

Richard Barrett

pauk

2013-14

trumpet in Bb and accordion

performing score

pauk (2013-14) for trumpet in Bb and accordion

to Nenad Marković and Vladimir Blagojević

duration: approximately 8 minutes

The trumpet part is written for a Bb trumpet and is written at transposed pitch, sounding a major second lower than notated.

The accordion part is notated at 8' pitch, ie. at the fingered pitch, which might be transposed up and/or down by octaves depending on the registration.

Trills, tremoli and gracenotes always as fast as possible, all transitions as smooth as possible, in particular those in the trumpet part involving opening or closing the aperture of the harmon mute or transitions to and from a distinctly "breathy" sound-colour (with the notated pitch just retaining its focus) indicated by a diamond-headed note above the trumpet part, or diamond-headed notes within it.

The numbers occasionally found above the trumpet part indicate which valves are to be used, especially for trills, including \emptyset which indicates that no valves are depressed.

When this music is amplified, separate microphones should be used for the left and right sides of the accordion and panned accordingly – not to extreme left and right, but sufficiently to hear a clear difference in spatial position between the two halves of the instrument.

Pauk consists of five numbered sections which are played without a break. Sections 2, 4 and 5 involve improvisation as well as notated music. More detailed instructions for the realisation of these sections is to be found at the appropriate places in the score.

The sign ∞ is used to indicate free improvisation. The horizontal extent of a ∞ segment is not intended to reflect its relative duration. In sections 2 and 4 this is completely open, subject to the suggestion that the total duration of improvised and notated material should be approximately equal for each instrument (section 2) or for the duo (section 4). In section 5, the improvisation is intended to take place within the framework of the notated music's metrical structure. What happens in the improvisations is completely unspecified. It is intended that the surrounding notated music should "influence" the improvised music without in any way attempting to determine it, causing the improvisations to be different from what might happen in the absence of notated elements but without defining in advance what those differences might be. Thus, the presence or absence of particular materials or techniques (or processes, as for example in the dynamics of section 5) in the notated part of an improvisatory section are not intended to determine those used in the improvisations. No material or interrelationship is to be thought of *a priori* as necessarily inappropriate or appropriate for the improvisations, although performers may wish to consider how (in)coherent they intend the result to be.

Pauk is a component of *close-up* for recorder, trumpet, accordion, harp, cello and electronics, written for Ensemble Studio6.

1

pauk

7/16 $\text{♩} = 90$ harmon mute

4/8 7:8 2/8 3:2 11/32

sfffz *sfffz* *sfffz* *sfffz* *p* *sfffz* *mf*

(accents in the right-hand part form momentary disturbances in the dynamic profile notated below, as a "colouration" of the trumpet accents)

(*sfz*) (shake) (*sfz*) (*sfz*) (*sfz*) (*sfz*)

ppp *mp* *pp* *mf*

11/32 16:11 9/16 3 3:2 4/8

mp *sfffz* *mp* *mp* *mp*

3:2 4:5 4:3 7:6

(*sfz*) (*sfz*) (*sfz*) (*sfz*)

(continue shake independently of right-hand articulations)

4/8 11/32 4/8 3:2 7/16 11:9 9/16

sfffz *sfffz* *sffz* *sfz* *mfz* *f*

4:5 17:14 (sim.)

p *f*

2
[13] B♭ tpt (harmon) 9/16 13/32 15/32 7/16

mf *fff* *mf* *mp*

acc 4:3 3:2 4:5 5:6 6:7 6:7 *mp*

(*sfz*)

[16] B♭ tpt 7/16 13:14 3 9/32 19/32 10:7 3

mf *mf* (*fffz*) *ff* *fff* *ppp* *pp*

acc (*sfz*) 7:6 7:6 4:3 4:3 10:13 *ff* *ppp sub.*

[20] B♭ tpt 3/8 11/32 15/32

mp *fff* *mp* *p*

acc (*sfz*) (*sfz*) (sudden stop as if switched off) 3:2 3:2 8:7 *mp* *p* *pp*

23

B♭ tpt (harmon)

acc

mf mp sffz sffz sffz

8:7 11:8

3 5 11 3 2

16 16 32 8 8

27

B♭ tpt

acc

sffz p f sffz mf sffz mf

8:7 11:13 14:11

2 13 7 3 7

8 32 16 8 16

31

B♭ tpt

acc

mp ff ppp sub pp sffz sffz pp mp

3:2 7:6

7 3 5 2 9 11 5

16 8 8 32 8 8

35

B♭ tpt (harmon)

4

glissando towards G# using tuning slide... develop into multiphonic...

7:5 7:5

ppp mf mp f

3:2 3:2

fff ff (attacca)

mf p f mp ff

acc

2 (trumpet)

Play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 96". The notated material should be played strictly in tempo, with particular attention paid to the endings of sounds as well as their beginnings, so that the variations in articulation and duration are clearly audible. There are no restrictions on the improvised material, which may continue or develop or contrast with these fragments in any or all parameters. The section ends with both performers improvising.

B♭ tpt

12:11

13:9

2/123

5:6

9:7

fff sempre

(fff)

(fff)

fff > f

fff ff f fff

B♭ tpt

f

ff f

ff

f ff mp f

fff ff

mf fff mp

19

6:5

4:5

fff f

mf

fff

f

pp f

mp p

25

12 23 35:23

123/2

17:13

8:7

fff

pp mp pp fff

mf p mf mp f

mf p p f

(wide vibr.)

