

Richard Barrett

catastrophe

(*natural causes II*)

2017-18

horn & percussion

full score

catastrophe

(natural causes II)

(2017-18) for horn & percussion

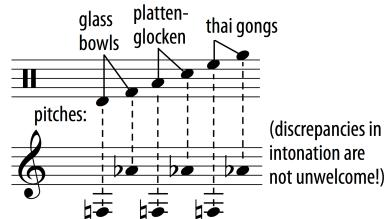
Auftragswerk des Ensemble Musikfabrik
to Christine Chapman and Dirk Rothbrust

duration: approximately 8 minutes

Percussion instrumentation

2 suspended thai gongs
2 plattenglocken
2 suspended tuned glass bowls
23" (58cm) pedal timpano

tuned and notated thus:



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 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

Richard Barrett
2017-18

catastrophe (natural causes II)

1 8 + 7 84

horn in F R L gongs b-plates bowls timpani

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

3 16 + 7 84 3 16

horn in F gongs b-plates bowls timpani

2 8 + 7 84 2 8

horn in F gongs b-plates bowls timpani

60 2 8 + 7 84 2 8

horn in F gongs b-plates bowls timpani

7 84 2 8 + 7 84 7 16

horn in F gongs b-plates bowls timpani

15 7 16 + 7 84 4 8

horn in F gongs b-plates bowls timpani

4 8 + 6:4 72 F23 12 8 11 7 10 7 84 9 16 48 1/2 valve 9:7 7 84 6 8

horn in F gongs b-plates bowls timp

mf ppp pp mp p 9:7 pp

6 8 + 48 1/2 valve 4:3 voice 7:8 3:2 7 8

21 horn in F gongs b-plates bowls

mp p 4:3 (metal triangle beater at edge) sim. (different position) 7:8 sim. (different position) 3:2

7 84 3 8 + tr(4) 5:4 F2 10 F234 8 6 6 9 8:3 7 84 4 8

22 horn in F gongs b-plates bowls timp

f pp f pp p ppp mp p 5:4 pp

4 8 + 5:4 72 7 84 4:3 3:2 4:3 4 8

25 horn in F gongs b-plates bowls timp

mf ppp pp mp f mp f pp mp f 3:2 4:3 3:2 4:3 4 8

4 8 + Bb1 8 7 6 9 8 7 6 7 F4 6:5 4:3 3:2 4:3 4:5 5:4 3:2 8:6 3:2 4:3 6 8

27 horn in F gongs b-plates bowls timp

p ppp mp 6:5 3:2 4:5 4:3 3:2 3:2 7:6 4:3 4:3 ppp

60

6 + tr (4) 7:8 5:4 4:3 7 84

29 horn in F F23 12 11 10 10 Bb0 4 5 6 7 10 9 8 7 6 7 F34 5:4

gongs b-plates bowls 6:7 5:4 4:3

timp p ppp mp ppp ppp p p ppp

48 +

31 horn in F voice Bb0 11:9 6:7 1/2 valve 5:4

gongs b-plates bowls 11:9 6:7 5:4

p p p p

84 4:5 9:7 8:7 72 4:3 1/2 valve F1234 11:10 5:4 7 8

32 horn in F 6:5 6:7 10:7 (at centre of drum) 11 12 13 14 15 o sub.

gongs b-plates bowls 11:10 5:4 7 8

timp mp ff mpff pp

7 84 60 Bb234 6 5 6 7 8 7 6 5 4 Bb0 4 4 Bb1 5 4 6 Bb13 4 5 84 17 16

34 horn in F Bb23 9 7:6 3:2 10:9 5:4

gongs b-plates bowls p ppp mp ppp

strike at edge 10:9 9:8 5:6

17 48 16 + 1/2 valve voice F123 9:8 1/2 valve voice in unison with horn 7 84 9 8

37 horn in F mp p 4:3 (at edge) 9:8 (at edge) 9:10

gongs b-plates bowls mp p

Musical score for horn in F and gongs/b-plates/bowls. The score consists of two staves. The top staff is for 'horn in F' and the bottom staff is for 'gongs b-plates bowls'. The page number is 4, the measure number is 60, and the key signature is B-flat major (two flats). The score includes various rhythmic patterns and dynamics (p, ppp, mp, 7:8, 9:8, 3:2, 5:4, 6:5, 3:2, 4:5, 3:2, 6:5, 3:2, 8:7) with corresponding performance instructions like 'tr' (trill), 'F134', 'F123', 'F1234', 'Bb3', 'Bb24', 'Bb2', and 'Bb1234'. Measure 39 is also indicated.

