

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:

SOUNDS A SEMITONE LOWER



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: (b) ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ (a) 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 necessary to obtain optimal timbre and/or stability.

Percussion notations:



Guitar notations:

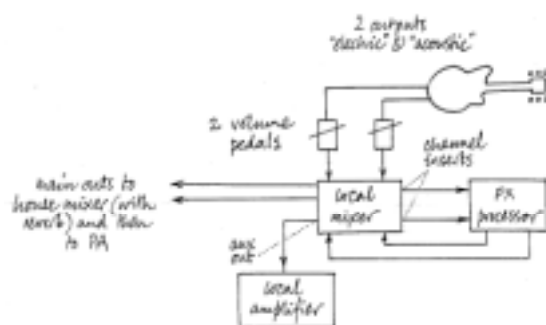
(a) Crescendi on single notes imply the use of one or both of the two volume pedals (one for electric and one for acoustic outputs), which should be set so that when the pedal is fully up no signal passes through at all.

(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

(A) ♩ = 72

3
8 all sounds with slaptongue until end of bar 12

Musical score for measures 1-12. The score includes parts for tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone (straight mute), violin, viola, and cello. The tenor, baritone, and bass saxophones play a rhythmic pattern of eighth notes with slaptongue. The bassoon and trombone play sustained pitches with a 5:6 ratio, cross-fading between them. The strings (violin, viola, cello) play a complex rhythmic pattern of eighth notes with a 3:2 ratio. Dynamics include *fff* sempre and *ff*.

Musical score for measures 13-24. The score includes parts for tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone (straight mute), violin, viola, and cello. The tenor, baritone, and bass saxophones play a rhythmic pattern of eighth notes with slaptongue. The bassoon and trombone play sustained pitches with a 5:6 ratio, cross-fading between them. The strings (violin, viola, cello) play a complex rhythmic pattern of eighth notes with a 3:2 ratio. Dynamics include *fff* and *ff*.

⑦

tenor saxophone *fff*

baritone saxophone *fff*

bass saxophone *fff*

bassoon *ff* 5-6

trombone (straight mute) *ff* 5-6

violin *fff* 3-2

viola *fff* 3-2

cello *fff* 3-2



⑩

5 16

tenor saxophone *fff*

baritone saxophone *fff*

bass saxophone *fff*

bassoon *ff* 5-6

trombone (straight mute) *ff* 5-6 via sord.

violin *fff* 3-2

viola *fff* 3-2

cello *fff* 3-2

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

5 16 (normal staccato from here onwards) 2 8 7 16 2 8

tenor saxophone
sub. *mp* sempre
(normal staccato from here onwards)

baritone saxophone
sub. *mp* sempre
(normal staccato from here onwards)

bass saxophone
sub. *mp* sempre

violin
mp sub.

viola
mp sub.

cello
mp sempre

16 2 8 4 8 6 8

tenor saxophone
(*mp*)

baritone saxophone
(*mp*)

bass saxophone
(*mp*)

violin
(*mp*)

viola
(*mp*)

cello
(*mp*)

19 6 8 3 8 7 16

tenor saxophone
(*mp*)

baritone saxophone
(*mp*)

bass saxophone
(*mp*)

violin
(*mp*)

viola
(*mp*)

cello
(*mp*)

21

7 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

22

4 8 9 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

23

9 16 4 8 2 8 6 8

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

26 6 5 9

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

30 9 3 5

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

32 5 2 4

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

34

4 3

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (3:2) con sord.

viola (3:2) con sord.

cello (3:2)

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

5 $\boxed{\tau=72}$ **(B)** **2** **7** **2** **4**
16 **8** **16** **8** **8**

tenor recorder ¹³ *f sempre*

flugelhorn in Bb + harmon (stem out) *f sempre*

percussion marimba

triple harp R C L *f sempre*

electric guitar (with E-Bow) ¹ *f sempre*

rapid and random movements of valves 1-3, holding pitch as close as possible to notated value

4 **8**

tenor recorder ¹⁴ *f (poss.!) sempre*

flugelhorn in Bb (harmon stem out) *(sim.) (f) mf*

percussion blocks & slit drums *f*

triple harp R C L *f*

electric guitar (E-Bow) ² *f sempre*

table

brumm (ple.)

