Richard Barrett

amaurōs

2026

four soloists and improvising ensemble

performance score

amaurōs

(2026) for four soloists and improvising ensemble

commissioned by ELISION

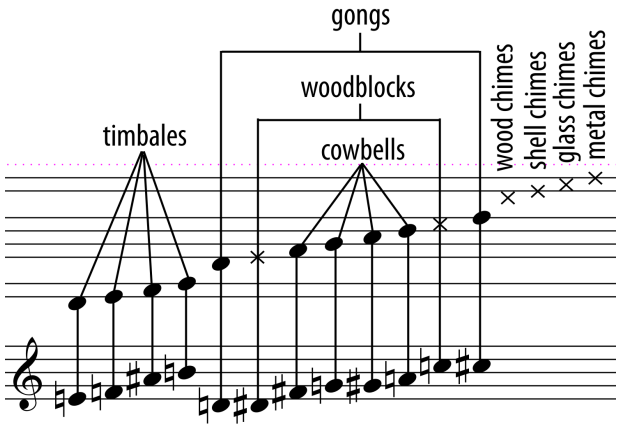
to Ryan Williams, Paula Rae, Carl Rosman and Peter Neville

duration: approximately 20 minutes

instrumentation:

alto recorder in F / bass recorder in F
alto flute / voice
bass clarinet
percussion:
2 woodblocks
4 cowbells
2 pairs of timbales
2 nipple gongs (placed flat on foam blocks)
4 wind chimes: wood, shell, glass and metal (all with distinctive sounds but similar decay times)

The layout of the percussion instruments in the score and the pitches of the pitched instruments are as follows:



4 groups of at least 4 performers each (and ideally at least 20 altogether)

group 1 high melodic instruments, minimum range G4-G6, for example flutes, oboe, soprano saxophone, violin
group 2 medium melodic instruments, minimum range G3-G5, for example clarinets, english horn, alto saxophone, horn, trumpet, violin, viola, female/falsetto voices
group 3 low melodic instruments, minimum range G2-G4, for example bass clarinet, tenor/baritone saxophone, bassoon, horn, trombone, tuba, cello, contrabass, male voices
group 4 percussion (pitched or unpitched) and other harmony instruments, for example piano, electronic keyboards, harp, guitars.
Percussion instruments may be freely chosen, although if there are several players each should use an instrumentarium with distinct sonic characteristics.

If there is more than one of any instrument, these should be placed in different groups as far as possible, so that for example if there are three violins, two would be placed in group 1 and the third in group 2. Each group should therefore be as heterogeneous as possible within the available instrumentation, although percussive/plucked instruments should be allocated only to group 4. Electronic instruments may be added to groups 1-3 also, especially monophonic ones such as theremin or ondes martenot.

The groups and their associated soloists are positioned from left to right viewed from the audience in this order:
group 3 + bass clarinet, group 1 + recorders, group 2 + alto/bass flute, group 4 + percussion
The four soloists should be amplified and placed at the front of each group. Other quieter instruments such as recorders, acoustic guitar, harp may also be amplified. The relative placement of the groups and the instruments within each group should prioritise dynamic equality between and within groups.

The parts for the solo quartet (including the vocal component of the alto flute part) are at transposed pitch. The material for the improvising ensemble is at sounding pitch. Variously transposed versions are available for performance.

Notes for performers:

Alongside the intimate expressivity and sonic beauty of the poetry of Sappho (c. 630-570 BCE) is the sense of how much of it has gone missing, not just most of the poems but large parts of many of those that are preserved. *amaurōs* is the fourth in a series of compositions based on texts by Sappho where this fragmentation is a central focus of the music's poetic and structural identity, after *pēktis* for vocalising harpist in which the instrument "completes" the metrical scheme of the poem of which not a single line is complete, *phonáessa* for vocal-instrumental quartet in which 24 fragments of text float in a musical space whose inhabitants are only fleetingly coordinated, and *]noēm{* for solo theorbo (its title itself a fragmentary word) which applies processes of speculative reconstruction to a disassembled scatter of shards from the previous piece. *amaurōs* focuses on a single text, fragment 55, which reads as follows (the English rendering is by Anne Carson):

> κατθάνοισα δὲ κείσῃ οὐδέ ποτα μναμοσύνα σέθεν
> ἔσσετ' οὐδὲ πόθα εἰς ὕστερον· οὐ γὰρ πεδέχῃς βρόδων
> τὼν ἐκ Πιερίας, ἀλλ' ἀφάνης κἀν Ἀίδα δόμῳ
> φοιτάσῃς πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.
>
> Dead you will lie and never memory of you
> will there be nor desire into the aftertime - for you do not share in the roses
> of Pieria, but invisible too in Hades' house
> you will go your way among dim (*amaurōn*) shapes. Having been breathed out.

Sappho is addressing an unknown person here, but the lines could be imagined as a kind of epitaph anticipating the way that history and ignorance have conspired to try and eliminate her and her words (and many others) from the world. This text is concentrated in the flute part of *amaurōs* (another feature shared with the aforementioned compositions is the setting of the ancient Greek texts for "untrained" voices), but percolates into the surrounding ensemble, which consists of three other soloists – recorders, bass clarinet and percussion – and a larger group whose precise instrumentation is reconstituted for each performance. The element of "speculative reconstruction" features also in the way that "gaps" in the musical material are occupied by improvisation.

The score of *amaurōs* consists of eight sections which follow one another without any break. In sections 1a, 2a, 3a and 4a, improvisational activity from (one or more members of) the four ensemble groups is cued by the entry of uncoordinated notated fragments by the respective member of the quartet. In sections 1b, 2b and 3b the ensemble continues without the quartet. In section 4b the quartet is coordinated by the score and is accompanied by further improvisational activity from the ensemble. Further details for each section are given below.

The purpose of the score is not to make up for any supposed lack of structure or coherence in improvisation, or to restrict the imaginative contribution of participants, but to suggest particular directions in which their imaginations might be channelled. The score isn't intended as a notated structure with spaces for improvisation, but begins rather from improvisation as a structural matrix within which the notational elements are embedded as points of focus, coordination and expressive identity. In other words, participants are asked to bring to a realisation as much creativity, individuality and responsiveness as they would bring to a free improvisation, and for these to inform and illuminate every moment in the music, bearing in mind its somewhat underworldly character.

The symbol ⊙ indicates optional suggestions in the improvisatory moments (sometimes referring to specific instrumental techniques).

1a/b (duration 3'12"+24")

The four soloists each distribute their ten notated segments through this section's duration of 3'12". They may be freely placed except that the alto flute should begin and end. Each of these segments acts as a cue for the respective group. When a segment begins, each member of the appropriate group enters independently within the time-range given, and chooses from the range of durations for their entry. In some cases they may also freely choose a pitch or sound from the given alternatives, as well as various optional modulations and/or ornamentations. Thus, each entry from the quartet gives rise to a more or less extended, more or less distorted resonance in the ensemble. The last of each of these becomes section 1b, in which the solo quartet is silent.

2a (duration 3'12")

The four soloists each distribute their ten notated segments through this section's duration, as in 1a. This time the recorder begins and ends the notated material, so that 2a begins and ends with a brief solo for the recorder. In section 2a the gaps between notated entries by the soloists (except at the beginning and end of the alto flute, bass clarinet and percussion parts) are not silent as in 1a, but occupied by free improvisation (indicated by the infinity symbol). This need not involve playing throughout the gap between notated entries; in fact it might be preferable to keep in mind an equal division of the section's duration into notated segments, improvisational activity and silence (thus approximately 64 seconds each). Both the beginnings and the endings of quartet segments act as cues for members of the respective group.

The ensemble entries are shown as rectangles beginning and ending at the cue points in the solo part. Each of these ten segments is to be allocated to a *single* instrument from the group, so that all instruments feature an approximately equal number of times. These durations are occupied by free improvisation. The durations are indications of when the instrumentalist *may* play but not that they *must* play throughout the segment. All improvisational activity should take into account everything else that is taking place simultaneously, so that what an instrumentalist does is more in the nature of an act of "orchestration", rather than of an individual "statement". It might be expressively appropriate to think of the free improvisation in 2a in terms of denatured or distorted images of the notated materials, for example using playing techniques that don't occur in the notations, although this should be taken as a suggestion rather than as an obligation, still less as a restriction on any participant's imagination!

2b (duration 48")

The solo quartet are silent during 2b, as is group 4, and the ensemble is conducted by the recorder player who has cued the end of 2a. The material for each group is divided into "M" segments ("melody") and "V" segments ("variation") whose duration is indicated by the horizontal dimension of a rectangle showing where the segment begins and ends. Each M segment is allocated to a different *single* instrument as far as possible, and each V segment to a different *pair* of instruments, so that all instruments in groups 1-3 appear to a more or less equal extent. If there are 6 or more players in a group, each of the V segments can be allocated to three rather than two instruments.

M segments: play the notated melody (tenuto/non legato) at the indicated dynamic, without any changes in timbre within the segment

V segments: introduce delays or anticipations of the melody, add or remove notes, introduce changes of timbre, microtonal variations including glissandi and/or trills, tremoli of different kinds, perhaps multiphonics or distorted sounds. Dynamics and dynamic changes represent "average" values which might be momentarily departed from in either direction.

The melody should thus always be present but mostly as a background colouration against which diverse variations are projected.

3a (duration 3'12")

The four soloists each distribute their ten notated segments through this section's duration, as before, except that this time the percussionist of the quartet leads, and all soloists and their associated duos from the ensemble begin together (at various tempi). Both the beginnings and the endings of quartet segments act as cues for members of the respective group. The ensemble entries are shown on separate staves, beginning and ending at the cue points in the solo part. Each of these ten segments is to be allocated to *two* instruments from the group, so that all instruments feature an approximately equal number of times and if possible no particular pair occurs more than once. Each of these segments begins as shown in rhythmical unison with the soloist, with one or more pitches chosen from the notated aggregates and changing when the aggregates do, using brief percussive sounds. Don't transpose any pitches by octaves! Ensemble members need not base their articulation on that of the soloist although this is one possibility. After the solo segment has ended, the ensemble members continue and may vary their material by becoming increasingly irregular in metre, introducing gradual changes of tempo, altering their chosen pitch(es) microtonally either around the reference pitch(es) or tending in an upward or downward direction, and other variations *ad libitum*, gradually tending towards more improvisatory activity as the *diminuendo* continues, while generally retaining the articulational and metrical character they began with. 3a will therefore end in a state of very quiet chaotic behaviour. The percussionist will then decide when to cue 3b.

3b (duration 2'00")

This part is led by the percussion soloist, and mostly consists of percussion + group 4 cueing the beginnings and endings of sustained blocks of sound produced by the other three groups and occasionally by the solo quartet.

4a (duration 3'12")

Led by the bass clarinet with the entire ensemble beginning together, the soloists once again distribute their ten notated segments through the section's duration, sometimes (as indicated) interspersed by a rest bar, sometimes by improvisation. The four groups pass through variations on their materials from 1a, 2a and 3a, followed by a new type of material which centres increasingly on whispered vocal utterances. These should always be perceptible through the instrumental texture – a dynamic level of *mf* for whispering should be interpreted as more or less as loud as possible. The final improvisational moment in 4a leads directly to 4b.

4b (duration 4'00")

Here the quartet (now with bass recorder) is coordinated throughout by the precisely notated score, while the four groups are improvising (within specified constraints) throughout, in different group combinations. Both quartet and the four groups remain throughout at a low dynamic level. After the final *staccatissimo* attack from the quartet, the groups fade to silence over 4 seconds.

amaurōs

1a alto recorder 0'00"

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♪=65

rec

4:3 7:9 8:6

p mf pp mp mf pp mp pp mf

cue 1

♪=50

4

6:4 3:2

pp mp

2

♪=70

6

10:7

pp p pp p pp p

3

♪=60

8

9:6 12:11 12:9

tr tr tr

pp p

4

♪=75

10

11:9 3:2 4:3 15:12

pp mp p mp p mp pp mp

5

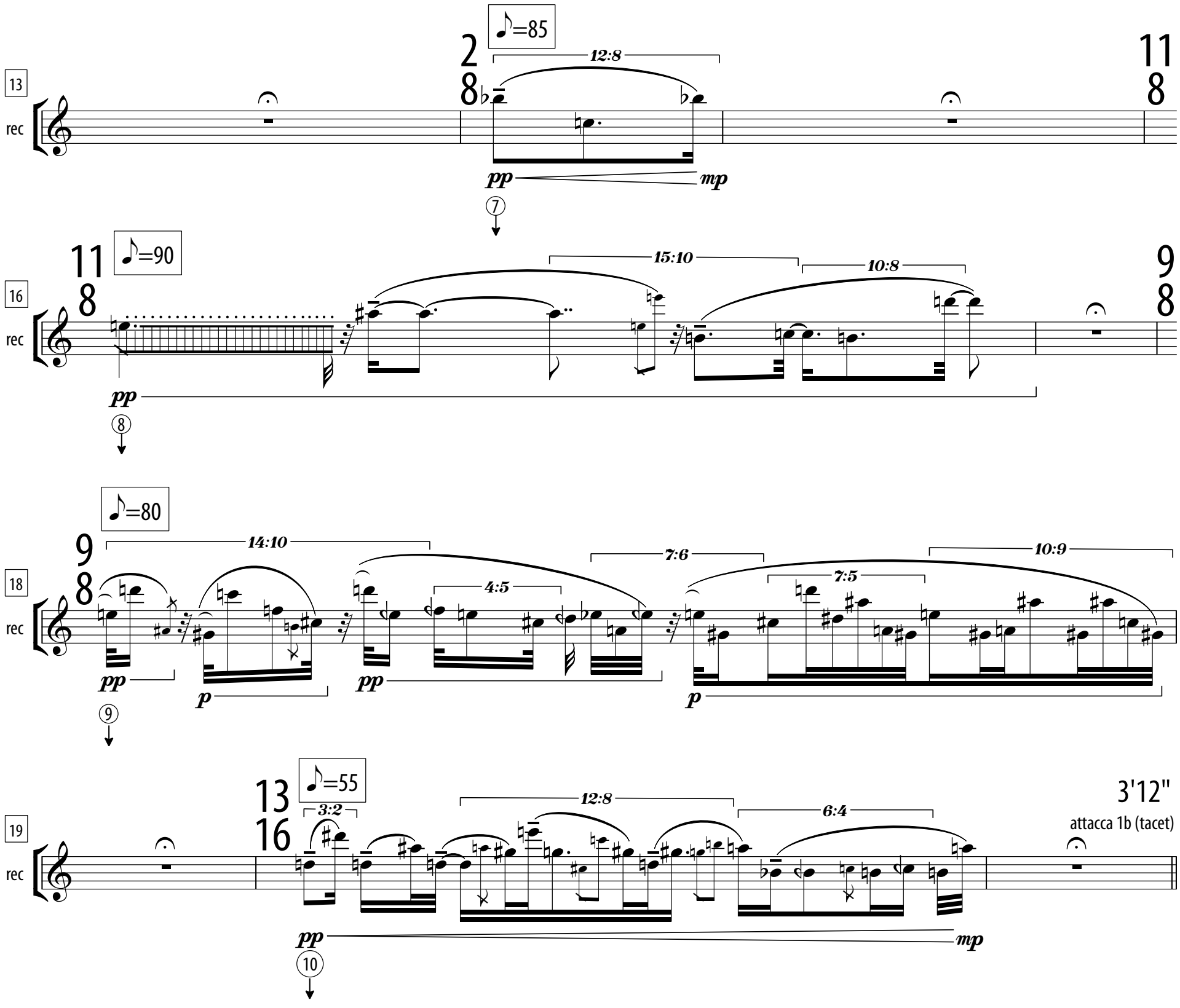
♪=95

12

17:12 11:12

mp pp p mp pp mf

6


13
rec
2/8
♪=85
12:8
11/8
pp
mp
7
11/8
♪=90
16
rec
15:10
10:8
9/8
pp
8
♪=80
9/8
14:10
18
rec
7:6
4:5
7:5
10:9
pp
p
pp
p
9
13/16
♪=55
3:2
19
rec
12:8
6:4
3'12"
attacca 1b (tacet)
pp
mp
10

