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″

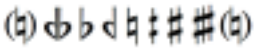
Both instruments should be amplified.

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.

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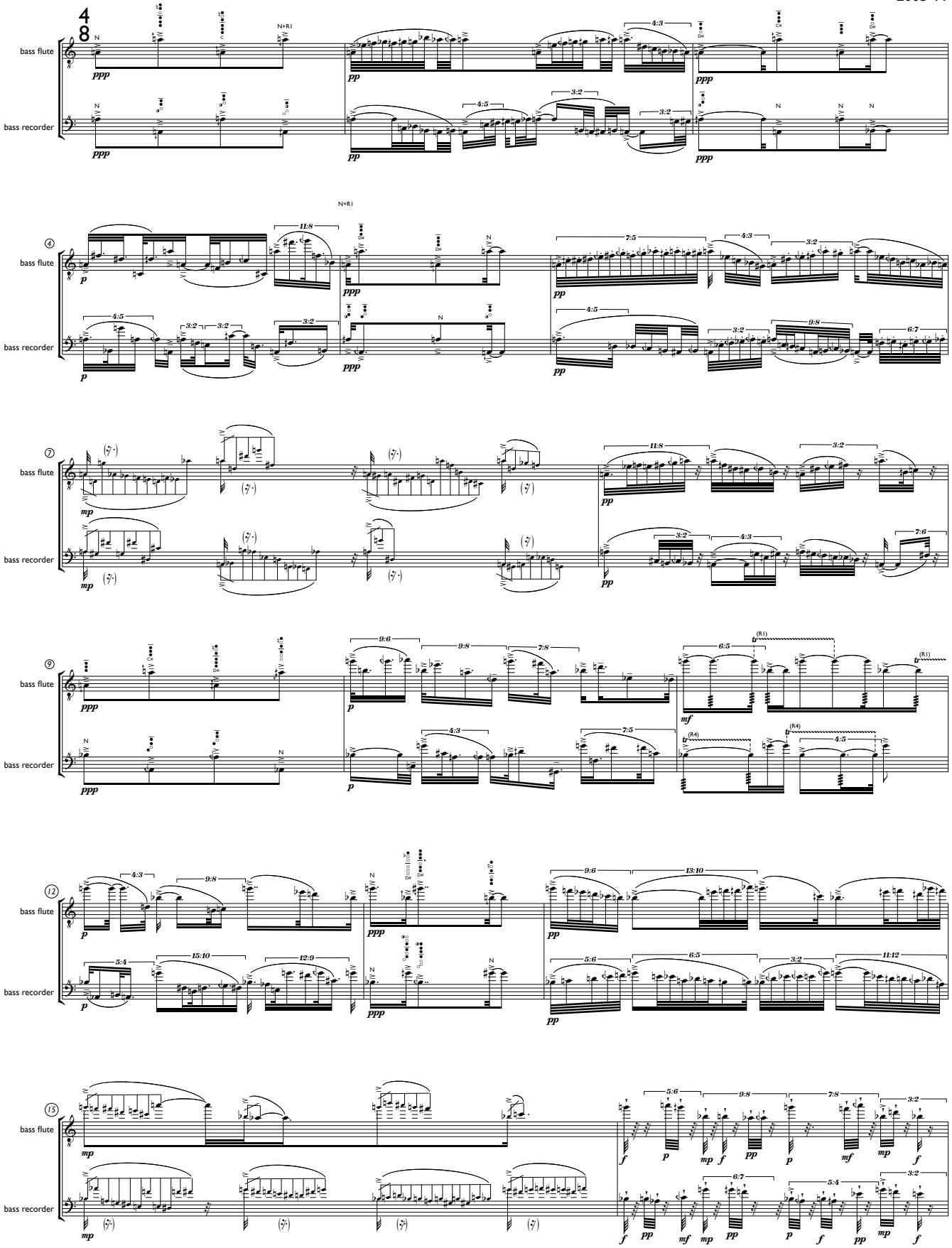
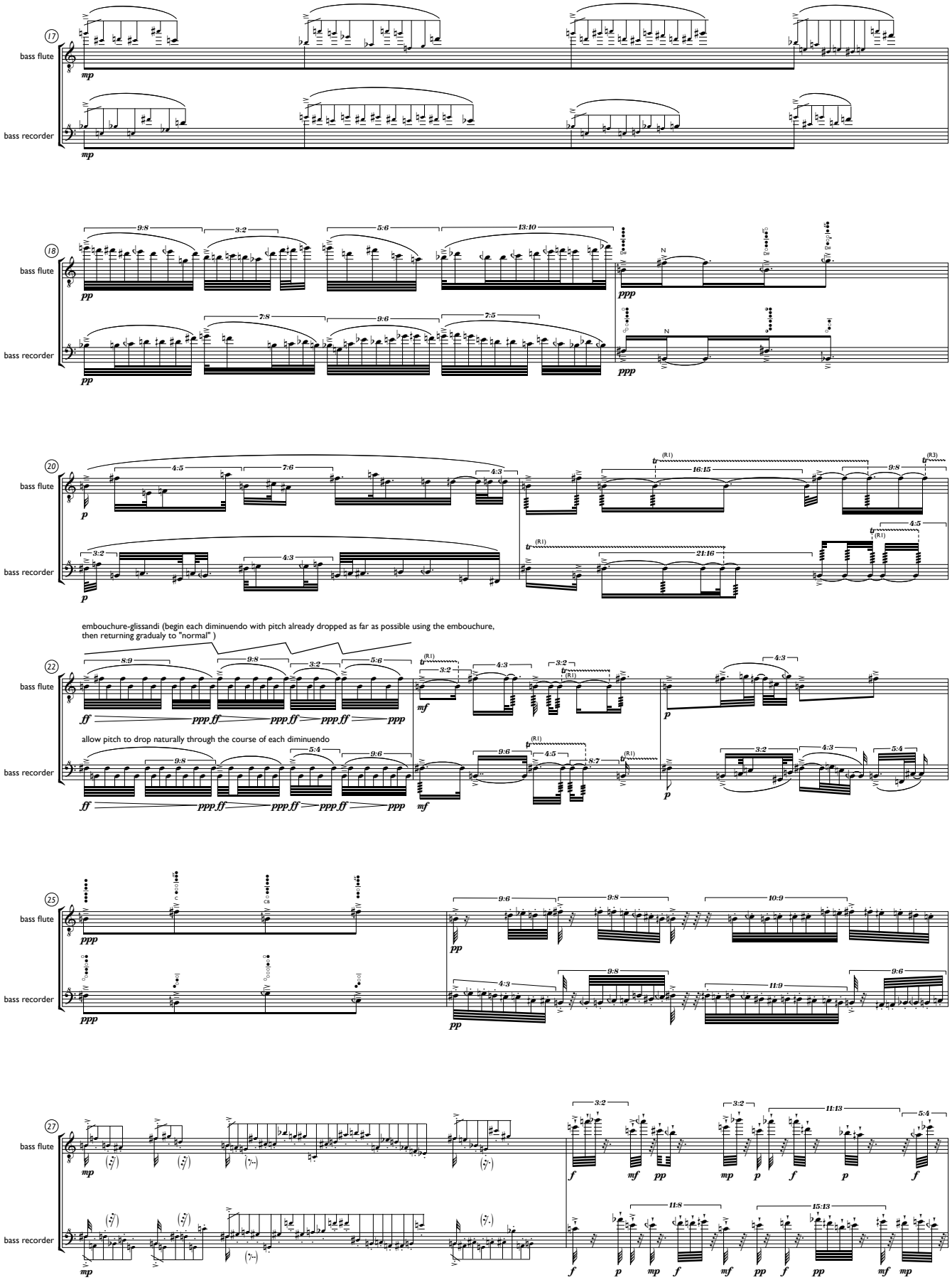
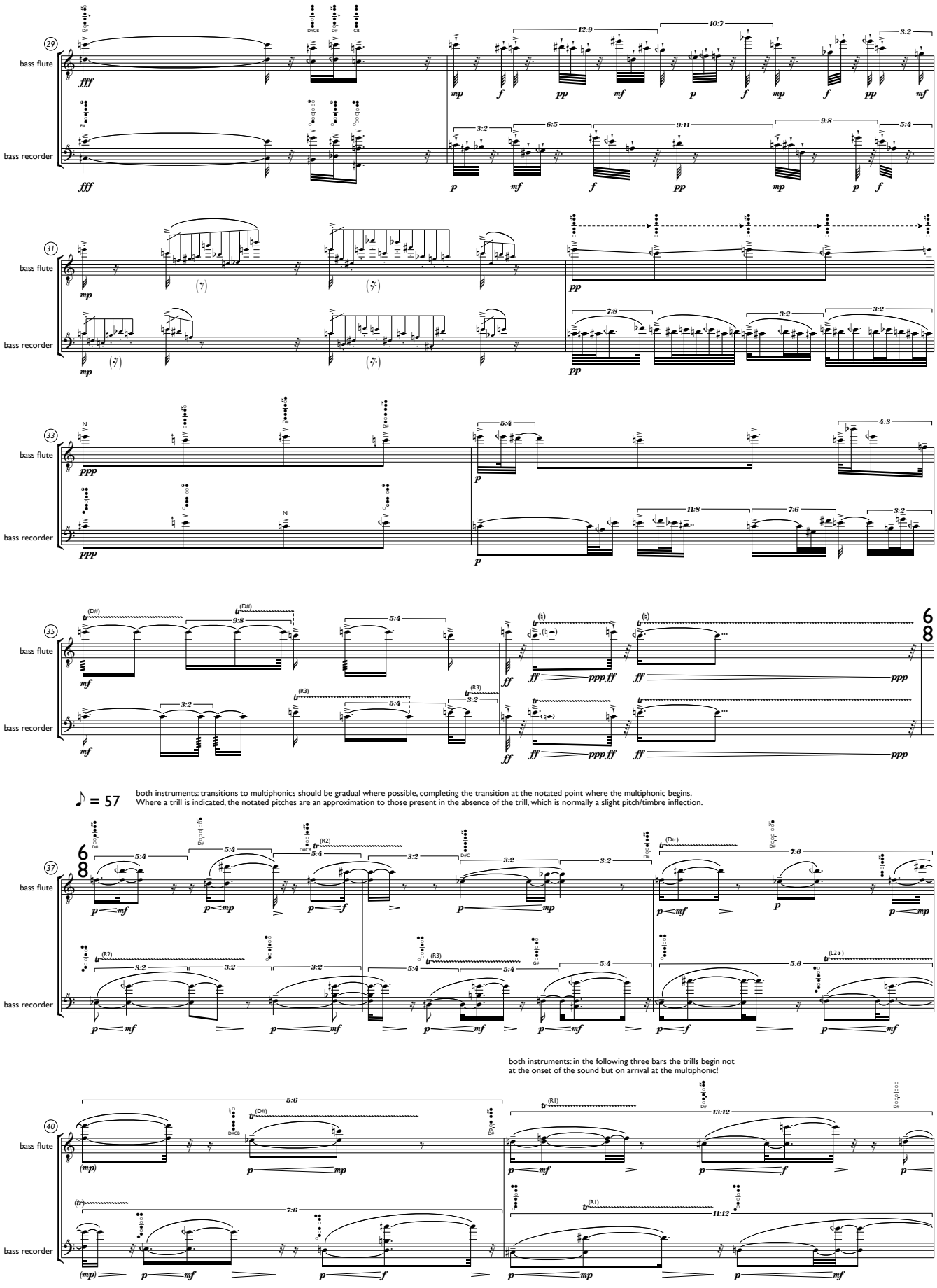
