Richard Barrett

Politeia

2003-2011
13 amplified instruments

full score

Politeia

(2003-2011) for 13 amplified instruments

commissioned by the City of Liverpool as part of *CONSTRUCTION*

duration: approximately 9 minutes

instrumentation:

(a) QUINTET

recorders (1 player) – tenor, bass and 2 sopranos

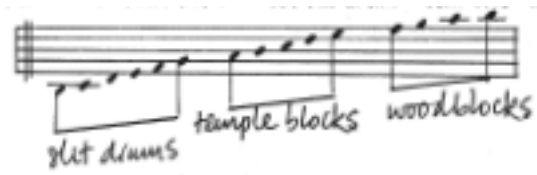
flugelhorn in Bb with harmon mute

The tubing connected to the third valve is to be pulled out to the point where the resultant pitch is a quartertone flatter than normal. Fingerings are therefore given for all non-chromatic pitches. The tubing connected to the fourth valve is to be removed altogether.

percussion (1 player)

4 high woodblocks
5 temple blocks (not pentatonic!)
3 slit drums (2 pitches each)

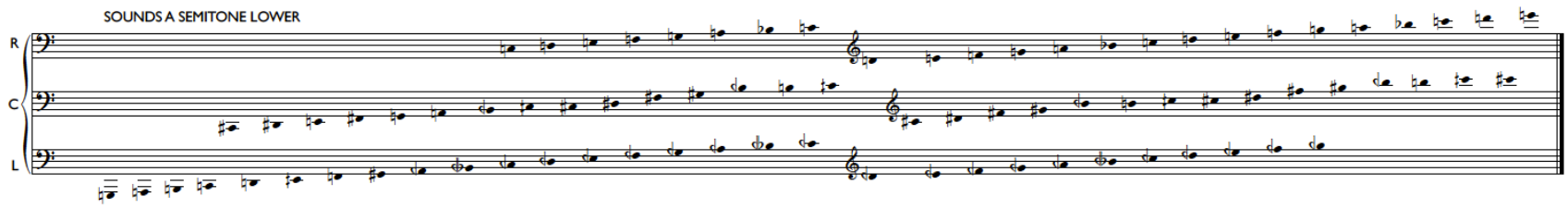
The above instruments should form a single "scale" of 15 pitches so that the lowest woodblock is higher in pitch than the highest templeblock, and the lowest templeblock higher than the highest slit drum pitch. The "instrument" formed by the combination of slit drums and blocks is notated thus:



marimba (4 octaves C-c´´´)

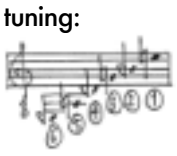
baroque triple harp (A = 415Hz)

tuning:



electric guitar (hybrid electric/acoustic guitar) with E-Bow, effects processor and pedals - see below

tuning:



(quartertones are notated as such, and the required string is indicated throughout)

(b) OCTET

tenor saxophone

baritone saxophone

bass saxophone

bassoon

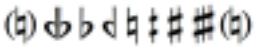
trombone (tenor-bass)

violin

viola

cello

The score is at **playing pitch**: flugelhorn sounds a major second lower, guitar and bass recorder one octave lower, harp one semitone lower, tenor saxophone a major ninth lower, baritone saxophone an octave and a major sixth lower, bass saxophone two octaves and a major second lower.
No vibrato.
All **transitions** including glissandi as smooth as possible
All **trills, tremoli and grace-notes** as fast as possible. Grace-note groups separated from notated durations by dotted "barlines" are *added* to the notated durations. Otherwise they are subtracted from the notated duration in which they occur.

Quartertones:  Arrows attached to accidentals (wind parts) indicate smaller intervals, whose precise pitch is to be inferred from the fingering.

Dynamics: The dynamics given in the score are absolute, ie. after amplification: where bass recorder and flugelhorn are both marked *p* what they might actually be *playing* relative to one another is *f* and *pp* respectively, brought into balance at the mixing desk. Dynamic changes in the recorder part should also be realised by varying the distance from the instrument to the microphone as much as by using alternative fingerings.

All instruments:] = abrupt cutoff of sound –cut off airstream with the tongue (winds) or damp all sound from indicated strings/percussion instruments.

Recorder dynamics:

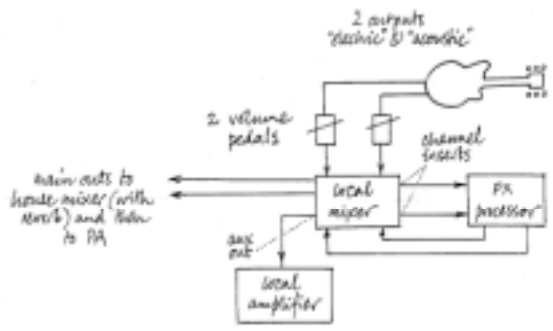
Dynamic changes should be realised with a combination of breath-pressure (for relative intensity) and moving the instrument relative to the microphone (for volume). The notated pitches indicate *fingerings* (and therefore also timbres) rather than precise resultants. Dynamic profiles of phrases will accordingly be more complex than those notated. A wide range of timbral shades, rather than consistency of tone, is the intention. For multiphonic, very slight shading of some fingerings might be becessary to obtain optimal timbre and/or stability.

Percussion notations:

Guitar notations:

(a) Crescendi on single notes imply the use of one or both of the two volume pedals (one for electric and one for acoustic outputs), which should be set so that when the pedal is fully up no signal passes through at all.
(b) Fingernail technique (or E-Bow) is assumed throughout, although plectra may be used where convenient.
(c) For natural harmonics, the fingered pitch is notated using diamond-shaped noteheads.
(d) *msp* and *mst* indicate *molto sul ponticello* and *molto sul tasto* respectively.

Guitar setup



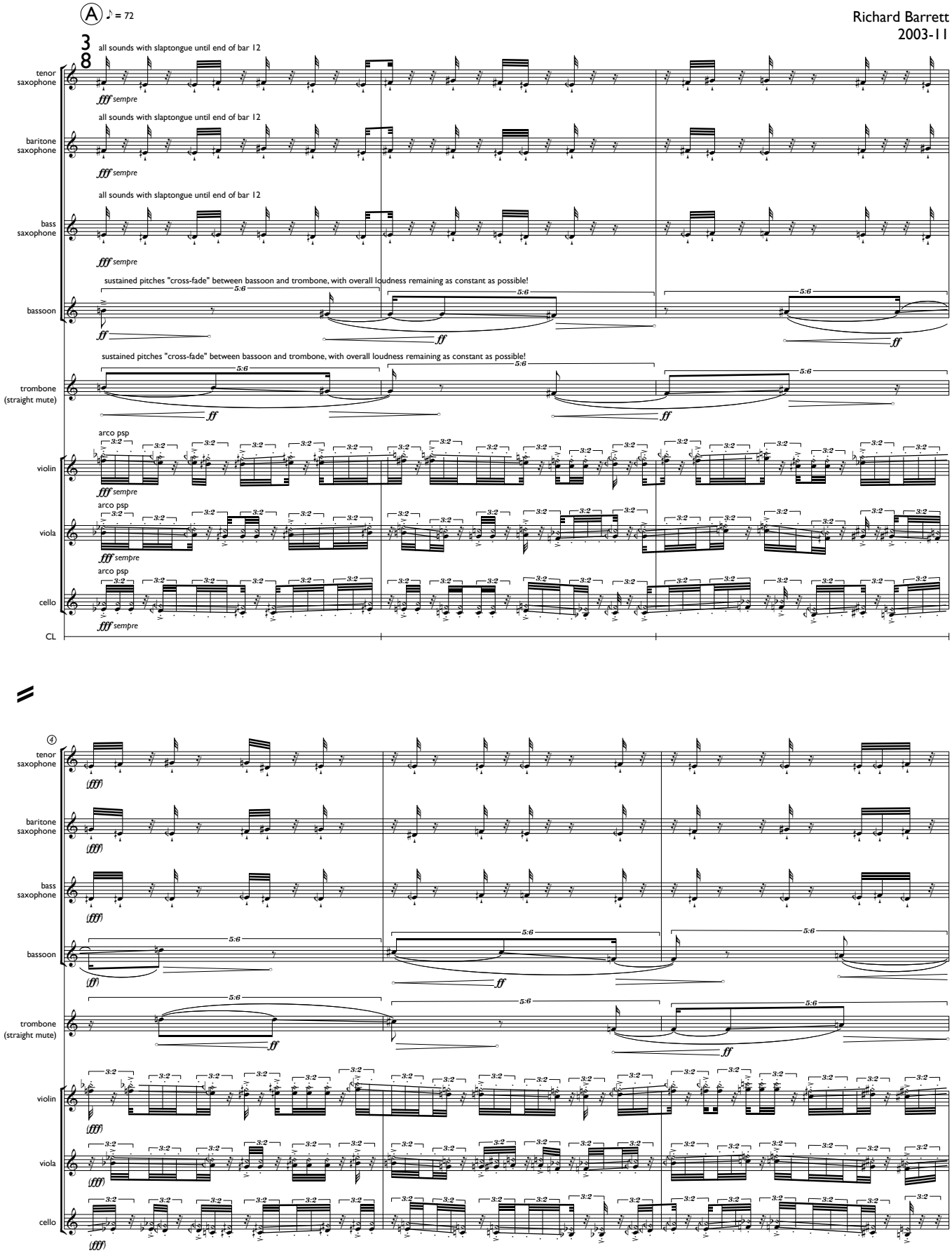
Each of the five parts uses a different processor setting:

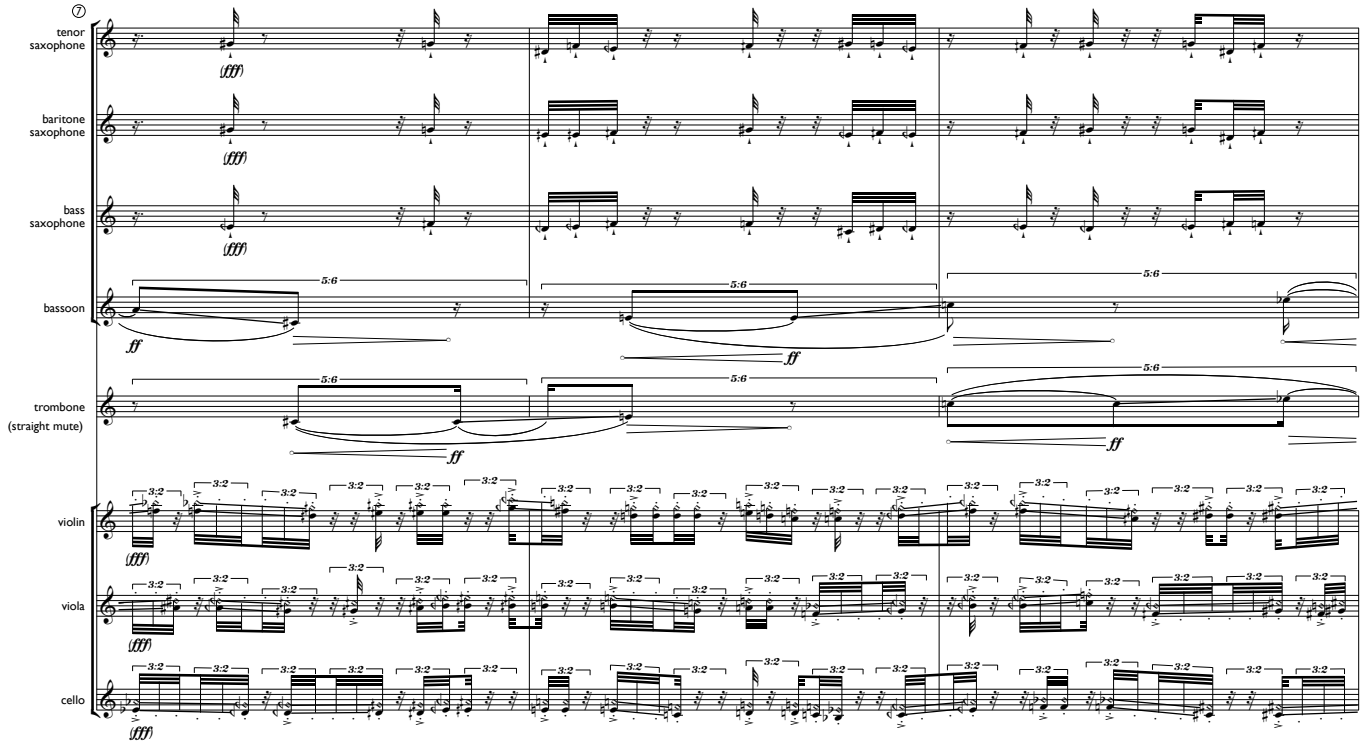
1 should, with the E-Bow, combine with the sounds of recorder and (muted) flugelhorn so as to produce a coherent but heterogeneous trio of sustaining instruments.
2 applies equalisation to the acoustic output of the guitar so as to merge with the (amplified) baroque harp into a single complex instrument.
3 should produce an incisive sound (but still capable of sustaining), equal in volume and presence but distinguishable in timbre between the acoustic and electric outputs. No distortion!
4 should be similar to 1 but more "soloistic" – more high-frequency content (distortion?), perhaps depending on (triggered by) input volume so as to react differently to fingering- and string-changes.
5 should be similar to 1 but more blended with recorders and (unmuted) flugelhorn.

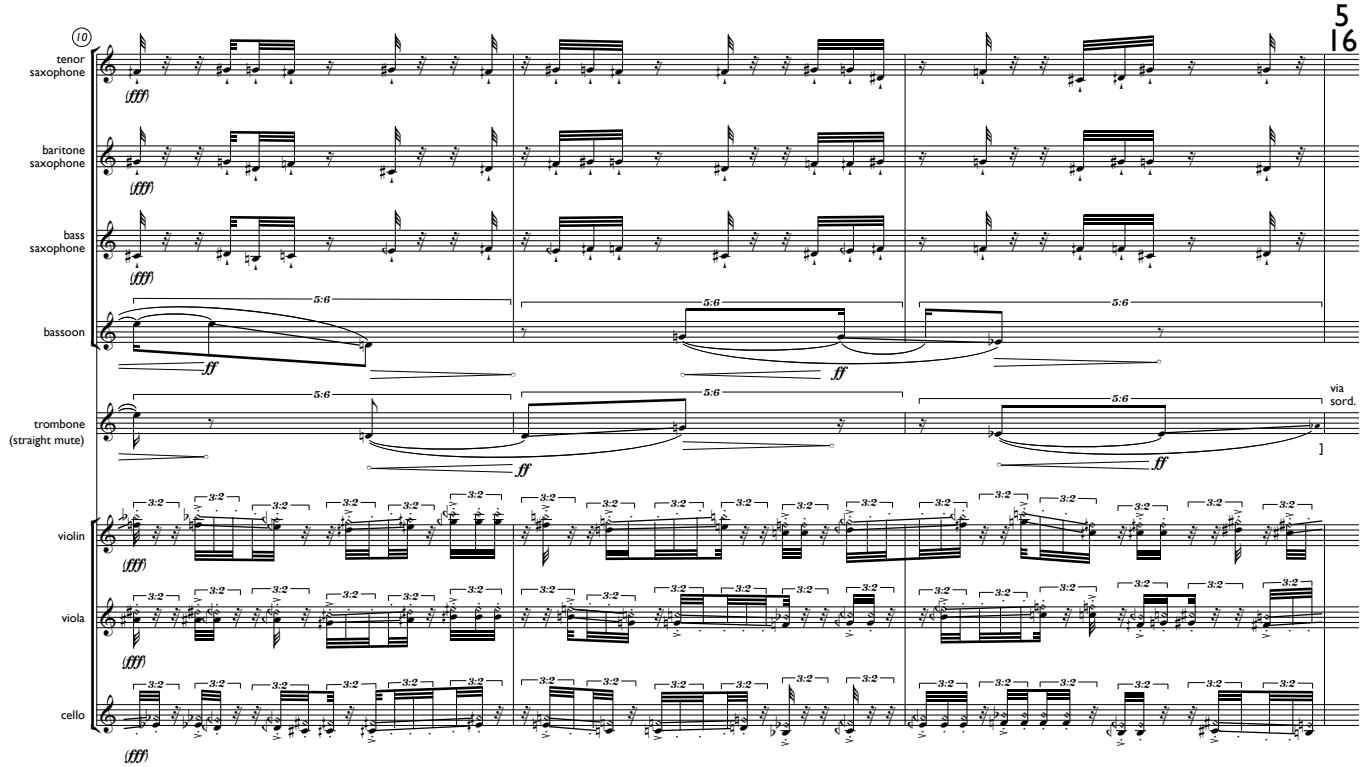
Politeia is a component of ***CONSTRUCTION (resistance & vision* part 8)**. The music for the quintet was performed under the title *Melos* by ELISION in November 2006, with a part for live electronics which was subsequently replaced by the instrumental octet. The original quintet is no longer performable as such.