1a alto flute 0'00"

18/8 ♪=55

1 afl

voice

mf mp mf p mp pp p pp

(R123) 3:2 (C) (R123) 4:3

[k] [ɑ] [t] [tʰ] [ɑ] [n] [ɔ] [i] [s] [ɑ] [d] [ɛ]

cue 1

2 afl

voice

25/16

2/8 ♪=65

mf pp

[ʔɛ] [sɛ][t]

②

5 afl

voice

25/16 ♪=75

(R23) (D♯C) (L23)

11:9 13:11

mp pp (vibr.) mp pp p mp pp

[u] [s] [t] [ɛ]

③

7 afl

voice

3/16 ♪=60

(pizz)

p pp

[p] [ɛ]

5/16 ♪=90

8:7

p pp

[t] [o] [n]

14/8

④

11 afl

voice

14/8

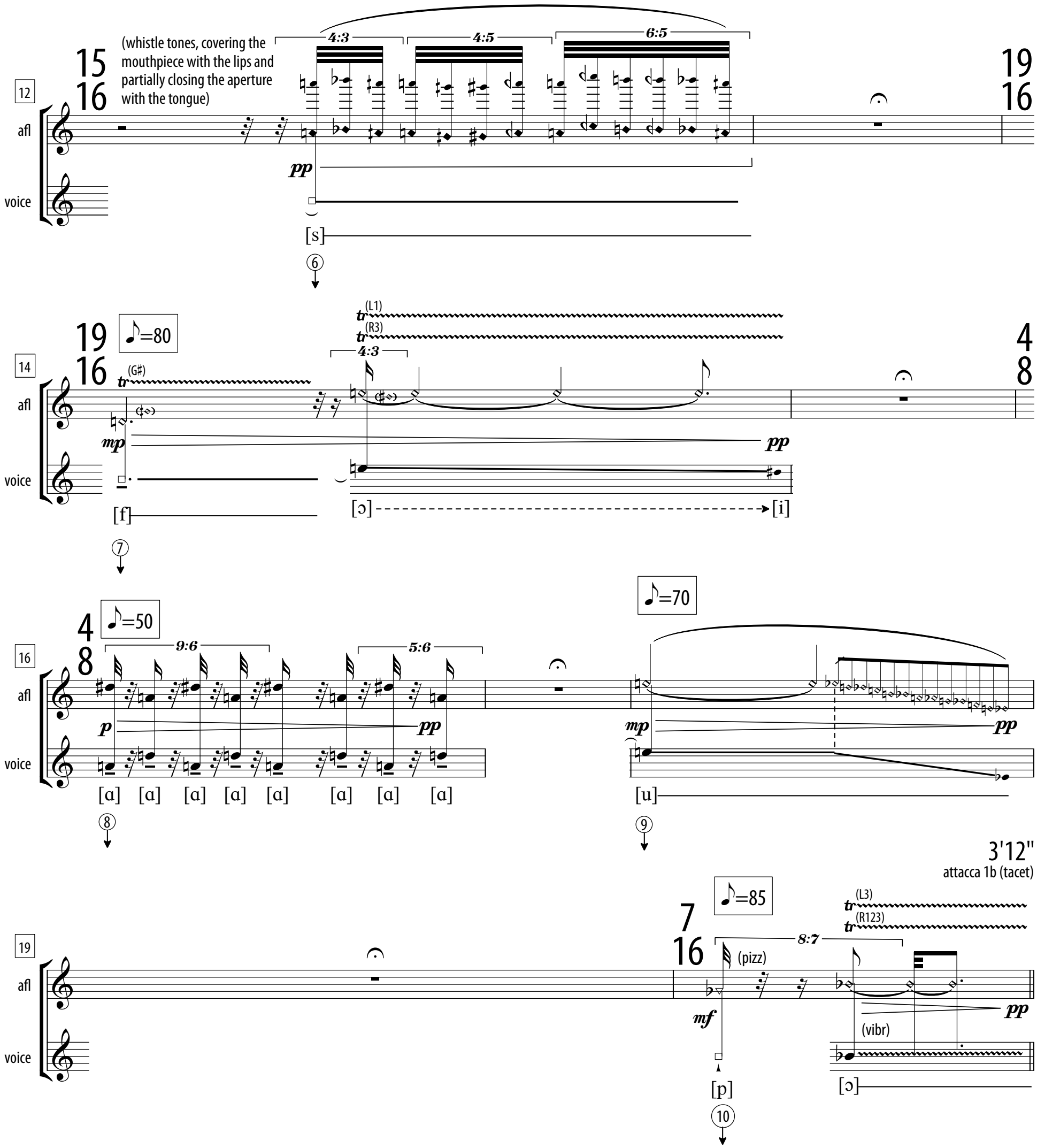
10:8 15:11 10:11 9:6

mf p mp pp p

[ɑ] [f] [ɑ] [n] [e]

15/16

⑤


15
16
(whistle tones, covering the mouthpiece with the lips and partially closing the aperture with the tongue)
4:3
4:5
6:5
19
16
12
afl
voice
pp
[s]
6
19
16
♪=80
14
(G#)
tr
4:3
(L1)
(R3)
4
8
mp
pp
[f]
[ɔ]
[i]
7
8
4
8
♪=50
16
9:6
5:6
p
[a] [a] [a] [a] [a] [a] [a] [a]
♪=70
mp
[u]
9
3'12"
attacca 1b (tacet)
19
7
16
♪=85
8:7
(L3)
(R123)
(pizz)
mf
(vibr)
[p]
[ɔ]
10

1a bass clarinet 0'00"

1 bcl

3/8 ♪=75 — 3:2 — 8:7 — pp — mf

10/8

cue 1

4 bcl

10/8 ♪=55 — 18:12 — 6:4 — 5:6 — 7:5 — pp — p — pp

2

5 bcl

17/16 ♪=90 — 8:10 — 8:7 — pp — mp

11/8

3

8 bcl

11/8 ♪=80 — 9:11 — tr (L123) — 10:8 — pp — p — pp — mf

7/8

pp — mp

4

10 bcl

7/8 ♪=60 — 6:7 — 7:6 — p — mp — pp — mp

11/8

5

12 bcl

11/8 ♪=70 — 10:8 — 9:6 — 7:8 — 18:12 — 4:3 — pp — mf pp — mp — pp — p

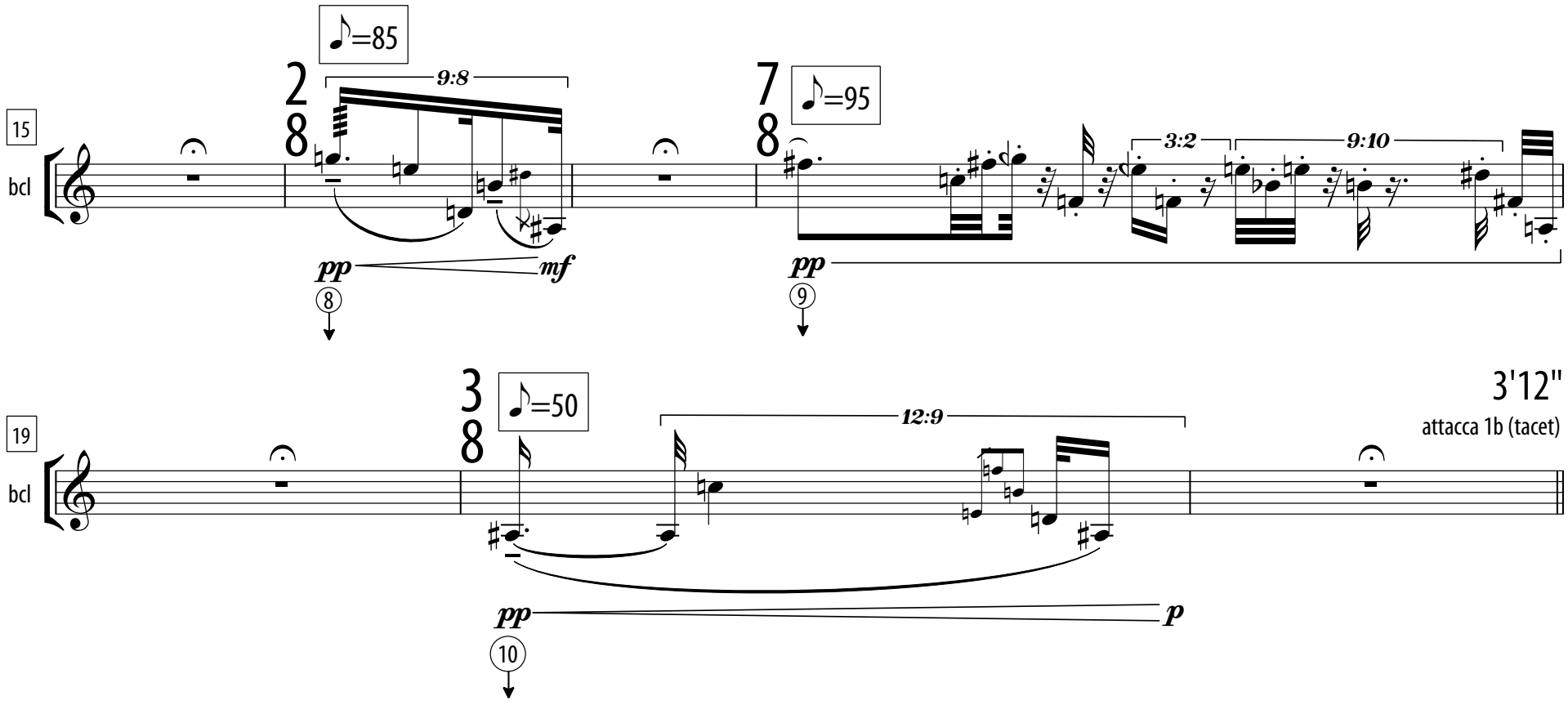
13/8

6

14 bcl

13/8 ♪=65 — 15:11 — 6:4 — 8:10 — pp — mp — pp — mp — pp

7


15
bcl
♪=85
2/8
9:8
pp
mf
8
7/8
♪=95
3:2
9:10
pp
9
19
bcl
3/8
♪=50
12:9
pp
p
10
3'12"
attacca 1b (tacet)

1a percussion 0'00"

6/8 ♪=90

(strike wind chimes at a different place each time)

1 per

mf pp

cue 1

10/8 ♪=85

4 per

mp p pp

2

13/16 ♪=60

pp

3

5/16 ♪=95

7 per

4:5

mf pp

4

13/16 ♪=50

5

mp pp pp p

8/8 ♪=55

11 per

mp pp p p pp

6

23/16 ♪=75

14 per

3:2 5:4

p pp p

7

11/8 ♪=80

16 per

tr 8:7

mp pp p mf

8

11/16 ♪=65

18 per

tr

p pp p pp

9

5/8 ♪=70

mf mp pp

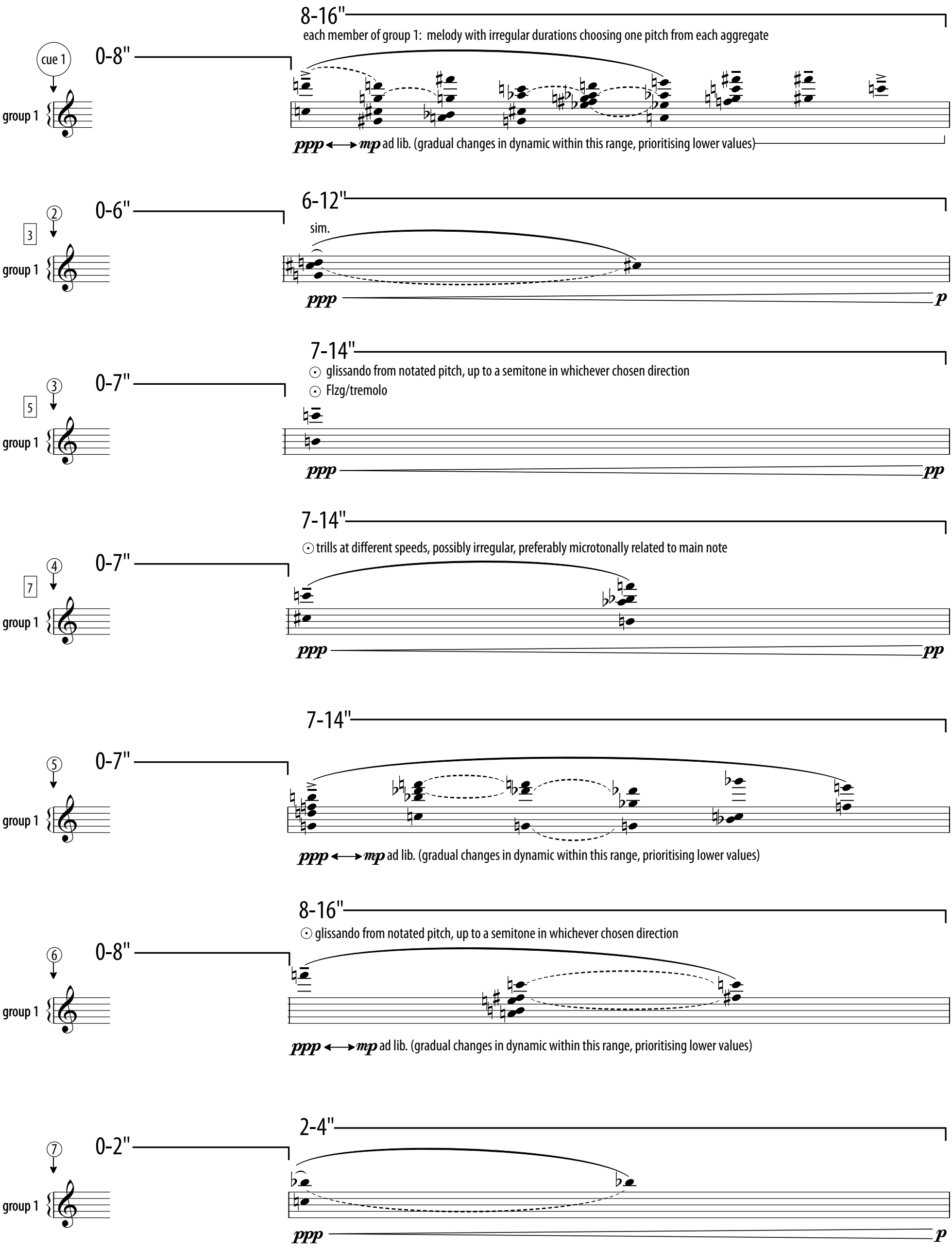
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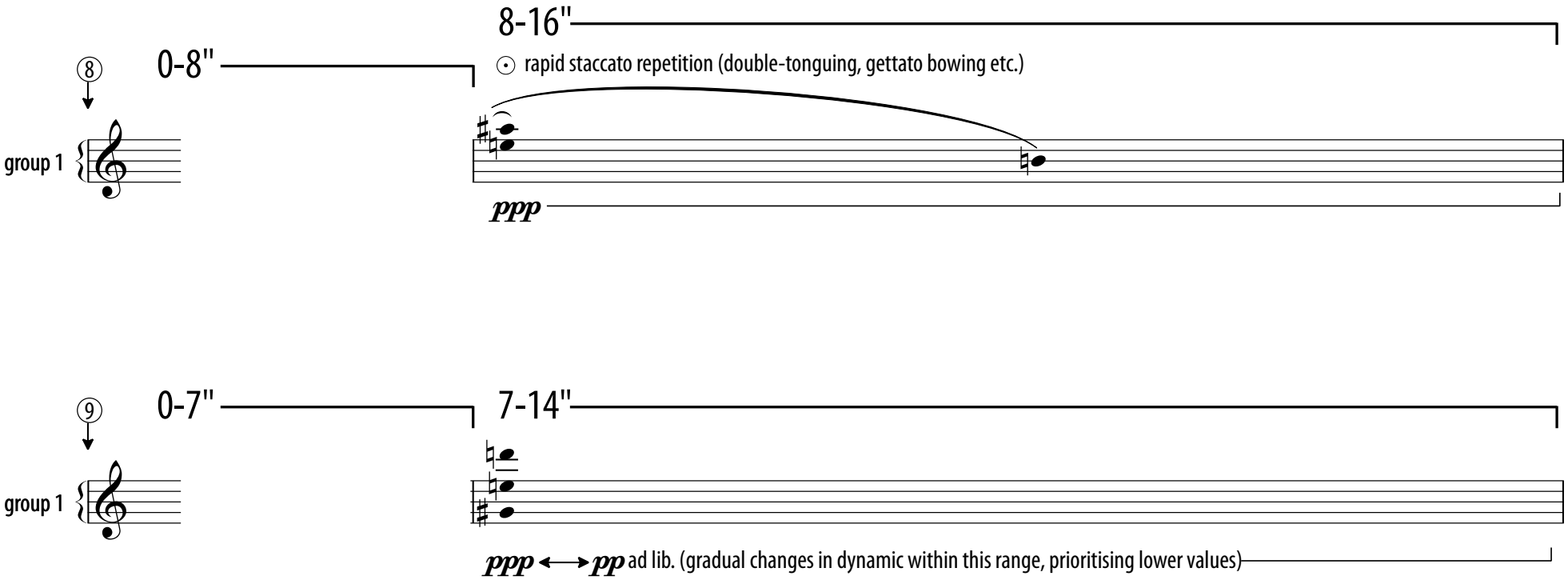
3'12"

attacca 1b (tacet)

