

Richard Barrett

until you are that ghost

(natural causes XIII)

2022

flute, clarinet, soprano

performance score

until you are that ghost

(natural causes XIII)

(2022) for flute, clarinet in B flat and soprano

commissioned by Fonema Consort, with the support of the Ernst von Siemens Music Foundation

duration: approximately 8 minutes

dedicated to the Fonema Consort

No vibrato except where indicated!

Glissandi and other notated transitions should be as smooth and gradual as possible.

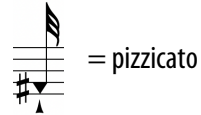
For flute and clarinet techniques I am indebted to many authors, among whom the most important (for this composition) have been Andrew Botros, Robert Dick, Carin Levine, Philip Rehfeldt, Heather Roche, Carl Rosman and Bill Smith.

Viewed from the audience the three performers should stand in the order flute – soprano – clarinet.

Amplification is desirable in order to catch the finest details of the instrumental and vocal sounds, especially in larger spaces.

flute

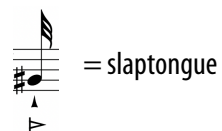
R1-3 and L1-3 (used principally for trills) indicate the first to fourth fingers of right and left hands respectively.



clarinet

The clarinet part is notated a major second above sounding pitch. R1-4 and L1-4 (used principally for trills) indicate the first to fourth fingers of right and left hands respectively.

Depending on context, sometimes a fingering diagram is given while at others the pitch of a basic fingering is shown with a diamond-shaped notehead together with indications of which key(s) and/or hole(s) are to be used to modify it.



soprano

The vocal part should be balanced with the others according to the notated dynamics, the phonemes clear without the voice sounding as a "soloist". Also the vocal part shouldn't involve a traditionally "expressive" approach – consonants and vowels are for the most part precise articulation and/or timbral modifications of the sound, like those indicated for the instruments – but at the same time this doesn't mean that the voice (or the instruments!) should sound abstract and inexpressive.

The phonetic values frequently added to the score are based on (the composer's) British English pronunciation, although this is just for guidance where phonemes are given unusual timings or durations, and vocalists should use their native or preferred pronunciation (consistently!).

Where "Sprechgesang" is indicated, the notation involves a glissando between only relatively determined pitches, so that both vocal production and overall *tessitura* are intermediate between speaking and singing.

note for performers

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 at that time), 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 four "acts" each containing four interlocking compositions. The third act, for sixteen musicians and fixed media electronics, was commissioned by Musikfabrik and first performed by them in 2017. Musikfabrik also commissioned the first component of act 4, *catastrophe* for horn and percussion, in 2018, and Carl Rosman commissioned the second, *the world long ago ceased to exist* for solo basset horn. Act 2 is currently in progress for soundinitiative (commissioned by Diaphonique), from which so far *heard shadows & watched voices* for solo performer (violin/voice/movement) and electronic sounds, and *all night invisibility flickers on & off visibly – duo 2* for soprano saxophone and electronic keyboard have been completed and performed. *until you are that ghost* is the first component to be completed of act 1, commissioned by Fonema Consort.

The structure of *until you are that ghost* parallels that of the text rather closely, consisting of 16 components corresponding to the lines of the poem. The first eight are precisely characterised in terms of musical behaviour and texture. From the ninth onwards, elements of the first eight return in different forms and in increasingly mixed combinations, until, in the fifteenth, almost all of the materials from the first eight are tangled together at double speed. The sixteenth and final component then strips away everything apart from the last three in a sequence of 72 triadic harmonies upon which the entire composition is based.

