

Richard Barrett

Hypnerotomachia

2005-2009
2 amplified clarinets in A

performing score

Hypnerotomachia

(2005-2009) for 2 amplified clarinets in A

Commissioned by the City of Liverpool as part of *CONSTRUCTION*
first performance: 2 November 2009, King's Place, London; Carl Rosman and Richard Haynes (*ELISION*)

to Peter Wiegold on the occasion of his 60th birthday

duration: approximately 7'30"

When this is performed as a duo the two performers should sit facing each other.

Trills, tremoli and gracenotes always as fast as possible; trills and mordents always to the nearest semitone unless otherwise indicated.


Occasionally the second note in a pair of tied notes is omitted, with the tie going instead to an "empty stem". Such omissions are made for reasons of clarity, for example where a grace-note group covers the place where the missing notehead would have been.

The use of circular breathing is assumed wherever a continuous unbroken passage occurs.

The passages in two-part counterpoint work by juxtaposing multiphonic dyads which have one pitch in common so that, with care, one pitch will sound as sustaining while the other changes. These dyads, and many of the other non-standard clarinet techniques in the piece, were devised by Carl Rosman.

Glissandi are sometimes to be executed using the embouchure, sometimes with the fingers and sometimes by a combination of both. Where no indication of embouchure-glissando (as a sloping line above the staff prefixed by *emb.*) is given, the glissando is intended to be produced by changes in fingering.

Quartertones: (♯) ♭ ♮ ♯ ♯♯ (♮) Eighth-tones are notated using an arrow pointing up or down from one of these accidentals. Eighth-tones are intended to be produced by fingerings (which are given in cases where for example the rapid execution of a sequence of gracenotes depends on specific finger-movements) and not changes in embouchure.

 = pitch produced by "normal" fingering, when this fingering is altered (typically by adding trill keys) to produce a different pitch or microtonal sequence. This pitch is shown only as a shorthand for its fingering and is not intended to be heard! Resultant pitches are shown with normal noteheads. "Normal" fingering for a given pitch is indicated by N when alternating with another fingering.

▷ = slaptongue (not necessarily staccato!)

 = throat tremolo

] = tongue-stop at the end of a sound

Hypnerotomachia exists both as a duo and (in slightly varied form) as two of the instrumental parts in *heliocentric* for ten instruments, which is itself one of the component of *CONSTRUCTION (resistance & vision part 8)* for voices, ensemble and electronics.

Thanks to Richard Haynes and Carl Rosman.

Hypnerotomachia

Richard Barrett
2005-2009

21
16

$\sqrt{=48}$

23
16

clarinet 1 in A
clarinet 2 in A

Handwritten musical score for measures 23-16. The score is for two clarinets in A. Measure 23 is marked with a circled 1. The tempo is $\sqrt{=48}$. The first clarinet part starts with a wavy line and the instruction *br(L1) (smorz.)*. The second clarinet part starts with a wavy line and the instruction *p sempre **. There are various musical notations including notes, rests, and dynamic markings. A circled 1 is written above the first clarinet staff.

* hold constant perceived dynamic level while emphasising all variations in timbre; *legatissimo* to end of bar 7.

clarinet 1 in A
clarinet 2 in A

Handwritten musical score for measures 21-16. The score is for two clarinets in A. Measure 21 is marked with a circled 2. The first clarinet part starts with a wavy line and the instruction *br(L1)*. The second clarinet part starts with a wavy line and the instruction *p*. There are various musical notations including notes, rests, and dynamic markings. A circled 2 is written above the first clarinet staff.

clarinet 1 in A
clarinet 2 in A

Handwritten musical score for measures 11-8. The score is for two clarinets in A. Measure 11 is marked with a circled 3. The first clarinet part starts with a wavy line and the instruction *p*. The second clarinet part starts with a wavy line and the instruction *p*. There are various musical notations including notes, rests, and dynamic markings. A circled 3 is written above the first clarinet staff.

clarinet 1 in A
clarinet 2 in A

Handwritten musical score for measures 10-8. The score is for two clarinets in A. Measure 10 is marked with a circled 4. The first clarinet part starts with a wavy line and the instruction *p*. The second clarinet part starts with a wavy line and the instruction *p*. There are various musical notations including notes, rests, and dynamic markings. A circled 4 is written above the first clarinet staff.

2

8
8

(5)

clarinet 1 in A

clarinet 2 in A

4:3 F

(b)

RA

(R123)

(R123)

9:11 F

(b)

RA

3

(T)

23
16

23
16

(6)

clarinet 1 in A

clarinet 2 in A

4:3 F

(b)

RA

(L3)

(b)

10:7 F

11:9 F

3

(4)

6:5 F

(R10)

19
16

19
16

(7)

clarinet 1 in A

clarinet 2 in A

(sim)

(L1)

(R123)

N (L1)

(R123)

+R N

6:5 F

3

N

(b)

(L1)

N (L1)

(L1+2)

5

12:11 F

5

10
8

(8)

clarinet 1 in A

clarinet 2 in A

pp sempre

pp sempre

RA

b

F

7:5 F

-R

+R, G#

3

4:3 F

3

RA

RA

RA

RA

5:6 F

3

3

3

3

10
8
⑨

clarinet 1 in A

clarinet 2 in A

(pp)