1a group 1 0'00"

cued by recorder except for cue 11
each member of group 1 makes their own choice of delay after the cue and of the duration of the sound(s) within the given range
if the next cue occurs before your sound is finished, complete or leave it within that cue's delay range
vary timbre for each entry as far as possible




8-16"
0-8"
8
group 1
rapid staccato repetition (double-tonguing, gettato bowing etc.)
ppp
0-7"
7-14"
9
group 1
ppp ↔ pp ad lib. (gradual changes in dynamic within this range, prioritising lower values)
continue until cue 11 from alto flute which begins 1b
pitches and (irregular) durations may vary between repetitions
3-6"
10
0-7"
group 1
ppp
p
11
3'12"
attacca 1b

1a group 2 0'00"

cued by alto flute
each member of group 2 makes their own choice of delay after the cue and of the duration of the sound(s) within the given range
if the next cue occurs before your sound is finished, complete it within that cue's delay range
vary timbre for each entry as far as possible

cue 1 — 0-18" — 18-36"

group 2

⊙ each repetition microtonally different in pitch, up to 1/4 tone either side of E♮

4-8"

pp or *p* or *mp*

② — 0-2" — 2-4"

group 2

mp

③ — 0-10" — 10-20"

group 2

⊙ (microtonal or timbral) trills, bisbigliando etc

mp

④ — 0-2" — 2-4"

group 2

ppp

⑤ — 0-2" — 2-4"

group 2

pp

14-28"

⊙ with more or less rapid microtonal "ornamentation" - see alto flute part at cue 6

⑥ — 0-14" — 3-6"

group 2

pp or *p* or *mp*

⑦ — 0-7" — 7-14"

group 2

⊙ trills from A with (gradually changing?) auxiliary note between lower D and upper G

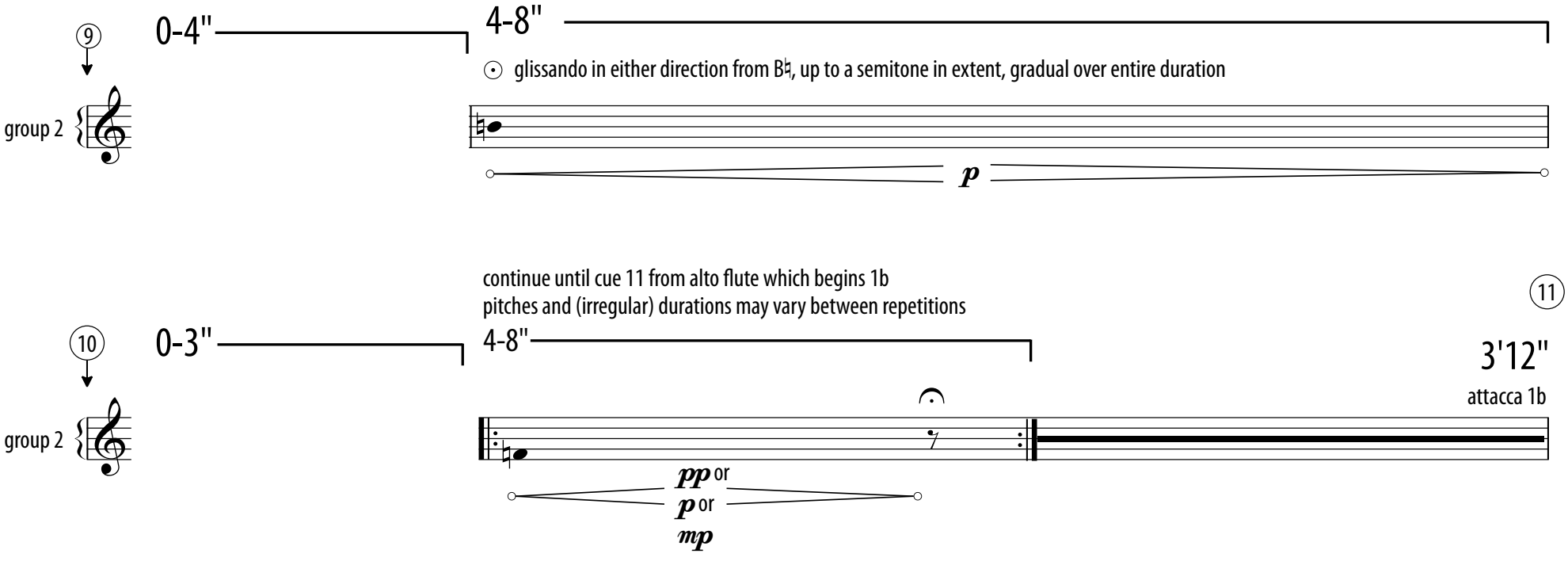
p

⑧ — 0-5" — 5-10"

group 2

⊙ brief repeated A♯s with brief silences between them, no change in pitch

pp


9
0-4"
4-8"
group 2
glissando in either direction from B♮, up to a semitone in extent, gradual over entire duration
p
continue until cue 11 from alto flute which begins 1b
pitches and (irregular) durations may vary between repetitions
11
10
0-3"
4-8"
3'12"
attacca 1b
group 2
pp or
p or
mp

1a group 3 0'00"

cued by bass clarinet except for cue 11
each member of group 1 makes their own choice of delay after the cue and of the duration of the sound(s) within the given range
if the next cue occurs before your sound is finished, complete it within that cue's delay range
vary timbre for each entry as far as possible

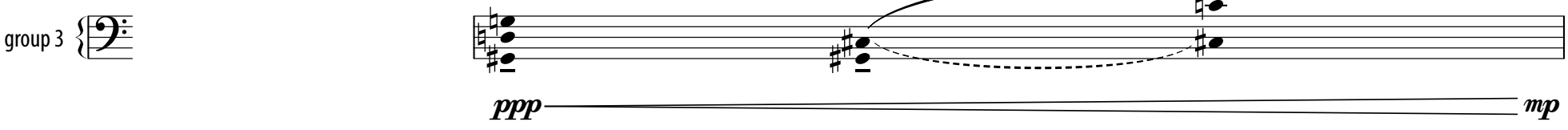
cue 1

0-3"

3-6"

each member of group 3: melody with irregular durations choosing one pitch from each aggregate

group 3



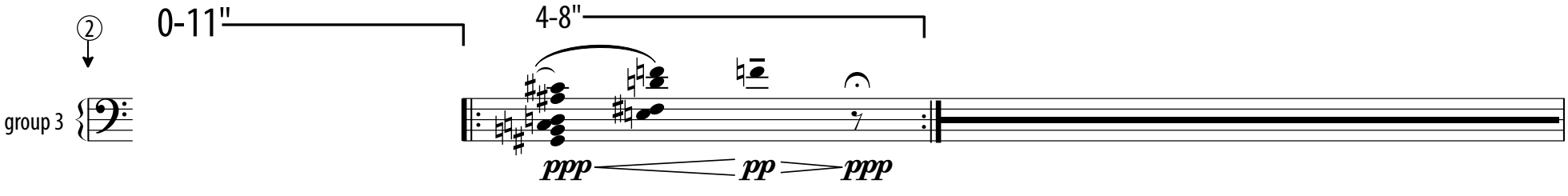
11-22"

pitches and (irregular) durations may vary between repetitions

② 0-11"

4-8"

group 3

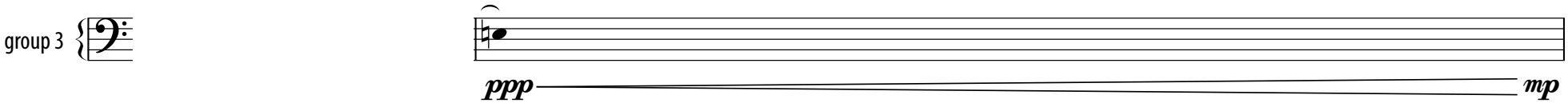


③ 0-6"

6-12"

⊙ Flzg/tremolo

group 3

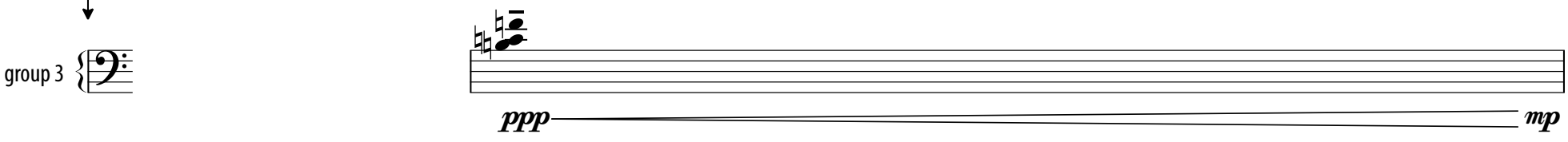


④ 0-8"

8-16"

⊙ rapid staccato repetition (double-tonguing, gettato bowing etc.)
⊙ rapid alternation between two of the indicated pitches

group 3

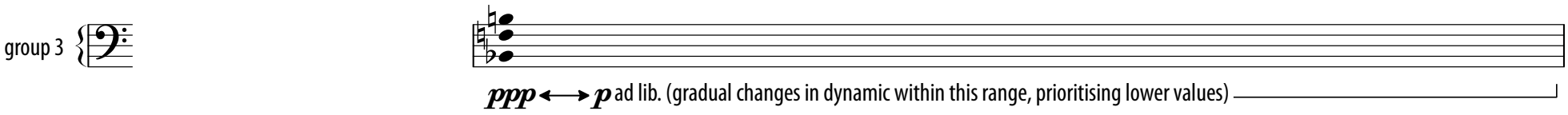


⑤ 0-7"

7-14"

⊙ staccato repetition at between 180 and 360 bpm

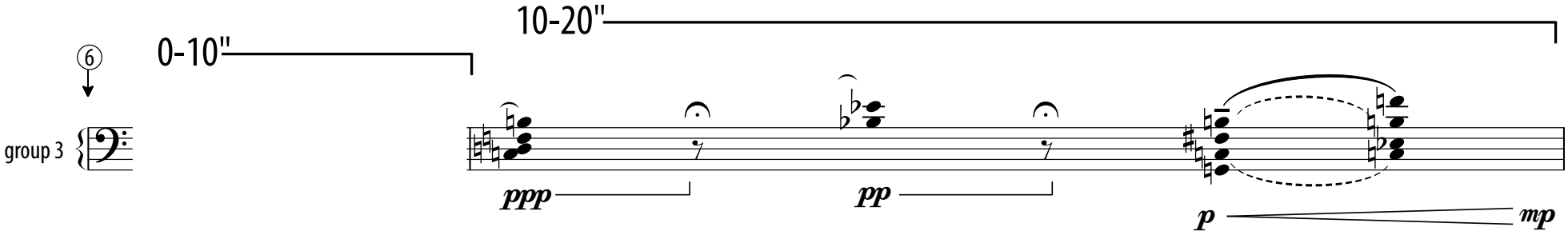
group 3



⑥ 0-10"

10-20"

group 3



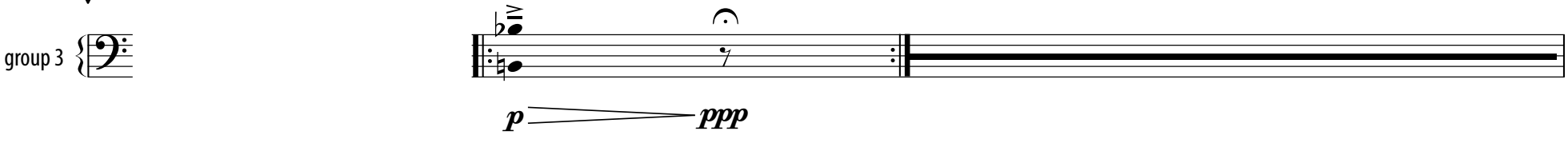
⑦ 0-12"