8 **3**
8

7 **16** **11**
16

tenor recorder
(f) > PPP
mf sempre
PPP

Hugelhorn in Bb (harmon-stem out)
(mf)
PPP
mf sempre

percussion
marimba
blocks & slit drums
(mf)
PPP

triple harp
R
C
L
nat.
(mf)
mf sempre
3 5:6F 8:7F 7:5F

electric guitar (E-Bow)
(f)
mf
PPP
place bottleneck on 4th finger (not used until)

11 **16** **4**
16 8

9 **4**
16 8

tenor recorder
(+) mp
PPP
close R4
open R2
open R2
PPP

Hugelhorn in Bb (harmon-stem out)
(mf)
PPP
mp sempre
(1/2-value portamento)

percussion
marimba
blocks & slit drums
(mf)
pp
PPP
mp
Strike edge with side of stick
mp

triple harp
R
C
L
mp
table
table
table 9:10F

electric guitar (E-Bow)
(bend)
mp
PPP
mp
(bend)
PPP
(0) 1

tenor recorder (26)

4/8 2/8 6/8 5/16

close R1
p
PPP
p sempre
(random microtonal fluctuations)

flugelhorn in Bb (harmon-stem out)
(0)
mp
PPP
p
6:5 F
PPP
p sempre
+10
microtonal fluctuations (1/2 valve)

percussion

marimba
mp
PPP

blocks & slit drums
table
mp
(shuck normally)

triple harp
R
table
mp
4:3 F
4:5 F
p
PPP
C
L
mp

electric guitar (E-bow)
8
mp
PPP
4 (bottleneck)
mp
gloss. as high as possible

tenor recorder (26)

5/16 (Sim.) 9/16 3/8 5/8

(p)
6:5 F
(eventually air-sound only)

flugelhorn in Bb (harmon-stem out)
(4/0) wavy line
(p)
PPP

percussion

blocks & slit drums
(keep bow)
p
p

triple harp
R
p
C
L

electric guitar (E-bow)
8
PPP
put down bottleneck
p
7:8 F
PPP

32

tenor recorder

5/8

(rapid lateral movement of R1 across 1-3 hole)

2/8

4/8

very gradually open R2

ppp

pp

ppp

pp

flugelhorn in Bb (harmon-stem out)

pp sempre

3 3/4 3/4 3/4 ek. sim. 9:10 F

6(A) (br. ret.)

ppp

percussion

marimba

ppp

blocks & slit drums

D

pp

triple harp

R

C

L

nat.

6:5 F

(nat)

3

5

(table)

pp

pp

pp

pp

electric guitar (E-Bow)

8

pp

(nat.)

msp

(2) nat.

(slacken finger pressure and gradually add vibrato)

ppp

pp

35

tenor recorder

4/8

3/8

ppp

ppp

flugelhorn in Bb (harmon-stem out)

pp

ppp

percussion

marimba

pp

ppp

triple harp

R

C

L

table

ppp

pp

nat.

pp

pp

electric guitar (E-Bow)

8

ppp

mst

put down E-Bow

remove stem of harmon

C ♩ = 96

9" senza tempo

37 2/8 5/8

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

pppp *f* *p* sempre *p* sempre *p* sempre *p* sempre *p* sempre *p* sempre *p* sempre

4:3 4:5 5:4 4:3 3:2 4:3 3:2 2 1 2 1 4 3 2 1 3 2 3:2 3:2 6:5

(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.)

