

Richard Barrett

venus

2018-19

percussion, harp and contrabass

performing score

version 1.0

venus

(2018-19) for percussion, harp and contrabass

commissioned in memory of Richard Toop by Suzanne Davies and Richard Dunn for ELISION

duration: approximately 6 minutes

percussion: steel drum (lead pan)
muted nipple gongs – chromatic range :



Where two different mallets are used on the gongs, open noteheads indicate the soft-headed mallet(s) and black noteheads the hard-headed one(s). Encircled noteheads indicate that the note is “dead-sticked” with the head of the mallet remaining on the surface of the instrument.

○ ○ ○ indicate different striking points on the gongs – at the normal striking point, at the centre and at the edge respectively.

-----> = a smooth gradual transition between two states (for example the striking point(s) on one or more gongs)

] = damp the indicated sound(s)

harp:

] = 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” of only that sound, unless otherwise indicated

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 exactly as for bowed string instruments. Additional indications are used for harmonics other than the traditional (“first harmonic”) type: “h2” for second harmonics etc.

Triangular noteheads are used for the strings to be muted for “xylophonic sounds”.

∇ = use plectrum

contrabass: *psp*, *mmp* = 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.

-----> = a smooth gradual transition between two states (for example bow position and/or pressure)

A *legato* slur before a notehead indicates that the sound is to be played with no discernible attack. A dotted glissando indicates *gettato*.

] = audible bow- stop at the end of a sound

Much of the part is written in natural harmonics. The Arabic numbers above these notes indicate the number of the required partial (open string = 0).

venus is a component of the ensemble composition *elsewhen*, which itself forms part of the conglomerate composition *PSYCHE*. The title refers to the prehistoric figurines with stylised female forms (the well-known “Venus of Willendorf” is shown below). It isn’t known whether they were sculpted by men or women or both and for what purpose, although they do seem to embody the origin of what subsequently evolved in human culture as a sense of aesthetic beauty. This composition is so to speak “sculpted” from a musical material which remains mostly consistent in terms of pitch-range, placing the contrabass in its extreme high register almost throughout.



III
venus

17
16

Tempo: ♩=81

RH LH 10 8 (steel drum always struck with )

steel drum

perc

gongs

harp

cb

musical notation for measures 1-16, including dynamics (ppp, pp, p, mp) and performance instructions (table, nat, msp, arco, psp).

2

17 16

perc

harp

cb

musical notation for measures 17-16, including dynamics (p, pp, ppp, mp) and performance instructions (table, nat, msp, arco, psp).

3

9 8

perc

harp

cb

musical notation for measures 9-8, including dynamics (mp, pp, ppp, p, mp) and performance instructions (table, nat, msp, arco, psp).

4

perc 6 8 10 8

harp nat 6:5 5:4 4:5 13:12 table (fingers) 10:7

cb msp III 10 8 msp IV 11 nat 6:5 psp II 10

pp mp PPP p pp mp p

5

perc 10 8

harp table (non arp.) nat 4:3 6:5 tr table 7:5 11:12 nat 3:2 (xyl. except for G#) Gb h2 F# Gb h2 h2 psp II 10 (keeping same distance between LH fingers) psp 5

cb msp IV 10 nat III 10 psp (III) (vibr.) 6 msp 5 4 7 nat 6:5 (keeping same distance between LH fingers) psp 5

ppp pp mp p mf ppp mf mp p pp p

6

perc 5:4 3:2 3:2 3:2 12:13 4:3

harp nat 3:2 table 10:9 7:5 nat 9:7 Gb D# Bb D# G# xyl. p

cb msp I 6 5:6 pizz msp 5 arco pst 12:10 III 11 msp 7 8 9 10 3:2 pizz 4 psp

ppp mp p mf ppp mp pp p ppp mp pp

7

perc

harp

cb

11 8

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

pp mp ppp p ppp mp pp p

nat mp ppp ppp mp p nat

table 12:8 (fingers) nat

h2 h2 Ab

arco msp nat msp nat

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

p mp ppp mp p pp mp pp p

6 11 p ppp p pp p

8

perc

harp

cb

21 16

6:4 11:8 6

ppp pp p ppp

nat pp F# (gliss.) table xyl. ppp table (gliss.) nat

ppp p

nat 7/10 5:6 msp 5 7 7/5 8:7 5:6 nat 6:7

p ppp p ppp pp

9

perc

harp

cb

6 8

14:12 8 8

ppp pp

nat ppp 7:8 table (gliss.) pp



Fb

psp 8 5 (gett.) 11 8 9 9:7

pp ppp

RH | | 8

LH | | 8

6 (steel drum always struck with , gongs with )

