

Richard Barrett

natural causes I, IV, X, XIV

2016-17

16 performers and electronic sounds

full score
version 1.1

natural causes I, IV, X, XIV

(2016-17) for 16 performers and electronic sounds

commissioned by Musikfabrik and Kunststiftung NRW

to the musicians of Musikfabrik: Helen Bledsoe, Peter Veale, Carl Rosman, James Aylward, Christine Chapman, Markus Schwind, Bruce Collings, Melvyn Poore, Ulrich Löffler, Benjamin Kobler, Dirk Rothbrust, Yoonhee Lee, Axel Porath, Dirk Wietheger, Florentin Ginot

duration: approximately 32 minutes

Instrumentation*:

- flute(s)
- oboe(s)/bass koto
- clarinet(s)/voice/conducting
- bassoon(s)

- horn(s)
- trumpet(s)
- trombone(s)
- bass tuba

- percussion (1 player)
- piano
- harpsichord

- 2 violins
- viola
- cello
- contrabass

All performers additionally use one woodblock and one or more other freely-chosen percussion instruments

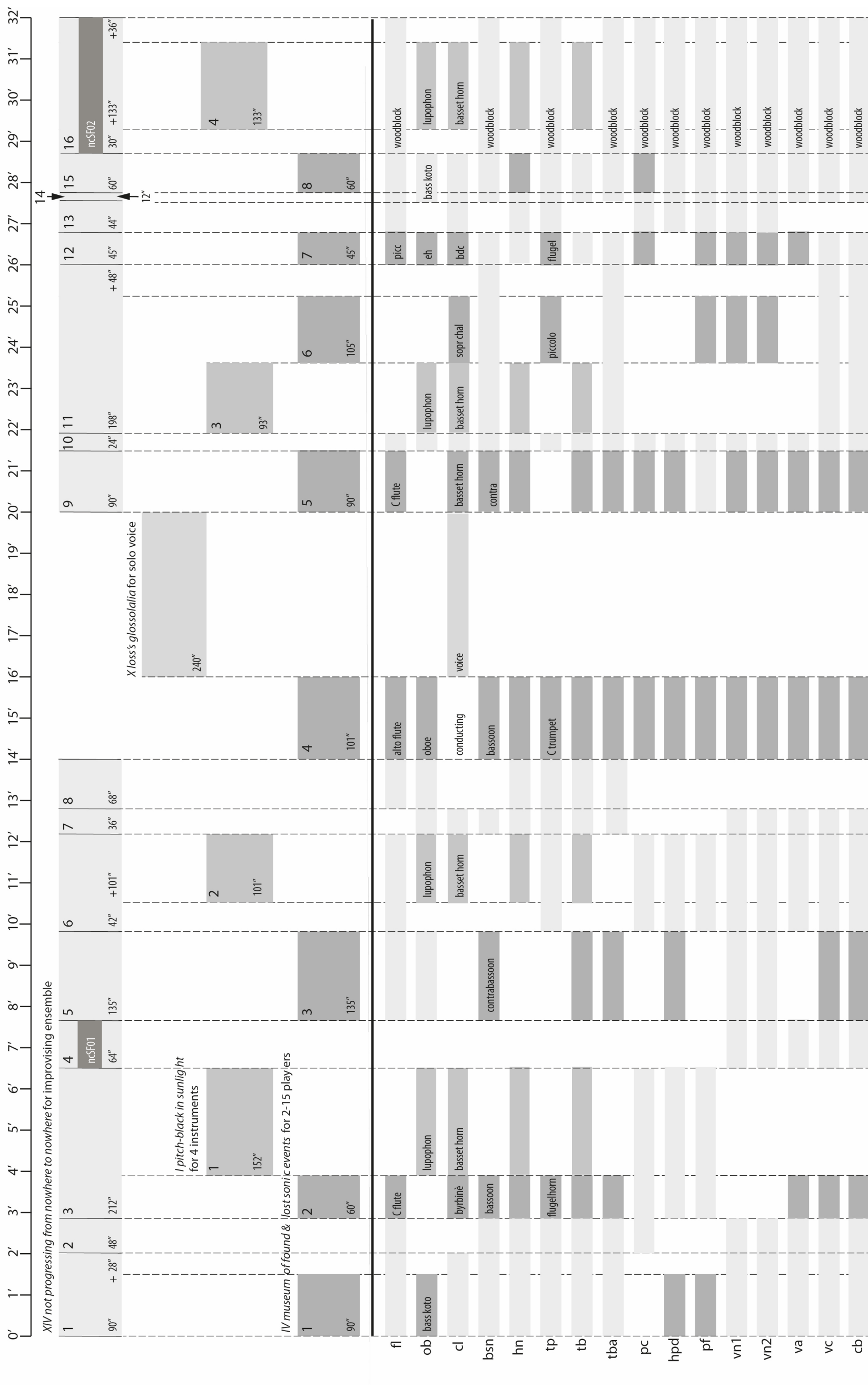
Wind doublings are indicated in the scores of individual components and the diagram on the following page

Percussion, harpsichord and prepared piano should be (locally) amplified. The electronic sounds are two stereo soundfiles ncSF01 and ncSF02 played back at the indicated points in the score. Some additional conducting was carried out in the first performance: of *museum of found & lost sonic events*, and of the four sections of *pitch-black in sunlight*, by oboist and cellist respectively.

On 1 September 2013 I received a sequence of interconnected texts from Simon Howard, an English poet who over the previous eight years or so had become a close friend although we never actually met face to face. I had been interested for some time in working with his writing, which had (and still has) for me the quality of powerfully evoking possible sound-forms and a compulsion to realise them. I had asked Simon for a new text as a collaboration between us, suggesting only that it be structured around the number 16 (the number of instruments in the ensemble I had in mind), and indeed it consists of 16 short texts each divided into 16 lines or phrases. Simon had written in an email a few weeks previously: "Somehow I felt that entitling the work was what you'd like to do. I'll let you have the full revised text next week & from there it's material for your composition: I have no 'control' or sense of the words 'belonging' to me." (He actually ended up giving the sequence the title *ADDICTION*.) Simon died suddenly in early December 2013 at the age of 53.

Natural causes is intended when complete to consist of sixteen compositions which can be performed in different interleaved combinations. The first four to be completed (*pitch-black in sunlight* for 4 instruments, *loss's glossolalia* for solo voice, *museum of found & lost sonic events* for 16 instruments, *not progressing from nowhere to nowhere* for improvising ensemble) are the result of a commission from Musikfabrik. Not all of the components of *natural causes* involve an audible "setting" of the text. Further notes, as well as the texts themselves, may be found below in the scores of the four aforementioned components. The present score consists of a diagram showing how these are distributed through the 32-minute duration of *natural causes I, IV, X, XIV*.

natural causes I, IV, X, XIV - scheme of overall structure and synchronisation



The blocks above the solid line show the sections of the four components of *natural causes I, IV, X, XIV* are interleaved and superimposed; the blocks below (using the same four shades of grey) show which performers are taking part in which components; and, where applicable, which instrument is used in each section.

Richard Barrett

pitch-black in sunlight

(natural causes I)

2016-17

4 instruments

performance score

pitch-black in sunlight

(*natural causes* I)

(2016-17) for 4 instruments

commissioned by Musikfabrik

duration: approximately 8 minutes

Instrumentation: lupophon
 bassethorn
 horn in F (with quartertone valve)
 trombone

Legato phrase-marks in the brass instruments indicate that there should be no audible articulation between pitches (just as for woodwinds). Circular breathing should be used as often as practicable in the realisation of long unbroken sequences.



■ = sung pitch –IPA phonetic notations are used when specific vowel sounds are needed.

] = audible tongue-stop at the end of a sound.

R1-4 and L1-4 for woodwinds (used principally for trills) indicate the first to fourth fingers of right and left hands respectively. Bracketed numbers above lupophon multiphonics refer to the multiphonic chart in Veale and Mahnkopf, *Die Spieltechnik der Oboe* (Kassel: Bärenreiter 1994)

Horn valves are numbered F1-4 and Bb1-4 for the F or Bb divisions respectively. Trombone slide positions are numbered I-VII (and FI-VI when the F valve is used), followed by ½ for quartertone positions. Sometimes the number of the required partial is also given in brackets (fundamental=1). Seventh, eleventh and thirteenth partials are notated as quartertone inflections.

When *pitch-black in sunlight* is played as an independent piece, the four numbered sections are played with the briefest breath pause between them. When it is played as part of the conglomerate work *natural causes*, the numbered sections are played separately at the points indicated in the formscheme.

On 1 September 2013 I received a sequence of interconnected texts from Simon Howard, an English poet who over the previous eight years or so had become a close friend although we never actually met face to face. I had been interested for some time in working with his writing, which had (and still has) for me the quality of powerfully evoking possible sound-forms and a compulsion to realise them. I had asked Simon for a new text as a collaboration between us, suggesting only that it be structured around the number 16 (the number of instruments in the ensemble I had in mind), and indeed it consists of 16 short texts each divided into 16 lines or phrases. Simon had written in an email a few weeks previously: "Somehow I felt that entitling the work was what you'd like to do. I'll let you have the full revised text next week & from there it's material for your composition: I have no 'control' or sense of the words 'belonging' to me." (He actually ended up giving the sequence the title *ADDICTION*.) Simon died suddenly in early December 2013 at the age of 53.

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A street, pitch-black in sunlight.
Do you recall that history
in which the future hilariously
immolates a piano in front of
retrospective infants? We travel all night
the same dumb song on every radio station.
By morning the sky's silk-pearl
mimes how grief splits / spills your throat.
For there is nothing to be something
from within a State's states of terror statements (emotion)
nothing to react (dereliction)
to when the walkie-talkie crackles into o
blivion. As I play
upon the glass harmonica.
we kiss & your lips are so near
it's as though love is possible in a market economy.

pitch-black in sunlight

1

Richard Barrett
2016-17

♩=64

27
16

7
8

lupophon
fff sempre

basset horn
ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

horn in F
ff *mf* *ff*

tromb.
(senza sord.) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

6:5 3:2 (Ab) (F#)

4:3 4:5 4:5

18:13

27
16

2

lupophon
fff sempre

basset horn
ff sempre

horn in F
ff *mf*

tromb.
IV 1/2 (F valve) *mp* *f*

7:6 14:11 9:10

37
16

3

lupophon
fff sempre

basset horn
mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

horn in F
ff *mf* *f* *mp* *f* *mp* *ff* *mf* *ff* *mf* *f* *mp* *ff*

tromb.
VI 1/2 FV 1/2 VI FV VII FVI 3:2 VI 1/2 FV 1/2 VI VI 1/2 VI 1/2 VI 1/2 VII 3:2 VI FV 1/2 FVI 3:2 IV 1/2
mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

7:8 4:3 5:4

2

4

lupo-phon

8 19 16 7 16 19 16

(*fff* sempre)

basset horn

mf *ff* *p* sub.

tr (L1)
tr (F#+Eb)

horn in F

mp *f* *ff* *mf*

11:8 11:8 5:4

tromb.

FIV V IV 1/2

ff *mf* *p*

7

lupo-phon

19 16 15 16

mf *f* *mp* *f* *mp* *fmp*

basset horn

(both F keys)

f *p* *f* *mp*

horn in F

ff *f* *mp* *f* *ff* *f* *mp* *ff* *f* *mp*

tromb.

III 1/2

f *ff* *mp* *f* *ff* *mp* *f* *ff* *mf* *f* *ff*

8

lupo-phon

15 16 13 16

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

basset horn

f *mp* *f* *mp*

tr (L3+C#)

horn in F

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

tromb.