Sarabande pearl mist
belated peppermint arcade
immolated insurgents that most excellent correlation
petals gush from rust taps
introducing your ghost for your lifetime
until you are that ghost & that ghost
wanders the streets
begging for scraps
where the meadow ends
& the great glass buildings begin
don't be afraid to touch
don't be afraid of some freezing hot breath
while these words are going on
I'm not here or there
lavender river, now
you all try the dance, beloved one

until you are that ghost

Richard Barrett
2022

♩=56

flute

7 16 5 16 7 16

p *f* *sub. mp* sempre

B♭ cl

p *mf* *sub. mp* sempre

voice

mp *p* *sub. mp* sempre

[s] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a]

Sa- [a]

4

flute

15 32 5 16

(mp) *f* *mp* sempre

B♭ cl

(mp) *(mp)*

voice

[a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a]

[a][ra] [a] [a] [a] [a] [a] [a]

-ra-

7

flute

5 16 7 16 5 32 6 8 7 16

(mp) *mf* *pp* *ppp*

B♭ cl

(mp) *mf* *p* *pp* *ppp*

voice

f

[a] [a] [a] [a] [a] [a]

[bā] [d]

ban- de

2

11

7 16

tr (R123)

4:5

6:5 (pizz)

5 16

6:7

3 8

flute

pp

p

p

(mfz)

mp

mp

(mfz)

p

B♭ cl

pp

mfzp

mp

(mfz)

p

9:7

7:6

p

(mfz)

mp

voice

pp

p

6:5

pearl

mi

s

t

mp

p

5:6

mp

p

p

mp

p

13:9

p

mp

p

-la

14

3 8

11:8

p

mfz

p

7 16

(mfz)

p

mfz

13 32

7:9

(mfz)

(mfz)

mp

p

7:8

mp

(mfz)

p

11:9

p

(mfz)

mfz

p

12:9

p

(mfz)

mfz

8:7

p

mp

8:9

mp

p

9:8

p

mp

p

voice

-te

d

pe

-pper

17

3 8

10:9

p

mp

p

4 8

(mfz)

(mfz)

mp

p

13 32

8:9

(mfz)

mp

10:8

mp

(mfz)

p

8:9

p

(mfz)

mp

12:8

p

mp

11:9

p

mp

p

voice

-mi

nt

ar

19

flute

13/32

12:10

2/8

4:5

3/8

7:6

5:6

2/8

p *mp* (*mfz*) *p* *p*

Bb cl

13:9

4:5

7:6

5:6

mp (*mfz*) (*mfz*) *p* *p*

voice

9:10

4:5

7:6

5:6

p *mp* *p*

ca des im-mo-la-ted in sur-gents that mo-st ex

22

flute

2/8

7:5

4:3

5/8

11:10

11:8

7/16

9/16

f *f* *mf* *f*

Bb cl

7:5

6:4

4:3

10:9

14:11

f *f* *mf* *f*

voice

7:5

4:3

f *sfzmf*

-ce lle-nt co-rre-la-tion [pɛ] [ɛ] [ɛ] [ɛ] [ɛ] [ɛ] pe-

25

flute

9/16

5:6

4/8

11:12

9/16

mp *mf* *mf*

Bb cl

10:7

5:4

13:12

mp *mf*

voice

f *sfzmp*

[ɛ] [ɛ] [ɛ] [ɛ] [ta] [a] [a] [a] [a] [a] [a] [a] [a] ta-

27

flute

9 16 16 11 16

16:11 3:2 3:2

mp mf

B♭ cl

3:2 4:5 4:5

mp mf

voice

f sfzmp

[a] [alz] -ls [gΛ] [Λ] [Λ] [Λ] [Λ] [Λ] [Λ] [Λ] [Λ] [Λ] [Λ]

gu-

29

flute

9 16 16 11 16

5:6 9:8 4:3 3:2

p mp

B♭ cl

3:2

p mp

voice

mf sfzp mf sfzp

[Λ] [ʃ] -sh [fro] [o] [o] [o] [o] [o] [m] [rΛ] [Λ] [Λ] [Λ]

fro- -m ru-

31

flute

11 16 16 7 16 3 8 11 32

14:11 3:2 3:2

p mp pp

B♭ cl

11:9 7:8

p mp pp

voice

mp sfzpp mp

[Λ] [Λ] [Λ] [Λ] [Λ] [Λ] [st] [ta] [a] [a] [a] [a] [a] [a] [aps]

