

in Platonia
for bass clarinet and piano

Chris Dench

in Platonia

(2011/2024)

bass clarinet and piano

for Drew Gilchrist and Alex Rainieri

“...time itself sometimes employs metaphor...”

from *Villa Stellar XXXV*, George Barker. Faber, London 1978.

What are we to make of *time*? Julian Barbour* believes that our perception of time as an arrow is an illusion; instead, he has posited a vast metaverse called *Platonia*, a configuration space that contains every possible permutation of every iota in the cosmos. In this unimaginably large landscape all *Nows*, conceivable and inconceivable, past and future, co-exist as point instants – ‘reality-slices’. Each is complete with the mind-contents of every sentient being that inhabits them, and this provides the false perception of continuity.

Engraved score made by Andrew Bernard

Duration: ~25' —— © Chris Dench 2024

* *The End of Time*, Julian Barbour. Weidenfeld & Nicolson, London 1999.

Program note

“...time itself sometimes employs metaphor...”

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What are we to make of *time*? Julian Barbour¹ believes that our perception of time as an arrow is an illusion; instead, he has posited a vast metaverse called *Platonia*, a configuration space that contains every possible permutation of every iota in the cosmos. In this unimaginably large landscape all *Nows*, conceivable and inconceivable, past and future, co-exist as point instants – ‘reality-slices’. Each is complete with the mind-contents of every sentient being that inhabits them, and this provides the false perception of continuity. He calls these point instants *time capsules*, and I have borrowed this idea in the form of structurally-related but seemingly unconnected *vignettes*.

I began in *Platonia* shortly after moving from the Melbourne suburb of Flemington to near-rural Brown Hill in Ballarat. I was very struck by the contrast of sound levels, particularly once the sun went down, between rowdy Flemington and tranquil Ballarat, although as time went on I became increasingly aware that Brown Hill was not so much quiet as liminally frenetic with wildlife noises, a soundworld that has crept into some of *in Platonia*’s textures.

After having put it aside to complete more urgent projects, I resumed the score as part of my series of *Iso-étude* pieces, which are the annals of my sequestered creativity during lockdown and after. It was initially intended to be a piano piece, but I belatedly realised that it would work much better with a second, contrasting voice, and recast it as a duo for my friends Drew Gilchrist and Alex Raineri, bass clarinetist and pianist, respectively.

For some reason – where I wrote it? my being an extreme night-owl? – I came to envisage *Platonia* as a night-garden. The piece consists of eleven *time capsules*:

I Somnambulantly – II Ruminatively – III Sublunar Stride – IV Arborescent – V Echolalic – VI Starshadow –
VII Stridulatory – VIII Platonia – IX Rotating Voids – X Monofilaments – XI Now (is the only moment)²

In my musical metaphor the sections are loosely formal structures inhering in a boundless *Platonia* like pareidolic faces discerned in a cloud.

¹ *The End of Time*, Julian Barbour. Weidenfeld & Nicolson, London 1999.

² *sem n'hak kon*, in Romulan, apparently.

Performance notes

- Accidentals only apply to the notes they immediately precede.
- Tempi are somewhat abstract; players are encouraged to find a velocity that suits them. Gracenote notation is rigorous, all being notated as *in-time* graces.
- In this score:

Accel(erando) means *gradually get faster*, with extension line

Rall(entando) means *gradually get slower*, with extension line

These have two forms: the first where the accel/rall terminates at a new tempo; and the second, where the accel/rall ends at a final rate chosen by the player, and a new tempo is given afterwards.

Rit(enuto) means *a sudden holding back of tempo*, with extension line

All only persist as long as the horizontal extension line indicates.

- **Dynamic profile:** there are **eleven** dynamic steps in this work:

pppp—ppp—pp—p—mf—f—ff—fff—ffff

There is no ***mp*** dynamic; ***mf*** is considered to be midway between ***p*** and ***f***. Occasionally a dynamic will have a **+** after it; this just indicates that the level should be subtly louder than the previous appearance of the same dynamic.

Dynamics should not be treated as a simple linear *soft → loud*: they function as variations in the *local* context.

- **Bass clarinet – microtones:** certain sections of this piece use a nominal 24-note octave. Quartertones need not be precisely tuned, but wherever possible they should be fingered. In those places where, for reasons of register, dynamic, or other consideration, the fingerings cannot be used, lipped $\frac{1}{4}$ -tones will suffice, including unavoidable slight bendiness.

Arrows added to top or bottom of any accidental indicate a transitional pitch between $\frac{1}{4}$ tones, e.g. ♯. These need not be precisely pitched, the effect is colouristic or incremental

Circled fingerings above a pulsed pitch indicate the use of alternative fingerings for the pitch (slight microtonal/timbral variations are welcome). They should be used in increasing order of deviation: ② being less in tune and more timbrally divergent than ①. When used as a group, the pitch without the superposed number is the standard fingering.

As is probably evident from the score, microtones function differently in different sections, sometimes harmonically, sometimes structurally, sometimes colouristically ...and sometimes are completely absent. Players should adapt their playing solutions to the local context, rather than seeking an overall microintervallic strategy.

