV 2*, *III 4*, and *IV 1*. Dynamic markings include *sfz (accents)/mp*, *ppp*, and *mf*. The english horn and clarinet parts are mostly silent, with *ppp* and *ppp* markings respectively.

⑩

violin solo

english horn

clarinet in Eb

cello

Handwritten musical score for measures 14-16. The violin part continues with complex fingerings (*3 1 2 3 4 1 2 3 (IV) 4 1 3 2 3 4 2*, *II III IV III IV*, *III IV III IV*, *II III IV III II*, *III IV III II*) and dynamic markings like *sfzmp*, *sfz*, *sfzmp*, *p*, and *ppp*. The english horn and clarinet parts have *sfz* and *pp* markings. The cello part has *ppp* and *mp* markings. There are also *mst* and *psp* markings above the staves.

11

nat 11:14F 13:14F 5 msp

violin solo

english horn

clarinet in Eb

cello

sfz(accents)/mp

(ri)

sfzmp

(b1)

(b2)

(b3)

nat II III msp

ppp f

12

psp 9:7F 11:12F 5:6F 4:3F 3

violin solo

english horn

cello

sfz(accents)/mp

(mp)

ppp

nat ppp mp

13

psp 4:3F nat 5 5:6F 9:10F 10:7F 3 3

violin solo

english horn

clarinet in Eb

cello

p

sfz(accents)

f

(sfz)

mp

quasi smorzato

(b1)

(fingered gliss.)

p

nat.

p

(f)

(inf)

- 5 -

14

violin solo (nat) 5:6F 13:12F 7:5F 7:8F (nat) mp mf

english horn (br) mf

clarinet in Eb (br) (p) (p) msp

cello (nat) (non trem) etc. sempre (1)234321... mf pp

15

violin solo (no pitch at beginning!) psp mf sfz sfmf sfmf (psp) 3 2 7:5F 4 1

english horn (embouchure-gliss.) mf

clarinet in Eb (br) (p) mf

cello psp mfzmp msp nat

16

violin solo (mf) III 4 (#+) (1) +III 3 (pp) mp (mf) 17:15F 10:9F 7:6F 3 3 3

english horn p

clarinet in Eb ppp mf

cello nat (arco vibrato sul II) ppp mp

-6-

17

violin solo

english horn

clarinet in Eb

psp sub. → nat

stmf → mp mp

4:5 F

8:7 F

1 3 5 1 II 4 3

II 1 2 II 1 II 4 2 I

sfz sfzmp sfzmp

ppp f ppp

ppp f

mst ↓

msp ↓

18

violin solo

clarinet in Eb

cello

d

1 2 3 4

3 2 1 0 sim...

1 2 3 4 3 2 1

1/2

7:6 F

3/4

ppp p

ppp p

msp nat

ppp mp

19

violin solo

english horn

cello

(msp)

13:14 F

4:5 F

8:7 F

1/2 (rapid, irregular alternation between I & II)

II 1 4 III 3

sfz sfz (mf)

ppp

ppp

pizz. (h2)

mf

mf

20

violin solo

8:9 F 4:5 F 11:13 F pst

mf — sfzmf — sfzmf — sfzmf — sfzmf (msp) pp

II 1 III 2 II 1 III 2 II 1 III 2 II 1 III 2 II 1 III 2 II 1 III 2

english horn

mf →

cello

msp ppp

21

violin solo

15:12 F 13:10 F 3 + III

mpz accents/p mpzmp sfzmp sfzmp sfzmp

III 4 IV 2 III 4 IV 2 III 4 IV 2 III 4 IV 2 III 4 IV 2 III 4 IV 2 III 4 IV 2

english horn

br(Ab) mpz.mp → (close 1 2)

cello

(msp) (msp) (mst)

mf

22

violin solo

nat → msp 9:7 F 2 1 3 1 3 1 4 (msp) 13:15 F (nat)

p sfz2 sub. sfz2 sfz2 sfz2 sfz2 sfz2 sfz2 (dynamic pulsations gradually emerge out of the diminuendo)

english horn

sfz2 <><><><> ... sim. (irregular pulsations) → ppp

clarinet in Eb

sfz2 <><><><> ... sim. (irregular pulsations) → ppp (mp)

cello

mst pp mst ppp mf

23

nat ———→ msp ———→ psp

III IV IV I III IV 4 IV III 4 III

4 3 3 2 9:8 F 1 4 1 4 1

9:6 F

violin solo
mp ———→ sfffz ———→ sfffz ———→ sfffz ———→ sfffz ———→ mf sub.

