

Richard Barrett

Kassandra

2005-11
soprano and ensemble

full score

Kassandra

(2005-11)

for soprano and ensemble

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

duration: approximately 4 minutes

to Konrad Boehmer on his 70th birthday

Instrumentation (all instruments are amplified)

soprano voice

oboe

clarinet in Bb

alto saxophone

quartertone flugelhorn

baroque triple harp (see below for tuning)

viola

General notes

The score is transposed. 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)

Quartertones: (♭) ♭ ♮ ♯ ♯♯ (♭)

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.

Oboe

The numbers given to multiphonics refer to the listing in Veale & Mahnkopf, *The Techniques of Oboe Playing* (Bärenreiter, 4th ed. 2001).

Clarinet

♩ = slaptongue; N = normal fingering for the notated pitch;] = audible (tongued) cutoff at the end of a sound

Alto saxophone

♩ = slaptongue; N = normal fingering for the notated pitch;] = audible (tongued) cutoff at the end of a sound

The numbers given to multiphonics refer to the listing in Kientzy, *Les sons multiples aux saxophones* (Editions Salabert, 2003).

Harp tuning

SOUNDS A SEMITONE LOWER

The image shows three staves of musical notation for harp tuning, labeled R (Right), C (Center), and L (Left). Above the staves, it says "SOUNDS A SEMITONE LOWER". The notation consists of various notes, accidentals (sharps, flats, naturals), and slurs across the three staves.

] = damp suddenly (indicated string(s) or all strings, depending on position and extent of the bracket)

Viola

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

(c)] = stop bow on string, [= (re)start with bow already on string

(d) **clb** = *col legno battuto*

Text and pronunciation

The text is taken from two of the prophetess Cassandra's monologues in Euripides' *Trojan Women* (lines 308-314 and 455-461). The first is from Cassandra's first entry, in which she sings an exuberant and formulaic wedding-song in "celebration" of her forthcoming abduction into slavery as the concubine of Agamemnon. While an intervening chorus describes her state as insane, Cassandra goes on to relate how, instead of a wife, it will be one of the three Furies that Agamemnon takes back to Greece and that she will take revenge by bringing down the house of Atreus. Thus the second part of the text used here is determined, implacable and free of the (ironic?) delirium of the first part.

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. Many of the more extended vowels are split up by staccati and/or rests: care should be taken to distinguish between the retaking of a vowel with or without a glottal stop. Some gradual transitions between the vowel sounds of diphthongs are also notated. These latter features are not "authentic" to ancient Greek of course: where vowel sounds are greatly extended and/or reshaped in this way, the voice has as it were become an instrument and partakes of the articulatory and morphological characteristics of the other instruments.

Kassandra

Richard Barrett
2005-11

♩=96

13 16 7 6 8

oboe (fingered glissandi) *f* *p*

clarinet in B_♭ (fingered gliss.) *mf*

alto saxophone *f* *mp* *mf* *mf*

flugelhorn in B_♭ (harmon mute, stem in) *f* *mp* *mf* *mp*

R triple harp C L *mf* *mp*

Kassandra (soprano) *f* *mp* *f* *mf* *mp*

α ve Χε πά ρε Χε φως φέ ρε
a ne k'e pa s re k'e p'o s p'e re

viola arco pst *mp* *f* *p* *mf*

6 7 13 16

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

clarinet in B_♭ *mp* *pp* *p* *f* *ppp* *mp*

alto saxophone *pp* *p* *ppp* *ppp* *f* *pp* *mf*

flugelhorn in B_♭ (harmon mute, stem in) *pp* *ppp* *mf* *pp* *f*

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

Kassandra (soprano) *pp* *p* *mp sub.* *pp* *ppp* *f* *pp* *f*

σε βο φλέ γω: i - δού
i - do i i i i i i i i

viola *ppp* *mp* *pp*

trill sul I, alternating irregularly between 2nd and 3rd finger

(nat) I (1)
II (4)

7 16 7 8 17:13 9 16

oboe *mp* (B) (R2) *ppp* *f*

alto saxophone *mp* *p* *mf* *ppp*

flugelhorn in B_♭ (harmon mute, stem in) *p* *f*

R *nat*

triple harp C *p* *mp*

L

Kassandra (soprano) *f* *mf* *ppp sub.* *f*
 κοῖς is λέκτροις οἰκτροῖς
 ko is le ktro i s

viola *f* *mp* *pizz*

9 16 10:7 7 16 4 8

clarinet in B_♭ *mp* *mf* *pp*

flugelhorn in B_♭ (harmon mute, stem in) *mp* *ppp*

R (gliss.) *mf* *p*

triple harp C *mf* *p*

L

Kassandra (soprano) *mp* *mf* *p* *mp* *ppp*
 κατ' ἄρτα ἑατα ἑατα ἑατα ἑατα
 ka-ta a ta e-a ta e-a ta e-a ta e-a

viola *mf* *p* *arco msp*

26

4/8

9 7

16

7/8

oboe

clarinet in B \flat

alto saxophone

R

triple harp C

L

Kassandra (soprano)

viola

table

arco msp III IV III II III

ppp mf p mp (tenuto) pp f mf

γος ἄ γα μου ῥο ῥο

(a) r go s a ga mo



29

7/8

3/16

11/16

2/8

oboe

clarinet in B \flat

alto saxophone

flugelhorn in B \flat (harmon mute, stem in)