(1/2 valve)

32

B♭ tpt

pp mp mf f mp p pp p

(tuning slide) (1/2 valve)

pp p pp mp p pp

17:19

37

B♭ tpt

pp mp p mp pp mp pp

12 39:26

pp sempre

5:4 5:4 5:4

41

B♭ tpt

pp sempre

(trill randomly on all 3 valves while holding A₂)

35:43

To Accord.

2 (accordion)

Play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 96". The notated material should be played strictly in tempo, with particular attention paid to the endings of sounds as well as their beginnings, so that the variations in articulation and duration are clearly audible. There are no restrictions on the improvised material, which may continue or develop or contrast with these fragments in any or all parameters. The section ends with both performers improvising.

1

acc

fff sempre

fff

fff

fff

ff ff ff

fff

fff

ff

f

ff mf fff

f f ff mp

Register-changes may take place at any time between the end of one notated segment and the beginning of the next

19 26:23

acc

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

∞

25:28

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

∞

pp *mf* *f*

∞

13:17

p *mf* *mp* *f*

∞

p *mp*

∞

25:19

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

∞

31 49:43

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

∞

mp *p*

∞

35 13:17

mp *pp* *mp* *p* *pp* *p*

∞

5:6

pp *sempre*

∞

10:7

(pp)

∞

23:26

(pp)

∞

articulations very clear, otherwise *legato possibile* with no tongued attacks, all glissandi realised using half-valving, as smooth as possible in pitch-movement if not in timbre, extending over their entire durations

11:12

3:2

5:6

B♭ tpt

(har-mon)

p sempre (= accordion), attempting always to equalise the dynamic level through the half-valved glissandi and changes in muting

legato possibile! - all changes in bellows direction inaudible

acc

p sempre

7:6

3:2

B♭ tpt

(p)

acc

(p)

5:6

11:12

4:3

3:2

B♭ tpt

(p)

acc

(p)

7:6

4:3

3:2

3:2

11:12

B♭ tpt

(p)

acc

(p)

22

B \flat tpt

acc

3:2

5:6

11:12

(p)

(p)

27

B \flat tpt

acc

7:6

3:2

4:3

(p)

32

B \flat tpt

acc

REMOVE MUTE

(senza sord.)

p sempre - same dynamic as with mute!

7:6

3:2

3:2

11:12

4:3

(p)

37

B \flat tpt

acc

5:6

3:2

3:2

3:2

(p)

(p)

42 (S) 7:6 3:2 5:6 11:12

B \flat tpt (p)

acc (p)

47 (S) 3:2 7:6 5:6 11:12

B \flat tpt (p)

acc (p)

52 (S) 3:2 4:3 3:2

B \flat tpt (p)

acc (p)

57 (S) 11:12 3:2 5:6

B \flat tpt (p)

acc (p)

61

B \flat tpt
acc

(p)

7:6

4 As in section 2, play the notated fragments in order, interpolated with improvisation, so that the overall proportion of notated material to improvisation is approximately 1:1, giving a duration for the whole section of around 112', with the difference that in section 4 the notated fragments (and silences) are played together. Performers should therefore employ a cueing system to indicate when a notated fragment or a silence is about to begin. These cues should be shared equally between the two performers, and, if possible, not distributed in advance.

1

B \flat tpt
acc

(half-valve)

f ppp

mf p

f pp

sfz ppp

p mf

f pp

8

B \flat tpt
acc

mp mf

mp mf

f mf

(rapid agitation of all valves, with brief harmonic glissandi away from E and back)

f mf

3:2 3:2

8:7 9:7

5:6

13:11 11:8

10:9 5:4

3:2 3:2 4:3

6:7 5:4 5:4 5:4

8:7 11:9

12

B♭ tpt

(half-valve gliss. following accordion)

ff *ppp*

7:8 3:2 6:7 9:8

acc

ff *ppp*

14

B♭ tpt

p *mp* *mfz > pp* *mp* *f*

4:5 5:4 6:7 9:7

acc

p *mp* *pp* *mfz* *f* *mp*

10:9 11:12 3:2 7:5

B♭ tpt

ff *p* *mp*

7:6

acc

pp *sffz* *mp*

3:2 3:2 3:2 3:2 3:2 9:10

B♭ tpt

acc

6:5

mp

pp

mf

4:5

9:8

∞

1

4:3

13

9:8

sim....

3:2

3:2

3:2

3:2

3:2

3:2

3:2

f

p

6:7

15:11

9:10

∞

B♭ tpt

acc

(1 & 3)

2

ppp

ff

3:2

3:2

3:2

4:3

ff

ppp

∞

∞

∞

0

sfffz

p

ppp

sfffz

ppp

ppz

ppp

4:3

∞

B♭ tpt

acc

5:4

mp

∞

∞

3:2

mp

4:3

pp

mf

10:9

3:2

3:2

pp

mf

∞

(1)

tr

3

0

0

3

3

2

f

7:6

f

∞

44

B♭ tpt

acc

mp *ff*

(12)

tpt

acc

fff *ff*

5 Here the improvisational activity takes place within the notated metrical/durational framework, and the two hands of the accordion part are separated so that one might be involved in improvising while the other is playing notated material.

47

B♭ tpt

acc

ppp *pp*

pp *p*

B♭ tpt

acc

p *mp*

pp *p*

14

B♭ tpt

mp — mf

mf — f

acc

mp — mf

B♭ tpt

f — ff

acc

f — f

B♭ tpt

ff — fff

acc

ff — fff

29

B♭ tpt

fff

acc

ff — fff

abrupt end!