Richard Barrett

sorcerer

2023-24

pedal steel guitar

performance score

sorcerer

(2023-24) for pedal steel guitar

commissioned by ELISION
to Daryl Buckley

duration: 9 minutes

The copedent for the instrument (tuning and pedal configuration) is as follows:

	LKL	LKV	LKR	P1	P2	P3	P4	RKL	RKR
F#								G#	
D#								E	C#
G#					A				
E	F		D#			F#			
B				C#		C#	A		
G#		B			A		F#		
F#								G#	
E	F		D#						
D									C
B				C#			A		

The notes and glissandi **on the stave** are intended as a guide to the resultants of the different operations of slide, right hand and pedals notated in the tablature below. In some indicated cases (for example in bar 93), one or another element of the music is omitted from the stave notation for the sake of clarity. In many cases (for example in bar 110), the notated pitches are the result of sometimes contrary movements of slide and pedal(s).

Unbroken **slurs** indicate *legatissimo* phrasing where all sounds (if more than one string is used) should be sustained for as long as possible. Dashed slurs indicate *legato* phrasing of an unbroken single line (which might consist of aggregates or single pitches).

Harmonics are to be realised by placing the slide at the indicated fret (diamond notehead) and the right hand index finger an octave above this (small bracketed notehead).

sp = *sul ponticello*] = damp string(s) = vibrato – using slide (when above the tablature) or pedal (when below it) or both.

On the **tablature**, the noteheads indicate all sounds to be plucked by the right hand (fingernails and/or picks *ad lib*), to which the fret position is often added, especially when the slide is tilted.

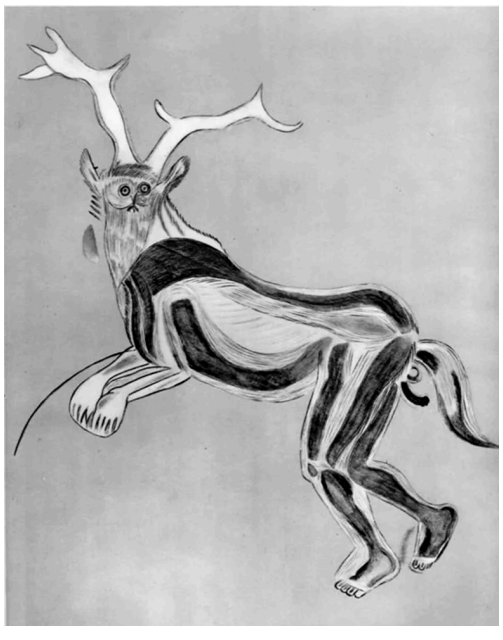
Accidentals below the tablature indicate the extent to which the pitch is shifted by the pedal, which might or might not be to the maximum extent possible using that pedal (see copedent). Distinction should be made between gradual and quasi-instantaneous changes of pedal position.

The notated **dynamics** are to be realised principally using a volume pedal for the right foot.

Amplification, compression, equalisation etc. should be chosen so as to enable all sounds and articulations to be bright and clearly perceived. A little "warmth" from distortion may be added, but not so much as to obscure the sound when more than one string is sounding simultaneously.

The "sorcerer" of the Trois Frères cave in southwestern France, believed to be around 13 000 years old, is probably the most famous of several therianthropic images found in prehistoric cave paintings, and is known primarily through the drawing by Henri Breuil (shown above) : a shaman with antlers, a horse's tail and owl-like eyes. Not all the features depicted in the drawing can be seen in photographs of the cave wall, which has given rise to some controversy, although it has also been claimed by people familiar with the site that photographs fail to show the etched elements of the image as clearly as the painted elements, and that Breuil's interpretation is in fact accurate.