40 5/8 3/8 4/8

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

(p) *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)*

3:2 3:2 3:2 6:5 4:3 3:2 4:5 9:7 3:2 9:7 4:3 3:2 13:10 5:6 3:2 3:2 3:2 6:5 2 3 4 3 2 1 3 2 3 1 2 3 1 2 3 1 2 3 2 1 2 1 2 3 1 2 3 4 3 2 1 2 3 2 1 2 6:5 6:7 3:2

(msp) 2 3 4 3 2 1 3 2 3 1 2 3

(msp) 1 2 1 2 1 2 3 2 3 1 2 3 4 3 2 1 2 3 2 1 2

(nat.)

43 5 8 7 16

tenor saxophone (p)

baritone saxophone (p)

bass saxophone (p)

bassoon (p)

trombone (p)

violin (con sord.) (p) (msp) 1 3 2 4 3 2 3 2

viola (con sord.) (p) (msp) 2 3 4 1 3 2 3 2 4 2 1 2 1 2 3

cello (p) (nat.) 4:3 4:3 4:3 12:11

7 16 2 8 13 16 2 8 4 8

tenor saxophone (p)

baritone saxophone (p)

bass saxophone (p)

bassoon (p)

trombone (p)

violin (con sord.) (p) (msp) 3 6:7 1 2 1 2 1

viola (con sord.) (p) 2 3 4 msp 1 2 1 2 3 4 2 3 11:8

cello (p) (nat.) 3:2 3:2 3:2 3:2 3:2 7:8

D The quintet enters here and plays conducted alongside this octet, continuing after the octet stops at the end of bar 57

Musical score for measures 48-57. The score is for a woodwind quintet and a string quintet. The woodwind instruments are tenor saxophone, baritone saxophone, bass saxophone, and bassoon. The string instruments are violin (con sord.), viola (con sord.), and cello. The key signature has one flat (B-flat major/D minor). The time signature is 4/8. Measure 48 is marked with a circled 30. Measure 57 is marked with a circled 5. The score includes various musical notations such as slurs, ties, and dynamic markings like *(p)* and *(msp)*. Fingerings and breath marks are indicated above notes. A rehearsal mark **I** is placed above measure 52, with a bracket indicating a 32-measure phrase (4+4+3). A double bar line is present at the end of measure 57.

Musical score for measures 58-67. The instruments and key signature are the same as in the previous system. Measure 58 is marked with a circled 31. Measure 67 is marked with a circled 3. The score continues with similar musical notations, including slurs, ties, and dynamic markings. Fingerings and breath marks are indicated above notes. A double bar line is present at the end of measure 67.

55

tenor saxophone

baritone saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

(p)

(p)

(p)

(p)

(p)

(p)

(p)

(nat.)

(p)

msp

msp

via sord.

via sord.

3:2

4:3

5:4

6:5

7:5

8:7

9:11

2:1

4

8

(quintet continues; octet rejoins at bar 73)

D

4/8

$\tau = 96$

5/8

808

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

triple harp

electric guitar

acoustic output only

harp and electric guitar: legato, irregular "broken chords"; average duration between notes approximately τ , 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

pp

ppp - pp cresc...

p sempre

p sempre

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp

electric guitar

pp

pp

mp

ppp

etc. sim.

etc. sim.

triple harp

electric guitar

R

C

L

*

4
8

57

13
16

9
16

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp (sim.)

electric guitar (sim.)

ppp

ppp

13:10 F

mf

mp

mf

p

mf

ppp

mf

p

pp sub.

faster / no overlaps between groups

p sub. as before

9
16

59

4
8

7
16

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp (sim.)

electric guitar (sim.)

mp

p

mp

p

13

13

13

3

3

16:13 F

7.

pp

p

mp>pp

mf>pp

mp>pp

p

mp

3

5

5

7
16

62

tenor recorder (p) mp

flügelhorn in Bb (harmon-no stem) (p) mp

percussion marimba 4:5 F 4:5 F 4:3 F 13:11 F 3 3

blocks & slit drums (mp) ppp

triple harp (sim.)

electric guitar (sim.)

3 3 3 3 5 5 17
8+32 16+32

5 5
16+32

62

tenor recorder (mp)

flügelhorn in Bb (harmon-no stem) (mp)

percussion marimba 6:7 F 6:7 F 6:5 F

blocks & slit drums mp p

triple harp f sub. p

electric guitar staccato!

