the sadness of detail

for solo clarinet*

for Michael Norsworthy

> "It is as if He has a kind of progressive amnesia. The only way we can get Him to remember is to show Him pictures of Himself. Or play certain music, read passages from books... Only then does He remember. ... You see, the saddest thing of all is even He has begun to forget the details..."
>
> -from *the Sadness of Detail*, in t*he Panic Hand*, by Jonathan Carroll

This piece can be performed in two ways:

1 as a sequence of seven short pieces, each of seven sections (bars); or
2 as an integrated, continuous work, consisting of 7 x 7 interpolated sections.

If **1** is adopted, the work must be performed using score 1.
The order of the sections must be alphabetical; no shuffling is permitted.

If **2** is adopted, the work must be performed using score 2.

Either version should be titled *the sadness of detail* (no mention of *1* or *2*).

Both versions may be performed in the same concert if wished, but not both in the same concert half. If both versions are done, the sequential version (score 1) must be done first, called *the sadness of detail (1)*, and the intercut version (score 2) afterwards, as *the sadness of detail (2)*.

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* clarinet in B flat, A, or C are all permissible, but not lower-pitched instruments.

Performance notes:

1 Accidentals only apply to the notes they immediately precede, excepting immediate repetitions. Quarter-tones should be treated as tempered; arrows appearing on any accidental indicate a slight inflection in the direction of the arrow –quasi 'eighth-tones'.

2 Score is notated at approximately 2.5cm to one second throughout to assist rhythmic 'feel'. All metronomic tempi are only suggestions; however the same tempo should be adopted for all entries belonging to any single material-group, **A**, **B**, **C** etc (see structural overview). The notated tempi may well be regarded as faster than is ideal and may be slowed somewhat, but uniformly across all sections so that the tempo relationships remain approximately the same.

3 Nine steps of dynamic:

pppp – ppp – pp – p – mf – f – ff – fff – ffff

There is no **mp** dynamic. There is a particular kind of hairpin used in sections **A**. This is a non-linear crescendo or diminuendo, which is drawn exactly as it sounds: as a very slow increase or decrease, but with a sudden acceleration of change towards the end (or beginning), with the point of acceleration or deceleration indicated.

4 The piece is, in essence, a notated improvisation contained within tightly constrained architecture, and this is the impression that a performance should try to convey – rubato should be utilised, but not overmuch. Barlines should therefore not be overemphasised, but nonetheless be perceptible. A large comma brings a short pause, to be judged psychologically. The preferred manner of performance is for each page to have a separate musicstand, but, failing that arrangement, pages should be slid across at a convenient comma, NOT at page-ends.

5 The score of *the sadness of detail (1)* is a cut-and-paste of the score of *the sadness of detail (2)*; this accounts for the few anomalies of notation, such as mid-system clefs, and odd system indents. Nonetheless, the score should be performed continuously, as normal, skirting on-page gaps without pause except where a comma indicates a hiatus. A longer pause is indicated at the ends of sections **A7**, and **F7**.

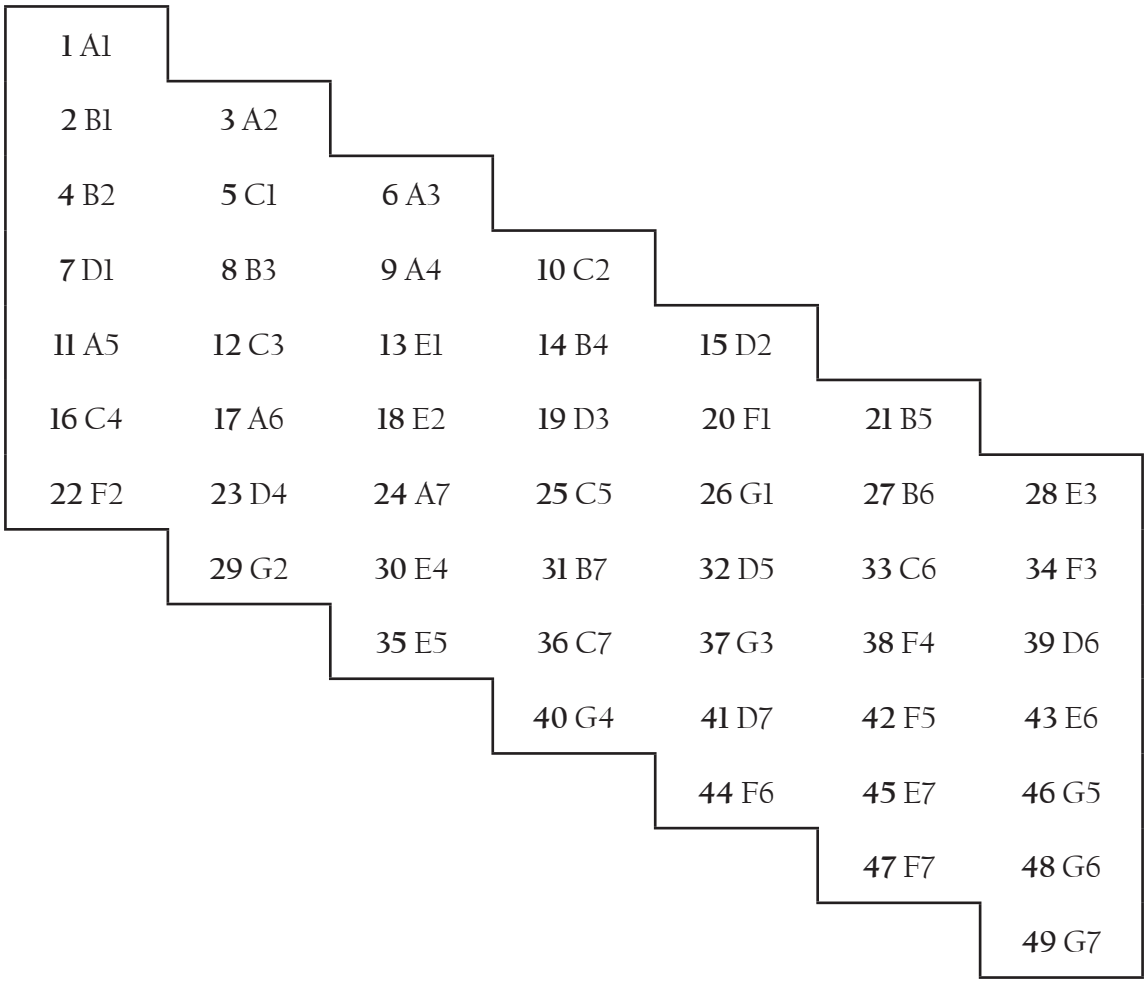
6 The program note is, for either or both versions, to be simply the quote immediately beneath the title, the dedication, and the year of composition: 2002.