Politeia

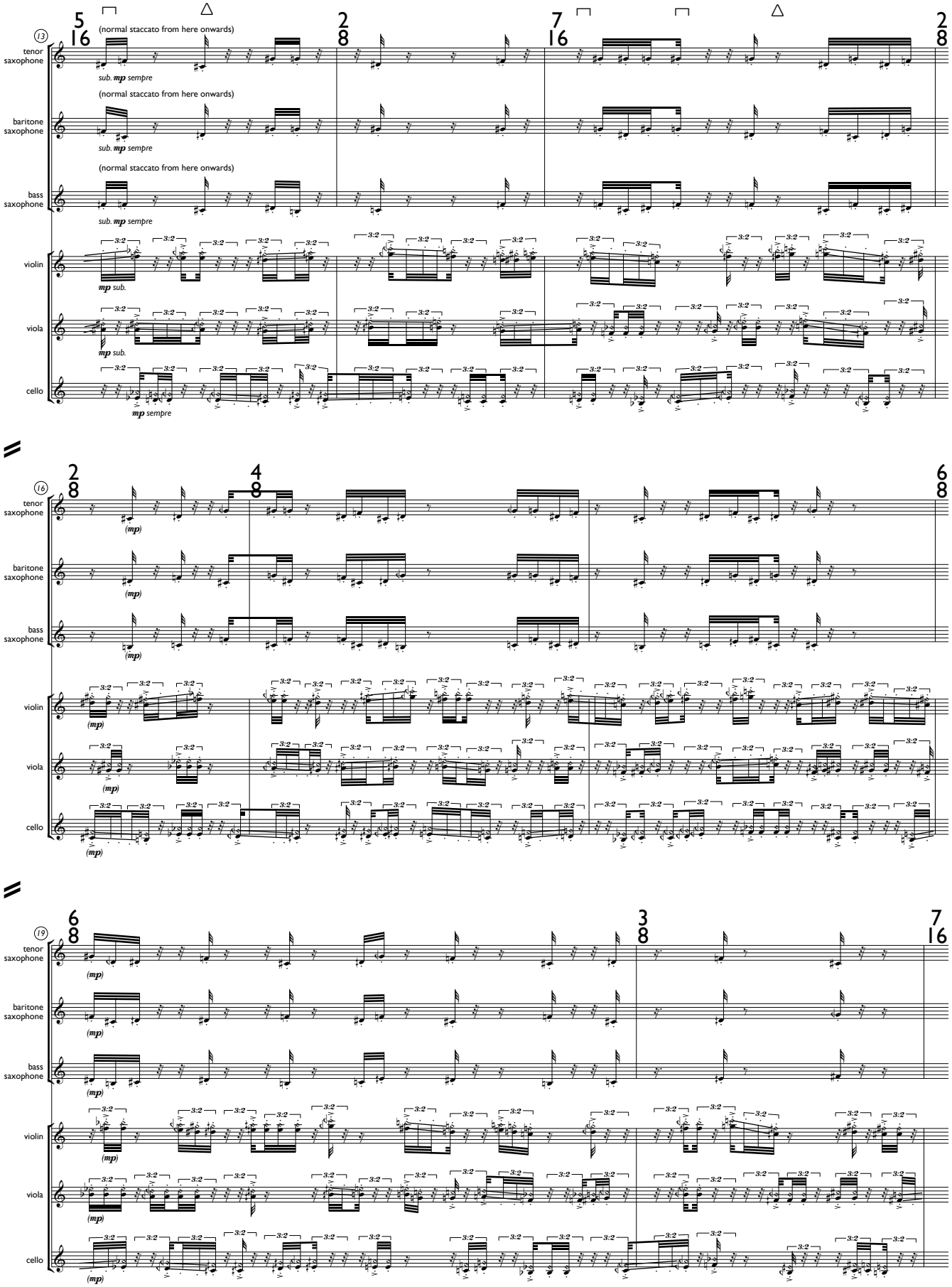
Richard Barrett
2003-11

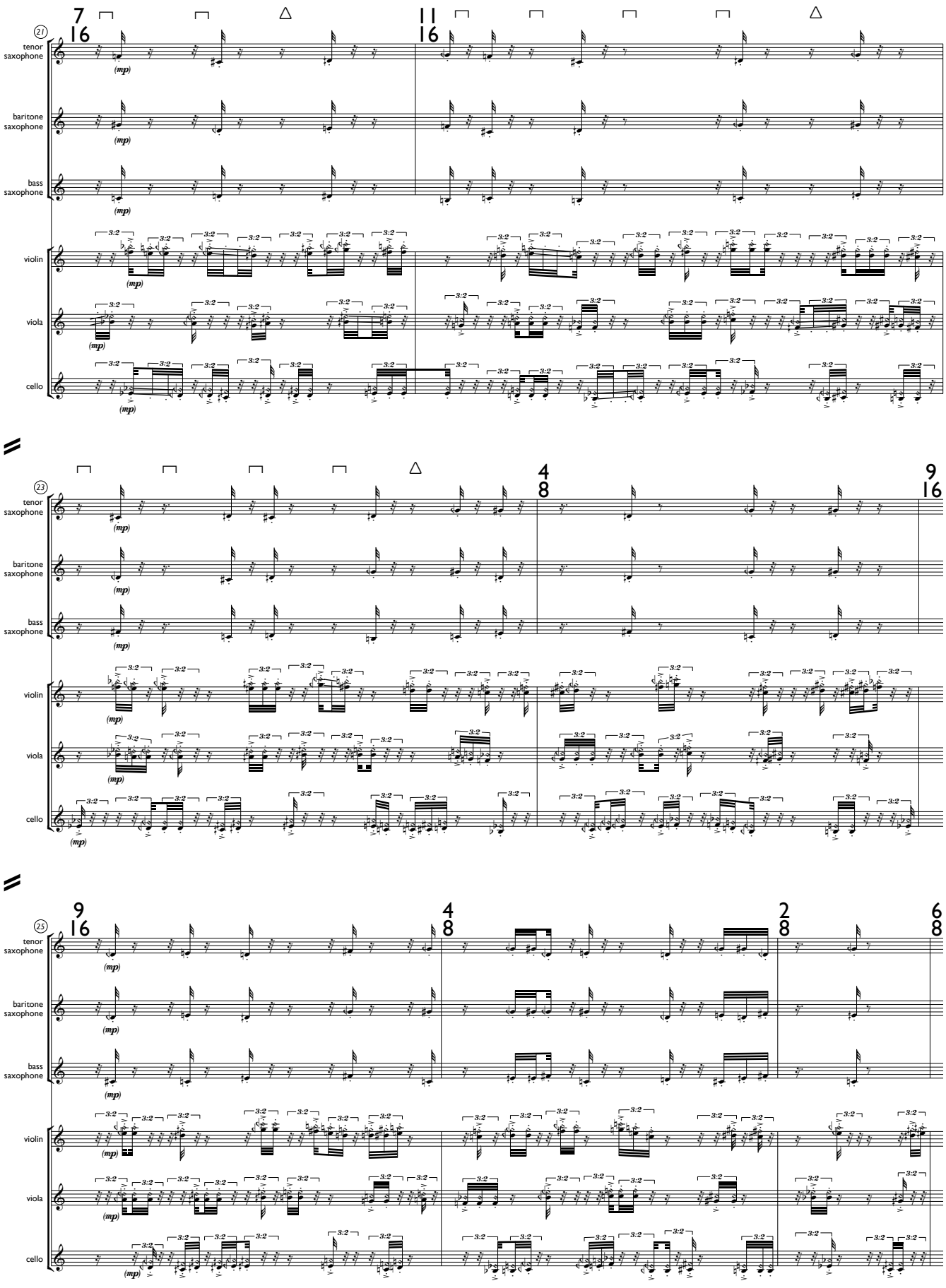


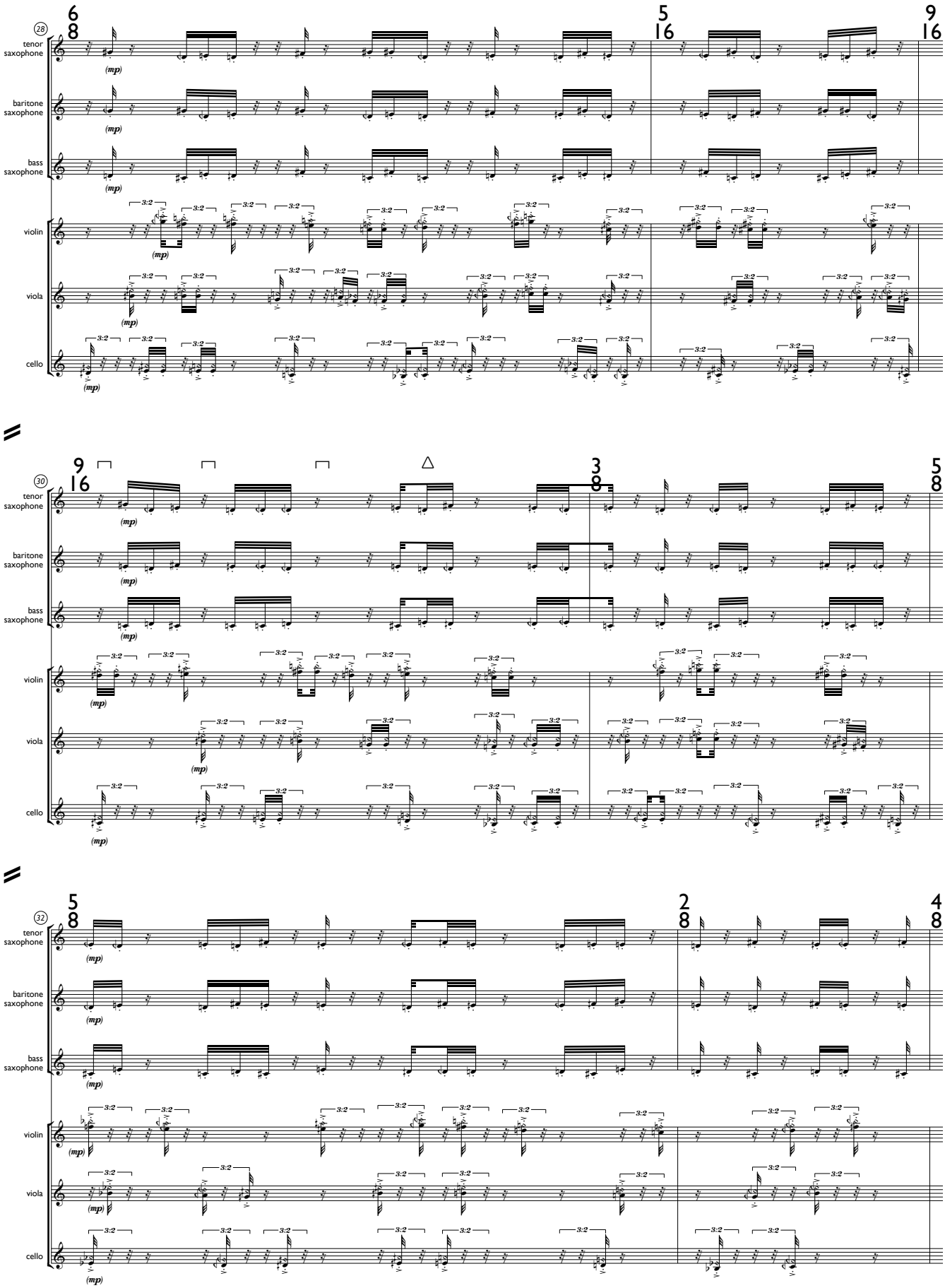

⑦
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone (straight mute)
violin
viola
cello
(fff)
ff
5:6
3:2

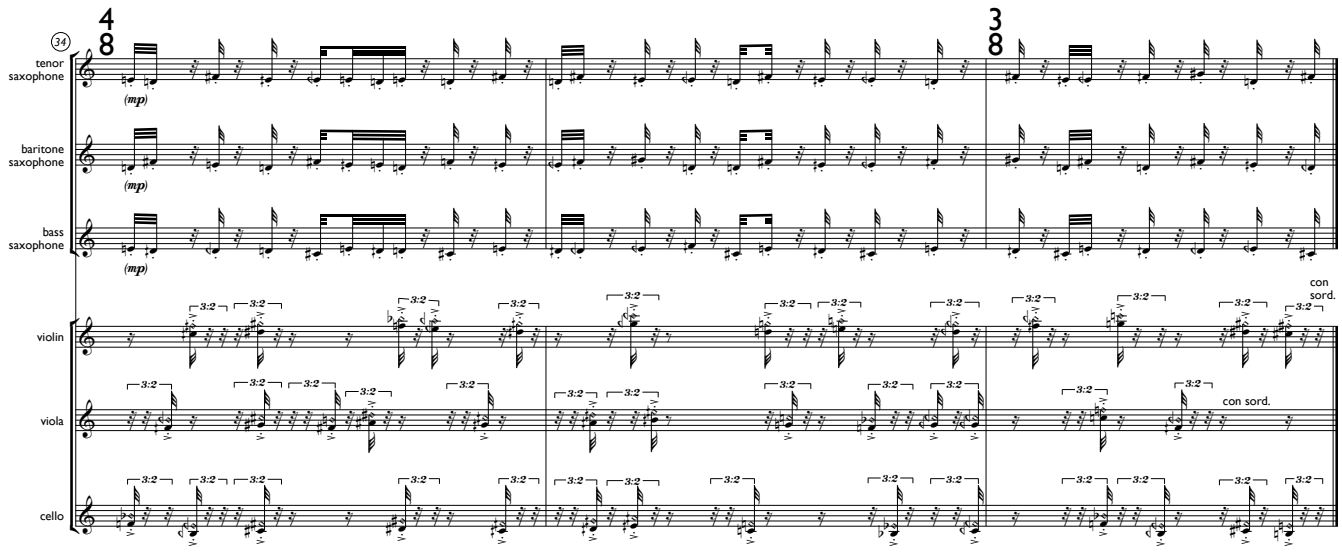

⑩
5
16
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone (straight mute)
violin
viola
cello
via sord.
(fff)
ff
5:6
3:2

Ⓑ The quintet (recorder, flugelhorn, marimba, harp and guitar) enters here and plays conducted alongside the saxes and strings until the end of bar 36

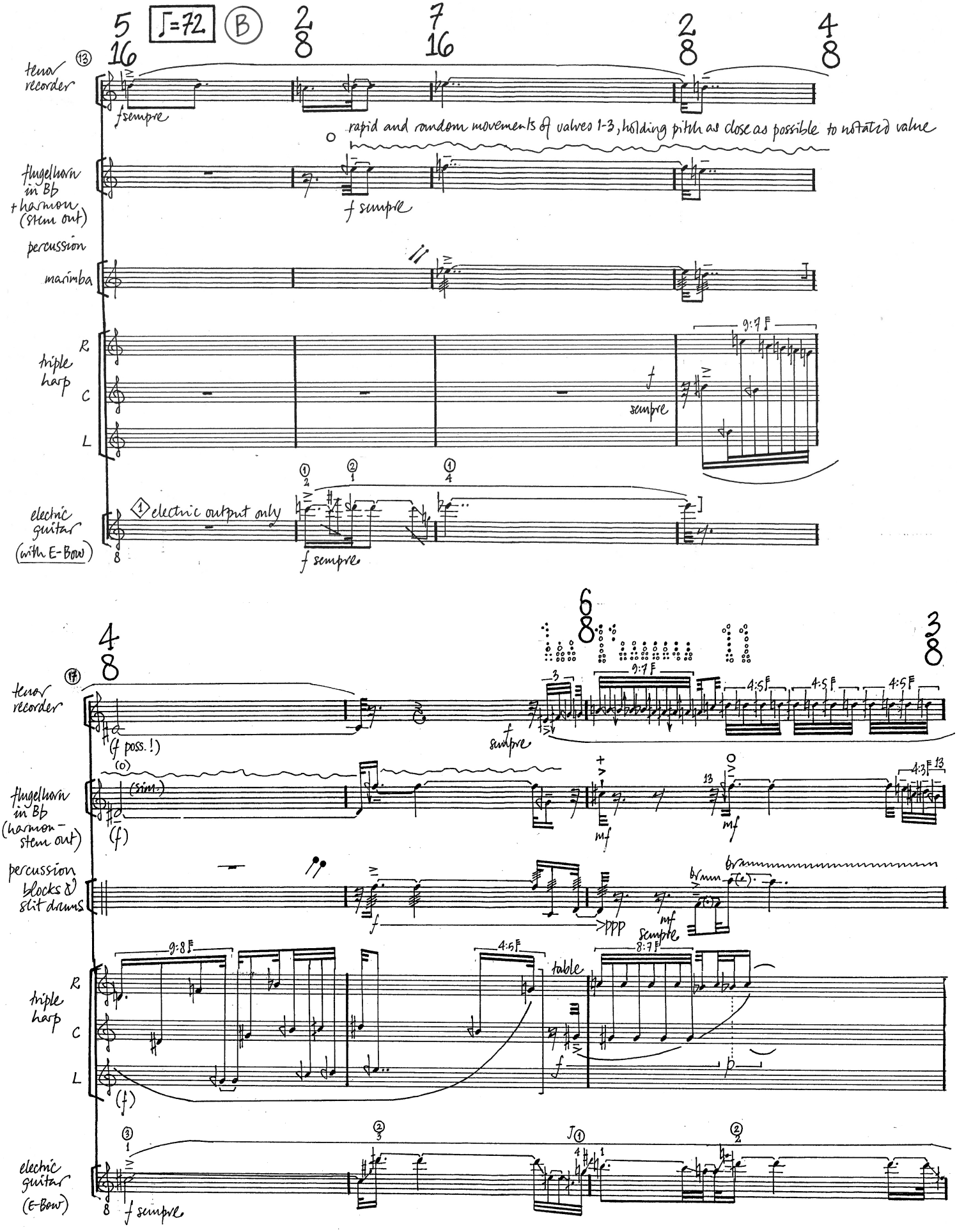


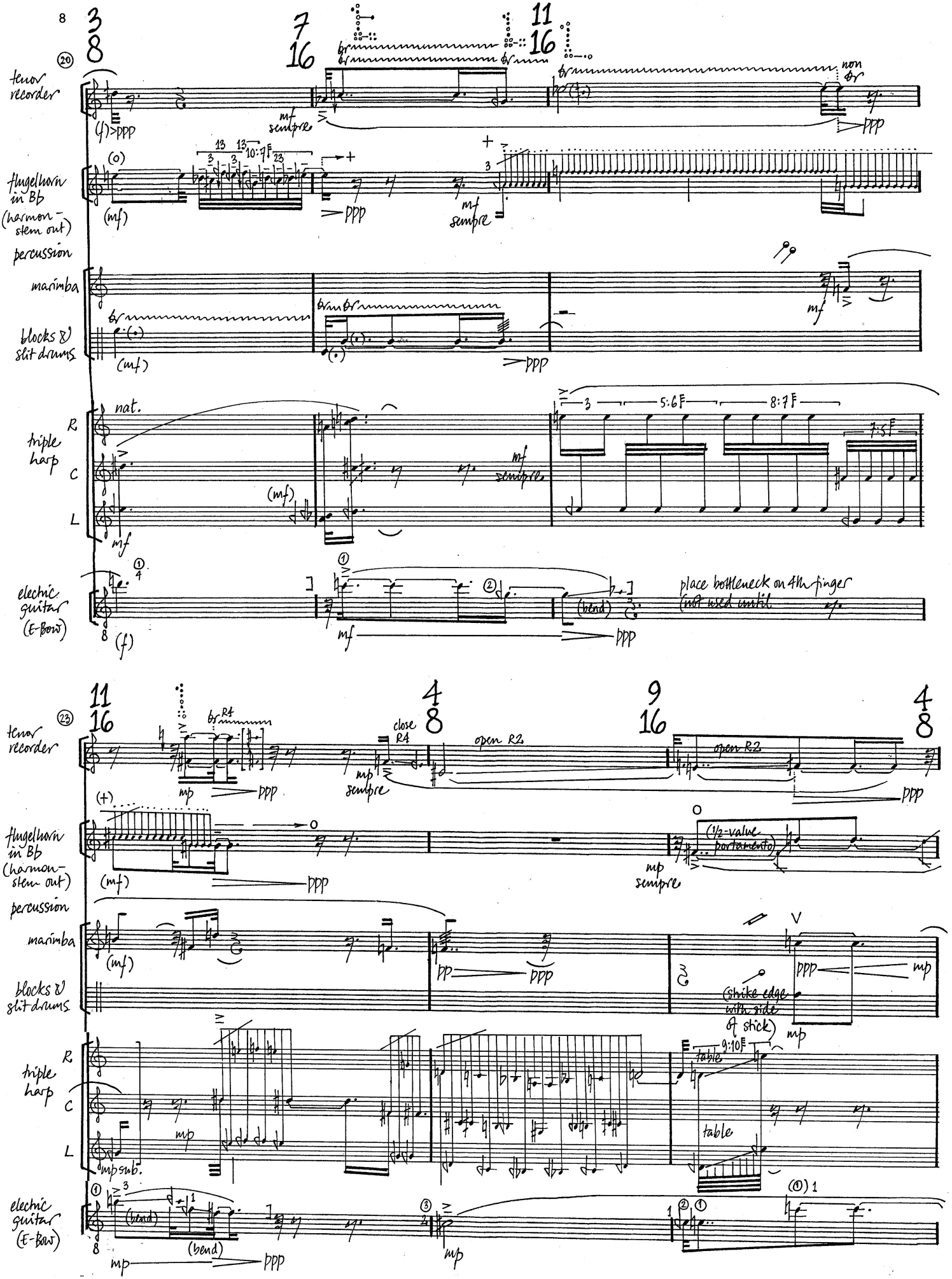

21
23
25
tenor saxophone
baritone saxophone
bass saxophone
violin
viola
cello
(mp)
3:2

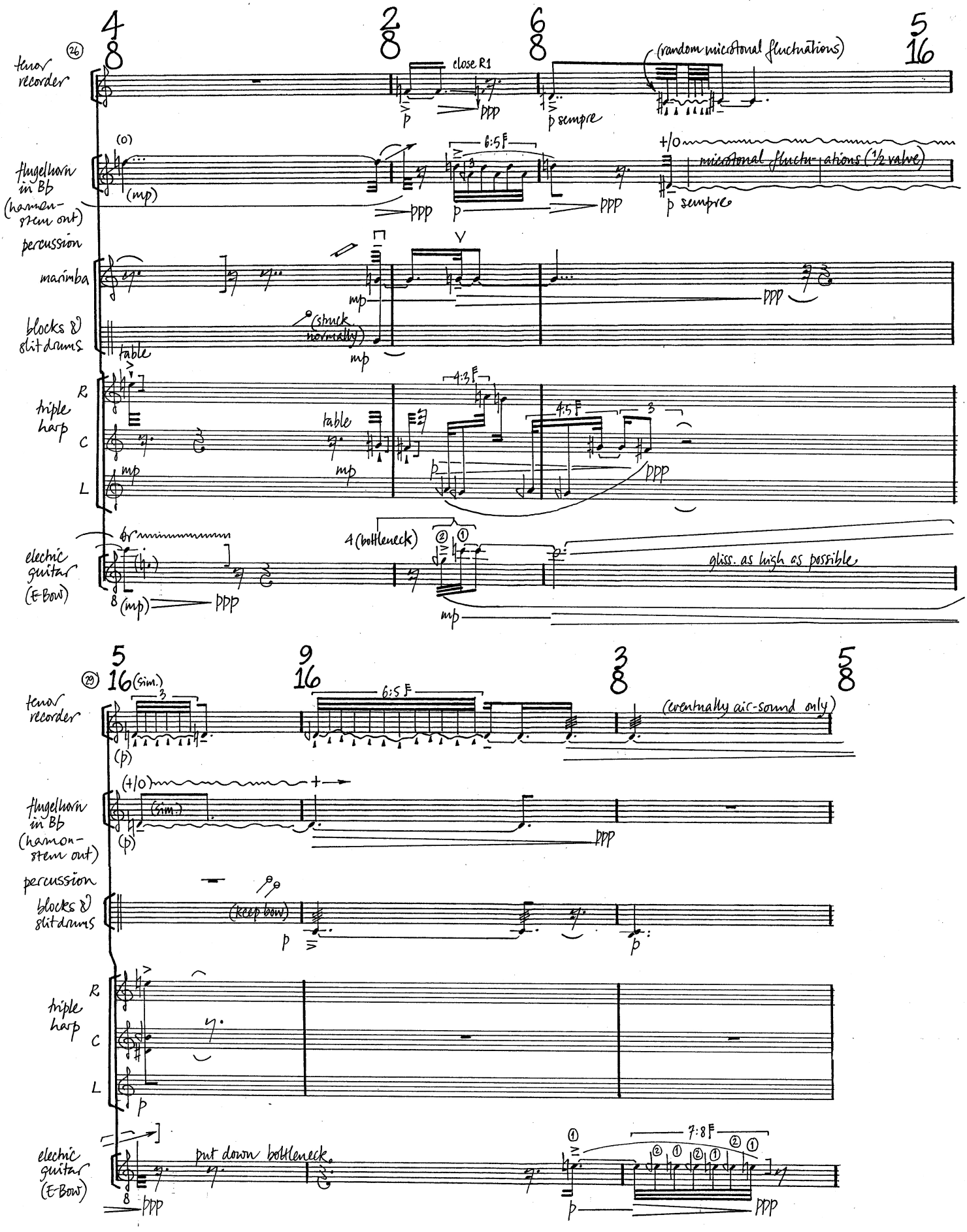

28
30
32
tenor saxophone
baritone saxophone
bass saxophone
violin
viola
cello
(mp)
3:2

