Richard Barrett

imprints

2019-22

six instruments

performance score

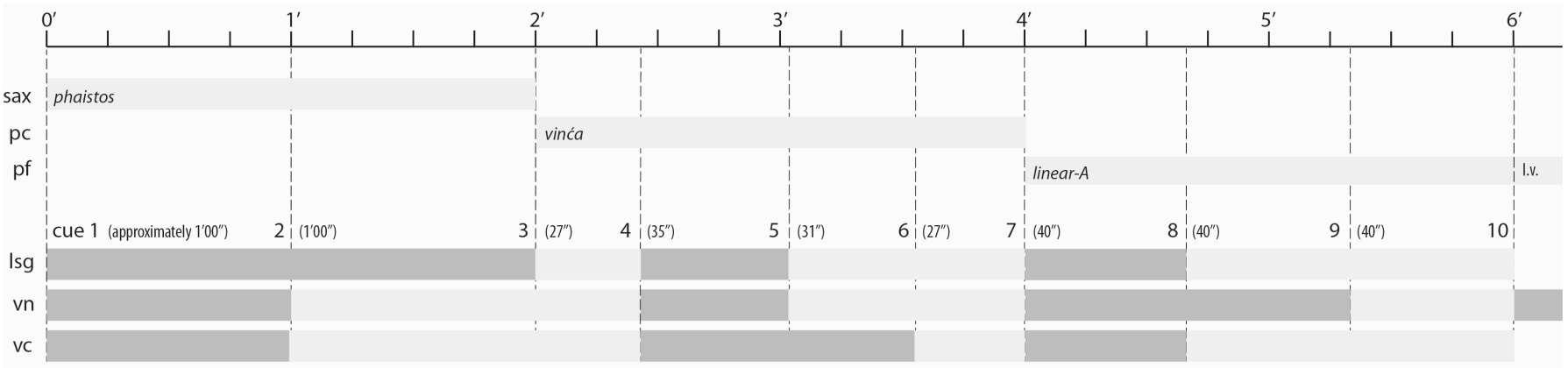
imprints

(2019-22) for tenor saxophone, percussion, piano, electric lap steel guitar, violin and cello

commissioned by ELISION
to Sharon Kanach

duration: 6 minutes

imprints is composed around three (separately-performable) solos which here are played consecutively without a break: *phaistos* for tenor saxophone, *vinča* for percussion and *linear-A* for piano. The remaining three instruments form an evolving, partly improvised matrix which runs continuously throughout, with the instruments independent of each other and of whichever soloist is playing, except where they are coordinated by visual cues given by the soloists (two in the saxophone part, four in the percussion part and four in the piano part, numbered 1-10). Some cues apply to all three "tutti" instruments, some to two and some only to one. The score of *imprints* thus consists of six separate parts which are coordinated according to the diagram below (the dark and light shading in the "tutti" parts indicates a change of material):

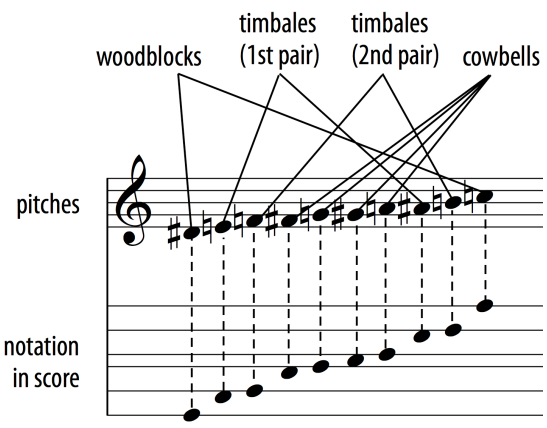


Precise timings (apart from the principal cues) and a changing selection of other features of the "tutti" parts are indeterminate to varying degrees, so that the solos may be played without the necessity to coordinate with the others (or the necessity for a conductor). The indeterminate features of the "tutti" parts, however, should always be shaped with a sense of how the individual part might fit into a larger whole, especially the (somewhat brief) moments where each "tutti" instrument is called upon in turn to improvise freely between their notated fragments.

percussion instrumentation:

2 woodblocks
4 cowbells
2 pairs of timbales

2 hard-headed mallets are used throughout. All instruments have specified pitches as shown in the diagram below, and are laid out in pitch order (with the two pairs of timbales interlocked, the cowbells behind them in a line and the woodblocks at either side) to facilitate the division of materials between the hands as shown in the score.
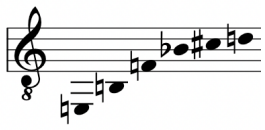


saxophone:

Fingering abbreviations and the numbering of multiphonics are taken from *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti (Kassel: Bärenreiter, 3rd edition 2015). Additional multiphonics were devised by Joshua Hyde.
⊢ = slaptongue
diamond-shaped noteheads indicate a timbre with considerably less pitch and more breath-sound than usual

lap steel guitar:

A volume pedal should be used to realise the dynamics and balance with the other instruments. A relatively unprocessed sound should be used, with a clear attack but not too bright, and with enough compression to give a long and smooth sustain, but no distortion.

Tuning is as follows (with string bend levers on strings 1, 3 and 4):
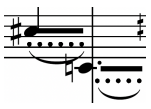


] = damp all sound

violin and cello:

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) *clb* = col legno battuto, *clt* = col legno tratto

 = gettato] = audible bow- stop at the end of a sound. A *legato* slur before a notehead indicates that the sound is to be played with no discernible attack.

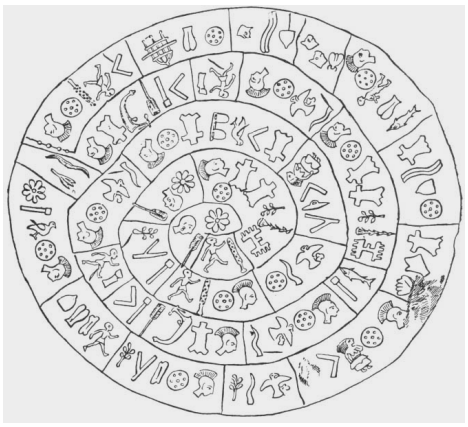
 = ascending degrees of bow pressure: flautando; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

 = a smooth gradual transition between two states (for example bow position and/or pressure)

● = normal left-hand fingerpressure ◇ = "harmonic" fingerpressure

12343432123... = rapid exchange of fingers on a single pitch or glissando  = vibrato (otherwise no vibrato!)

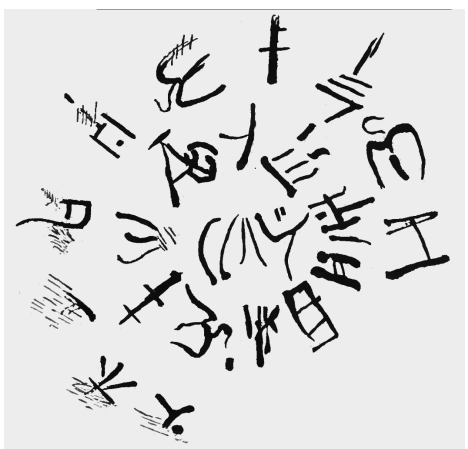
The "Phaistos disc" is an object unearthed at the palace of Phaistos on Crete, and dates from the second millennium BCE. The graphemes stamped into it have not been convincingly deciphered, and (as with the Vinča "writing") may or may not represent a writing system.



In modern times, Vinča is a suburb of Belgrade. It has also given its name to a culture which was widespread in the Balkan area during the late Neolithic period (from 5700 to 4500 BCE), the first important discoveries of which were made in Vinča itself in 1908 but which extended as far as Romania to the east.. A particularly striking feature of artefacts from the Vinča culture is that many of them bear inscriptions using a system of symbols which may or may not constitute a from of writing. If they do this is the oldest known writing system, but it seems unlikely that any definitive conclusions about their purpose and meaning (if any) can ever be made. This brief composition itself consists of chains of rhythmical/timbral patterns which often repeat precisely or approximately, almost like a sequence of graphical forms in sound, as if something like the Vinča script were interpreted as a musical notation.



Linear-A is an early writing system developed in the Minoan civilisation some time after 2000 BCE, which (unlike the later Linear-B) has not yet been deciphered. Many of its symbols are relatively complex and have a representational "hieroglyphic" character, while others look much more like Greek or Latin letters. The composition *linear-A* consists of 150 musical elements characterised by dynamic and/or articulation as well as pitch range and content, assembled into a sequence that evolves from a texture of two "voices" at the opening towards increasing variation in density in both directions.



phaistos

Richard Barrett
2021

ten sax in B♭

♪=105

accents *fff*, otherwise *f*

cue 1 for ensemble

f / *mp* · *fff* / *f* · *f* / *mp* · *fff* / *f* · *mp* / *p* · *mf* / *mp*

3:2

3

ten sax in B♭

4

ten sax in B♭

4:3 · 6:7

mp / *p* · *mp* · *mp* / *p* · *fff* / *mf*

8

ten sax in B♭

7:6 · 5:6 · 3:2

f / *p* · *fff* / *mf* · *p* · *fff* / *mf* · *mf* / *mp*

11 ten sax in B♭

14 ten sax in B♭

16 ten sax in B♭

19 ten sax in B♭

Where the two rhythmic/dynamic layers are not linked by *legato* slurs or separated by *staccato* articulations, horizontal lines after the noteheads are used to clarify their duration (only at alternations between layers! - the absence of such a line does not imply that the sound in question is to be shortened from its indicated duration).