-st ta- -ps

34

flute *ppp* sempre

B♭ cl *ppp* sempre

voice *ppp* sempre (whispered!)

overblow on same fingerings

flatten previous 3 fingerings with embouchure

tr (R2)

4:3

5 (pizz)

tr

(open L2)

3:2

3:2

5

11

32

8

16

[i] in- [ntrou][dju][sɪŋ] [jɔ] -tro- du- cing your [gou] ghost [s] [t] [f][ɔ] for [jɔ] your

36

flute *ppp*

B♭ cl *ppp*

voice *ppp*

explore multiphonics

gradually bring out overtones

half open R1

gradually introduce C#

12:10

12:11

5

11

32

5

8

5

8

3

16

16

32

8

16

16

17:12

+C# +C+B

D# D# D# D#

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

p *mp*

ff (molto vibr.) *p*

[lai] life- [f] [tai] -time [Λ] un- [n] [ti] til-

39

flute *p* *mf* *ppp* *pp*

B♭ cl *pp* *p* *ppp* *f* *mp* *f*

voice *mf* *mp* *ppp* *f* *p*

gradually introduce F... then gradually fade B out

open L2

3

5

3

7

5

16

8

16

16

16

16

9:6

5:4

8:9

3:2

4:5

6:4

R

C#

B:

[i] you are

6
43

flute

5
16

open R3

9
16

8:9

11:9

6
8

p *ff* *pp* *f*

B♭ cl

4:5

8:9

p *mf* *mp*

voice

ff

(diaphragm accents)

3:2

7:8

[ðə]
that

45

flute

6
8

(molto vibr.)

11
16

5:6

8:6

5
16

pp *ppp* *p* *mp*

B♭ cl

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

(molto vibr.)

voice

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

(molto vibr.)

[t] [gəʊ] [s] [t] &

ghost

47

flute

5
16

3:2

11
16

10:9

8:9

5:4

2
8

p *pp* *f*

B♭ cl

alternating

10:8

f *ff* *pp* *p* *mf*

voice

mf *mp* *f* *mf*

[ðə]
that

[t]

ghost

49

flute

Bb cl

voice

wan-

[wɔ] [ɔ] [n]

51

flute

Bb cl

voice

[dʒ] [ʒ] [z]

-ders

54

flute

Bb cl

voice

[ðʒ] [ʒ] [stri] [i] [i] [i] [i] [i]

the streets

57

voice

[i] [i] [i] [i]

[its]

59

flute

Bb cl

voice

5/16 8:6 3/8 6:5 4:5 5/16 (R3) 4:3 7/32 (T) 3:2 5/16 (L3+G#) 4:3 (R3)

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

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

mp *mf* *mp* *p* *mf* *pp* *4:5* *mp* *f* *p* *mf*

[be] [ε] [ε] [ε] [ε] [ε] [ε] [ε] [g1] [1] [1] [1] [1] [1]

be- -gging

63

flute

Bb cl

voice

5/16 11/32 4:3 4/8 3:2 9/16

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

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

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

[fo] [a] [skra] [a] [a] [a] [ps]

for scraps

66

flute

Bb cl

voice

9/16 8:6 11:10 9:11 6:5 5/16

ppp *ppp* *ppp*

where the mea dow

67

flute

5 16

5 32

7 16

13 32

(fingered gliss)

fff

mp

p

mp

pp

p

Bb cl

9:6

5:4

fff

mp

pp

mp

p

voice

ends

and

the

great

glass

buil-

70

flute

13 32

2 8

3 8

7 16

mp

pp

p

ff

Bb cl

9:8

4:3

pp

mp

pp

p

ff

f

p

mp

voice

dings

be

gin

don't

73

flute

7 16

9 16

f > p

mp

p

mf

pp

Bb cl

9:7

8:7

p

mf

pp

voice

be

a

fraid

to

75

flute

B♭ cl

voice

mp *p*

mp *p*

mp *p*

touch

8:6 4:3

76

flute

B♭ cl

voice

11 16 15 32

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

ppp *mf* *p*

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

(half-whispered, breathy sound)

don't

[bi] be

[i] a

5:4 9:10 9:7

4:5

(G#) (R123)