In the composition *sorcerer*, a network of "lines" consisting of movements across the instrument in two dimensions (between the ten strings and along their length) is "interpreted" into musical shapes, or into what might be described as a musical shapeshifter, by means of a system of transitions which could be related to the *gamakas* of the Hindustani classical tradition: not "ornamentations" of the underlying musical material, as a Western listener might tend to assume, but a complex network of different kinds of trajectories and linkages between pitches, which make at least as crucial a contribution to the identity of a *raga* as the scale on which it's based. Each of 144 moments embodies a different approach to these transitions, involving a different set of values for parameters related to articulation, dynamics and gestural sculpting, while the entire composition also traces a gradual acceleration in 13 steps, in the course of which the tempo doubles. The pedal system in a great diversity of ways – while the pedal steel guitar is associated with very specific styles of music for which its complicated construction is optimised, *sorcerer* completely disregards its history and aesthetic, treating it instead as a "found" multidimensional surface on which the music is inscribed.



sorcerer

Richard Barrett

♪=48

pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B

17/32 4/8 11/32 19/32

3:2 5:4 5:4

XV X½ XIV XIII XIV XII XIV½ XIV XIII½ XV½ XIV XI XVI XII½ XIII½ XI½ RKR LKV P2 RKL

fff *ppp* *p* *pp* *mp* *p*

19/32 15/32

13:10 5:4 5:4 3:2

4

XIV IX XVI VII XIV XV I I½ XI IX II RKL X X P4

pp *ppp* *mp*

15/32 7/16 7/32

9:8 9:6

6

X VII XXI XXIII IV V VI V VII VI VI III II½ RKR IV

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

♪=52

7/32 2/8 9/16

8

VI XVI VI XVI VI XVI XII P2 LKV LKL RKR P2

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

11
pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B
9:8 3:2 5:4 5:6
RKR LKL
p f ppp mp pp mf

14
pedal steel guitar
4:3 4:5 4:3 4:5
P1 P2 LKL
p f p fff mp ppp

17
pedal steel guitar
♪=56
P1 RKL P2 LKL
p ppp mp pp mf ppp mp

20
pedal steel guitar
18:12 14:15
RKL/R P1 P4 RKL P2
pp ff pp mf pp mp pp

24
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

21/32 11/16

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

IX XIV VIII XVII VII XV X XIV VIII XV VIII XV VII X I VI II VIII I X V

RKL/R P2 P4 P2 P4 LKR

ff ppp mf

26
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

11/16 5/16 17/32

♪=60

8:7 11:9

VII XXII etc (according to pitch of 5th string!)

XXIII Ø XXIII Ø XXIII Ø XXIII

LKV P4 P1

pp ppp mp f mf p pp

28
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

17/32 2/8 15/32 19/32

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

sp

XXIII XXII½ XXI½ XXI XXII V VI V½ XX½ XXII½ XXIII XXII½ XX½ XXII XX

P2 ♮/♯

VI XVI

RKL LKL

XVI XII VI½ VI I XI½ VIII XXI½

P1/P4

mf mp mf mp mf ppp p pp

31
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

19/32 25/32 3/8

16:11

XII XIII Ø Ø

XVII XVI XV

XIV XV XIV XV½ XIII½ XV XIV XV½ XIV XV

P2 P4 P2 P4

mf fff p ff mp f mf ppp fff pp mf

33
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
3/8
5/8
7:6
7:8
23/32
VIII
XVI
IX
XV
IX
VIII
VII
P1
RKL
LKR
f
ppp

35
pedal steel guitar
23/32
♪=64
4:3
6:4
4:3
21/32
13/16
IX
XXIII
III½
V
VII
VII
VI
IV½
P1
P2
ff
p
mf
pp
f
p
mp

37
pedal steel guitar
13/16
12:9
12:11
7:6
17/32
6:7
8:7
19/32
sp
nat
XXI
XXV
VI½
VI
V½
XVI
I
V
XXI
XVIII½
XXIII
XVII
XXI
XXIII
XXI
V½
VII
V
P1
RKL
P4
LKL
f
ppp
mp
p
mf
pp
f
p
mp
p
mf
pp
f
ppp

39
pedal steel guitar
19/32
5:4
4:3
3:2
11/16
3:2
3:2
6:5
15/16
XVI
XVI
XII
RKR
LKL
P2
P3
P2
f
p
mp
ppp
mf
mf
mf
mf