10 11 8

perc *pp*

harp *pp*

cb *pp*

4:3 12:10 10:7 7:5

10:12 4:3 4:5

II 9 III 10 III 11 III 6 3:2 6:5

11 19 16

perc *pp* *p* *pp* *p* *pp*

harp *pp* *p* *pp* *p* *pp*

cb *pp* *p* *pp* *p* *pp*

9:10 8:6 4:5

5:6 5:4 table

nat 3:2 tr (table) *p* *G#* *Bb* *p*

D# Eb G# xyl *pp* *p* *pp* *p* sub *pp*

15:10 (msp) III 9 psp 9 3:2 psp III IV 10 10 8:9

12 19 16 15 16

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

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

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

3:2 8:7 13:11 4:5

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

12:10 msp 11:12 10:7

13 15 16

perc

harp

cb

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

4:3 6:4 7:8 4:3 table (non arp.) nat 4:5

psp msp

6:5 3:2 IV 8 10 7:5 I II IV 10 6:5

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

14 9 8 (always hand-damped) 12:10 7:6 6:4 12 8

perc

harp

cb

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

(tr) nat 11:10 table 9:10 D# C#

xyl

p *mp* *p* *mf*

10 9 8 7 9:7 7:8 9:8 6:4 9:7 6:4

(psp) pst III msp nat

p *pp* *mf* *mp*

15 12 8 4:3 3:2 4:3 14:11 7:6 10 8

perc

harp

cb

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

nat 9:8 9:11 table 4:3 (Gb) Db

Bb C# D# A# Ab

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

12:11 12:11 3:2 7:4

nat msp

p *mf*

8 10 9
16 8 16

perc

mf *p* *mp* *11:9*

harp

table nat (fingers) *p* *f* *mf* *7:5*

13:15 *h2* *h2* *h2*

cb

psp III 10 nat () *mf* *mp* *mf* *mp* *mf* *mp* *3:2*

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

17 9 15 16

perc

f *mp* *mp* *4:3*

harp

(table) *f* *7:6* *A♭* *h2* *h2* *h2*

cb

psp *f* *mp* *3:2* *pst* *6* *7* *8*

18 15 21 16

perc

f *mp* *f* *9:7*

harp

nat *mf* *mp* *f* *9:8* *table* *mf* *mp* *f* *9:7*

(E♭)♭ *E♭♭* *F♭* *G♭A♭* *F♯*

cb

msp III 8-11 *mp* *mf* *mp* *f* *f* *mf* *4:5* *4:3* *6:4* *7:6* *5:6* *3:2*

19

perc

harp

cb

mf

mp

mf

mp

mf

mp

ff

f

mp

mf

mp

ff

table

4:3

nat

psp

IV III II III II

10 8 6 7 9

msp

6:4

4

4:5 5 6 7

mf

mp

ff

20

perc

harp

cb

mf

mp

ff

table

nat

9:6

7:6

6:5

7:5

mf

ff

mf

f

mp

mf

mf

mf

mf

mf

msp

III II I

9 7 6

nat

msp

IV

11

8:7

7:6

5:6

5:4

7:8

nat

mf

ff

mp

f

mp

mf

21

perc

harp

cb

ff

f

mf

ff

mf

mf

table

sim...

5:6

4:3

3:2

nat

5:4

5:4

5:4

mf

mp

f

mp

msp

IV III II III IV III II

13:12

6:4

4:3

4:3

11

6

ff

mp

mf

mp

10
22

perc 21 16 9 8

RH to LH to

harp 4:3 6:5 4:3 6:5 4:3 7:6

cb 8 11 7 sim... 11:8 4:5 5:4 6:5 7

fff mp fff mf ff mp f

xyl

23

perc 9 8 7 8

(rattling one then two mallets between gongs)

harp nat lv sempre 11:8 9:10

cb 10 3:2 psp 17:14 7 9 11 6 5 7 nat 6:4

fff ff f mp mf fff

24

perc 7 8 15 16

harp 5:4 4:5 table 7:8

cb 10 6 5 8 7 6 3:2 9 7:8

fff mp f mp f

25

perc 15 16 4:5 3:2 4:5 *f*

harp 3:2 5:6 11:8 *mp* *mf* *f* *mp* A# D# C#D#

cb msp 9 5:4 11:8 I II III IV III II I II III 8 7 5 7 6 5 4 6 7 psp II I II III 9 7 4 9 *ff* *p* *f* *p* *p* *mf*

