Richard Barrett

nachtfalter

2013-15

alto recorder, harp, cello and electronics

performing score

nachtfalter (2013-15) for alto recorder, harp, cello and electronics

to Karolina Bäter, Milana Zarić and Ivana Grahovac

duration: approximately 6 minutes

Trills, tremoli and gracenotes always as fast as possible except where indicated, all transitions as smooth as possible

The harp requires four "bottlenecks", for example small plastic rods, which fit between a pair of strings so as to be able to play smooth glissandi on either. At the beginning of the piece they are in place between the indicated strings. The triangle-headed notes in the lower stave indicate the pitch to be produced by plucking below the bottleneck when the latter is in the correct position, while the normal-headed notes indicate the string to be played. Alternatively, a single bottleneck may be used and inserted in turn between the four indicated pairs of strings.

All three instruments should be amplified. The electronic part takes the form of a single stereo soundfile, consisting (except for the final part, corresponding to page 12 in the score) of a single melodic line, which is notated below the instrumental parts and to which events in the three instruments are coordinated. The dynamics notated in the electronic part are not built into the sounds, and must be realised in performance using mixer faders and in coordination with the players.

The score of ***nachtfalter*** consists of three sections. The first (pages 1-3) is fully notated. The second (pages 4-11) consists of a series of events for each instrument whose beginnings and endings are (always!) synchronised with notes or rests in the electronic melody. The durational extent of each event is indicated by a rectangle whose contents might involve (a) following the electronic melody with a single staccato sound in unison with each of its pitches, (b) precise notation not directly connected to the melody, (c) a sustained sound based on the pitch of the melody which begins simultaneously with the event, and which might be modulated in diverse ways, (d) a departure point for free improvisation (indicated by ∞) based on the pitch of the melody which begins simultaneously with the event, (e) various kinds of short bursts of sound, without specified pitches, or (f) free improvisation. Each event also has a dynamic profile, and some in categories (e) and (f) also specify a pitch-range within which they should remain. The third secton of the score (page 12) is freely improvised, with some general textural and dynamic indications, alongside a dense granular electronic texture and stops abruptly along with it.

Notations for 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).

= ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

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

nachtfalter

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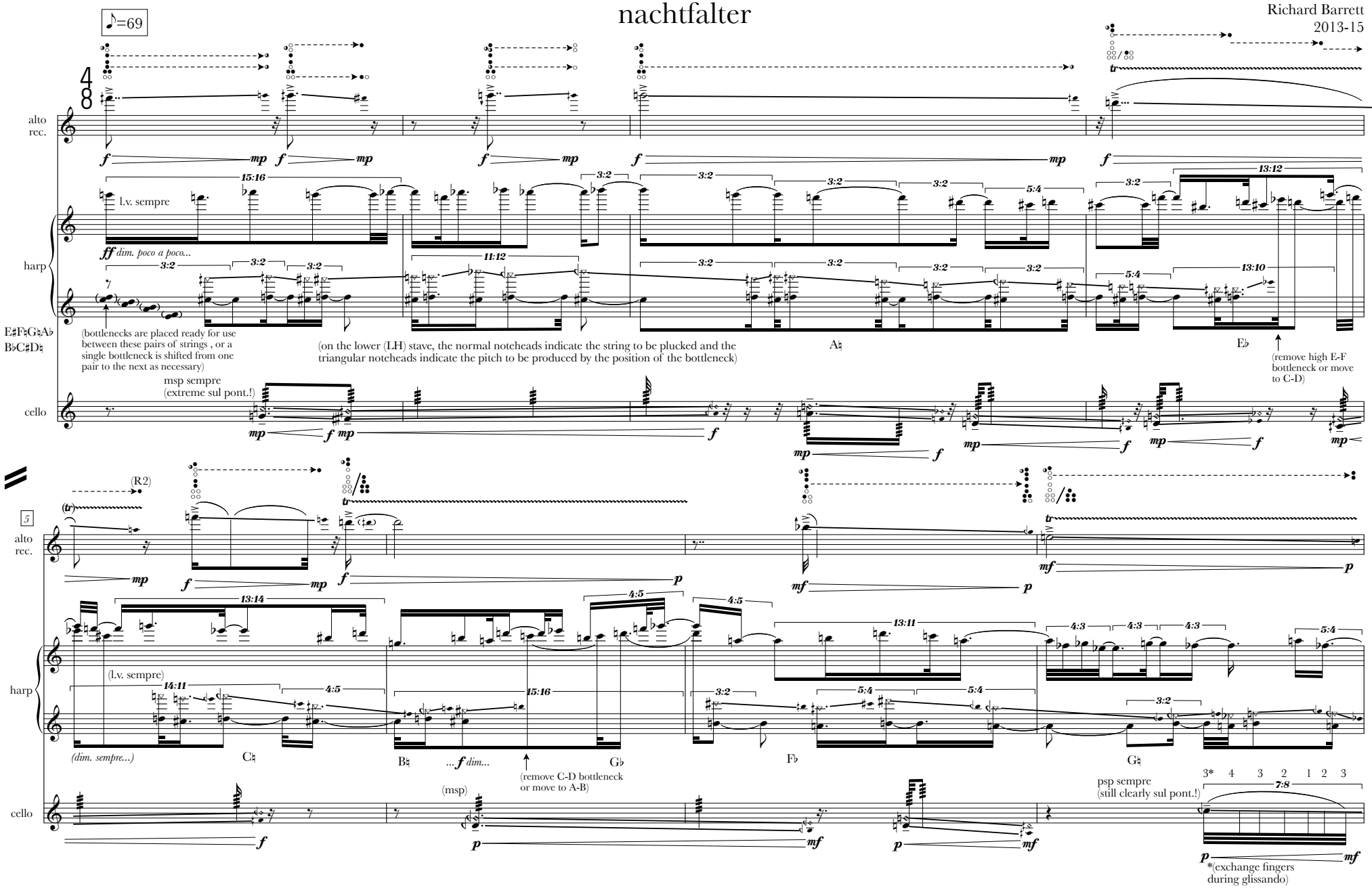
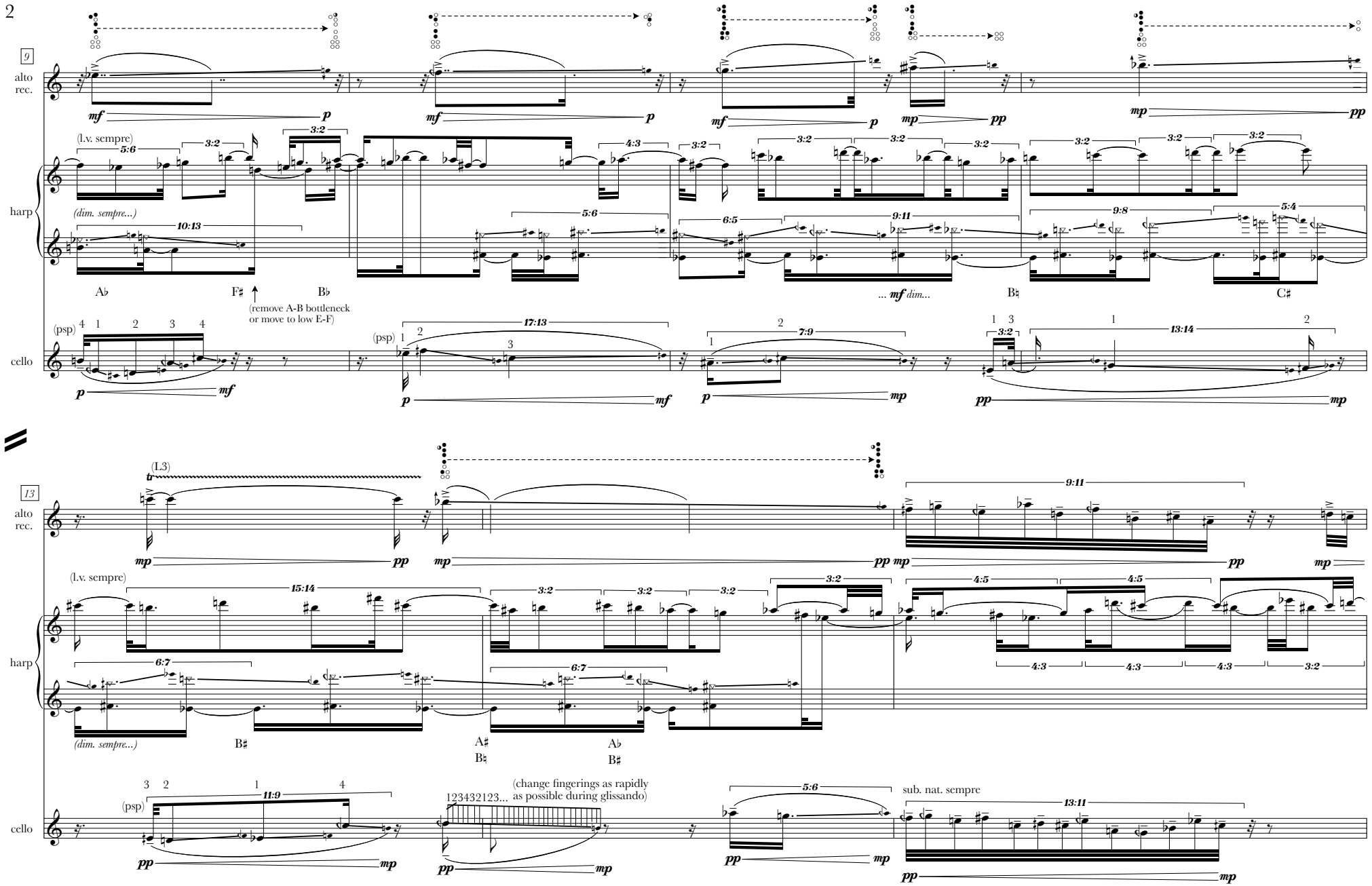
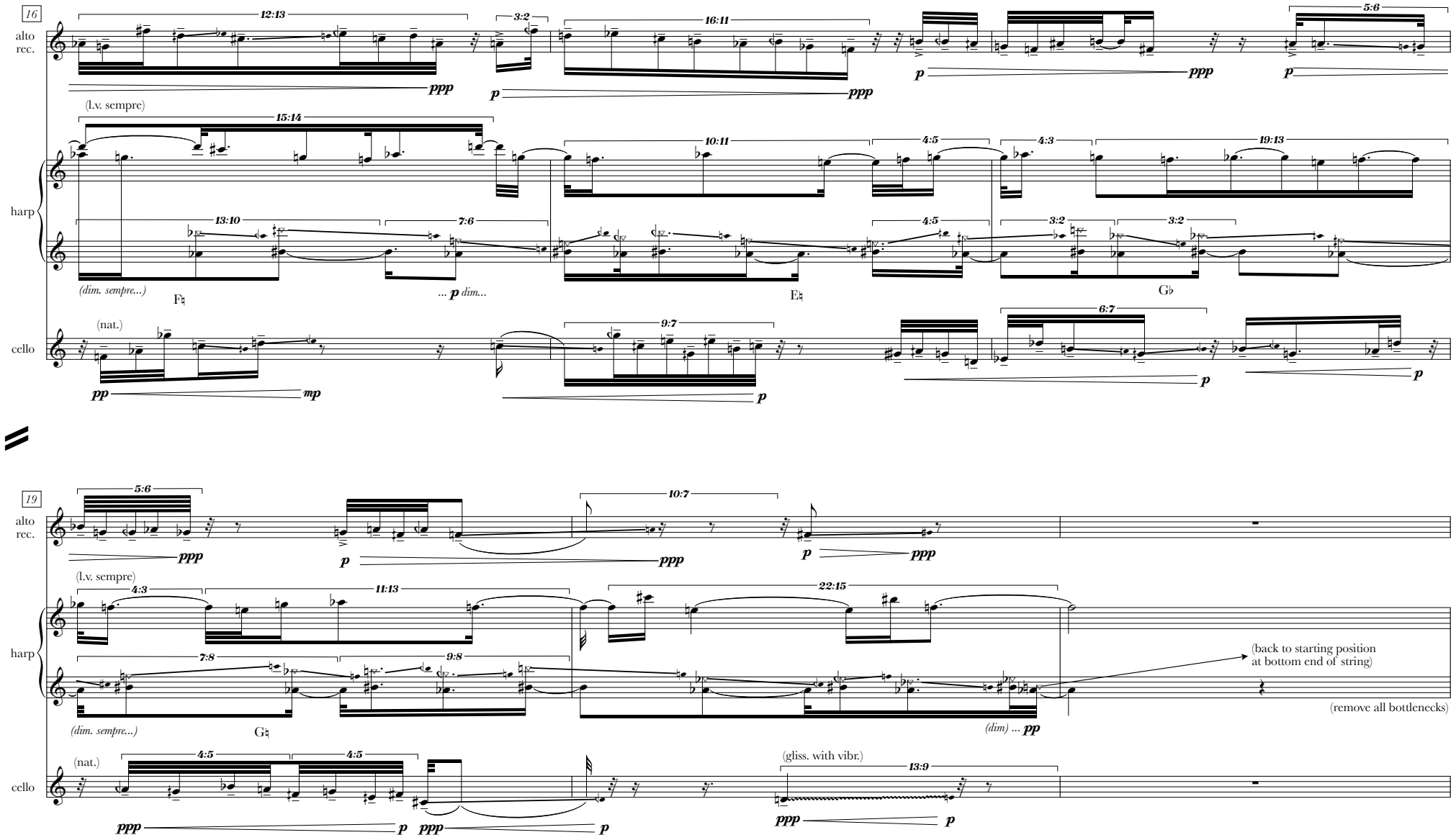



