

Richard Barrett

***spore***

2015-16  
solo accordion

performing score

# *spore* (2015-16) for solo accordion

for Vladimir Blagojević

duration: approximately 4'00"

The accordion part is notated at 8' pitch, ie. at the fingered pitch, which might be transposed up and/or down by octaves depending on the registration. Trills, tremoli and gracenotes always as fast as possible, all transitions as smooth as possible. All clusters are chromatic. (Depending on fingering possibilities some clusters might also contain duplicated pitches.)

When the accordion is amplified, two microphones should be used, placed at either side of the instrument and panned accordingly in the speakers so that left- and right-hand parts are spatially distinguishable.

(*spore* – the seed-like units by which algae, fungi, mosses, ferns and many non-flowering plants reproduce; the illustration shows the underside of a fern leaf showing the rows of sori which protect the sporangia and the spores contained within these, until the spores are ready for dispersal)

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



# spore

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♩=90

acc.

*ppp* *sempre*

8

acc.

*ppp*

*pp* *sempre*

*pp*

13

acc.

*ppp*

*pp*

*p*

*pp* *ppp*

16

4:3 4:3 4:3 7:8 3:2 8:7

pp p pp > ppp pp p pp ppp

mp ppp

19

9:7 3:2 3:2 5:4 4:3 4:5 5:6 11:9

mp ppp mp mf p mf ppp ppp

(bellows vibrato)

21

7:6 8:9

ppp mf pp mf p ppp

(chromatic gliss.)

22

10:7 6:5 4:3 11:10

acc. (high G#s with left thumb)

*f* *sempre* 10:9 8:9 *ppp*

Detailed description: This system contains measure 22. It features a complex rhythmic structure with intervals of 10:7, 6:5, 4:3, and 11:10. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The upper staff has a circled '22' and a smiley face. The lower staff has a circled 'acc.' and a smiley face. The instruction '(high G#s with left thumb)' is written above the lower staff. Dynamics include *f* *sempre* at the beginning and *ppp* at the end. A wavy line above the treble staff indicates a tremolo effect.

23

6:5 (gliss. by gradually releasing key while increasing air pressure)

acc. *ppp* *ff* *mp* *ppp*

Detailed description: This system contains measure 23. It features a glissando effect indicated by a wavy line above the treble staff. The interval 6:5 is noted above the treble staff. The instruction '(gliss. by gradually releasing key while increasing air pressure)' is written above the treble staff. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The upper staff has a circled '23' and a smiley face. The lower staff has a circled 'acc.' and a smiley face. Dynamics include *ppp*, *ff*, *mp*, and *ppp*.

24

(bellows)

3:2 5:4 4:5 6:5 9:6 7:8 9:8 5:6 11:9 7:6 7:9 10:9 8:9

acc. (this voice played by left thumb!) *fff* *sempre* *p*

Detailed description: This system contains measure 24. It features bellows indicated by a wavy line above the treble staff. The instruction '(bellows)' is written above the treble staff. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The upper staff has a circled '24' and a smiley face. The lower staff has a circled 'acc.' and a smiley face. The instruction '(this voice played by left thumb!)' is written above the lower staff. Dynamics include *fff* *sempre* at the beginning and *p* at the end. Various intervals are noted above the treble staff: 3:2, 5:4, 4:5, 6:5, 9:6, 7:8, 9:8, 5:6, 11:9, 7:6, 7:9, 10:9, and 8:9.

♩=75

25

acc.

*p* *mf* *mp*

(bellows)

acc.

*f* *p* *f*

26

acc.

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

27

6:5 4:5 6:5 6:5 4:5 6:5 7:5 4:5 6:5 4:5 6:5

acc.

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

(bellows)

28

7:5 7:5 4:5 7:5 7:5

acc.

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

$\text{♩} = 105$

29

8:7 5:6 3:2 9:11 5:4 5:4 5:4 3:2 3:2 7:8 4:3 4:3 4:3 5:6 5:6 9:7 4:5 4:3

acc.

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

35

acc.

14:13

4:5

10:7

10:7

17:14

14:11

10:7

5:6

5:6

3:2

*pp*

*mp*

*f*

*p*

39

acc.

9:8

3:2

3:2

4:3

3:2

9:7

3:2

3:2

3:2

3:2

5:4

*mf*

*ff*

*mp*

*f*

43

acc.

5:4

3:2

4:3

4:3

4:3

4:3

4:3

4:3

4:3

4:3

4:3

*p*

*pp*

*ff*

46

acc.

5:6

5:6

14:11

9:8

3:2

3:2

7:6

7:8

5:4

5:4

4:3

4:3

*mf*

*f*

*ff*



49

acc.

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

4:3 4:3 6:7 7:6 3:2 8:7 15:13 6:5 8:9

53

(bellows)

*mf* *mp* *mfp*

8<sup>va</sup>

acc.

8<sup>vb</sup>

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

$\text{♩} = 45$

10:9 7:9 8:9

*mfpp* *mfppp* *mpppp* *p ppp* *ppppp*

8<sup>va</sup>

acc.

8<sup>vb</sup>

5:6