- Bass clarinet: **flutertongue** is indicated by FLZ. and \neq or \equiv in the stem, and cancelled by ORD.. Rapidly repeated notes are always written out in full. The sign GR. means a similar flutter that comes from the throat, a “growl”.
- Bass clarinet: the dagger notehead $>$ indicates slaptongue. The slaptongue action is considered to have an intrinsically brief duration; if the same pitch is to be extended the dagger will be tied to a normal notehead – do not retongue.
- Bass clarinet: MV indicates *molto vibrato*, and is cancelled by ORD.. The arrow prior to the indication shows a gradual transition to MV through the entire duration; a similar arrow after MV indicates a gradual return to ORD., normal vibrato. In the final section PV means *più vibrato*, that is, more than normal but less than MV.
- Both players: Emphases $-$ are used to indicate either slight stresses or a hint of détaché, or both; context will be the guide. Hard attacks $>$ are used to indicate pitches that need to be brought out – context will govern the extent to which these pitches need to be *martellato*.
- Piano: all pedal notations are **bare minima** – they show primarily where the harmony, and therefore continuity, changes. I imagine the player will pedal more frequently and subtly than I have indicated. Full pedal releases are indicated by gaps in the pedal line; all other releases are partial: semi-clearances, where the resonance does not entirely stop. A $\frac{1}{2}$ indication below a pedal spike means that the semi-clear should be shallow, that more resonance should be retained. The use of the third pedal is flagged by P3, usually in conjunction with the *Ped.*, so left foot is preferable. *Una corda* is indicated by u.c. and a broken line indicating extension; it is cancelled by t.c..
- Piano: a bass clef with an \flat beneath indicates that all the pitches in that stave are to be played an octave lower. This is cancelled by a normal bass clef. Similarly a treble clef with an \sharp above indicates that all the pitches in that stave are to be played an octave higher, until cancelled by the normal clef.

in Platonia

Chris Dench (2024)

I somnambulantly

$\text{♩} = 66$

The musical score consists of two staves. The top staff is for Bass Clarinet, and the bottom staff is for Piano. The score is divided into three systems by vertical bar lines.

Bass Clarinet: The instrument plays a continuous line of notes. Measure 1 starts with a grace note followed by a sustained note. Measure 2 begins with a grace note and includes a dynamic marking *pp*. Measures 3 and 4 feature complex rhythmic patterns with grace notes and sustained notes. Measure 5 concludes with a dynamic marking *(pp)*.

Piano: The piano part is more active than the bass clarinet. It features eighth-note chords and grace notes. Measure 1 has a dynamic marking *marcato in pp*. Measure 2 includes a dynamic marking *pp*. Measure 3 contains a dynamic marking *p*. Measure 4 includes a dynamic marking *pp*.

Measure Details:

- Measure 1:** Bass Clarinet: 5:4 time signature, grace note, sustained note. Piano: 5:4 time signature, grace note, sustained note.
- Measure 2:** Bass Clarinet: 7:8 time signature, grace note, sustained note. Piano: 5:4 time signature, grace note, sustained note.
- Measure 3:** Bass Clarinet: 3:2 time signature, grace note, sustained note. Piano: 5:4 time signature, grace note, sustained note.
- Measure 4:** Bass Clarinet: 3:2 time signature, grace note, sustained note. Piano: 5:4 time signature, grace note, sustained note.
- Measure 5:** Bass Clarinet: 3:2 time signature, grace note, sustained note. Piano: 5:4 time signature, grace note, sustained note.

2

in Platonia

A1

Musical score for section A1, measures 5-6. The score consists of three staves. Measure 5 starts with a dynamic of *(pp)*. Measure 6 begins with a dynamic of *pp*, followed by a measure of *marcato in pp*. The score includes various time signatures (4/4, 5/4, 3/2, 7/8, 9/8) and complex rhythmic patterns.

Musical score for section A1, measures 7-8. The score consists of three staves. Measure 7 features a dynamic of *p* followed by *pp*. Measure 8 begins with a dynamic of *(pp)*. The score includes various time signatures (4/4, 5/4, 3/2, 5/4) and complex rhythmic patterns.

in Platonia

3

9

(pp)

poco

A2

p

pp

flz.

ORD

7:8

7:8

7:8

7:8

3:2

(pp)

3:2

5:4

5:4

3:2

11

(pp)

5:4

9:8

p

pp

>

7:8

7:8

p

5:4

5:4

3:2

pp

3:2

7:8

5:4

7:8

7:8

in Platonia

4

13

A3

p

pp

(pp)

$5:4$

$9:8$

poco

$3:2$ $3:2$ $5:4$ $9:8$ $3:2$ $3:2$ $3:2$ $3:2$

$9:8$

(pp)

$3:2$

$5:4$

16

$3:2$

$9:8$

$3:2$

$3:2$

p

$9:8$

pp

mf

$9:8$

$3:2$

$5:4$

(pp)

$poco$

$3:2$

$9:8$

pp

p

$9:8$

pp

$\frac{1}{2}$

in Platonia

5

18

p

5:4 7:8 7:8

rall. A4

(*pp*)

p

5:4 5:4

mf

3:2

19

slower ($\text{♩} = \text{c. } 40$)

20

p

7:8 7:8

mf

pp

mf

p

3:2

p

3:2

pp

7:8

7:8

p

9:8 5:6

5:4 3:2

mf

p

mf

p

pp

7:8

7:8

7:8

3:2

21

in Platonia

A5 ♩ = 60 a tempo

Play 3 times

poco rall.....

dim......

