

Richard Barrett

Hekabe - β

2005-2011
contralto and ensemble

full score

Hekabe - β

(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 Carl Rosman

Instrumentation (all voices and instruments are amplified)

alto voice (Hekabe)
soprano voice (chorus I)
male alto voice (chorus II)

piccolo/alto flute
bassoon
piccolo trumpet in Bb
trombone
baroque triple harp (see below for tuning)
violin

General notes

The score is transposed. Piccolo sounds an octave higher than notated, alto flute a fourth lower, piccolo trumpet a minor seventh higher.

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: $(\flat) \flat \flat \flat \flat \sharp \sharp \sharp (\flat)$

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.

All winds

] = audible (tongued) cutoff at the end of a sound

Bassoon

■ = multiphonic, based on the fingering of the notated pitch and produced by lessening embouchure-pressure.

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 rests, with a key signature of one flat. 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)

Violin

(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.

(c)] = stop bow audibly on string; [= restart from stopped position

Text and pronunciation

The text is taken from the final part of Euripides' *Trojan Women* (lines 1287-1332).

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.

piccolo (11) *fff* 9:7 *f* *mf* *p* (R23) 3 8 5 16

bassoon *fff* 10:7 *f* *mf* *p*

piccolo trumpet in B \flat *fff* 8:7 *f* *mf* take harmon mute (stem in) I (23) - holding G# *p*

trombone *fff* 6:7 *f* *mf* take harmon mute (stem in) (F valve) - holding G *p*

Hekabe (alto) 13:14 13:12 11:12
 Κρό-νι-ε πρύ-τα-νι Φρύ-γι-ε γε-νέ-τα πά-τερ ά-νά-ξι-α
 kro ni e pry ta ni p'ry gi e ge ne ta pa-ter a-na-ksi-a

R (secco - damp each note as quickly as possible) 15:14 11:12 (l.v. sempre) 13:12

triple harp C *fff* *f* *mf* *f*

L *f* *mf* *f*

violin (psp) *pppp* *ffff*

piccolo (16) 5 16 2 8 7 16 5 16 3 8

bassoon *ppp* *pp*

piccolo trumpet in B \flat (harmon) *p* remove mute *ppp* *pp*

trombone (harmon) *p* remove mute

Hekabe (alto) 11:10 9:10 9:8 *p*
 τής Δαρδά-νι-ου γο-νάς- τάδ'οί-α πά-σχο-μεν δέ-δορ-κας;
 te-s da-rda-ni-o go-na-s ta-do-ia pa-sko-men de-do-rkas?

chorus I (soprano) 9:8 3:2 *ppp* *mp*
 δέ-δορ-κεν
 de-do-rke-n

chorus II (alto) *mp* *ppp*
 δέ-δορ-κεν
 de-do-rke-n

R 9:10 11:10 7:8 9:8 5:6 7:6 3:2 5:4 3:2

triple harp C *ppp*

L *ppp*

violin (psp) *pppp* *mp-ppp*

22 piccolo 3/8 7/16 4/8 7/16

bassoon

piccolo trumpet in B_♭ (senza sord.)

trombone (senza sord.)

Hekabe (alto)

chorus I (soprano)

chorus II (alto)

R triple harp C

L

violin (psp)

(ppp)

mf f mp mp ff

mf f mp mp ff

mf f mp mp ff

p *f*

f *ff* *mf* *mp* *fff*

f *ff* *mf* *mp* *fff*

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

(psp)

(ppp)

ο ο το το το

to to to

α οὐδ' ἔτι ἔσ-τι Τροί-α

ha-de-me-ga-lo-po-lis a-po-li-s o-lo-len o-de-t e-sti-tro-ia

α οὐδ' ἔτι ἔσ-τι Τροί-α

ha-de-me-ga-lo-po-lis a-po-li-s o-lo-len o-de-t e-sti-tro-ia

(7'')

