

Richard Barrett

***splinter***

2018-22

contrabass solo

performing score

version 1.0

# *splinter*

(2018-22) for contrabass solo

for Kathryn Schulmeister

duration: approximately 8 minutes

*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 tastò (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 (for example bow position and/or pressure)

A *legato* slur before a notehead indicates that the sound is to be played with no discernible attack. A dotted line over a glissando indicates *gettato*.

] = audible bow- stop at the end of a sound; [= begin sound with bow already stationary on the string

 = multiphonic

Arabic numbers above the natural harmonics indicate the number of the required partial (open string = 0).

*splinter* is derived from the solo part of *elsewhen* for contrabass and ensemble, which itself forms part of the conglomerate composition *PSYCHE*. Not all the contrabass material from *elsewhen* appears in the present score, nor does it appear in the same order. The material of *splinter* is ordered without reference to the original piece, and interlinked by more or less “plausible” bridges, as if it consisted of unearthed fragments whose origins and interrelations can only be speculated upon, which might or might not “belong” in the same time and space. The four unmeasured bars (14, 24, 32 and 57) shouldn’t be separated from the sounds around them, but should emerge as if taking place continuously below the music’s audible surface.

# splinter

1

Richard Barrett  
2018-22

♩=72

18 8 nat 23 16

cb

*pp* *fff*

♩=81

23 16 msp 11 16

2 cb

*f* *ppp*

3 11 16 msp nat 15 16 5 16

cb

*ppp* *mp* *p* *pp* *mp* [*mf*] [*f*] [*ff*] [*fff*]

5 5 16 3 16 7 8 15:14 13 8

cb

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

nat msp (keeping same distance between LH fingers)

8 13 8 msp 21 16

cb

*mp*

♩=90

21 16 msp mst 15 16

9 cb

*fff* *p* *ff* *ppp* *mf*

2

15 16 27 16

cb

5:6 7:5

pp f mp fff

♩=81

mst msp

27 16 3 16

cb

mp

clt msp mst

3 16 19 16

cb

ppp pp pp

arco psp

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

24" 11 8

cb

pppp

col legno tratto sul III, open string only, sometimes damped with LH so that the only pitch is that produced by the bowing position  
explore variations in bow position between mst and msp, variations in bow pressure especially degrees of *flautando* with rapid bowing  
all changes and variations should be gradual

11 8 4 8

cb

pp

♩=81 mst sempre (long bows!) - emphasise timbral distinction between III and IV  
etc. sim.

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

(molto vibr.)

4 8 5 8 9 8

cb

pp p ppp p pp

pp

nat msp

7:6 3:2 7:8

as bar 15

9 8 7 16

cb

mp

6:4 7:6 5:4

tr

nat psp

6:7 4:5

nat ----- msp ----- mst ----- nat ----- msp ----- nat

10 8

cb

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

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

(nat) ----- msp ----- nat

21

cb

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

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

pst ----- mst ----- msp ----- (nat)

22

cb

4:5 4:3 6:7 6:5 12:8 3:2

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

nat ----- msp ----- mst ----- nat

23

cb

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

*ff* *mp* *fff* *p* *ff*

(psp) ----- msp

24

cb

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

*pp* *mf* *pp*

\* keeping the same physical distance between fingers during the glissando, rather than the same interval

50" arco sul II, open string and natural harmonics (including multiphonics)  
explore gradual variations in bow position between mst and msp, gradual variations in bow pressure, and the effect these have on the actual pitch produced as well as on timbre

25

cb

*pppp* *pp*

26

cb

♩=81

psp  
↓  
III

15  
16

8

psp  
↓  
III

10 9 8 7

9:7 7:8

pp

mst  
II

7 8 9 10 11

9:8

mf

nat  
↓  
I

5 6 7 8 9 10 11

9:7 6:4

mp

3  
16

27

cb

psp  
↓  
III

3  
16

8

psp  
↓  
III

11 6

mf

psp  
↓  
III

11 7

mf

mst  
II

5

6:4

mp

nat  
↓  
I

4

4:5

5 6 7

ff

7  
16

29

cb

mst  
↓  
III

7  
16

8

mst  
↓  
III

5:6

mp

mst  
↓  
III

8:7

mp

11  
8

31

cb

psp  
↓  
III

11  
8

8

4:5

7:6

6:7

6:5

psp  
↓  
III

19  
16

fff

32

cb

nat  
↓  
I

19  
16

8

nat  
↓  
I

7

3:2

12:11

p

mst  
II

7

5:4

mf

3  
16

33

cb

27"

pppp

arco sul IV, open string and multiphonics (no clear harmonics)  
explore variations in bow position between mst and msp including on the bridge, and variations in bow pressure especially degrees of exaggerated pressure  
including where clicks or subtones or pitchless noise are produced  
once more all changes and variations should be gradual