cue 2

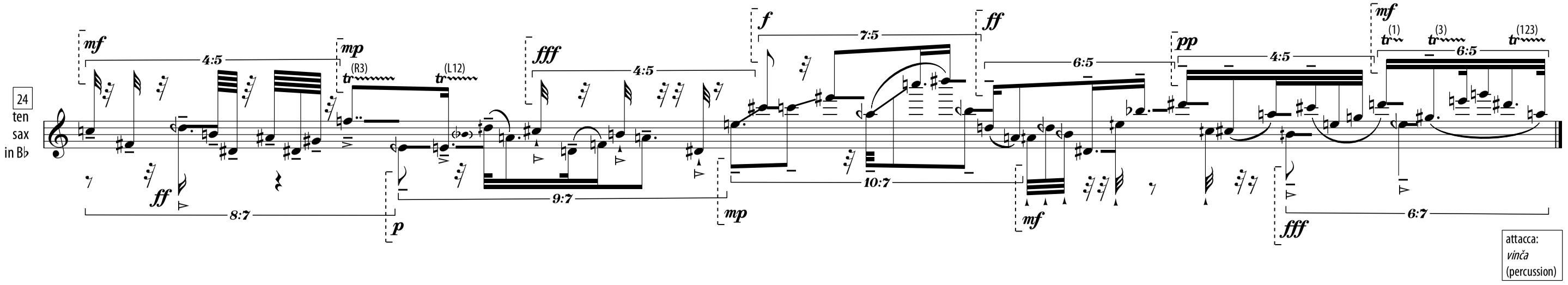
(dynamic indications like this apply to the whole of this rhythmic group, so that there is always a more or less rapid alternation between the dynamic levels of the two rhythmic layers)

20
ten
sax
in B♭

21
ten
sax
in B♭

22
ten
sax
in B♭

23
ten
sax
in B♭


24
ten
sax
in B♭
mf
4:5
ff
8:7
mp
(R3)
(L12)
p
fff
4:5
9:7
f
7:5
mp
10:7
ff
6:5
mf
pp
4:5
mf
(1)
(3)
(123)
6:5
6:7
fff
attacca:
vinča
(percussion)

vinča

Richard Barrett
2019

cue 3 for ensemble

♪=135 or faster

2 hard-headed mallets; l.v. throughout

accents ***fff***, otherwise ***f***

2

15:11 10:8 9:10

8:7 8:10

3

4

9:7 11:12 12:9

f (no accents)

5

28:23

fff / ***f*** as before

f

cue 4

7

fff / ***f***

8

9:7 10:9 7:8 12:10

6:7 9:8 13:10

mf ***ff*** ***mf*** ***ff*** ***mf***

9

accents ***ff***, otherwise ***mf***

10

accents *mf*, otherwise *p*

11

6:4 10:9

ff / *mf*

p

13

ff / *mf*

14

mp *ff*

cue 5

15

14:11 10:11

accents *mf*, otherwise *p*

f/*mp*

mf/*p*

18

ff

mp/*pp*

20

12:10 10:7 3:2 3:2 11:12 11:10 16:12 3:2 3:2 7:8

p / *ppp*

21

mp/pp

22

13:12 7:9 16:11 10:12 12:10

pp *f*

23

cue 6

7:8

f/mp *mf* *f/mp*

26

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

9:11 3:2 8:10 14:12

pp *f/mp*

28

6:4

mp *fff* *fff/f* 18:14 *p* *pp* *fff/f*

32

ppp *f* *fff/f*

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

mp *mf* *mp*

35

fff/f *fff* *ppp*

attacca:
linear-A
(piano)

linear-A

Richard Barrett
2021

♪=90

pf

quasi senza Ped. unless pedalling is specified

cue 7 for ensemble

2

3

4

Ped.

5

ppp ff 6:4 f fff 5:4 f 6:7 ff 8:9 fff ff 5:6 4:5 f (dynamic indications like this apply to the whole of this rhythmic group (and only this one)) f 6:4 fff ff 7:9 f 4:5 fff

cue 8

6

(fff) ff 5:6 ppp mp 8:9 10:9 pp (ff) 8:9 pp mp 10:7 7:8 4:5 p mp ppp f 13:10 10:7 ppp pp

7

p ppp pp 5:4 mp 7:9 ppp mp pp mp 9:7 10:9 p ppp mp 11:9 ppp p 10:7 7:8 pp 8:7 mp mf 6:4 4:5 p pp p ppp p 6:4 mf f 5:6 mf

8

f fff 4:3 mf f 4:3 mf f 5:6 mf 12:11 f ff 9:11 ff 6:4 fff mf

9

ff mf 7:6 mp 4:5 mf fff 8:9 mf ff mp

10

pp 7:9 (mp) 3:2 p 4:3 mp pp 16:11 mp 6:4 mf 9:10 p 4:5 ppp 8:6 ppp ppp 10:8 mf p mp 12:11

cue 9

11

mp mf 10:11 mp f 21:14 8:6 (ppp) mp ff 6:7 mp f 5:4 f fff 7:9 mp f

12

mp f mp mf

ff

f fff f mf

6:4

6:4

fff

12:11

5:6

mp mf

f p

mp ff

7:8

3:2

f

mf ff

11:9

mp mf

12:9

mp f

13

6:4

10:7

f mp mf pp

Ped.

14

mp ppp

8:10

p ppp

pp

5:6

mf

mp

15

(pp)

5:6

f

10:11

ff

9:8

f

5:4

p

13:16

mp

12:11

pp

12:14

15:11

ppp

5:4

ff mf

10:12

mp

10:13

p

24:16

f

13:17

pp

fff

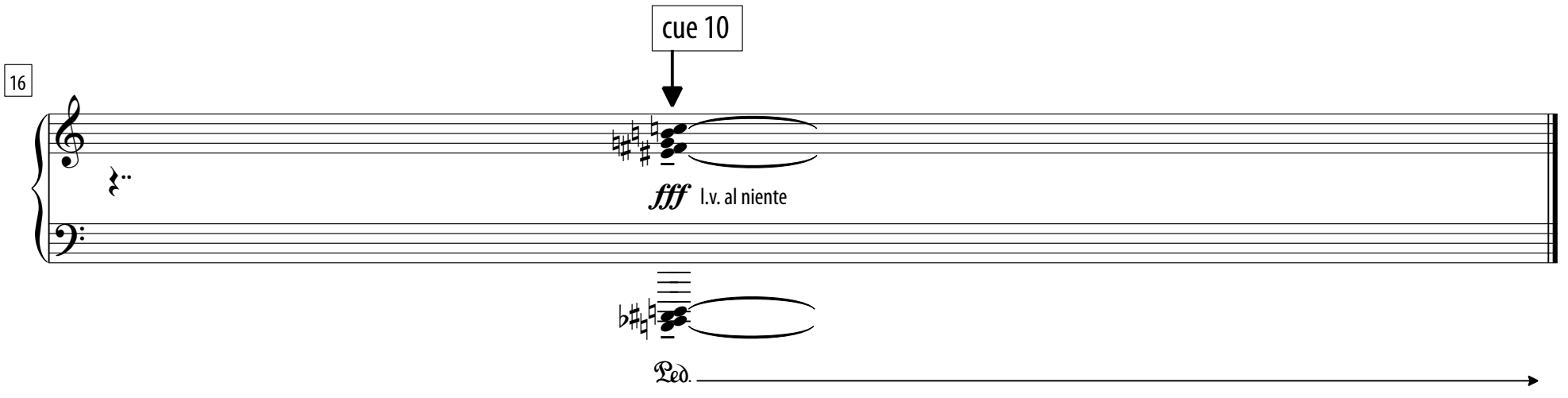
15:17

ff

fff

4:3

Ped.



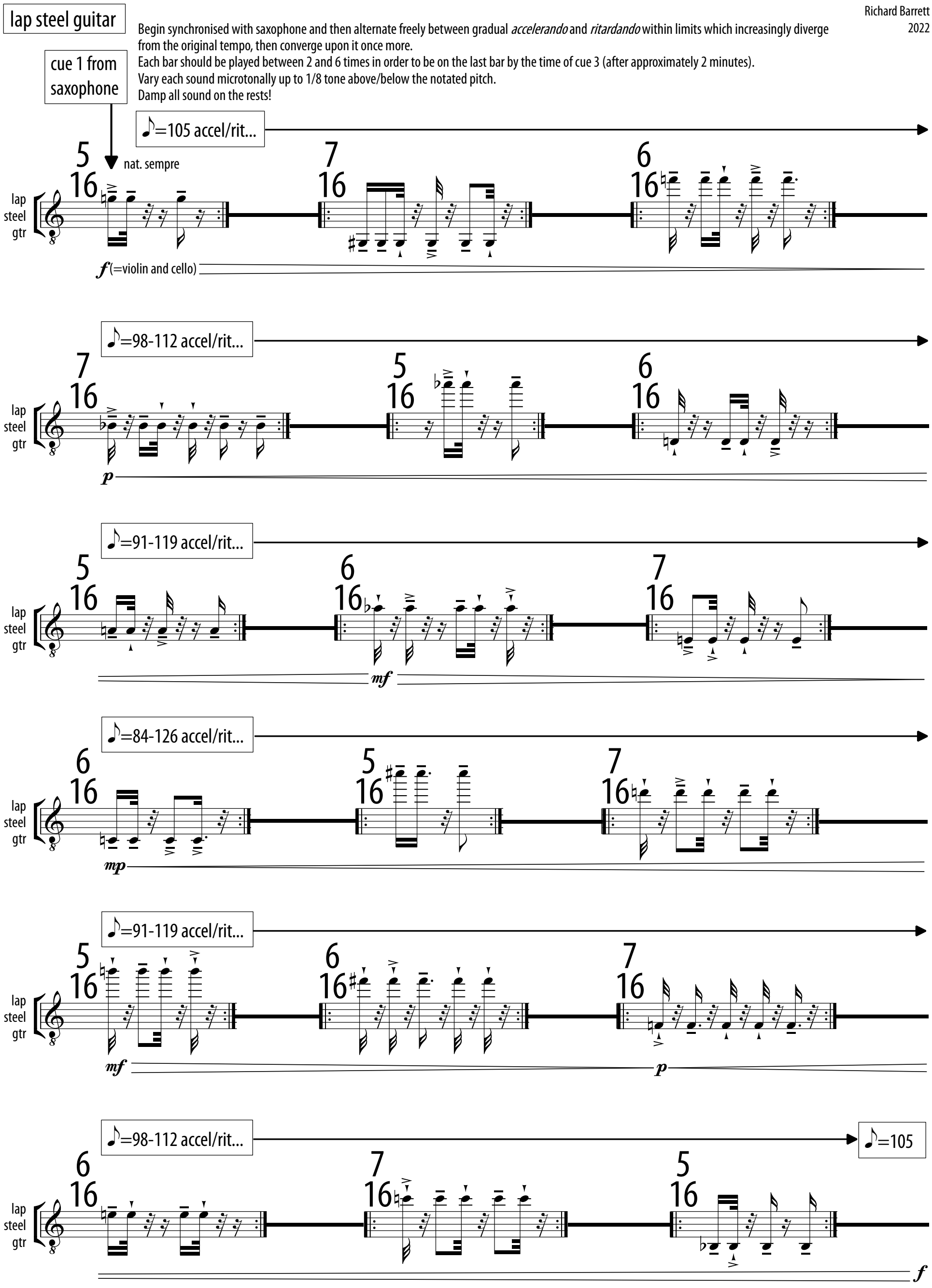
version 1.1
Beograd 28 July 2021

imprints

Richard Barrett
2022

lap steel guitar

Begin synchronised with saxophone and then alternate freely between gradual *accelerando* and *ritardando* within limits which increasingly diverge from the original tempo, then converge upon it once more.
Each bar should be played between 2 and 6 times in order to be on the last bar by the time of cue 3 (after approximately 2 minutes).
Vary each sound microtonally up to 1/8 tone above/below the notated pitch.
Damp all sound on the rests!



