Richard Barrett

reticule

for solo violin (1988)

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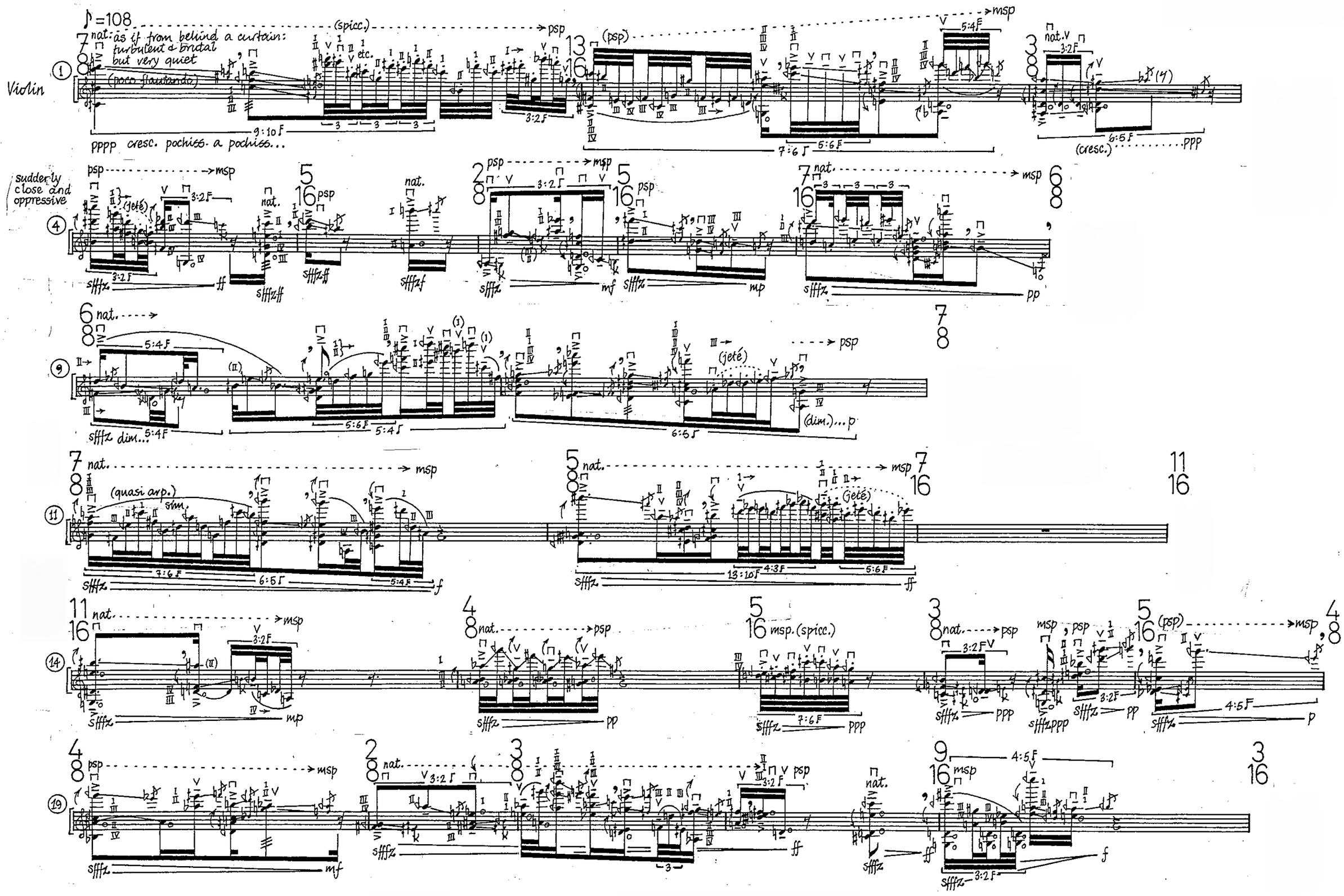
reticule for violin solo

Richard Barrett
1988



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24
3/16 psp → msp 4/8 13/16 msp 5/8
sfffz 4:3 mf
7:6 3:2 sfffz 5:6 ppp

