

Richard Barrett

***instar***

2015-16

solo soprano recorder

performing score

# *instar* (2016) for solo soprano recorder

for Karolina Bäter

duration: approximately 4'00"



Trills, tremoli and gracenotes always as fast as possible, unless otherwise indicated. All transitions including glissandi should be as smooth as possible. Where a gradual transition between fingerings is indicated (as for example in bar 8), this should be executed so as to expose the transitional sounds between the endpoints to the greatest possible extent. Some “glissandi” (for example in bars 5 and 10) don’t slide linearly from one pitch to another but have a more complex profile, which should also be emphasised. Notated fingerings and their implications for the possible complexity of the resultant sound should be emphasised over the (approximately) notated pitches. Techniques used in this composition have been extrapolated by a microtonal fingering table provided by Katja Blischke, *Les sons multiples aux flûtes à bec* by Martine Kientzy, and my own explorations (using a Moeck Rottenburgh instrument). In general the implicit complexity of the resulting sounds and transitions should be explored thoroughly in preparation and projected in performance.

L2, R34 etc. = trill with the indicated finger(s) from the notated fingering – when two or more fingers are indicated they should move *together* unless otherwise indicated. (LT=thumb)

(\*) = trill to multiple unstable pitches produced by the notated fingering (maximise and emphasise the multiplicity!)

] = tongue-stop

(*instar* – a developmental stage in the life-cycle of insects and other arthropods, between each moult (*ecdysis*) during which the exoskeleton must be shed in order for growth or a change in form to take place.

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

# instar

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♩=60

**1** sopr. rec. *ppp*  
tr (L3) (R1234) (speed of trills slightly, irregularly and independently varied)

**2** sopr. rec. *pp*  
RH trill as fast as possible, LH trills slightly irregular  
tr (L4 (on R1 hole)) (R3) (L24) (L234) tr (R1) tr (L1)

**3** sopr. rec. *p*  
3:2 7:6

**4** sopr. rec. *p* *mp* *mf*  
(close/open holes gradually but so as to expose the pitch-discontinuities in the glissandi)  
tr (L1) (R12 (on L23 holes)) (rapid and random activity of R1 & 2 (on L2 & 3 holes)) (adding R3 & 4 (on R1 & 2 holes)) tr (L23)

**5** sopr. rec. *mp*  
(multiphonics always in a state of transition from one to the next, interrupted only by the brief (breath-) pauses before each point of arrival)  
9:8 3:2 4:3

**6** sopr. rec. *mf* *f*  
(rapid and random activity of R2 & 3) (sim.) (L1) (R4 - o/•/• randomly) (sim.) (sim.) (multi-phonics) (multi-phonics)  
17:15 17:16 17:12 10:11

**7** sopr. rec. *ff* *fff*  
(L2 o/a - "flattening") (R1234) (diaphragm-vibrato)  
11:9 6:7 6:7 7:8 3:2

**8** sopr. rec. *pp*

**9** sopr. rec. *pp*

**10** sopr. rec. *pp*

**11** sopr. rec. *pp*

The score consists of 11 systems, each with a soprano and recorder part. System 1: Soprano and recorder play a trill (L3) and (R1234) with a tempo of ♩=60. Dynamic is ppp. System 2: Soprano and recorder play a trill (L4 on R1 hole) and (R3) on the soprano, and a trill (L24) and (L234) on the recorder. Dynamic is pp. System 3: Soprano and recorder play a trill (L1) and (R1) on the soprano, and a trill (L1) on the recorder. Dynamic is p. System 4: Soprano and recorder play a trill (L1) and (R12 on L23 holes) on the soprano, and a trill (L23) on the recorder. Dynamic is p, mp, mf. System 5: Soprano and recorder play multiphonics with ratios 9:8, 3:2, and 4:3. Dynamic is mp. System 6: Soprano and recorder play multiphonics with ratios 17:15, 17:16, 17:12, and 10:11. Dynamic is mf, f. System 7: Soprano and recorder play multiphonics with ratios 11:9, 6:7, 6:7, 7:8, and 3:2. Dynamic is ff, fff. The score includes various trill markings, multiphonics, and dynamic markings (ppp, pp, p, mp, mf, f, fff).

♩=120

13 sopr. rec. *mf* *p* *f*

15 sopr. rec. *f* *mp* *mf*

17 sopr. rec. *mf* *p* *f* *mp* *mf*

21 sopr. rec. ♩=90 *f* *mp* *pp* *mf* *p* *f* *mf* *f* *mp* *ppp* *mp* *pp* *mf* *f* *mf* *mp* *mf* *mp* *f* *mp* *p* *mf* *pp* *mf* *pp* *mp* *mf* *mp*

22 sopr. rec. *mf* *p* *mp* *mp* *mf* *f* *pp* *mp* *mf* *p* *f* *pp* *p* *pp* *mp* *pp* *f* *mp* *mf* *p* *mf* *p* *mp* *f* *p* *mp* *mf* *mf*

23 sopr. rec. *mp* *mf* *f* *pp* *mp* *p* *mp* *f* *mp* *mf* *mp* *pp* *f* *mp* *pp* *mf* *mp* *p* *pp* *mf* *pp* *f* *pp* *mf* *mp* *mf* *mp*

24 sopr. rec. *f* *mf* *p* *mp* *pp* *mf* *mp* *pp* *f* *mf* *mf* *p* *mp* *f* *mp* *pp* *mf* *pp* *mf* *mp* *p* *mp* *f* *mp* *pp* *mf* *mp* *p* *mp* *mf* *mp*

(open L2 halfway)

♩=105 from here until the end, two types of grace-notes occur: (a) notated as 32nd notes and delineated by dashed barlines, which occupy a duration of their own *added* to the metrical durations around them; and (b) "normal" grace-notes which are fitted into the metrical duration in which they appear. Both types should be played as rapidly as possible (*not* just as rapidly as they can be played regularly!)

25 sopr. rec. *fff* *p* *fff*

28 sopr. rec. *fff* *mf sub.* *pp sub.* *mp* *fff* *p* *mf* *p* *pp*

31 sopr. rec. *p* *fff* *p* *mf* *p* *pp* *fff* *pp*

34 sopr. rec. *mp* *mf* *mp* *mf* *fff* *mf* *pp* *mf*

36 sopr. rec. *ppp* *mf* *ppp* *p* *fff* *p* *pp* *p*

38 sopr. rec. *p* *mf* *p* *fff* *p* *pp* *p* *mf* *p* *fff* *p*

40 sopr. rec. *p*

(LI sempre!)

(R1234) *t*

The musical score consists of seven systems, each with a soprano and recorder part. The notation includes various dynamics such as *fff*, *mf*, *pp*, *ppp*, *mp*, *mf sub.*, and *pp sub.*. Above the staves, there are diagrams showing rhythmic groupings of notes with dashed barlines and arrows, indicating the placement and duration of grace notes. Numerical ratios like 18:13, 9:8, 6:7, 9:11, 8:6, 8:7, 4:3, 4:3, 3:2, 22:15, 11:14, 6:5, 3:2, 10:8, 10:7, 11:9, 6:4, 13:12, 8:9, and 6:5 are placed above the notes to indicate specific rhythmic intervals. Some systems include markings like (LI sempre!) and (R1234) *t*.