english horn
mp

clarinet in Eb
mp ———→ ppp

(L1) quasi smorzato

24

nat

15:14 F

7:6 F

7:5 F

violin solo
f ———→ mp

clarinet in Eb
(b) ———→ (non flag!)

mf

cello
nat ———→ msp

etc. sempre

4 5 2 1 2 3 4 3 2 1 2 3 4 3...
p

25

(nat) ———→ psp ———→ (psp) ———→ (nat)

I sempre 4 3 2

1 3 2 4:3 F 2

5 1 3 4 3

1 4 3

1+4

ppp < pp ppp < p ppp < mp ppp < mf (mp)

* where endpoints of glissandi are omitted, each glissando should be just wide enough to "make room" for the finger used for the next one.

english horn
pp

clarinet in Eb
ppp

(fingered gliss)

cello
mst

ppp

P

f

26

violin solo

english horn

clarinet in Eb

cello

nat

7:5 F

9:8 F

3

9:7 F

3

mp

ppp

pizz. b

sffz

27

violin solo

clarinet in Eb

cello

nat

13:12 F

7:8 F

3

mp

p

ff

ppp

arco nat

br (H+)

pp

(p)

28

violin solo

english horn

clarinet in Eb

(nat) cello

p

psp

3

14:11 F

4:3 F

4:3 F

4:3 F

1

mf

ff

ff

ff (nat)

mp

mp sub.

br (H+)

ff (I)

ppp

msp (II)

msp (nat)

11:10 F

9:7 F

sffz/mf

→ nat

II 2 3 4 III II III
5:6 F 1 2

7:9 F 6:5 F 9:8 F

29 violin solo

mfz / mf sfzmp

english horn (8 key) mfz

cello nat. ppp mp

(nat.) 17:13 F 9:7 F 4:3 F

mfp 5:6 F (mfp) (nat)

30 violin solo

mf fp ff (mf)

english horn p pp ff

clarinet in Eb (R2+R3) sfz p msp

cello ppp ff

→ nat

8:7 F 4:3 F 19:15 F 7:5 F 7:8 F

31 violin solo

mf psp (pst) sfz (mp)

english horn sfz (mp)

clarinet in Eb R R ppp

32 → pst

violin solo

5 9:10^f 3 3

5 7:5^f 7:8^f

mst ↓ (bsp)

mp

english horn

ppp f

clarinet in Eb

(ppp)

cello

psp II I

pp

(mf)

33 → psp

violin solo

6:7^f 11:8^f 5

(bsp) → (nat)

(↓) → ↓ → (↓)

> mf

clarinet in Eb

etc. sempre

cello

sfz (bsp)

non trem. (bsp)

mf

p

34 → nat

violin solo

5 4:3^f 14:15^f 4:5^f 5

1 (nat)

psp sub. III 1 2 3

4 2 4:3^f 7:6^f

ppz/ppp

english horn

dr (L) or (R3/F)

ppp

clarinet in Eb

ppsub. f

nat msp

cello

pp < f

ppp

con sord.

35

violin solo

english horn

clarinet in Eb

nat

5

11:14 F

II

2 1 2 1 3

4:3 F

1 6:7 F

3 1 4

f sub.

pp

ff

(f)

br (R1)

br (L3)

br (Bbb)

36

violin solo

english horn

clarinet in Eb

(nat)

9:8 F

15:13 F

4:3 F

3 3 3 3

11:8 F

5:6 F

5:4 F

I 3 2 4 2 3 4 1 3 2 4 1 2

II 1 4 3 2 3 4 1 3 2 1

f

ff

glissandi: as in system 25

fffz

+Bbb sempre

(resultant stepped glissando)

etc. sempre

(fingering)

f

37

violin solo

english horn

clarinet in Eb

cello (sord.)

ppp

f

13:9 F

8:9 F

nat. sub.

5

13:12 F

9:8 F

3

ppp

br (Ab key)

br (Bb)

(sim.)

(+Bbb)

pp

(sord.)

nat.

4 3 2 1 2 3 4 3 2 1...

etc. sempre

sul III

ppp

(ff)

(nat) ———→ mst
 5

38

violin solo
 (f) ———→ **ff** 1

english horn
 (b) ———→ **fff** 1

clarinet in Eb
 ———→ **fff** 1

cello
 (III) ———→ msp
 3 4 3 2 1 2 3 4
 ———→ **ff** ———→ p

(at least 20 seconds!)

