

# codex V

2004-07

for 12 or more instrumentalists

commissioned by COMA

duration: 6 minutes approximately

## Notes

(a) The ensemble is divided into three groups of approximately equal size (each comprising four or more players), which are numbered **1**, **2** and **3** in the score. Each group should be mixed both in terms of instrument-types (woodwind, brass, keyboards, percussion, strings etc.) as well as in terms of register, as far as possible. Each group should be able collectively to cover the entire range of the central melody without transposition. Some instruments (violins, clarinets, keyboards) will be able to cover it alone.

(b) Each group plays a sequence of 15 events (numbered 1-15 at the top left corner of the “box” containing their instructions), whose starting and ending points are indicated in relation to the central melody. The conductor conducts the central melody and cues the entry and exit of each event. However, at any given time one or more of the three groups will not be playing this “as written” but will instead be improvising various kinds of transformations of it, as specified in the instructions for each event. The result should be that the melodic line is constantly changing colour and shape, and going in and out of focus.

(c) Each event for a group involves either one player, or two players, or the whole group, or one “soloist” and the other members of the group, indicated by **1**, **2**, **T** (*tutti*) and **1+A** (*altri*) respectively. (The indications **3** and **4** also occur once each.) The soloists and duo (or trio or quartet) partners should be assigned before rehearsals begin. Solos and duos from a given groups should be rotated around members of that group so that, as far as possible, each solo and each duo involve different players (and different instruments).

(d) In general no vibrato should be used except where indicated (or suggested – see (g) below). Dynamics should be treated as *average* values for a given event: nevertheless, extreme deviations should be comparatively rare.

(e) One possible approach to interpretation would be to regard the score as a fragmentary relic of some unknown music, distant in history or geography, and on the basis of these fragments to make an intelligent and expressive “reconstruction” of what the “living tradition” in question might have been, analogously to contemporary approaches to troubadour songs, instrumentation and realisation of early baroque continuo parts, and so on. This doesn’t imply that performers should be self-consciously “archaic” or “ethnic” of course, but that the attempt to adhere precisely to the score should not get in the way of imaginative spontaneity. An important aspect of performance technique should be the attention paid by each player (during the performance) to imagining and creating interrelationships between the sound-structures implied by the skeletal notated materials, and between the activities of the other players.

## Notations

(f)  $\textcircled{M}$  = follow the notated melody

(g)  $\infty$  = free improvisation

(h) Octave transpositions – where there is no indication it may be assumed that any pitch may be transposed to any octave. Where the indication “no transposition” occurs, any “impossible” pitches should be *omitted* rather than transposed.

(i) Indications preceded by  $\textcircled{\circ}$  are *optional*, for example “ $\textcircled{\circ}$  *multiphonics*” means that instruments taking part in this event *may* (or may not) use multiphonics (if they are wind instruments! although this indication should in no way be taken to mean that *any* of the instruments in such an event should necessarily be winds). Also, the presence of some type of material or behaviour as an option somewhere in the score in no way precludes its appearance elsewhere (at points where it is not mentioned).

(j) The empty staff below the notated melodic line is intended as a space for each player to note as few or as many elements of their own “part” (eg. where and how pitches will be transposed) as they feel appropriate.

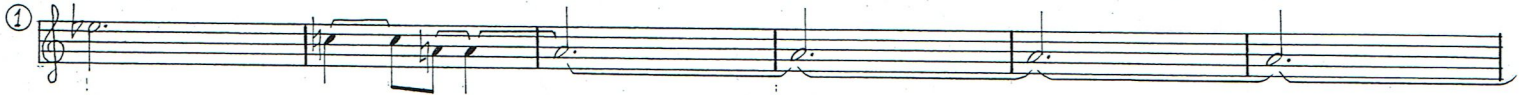
to Gregory Rose

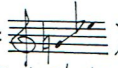
codex V


Richard Barrett  
2007

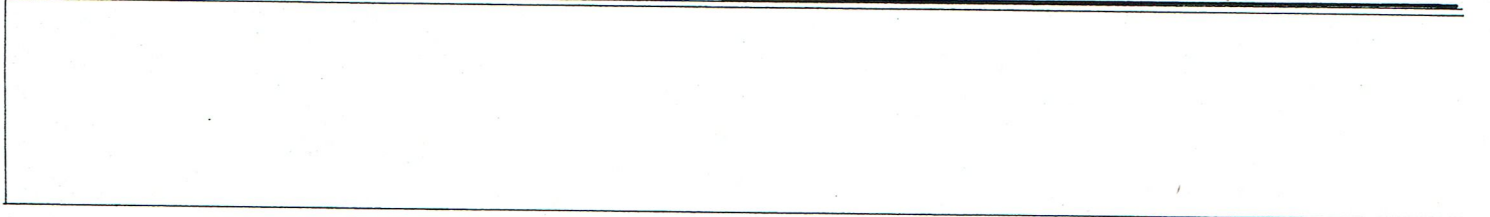
$\text{♩} = 84$

3  
4



1  
1 (M) marcato  $pp \leftrightarrow p$   
without transposition! (range: )  
• poco vibrato and/or gradual timbral changes  
(occasionally)