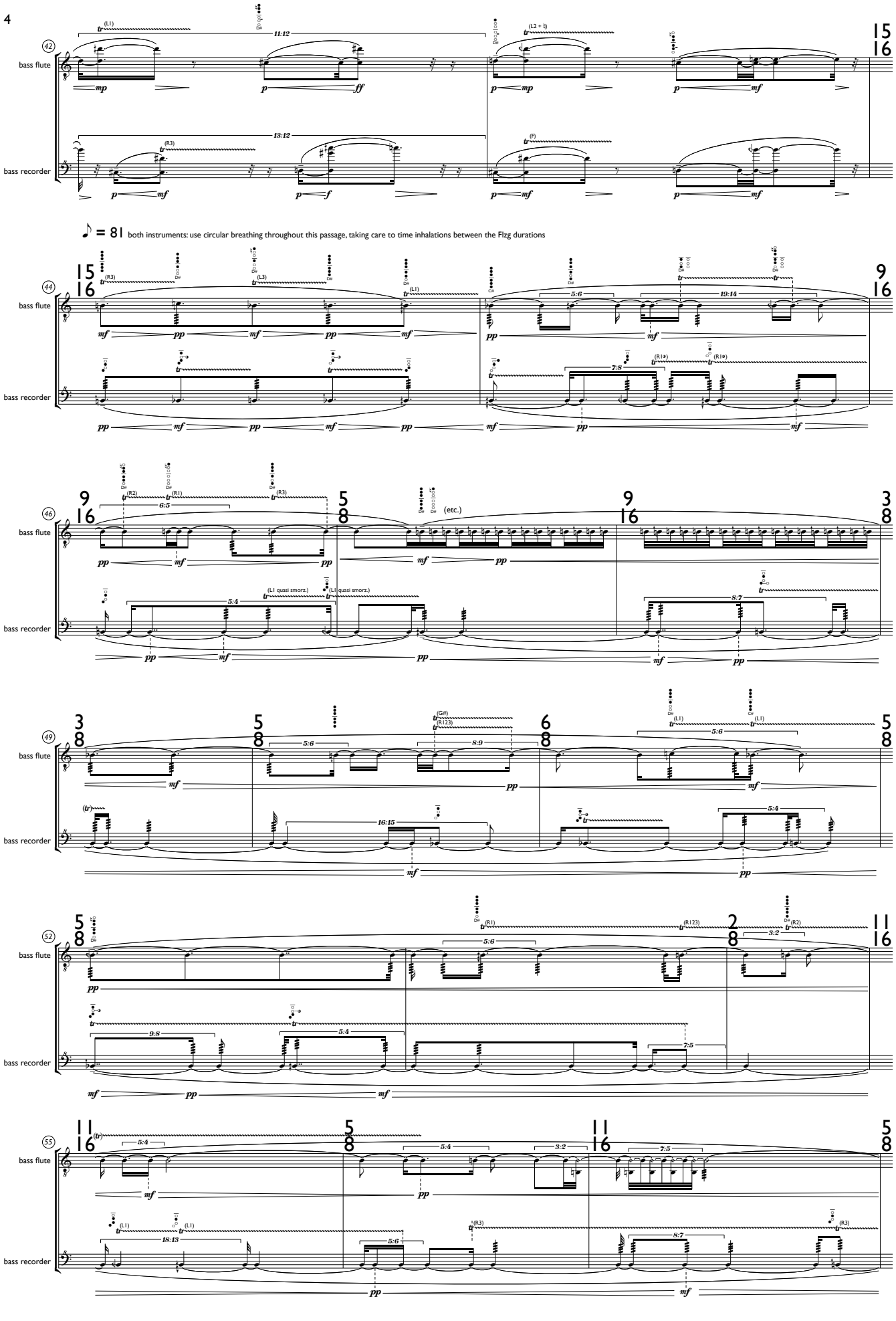
♪ = 48 both instruments: dynamic shifts between bars should be as abrupt as possible (like "edits")

