

Richard Barrett

# *Adocentyn*

2005-2011  
bass flute and bass recorder

performing score

# Adocentyn

(2005-2011) for bass flute and bass recorder

Commissioned by the City of Liverpool as part of CONSTRUCTION

to Paula Rae

duration: approximately 7'30"

Both instruments should be amplified.

When this is performed as a duo the two performers should sit facing each other.

Trills, tremoli and gracenotes always as fast as possible.

The use of circular breathing is assumed during the frequent extended unbroken passages.

Glissandi should be executed by changes of fingering except for the few indicated embouchure-glissandi in the flute part.

Quartertones: (♭) ♭ ♮ ♯ (♯) Smaller intervals are notated using an arrow pointing up or down from one of these accidentals; the precise intonation of such pitches may be inferred from the notated fingering. "Normal" fingering for a given pitch is indicated by N when this might not otherwise be clear. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

**Adocentyn** exists both as a duo and (in slightly varied form) as two of the instrumental parts in *heliocentric* for ten instruments, which is itself one of the components of **CONSTRUCTION (resistance & vision part 8)** for voices, ensemble and electronics.

The description of the City of the Sun in the utopian work of that title by Tommaso Campanella (1568-1639) is derived largely from a passage in *Picatrix*, an 11th century textbook of magic originally written in Arabic:

*It was he [Hermes Trismegistus], too, who in the east of Egypt constructed a City twelve miles long within which he constructed a castle which had four gates in each of its four parts. On the eastern gate he placed the form of an Eagle; on the western gate the form of a Bull; on the southern gate the form of a Lion, and on the northern gate he constructed the form of a Dog. Into these images he introduced spirits which spoke with voices, nor could anyone enter the gates of the city except by their permission. There he planted trees in the midst of which was a great tree which bore the fruit of all generation. On the summit of the castle he caused to be raised a tower thirty cubits high at the top of which he ordered to be placed a lighthouse, the colour of which changed every day until the seventh day after which it returned to the first colour, and so the City was illuminated with these colours. (...) Around the circumference of the City he placed engraved images and ordered them in such a manner that by their virtue the inhabitants were made virtuous and withdrawn from all wickedness and harm. The name of the City was Adocentyn.*

# Adocentyn

Richard Barrett  
2005-11

$\text{♩} = 48$  both instruments: dynamic shifts between bars should be as abrupt as possible (like "edits")

The score is written for bass flute and bass recorder in 4/8 time. It consists of six systems of music, each with a circled system number (1, 2, 3, 12, 15) on the left. The bass flute part is in the upper staff of each system, and the bass recorder part is in the lower staff. Dynamics range from *ppp* to *f*. Articulations include accents, slurs, and breath marks (N, R, 1). Rhythmic markings such as 4:3, 3:2, 11:8, 7:5, 9:6, 13:10, 5:4, 15:10, 12:9, 3:6, 9:8, 7:8, 3:2, 6:7, 5:4, and 11:12 are placed above the notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

17

bass flute

bass recorder

18

bass flute

bass recorder

20

bass flute

bass recorder

22

bass flute

bass recorder

embouchure-glissandi (begin each diminuendo with pitch already dropped as far as possible using the embouchure, then returning gradually to "normal")

allow pitch to drop naturally through the course of each diminuendo

25

bass flute

bass recorder

27

bass flute

bass recorder



42 bass flute *mp* *p* *ff* *p* *mp* *p* *mf* 15 16

43 bass recorder *p* *mf* *p* *f* *p* *mf* *p* *mf*

♩ = 81 both instruments: use circular breathing throughout this passage, taking care to time inhalations between the fig durations

44 bass flute *mf* *ppp* *mf* *ppp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* 15 16 9 16