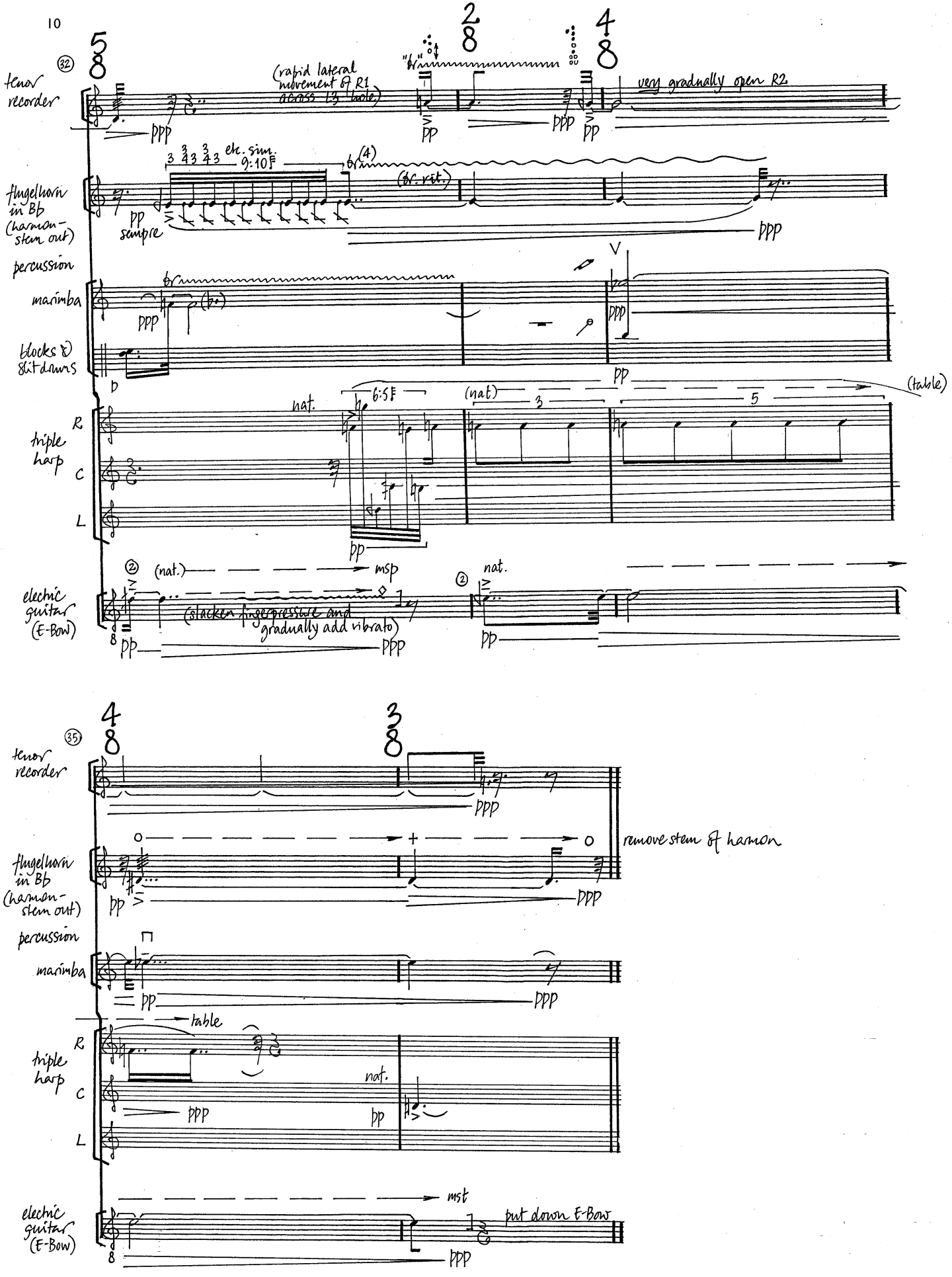

34
4
8
3
8
tenor saxophone
baritone saxophone
bass saxophone
(mp)
violin
viola
cello
con sord.
3:2

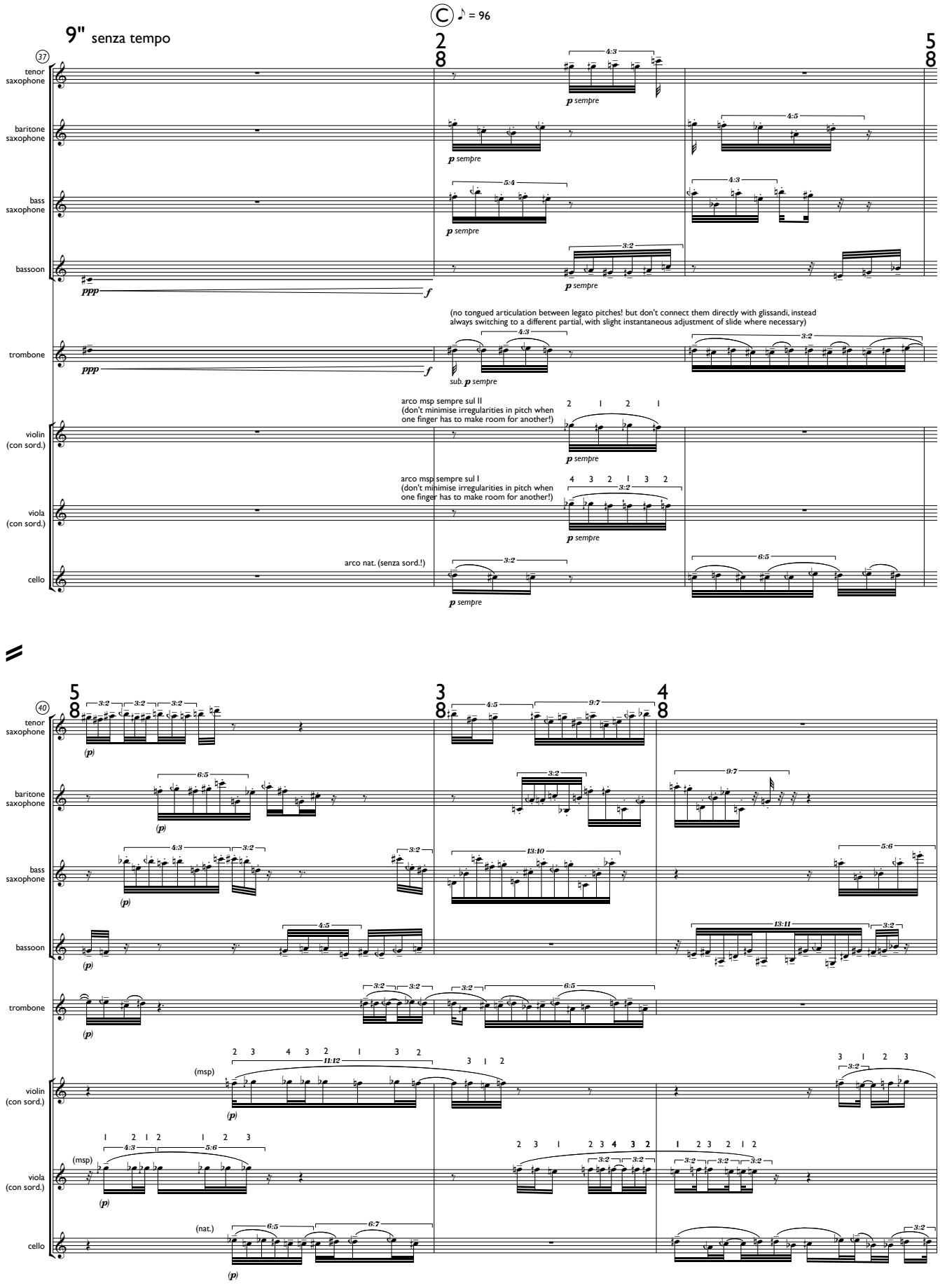
section A: tacet (12 bars of 3/8; 30 seconds)
section B is conducted together with the octet

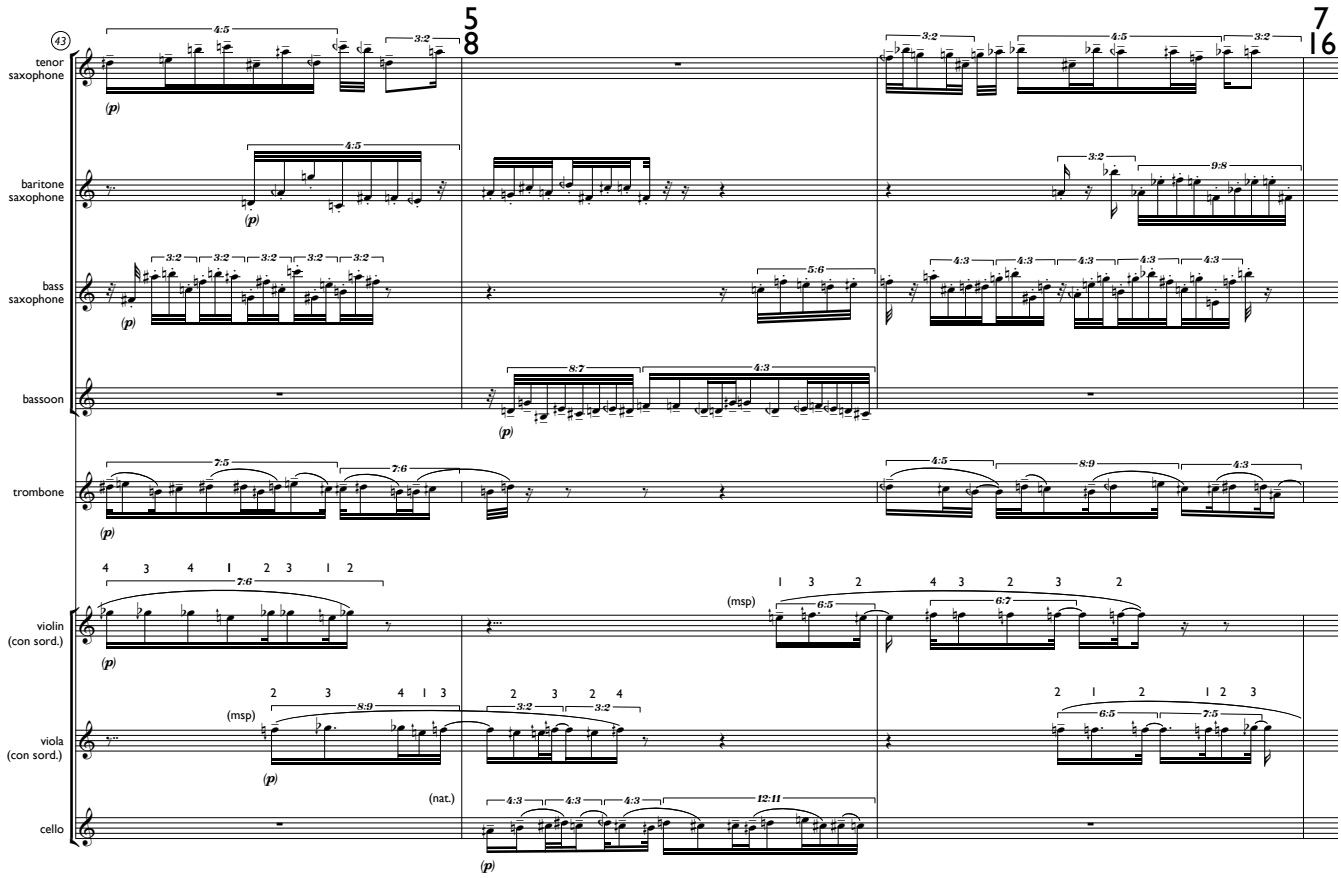


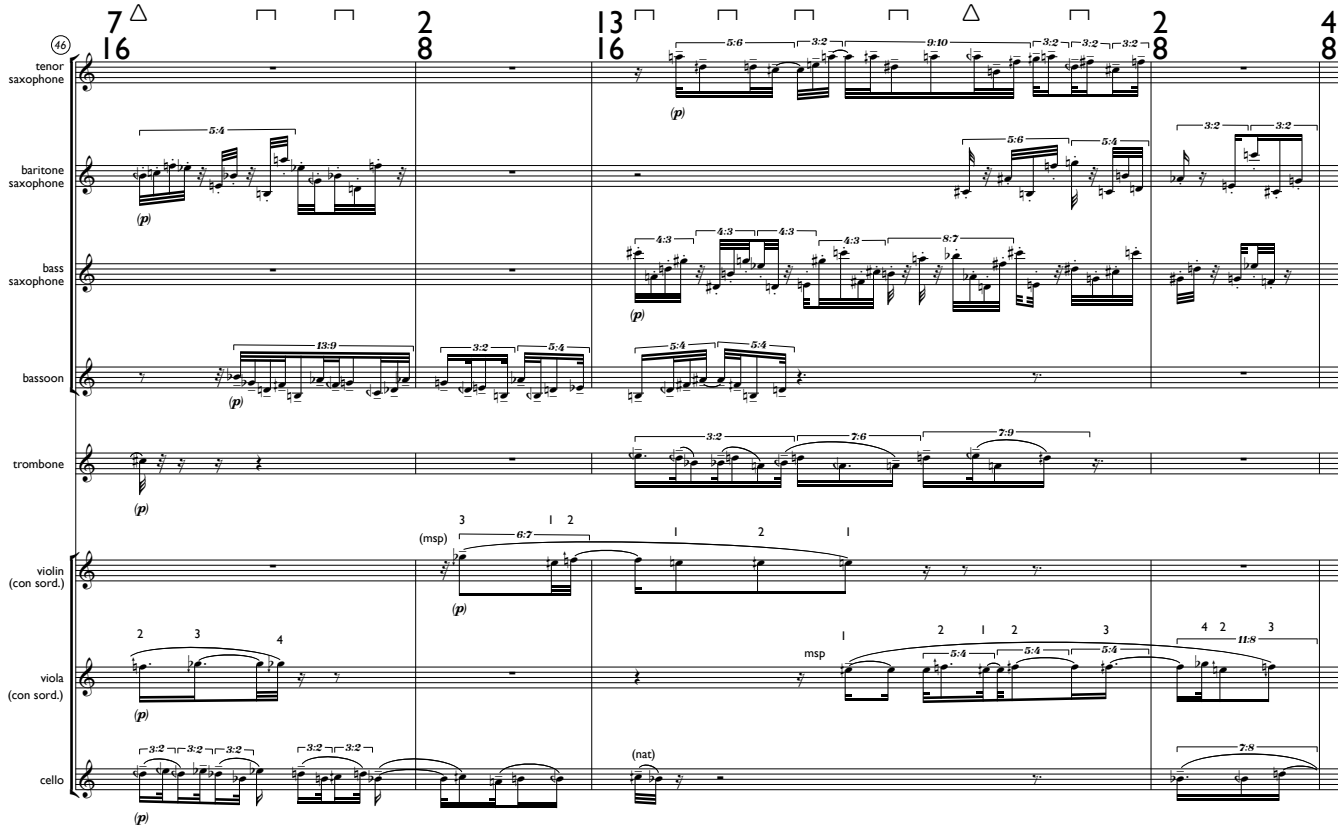

tenor recorder
flugelhorn in Bb (harmon – stem out)
percussion
marimba
blocks & slit drums
triple harp
R
C
L
electric guitar (E-Bow)
mf sempre
ppp
nat.
(bend)
place bottleneck on 4th finger (not used until)
close R4
open R2
(½-value portamento)
(strike edge with side of stick)
table
mp sempre
mp sub.

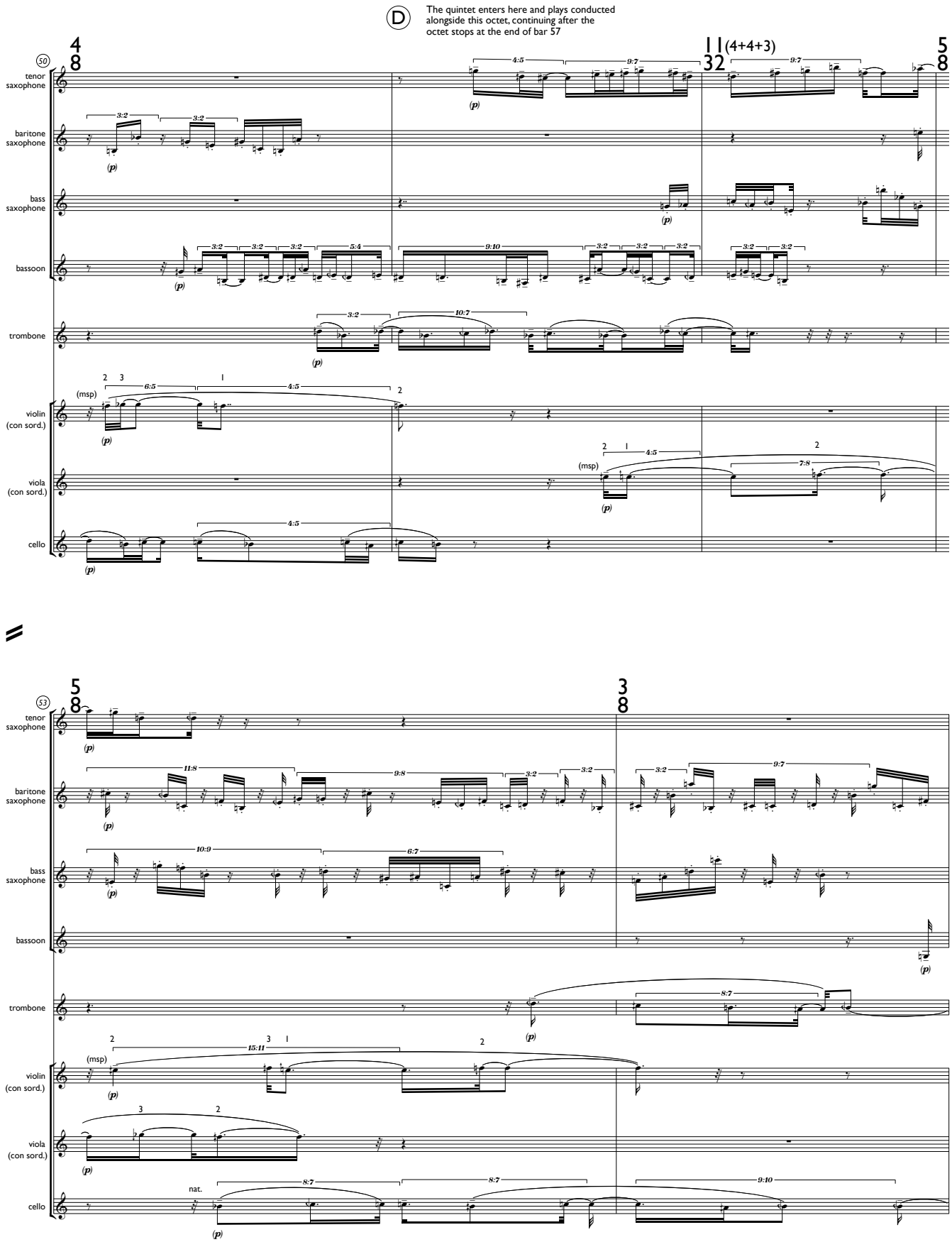

(26)
tenor recorder
close R1
(random microtonal fluctuations)
flugelhorn in Bb (harmon-stem out)
(0)
(mp)
6:5
+/0
microtonal fluctuations (½ valve)
p sempre
percussion
marimba
(struck normally)
blocks & slit drums
table
triple harp
R
C
L
4:3
4:5
electric guitar (E-Bow)
4 (bottleneck)
gliss. as high as possible
(29)
(sim.)
(eventually air-sound only)
(keep bow)
put down bottleneck.
7:8

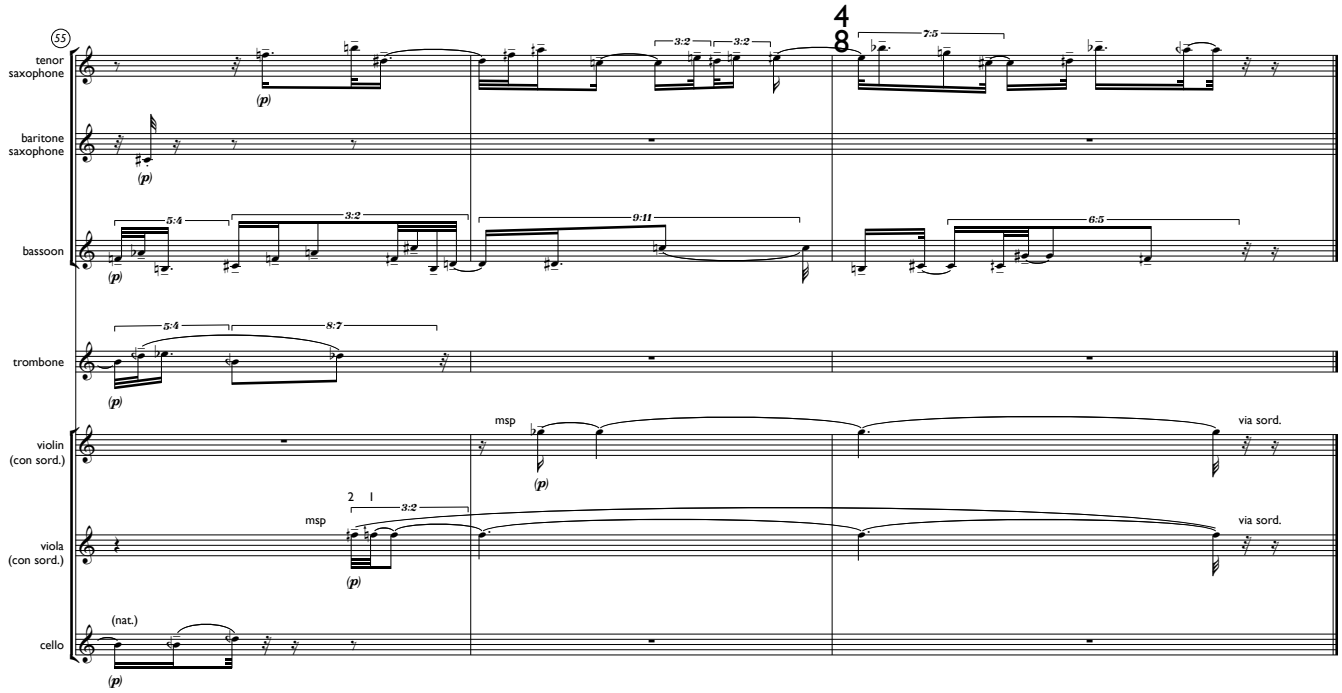

(32)
tenor recorder
(rapid lateral movement of R1 across 1/3 hole)
"br"
very gradually open R2
ppp
pp
ppp
pp
3 3 3 3 3 3 etc. sim.
9:10
br (4)
(br. rit.)
flugelhorn in Bb (harmon-stem out)
pp sempre
ppp
percussion
marimba
ppp
(br.)
blocks & slit drums
pp
ppp
pp
(table)
nat.
6:5
(nat)
3
5
triple harp
R
C
L
pp
(nat.)
msp
nat.
electric guitar (E-Bow)
(slacken fingerpressure and gradually add vibrato)
pp
ppp
pp
(35)
tenor recorder
ppp
remove stem of harmon
flugelhorn in Bb (harmon-stem out)
pp
ppp
percussion
marimba
pp
ppp
table
triple harp
R
C
L
ppp
nat.
pp
mst
put down E-Bow
electric guitar (E-Bow)
ppp


9" senza tempo
♪ = 96
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
violin (con sord.)
viola (con sord.)
cello
(no tongued articulation between legato pitches! but don't connect them directly with glissandi, instead always switching to a different partial, with slight instantaneous adjustment of slide where necessary)
arco msp sempre sul II (don't minimise irregularities in pitch when one finger has to make room for another!)
arco msp sempre sul I (don't minimise irregularities in pitch when one finger has to make room for another!)
arco nat. (senza sord.!)
(msp)
(nat.)