9
alto rec.
harp
cello
(l.v. sempre)
(dim. sempre...)
A♭
F♯
B♭
(remove A-B bottleneck or move to low E-F)
... mf dim...
B♮
C♯
(psp)
13
(L3)
(l.v. sempre)
(dim. sempre...)
B♯
A♯
B♮
A♭
B♯
(change fingerings as rapidly as possible during glissando)
123432123...
sub. nat. sempre


16
alto rec.
12:13
3:2
16:11
5:6
ppp
p
ppp
p
ppp
p
(l.v. sempre)
15:14
10:11
4:5
4:3
19:13
harp
13:10
7:6
4:5
3:2
3:2
(dim. sempre...)
F♮
... p dim...
E♮
G♭
(nat.)
9:7
6:7
cello
pp
mp
p
p
p
19
alto rec.
5:6
10:7
ppp
p
ppp
p
ppp
(l.v. sempre)
4:3
11:13
22:15
harp
7:8
9:8
(back to starting position at bottom end of string)
(dim. sempre...)
G♮
(dim) ... pp
(remove all bottlenecks)
(nat.)
4:5
4:5
(gliss. with vibr.)
13:9
cello
ppp
p
ppp
p
ppp
p

22

alto rec.

harp

cello

electr.

9:8

pp mp

always extremely rapid

range:

E♯F♯G♮A♭

B♮C♮D♭

table

etc. sim.

mp

molto sul ponticello

9:8

mp pp

(upward-pointing arrows indicate synchronisation with the beginning and/or end of one or more instrumental events)

9:8

mp *sempre*

alto rec.

∞

range:

pp mp pp

range:

staccatissimo scale-fragments, most or all intervals smaller than a semitone

etc. sim.

mp

harp

(continue)

pp

"xylophonic sounds"

E♮

B♭D♮

p mp

range:

C♯

∞

mp

cello

range:

∞

mp pp

range:

poco sul pont.

etc. sim.

pp

electr.