6 8 3
8

67

tenor recorder PP mf

flügelhorn in Bb (harmon-no stem) PP mf

percussion marimba 3 7. 4:3 F 11:9 F 4:5 F

blocks & slit drums (p) f mp mf pp mp PPP mf p PP (mp)

triple harp (sim. staccato) (p) legato again ppp sub.

electric guitar (sim. staccato) (p) accel.

3 1 5 4 7
8 8+32 8 16

7 16 □ □ △ 4 8 2 8 4 8

tenor recorder (pp) p PPP * change to bass

Angelhorn in Bb (harmon-no stem) (pp) p PPP insert stem fully into harmon

percussion marimba (mp) pp mp mf p PPP 4:3F 7. 8:9F

blocks & slit drums (pp) p PPP

triple harp (PPP) (accel.) as fast as poss. tacet

electric guitar (ppp) tacet

tenor saxophone constant rapid and random agitation of R1-4 PPP (pp)

baritone saxophone PPP (pp)

bass saxophone PPP (pp)

bassoon PPP (pp) (Mumb key)

trumpet PPP (pp) (F valve)

violin (senza sord.) nat PPP 432123... (pp)

viola (senza sord.) nat PPP 123432... (pp)

'cello nat PPP 212343... (pp)

13.5" senza tempo

5 (E) $\sqrt{=108}$ 3 19 9
16 \square Δ 8 16

(F5) (sim.)

tenor saxophone pp (sim.)

baritone saxophone pp (sim.)

bass saxophone pp

bassoon pp (b) (v) 3

trumpet pp

violin (nat) pp dim... (dim) ... ppp

viola (nat) pp dim... 32123... 32321834

cello (nat) pp dim... 32123432

9 16 2 8 5 16 4 8 9 16

③ 8

tenor saxophone (sim.) PPP

baritone saxophone (sim.)

bass saxophone PPP

bassoon 10:11 F PPP mp PPP PPP mp PPP 3 5 (mp)

trumpet mp PPP PPP mp PPP I (legatissimo) mp PPP VII PPP PPP (mp)

violin III (nat) 13:9 F (closest possible pitch) IV 8:9 F ... mp dim...

viola (nat) 5 4:3 F (closest possible pitch) III IV 3 4 3 2 1 2 3 4 3 2 1 2 3 4

'cello (nat) PPP cresc. mp dim... 7:5 F II I 5 (closest possible pitch)

3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4

9 16 5 8 6 8 5 8

③ 8

bassoon 5 7:6 F mp PPP PPP mp PPP PPP mp PPP PPP mp PPP PPP mp PPP PPP mp PPP PPP

trumpet PPP 5 VII 10 I 5 6:5 F - VII VII VIII PPP mp PPP

violin (nat) (dim) 4:3 F 6 (sim.) III II IV III 3 I III 5 PPP mp PPP

viola (nat) 5 4:5 F 4:3 F 6 (sim.) III PPP mp PPP PPP mp PPP PPP mp PPP PPP mp PPP PPP

'cello (nat) 8:6 F 5 10:9 F 6:4 F 4 3 2 1 2 3 4 3 2 4 3 2 1 2 3 4 3 2 PPP mp PPP PPP mp PPP PPP mp PPP PPP (mp)

4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4

5/8 3/8 9/16 Δ □ □ □ 4/8

85

bassoon

trabone

violin (nat)

viola (nat)

'cello (nat)

4/8 7/16 Δ □ □

88

bassoon

trabone

violin (nat)

viola (nat)

'cello (nat)

take plunger

(F)

quasi l'istesso tempo: J=108 is average tempo in uncondacted sections, precise in others. Wavy beams denote durations unpredictably varying between F and J, centring on J, determined by each player in turn

6

Senza battuta

90
bass recorder

flugelhorn in Bb (harmonic stem in)

percussion

marimba

blocks & slit dms.