1  
T  independently / irregularly  
 $ppp < f$  within this range (even pitch  
slightly different) without transposition!  
 $f \rightarrow ppp$



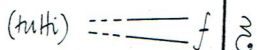
3  
4



(1)  
(sim.)




(1)  
(sim.)



sudden  
cut-off

1  
1+A

1: (M) legato (as few breaks as possible) without transposition! (range: )  
A: follow soloist with changing delay (between ♩ and ♪) legato,  $\leftrightarrow$  each note, free transposition

tutti: ppp



2

3  
4

13

1

2  
T independently choose 3 pitches from these *independent & irregular*  
ppp ↔ mp free transposition *occasionally change selection of pitches and/or transposition*

2

2  
T (M) *marcato* - each instrument plays about 25% of pitches "as written"; the rest with up to 1 whole tone deviation either side (free octave transposition). *gliss. from or to unaltered pitch*

*ff* *mf*

3

(1)  
(sim.)

2  
1 *staccato sempre*  
use pitches in free order *irregular durations* *each sound with a different dynamic (p-ff), timbre, articulation, transposition*

*ff*

3  
4

4  
4

19

1

(2)  
(sim.)

*tutti* *mp*

*(ie. last group in rhythmic unison)*

2

(2)  
(sim.)

*(sempre dim.)*

3

(2)  
(sim.)

4  
4

24

Musical staff with notes and dynamics markings. The staff shows a sequence of notes with various articulations and dynamics, including *pp*.

3  
1+ A 1: (M) irregular staccato rather than sustained pitches etc. *mp* ⊙ deviating microtonally: etc.  
A: each instrument sustains one or more of these pitches make sure all four pitches are represented! *pp* (free transposition!)  
⊙ slow (irregular?) vibrato

2  
(2)  
(sim.)  
ppp

Diagram showing a decaying line and a small pulse. The decaying line starts at a higher level and tapers off towards the *ppp* marking. A small pulse is shown to the right.

3  
(2)  
(sim.)

Diagram showing a pulse and a wavy line. A small pulse is shown, followed by a wavy line representing vibrato.

3  
T∞

Diagram showing a pulse. A small pulse is shown, followed by the notation *T∞*.

4  
4

25

Musical staff with notes, dynamics, and articulations. The staff shows a sequence of notes with various articulations and dynamics, including *f*, *pp*, and *pp<f*. There are also markings for 9/8 and 3/4.

1  
(3)  
(sim.)

Diagram showing a pulse. A small pulse is shown.

4  
1∞

Diagram showing a pulse. A small pulse is shown.

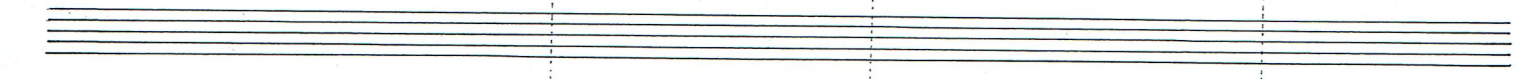
2  
3  
1+ A 1: irregularly-placed grace note groups taking 4-8 consecutive pitches from these: , i.e. etc. *f* > *pp* or *pp* < *f* per group  
A: (M) legato *mp* ⊙ rapid repetitions instead of sustaining  
⊙ other articulations instead of legato

3  
(3)  
(sim.)

Diagram showing a pulse. A small pulse is shown.

4

3  
4





1

(4)  
(sim.)

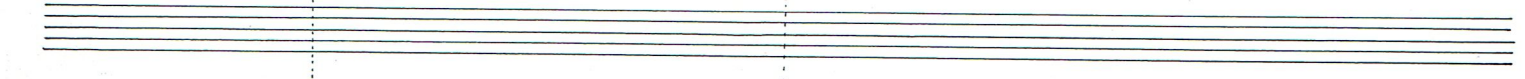
2

(3)  
(sim.)