26 piccolo *ff* *p* *p sempre* 3/8 4/8 5/16 6:5 2/8

bassoon *ff* *p* *p sempre*

piccolo trumpet in B_♭ (harmon) *p sempre* 6:5

trombone (harmon) *p sempre* VI 6:5 VI¹ FV¹

Hekabe (alto) *ff* *p* *mp* *pp* *pp* *mp* *mp* *pp* 8:7 3:2

τοί- το- λέ- λαμ- πειν ἰ- λι- ος, Περ- γά- μων τε-
to- la- mpe- n i- li- o- s pe- rga- mo- n te-

chorus I (soprano) *p sempre* 6:5

πτέ- ρυ- γι- δὲ καπ- νὸς ὧς- τις οὐ- ρί- αι πτε-
pte- ry- gi- de ka- pno- s ho- s ti- s o- ri- a i pe-

chorus II (alto) *p sempre* 6:5

πτέ- ρυ- γι- δὲ καπ- νὸς ὧς- τις οὐ- ρί- αι πτε-
pte- ry- gi- de ka- pno- s ho- s ti- s o- ri- a i pe-

R triple harp *ff* *mp* *pp* *pp* *mp* *mp* *pp* table 3:2

L

violin (psp) *ppp* *mfppp*

piccolo (35) 9 16 (pp) 5:4

bassoon 7 16 (ppp) 17:12 p ppp p

piccolo trumpet in B_♭ (senza sord.) (pp) 5:4 (ppp) p

trombone (harmon) 4:5 11:8 (ppp) mf f

violin (psp) (ppp)

chorus I (soprano) (p) 5:4 (ppp) i ω γ̄ā trō-phi-me
te te ik'h'e ο i te lo-ηk'h'a i

chorus II (alto) (p) 5:4 (ppp) i ω γ̄ā trō-phi-me
te te ik'h'e ο i te lo-ηk'h'a i

triple harp C (nat) (fff)

violin (psp) (ppp)

VI κ̄ V κ̄ IV III κ̄ IV
+ 4:3 3:2 2:6

8

7 16 6:5 8:7 6:7 +G +A N +G +A N +G +A 9 16

piccolo *p*

bassoon *p* *pppp* *mp*

piccolo trumpet in B_♭ *p* *pppp* *mp*

trombone *p* remove mute

Hekabe (alto) *p*

μα — θε — τε ματ — ρός α — δάυ. n
 ma — t^e — te ma — tro — s a — u — da — n

(throat-flutter) *p* *ppp*

chorus II (alto) *p*

ι — α — λέ — μοι τούς θα — νόυ — τας ά — πύ — εις. is
 i — a — le — moi i to — s t^e — a — no — nta — s a — py — e — is.

R triple harp C L

gliss. with backs of fingernails *pp*

violin (psp) *pppp*

9 16 5 16 9 16 3 8

piccolo *pppp* * (brief swells in the continuous sound, two degrees higher than the prevailing dynamic)

bassoon *pppp* *pppp* *mp*

piccolo trumpet in B_♭ *pppp*

trombone (senza sord.) *pppp*

Hekabe (alto) *mp* *mf* *mp sempre*

γε — ραι — ά γε — πέ — δου τι — θεϊ — σα με — λε — έ — μα και χερ — οι γαι — αν κτυ — ποϋ — σα
 ge — ra — ia ge — s pe — do — n ti t^e — isa — me — le — e — ma kai k^e — r — oi ga — ia — n kty — po — sa

chorus I (soprano) *p*

δι — ά — δο — χά σοι γό — υυ τί — θη — μι γαι — αι
 di — a — do — k^a — a — so i go — ny — ti — t^e — mi — ga — ia — i

R triple harp C L *p* *mp*

violin (psp) (sul I) *ffppp*

50 piccolo 3/8 5/8 3/8 5/16

pp mp

bassoon pp mp

piccolo trumpet in B \flat pp mp

trombone pp mp

Hekabe (alto) (mp) 4:3 di-sa is mf

chorus I (soprano) τοὺς ἐμούς καλοῦσα νεύοντες ἀθλίους ἀκοίτας.
to se-mo-s ka-lo-sa ne-ye-ton a-thli-o-s a-ko-i-ta-s

R triple harp C L f

violin (psp) (ppp) sul II p-ppp p-ppp p-ppp p-ppp p-ppp p-ppp p-ppp

54 piccolo 5/16 3/8 5/16 7/16 5/16 7/16 10/7 5/16

f ppp pp ppp

bassoon ppp ppp ppp

piccolo trumpet in B \flat (12) (non tr.) ppp pp ppp pp

trombone 4:3 6:5 7:5 8:7 ppp pp ppp

Hekabe (alto) ἄγομεθα πρόμεθ' ἁδοῦ.
a-go-me-tha pro-me-th' a-do-u

chorus II (alto) ἄλλοσ ἀλλοσ βοᾷς.
al-lo-s al-lo-s bo-ais

R triple harp C L f ppp sub.