PPPPPP

London
 13/04/2009

wound III

Richard Barrett
2010

$\text{♩} = 81$
psp (marcato ma tenuto)

violin

5 castanets
4 Udu drums
2 bongos
3 congas

(played)
lap steel guitar
(sounding)

fff *mp* *f* *f sempre*

3/16 (psp) 15/16 (psp) 2/8

4

violin

5 castanets
4 Udu drums
2 bongos
3 congas

oboe

contrabass
clarinet

(played)
lap steel guitar
(sounding)

cello

ff *p* *mf* *ppp* *pp* *ff* *mf*

p sempre *p* *ff* *mf* *pp* *f*

nat (sub.) psp nat msp nat psp

3/8 3/16 5/16 1/16

3:2 5:4 3:2 4:5 3:2 7:6

Musical score for measures 9-16. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, (played) lap steel guitar, (sounding) lap steel guitar, and cello. The violin part features a melodic line with dynamics *f*, *pp*, *p*, and *ff*. It includes a natural (nat) marking and a fingering sequence: 1 2 3 4 3 2 1 2 3 4 ... The castanets, bongos, and congas provide a rhythmic accompaniment. The oboe and contrabass clarinet play sustained notes. The lap steel guitar has two parts: (played) and (sounding). The cello part includes a *pst* marking and a 3:2 ratio.



Musical score for measures 12-16. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, (played) lap steel guitar, (sounding) lap steel guitar, and cello. The violin part features a melodic line with dynamics *ppp*, *mp*, and *pp*. It includes a *clb* (gettato sempre!) marking and a *mst* marking. The castanets, bongos, and congas provide a rhythmic accompaniment. The oboe and contrabass clarinet play sustained notes. The lap steel guitar has two parts: (played) and (sounding). The cello part includes a *mst* marking and a 3:2 ratio.

15 **5** 16 (sim.) **12** nat 32 **15** 16 psp sub.

violin *ppp* *ff* *mp*

5 castanets
4 Udu drums
2 bongos
3 congas *ppp* *ff* *mp*

oboe *ff* *p* *f*

contrabass
clarinet *pp* *ff* *p* *f*

(played)

lap steel guitar (sounding) *ppp* *ff* *p* *f*

cello *pp* *ff* *p*

19 **15** nat msp nat 2 str 11-13 5-4 **9** 16 11-12 psp **13** nat 32 **15** 16

violin *f* *pppp* *ff* *p* *mf* *p* *f*

5 castanets
4 Udu drums
2 bongos
3 congas *f* *pppp* *p* *mf* *ff* *f*

oboe *pp* *mf* *pp*

contrabass
clarinet *p* *f* *pp*

(played)

lap steel guitar (sounding) *f* *pp* *f* *pp*

cello *f* *pp*

nat vibr.

(E key)
(Bb key)

① (rapid random movements of slide, ± 1 semitone)

22

violin $\frac{15}{16}$ pst (pst) $\frac{11}{16}$ nat $\frac{2}{8}$

5 castanets

4 Udu drums

2 bongos

3 congas

pp mp p

oboe

contrabass

lap steel guitar (played) (sounding) (non arp!) p

cello msp (p) $\frac{11}{16}$ nat



25

violin $\frac{9}{16}$ $\frac{9}{32}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ psp nat msp sub. nat

5 castanets

4 Udu drums

2 bongos

3 congas

pp mp f mf mp f

oboe

contrabass

lap steel guitar (played) (sounding) p sempre (plucking alternates between the two unison strings) f

cello (msp) II I II (p) psp $\frac{8}{7}$ f

Musical score for measures 30-34. The score includes parts for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. The violin part features complex rhythms with measures of 5/16, 5/8, 7/32, 4/8, 5/16, and 3/8. It includes dynamic markings such as *f*, *p*, *mf*, *mp*, and *f*, along with performance instructions like "nat", "msp", and "5-6". Fingerings and bowings are indicated throughout. The percussion parts provide a rhythmic accompaniment with dynamic markings from *f* to *mp*. The oboe and contrabass clarinet parts have dynamics ranging from *ppp* to *mp*. The lap steel guitar and cello parts include specific performance instructions like "mst" and "ppp".



Musical score for measures 35-39. The score includes parts for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. The violin part has measures of 3/8, 4/8, and 11/16, with dynamic markings *f*, *mp*, and *f*. It includes performance instructions like "pst" and "nat". The percussion parts continue with dynamic markings *f* and *mp*. The oboe and contrabass clarinet parts feature dynamics from *ppp* to *mp*. The lap steel guitar part includes dynamics *mp* and *f*. The cello part includes dynamics *ppp* and *mp*. The score is densely annotated with performance markings and dynamic changes.