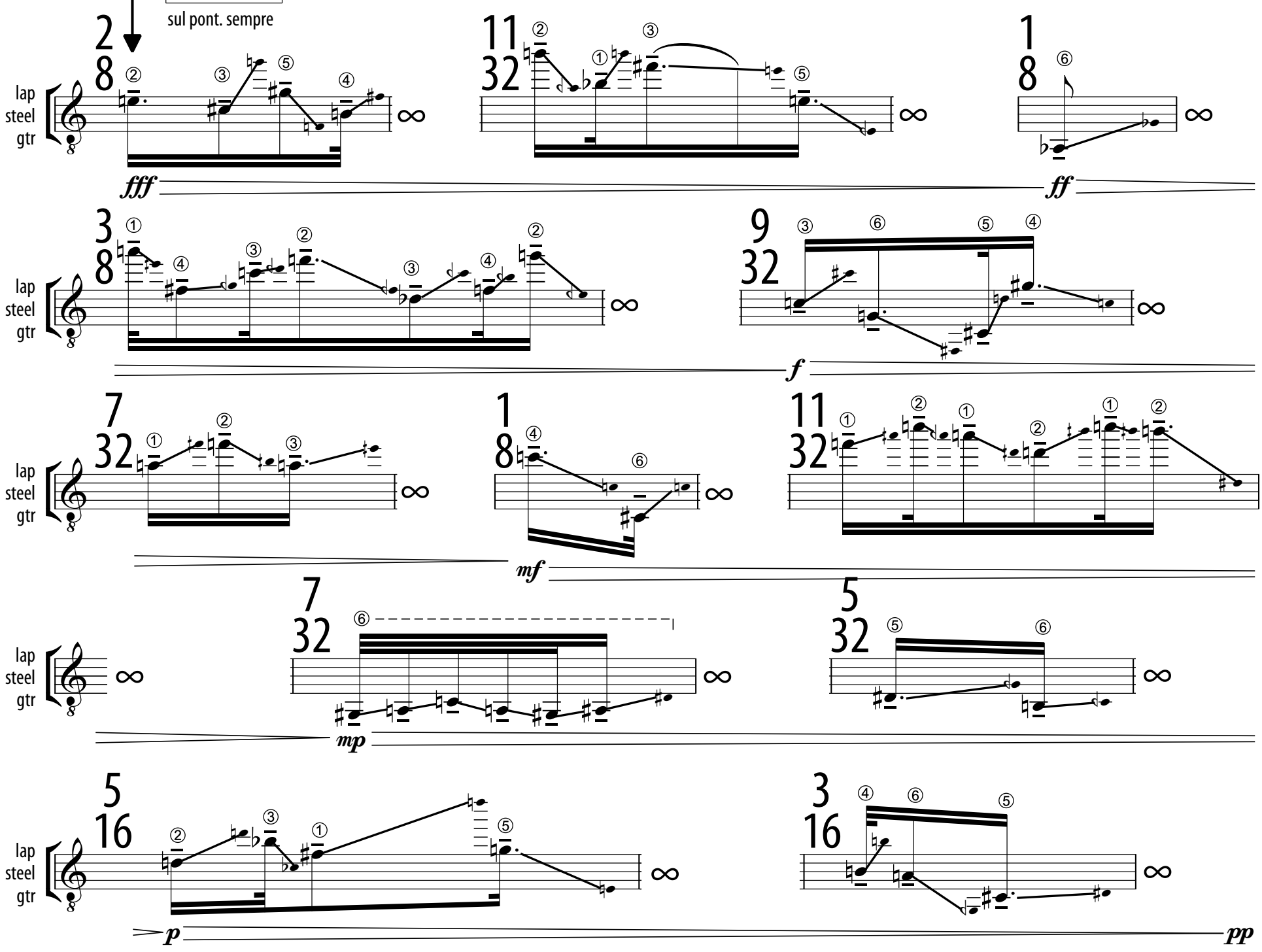
2

cue 3 from percussion

For each bar choose a different tempo from within the given range.
Between the notated bars improvise freely, not necessarily retaining the indicated *sul pont* and *marcato*
(and not necessarily within the overall dynamic profile, but always bearing it in mind).
The improvised moments should add up to a similar duration to the notated bars, so that the latter are completed before cue 4, about 27" later

♪=84-126

sul pont. sempre
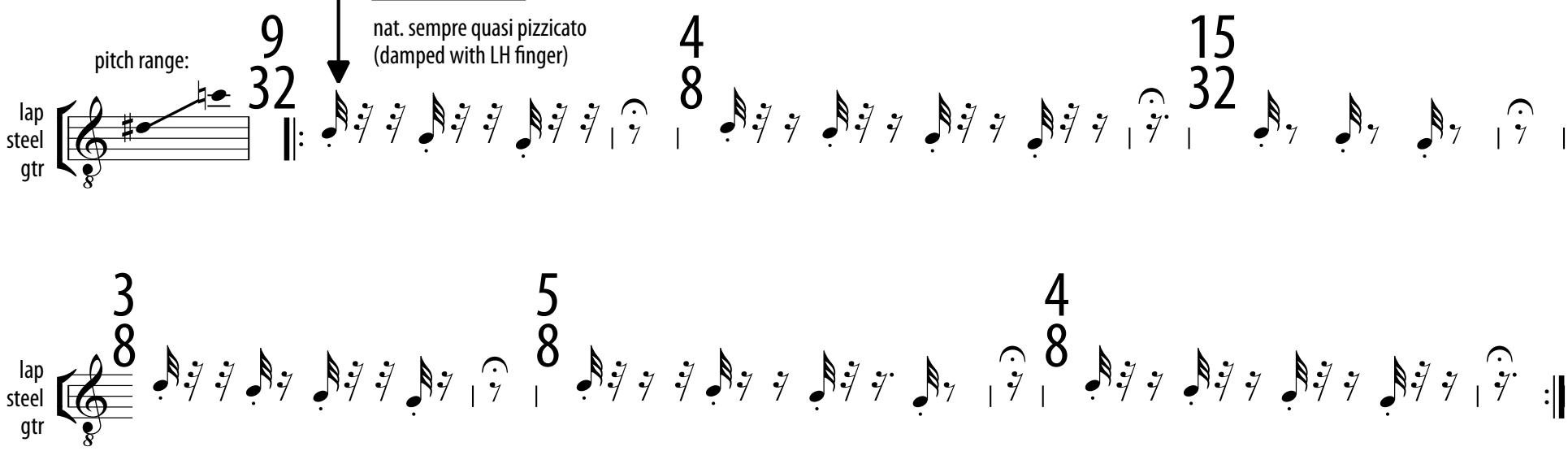


For each bar choose a pitch and tempo from within the given range, and a dynamic level between ***p*** and ***ff***
Each note within a bar should be between 1/8 and 1/4 tone lower than the previous one.
Rests between bars should have the notated duration or slightly more.
Repeat the whole passage until cue 5, about 35" later (approximately 3 repetitions), always varying tempo, pitch, dynamic and descending intervals.

cue 4 from percussion

♪=128-142

nat. sempre quasi pizzicato
(damped with LH finger)

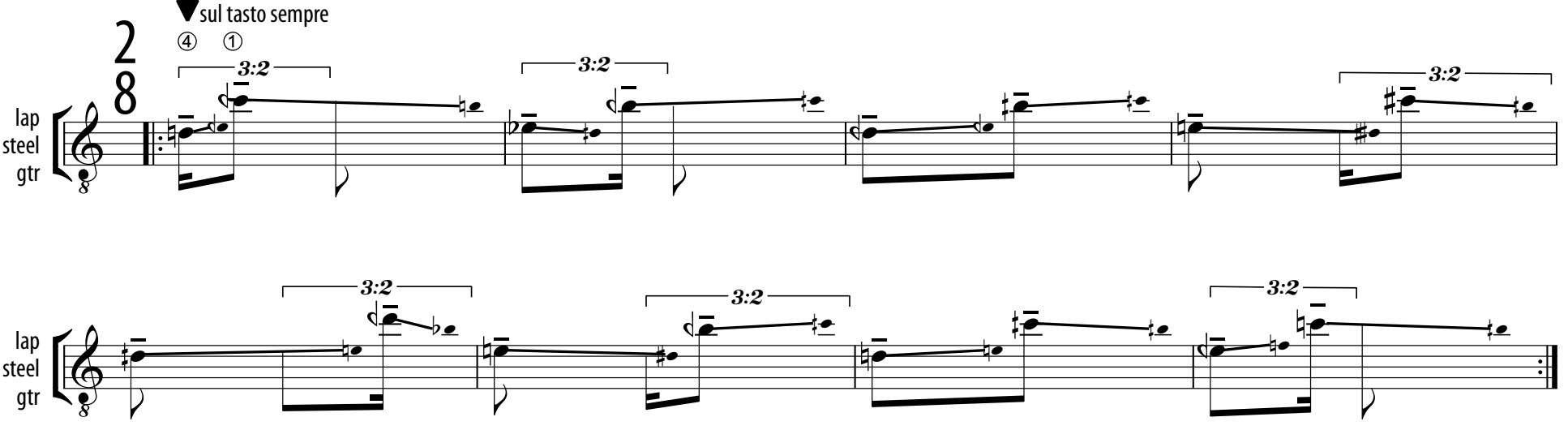
pitch range:



cue 5 from percussion

Alternate freely between gradual *accelerando* and *ritardando* within the indicated limits, with independent gradual changes of dynamic between ***mp*** and ***mf***
The 8 bar sequence will be played approximately 4 times before cue 7 from the piano (approximately 58")

