

ghosts of motion
for clarinet d'amore

Chris Dench

ghosts of motion

(2020)

from the iso-études (#3)

for clarinet d'amore

for Richard Haynes & Robert Schuck†

Truth will always be stranger than fiction because fiction has to make sense

—quoted by Pat Cadigan in the Introduction (2013) to PKD's *Dr Bloodmoney*

duration: 8-10 minutes

In the 70s through a mutual ex-girlfriend I encountered Robert Schuck, a student of the great Alan Hacker, and the proud owner of a B flat basset clarinet, a rare and lovely instrument. I wrote a couple of pieces for Bob, and we remained good friends until I left Britain many years later. After I settled in Australia I was in contact with him less, although we did manage to catch up during my one extended visit to Britain in 1995. I was deeply shocked, then, to hear of his death in 2013 while tending his allotment, from a heart attack.

I wrote the **Tombeau** in my Piano Sonata as a memorial for my old friend, and dedicated that large work to his memory, but I also really wanted to write a smaller and more personal piece as the kind of music I might have written for him to play on the basset clarinet today. I made efforts to buy his basset clarinet after his death, in order to be able to write for it, but unfortunately the recipient declined to sell, and probably converted that unique instrument back into a common or garden B flat, dammit.

When another clarinetist friend, Richard Haynes, asked me to write a piece for his newly developed modern clarinet d'amore—another kind of basset clarinet—I realised it was the opportunity to fulfill my intention and write a piece *as if* for Bob. So, in a sense, this piece is written for *two* clarinetists, one flourishing, the other much missed.

I have accorded Richard Haynes exclusivity in the performance of this work for two years from the date of first performance. Anyone else wishing to perform the work must wait until that period has elapsed—if clarification is required ask me via my website: <https://chrisdench.com/contact/>.

Once the work is in the public performance domain, it may also be performed on other basset instruments, the basset clarinet in B flat or A, or the basset horn. It may NOT be performed on bass clarinet: the sound of that instrument is not appropriate to the music.

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Performance advice:

- 1 Accidentals only apply to the notes they immediately precede.
- 2 This piece is notated at roughly 3 centimetres = 1 second. That is solely a guide, however; performers should bend the tempo and apply judicious *rubato* as they see fit.
It is worth pointing out perhaps that this piece has no clear-cut inner structure: it is a single unbroken, albeit occasionally discontinuous, arch, which is why there are interior beatlines, but no barlines.
- 3 There are eleven dynamics levels in this piece:

o—ppppp—pppp—ppp—pp—p—mf—f—ff—fff—ffff

The music always tends back towards silence, which is why the dynamic subtleties are more pronounced at the quiet end. The word *POCO* next to a dynamic means not to overstate it.

In this score an emphasis mark (-) indicates a flat, slightly detached attack on a single note, but not foregrounded; an attacca mark (<) indicates a sharp attach, foregrounded. These apply irrespective of dynamic or register. Unmarked attacks are to be performed *legato* and *cantabile*.

- 4 In this piece the tremolo ≡ sign on a stem always means *fluttertongue*. Rapid repeated notes are notated as such. The extended tremolo sign ≡ between two noteheads means rapid and even alternation of those two pitches as fast as possible; duration will be clear from context.
- 5 For this piece I have adopted a white downward triangular notehead (▽) to indicate slap tongue. This occurs rarely, at a medium-loud *sfz* dynamic, and is followed by a quiet sustain, so the slap does not need to be too violent.
- 6 The double-slash symbol // here just indicates the end of a nuanceless note—it reinforces the notated duration. Breath marks are given by the usual comma: •.
- 7 Pauses: exact durations should be decided by the performer.

HAUNTEDLY
as if continuing an unheard music

 $\sigma = 45$

The musical score consists of four staves of music for a string quartet, spanning five systems. The key signature varies throughout the piece.

- System 1:** Time signatures include 5:4, 9:8, 5:4, 5:4, 3:2, 3:2. Dynamics: $pppp$, p , pp , p , pp , p , $p/$.
- System 2:** Time signatures include 3:2, 5:4, 5:4, 9:8, 5:4, 5:4. Dynamics: pp , mf , p , pp , p , $sfp/$, $pppp$, pp , p .
- System 3:** Time signatures include 3:2, 7:8, 7:8, 3:2. Dynamics: pp , mf , $pppp$, mf , pp , p , pp , f .
- System 4:** Time signatures include 9:8, 7:6, 7:8, 7:8, 3:2. Dynamics: fzp , mf , f , ff , mf , f , mf , f , pp .

