

tendril

(2013) for harp with or without electronics

to Milana Zaric

duration: approximately 4'40" (solo version) or 9-10 minutes (duo version with electronics)

The same score is used for the versions with and without electronics (see below)

from Karl Blossfeldt, *Armen der Kunst* (19

both versions:

- (a) The lowest two strings are tuned to C# and D#, and the top string to G natural, throughout.
- (b) Trills, tremoli and gracenotes always as fast as possible, all transitions as smooth as possible.
- (c)] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points indicate "étouffé" indicated, so that for example in bar 4, the first two notes in the left hand should sound through the damping of the third note. A "staccato-glissando" (as in bar 3) following the plucking finger, touching the strings lightly and damping them as soon as they are played.
- (d) A dotted slur (as in bar 1) indicates a pedal-legato in which the second note (with a small notehead in brackets) is not plucked.
- (e) Harmonics are notated using both the string to be plucked (with a diamond-shaped notehead) and the resultant pitch (small notehead in brackets), in other words.
- (f) In bars 41-45, extra staves are used for rhythmically-precise pedal activity - where two staves are used, the upper one is for the right foot and the lower for the natural and sharp positions of whichever pedal is specified.
- (g) Time signatures throughout are intended principally to indicate (though not separated by pauses!) in the music, a metrical implication. An additional rhythmical system (as is added to some bars in order to clarify their internal durations when the player's hands are rhythmically independent of one another.

duo version:

- (a) Both the harp and electronic parts contain both "fixed" and "free" material. The score of the solo version is used as the "fixed" element of the harp part in the duo recording of the solo version, reordered and transformed in pitch, time and timbre, in the form of a stereo soundfile which *tendril* is heard *under* the entry for
- (b) In performance, the harpist alternates the "fixed" material with "free" material, ie. improvisation. At any moment the progress of playing through the score may be resulting "lacuna" occupied either by silence or by improvisation which might or might not be audibly related to the notated material on one or other side or both. If 1 and freely invented material by C, the lacunae might take the following forms:
 - (i) A (silence) B
 - (ii) A > B (transition between A and B)
 - (iii) A C B (interpolation of unrelated material)
 - (iv) A > C B (transition from A to new material, then returning abruptly to B)
 - (v) A C > B (abrupt switch from A to C then transition to B)
 - (vi) AaaaaB (using "looped" material from A) bbbB... or any combination of these, or any other way of answering the "question" of what happens in the lacuna. (It might be appropriate to bring to the attention of the performer principles.) "Extended" techniques and/or auxiliary sound-sources which don't feature in the notated part may also be used, and the "free" material should of course also relate to (whether the latter consists of "free" or "fixed" material itself at that moment). Sometimes both parts will consist of "fixed" material, sometimes both of "free" material, sometimes one part will be "fixed" and the other "free", and so on. It is preferable for this not to be decided in advance of a performance, so that each performance (c) The electronics performer also alternates between "fixed" and "free" material in the same way, making "cuts" in the fixed material exactly as the harpist does in the recording *tendril* but may also incorporate other harp-derived materials. The hard- and software combination used by the electronics performer is not specified - the "instrument" should be capable both of playing back the "fixed" material and of responding fluently in the "free" material, so that the harp/electronics combination functions (d) The harp should be amplified over the same system as is used for the electronic sounds so that it is possible (if desired) for the two instruments to merge into one (e) Each performer should think of giving approximately the same overall duration to the "free" material as to the "fixed" material (ie. the suggested 4'40" duration of 9-10 minutes. It may be found desirable for both performers to indicate when they have reached particular points in their respective "fixed" material so that one can

tendril

Richard Barrett
2013

harp

15
16

$\text{♩} = 72$

table

ppp sub.

f mp mf p mp f mf f

ff f mf fff

$E\flat F\flat G\flat A\flat$ *fff*
 $B\flat C\sharp D\sharp$

$A\sharp$
 $C\flat$

$D\flat$

sempre staccato (see preface)

table

3

(sempre nat.)

pp sub -
equalise perceived loudness between RH (table) and LH (nat)

4

39
32

nat

16:13

11:14

5

4:5

6:5

7:5

mp p mf ppp f pp mp pp mp

3:2 3:2 15:11 5:4 5:4

f mf ff pp ff p (ie. as loud as possible!)

$A\flat$ $C\sharp$ $B\sharp$ $G\flat$ $E\flat$ $E\flat$ $B\flat$ $F\sharp$ $C\flat$ $A\sharp$

The upper part in bars 5, 9 and 11 is played by the hands, and the lower part by the pedals only!