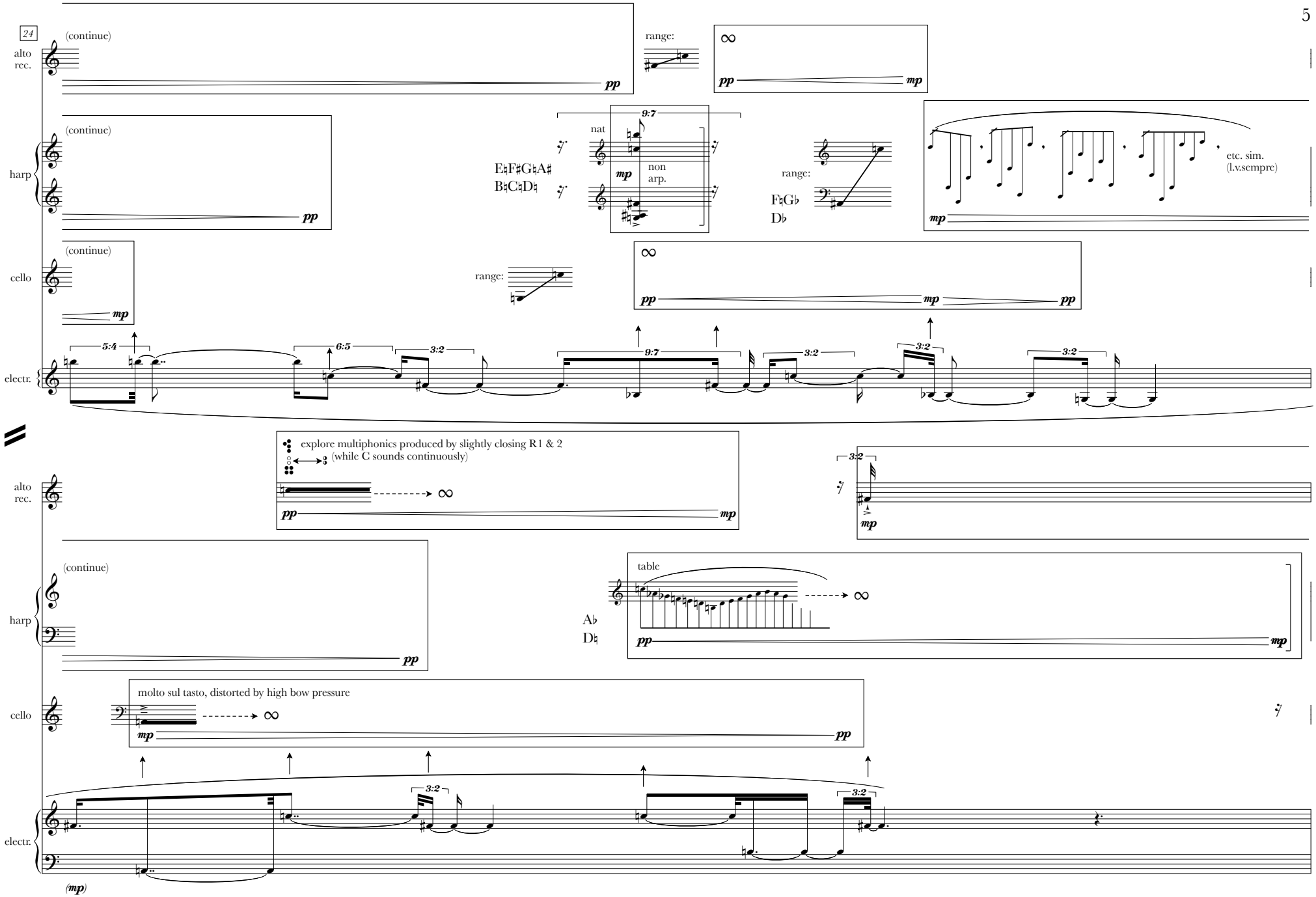
3:2

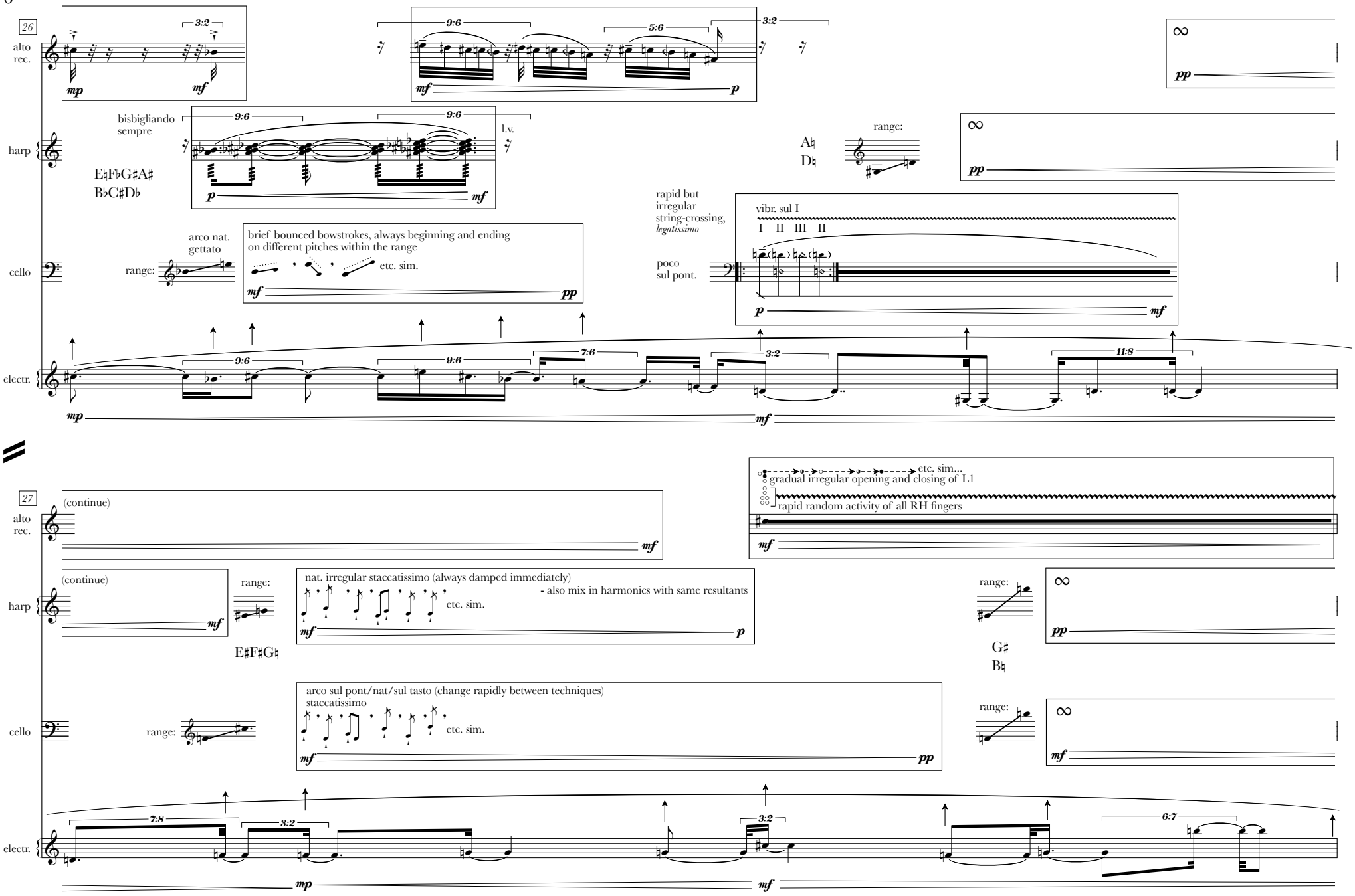