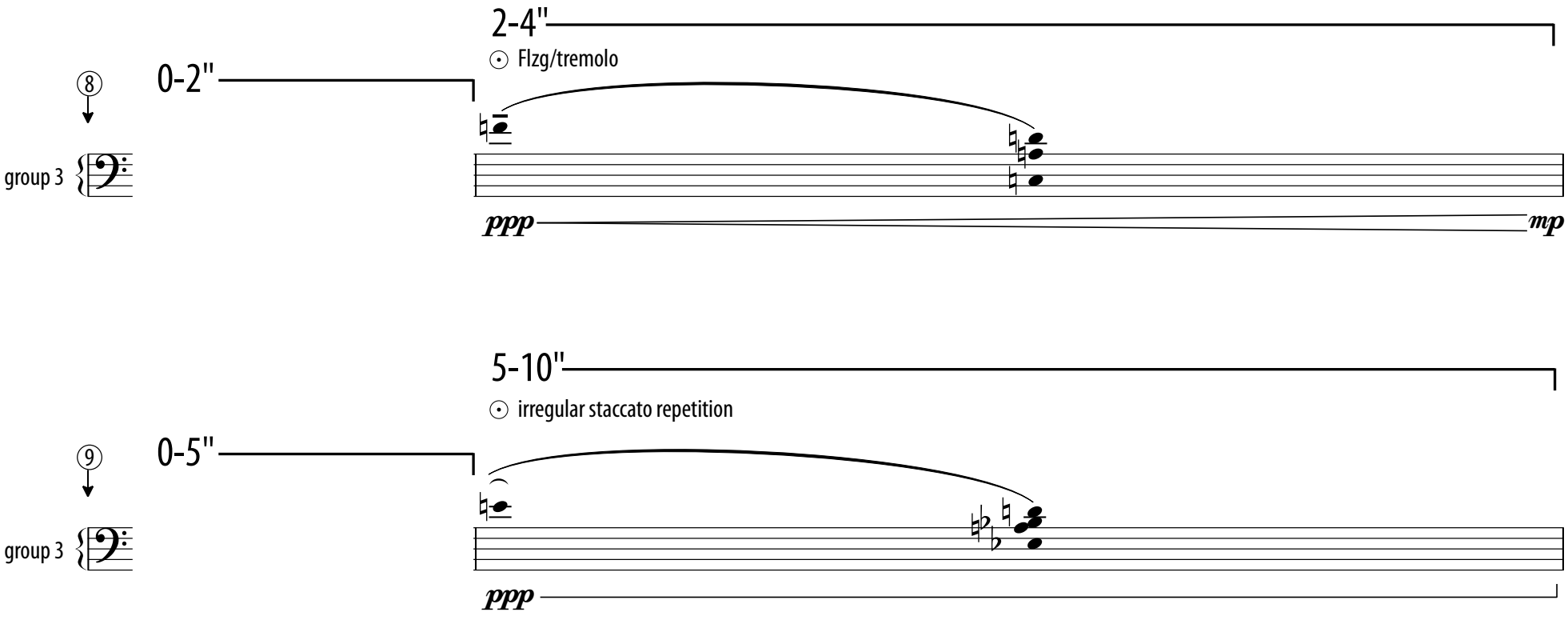
12-24"

pitches and (irregular) durations may vary between repetitions

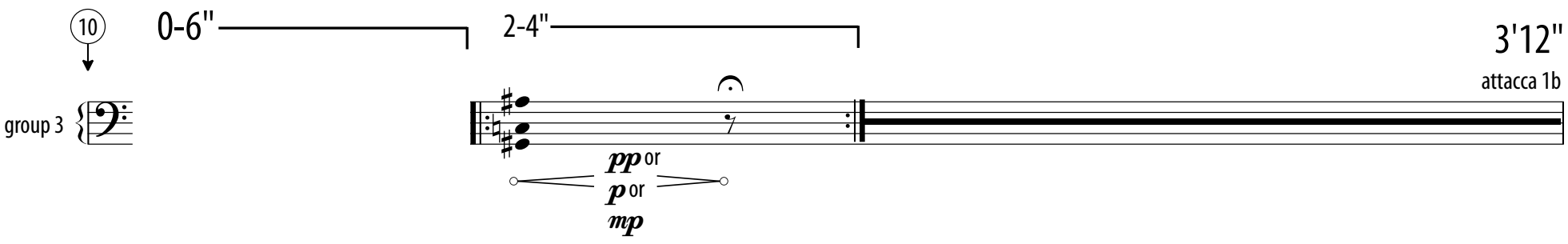
2-4"

group 3





continue until cue 11 from alto flute which begins 1b
pitches and (irregular) durations may vary between repetitions



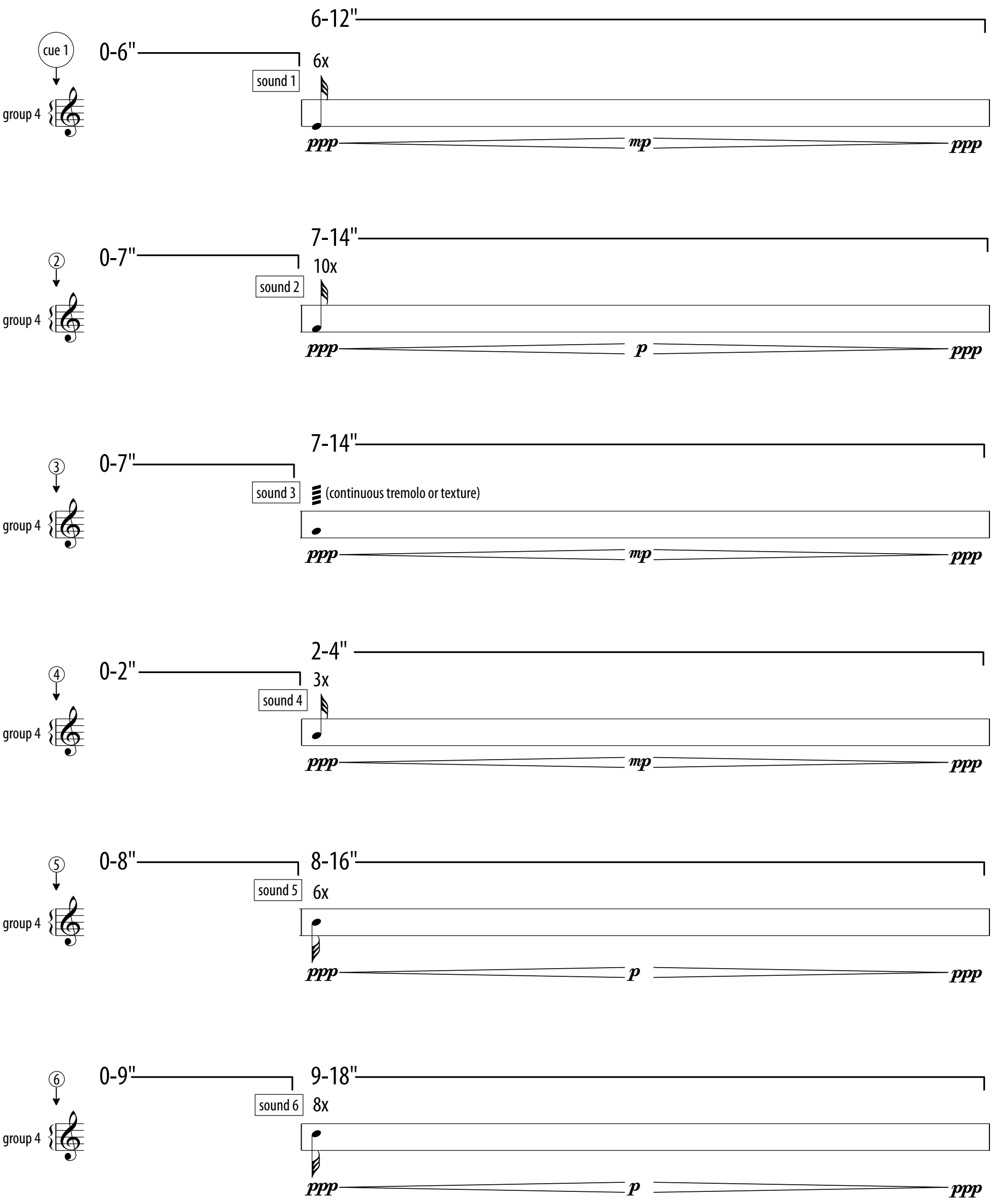
1a group 4 0'00"

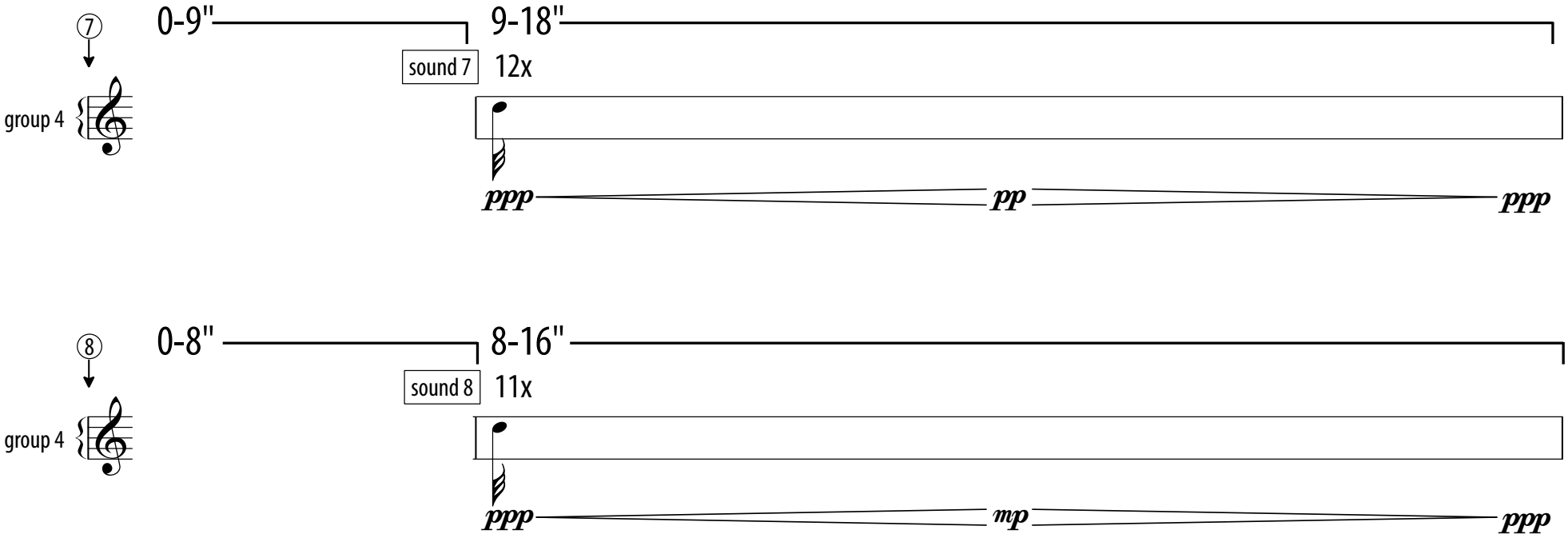
cued by percussion except for cue 11

each member of group 4 chooses 10 distinct, dry, unpitched sounds (for example different percussion objects, heavily muted piano tones, striking body of instrument in different places, scraping wound strings with fingernail etc.

each member of group 4 makes their own choice of delay after the cue and of the duration of the sound(s) within the given range
if the next cue occurs before your sound is finished, complete it within that cue's delay range

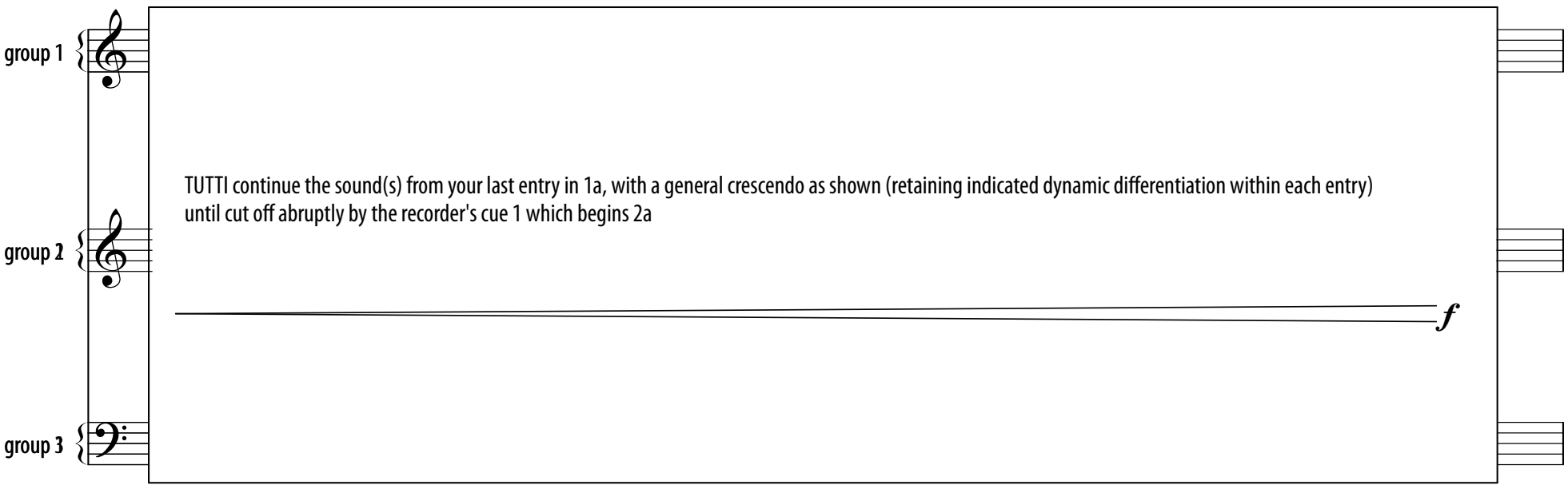
produce the indicated number of iterations of the sound within the chosen duration - the internal durations can be completely regular oir highly irregular or any degree of irregularity in between, but all sounds in a given entry should be the same apart from their dynamic level




7
group 4
0-9"
9-18"
sound 7
12x
ppp
pp
ppp
8
group 4
0-8"
8-16"
sound 8
11x
ppp
mp
ppp
9
group 4
0-6"
6-12"
sound 9
6x
ppp
pp
ppp
10
group 4
0-4"
sound 10
continue repeating the sound ppp every 1-2"until cue 11 from alto flute which begins 1b
ppp
11
3'12"
attacca 1b

1b 3'12" 3'36"

24"


group 1
group 2
group 3
TUTTI continue the sound(s) from your last entry in 1a, with a general crescendo as shown (retaining indicated dynamic differentiation within each entry)
until cut off abruptly by the recorder's cue 1 which begins 2a
f

2a alto recorder 3'36"