violin (psp) P-PPPP

75

alto flute *f* (increasingly breathy sound) *mp* (almost a whisper)

bassoon *mf*

piccolo trumpet in B \flat *f* (increasingly breathy sound) *mp* (almost a whisper) *mf*

trombone (harmon) *mf*

Hekabe (alto) *f* (increasingly breathy sound) *mp* (almost a whisper)

chorus II (alto) *mf* (increasingly breathy sound)

violin *ppp* (psp sul IV)

$\tau\acute{\alpha}\nu$ φό-υι-ου ἔ-χε-τε φλό-γα δο-ρός τε λόγ-χων
 tan p^ho-ni-on e-k^he-te p^hlo-ga do-ros te lo-^hg^ha-n

$\tau\acute{\alpha}\chi\text{-}\acute{\epsilon}\varsigma$ φί-λαν γᾶν-πε-σεισθ' ἄ-νώ-νυ-μοι.
 ta-k^he-s p^hi-lan ga-n pe-se-ist^ha no-ny-mo.

79

alto flute *mp*

bassoon (timbre trill) (rapid staccato without tongue touching reed) *p* *ppp*

trombone *p* *ppp* remove mute

Hekabe (alto) *mp* (increasingly breathy sound) (almost a whisper)

chorus II (alto) *p* *ppp*

triple harp C *mp*

violin *pppp* (msp sul IV, flautando almost on the bridge (with unpredictable high harmonics))

$\kappa\acute{o}\text{-}\nu\iota\varsigma$ δ'ἴ-σα κατ-νώϊ πτε-ρυ-γι πρὸς αἰ-θέ-ρα ἄϊο-τον οἴ-κων ἑ-μῶν με-θ'ἰ-σει.
 ko-ni-s di-sa ka-^hno i pte-ry-gi pro-s a i^hte-ra a i^hsto no iko e-mo-n me-th^hi-sei.

nat *table*

(R123)
 alto flute *pp* take piccolo
 bassoon (multiphonic until end of bar 88) *ppp* (timbre-trill)
 piccolo trumpet in B \flat *p* *ppp* (4) holding D \sharp
 trombone (senza sord.) *ppp*
 Hekabe (alto) *ppp*
 chorus I (soprano) *p* *ppp* *ppp*
 chorus II (alto) *ppp*
 triple harp (table) bisbigliando *ppp*
 violin (sim.) *(ppp)* psp sul IV *(ppp)*

83
 10:7
 123
 6:7
 11:14
 8:7
 9:7
 10:7

ὁ νομα δε γας ἁ φα νες εἰ σιν οὐδ' ἔτ' ἔσ τιν
 o no ma de ga s a p'a ne s e isi n o d e t e sti n

ἄλ-λαῖ δ' ἄλ-λο φροῦ-δον,
 a-la i da-lo p'tro do n

piccolo (87) take alto flute
 bassoon (ppp) *ff*
 piccolo trumpet in B \flat (ppp) *ff* take harmon mute
 trombone (ppp) *ff* VII II \sharp VI \flat VII II VI
 Hekabe (alto) (ppp) *ff* p 11:14
 chorus I (soprano) (ppp) 6:7
 triple harp R L R L R etc. sim. 11:14
 violin (psp sul IV) (ppp) *ff* 19:14

Musical score for page 14, featuring piccolo, bassoon, piccolo trumpet, trombone, Hekabe (alto), chorus I (soprano), triple harp, and violin. The score includes dynamic markings such as *ppp*, *ff*, and *p*, and performance instructions like "take alto flute" and "take harmon mute". The Hekabe part includes Greek lyrics:
 ἄ-τά-λαι-να Τροί-α.
 a-ta-lai-na tro-ia.
 ἑ-μά-θετ', ἐκ-λύ-ε-τε;
 e-ma-tet- e-kly-e-te?