41
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

♪=68

15/16 5/8 13/16

12:8 7:8

XIV VIII XIV VIII XIV VIII XV

P1 RKL RKR P2 P4

mp p f mp ppp f p ppp f mp ppp p

43
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

13/16 8/8 23/32

9:10 11:9 6:7

I X VII VII VII XVIII½ XXIII XIV XXIII XV XVI XXIII XXI XVI

LKL P1 P4 LKL RKR LKR

f p mf ff mf p

45
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

23/32 7/16 29/32

8:7 10:7

XXIII XXIII½ XX XVI XXIII XVII XVIII XV XII XI½ XI XIV VI II VI

LKR P4 P3 P1 LKV

ff mp

47
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

29/32 6/8

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

XVI XVII XV XII

VI VII VI VI V

P2 LKR P4 RKL P1 P3 LKL P2 RKL P2

ff mf ppp ff ppp ff p

♪=72

49

pedal steel guitar

1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

9/8 — 17/32

6:4 — 12:9 — 12:10

XIV — VIII — XV — X

P2 — P3

mf — *ppp*

51

pedal steel guitar

17/32 — 7/8 — 11/8

5:4 — 10:9 — 11:9 — 4:3

VII — XVII — XV — XX XXIII — sp XXIII — XXIII XXII½ — XXIII XXII

X VII — VIII IX — X X — VIII½

IX X

RKR — P4 — RKL/R

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

53

pedal steel guitar

11/8 — 29/32

XXIII XXI — XXI V — V VI — VI XVI

RKR — P4

ff — *p* — *ff* — *mf* — *ff* — *ff*

54

pedal steel guitar

29/32 — 7/8 — 6/8

♪=76

10:9 — 12:9

VI — VI — XVI

X XIV — XI XIII — XII XIII — XII — XII XI

P1 — RKL — LKV

ppp — *ff* — *f* — *p* — *fff* — *ppp*

56

pedal steel guitar

1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

6/8 5:4 | 4:3 | 5:4 | 3:2 | 4:3 | 6:4 | 3:2 | 7/13 32

XII XIV VII XV

P4 LKL RKR P4 LKR

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

58

pedal steel guitar

1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

13/32 4:3 | 6:4 | 27/32 12:14 | 9:6 | 11/8

(XV) sp

X IX½ X½ IX X XI X IX½ X½ X IX½ VII

(RKR) (LKR) P2 RKL/R LKL

fff *p* *f* *ppp* *fff*

ff *mf*

60

pedal steel guitar

1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

11/8 | 7/8

VII X XXIII XVII XVI XXI V III

P1 LKR

ppp *fff* *ppp* *fff* *ppp* *fff*

61

pedal steel guitar

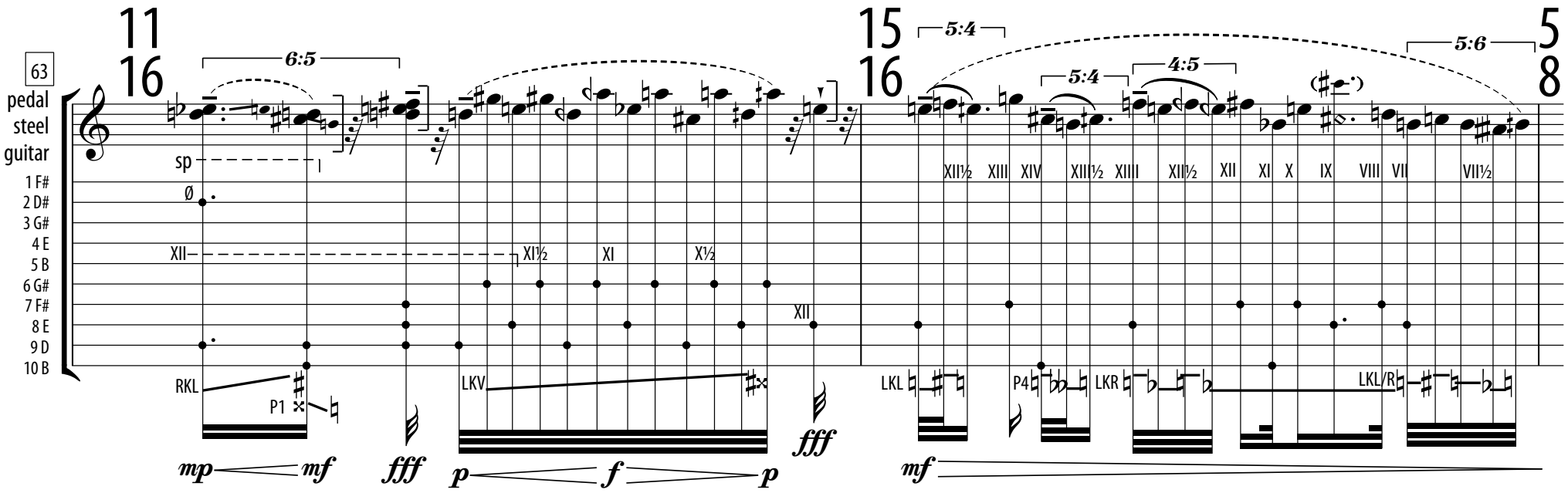
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