♪=70

1 rec

9/8 4:3 7:9 8:6 6:4 7/8

f *mp* *ff*

cue 1

2 rec

7/8 7:9 12/8

p

②

♪=75

4 rec

12/8 12:9 21/16

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

③

5 rec

21/16 5:4 12:11 3:2

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

♪=80

6 rec

13/16 6:5 6:4 11:10 7/16

p *mf* *f* *mp*

④ ⑤ ⑥

♪=85

9 rec

7/16 5:4 9:10

f *mp*

♪=50

3/16 8:6 21/16

f *p*

⑦ ⑧ ⑨ ⑩

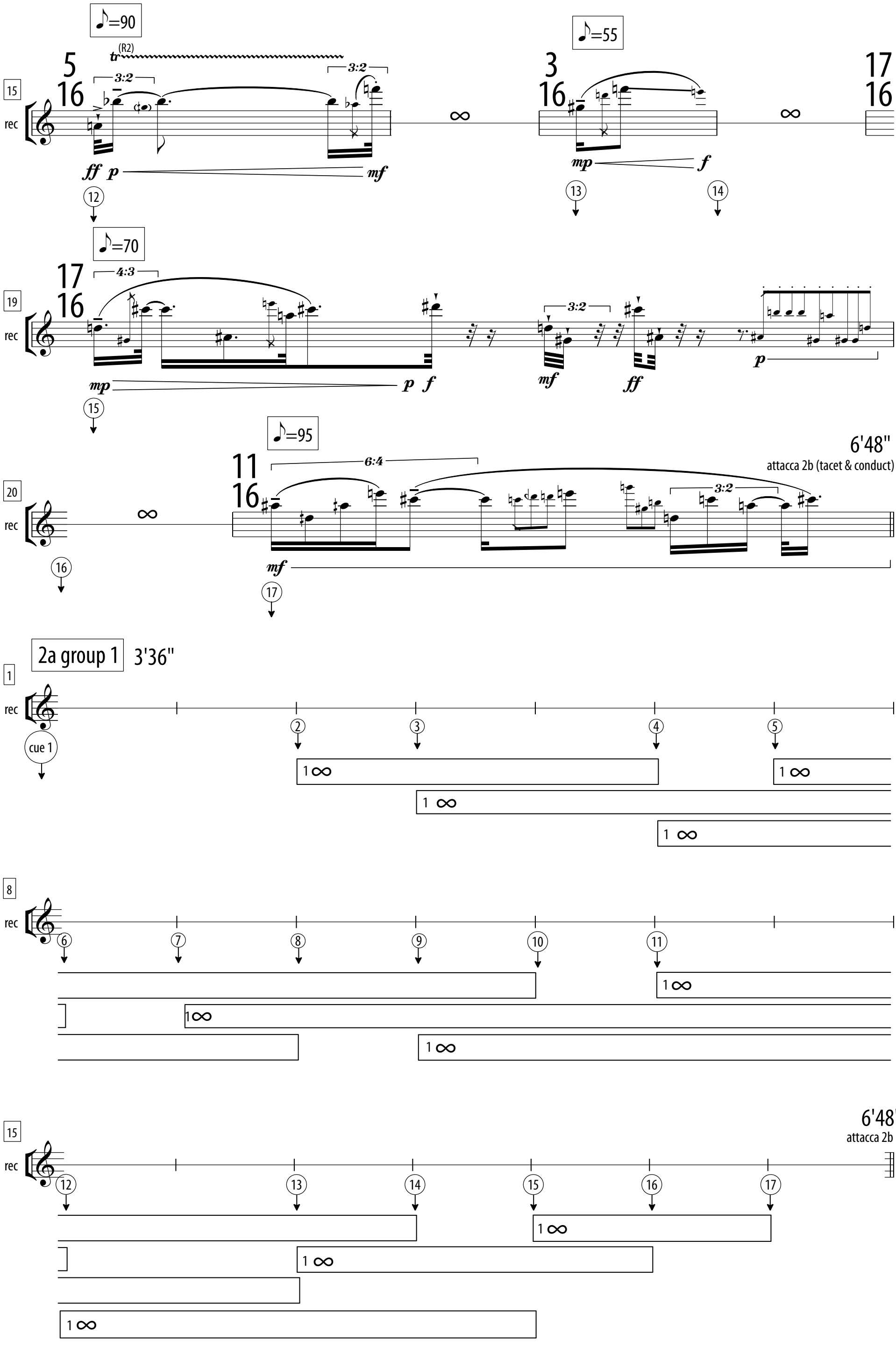
♪=65

13 rec

21/16 8:7 11:12 10:9 5/16

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

⑪


♪=90
tr (R2)
5/16
3:2
3:2
15
rec
ff p
mf
12
♪=55
3/16
17/16
mp
f
13
14
♪=70
17/16
4:3
19
rec
mp
p f
15
3:2
mf
ff
p
♪=95
6'48"
attacca 2b (tacet & conduct)
11/16
6:4
3:2
20
rec
mf
16
17
2a group 1
3'36"
1
rec
cue 1
2
3
4
5
1 ∞
1 ∞
1 ∞
1 ∞
8
rec
6
7
8
9
10
11
1 ∞
1 ∞
1 ∞
1 ∞
6'48"
attacca 2b
15
rec
12
13
14
15
16
17
1 ∞
1 ∞
1 ∞

2a alto flute

3'36"

1

afl

voice

♪=55

11/8

5:6

7:8

3:2

p ff mp f mf ff

[kɛ]—[i] [se]— [ʔu] [dɛ] [po] [tɑ]

♪=60

9/16

tr(R3)

p mp mf f

[ʔu]

2

[dɛ]

3

cue 1

7/8

3

afl

voice

♪=75

10:12

6

f mp p mf

[ʁ]—[ɔ] [n]

4 5

3/8

8

afl

voice

♪=50

6:4

ff mp p

[dɛ]

6

♪=95

5/16

9:6

mf

[ʔɛ] [k] [k] [k] [k] [k] [k] [k]

11

afl

voice

♪=90

7/16

6:4

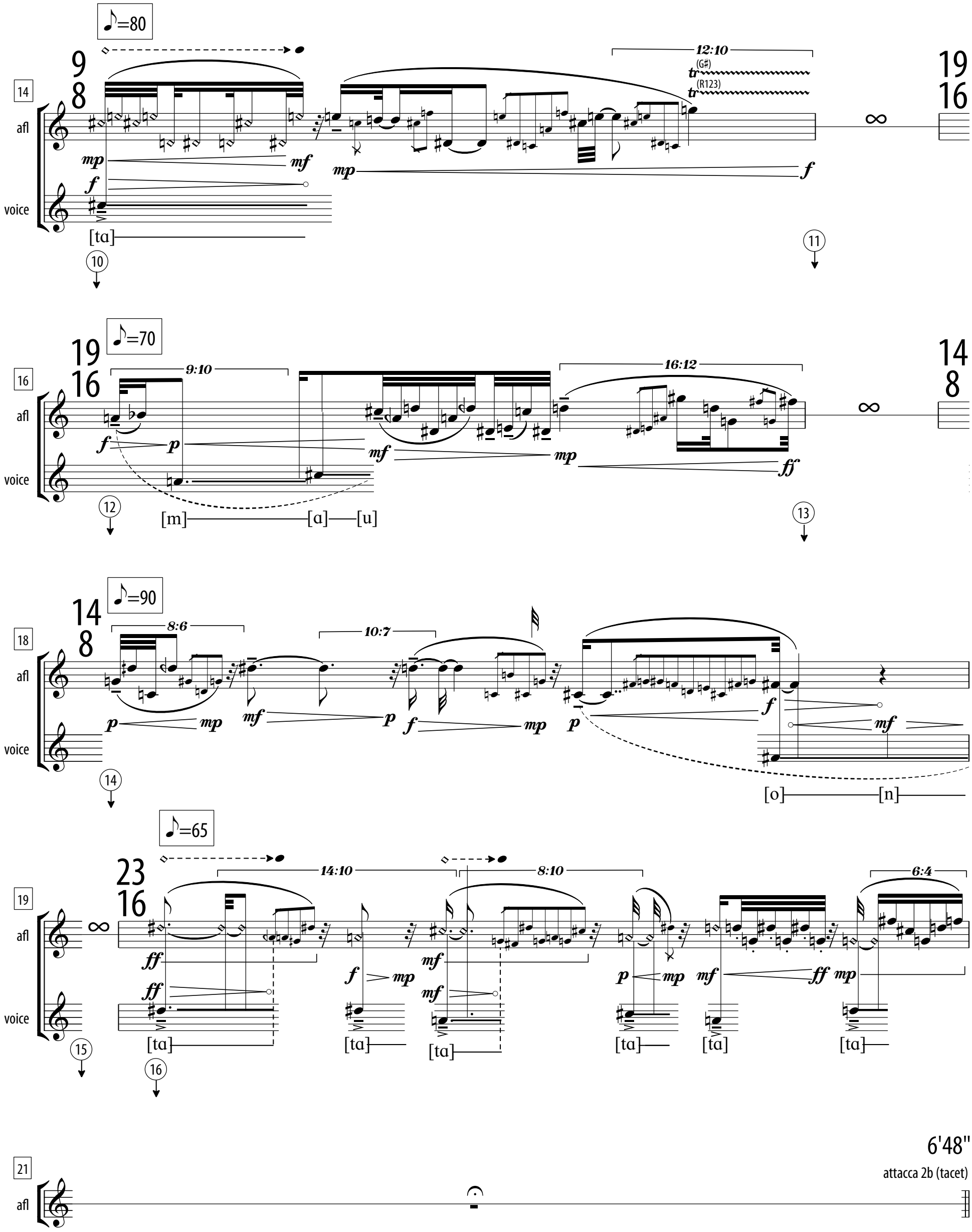
9:10

mf mp f

[kɑ] [kɑ] [kɑ] [kɑ] [kɑ] [n]

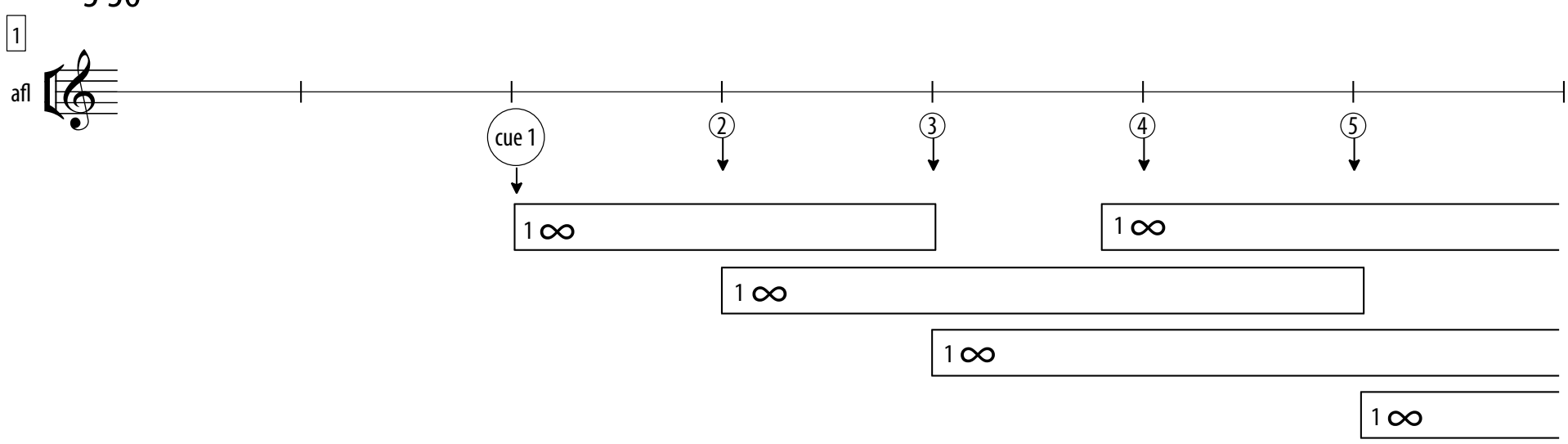
7 8 9

9/8


♪=80
9/8
12:10
(G♯)
(R123)
19/16
14
afl
voice
mp
mf
f
mp
f
[tɑ]
10
11
♪=70
19/16
9:10
16:12
14/8
16
afl
voice
f
p
mf
mp
ff
[m]
[ɑ]
[u]
12
13
♪=90
14/8
8:6
10:7
18
afl
voice
p
mp
mf
p
f
mp
p
f
mf
[o]
[n]
14
♪=65
23/16
14:10
8:10
6:4
19
afl
voice
ff
ff
f
mp
mf
mf
p
mp
mf
ff
mp
[tɑ]
[tɑ]
[tɑ]
[tɑ]
[tɑ]
[tɑ]
15
16
6'48"
21
afl
attacca 2b (tacet)

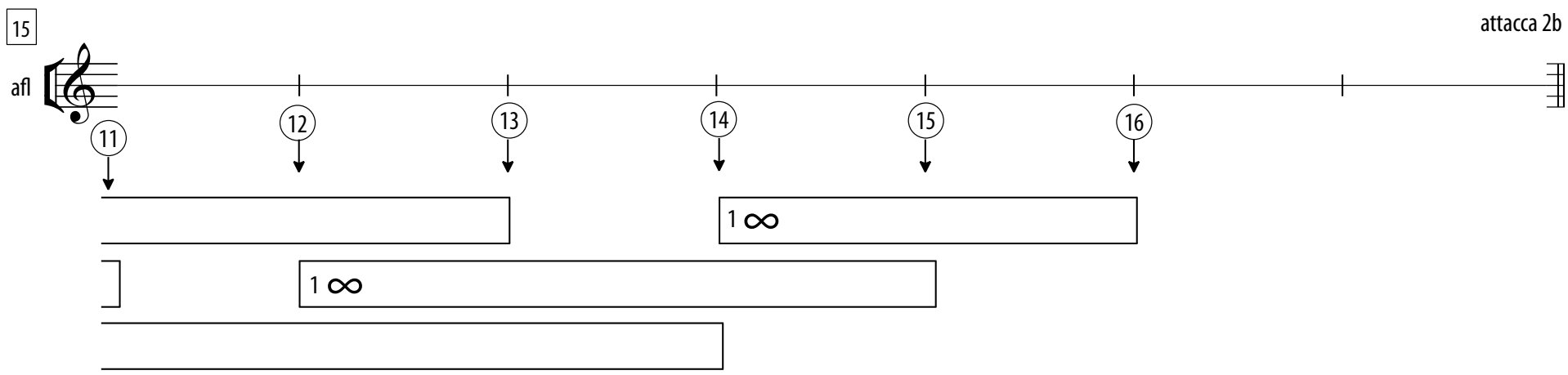
2a group 2

3'36"



6'48"

attacca 2b



2a bass clarinet

3'36"

1 bcl — 10/8 — ♪=80 — 4:5 — 6:4 — (L1) tr — 8:6 — (L23, R123) tr — 8:10 — (L1) tr (E♭) tr — 12:8 — 3:2 — 8/8 — f mp p mf f mp p mf — cue 1

4 bcl — 8/8 — ♪=90 — 9:7 — 8:6 — 23/16 — ff mp mf p f ff mf p mp — ② ③

6 bcl — 23/16 — ♪=95 — 3:2 — 7:5 — 4:5 — 15/16 — f mp f — ④ ⑤

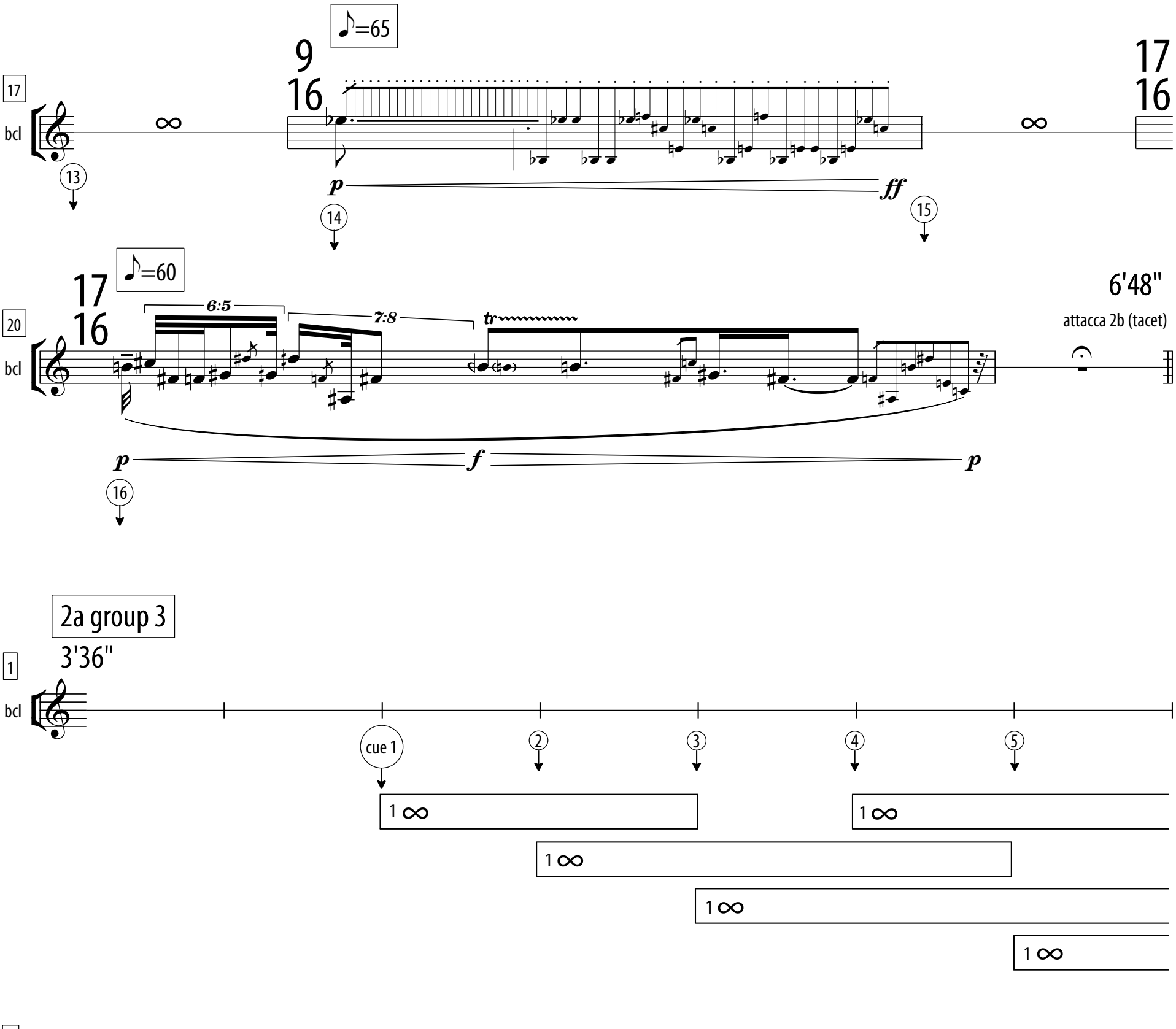
8 bcl — 15/16 — ♪=70 — 8:9 — 15:10 — 3/16 — f mf mp — ⑥