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

9

lupophon

basset horn

horn in F

tromb.

13 16

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

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

(L2) (R23)

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

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf *f* *mp sub.* *mf* *f* *p*

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

mf *f* *mp*

10

lupophon

basset horn

horn in F

tromb.

10 8

f *mf* *mp*

3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf *p* *mf*

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf *p* *mf*

5:4 F24 3:2 3:2 3:2 3:2

p *mf*

FIV with slide vibrato

3:2 3:2 3:2 9:7

mf *p* *mf*

11

lupophon

basset horn

horn in F

tromb.

(alternate C and E \flat keys)

p *mp* *mf*

(alternate randomly with all R4 keys)

f *p sub.* *mp*

F2 (12) B \flat 23 (11) F2 (12) F23 (14) F2 (12) F1 (13)

3:2 3:2 3:2 3:2

p *mp* *mf*

FV sim. 13:9

mf *p* *mp*

4 8 8 12

lupophon *mp* *p* *f* *mf* *mp* 19 16

basset horn *mp* *mf* sub. *p*

horn in F *mf* *mp* *p*

tromb. *p* *mf* *mf* *p* *mf* *p*

F13 (8) F3 (7) F13 (8) F3 (7) F13 (8) F3 (7)

(F13 10/11)
tr
(1/4 tone valve)

13 19 16 11 8

lupophon *mf* *p* *mf* *mp* *f* *mf* (163)

basset horn *p* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

horn in F *ff* *mf* *ff* *mf* *ff* *mf*

tromb. *f* *mp* *f* *mp* *p* *mf*

until end of bar 14: sing through horn! - so that the continuous glissandi in the voice cause the horn to lock into harmonic "glissandi" in the scale given by changes in valve settings

F0 F4 F2 F24 F1 F14

F1 1/2 6:5

14 11 8 19 16

lupophon *f* *mp* *f* *ff* *f* *mp* *f* *mf*

basset horn (slap) *mp* *f* *mf* *p* *mf* *f* *mf* *ff* *mf*

horn in F (sim.) *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

tromb. *mf* *p* sub. *mf*

F3 F34 F23 F234 F13 F134 F1234

VI F1 1/2 FVI

15
16

lupophon

19 16

ff ff p fff ff

(add B \flat and B \sharp trill keys to fingerings shown as diamond-headed notes)

9:8

basset horn

p fff mf ff mf p

F234

horn in F

ff > mf fff ff p f

II 1/2 4:3 VI 1/2

tromb.

ff mf f mf

16
16

lupophon

23 16

mf fff ff mf ff f ff mf fff ff

(as before) 10:8

basset horn

f p f

horn in F

fff ff > mf fff ff

3:2

tromb.

(gradually introduce multiphonic...) FI 1/2 III

p f

17
8

lupophon

15 16

(ff) mf fff ff mf mf < fff fff fff p f

8:7 7:6

basset horn

f mf ff f mf ff ff mf < ff < mf

4:3 5:4 8:7 4:5

horn in F

fff ff mf ff f fff ff fff ff

tromb.

ff mf f mf ff mf ff f ff mf f ff mf f

17 16 7 8

lupo-phon

pp

tr

4:3

6:7

p

(diamond-headed note shows basic fingering, normal notes show multiphonic generated by opening L2)

open L1

9:7

tr

use circular breathing until the end of bar 21!

(ensure that voice blends completely with instrument to create a single composite sound)

11:10

[ɔ:]

pp

mp sub.

horn in F

ppp

9:10

tromb.

p

pp

19 7 8 23 16

lupo-phon

p

open L2

tr

4:3

4:5

[ö:]

pp sub

mp sub.

insert harmon mute (stem fully in)

F2 F23 F2 F23 F2 F23 F2

7:5

pp

horn in F

tromb.

pp

20 23 16 13 16

lupo-phon

pp

open L1

4:3

tr

6:5

13:12

[i:]

pp sub

mp sub.

10:11

o/+ (extremely rapid alternation)

ppp

3:2

pp

pp

pp

horn in F

tromb.

21

lupophon *ppp* *p*

open L1

basset horn *pp* *ppp* *p*

horn in F *pp* *ppp* *p*

tromb. *pp* *pp* *mp*

5:4 7:5 15:13 6:7

6:5 6:5

10:9 16:13

insert straight mute

[a:] [i]

(ensure that voice blends completely with instrument to create a single composite sound)

23

lupophon *p* *mp*

basset horn *pp* *mp*

horn in F *mp* *pp* *mp* *p* *pp* *f* *mp* *f* *mf* *f*

tromb. *p* *mf*

15:11 14:12

3:2 3:2 3:2 3:2 4:3 4:3

I F1 1/2 II FII 1/2 FV 12:11 FV 1/2 VI 1/2 11:14

[i]

24

lupophon *pp* *mp*

basset horn *pp*

horn in F *p* *mp* *mf* *p*

tromb. *mp*

7:8 13:15

VII FV 1/2 VI FIV 1/2 FII I 1/2

(R123)

25 16 (L2) 9
(R3) 8

lupophon *pp* *mf mp*

basset horn (tr) *p* *mf*

horn in F 10:13 *f* *ff* *mf* *f* *mp* *f*

tromb. [i:] *f* [u] *mf* VI FIV 1/2 V I 1/2 7:8 FVI FII 1/2 III

26 9 8 8

lupophon *f*

basset horn *f* 4:3 tr 4:3 4:3 tr

horn in F *mp* *f* remove mute

tromb. 10:9 remove mute [u:] *ff* [u]

27 ♩=96 8/8

lupophon *fff* *ff* *mf* *f* *mp* *f* *ff* *mf* *fff* *ff*

basset horn *fff* *f* *ff* *mp* *mf* *fff* *f* *mp* *f*

horn in F *fff* *mf* *mp* *ff* *mf*

tromb. *mf* *p* *mp* *ff* *mf*

8:7 6:4 9:7 5:6 7:6 6:7

Bb0 Bb14

FII 1/2

25 16

29 25 16

lupophon *ff* *mf* *f* *mp*

basset horn *fff*

horn in F *f* (inhale unobtrusively where necessary!)

tromb. *f* *ff* *mf* *f* *mp* *mf* *f*

10:9 9:10 13:11 5:6

30 15 8

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

basset horn *ppp*

horn in F *ppp*

tromb. *p* *mp* *pp* *p* *ppp* *pp*

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

(+) (Bb14)

31

lupophon 15 8 *fff* sub. *p*

basset horn +B|f *ppp*
| |

horn in F (+) B|f *ppp*
| |

tromb. III 1/2 *f* *ppp*

32

lupophon 2 8 5:6 *ff* *fff* *f* *mf* *mp* 19 16 10 8

basset horn 4:3 *ff* *fff* *f* *ff* *mp* *f* *p* *mf*

horn in F *fff* *fff*

tromb. *f* *mp* *fff* sub. *ff*

34

lupophon 10 8 *p* *pp* 11 8

basset horn 4:3 *pp* *mp* 3:2 *ppp* 3:2 3:2 *p*

horn in F *pp*

tromb. 7:5 *ppp*

35

lupophon

8 11 5 8

ff *p*

basset horn

fff *mp*

horn in F

mp

tromb.

ff *p*

(R3)

3:2 3:2 11:10 3:2 3:2 3:2 3:2

(F valve)

5:6 5:6 7:6 3:2

36

lupophon

5 8 10 8 19 16

fff *ff* *ff* *fff* *ff* *fff* *mf*

basset horn

ff *f* *ff* *mf*

horn in F

ff *f* *mf* *f*

tromb.

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

4:3 6:7 7:6 3:2

(F#) (L3) (E# key)

38

lupophon

19 16 15 16

ff *mp* *fff*

basset horn

mp

horn in F

f *p*

tromb.

fff *mf* *f*

(tr) (G#) (E) (L3) (R123)

12 15 16 6 8 7 8

39

lupophon *f* *fff*

basset horn *mf* *f* *mp*

horn in F *f*

tromb. *fff* *f*

6:5 4:3 10:7 4:3 4:5 3:2 3:2

41 7 8 5 8 21 16

lupophon *f* *fff*

basset horn *f*sub. *f* *ff*

horn in F *f*

tromb. *fff*sub. *f* *ff*

5:4 4:3 7:6 4:5 6:5 7:6 7:5

the pitches shown are to be fingered, while the gradual hand-stopping causes them to fall and rise gradually from these notated pitches

43 21 16 7 8

lupophon *f* *fff* *f*

basset horn *f* *ff* *f* *ff* *f* *ff*

horn in F *ff* *f*

tromb. *fff* *ff* *f* *fff* *ff*

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

44 7 8 4 13 29 16

lupophon *fff* *ff* *ff*

basset horn *fff* *ff* *mp* *mf* *f* *p*

horn in F *ff* *mp* *mp* *f* *mp* *p* *f* *mp*

tromb. *ff* *mp* insert Mel-O-Wah mute

Tempo: ♩=80

Rehearsal mark 44

Measures: 7, 8, 4, 13, 29, 16

Dynamic markings: *fff*, *ff*, *mp*, *mf*, *f*, *p*

Articulation: *tr* (L1)

Time signatures: 6:4, 4:5, 3:2, 6:4, 3:2, 3:2, 4:3

Other: Bb1

45 29 16 10 8

lupophon *fff* *ff* *fff* *ff*

basset horn *fff* *mp* *f* *mp* *mf* *mp* *ff* *mp* *mp*

horn in F *mp* *mf* *ff* *fff* *mp*

tromb. *fff* *ff* *fff* *ff*

Rehearsal mark 45

Measures: 29, 16, 10, 8

Dynamic markings: *fff*, *ff*, *mp*, *f*, *mf*, *mp*

Articulation: *tr*

Time signatures: 3:2, 8:9, 8:7, 5:4, 7:5, 6:4, 9:8, 9:7, 11:8, 5:6, 4:3

Other: Bstr, Bbtr, F34, 11/2, Fl

46 10 8 13 8

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

basset horn *f* *p* *mp* *p* *ff* *p* *f* *p* *f* *p* *mf* *p*

horn in F *f* *p* *f* *ff* *p* *mp* *mp* *p* *mf* *p* *p* *mp* *p*

tromb. *mf* *p* *f* *p* *f* *mp* *p* *f* *mf* *p* *mp* *f*

Rehearsal mark 46

Measures: 10, 8, 13, 8

Dynamic markings: *f*, *p*, *mp*, *ff*, *f*, *mf*, *p*

Articulation: *tr* (C key)

Time signatures: 3:2, 3:2, 3:2, 3:2, 5:4, 3:2

Other: F1234, (half-valve gliss.), F134, F2, F24

47

lupophon

8 13 9

mf pp mp pp p pp mf pp mf p

basset horn

mp f mf pp

horn in F

F24 mp f mf pp p

tromb.

mf pp p pp mp pp mf

48

lupophon

9 15 16

mf mp mf

basset horn

mf

horn in F

mp mf

tromb.

pp

(inhale unobtrusively where necessary!)

49

lupophon

15 16 10 8

pp f p

basset horn

pp f p

horn in F

pp f p

tromb.

mp

50

lupophon

8

286

basset horn

horn in F

tromb.

p *mf*

mp *pp* *f* *mf*

mp *pp* *f* *mf*

p *mf*

51

lupophon

29

16

basset horn

horn in F

tromb.