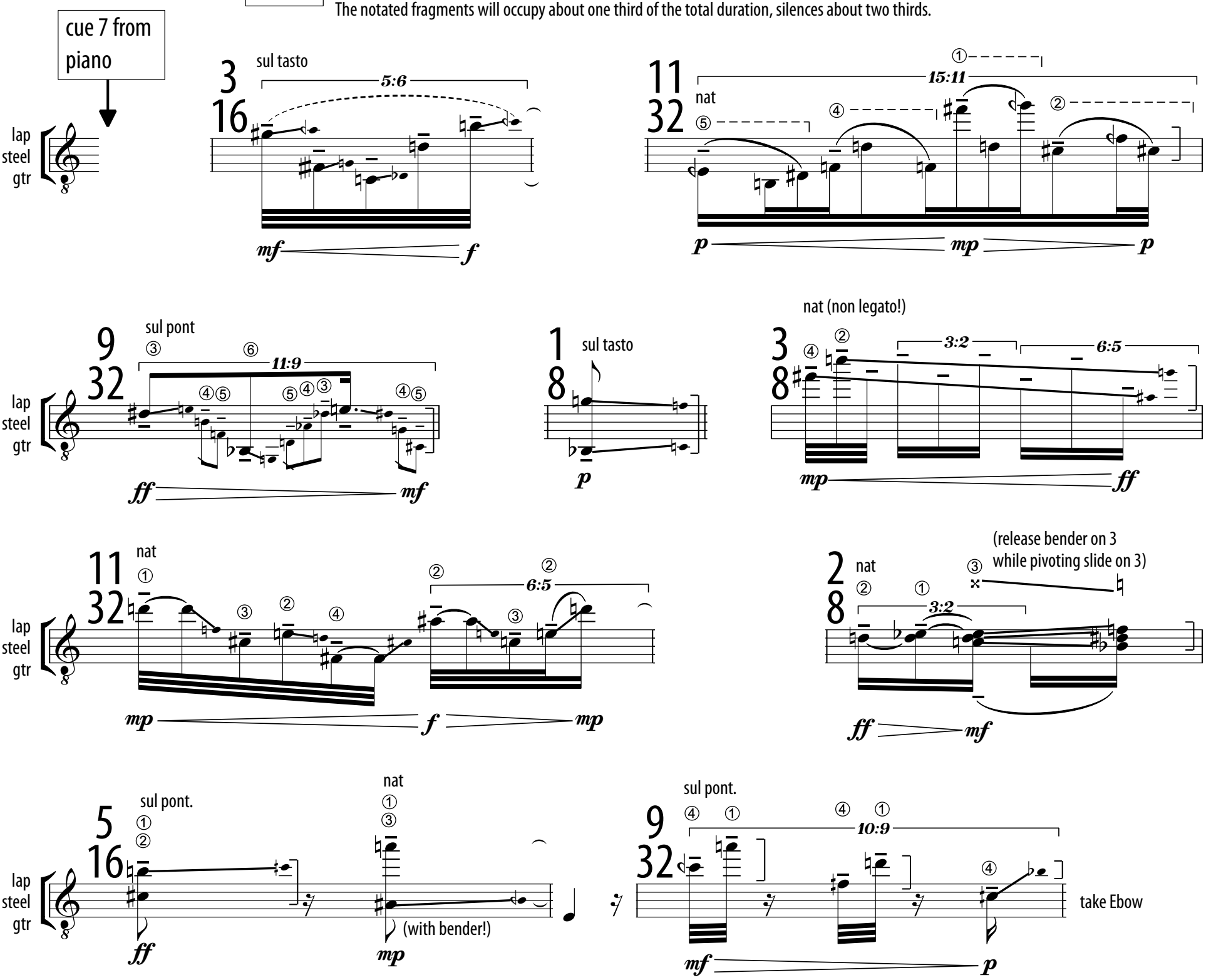
♪=60-72 accel/rit...



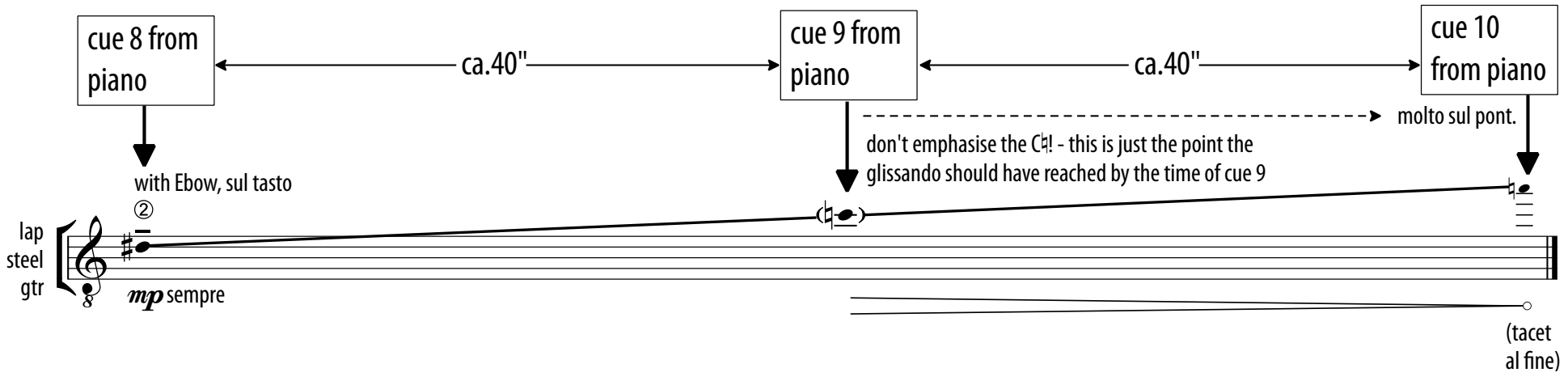
♪=90

Play the notated fragments in this order, at freely chosen times between cue 7 and cue 8 (approximately 40"), leaving enough time after the final one and before cue 8 to take the Ebow.
The notated fragments will occupy about one third of the total duration, silences about two thirds.

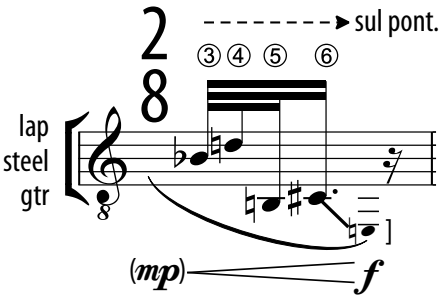
cue 7 from piano

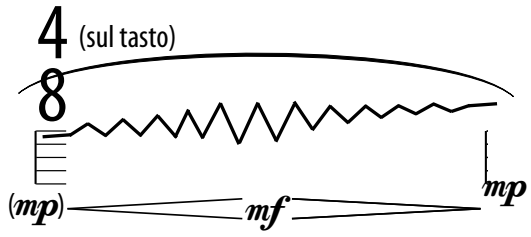


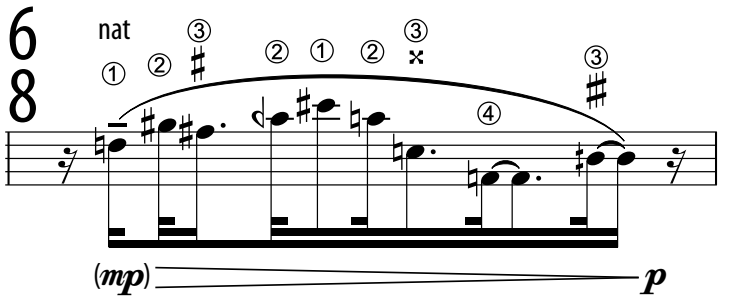
This long glissando from D♯ to A♮ should be as continuous as possible and as close to unison between lap steel guitar and cello as possible, except for the six perturbations notated below, which are to be incorporated into the glissando at freely chosen points and in any order. After a perturbation the glissando continues as before in terms of pitch, dynamic and timbre.

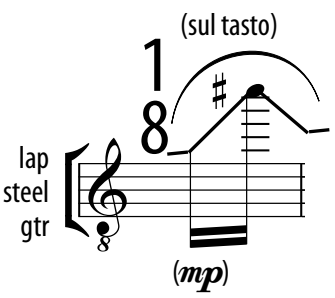


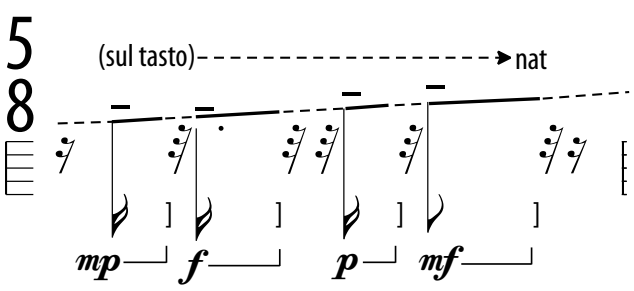
♪=72-108 For each perturbation choose a tempo from within the given range.