10 bcl — 3/16 — ♪=55 — p ff — ⑦

13/16 — ♪=50 — 6:5 — 3:2 — 6:4 — 17/16 — p ff mp f mf ff pp — ⑧ ⑨

14 bcl — 17/16 — ♪=85 — 6:4 — 12:9 — 11/8 — f p mf mp f p mf mp f p — ⑩ ⑪

16 bcl — 11/8 — ♪=75 — 15:11 — 10:8 — 13:9 — mf — ⑫


17
bcl
13
9/16
♪=65
p
ff
14
15
17/16
17/16
♪=60
20
bcl
6:5
7:8
tr
6'48"
attacca 2b (tacet)
p
f
p
16
2a group 3
3'36"
1
bcl
cue 1
2
3
4
5
1 ∞
1 ∞
1 ∞
1 ∞
1 ∞
8
bcl
6
7
8
9
10
1 ∞
1 ∞
1 ∞
6'48"
attacca 2b
15
bcl
11
12
13
14
15
16
17
1 ∞
1 ∞

2a percussion

3'36"

1

per

19/16 ♪=90

12:11 5:4 8:7 4:3

mp f p mf mp

cue 1

7/8

∞

4

per

7/8 ♪=60

5:6 15:11

mf mp f

2 3

6/8 ♪=50

10:11 8:10

mf

4 5

7/8

∞

8

per

7/8 ♪=55

6:4 8:10 8:6

ff p

6 7

19/16

∞

10

per

19/16 ♪=85

14:10 5:6 15:11 3:2

mp mf f mp

8 9

9/8

∞

12

per

9/8 ♪=75

10:7 4:3 15:10

p f p mf p

10

17/16

∞

14

per

17/16 ♪=70

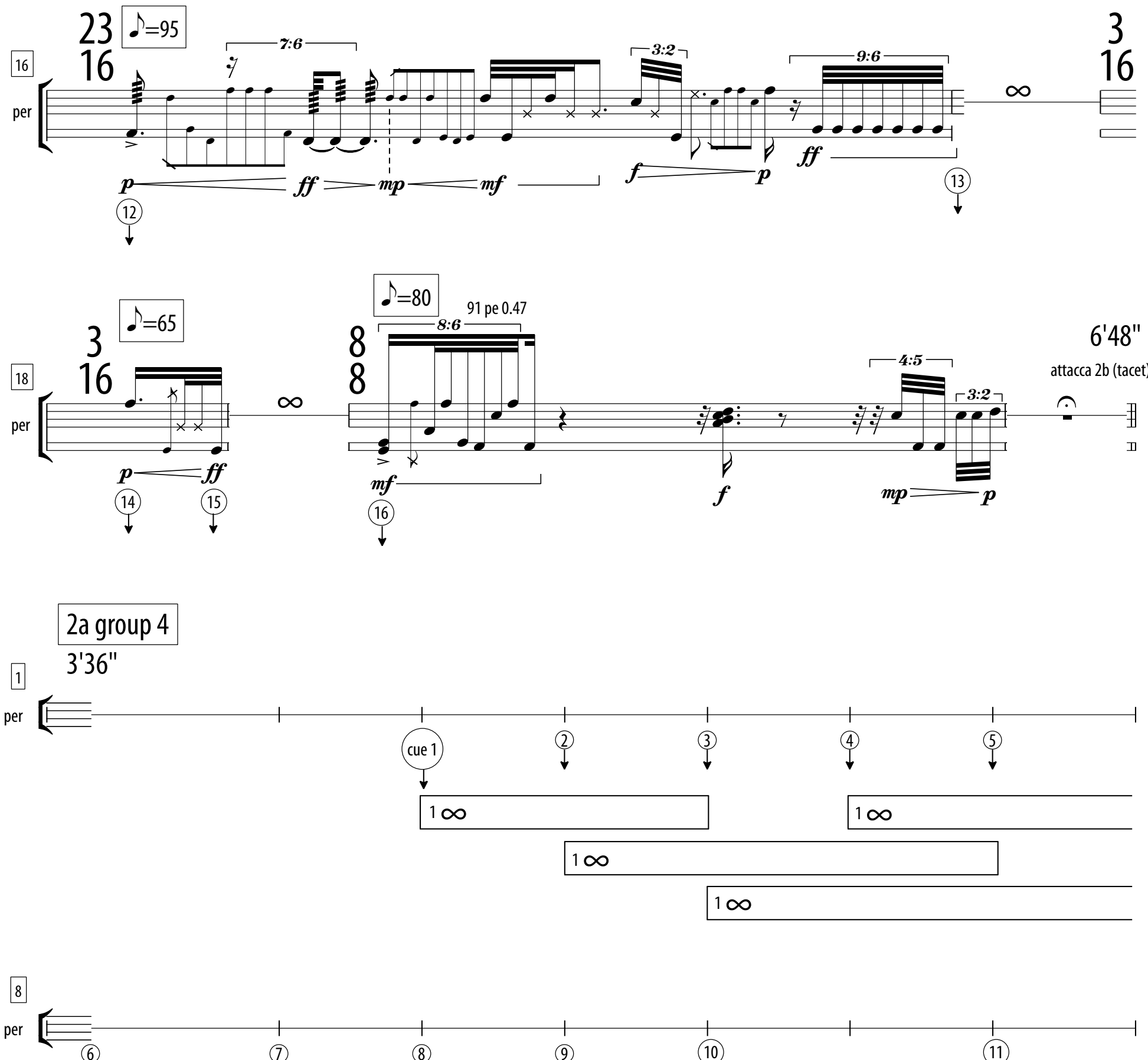
6:4 7:8 12:8

ff p f

11

23/16

∞


23/16
♪=95
7:6
3:2
9:6
16
per
p
ff
mp
mf
f
p
ff
12
13
∞
3/16
♪=65
3/16
18
per
p
ff
14
15
∞
♪=80
91 pe 0.47
8:6
8/8
mf
16
f
4:5
3:2
mp
p
6'48"
attacca 2b (tacet)
2a group 4
3'36"
1
per
cue 1
2
3
4
5
1 ∞
8
per
6
7
8
9
10
11
15
per
12
13
14
15
16
6'48"
attacca 2b

2b groups 1-3 6'48" (conducted by recorder)

♪=75

2/8

1

group 1

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

1 M ppp

1 M pp

2 V pp p

group 2

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

1 M ppp

2 V pp

group 3

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

1 M ppp

1 M pp

2 V pp p

7

group 1

7:6 3:2 3:2

1 M p

2 V mp

group 2

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

1 M p

mp

2 V mp

group 3

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

2 V p mp

13

group 1

group 2

group 3

6:5 6:4 9:6

1 M *mp*

2 V *mf*

6:5 10:7 6:4

mf

10:7 6:4 6:4 9:6

1 M *mp*

2 V *mf*

19

group 1

group 2

group 3

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

f

1 M *f*

2 V *f* *ff*

3:2 7:6 7:5

1 M *mf*

2 V *f*

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

1 M *mf*

1 M *f*

2 V *f* *ff*

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

1 M *mf*

2 V *f*

7'36"


25
attacca 3a
group 1
5:4
5:6
6:4
1 M ff
2 V fff
group 2
5:6
6:4
1 M ff
2 V fff
group 3
5:4
6:4
1 M f
ff
1 M ff
2 V fff

3a alto recorder & group 1 7'36" percussion leads; all soloists and their initial associated duos from the ensemble begin simultaneously

10/8 ♪=50

1 rec

ff *mf*

cue 1 (from percussion)

2* choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

group 1

f

* 2 performers from group 1 are allocated to each entry

2 rec

8

continue (from the last pitch-aggregate in bar 1) with increasing extent of variation

group 1

mp

11/8 ♪=95

3 rec

ff *mp*

② (stop)

group 1

2 choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

f

5/16 ♪=70 (R4)

5/8 ♪=95

4 rec

ff *mp* *ff* *p*

3:2

group 1

② ③ ④ as before

continue (from the B♮ in bar 3) with increasing extent of variation

(stop)

f *pp* *p* *f*

8

rec

group 1

as before

5/8

♪=75

13/16

f

5

2

mf

13/16

10

rec

group 1

p

pp

3/16

♪=50

tr (L3)

tr (R12)

f

p

6

pp

2

mf dim...

23/16

♪=85

13

rec

group 1

5:4

f

pp

7

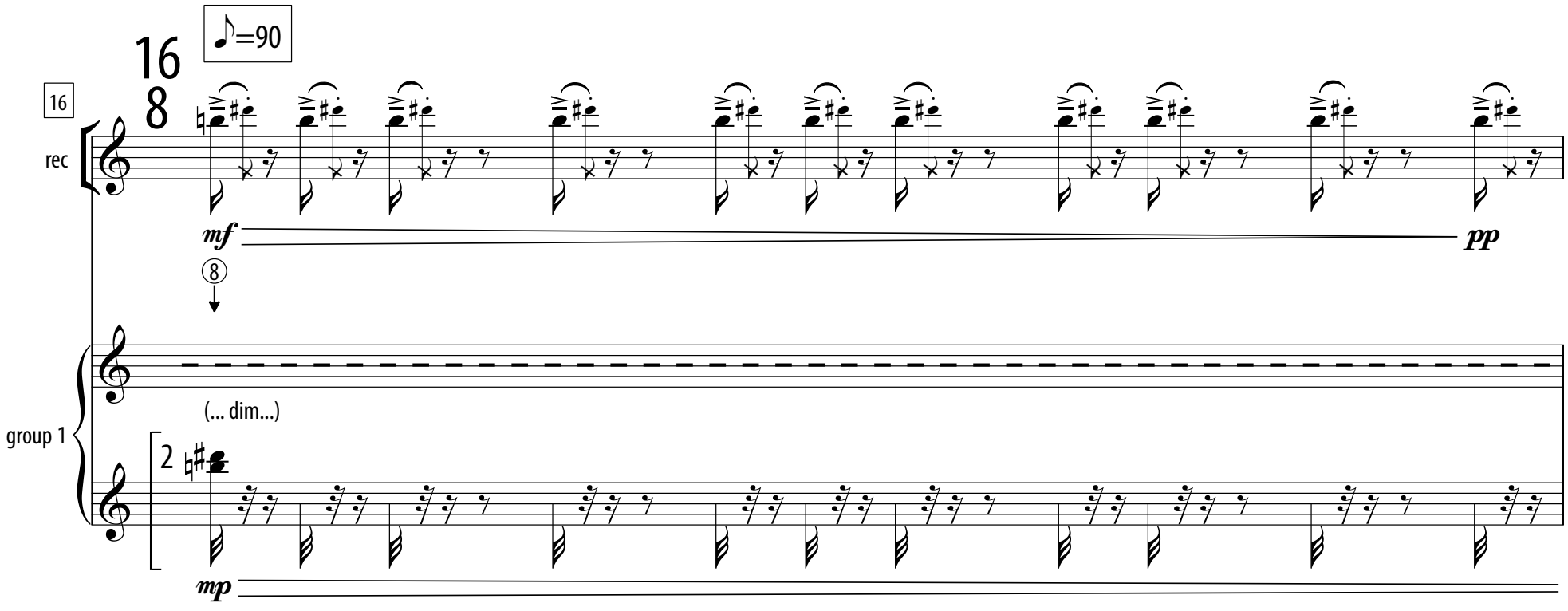
2

mf dim...

(... dim...)

16/8

...ppp


16
♪=90
16
rec
mf
pp
8
(... dim...)
group 1
2
mp
6
8
♪=80
tr (T)
tr (R4)
mf
pp
9
7
16
♪=60
mp
pp
10
10'48"
attacca 3b
17
rec
...ppp
mp
ppp
group 1
2
ppp
2
p
ppp

3a alto flute & group 2 7'36"

percussion leads; all soloists and their initial associated duos from the ensemble begin simultaneously

10/8 ♪=65

1

afl

ff

mf

cue 1 (from percussion)

2*

choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

group 2

f

* 2 performers from group 1 are allocated to each entry

6/8 ♪=60

2

afl

ff

mp

continue (from the last pitch-aggregate in bar 1) with increasing extent of variation

p

2

(stop)

group 2

choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

f

continue (from the last pitch-aggregate in bar 3) with increasing extent of variation

p

13/16 ♪=75

5

afl

ff

mp

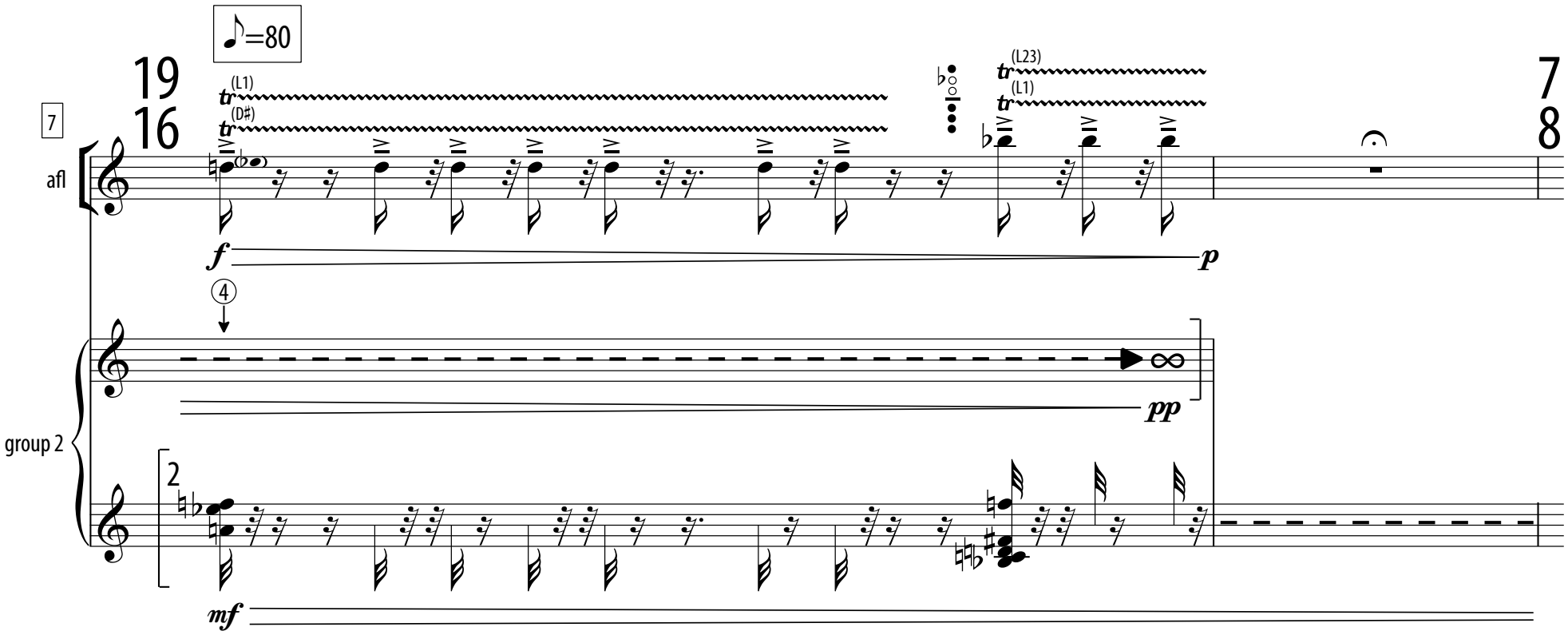
3

2

group 2

f

as before


19/16
♪=80
7/8
7
afl
(L1)
(D#)
(L23)
(L1)
f
p
4
group 2
2
pp
mf
7/8
♪=50
9
3:2
23/16
5
pp
23/16
♪=90
21/16
11
5:4
6