90

alto flute
(irregular embouchure glissando between D and up to a semitone below)
mf *ff*

bassoon
mf *f*

piccolo trumpet in B
mf (irregular embouchure glissando up to 1/4 tone either side of B) *f sub.*

trombone
(irregular glissando between A and up to a semitone above)
mf *ff*

Hekabe (alto)
mf *f*
 ἔ-νο-σις ἄ-πα-σαν ἔ-νο-σις ἐ-πι-κλύ-ζει πό-λιιν.
 e-no-sis a-pa-san e-no-sis e-pi-kly-zei po-li-in

chorus I (soprano)
mp *f*
 περ-γά-μων γε κτύ-πον. ἐ-πι-κλύ-ζει πό-λιιν.
 pe-r-ga-mo-n ge kty-pon e-pi-kly-zei po-li-in

chorus II (alto)
mp *f*
 περ-γά-μων γε κτύ-πον. ἐ-πι-κλύ-ζει πό-λιιν.
 pe-r-ga-mo-n ge kty-pon e-pi-kly-zei po-li-in

R
triple harp C

L
mp *f*

violin
(*ppp*) (psp sul IV) *fppp*

↑
In a complete performance of CONSTRUCTION, section 19 Germania begins at this point (contrabass clarinet)

92

5/16 13/16 6/7 12/11 3/8

alto flute *ff* *fff* *p*

bassoon *ff* *fff* *p*

piccolo trumpet in B_b (harmon) *ff* *fff* *p*

trombone *ff* *fff* *p*

Hekabe (alto) *fff* (chest/head voice alternation) *p*

triple harp R *ff* *fff* *p*

L *ff* *fff* *p*

violin (psp sul IV) *pppp*

95

3/8 6/8 7/6 7/5 4/5 4/3 9/8 3/2 9/10 5/6 6/5 7/8

alto flute *ff* *f* *pp* *mf* *p* *mp* *pp* *mf* *pp* *mp* *p* *mf* *ppp*

bassoon *ff* *f* *mf* *mp* *p* *pp* *mf* *pp* *p* *pp* *mp* *p* *mf* *pp* *ppp*

piccolo trumpet in B_b (harmon) *ff* *f* *p* *mf* *mp* *p* *pp* *p* *mf* *pp* *mp* *ppp*

trombone *ff* *f* *mp* *pp* *mf* *p* *mf* *p* *pp* *mp* *pp* *mp* *p* *mf* *ppp*

Hekabe (alto) *ff* *f* *mf* *pp* *p* *pp* *mp* *pp* *p* *mf* *ppp* *mp*

triple harp R *ff* *f*

L *ff* *f*

violin (psp sul IV) *pppp* *ffppp* gradual transition through harmonics down to open G

τρο - με - ρά τρο - με - ρά μέ - λε - α, φέ - ρετ' έ - μόν ιχ - νος ιτ' έ - πι δού - λει -
tro - me - ra tro - me - ra me le a, pe ret e mon ik nos it e pi do le

97

3/8 3/16 4/8 9/16

3:2 3:2 3:2 5:6 11:12 7:6 4:3

alto flute *mp*

bassoon *mp*

piccolo trumpet in B \flat (harmon) *mp*

trombone *mp*

Hekabe (alto) *(mp)* 4:3

ov $\acute{\alpha}$ -μέ-ραν βί-ου.
io-n a-me-ra-n bi-o

chorus I (soprano) *pp*

chorus II (alto) *pp*

ι-ώ τά-λαι-να πό-λις.
i-o ta-la-ina po-li-s

R

triple harp C *p* (octave harmonic!)

L

violin

100

9/16 4/8

ppp (throat-flutter) 4:3 6:5 4:3 4:3 4:3

Hekabe (alto)

ὁ-μῶς δὲ πρό-φε-ρε πό-δα σὸν ἕ-πι πλά-τας Ἀ-χαί-ων.
ho-mos de pro-p^he-re po-da son e-pi pla-tas a-k^ha-i-on

chorus I (soprano) *ppp* (throat-flutter)

chorus II (alto) *ppp* (throat-flutter)

ὁ-μῶς δὲ πρό-φε-ρε πό-δα σὸν ἕ-πι πλά-τας Ἀ-χαί-ων.
ho-mos de pro-p^he-re po-da son e-pi pla-tas a-k^ha-i-on

violin

In a complete performance of CONSTRUCTION, section 18 wound 5 begins without a break (violin, electric lap steel guitar, percussion) while section 19 continues.