10:7

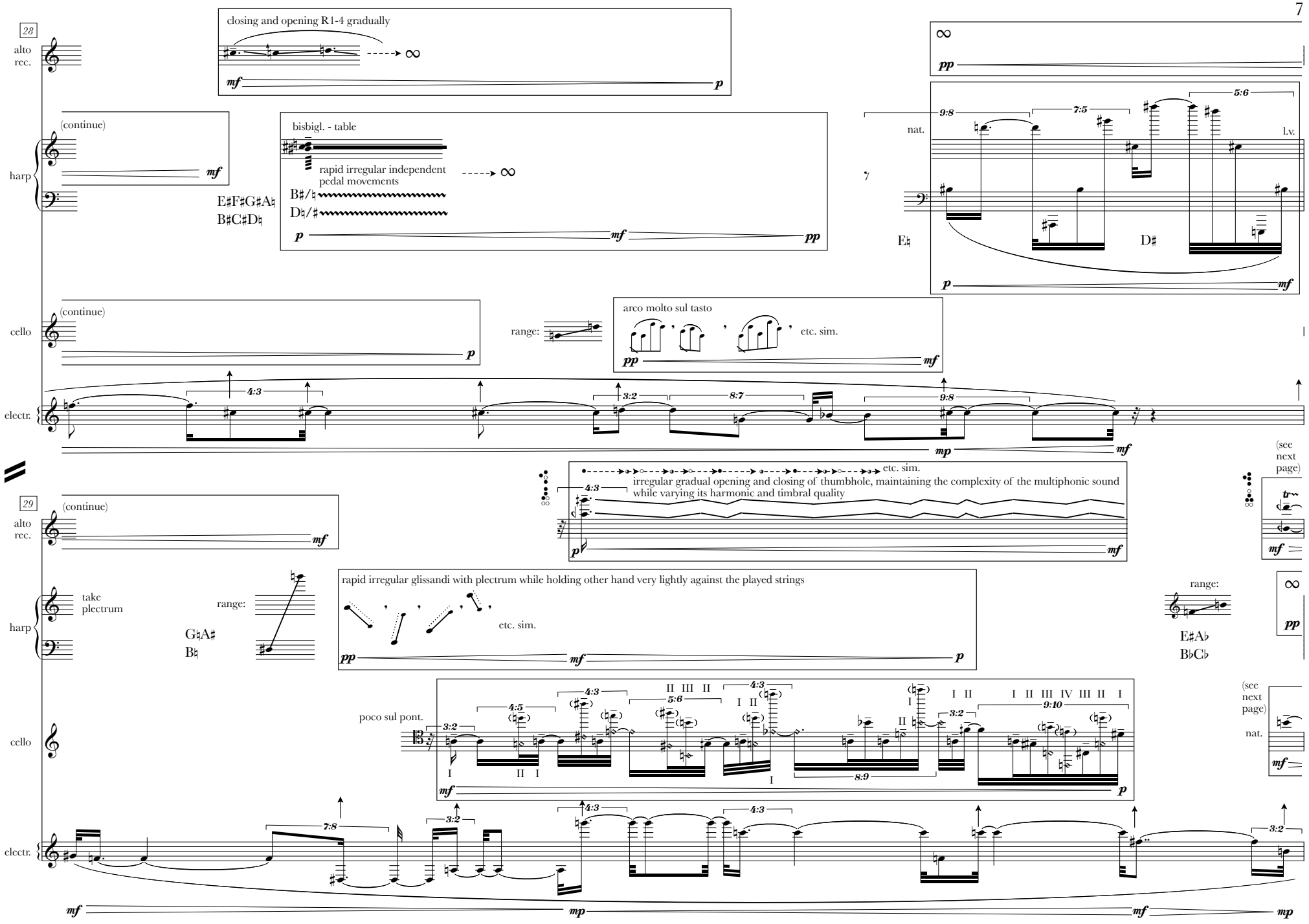
8:7