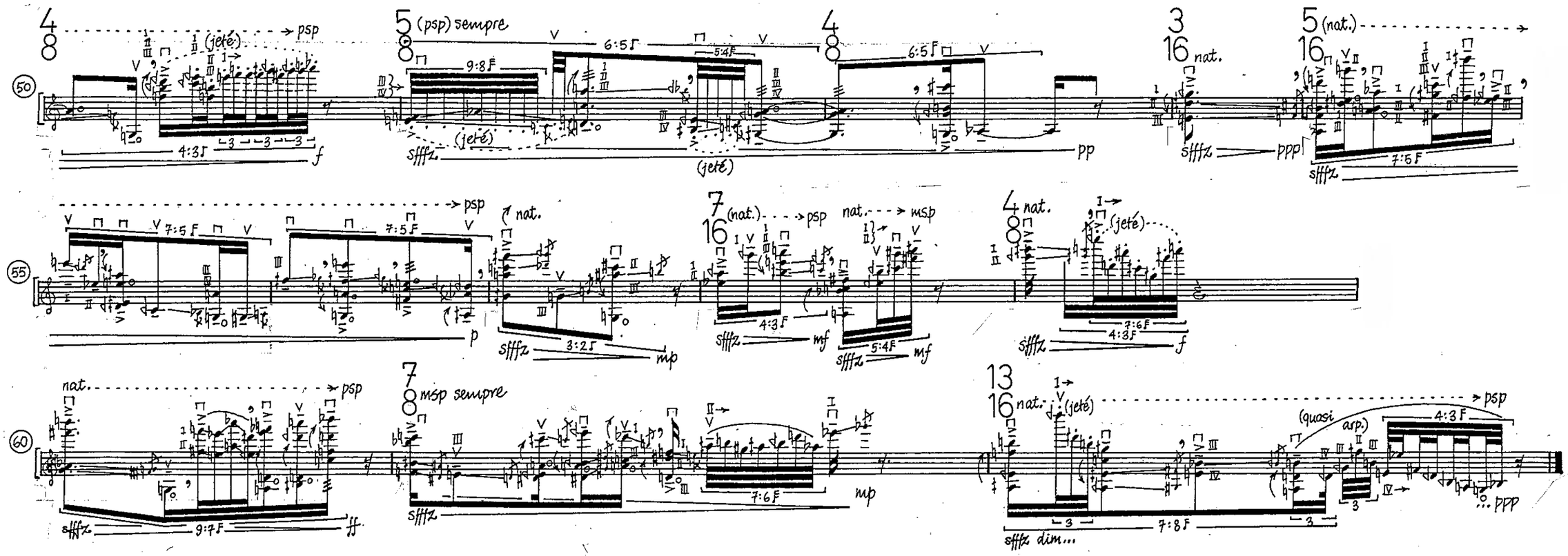
28
5/8 nat. → msp 5/16 psp → msp 4/8 psp nat. psp → msp 5/16 (msp) 4/8 nat. 11/16
3:2 sfffz p
3:2 sfffz f
sfffz f sfffz ff
4:3 sfffz ff
3:2 sfffz ff
sfffz f

33
11/16 psp 3/8 nat. (spicc.) 9/16 7/16 psp 5/8
sfffz mp
3:2 3:2 3:2 sfffz ppp
5:6 5:6 5:4 sfffz

37
5/8 (psp) 5/16 nat. → msp nat. 11/16 msp sempre 9/16
3:2 6:5 mf
sfffz f
sfffz ff
16:11 sfffz mf

42
9/16 nat. → psp (quasi arp.) 11:9 7/16 (psp) msp nat. → psp 3/8 nat. (spicc.) → psp 7/16 psp 11/16
sfffz p sfffzp sfffz pp
sfffz pp
9:8 sfffz ppp
4:3 sfffz ppp

46
11/16 msp 4/8 nat. 5/16 → psp 3/8 nat. → 4/8
sfffz p
3:2 3:2 sfffz f
4:3 sfffz



14 July 1988
Highbury

This is a solo version of the opening of <u>1 open and close</u> for amplified string quartet.
duration 2'15" approximately
no vibrato
all transitions including glissandi as smooth as possible
all tremoli as fast as possible
quartertones (♮) 𝄳b b 𝄲 ♮ ♯ # 𝄯 (♮)
the specified strings should be scrupulously adhered to, and the timbral characteristics of each string <u>emphasised</u> rather than minimised. The sound should be harsh, fractured, heterogeneous, grainy.
pst, psp = poco sul tasto and poco sul ponticello respectively
mst, msp = molto (<u>moltissimo!</u>) sul tasto and sul pont.
↑ ↓ = multiple stops "arpeggiated" upwards and downwards respectively. The maximum number of pitches must be sustained from the initial broken chord. The arrows indicate the direction of arpeggiation across the strings, which is not invariably the vertical direction in which the notated pitches are attacked.

to Roger Redgate

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