Violin: 39-41. Measures 39-40: 16 measures, dynamics *p* to *mp*. Measures 41: 13 measures, dynamics *mp* to *f* to *p*. Measure 42: 9 measures, dynamics *p*. Measure 43: 16 measures, dynamics *mp*. Performance markings include *nat*, *msp*, *3-2*, *9-11*, *10-7*, *5-4*, *8-7*, *5-6*, *11-9*, and *(fingertips)*.

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *mp*, *p*, *mp*, *f*, *p*, *mp*.

Oboe: *p*, *mp*.

Contrabass clarinet: *p*.

Lap steel guitar (played): *p*.

Lap steel guitar (sounding): *p*.

Cello: *mp*, *p*, *nat gettato*.



Violin: 42-44. Measures 42-43: 16 measures, dynamics *f* to *mp*. Measures 44: 13 measures, dynamics *f* to *mp*. Measure 45: 6 measures, dynamics *p*. Measure 46: 8 measures, dynamics *p*. Measure 47: 2 measures, dynamics *f*. Measure 48: 11 measures, dynamics *p*. Measure 49: 32 measures, dynamics *f*. Performance markings include *psp*, *nat*, *3-2*, *6-5*, *4-3*, *6*, *nat*, *msp*, *3-2*, *nat*, *5-4*, *11*, and *32*.

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *(mp)*, *mp*, *p*, *f*.

Contrabass clarinet: *mf*.

Lap steel guitar (played): *f*.

Lap steel guitar (sounding): *p sempre*.

Cello: *f*, *p*, *mst*.

46 **32** *psp* **5** **16** **16** *pst* **6** **8**

violin *f* *p*

5 castanets *p* *f* *p* *f*

4 Udu drums *f*

2 bongos *f*

3 congas *f*

oboe *p* *f* *mf* *f*

contrabass clarinet *p* *f*

lap steel guitar (played) *p*

lap steel guitar (sounding) *p*

cello *p*

(R2+3) (R3)

8¹² 7:6

5-4 3-2

4 5-4 3 2



49 **6** *nat* *msp* **9** *nat* **8** **5** *(nat)* **4** **8**

violin *f* *p* *f* *p* *mp*

5 castanets *f* *p* *f* *p* *mp*

4 Udu drums *f* *p* *f* *p* *mp*

2 bongos *f* *p* *f* *p* *mp*

3 congas *f* *p* *f* *p* *mp*

oboe *p*

contrabass clarinet *f* *p* *p*

lap steel guitar (played) *p*

lap steel guitar (sounding) *f* *mp*

(irregular pitch-fluctuation in voice ± 1/4 tone)

(slight vibrato-like fluctuation in slide glissandi)

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

8¹² 7:6 10:13

3 2 1 2 3 4 3 2 1 2

52
violin
8
sub. (long bows!)
(mp)
9
16
9:6
6:5
3:2
nat sub.
msp
14:11
(IV)
16
(mf)
5 castanets
4 Udu drums
2 bongos
3 congas
mp
(mf)
contrabass clarinet
7:6
mp
f
cello
nat
4:5
3:2
(nat) 3:2
3:2
3:2
3:2
msp
4:3
f



55
violin
16
5:6
msp
7
16
3:2
15
16
(f)
(ff)
5 castanets
4 Udu drums
2 bongos
3 congas
f
ff
oboe
ppp
f
f
(played)
lap steel guitar
sounding
sul pont.
6:5
f
cello
msp
5:4
pizz sul pont.
ppp
f
f

Violin: *ff* (nat), *mp* (pst), *ff* (nat), *mp* (nat). Rhythmic markings: 15/16, 23:30, 15/32, 10:7, 10:8, 3/8, 7:9, 7/16.

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *ff*, *mp*, *ff*, *mp*.

Oboe: *mp* (6:5), *f* (6:7).

Contrabass clarinet: *mp*, *f*.

Cello: *f* (pizz sul pont.), *ff* (arco msp), *pp*, *mp* (nat).

Violin: *mp* (mst), *ff* (nat), *mp* (psp), *ff* (nat), *mp* (mst), *f* (nat), *mp* (nat). Rhythmic markings: 7/16, 4:3, 3:2, 15/32, 19:15, 11/16, 2/8, 5:4, 15/16. *mp* (trill between Ab and G while holding Eb).

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *(mp)*, *ff*, *mp*, *ff*, *mp*, *f*.