3:2

glitteringly

7:8

in Platonian

Musical score for three staves, page 28, section A6. The score consists of three staves, each with a treble clef and a key signature of one sharp. Measure 1 starts with a dynamic *mf*, followed by two measures of *pp* with a 3:2 time signature. Measure 3 begins with a dynamic *p*. Measure 4 ends with a dynamic *pp*. Measure 5 starts with a dynamic *mf*, followed by two measures of *pp* with a 9:8 time signature. Measure 7 begins with a dynamic *p*. Measure 8 ends with a dynamic *mf*. Measure 9 starts with a dynamic *p*, followed by two measures of *pp* with a 5:4 time signature. Measure 11 begins with a dynamic *p*. Measure 12 ends with a dynamic *mf*. Measure 13 starts with a dynamic *p*, followed by two measures of *pp* with a 9:8 time signature. Measure 15 begins with a dynamic *p*. Measure 16 ends with a dynamic *mf*. Measure 17 starts with a dynamic *p*, followed by two measures of *pp* with a 5:4 time signature.

Musical score for orchestra and piano, page 31, measures 31-32. The score consists of two systems of music. The top system features a piano part with dynamic markings *p*, *pp*, and *f* (F), and an orchestra part with various instruments including strings, woodwinds, and brass. The bottom system shows a continuation of the orchestra's parts with specific time signatures: 9:8, 5:4, 5:4, 3:2, 3:2, 5:4, 7:8, 3:2, and *mfz*. Measure 32 concludes with a dynamic marking *mf*.

in Platonia

slightly frantically

33

mf

p marcato

pp

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

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

5:4 3:2

mf

35

p

pp

mf

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

5:4 9:8 9:8 5:4 9:8

5:4 3:2

in Platonia

9

37

gentler

pp

p

5:4

9:8

5:6

3:2

5:4

3:2

5:4

9:8

7:8

39

3:2

pp

mf

flz.

7:8

9:8

5:4

3:2

3:2

7:8

5:4

3:2

5:4

ppp

ORD

pp < p

pp poco

poco

no pause!

II ruminatively

in Platonian

B1 $\text{d} = 64$

tempo rubato

marcato

a tempo

in Platonia

11

46

warmer

p *pp* *3:2* *5:4*

f *3:2* *pp* *5:4* *5:4* *pp*

48

3:2 *3:2* *9:8* *5:4* *3:2* *5:4*

pp *p* *pp* *p+* *pp* *pp*

mf

5:4

f *5:4* *5:4*

in Platonia

50

p
pp
p
pp
p
pp
poco mf

3:2

✓

3:2

p

rit..... a tempo

51

7:8

f

9:8

pp

p

mf

f

B2

$\text{♩} = 66$

5:4

5:4

5:4

3:2

5:4

5:4

3:2

in Platonia

13

55

quasi-echo

(*pp*) 5:4
5:4
mf 5:4 7:8
3:2
3:2 5:4
7:8 5:4
3:2 5:6
3:2 5:4
3:2 5:4
5:4 3:2
mf

59

> *p* < *mf*+ > *mf* < *f*+ > *f* < *ff* < *pp* < *mf* < *pp* < *p*

3:2
9:8
9:8
7:8
5:4
5:4
5:4
5:4
ff
p
f
ff
>
11
11
mf

in Platonia

61

9 1

f *pp* *f* *pp* *f* *f*

p *f* *p* *f*

9 1

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

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

7:8 *3:2* *7:8* *7:8*

4

9 1

f *pp* *p* *7:8*

63

9 1

>*pp* *f* *pp* *mfz* *p* *f* *p* *flz.* *ORD* *flz.* *ORD*

f *pp* *f* *pp* *f* *p* *mf*

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

9 1

7:8 < *f* *pp* *f* *pp* *f* *p* *mf*

5

in Platonia

15

B3

65

pp *mf* *pp* *f*

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

3:2

mf *p*

pp

3:2 *9:8*

fz *p*

3:2 *9:8* *fz* *p*

68

9:8

5:4

fz

3:2

pp

7:8

5:4

7:8

5:4

3:2

mf

L.H.

R.H.

p

5:4

3:2

in Platonian

Musical score for orchestra and piano, page 70, section B4. The score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a tempo of 70. It features various time signatures (3:2, 5:4, 6:8, 3:2, 5:4, 5:4) and dynamics (ppp, p, ppp). The middle staff is for the orchestra, showing a treble clef, a key signature of one sharp, and a tempo of 70. It features time signatures (3:2, 6:8, 3:2, 3:2, 3:2, 7:8, 3:2, 7:8) and dynamics (f, p, ppp). The bottom staff is for the piano, showing a bass clef, a key signature of one sharp, and a tempo of 70. It features time signatures (3:2, 6:8, 3:2, 3:2, 7:8, 3:2, 7:8) and dynamics (ppp, p, ppp). The score is annotated with performance instructions like 'flz.' and 'ord.'.

