

Richard Barrett

*calyx*

2015-16

solo slide trumpet

performing score

# *calyx* (2016) for solo slide trumpet in Bb

for Nenad Marković

in memory of Josef Anton Riedl –

"ich lass mich sehr, sehr stark, um auf neue musikalische Ausdrucksmöglichkeiten zu kommen, auf verschiedene Dinge ein, und lass mich überraschen.



duration: approximately 4'00"

- (a) The score is transposed and sounds a major second lower. Deviations from equal temperament should not be corrected. Eleventh and thirteenth partials are notated as inflected by quartertones relative to their fundamental, seventh and fourteenth partials (usually) by arrowed accidentals.
- (b) Trills, tremoli and gracenotes always as fast as possible, all transitions as smooth as possible.
- (c) Notated dyads are intended to be realised as multiphonics (without voice!)

A seven-line staff for the seven slide positions is added as necessary (with the spaces between the lines standing for half-positions), as well as numbers which indicate the harmonic partial to be played (arrowed and dotted lines between these numbers indicate a "glissando" of harmonics). As a result of the counterpoint between these two elements of playing activity, the notated glissandi between the resultant pitches as straight lines are actually more complex movements in pitch. The second section of the piece (beginning at bar 19) consists of two repeating non-coincident patterns: slide-positions [: 5-3-4-2-6-4-5-2-4-3-6-1-5-3-7-4 :] and partials [: 8-7-5-9-11-6-11-13-5-4-7-9-12-13-10-13 :] – while the slide (and therefore the pitch) is in constant motion throughout this section, even in the *staccato* sounds where no glissandi are notated, the indicated partials should always be used in order to preserve the intervals between them. In the fourth section (beginning at bar 43), however, most of the slide movements should be as rapid as possible so that the narrow ones are almost imperceptible, although there should also be a subtly audible difference between *legato* position changes and *legato* harmonic changes (in the fourth section these follow regular but independent durations in the proportion 25:28, although this regularity is set against irregular perturbations in both "layers" as well as irregularly-spaced pauses).

(*calyx* – in general any cup-like structure in plants or animals; in particular, the whorl of sepals from which a flower emerges)

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

# calyx

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$\text{♩} = 120$

with straight mute

I  
VII  
B♭  
slide  
tpt

ppp pp

3  
I  
VII  
B♭  
slide  
tpt

p pp p

6  
I  
VII  
B♭  
slide  
tpt

mp mf mp

9  
I  
VII  
B♭  
slide  
tpt

mf f

11  
I  
VII  
B♭  
slide  
tpt

ff fff

remove mute during this sound...



25

I

VII

Bb slide tpt

*f* *mp*

8:7 9:10 10:9 6:7

26

I

VII

Bb slide tpt

*f*

6:7 11:14 8:7 8:7 15:14 7:6

27

I

VII

Bb slide tpt

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

5:6 10:9 6:7 5:4

31

I

VII

Bb slide tpt

*f* *mp*

12:11 6:5 6:5 13:15 7:8

32

I

VII

Bb slide tpt

*mp* *mf* *p* *mf* *mp*

19:16 4:5 4:5 4:5 6:7 3:2

36

I

VII

Bb slide tpt

*mp* *f*

11:13 6:7 4:3 4:3 4:3 4:3 6:7

♩=45

37 Bb slide tpt

6:4 6:4 9:7 9:7 9:8

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

40 Bb slide tpt

9:10 3:2 3:2

*mf non dim.* *mp* *f* *pp* *ff*

♩=62.5

43 I VII Bb slide tpt

6:4 14:15 4:3

*ppp* *pp* *p*

4 15 4 5 7 7-13-5-7 (6/7) 13 6 8 (11)

44 I VII Bb slide tpt

14:15 6:7

*p* *ppp* *pp*

11 5 6 --14-->8 3:2 9 8 9 10 9 8 7 8 7:6

45 I VII Bb slide tpt

14:15 6:5 3:2

*pp* *p* *mp* *ppp*

(gliss.+vibr.) 6 7 9-4-9 4:5 8 10-2-10 3:2

46

I

VII

B $\flat$  slide tpt

7

5:4

8

10

3:2

9

11

14:15

*ppp*

*pp*

*p*

47

I

VII

B $\flat$  slide tpt

8

9

11

6:4

10

12

13 12 11 10 9 8 7 6 5 4 3 2 1

14:15

(gradually close bell with left hand) → +

*p*

*mp*

*mf*

*ppp*