Oboe: *ff* (7:9), *mp* (5:4), *ff* (5:4).

Contrabass clarinet: *mp* sempre.

Lap steel guitar (played): *ff* (accel), *mp*.

Lap steel guitar (sounding): *mp* (sul pont. (non arp.)).

Cello: *ff* (nat), *ff* (6:6).

64 **15** **16** **4** **8** **15** **16**

violin *ff* *ppp ff* *ppp ff* *ppp* *mp*

5 castanets

4 Udu drums

2 bongos

3 congas *f* *f* *mp* 5432 5432

oboe *ff* *ppp* *mp* 8:7

contrabass clarinet *(mp)* 6:5

cello *f* *psp*



66 **15** **16** **3** **8** **3** **4** **3**

violin *(mp)* *ff* *f* *mp* *ff* *f* *mp* *ff* *f*

5 castanets

4 Udu drums

2 bongos

3 congas *f* *mp* *ff* *f* *mp* *ff* *mp*

oboe *(mp)* 6:7

contrabass clarinet *f* (L1) 7:6 4:3 *mf* *ppp* *mp* *ppp*

lap steel guitar (played) (sounding) *mp* *f* (irregular slide movement)

cello *f* *psp* (L1) 7:6 4:3 *mf* *ppp* *mp* *ppp*

70

violin *(f)* *mp* *mf* *f* *ff* *mf*

5 castanets

4 Udu drums

2 bongos

3 congas *(mp)* *ff* *mf* *f* *mp* *mf*

oboe *ff* *f*

contrabass clarinet *p* *ppp*

lap steel guitar (played) *ff* *mp* *p sempre*

(sounding)

cello *(psp)* *p* *ppp* *ff* *mf* *msp* *p sempre*

4:3 5:4 9 16 16:13 3 8 2 3 4 3 2 1 2 3 4 7:9 6:7 11 16

mst. ↓ mst. gett. nat. mst. nat. msp

74

violin *mp* *f* *f* *ff* *f*

5 castanets

4 Udu drums

2 bongos

3 congas *mp* *f* *ff* *p* *ff*

oboe *mp* *f* *p*

contrabass clarinet *mp* *f*

lap steel guitar (played) *p* *p*

(sounding)

cello *(msp)* *p sempre*

11 16 nat. msp 4 8 pst 9 32 nat. sub. 5 16

77 5/16 psp msp 9/32 4:3 4:3 4:3 13/32 nat 5:4 mst 86

violin *mp* *p* *f* *ff* *mf*

5 castanets
4 Udu drums
2 bongos
3 congas *fff* *mf* *f* *ff* *mf*

oboe (E₅ key) *p sempre*

contrabass clarinet *mp* *p sempre* (L2+3) (L3+R1)

lap steel guitar (played) (sounding) *f* *p sempre* 1

cello (msp) *p sempre* 5-6



81 6/8 nat psp nat msp nat psp nat msp psp nat 15/16 msp 11/16 nat psp 16/16

violin *mp* *p* *p* *p*

5 castanets
4 Udu drums
2 bongos
3 congas *mp* *p*

oboe (R3) 7-6 (B₁) 5-6

contrabass clarinet (p) (D(L4)) 11-12 (L2+3) (L3) 5-6

lap steel guitar (played) (sounding) (p) 1 1 1

cello (msp) *p sempre* 7-8 mst (irregular tremolo, long bows)

83

violin

5 castanets

4 Udu drums

2 bongos

3 congas

oboe

contrabass clarinet

cello

11/16 nat 3:2 pizz 8:9 arco nat 8:9 9/32 11/32 mst 7/16 15/32

mp *pp* *ff* *mf*

mf *pp* *ff* *mf*

f *f* *p sub.*

(sim.) *(mp)* *f*



87

violin

5 castanets

4 Udu drums

2 bongos

3 congas

oboe

contrabass clarinet

lap steel guitar (played)

lap steel guitar (sounding)

cello

15/32 (mst) nat 13/32 nat psp 6/8 8/8

(mf) *f* *mp* *p* *ff*

(mf) *f* *mp* *p* *ff*

p *f* *ppp* *ff non dim.*

(p) *f* *ppp* *ff non dim.*

f *ppp* *ff*

p *ppp* *ff non dim.*

nat -----> msp
(trill to nearest possible upper pitch using adjacent finger)