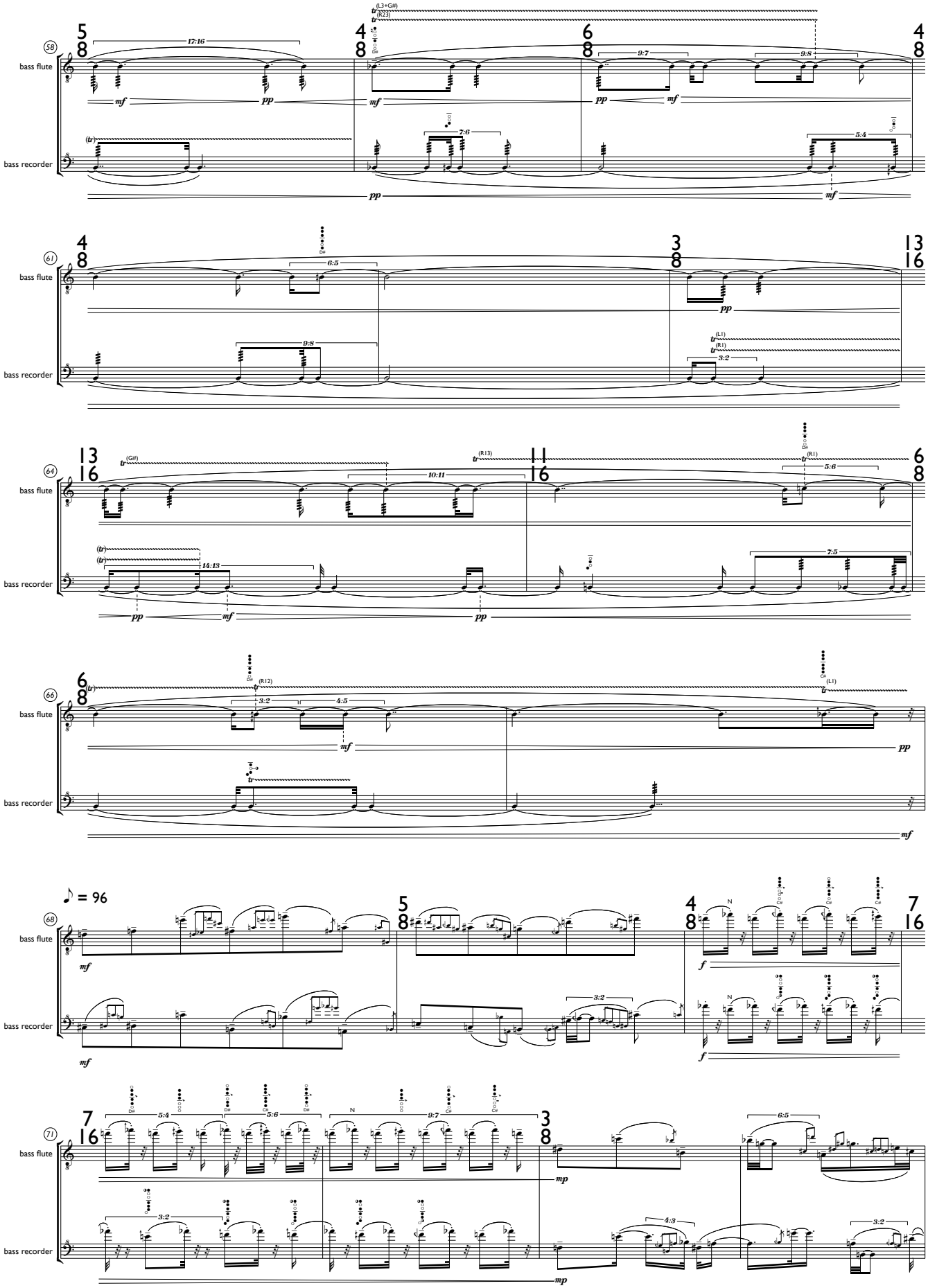


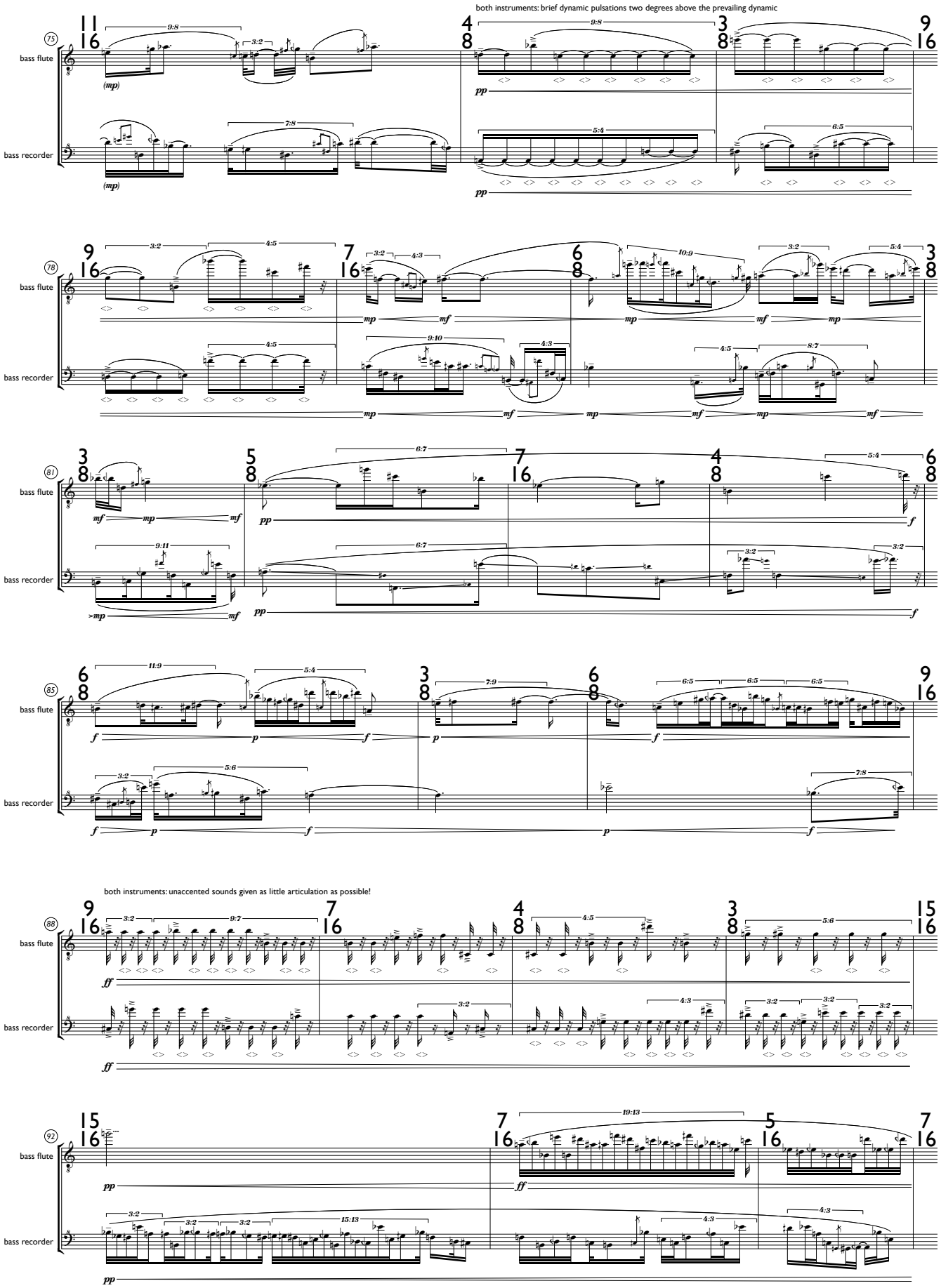

17
bass flute
bass recorder
mp
18
pp
ppp
9:8
3:2
5:6
13:10
7:8
9:6
7:5
20
p
4:5
7:6
4:3
16:15
9:8
