

Richard Barrett

*Hekabe - α*

2005-2011  
contralto and ensemble

full score

# Hekabe - $\alpha$

(2005-11)

for alto and ensemble

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

duration: approximately 4 minutes

to Ute

## Instrumentation (all instruments are amplified)

alto voice

piccolo

sopranino recorder

2 contrabass clarinets in Bb

baroque triple harp (see below for tuning)

contrabass

## General notes

The score is transposed. Piccolo and sopranino recorder sound an octave higher than notated, contrabass clarinets two octaves and a major second lower, contrabass one octave lower (also for harmonics!). The harp is tuned to A=415Hz and sounds a semitone lower.

No vibrato unless indicated.

All transitions including glissandi as smooth as possible

All trills, tremoli and grace-notes as fast as possible (except where indicated)

Quartertunes: (♭) ♭ ♮ ♯ (♮) ♯ (♯)

Dynamics: The dynamics given in the score are absolute, ie. after amplification, although of course the full dynamic range of the instruments themselves should be used.

## Contrabass clarinets

♩ = slaptongue

## Harp tuning

SOUNDS A SEMITONE LOWER

The image shows three staves of musical notation for harp tuning, labeled R, C, and L. Above the staves is the text 'SOUNDS A SEMITONE LOWER'. The notation includes various notes, accidentals, and slurs across the three staves.

## Contrabass

(a) *psp*, *msp* = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst*, *mst* = *poco* and *molto sul tasto* (similarly).

(b)  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$  = ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

## Text and pronunciation

The text is taken from Hekabe's first monologue in Euripides' *Trojan Women* (lines 98-152). The ancient Greek text and a phonetic transliteration appear in the score, the Greek text divided conventionally into syllables and the phonetic symbols indicating more precisely the starting point and duration of each sound. Where a consonantal sound is given a specific duration this is indicated by a colon after the symbol. (In the interest of clarity this is omitted for vowels.)

# Hekabe - α

Richard Barrett  
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♩ = 60

(in a complete performance of CONSTRUCTION, these two bars overlap with the previous section Politeir)

piccolo

sopranino recorder

contrabass clarinet 1 in B $\flat$

contrabass clarinet 2 in B $\flat$

R  
triple harp C  
L

Hekabe (alto)

contrabass arco msp sul IV  
*ppp*

==

③ 16 (conductor beats rhythm of contrabass part)  
8

R  
triple harp C  
L

Hekabe (alto)

contrabass *ppp sempre*

Between bars 3 and 10, move slowly towards solo position ready to begin singing at bar 11.

msp (sul IV) → pst → msp → pst → msp → etc. - throughout this passage, accented notes are downbows moving from molto sul pont. to poco sul tasto, and non-accented notes are upbows moving in the opposite direction.

18-15

15 16 8 8 15 16

piccolo  
independent, irregular undulation between B $\flat$  and up to 1/4 tone below, using embouchure  
*pp* sempre

sopranino recorder  
independent, irregular undulation between B $\flat$  and up to 1/4 tone below, using embouchure  
*pp* sempre

contrabass clarinet 1 in B $\flat$   
independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed  
*pp* sempre

contrabass clarinet 2 in B $\flat$   
independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed  
*pp* sempre

R  
triple harp C  
L  
*ppp* *pp* *pp* *mp*

(msp/pst as before)  
IV (*pp*) (III)  
III *p* sempre 7:6



15 16 4 8 15 16

piccolo  
*fff* sempre

sopranino recorder  
*fff* sempre

contrabass clarinet 1 in B $\flat$   
*fff* sempre

contrabass clarinet 2 in B $\flat$   
*fff* sempre

R  
triple harp C  
L  
*p* *f*

(msp/pst as before)  
IV *fff* sempre  
III (*p*) 7:6 7:6 7:6 7:6 4:3 4:3 4:3

15  $\triangle$   $\triangle$   $\triangle$   $\triangle$   $\triangle$  2 15 3  
16 8 16

piccolo (use a fingering for A; which differs widely in timbre from the B $\flat$ )  
*mp sempre*

sopranino recorder (use a fingering for A; which differs widely in timbre from the B $\flat$ )  
*mp sempre*

contrabass clarinet 1 in B $\flat$  (use tongue on reed for B $\flat$ )  
*mp sempre*

contrabass clarinet 2 in B $\flat$  (use tongue on reed for B $\flat$ )  
*mp sempre*

triple harp  
R  
C  
L  
*pp* *mf* *mp* *ff*

contrabass (msp/pst as before)  
IV *mp sub!*  
4:3 3:2 3:2 3:2 3:2  
III *mf*

15  $\triangle$   $\triangle$   $\triangle$   $\triangle$   $\triangle$  5 16  
16