triple harp R C L

electric guitar 3

violin

viola

'cello

The musical score is written for a variety of instruments. The bass recorder part (marked 90) features a melodic line with dynamic markings *f*, *ppp*, *p*, *mf*, and *f*. The flugelhorn in Bb (marked 91) has dynamics *mf*, *mp*, *ppp*, and *ppp* with a *ff* marking at the end. The percussion section includes marimba and blocks & slit dms. with dynamics *p*, *pp*, *mf*, *mp*, *ppp*, and *f*. The triple harp (R, C, L) has dynamics *mp*, *table*, and *nat. mp*. The electric guitar (marked 3) has dynamics *el. p*, *ac. f*, *el. ∅*, and *ac. mp*, with volume pedal instructions. The string section (violin, viola, cello) is marked *(nat.)* and *ppp*, with some *mst* (mutes) and *f* markings. A wavy line is drawn across the percussion and harp staves. A circled 'F' and a circled '6' are at the top. A circled '90' is next to the bass recorder part. A circled '3' is next to the electric guitar part. A circled '1' is at the end of the violin part.

92 senza battuta

3
8

senza battuta

bass recorder

Handwritten musical notation for bass recorder, including dynamics like mp and mf.

flügelhorn in Bb (harmon-stem in)

Handwritten musical notation for flügelhorn, including dynamics like ff, p, f, and ppp.

percussion

Handwritten musical notation for percussion.

marimba

Handwritten musical notation for marimba, including dynamics like f.

blocks & slit drums

Handwritten musical notation for blocks & slit drums.

triple harp

Handwritten musical notation for triple harp, including dynamics like mf and nat.

R

Handwritten musical notation for triple harp (Right hand).

triple harp

Handwritten musical notation for triple harp (Center hand).

C

Handwritten musical notation for triple harp (Center hand).

L

Handwritten musical notation for triple harp (Left hand).

electric guitar

Handwritten musical notation for electric guitar, including dynamics like mf, pp, ppp, and f.

el. mf ac. φ

el. φ ac. pp

el. ppp ac. ppp

el. f ac. f

violin

Handwritten musical notation for violin.

viola

Handwritten musical notation for viola, including dynamics like f and pizz. nat.

'cello

Handwritten musical notation for cello, including dynamics like f and pizz. nat.

pizz. nat.

pizz. nat.

⑤ (senta battuta)

Handwritten musical score for various instruments. The score includes staves for bass recorder, flugelhorn in Bb, percussion (marimba, blocks, slit drums), triple harp (Right, Center, Left), electric guitar, bassoon, and trombone (plunger). The music is in 4/8 time and features dynamic markings such as pp, p, mf, f, and mp. Performance instructions include "bend upwards slowly!" and "rapid exchange of pedal-positions just before each attack".

Instrument List:

- bass recorder
- flugelhorn in Bb (harmonium in)
- percussion: marimba, blocks, slit drums
- triple harp: R, C, L
- electric guitar
- bassoon
- trombone (plunger)

Performance Notes:

- both bills slightly irreg. when & unsynchronised
- bend upwards slowly!
- rapid exchange of pedal-positions just before each attack

Dynamic Markings: pp, p, mf, f, mp

Time Signature: 4/8

senza
battuta

4
8

3
8

5
8

Handwritten musical score for a jazz ensemble. The score is divided into four measures, each with a time signature: 4/8, 3/8, and 5/8. The instruments and their parts are as follows:

- bass recorder**: Starts with a circled '98'. Dynamics range from *p* to *PPP* to *f*.
- flugelhorn in Bb (harmon stem in) percussion**: Dynamics range from *pp* to *PPP* to *f*. Includes a circled '23' and a circled '8'. A circled 'F' is written above the staff with the instruction "remove harmon".
- marimba**: Dynamics range from *mp* to *PPP* to *f*.
- blocks & slit drums**: Represented by a wavy line.
- triple harp**: Labeled R, C, L. Includes circled '5' and circled '6'. Dynamics range from *f* to *nat.* to *ff*.
- electric guitar**: Includes circled '5' and circled '6'. Dynamics range from *el. mp ac. s* to *f* to *el. p ac. ff br*. Includes the instruction "(crossfade with pedals)".
- tenor saxophone**: Includes circled '42'. Dynamics range from *ppp* to *mf* to *p*. Includes the instruction "put down plunger".
- baritone saxophone**: Dynamics range from *ppp* to *mf* to *p*.
- bass saxophone**: Dynamics range from *ppp* to *mf* to *p*.
- trombone (plunger)**: Dynamics range from *ppp* to *mf* to *p*.