Musical score for orchestra and piano, page 74, measures 74-82. The score consists of four staves. The top staff is for Flute (flz.), the second for Oboe (ORD), the third for Bassoon (BASSOON), and the bottom for Piano. Measure 74 starts with a dynamic *p*. Measures 75-76 show a transition with *mfz*, *pp*, and *pp*. Measure 77 begins with *pp* and ends with *mfz*. Measure 78 starts with *pp* and ends with *mfz*. Measure 79 begins with *pp* and ends with *mfz*. Measure 80 begins with *pp* and ends with *mfz*. Measure 81 begins with *pp* and ends with *mfz*. Measure 82 begins with *pp* and ends with *ppp*.

in Platonia

17

77

a tempo

✓ slower

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

p mf p mf p

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

mf p

P3

80

3:2 9:8 5:4 5:4

mf pp fz ppp

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

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

f ff pp

P3

in Platonia

82

rit.

f

ff

ff

13:12

III sublunar stride

a tempo

rall.

C1 $\text{♪} = \text{c. 104}$ a tempo - piano gives pace

84

$\text{ff} \rightarrow \text{p}$

f

pp

p

pp

$\text{p} \rightarrow \text{pp}$

in Platonia

19

87

plaintively

breathlessly - RH always slightly quieter than clarinet

(pp)

(pp)

90

poco mf

p

pp

poco mf

pp

in Platonia

20

93

poco f pp p pp mf p

5:4 5:4 3:2 5:4 9:8 9:8

3:2 > 6:5

95

mf p mf p mf p mf p

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

> > 3:2 > > >

in Platonia

21

97

f+ *mf* ff f

(mf)

(chunkily)

C2

ff >

98

99

ff f ff

f ff

ff

ff

ff

ff

ff

ff

(ff)

ff

ff

ff

ff

in Platonia

flamboyantly

102

5

fff ff

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

ffff ff fffff ff

C3 7:8

5:4

8va

5:4

fff (thunderously)

104

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

ff fffff f ff f ff ff

11:8 >

p ff

7:8

in Platonia

23

C4

107

mf poco f mf fz
shrinkingly

111

p mf p mf pp p
p pp

molto rall.

114

5:4 pp

8va 5:4

5:4 5:4

5:4 5:4

pp p

pp p

poco mf

5:4 5:4

3:2 3:2

3:2 3:2

15

15

15

(pp)

15

116

5:4 5:4

7:8

3:2

9:8

5:6

3:2

9:8

pp

mf

pp

mf

pp

15

15

15

in Platonia

25

[116]

D2 *irresolutely*

116

117

mf $5:4$ $9:8$ $3:2$

pp

117

pp $10:8$

[117]

MV **ORD**

6:8

mf $3:2$

pp

MV **ORD**

6:8

ppp

6:8

$9:8$

$5:4$

$5:4$

6:8

$5:4$

$5:4$

6:8

mf

$5:4$

p

in Platonia

20

ORD

MV

7:8

5:4

119

sfz

pp

mf

5:4

D3

✓

slightly more confidently

5:4

(colla parte)

5:6

5:4

p

mf

pp

5:4

3:2

9:8

p

pp

7:8

p

pp

3:2

Musical score for orchestra and piano, page 121, measures 1-10. The score consists of two systems. The top system features a piano part with a treble clef and a dynamic range from p to f , and an orchestra part with various instruments including strings, woodwinds, and brass. The bottom system features a piano part with a bass clef and dynamics from p to pp . Both systems include time signatures such as $5:6$, $9:8$, $5:4$, $7:8$, $3:2$, $3:1$, and $7:6$. Measure 1 starts with a piano dynamic p and an orchestra dynamic pp . Measures 2-3 show a transition with piano dynamics mf and p , and orchestra dynamics pp . Measures 4-5 continue with piano dynamics mf and p , and orchestra dynamics pp . Measures 6-7 show a transition with piano dynamics p and pp , and orchestra dynamics pp . Measures 8-9 continue with piano dynamics p and pp , and orchestra dynamics pp . Measure 10 concludes with piano dynamics p and pp , and orchestra dynamics pp .

in Platonian

27

again more confidently

124

again more confidently

Musical score for orchestra and piano, page 127, measures 127-128. The score consists of three staves. The top staff is for the piano, featuring two hands playing eighth-note patterns. Measure 127 starts with a forte dynamic (f) and includes time signatures of 5:4 and 6. Measure 128 begins with a piano dynamic (p). The middle staff is for the strings, showing various bowed and plucked patterns across three sections with time signatures 9:8, 9:8, and 5:4. The bottom staff is for the woodwind section, with dynamics ranging from mezzo-forte (mf) to piano (p), and includes time signatures 5:4, 7:8, and 3:2.

in Platonia

[128]

Musical score for piano and basso continuo, page 131, measures 1-10. The score consists of two staves. The top staff is for the piano, featuring treble and bass clefs, with dynamics such as *(pp)*, *mf*, *pp*, *p*, *rall.*, *mf*, *fz*, *p*, *pp*, and *<>*. The bottom staff is for the basso continuo, indicated by a bass clef and a bass staff. Measure 1 starts with a 7:8 time signature. Measures 2-3 show a transition with a 3:2 ratio. Measures 4-5 continue with a 7:8 time signature. Measures 6-7 introduce a 5:4 time signature. Measures 8-9 show a transition with a 9:8 ratio. Measures 10 concludes with a 9:8 time signature. Various performance instructions like *rall.* and dynamic markings like *mf* and *fz* are included throughout the piece.