piccolo *f* *p* *f* *p* *f* *p* *f*

sopranino recorder *p* *f* *p* *f* *p* *f* *p* *f*

contrabass clarinet 1 in B $\flat$  *f* *p* *f* *p* *f* *p* *f* *p* *f*

contrabass clarinet 2 in B $\flat$  *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

triple harp  
R  
C  
L  
*ff* *p* *f*

contrabass (msp/pst as before)  
IV (*mf*)  
III *f*

11

5  $\Delta$  9  $\Delta$  3  $\Delta$

16 16 8 13:12 7:6

triple harp C

R

L

*f*

*p*

*ff*

*mf dim...*

Hekabe (alto)

*fp*

*fff*

*f sub.*

ἄνα να δύσα δαι μού, πε δό θευ κε  
 a na na dy-s da i mo-n pe do t'e-n ke

15

6:7 7:5 4 7  $\Delta$  3

8 8 13:9 16 8:7 8

triple harp C

R

L

(dim...)

(dim) - *pp*

*p*

*mp sub.*

Hekabe (alto)

φα λην ἐ πά ει ρε, δέ ρην. ού κέ τι Τροί  
 p'a-le n e-ra e-re de-re n o-ke-ti troi

18

3 7  $\Delta$  15

8 16 16

piccolo

*ppp*

*fff*

sopranino recorder

*ppp*

*fff*

contrabass clarinet 1 in B $\flat$

(rapid and irregular closing and opening of RH fingers in sequence)

*ppp*

*fff*

contrabass clarinet 2 in B $\flat$

(rapid and irregular closing and opening of RH fingers in sequence)

*ppp*

*fff*

triple harp C

R

L

5:6 10:7

*f*

*ff*

Hekabe (alto)

α τά δε και βα σι λης έσ μεν Τροί σς  
 a ta de ka i ba si-le s e sme-n tra i a-s

(unconducted)

20

sopranino recorder

15 16

*p*

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

(roll off R123 so that pitch rises gradually to A<sub>5</sub> then falls suddenly to F<sub>5</sub>)

contrabass clarinet 1 in B $\flat$

*pp* sempre

(rapid irregular alternation between these two fingerings)

contrabass clarinet 2 in B $\flat$

*pp* sempre

arco msp sul I/II

contrabass

*pp* sempre

22

piccolo

(no attack, emerging from voice) *p*

sim. (overblow into multiphonic) *mf*

3 8

sopranino recorder

8:7 16:15 5:6 7:6

*ppp*

contrabass clarinet 1 in B $\flat$

(tr) (sim.) *pp* sempre

contrabass clarinet 2 in B $\flat$

(tr) (sim.) *pp* sempre

Hekabe (alto)

breathily *ppp* *mp*

αἰ αἰ αἰ αἰ  
a i a i

contrabass

*pp*

24

3 13 7 2 6

8 16 16 8 8

R

triple harp C

L

*p* sempre

Hekabe (alto)

*p* sempre

5:6 13:9 11:13 3:2 3:2 3:2 3:2 9:8

τί με χρεῖσι γὰρ; τί δέ μὴ σι γὰρ;  
ti me k're si ga n ti de me si ga n

28 **6/8** *p* sempre *sempre sim.* **3/16** **11/16**

piccolo

sopranino recorder *p* sempre *sempre sim.*

contrabass clarinet 1 in B $\flat$   
(E and E $\flat$  keys, alternating)  
*p* (dynamic for both fundamental and overtone)

contrabass clarinet 2 in B $\flat$   
(D and C $\sharp$  thumb keys, alternating)  
*p* (dynamic for both fundamental and overtone)

R triple harp C  
L *p* sempre

Hekabe (alto) *p* *sempre sim.*  
τι δὲ  
ti de

30 **11/16** **2/8** **3/8** **5/8**

piccolo *(p)* accents momentarily overblown (to decreasing extents as dynamics reduce between here and bar 35), dissolving into breath

sopranino recorder *(p)* *sfz* *ppp* (embouchure gliss.)