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

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

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

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

(audible stop at end of each sound until end of bar 53)

52

lupophon

15

16

(Bb key)

(Eb key)

basset horn

horn in F

tromb.

ppp

mp *f* *ff* *mf*

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

mf *ppp*

(F valve)

(slide vibrato between FIV 1/2 and FV)

53

lupophon 21 16 (tr) 12 8

basset horn

horn in F

tromb.

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

4:3 4:3 4:5 4:5 7:5

3:2 7:6

III FIII III FIII IV
1/2 1/2 1/2 1/2

54

lupophon 12 8

basset horn

horn in F

tromb.

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

4:3 8:7 3:2

ff *mp* *f* *mf*

mf *ppp* *mp* *f* *mf*

VI V V 1/2 IV
6:7

FIV IV V FIV
1/2 1/2

14:11

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

(Ab key)
tr (double trill with R1 & R2 on R1 key)

55

lupophon 9 8 25 16

basset horn

horn in F

tromb.

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

6:5 7:6 9:6

ff *mp* *f*

ff *mp* *f*

10:9

F24 F3 F23 F4
5:4

p *pp* *mp*

56

lupophon

9:8

4:3

ppp

ff

f

basset horn

9:7

3:2

7:5

mf

ff

f

horn in F

7:8

3:2

3:2

5:4

3:2

3:2

6:5

mp

ppp

mp

ppp

mf

ppp

mf

ppp

mf

ppp

mf

tromb.

10:8

3:2

3:2

mp

ppp

mp

ppp

mp

ppp

mp

ppp

57

lupophon

10

8

6:4

10:7

6:7

ff

mf

mp

f

mf

basset horn

3:2

5:4

4:3

4:3

6:5

ff

mf

mp

f

mf

The notated pitches in this bar indicate embouchure/valve positions, with the actual pitches lowered to a greater or lesser extent by the transitions between the open bell and the downward limit of half-stopping.

horn in F

3:2

3:2

3:2

4:3

4:3

ppp

mp

ppp

mp

ppp

mp

ppp

tromb.

7:9

mf

ppp

mf

58

lupophon

13

16

3:2

f

basset horn

9:8

tr

ppp

f

ppp

mf

ppp

f

horn in F

f

tr

ppp

tromb.

(slide vibrato between IV and III 1/2)

remove mute

ppp

ppp

f

59

11 8

25 16

lupophon

basset horn

horn in F

tromb.

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

fff *ppp* *mf* *f* *ppp* *f* *ppp* *f*

fff *ff* *mf* *ppp*

fff *f* *ppp* *mf* *ppp* *ff*

6:4 4:3 4:3

6:5 5:6

voice gliss. to A, horn stays on F#

5:4

trombone gliss. to B, voice stays on D

4:5 6:4 5:4 VI

60

25 16

lupophon

basset horn

horn in F

tromb.

f *ppp* *f* *ppp* *ff* *ppp* *mp* *ppp* *p* *ppp*

fff *f* *ppp* *mp* *f* *ppp* *pp*

f *ppp* *mf* *ppp* *mp* *p* *ppp* *pp*

f *ppp* *ppp* *mf* *ppp* *mp* *p* *ppp* *pp*

3:2 4:3 3:2

5:4 4:3 6:5

F123 F0 F24 F1234 F123 (half-valve gliss.) F3 F123

(7 8 9 10 11) (8 9 10 11 12 13 14) (7 8 9 10 11)

tr (A) tr (B

Richard Barrett

museum of found & lost sonic events

(natural causes IV)

2016-17

16 instruments

full score

museum of found & lost sonic events

(natural causes IV)

(2016-17) for 16 instruments

commissioned by Musikfabrik and Kunststiftung NRW

duration: approximately 12 minutes

Instrumentation:

- flute / piccolo / alto flute
- oboe / english horn / lupophon / bass koto
- bassethorn / byrbinè / soprano chalumeau / basson de chalumeau
- bassoon / contrabassoon

- horn in F (with quartertone valve)
- trumpet in C / piccolo trumpet in Bb / flugelhorn in Bb
- trombone
- bass tuba

- percussion (1 player - see below)
- prepared piano (see below)
- harpsichord (2-manual instrument with two 8' registers, one 4' register and lute stop)

- 2 violins
- viola
- cello
- contrabass

The score is written at transposed pitch. Piccolo sounds an octave higher, alto flute a fourth lower, bass flute an octave lower, english horn a fifth lower, lupophon an octave lower, basset horn a fifth lower, chalumeaux a minor second lower (being tuned to a=415 Hz), contrabassoon an octave lower, horn a fifth lower, piccolo trumpet a minor seventh higher, flugelhorn a major second lower, contrabass an octave lower.

Wind instruments

] = audible tongue-stop at the end of a sound.

Woodwinds

The byrbinè is a Lithuanian folk instrument with a single reed and conical wooden bore, which overblows an octave and a minor third higher than the fundamental and whose non-forked fingerings produce the scale used here: A Bb B C Db D E F G A B C Db D Eb E F Ab Bb C D (plus one low Eb which doesn't belong to it).

R1-4 and L1-4 for woodwinds (used principally for trills) indicate the first to fourth fingers of right and left hands respectively. Bracketed numbers above lupophon multiphonics refer to the multiphonic chart in Veale and Mahnkopf, *Die Spieltechnik der Oboe* (Kassel: Bärenreiter 1994).

Brass

Legato phrase-marks in the brass instruments indicate that there should be no audible articulation between pitches (just as for woodwinds). Circular breathing should be used as often as practicable in the realisation of long unbroken sequences.

Horn valves are numbered F1-4 and Bb1-4 for the F or Bb divisions respectively. (4=quartertone valve.) Trombone slide positions are numbered I-VII (and FI-VI when the F valve is used), followed by ½ for quartertone positions. Sometimes the number of the required partial is also given in brackets (fundamental=1). Seventh, eleventh and thirteenth partials are notated as quartertone inflections.

The 4th valve tubing of the piccolo trumpet is pulled out sufficiently to lower the pitch a further quartertone.

Keyboards and percussion

Percussion, harpsichord and prepared piano should be (locally) amplified. The amplification of the harpsichord should be adjusted between and sometimes within sections according to the dynamic markings.

Prepared piano: the following pitches are prepared using screws between the sets of strings throughout this range, each in a different position so as to produce maximum diversity in the bright metallic sounds:



Bass koto tuning:



Percussion scoring:

geophone



crotales

7 thai gongs placed horizontally on foam blocks



2 suspended thai gongs



2 plattenglocken



2 suspended tuned glass bowls



(discrepancies in intonation are welcome!)

Strings

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.

] = audible stopping of bow on string at the end of a sound.

General notes

The eight sections of *museum of found & lost sonic events* may either be performed together with the three other pieces mentioned below, using the synchronisation scheme to be found in the score of *not progressing from nowhere to nowhere*, or as a separate piece with brief pauses between the sections (a few seconds, longer than a breath pause). Any number or combination of the eight sections may be performed. The instrumentations and durations of the eight sections are:

- 1 prepared piano, harpsichord, bass koto (90")
- 2 flute, byrbinè, bassoon, horn, flugelhorn, trombone, tuba, viola, cello, contrabass (60")
- 3 contrabassoon, trombone, tuba, harpsichord, cello, contrabass (135")
- 4 alto flute, oboe, bassoon, horn, trumpet, trombone, tuba, percussion, prepared piano, harpsichord, 2 violins, viola, cello, contrabass (120")
- 5 flute, basset horn, bassoon, horn, trombone, tuba, percussion, harpsichord, 2 violins, viola, cello, contrabass (90")
- 6 soprano chalumeau, piccolo trumpet, prepared piano, 2 violins (105")
- 7 piccolo, english horn, basson de chalumeau, flugelhorn, percussion, piano, 2 violins, viola (45")
- 8 horn, percussion (60")

On 1 September 2013 I received a sequence of interconnected texts from Simon Howard, an English poet who over the previous eight years or so had become a close friend although we never actually met face to face. I had been interested for some time in working with his writing, which had (and still has) for me the quality of powerfully evoking possible sound-forms and a compulsion to realise them. I had asked Simon for a new text as a collaboration between us, suggesting only that it be structured around the number 16 (the number of instruments in the ensemble I had in mind), and indeed it consists of 16 short texts each divided into 16 lines or phrases. Simon had written in an email a few weeks previously: "Somehow I felt that entitling the work was what you'd like to do. I'll let you have the full revised text next week & from there it's material for your composition: I have no 'control' or sense of the words 'belonging' to me." (He actually ended up giving the sequence the title *ADDICTION*.) Simon died suddenly in early December 2013 at the age of 53.

Natural causes is intended when complete to consist of sixteen compositions which can be performed in different interleaved combinations. The first four to be completed (*pitch-black in sunlight* for 4 instruments, *loss's glossolalia* for solo voice, *museum of found & lost sonic events* for 16 instruments, *not progressing from nowhere to nowhere* for improvising ensemble) are the result of a commission from Musikfabrik. Not all of the components of *natural causes* involve an audible "setting" of the text. *Museum of found & lost sonic events* is more a sequence of disjunct evocations, like the poem from which its title is derived, rather than being a direct emanation of any particular structural or expressive feature of the text. Each of its eight brief "movements" is intended to give the impression of being an isolated fragment of something much larger.

Make haste to cry the names o' the nostrums / a bird from a trellis skimming the blu / e does
everyone know no one no more? / you can tell a fool by its method of eating an apple crimson
stained /
we overnighted in an overnight motel / the film plays over & over, kicking the corpses & the
yet to be / corpses the animals went madder in the zoo / says she can whistle two anthems
simultaneously as her fingers clack /
museum of found & lost sonic events / blink thrice & a yellow-brown meadow clouds / over
you, oh I'm so over you / from the ends of the earth ululations respond /
sure I know you're lonely / there's every need to shout / no family left / that you knew of /

museum of found & lost sonic events

1

Richard Barrett
2017

15 $\text{♩} = 64$ set up amplification so that all three instruments are approximately equal in loudness

16

legato sempre

prep piano *mp* sempre

hpschd
RH: lower manual 8'
LH: upper manual 8' + lute stop

legato sempre

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

bass koto *mp* sempre (dynamics throughout are indications for amplification!)

legato sempre

3 17 8 2 8 1 6 7 5:4 3

7:6 5:4

9 8

2

9 8

prep piano *(mp)*

hpschd

9:8 12:8 7:8 8:7 3:2

bass koto *(mp)*

11 1 6 5 14 1 17 6 11 1 17 3:2

7:5 7:6

7 8

3

7 8

prep piano *(mp)*

hpschd

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

bass koto *(mp)*

3 8 9 10:8 12 8 17 14 16 9:6 8 17

9:6

13 16

4

prep piano (mp)

hpschd

bass koto (mp)

13 16

7:6 4:3 3:2

3:2 9:6 9:7 3:2

14 13 12 17 8 17 8 7

6 8

5

prep piano (mp)

hpschd

bass koto (mp)

6 8

5:4 6:4

6:7 11:8 5:4

8 17 16 9 1 16 3:2

19 16

6

prep piano (mp)

hpschd

bass koto (mp)

19 16

8:6 3:2 3:2

5:6 5:4 5:6 7:5 8:7

9 1 17 6 14 6 12 10 6 7 16

6 8

7

prep piano (mp)

hpschd

bass koto (mp)

6/8, 5/6, 7/6, 4/3, 6/4, 7/8, 8/6, 9/6

9, 16, 17, 16, 11, 7, 16, 10, 14

19, 16

8

prep piano (mp)

hpschd

bass koto (mp)

5/6, 6/4, 7/5, 9/8, 9/6, 6/5, 3/2, 5/6, 9/8

7, 10, 12, 16, 3, 17, 11, 17, 3, 8

19, 16

11, 8

9

prep piano (mp)

hpschd

bass koto (mp)