R

triple harp C

L

Kassandra (soprano)

viola

nat

table

mp ppp f mp

μέ ο ῥο να

(o) me a

13 16 5 8 6

38

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

clarinet in B \flat *ppp* *p* *ppp* *(ppp)* *f* *ppp*

alto saxophone *pp* *ppp* *mp* *pp* *f*

flugelhorn in B \flat (harmon mute, stem in) *mp* *p* *f* *p*

R triple harp C *ppp* *mf* *ppp* *f* *p*

L *ppp* *mf* *ppp* *f* *p*

Kassandra (soprano) *f* *p* *f* *p* *f*

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

arco mst

(rapid irregular alternation in LH fingerpressure)

psp sempre sul III!

msp

Y ié
ly me

6 9 7

40 8 16 16

oboe *> pp* *mf* *p* *f*

clarinet in B \flat *mp* *f*

alto saxophone *p* *mp* *p* *f*

flugelhorn in B \flat (harmon mute, stem in) *mf* *p* *f* *f* *pp* (etc. sim.)

R triple harp C *f* *pp* *mf* *p* *nat* *mp*

L *f* *mp* *mf* *mp* *f* *(pp)*

Kassandra (soprano) *f* *mf* *f* *f* *f*

viola *f* *mf* *f* *f*

table

nat

msp II *f* *mf* *f* *f*

arco mst

(e) na a ?a a a i a

42

7 16 8 7 8

oboe *ppp* *fff* *f*

clarinet in B \flat *pp* *ppp* *p* *fff = mf*

alto saxophone *ppp* *fff* *f*

flugelhorn in B \flat (harmon mute, stem in) (sim.) *ppp* *fff* *f* *sempre*

R triple harp C *pp* *fff* *f*

L *pp* *fff* *f*

Kassandra (soprano) *pp* *f*

viola *ppp* *pp* *f* *fff* *mf <*

arco msp *ppp* *pp* *f* *fff* *mf <*

nat *f* *fff* *mf <*

vaξ. na ks

==

45

7 8 16 9 16

oboe *ff* *p* *f* *mf* *mp*

clarinet in B \flat *mp* *fff*

alto saxophone *fff* *mp* *fff* *p*

flugelhorn in B \flat (harmon mute, stem in) *ff* *p* *f* *mf* *p* *O sempre*

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

L *ff* *p* *f* *mf* *mp*

viola *fff* *p* *fff*

(nat) *p* *fff*

47

9 16 11 16 6 8

oboe

clarinet in B \flat

alto saxophone

flugelhorn in B \flat
(harm. mute, stem in)

R
triple harp C
L

viola

sub. msp sempre (msp)

49

6 8 4

oboe

clarinet in B \flat

alto saxophone

flugelhorn in B \flat
(harm. mute, stem in)

R
triple harp C
L

viola

pizz.

5 16 5 8 5 16

52

oboe *p* *f* *pp* *mp* *mf* *fff* *mf* *f*

clarinet in B \flat *p* *f* *pp* *mp* *mf* *fff* *mf*

alto saxophone *p* *f* *pp* *mp* *mf* *fff* *mf* *f*

flugelhorn in B \flat (harmon mute, stem in) *p* *f* *pp* *mp* *mf* *fff* *mf* *f*

R triple harp C *f* *pp* *mp* *mf* *fff* *mf*

L *p* *f* *pp* *mp* *mf* *fff* *mf*

viola (pizz) *p* *f* *pp* *mp* arco nat *mf* *fff* *mf*

5 16 6 8 11 16 3 8

56

oboe *mp* *pp* *fff* *fff* *ppp*

clarinet in B \flat *mp* *p* *f* *fff* *mp* *ff*

alto saxophone *mp* *pp* *fff* *fff* *ppp*

flugelhorn in B \flat (harmon mute, stem in) *p* *mf* *ppp* *fff* *ff* *ppp*

R triple harp C *p* *f* *ppp* *fff* *ff* *mp*

L *p* *f* *ppp* *fff* *ff* *mp*

Kassandra (soprano) *ff* *mp* *ppp* *ff*

viola (nat) *mp* *ppp* *fff* *ff* *ppp* *ff*

III mst
II
IV pizz

πού σκά-φος- τὸ του- στρα-τη-
ρο ska-p^ho-s to-to stra-te-

rapid chromatic scale E-B \flat with both trill keys depressed

+B \flat : -B \flat : +B \flat : (etc. alternating) 11:14 3:2 3:2

+R2 -R2 +R2 (etc. alternating) 11:14 3:2 3:2

4 234 4 234 (etc. alternating) 11:14 3:2 3:2

59

3/8 (39) 3/16 6/8 5/8 (192)