* tenor: baritone: bass: (RH!)

bass recorder

Musical staff for bass recorder. It starts with a dynamic marking of *mf* and later changes to *mp*. There are some handwritten markings above the staff, including a bracketed *mf* and another bracketed *mp*.

flugelhorn in Bb (open)

Musical staff for flugelhorn in Bb (open). It begins with a dynamic marking of *f*, then *p*, and later *ppp*. There are handwritten notes: "(o)", "(half-valve)", and "remove mute". A dynamic marking of *ff (sub.)* appears later.

percussion

marimba

Musical staff for marimba. It includes the handwritten instruction "(with cane handles of beaters)" and a dynamic marking of *mf*.

blocks & slit dms

Musical staff for blocks and slit dms. It shows some rhythmic notation and a dynamic marking of *mf*.

triple harp

Musical staff for triple harp, divided into Right (R), Center (C), and Left (L) hand parts. It includes dynamic markings like *f*, *ff*, *nat.*, and *mp*. Handwritten notes include "table" and "table" with arrows pointing to specific notes.

electric guitar

Musical staff for electric guitar. It features circled fret numbers 6, 4, 5, 6, and 5. Dynamic markings include *el. p ac. pp*, *el. f ac. f*, *el. p ac. p*, and *el. mf ac. mf*.

tenor saxophone

Musical staff for tenor saxophone. It starts with "(key-click)" and a dynamic marking of *mp*.

baritone saxophone

Musical staff for baritone saxophone. It includes a handwritten note: "slow, irregular pitch fluctuations ± 1/4 tone; retake unobtrusively as necessary or use circular breathing". Dynamic markings of *ppp* and *pp* are present.

bass saxophone

Musical staff for bass saxophone. It includes dynamic markings of *ppp* and *pp*.

bassoon

Musical staff for bassoon. It includes dynamic markings of *ppp* and *pp*.

trumpet (unmuted)

Musical staff for trumpet (unmuted). It includes dynamic markings of *ppp* and *pp*.

violin

Musical staff for violin. It includes dynamic markings of *ppp* and *pp*. Handwritten notes include "mst" and "sempre sul II".

viola

Musical staff for viola. It includes dynamic markings of *ppp* and *pp*. Handwritten notes include "mst" and "sempre sul II".

'cello

Musical staff for cello. It includes dynamic markings of *ppp* and *pp*. Handwritten notes include "mst" and "sempre sul III".

8

tenor saxophone *p sempre*

baritone saxophone *(sim.) (pp)*

bass saxophone *(sim.) (pp)*

bassoon *(sim.) (pp)*

trumpet *(sim.) (pp)*

violin *(msp) (pp)* *

viola *(msp) (pp)* *

msp sul I 'cello *(pp)* *

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

8

tenor saxophone *(p)*

baritone saxophone *(sim.) (pp)* (v)

bass saxophone *(sim.) (pp)* (v)

bassoon *(sim.) (pp)* (v)

trumpet *(sim.) (pp)* (v)

violin *(msp) (pp)*

viola *(msp) (pp)*

'cello *(msp) (pp)*

G ♩ = 84

3/8

110

tenor saxophone
pesante
mf fff mf fff mf

baritone saxophone
pesante
mf fff mf fff mf fff mf fff

bass saxophone
pesante
mf fff mf fff mf fff mf

bassoon
pesante
mf fff mf fff mf fff

trombone
pesante
mf fff mf fff mf fff

violin
psp sub., sharply accented
ff sempre

viola
psp sub., sharply accented
ff sempre

cello
psp sub., sharply accented
ff sempre

115

tenor saxophone
mf fff mf fff mf fff

baritone saxophone
mf fff mf fff mf fff

bass saxophone
mf fff mf fff mf fff

bassoon
mf fff mf fff mf fff

trombone
mf fff mf fff mf fff

violin
(psp) ff

viola
(psp) ff

cello
(psp) ff

H The quintet begins here and plays uncondacted until bar 131, followed by a brief silence after which the octet begins again alone