45 bass recorder *ppp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

46 bass flute *ppp* *mf* *ppp* *mf* *pp* *mf* *pp* 9 16 5 8 9 16 3 8

47 bass recorder *ppp* *mf* *ppp* *mf* *pp* *mf* *pp*

49 bass flute *mf* *pp* *mf* 3 8 5 8 6 8 5 8

50 bass recorder *mf* *pp* *mf*

52 bass flute *ppp* 5 8 2 8 11 16

53 bass recorder *mf* *pp* *mf*

55 bass flute *mf* *pp* 11 16 5 8 11 16 5 8

56 bass recorder *pp* *mf*

58  
bass flute  
bass recorder

5/8 4/8 6/8 4/8

17:16 9:7 9:8 7:6 3:4

*mf* *pp* *mf* *pp* *mf*

*pp* *mf*

61  
bass flute  
bass recorder

4/8 3/8 13/16

6:5 9:8 3:2

*pp* *mf*

64  
bass flute  
bass recorder

13/16 11/16 6/8

10:11 7:5 5:6

*pp* *mf* *pp*

66  
bass flute  
bass recorder

6/8 6/8

3:2 4:5

*mf* *pp*

69  
bass flute  
bass recorder

5/8 4/8 7/16

*mf* *f*

71  
bass flute  
bass recorder

7/16 3/8 6/8

5:4 5:6 9:7 6:5 3:2

*mp* *mp*

75

both instruments: brief dynamic pulsations two degrees above the prevailing dynamic

bass flute

bass recorder

Measures 75-77. Bass flute and bass recorder parts. Measure 75: Bass flute (mp), Bass recorder (mp). Measure 76: Bass flute (pp), Bass recorder (pp). Measure 77: Bass flute (pp), Bass recorder (pp). Articulation symbols (diamonds) are present under the notes.

78

bass flute

bass recorder

Measures 78-80. Bass flute and bass recorder parts. Measure 78: Bass flute (mp), Bass recorder (mp). Measure 79: Bass flute (mf), Bass recorder (mf). Measure 80: Bass flute (mp), Bass recorder (mp). Articulation symbols (diamonds) are present under the notes.

81

bass flute

bass recorder

Measures 81-83. Bass flute and bass recorder parts. Measure 81: Bass flute (mf), Bass recorder (>mp). Measure 82: Bass flute (mp), Bass recorder (mf). Measure 83: Bass flute (pp), Bass recorder (pp). Articulation symbols (diamonds) are present under the notes.

85

bass flute

bass recorder

Measures 85-87. Bass flute and bass recorder parts. Measure 85: Bass flute (f), Bass recorder (f). Measure 86: Bass flute (p), Bass recorder (p). Measure 87: Bass flute (f), Bass recorder (f). Articulation symbols (diamonds) are present under the notes.

both instruments: unaccented sounds given as little articulation as possible!

88

bass flute

bass recorder

Measures 88-90. Bass flute and bass recorder parts. Measure 88: Bass flute (ff), Bass recorder (ff). Measure 89: Bass flute (ff), Bass recorder (ff). Measure 90: Bass flute (ff), Bass recorder (ff). Articulation symbols (diamonds) are present under the notes.

92

bass flute

bass recorder

Measures 92-94. Bass flute and bass recorder parts. Measure 92: Bass flute (pp), Bass recorder (pp). Measure 93: Bass flute (ff), Bass recorder (ff). Measure 94: Bass flute (ff), Bass recorder (ff). Articulation symbols (diamonds) are present under the notes.





116 3 8 ("pizzicato") 3:2 4:3 7:6 5 8 9 16

bass flute

bass recorder

*ppp* *f* *mp* *mf* *p*

N -R1 N 5:6 10:7 N +R1 N

musical score for bass flute and bass recorder, measures 116-125. The bass flute part starts with a "pizzicato" instruction and dynamic markings of *ppp*, *f*, *mp*, *mf*, and *p*. The bass recorder part has dynamic markings of *ppp*, *f*, *mp*, *mf*, and *p*. Rhythmic values and articulation marks are present above the notes.

\* momentary depression of R1, just enough to produce a hint of multiphonic

119 9 16 3:2 4:5 4 8 7:8 5:4

bass flute

bass recorder

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

(sim.) 5:4 N -L2 N (sim.) 4:5 N N N 5:4 N N

musical score for bass flute and bass recorder, measures 119-125. The bass flute part has dynamic markings of *p*, *ff*, and *ppp*. The bass recorder part has dynamic markings of *p* and *ppp*. Similarity markings "(sim.)" are used in the bass recorder part. Rhythmic values and articulation marks are present above the notes.