Performance instructions include slurs, grace notes, and dynamic markings such as $pppp$, p , pp , $sfp/$, $pppp$, pp , f , fzp , mf , f , ff , mf , f , pp .

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

p < *mf* > *p* *p* < *ff* > *p/mf* *pp* < *p* < *mf* > *p* *mf* < *f* (poco) >

3:2

pp *ppp* < *p*

9:8

pppp *p* > *pp* < *p*

9:8

ppp

7:6

pp < *mf* > *ppp* < *pp*

9:8 7:6

(*pp*) < *ppp* / *pppp* > *ppppp*

coldly, thin

ppp < *pp* > *p* < *pp* > *3:2* 9:8 (*pp*)

Musical score for guitar featuring six staves of music. The score includes dynamic markings such as *mf*, *pp*, *sffz*, *ffff*, and *smorzato*. It also includes time signature changes: $9:8$, $3:2$, $5:4$, and $3:2$. Various slurs, grace notes, and fingerings are indicated throughout the score.

7:8

7:6 *ppp* *mf*

6:5 6:5 *ppp* *mf*

5:4 *pp* *p* *ppppp*

9:8

expressive, again

ppppp

5:4 *pp* *f* *p* *ppp < mf*

9:8 *pp* *f*

5:4 *mf*

5:4 *sfz*

5:4 *sffz*

ppp

5:4 *pp*

9:8 7:6 *mf*

5:4 *pp*

3:2 *f*

A musical score for piano featuring a single staff with five systems. The score includes various time signatures: 5:4, 5:4, 7:8, 9:8, 3:2, and 5:4. The dynamics are indicated by *p*, *pp*, *f*, *mf*, and *ff*. The first system starts with a dynamic of *pp*. The second system begins with *pp* followed by a dynamic change to *p*. The third system starts with *p* and includes a dynamic marking *<f>*. The fourth system starts with *pp* followed by *mf*. The fifth system starts with *p* followed by *ff*. The sixth system starts with *pp*.

mysteriously

Musical score for the first movement of 'Klavierstück XI' by Arnold Schoenberg. The score consists of two staves for piano. The left staff shows a series of eighth-note chords in B-flat major, with dynamics pp, p, pp, and p. Measure times 3:2 and 5:4 are indicated. The right staff shows a single sustained note with a dynamic mfz/p.

Sheet music for a multi-instrument ensemble, page 7.

Measure 1: Treble clef, B-flat key signature. Measures are grouped by measure number (1-5) and time signatures (3:2, 5:4, 7:8, 21:20, 9:8, 9:8, 5:4). Dynamics: ppp , (ppp) , p , p , p , p , p , $p > mf$, p , $p < mf$.

Measure 2: Measures are grouped by time signature (3:2, 3:2, 5:4, 3:2, 5:4, 3:2, 7:8). Dynamics: ppp , pp , $p > ppp$, p , mf , p , sfp .

Measure 3: Measures are grouped by time signature (7:8, 3:2, 3:2, 3:2, 3:2, 3:2, 9:8). Dynamics: p , $pp < mf$, $pp < p$, $pppp/p < p$, p , p , p .

Measure 4: Measures are grouped by time signature (5:6, 9:8, 5:6). Dynamics: mf , p , $p/ffff$.

Measure 5: Measures are grouped by time signature (5:6, 9:8, 5:6). Dynamics: p , $p/ffff$.

Measure 6: Measures are grouped by time signature (5:6, 9:8, 5:6). Dynamics: $dim.$

Sheet music for a multi-instrument ensemble, page 8.

Measure 1: Measures 1-4. The first measure shows a single note with a 3:2 ratio. The second measure shows a single note with a 3:2 ratio. The third measure features a complex rhythmic pattern with a 7:8 ratio. The fourth measure features a complex rhythmic pattern with a 9:8 ratio. The fifth measure features a complex rhythmic pattern with a 3:2 ratio. The sixth measure features a complex rhythmic pattern with a 3:2 ratio. Dynamics include (ppp) , f , pp , $<>$, (pp) , (pp) , and mf .

Measure 2: Measures 5-8. The first measure shows a complex rhythmic pattern with a 3:2 ratio. The second measure shows a complex rhythmic pattern with a 7:6 ratio. The third measure shows a complex rhythmic pattern with a 3:2 ratio. The fourth measure shows a complex rhythmic pattern with a 5:4 ratio. The fifth measure shows a complex rhythmic pattern with a 5:4 ratio. Dynamics include pp , $<>$, pp , pp , mf , $pp-$, $pp-$, and $ppp-$.