7 Michael Norsworthy has exclusivity on performances of this work until **December 31, 2003**.

duration: both versions last circa 9'

the sadness of detail (2)

overview of structural intercuts



♩=50

A1

13/2

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

ppppp mfz ppp mfz ppp mfz pp (f)

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

f pp sfz/p sfz p f p p mfz p

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

mfz p poco mfz

B1 (♩=36) ACCEL. ♩=48

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

mfz poco pppp p

7:6 (l.) 5:4 5:4 5:4 3/5:4 7:8 3:2 1/5 3:2

mf poco f p f p

(7) ♩=50 A2

3:2 1/5 5:4 5:4 3:2 5:6 (l.)

ff mf pp mfz pp mfz

5:4 5:4 7:8 (l) 7:8 5:4 5:4 3:2

sfz p mfz/ppp p mf sfz p mfz p

2 TSOD 2

ACCEL.

B2 ♩=36 ♩=48

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

sfz pppp pp mf poco pppp p

(SAME TEMPO)

C1

5/6:1 7:8 1/6 3:2 3:2 5:4

sfz p ff (MOLTO) p

A3 ♩=50

3:2 5:4 3:2(b) 5:4(b)

mfz mf sfz p sfz ppp

D1 ♩=44

5:4

f

FLZ. FLZ.

5:4 5:4 5:4 5:4 7:6(T.) 5:6(T.) 3:2(T) 9:8(b)

pp p ff p ff p ff sfz pp

B3 ♩=50 RALL.

SMORZ.

pppp

RALL.

POCO STACC. SMORZ. POCO STACC.

7:8(L) 5:4(L) 5:6(T.)

p

♩=40 (NAT.)

5:4(T)

mfz p/mf p

(SIML.)

5:4 3:2(E) 3/5(L) 3:2(L)

f p mf f mf

* DO NOT ARRIVE EARLY ON Bb — PAUSE SLIGHTLY ON Gb IF NECESSARY

7:8(L) 7:8 2/5(L) 5:4

ff mfzp sfp sfz pp

V.S.

♩=50
A4
7:8(b)
7:8(l)
mfz mfz mfz p
sfz p
5:4(l) 9:8(b)
ff

5(l) 3(l)
7:6(l.)
p p mf
5:4(l)
7:8(l)
sfz pp
5:4(l)
5:4
3:2
7:8
p mfz poco!

♩=73
C2
HUSHED!
SMORZ.
SMORZ.
5:4(l)
5:6(l.)
1/5
4/5
p ff ppp pp p pp mf ppp
MA MARCATO
poco

♩=58
A5
3(l)
7:8(l)
f ff p pp poco pp

♩=73
C3

♩=55
E1
3(l)
7:6
sffz fff /mf

ACCEL.
♩=48
B4
SMORZ.
3:2(l)
7:8
7:8
7:6(l.)
5:4
A TEMPO
♩=44
D2
5:4
5:4
7:8
mf fff sffz mf sfz pp poco

♩=73
C4
5:4(b)
ppp poco

♩=50
A6
3:2(b)
ppp

9:8(b)
3:2(l)
9:8(b)
f pp p mf ppp

*N.B. = 3:2

V.S.

