

Richard Barrett

Andromakhe

2005-2011
contralto and ensemble

full score

Andromakhe

(2005-11)

for contralto and ensemble

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

duration: approximately 4 minutes

to Marshall McGuire

Instrumentation (all instruments are amplified)

contralto voice

3 bass clarinets (1st tuned normally, 2nd detuned by 1/8 tone, 3rd detuned by 1/4 tone)

bassoon

baroque triple harp (see below for tuning)

cello

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.

Bass clarinets

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

Discrepancies in intonation within/between the detuned instruments should not be "corrected".

Bassoon

The bassoon part uses many unorthodox fingerings for which a shorthand notation was devised. The notated pitch gives the basic fingering (but not necessarily the pitch which emerges, since this is often more or less higher than notated), to which one or more named keys and/or holes may be added, in addition to which the encircled numbers 0 to 9 indicate the following sequence:

0 = fingering as given

1 = close low B \flat (left thumb)

2 = open low B \flat

3 = open low B

4 = open low C

5 = open low D, close E

6 = close low D (E still closed)

7 = close low C (E still closed)

8 = close low B (E still closed)

9 = close low B \flat (E still closed)

Apart from producing differences in timbre and sometimes also pitch, these sequences also often consist partly or wholly of multiphonics and/or beating sounds. Where the sequences are not used as such, key names are given individually and N indicates the normal fingering for the given pitch. Multiphonics created by reducing embouchure pressure are indicated by ■ above the staff, with "normal", non-multiphonic sounds indicated by □ where this is necessary for clarity. The transition between these may be gradual (notated, like all gradual transitions, using a dotted arrowed line) or abrupt.

Harp tuning

SOUNDS A SEMITONE LOWER

The image shows three staves of musical notation for harp tuning, labeled R, C, and L. The notation includes various notes, accidentals, and a key signature change. The text 'SOUNDS A SEMITONE LOWER' is written above the staves.

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

Cello

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).

Text and pronunciation

The text is taken from Andromakhe's scene in Euripides' *Trojan Women* (lines 636-646, 657-660, 740-741 and 761-765), forming three "strophes" which focus respectively on death as a state beyond suffering, on Andromakhe's loyalty to her dead husband Hektor and its implications for her forced marriage to a Greek, and finally on a lament for her young son Astyanax whom she has just heard is to be taken from her by the Greeks and thrown to his death from the ramparts of Troy.

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.

Andromakhe

Richard Barrett
2005-2011

$\text{♩} = 72$

6 7 16 (non tr.) (as before) Δ

bass clarinet 1
ppp *pp* *p* *mp* *mf sub* *mp*

bass clarinet 2 (detuned 1/8 tone)
ppp *pp* *p* *mp* *mf sub* *mp*

bass clarinet 3 (detuned 1/4 tone)
ppp *pp* *p* *mp* *mf sub* *mp*

bassoon
mf *mf*

Andromakhe (contralto)
τὸ μὴ γε νέσθαι τῶν
to me ge ne sth'a i to i

Δ

8:9 3:2 4 3 9 16 (non tr.)

bass clarinet 1
mp *mf* *mp*

bass clarinet 2 (detuned 1/8 tone)
mp *mf* *mp*

bass clarinet 3 (detuned 1/4 tone)
mp *mf* *mp*

bassoon
mp *mf*

Andromakhe (contralto)
θα νείν ἴσον λέγω, τοῦ ξῆν δὲ λυπρὸς κρείσσον ἐστί κατὰ θανείν.
th'a ne in i so n le go to ze n de ly pro s kre i so n e sti ka th'a ne in

9 16 5 16 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

+G#+C#

+G

+ both F#s

ó — δ'εὐ — τυ — χή — σασ — ἐς — τὸ — δυ — στυ — χῆς — πε — σών

ho — de — u ty — k'e — sa — s e — s to — dy — sty — k'e — s te — so — n

ψυ — χήν — ἀ — λᾶ — ται — τῆς —

psy — k'e — n a — la — ta i te —



12 9 16 7 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

⑨ ⑧ ⑦ ⑥ ⑤ ④

⑥ +F#F# ⑦ +G ⑧ ⑥ ⑦ ⑧

— πᾶ — ροί — θ'εὐ — πῶ — ξί — ας —

s pa — ro i t'he u pra ksi — a — s

κεί — νη — δ',ὁ — μοί — ως — ὦς —

ke — ine — d ho — mo i o — s ho —

14 6 8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

—περ οὐκ ἰδοῦσα φῶς, τῆθ—νη—κε κοῦ—δέν οἴ—δε τῶν αὐ—τῆς—κα—κῶν.
 —spe—r o—k i do—sa pῶs s te—tḥne—ke—ko—de—n o—i de—to—n a—u te—s ka—ko—n