9/6, 5/4, 7/5, 7/8, 12/8, 5/6, 7/8

3, 17, 2, 17, 2, 16, 17, 10, 8, 6, 4, 2, 5, 16, 3/2

11, 8

8, 8

10
prep piano (mp)

8 3:2 5:6 7:6 17 16

hpschd 4:3 5:6 9:8 10:7

bass koto (mp) 16 1 2 3 11:8 4 5 6:5

11
prep piano (mp)

17 16 9:6 7:8 15 16

hpschd 9:7 6:4 7:8

bass koto (mp) 7 8 10 12 13 14 15 16 17 7:5 9:8 5:4

12
prep piano (mp)

15 16 7:6 6:4

hpschd 4:3 5:6 8:6 8:7 10:8

bass koto (mp) 16 14 10 7 4 8 5:6 9

byrbinë

$\text{♩} = 60$

6/8

sffz

3:2 3:2 3:2 3:2 11:12

BYRBINÈ LEADS (all others *colla parte*)

Richard Barrett 2017

flute

2

8 (overblow on accent)
8 molto vibrato

sffz

byrbinë

ppp

4:5 11:9 3:2

mp

bassoon

molto vibrato

sffz

horn

with harmon mute
o/+ (rapid alternation)

sffz

flugel-horn

with harmon mute
o/+ (rapid alternation)

sffz

tromb

with harmon mute
o/+ (rapid alternation)

sffz

tuba

sffz

va

arco pst
(↓ on accent)

sffz

vc

arco pst
(↓ on accent)

sffz

cb

arco IV pst
(↓ on accent)

sffz

3 7 8 (senza vibr.) 10 8

flute *sfz*

clarinet *ppp* *f*
 6:5 4:3 7:6

bassoon *sfz*
 molto vibrato

horn *sfz*

flugelhorn *sfz*
 8^{vb}

tromb *sfz*

va *msp*
 sfz
 msp

vc *sfz*

cb *sfz*
 nat. molto vibrato

4 10 8 4 8

flute *mfz* *tr*

clarinet *ppp* *tr* 6:7 4:3 *p*

bassoon *mfz* (23/123) *tr*

horn *mfz*

flugelhorn *mfz*

tromb *mfz*

tuba *mfz*

va *mfz* *tr* *nat* *psp*

vc *mfz* *nat*

cb *mfz* *nat*

Detailed description: This is a page of a musical score for woodwinds and brass instruments. The page is numbered 7 in the top right corner. It features ten staves, each for a different instrument: flute, clarinet (byrbine), bassoon, horn, flugelhorn, trombone (tromb), tuba, violin (va), viola (vc), and cello (cb). The flute part starts with a measure containing a trill (tr) and a dynamic marking of *mfz*. The clarinet part has a complex melodic line with dynamic markings *ppp* and *p*, and includes time signature changes to 6:7 and 4:3. The bassoon part has a trill and a dynamic marking of *mfz*. The horn part has a trill and a dynamic marking of *mfz*. The flugelhorn part has a dynamic marking of *mfz*. The trombone part has a dynamic marking of *mfz*. The tuba part has a dynamic marking of *mfz*. The violin part has a dynamic marking of *mfz*, a trill, and a *psp* marking. The viola part has a dynamic marking of *mfz* and a *nat* marking. The cello part has a dynamic marking of *mfz* and a *nat* marking. The page is divided into two systems by a double bar line. The first system covers measures 10 and 8, and the second system covers measures 4 and 8. The instruments are listed on the left side of the page.

5 17

4 16

flute

byrbinè

bassoon

horn

flugel-horn

tromb

tuba

cb

p *mf*

mpz

mpz

mpz

mpz

mpz

mst

6

17
16

flute

mfz

byrbine

mf

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

f (p)

bassoon

sfz

horn

sfz

flugel-horn

sfz

tromb

mfz

tuba

mfz

va

nat msp

mfz

vc

nat msp

mfz

sfz

remove mute

8

19
16

flute

byrbine

fff

(senza sord.)

6:7 8:7 10:7 6:7 11:8

mp

tromb

sfz

tuba

psp poco vibr.

va

sfz

msp

cb

sfz

5
8

fffz

fffz

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

$\text{♩} = 80$ (tempo for all measured segments)

(4 - 16")

6 8

4:5 8:6 6:5 3:2 3:2

mf *mp* *mf*

17 16

4:3 5:4 8:9 3:2 5:4 3:2

mp *mf* *mp* *mf* *mf* *mp* *mf*

(4 - 16")

10 8

3:2 3:2 9:7 3:2 8:9 3:2 4:3

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

(4 - 16")

9 8

8:6 10:11 3:2 3:2

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

(4 - 16")

7 8

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

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

(4 - 16")

19 16

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

mp *p* *pp*

(4 - 16")

8 8

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

mf

(4 - 16")

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

$\text{♩} = 80$ (tempo for all measured segments)

1 (4 - 16'')
8/8 senza sord. *mf*

3 (4 - 16'')
6/8 *mp* *mf* *mp* 19/16

6 19/16 *ppp* *mp* *ppp* *mp* *ppp* *mp* (4 - 16'') 7/8

8 7/8 *pp* *mf* *pp* *mf* *pp* *mf* (4 - 16'') 10/8

10 10/8 *p* *mp* *mp* *mf* *mp* *p* *mp* *mf* *mp* *mf* *p* (4 - 16'') 17/16

12 17/16 *mf* *mp* *mf* *mp* (4 - 16'') 2/8 *mf*

15 (4 - 16'')
9/8 *mp* *f* *mp* *mp* *mf* *f* *mp* *f* (4 - 16'')

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

$\text{♩} = 80$ (tempo for all measured segments)

1 tuba (4 - 16") 19 (senza sord.) 16 mp p pp

3 tuba (4 - 16") 2 8 6:5 6:4 4:3 3:2 9 8 mf

6 tuba 9 8 4:3 6:5 3:2 (4 - 16") 8 8 f mf mp mf mp mf mp mf mp

8 tuba 8 8 8:6 4:5 6:5 3:2 8:7 (4 - 16") 6 8 mf

10 tuba 6 8 7:8 6:4 7:8 (4 - 16") 10 8 mf mp mf mp

12 tuba 10 8 7:6 9:7 4:3 6:5 3:2 (4 - 16") 17 16 mf p mf $p < mf$ $p < mf$

14 tuba 17 16 3:2 8:7 5:4 3:2 3:2 3:2 6:7 4:3 (4 - 16") 7 8 mp mf mp mp mf mp mf mp

16 tuba 7 8 8:6 6:5 3:2 (4 - 16") mf pp mf pp mf pp mf pp

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

Section 3 musical score for hpschd, consisting of five systems (1, 4, 6, 8, 9) with various time signatures and dynamics.

System 1: hpschd, f sempre, 2x8', tempo $\text{♩} = 80$ (tempo for all measured segments). Includes time signatures 2/8, 10:8, 8:7, 6:4, and a duration of (4 - 16").

System 4: hpschd, f sempre. Includes time signatures 7:8, 9:8, 6:4, 3:2, 5:4, 4:5, 4:3, and a duration of (4 - 16").

System 6: hpschd, mf sempre. Includes time signatures 5:4, 4:3, 9:6, 3:2, 4:3, and a duration of (4 - 16").

System 8: hpschd, p sempre. Includes time signatures 8:9, 11:9, 7:5, 3:2, 6:5, 7:5, 7:6, 5:4, 3:2, and a duration of (4 - 16").

System 9: hpschd, mf sempre. Includes time signatures 4:5, 3:2, 4:5, 7:5, 5:6, 3:2, 5:6, 3:2, 3:2, 7:5, and a duration of (4 - 16").

11 (4 - 16")

7
8

p
sempre

13 (4 - 16")

10
8

mp
sempre

15 (4 - 16")

17
16

mf
sempre

17 (4 - 16")

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

♩=80 (tempo for all measured segments)

1 (4 - 16") 7 8 arco nat 3:2 6:4 4:5 6:4 (4 - 16") 10 8

4 10 8 pizz 8:6 arco nat 3:2 5:6 3:2 pizz arco nat 9:8 pizz arco nat 5:4 (4 - 16") 17 16

6 17 16 arco pst p mf 6:5 9:6 5:4 4:3 4:5 (4 - 16") 6 8

8 6 8 arco msp nat msp nat msp nat (4 - 16") 19 16

10 19 16 arco psp 14:12 11:9 7:5 (4 - 16") 9 8

12 9 8 arco psp 4:3 nat 5:6 nat 10:8 4:3 psp nat (4 - 16") 8 8

14 8 8 arco nat 6:4 msp 5:4 nat 3:2 msp 8:9 nat 6:4 msp (4 - 16") 2 8

16 2 8 arco msp ff (4 - 16")

Section 3 has no full score. The six instruments progress through their parts individually. Each begins and ends with a silence and consists of eight segments separated by silences. The duration of each silence is freely and independently chosen by each player without reference to the others, varying between the given limits and bearing in mind that the whole section should have a duration of around 135 seconds, which would be its exact duration if all the silences had the average duration of 10 seconds. There should be no sense of coordination or dialogue or any other kind of audible interaction between players - that is to say this section is the opposite of improvisation!

$\text{♩} = 80$ (tempo for all measured segments)

The musical score for six cello parts (cb) is presented in six systems, each with a boxed number in the left margin (1, 3, 5, 8, 10, 13, 15). Each system contains a single staff with a bass clef and a key signature of one flat. The score is divided into eight segments per part, separated by silences. Each segment is bracketed and labeled with its duration in seconds, such as (4-16'').

- Part 1:** Segment 1 (4-16''), Segment 2 (17-16''), Segment 3 (6:7), Segment 4 (4:5), Segment 5 (4:3), Segment 6 (5:6), Segment 7 (pizz), Segment 8 (arco nat, 6:7).
- Part 3:** Segment 1 (4-16''), Segment 2 (19-16''), Segment 3 (arco psp), Segment 4 (5:4), Segment 5 (8:10), Segment 6 (5:6), Segment 7 (4:3), Segment 8 (4:3).
- Part 5:** Segment 1 (4-16''), Segment 2 (7-8''), Segment 3 (arco nat, 3:2), Segment 4 (3:2), Segment 5 (sul I, 5:4), Segment 6 (5:4), Segment 7 (4-16''), Segment 8 (10-8'').
- Part 8:** Segment 1 (10-8''), Segment 2 (arco psp sempre, 4:3), Segment 3 (9:11), Segment 4 (3:2), Segment 5 (p), Segment 6 (mf), Segment 7 (mp), Segment 8 (4-16''), Segment 9 (2-8'').
- Part 10:** Segment 1 (2-8''), Segment 2 (arco msp, 9:8), Segment 3 (4-16''), Segment 4 (8-8''), Segment 5 (arco msp, sul I, 4:5), Segment 6 (msp, sul II, 10:7), Segment 7 (nat, msp), Segment 8 (10:8), Segment 9 (nat, msp, 4:5), Segment 10 (III, 3:2), Segment 11 (nat).
- Part 13:** Segment 1 (4-16''), Segment 2 (9-8''), Segment 3 (arco psp, sul I, 3:2), Segment 4 (3:2), Segment 5 (7:6), Segment 6 (4:3), Segment 7 (III, nat), Segment 8 (psp).
- Part 15:** Segment 1 (4-16''), Segment 2 (6-8''), Segment 3 (arco msp, psp, 3:2), Segment 4 (msp, psp), Segment 5 (nat, msp, 4:3), Segment 6 (4:3), Segment 7 (4:3), Segment 8 (4-16'').