Measure 3: Measures 9-12. The first measure shows a complex rhythmic pattern with a 5:4 ratio. The second measure shows a complex rhythmic pattern with a 3:2 ratio. The third measure shows a complex rhythmic pattern with a 5:4 ratio. The fourth measure shows a complex rhythmic pattern with a 3:2 ratio. The fifth measure shows a complex rhythmic pattern with a 5:4 ratio. The sixth measure shows a complex rhythmic pattern with a 3:2 ratio. Dynamics include pp , $<>$, (pp) , p , $pp-$, $p > pp > ppppp$, p / pp , and mf .

Measure 4: Measures 13-16. The first measure shows a complex rhythmic pattern with a 5:4 ratio. The second measure shows a complex rhythmic pattern with a 9:8 ratio. The third measure shows a complex rhythmic pattern with a 9:8 ratio. The fourth measure shows a complex rhythmic pattern with a 5:4 ratio. Dynamics include $> pp$, $<>$, mf , pp , $<>$, p , $>$, and $ppppp$.

5:4

5:4

pp p pp mf pp

5:4

5:4

(*pp*)

(*ppppp*)

mfz pp

melodramatically

5:4

5:6

5:4

sffz pp fff ppp ffff ppp < ffff ppp < ffff

3:2

11:10

5:4

ppp mf pp /pppp--

poco rubato

pp f

5:4

p 9:8 ff

mf < fff >

$5:6$

$5:4$

f

$7:6$

$3:2$

$7:6$

$mf > < (p) <$

$7:6$

(pp) < mf < $5:4$ pp < f >

$9:8$

$5:6$

$3:2$

$3:2$

pp > ppp < o >

ppp

$3:2$

$5:4$

$7:8$

(f) >

$9:8$

$3:2$

p -

ppppp < $5:4$ pppp < o >

ppppp < pp < p < o > pp < p < o > pp < o >

$7:8$

$3:2$

$3:2$

$7:6$

pp < f < $9:8$ p < mf < o >

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

pp *mf* *p < mf* *pppp* — *pp* —

9:8 5:6 9:8 3:2 5:6 5:4 7:6 3:2

(pp) *mf* *pp* *p* *pp* *ppp* *p* *pp < mf* *ff*

mf 9:8 5:4 5:4 3:2 5:4 *mf* 7:6 *pp* —

pp *p* *pp* *ppp* *ppppp* *sfz* *5:4* *mf* *sffz* *mf* 7:6 *pp* —

5:4 9:8 7:8 5:4 3:2 7:6 5:4

pp — *sfz* *p* *ppp* — *pp* *f* *pp* — *pppp* — *p* — *mf* —

7:8 5:4 5:4

p *f*
(poco)

pp *ppp* *ff* *pp* *ppppp* */pp* *9:8 f*
(poco)

ppp *9:8*

p *ppp* *pp* *p*

thin, distant

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

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

pp *f* *< >* *pp* *ppppp* *mf* *ppppp* *sfz* *< >* *pp* *ppppp/pp* *p*

Three staves of musical notation for a multi-instrument ensemble, featuring complex rhythms, time signatures, and dynamic markings.

Staff 1:

- Measure 1: 5:4 time signature. Dynamics: ppp , <> .
- Measure 2: 3:2 time signature. Dynamics: (ppp) .
- Measure 3: 5:6 time signature. Dynamics: pp .
- Measure 4: 5:4 time signature. Dynamics: $\text{ff} > \text{p}$.
- Measure 5: Dynamics: f , fff , f , fff , f .
- Measure 6: Dynamics: fff , f , fff , f .

Staff 2:

- Measure 1: Dynamics: fff , p , pp .
- Measure 2: Dynamics: p , > , mf , <> .
- Measure 3: Dynamics: pp , <> , p .
- Measure 4: Dynamics: p .
- Measure 5: Dynamics: ppp .

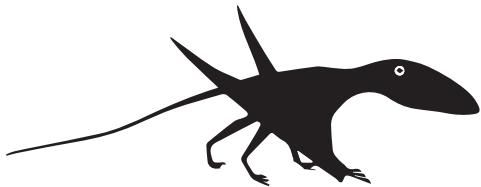
Staff 3:

- Measure 1: Dynamics: ppp .
- Measure 2: Dynamics: p .
- Measure 3: Dynamics: ppp .

Text: (LIP.)

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