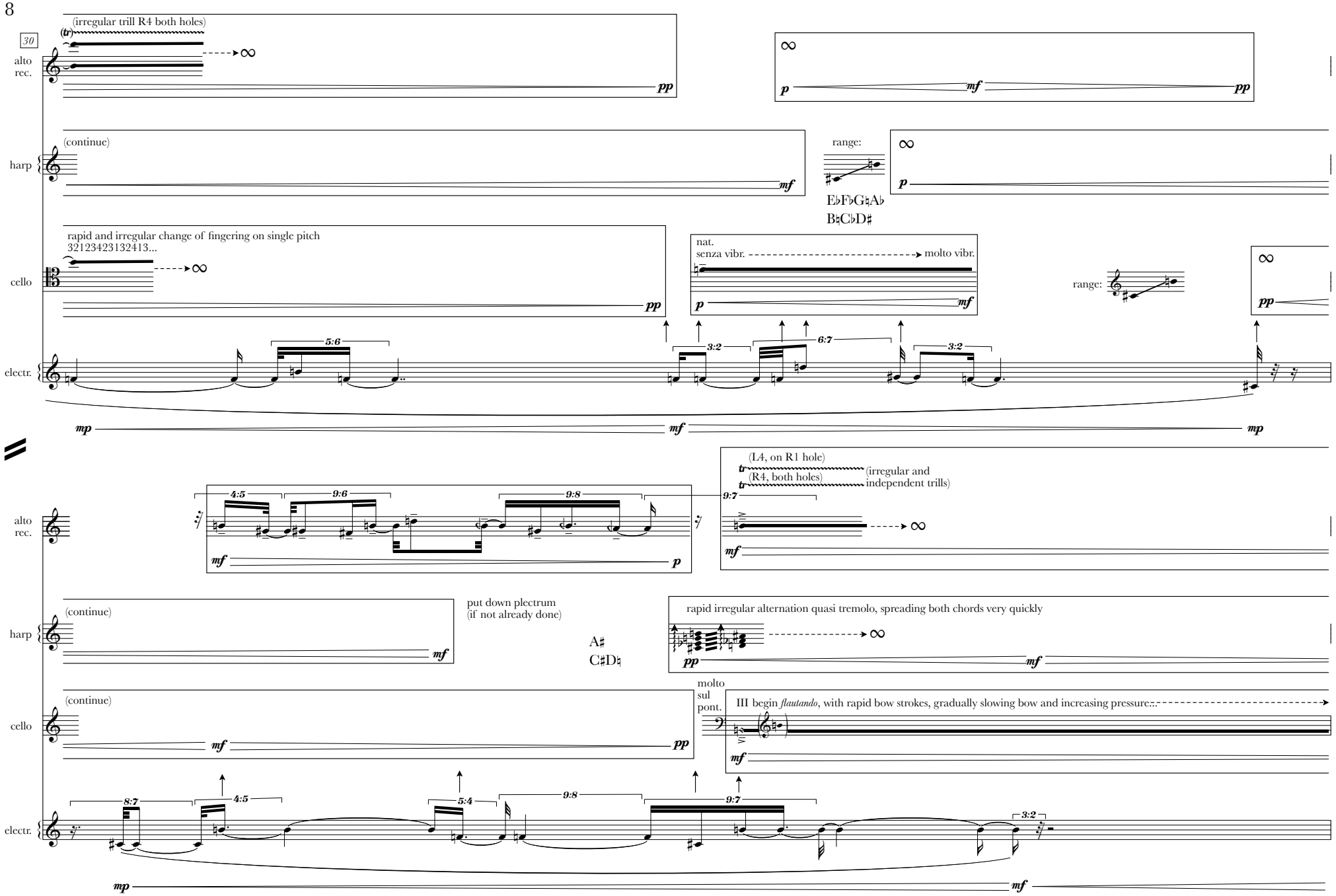
3:2

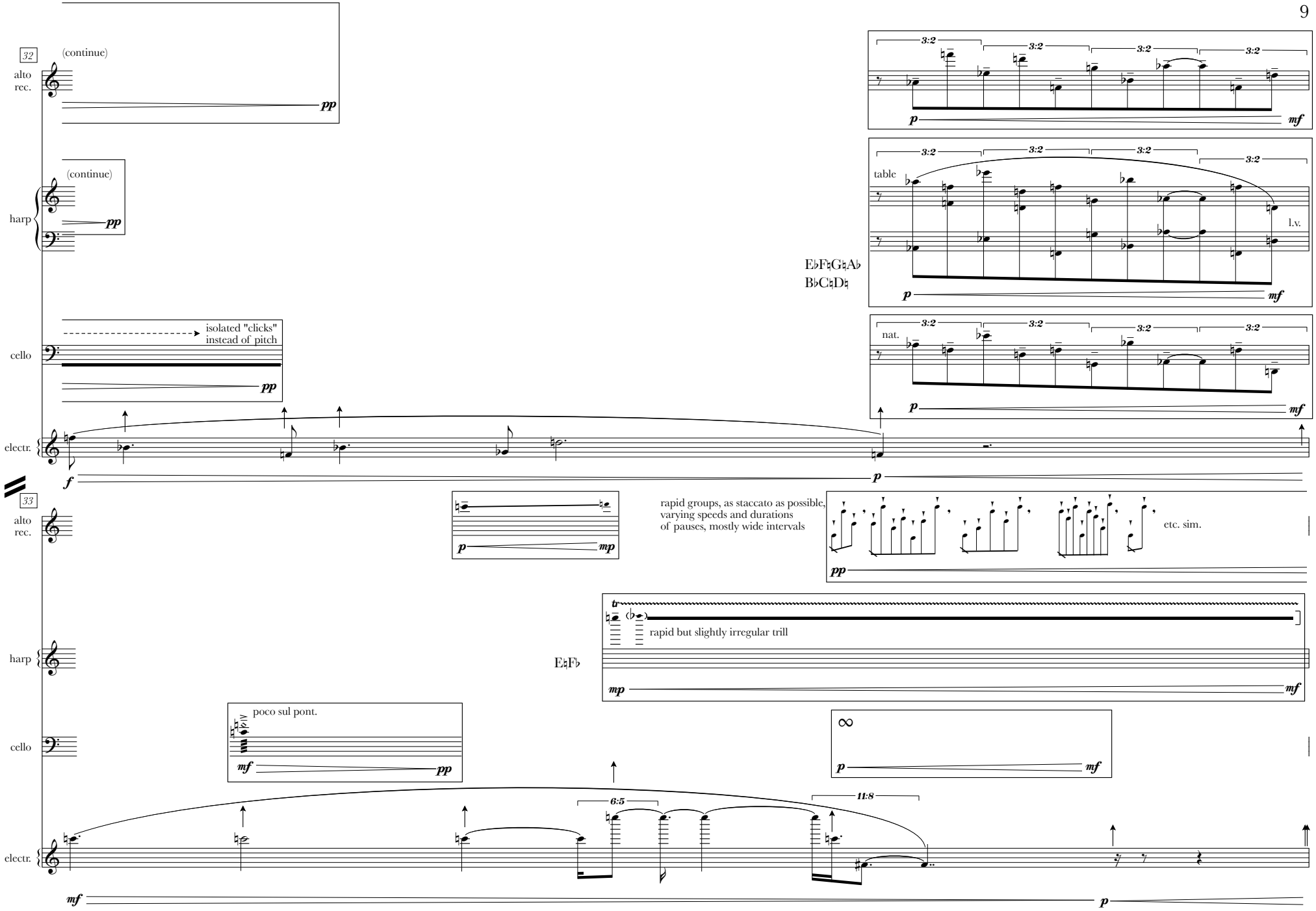
(mp)