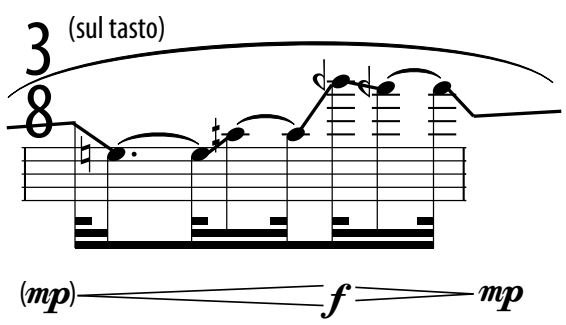








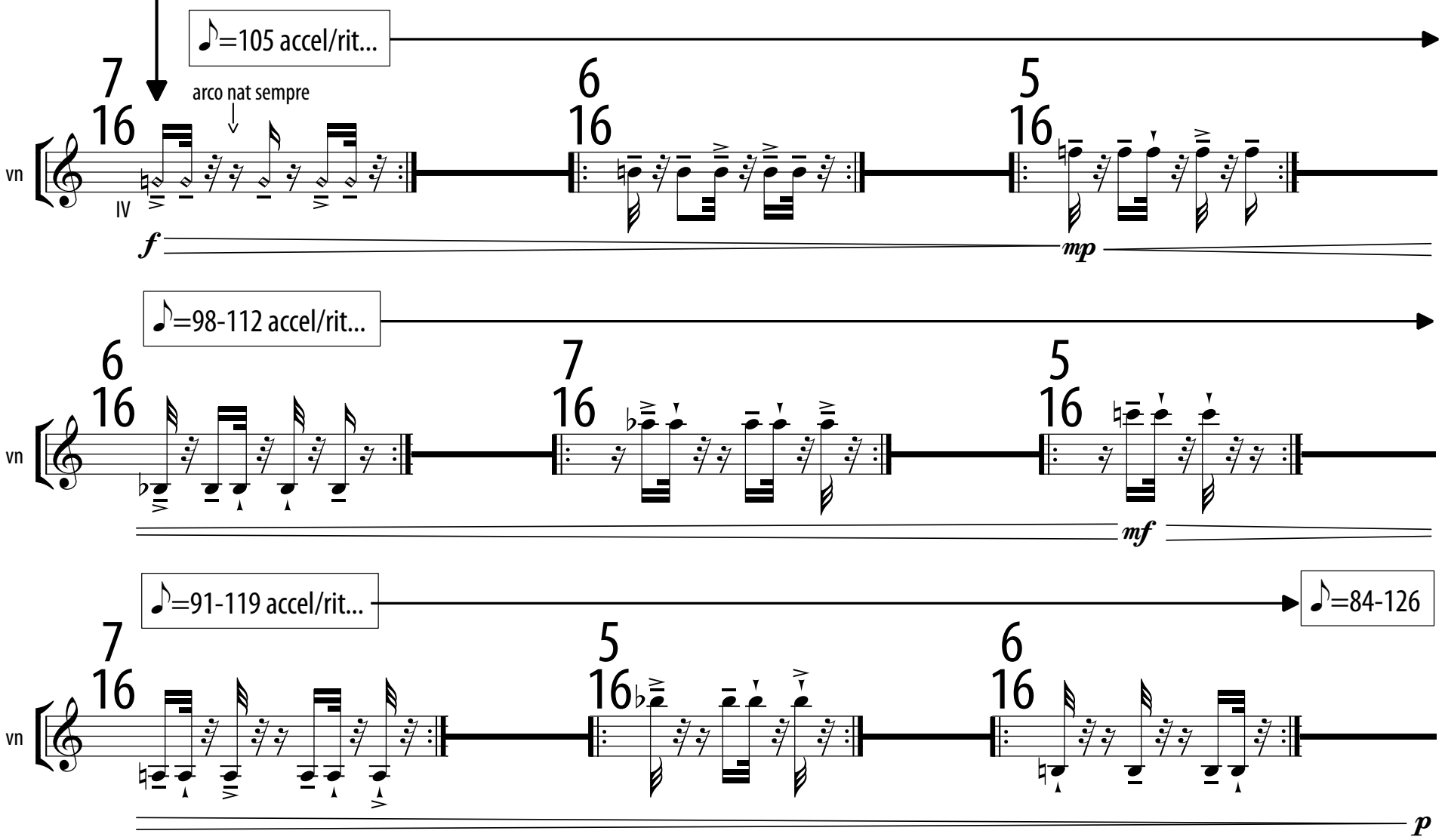




violin

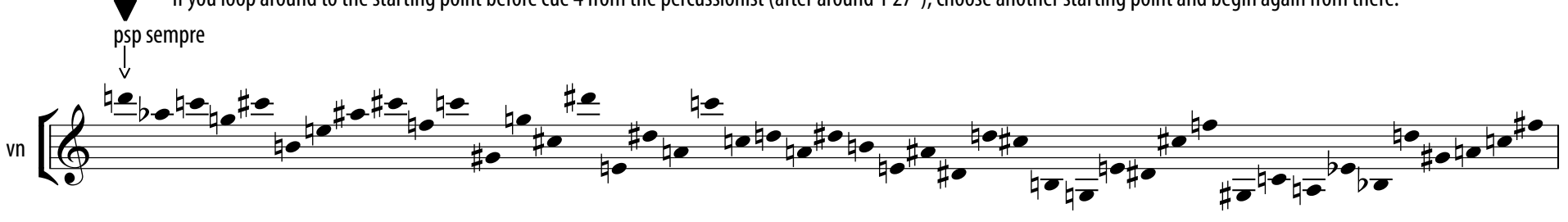
cue 1 from saxophone

Begin synchronised with saxophone and then alternate freely between gradual *accelerando* and *ritardando* within limits which increasingly diverge from the original tempo, then converge upon it once more.
Each bar should be played between 2 and 6 times in order to be on the last bar by the time of cue 2 (after approximately 1 minute).
Vary each sound microtonally up to 1/8 tone above/below the notated pitch (except for natural harmonics!).
Damp all sound on the rests.



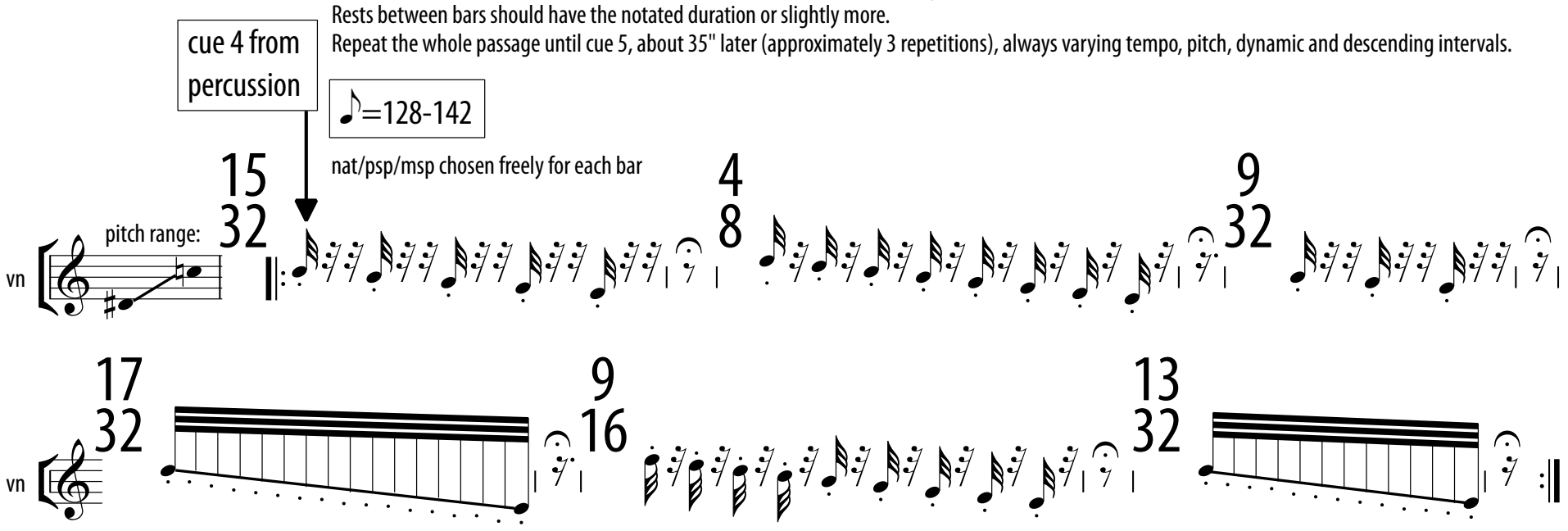
cue 2 from saxophone

Begin anywhere in this sequence of pitches and play through them in order, looping back to the beginning when you reach the end.
Each should last between 1 and 3 seconds, varying the duration freely and irregularly, begin and end inaudibly, and rise to a maximum of between ***p*** and ***mf***, also varying this level freely.
There should be little or no pause between successive sounds.
Mostly *senza vibrato* but sometimes use a little vibrato, and occasionally an exaggerated vibrato with irregular speed and width.
If you loop around to the starting point before cue 4 from the percussionist (after around 1'27"), choose another starting point and begin again from there.