21:16
3:2
22
embouchure-glissandi (begin each diminuendo with pitch already dropped as far as possible using the embouchure, then returning gradualy to "normal")
ff
ppp ff
mf
allow pitch to drop naturally through the course of each diminuendo
25
10:9
11:9
27
11:13
5:4
15:13

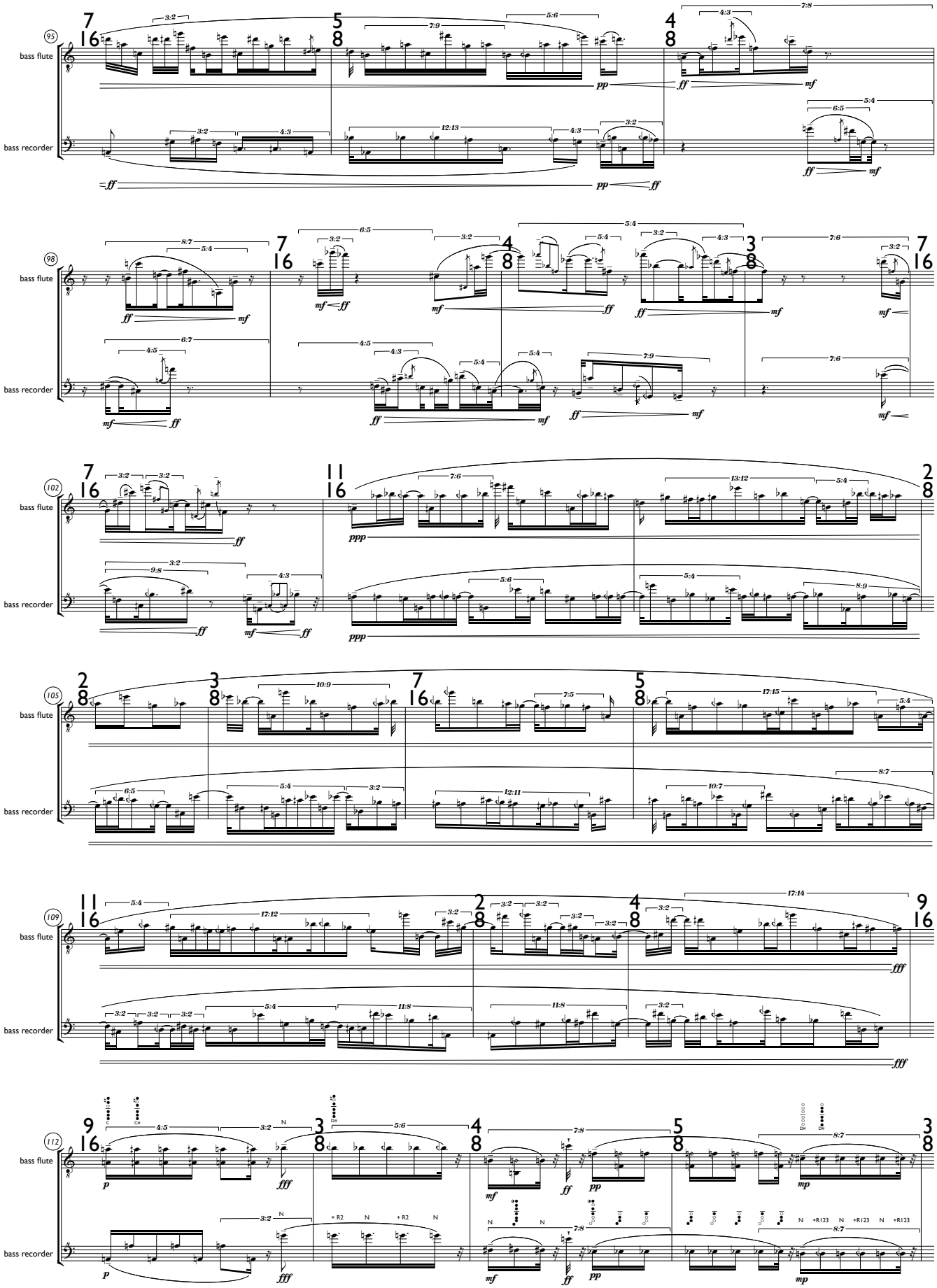

29
bass flute
bass recorder
31
33
35
37
40
♪ = 57
both instruments: transitions to multiphonics should be gradual where possible, completing the transition at the notated point where the multiphonic begins.