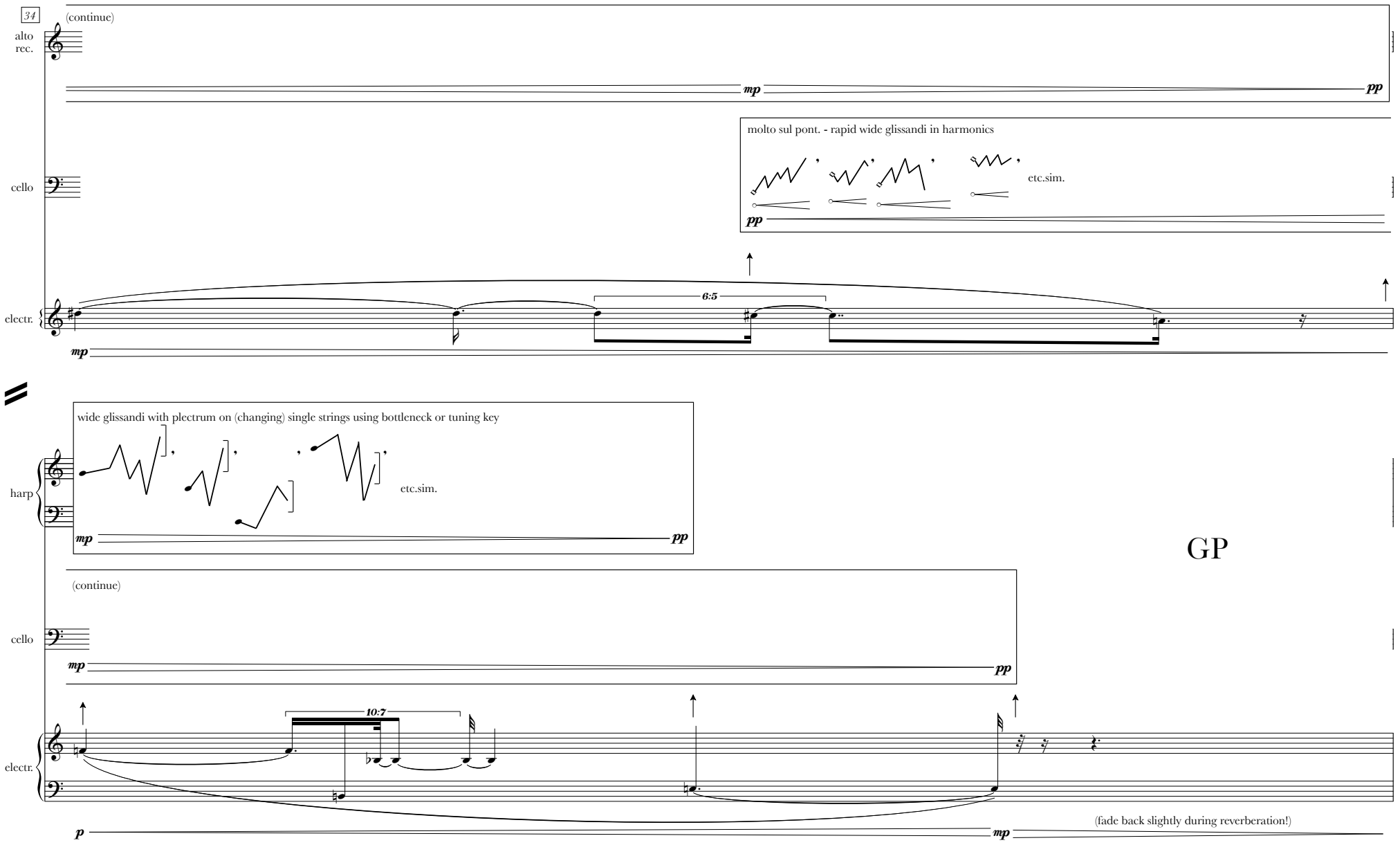

24
alto rec.
(continue)
pp
range:
∞
pp
mp
harp
(continue)
pp
E♮F♯G♮A♯
B♮C♮D♮
nat
non arp.
9:7
mp
range:
F♮G♭
D♭
etc. sim. (l.v.sempre)
mp
cello
(continue)
mp
range:
∞
pp
mp
pp
electr.
5:4
6:5
3:2
9:7
3:2
3:2
3:2
explore multiphonics produced by slightly closing R1 & 2
(while C sounds continuously)
alto rec.
∞
pp
mp
3:2
mp
harp
(continue)
pp
table
A♭
D♮
∞
pp
mp
cello
molto sul tasto, distorted by high bow pressure
mp
∞
pp
electr.
3:2
3:2
(mp)

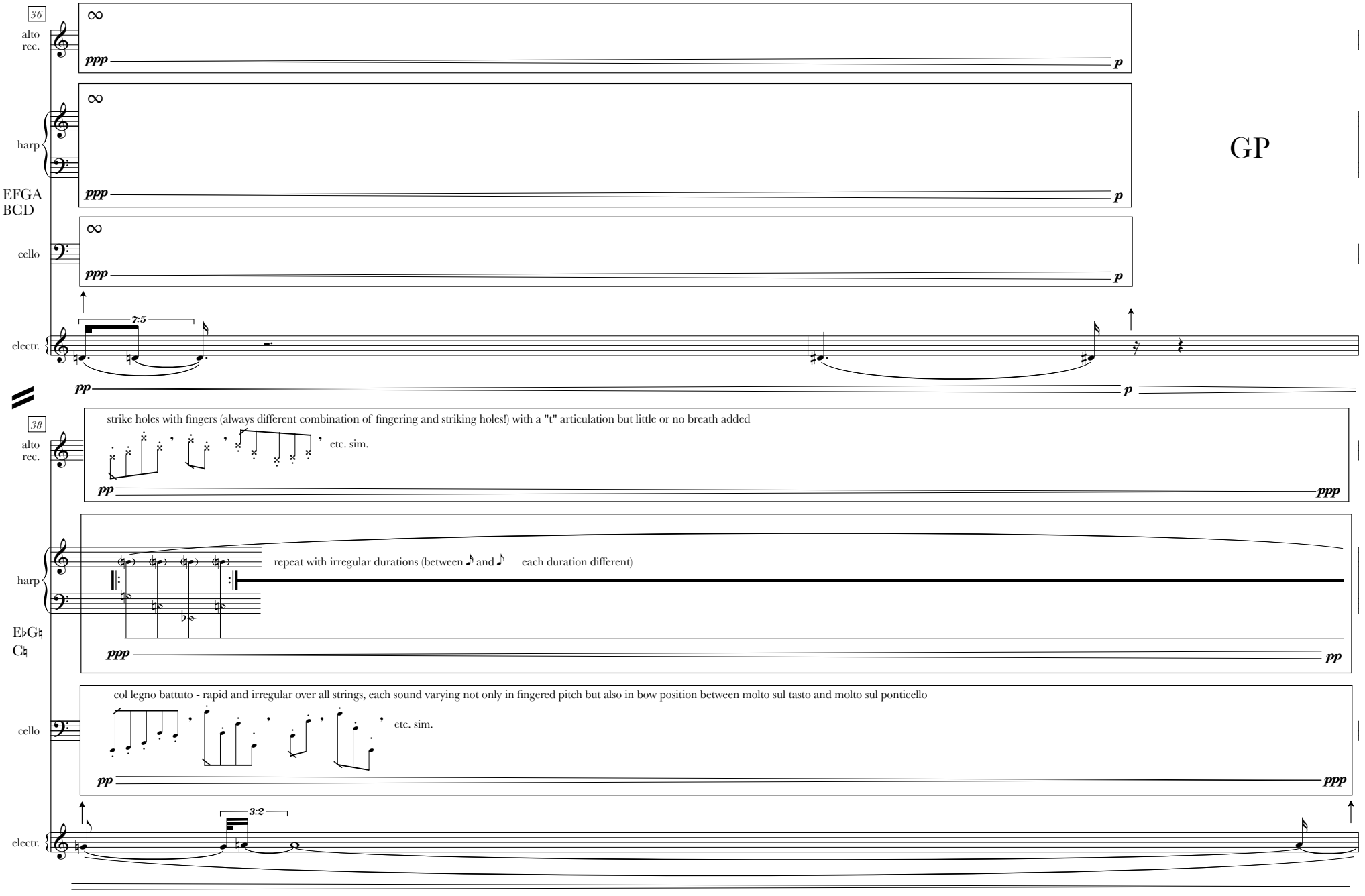

26
alto rec.
harp
cello
electr.
3:2
mp
mf
9:6
5:6
3:2
p
bisbigliando sempre
l.v.
E♮F♭G♯A♯
B♭C♯D♭
A♮
D♮
range:
pp
arco nat. gettato
brief bounced bowstrokes, always beginning and ending on different pitches within the range
etc. sim.
rapid but irregular string-crossing, legatissimo
vibr. sul I
I II III II
poco sul pont.
7:6
11:8
27
(continue)
etc. sim...
gradual irregular opening and closing of L1
rapid random activity of all RH fingers
nat. irregular staccatissimo (always damped immediately)
- also mix in harmonics with same resultants
E♯F♯G♯
G♯
B♮
arco sul pont/nat/sul tasto (change rapidly between techniques)
staccatissimo
7:8
6:7