17 6 8 3 8 3 5

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

triple harp

Andromakhe (contralto)

In the following passage: circular breathing throughout; internal articulations should be realised using the indicated fingering changes only (no audibly tongued articulations!) and the transitions to and from multiphonic sounds gradual or abrupt as notated without ever breaking the continuity of the sound.

N +low D N +D N +D N +D N +low E N +E

ἔ—γῶ—δὲ το—ξεῦ—σα—σα τῆς—εὔ—δο—ξι—ας
 e—go—de—to—kse—usa—sa—te—se—udo—ksi—a—s

21

bass clarinet 1
 bass clarinet 2 (detuned 1/8 tone)
 bass clarinet 3 (detuned 1/4 tone)
 bassoon
 triple harp C
 L
 Andromakhe (contralto)

5/8 4/8 3/8 4/8

(p) *mpzp*

N +D N +D N +D N +D N +D +D N +D N +D N +E N

λα — χού — σα — πλεί — στον — τής — τύ — χης ή — μάρ — τα — νου. ἄ — γάρ — γυ — ναι — ξί
 la — k'ou — sa — plei — isto — n te — s ty — k'he — s he — ma — rta — no — n ha — ga — r gy — na — iksi

24

bass clarinet 1
 bass clarinet 2 (detuned 1/8 tone)
 bass clarinet 3 (detuned 1/4 tone)
 bassoon
 triple harp C
 L
 Andromakhe (contralto)

4/8 2/8 3/8 5/8

(p) *mpzp*

+D N +D N +E (+E) N +E N +D N +D N +D N +D N +D N +D

σώ — φρον' εσθ' ηύ — ρη — μέ — να, ταύτ' ἔξ — ε — μό — χθουν' Ἐκ — το — ρος — κα — τα — στέ — γας.
 — so — p'ro — n e — sth' e — ure — me — na — ta — ut e — ks e — mo — k'ho — n he — kto — ro — s ka — ta — ste — ga — s

29

bass clarinet I (p)

bass clarinet 2 (detuned 1/8 tone) (p)

bass clarinet 3 (detuned 1/4 tone) (p)

bassoon (p)

R

triple harp C (mp)

L

Andromakhe (contralto) (p)

καὶ τῶν δε κλη δὸν ἐς στρά τευμι— Α—χαι—ι—κὸν ἐλ—θούς' ἀ—πώ—λε—
 ka i to n de kle do n e s stra te um a k'a i ko n e l't'o s a po le—

32

bass clarinet I *mp*

bass clarinet 2 (detuned 1/8 tone) *mp*

bass clarinet 3 (detuned 1/4 tone) *mp*

bassoon (p)

R

triple harp C (mp)

L

Andromakhe (contralto) (p)

σέν μ' ἐ—πει— γάρ— ἦι— ρέ—θην, Α—χιλ—λέ—ως— με παῖς— ἐ—βου—λή—θη λα—βεῖν
 se n me pe i ga r he ire t'he n a k'i le o s me pa is e bo le t'he la be in

37

9 16

6-7

5 16

2 8

6 8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

(p)

N +D N +D N +D N +D N +D N +D

11-8 7-5

δά-μαρ — τα — δου — λεύ — σω — δ' ἐν — αὐ — θεν — τῶν δό — μοις.

da — ma — rta — do — le — usa — de — n a — mē — n to — n do — mo — is

40

6 8

3-2

10-9

15-11

6-7

4-3

10-9

5-4

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R

triple harp C

L

cello

arco nat.

