

Richard Barrett

tendrill

2013
solo harp
with or without electronics

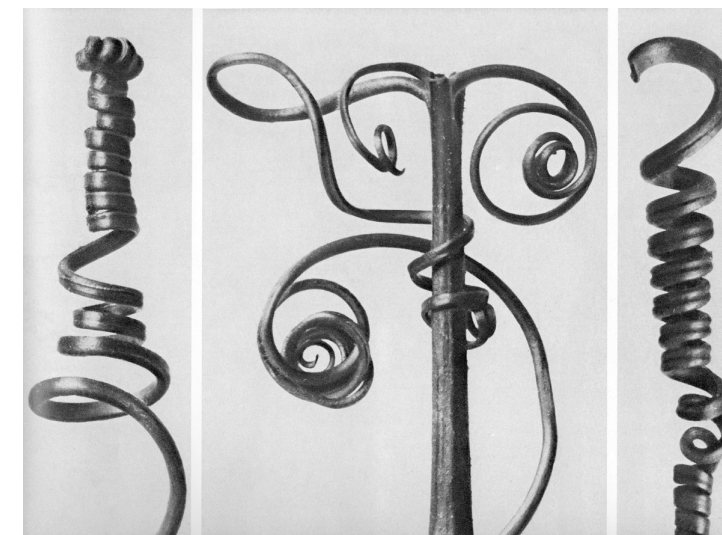
performing score

tendrill (2013) for harp with or without electronics

to Milana Zarič

duration: approximately 4'40" (solo version) or 9-10 minutes (duo version with electronics)

The same score is used for the versions with and without electronics (see below)



from Karl Blossfeldt, *Urformen der Kunst* (1928)

both versions:

- (a) The lowest two strings are tuned to C# and D#, and the top string to G natural, throughout.
- (b) Trills, tremoli and gracenotes always as fast as possible, all transitions as smooth as possible.
- (c)] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points indicate "étouffé" of only that sound, unless otherwise indicated, so that for example in bar 4, the first two notes in the left hand should sound through the damping of the third note. A "staccato-glissando" (as in bar 3) is intended to be played with a second finger following the plucking finger, touching the strings lightly and damping them as soon as they are played.
- (d) A dotted slur (as in bar 1) indicates a pedal-legato in which the second note (with a small notehead in brackets) is not plucked.
- (e) Harmonics are notated using both the string to be plucked (with a diamond-shaped notehead) and the resultant pitch (small notehead in brackets), in other words exactly as for bowed string instruments.
- (f) In bars 41-45, extra staves are used for rhythmically-precise pedal activity - where two staves are used, the upper one is for the right foot and the lower for the left; each consists of three lines indicating the flat, natural and sharp positions of whichever pedal is specified.
- (g) Time signatures throughout are intended principally to indicate structural **durations** (though not separated by pauses!) in the music, and have no **metrical** implication. An additional rhythmical system (as in bar 4) is added to some bars in order to clarify their internal durations when the player's hands are rhythmically independent of one another.

duo version:

- (a) Both the harp and electronic parts contain both "fixed" and "free" material. The score of the solo version is used as the "fixed" element of the harp part in the duo version. The "fixed" electronic part consists of a recording of the solo version, reordered and transformed in pitch, time and timbre, in the form of a stereo soundfile which may be downloaded under the entry for *tendrill* at richardbarrettmusic.com.
- (b) In performance, the harpist alternates the "fixed" material with "free" material, ie. improvisation. At any moment the progress of playing through the score may be interrupted for a shorter or longer period and the resulting "lacuna" occupied either by silence or by improvisation which might or might not be audibly related to the notated material on one or other side or both. If the materials on either side are denoted by A and B and freely invented material by C, the lacunae might take the following forms:
 - (i) **A (silence) B**
 - (ii) **A > B** (transition between A and B)
 - (iii) **A C B** (interpolation of unrelated material)
 - (iv) **A > C B** (transition from A to new material, then returning abruptly to B)
 - (v) **A C > B** (abrupt switch from A to C then transition to B)
 - (vi) **AaaaaB** (using "looped" material from A), also **AbbbbB**... or any combination of these, or any other way of answering the "question" of what happens in the lacuna. (It might be apparent that the notated score of *tendrill* is composed according to similar principles.)
- "Extended" techniques and/or auxiliary sound-sources which don't feature in the notated part may also be used, and the "free" material should of course also relate to whatever is happening in the electronic part (whether the latter consists of "free" or "fixed" material itself at that moment). Sometimes both parts will consist of "fixed" material (sometimes even the *same* "fixed" material), sometimes both of "free" material, sometimes one part will be "fixed" and the other "free", and so on. It is preferable for this not to be decided in advance of a performance, so that each performance discovers new combinations and possibilities.
- (c) The electronics performer also alternates between "fixed" and "free" material in the same way, making "cuts" in the fixed material exactly as the harpist does in the score. The "free" material should also be based on the recording of *tendrill* but may also incorporate other harp-derived materials. The hard- and software combination used by the electronics performer is not specified - what is important is that the electronic "instrument" should be capable both of playing back the "fixed" material and of responding fluently in the "free" material, so that the harp/electronics combination functions as a true "duo".
- (d) The harp should be amplified over the same system as is used for the electronic sounds so that it is possible (if desired) for the two instruments to merge into indistinguishability
- (e) Each performer should think of giving approximately the same overall duration to the "free" material as to the "fixed" material (ie. the suggested 4'40" duration of the score), giving the suggested overall duration of 9-10 minutes. It may be found desirable for both performers to indicate when they have reached particular points in their respective "fixed" material so that one doesn't get too far ahead of or behind the other.

tendril

Richard Barrett
2013

harp

15
16

$\text{♩} = 72$

table

ppp sub.

f mp mf p mp f mf f

ff f mf fff

$E\flat F\flat G\flat A\flat$ *fff*
 $B\flat C\sharp D\sharp$

$A\sharp$
 $C\flat$

$D\flat$

sempre staccato (see preface)

table

3

(sempre nat.)

pp sub -
equalise perceived loudness between RH (table) and LH (nat)

4

39
32

nat

16:13

11:14

5

4:5

6:5

7:5

mp p mf ppp f pp mp pp mp

3:2 3:2 15:11 5:4 5:4

f mf ff pp ff p (ie. as loud as possible!)

