Richard Barrett

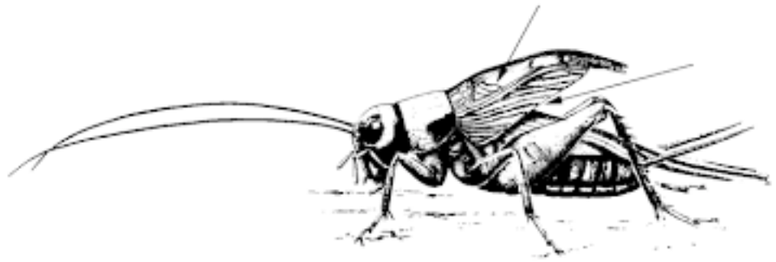
tegmen

2015-16

solo cello

performing score

tegmen (2015-16) for solo cello



for Michael Finnissy on his 70th birthday

duration: approximately 4’00”

Trills, tremoli and gracenotes always as fast as possible, unless otherwise indicated. Quartertones: 𝄲 𝄳 𝄭 𝄮 𝄯 𝄰 𝄱 𝄲
psp, msp = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst, mst* = *poco* and *molto sul tasto* (similarly).

⋮ ↓ ↓ ↓ = ascending degrees of bow pressure: *flautando*; “normal”; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.
--------→ = a smooth gradual transition between two states
● = normal left-hand fingerpressure, ◇ = “harmonic” fingerpressure, + = left-hand pizzicato
12343432123... = rapid exchange of fingers on a single pitch or glissando
] = stop bow on string (or damp any resonating sound); [= (re)start bow movement with bow already on string.
clb = col legno battuto; clt = col legno tratto
∆= highest possible pitch on the indicated string
a legato slur *before* a notehead indicates that the sound is to be played with no discernible attack

Each of the four sections, delineated by tempo-changes, centres on one of the four strings, in ascending order, with the first and fourth sections *exclusively* played on the fourth and first string respectively. Differences in timbre between the four strings should not be minimised, even or especially when moving between them.

(*tegmen* – the hardened forewing of an insect; tegmina are used as sound boards by many species, especially Orthoptera; in many locusts they make a crackling noise in flight, and in many crickets the tegmina have undergone marked anatomical adaptations, often asymmetric, for sound production.)

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

tegmen

Richard Barrett
2015-16

♪=75

mst sempre! (until bar 6), sempre sul IV!

(mst sul IV)

(mst sul IV)

4 (mst sul IV)

(mst sul IV)

♪=45 **nat** sempre - note that in bars 6-17 almost all sounds involve a change of string from the previous one.
Consequent changes in timbre should not be minimised!

6

9 (nat)

12 (nat)

15 (nat)

cello

♪=60

18
8

18

cello

II + p pp
III clb msp 3:2
II arco psp 4:3 4 1 f
3 ppp
II nat 123432 7:6 mp
IV mst ff
II msp mf
II pst 4:3 p
II mst 4:3 mf
mp
II pizz msp f
II clb mst→msp 7:6 mp
II arco msp 4:3 (gliss +vibr.) mf f
II nat→msp p
II nat pp
II psp 4:3 f
II nat p
II mst ppp

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cello

II + mp
II arco psp 8:7 p ff
(keeping fingers same distance apart)
II nat 23432123 I II III II 4 2 4 1 4 →msp ppp mf
I 4 II 1 III 2 IV 3 nat f
II mst 7:5 mp
II pst pp
III II I 2 1 3 nat 5:4 f
II 3 1 mst mf
II I 3 4 1 nat 11:8 ppp
III II I 2 3 4 1 psp mp
II pizz msp p
II III mp
I II III f
II clb pst pp
(gliss +vibr.) f
clt mst→nat I 1 II 2 III 3 IV 4 III 3 II 2 I 1 5:4 ppp p pp
II nat→msp mp
II msp pp
II psp ff
II msp p
II psp mf

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cello

II + pp
II psp 4:3 mf
III arco mst nat
II nat 12343 10:7 ppp
III pst mp
IV pizz secco III psp 11:10 p
II msp (gliss +vibr.) pp
II pst mp
IV clb mst ppp
II arco msp→mst (keeping fingers same distance apart) f
II pizz msp III clb nat IV pizz msp III 4:3 mp pp
II clb 7:6 ppp
mst→msp 4:3 f
(gliss +vibr.) p
II nat→msp 3:2 mf
IV msp p
II psp 3:2 mp
III pizz secco ff
II arco mst pp
III pst 13:10 ppp
II nat f
I psp p