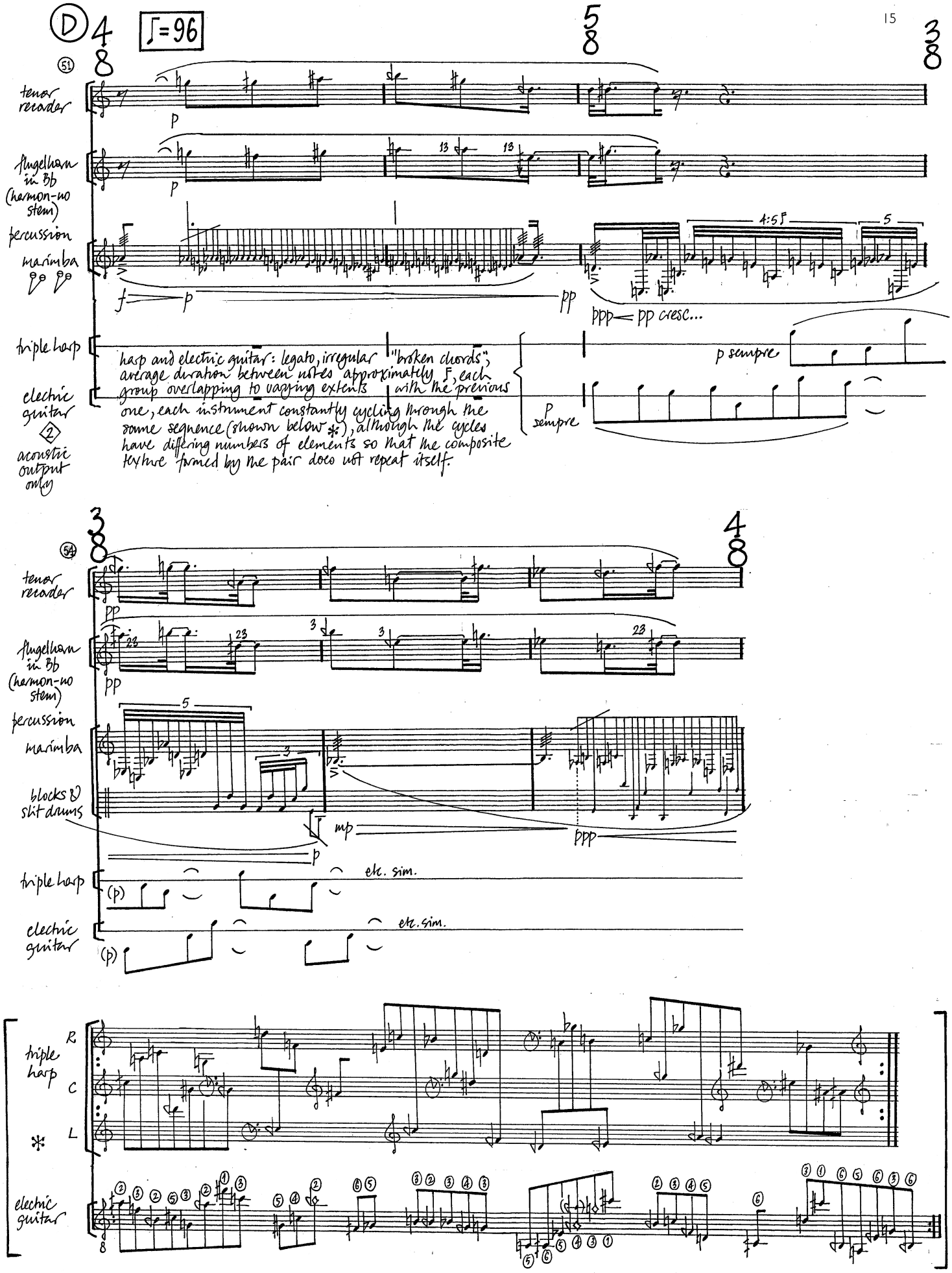

43
5/8
7/16
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
violin (con sord.)
viola (con sord.)
cello
(p)
(msp)
(nat.)

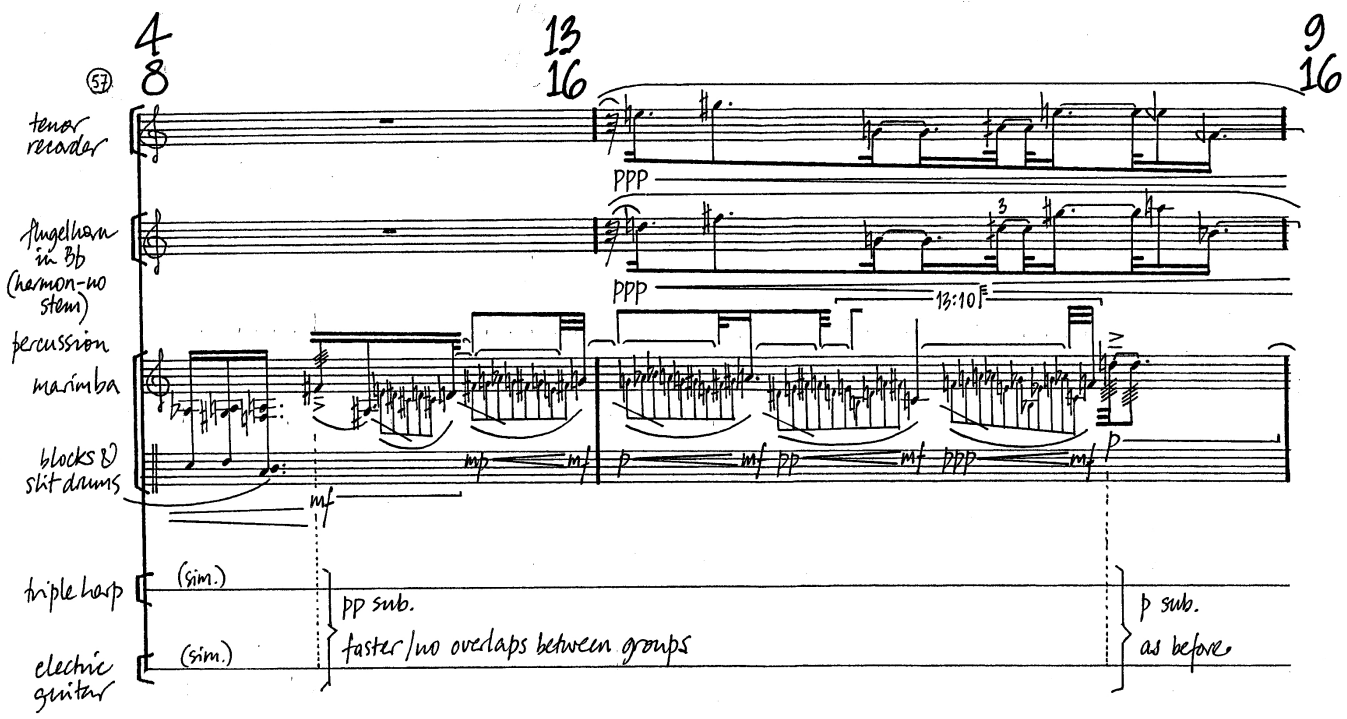

46
7/16
2/8
13/16
2/8
4/8
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
violin (con sord.)
viola (con sord.)
cello
(p)
(msp)
(nat.)
msp

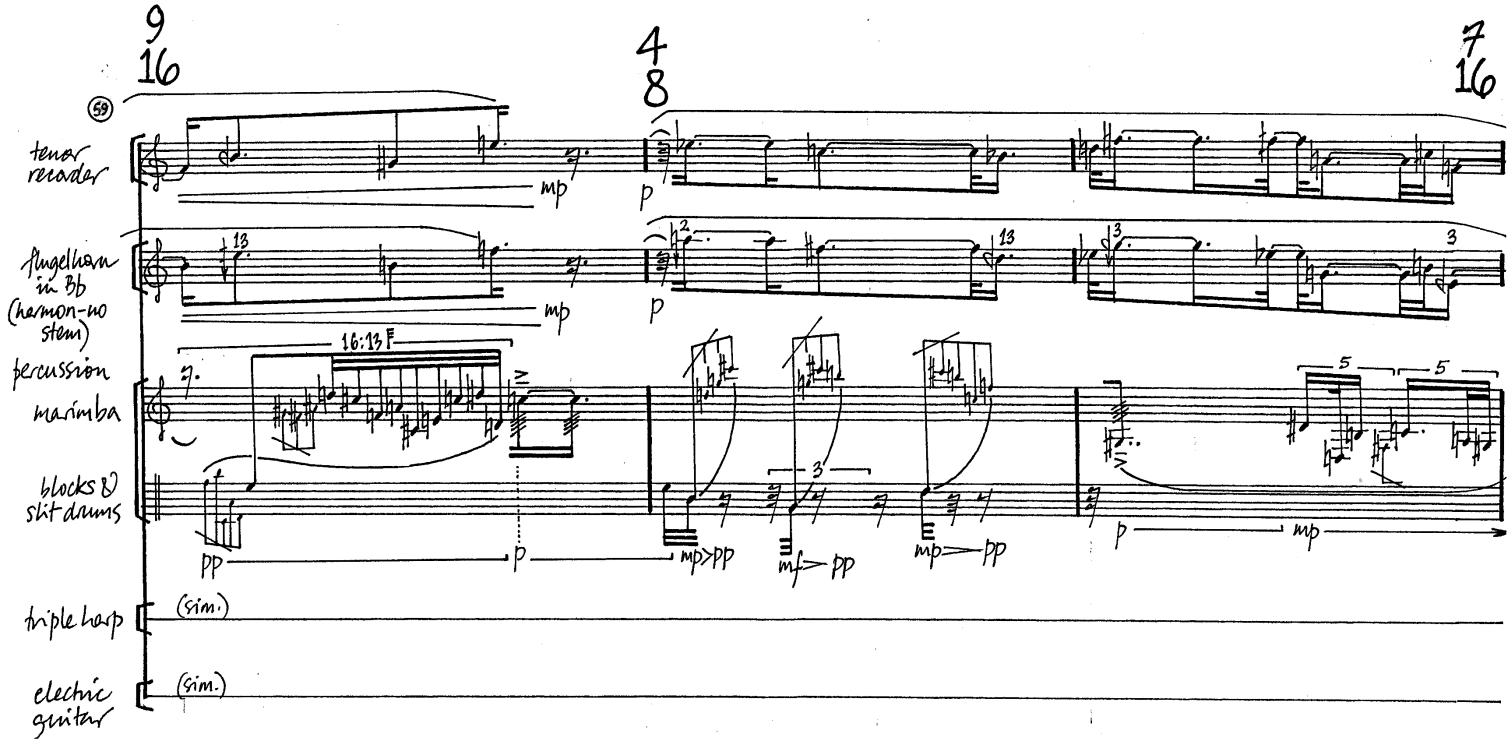

D
The quintet enters here and plays conducted alongside this octet, continuing after the octet stops at the end of bar 57
50
4/8
11/32 (4+4+3)
5/8
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
violin (con sord.)
viola (con sord.)
cello
(msp)
(p)
53
5/8
3/8
nat.

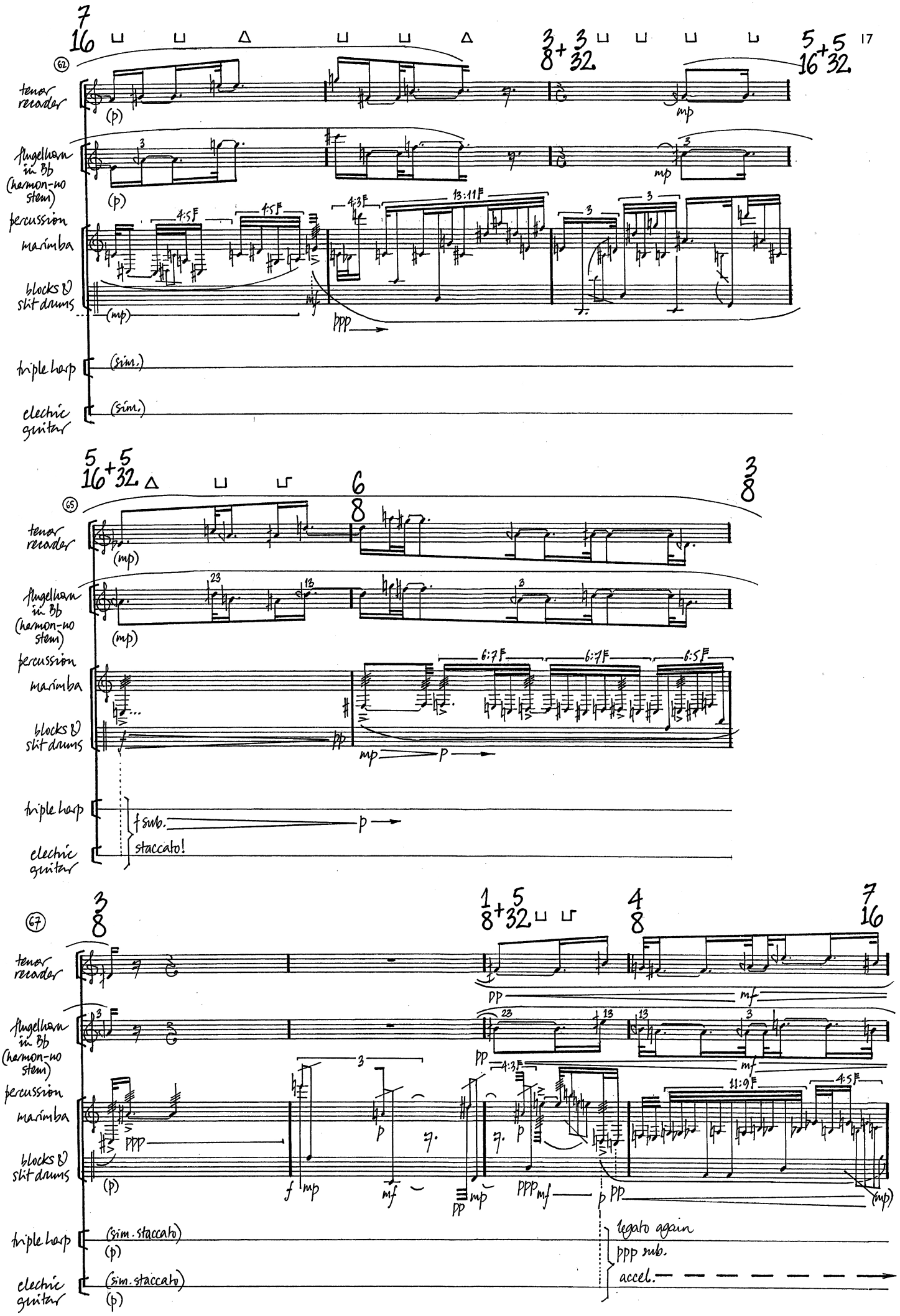


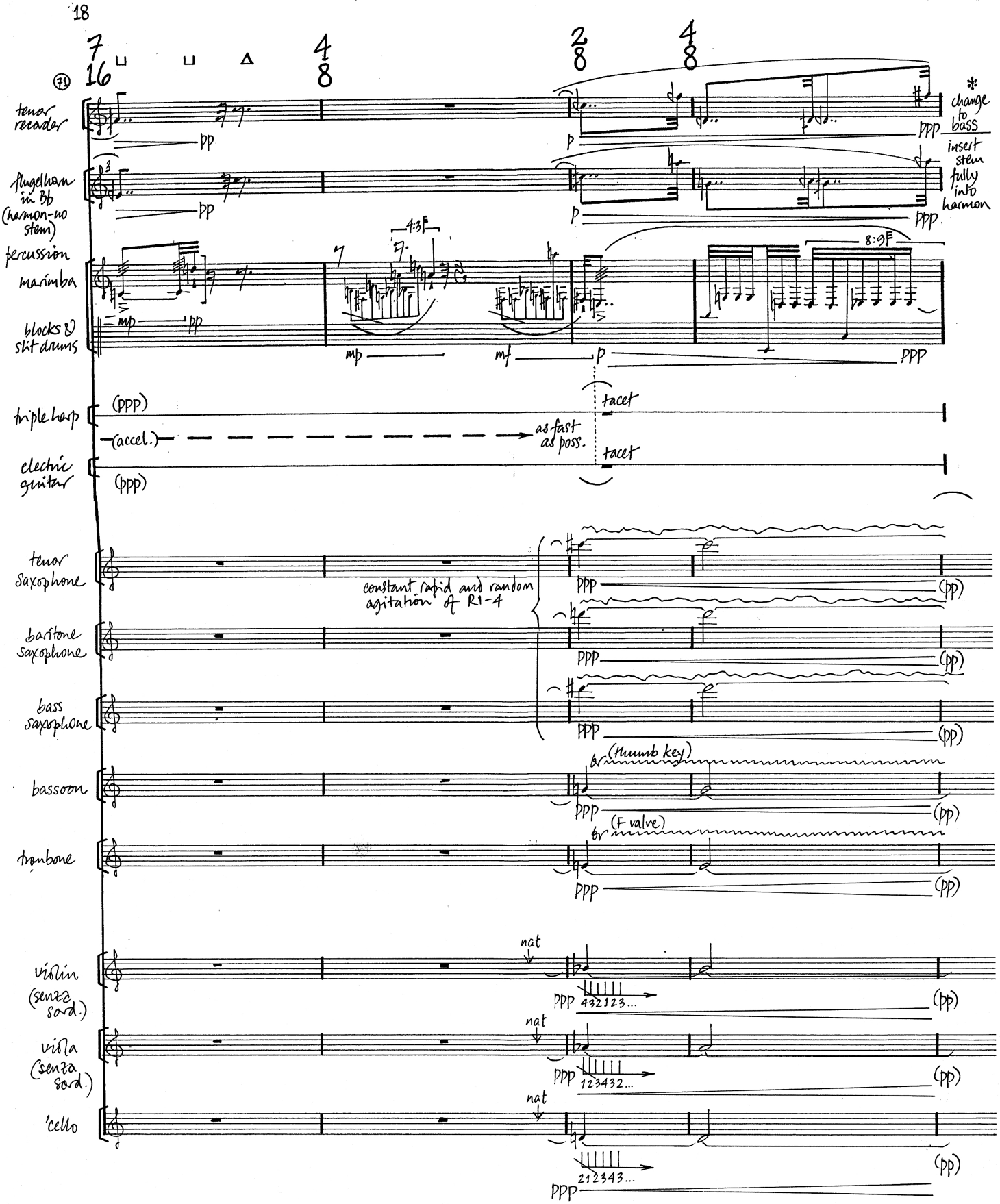
(quintet continues; octet rejoins at bar 73)

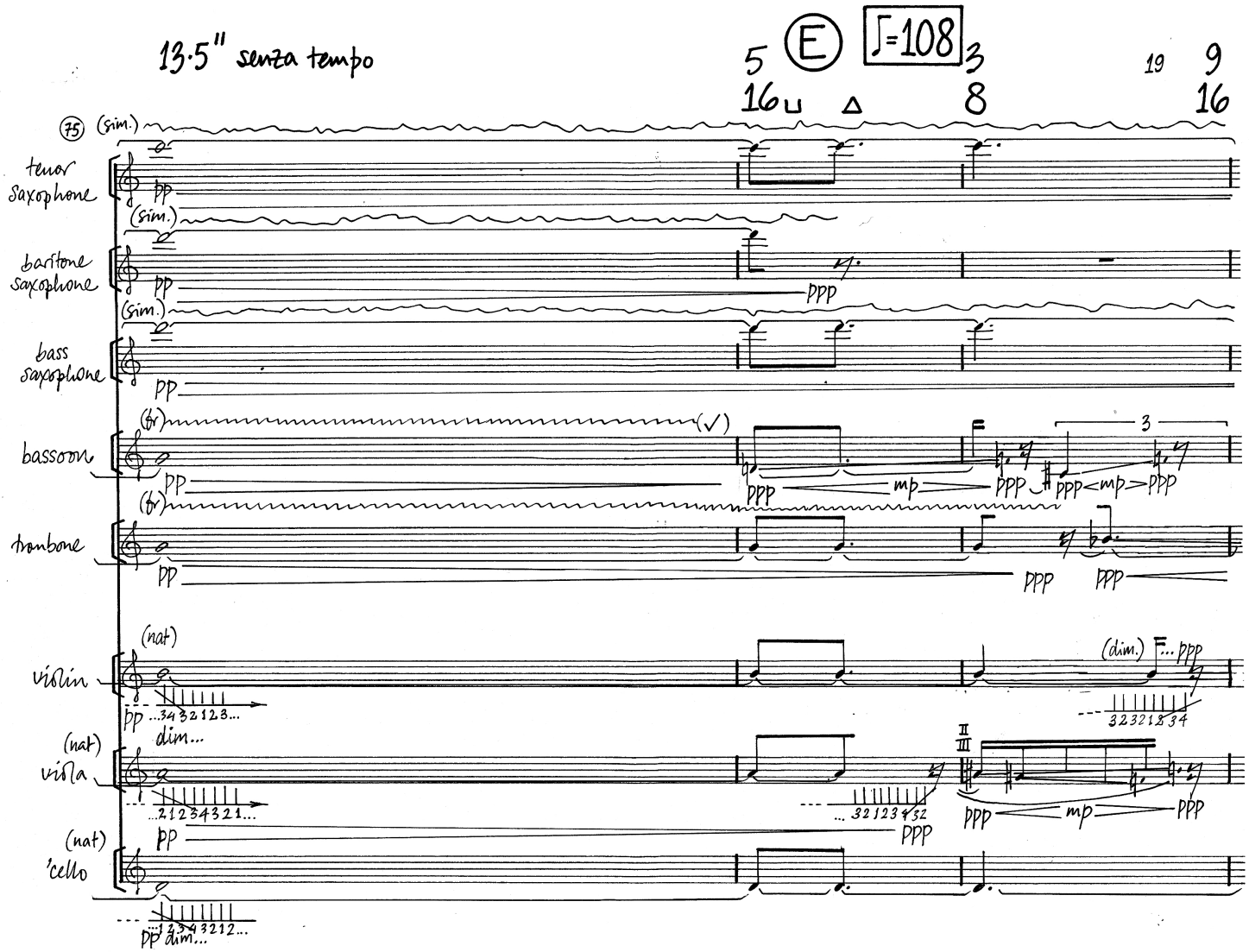

D
♩=96
51
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
triple harp
electric guitar
2
acoustic output only
harp and electric guitar: legato, irregular "broken chords"; average duration between notes approximately F, each group overlapping to varying extents with the previous one, each instrument constantly cycling through the same sequence (shown below *), although the cycles have differing numbers of elements so that the composite texture formed by the pair does not repeat itself.
p sempre
54
blocks & slit drums
etc. sim.
R
C
L
*