13

21
16

♪=95

afl

group 2

f

pp

19
16

2

⑦

mf

ppp

15

19
16

♪=70

3:2

3:2

6:5

3
16

afl

mf

pp

⑧

group 2

2

mp

ppp

17

3
16

♪=55

(G♯)
(R123)

afl

mf

pp

⑨

group 2

2

mp

ppp

6
8

♪=85

mp

mp

p

pp

⑩

2

p

ppp

10'48"
attacca 3b

3a bass clarinet & group 3 7'36"

percussion leads; all soloists and their initial associated duos from the ensemble begin simultaneously

17/16 ♪=70 — 9/8

1

bcl

ff — *mf*

cue 1 (from percussion)

2* choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

continue (from the last pitch-aggregate in bar 1) with increasing extent of variation

group 3

f — *p*

* 2 performers from group 3 are allocated to each entry

9/8 ♪=80 34 35 — 23/16

3

bcl

tr *tr*

ff — *mp*

② (stop)

choose one or more pitches from each aggregate and play it/them at the indicated rhythmical points

continue (from the last pitch-aggregate in bar 3) with increasing extent of variation

group 3

f — *p*

23/16 ♪=95 — 7/8

5

bcl

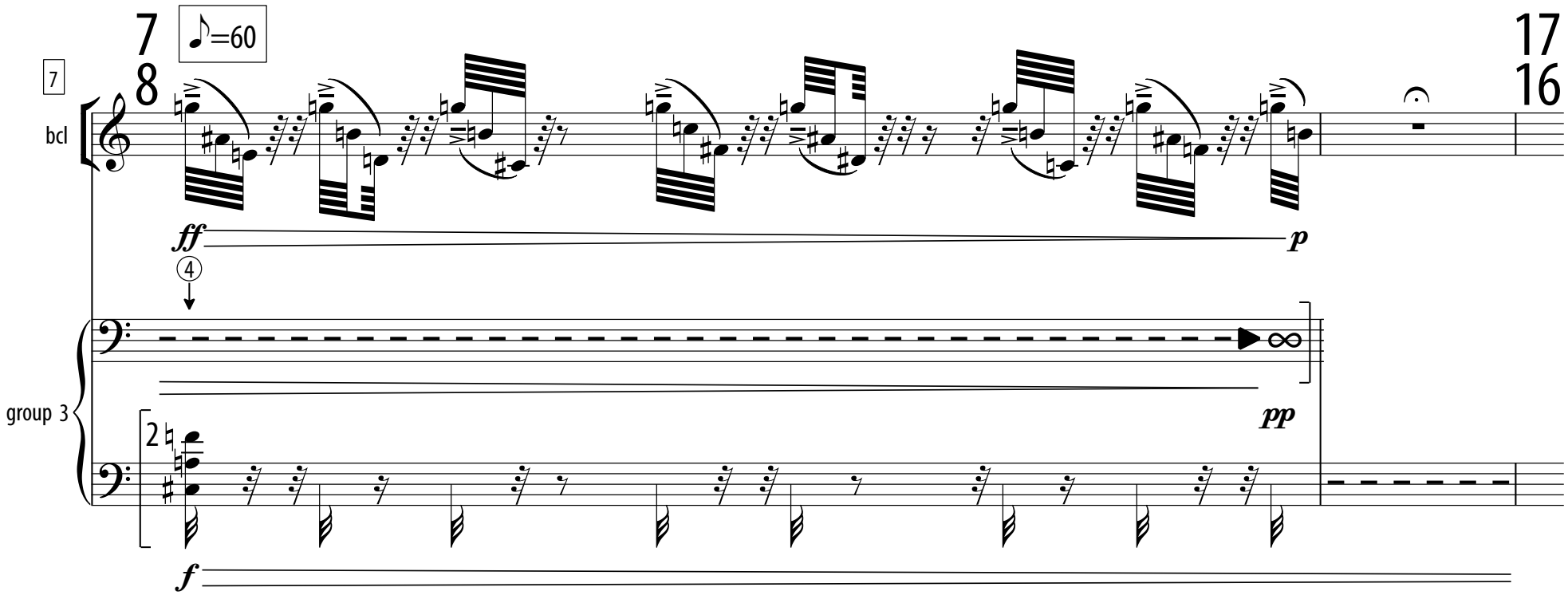
ff — *mp*

③ as before

group 3

f

(stop)


7
8
♪=60
17
16
7
bcl
ff
p
4
group 3
2
pp
f
17
16
♪=85
8
8
9
bcl
f
p
5
group 3
2
mf
pp
8
8
♪=65
7
8
11
bcl
4:3
5:6
4:3
4:3
5:6
4:3
f
p
6
group 3
2
pp
mf

13

bcl

group 3

7/8 ♪=55 7:8 3:2 5:4 9/8

f *pp*

7

2

mf

ppp

15

bcl

group 3

9/8 ♪=75 3/16

mf *pp*

8

2

ppp

mp

17

bcl

group 3

3/16 ♪=50 19/16 ♪=90

10'48"

attacca 3b

tr

mf *pp*

mp *pp*

9

10

2

mp

ppp

ppp

2

p

ppp

3a percussion & group 4 7'36"

percussion leads; all soloists and their initial associated duos from the ensemble begin simultaneously

21/16 ♪=90

1

per

ff *mf*

cue 1

choose one or more pitches from each aggregate or an unpitched sound (a different one each time there's a new aggregate) and play it/them at the indicated rhythmical points. Pitches may be freely transposed by octaves.

2*

group 4

f

* 2 performers from group 4 are allocated to each entry

4/8 ♪=50 39/16

2

per

ff *mp*

2

continue (from the last pitch-aggregate in bar 1) with increasing extent of variation

p

group 4

(stop)

choose one or more pitches from each aggregate or an unpitched sound (a different one each time there's a new aggregate) and play it/them at the indicated rhythmical points. Pitches may be freely transposed by octaves.

2

f *p*

39/16 ♪=65

5

per

ff *mp*

3

2

group 4

f

6

per

group 4

5/16 ♪=95

3/8 ♪=55

16/8

5:6

4:3

ff p f p

as before

pp

2

mf

as before

f pp

11

per

group 4

16/8 ♪=70

3

f p

6

2

mf

pp

12

per

group 4

3/16 ♪=60

f pp

3/8 ♪=80

14/8

mf mp

8

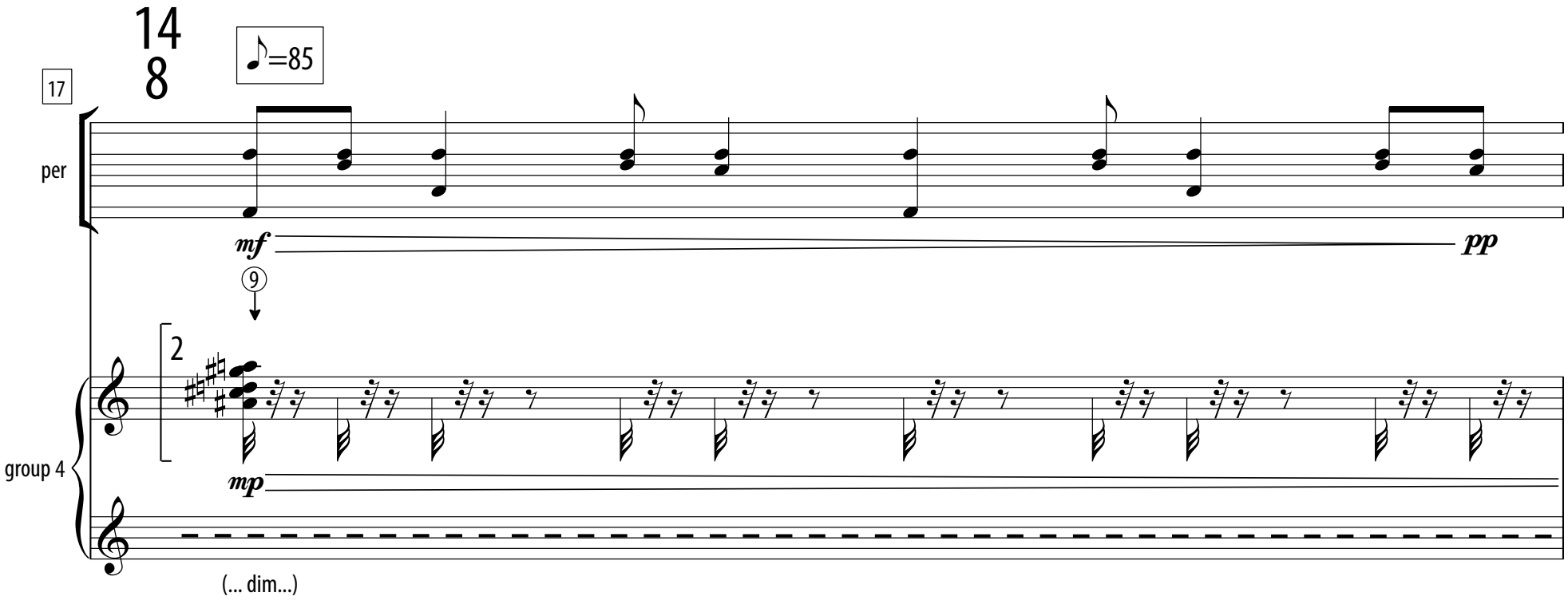
7

2

mf

ppp

mp dim...


14
8
♪=85
17
per
mf
pp
9
2
group 4
mp
(... dim...)

5
16
♪=75
10'48"
attacca 3b
18
per
mp
p
p
pp
10
group 4
ppp
(dim) ...
ppp
2
p
ppp

3b 10'48"

♪=90 percussion leads

1

per

group 4

group 1

group 2

group 3

choose one or more of these pitches or an unpitched sound (or *tacet* if neither is possible)

(don't transpose by octaves!)

choose one or more of these pitches

sim...

7

rec

afl

bcl

(remain on same pitch(es) throughout the bar)

(L13)

(R2)

(L23)

(R3)

(L123)

(F♯E♭)

10

14/8 8/8 9/8 19/16

per

group 4

rec

group 1

afl

group 2

bcl

group 3

16:11 14:12 6:4

10:11

4:5 5:4 5:6

13

19/16 11/8

per

group 4

group 1

group 2

group 3

tutti: irregular rapid *staccato* sounds with maximum variability in pitch, register, timbre, and dynamics within the range ***mp*** to ***fff*** retaining high density, variability and intensity throughout the bar, as if switched on and off abruptly by the percussion cues without beginning or ending

14

per

group 4

11/8 6/8

12:10 5:6 9:6 6:7

3:2 9:8 4:3 12:11

fff f

f

6/8

15

per

group 4

f f

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

rec

p sempre

choose a different pitch (or pitches) for each bar
⊙ slight gradual glissando of a semitone or less over the duration of a sound

group 1

pp mp

afl

5:4

p sempre

choose a different pitch (or pitches) for each bar
⊙ slight gradual glissando of a semitone or less over the duration of a sound

group 2

p pp

bcl

12:8 4:3

p sempre

choose a different pitch (or pitches) for each bar
⊙ slight gradual glissando of a semitone or less over the duration of a sound

group 3

mp p

17

rec

(p)

6:5

13:11

group 1

p

afl

12:8

7:8

7:6

(p)

group 2

mp

pp

bcl

6:7

8:10

(p)

group 3

pp

mp

12'48"

attacca 4a

19

per

14/8

32/8

x 16

fff

p

play the same "triad" every time with regular timing and consistent dynamic

group 4

fff

ppp-mf

group 1

ppp-mf

group 2

ppp-mf

group 3

ppp-mf

choose a different pitch (or pitches, or pitchless sound) for each repeat

where possible, make microtonal variations in pitch up to a quartertone higher or lower than notated

vary the dynamic freely between ***ppp*** and ***mf***

vary the silence between repeats freely between the indicated limits, so that in each repeat (apart from the first) the various attacks cluster around the percussion soloist's attacks, sometimes coinciding with them

♪=60 begin together (cued by bass clarinet)

17/16 9/8

1 rec

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

(L3) (L1)

mp ff

cue 1

group 1

no attack! - choose one or more pitches and sustain it/them, if necessary retaking (the same one(s)) as unobtrusively as possible (fading back in from silence)

f

♪=65

9/8 13/16

3 rec

6:4 13:11 9:8 5:6

fff ②

group 1 1 ∞

♪=50

13/16 10/8

5 rec

10:8 9:8 5:4

ff ③

group 1 1∞

10/8

♪=90

7 rec

6:4 8:9 9:7 12:10

f ④

group 1 1 ∞

9/8

♪=75

8 rec

8:9 3:2

mf ⑤

group 1 1 ∞

10

rec

17/16 ♪=55

6/8

∞

f ⑥ *mf*

choose one or more pitches from each aggregate as in 3a BUT this time each player only plays 50% of the attacks, that is each individually chooses only around 6 out of the 12 attacks in this bar, and then continues with a similar density of attacks

continue with increasing extent of variation

group 1

2

mf *mp*

13

rec

6/8 ♪=95

4:3 4:3

7/8

mp ⑦ *p*

3

sim...

group 1

p *pp*

15

rec

7/8 ♪=80

3:2 5:4 3:2

mf ⑧ *mp*

2

group 1

mp *p*

17

rec

7/8 ♪=70

6:5

p *mf* *mf* *p*

(whispered voice)

[o] [n]

9

TUTTI repeat this pattern with irregular durations of both sounds and pauses (choosing a different pitch from the aggregates in each iteration) sometimes excluding one of the three sounds from an iteration

2/8 ♪=85

take bass recorder

16'00"

attacca 4b

mp *pp*

[tɑ]

10

sim

⊙ microtonal variations in pitch

transition towards sounds of 4b

group 1

(whispered voice)

⊙ microtonal variations in pitch

[o] [n]

[tɑ]

mp *p* *ppp*

4a alto flute & group 2 | 12'48"

♪=65 begin together (cued by bass clarinet)

1

afl: *mf* 3:2 11:10 3:2

voice: [s] [ɛ] [θ] [ɛ] [n]

cue 1

tutti

no attack! - choose one or more pitches and sustain it/them, if necessary retaking (the same one(s)) as unobtrusively as possible (fading back in from silence)

group 2: *mp*

3

♪=85 9:8 *tr* gradually overblow into multiphonic

afl: *ff*

voice: [ʔɛ] [i] [s]

2

group 2: sim. (begin slightly later if a breath pause is needed) ⊙ vibrato (different speeds/widths) *f*

5

♪=60 ♪=80 10:8 16:11

afl: *f* *mp*

voice: [g] [ɑ]–[ʁ] [b] [ʁ] [ɔ] [d] [o] [n]

3

group 2: ⊙ rapid repeated notes/tremoli *mf*

4

⊙ rapid alternations between pitches (trills/tremoli)

♪=70 9:6 5:4 13:12

8

afl: *ff* *mf* *f* *mf*

voice: [ɑ]–[l]

5

group 2: 2 ∞ *p*

10

♪=75

afl

voice

group 2

ff f ff fff ff f fff

N ✳ N ✳ N ✳ 12:9 3:2 8:6

[dɔ] [mo]--------→[i]

* lift L1

6

2 ∞

12

♪=50

6/8 23/16

afl

group 2

f p

7 choose one or more pitches from each aggregate as in 3a BUT this time each player only plays 50% of the attacks, that is each individually chooses only 2 out of the 4 attacks in this bar and then continues with a similar density of attacks

4

mf pp

continue with increasing extent of variation

15

♪=95

23/16

afl

group 2

(whispered voice)

13:10

mp p mp p

[nɛ] [k]

8 TUTTI repeat this pattern with irregular durations of both sounds and pauses (choosing a different pitch from the aggregate in each iteration) sometimes excluding one of the three sounds from an iteration

⊙ microtonal variations in pitch

(whispered voice) [nɛ] [k]

p sempre

16

7/8 10/8

♪=55

afl

group 2

mf mp 12:11 6:5 mp mf mp mf

[ɛk] [pɛ]

9 sim.