(B \flat key)
tr

(C \sharp thumb key)
tr

④
⑤
⑥

psp 5:4 4:3

nat 5:4 4:3

psp 5:4 4:3

ppp *ff non dim.*

90 8 8 7 8 9 16

violin *f* *mp* *ff* *p* *mf* *pp*

5 castanets
4 Udu drums
2 bongos
3 congas *mp* *fff* *ff* *p* *mf* *pp*

oboe *ff* *pp*

contrabass
clarinet *ff* *pp*

lap steel guitar (played) *ff*
(sounding) *ff* *pp*

cello *ff* *pp* *(pp) = (f)*

Annotations: psp, nat, msp, pst, 2:8, 3 2 1 2 3 4 3 2 1 2 3



92 9 16 4 8 7 16 9 16

violin *f* *fff* *fff* *p*

5 castanets
4 Udu drums
2 bongos
3 congas *f* *fff*

oboe *f* *fff* *p*

contrabass
clarinet *f* *p* *f* *p* *f* *p* *fff* *p* *fff* *p*

lap steel guitar (played) *f* *p* *fff*
(sounding) *f* *p* *fff*

cello *f* *nat* *slow bow to a standstill while retaining dynamic* *fff*

Annotations: nat, psp, III, 4:3, 7:6, 5:6, ①, ②, ③, ④, ⑤, ⑥ (place slide on top three strings only), (gliss. as high as possible keeping slide at same angle), (pst), I, II

95 $\frac{9}{16}$ *msp*
violin *mf*
5 castanets
4 Udu drums
2 bongos
3 congas *mf*
9 $\frac{9}{32}$ *nat* *ff*
6 $\frac{6}{8}$ *psp* *mp*
17 $\frac{17}{32}$
oboe *mf* *mp* *ppp*
contrabass clarinet *mf* *p* *mf* *p* *ff* *mp* *p* *mp* *p* *mp*
(played)
lap steel guitar
(sounding) *p* *mf* *mf* *sempre*
cello *p* *mst* *mf* *sempre*

173 $\frac{17}{32}$ *pst* *ppp*
violin *gett.* *p*
15 $\frac{15}{16}$ *nat* *f*
5 $\frac{5}{16}$ *nat* *fff* *mst* *pp*
5 castanets *ppp* *p* *f* *fff* *pp*
4 Udu drums
2 bongos
3 congas
oboe *ppp* *p* *ppp*
contrabass clarinet *ppp* *ppp* *fff* *ppp*
(played)
lap steel guitar *(mf)* *sul pont.* *p* *fff*
cello *(mf)* *mst* *p* *fff*

wound IV

Richard Barrett
2011

♩ = 108 In a complete performance of CONSTRUCTION, begin before the reverberation of the final sound of *Simorgh* has died away, so that the actual beginning of the violin sound is obscured.

The score is divided into three systems, each beginning with a double bar line and a repeat sign.
System 1:
- **Violin:** Starts with *arco nat* and *ppp*. Features a long note with a $\frac{7}{16}$ time signature and a complex rhythmic passage with $\frac{4}{8}$ and $\frac{4:3}{8}$ time signatures.
- **Violin (5):** Features a *nat. sub* section with $\frac{11:8}{16}$ and $\frac{9:8}{16}$ time signatures, followed by a *ppp* section and a *pp* section with $\frac{7:6}{16}$ time signature.
- **Clarinet in E♭:** Features a *p* section with $\frac{3:2}{16}$ time signature.
- **Percussion:** 5 castanets and 4 Udu drums with *p* dynamics and $\frac{5:6}{16}$, $\frac{9:8}{16}$, and $\frac{6:5}{16}$ time signatures.
- **Lap steel guitar:** Features a *p* section with $\frac{4:3}{16}$ and $\frac{3:2}{16}$ time signatures. Includes the instruction: "(damp each string when the next one is played)".
System 2:
- **Violin (9):** Starts with *ppp* and $\frac{7}{16}$ time signature, followed by $\frac{6:5}{16}$, $\frac{4:3}{8}$, and $\frac{7}{16}$ time signatures, and ends with $\frac{4}{8}$.
System 3:
- **Violin (14):** Starts with *p* and $\frac{3:2}{16}$ time signature, followed by *mp* and $\frac{7:8}{16}$ time signature, then *p sempre* and $\frac{10:9}{16}$ time signature, and ends with $\frac{4:3}{16}$ and $\frac{6:5}{16}$ time signatures.
- **Clarinet in E♭:** Features a *p* section with $\frac{7:8}{16}$ time signature and an *mp* section.
- **Percussion:** 5 castanets and 4 Udu drums with *p* dynamics and $\frac{9:8}{16}$ time signature.
- **Lap steel guitar:** Features a *p* section with $\frac{10:9}{16}$ time signature and an *mp* section.