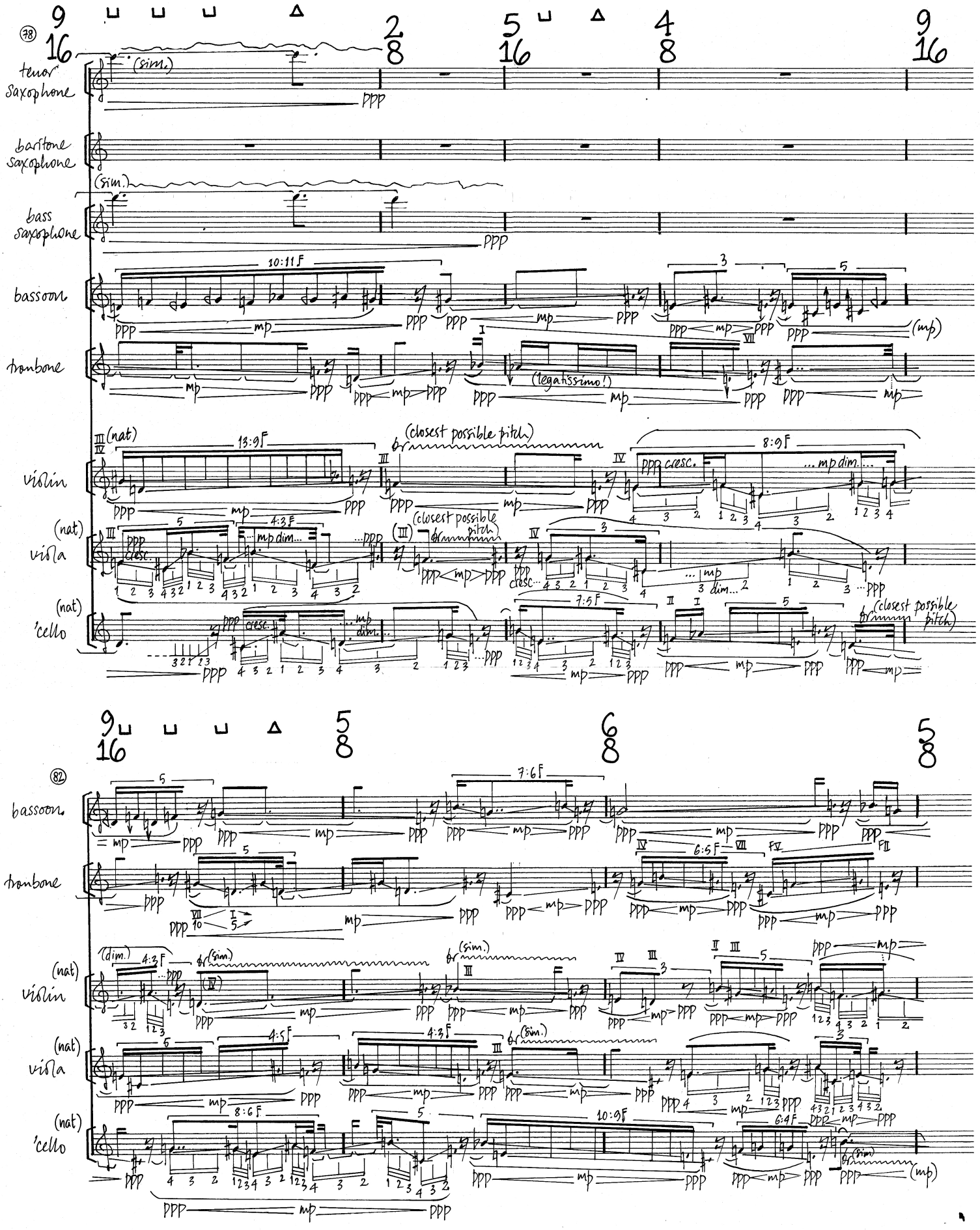

4/8
13/16
9/16
57
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
blocks & slit drums
triple harp
electric guitar
(sim.)
(sim.)
ppp
ppp
13:10
mp
mf
p
mf
pp
mf
ppp
mf
p
mf
pp sub.
faster/no overlaps between groups
p sub.
as before

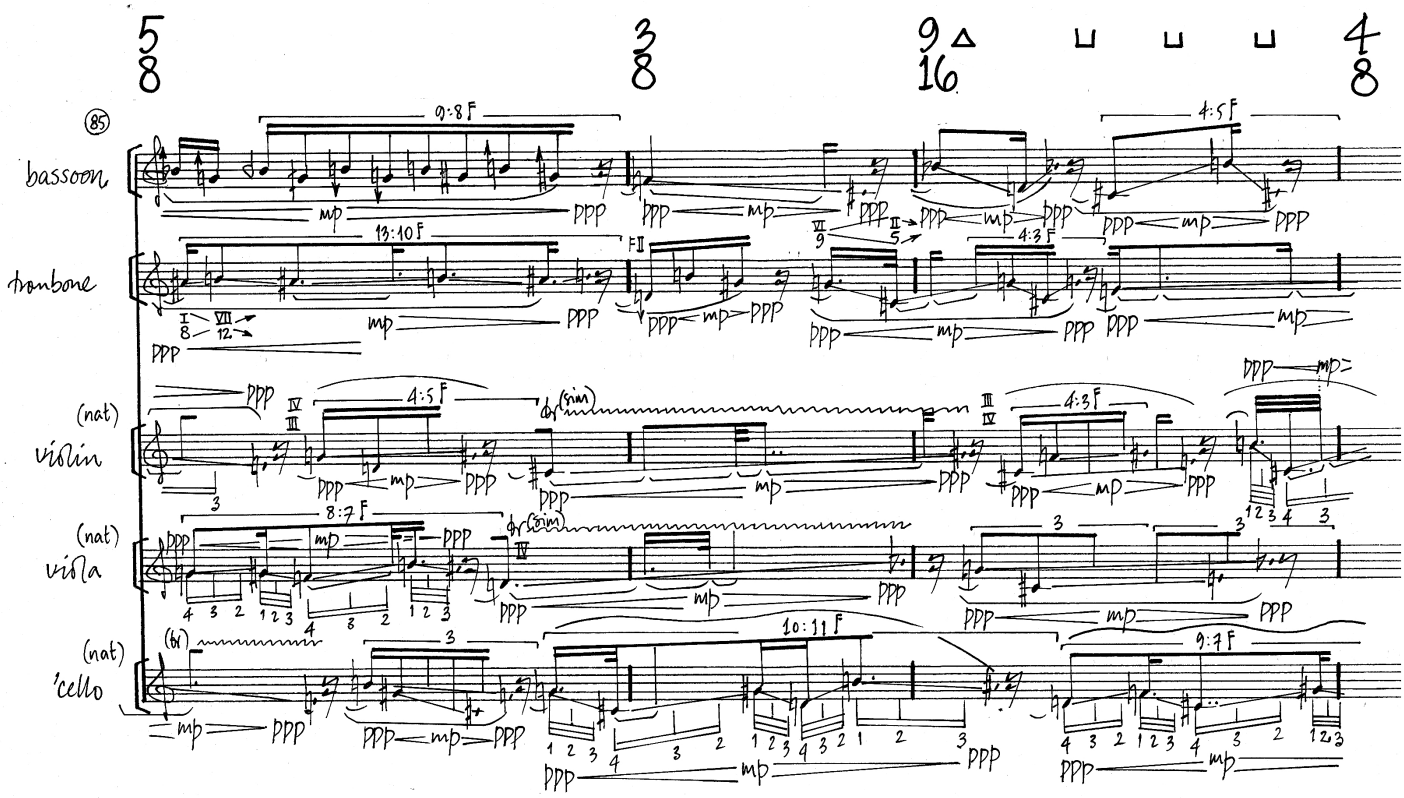

9/16
4/8
7/16
59
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
blocks & slit drums
triple harp
electric guitar
(sim.)
(sim.)
mp
mp
p
p
16:13
pp
p
mp>pp
mf>pp
mp>pp
p
mp

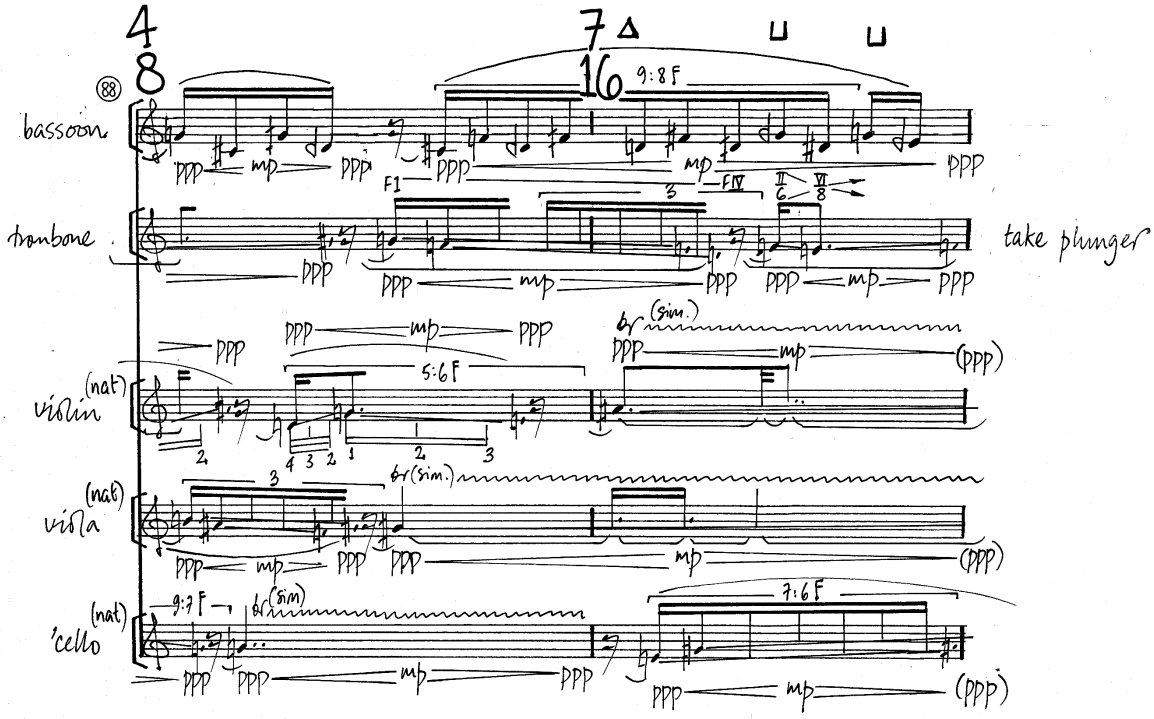

62
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
blocks & slit drums
triple harp
electric guitar
(sim.)
(sim.)
65
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
blocks & slit drums
triple harp
f sub.
staccato!
electric guitar
67
tenor recorder
flugelhorn in Bb (harmon-no stem)
percussion
marimba
blocks & slit drums
triple harp
(sim. staccato)
legato again
ppp sub.
accel.
electric guitar
(sim. staccato)

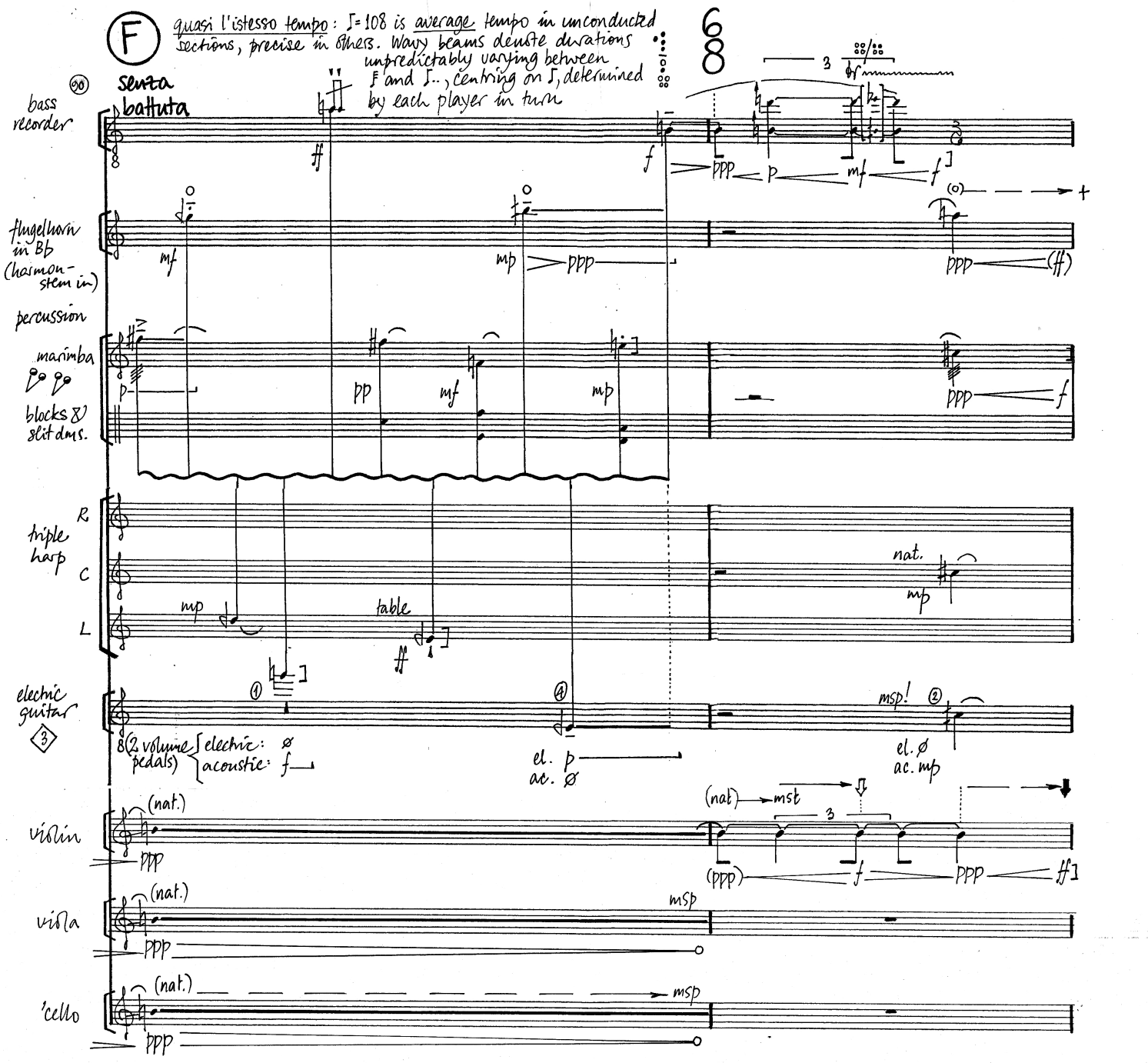

71
tenor recorder
pp
ppp
* change to bass
insert stem fully into harmon
flugelhorn in Bb (harmon-no stem)
pp
p
ppp
percussion
marimba
blocks & slit drums
4:3
8:9
mp
pp
mp
mf
p
ppp
triple harp
(ppp)
(accel.)
as fast as poss.
tacet
electric guitar
(ppp)
tacet
tenor saxophone
baritone saxophone
bass saxophone
constant rapid and random agitation of R1-4
ppp
(pp)
bassoon
(thumb key)
(F valve)
trombone
violin (senza sord.)
viola (senza sord.)
'cello
nat
ppp
432123...
123432...
212343...
(pp)

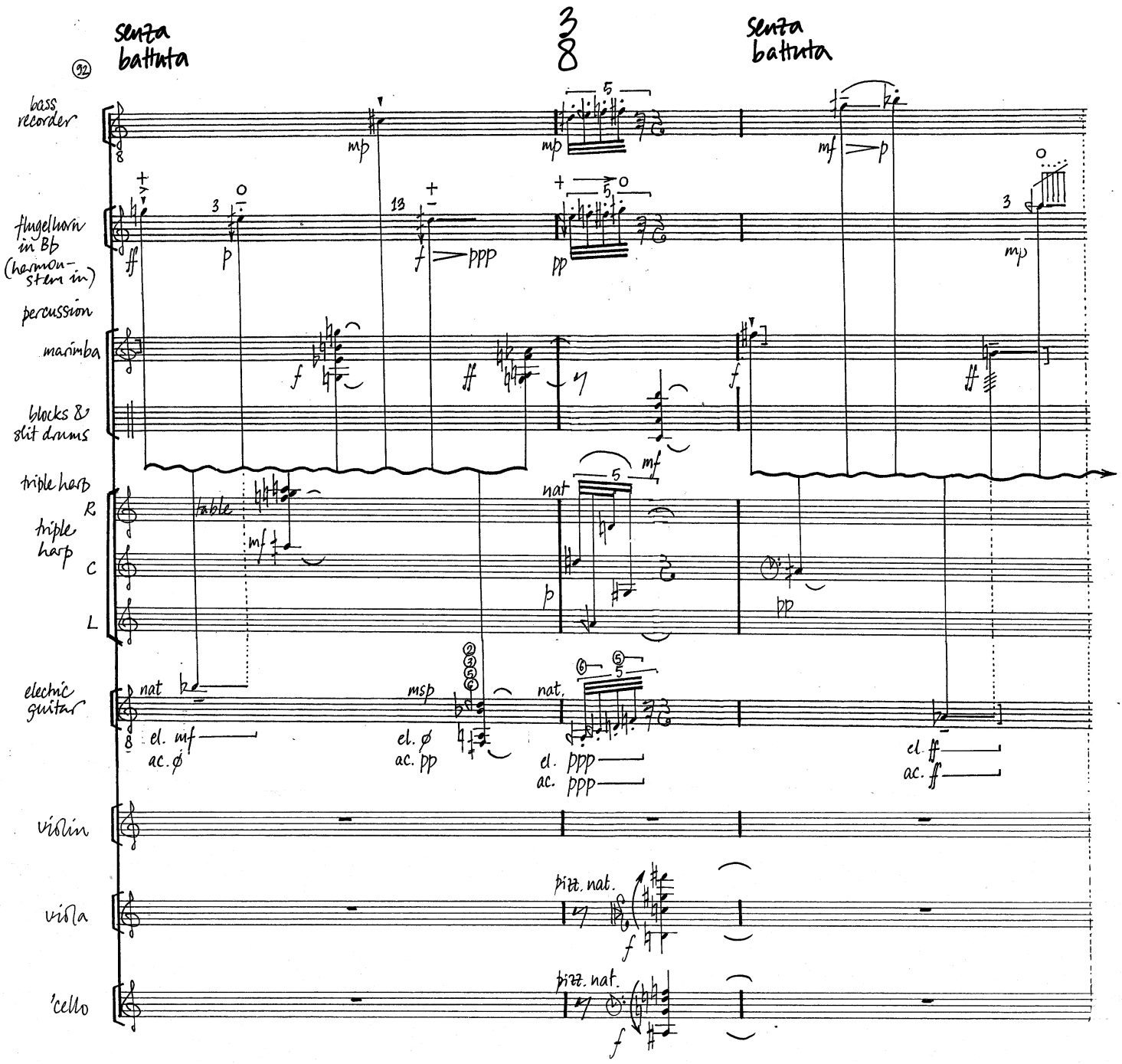

13·5" senza tempo
5
16
E
♩=108
3
8
19
9
16
75
(sim.)
tenor Saxophone
pp
(sim.)
baritone saxophone
pp
ppp
(sim.)
bass saxophone
pp
(tr)
(✓)
bassoon
pp
ppp
mp
ppp
ppp
<mp>
ppp
3
(tr)
trombone
pp
ppp
ppp
(nat)
violin
pp
dim...
(dim.)
ppp
(nat)
viola
dim...
ppp
mp
ppp
(nat)
'cello
pp
pp
dim...