D6

*a tempo**in Platonian*

29

133 *slower* > flz. ORD 5:4 MV ORD
pp << mfz 9:8 7:6 f mf ff f
efflorescently f ff (F#)
3:2 5:4 3:2 5:4 3:2 5:4 3:2 5:4
pp 3:2 3:2 5:4 3:2 3:2 3:2 3:2 5:4
3:2 3:2 5:4 3:2 3:2 3:2 3:2 5:4
f 3:2 ff
5:4

→ MV ORD 5:4 poco rall.
fff f mf ff ff molto mf
ff 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4
5:4 5:4 3:2 5:4 3:2 5:4 3:2 5:4
mf ff 5:4 5:4 3:2 5:4 5:4 5:4 3:2
5:4 5:4 3:2 5:4 3:2 5:4 3:2 5:4
mf << ffz

D7

in Platonia

a tempo

138

hollow

16 8 3:2 7:8 3:2

pp (pp)

ppp

5:4 3:2

pp 3:2

ppp 3:2

pppp 3:2

mf p

142

(pp) ppp

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

8va 3:2 3:2

p

(p marcato)

pp 3:2 3:2 6:5 pp

mf

145

in Platonia

16 ① ② ③ >

7:8 7:8

(marcato) 8^{va}

16 5 3:2 > 3:2 7:8 7:8

lugubriously pp p pp 9:8 7:6 p pp 9:8 7:6 3:2 f p 5:4 7:8

6 8 5:4 ^ 3:2 f p 5:4

D10 slower

envoi

[147]

legato

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

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

p 5:4 3:2 dim... L.H.

5:4 3:2 p

in Platonia

V echolalic

149

E1 ♩ = 74

(dim....)

L.H.

3:2 3:2 3:2

... ppp

3:2 3:2 3:2

pppp 3:2 pppp

dim.

3:2 3:2

[150]

extemporarily

p 7:8 mf 5:4 5:4

pppp 3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2

5:4

L.H.

pp p pp dim....

... ppp

in Platonia

33

Musical score for piano, page 151, featuring three staves. The top staff has a treble clef and includes dynamic markings: *mf*, *ff*, *p*, *f*, and *mf*. The middle staff has a treble clef and includes *L.H.* and *p*. The bottom staff has a bass clef and includes *dim...* and *ppp*. The score includes various time signatures: 5:6, 7:8, 5:4, 9:8, and 7:8. Measures 151-152 are shown.

34

in Platonia

E3

[154]

p

ffz

p *mf* *pp* *p* *7:6* *7:6* *5:4* *5:4* *5:4*

pppp *p dim.* *pp dim.*

3:2 *3:2* *3:2*

157

5:8

ppp *ppp* *poco* *pp* *ppp* *9:8* *5:4* *pp*

3:2 *3:2* *3:2* *...ppp* *...ppp*

in Platonia

35

[158] **E4**

5:4 9:8 5:4 5:6 6:8 5:6

ppp *mf* *ff* *mf* *f* *p* *mf*

ppp *pp* *ppp* *p* *f*

p *mf* *f* *b* *b* *b*

b *b* *b* *b* *b* *b*

[160]

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

p *mf* *p* *ppp* *mf* *>* *ppp*

p *mf* *p* *ppp*

b *b* *b* *b* *b* *b*

b *b* *b* *b* *b* *b*

36

[162]

E5

ghostly

in Platonia

p

ppp

mfp

mf

pp

VI starshadow

F $\text{♪} = 75$

165

suspendly

ppp

L.H.

3:2

mfz

R.H.

umbral

pedal for legato...

p

ppp

pp

9:8

5:4

3:2

5:4

3:2

in Platonia

[167]

15 16 - 16

3:2 3:2

p

pp

ppp

3:2

p

ppp

e. sim

7:8

[169]

16 17 - 17

p

5:4

7:8

9:8

3:2

3:2

7:8

mf

5:4

in Platonia

172

p

e sim.

R.H. L.H.

pp *ppp*

ppp (*evenly*)

173

in Platonian

175

7:6

5:4

3:2

5:4

7:8

9:8

5:4

7:8

attacca VII

VII stridulatory

G1 $\text{d} = 60$ fast & secco

178

flz.
ORD
5:4
sfz
mf
p
5:4
ff
5:4
p
sfz
mf
7:8
7:8

P3

f
 p
 $3:2$
 $7:6$
 $5:6$
 $9:8$
 mf
 $3:2$
 $9:8$
 $9:8$

40

in Platonia

Musical score for orchestra and piano, page 180-182. The score consists of two systems of musical staves. The top system begins at measure 180 with a treble clef, a key signature of one sharp, and a time signature of 7:8. It features dynamic markings *ff*, *mf*, *f*, *p*, *fz*, *p*, *fz*, *p*, *fz*, *p*, *mf*, *< fz p < fz fz p < f*, and *p*. The bottom system begins at measure 182 with a bass clef, a key signature of one sharp, and a time signature of 3:2. It features dynamic markings *p*, *sfp*, *p*, *f*, *mf*, *f*, *mf*, *mf*, *rall.*, *f*, *mf*, *f*, *mf*, *mf*, *fff*, and *f*.

in Platonia

41

slower

184

accel.