77

flute

B♭ cl

voice

15 32 5 16

pp *p* *pp* *p*

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

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

[fre]-fraid

[id] of

6:7 12:10 15:11

(Reg+T) (B♭+B♭)

78

flute $\frac{5}{16}$ $\frac{8:10}$ $\frac{7:6}$ $\frac{3}{8}$ $\frac{11:12}$ $\frac{7}{16}$

Bb cl $\frac{8:6}$ $\frac{3:2}$

voice [sA] some [A] [A]—[m] free

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

R A R R G# R G# R R
Bb Bb Bb Bb
F E E E

tr (Bb) tr (Bb+Bb)

80

flute $\frac{7}{16}$ $\frac{10:8}$ $\frac{8:9}$ $\frac{6:5}$ $\frac{15}{32}$

Bb cl $\frac{4:5}$ $\frac{4:3}$ $\frac{3:2}$

voice zing hot

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

R R
Bb Bb
F# Eb T

tr (R123) $\frac{3:2}$

81

flute $\frac{15}{32}$ $\frac{7:5}$ $\frac{17}{32}$ $\frac{7:8}$ $\frac{3}{8}$

Bb cl $\frac{4:5}$ $\frac{9:8}$ $\frac{5:4}$ $\frac{7:5}$

voice [bre] breath [ε] [ε] [εθ] while (spoken)

mp *ppp* *p* *mf* *ppp* *f* *f* *ppp* *mp* *mf* *pp*

(tr) $\frac{4:5}$ $\frac{9:8}$ lip-bend (R23) +Bb|\frac{5:4} (vibr.) (vibr.)

12

83

flute

3/8 (R123) *ppp* *p* *mp* *f* *ppp* *mf*

lip-bend 6:5 (L3) (Btr) (R12) (G#) (R23) 7/16 6:5 2/8

Bb cl

ppp *mf* *ppp* *mp* *f*

(LH Eb) (R23) 9:10

voice

("Sprechgesang") *p* 6:7 these—

(sung) *f* 12:9 words—

86

flute

2/8 (L3) (R123) *ppp* 17/32 *mp* *f* *ppp* 2/8 9/16 *pp* *mf*

16:11

Bb cl

ppp *f* *ppp* *pp*

(A) (B>tr) +B>tr (L3+C#) (R3) 10:9 (raise L2)

voice

("Sprechgesang") *pp* *mp* 10:8 are—

(whispered) *ppp* 7:6 go—

(sung) *p* -ing—

89

flute

9/16 *ppp* *mf* *p* *f* *fff* *mf* *ff* 9/32

open R1 over-blow to E#

Bb cl

ppp *mp* *fff* *mf* *ff*

(accents *f*) 3:2 +B>tr +B>tr 3:2 sim. 3:2

voice

("Sprechgesang") *mf* 4:5 on—

fff *mf* *ff* I'm not here

92

flute 9 32 4 8 7 16 13 32

Bb cl

voice

or there

[a] --> [im] [no] [t]

I'm not

here or there

sim. (see bar 91)

open L3

+Btr

4:3

3:2

3:2

3:2

5:6

mp

f

mp

fff

f

ff

mf

mp

f

mp

fff

f

ff

mf

mp

f

mp

fff

f

ff

mf

4:3

95

flute 13 32 5 8 3 16

Bb cl

voice

I'm

[no][o][o][o][o][ot]

not

here or

f

mp

fff

mf

ff

f

mp

fff

mf

f

mp

fff

mf

6:4

3:2

4:5

6:5

tr

tr

97

flute 3 16 11 32 5 8 15 32

Bb cl

voice

there

I'm not here or there

I'm not

tr (G#)

tr (Btr+Btr)

tr (G#)

tr (E+R123)