7/8 | 33/32 ♪=80 | 11/16

V VI½ VII VIII X XI½ XII XII½ XIII XIII½ XVI XV½ XV XIV½ XIV XIII½ XIII XII

RKL LKV LKR RKR P3 P4 P2 LKR

ppp *f* *ppp*


63
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
11/16
6:5
sp
Ø
XII
XII½
XI
X½
XII
RKL
P1
LKV
mp
mf
fff
p
f
p
fff
15/16
5:4
5:4
4:5
5:6
5/8
XII½ XIII XIV XIII½ XIII XII½ XII XI X IX VIII VII VII½
LKL
P4
LKR
LKL/R
mf
65
pedal steel guitar
5/8
9:10
VIII
XV
mp
15/32
4:3
3:2
4:3
5/8
XV
XVIII
Ø
(Ø)
(Ø)
P2
P4
fff
f
mp
67
pedal steel guitar
5/8
tr
(I/Ø)
I
P2/P4
LKV
pp
fff
p
f
11/16
6:7
3:2
4:3
21/32
mp
f
f
mp
mp
f
mp
f
f
69
pedal steel guitar
21/32
10:9
pp
13/32
4:3
4:3
P1
LKV
fff
mp
ppp
ppp
ppp

71
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

♪=84

6:4 6:4 16:14

7/16 15/32

XXI V

P2

ppp ppp ppp ppp ppp

mp pp

73
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

15/32 4:5 6:5 7/8 29/32

V etc.

VI XVI XII

RKR P1 LKL

f pp f

75
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

29/32 14:11 12:13 17/32 8:7 3:2 4:5 8/8

XII XIV

RKR LKR LKL P2 RKL LKV P4 LKL P4

mf f p ff ppp fff pp mp f pp p ppp

77
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B

8/8 6:5 6:7 19/32 8:9 7:6 11/16

VIII XV XV XIV IX V I IX X

RKL P1 LKL RKL

p pp

79
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
11/16 17/32 13/16
6:4 5:4 3:2 3:2
X IX½ XI
RKL LKV
fff p
X X VII XXIII
RKR P1
mf

♪=88
81
pedal steel guitar
13/16 17/32 7/16
14:11 7:6 3:2 3:2 3:2
XXIII RKL
XXI XVII XII III XXI
fff f mf

83
pedal steel guitar
7/16 29/32 21/32
12:10 12:8 6:7
I XXI XXI
XXI XXI RKR LKL
V V VI IV VI V½ V IV½ VII III
p fff mf p fff f
mf f

85
pedal steel guitar
21/32 7/16 6/8
3:2 6:5
VI VI XV XVI XVII XVIII XII XII XII
XII
LKL P2 RKL RKR LKL P3
mf p fff f p fff

87
pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B

90
pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B

93
pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B

95
pedal steel guitar
1 F# 2 D# 3 G# 4 E 5 B 6 G# 7 F# 8 E 9 D 10 B

♪=92

for clarity, the pitches on the stave here are shown as they would be without pedal alteration!

for clarity, only the pitches sounding on the 3rd string are shown here - those on the 1st string will vary between a unison with these and a major second higher, according to the position of RKL.