8:7 F, 4:3 F, 9:8 F, 10:7 F, 7:5 F, +R, G#(L), -R, G#, RA, -A

9
8
⑩

clarinet 1 in A

clarinet 2 in A

(pp)

6:5 F, 9:7 F, 4:3 F, 7:5 F, -A, G#, -R, G#, RA, G#, -G#, +G#

11
8
⑪

clarinet 1 in A

clarinet 2 in A

(pp)

8:7 F, 6:7 F, 7:8 F, 4:5 F, 7:8 F, 7:8 F, 3, RA, G#, -R, RA, G#, -R, RA, G#, -R

37
32
⑫

clarinet 1 in A

clarinet 2 in A

(pp)

8:9 F, 5:6 F, 4:5 F, 3, 5, 9:8 F, RA, G#, -R, +G#, (R123)

45
32

13

clarinet 1
in A

Handwritten musical score for measures 13-16. Clarinet 1 part includes dynamics (pp), articulation (P), and fingerings (9:7F, 11:8F). Clarinet 2 part includes dynamics (pp), articulation (P), and fingerings (7:8F, 7:5F). Includes performance instructions like +R, -R, +G#(L), -A, and various fingering diagrams.

23
16

23
16

14

clarinet 1
in A

Handwritten musical score for measures 17-20. Clarinet 1 part includes dynamics (pp), articulation (P), and fingerings (10:11F, 7:9F). Clarinet 2 part includes dynamics (pp), articulation (P), and fingerings (9:11F, 6:5F). Includes performance instructions like +R, -R, +G#(L), -A, and various fingering diagrams.

11
8

11
8

15

clarinet 1
in A

Handwritten musical score for measures 21-24. Clarinet 1 part includes dynamics (pp), articulation (P), and fingerings (5:6F, 6:7F). Clarinet 2 part includes dynamics (pp), articulation (P), and fingerings (7:6F, 5:6F). Includes performance instructions like +R, -R, +A, -A, and various fingering diagrams.

11
8

16

clarinet 1
in A

Handwritten musical score for measures 25-28. Clarinet 1 part includes dynamics (pp), articulation (P), and fingerings (8:7F, 4:5F). Clarinet 2 part includes dynamics (pp), articulation (P), and fingerings (9:8F). Includes performance instructions like +R, -R, +G#, -A, and various fingering diagrams.

12
8

(upper notes add b & b to following note)
(finger B4)

12/8 (17) 5 19 16

clarinet 1 in A (pp)

clarinet 2 in A (pp)

Handwritten notes above staff 1: $G\#$, E , $+G\#(L)$, R , $-R$, R , F , $F\#$, $+R$, $-R$, $+G\#$

Handwritten notes above staff 2: R , $-R$, $-R$, R , R , $-R$, R , $G\#$, $+R$, 3 , E

Handwritten notes below staff 2: $10:7F$, 5 , $4:5F$, $8:7F$, 3 , 3

Handwritten notes below staff 1: $4:5F$, 3 , 3 , $11:8F$, 3 , $6:5F$

19/16 (18) 25 16

clarinet 1 in A (pp)

clarinet 2 in A (pp)

Handwritten notes above staff 1: $G\#$, $F\#$, $+G\#(L)$, -4 , R , $b(G\#)$, $7:6F$, 3 , 3

Handwritten notes above staff 2: R , $b(G\#)$, $4:3F$, $4:3F$, 3 , 3

Handwritten notes below staff 2: $9:7F$, 3 , $6:5F$, 3

Handwritten notes below staff 1: E_b , $C\#$, $b(C\#)$, $(R123)$ brms, $4:3F$

25/16 (19) 12 8

clarinet 1 in A (pp)

clarinet 2 in A (pp)

Handwritten notes above staff 1: $4:3F$, $5:6F$, $5:4F$, $4:3F$, 3 , $4:5F$, 3

Handwritten notes above staff 2: 3 , $6:5F$, $9:8F$, $4:3F$, 3

12/8 (20) $\text{♩} = 81$ each phrase legatissimo (quasi portamento); second notes brief but clear. 23 16

clarinet 1 in A mp sempre

clarinet 2 in A mp sempre

* trill-key(s) added to (diamond-notehead) fingering to produce upper resultant pitch

23/16 (21) 21 16

clarinet 1 in A (mp) PP

clarinet 2 in A (mp) PP

Handwritten notes above staff 1: $(sim.)$, $6:7F$, $10:7F$, $8:7F$, $6:7F$

Handwritten notes above staff 2: $+G\#$, $+E$, N , $(sim.)$, $6:7F$, $10:7F$, $8:7F$, $6:7F$

Handwritten notes below staff 2: R , $G\#$, $F\#$

21
16
22

clarinet 1 in A
mp

clarinet 2 in A
mp

①②③④⑤⑥⑦⑧ 22:16F

8:9F

①②③④⑤⑥⑦⑧ 7:6F 15:16F

①②③④⑤⑥⑦⑧
9#
+F

21
16
23

clarinet 1 in A
(mp)

clarinet 2 in A
(mp)