+Btr

3:2

3:2

4:3

4:3

mp

f

mp

fff

f

mf

ff

mp

fff

f

mf

ff

mp

fff

f

mf

ff

mp

fff

f

mf

ff

14

15 32

100

flute

B♭ cl

voice

(whispered) *mp*

here

7 16

4:3

f

fff

f

or

fff

there

102

4 8

flute

B♭ cl

voice

[la]

la-

[a]

[a]

[a]

[a]

[a]

[a]

[a]

[a]

[a]

3:2

4:5

9:8

f

ff

p

f

ppp

ff

fff

pp

p

3:2

3:2

8:6

f

ff

p

pp

f

pp

fff

pp

ff

ppp

5:6

7:6

f

ff

ppp

p

f

ff

pp

103

flute

B♭ cl

voice

[a]

[a]

[a]

[a]

3:2

(L3)

10:8

f

ppp

p

ff

pp

6:7

10:12

f

pp

p

pp

pp

p

pp

pp

104 9 16

flute *ppp* *p* *ppp* *ff*

B♭ cl *f* *pp* *ff* *p* *ppp*

voice [a] [a] [a] [a] [a]

9:10 5:6

4:5 15:12

105 5 8

flute *ppp* *p*

B♭ cl *p* *pp* *mf* *fff* *pp* *p* *ppp*

voice [v] [v] [v] [e] [e] [e]

13:10 5:4 8:10 9:10

106 7 16

flute *ppp* *ff* *f* *fff* *pp* *p* *f* *ppp*

B♭ cl *f* *ppp* *ff* *ppp* *pp*

voice [ε] [ε] [ε] [ε] [ε] [ε] [n] -n-

10:7 11:13 10:9 14:12 3:2

16

107

17 32

flute

Bb cl

voice

pp *p* *ff* *ppp*

f *ppp* *p*

pp *fff* *p* *pp* *f* *ppp* *pp* *p*

3:2 7:6 7:8

[də] -der [ə] [ə]

5:4

6 8

108

flute

Bb cl

voice

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

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

ppp *f* *pp* *fff* *pp* *pp* *f* *pp* *ppp*

11:10 5:4 11:9 sim... 11:13 6:7 11:8

grace notes = lift L1

(R123) gradually open L2

[ə] [r] [r] [r] [i] [i] [i] [i] [i] [i]

6 8 2 8 9 32

110

flute

Bb cl

voice

fff *f* *p* *ff* *ppp* *pp* *fff* *p* *pp* *fff* *ff* *p*

fff *pp* *ff* *ppp* *pp* *f* *ppp* *p* *ff*

fff *p* *ppp* *p* *pp* *f* *ppp* *p* *ff*

4:3 3:2 16:12 5:6 12:10 14:12

+Bbtr

(R123) (R123)

[v] -v- [ə] -er [ə] [n] n- [a] -ow [a] [a] [a]

9 32 3 8 2 8

112

flute

2/8

11/32

9:8

12:14

13/32

5/16

ppp *f* *pp* *ppp* *fff*

B♭ cl

5:6

9:7

6:5

ff *p* *fff*

voice

[a]

[a]

[a]

[a]

[a]

[a]

[a]

[a]

[a]

[u]

10:13

10:9

f *pp* *p* *pp* *fff*

115

flute

5/16

4/8

7/16

15/32

5/16

p *p* *p* *p*

B♭ cl

p *p* *p* *p*

voice

you

all

120

flute

5/16

3/32

1/16

15/16

7/16

3/8

p *p* *p* *p* *p*

B♭ cl

p *p* *p* *p*

voice

try

the

dance

125

3 3 7 7 9

8 32 8 32 32

flute

B♭ cl

voice

p

p

p

be — -lov —

129

9 1 9 1

32 32 8 8

flute

B♭ cl

voice

p

p

p

-ed — one —