Violin (18): (nat), *p*, *pp*, *p*, *pp*, *pp*, *mf*

Clarinet in E \flat : *pp*, *p*, *pp*, *mp*, *pp*, *mf*

5 Castanets: *pp*, *p*, *pp*, *p*, *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, *p*, *mf*

Lap steel guitar (sounding): *pp*, *p*, *pp*, *p*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, *pp*, *mf*

Annotations: Δ , \triangle , \triangle , 3/8, 7/16, mst, 3:2, 3:2, 5:6, 3:2, 3:2, 6:7, 3:2, 5:4, 4:3, 2:6

Violin (22): *mp*, (3), 8:7, 5:4, 4, 8, (4), 5:6, 5:4, 4:5, 9, 16, 8:7, 11:9, nat

5 Castanets: *mp*

4 Udu drums: *mp*

Annotations: Δ , \triangle , \triangle , \triangle , msp, nat, 8:7, 5:4, 5:6, 5:4, 4:5, 8:7, 11:9

Violin (25): *p dim...*, msp sempre, 4:5, 3, IV, 5, 3:2, 7:8, 4:3

Clarinet in E \flat : *p dim...*, 3:2, 3:2, 7:6, 10:9, 5:4

5 Castanets: *p dim...*, 4:3, 4:3, 10:9, 4:3, 3:2, 3:2, 8:9, 3:2, 3:2, 3:2

Lap steel guitar (sounding): *p dim...*, 4:3 sul pont., 4:3, 2

Annotations: Δ , \triangle , \triangle , III, III, III, III, III, III, III

violin (msp) (dim.)

clarinet in E_b (dim.)

5 castanets

4 Udu drums (dim.)

lap steel guitar (played) (sounding) (dim.)

27 5 16 3 8 7 16

violin (msp) (dim.)

clarinet in E_b (dim.)

5 castanets

4 Udu drums (dim.)

lap steel guitar (played) (sounding) (dim.)

31 7 16 4 8 9 16 -ppp

violin (msp) (dim.)

5 castanets

4 Udu drums

lap steel guitar (played) (sounding) (dim.)

33 9 16 5 8 11 16

mp pp mf pp

mp ppp mf ppp

(psp)

violin 35

5 castanets

4 Udu drums

16-11 7-6 10-11 7-5 3-2 7 16

f *p* *ff* *p.fff* *mp*

f *pp* *ff* *pp.fff*

violin 37

clarinet in E_b

5 castanets

4 Udu drums

lap steel guitar (played)

lap steel guitar (sounding)

7-5 5-4 7-5 3 4 55 16

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

(embouchure-gliss. as far as possible each time without breaking up the sound)

5 castanets 41

4 Udu drums

55 16 3 8

mf

violin 42

clarinet in E_b

5 castanets

4 Udu drums

lap steel guitar (played)

lap steel guitar (sounding)

3-6 7-6 9-8 4-3 4-3 4-3 16 5-6 7-5 13 16

ppp cresc...

ppp cresc...

ppp cresc...

ppp cresc...

ppp cresc...

(R123) (R123) (L23) (C2) (E) (L123) (F+E) (G) (R123) (E) (R123) (E)

46 **13** **15** **2** **7** **16**

violin (cresc.) *ff*

clarinet in Eb (cresc.) *ff*

5 castanets (cresc.) *ff*

4 Udu drums (cresc.) *ff*

lap steel guitar (played) (sounding) (cresc.) *ff*

49 **7** **5** **7** **9** **11** **16**

violin *f* *ff dim...*

clarinet in Eb *ff* *ppp* *ff dim...*

5 castanets *f* *ff dim...*

4 Udu drums *f* *ff dim...*

lap steel guitar (played) (vibr.) (sounding) *ff* *ppp* *ff dim...*

53 **16** **13** **9** **8**

violin (dim.) *dim.*

clarinet in Eb (dim.) *dim.*

5 castanets (dim.) *dim.*

4 Udu drums (dim.) *dim.*

lap steel guitar (played) (sul pont.) (sounding) (dim.) *dim.*

55
violin
8
msp --- nat 6:7 msp --- nat 3:2 msp sempre 6:7
(dim.) *p* *ff*
nat 7 16 3:2 3:2 4:3 2 8 3 8
clarinet in E
(dim.) *p*
5 castanets
4 Udu drums
(dim.) *p* *ff*
lap steel guitar
(played)
(sounding)
(sul pont.) 5-4 8-7
(dim.) *p* *p*

