Richard Barrett

]noēm[

2026

solo theorbo

performance score
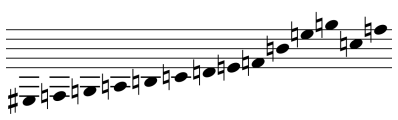
]noēm[

(2026) for solo theorbo

to Mauricio Galeano

duration: approximately 10′30″

The tuning uses the “A tuning” (at A=415Hz) with the lowest (14th) string tuned a semitone higher to G#:



msp = molto sul ponticello.

 = hammer-on and pull-off respectively

Harmonics: for strings 1-8, the fingered position is shown by a diamond-headed note and, if the resultant pitch is different, this is shown as a small black notehead. For strings 9-14, the resultant pitch is shown as a diamond-headed note.

]noēm[for solo theorbo was written for Mauricio Galeano in the summer of 2026. It is based on the theorbo part of the vocal-instrumental quartet *phonáessa* which is a setting of 24 fragmentary texts by Sappho, and addresses the fragmentary nature of the texts in a variety of ways. *]noēm[* continues this process, by exploding the theorbo part into a scatter of smaller fragments, imagining that these represent the surviving fragments of a solo composition, and reconstructing it, in the course of which the fragments become reordered and the hypothetical lacunae between them filled out with many different kinds of “speculative” sound-structures. The title occurs as part of an unknown word in fragment 12 which is too fragmentary to be read (see below). I chose it also because it reminded me of the last word in Paul Celan’s stanza:

Weggebeizt vom
Strahlenwind deiner Sprache
das bunte Gerede des Anerlebten -
das hundertzüngige Meingedicht,
das Genicht.



Sappho, fragment 12

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♪=73

msp

nat

th

8:6 11:9 6:5 6:7

fff mp ff

damp lightly with LH around 8th fret

4

8:6 7:6 12:10 9:8

pp ppp mf

♪=55

♪=73

7

nat

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

1:0 2:3 4:0 3:2 5:1 1:4 2:3 3:2 6:1 5:0 4:0 7:1

f p

♪=81

♪=73

10

11:8 12:8 3:2 8:6 9:8 7:6

mp f

12

nat msp nat

8:9

tr

f mf

♪=48

14

nat

8:9 6:4 9:10 10:9

ff p mf

16
th
p
mf
8:9
10:9
6:4
9:10
mf
p
18
th
mf
(slightly irregular, desynchronised trills)
tr
mp
pp
♪=66
22
th
fff
msp
(rapid and random plucking of strings 1-8 above the frets, *secco*)
nat
etc. sim.
ppp
6:4
p
25
th
mp
p mp
msp
p
nat
5:6
4:3
(slap strings with RH palm)
mp
6:4
pp
29
th
8:6
p
msp
mp
nat
14:16
f
quasi pizzicato
(damp lightly with RH palm)
pp
4:3
8:7
mp
♪=48
33
th
10:8
ff
mp
5:6
f
36
th
10:8
p

38
th
♪=55
8:9
3:2
♪=81
12:8
7:8
f
p
ppp
mp
mf
41
th
♪=73
10:8
11:8
(bend)
♪=90
msp
17:12
ppp
mp
pp
44
th
6:5
6:4
6:5
mp
pp
f
fff
48
th
msp
14:12
♪=66
nat
11:12
7:6
p
mf
f
pp
51
th
msp
17:20
♪=90
p
mp
55
th
nat
msp
8:7
4:5
3:2
3:2
4:3
mp
pp
59
th
12:9
8:7
3:2
5:4
10:9
mp
pp

63 th
♪=55 nat 9:8 mp
♪=81 msp sempre 7:6 mp pp 15:10 mp pp mp pp mp

65 th
(msp) 16:12 8:9 8:10 11:9 pp

66 th
♪=60 nat (non arp.) +8 mp
(tr on 5 and 8)
♪=73 sul tasto nat 6:4 ppp

69 th
1:2 3:1 2:3 5:0 10
9:6 (nat) 10:8 fff
sul tasto msp p

73 th
♪=73 3:2 nat p

76 th
♪=90 12:8 9:8 p
msp 4:5 mf
♪=73 7:8
♪=60 nat 10:8 pp

80 th
p
sul tasto 7:6 ppp

82
th
♪=55
msp
4:3
p
mf
(msp)
2 4 1 3
5:6
5
nat
mp
pp
4
3
2
1
5
f
6:4
12 10 8 6
1 7
4 8
14 1
9
mf
p

84
th
nat
lightly damped with LH palm
9:8
f
mf
9:6
mp
ppp
10:7
f
6:5
p
mp
1
11
1
pp

89
th
♪=73
4:3
3:0
1:1
9:8
ppp
msp
12:10
1
11
12
6
nat
8
5
mp
4
msp
6
p
nat
3
1
10:11
2
5
6
pp
(trills slightly irregular and desynchronised)