26

perc 11 16 5:4 7:8 *ff* *mp* *mf*

harp 3:2 table sim... G# G# A# C# F# *ff* *mf*

cb msp 10 4:3 8 11 psp 6 msp nat 8 5 11 3:2 *(mf)* *p* *f* *p*

27

perc 7:6 3:2 *p* *f* *mp*

harp nat 4:3 9:8 *p* *mf* C# B# F#/# G# *f*

cb nat 8 13:10 III 10 II 5 7 IV 10 *f* *p*

12

28

15 16

21 16

perc

harp

cb

mp *p* *mf* *p*

4:5 8:6 nat 5:6

h2 h2 F# h2 h2 B# EbFb *mp*

pst 7:6 4:3 4:3 10:9

mf *p* *mp* *f*

mst

29

21 16

7 8

perc

harp

cb

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

8:6 3:2 9:8 5:6

f *mp* *mf* *mp* *p* *mp* *p* *fully muted*

8:9 16:12

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

xyl. beginning with very little pressure from muting fingers, increasing over the three groups...

30

7 8

17 16

perc (gongs)

harp

cb

mf *p* *mp* *pp*

7:6 9:10 10:12 etc. sim.

A# Bb A# B# E# B#

III 10 6 3:2 5 5:4 8:6

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

nat

31

17 16

(RH rattles between E and F, LH between E and D#)

10:8

11 8

perc

pp mp pp mp pp

tr

nat (fingers)

5:6

table 6:4

5:4

nat

E \flat /b D \sharp /#

F \sharp

D \flat /b/#

h2

mp pp mp p pp

msp

cb (nat)

9

6 11 5 9 7

5:4

16:12

11

7 7

8 10 7 9

4:5

psp

gettato

pp mp p pp



32

11 8

17:12

8:7

4:3

3:2

23 16

perc

mp p p pp p pp

(quasi gliss.)

harp

9:10

6:5

(nat)

9:7

h2

h2

h4

h2

h2

p pp

cb

nat

7 7

12:8

7:6

11:8

p pp p pp p pp

14 23 16 (main notes) 5:6 8:9 10:8

perc *p* *pp* *pp* *ppp*

harp *pp* *p* *pp* *p* *pp* *ppp* *pp*

cb (sim) *p* *pp* *pp* *p* *pp* *p* *ppp*

nat msp nat

psp 5:4 4:5 6:4 11:8 4:5

III II 9 6 IV 6 5 7 4 7 III IV 10 4:5

34 21 16 6:4 3:2 4:3 3:2 5:4

perc *pp* *ppp* *pp* *ppp* *pp* *ppp*

harp *ppp* *pp* *ppp* *pp*

cb *pp* *ppp* *pp* *pp* *ppp*

table 3:2 nat (non arp.) 4:3 17:15

G# C# Db A# Bb (F#) (G#) (A#) (C#) (Db) (E#)