CLARINETTIST CONDUCTS: accents, and the three dynamic/articulation layers in the ensemble sections, clearly differentiated; violin/piano/percussion sections *colla parte*

1 8 $\text{♩}=48$ 2 8 $\text{♩}=72$ 4 8 1 8 $\text{♩}=48$ 4 8

oboe *pp* sempre

bsn *pp* sempre

tpt in C (senza sord.) *mp* sempre

tromb (senza sord.) *mp* sempre

tuba (senza sord.) *p* sempre

perc. geophone *f* *ppp* *mf* *ppp*

pf *fff* *ff*

hpschd 1x8' *p* sempre - dynamic markings in the harpsichord part are intended to be realised mainly through alterations in the degree of amplification!

vn 1 pizz arco sul I nat *fff* *ff*

vn 2 arco nat (♭^{VI}) *mp* sempre

va arco msp *pp* sempre

cb arco psp *p* sempre

6

4 $\text{♩} = 72$

8

3

5 $\text{♩} = 48$

16 + ♩ + ♩ 3 16 4

8

alto fl *mp* sempre

oboe *p* sempre

horn *mp* sempre

tpt in C *p* sempre

tromb *pp* sempre

perc.

pf *fff*

f *ppp*

fff

Leg. sempre

arco nat

5:4

vn 1 arco msp

vn 2 *pp* sempre arco psp

va *p* sempre

vc arco nat *mp* sempre arco msp

cb *pp* sempre

10

4/8 $\text{♩} = 72$

5/8

2/8 $\text{♩} = 48$

3/8

alto fl *p* sempre

bsn *mp* sempre

horn *pp* sempre

tpt in C *pp* sempre

tromb *pp* sempre

tuba *mp* sempre

perc. *mp* *ppp*

pf *f* (Ped. sempre)

hpschd *mp* sempre

vn 1 *f* arco psp

vn 2 *p* sempre arco psp

vc *p* sempre

with harmon mute (o)

arco psp

4-5

13

alto fl *p* sempre

oboe *mf* sempre

bsn *mp* sempre

horn *mp* sempre
senza sord. (o)

tpt in C *mp* sempre

tuba *p* sempre

perc. *mf* *ppp*

pf *ff* (chromatic cluster)

hpschd *p* sempre
1x8' with lute stop (Led. sempre)

vn I *ff* arco sul II nat 6:5

va *mf* sempre

cb *mf* sempre

Tempo markings: $\text{♩} = 72$, $\text{♩} = 48$

Time signatures: 3/8, 2/8, 3/8

Detailed description: This page of a musical score (page 20) features a complex orchestral arrangement. The woodwind section includes an alto flute, oboe, bassoon, horn, trumpet in C, and tuba, all playing with dynamic markings of *p*, *mf*, or *mp* and the instruction "sempre". The brass section consists of a horn, trumpet in C, and tuba, also playing "sempre". The percussion part includes a snare drum and a cymbal, with dynamics ranging from *mf* to *ppp*. The piano part features a chromatic cluster in the right hand and a lute stop in the left hand, both marked *ff*. The harpsichord part plays a rhythmic pattern with a lute stop, marked *p*. The string section includes the first violin, which plays a natural pizzicato pattern with a *ff* dynamic and a specific bowing technique ("arco sul II nat 6:5"), and the viola and cello, which play a natural pizzicato pattern with a *mf* dynamic. The score is divided into three measures, with tempo markings of quarter note = 72 and quarter note = 48, and time signatures of 3/8, 2/8, and 3/8.

17 $\text{♩}=72$

alto fl *mp* sempre

oboe *mp* sempre

horn *p* sempre

tromb *mf* sempre

tuba *mp* sempre

perc. *mp* *ppp*

pf *mf* (sim.) (Led. sempre)

vn 1 *arco nat* *mf* *mp* *fff*

vn 2 *mf* sempre

va *arco msp* *p* sempre

vc *arco nat* *mf* sempre

cb *arco msp* *p* sempre

3/16 3/8 7/16 $\text{♩}=48$

Musical score for orchestra and woodwinds, measures 21-23. The score includes parts for alto fl, oboe, bsn, tpt in C, tromb, perc, pf, hpschd, vn 1, vn 2, vc, and cb. The tempo is marked $\text{♩} = 72$ at the beginning and $\text{♩} = 48$ at measure 16. The key signature has one sharp (F#). The score features various dynamics such as *mp*, *f*, *mf*, *ppp*, and *mf*, along with performance instructions like *sempre*, *legato poss.*, *arco psp*, and *arco msp*. The percussion part includes a *tr* (trill) and a *6:5* ratio. The piano part includes a *tr* and a *6:5* ratio. The horn part includes a *2x8'* marking. The woodwind parts include various articulations and dynamics. The string parts include *arco psp* and *arco msp* markings. The score is divided into three measures, with measure 21 starting at measure 21, measure 16 starting at measure 16, and measure 8 starting at measure 8.

24 6 ♩=72 ♩=48 5
8 8

bsn *f* sempre

horn *ff* sempre

tpt in C *mf* sempre

tuba *ff* sempre

perc. *pp* *ppp*

pf *mp* (Ped. sempre) *mf*

hpschd *f* sempre

vn 1 arco msp *mp* *p* *ppp*

vn 2 *mf* sempre

va arco nat *ff* sempre

vc arco psp *f* sempre

cb arco msp *mf* sempre

arco psp -----> msp

26 5 ♩=72 8 7 ♩=48 8 9 16

alto fl *ff* sempre

oboe *ff* sempre

bsn *mf* sempre

horn *f* sempre

tpt in C *f* sempre

tromb *ff* sempre

tuba *mf* sempre

perc. *ppp*

pf *p* (Led. sempre) *p* 4:3

hpschd *mf* sempre 1x8' with lute stop

vn 1 arco msp decrease bow pressure, increase bow speed → molto flautando! *p* *ppp* *mp* *pp* 4 3 6:5 3 4:3

va *f* sempre pizz psp

28 ♩=72

9 16

alto fl *f* sempre

oboe *ff* sempre

bsn *ff* sempre

horn *f* sempre

tromb *f* sempre

tuba *ff* sempre

vn 2 arco nat *fff* sempre

vc arco nat *fff* sempre

cb arco nat *fff* sempre

29 ♩=48

17 16

perc. *p* *ppp*

pf *mf* (Ped. sempre)

vn 1 *mf* *f* *ppp* *p*

arco psp (vibr)

7:9

5:6

5:4

♩=72

♩=48

♩=72

30

7 16 10 8 2 8

alto fl *ff*

oboe

bsn

horn *ff*

tpt in C *fff*

tromb

tuba *f*

perc. *ppppp*

pf *ppp*
(Ped. sempre)

hpschd *fff*

vn 1 *ppp* arco msp non legato *ppppp*

vn 2 *f* arco msp

va *fff* arco nat

vc *f* arco msp

cb *ff* arco psp

f

$\text{♩} = 64$

HARPSICHORD LEADS
2x8' + 4' on single manual

15 16 9 8

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

16:13 13:9

mf sempre

arco nat (vibr.) pp

2 9 8 7 8

(vibr) senza vibr.

pp mf mf

with straight mute (vibr.) pp

19:16 7:5 4:5 4:5

5:4 6:7 7:6 3:2

(vibr) senza vibr. 6:7 pp

senza vibr. 3:2 mf

nat pp nat mf

3 7 8 13 16

basset horn (vibr.) *pp*

horn 3:2 8:7 *pp*

tromb senza vibr. 8:7 *mf*

hpschd 4:5 14:13 5:4 13:9 10:13 3:2

vn 2 5:4 *mf* psp sul IV 6:5 *mf* IV (♭) IV (♭)

va (nat) *pp* nat 3:2 *pp*

4

13 16

senza vibr.

mf

mf

6 8

basset horn

horn

tromb

hpschd

vn 1

vn 2

va

vc

arco psp

pp

p

pp

pp

mst flautando

mf

mf

arco nat

pp

(vibr.)

4:3

7:6

4:3

4:3

III 1/2

8:9

13:9

5:4

14:11

6:7

5:4

4:5

III (#4)

3:2

3:2

3:2

3:2

4:3

5

basset horn

6 8 19 16

3:2 5:6 pp

cbsn pp

horn 3:2 3:2 mf pp

tromb pp

hpschd 22:15 3:2 7:5 11:9 3:2

vn 1 8:9 nat mp mf

vn 2 9:7 mf

va pp

vc mf nat 9:8 mf

6

19
16

fl *pp* *mf* *mf*

basset horn *pp* *mf* *mf*

cbsn *mf* *mf* senza vibr.

horn *pp* *mf*

tromb *mf* *mf* *pp*

perc crotales *pp*

hpschd

vn 1 *mf* *pp* *pp*

vn 2 nat *mf* *pp* *pp*

va psp *pp* *mf* *mf*

vc *pp* *pp* *mf*

cb arco nat *pp*

3:2 3:2 (vibr.) 3:2 4:3

6:7 5:4

16:11

4:3 4:3

13:10

8:7 7:8 13:10

3:2 3:2 8:9 5:4 5:4 3:2 3:2 3:2

7:5 7:5 4:3

3:2 mst flautando 4:3 4:3 4:5

arco nat

7 fl $6/8$ $5:4$ pp

basset horn $7:6$ pp

cbasn $5:6$ pp

horn mf

tromb $8:7$ pp

tuba $6:7$ pp

perc $7:5$ $7:5$ mf

hpschd $11:12$ $5:4$ $3:2$ $3:2$ $5:4$

vn 1 (nat) $3:2$ $3:2$ mf

vn 2 mf

va $4:5$ pp

vc mf nat

cb $8:7$ mf

8 11
8

19
16

fl *pp* *mf* *mf*

basset horn *pp* *mf* *mf*

cbsn *mf* *mf* *pp*

horn *pp*

tromb *mf* *mf* *pp*

tuba *mf* *mf*

perc *mf* *pp* *pp*

hpschd

vn 1 *mf* *pp* *pp*

vn 2 *mf* *pp*

vc *pp* *pp* *mf*

cb *pp* *pp*

Detailed description of the musical score: The score is for a 12-piece orchestra. It features complex rhythmic patterns with many triplets and polyrhythms. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). There are various articulations such as *pp*, *mf*, *pp*, and *mf* throughout. The harpsichord (hpschd) part is prominent, playing a complex rhythmic pattern. The strings (vn 1, vn 2, vc, cb) play sustained chords and rhythmic patterns. The woodwinds (fl, basset horn, cbsn, horn, tromb, tuba) play melodic and rhythmic lines. The percussion (perc) plays a complex rhythmic pattern. The score is marked with a box number '8' and a page number '33'. The measures are numbered 19 and 16 at the top left, and 11 and 8 at the top right. There are various annotations and markings throughout, including 'nat', 'psp', 'vibr.', 'senza vibr.', and 'psp sempre'. There are also some numerical markings like '5:4', '3:2', '6:5', '4:3', '11:8', '17:12', '9:8', and '10:9'.