Musical score for tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone, violin, viola, and cello. The score includes dynamics like *mf* and *fff*, and articulation like *(psp)*. It features various musical notations such as slurs, ties, and breath marks.

120

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin

viola

cello

30 $\boxed{f=84}$ (H) uncondacted

bass recorder
flugelhorn in B \flat (open)

percussion
triple harp

electric guitar (with E-Bow)

electric output only

tutti p sempre

percussion and harp: irregularly alternating, sempre l.v.*

bass recorder and flugelhorn: irregularly alternating, each attack cutting off the previous sound*

legatissimo sempre (nat.)

(volume-pedal)

f p mp (pp)

125

bass recorder (sim.)
flugelhorn in B \flat (sim.)
percussion (sim.)
triple harp (sim.)

(tutti p sempre)

electric guitar (E-Bow)

(simpre)

pp mf (ppp)

11:12 F

* 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 F and J, with most falling close to the average J.

bass recorder

flugelhorn in B \flat

percussion blocks & slit drums

triple harp R C L

126 sub. staccato *pp* *etc.* *tenuito, as before* *etc.*

bass recorder
flugelhorn in Bb

percussion *tutti sub. p* *chords sounded together, as before* *etc.*

triple harp *sub. pp, spreading each chord upwards* *etc.*

electric guitar (E-Bow) *pp* *p* *pp* (b)

127 (sim.) (sim.) *tutti crescendo e ritardando* (sim.) (sim.)

bass recorder
flugelhorn in Bb

percussion

triple harp

electric guitar (E-Bow) *p* *sempre* *8:7 F*

128 (sim.) (sim.) (rit.) $\frac{1}{2}$ tempo* *a tempo* (sim.) *mp* *p sub.* (sim.)

bass recorder
flugelhorn in Bb

percussion

triple harp

electric guitar (E-Bow) *pp* *mf* *pp*

* (average duration) rather than []

32

129

bass recorder (sim.)

flugelhorn in Bb (sim.)

percussion (sim.)

triple harp (sim.)

electric guitar (E-Bow)

8 pp

<mp>p

mf (PPP)

switch tacet

130

bass recorder tacet!

flugelhorn in Bb tacet!

percussion tacet!

triple harp tacet!

electric guitar (E-Bow)

8 PPP

P

5 4 5 4 3 2

1 2 3 2 1 2

2 3 4 5 4

8:7 F

4 5

131

bass recorder (-)

flugelhorn in Bb (-)

percussion (-)

triple harp (-)

electric guitar (E-Bow)

8 (p)

15:11 F

4 5

4 5

(p)

pp

P

tutti mp

etc.

etc.

E-Bow (nat.)

msp

(gradually bring out harmonic(s))

take bottleneck

f

damp string before raising pedal

4.5"

34

138

9/16 (K) ♩ = 60

3/8

9/16

soprano 1 (LH) recorder

soprano 2 (RH)

Handwritten musical notation for soprano 1 and 2 recorders, featuring long horizontal lines with dynamic markings like *ppp* and *pp*.