ppp sub. pp

ppp sub. pp

ppp sub. pp

ppp pp

ppp pp

ppp pp

12

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R triple harp

C

L

cello

p *mp*

7:8 3:2 3:2 3:2 3:2 3:2 10:11

3:2 7:5 5:6

5:4 7:5

5:4 4:3

11:9 II III (♯) (♭)

p *mp*

p *mp*

p *mp*

p *mp*



14

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R triple harp

C

L

cello

mf *f*

4:3 7:6 4:5

3:2 4:5

9:7 7:5 9:7 7:5

9:7 8:9

3:2 9:7 3:2 3:2 3:2 3:2 3:2 3:2

mf *f*

mf *f*

mf *f*

mf *f*

46

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

cello

5

8

ff *fff* *ppp*

5-6 9-10

3-2 3-2 4-3

5-4 5-6

ff *fff* *ppp*

ff *fff* *ppp*

sempre non legato ma tenuto (damp each sound as the next is played)

table (quasi koto)

f *sempre*

9-7

ff *mf* *f*

5-6 4-3

ω ————— φίλ — τατ, — ω ————— πε
 ο ————— ρήι — λα — τ ο ————— ρε

5-4 10-7 7-9

ff *fff* *ff*

(nat) 10-7 6-5 11-8

48

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

cello

3

8

13

16

ff *ppp* *ppp* *mf*

ppp *ff* *ppp* *ppp* *mf* *ppp*

ppp *ff* *ppp* *ppp* *mf*

f 7-8 11-9 7-5 5-4 5-4

mp *p*

(table) 7-9 9-8 12-9

6-5 7-6

f *sempre* *sub. mp* *sempre*

4-3 11-10 2-5 8-9

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

— ριο — σα — τι — μη — θεις — τέκ — νου, — θαν — ηι — προς — έχ —
 — ri — sa — ti — me — the — is — te — kno — n — tha — ne — i pro — se —

(nat) 4-3 4-3 10-9 4-5

mp *msp* *mf*

51

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

cello

13/16

7/16

11/16

pppp *ppp* *mf* *ppp* *ppp* *ppp* *mf* *ppp* *ppp*

mf *mp*

(table)

(mp sempre)

4:3 6:5 10:7 6:5

8:7 7:5 8:7 5:4 7:5

8:7 *p* *mf* *p* 13:10 4:5 3:2 *mf* *p* 7:6 3:2

θρῶν μη τέρ ἀθ-λί-αν λι-πῶν,
k'h'ra n me te-ra-t'li a n li-ro n

(msp) 7:5 11:9 *p* *mp* 3:2 4:3 9:8

53

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

cello

11/16

4/8

7/16

5/8

pp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

ppp *p* *ppp* *p* *ppp* *p* *ppp* *p*

(table)

sub. ppp sempre

6:5 10:7 8:9 3:2 7:8

(half-whispered) *pp sempre* 10:9 10:7 11:8 6:5 6:5

vūv, οὐ ποτ' αὐ-θις, μη-τέρ-ἀσ-πά-ζου, σε-θῆν,
ny n o po-ta u-t'i-s me te-ra-spa-zo se-t'he n

(psp) 4:3 *nat* 5:4 6:5 *msp* 12:9 13:10

56

5/8 9/16 7/16 9/16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

πρό-σπι-νε τήν τε-κοῦ-σαν-αἰ-φι δ' ὄ-λέ-νας
 pro-spi-tne te-n te-ko-sa-n a-mp'i-do-le-na-s

cello

59

9/16 4/8 9/16 13/16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

ἤ-λιος ἐ-μοῖς νό-τοι σι καὶ στόμι' ἄρ-μα σον.
 he-li-s e mo-is no-to isi-ka i sto-ma-ha imo-son

cello

62

13 16 7 16 3 8 11 2 8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table)

R

triple harp C

L

Andromakhe (contralto)

ώ βάρ-βάρ' έχ ευ ρόν-τες Έλ λη νες κα-κά,
 ο ba-rba r ek'he uro-nteshe le nes ka-ka

cello

nat

65

2 8 13 16 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table)

R

triple harp C

L

Andromakhe (contralto)

τί τόν-δε παϊ δα κτεί
 ti-to-nde-pa ida kte i

cello

psp

67 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table) 11:10

triple harp R

triple harp C

triple harp L

Andromakhe (contralto)

νετ' ουδεν αι τι ου;
ne t o-de-n a iii o-n?

cello

(psp)

nat sul I

II 2

III 1

III 2

III 1



69

cello

II 3

III 2

IV 1

sfzp

msp

in a complete performance of CONSTRUCTION, the following section, wound 2, begins without any break at the end of Andromakhe.