oboe *ff* → *pp* *mp* *mp* → *p* *mp*

clarinet in B \flat (finger lower r pitches with B \flat trill key depressed) *pp* *mp* *ppp* *mp*

alto saxophone *ff* → *pp* *mp* *mp* → *p* *mp*

flugelhorn in B \flat (harmon mute, stem in) *mp* *mp* → *p* *pp sub.*

R triple harp C table *pp* nat. *mp* *ppp* *pp*

L *mp* *ppp*

Kassandra (soprano) *(mp)* 7:8 5:6 3:2 *pp* (half-whispered) 3:2 4:3 3:2 4:3
 γού; ποι έμ- βαί- νειν- με- χρί; ου- κέτ' αν- φθά- νοις
 go mo i e- mba ine in me-k'h're o- ke- ta-n p'h'a no

viola arco nat. *pp* msp 9:11 nat. *pp* (As) 3:2

63

6/8 (C#) 3/8 9/16

oboe sucking through reed *mp* *pp* *ppp* *pp*

clarinet in B \flat 7:6 4:3 4:3 4:3 11:8 8:7 *mp* *ppp* *pp*

alto saxophone (96) unpitched air sound with fluttertongue *mp* *pp* *ppp* *ff*

flugelhorn in B \flat (harmon mute, stem in) (4) 4:5 (4) 4:3 air sound with indistinct low pitch *ppp* *mp* *ppp* *ppp*

R triple harp C 6:7 3:2 strike body of instrument with knuckles (two different sounds) *ppp* *mp* *mp* table *ff*

L *ppp*

Kassandra (soprano) *(pp)* 8:7 4:5 4:3 6:7 *mp sub.* 4:3
 αν αυ ραν ισ τι οις κα ρα δο κων, ως μι αν τρι
 is a - n a - ura - n hi - sti - o is ka - ra - do - ko - n hō - s mi - a - n tri -

viola clb on tailpiece (damp the strings with LH) punta → tall. 12:11 arco nat. msp *ppp* 4:3

(both hands alternate rapidly and randomly between A \flat keys and R1 key)

9 16 4 8 7 16

66

oboe (lip-gliss.) *ppp* *ff*

clarinet in B \flat *ppp* *ff*

alto saxophone *mp* *ff* *f* *pp*

flugelhorn in B \flat (harmon mute, stem in) *ff* *ff* *mf* *mp* *ppp*

triple harp C L *mp* *ff* *ff* *f* *pp*

Kassandra (soprano) *ff* *ppp*

violina *ff* *ff* *mf* *mp* *ppp*

nat (lip-trill) (3:2) (3:2) (7:9) (4:3) (4:3) (4:5)

$\dot{\text{c}}\acute{\text{o}}\nu$ — $\acute{\text{e}}$ $\rho\acute{\text{t}}$ — $\nu\acute{\text{u}}\nu$ — $\tau\eta\sigma$ — $\delta\acute{\text{e}}$ $\mu\acute{\text{e}}\xi$ — $\acute{\alpha}\xi$ — $\omega\upsilon\upsilon$ — $\chi\theta\omicron$ — $\nu\acute{\omicron}\varsigma$.
 — a — n e — ri — ksa — ny — n — te — sde — me — ksa — ksa — n k^ho — no — s

psp \downarrow (3:2) nat — msp \downarrow msp II

9 16 4 8 7 16

69

oboe (198) *pp* *ff*

clarinet in B \flat *mp* *ppp* *ff* *p* *pp*

alto saxophone (103) *pp* *ppp* unpitched, dry slaptongue *ff* *p* *pp*

flugelhorn in B \flat (harmon mute, stem in) *ppp* *pp* *p* *mp* *ppp*

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

Kassandra (soprano) *pp* *ppp*

violina *mp* *pp* *pp* *ff*

sul I/II behind bridge (damp strings) psp gettato arco msp

$\chi\acute{\alpha}$ — $\rho\acute{\text{e}}$ $\mu\omicron\iota$, $\mu\eta$ — $\tau\epsilon\rho'$ — $\delta\alpha\kappa$ — $\rho\acute{\omicron}\sigma\eta\iota\varsigma$ — $\mu\eta$ — $\delta\acute{\omicron}\nu'$ $\acute{\omega}$ — $\phi\acute{\iota}$ — $\delta\eta$ — $\pi\alpha\tau$ — $\rho\acute{\iota}\varsigma$ —
 k^ha — ire mo — i me — te — r da — kry — se — is me — den ho — p^hi — de — pa — tri —