9 8 8

fl $3:2$ pp pp $3:2$

basset horn $3:2$ $3:2$ $3:2$ pp

cbsn $11:9$ pp mf

tuba pp pp mf

perc $7:9$ mf mf

hpschd $5:6$ $3:2$ $6:7$ $6:5$ $6:5$ $6:5$

hpschd $6:7$ $11:9$ $5:6$ $17:13$

vn 1 (psp) $6:7$ mf (psp) $3:2$ $3:2$ mf pp msp

vc psp mf pp

cb nat mf pp $4:5$ mst

10

fl *mf* *mf* *pp*

cbsn *mf* *pp*

tuba *mf* *pp*

perc *pp* *pp*

hpschd *pp* *mf*

cb *pp* *mf*

8

11:8

4:5

4:3

17

16

14:13

14:11

3:2

3:2

10:7

5:4

7:5

7:8

9:8

10:9

psp

Detailed description: This page of a musical score covers measures 10 through 17. It features six staves: Flute (fl), Clarinet in Bass (cbsn), Tuba, Percussion (perc), Harpsichord (hpschd), and Contrabass (cb). The flute part begins at measure 10 with a dynamic of *mf* and includes a breath mark (8) at the start. It features melodic lines with various intervals (4:5, 4:3) and dynamics (*mf*, *pp*). The clarinet and tuba parts provide harmonic support with dynamics ranging from *mf* to *pp*. The percussion part has a complex rhythmic pattern with a dynamic of *pp*. The harpsichord part is highly rhythmic, with many intervals (14:13, 14:11, 3:2, 10:7, 5:4, 7:5, 7:8) and dynamics (*pp*, *mf*). The contrabass part starts at measure 10 with a dynamic of *pp* and ends at measure 17 with a dynamic of *mf*. The page is numbered 35 at the top right and 10, 17, and 16 at the top left and right respectively.

11

17
16

tuba

perc

hpschd

cb

pp *mf* *mf* *pp*

7:9

3:2 10:11 7:5 13:16

5:6 7:6 3:2 3:2 9:7

7:6

mf *pp*

12

15
16

tuba

hpschd

pp

6:7

4:3

9:8

♩=69 CHALUMEAU OR TRUMPET LEADS

6 8 7 8

sopr
chal

(fingered glissandi)

pp p pp

picc
tpt

straight mute

24 2

pp p pp

(1/2 valve gliss.)

prep
piano

(speed/
dyn.)

ppp p ppp p ppp p ppp

Leg. sempre - always blurred and indistinct

arco msp sempre - vary bow position very slightly for each bar, with slight change in overtones/timbre, but completely unchanging within each bar

pp pp

arco msp sempre - vary bow position very slightly for each bar, with slight change in overtones/timbre, but completely unchanging within each bar

pp pp

7 8 10 8

3

sopr
chal

mp pp

picc
tpt

mp pp

prep
piano

(speed/
dyn.)

mp ppp mp ppp

(*Leg. sempre*)

(msp)

pp

(msp)

pp

4

sopr
chal

10 8 4 8 7:5 17 16

mp p

picc
tpt

mp p

prep
piano

(speed/
dyn.)

mp ppp mp ppp mp ppp mf pp

(Red. sempre)

vn 1

(msp)
p p

vn 2

(msp)
p p

6

sopr
chal

17 16 3:2 2 8 5:4 19 16

mf

picc
tpt

(0/23)
tr 3:2 5:4

mf

prep
piano

6:4 5:4 3:2

(speed/
dyn.)

mf pp mf pp mf pp

(Red. sempre)

vn 1

(msp)
p mp

vn 2

(msp)
p mp

8

sopr
chal

19
16

9:7

11:8

5
8

7:8

6
8

mp

ff

picc
tpt

9:7

1234

11:8

234

7:8

4

mp

ff

prep
piano

tr

(speed/
dyn.)

f

pp

f

pp

f

pp

ff

p

(Led. sempre)

vn 1

(msp)

mp

vn 2

(msp)

mp

10

sopr
chal

6
8

4:3

3:2

11:8

7
8

ff

mf

f

picc
tpt

4:3

3:2

11:8

0

ff

mf

f

prep
piano

tr

(speed/
dyn.)

ff

p

ff

p

f

pp

f

pp

f

(Led. sempre)

vn 1

(msp)

mf

mf

vn 2

(msp)

mf

mf

12

sopr
chal

7 8 10 8

mf (non cresc.)

picc
tpt

mf (non cresc.)

prep
piano

(speed/
dyn.)

pp (Led. sempre) f pp f

vn 1

mf (msp)

vn 2

mf (msp)

13

sopr
chal

10 8 4 8 17 16

mf

picc
tpt

mf

prep
piano

(speed/
dyn.)

pp (Led. sempre) mf pp mf pp mf

vn 1

mp (msp)

vn 2

mp (msp)

15

sopr
chal

17 16

3:2

2 8

19 16

mp

picc
tpt

3:2

mp

prep
piano

10:7

5:4

(speed/
dyn.)

ppp (Réd. sempre)

mp

ppp

mp

ppp

mp

ppp

mp

vn 1

mp

(msp)

vn 2

mp

(msp)

p

p

17

sopr
chal

19 16

6:5

10:8

5 8

3:2

(0/13)

tr

picc
tpt

6:5

10:8

3:2

p

prep
piano

(speed/
dyn.)

ppp (Réd. sempre)

p

ppp

p

ppp

p

ppp

ppp

p

ppp

vn 1

p

(msp)

vn 2

p

(msp)

p

$\text{♩} = 104$ VIOLA LEADS (cue at least beginning of each bar)

2/8 6/8 2/8 17/16

picc
 engl horn
 basson de chal

cup mute
ppp sempre
 9:7 7:8 8:7

perc
 7 Thai gongs (C-F# chromatic) placed horizontally on foam blocks
ppp sempre
 6:4 9:8 8:6 6:7

pf
 (NB: none of the prepared notes occur in this part)
mf
 Red. 17:12

vn 1
 (senza sord.)
 arco *msp* → *nat*
 13:9 3:2
mp

vn 2
 con sord.
 arco *msp* → *nat*
 5:4 6:7 7:9
mp

va
 con sord. arco *psp* sempre
 3:2 3:2 3:2 3:2 4:5 7:6 6:7 3:2 3:2 3:2
ppp sempre

4

17 16 17:11 9:11 2 8 10 8

picc *mf* *mf* *mf*

engl horn *mp* *mp*

basson de chal *mp* *mp* *mp* *mp*

flugel-horn *(ppp)*

perc *(ppp)*

pf *mp* *mp* *mp*

vn 1 *mf* *mf*

vn 2 *mf* *mf*

va *(psp)* *(ppp)*

Detailed description of the musical score: This page contains measures 17 and 18 of a musical score. The score is for a full orchestra and includes parts for Piccolo, English Horn, Bassoon, Flugelhorn, Percussion, Piano, Violin 1, Violin 2, and Viola. The music is characterized by complex rhythmic patterns and frequent changes in time signature. Measure 17 begins with a Piccolo part marked *mf* and a Flugelhorn part marked *(ppp)*. The English Horn and Bassoon parts also feature *mp* dynamics. The Percussion part is marked *(ppp)*. The Piano part has *mp* dynamics. The Violin 1 and 2 parts are marked *mf* and include pizzicato markings. The Viola part is marked *(psp)* and *(ppp)*. The score includes various time signatures such as 17:11, 9:11, 14:11, 8:7, 11:10, 6:7, 7:5, 7:5, 11:9, 3:2, 3:2, 9:7, 10:7, 10:8, 3:2, 3:2, 3:2, 3:2, 5:4, 8:7, 11:9, 7:8, 7:5, 9:7, 7:8, 7:6, 13:10, 6:7, 7:5, and 7:6. The page number 43 is in the top right corner.

6 2

10 8

picc

engl horn

basson de chal

flugel-horn

perc

pf

vn 1

vn 2

va

mf p mp p p

mp mf p mf mp mf

p mp p mp p mp

(ppp)

(ppp)

p mp p mf mp mf p mf

arco nat mf p mf p mp p

arco nat mf p p p

(psp) (ppp)

10:8 7:6 3:2 10:9 13:9 14:11 13:10 13:11 4:3 6:7 11:10 14:11 11:9 4:3 9:10 3:2 9:10 7:9 3:2 3:2 11:8 13:9 7:8 10:8 6:7 7:6 4:5 7:5

muted with finger(s)

Deo.

7 $\frac{2}{8}$ 9 $\frac{2}{8}$

picc $tr^{(L3)}$ $13:11$ $tr^{(L23,R12)}$
mp \rightarrow *mf* tr mp \rightarrow *f* \rightarrow *mp*

engl horn $11:8$ $8:9$
f \rightarrow *mf* *mf* \rightarrow *mp* *mf* \rightarrow *mp*

basson de chal $7:6$ $6:5$ $7:5$
f \rightarrow *mf* *mf* \rightarrow *mf* \rightarrow *mf* \rightarrow *mf*

flugelhorn $3:2$ $3:2$ $3:2$ $12:10$ $11:8$
(ppp)

perc $9:8$ $4:3$ $4:3$ $6:7$
(ppp)

pf $17:12$ $7:9$ $6:5$
(senza Ped.) *f* \rightarrow *mp* *f* *mf* \rightarrow *mp* *mp*

vn 1 tr $8:9$ $6:7$ tr $8:7$
mp \rightarrow *f* *mf* \rightarrow *f* *mp* \rightarrow *mf*

vn 2 tr $3:2$ $3:2$ $8:10$ tr $13:10$
mp \rightarrow *mf* *mp* \rightarrow *mf* *mp* \rightarrow *mf*

va (psp) $3:2$ $3:2$ $3:2$ $3:2$ $3:2$ $7:8$ $13:10$
(ppp)

Annotations:
psp (single-finger trill to semitone above)
(senza Ped.)

9

picc

2/8 7/8 3:2 7:6 2/8

mf *mf* *mf*

engl horn

12:10 13:12

pp *pp*

basson de chal

16:11 15:11

pp *pp*

flugel-horn

8:7 5:4

(ppp)

perc

11:8 7:8 7:6

(ppp)

pf

9:7

pp *pp*

vn 1

10:7 8:9 6:7

nat *mf* *mf* *mf*

vn 2

8:10 4:3 4:3

nat *mf* *mf*

va

(psp) 3:2 3:2 3:2 9:7 4:5

(ppp)

11 $\frac{2}{8}$ 88

picc *ff* 3:2 3:2 3:2

engl horn *mf* 3:2

basson de chal *mf* (R2) 11:8 tr (L2)

flugel horn *ppp* 6:7 6:7

perc *ppp* 8:6 3:2 3:2 3:2 3:2

vn 1 *ff* msp 10:8

va *ppp* (psp) 6:5 4:3 4:3

14

picc fff $3:2$ $3:2$ fff $3:2$ 2 8 19 16

engl horn mf $7:5$ mf $5:4$

basson de chal (slaptongue) mf $12:10$ mf $11:12$

flugel-horn (ppp) $6:7$

perc (ppp) $5:6$ $7:6$ $3:2$

pf muted with finger(s) mf $6:4$ mf $5:4$ mf $11:8$ mf

vn 1 nat fff $7:8$ fff $3:2$ fff $8:7$

vn 2 nat fff fff $11:9$

va (psp) (ppp) $9:7$ (ppp) $8:6$

16 19 16

13:12 8:9 8:6 2/8

picc *ppp* *mp* *mp* *p* *p* *mp*

engl horn *f* *f*

basson de chal *f* *f* *f*

flugel-horn *(ppp)*

perc *(ppp)*

pf *f* *f*

vn 1 *psp* 14:10 *ppp* *mp* 9:11 *ppp* *mp* 13:10 *ppp* *mp* *p* 6:7 *pp* *p*

vn 2 *psp* 9:7 *ppp* *mp* 13:11 *ppp* *mp* 4:5 *mp*

va *(psp)* *(ppp)* 7:8

horn in F

perc.