19  
16

48

88

**\*\* make small adjustments to bow position each time so that every multiphonic sound is slightly different**

10  
8

78

15  
1610  
8

46      10      8      nat -----> msp      arco psp III      pst      3:2      9:8      msp      19      16

cb      8      2 3 4      pizz IV      arco pst      10:7      7:6      3:2      9:8      16

*p*      *mp*      *pp* < *mf*      *p*      2      *ff*      *pp*      *p*      *pp* < *mp*      *p* < *mf*

47      19      16      nat      5:6      pst      pizz nat      3:2      3:2      5:4      msp      11      8

cb      8      1      4      III      1      1      3      IV      1      4      3      1      *mp* < *ff*      *pp*      *mf*      *f*      *mf* < *ff*      *p*      6:5      8

48      11      8      nat -----> pst      nat psp      8:6      mst      mst      3:2      8:7      15      8

cb      8      4:3      7:6      III      2      4      0      IV      0      3      1      4      0      3      2      4      1      *fff*      *ppp*      *mp*      *f*      *ff*      *mf*      *fff*      *ppp*

49      15      8      msp      I 5/7      II 4/5      4      8

cb      8      *ppp*      8

50      4      8      nat      11:8      psp -----> msp      7      16      12      8

cb      8      9 8 7 5 7 6 5 4 6 7 8      9 7 4 9      *p* < *f* < *p*      *p* < *mf*      8

52      12      8      nat      11:8      psp      5:4      4:5      nat -----> msp -----> nat      3      16

cb      8      III II IV      7 7 10      II I III      10 11 11      II III      8 9      II IV      6 7      II I II I      6 5 7 4      I II III IV      7      *p* < *pp*      *p* < *pp*      *pp* < *p*      *pp* < *p*      8

53      3      16      msp      9      16      3      16      23      16

cb      8      *ppp*      *f* < *mp*      *pp*      4:3      4:3      3      16      5:6      8

msp  
nat

23 16  
I II III IV  
4 5 7 10

12:8  
IV III IV III  
10 8 11 9

sim... 6:5 3:2

2 8  
I 7

ppp pp ppp

arco nat sul I +II, no variation in bow position or pressure, conceal changes in bow direction as much as possible  
explore gradual variations in pitch sul II up to 1/4 tone above/below  $G_4$ , using entire range between slow glissandi  
(producing accelerating/decelerating beat frequencies) and rapid vibrato

48" 81

3 16  
III IV (#)  
15 8

mp

15 8  
nat psp

7:6 16:14

3 16

mf pp

90

3 16 7 8

IV III IV III II III IV  
2 4 0 1 3 4 0 1 2

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

mf p mp mf

psst

IV III II III II III II I II III IV III II  
3 1 4 1 0 4 3 4 2 1 2 4 1 0 3 2 3 4 3 0 1 4

6:4 10:8 5:6 6:5 4:3

10 8

mf p

psst

I II III II I II III IV III II I II I II III II I II I II III II I  
0 1 2 4 1 2 3 4 1 2 4 0 3 1 4 2 0 1 0 4 1 3 2 3 4 1 2 3 2 1 3 1 2 4 0 1

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

10 8 2 8

p f pp ff

♩=81

65

cb

2  
8

(psp)  
(III)

↓

8

8

pizz  
nat

3:2

arco  
msp  
III

↓

3

16

3

16

ppp

fff

fff

ppp

mst

-----

msp

↓

67

cb

3  
16

7:6

4:3

2  
8

9  
16

p

pst

↓

msp

↓

♩=72

70

cb

9  
16

4:5

8:7

7  
16

6:5

3  
8

7:6

7  
16

fff

msp

↓

♩=81

73

cb

7  
16

6:7

5:6

2  
8

IV

fff

p

nat

-----

mst

↓