93
th
sul tasto
(always irregular and desynchronised trills)
3
4
6
ppp sempre

94
th
15:12
1:1
3:0
4:2
5:4
2:0
6:3
7:0
8:0
(ppp)
14
10
12
p

96
th
♪=60
msp
5
6
7
8
4
5
6
7
4
2
6
8
1
2
6
8
mf
p
♪=90
nat
10
p sempre
3:2
12
9
13

99
th
10
♪=66
(rapid and random plucking of strings 1-8 above the frets, as before)
etc. sim.
1
5
6
7
12
13
p
sul tasto
mp

102
th
♪=60
♪=81
6:5
6:7
9:8
nat
f
pp
15:12
♪=66
f
pp
105
th
5:6
♪=55
msp
mp
fff
nat
ff
p
mp
109
th
mf
ppp
♪=90
8:6
p
111
th
♪=48
hold all sounds as long as possible
upper part nat, lower part sul pont
3:2
6:4
8:6
15:10
pp
mf
msp
(both parts)
9:10
6:4
8:7
6:4
mp
113
th
15:11
5:6
6:5
nat
♪=73
ppp
117
th
♪=48
5:4
nat
7:8
pp
mp
(on 5, from F to D)
(on 4, from G to A♭)
sul
pont
1 4 2 5 2 4 etc. sim.

upper part nat, lower part sul pont

120
th
12:9
7:8
8:9
6:4
8:6
pp
mf
pp
mf

122
th
=81
nat
8:9
5:4
8:6
13:11
16:11
5:6
pp
mf
f

124
th
sul tasto
8:7
8:9
p
pp
ppp

125
th
=90
nat
4:3
6:5
nat
msp
mp
pp
mp
pp
mp
pp

129
th
nat
msp
5:4
=73
8:9
4:3
mp
pp
nat
mp
ppp

132
th
9:8
12:11
4:5
8:9
6:5
7:9
6:5
13:11
pp
p

135
th
=90
6:4
6:4
7:5
p
pp
p

138
th
♪=66
7:5
9:6
7:8
5:4
5:6
f
mf

142
th
7:6
5:6
8:6
10:7
5:4
6:4
f
mp
p
pp
ppp
msp

144
th
♪=90
nat
non legato
7:6
tr
9:6
mp
f

148
th
18:12
5:4
3:2
12:8

152
th
♪=55
8:6
8:9
mf
pp
6:4
f
ppp
mp
nat
fff

155
th
♪=81
8:6
♪=60
msp
9:8
(msp)
11:12
p
ff
ppp

158
th
nat
6:4
14:10
10:9
8:7
p
mp

162
th
♪=51
(mute all strings with LH near nut, and then damp all sound with RH)
mf
p
fff

165
th
♪=90 non legato
4:3
4:5
4:3
6:4
mp f mp
mp f mp

168
th
msp
8:9
tr
mp f mp
ppp

171
th
♪=81
nat
4:3
4:3
3:2
4:3
7:8
p
mp
pp

174
th
♪=73
♪=81
4:3
3:2
5:4
4:5
ppp
mf
pp
mf

178
th
♪=55
♪=51
♪=55
msp
7:8
(msp)
4:3
4:5
nat
pp
ppp
f

10

182 th

2/8 7/16 5/16 4/8

♪=81 msp sempre

6:4 9:10 8:10

pp p pp p mp

185 th

4/8 4/8 9/16 2/8

(msp) nat

15:12

p pp p p pp mf

187 th

2/8 3/8 3/16

♪=55 nat msp

5:4 3:2

ppp mp p

190 th

3/16 5/8 3/16

nat

11:12 4:0 +2:0 +3:2 +6:3 +7:4 +4:1 +8:0

mf p

192 th

3/16 2/8 3/8 9/16

(nat) msp nat msp nat

5:6 6:4 7:8

ff ff f ff mf

195 th

9/16 5/16

msp nat ♪=60

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

ff mp mf f

197 th

5/16 3/16 7/16 3/8 6/8

msp nat ♪=55 ♪=90

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

ppp p

201
th
♪=73
6/8
ppp sempre

202
th
msp
(ppp)
7/16
nat
2/8
tr
4:5

204
th
ppp
pp
p
mp

208
th
mf
f
ff
fff
3/16

212
th
3/16
nat
1:4 3:0 4:0 5:2 6:1 8:0
4:3
mf
4/8
1:4 5:0 2:4 3:2 6:0 4:1
5:4
6 12 8 14 4
10:11
pp
♪=48
♪=81
5/16
8:7
4:3
4:5
mp

215
th
msp
13
8:7
4:5
p
2/8
♪=55
nat
5 3 6 12 2
5:4
pp
3/16
msp
5:6
ppp