

Richard Barrett

cyme

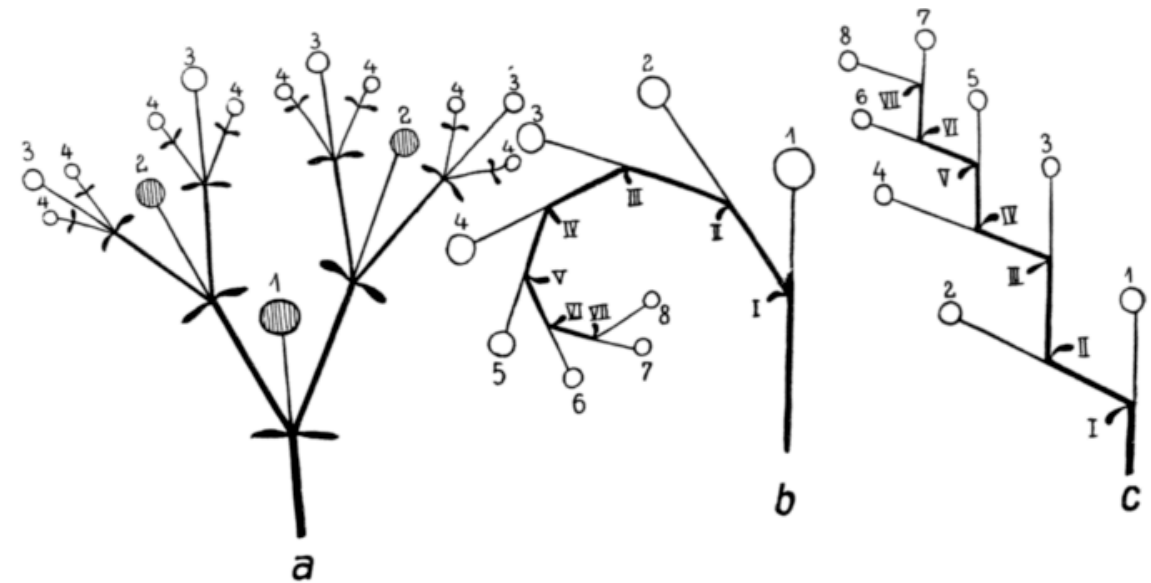
2015-16
solo harp

performing score

cyme (2016) for solo harp

to Milana Zarić

duration: approximately 4'00"



- (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.
- (d) 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.

(cyme: an inflorescence in which the first flower is the terminal bud of the main stem and subsequent flowers develop as terminal buds of lateral stems.)

cyme is also a component of *šuma* for ensemble and electronics. Indications and additional materials for this version are in the full score.

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$\text{♩} = 105$ each group of grace-notes/glissandi blurs into a single sound which is then abruptly cut

System 1 (Measure 4): ppp $E\flat F\sharp G\flat A\sharp$ $B\flat C\sharp D\flat$ $D\flat$ $A\flat$ $C\sharp$ $B\sharp$

System 2 (Measure 7): ff $G\flat$ $8va$ *loco* $E\flat$ $A\flat$ $A\sharp$

System 3 (Measure 9): $\text{legatissimo sempre (accents clearly distinguished)}$ $\text{♩} = 90$ p $B\flat$ $F\sharp$ $E\sharp$ $G\sharp$ mf $C\flat$ $D\flat$ (mp)

System 4 (Measure 11): mp $E\flat$ $D\sharp$ $C\flat$ f $B\flat$ mp $F\flat$ $A\sharp$ (p)

Chord Symbols: $E\flat F\sharp G\flat A\sharp$, $B\flat C\sharp D\flat$, $D\flat$, $A\flat$, $C\sharp$, $B\sharp$, $G\flat$, $E\flat$, $A\flat$, $A\sharp$, $B\flat$, $F\sharp$, $E\sharp$, $G\sharp$, $C\flat$, $D\flat$, $E\flat$, $D\sharp$, $C\flat$, $B\flat$, $F\flat$, $A\sharp$

Ratios: 10:11, 10:7, 11:10, 3:2, 5:4, 4:5, 17:13, 7:8, 13:11, 5:6, 3:2, 3:2, 3:2

15 harp

3:2 4:5 7:9 11:10 11:8 8:7 8:9

p *f* *mf* (*f*)

G \flat A \flat G \sharp D \sharp E \flat

18 harp

16:13 3:2 11:8 5:4 23:16

f *p* *mf* (*mp*)

F \flat C \sharp B \sharp

21 harp

12:13 22:15 15:14 9:11 15:13 3:2

mp *f* *mp* (*mf*)

F \sharp A \sharp G \sharp

24 harp

19:16 3:2 3:2 12:13 9:11 3:2 3:2 11:10 7:9

mf *p* *mp* (*p*)

E \sharp B \flat C \flat

♩=120

27 harp

6:5 13:9 4:3 9:8 5:4 6:4

p *mf* *fff*

D \flat E \natural

29 harp

15:11 (gliss. sempre) *f sub*

mp *pp*

D \sharp F \natural

(damp the indicated strings near the soundboard so that these pitches in the following glissando are "xylophonic sounds")

31 harp

9:11 10:9 9:7 4:5 12:11 8:9

mf (accents fff)

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

harp

8:7 7:5 7:9 10:11 6:7 6:5

(mf/ff)

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

32 harp

(mf) *ppp* *p* *ppp* *mf* *mp* *pp* *fff* *ff* *mf* *mp* *p* *f*

F#₄ A# G_b A_b G#₄ D#₄ E_b F_b f

36 harp

ppp (*accents p*)

C# B# F# A#₄ G# E# B_b C_b D_b E_b

37 harp

ff *f* *mf* *mp* *p* *ppp* *sempre* *fff* *mf*

D#₄ E#₄ D#₄ F#₄ G_b C#₄

41 harp

ff *fff* *f* *fff* *f* *fff*

B#₄ D#₄ A_b C#₄ B#₄

42 harp *mf* (accents *f*, gracenotes *mp*)

3:2 3:2 3:2 3:2 10:11 10:7 15:11

G#4 Eb Fb Ab

43 harp *mp* *ff* *mf* *p* *f* *ppp sempre*

table (with fingernails!) nat.

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

F#4 B#4 Bb4 B#4 Bb4 B#4 Bb4 F#4 G#4

$\text{♩} = 75$ LH: damp each sound as following one is plucked;
RH: l.v. sempre

47 harp *mf* *mp* *p*

4:5 3:2 11:8 6:7 7:5 13:16

Cb Db Eb

51 harp *p* *pp sempre*

8:7 11:10 9:8 4:3 9:8 4:5

D#4 C#4 Eb4

57 harp *ppp sempre* *pppp*

brush string rapidly with fingernail rather than plucking, then l.v. al niente

19:15 9:10 13:15 10:11

A#4 Bb4 F#4