1 8 + 3 16 + 2 8 + 3 8 + 7 16

mp *p* *mp* *p* *mp* *p* *mp* *p*

glass bowls
platten-glocken
thai gongs

pitches:

(discrepancies in intonation are not unwelcome!)

horn in F

perc.

6 7 16 + 9 16 + 6 8

mp *p* *mp* *p* *mp* *p*

(voice) F234

5:6 3:2 4:5 1/2 valve 9:7

(at edge)

horn in F

perc.

8 6 8 + 7 8

mp *p* *mp* *p*

1/2 valve (as before) F13 7:8 3:2

(metal triangle beater at edge) 4:3 sim. (different position) 7:8 sim. (different position) 3:2

horn in F

perc.

9 7 8 + 17 16

mp *p* *mp* *p*

Bb0 11:9 6:7 1/2 valve 5:4

horn in F

perc.

10 17 16 + 10 8

mp *p* *mp* *p*

1/2 valve 4:3 F123 9:8 (voice in unison with horn) 1/2 valve 9:10

(at edge) 4:3 (at edge) 9:8 (at edge) 9:10

horn in F

perc.

11 10 8 +

mp *p* *mp* *p*

Bb1/8 Bb0/7 F24/10 8:9 F123/13 13:12 F1/11 7:6 F4/10

3:2 8:9 13:12 7:6

Richard Barrett

loss's glossolalia

(natural causes X)

2016-17

solo voice

performance score

loss's glossolalia

(natural causes X)

(2016-17) for solo voice

commissioned by Musikfabrik and Kunststiftung NRW

to Carl Rosman

duration: approximately 4 minutes

The score is written throughout on four quasi-independent systems, showing respectively the dynamics, pitches, vowels and consonants to be performed. Each system in each of the 16/8 bars shows the number of the text-line from which it is derived (the lines are numbered below on this page), so as to emphasise the individuality and character of the four discrete forms that coalesce into each line of music, and this discreteness should be borne in mind when preparing a performance – ideally it should be possible to hear the superimposed traces of all four lines of text at all times.

In particular, discontinuities in dynamic should be as sharply defined as possible – dynamics are notated on a two-line staff whose lower and upper lines represent *ppp* and *fff* respectively. Breaths within a bar should only be taken where there is a notated rest.

The pitch-range (from a low F to the C two octaves and a fifth higher) may be transposed to suit different voice-types but only if *all* pitches in the piece are transposed. No vibrato should be used. Where a glissando is broken up by a rest it should be treated as continuing through the interruption, so that when the sound restarts the pitch has reached the point it would have reached if unbroken.

International Phonetic Alphabet symbols are used for the text, which should be rendered using the sounds of British English (as spoken in the London region rather than RP). Where a consonant and vowel are notated as taking place simultaneously, the consonant occurs on the attack with the vowel immediately following. A dotted arrow between vowel-symbols indicates that the first shades into the second in a diphthong. Consonants may also be placed at the end of a bar or the beginning of a rest, so that they cut off the ongoing vowel sound.

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Natural causes is intended when complete to consist of sixteen compositions which can be performed in different interleaved combinations. The first four to be completed (*pitch-black in sunlight* for 4 instruments, *loss's glossolalia* for solo voice, *museum of found & lost sonic events* for 16 instruments, *not progressing from nowhere to nowhere* for improvising ensemble) are the result of a commission from Musikfabrik. In *loss's glossolalia* each line is "decomposed" into four strands – stress-pattern (dynamics), intonation (pitches), vowels and consonants – which are recombined in different orders to evoke an incomprehensible yet expressive "speaking in tongues".

Arcadian melancholia (1) / the carpet weavers weave notes of notes (2) / withdrawal systematises (3) /
loss's glossolalia (4) /
the burning ear (5) / city sky spitting inmates' tears (6) / our shadows, locked in the cellar (7) / the
movement into mainstream fashion of fetish wear (8) /
estimates of the deaths of liberated civilians prove to be unproven (irrelevance) (9) / the ensemble
desynchronises (10) / harried to the beginning of the universes (11) / not one of us resembles our self
tomorrow (12) /
I'm writing to you as the letter a child was writing thanking you for the music box which you
sent to any child at random as a gift sublime as suicide (13) / my handwriting is ill-formed, as it
always will be (14) / of course this is an appeal for love (15) / of course it's an appeal for annihilation (16) /

loss's glossolalia

Richard Barrett
2016-17

16/8 (5.33") $\text{♩} = 180$

artic/dyn. (line 4)

pitch (line 2)

cons. (line 1)

vowel (line 3)

k d nm l nk l

I o a I ε a a → I ε

9/8 (3")

2

16/8 (7.11") $\text{♩} = 135$

artic/dyn. (line 2)

pitch (line 3)

cons. (line 4)

vowel (line 1)

l s zgl s l l

a e → I i a ε a o → U i a

27/32 (3")

4

16/8 (8.89") $\text{♩} = 108$

artic/dyn. (line 3)

pitch (line 1)

cons. (line 2)

vowel (line 4)

ð k p tw v zw vm ts vn ts

o → U a i a

11/16 (3")

6

7 $\frac{16}{8}$ $\text{♩}=90$ (10.67")

artic/dyn. (line 1)

pitch (line 4)

cons. (line 3)

vowel (line 2)

W ðdr ls st m t z z

ə a ε i ə i o U U

6:5 6:5 9:11 9:8 5:6

8 $\frac{9}{16}$ (3")

9 $\frac{16}{8}$ $\text{♩}=135$ (7.11")

artic/dyn. (line 7)

pitch (line 6)

cons. (line 8)

vowel (line 5)

ð m vm nt nt m nstr mf f n vf t fw

ə 3 I I U ə

5:4 4:5 5:6 11:9

10 $\frac{9}{16}$ (2")

11 $\frac{16}{8}$ $\text{♩}=101$ (9.48")

artic/dyn. (line 8)

pitch (line 5)

cons. (line 6)

vowel (line 7)

s t sk sp t ng nm tst z

a U ə a o U D I ə ε ə

6:7 4:3 15:13 4:5

12 $\frac{9}{16}$ (2.67")

13 $\frac{16}{8}$ $\text{♩} = 81$ (11.85")

artic/dyn. (line 5)

pitch (line 8)

cons. (line 7)

vowel (line 6)

i i a i e i ə

f d zl kt š s l

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

14 $\frac{9}{16}$ (3.33")

15 $\frac{16}{8}$ $\text{♩} = 67.5$ (14.22")

artic/dyn. (line 7)

pitch (line 6)

cons. (line 8)

vowel (line 5)

ə u ə i u e i a ə ɒ ϵ i e ə

š b n η

$13:11$ $6:5$ $6:7$ $11:13$

16 $\frac{9}{16}$ (4")

17 $\frac{16}{8}$ $\text{♩} = 108$ (8.89")

artic/dyn. (line 9)

pitch (line 12)

cons. (line 11)

vowel (line 10)

i ɔ̃ ɔ̃ l i i ɒ a i ϵ

h r d t š b g n η v š j n v s z

$4:3$ $4:5$ $17:15$ $9:11$

18 $\frac{7}{32}$ (1")

19 $\frac{16}{8}$ $\text{♩}=81$ (11.85")

artic/dyn. (line 10)

pitch (line 11)

cons. (line 9)

vowel (line 12)

st m vð d θs vl b t ds v l nzpr b npr v n r l v ns

ɒ — ʌ — ɒ — ʌ — i — ε — ə — a — u — ə — ε — u — ɒ — o — u

20 $\frac{13}{32}$ (2.33")

21 $\frac{16}{8}$ $\text{♩}=65$ (14.81")

artic/dyn. (line 11)

pitch (line 10)

cons. (line 9)

vowel (line 12)

n t w n v sr z mb lz s lft m r

ε — i — e — i — ɒ — ε — ɒ — i — ε — e — i — ε — i — i — a — u — i — ʌ — u — ə — i — ε — a

22 $\frac{4}{8}$ (3.67")

23 $\frac{16}{8}$ $\text{♩}=54$ (17.78")

artic/dyn. (line 12)

pitch (line 9)

cons. (line 10)

vowel (line 11)

ð s bl d s ŋkr n z z

a — i — u — ə — i — ɒ — ə — u — i — ɒ — ɒ — ε — ɒ — ɒ — ε

24 $\frac{9}{16}$ (5")

25 $\frac{16}{8}$ $\text{♩}=90$ (10.67")

artic/dyn. (line 15)

pitch (line 13)

cons. (line 14)

vowel (line 16)

m h nd t ŋ z lf md z t lw zw lb

ɒ ɔ I-ə a i ɔ a-----I e--I

26 $\frac{16}{8}$ $\text{♩}=67.5$ (14.22")

artic/dyn. (line 13)

pitch (line 16)

cons. (line 15)

vowel (line 14)

vk sð s z n p lf l v

a-----I a a-----I ɔ a I ɔ e-----I i

27 $\frac{9}{32}$ (2")

28 $\frac{16}{8}$ $\text{♩}=54$ (17.78")

artic/dyn. (line 16)

pitch (line 14)

cons. (line 13)

vowel (line 15)

mr t ŋt j zð w zr t ŋk ŋj f θmj z kb ks t ld tr nd m z g fts bl m zsj s d

ɒ ɔ I-ə a i ɔ Λ

29 $\frac{7}{16}$ (4")

30 $\frac{16}{8}$ $\text{♩}=45$ (21.33")

(line 14) artic/dyn.

(line 15) pitch

(line 16) cons.

(line 13) vowel

vk u a ə ε ə d a i p a → i ə i u ɔ ə u i p i ε u ε i a → i a p a ʌ a i u i a → i

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

31 $\frac{9}{16}$ (6")

Richard Barrett

not progressing from nowhere to nowhere

(natural causes XIV)

2016-17

16 improvising performers and electronic sounds

performing score

not progressing from nowhere to nowhere

(natural causes XIV)

(2016-17) for 16 improvising performers and electronic sounds

commissioned by Musikfabrik and Kunststiftung NRW

duration: approximately 32 minutes as the basis for *natural causes I, IV, X, XIV*

Instrumentation*:

- flute(s) including bass flute
- oboe(s)/bass koto
- clarinet(s)
- bassoon(s)

- horn(s)
- trumpet(s)
- trombone(s)
- bass tuba

- percussion (1 player)
- piano
- harpsichord

- 2 violins
- viola
- cello
- contrabass

All performers additionally use one woodblock and one or more other freely-chosen percussion instruments

* Performers are encouraged to augment the instrumentarium still further in these improvisational parts. In particular the percussionist should not only use the instruments specified elsewhere.

Percussion, harpsichord and prepared piano should be (locally) amplified. The electronic sounds are two stereo soundfiles ncSF01 and ncSF02, played back at the indicated points in the score. ncSF01 has exactly the duration required by the section in which it occurs (64 seconds); ncSF02 is longer than the 3 minutes 20 seconds specified in the score, to take account of possible overrunning of the simultaneous notated parts, and is manually faded out as indicated.