6 7 8 $\frac{6:7}{8}$ $\frac{11:14}{8}$ $\frac{10:7}{8}$ $\frac{9:7}{8}$ 16 $\frac{7}{8}$ $\frac{8^{va}}{8}$ nat

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

$A\flat/q$
 $D\flat/q$
("pedal trills" with both feet)

8 5 8 $\frac{6:5}{8}$ $\frac{4:5}{8}$ $\frac{6:5}{8}$ 6 8 $\frac{5:6}{8}$ $\frac{7:6}{8}$ $\frac{4:3}{8}$ 13 16

⁽⁸⁾ nat staccato possibile

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

p (as before)

$A\sharp$ $G\sharp$ $E\sharp$ $B\flat$ $A\flat$ $C\flat$ $G\flat$ $D\sharp$

(sim.)
 $F\flat/q$ $D\sharp/q$ $F\flat$ $D\sharp$

11 4 8 $\frac{3:2}{8}$ $\frac{5:4}{8}$ $\frac{3:2}{8}$ 13 16 $\frac{11:14}{8}$

mf *ppp* *ppp* *f* *mf* *fff sub.* *f*

p (as before)

$G\flat$ $D\flat$ $A\flat$ $C\sharp$ $F\flat$ $B\sharp$ $E\flat$

pp *fff* *pp* *mf*

$A\flat$ $B\flat$

13

6 8

(nat) ----- table

rit... 3:2 accel... rit...

mf ff

table ----- nat

rit... 3:2 accel... rit... 3:2 accel...

mf ff

15 32

nat. 7:8

mf pp

8 5

(play with one hand, damp with the other)

13:14

pp mf ff

F# E# G#

16

27 32

9:8

17:13

mf pp mf pp mf pp

10:11 7:9 10:7

pp mf pp mf

Cb Db Eb

17

10 8

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

pp fff p fff mp f mf

7:8 8:9 9:7 8:7

fff (p)

mf mp f p fff pp fff

(F#) (Cb)

19 $\frac{9}{16}$

p *mf* *fff*

$\frac{10:9}$ $\frac{3:2}$ $\frac{6:5}$ $\frac{7:8}$

F# C_b F_b C_b F# C_b

22 $\frac{25}{16}$

mf *pp* *mf* *pp* *ff* *fff* *f*

$\frac{3:2}$ $\frac{3:2}$ $\frac{13:10}$ $\frac{8:7}$ $\frac{10:9}$ $\frac{9:10}$ $\frac{5:6}$

$\frac{10:7}$ $\frac{18:13}$ $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ $\frac{11:13}$

D# C_b B_b A# G_b A_b mf

23 $\frac{2}{8}$ $\frac{15}{16}$

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

$\frac{5:6}$ $\frac{16:11}$ $\frac{14:11}$ $\frac{3:2}$ $\frac{3:2}$

$\frac{11:10}$ $\frac{8:7}$ $\frac{11:8}$ $\frac{3:2}$

G_b D# E_b F_b pp

25

19
16

f

ppp

table

A#

fff

26

41
32

nat.

3:2

14:15

14:13

11:9

3:2

3:2

3:2

3:2

13:10

10:9

11:12

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

pp

ppp

p sub.

fff

A \flat

C#

B#

F#

A \flat

G#

(*p*)

27

19
8

3:2

3:2

3:2

3:2

12:11

12:13

p

mp

mf

f

ff

fff

ppp sub.

pp

table

6

nat. 7 16 10 8 9 16

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

p *mf* *p* *mf* *p* *mf* *p* *pp* *mf* *p* *f* *ppp* *mf* *p* *mf* *fff*

p *mp* < *mf* *ff* < *fff* *Bb* *mf* *p* *f* *ppp* *E#* *mf* *p* *mf* *Bb* *E#* *Cb* *Db*

31

5 16 7 16 10 8

(play with RH, damp with LH) (2nd harmonics) 5:4 9:7 (nat.)

ff *p* *ff* *f* *mf* *p* *mf* *p* *f* *ppp*

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

E# *D#* *table* *(equalise dynamics between hands as in bar 3)* *ppp*

(non rit.)

34

9 16 16 11 7 8 12 13 13 11 20 13 8 7

fff *p* *f* *fff* *ppp* *(p)*

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

F# *Gb* *C#* *Bb* *A#*

(division of the two parts between the hands is *ad lib!*
but differentiate the articulations and dynamics as clearly as possible)

35

10:9

11:16

8:7

11:10

7:6

11:12

11:9

ppp *p* *mp* *mf* *ppp* *mf* *ppp*

C# G_b D_b

37

4:3

7:5

3:2

4:3

3:2

9:7

16:11

11

8

19

32

mf *ppp* *f* *p*

A_b E_b

39

7:8

7:9

4:5

5:6

17

16

17

32

mp *mf* *f* *ff* *pp* *f* *mf*

(all 2nd harmonics)

A_b A_b F_b B_#

46 (nat.) 69/32

10:7 9:11 11:13 11:12 14:13

mp *f* *p* *mf* *pp*

ff *p* *f* *pp* *mf*

B \flat C \flat F \sharp D \flat G \sharp E \sharp D \sharp E \flat

47 31/32

10:9 13:10 4:3

mp *fff*

mp *fff*

C \flat B \flat F \flat A \sharp

48 16/8

(nat.) (2nd harmonic) (3rd harmonic) (4th harmonic) table

mp *mf*

mp *mf*

E \sharp B \flat