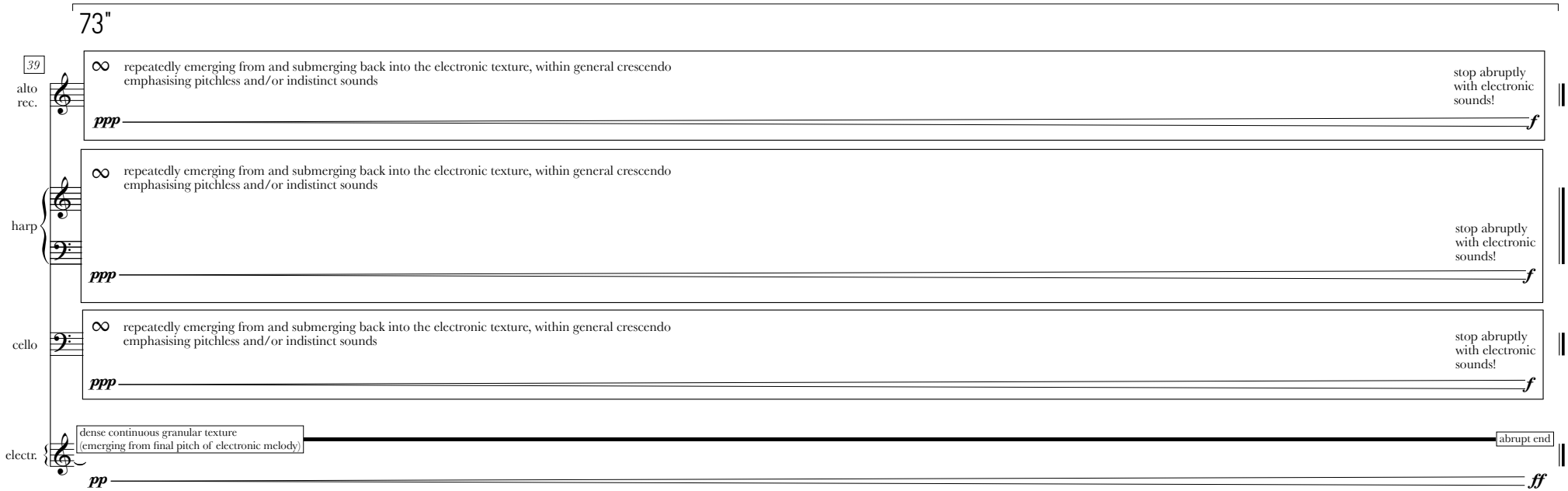

28
alto rec.
closing and opening R1-4 gradually
mf
p
(continue)
harp
mf
bisbigl. - table
rapid irregular independent pedal movements
E♯F♯G♯A♮
B♯C♯D♮
B♯/♮
D♮/♯
p
mf
pp
nat.
l.v.
9:8
7:5
5:6
E♮
D♯
(continue)
cello
p
range:
arco molto sul tasto
etc. sim.
pp
mf
electr.
4:3
3:2
8:7
9:8
mp
mf
(see next page)
29
(continue)
alto rec.
mf
take plectrum
harp
range:
G♮A♯
B♮
rapid irregular glissandi with plectrum while holding other hand very lightly against the played strings
etc. sim.
pp
mf
p
range:
E♯A♭
B♭C♭
poco sul pont.
cello
4:5
4:3
5:6
3:2
8:9
9:10
I II III IV III II I
mf
p
(see next page)
nat.
electr.
7:8
3:2
4:3
mf
mp
mf
mp


30
alto rec.
(irregular trill R4 both holes)
(tr)
pp
p
mf
pp
harp
(continue)
mf
range:
EbFbGbAb
BbCbDb
p
cello
rapid and irregular change of fingering on single pitch
32123423132413...
pp
nat.
senza vibr.
molto vibr.
p
mf
range:
pp
electr.
5:6
3:2
6:7
3:2
mp
mf
mp
alto rec.
4:5
9:6
9:8
mf
p
(L4, on R1 hole)
(R4, both holes)
(irregular and independent trills)
9:7
mf
harp
(continue)
mf
put down plectrum (if not already done)
A
CD
rapid irregular alternation quasi tremolo, spreading both chords very quickly
pp
mf
cello
(continue)
mf
pp
molto sul pont.
III begin flautando, with rapid bow strokes, gradually slowing bow and increasing pressure.
mf
electr.
8:7
4:5
5:4
9:8
9:7
3:2
mp
mf


32
(continue)
alto rec.
pp
(continue)
harp
pp
isolated "clicks" instead of pitch
cello
pp
electr.
f
p
3:2
p
mf
table
l.v.
E♭F♮G♮A♭
B♭C♮D♮
nat.
33
alto rec.
p
mp
rapid groups, as staccato as possible, varying speeds and durations of pauses, mostly wide intervals
etc. sim.
pp
tr
rapid but slightly irregular trill
E♮F♭
harp
mp
mf
poco sul pont.
cello
mf
pp
∞
p
mf
6:5
11:8
electr.
mf
p


34
(continue)
alto rec.
mp
pp
molto sul pont. - rapid wide glissandi in harmonics
etc.sim.
cello
pp
6:5
electr.
mp
wide glissandi with plectrum on (changing) single strings using bottleneck or tuning key
etc.sim.
harp
mp
pp
GP
(continue)
cello
mp
pp
10:7
electr.
p
mp
(fade back slightly during reverberation!)


36
alto rec.
∞
ppp
p
harp
∞
ppp
p
EFGA
BCD
cello
∞
ppp
p
electr.
7:5
pp
p
GP
38
alto rec.
strike holes with fingers (always different combination of fingering and striking holes!) with a "t" articulation but little or no breath added
etc. sim.
pp
ppp
harp
repeat with irregular durations (between and each duration different)
E♭G♮
C♮
ppp
pp
cello
col legno battuto - rapid and irregular over all strings, each sound varying not only in fingered pitch but also in bow position between molto sul tasto and molto sul ponticello
etc. sim.
pp
ppp
electr.
3:2



Beograd
8 June 2015