40

horn in F

7 8 84

72

8 + 7:6 4:3 (lip) F123 F23 Bb2 7:5 9:8 F14 9:10 + 7 8

gongs b-plates bowls

timpani

7:6 4:3 (lip) F123 F23 Bb2 7:5 9:8 F14 9:10 + 7 8

(put down RH beaters)

(at centre of drum)

Musical score for horn in F and timpani, page 84, measures 7-12. The score shows two staves. The top staff is for the horn in F, and the bottom staff is for the timpani. Measure 7 starts with a forte dynamic (f) for both instruments. Measure 8 begins with a piano dynamic (pp). Measure 9 starts with a forte dynamic (f) for both instruments. Measure 10 begins with a piano dynamic (pp). Measure 11 starts with a forte dynamic (f) for both instruments. Measure 12 ends with a piano dynamic (pp).

Musical score for horn in F and gongs/b-plates/bowls. The score includes dynamic markings (e.g., *p*, *ppp*, *mp*) and performance instructions (e.g., "metal triangle beater at edge", "sim. (different position)", "sim. (different position) 5:4"). Measure numbers 43, 60, 12, 8, 14, 1, 4, 7, 34, 3, 9, 8, 7, 10, 11, 13, 7, 8, 10, 8 are shown above the staves. Various rhythmic patterns and time signatures (e.g., 8:7, 7:6, 9:7, 6:7, 12:11, 5:4) are indicated throughout the measures.

Musical score for horn in F and gongs/b-plates/bowls. The score consists of two staves. The top staff is for 'horn in F' and the bottom staff is for 'gongs b-plates bowls'. The music is in 48 measures, starting at measure 45. Measure 45: Horn in F plays a sustained note with dynamic *mp*. Gongs/b-plates/bowls play a sustained note with dynamic *mp*. Measure 46: Horn in F begins a melodic line with dynamic *p*. Gongs/b-plates/bowls play eighth-note patterns. Measure 47: Horn in F continues melodic line. Gongs/b-plates/bowls play eighth-note patterns. Measure 48: Horn in F continues melodic line. Gongs/b-plates/bowls play eighth-note patterns. Measures 49-50: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 51-52: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 53-54: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 55-56: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 57-58: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 59-60: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 61-62: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 63-64: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 65-66: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 67-68: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 69-70: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns. Measures 71-72: Horn in F rests. Gongs/b-plates/bowls play eighth-note patterns.

Musical score for horn in F and timpani. The score shows two staves. The top staff is for the horn in F, starting at measure 7. It features various rhythmic patterns and dynamics, including *pp* and *ppp*. Measure 7 includes time signatures 4:3 and 3:2. Measures 8-10 include time signatures B_b1, 9:7, and B_b2. Measures 11-13 include time signatures 4:3, 3:2, and 5:6. The bottom staff is for the timpani, starting at measure 7. It features time signatures 4:3, 10:7, 7:6, and 5:4. Both instruments play sustained notes with grace notes throughout the section. The page number 52 is in the top left corner, and measure numbers 7 through 17 are indicated along the top.

Musical score for horn in F and gongs/b-plates/bowls. The score includes dynamic markings (p, mp, ppp), performance instructions (tr, 9:7, 4:3, 4:5, 11°, 10, 14, 1234, 13, 12, 11), and time signatures (17+16, 60).

horn in F

gongs
b-plates
bowls

54

horn in F (mp)

gongs b-plates bowls

timpani

F1 10 9 8 7 F3 11 10 9 F13 9 10 11 12 F34 11 10 9 8 F134 13 12 11 10 10 9 8 7 7 6 Bb4 7 84 9 8

(edge) 3:2 6:5 9:7 6:5 4:5 6:5 4:5 5:4

mp > ppp mp ppp mp ppp mp ppp

56

horn in F

gongs
b-plates
bowls

timpani

72

9:8

$\text{F}1\text{2}\text{3}\text{4}$ - - - - $\text{F}2$ - - - - $\text{B}\flat\text{1}$