[ɛk] [pɛ]

mp sempre

19

10/8

♪=90

16'00"

attacca 4b

afl

group 2

pp p 10:9 pp 4:3 p 4:3 pp p

[tɑ] [mɛ] [nɑ]

10 sim. sometimes excluding one or two of the five sounds from an iteration

⊙ microtonal variations in pitch

transition towards sounds of 4b

[tɑ] [mɛ] [nɑ]

pp ppp

4a bass clarinet & group 3 | 12'48"

♪=85 begin together (cued by bass clarinet)

9/8 → 21/16

21

bcl

15:10 8:6

ff f ff f ff f ff f ff f

cue 1

group 3

tutti

no attack! - choose one or more pitches and sustain it/them, if necessary retaking (the same one(s)) as unobtrusively as possible (fading back in from silence)

21/16 → 10/8

22

bcl

8:9 6:5 7:5

ff f

group 3

f

♪=60

10/8 → 21/8

24

bcl

(R123) tr 3:2 tr 3:2 9:8

mp 2 mf mp mf

group 3

sim. (begin slightly later if a breath pause is needed) ⊙ vibrato (different speeds/widths)

mp

21/8

♪=70

26

bcl

4:3 6:7 10:9 3:2

mf 3 f

group 3

⊙ rapid repeated notes/tremoli

2/8 ♪=75 → 11/8

27

bcl

fff 4 mf

group 3

3 ∞

mf

30

bcl

♪=95

11/8

mf

p

5

choose one or more pitches from each aggregate as in 3a BUT this time each player only plays 50% of the attacks, that is each individually chooses only around 5 out of the 10 attacks in this bar and then continues with a similar density of attacks

group 3

3

mp

31

bcl

2/8 ♪=65

f mp

6

13/16 ♪=80

3:2

mf

7

(whispered voice)

mf

[se] ----→ [is]

5/8

TUTTI repeat this pattern with irregular durations of both sounds and pauses (choosing a different one of the three pitches in the aggregate in each iteration) sometimes excluding one or two of the four sounds from an iteration

continue with increasing extent of variation

group 3

pp

3 sim.

mf p

(whispered voice)

[se] [is]

mp

⊙ microtonal variations in pitch

36

bcl

5/8 ♪=90

mp

6:4

5:6

[ɑ] [mɑu] [ʀon]

mp

2/8 ♪=50

p

8:6

[ʏ]

p

3/16 ♪=55

pp

[pɔ]

16'00"

attacca 4b

8

sim. sometimes excluding one of the three sounds from an iteration

group 3

[mɑu] [ʀon]

p

⊙ microtonal variations in pitch

9

sempre sim.

[ʏ]

pp

10

[pɔ]

ppp

transition towards sounds of 4b

4a percussion & group 4 | 12'48"



11
per
group 4

19/16 ♪=85 — 3/16

p

⑥ choose one or more pitches from each aggregate as in 3a BUT this time each player only plays 50% of the attacks, that is each individually chooses only around 13 out of the 26 attacks in this bar and then continues with a similar density of attacks (no octave transpositions!)

continue with increasing extent of variation

pp

13
per
group 4

3/16 ♪=55 — 7/8 ♪=95 — 8/8

f ⑦ sim — *mf*

⑧ — *mp*

17
per
group 4

♪=50

6:4 — 7:8 — 9:8 — 5:4 — 11:8

mp ⑨ — *p*

♪=60

18
per
group 4

11/16 *mf* — *pp* (strike chimes lightly with palm)

6:4

16'00"

attacca 4b

(whispered voice) [ɛ] [k] [pɛ] [pɔ] [tɑ] [mɛ] [nɑ]

TUTTI ⑩ repeat this pattern with irregular durations of both sounds and pauses (choosing a different one of the four pitches in the aggregate in each iteration where possible - no octave transpositions!) sometimes excluding one of the two sounds from an iteration

⊙ microtonal variations in pitch

[mɛ]

transition towards sounds of 4b

(whispered voice)

ppp

4b ♪=60 16'00"

1

bass rec

afl

voice

bcl

per

group 1

group 2

group 3

group 4

"ghost sounds"- improvisation within these constraints:

Dynamic range always ***pppp*** - ***pp*** but sufficiently continuous that the sound from each group is unbroken except where indicated.

Sounds should be pitchless, or not distinctly or primarily pitched.

Emphasis may be given to vocal sounds, whispered or quietly spoken, phonemes or single syllables taken from the phonetic transliteration of the Greek text.

kaθanɔisa dɛ kɛisei udɛ pɔta mnamɔsʏna sɛθɛn ɛsɛt udɛ pɔθa ɛis ʏsterɔn u gar pɛdɛkʰeis brɔdon ton ɛk piɛrias al afanes kan aida dɔmoi fɔitaseis pɛd amauron nɛkʏon ɛkpɛpɔtamɛna

6

bass rec

afl

voice

bcl

per

groups 1-4

11

bass rec

(mp)

8:6

6:4

8:10

afl

(mp)

7:5

6:4

7:8

20:15

voice

[tɑ]

[m]–[nɑ]

[mɔ]

[s]

[ɣ]

[n]–[ɑ]

bcl

(mp)

21:14

3:2

per

(mp)

groups 1-4

16

bass rec

(mp)

5:6

6:7

pp sempre

afl

(mp)

12:8

5:6

pp sempre

16:13

voice

[s]–[ɛ]

[θ]

[ɛ]

[n]

[ʔɛ]

bcl

(mp)

6:4

17:14

pp sempre

per

(mp)

pp sempre

group 1

group 2

group 3

group 4

20

bass rec

afl

voice

bcl

group 1

group 2

group 4

24

bass rec

afl

voice

bcl

per

group 1

group 2

group 4

29

bass rec

afl

voice

bcl

per

group 1

group 2

group 4

34

bass rec

afl

voice

bcl

per

group 1

group 2

group 3

group 4

38

bass rec

afl

voice

bcl

per

group 3

group 4

42

bass rec

afl

voice

bcl

per

group 3

group 4

47

bass rec
afl
voice
bcl
per
group 3
group 4

17:14
6:4
6:4
5:4
7:8
11:13

(p)

[kɑ] [n] [ʔɑ] [i] [dɑ]

51

bass rec
afl
voice
bcl
per
group 1
group 2
group 3
group 4

8:9
8:7
3:2
10:8

(p)

ppp sempre

[dɔ] [m] [o] [i] [fɔi]

keep the texture
unbroken!

55

bass rec

afl

voice

bcl

per

groups 1-4

(ppp)

3:2

5:4

6:5

[tɑ]

[seis]

[pɛ]

[d]

[ʔɑ]

59

21:15

9:8

15:10

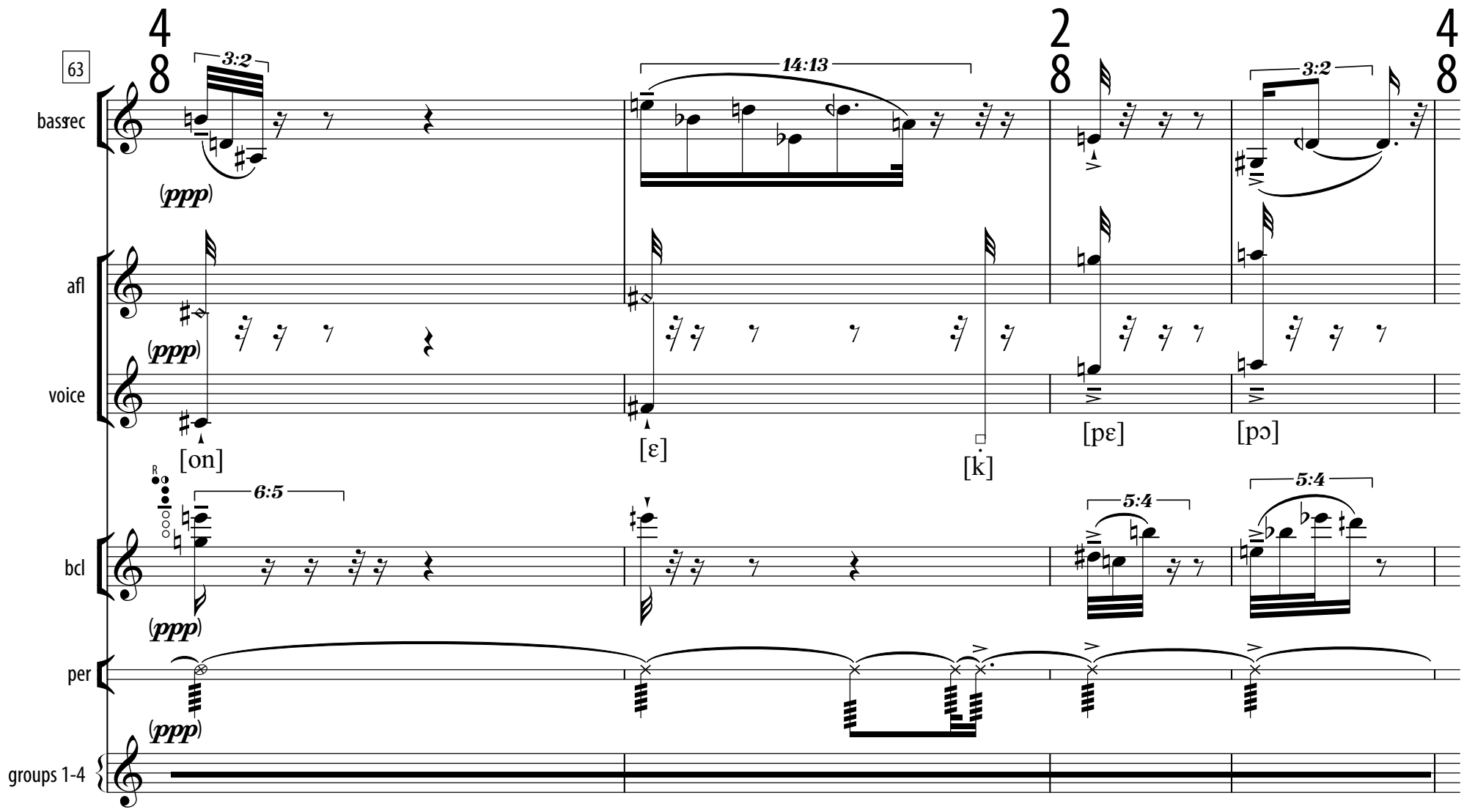
[m] [ɑ] [u]

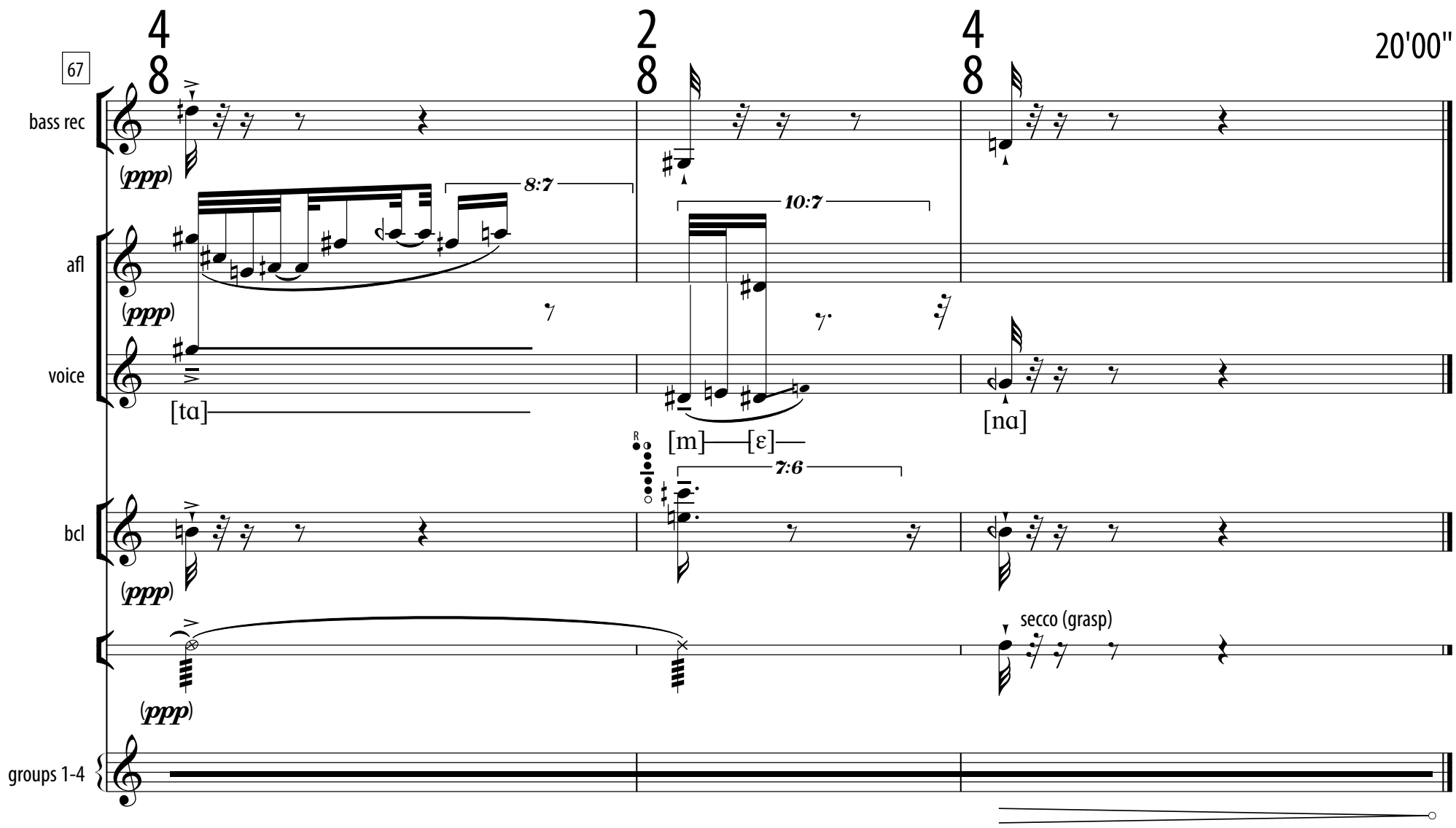
[ʁɔn]

[nɛ]

[k]

[ʔʏ]





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