contrabass clarinet 1 in B $\flat$  *(p)* *sfz* *ppp*

contrabass clarinet 2 in B $\flat$  *(p)* *sfz* *ppp*

R triple harp C  
L *(p)*

Hekabe (alto) *p* hoarse and exhausted, low and indistinct in pitch *f*  
θησαυροῦ ἡμῶν ἵνα ἡμεῖς  
thesaurou hemon ina hēis  
sa i

contrabass *mst* *sempre* *f* **13:12** IV III



5 (sempre sim.) 4 (sempre sim.) 3 6

piccolo 23

contrabass clarinet I in B $\flat$

contrabass clarinet 2 in B $\flat$

Hekabe (alto)

contrabass

βα — ρυ — δαι — μο — νος ἄρ — θρων κλι — σε — ως, ὡς δι — ἀ — κει — μαι, νότ — εν στερ — ροῖς λέκ — τροί — σι τα — θεῖς.  
 ba — ry — da imo — nos a — r'tro n kli — se — s ho — s di — a — ke — ma i no — t e — n ste — ro is le — k tro i si — ta — t'e — s

(mst) ↓ ↓ ↓ ↓ (etc. sim.)

ppp mpz ppp p p ppp ppp

6

piccolo 26

sopranino recorder

contrabass clarinet I in B $\flat$

contrabass clarinet 2 in B $\flat$

R

L

triple harp C

L

Hekabe (alto)

contrabass

8:6 5:6

always percussive, "non solo", colouring the harp chords

8:6 5:6

δού — λα δά — γο μαι γραῦ — σε  
 do la da go mai grau se

arco nat sul III

ppp ff ppp ff ppp ff ppp

38 piccolo *ppp* *ff* *ppp* *ppp* *ff* *ppp* *ppp* *ff* *ppp*

sopranino recorder *ppp* *ppp* *ff* *ppp* *ppp* *ff*

contrabass clarinet I in B $\flat$  *ppp* *ppp* *ff* *ppp* *ppp* *ff*

contrabass clarinet 2 in B $\flat$  *ppp* *ppp* *ff* *ppp* *ppp* *ff*

R triple harp C L *p* *mf* *mf* *p* *mp* *ff*

Hekabe (alto) *pp* *mf* *ppp* *fp* *ppp* *mp* *pp* *mf* *p* *fp* *ppp*

contrabass (arco nat.) *ppp* *ff* *ppp* *ppp* *ff* *ppp*

15-13 6-5 3-2 3-2 3-2 5-4 4-3 4-3 14-11 4-3 11-10 7-6 7-6 7-6 9-8 15-11

— ε οἱ — κων — πεν — θῆ — ρη — κρᾶ — τ' ε — κτορ —  
 — ksoi — kon: — pen: — th'e — re — kra — te — kpor:

40 piccolo *ppp* *ff* *ppp* 15 16 (slight irregular pitch-fluctuations using embouchure) *ppp* 9 16

sopranino recorder (auxiliary note shifts with changing air pressure) *ppp* *ppp* *ff* *ppp* (slight irregular pitch-fluctuations using embouchure) *ppp*

contrabass clarinet I in B $\flat$  *ppp* *ppp* *ff* *ppp* *ppp*

contrabass clarinet 2 in B $\flat$  *ppp* *ppp* *ff* *ppp* *ppp*

R triple harp C L *mp* *p* *mf* *f*

Hekabe (alto) *p* *pp* *ppp* *mp* *fp* *ppp*

contrabass (nat.) *ppp* *ff* *ppp* *ppp* *ff* *ppp* *ppp*

10-13 4-3 4-3 4-3 3-2 6-5 3-2 3-2 8-6 8-6 3-2 4-5

— θῆ — θεῖς — οἱ — κτρῶς —  
 — th'e — th'es: — oi — ktrās:

In a complete performance of CONSTRUCTION, the violin soloist for wound I begins at this point to move towards to the solo position ready to begin playing exactly at the end of bar 49.

42

triple harp R C L

Hekabe (alto)

contrabass

9 3 11 2 7

16 8 16 8 16

table

ff f mp

3:2 3:2 4:3 (tongue trill) 13:15 (sim) 10:7

άλλ'ὧ τῶν χαλ- κευ- χέ- ων Τρω- ων- ἄ- λο- χοι μέ- λε- αι, a- I o to n k<sup>h</sup>a I ke ηk<sup>h</sup>e o n tro o n n a lo k<sup>h</sup>o i me le- a i

pizz msp sul I sim.

ff f mp



46

triple harp R C L

Hekabe (alto)

contrabass

7 4 5 5

16 8 16 8

sim.

p fff

p fff

(sim) 4:3 4:3 12:13 4:5 16:13

καί- κό- ραι- δύσ- νυμ- φαι- τυ- φε- ται ἴ- λι- ον, αι- ά- ζω- μεν. ka i ko ra i dy sny- mp<sup>h</sup>a i ty p<sup>h</sup>e ta i i li o n a i a zo me n

sim.

p fff