5:4 7:8 9:8 5:4 5:4

fff mf f > f > mf f mf f > mf < ff p

5:4 3:2

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

5:4 3:2

5:4

G3 flz. 60

187

ORD

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

f ff mf ff ff mf

7:8 7:8 7:8 > > 7:8 > > > > > 3:2

7:8 7:8 7:8 > > > > > 7:8 > > > > > 3:2

ff 7:8 7:8 7:8 > > > > > 7:8 > > > > > 3:2

7:8 7:8 7:8 > > > > > 7:8 > > > > > 3:2

mf R.H.

7:8 7:8 7:8 > > > > > 7:8 > > > > > 7:8

in Platonia

189

mesmerically

5:4 9:8 3:2 9:8
p f > ff p < mf > p f > pp f pp <

7:8 7:8 7:8 7:8 7:8 7:8 7:8 7:8
mf 7:8 f 7:8 7:8 7:8 7:8 7:8
pp

G4

192

abruptly

flz. ORD (sim.)

flz. ORD (sim.)

7:6 5:4 9:8 5:4 ff mf sfz
sfz mf 9:8 7:6 ff
7:8 3:2 3:2 3:2 7:8 7:8
5:4 sfz p 3:2 3:2 7:8 7:8
5:4 7:8 7:8 ff
7:8 7:8 7:8 7:8

in Platonian

43

Musical score for orchestra and piano, page 196, measures 1-5. The score consists of four staves. The top staff is for the piano, featuring sixteenth-note patterns with dynamic markings *mf*, *f*, *ff*, and *fff*. The second staff is for the strings, showing eighth-note patterns with dynamics *f* and *ff*. The third staff is for the woodwinds, with eighth-note patterns and dynamics *f*. The bottom staff is for the bassoon, with eighth-note patterns and dynamics *f*. Measure 1 starts with a 5:4 time signature. Measures 2-5 start with a 3:2 time signature. Measure 5 ends with a 3:2 time signature.

in Platonian

198

d = c. 50
slower

[199]

in Platonia

VIII Platonia

H1 $\text{♩} = 42$ rubato - allow some ebb and flow of pulse

205

(gonglike) ♩
ppp

in Platonia

47

expressively

207

pp *poco mf*

with a sense of vastness

pp

p

ppp ppp

pp

ppp

The musical score for 'in Platonia' on page 47, system 207, features three staves. The top staff uses a treble clef and includes performance instructions: 'expressively', dynamic markings 'pp' and 'poco mf', and a metronome marking '3:2'. The middle staff also uses a treble clef and includes a dynamic marking 'pp' and a tempo marking '9:8'. The bottom staff uses a bass clef and includes a dynamic marking 'p', a tempo marking '9:8', and two instances of 'ppp'. The score is set against a white background with black musical notation.

in Platonia

H2

209

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

mf pp mf

pp R.H.

7:8 5:4 3:2

7:8 5:4 3:2

in Platonia

49

211

9:8

9:8

7:6

9:8

$\gg pp$

mf

pp

p

pp

8

9:8

p

pp

p

$3:2$

$5:4$

pp

$9:8$

$3:2$

pp

in Platonia

213

(*pp*)

7:8 — 5:4

mf

3:2

poco rit. **a tempo**

5:4

p

H3

8

p

5:4 — 3:2

f — *p*

9:8

4:8

5:8

pp

5:4

3:2

9:8

pp

v

v

v

v

This musical score page contains two staves of music. The top staff begins with a dynamic marking of (pp). Above the staff, there are measure markings: 7:8, 5:4, and 3:2. The melody consists of various note heads and rests. A bracket above the staff indicates a transition with 'poco rit.' followed by 'a tempo'. The bottom staff begins with a dynamic marking of (p). Above the staff, there are measure markings: 5:4, 3:2, f, and p. The melody continues with various note heads and rests. The score is marked with a box containing 'H3'.

in Platonia

rit.....

a tempo

215

flz.

3:2

f

p

mf

ff

p

9:8

ORD

9:8

5:4

5:4

9:8

7:6

3:2

5:4

3:2

pp

7:8

mf

pp

R.H.

7:8

3:2

pp

mf

3:2

3:2

3:2

5:4

3:2

3:2

3:2

ppp

3:2

5:4

3:2

ppp

ppp

ppp

H4

a tempo

ORD

9:8

5:4

5:4

9:8

7:6

3:2

5:4

3:2

pp

7:8

mf

pp

R.H.

7:8

3:2

pp

mf

3:2

3:2

3:2

5:4

3:2

3:2

ppp

3:2

5:4

3:2

ppp

ppp

ppp

rit.....

a tempo

ORD

9:8

5:4

5:4

9:8

7:6

3:2

5:4

3:2

pp

7:8

mf

pp

R.H.

7:8

3:2

pp

mf

3:2

3:2

3:2

5:4

3:2

3:2

ppp

3:2

5:4

3:2

ppp

ppp

ppp

H4

a tempo

ORD

9:8

5:4

5:4

9:8

7:6

3:2

5:4

3:2

pp

7:8

mf

pp

R.H.