3

4  
1 (M)  repetitions (in tempo!) instead of sustaining.  
 ◎ gradual deviation in pitch from notated value:  etc.  
 PPP \_\_\_\_\_

3  
4



1

5  
T  each instrument in independent changing tempo  
 ◎ occasionally substitute one or more freely-chosen pitches for these  
 PPP \_\_\_\_\_ mp \_\_\_\_\_

2

4  
1 (M) legato - always glissando between notated pitches (bowed instrument or trombone etc.)  
 free transposition but use some one throughout ◎ irregularly-spaced pauses (eg. for breath)  
 p \_\_\_\_\_

3

(4)  
(sim.)  
 \_\_\_\_\_ ff

3/4 4/4

1 (5) (sim.)  $\frac{4}{2}$   $\text{ppp}$

2 (4) (sim.)  $\frac{5}{4}$   $T_{\infty}$  taking event 4 as starting point!  $mf$

3  $\frac{5}{4}$  1+A 1: (M) p marcato, 1 or 2 octaves higher throughout (C) fast vibrato  
 A: staccato sempre, use pitches in free order irregular durations  $\downarrow \leftrightarrow \downarrow$ , each sound with a different dynamic (pp  $\leftrightarrow$  mp), timbre, articulation, transposition

4/4 4/4

1 (5) (sim.)  $\frac{6}{4}$  1+A 1: (M) p marcato, 1 or 2 octaves lower throughout (C) fast vibrato  
 A: staccato sempre, use pitches in free order irregular durations  $\downarrow \leftrightarrow \downarrow$ , each sound with a different dynamic (pp  $\leftrightarrow$  mp), timbre, articulation, transposition

2 (5) (sim.)

3 (5) (sim.)  $\frac{3}{2}$

6

4  
4

3  
8

3  
4

56



(6)  
(sim.)

1

6  
1+A 1: ∞  
A: imitate soloist (relatively quietly!)

2

3


6  
1 (M) legato, different speed and width of vibrato for each note  
p

3  
4

62



1

7  
2 (M) strict alternation of notes between the two players  
sfz > ppp slight overlaps ad lib.  
no transposition! (range )  
⊙ timbral changes

(6)  
(sim.)

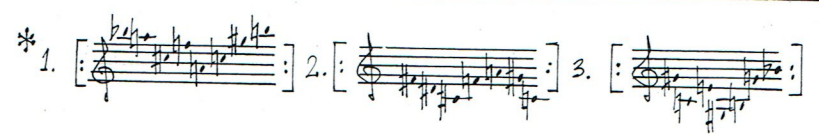
2

7  
3 legato, independent\*  
durations between [ and ]  
⊙ sfz accentuation occasionally  
pp

(6)  
(sim.)

3

(increasingly distorted) *ff*



68

1

(7)  
(sim.)

2

(7)  
(sim.)

3

7  
T<sup>Ⓜ</sup> each instrument freely alternating between tenuto (*p* → *ppp*) and staccatissimo (*f*)  
free transposition  
⊙ (for tenuto) continue after next attack (omitting it)  
⊙ (for staccato) *jjj*, *jjjj* etc. instead of single attack.

73

1

(7)  
(sim.)

2

(7)  
(sim.)

3

(7)  
(sim.)



8

3/4 4/4 7/8 4/4 7/8

♩ = 96

1	8a T (M) legato ff no transposition!	8b T (M) staccato ppp free transposition
2	8a T (M) legato ff no transposition!	8b T (M) staccato pp free transposition
3 (7) (sim.)	8a (9) T (M) legato ff no transposition!	8b T (M) staccato pp free transposition

7/8 3/4

♩ = 96

1 (8b) (sim.)	9 1 (M) staccato, each sound with a different dynamic (pp → ff), timbre, articulation, transposition ⊙ tenuto occasionally	
2 (8b) (sim.)		
3 (8b) (sim.)	9 T (M) tenuto - each instrument plays 25% of notes (only for notated duration!) dynamics free within pp ↔ mf range ⊙ multiphonics, chords, unpitched sounds	

3/4 4/4



1 (9) (sim.)

2 1+A 1: (M) legato pp, rapid scales (diatonic/chromatic/microtonal) linking main pitches together, speed varying according to duration and interval. (C) <f> occasionally  
A: (M) staccato mp <f> (C) pizz./percussive sounds

3 (9) (sim.)