(both instruments are played simultaneously throughout, with independent microtonal fluctuations $\pm 1/4$ tone on both.)

flugelhorn in Bb (open)

Handwritten musical notation for flugelhorn, including notes and dynamic markings like *ppp* and *pp*.

percussion marimba

Handwritten musical notation for marimba, showing rhythmic patterns and dynamic markings like *ppp* and *pp*.

triple harp R C L

Handwritten musical notation for triple harp, with parts for Right (R), Center (C), and Left (L) hands, including notes and dynamic markings like *pp*.

electric guitar (E-Bow) 5

Handwritten musical notation for electric guitar using an E-bow, with notes and dynamic markings like *ppp* and *pp*.

tenor saxophone

Handwritten musical notation for tenor saxophone, featuring notes and dynamic markings like *ppp sempre*.

baritone saxophone (unmuted)

Handwritten musical notation for baritone saxophone, featuring notes and dynamic markings like *ppp sempre*.

bass saxophone

Handwritten musical notation for bass saxophone, featuring notes and dynamic markings like *ppp sempre*.

bassoon

Handwritten musical notation for bassoon, featuring notes and dynamic markings like *ppp*.

trumpet

Handwritten musical notation for trumpet, featuring notes and dynamic markings like *ppp*.

violin (c.s.)

Handwritten musical notation for violin, including notes and dynamic markings like *ppp* and *mst sempre*.

viola (c.s.)

Handwritten musical notation for viola, including notes and dynamic markings like *ppp* and *mst sempre*.

'cello (c.s.)

Handwritten musical notation for cello, including notes and dynamic markings like *ppp* and *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.)

Handwritten musical score for various instruments including recorders, flugelhorn, marimba, harp, guitar, saxophones, and strings. Includes dynamic markings like ppp, p, and mst.

(145)

7/16 □ □ Δ 4/8 5/8 3/16

soprano 1 (LH)
recorder

flügelhorn 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.)

148

3/16

3/8

9/16

11/16

soprano 1 (LH) recorder

soprano 2 (RH)

flugelhorn in Bb (open)

percussion marimba

R triple harp

C

L

electric guitar (E-Bow)

tenor saxophone

baritone saxophone

bass saxophone

violin (c.s.)

viola (c.s.)

'cello (c.s.)

(152)

11 16 9 16 7 16 5 16

□ □ □ □ △ □ □ □ □ △ □ □ □ □ △ □ □ □ □ △

soprano 1 (LH) recorder

soprano 2 (RH)

flugelhorn in Bb (open)

percussion marimba

R triple harp

C

L

electric guitar (E-Bow)

tenor saxophone

baritone saxophone

bass saxophone

violin (c.s.)

viola (c.s.)

(mst)

'cello (c.s.)

Handwritten musical score for various instruments including recorders, flugelhorn, marimba, harp, guitar, saxophones, and strings. The score includes dynamic markings such as *ppp*, *mf*, *f*, and *mp*, and includes performance instructions like *mst* and *(d.)*. The notation is spread across multiple staves with various clefs and time signatures.

195

5 16 Δ 4 8 3 8 7 16 U Δ 39

soprano 1 (LH)
recorder
soprano 2 (RH)

Musical notation for soprano 1 and 2 recorders. Includes dynamics like ppp and f.

flugelhorn in Bb (open)

Musical notation for flugelhorn in Bb. Includes dynamics like f and ppp.

percussion marimba

Musical notation for marimba. Includes dynamics like ppp and f.

triple harp R
C
L

Musical notation for triple harp with right, center, and left hand parts. Includes dynamics like mp, f, p, and various articulations.

electric guitar (E-Bow)

Musical notation for electric guitar using an E-bow. Includes dynamics like f and ppp.

tenor saxophone

Musical notation for tenor saxophone. Includes dynamics like ppp and f.

baritone saxophone

Musical notation for baritone saxophone. Includes dynamics like ppp and f.

bass saxophone

Musical notation for bass saxophone. Includes dynamics like mf and ppp.

violin (c.s.)

Musical notation for violin. Includes dynamics like ppp and f.

viola (c.s.)

Musical notation for viola. Includes dynamics like mf and ppp.

'cello (c.s.)

Musical notation for cello. Includes dynamics like ppp and mf.

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

(158)

7 9 3
16 16 8

soprano 1 (LH) recorder
soprano 2 (RH)

flugelhorn in Bb (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.) (mst) via sord.

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