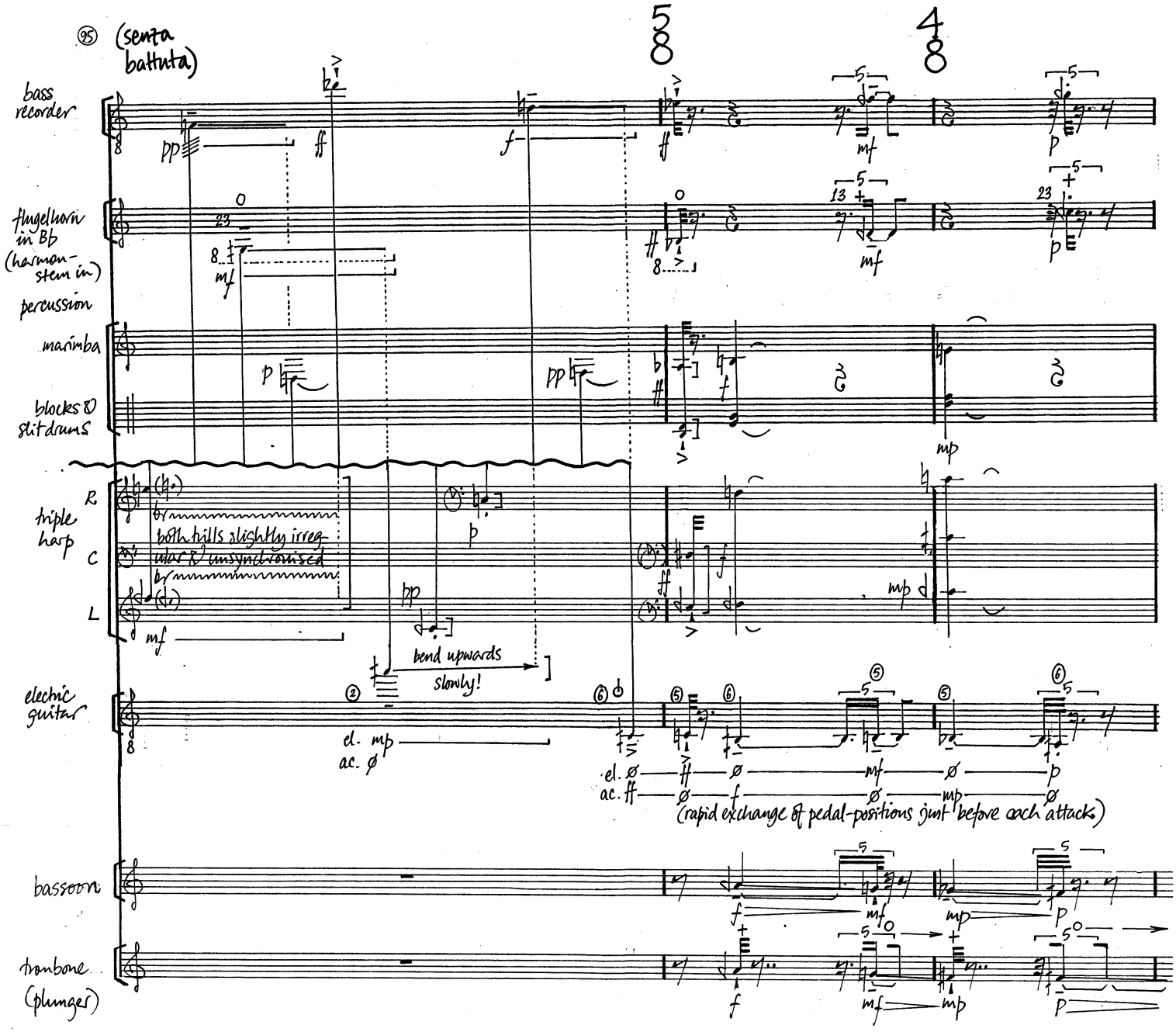

78
9/16
2/8
5/16
4/8
9/16
tenor Saxophone
baritone Saxophone
bass Saxophone
bassoon
trombone
violin
viola
'cello
(sim.)
ppp
10:11F
mp
(legatissimo!)
(mp)
(nat)
13:9F
(closest possible pitch)
8:9F
cresc.
mp dim.
4:3F
7:5F
82
9/16
5/8
6/8
5/8
7:6F
6:5F
(dim.)
4:5F
8:6F
10:9F
6:4F

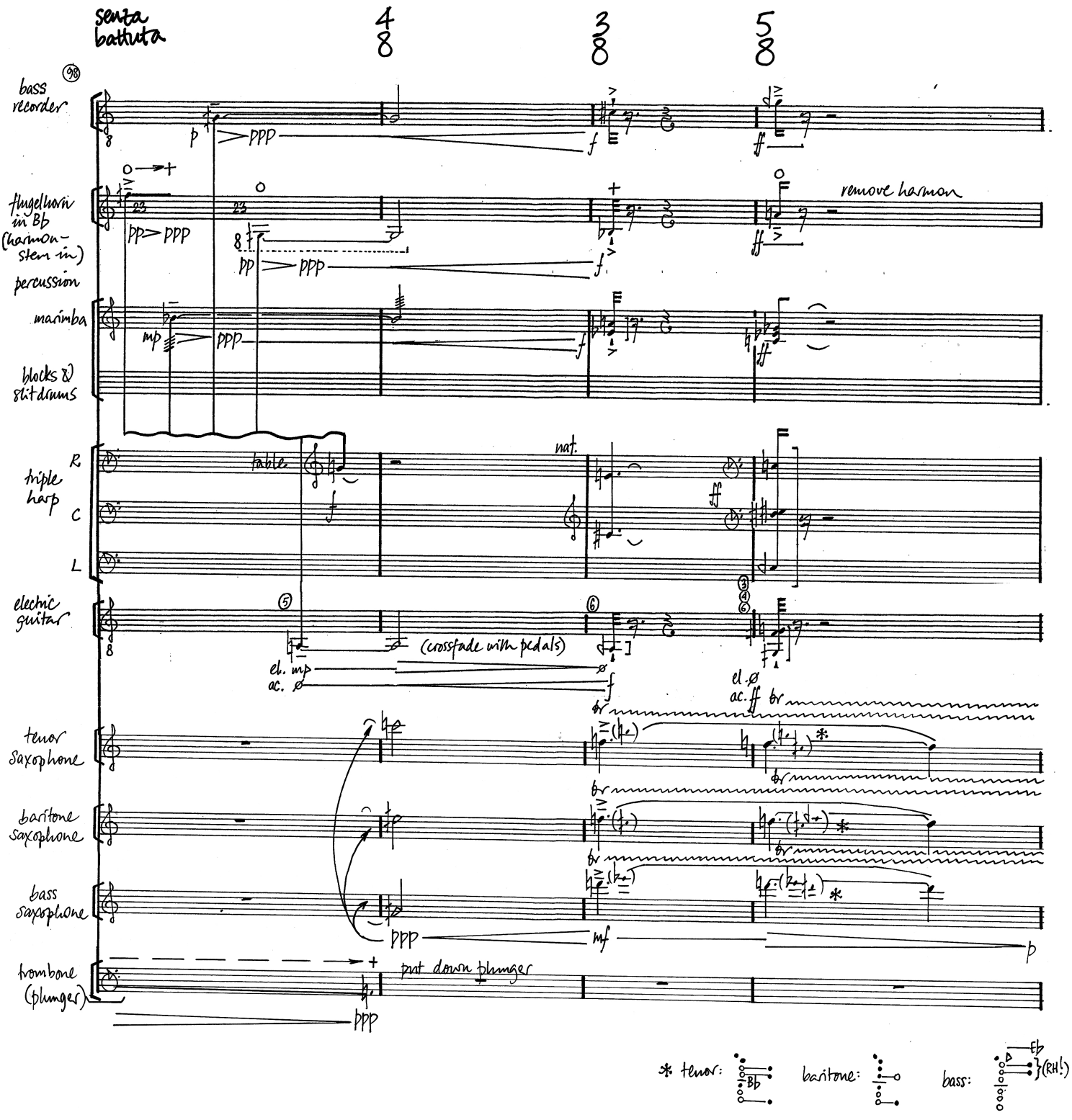

5/8
3/8
9/16
4/8
(85)
bassoon
trombone
(nat) violin
(nat) viola
(nat) 'cello
9:8 F
13:10 F
4:5 F
4:3 F
8:7 F
10:11 F
9:7 F
mp
ppp
(br)
br (sim)

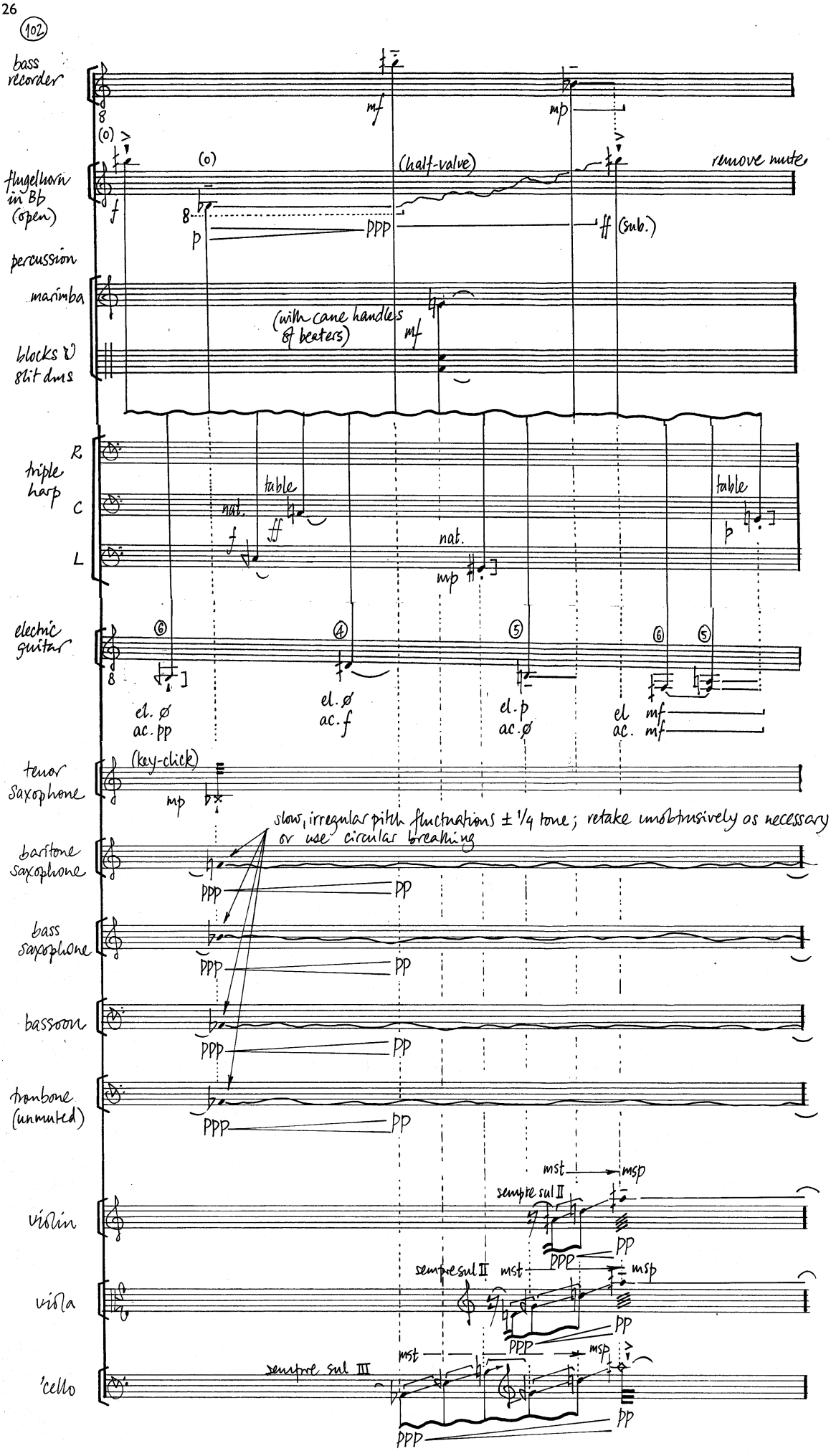

4/8
7/16
(88)
bassoon
trombone
take plunger
(nat) violin
(nat) viola
(nat) 'cello
9:8 F
5:6 F
9:7 F
7:6 F
mp
ppp
(ppp)
br (sim.)


F
quasi l'istesso tempo: ♩= 108 is average tempo in unconducted sections, precise in others. Wavy beams denote durations unpredictably varying between 𝅗𝅥 and ♩.., centring on ♩, determined by each player in turn
30
senza battuta
bass recorder
flugelhorn in B♭ (harmon-stem in)
percussion
marimba
blocks & slit drms.
triple harp
R
C
L
table
nat.
electric guitar
3
8(2 volume pedals)
electric: ø
acoustic: f
el. p
ac. ø
msp!
el. ø
ac. mp
violin
viola
'cello
(nat.)
(nat) → mst
msp


senza battuta
3/8
senza battuta
(22)
bass recorder
flugelhorn in Bb (harmon-stem in)
percussion
marimba
blocks & slit drums
triple harp
R
C
L
triple harp
electric guitar
el. mf
ac. ø
el. ø
ac. pp
el. ppp
ac. ppp
el. ff
ac. ff
violin
viola
'cello
pizz. nat.
pizz. nat.


(95)
(senza battuta)
bass recorder
flugelhorn in Bb
(harmon-stem in)
percussion
marimba
blocks & slit drums
triple harp
R
C
L
both hills slightly irregular & unsynchronised
bend upwards slowly!
electric guitar
el. mp
ac. ø
el. ø
ac. ff
(rapid exchange of pedal-positions just before each attack)
bassoon
trombone
(plunger)


senza battuta
4/8
3/8
5/8
bass recorder
flugelhorn in Bb (harmon-stem in)
remove harmon
percussion
marimba
blocks & slit drums
triple harp
R
C
L
fade
nat.
electric guitar
(crossfade with pedals)
el. mp
ac. p
el. p
ac. ff
tenor saxophone
baritone saxophone
bass saxophone
trombone (plunger)
put down plunger
* tenor:
Bb
baritone:
bass:
Eb
(RH!)


102
bass recorder
mf
mp
(o)
flugelhorn in Bb (open)
(o)
(half-valve)
remove mute
f
8
p
PPP
ff (sub.)
percussion
marimba
(with cane handles & beaters)
mf
blocks & slit drms
triple harp
R
C
L
table
nat.
f
ff
nat.
mp
table
p
electric guitar
⑥
④
⑤
⑥
⑤
8
el. ø
ac. pp
el. ø
ac. f
el. p
ac. ø
el mf
ac. mf
tenor saxophone
(key-click)
mp
slow, irregular pitch fluctuations ± 1/4 tone; retake unobtrusively as necessary or use circular breathing
baritone saxophone
ppp
pp
bass saxophone
ppp
pp
bassoon
ppp
pp
trombone (unmuted)
ppp
pp
violin
mst
msp
sempre sul II
pp
ppp
viola
sempre sul II
mst
msp
pp
ppp
'cello
sempre sul III
mst
msp
pp
ppp

(103) 4/8 rit. poco a poco — — — 102 — — — — — 96 →

tenor Saxophone — p sempre

baritone Saxophone — (sim.) (pp)

bass Saxophone — (sim.) (pp)

bassoon — (sim.) (pp)

trombone — (sim.) (pp)

(msp) violin — (pp)

(msp) viola — (pp)

msp sul I 'cello — pp

* notated pitches are only for orientation within the continuous glissando (the three instruments diverge in pitch and then converge again)

(107) 4/8 (rit) — — — 90 — — — → 3/8 ♩=84

tenor Saxophone — (p)

baritone Saxophone — (sim.) (pp) (✓)

bass Saxophone — (sim.) (pp) (✓)

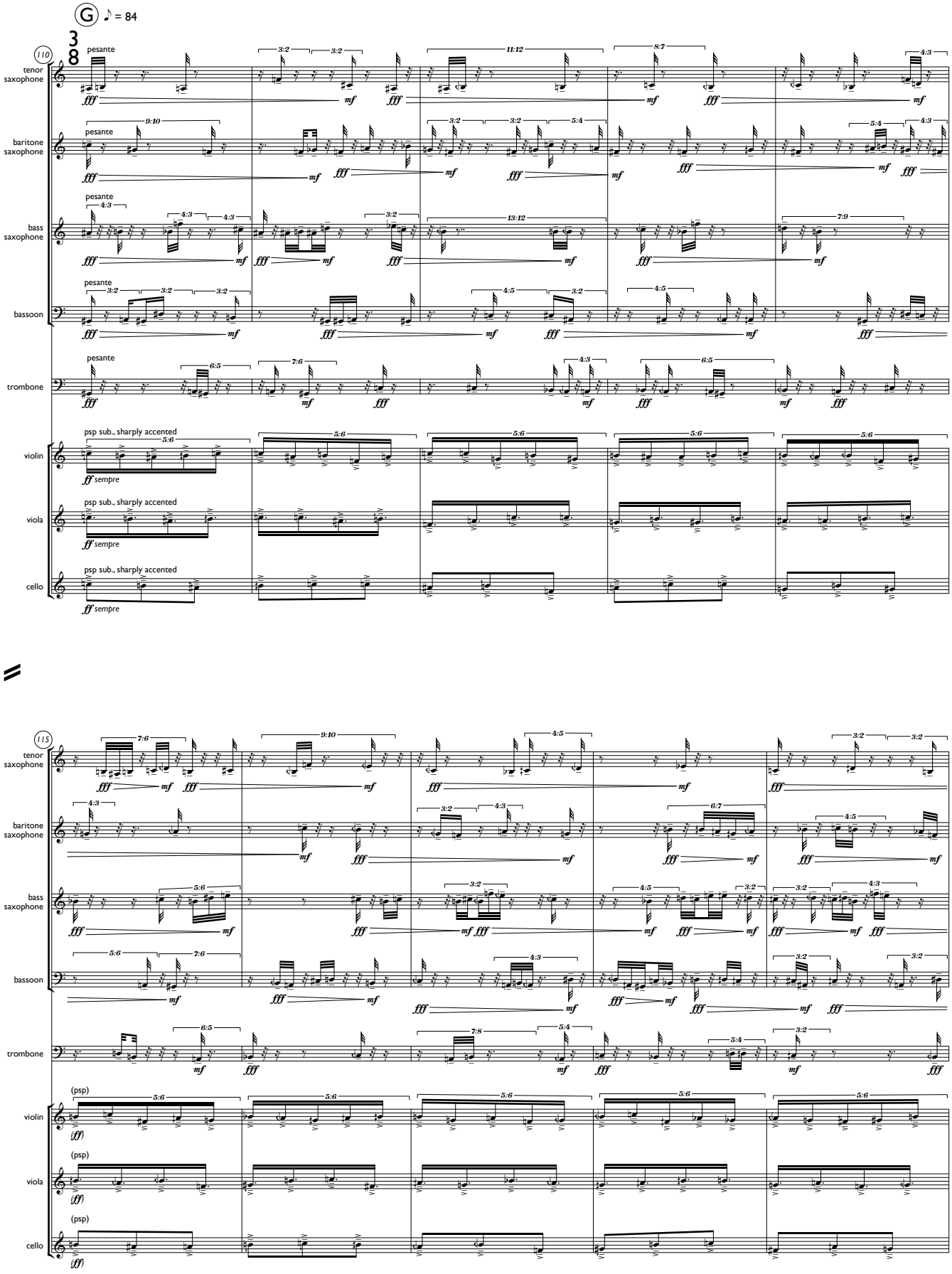
bassoon — (sim.) (pp) (✓)

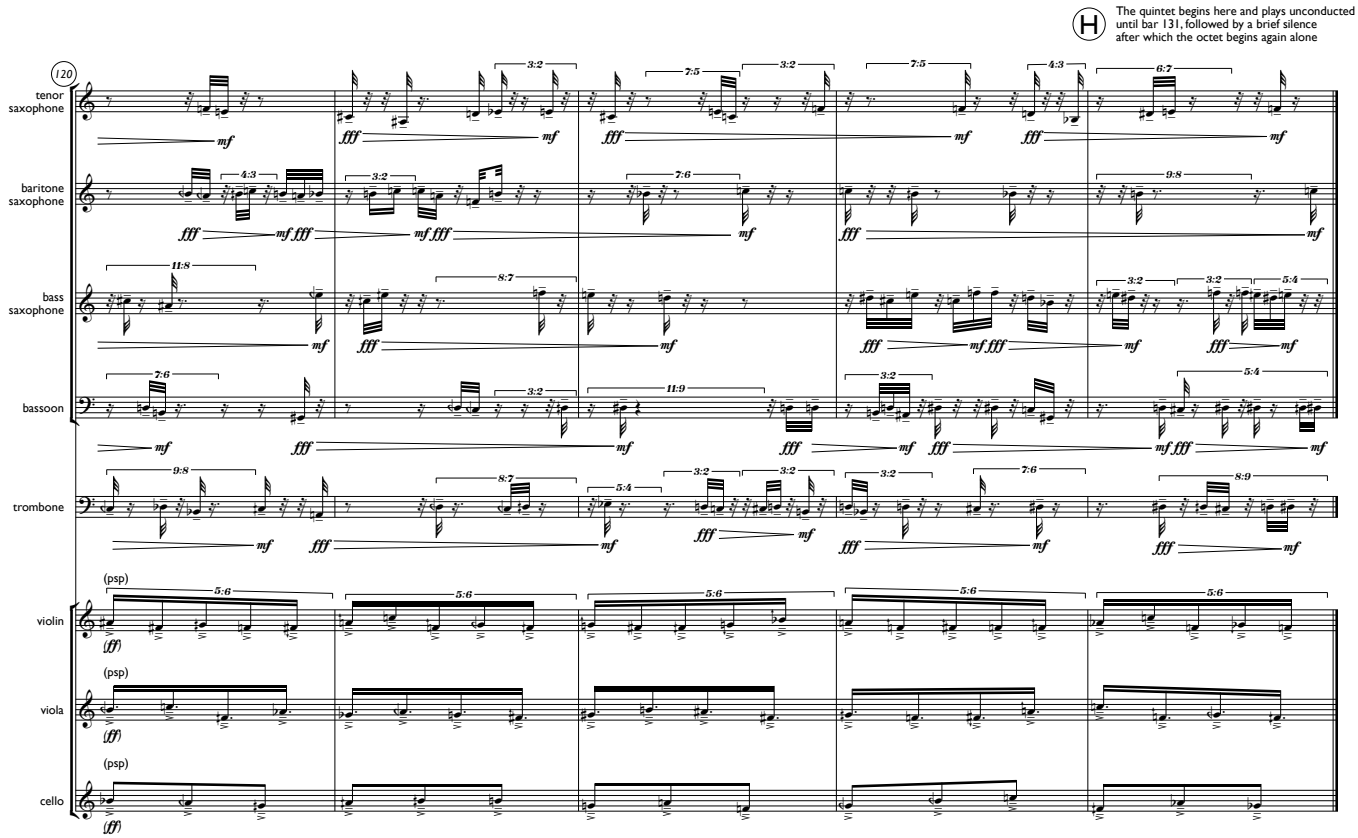
trombone — (sim.) (pp) (✓)