For each bar choose a pitch and tempo from within the given range, and a dynamic level between ***p*** and ***ff***
Each note within a bar should be between 1/8 and 1/4 tone lower than the previous one.
Rests between bars should have the notated duration or slightly more.
Repeat the whole passage until cue 5, about 35" later (approximately 3 repetitions), always varying tempo, pitch, dynamic and descending intervals.

cue 4 from percussion



6

cue 5 from percussion

Alternate freely between gradual *accelerando* and *ritardando* within the indicated limits, with independent gradual changes of dynamic between ***mp*** and ***mf***
The 8 bar sequence will be played approximately 4 times before cue 7 from the piano (approximately 58")

♪=60-72 accel/rit...

pst sempre

vn

3:2 3:2 3:2

vn

3:2 3:2 3:2

♪=90

Play the notated fragments in this order, at freely chosen times between cue 7 and cue 9 (approximately 80").
The notated fragments will occupy about one third of the total duration, the silences and sustained sounds (those marked with pauses) about two thirds.

cue 7 from piano

vn

nat 4:5

mp ff

msp 5:4 nat

f p ppp

12:11

mp mf

psp arco psp

7:6

pizz

ff f p mp

nat 13:9

mf mp

nat 9:8

mp f p ff ppp

nat 6:4

mf f p

clt nat mst

clb nat

I II 6:5

mp p

msp mst

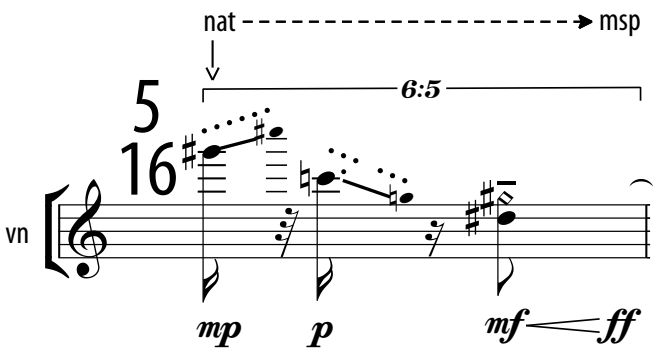
arco nat

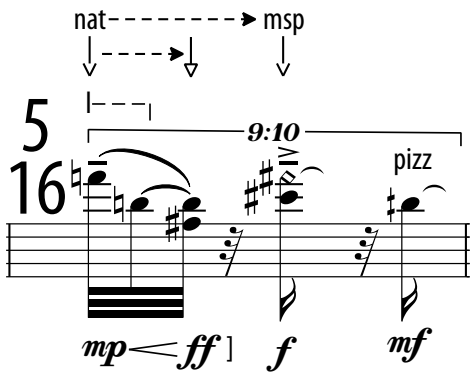
10:11

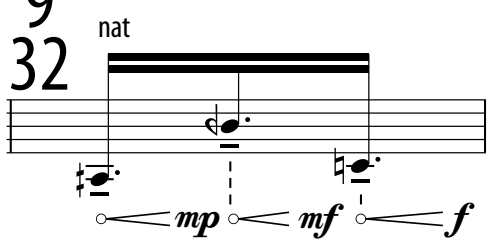
(vibr.)

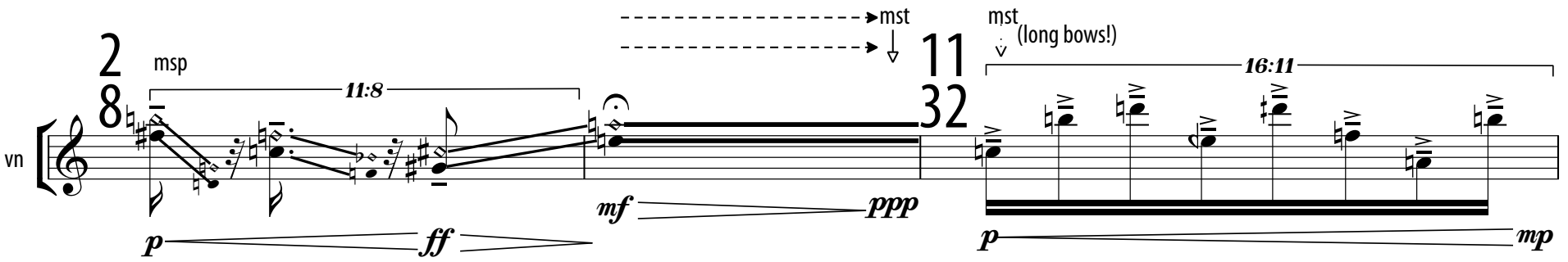
f mp ppp

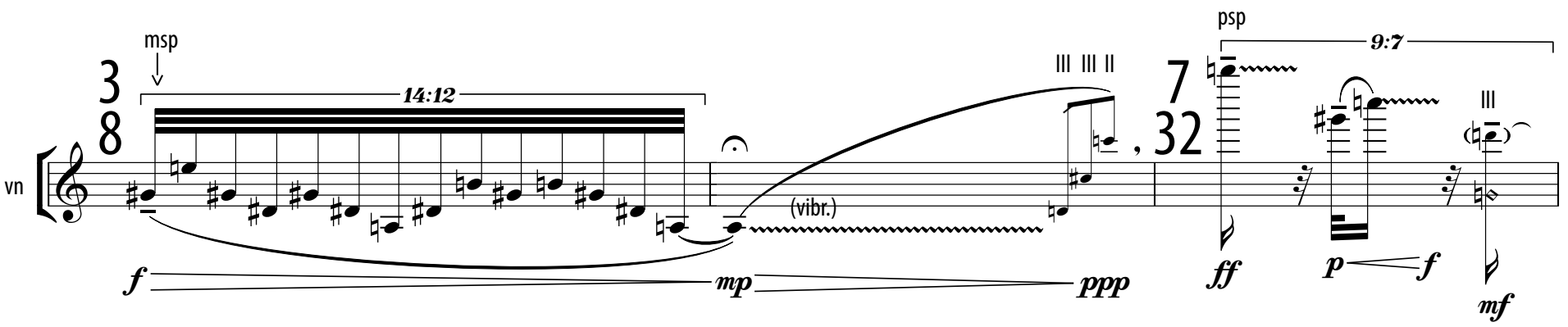
mp ff p ppp

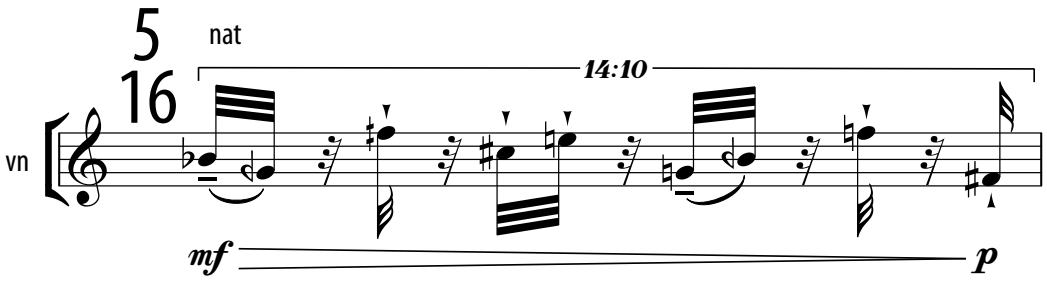








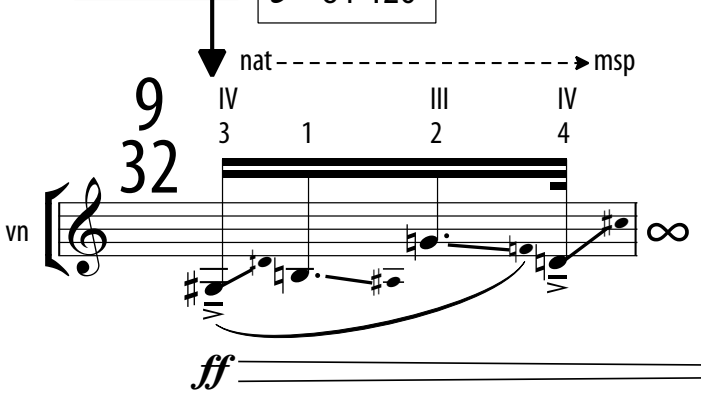


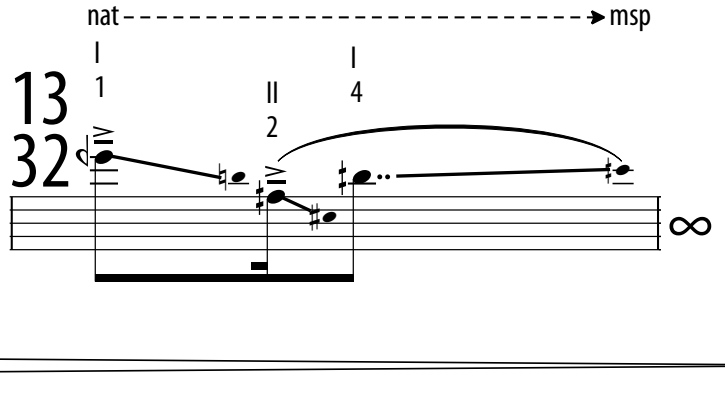


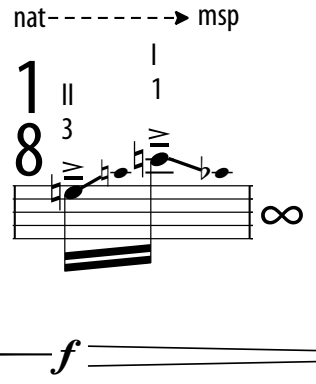
For each bar choose a different tempo from within the given range.
Between the notated bars improvise freely, not necessarily retaining the indicated bowing position and phrasing
(and not necessarily within the overall dynamic profile, but always bearing it in mind).
The improvised moments should add up to a similar duration to the notated bars, so that the latter are completed before cue 10, about 40" later