III 9 8 IV 8 10 9 11 13 III 11 10

pst 3:2 3:2 3:2 msp 3:2 3:2 3:2 6:7 4:3

35 21 16 14:12 7:6 8:9 12 8

perc *ppp* sempre

harp *ppp* sempre

cb *ppp* sempre

table 10:12 table 13:9

(Cb)-# (Bb)-# (A#)-# (Db)-# (C#)-# (B#)-# D# (Eb)-# (D#)-# A# Bb Cb

nat msp nat msp nat msp nat

(nat) 5:4 18:16

36

perc 12 8 7:6 7:8 8:6 9 8

harp (ppp sempre) 5:6 nat 4:3 7:9 5:4 3:2

cb (ppp sempre) msp nat msp nat msp nat 15:10 nat pst

table E4 F4 D4 Bb F#

h2 h2 h2 h2 h2

nat pst

37

perc 9 8 RH (steel drums) LH (gongs) 19 16

harp (nat) 4:3 4:5 table nat 6:4 10:11

cb msp mp psp nat

E# A4 Db pp mf

f ppp mp

h2 h2

ppp mp

7:8 9 nat

38

perc 19 16 7:6 4:3 8:7 3:2 9 8

harp (nat) p sim... mf

cb (III) (nat) msp sub. 3:2 10 6 4:3 7 8 9 4:3 III IV 8 11 psp E4 Bb

mf f mp pp mp

16

perc 39 $\frac{9}{8}$ $\frac{7:5}$ $\frac{5:6}$ $\frac{9:8}$ 21 16

harp $\frac{6:5}$ $\frac{3:2}$ $\frac{15:13}$ $\frac{4:5}$ $\frac{3:2}$ accents *mp*, otherwise *pp* 2h 2h 2h

cb III IV 8 10 psp *mp* msp $\frac{IV}{7}$ $\frac{III}{9}$ *mp*

perc 40 21 16 $\frac{3:2}$ $\frac{8:6}$ *mp* *pp*

harp $\frac{4:3}$ $\frac{14:11}$ $\frac{4:3}$ sim... $\frac{3:2}$ $\frac{3:2}$ $\frac{8:6}$ *ppp* *p* *mp*

cb $\frac{III}{8}$ $\frac{IV}{10}$ $\frac{18:14}$ $\frac{4:3}$ $\frac{8:6}$ *mp* *ppp*

pst ---- nat

perc 41 $\frac{5:4}$ $\frac{3:2}$ $\frac{10:8}$ $\frac{3:2}$ 23 16 *pp*

harp $\frac{13:16}$ table $\frac{8:6}$ nat *mp* *ppp* *p* *pp*

cb $\frac{II}{7}$ $\frac{III}{7}$ psp *mp* $\frac{I/III}{5}$ msp etc. sim... *mp* *pp*

xyl

42 23 16 17 19 16

perc

harp

cb

pp *ppp* *p* *ppp* *p* *ppp* *p*

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

psp msp psp

7:8 8 10 9

xyl

43 19 16 12 8

perc

harp

cb

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

3:2 9:7

table nat (fingers)

G# C# Eb Fb G# C# G#

(psp) 7 3:2 nat pst nat 4:5 4:3 msp (I 7)

44 12 8 21 16

perc

harp

cb

mf *mf* *ppp*

19:16 3:2

pp *ppp* *ppp* *pp*

3:2 I II III IV 4 5 7 10 nat IV III IV III I 12:8 6:5 3:2 sim...

45

perc 21 16 9 8

mf pp ppp mf non dim. p

harp 3:2 4:3 5:6 7:5 7:8 11:8

ppp pp ppp pp

nat psp 7:6

cb (ppp) mf pp

46 9 8 8

perc f ppp

harp f pp

table 3:2 10:8 6:7

xyl E4 D# G4

cb (psp) 16:14 pp

47

perc

7:6

6:4

p

harp

F#Ab

6:5

4:3

D# Gb C# Cb

B#C#D#

ppp

p

cb

pst

4:3

p

f

48

perc

5:4

10:9

13:11

4:5

4:5

3:2

p

ppp

harp

nat

F#G#

C#

Bb

f

f

mf

f

cb

pizz

nat

arco msp

5:4

11:8

12:8

f

ppp

mp

49

perc

8:7

5:6

7:6

mp

ff

harp

nat

5:6

p

cb

msp

ff

50 19 16 12 8

perc

harp

cb

mp

ff *p* *ff*

ff *pp* *ff*

7:8

F#G#A# Bb

E# C#D#

(fingers)

pst

mst

51 12 8 23 16

perc

harp

cb

(mp) *ff* *fff*

p *pp* *mf* *ppp*

7:8 8:7 6:4 9:7

nat

Gb Ab A#

h2 h2 h2

pizz msp

pizz mst (non arp.)

52 23 16 4 8

perc

harp

cb

fff *fff*

8va 6:7 5:4 3:2

(E#F#G#A#D#)

B#C#

G# D# B#

arco mst

pizz nat

arco msp

53

4
8

perc

harp

cb

fff

B#D#

fff

arco
mst

fff

ppp

msp

v