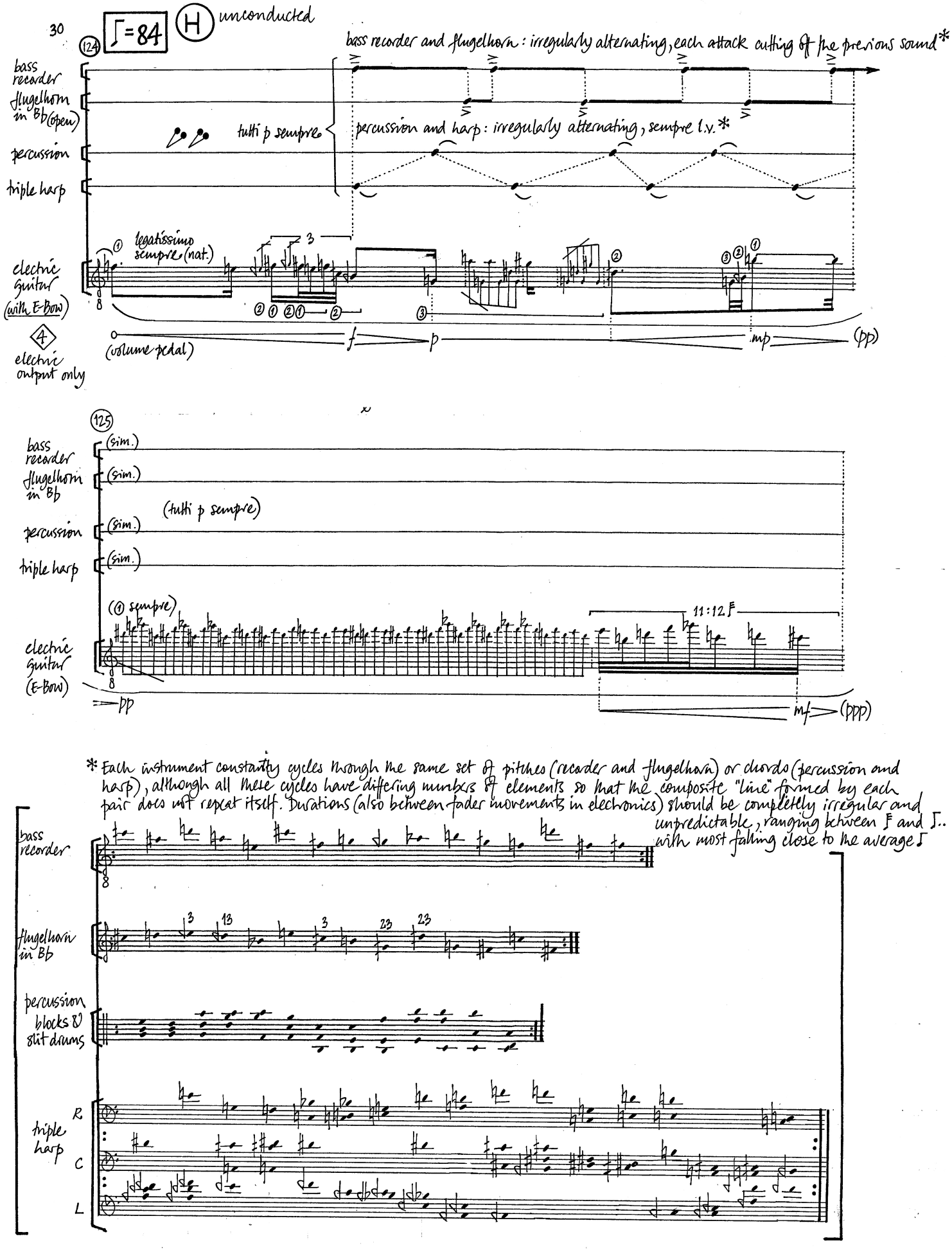
(msp) violin — (pp)

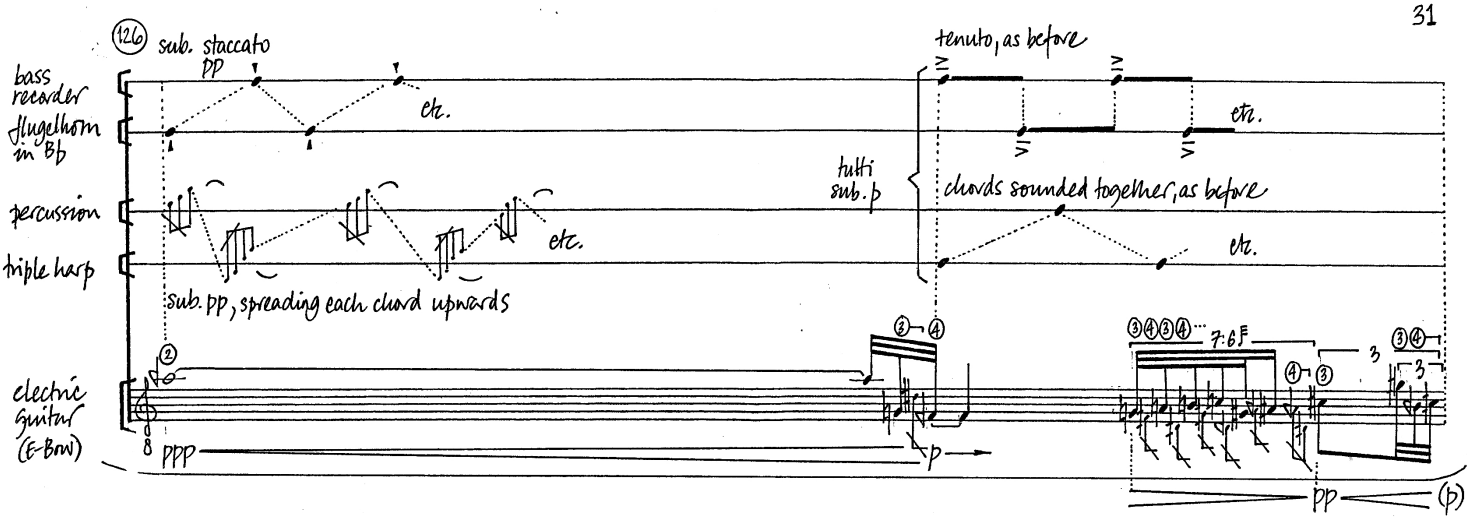
(msp) viola — (pp)

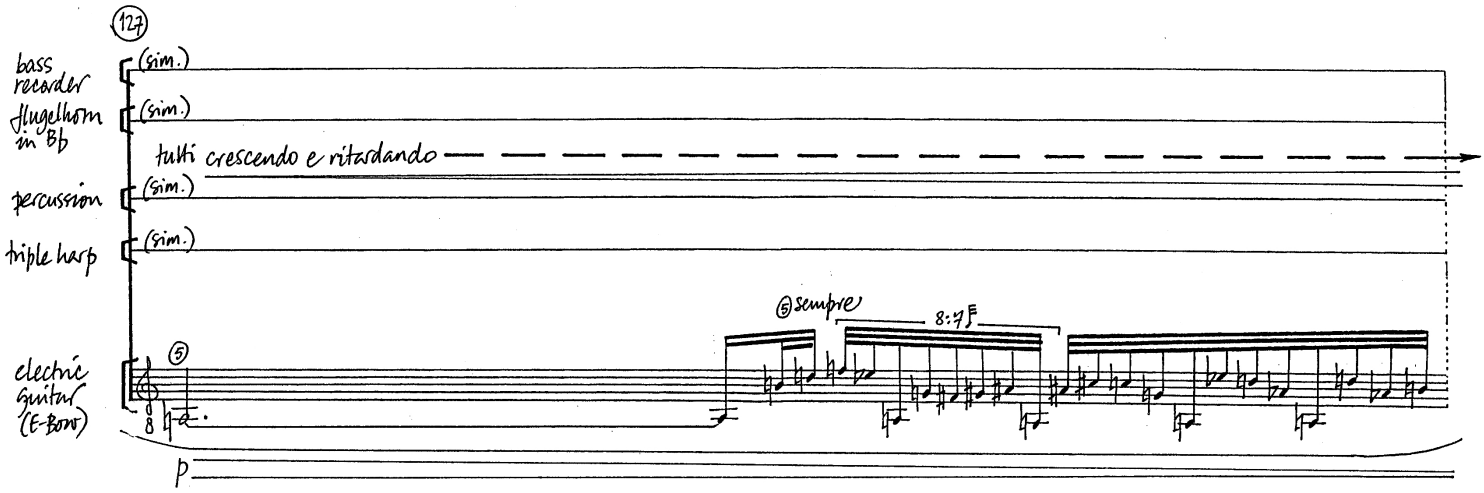
(msp) 'cello — (pp)

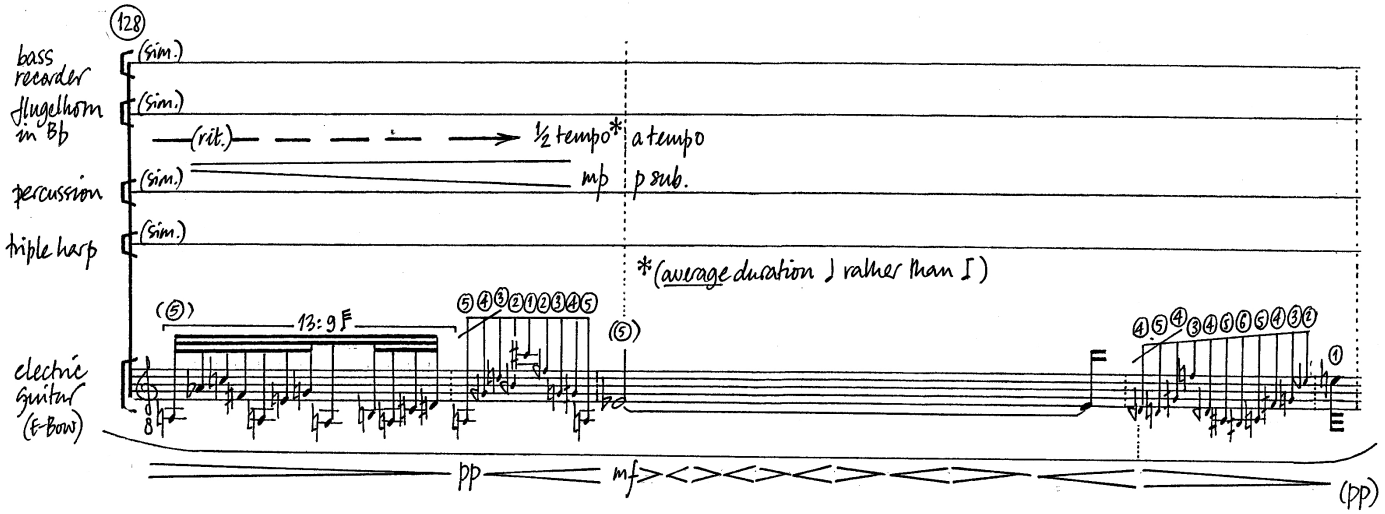

G
♪ = 84
110
pesante
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
psp sub., sharply accented
violin
viola
cello
sempre
115
(psp)

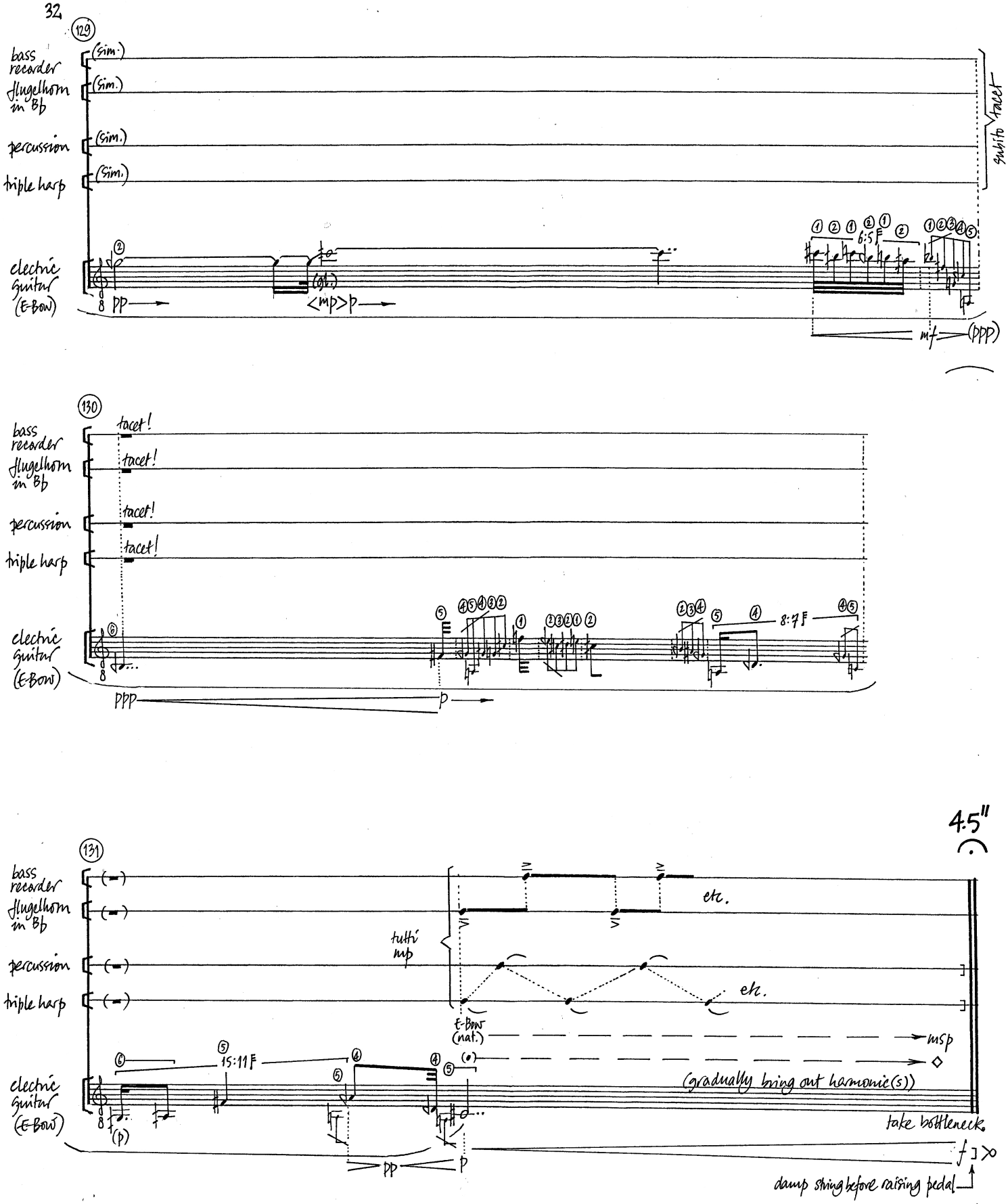

H
The quintet begins here and plays unconducted until bar 131, followed by a brief silence after which the octet begins again alone
120
tenor saxophone
baritone saxophone
bass saxophone
bassoon
trombone
violin
viola
cello
(psp)

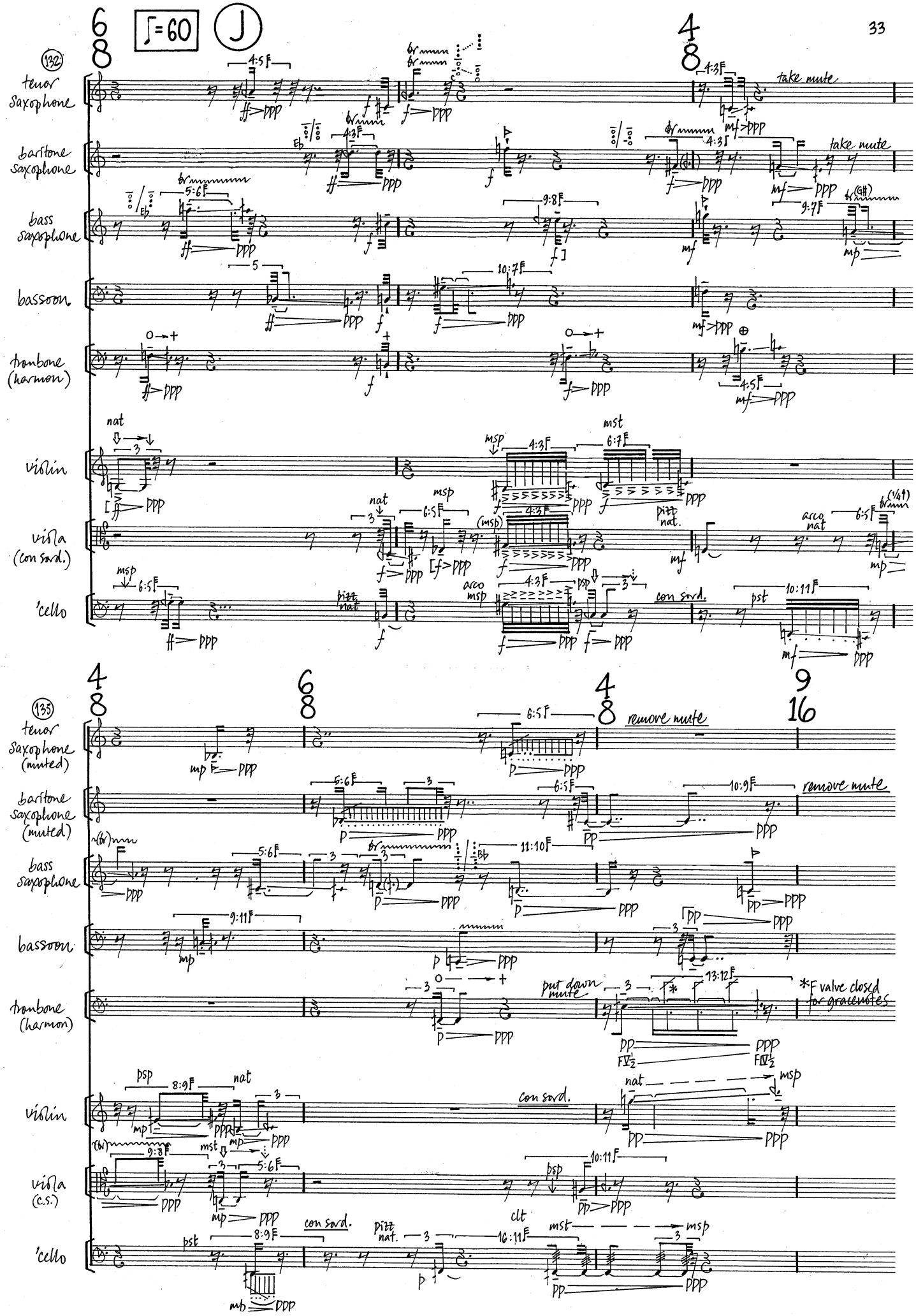

30
124
♩=84
H
unconducted
bass recorder and flugelhorn: irregularly alternating, each attack cutting off the previous sound*
bass recorder
flugelhorn in Bb (open)
percussion
triple harp
tutti p sempre
percussion and harp: irregularly alternating, sempre l.v.*
electric guitar (with E-Bow)
legatissimo sempre (nat.)
4
electric output only
(volume pedal)
f
p
mp
(pp)
125
(sim.)
(tutti p sempre)
(① sempre)
11:12
pp
mf
(ppp)
* Each instrument constantly cycles through the same set of pitches (recorder and flugelhorn) or chords (percussion and harp), although all these cycles have differing numbers of elements so that the composite "line" formed by each pair does not repeat itself. Durations (also between fader movements in electronics) should be completely irregular and unpredictable, ranging between 𝅗𝅥 and ♩.. with most falling close to the average ♩
bass recorder
flugelhorn in Bb
percussion blocks & slit drums
triple harp
R
C
L


126
sub. staccato
pp
etc.
tenuto, as before
IV
VI
tutti
sub. p
chords sounded together, as before
bass recorder
flugelhorn in Bb
percussion
triple harp
sub. pp, spreading each chord upwards
electric guitar (E-Bow)
ppp
p
7:6
pp
(p)


127
(sim.)
tutti crescendo e ritardando
sempre
8:7
bass recorder
flugelhorn in Bb
percussion
triple harp
electric guitar (E-Bow)
p


128
(sim.)
(rit.)
½ tempo*
a tempo
mp
p sub.
*(average duration ♩ rather than 𝅗𝅥)
13:9
bass recorder
flugelhorn in Bb
percussion
triple harp
electric guitar (E-Bow)
pp
mf
(pp)


129
bass recorder
flugelhorn in Bb
percussion
triple harp
electric guitar (E-Bow)
(sim.)
(sim.)
(sim.)
(sim.)
8
pp
(gliss.)
<mp>p
6:5
mf
(ppp)
switch tacet
130
tacet!
tacet!
tacet!
tacet!
8:7
ppp
p
131
4.5"
etc.
tutti mp
etc.
E-Bow (nat.)
msp
15:11
(gradually bring out harmonic(s))
take bottleneck
(p)
pp
p
f
damp string before raising pedal


♩=60
(132)
tenor Saxophone
baritone saxophone
bass saxophone
bassoon
trombone (harmon)
violin
viola (con sord.)
'cello
take mute
remove mute
(135)
tenor Saxophone (muted)
baritone saxophone (muted)
bass saxophone
bassoon
trombone (harmon)
violin
viola (c.s.)
'cello
put down mute
*F valve closed for gracenotes
con sord.