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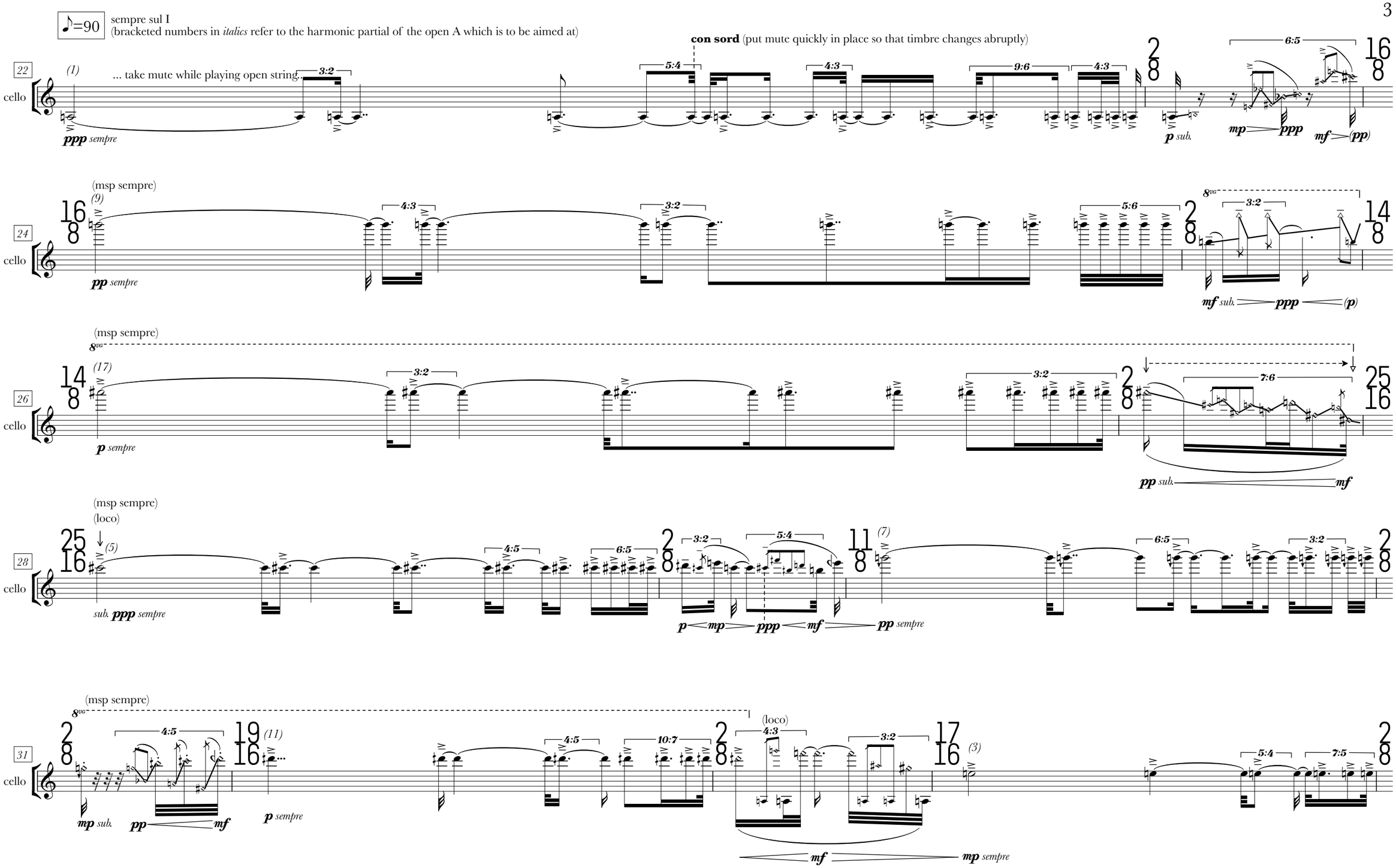
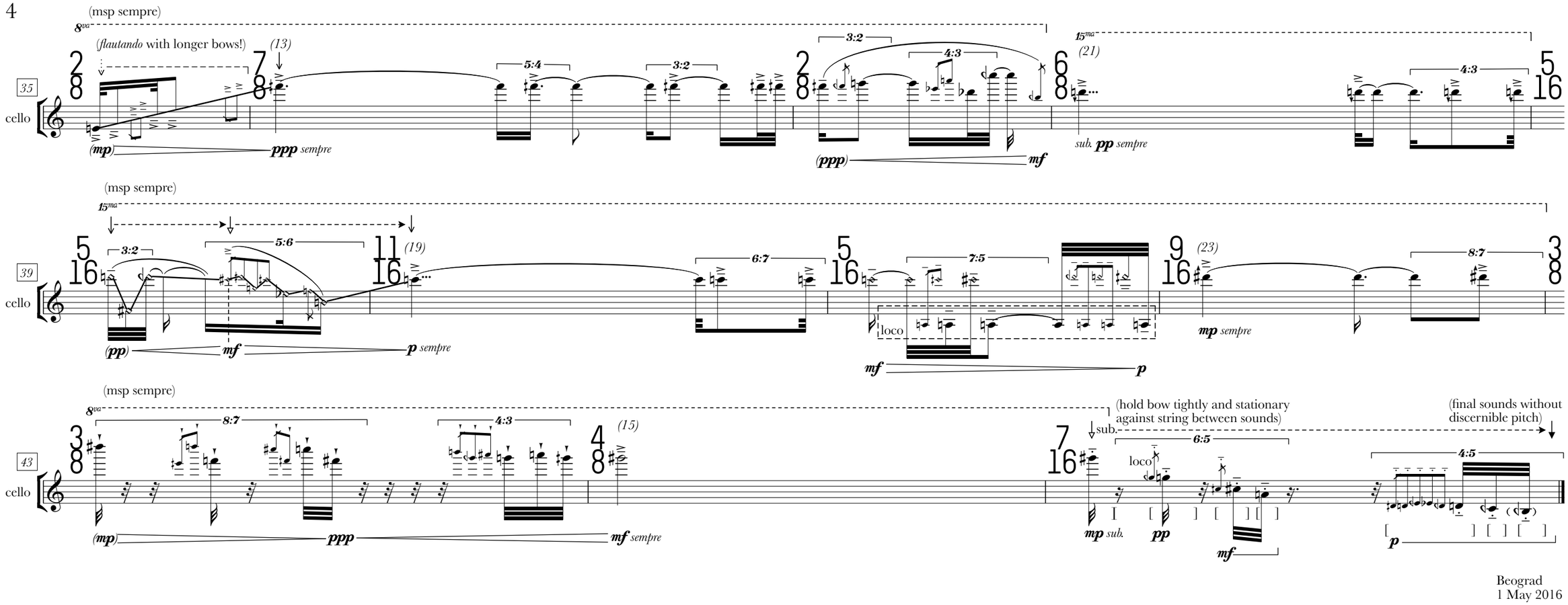
cello

II + mf
II arco psp 4:3 p
II nat 4 34321 ff→pp
II msp 8:7 f
III nat mp ppp mf pp ff
II pst→msp 15:11 f p mp
II 2 1 nat→msp
II pizz msp mf
IV 1 arco nat III 2 II 4 10:9 mp pp f
II clb msp→nat p
II arco msp 1 (gliss +vibr.) 7:6 mp p mf pp
I 4 II 1 +III 3
II 3 2 mf
II pst III II p f
II psp 13:10 mp ff
II mst mp
II psp 11:8 pp


♪=90
sempre sul I
(bracketed numbers in italics refer to the harmonic partial of the open A which is to be aimed at)
con sord (put mute quickly in place so that timbre changes abruptly)
... take mute while playing open string...
cello
ppp sempre
p sub.
mp ppp
mf (pp)
(msp sempre)
pp sempre
mf sub. ppp (p)
(msp sempre)
p sempre
pp sub. mf
(msp sempre)
(loco)
sub. ppp sempre
p mp ppp mf pp sempre
(msp sempre)
mp sub.
pp mf
p sempre
(loco)
mf mp sempre



Beograd
1 May 2016