Richard Barrett

catastrophe

(*natural causes* II)

2017-18

horn & percussion

full score

catastrophe

(*natural causes* II)

(2017-18) for horn & percussion

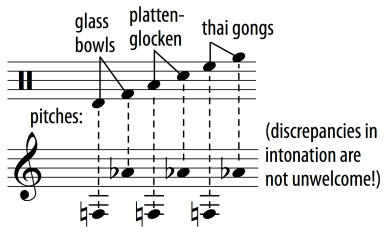
Auftragswerk des Ensemble Musikfabrik
to Christine Chapman and Dirk Rothbrust

duration: approximately 8 minutes

Percussion instrumentation

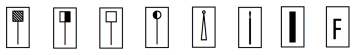
2 suspended thai gongs
2 plattenglocken
2 suspended tuned glass bowls

tuned and notated thus:



23″ (58cm) pedal timpano

1 rin

percussion mallets:  hard, medium and soft timpani mallets, medium vibraphone mallet, drumstick, metal triangle beater, rin beater, fingertips.

The mallets should be chosen to give the maximum diversity of timbre on all the instruments on which they are used.

Notation

The score is written at transposed pitch. The horn sounds a fifth lower than notated. All trills and tremoli as fast as possible, all transitions as smooth as possible.

Legato phrase-marks in the horn part indicates that there should be no audible articulation between pitches. Horn valves are numbered F1-4 and Bb1-4 for the F or Bb divisions respectively. (4 = quartertone valve.) Often the number of the required partial is also given (fundamental = 1). Seventh, eleventh and thirteenth partials are notated as quartertone inflections – exact intonation should be inferred from the notation for valves and partials when present. When these are specified the implication is that subtle differences in intonation and/or articulation are being proposed.

Square noteheads indicate use of the voice, either alone (through the horn) or in unison or some other relation with the instrument. Distinctions are made in the score between four types of glissandi: (a) using half-valve technique, (b) using the voice (with particular valve combinations "forcing" the voice into a particular natural harmonic scale), (c) "glissandi" between harmonics of the given valve combination, (d) produced by a gradual transition towards half-stopping. It will be clear from the context which is intended.

] = damp all sound

General notes

On 1 September 2013 I received a sequence of interconnected texts from from Simon Howard, an English poet who over the previous eight years or so had become a close friend although we never actually met face to face. I had been interested for some time in working with his writing, which had (and still has) for me the quality of powerfully evoking possible sound-forms and a compulsion to realise them. I had asked Simon for a new text as a collaboration between us, suggesting only that it be structured around the number 16 (the number of instruments in the ensemble I had in mind), and indeed it consists of 16 short texts each divided into 16 lines or phrases. Simon had written in an email a few weeks previously: "Somehow I felt that entitling the work was what you'd like to do. I'll let you have the full revised text next week & from there it's material for your composition: I have no 'control' or sense of the words 'belonging' to me." (He actually ended up giving the sequence the title *ADDICTION*.) Simon died suddenly in early December 2013 at the age of 53.

Natural causes is intended when complete to consist of sixteen compositions which can be performed in different interleaved combinations or complete in four "acts". The first four to be completed, forming the third "act" with a total duration of 32 minutes (*pitch-black in sunlight* for 4 instruments, *loss's glossolalia* for solo voice, *museum of found & lost sonic events* for 16 instruments, *not progressing from nowhere to nowhere* for improvising ensemble) were the result of a commission from Musikfabrik, while *catastrophe* belongs to the fourth. Not all of the components of *natural causes* involve an audible "setting" of the text. *Catastrophe* consists of four interleaved layers. The first is identical to the final section of *museum of found & lost sonic events*, the second and third are based on slowing that same section down by a factor of two and a factor of four respectively (although these factors are somewhat reduced by increases in tempo), and the fourth is based on a "translation" of the phonemes of the text into sounds for the horn and percussion.

Rag doll / kleptomania / blues & twos / all summer sex & leaden skies /
allow me to instrumentalise / candidates will queue in orderly fashion / all winter alone &
needle points glitter in the sky / stilt-walking is optional /
the silence of a room over-flowering / catastrophe / snow whirl in the headlights / freezing
fireflies /
notes towards a theory of pornographic passacaglia / so sad she said / the badly burnt
graffitist / eleven pints & threw up /

catastrophe (natural causes II)

Richard Barrett
2017-18

horn in F
R
L
gongs
b-plates
bowls
timp

(slightly muted with a cloth throughout)
as dry as possible except where otherwise indicated
] = damp sound with hand or "dead stick"