58
violin
8
nat (I+II) (II+III) (I+II)
f *ff* *pp* 16 15
clarinet in E
(open R2) (open R1) (all fingered glissandi)
f *fff*
5 castanets
4 Udu drums
f *fff*
lap steel guitar
(played)
(sounding)
nat 7:6 5-4
(gradually tilt slide...) (tilting slide back and forth while holding same position on 1st string)
f *fff*

61
violin
16 19 8 5 16
(*pp*)
nat (psp) 3 4 3 4 3 2 17:15 4 2 3 4 3 3:2 5 16

Musical score for measures 64-76. The score includes parts for violin, clarinet in E, 5 castanets, 4 Udu drums, and lap steel guitar (played and sounding).
Violin: msp, pizz, arco psc II, mst (vibr. + gliss.)
Clarinet in E: (slap tongue)
5 castanets: 3:2, 3:2, 3:2, 3:2, 3:2
4 Udu drums: 3:2, 3:2, 3:2, 3:2, 3:2
Lap steel guitar (played):
Lap steel guitar (sounding): 3:2, 3:2, 3:2, 3:2, 3:2, sul pont. (gliss. + vibr.)
Measures 64, 76, and 116 are marked with a double bar line and a triangle symbol.

Musical score for measures 67-80. The score includes parts for violin, clarinet in E, 5 castanets, 4 Udu drums, and lap steel guitar (played and sounding).
Violin: nat, clt mst, arco mst
Clarinet in E: (throat-tremolo), (grace-notes: open L1 briefly)
5 castanets: 4:3, 4:3, 3:2, 3:2
4 Udu drums: 4:3, 4:3, 3:2, 3:2
Lap steel guitar (played):
Lap steel guitar (sounding): nat. (open), (place slide on strings), sul pont., 3:2, 3:2
Measures 67, 76, and 80 are marked with a double bar line and a triangle symbol.

In a complete performance of CONSTRUCTION, the following section Hekabe-β follows immediately.

wound V

Richard Barrett
2011

♩ = 54

violin

16 16 9 16

mst pst nat nat psp nat psp nat msp msp

with 2 drumsticks throughout - all rolls and other figures ending with] stop with the stick(s) held against the drumhead (dead-sticking) - rolls should always be as tight and as much like a continuous sound as possible

2 bongos
3 congas

with EBow and distortion on throughout, open strings muted with a cloth, using volume pedal for dynamic changes and [] articulations with the slide, beginning and ending all sounds abruptly

(played)

lap steel guitar

(sounding)

④ sempre - sounds as written
pos. nat.

9 16 8 7

psp nat nat msp psp nat

2 bongos
3 congas

(played)

(sounding)

⑤

7 16 6 9

nat pst psp msp psp psp

gettato

2 bongos
3 congas

(played)

(sounding)

nat sul pont. nat (vibr.-gliss.) sul pont.

2

violin 9 16 (psp) msp psp mst nat msp 8 16 nat 7-6 gett. nat vibr. 8-2

2 bongos 3 congas 10-13 11-10 7-8 6-4

lap steel guitar (played) (4) vibr. (sul pont.) (sounding) (4) vibr. 7-9 sul pont. nat nat 11-8 sul pont. nat

[f] [ppp] [mf] [f] [ff] [mf] [pp] [ff] [p] [ff] [p]

violin 7 16 mst nat (non gettato!) 9-7 6 16 6-7 5-6 nat III IV III 5 16

2 bongos 3 congas 10-7 10-6 3-2 4-3 13-10 7-6

lap steel guitar (played) (4) nat 11-9 8-7 10-9 6-5 sul pont. 3 2 3 2 3 2 (sounding) nat 6-5 6-7 6-5 sul pont. 3 2 3 2 3 2

[ff] [f] [p] [ff] [mp] [ff] [mp] [mp] [p] [ff] [p] [f]

violin 5 16 psp 7 16 mst msp psp 6 16 8-7 III IV III II

2 bongos 3 congas 4-5 14-11

lap steel guitar (played) (4) nat 6-5 8-7 6-7 (sounding) [ppp] [ff] [mf] [ppp]

violin 6 16 psp 8-6 6-7 5 16 mst (gliss. + vibr.) 4 16 3-2

2 bongos 3 congas 7-6 6-5 10-11

lap steel guitar (played) (4) 11-10 7-5 5-4 (sounding) [pp] [f] [mp] [ff] [mp] [ff]