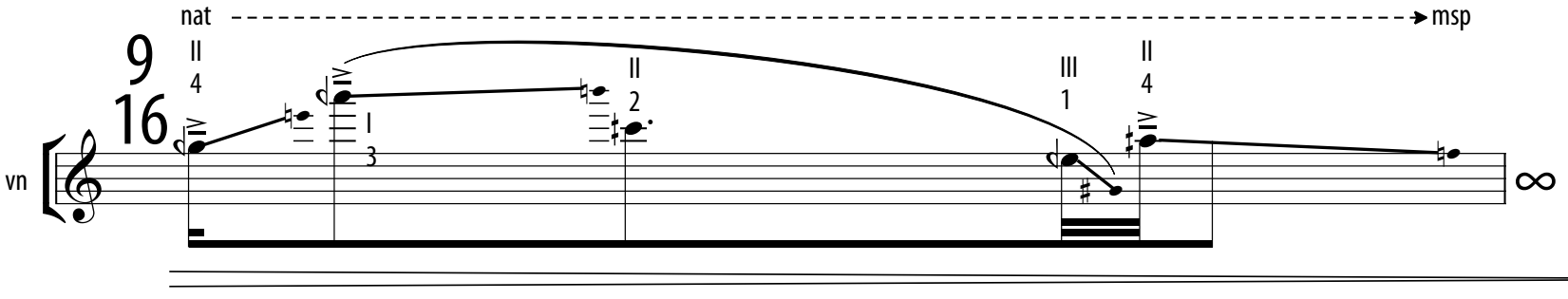
cue 9 from piano

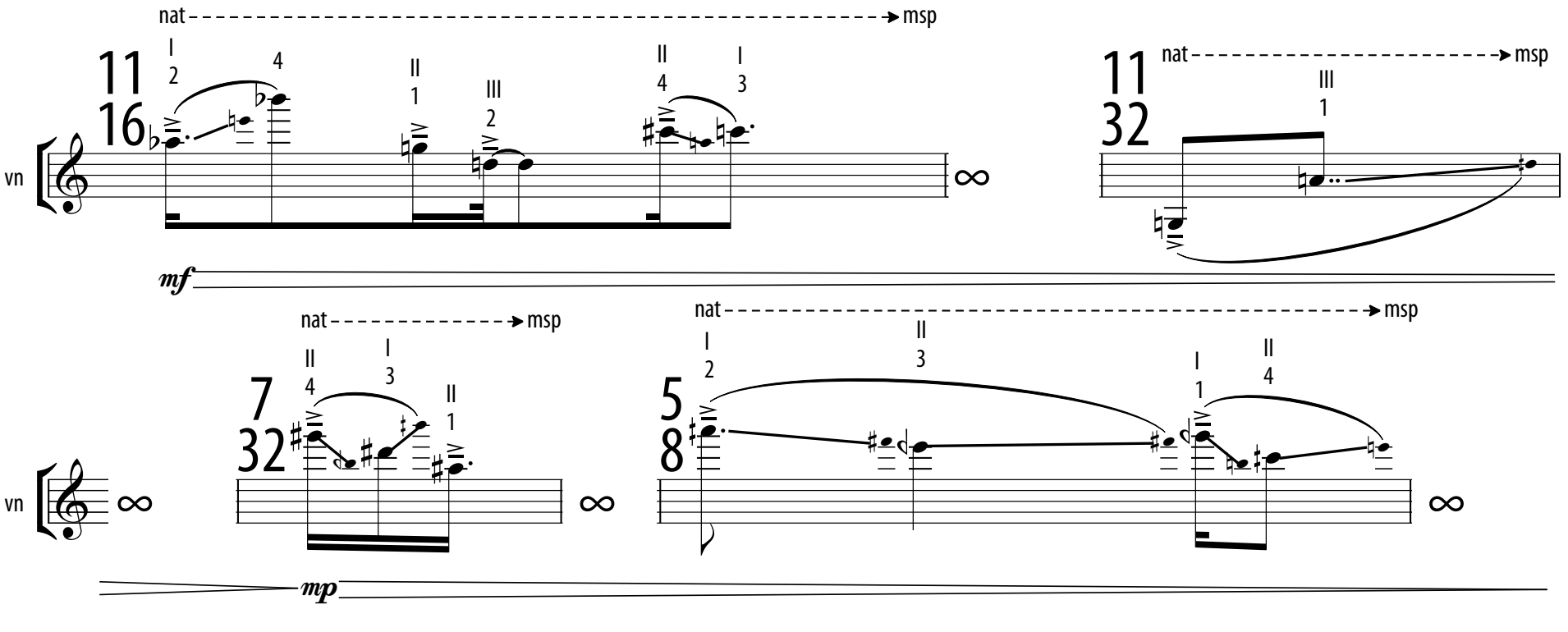
♪=84-126







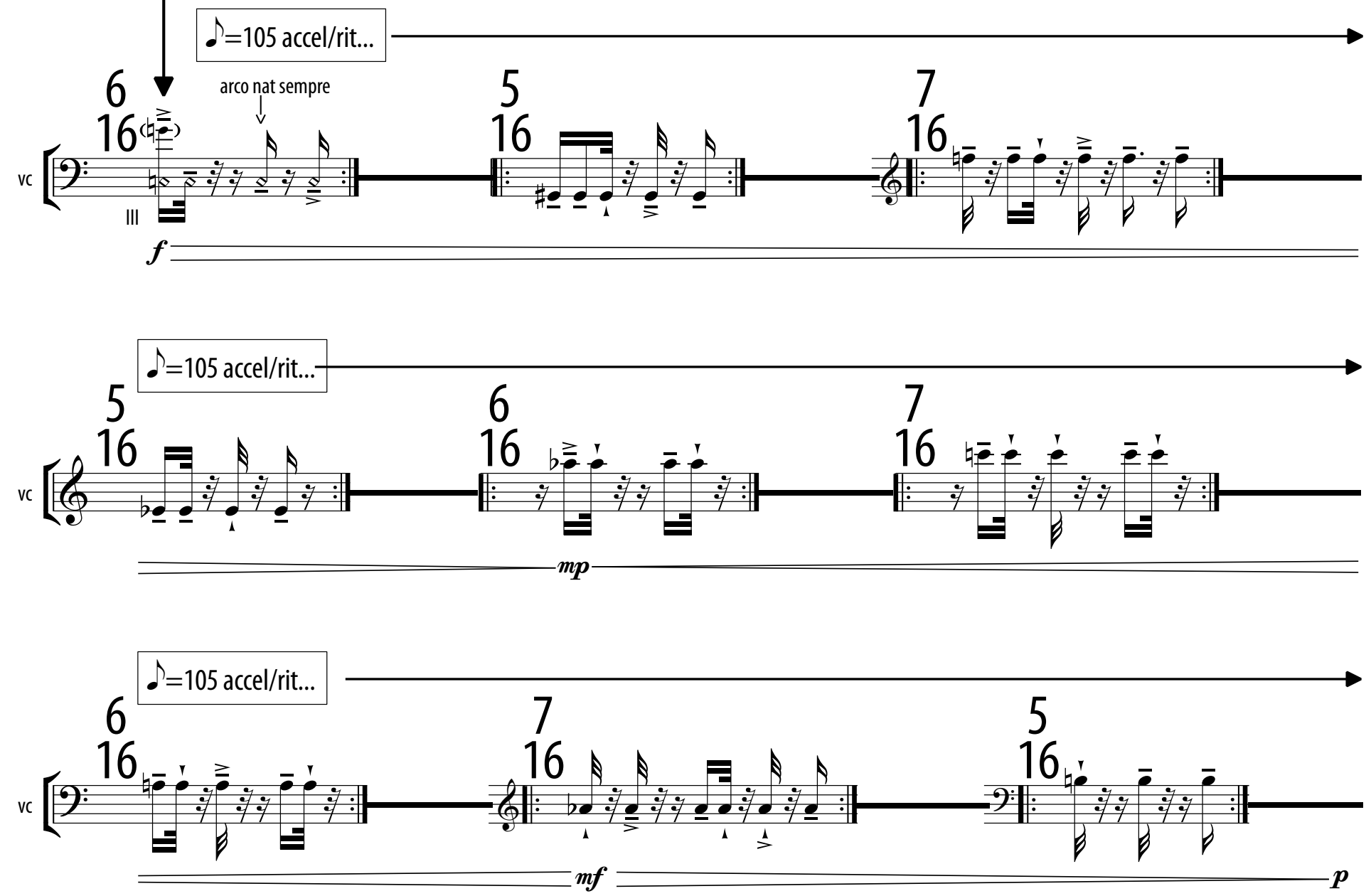



nat
msp
vn
mf
mp
p
cue 10
from piano
nat sul I
time this bar so that the *diminuendo al niente* is completed when the piano chord at cue 10 can no longer be heard

cello
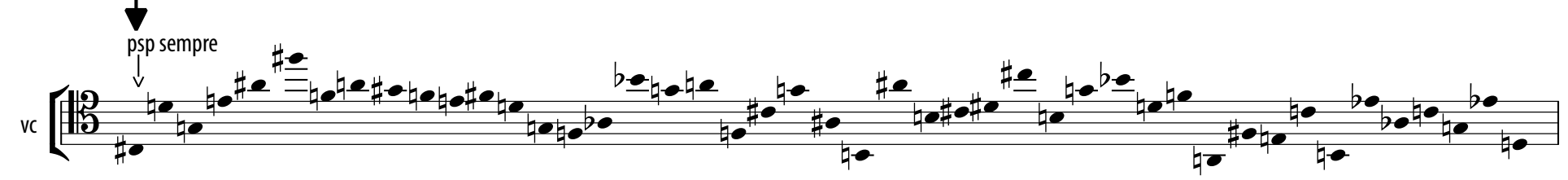
cue 1 from saxophone

Begin synchronised with saxophone and then alternate freely between gradual *accelerando* and *ritardando* within limits which increasingly diverge from the original tempo, then converge upon it once more.
Each bar should be played between 2 and 6 times in order to be on the last bar by the time of cue 2 (after approximately 1 minute).
Vary each sound microtonally up to 1/8 tone above/below the notated pitch (except for natural harmonics!).
Damp all sound on the rests.



cue 2 from saxophone

Begin anywhere in this sequence of pitches and play through them in order, looping back to the beginning when you reach the end.
Each should last between 1 and 3 seconds, varying the duration freely and irregularly, begin and end inaudibly, and rise to a maximum of between ***p*** and ***mf***, also varying this level freely.
There should be little or no pause between successive sounds.
Mostly *senza vibrato* but sometimes use a little vibrato, and occasionally an exaggerated vibrato with irregular speed and width.
If you loop around to the starting point before cue 4 from the percussionist (after around 1'27"), choose another starting point and begin again from there.