5
9
12
15

17
horn in F
gongs b-plates bowls
timp
72
84
48
84
6:4
7:8
F23
12 8 11 7 10
½ valve
4:5
9:7
(at centre of drum)

21
horn in F
gongs b-plates bowls
48
4:3
½ valve
7:8
voice
F13
3:2
(metal triangle beater at edge)
sim. (different position)

22
horn in F
gongs b-plates bowls
timp
84
60
5:4
F2
10
F234
8 6 6 9
3:2
8 7
4:3

25
horn in F
gongs b-plates bowls
timp
72
84
5:4
3:2
(at centre of drum)

27
horn in F
gongs b-plates bowls
timp
60
84
(4)
B♭1
8 7 6
F4
9 8 7 6 7
FØ
7
6:5
3:2
4:3
4:5
5:4
8:6
7:6

29

horn in F

gongs b-plates bowls

timp

60

84

B♭Ø F23 F13 F34

12 11 10 10 4 5 6 7 10 9 8 7 6 7

7:8 5:4 4:3 5:4

6:7 5:4 4:3

31

voice

B♭Ø

½ valve

11:9 6:7 5:4

48

32

84

4:5 9:7 8:7

72

4:3 5:4 11:10

½ valve F1234

11 12 13 14 15

sub.

6:5 6:7 10:7

(at centre of drum)

34

60

B♭234 FØ B♭Ø B♭1 B♭13

6 5 6 7 8 7 6 5 4 4 5 5 4 6 4 5

B♭23 9

10:9 7:6 3:2 5:4

84

17/16

strike at edge

10:9 9:8 5:6

37

48

½ valve

4:3 9:8

voice F123

voice in unison with horn

9:10

1/2 valve

7/8

84

9/8

4:3 (at edge) 9:8 (at edge) 9:10

60

39

horn in F

gongs b-plates bowls

F134 13 12 11 | F123 8 11 6 7 9 13 | F1234 13 12 11 | F134 11 10 | B♭3 4 5 6 7 | B♭24 7 6 5 | B♭2 5 6 | B♭1234 6 7 8 9

(4) tr 5:4 3:2 | 3:2 6:5 | 3:2 4:5 | 3:2 6:5 | 3:2 | 8:7

p ppp | mp | mp ppp | mp ppp

3:2 9:8 | 3:2 3:2 7:8

p | mp | mp ppp | mp ppp

72

84

40

horn in F

gongs b-plates bowls

timp

F123 7:5 | F23 | B♭2 | F14

7:6 | 4:3 | tr (lip) ½ valve | 9:8 | 9:10

ppp | pp

(put down RH beaters)

(at centre of drum)

pp

84

42

horn in F

timp

3:2 | 4:3 3:2 | 4:3 | 5:4 | 3:2

ppp mf ppp mf ppp

T | T | F | F | F

5:4 | 4:3 | 3:2 | 3:2 | 4:3

4 3 2 | 4 3 2 1

ppp mf ppp mf ppp

60

43

horn in F

gongs b-plates bowls

F14 11 10 9 8 | F1 8 9 10 | B♭4 4 5 7 6 | B♭34 6 7 | F3 5 5 6 | F13 9 8 | 8 7 10 11

(4) 8:7 | 7:6 | 9:7 | 6:7 | 12:11

p ppp | mp | metal triangle beater at edge | sim. (different position) | sim. (different position)

9:7 7:6 | 5:4

p | mp | mp ppp | mp ppp | mp ppp

84

48

45

horn in F

gongs b-plates bowls

B♭1 8 | B♭Ø 7 | F24 10 | F123 13 | F1 11 | F4 10

3:2 | 8:9 | 13:12 | 7:6

mp | p

3:2 | 8:9 | 13:12 | 7:6

mp | p

46

horn in F

timp

84

7/8

14/8

5:4 6:4 F23 3:2 3:2 4:3

FØ F1

mp mf mp mf mp

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

mp mf mp mf mp

47

horn in F

gongs b-plates bowls

60

14/8

7/8

+ (4) tr 9:7

F23 12 11 10 9 3:2 4:5 3:2

B♭23 8 7 6 9 3:2

B♭123 9 8 7 6 3:2 6:5

B♭14 6 7 8 F12 9 10 11 F2 11 10 9 7 8 6:5

F234 12 11 10 12:11

F24 10 6 7 8 9 5:4

p ppp mp

p mp 3:2 3:2 3:2 mp ppp

12:11 3:2 11:10 mp mp ppp mp ppp

48

horn in F

timp

84

7/8

12/8

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

pp mf pp mf pp mf pp mf

3:2 3:2 4:3 4:3 4:3

pp mf pp mf pp mf pp mf

49

horn in F

gongs b-plates bowls

timp

72

12/8

14/8

+ 7:8

F2 (4) F1234 10:9 6:4

BbØ (23) 11:8 (keeping F♮ as stable as possible)