Where a trill is indicated, the notated pitches are an approximation to those present in the absence of the trill, which is normally a slight pitch/timbre inflection.
both instruments: in the following three bars the trills begin not at the onset of the sound but on arrival at the multiphonic!

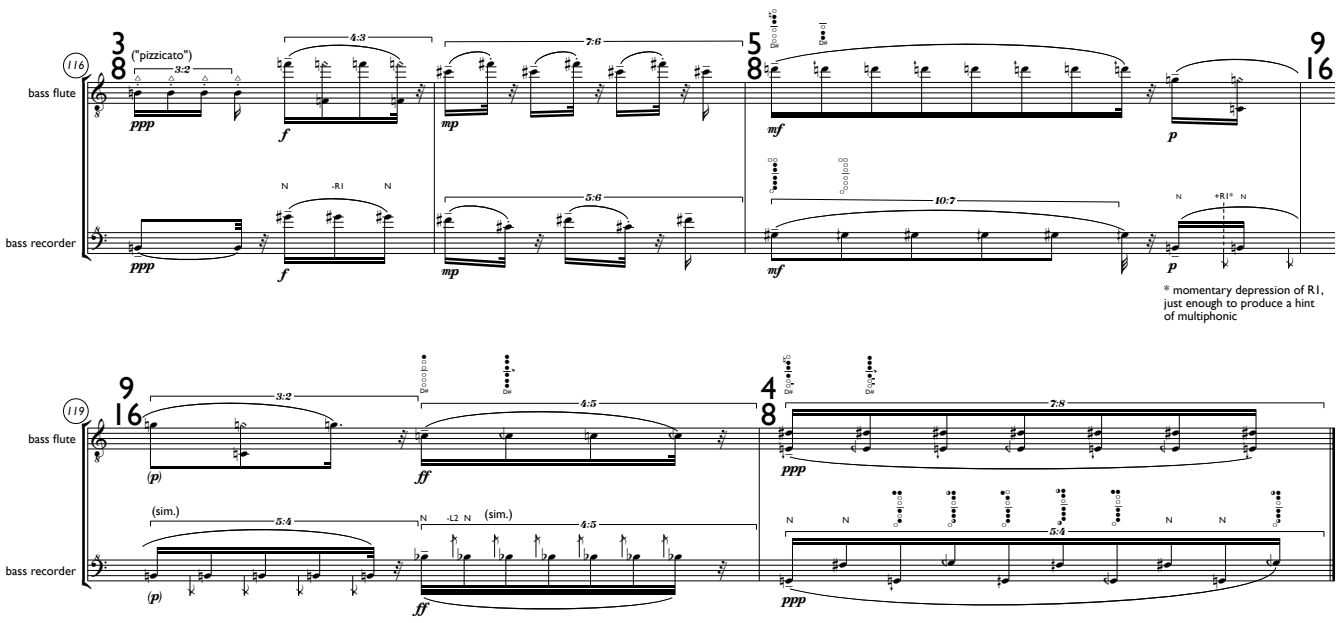


♪ = 81 both instruments: use circular breathing throughout this passage, taking care to time inhalations between the Flzg durations


58
bass flute
bass recorder
61
64
66
68
71
♪ = 96
mf
pp
f
mp


both instruments: brief dynamic pulsations two degrees above the prevailing dynamic
both instruments: unaccented sounds given as little articulation as possible!
75
78
81
85
88
92
bass flute
bass recorder


95
bass flute
bass recorder
98
bass flute
bass recorder
102
bass flute
bass recorder
105
bass flute
bass recorder
109
bass flute
bass recorder
112
bass flute
bass recorder


116
bass flute
bass recorder
("pizzicato")
3:2
4:3
7:6
5:6
10:7
N
-R1
+R1*
ppp
f
mp
mf
p
* momentary depression of R1, just enough to produce a hint of multiphonic
119
(p)
ff
(sim.)
5:4
4:5
7:8
-L2