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An existence defined / by plural relations to analgesia / all our best friends / have made little
packets of late afternoon /
we're excited / we've been told something's going to happen / you know how it is / being
trapped inside a lift or elevator? /
but we're moving again / we step out on to a crowded bridge / everyone seems puzzled
because though the bridge merely crosses a known & mapped river in a business district of
the city / it seems impossible to reach either side, left or right, to cross the roads amid the
crazy traffic /
Agnes says "we're all in paradise" / & it looks that way / who would have thought paradise
would be so lonely / made up of a single, bleak, experience of not progressing from nowhere
to nowhere /

General notes

The score consists of 16 sections which run continuously, often simultaneously with other (fully notated) pieces which are indicated here and whose interrelationships can be seen in the structural diagram for *natural causes I, IV, X, XIV*. Each section indicates the following:

- (1) Duration – always approximate and subject to improvisational criteria, as well as to those of any notated music taking place simultaneously, but to be borne in mind as subdivisions of an overall duration with particular internal proportions.
- (2) Instrumentation – which members of the ensemble are involved, sometimes also with specific indications of which instrument to use, in the absence of which a free choice from available instruments may be made by players who double on more than one. Each section is cued by a specific player.
- (3) A line from the poem which forms the basis of this piece, whose use in the music may be specified by
- (4) improvisational suggestions specific to this section, including general indications of dynamic level.

Note the term “suggestions”. It should always be possible to deviate from these as desired according to momentary or structural considerations, bearing in mind however that this shouldn't compromise or undermine anyone else's contribution, including but not limited to those playing notated music at any time, or throw into confusion the overall evolution of the music. The indications in the score shouldn't be thought of as restrictions but as invitations to focus on particular ideas, materials, ways of interacting and so on. Nevertheless the text especially in its second half increasingly invokes unfreedom of movement, which might play a role in shaping an individual/collective interpretation. Think of different and changing relationships with any simultaneous notated material, aside from those mentioned below; and of connecting as well as contrasting the sixteen sections. Note in particular the symmetries between the two halves of the piece (sections 1-8 and 9-16)

(1) 1'58" (90"+28") *ppp-mp*

An existence defined/

flute, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, violins 1 & 2, viola, cello, contrabass

90" with *museum of found & lost sonic events 1* for bass koto, harpsichord, prepared piano, 28" alone

enter one at a time, the last entry almost at the end of the opening 90 seconds

double a pitch you can hear (either from the *museum...* trio or from anyone else), beginning *ppp*

once it's established, *gradually* change it in pitch and timbre, with a crescendo, reaching a new pitch/timbre and holding this for a short while

brief silence and choose another pitch you can hear

each of these events has the length of a single breath

if you can't hear a pitch you can double, use one of these:



(2) 48" *ppp-f*

by plural relations to analgesia/

flute, bassoon, horn, trumpet, trombone, tuba, violins 1 & 2, viola, cello, contrabass

cued by percussion

on cue, sudden increase in loudness

continue from (1) extending it into new areas without letting go of the sustain/glissando/gradual timbral change idea

towards free improvisation

be ready to stop abruptly at (3) (but give no audible indication of this!)

(3) 3'42" (60"+152") *ppp-mf*

all our best friends/

percussion, harpsichord, piano (keyboard instruments use auxiliary percussion)

cued by clarinet (byrbinè)

60" with *museum of found & lost sonic events 2* for byrbinè and ensemble, 152" with *pitch-black in sunlight 1* for wind quartet

the two keyboard players each have one or more unpitched percussion instruments

all three players play single brief points of sound (a "point" can also be a brief aggregate of simultaneous or almost simultaneous sounds forming a single event)

every 4-8 seconds irregularly and individually, always with a different dynamic

all three *alternating* between pitched and unpitched sounds (keyboards thus alternating between principal instrument and percussion)

don't repeat any pitches, use the entire available range

(4) 1'04" ppp-ff

have made little packets of late afternoon/

violins 1&2, viola, cello, contrabass, electronic sounds (ncSF01)

cued by cello immediately at end of *pitch-black in sunlight 1*

continue from the "points" of the previous section, suddenly louder and denser - every sound different in pitch, timbre, dynamic following the gradual increase in intensity of the electronic part as it evolves from piano-like points to more complex and turbulent textures

(5) 2'15" ppp-p

we're excited/

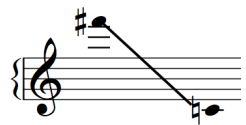
flute, oboe, violins 1&2

cued by violin 1 immediately at end of electronic part of previous section

135" with *museum of found & lost sonic events 3* for six low instruments (which begins and ends with silence!)

suddenly much quieter!

gradually descending in pitch over the entire section (see below) while gradually extending from points to more extended and consistent events (sustains/melodies/ornamentations) mostly ignoring the low sextet



(6) 2'23" (42"+101") ppp-pp

we've been told something's going to happen/

flute, trumpet, percussion, harpsichord, piano, strings

cued by trumpet

42" alone, 101" with *pitch-black in sunlight 2* for wind quartet

alternating between "points" (*pp*) and somewhat longer sounds (*ppp*) of 4-8", with silences of 4-8" between each sound, each sound with a different timbre, using all possible techniques, but all within a semitone of middle C:



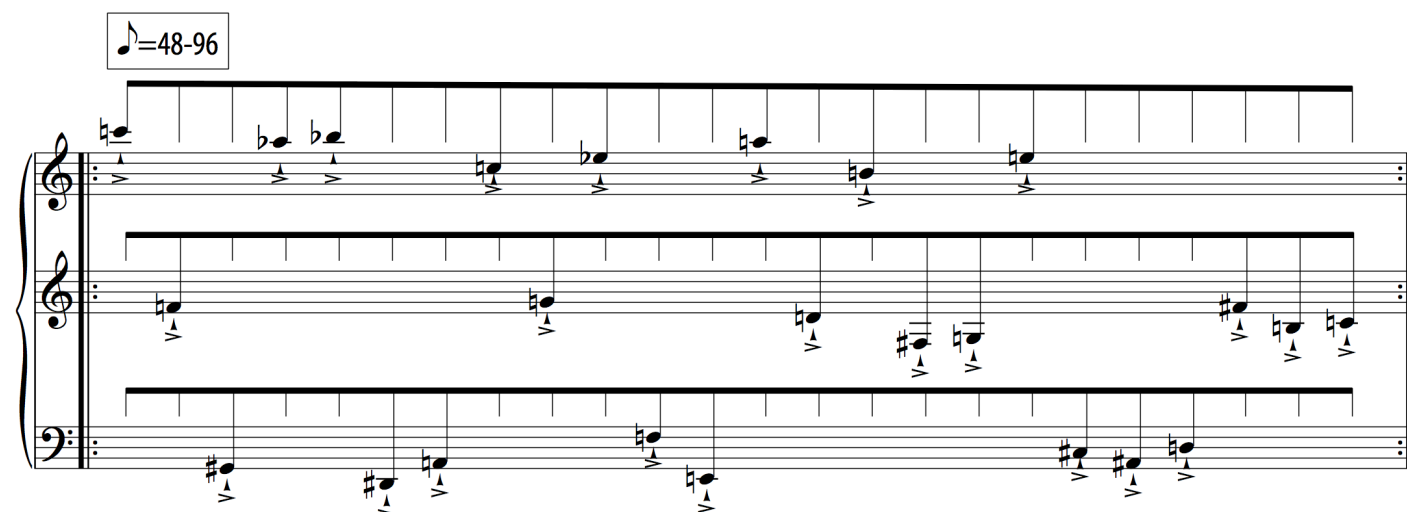
(7) 36" ppp-fff

you know how it is/

oboe, clarinet, bassoon, brass, strings

cued by tuba immediately at end of quartet section

choose one of the sequences below and repeat it, varying tempo gradually or abruptly (even at the level of individual durations) between given tempi specified pitches always *fff sforzando*, unspecified ones always different in pitch, timbre, dynamic (not always pitched) change to another sequence if possible



(8) 1'08" ppp

being trapped inside a lift or elevator?/

flute, oboe, brass

cued by flute

abrupt change to:

pitchless sounds only: breathing, blowing, tapping brass mouthpieces, key/valve noises,

repeating the rhythm of this line of the poem (using a different type of sound for each repetition) at different speeds

though always within the speed range of possible speech

don't pause for long between lines, so that the texture is mostly unbroken

(6' break occupied by *museum of found & lost sonic events 4* and *loss's glossolalia*)

(9) 90" ppp-p

but we're moving again/

piano

cued by harpsichord (soloist in *museum of found & lost sonic events 5*) immediately at end of *loss's glossolalia*

with *museum of found & lost sonic events 5* for the rest of the ensemble

pedal throughout, create continuous indistinct background textures by playing directly on the low strings –

stroking with superballet mallet, scraping with plectra etc.

(10) 24" ppp-ff

we step out on to a crowded bridge/

tutti

cued by oboe

piano continues, crescendo over 24" to *ff*

others: enter simultaneously with oboe, *ff pesante*

choose a pitch (or a chord sustained or played as a tremolo) from those below or an unpitched sound or multiphonic, sustain it for 2-4' and cut off abruptly, pause 2-4",

repeat, varying duration of sound and pause each time

as the section continues, deviate increasingly in intonation, timbre, glissando, ornamentation, dynamic, duration

towards free improvisation



(11) 4'06" (93"+105"+48") ppp-pp

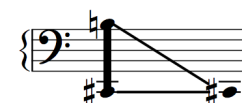
everyone seems puzzled because though the bridge merely crosses a known & mapped river in a business district of the city/

contrabassoon, tuba, cello, contrabass

cued by *pitch-black in sunlight* wind quartet

93" with *pitch-black in sunlight 3* for wind quartet, 105" with *museum of found & lost sonic events 6* for quintet, 48" alone

continue from (10) with sudden change in dynamic and sudden reduction of pitch-range to that shown at right, then gradually reducing further evolving towards long sustained sounds with <> envelope, timbral and intonational variation



(12) 45" ppp-mp

it seems impossible to reach either side, left or right, to cross the roads amid the crazy traffic/

bassoon, horn, trombone, tuba, cello, contrabass

cued by viola of *museum of found & lost sonic events 7*

with *museum of found & lost sonic events 7* for 9 instruments

gradually ascending in pitch over the entire section (see right), joining in/dropping out according to the range of each instrument, always departing from and returning to the long glissando with variations in pitch, timbre, articulation



(13) 44" ppp-f

Agnes says "we're all in paradise"/

Flute, clarinet, horn, trumpet, harpsichord, piano, violins

cued by violin 1 immediately at end of *museum of found & lost sonic events 7*

play brief, disjointed and seemingly half-remembered "memories" of your notated material from elsewhere in *natural causes*, interspersed with silences each player as if completely self-absorbed and paying no attention to the others

(14) 12" ppp-fff

& it looks that way/

tutti (with bass koto)

cued by contrabass

simultaneous, complex, *sforzando* event, as if concentrating the entire content of the rest of the music into a single explosive moment, fading/fragmenting into its own resonance, with total silence reached just before (15) begins

(15) 60" ppp

who would have thought paradise would be so lonely/

tutti (with bass koto) except for horn and percussion

cued by horn

with *museum of found & lost sonic events 8* for horn and percussion

long sounds, all *ppp*<*mp*, alternating between the two pitches at right including octave transpositions, or repeating one of them, with variations in timbre, intonation, duration (2-8") separated by silences of 2-8"

perhaps very slight glissandi but no ornamentation, always allowing horn and percussion to be heard fade in electronic sounds for next section during last bar of *museum*... 8



(16) 3'19" (30"+133"+36") ppp-mf

made up of a single, bleak, experience of not progressing from nowhere to nowhere/

tutti except for wind quartet, each playing only a single woodblock (or temple block, slit drum etc.), electronic sounds (ncSF02)

cued by percussion

30" alone, 133" with *pitch-black in sunlight 8* for wind quartet, 36" alone

repeating the rhythm and dynamic profile (between the given values) of this line of the poem with the woodblock at different speeds though mostly as if speaking slowly and deliberately don't pause for long between lines

in final 36 seconds, fade gradually to nothing along with electronic sounds