$\text{B}\flat\text{12}$

$\text{F}1\text{2}\text{3}$ - - - - $\text{F}3\text{4}$ - - - - $\text{B}\flat\text{12}$ - - - - $\text{F}4$ - - - - 4:3

pp pp p pp

mf

mf

pp (at centre of drum)

pp

Musical score for horn in F and gongs/b-plates/bowls. The score consists of three staves. The top staff shows a horn part with dynamics *p* and *pp*, and a graphic instruction "1/2 valve" with a dashed line and a circle with a plus sign. The middle staff shows a gong/b-plate/bowl part with dynamics *pp* and *p*. The bottom staff shows a gong/b-plate/bowl part with dynamics *p* and *ppp*. Measure numbers 57 and 60 are indicated. The score includes various dynamic markings like *Bb3*, *Bb23*, and *Bb0*, and performance instructions like "place rin on timpani skin". Measure 60 features a 6:4 time signature bracket and a 7:6 time signature bracket.

7

16

60

horn in F

mp

stroked around edge with its own mallet

rin

mp

irregular pedal movements to modulate sound of rin

7

Musical score for horn in F, gongs, b-plates, bowls, and timpani. The score includes dynamic markings (mf, ppp, pp, p), performance instructions (remove rin from timpani skin), and rhythmic patterns (eighth-note groups, grace notes). The horn part features a melodic line with grace notes and dynamic shifts from *mf* to *ppp*. The timpani part includes instructions to remove the rin from the skin and to play at the center. The gongs, b-plates, and bowls parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for horn in F, page 63, measures 7-8. The score shows a single staff with two measures. Measure 7 starts with a dynamic *p* and a 7:6 time signature bracket. It features a melodic line with various note heads and stems. Measure 8 begins with a dynamic *p* and a 5:6 time signature bracket. The score includes markings for "½ valve" and "tr(2)" above the staff. Measure 8 concludes with a dynamic *pp*.

A musical score page for horn in F and timpani. The top staff shows a horn part with dynamic markings *mp* and *ppp*. The bottom staff shows a timpani part with dynamic markings *mp* and *ppp*. Measure 7 ends with a forte dynamic. Measure 8 begins with a forte dynamic and ends with a piano dynamic. Various rhythmic patterns and rests are present throughout the measures.

65

72

12 8 + 6:7

horn in F

mf *ppp*

F1234 ——————

tr⁽²⁾ tr⁽²⁾ 3:2 tr⁽²⁾ tr⁽²⁾ 3:2

pp mp

16 8

gongs
b-plates
bowls

mf

timpani

(at centre)

8

7 [84]

horn in F

gongs
b-plates
bowls

voice
Bb123 Bb123
Bb13 Bb13 etc. sim.

14 8

72 + 8:7

mf ppp

mf

voice (holding E \flat)
1/2 valve

14 8

69 4:5 4:3

horn in F pp mp pp p

gongs
b-plates
bowls

(at centre) pp

F234 4:3 tr(2) 4:3 Bb14 11:8 4:3 Bb0 4:3 Bb23 4:5 F23 5:6

70 7 8

horn in F pp mp p mp pp

71 84

horn in F mp

timpani 3:2 3:2 8:7

8 8

fff

mp fff

72 84

horn in F

remove cloth from timpani skin

gongs
b-plates
bowls

mf]

13 8

72 8

horn in F pp mf

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

17:13 1/2 valve - 1/2 valve - 1/2 valve - 1/2 valve - 19 8

rin (struck at edge) pp sempre

timpani pp sempre

F12 13 1/2 valve - 1/2 valve - 1/2 valve - 1/2 valve - 19 8

19 8

horn in F 6:7 5:4 7:8 3:2 3:2 5:4

F123 F234 F3 F24 Bb234 13 12 11 12 11 10 9 11 10 9 8 10 9 8 6:7 5:4 7:8 3:2 3:2 5:4

tr(2) voice (upward gliss) 1/2 valve (downward)

19 8

horn in F pp mp pp p pp

rin (pp) pp

timpani (pp)