

Richard Barrett

storming

2012-2014
instruments and electronics –at least 10 performers

performing score

storming

(2011) for instruments and electronics - at least 10 performers

Commissioned by the City of Liverpool as part of *CONSTRUCTION*

duration: 3 minutes

Storming is intended to function principally as the eleventh section of *CONSTRUCTION*.

The electronic part consists of eight 8-channel sound events which are triggered either by the conductor or under his/her direction. These are provided as a single set of 8 mono soundfiles with pauses of about a second between the events, which can either be split into one file per event or given start points in the playback software. The eight tracks should be assigned to output channels thus:

1	2
3	4
5	6
7	8

The instrumentation is free although at least ten performers should take part. In *CONSTRUCTION*, this section involves all performers apart from the vocalists.

The notated material consists initially of five "tracks" which gradually narrow down to a single one. Each track consists of defined pitches and undefined sounds (denoted by "empty" note-stems), and the five tracks are characterised by register. At the beginning at least two players should be playing from each track; by the end, all players converge on track 3. Players may switch tracks (and instruments) between cues even if they are not obliged to do so by the termination of a track.

Each performer plays an independent sequence of mostly separate sounds, mostly short in duration, at a rate which enables each sound potentially to be heard while at the same time the overall density of sounds should be mostly high, sounding as responses to (not imitations of) the dense and jagged electronic part.

The rate at which each player produces sounds will depend on the number of performers taking part, although each player may also vary his/her rate freely, as a rule between one sound every two seconds and six sounds per second. These durations may be extended somewhat as the music progresses and the amount of defined pitch-material decreases.

The undefined sounds do not need to stay within the register of the defined ones in a track; in fact they do not need to be pitched at all - each sound should be as differentiated as possible from *all* others in pitch (or pitchlessness), timbre, articulation, duration (within the limits mentioned above) and dynamic (using the entire range specified for the section). The repeat signs apply only to the defined pitches; the others may be freely varied at all times. The notated pitches may be microtonally varied by up to (but not including) a quartertone in either direction, and should not in general be either emphasised or de-emphasised relative to the others.

The alternation between electronic and instrumental sound-events should always be instantaneous (unless a general pause is indicated), which might involve beginning to play a fraction of a second *before* an electronic sound-event ends.

The score is at sounding pitch. There should be no octave transpositions, and as few as possible pitches omitted for lying outside the range of an instrument.

storming

Richard Barrett
2011

7" 20" 7"

track 1

track 2

track 3

track 4

track 5

electronic sounds

fff sempre (with internal variations)

14" 1" 12" 5" GP

③

track 1

track 2

track 3

track 4

track 5

electronic sounds

12" 12"

track 1 *ppp - f*

track 2 *ppp - f*

track 3 *ppp - f*

track 4 *ppp - f*

electronic sounds [4]

13" 11" 9"

track 2 *p - fff* *ppp - mp*

track 3 *p - fff* *ppp - mp*

track 4 *p - fff* *ppp - mp*

electronic sounds [5] *fffppp* *fff sempre as before*

10" 11" 12"

track 2 *ppp - fff* *ppp - pp*

track 3 *ppp - fff* *ppp - pp*

electronic sounds [6]

7" 8" GP 2" 7"

track 3 *fff*

electronic sounds [7] [8]

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