7 16 (165) 13 16 7 16 6 8

oboe *p* *mp* *ff* *mf* *ppp* *pp*

clarinet in B \flat *p* *mp* *ff* *mf* *ppp* *pp*

alto saxophone *p* *mp* *ff* *mf* *ppp* *pp*

flugelhorn in B \flat (harmon mute, stem in) *p* *mp* *ff* *mf* *ppp* *pp*

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

Kassandra (soprano) *ppp* *ff* *mp sub.* *pp sub.* *mp sub.* *ppp*

οἱ τε γῆς ἔνερθ' ἀδελφοὶ χῶ τε κόν
 s ho ite ge s e ne rth' a de lph'o i k'o te ko n

viola *p* *mp* *ff* *mf* *ppp* *pp*

nat *mst* *mst* *III II* *nat* *mst*

6 8 (3) 3 16 13 16 9 16

oboe *mp* *ppp* *pp*

clarinet in B \flat *mp* *ppp* *pp*

alto saxophone *mp* *ppp* *pp*

flugelhorn in B \flat (harmon mute, stem in) *mp* *ppp* *pp*

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

Kassandra (soprano) *ppp* *pp* *pp*

ἦ μάς πατήρ, οὐ μὰς κρανδέξ εσθέ μ
 he ma s pa te r o ma kra n de kse st'e m

viola *nat* *ppp* *nat* *pp*

molto vibr. *bow on bridge ("tonlos")*

air sound (inhaling) *key-clicks* *tongue-rams (resultant pitches!)*

table *rapid activity on all valves while holding D)*

79

9 16 7 16 9 16 5 8

oboe *pp* teeth on reed (very high pitches!) *mp* *pp* (lip-gliss.) *pp*

clarinet in B \flat *pp* *ppp* *ppp* *pp*

alto saxophone *pp* *ppp* *ppp* *ppp* *ff*

flugelhorn in B \flat (harmon mute, stem in) *pp* *ppp* *p* *mp* *ff* (mp)

R triple harp C *ppp* *ppp* *pp* *ff*

L *pp* *ppp* *pp* *ff*

Kassandra (soprano) *ppp* throat-flutter (shivering) *ppp* sub. *ff*

η ξ ω δ' ες νεκ ρους νι κη φος ρος
he ksa de sne kro s ni ke p'o ros

viola *ppp* *ppp* *ppp* *pp*

82

5 8 3 8 2 8 4 8 7 16

oboe *ppp* *pp* *mp* *mp*

clarinet in B \flat *pp* *ppp* *ppp* *pp*

alto saxophone *pp* *ppp* *ppp* *ppp* *ff*

flugelhorn in B \flat (harmon mute, stem in) *mp* *ppp* *pp* *ff* *p* *mp*

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

L *pp* *mp* *ppp*

Kassandra (soprano) *mp* sub. *ppp* *ppp* *ppp* *pp*

και δο μους περ σας Ατ ρει δων
ka i do mo s pe rsa s a tre s pe do n

viola (psp) *ppp* *mp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Musical score for page 16, featuring the following instruments and parts:

- Oboe:** Measures 7, 16, 5, 16, 4, 8. Includes dynamics *ppp*, *pp*, *p*, *mp*, and *ppp*. Includes circled measure numbers 86, 158, and 286.
- Clarinet in B \flat :** Includes the instruction "random alternation between B \flat and B \natural trill keys or both together". Dynamics include *mp*, *ppp*, *pp*, and *mp*.
- Alto saxophone:** Includes the instruction "brief unpitched air-sounds" and a 4:3 ratio. Dynamics include *ff*, *pp*, and *ppp*. Includes circled measure number 111.
- Flugelhorn in B \flat (harmon mute, stem in):** Dynamics include *ppp* and *mp*.
- Triple harp (R, C, L):** Includes dynamics *ff*, *pp*, and *ppp*. Includes a "table" marking.
- Kassandra (soprano):** Includes lyrics: $\acute{\omega}\nu$ $\acute{\alpha}$ $\pi\omega$ $\lambda\acute{o}$ $\mu\epsilon\theta'$ $\acute{\upsilon}$ $\pi\omicron$. Below: \omicron n a $p\omicron$ $l\omicron$ me st^h hy po . Includes a circled measure number 8:7.
- Viola:** Includes dynamics *pp* and *ppp*. Includes markings for *mst* and *clt mst*.

In a complete performance of CONSTRUCTION, the following section heliocentric begins after a brief "breath-pause".