(138) 9/16 (K) ♩=60 3/8 9/16

soprano 1 recorder (LH) / soprano 2 (RH): ppp … pp] ppp … pp] ppp

(both instruments are played simultaneously throughout, with independent microtonal fluctuations – ±¼ tone on both.)

flugelhorn in Bb (open): (microtonal fluctuations ±¼ tone) ppp … pp] ppp … pp] ppp … pp]

percussion — marimba: ppp … pp ppp … pp] ppp

triple harp (R / C / L): nat. sempre pp … pp … pp ppp

electric guitar (E-Bow) ⑤: (use bottleneck to make microtonal fluctuations ±¼ tone) ppp … pp] ppp … pp] ppp … pp]

tenor saxophone: ppp sempre

baritone saxophone (unmuted): ppp sempre

bass saxophone: ppp sempre

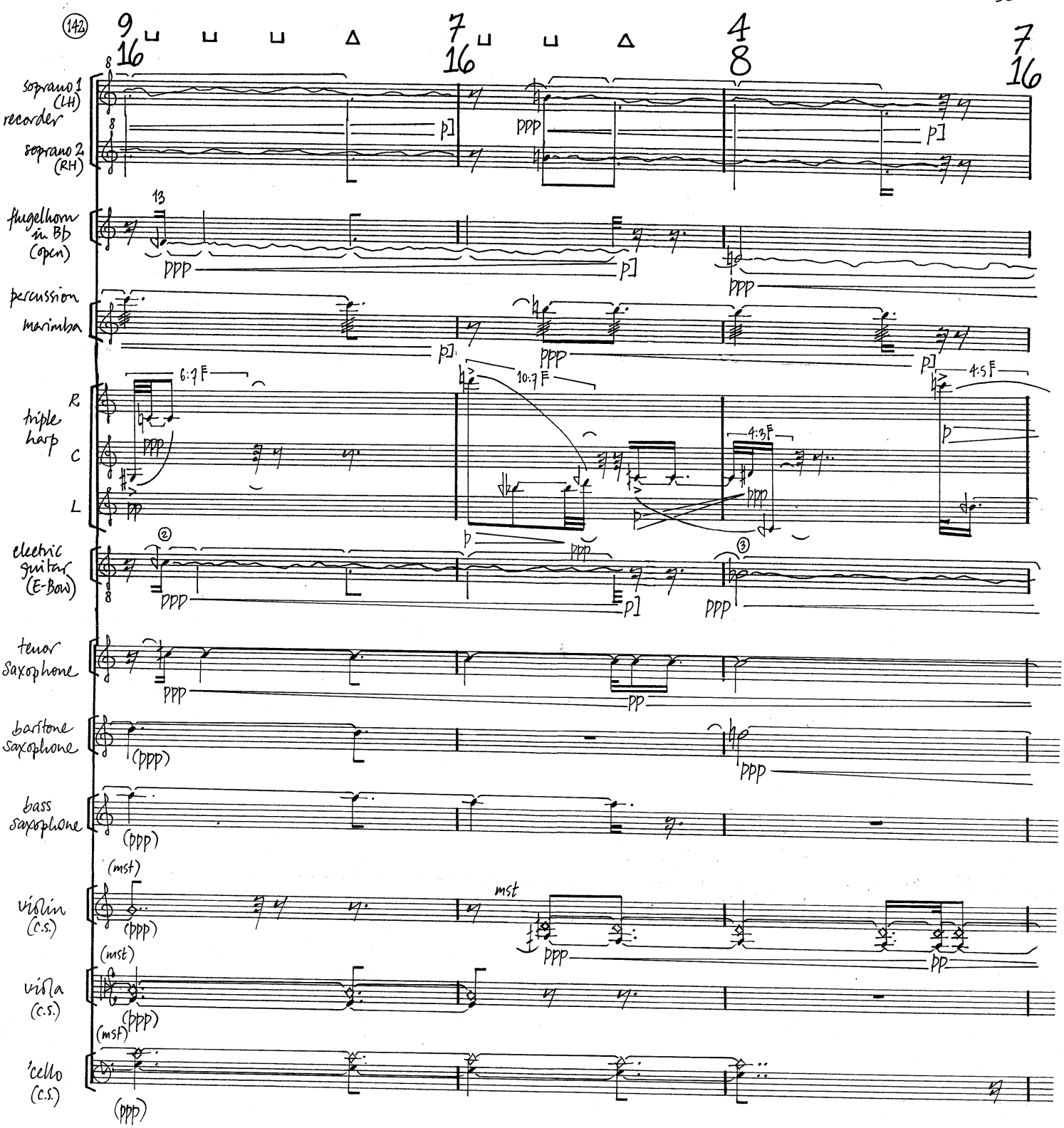
bassoon

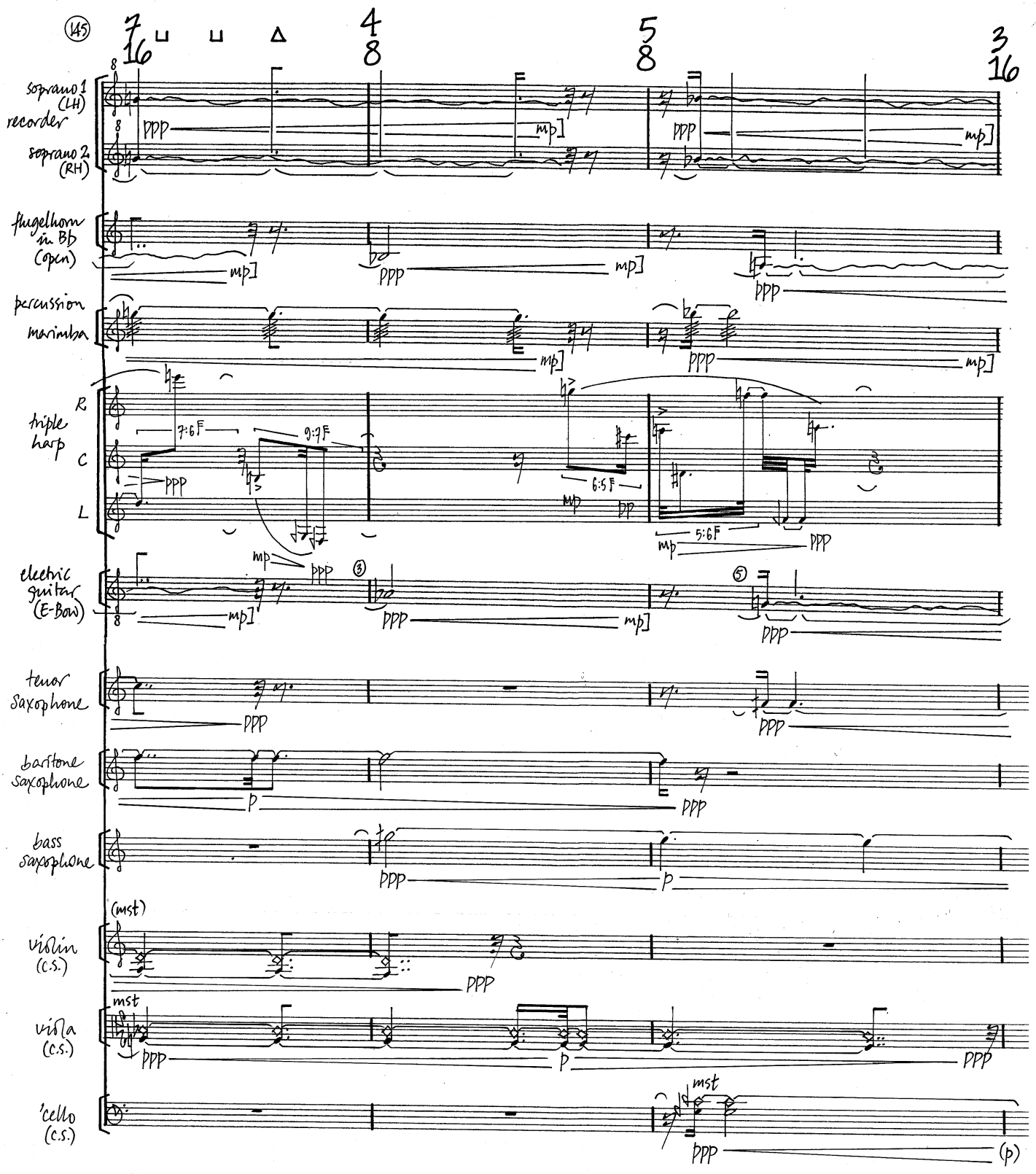
trombone: pp … ppp

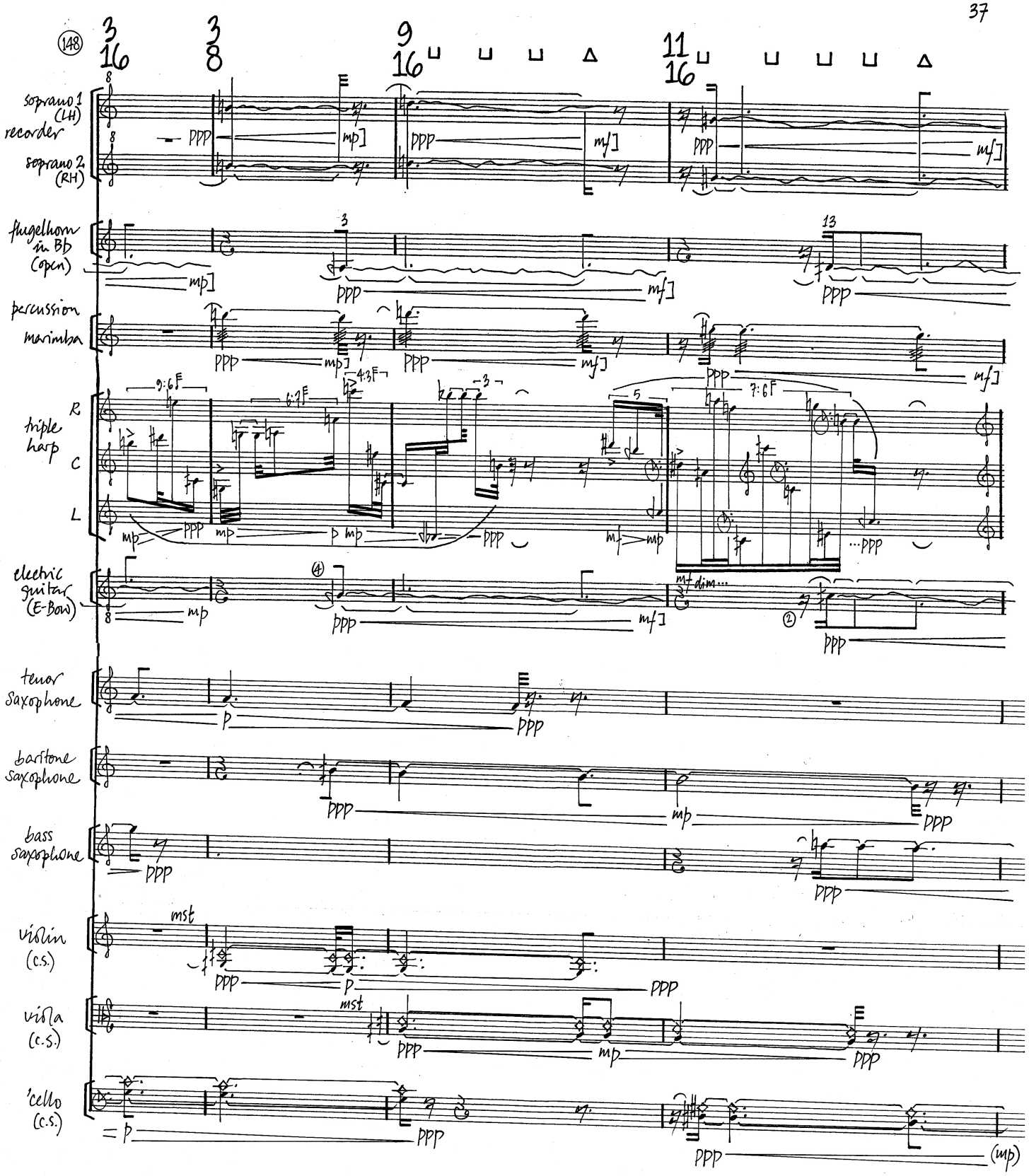
violin (c.s.): III mst sempre

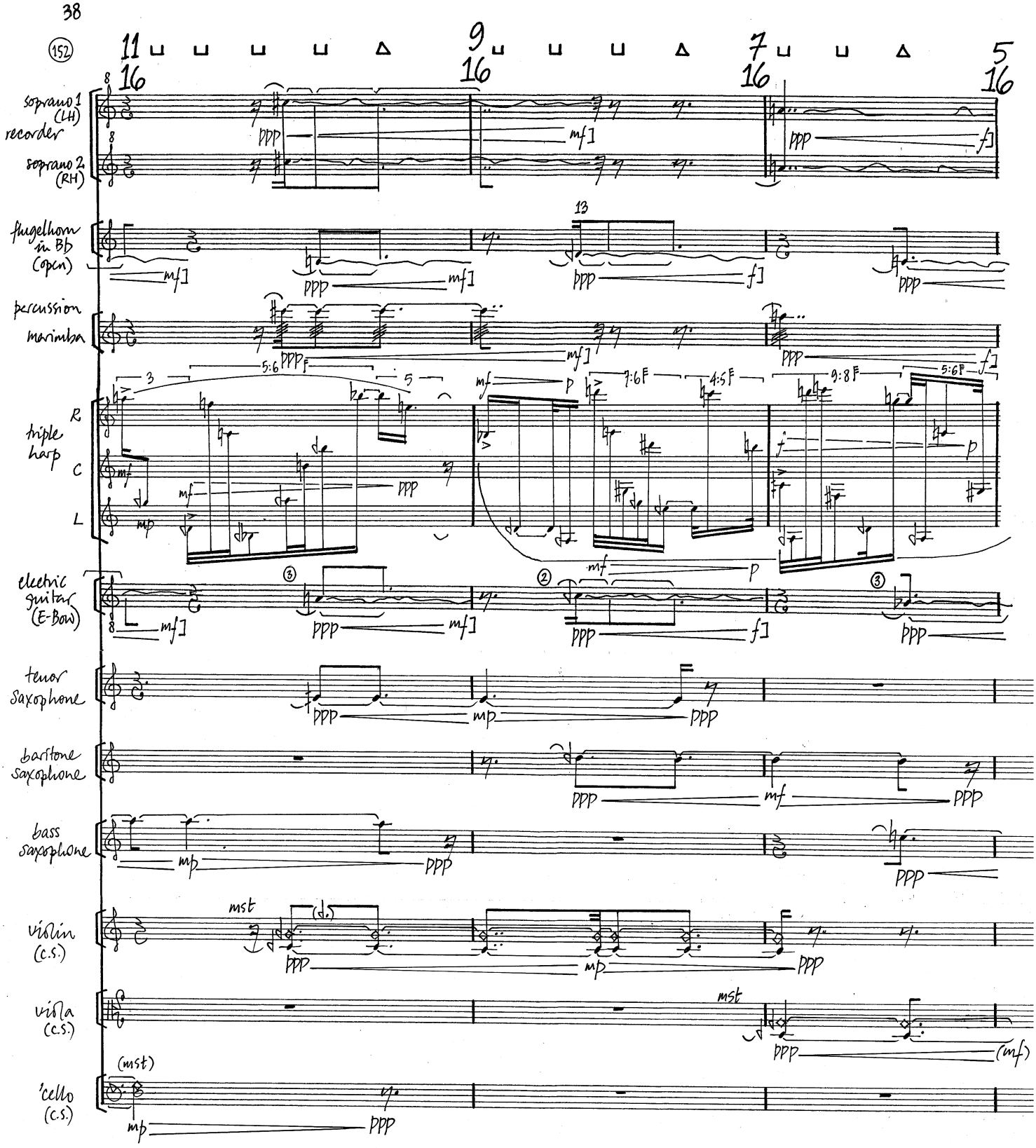
viola (c.s.): mst sempre ppp

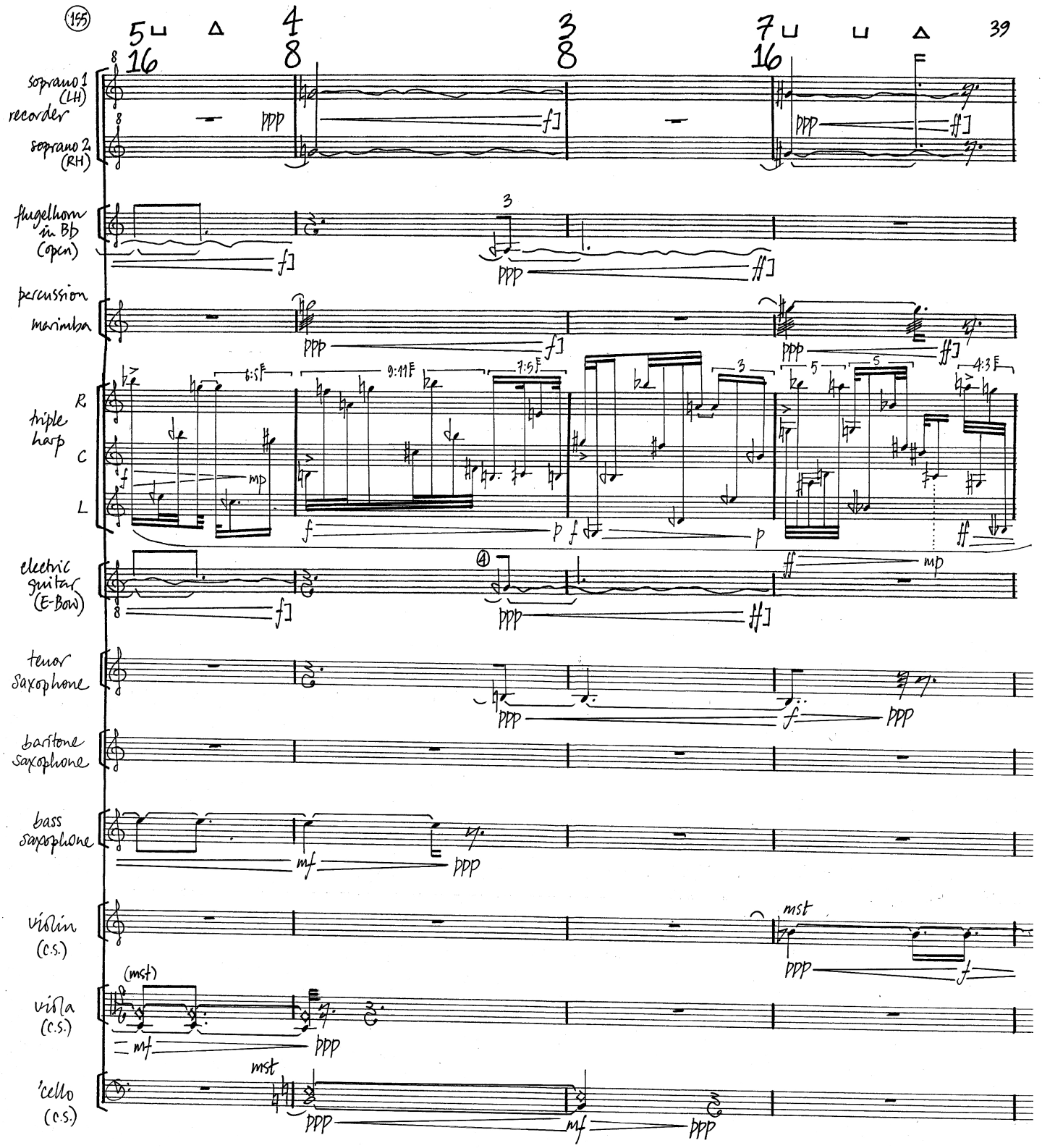
'cello (c.s.): arco mst sempre


142
9/16
7/16
4/8
7/16
soprano 1 (LH)
recorder
soprano 2 (RH)
flugelhorn in Bb (open)
percussion
marimba
triple harp
R
C
L
electric guitar (E-Bow)
tenor saxophone
baritone saxophone
bass saxophone
violin (c.s.)
viola (c.s.)
'cello (c.s.)
6:7
10:7
4:5
4:3
mst
(mst)
(msf)
ppp
pp
p


(145)
7/16
4/8
5/8
3/16
soprano 1 (LH)
recorder
soprano 2 (RH)
flugelhorn in Bb (open)
percussion
marimba
triple harp
R
C
L
electric guitar (E-Bow)
tenor saxophone
baritone saxophone
bass saxophone
violin (c.s.)
viola (c.s.)
'cello (c.s.)
(mst)
mst
ppp
mp]
p
(p)
7:6F
9:7F
6:5F
5:6F


148
3/16
3/8
9/16
11/16
soprano 1 (LH) recorder
soprano 2 (RH)
flugelhorn in Bb (open)
percussion marimba
triple harp
R
C
L
electric guitar (E-Bow)
tenor Saxophone
baritone Saxophone
bass saxophone
violin (c.s.)
viola (c.s.)
'cello (c.s.)
mst


152
11/16
9/16
7/16
5/16
soprano 1 (LH)
recorder
soprano 2 (RH)
flugelhorn in B♭ (open)
percussion
marimba
triple harp
R
C
L
electric guitar (E-Bow)
tenor saxophone
baritone saxophone
bass saxophone
violin (c.s.)
viola (c.s.)
'cello (c.s.)
mst
(mst)


155
39
soprano 1 (LH) recorder
soprano 2 (RH)
flugelhorn in Bb (open)
percussion marimba
triple harp
R
C
L
electric guitar (E-Bow)
tenor saxophone
baritone saxophone
bass saxophone
violin (c.s.)
viola (c.s.)
'cello (c.s.)
(mst)
mst

(158)

In a complete performance of CONSTRUCTION, the following section Hekabe-α begins here (contrabass solo)

7/16 9/16 3/8

soprano 1 (LH) recorder
soprano 2 (RH)

flugelhorn in B♭ (open)

percussion
marimba

triple harp
R
C
L

10:9 F 7:8 F 11:10 F 13:11 F

damp as quickly as possible!

electric guitar (E-Bow)

tenor saxophone

baritone saxophone

bass saxophone

violin (c.s.)
(mst)
via sord.

viola (c.s.)
via sord.

'cello (c.s.)
mst
via sord.