ISOD 2 (NOT TOO DETACHED)

E2 ♩=55 ♩=44 D3

7:6 5:4 5:4(L) 3:2 (L) 5 5 3 (F) 5 3 (F) 5

mf poco mf/ff sffz/p mfz/ff

FLZ. FLZ. FLZ.

5 (F) 3 (F) 5 (F) 5:4 5 3:2 (F) 3:2 (L) 9:8 (L) 9:8 (F) 5:6 5:6 9:8

sffz (poco) pp mf ppp p pp p pp (ppp)

QB 3:2

♩=87 F1 B5 MOLTO RIT. ACCEL.

3:2 (F) 5:4 (L) 5:4 5:4 (SIM.)

pppp ppp ppp/fff

♩=40

5:4 5:4 5 5 5 5

p pppp

sfffz ff 5:4 (L) 7:8 (L) 3:2 (F) 7:8 ff ff/p 9:8

mf

(♩=44) NON TROPPO VELOCE F2 D4 A7

5:4 (7) 3:2 (L) 5:4 (D) (F) 5:4

f ff sffz mf ppp sfz p mfz

MENO

1½ 9:8 (L) 3½

p pp

* 1½ + 3½ = 5:4 (L)

V.S.!

(7.)

SMORZ.

MARCATI IN P

♩=73

♩=54

C5

G1

RALL.

♩=52

♩=42 ACCEL.

B6

E3

G2

POCO A POCO PIÙ RIT.

SLOW // A TEMPO

V.S.

6 TSOD 2

RALL.

♩=84 E4 ♩=48 B7

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

sfz mf pp/ f pp p/p

9:8(=3:2) 9:8 5:4 5:4 5:4 9:8 5:4

p f mf sfz/ff p (poco)

RALL. ♩=44 D5

1½ (5:4) 7:8 3½ (5:4)

poco mf pp p (p) mf p mf f (f)

FLZ. (Ab) FLZ.

5:4 3:2 3 9:8

f ff mfz p ff (poco)

♩=73 C6

5:4 7:6 7:6

mf (poco)

♩=87 F3

5:4 5:4 3:2

pp p pp/(sffz)

E5 C7 G3 ♩=40 F4 ♩=87

5:4 5:4 3:2

sffz mfz p pppp (poco)

5:4 5:4

13 V.S. (ATTACCA)

pp pppp

D6 ♩=44

13/4

(7.) (7.)

5:4(L) 5:4 5:4 3:2(L) 5:4(L) 5:4(L) 3/5(L) 3:2(L)

sfz/f ff fff

FLZ. FLZ.

MV. /NAT.

3:2 2/5(L) 11:8(L) 3:2(L) 5:4 5 5

mf sfz/f sfz/f

RIT. ♩=48

G4

5/2

5 9:8(L)

ffff! MOLTO p (MARCATO IN p)

RALL. ♩=44

(Bb) (7.)

D7 ♩=46

GHOSTLY & VALEDICTORY

5/4

5:4 7:8(L) 9:8(L) 5:4(L) 5:4 3:2 3 7:8 7 3:2 9:8(L)

(p) mfz(poco) pppp/ ppp

(SAME TEMPO) SIM.

F5

7/9(L) 5:4 2/9 3:2(L) 3:2 5:4 5 9:8(L) 5:4

<poco pppp! (subtones)

(SAME TEMPO) (SIM.)

E6 F6

3:2 9:8 12/8 5:4(L)

(pppp) (f) f subito! (MOLTO) pppp (come prima)

(SIM.)

E7

5 5 5:4 5:4(L) V.S. (ATTACCA)

(pppp) (MOLTO) (ff)

8 ISOD 2 TREMBLINGLY — FROM HERE TO END INCREASINGLY THIN TONE AND EDGY

G5 ♩=46

13/2 9:8(♭) 9:8 5:4(1) 9:8

ff sfz mf/p f sfz/mf

(7) (5) 5:4(♭) 5:4(1) 5:4 5 (7) (Ab Gb F) 5:4(1) 5:4(♭.)

sfffz sfz/p pp mfz

RALL. ♩=44 F7

5:4(1.) 5 5 3:2(♭) 7:6(1:)

pppp sfz subito! (MALTO) ppp

RALL. ♩=42 G6 G7

9:8(♭) 5:4(1) 3:2(1:) 3 3 3:2(1:) 3 5:4

mf ff mf p pp ppp sffz mf p (mf)

(BELL-LIKE) LEGATO

7:8(♭) 7:8 9:8(♭) 7:8

(p) sffz/pp (mfz)pp (p)/p/p/pp f (NON TROPPO) (ppp)

MENO MOSSO MENO MOSSO: STAGE WHISPER

9:8(♭) 7:8(♭) 7:8 7:8

ppp pp pppp/ppp (AS IF ppp)

5:4(1) 7:8 5:4 7:8 5:4 7:8

pppp pochiss. pppp ppppp

24 DECEMBER 2002
NORTH CARLTON