98
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
19/32 11/32 21/32
6:4 3:2 4:3 3:2
V XIX V XXIII V XXI V VI
P1 P4 RKL
fff mf ff mf ff

100
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
21/32 15/32 21/32
6:7 8:7 3:2
VI VI½ IV½ VIII V½ VII VI
RKL RKR
mf ff mp ff

102
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
21/32 9/16 2/8
8:6 5:6
VI XVI
RKL P2
XII XIII XIII XIV XIV IX etc. XVI XIII
RKR
pp fff p

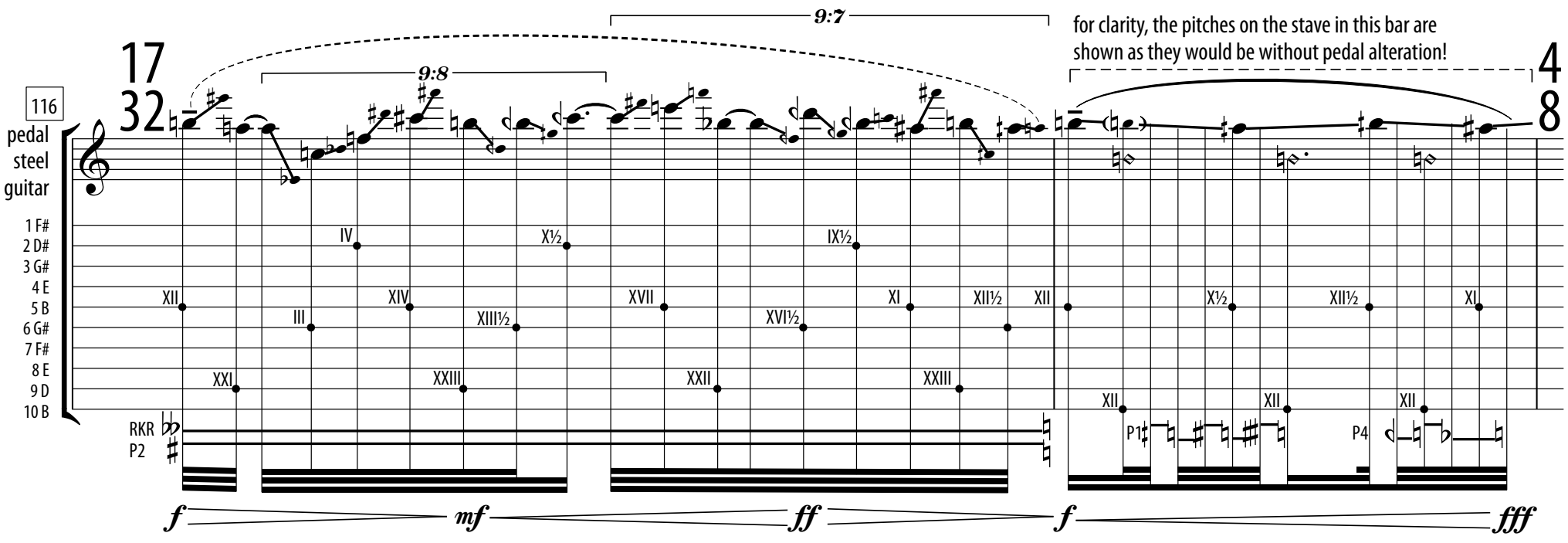
104
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
2/8 21/32 6/8 5/8
10:8 3:2 4:3 5:4 3:2
♪=96
VIII XII Ø X
sp VIII½ etc. VIII Ø VIII Ø
VIII XV Ø XV XIII XV XVI Ø
RKR P4 P2 RKL P4 P1+2
ff mp f fff mf fff f ff mf