10

For each bar choose a pitch and tempo from within the given range, and a dynamic level between ***p*** and ***ff***
Each note within a bar should be between 1/8 and 1/4 tone lower than the previous one.
Rests between bars should have the notated duration or slightly more.
Repeat the whole passage until cue 6, about 66" later (approximately 3 repetitions), always varying tempo, pitch, dynamic and descending intervals.

cue 4 from percussion

♪=128-142

nat/psp/msp chosen freely for each bar

pitch range:

vc

For each bar choose a different tempo from within the given range.
Between the notated bars improvise freely, not necessarily retaining the indicated *msp* bowing position and *legatissimo* phrasing
(and not necessarily within the overall dynamic profile, but always bearing it in mind).
The improvised moments should add up to a similar duration to the notated bars, so that the latter are completed before cue 4, about 27" later

cue 6 from percussion

♪=84-126

msp legatissimo sempre

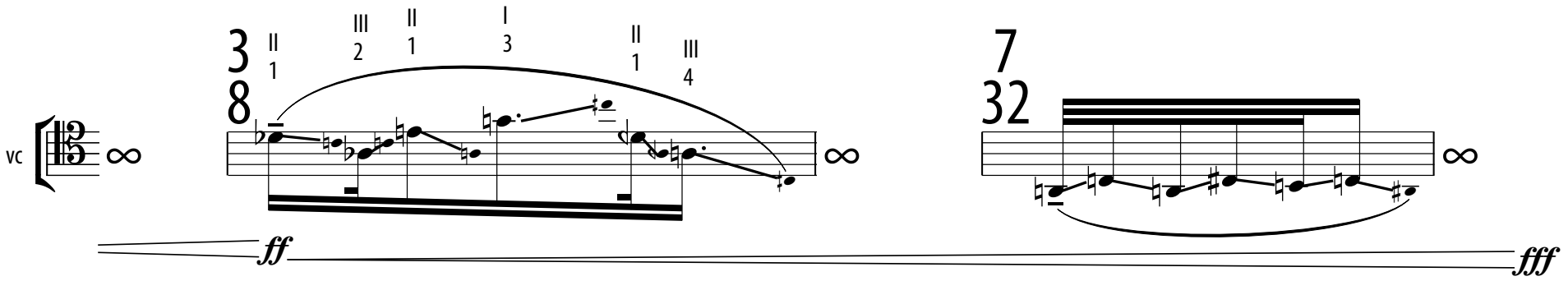
pp

p

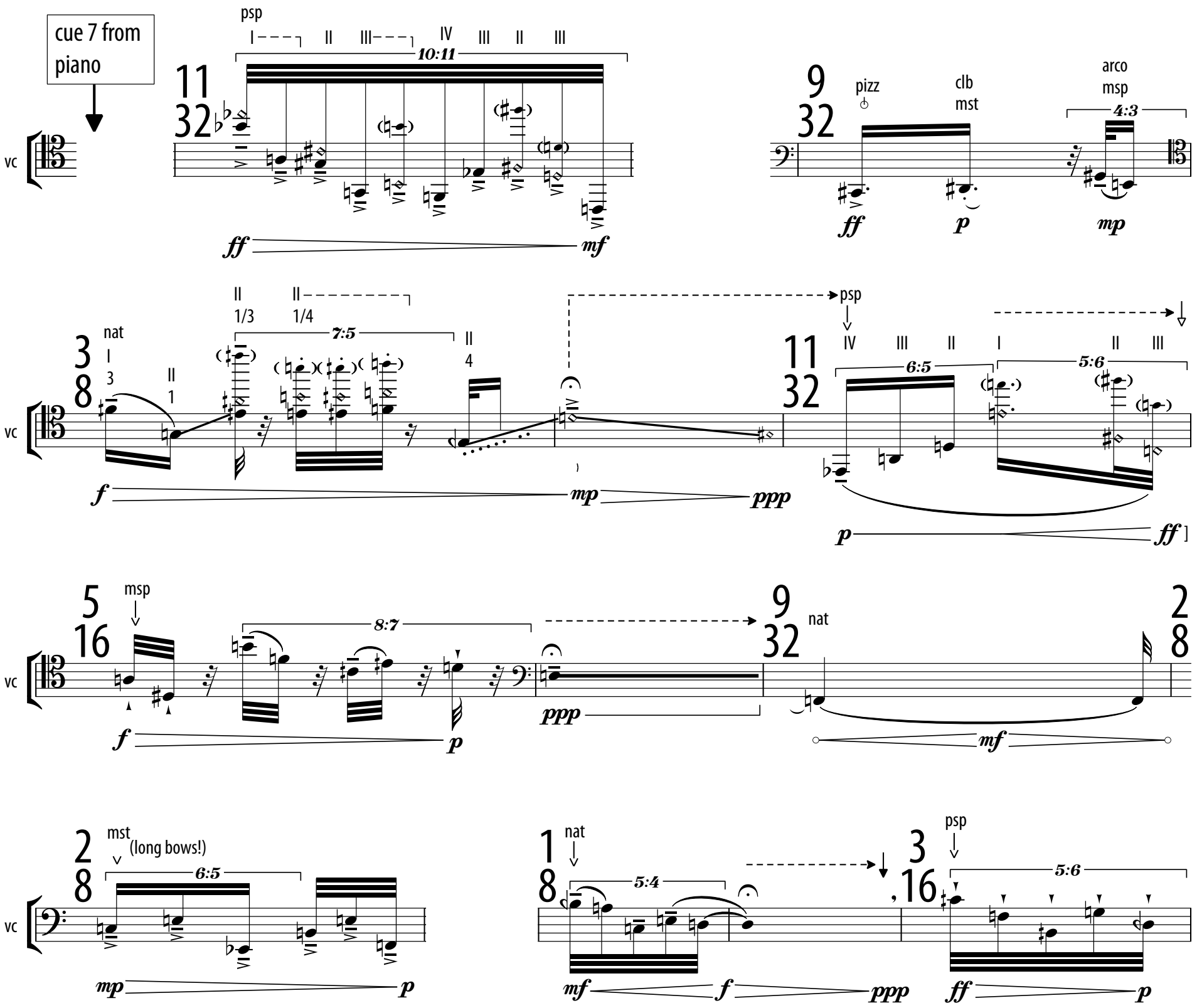
mp

mf

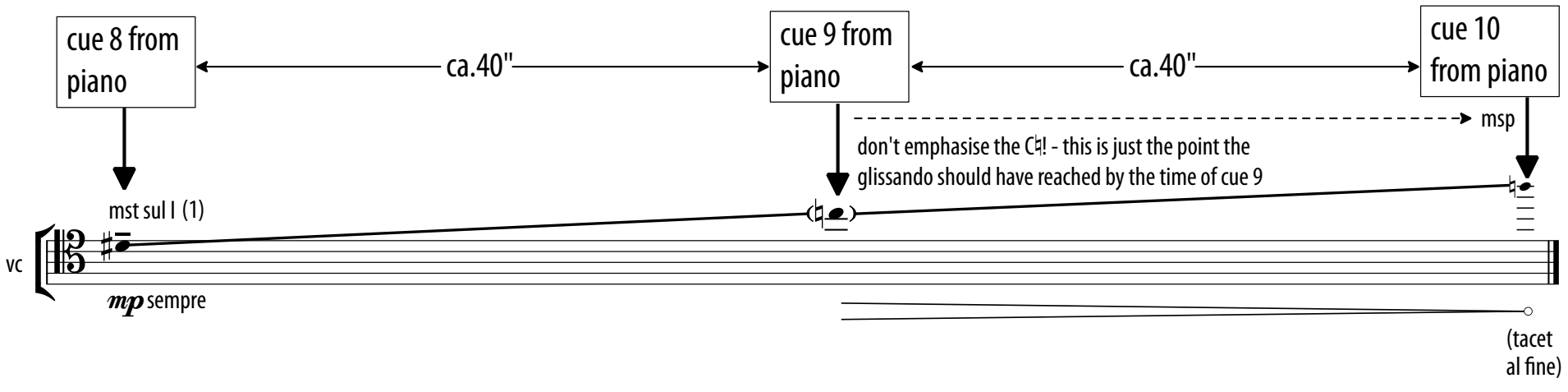
f



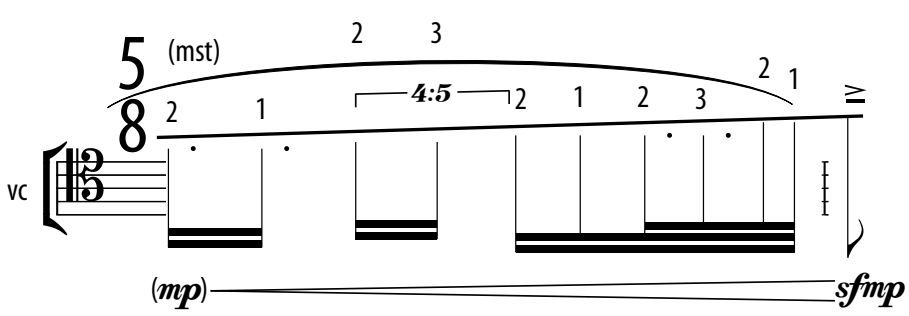
♪=90 Play the notated fragments in this order, at freely chosen times between cue 7 and cue 8 (approximately 40").
The notated fragments will occupy about one third of the total duration, the silences and sustained sounds (those marked with pauses) about two thirds.

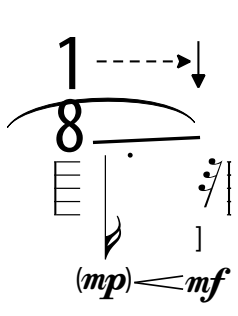


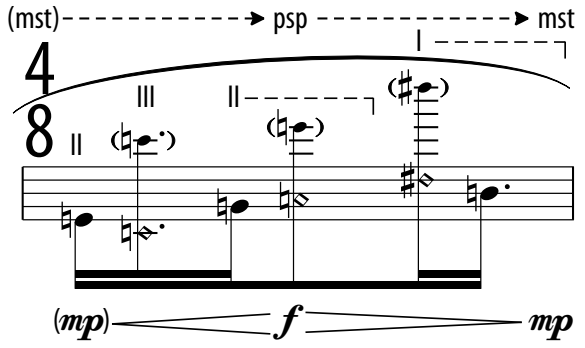
This long glissando from D♯ to A♮ should be as continuous as possible and as close to unison between lap steel guitar and cello as possible, except for the six perturbations notated below, which are to be incorporated into the glissando at freely chosen points and in any order. After a perturbation the glissando continues as before in terms of pitch, dynamic and timbre.



♪=72-108 For each perturbation choose a tempo from within the given range.







irregular trill between continuing glissando and randomly changing artificial harmonics using fingers 2, 3, 4