$A\flat$ $C\sharp$ $B\sharp$ $G\flat$ $E\flat$ $E\flat$ $B\flat$ $F\sharp$ $C\flat$ $A\sharp$

The upper part in bars 5, 9 and 11 is played by the hands, and the lower part by the pedals only!

6 table-----> nat
8^{va}

7 6:7 11:14 10:7 9:7 7

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

A♭
D♭

A♭/♯
D♭/♯
("pedal trills" with both feet)

8 nat staccato possibile

5 6:5 4:5 6:5 6 5:6 7:6 4:3 13 16

ff *mp* *mf* *pp* *p* *f* *mp* *ff* *mf* *fff* *f*

A♭
D♭

p (as before)

A♯
D♭

G♯ E♯ B♭ A♭ C♭ G♭ D♯

(sim.)
F♭/♯ D♯/♯ F♭
D♯/♯ D♯

11 11:14

4 3:2 5:4 3:2 13 16 5:4 15:13

mf *ppp* *f* *mf* *fff sub.* *f*

p (as before)

G♭ D♭ A♭ C♯ F♭ B♯ E♭

pp *fff* *pp* *mf*

A♭ B♭

13

6 8

(nat) ----- table

15 32

nat. 7:8

5 8

rit... 3:2 accel... rit...

mf ff

mf pp

table ----- nat

rit... 3:2 accel... rit... 3:2 accel...

mf ff

pp mf ff

13:14

(play with one hand, damp with the other)

F# E# G#

16

27 32

9:8

17:13

mf pp mf pp mf pp

10:11 7:9 10:7

pp mf pp mf

Cb Db Eb

17

10 8

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

pp fff p fff mp f mf

7:8 8:9 9:7 8:7

fff (p)

mf mp f p ff pp fff

(F#) (Cb)

19 $\frac{9}{16}$

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

F# C_b F_b F# C_b

22 $\frac{25}{16}$

mf *pp* *mf* *pp* *ff* *fff* *f* *ff* *f* *mf*

D# C_b B_b A# G_b A_b

23 $\frac{2}{8}$ $\frac{15}{16}$

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

G_b D_c E_b F_b

25

19
16

f *fff* *ppp* *table*

A#

26

41
32

nat.

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

3:2 14:15 14:13 11:9

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

pp *ppp* *p sub.* *fff* (*p*)

A \flat C# B# F# A \flat G#

27

19
8

p *mp* *mf* *f* *ff* *fff* *ppp sub.* *pp*

3:2 3:2 3:2 12:11 12:13

table

6

nat. 7 16 10 8 9 16

3:2 3:2 3:2 3:2 7:6 5:6 4:3 4:3 7:6 11:12 5:6

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

p *mp < mf* *ff < fff* *mf* *Bb* *mf* *p* *f* *ppp* *E#* *mf* *p* *mf* *Bb* *E#* *Cb* *Db*

31

5 16 7 16 10 8

(play with RH, damp with LH) (2nd harmonics) 5:4 9:7 (nat.)

ff *p* *ff* *f* *mf* *p* *mf* *p* *f* *ppp*

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

E# *D#* *table* *(non rit.!)* *(equalise dynamics between hands as in bar 3)*

34

9 16 16 11 7:8 12:13 13:11 20:13 8:7

fff *p* *f* *fff* *ppp* *(p)*

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

F# *Gb* *C#* *Bb* *A#*

(division of the two parts between the hands is *ad lib!*
but differentiate the articulations and dynamics as clearly as possible)

35

11/16

11:10

7:6

8:7

11:12

10:9

ppp *mp* *ppp* *mf*

mf *mp* *mf* *ppp*

C# G \flat D \flat

ppp *p*

37

11/8

4:3

7:5

3:2

4:3

3:2

19/32

9:7

16:11

3:2

3:2

4:5

mf *ppp* *f* *p*

f *p*

A \flat E \flat

39

17/16

7:8

7:9

17/32

4:5

5:6

mp *mf* *f* *ff* *pp* *f* *mf*

(all 2nd harmonics)

A \flat A \flat F \flat B \sharp

41

7

4/8

8va

4:3

4:3

4:3

4:3

ppp

f

fff

(pp)

F (right foot)

E (left foot)

3:2

5:4

3:2

3:2

5:4

3:2

(both "pedal-trills" slightly irregular and not coordinated with each other)

43

loco!
table

4/8

11/16

nat.

4/8

sempre staccato!

table

pp

mf

sffz

A_b

p

mp

5:4

3:2

3:2

5:4

(emphasise pedal-buzz between positions!)

46 (nat.) 69/32

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

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

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

B \flat C \flat F \sharp D \flat G \sharp E \sharp D \sharp E \flat

47 31/32

10:9 13:10 4:3

mp *fff*

C \flat B \flat F \flat A \sharp

48 16/8

(nat.) (2nd harmonic) (3rd harmonic) (4th harmonic) table

mp *mf*

E \sharp B \flat