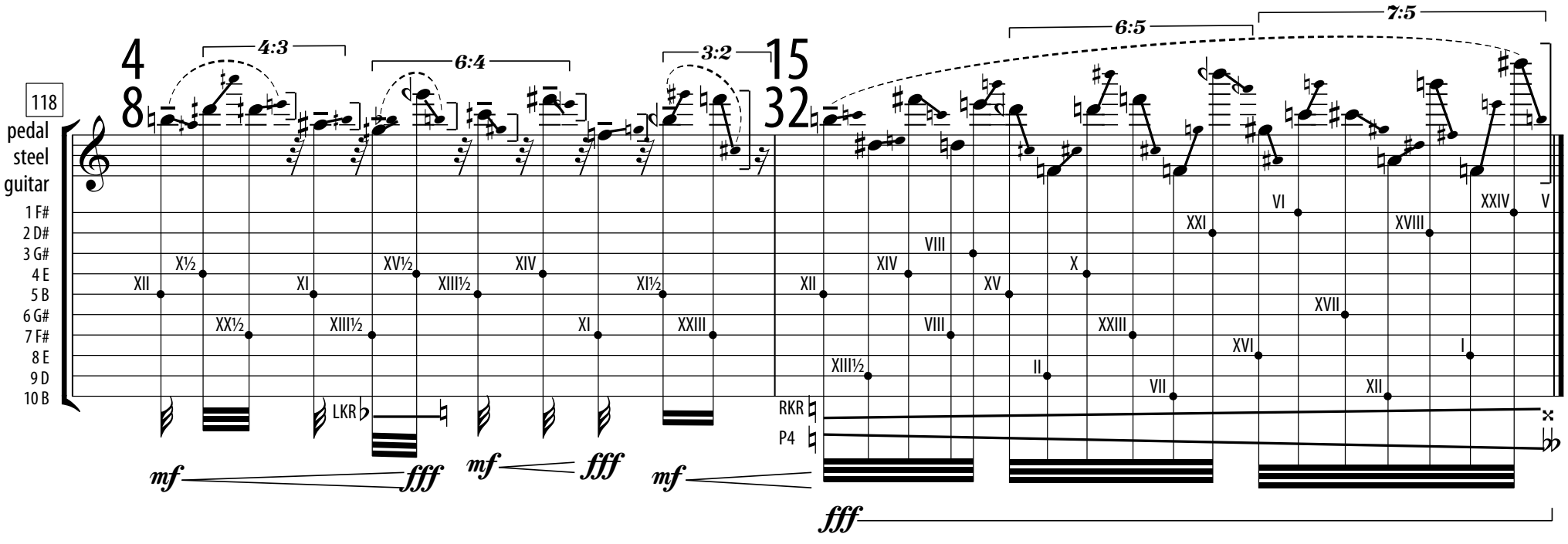
107
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
5/8
7:6
sp
LKL
P1
fff f ff
mf
13/32
I
X VII XXIII XVII XXIII
P2
6:5
f mp fff
11/32
13:11
VI XXI V XIX
mf ff f
15/32

110
15/32
6:5
V VI III½ V½ V VII½ IV V III V IV½ VI III½ V
4:5
P1
mf
9/16
6:4
ff
4:3
mf

112
7/16
4:3
V XI V XI
RKR
fff f fff f fff
6:4
RKL
f mf ff
19/32
5:4
VI
f ff mf

114
19/32
8:7
V
LKL
P2
RKL
fff
6:5
XII
mp ppp
17/32
8:9
p pp


116
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
17/32
9:8
9:7
for clarity, the pitches on the stave in this bar are shown as they would be without pedal alteration!
4/8
RKR
P2
P1
P4
f
mf
ff
f
fff


118
pedal steel guitar
1 F#
2 D#
3 G#
4 E
5 B
6 G#
7 F#
8 E
9 D
10 B
4/8
4:3
6:4
3:2
15/32
6:5
7:5
LKR
RKR
P4
mf
fff
mf
fff
mf
fff