F1234 F34 F234 F4 8 7 8 9 10 11 10 F34 F34 F34 12:11

mf ppp pp

mf (at centre of drum) pp

84

7/8

14/8

51

horn in F

gongs b-plates bowls

timp

72

14/8

+

F1234 5:4 3:2 voice F234

F1 6:5

F1 F23 gliss. in voice, horn holds F♮ voice only 5:4 (horn only!) 10:9

mf ppp p pp

p pp p pp p pp p pp

mf (at centre of drum) pp

7/8

52
horn in F
timp
84
7/8
17/16
Bb1
Bb2
4:3
3:2
9:7
4:3
3:2
5:6
ppp
pp
4:3
10:7
7:6
5:4
ppp
pp

53
horn in F
gongs
b-plates
bowls
60
17/16
+
(4)
tr
9:7
4:3
F14
11
10
4:5
F1234
14
13
12
11
4:5
p
ppp
mp
4:5
p
mp
mp ppp

54
horn in F
gongs
b-plates
bowls
timp
F1
10 9
F3
11 10 9
F13
9 10 11 12
F34
12 11
10 9 8
F134
13 12 11 10
F4
10 9 8 7
Bb4
7 6
84
7/8
9/8
10
6:5
3:2
4:3
6:5
4:3
(mp)
(edge)
3:2
6:5
9:7
6:5
4:5
(edge)
6:5
4:5
5:4
mp ppp
mp ppp
mp
ppp
mp
ppp

56
horn in F
gongs
b-plates
bowls
timp
72
9/8
+
9:8
F1234
F2
Bb1
Bb12
8:7
F123
F34
Bb12
F4
4:3
mf
ppp
pp
p
pp
mf
(at centre of drum)
pp

57
horn in F
gongs
b-plates
bowls
½ valve
Bb3
Bb3
Bb3
Bb3
Bb3
Bb3
BbØ
Bb23
BbØ
Bb23
BbØ
7/8
84
4/8
60
16/8
+
6:4
7:6
p
pp
pp
p
p
ppp
place rin on timpani skin
p

60

horn in F

B♭1 B♭Ø B♭123 F123 F24 F13 F123 F3 F123 F34 F1 F4 B♭4 B♭34 F4 F24 F2 FØ

mp

stroked around edge with its own mallet

rin

mp

irregular pedal movements to modulate sound of rin

timp

61

horn in F

mf ppp

F14 voice holds E♭

(2)

pp p

½ valve

pp p pp p

gongs b-plates bowls

remove rin from timpani skin

mf

(at centre)

pp

timp

63

horn in F

½ valve

pp p pp p p pp

64

horn in F

mp ppp

timp

mp ppp

65

horn in F

mf ppp

pp mp pp mp

gongs b-plates bowls

mf

(at centre)

pp

timp

66

horn in F

B♭Ø introduce lower pitch of multiphonic...

(4)

remove upper pitch...

(B♭Ø) voice

p

½ valve

mp pp

F3 voice

(2)

pp mp

½ valve

mp pp

F3 voice

(2)

pp mp

p

8

67

horn in F

gongs b-plates bowls

84

7/8

72

14/8

8:7

mf

ppp

mf

69

horn in F

gongs b-plates bowls

timp

voice

B♭123 B♭123 B♭13 B♭13 etc. sim.

4:5 4:3

pp mp

(at centre)

pp

voice (holding E♭)

½ valve

mp pp

4:3

p

70

horn in F

F234 F3 B♭14 B♭Ø

11:8

(2) 4:3

pp mp

B♭23 F2 F23

4:5 5:6

mp p mp pp

7/8

84

71

horn in F

timp

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

(multiphonic)

mp fff

3:2 3:2 3:2 8:7

mp fff

8/8

72

horn in F

gongs b-plates bowls

mf mf

remove cloth from timpani skin

72

8/8

13/8

73

horn in F

hold 2, rapid random activity on 1, 3, 4 keeping pitch as stable as possible

F12 tr

17:13

½ valve ½ valve ½ valve ½ valve ½ valve

pp pp mf ppp pp p mp mf

19/8

(struck at edge)

rin

pp sempre

(struck close to rim)

timp

pp sempre

74

horn in F

F123 F234 F3 F24 B♭234

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

mf pp

F1 B♭1 B♭13 F13

(2) tr

7:8 5:4 3:2 3:2 3:2 5:4

voice (upward gliss)

½ valve (downward)

mp pp p pp

rin

(pp)

timp

(pp)

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