5

8:9F

5

8:9F

mf

mf

9
8
24

clarinet 1 in A
mp

clarinet 2 in A
mp

9:6F

8:6F

5

3

13
16

ppp

mp

ppp

mp

* R...
...F
...o

13
16
25

clarinet 1 in A
(mp)

clarinet 2 in A
(mp)

7:6F

8:6F

3

3

(b)*

(R123)

* ie. Bb trill key

R... RA
...F
...o

$\text{♩} = 96$

4/8 2/8 4/8

26 21/16

clarinet 1 in A

clarinet 2 in A

* (R123)

ppp mp mf ppp

b/minn *b/minn* *b/minn* *b/minn*

5 5 5

21/16 12/8

29

clarinet 1 in A

clarinet 2 in A

sim...

sim...

ppp p ppp p > ppp p > ppp p > ppp

ppp ppp p > ppp p > ppp p > ppp

12/8

30

clarinet 1 in A

clarinet 2 in A

ppp pp

G# *G#* *G#* *G#* *G#* *G#*

+G#(L) *-b* *+R* *+H* *-R*

7:6F 4:3F 6:7F 5

5:6F 5 9:7F 7:5F 4:3F

2/8 17/16

31

clarinet 1 in A

clarinet 2 in A

mf (mp)

mf (mp)

6:5F 6:4F 7:6F 3 4:5F

3 4:3F 4:5F 5 4:3F 3

19
16

(33)

clarinet 1
in A

mp cresc.

7:6 F 3 8:7 F 8:7 F 5

clarinet 2
in A

mp cresc.

7:6 F 11:8 F 4:3 F

15
32

* in bars 33 and 34, use fingerings of the upper pitch of the glissando (whether it is at the beginning or end thereof) and produce (or gliss. to) the lower pitch using the embouchure.

15
32

(34)

clarinet 1
in A

(cresc.)

3

57
32

...f

pppp sempre

clarinet 2
in A

(cresc.)

7:8 F 8:7 F

...f

pppp sempre

69
32

** slightly irregular throat-tremolo, the sound always on the verge of disintegrating.

69
32

(36)

clarinet 1
in A

(pppp)

R. b. o. o. o.

clarinet 2
in A

(pppp)

R. b. o. o. o.

2
8

21
16

21
16

(38)

clarinet 1
in A

(pppp)

clarinet 2
in A

(pppp)

47
32

47
32

(39)

clarinet 1 in A
(pppp)

clarinet 2 in A
(pppp)

*relationship between fingerings and embouchure as in bars 33 and 34.

(40)

clarinet 1 in A
(pppp)

clarinet 2 in A
(pppp)

12
8

(41)

clarinet 1 in A
f
scmpre

clarinet 2 in A
f
scmpre

etc. sim.

21
32

(42)

clarinet 1 in A
(f)
(sim.)

clarinet 2 in A
(f)
(sim.)

9 25 16

43

clarinet 1 in A

clarinet 2 in A

(f) dim... etc. sim.

25 16

44

clarinet 1 in A

clarinet 2 in A

(dim.)

2 8

45

clarinet 1 in A

clarinet 2 in A

mp cresc. ...ff

25 16

47

clarinet 1 in A

clarinet 2 in A

mf f mp

25
16

25
16

(48)

clarinet 1 in A

clarinet 2 in A

mp mf p mp pp p PPP

9:8 F 5:6 F 6:7 F 3 3 5

10
8

39
32

(49)

clarinet 1 in A

clarinet 2 in A

p

5 4:3 F 3 5:6 F 5:6 F 3

* fingered glissandi

39
32

13
32

(50)

clarinet 1 in A

clarinet 2 in A

ff

3 4:3 F 5:6 F 5

6:7 F 7:5 F 3

13
32

3 5
32 8

1 2
8 8

3
16

(51)

clarinet 1 in A

clarinet 2 in A

fff

+R -R +R -R +R 16:13 F -R +R

+R -R +R -R +R 18:13 F -R +R -R

sim. 6:5 F 7:5 F

sim. 4:5 F

(-R) +b (quasi br.)

(-R) +A (quasi br.)

mf

mf

* using low E fingering

56

clarinet 1 in A

clarinet 2 in A

3 16 9 32 7 32 15 16

as before

ff

sim.

6:5F 6:5F 6:5F

4:5F 4:5F 4:5F 14:15F

53 32

61

clarinet 1 in A

clarinet 2 in A

53 32

mf < f mp < ff f mf mp f mf mp (ppp)

4:3F 4:3F 3 11:8F 3 5

(emb.)

15 8

62

clarinet 1 in A

clarinet 2 in A

ppp dim.

ppp dim.

* Legatissimo: emphasizing the transitions between widely-separated pitches. As always, emphasise timbral differences (especially for low quartertones involving embouchure-alterations) while minimising their dynamic effects.

15 8

63

clarinet 1 in A

clarinet 2 in A

(dim.)

(dim.)

...pppp

...pppp

Den Haag 26/10/2009