7:8

3:2

pp

mf

3:2

3:2

3:2

5:4

3:2

3:2

ppp

3:2

5:4

3:2

ppp

ppp

ppp

in Platonia

218

(p) *mf* *p* *mf* *p* *f* *p*

p *7:6* *5:4* *3:2* *5:4* *3:2*

ppp

in Platonia

53

220

H5

ff
pp
ff
pp

sfz
pp
ff
>
R.H.
p
pp
p
ppp

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

in Platonia

[222]

pp < p pp < p > pp < p > pp 5:4 5:4 5:4 ff sffz

p 3:2 5:4 3:2 5:4 3:2 5:4 3:2 5:4 3:2 5:4 5:4 sffz

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

IX rotating voids

in Platonian

55

224

J2

8va

9:8

fff

pp

f

pp

5:4

5:4

pp

5:4

5:4

(D)

pp

9:8

9:8

in Platonia

226

$\gg pp$

$7:8$

pp

$7:8$

$3:2$

$7:8$

p

$7:8$

$3:2$

228

$\gg pp$

$7:8$

p

pp

$7:8$

$5:4$

$3:2$

pp

p

pp

$9:8$

p

pp

$3:2$

(E)

$9:8$

$3:2$

$7:8$

p

pp

$7:8$

$3:2$

(D)

fff

$9:8$

$3:2$

in Platonia

57

J3

230

231

57

232 J4

flz.

ffff

ORD

pppp

pp

pp

ppp

pp

(E)

in Platonian

Musical score for piano, page 234, measures 1-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a dynamic of p and a 9:8 time signature bracket. Measure 2 starts with a dynamic of pp and a 7:8 time signature bracket. Measure 3 starts with a dynamic of pp and a 7:8 time signature bracket. Measure 4 starts with a dynamic of p and a 9:8 time signature bracket. Measure 5 starts with a dynamic of pp and a 3:2 time signature bracket. Measure 6 starts with a dynamic of pp and a 3:2 time signature bracket. Measure 7 starts with a dynamic of pp and a 3:2 time signature bracket.

J5

J5

236

5:4 7:8 9:8

fffz pp pp p pp p

5:4

ffffz 5:4

pp

7:8

5:4

in Platonia

59

238

(F) (E \flat)

pp p pp

pp pp

ppp

240

pp p pp

pp pp

ppp

5:4

(B \flat)

5:4

ppp

in Platonia

J6

242

7:8

3:2

pp
(E)

mf

p

ppp

7:8

3:2

7:8

3:2

244

7:8

7:8

7:8

pppp

(ppp)

p

7:8

3:2

p

7:8

X monofilaments

in Platonian

61

Musical score for K1, page 246, featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 52$. It includes a measure with a 7/8 time signature, a measure with a 2/4 time signature containing a 5:4 ratio bracket, and a dynamic marking of *pp* followed by *ff*. The bottom staff begins with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 52$. It includes a measure with a 7/8 time signature, a measure with a 2/4 time signature containing a 3:2 ratio bracket, and a dynamic marking of *pp* followed by *p*. The score also features a "minimal pedal" instruction at the bottom of the page.

249

(*ff*) *p* *f*

3:2 *5:4*

5:4 *3:2*

pp *pp*

5:4 *5:4*

u.c. *t.c.*

3:2

in Platonia

62

K2

251

p <> *p* *ff* *p* *ff*

pp *p*

u.c. *t.c.*

pp

u.c.

253

mf *f* *p* *mf*

f >

p *mf* <> <> <>

(u.c.) *t.c.*

f

p *mf* *p*

u.c. *t.c.*

in Platonia

63

K3

255

mf *f* *ff* *p*

7:8

5:4

7:8

7:8

7:8

7:8

u.c. t.c.

rall.

257

f *ppp* *mf* *p* *f* *ff* *p*

9:8

3:2

9:8

7:6

9:8

9:8

9:8

5:4

9:8

a tempo

9:8

7:6

9:8

9:8

5:4

9:8

p

u.c.

in Platonia

259

(*ff*) *fff*

pp <>

sfz *pp*

9:8

K4

7:8

5:4

9:8 *5:6*

5:4

5:4 *7:8*

9:8

3:2

pp

5:4

f

pp

7:8

7:8

9:8 *5:6*

5:4

5:4

t.c.

u.c.

t.c.

K5

260

pp *ppp* *5:4*

improvisatory - dreamily

5:4

9:8

5:4

3:2

5:4

mf

f

p

5:4

3:2

5:4

5:4

9:8

5:4

3:2

5:4

5:4

5:4

in Platonia

65

261

secco

p *ff*

mf *ff*

5:4 5:6 7:6 5:4

3:2 5:4

3:2 5:6

3:2

5:6

6

Musical score for orchestra and piano, page 262, measures 1-10. The score consists of four staves. The top staff is for the piano (treble clef), the second staff is for the first violin (treble clef), the third staff is for the cello/bassoon (bass clef), and the bottom staff is for the double bass (bass clef). Measure 1: Piano dynamic *p*, Violin dynamic *ff*, Cello/Bassoon dynamic *mf*. Measure 2: Violin dynamic *f*, Cello/Bassoon dynamic *f*. Measure 3: Violin dynamic *ff*, Cello/Bassoon dynamic *ff*. Measures 4-5: Violin dynamic *f*, Cello/Bassoon dynamic *f*. Measures 6-7: Violin dynamic *ppp*, Cello/Bassoon dynamic *ff*. Measures 8-9: Violin dynamic *f*, Cello/Bassoon dynamic *f*. Measure 10: Violin dynamic *ff*, Cello/Bassoon dynamic *ff*.