4/4 5/8 3/4



1 10 1+A 1: (M) staccato mp <f> (C) pizz./percussive sounds  
A: marcato ppp <p> ppp each instrument plays 25% of notes (only for unslurred duration!)  
(C) > or < (C) any kind of timbral variation

2 (9) (sim.)

3 10 1+A 1: (M) marcato pp (C) narrow gliss. away from unslurred pitch  
A: ppp sparse sounds all unpitched! (breath, scrape, knock etc.)

10

3  
4

97

1

(10)  
(Sim.)

2

10  
1 ∞

3

(10)  
(Sim.)

3  
4

4  
4

103

1

(10)  
(Sim.)

11

T  
(see next page)  
ppp

2

(10)  
(Sim.)

11

T (M) semitonal trills above or below each note  
⊙ slower alternation  
ppp

3

(10)  
(Sim.)

4  
4

109

1

(11) Each instrument takes two pitches from these and alternates slowly and irregularly between them

(free transposition)

legato sempre ⊙ gliss. between pitches

mp

2

(11)  
(sim.)

mp

3

11

2

1. (M) marcato ⊙ trills occasionally
2. approximately parallel to 1., up to a semitone higher or lower than unfaked pitches ⊙ trills occasionally

ppp

4  
4

3  
8

3  
4

113

1

12

T∞

2

12

1 (M) each note sfz > ppp ⊙ distorted sound on attack

3

(11)  
(sim.)

fff

12

3/4

(119)

1

(12)  
(sim.)

2

(12)  
(sim.)

3

12  
1+A (see below)

3/4

4/4

(125)

1

13  
T scalic phrases, each beginning on whichever is the ongoing untaken pitch,  
ie. etc., independently ⊙ gliss. instead of scale  
ppp

2

13  
T (M) irregularly repeated staccato sounds  
 etc. for duration of each note  
mf ⊙ accentuate occasionally

3

(12)  
1. (M) mf marcato ⊙ replace tenuto with irregularly repeated staccato sounds etc.  
A. each instrument takes two pitches from these (free transposition)  
and alternates rapidly and irregularly between them  
staccato sempre pp ⊙ change choice of pitches

4  
4

(13)


1

(13)  
(sim.)

*f*

14

1+A


1: (M) untransposed (range )  
staccato *mf* ↔ *ff* ○ *jjj* or *jjjjj* etc. instead of single attacks

A: follows rhythm of melody but play the pitches\* independently in free order, *ppp* ← *mp* per note

2

(13)  
(sim.)

*ppp*

\*   
(free octave transposition)

3

13

T *ppp* marcato - follow rhythm and contours of melody but deviating in pitch, up to a minor 3rd above or below, including microtones (○) free octave transposition  
○ flautando / sul ponticello / "breathy" sounds

4  
4

(13)

1


(14)  
(sim.)

○ unpitched sounds / multiphonics

2

14

1+A

1: untransposed (range )  
legato *p* ↔ *f* ○ vibrato, trills  
A: staccato, *mf* ↔ *ff*  
free transposition ○ unpitched

3

(13)  
(sim.)

14

4/4      9/8      3/4

1

(14)  
(sim.)

2

(14)  
(sim.)

3

14  
4 (or T) see below

3/4

145

1

15  
3

1. (M) p marcato (free transposition) no variation  
2 & 3. ∞

2

(14)  
(sim.)

15  
2 (see next page)

3

(14)  
(sim.)

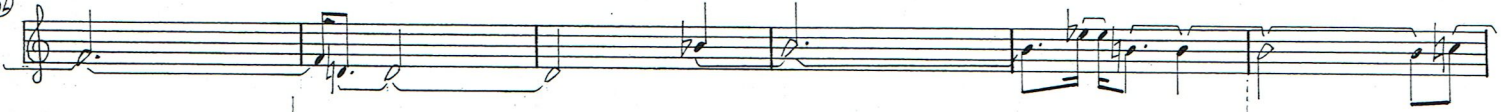
independent (changing) tempi, no transposition! ⊙ pizzicato/percussive sounds

1. [Musical notation] 2. [Musical notation] 3. [Musical notation] 4. [Musical notation]

PPP → P      pp → mp      p → mf      f

3  
4

(152)




(15)

1

(15)

2

strict alternation of notes between the two players *ppp*  $\leftarrow$  *mp*  $\rightarrow$  *ppp* slight overlaps *ad lib.*  
no transposition! (range )  
⊙ microtonal glissandi away from main pitch ⊙ longer overlap

(14)

3

$\frac{3}{4}$   
G

15

100

3  
4

(158)



1

(15)  
(sim.)

2

(15)  
(sim.)

3