in Platonia

K6

66

flz. v v v

263 ORD

$3:2$

$3:2$

ff $sfffz$ ff

mf f p

ff mf $9:8$ $5:4$

$ffff$

pp $5:4$

$5:4$

$u.c.$ $t.c.$ $u.c.$

rall.

265

$5:4$

$7:6$

$9:8$

p f

$5:4$

mf pp p $pp < p$ $5:4$ ppp

pp $5:4$

$5:4$

$no\ pause$

pp

$5:4$

ff

pp

$5:4$

ff

$(u.c.)$ $t.c.$

XI now (is the only moment)

L1 ♩ = 74 eventlessly

Musical score for XI now (is the only moment) L1, page 67. The score consists of four staves, each with a different key signature and time signature. The top staff is in G major (4/4), the second staff is in A major (4/4), the third staff is in E major (4/4), and the bottom staff is in B minor (4/4). The score features various musical markings such as dynamic changes (mf, ff, f), tempo changes (3:2, 15:12), and performance instructions like "eventlessly". The music is divided into measures by vertical bar lines.

in Platonian

268

L2

$\text{♩} = 56$

269

PV → **ORD** → **MV** → **ORD**

in Platonia

in Platonian

Musical score for orchestra and piano, page 272, section L4, tempo $\text{d} = 56$. The score consists of four staves. The top staff is for the piano, featuring two hands playing eighth-note patterns. The second staff is for the first violin, the third for the second violin, and the fourth for the cello. The music is in common time (indicated by '4') throughout the page. Measure 1 starts with a 5:4 time signature, indicated by a bracket under the piano's first measure. Measures 2-4 start with a 3:2 time signature, indicated by a bracket under the piano's second measure. Measures 5-6 start with a 3:2 time signature, indicated by a bracket under the piano's third measure. Measures 7-8 start with a 3:2 time signature, indicated by a bracket under the piano's fourth measure. Measures 9-10 start with a 3:2 time signature, indicated by a bracket under the piano's fifth measure. Measures 11-12 start with a 3:2 time signature, indicated by a bracket under the piano's sixth measure. Measures 13-14 start with a 3:2 time signature, indicated by a bracket under the piano's seventh measure. Measures 15-16 start with a 3:2 time signature, indicated by a bracket under the piano's eighth measure. Measures 17-18 start with a 3:2 time signature, indicated by a bracket under the piano's ninth measure. Measures 19-20 start with a 3:2 time signature, indicated by a bracket under the piano's tenth measure. Measures 21-22 start with a 3:2 time signature, indicated by a bracket under the piano's eleventh measure. Measures 23-24 start with a 3:2 time signature, indicated by a bracket under the piano's twelfth measure. Measures 25-26 start with a 3:2 time signature, indicated by a bracket under the piano's thirteenth measure. Measures 27-28 start with a 3:2 time signature, indicated by a bracket under the piano's fourteenth measure. Measures 29-30 start with a 3:2 time signature, indicated by a bracket under the piano's fifteenth measure. Measures 31-32 start with a 3:2 time signature, indicated by a bracket under the piano's sixteenth measure. Measures 33-34 start with a 3:2 time signature, indicated by a bracket under the piano's seventeenth measure. Measures 35-36 start with a 3:2 time signature, indicated by a bracket under the piano's eighteenth measure. Measures 37-38 start with a 3:2 time signature, indicated by a bracket under the piano's nineteenth measure. Measures 39-40 start with a 3:2 time signature, indicated by a bracket under the piano's twentieth measure. Measures 41-42 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-first measure. Measures 43-44 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-second measure. Measures 45-46 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-third measure. Measures 47-48 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-fourth measure. Measures 49-50 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-fifth measure. Measures 51-52 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-sixth measure. Measures 53-54 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-seventh measure. Measures 55-56 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-eighth measure. Measures 57-58 start with a 3:2 time signature, indicated by a bracket under the piano's twenty-ninth measure. Measures 59-60 start with a 3:2 time signature, indicated by a bracket under the piano's thirtieth measure. Measures 61-62 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-first measure. Measures 63-64 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-second measure. Measures 65-66 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-third measure. Measures 67-68 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-fourth measure. Measures 69-70 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-fifth measure. Measures 71-72 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-sixth measure. Measures 73-74 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-seventh measure. Measures 75-76 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-eighth measure. Measures 77-78 start with a 3:2 time signature, indicated by a bracket under the piano's thirty-ninth measure. Measures 79-80 start with a 3:2 time signature, indicated by a bracket under the piano's forty-thousandth measure. Measures 81-82 start with a 3:2 time signature, indicated by a bracket under the piano's forty-first measure. Measures 83-84 start with a 3:2 time signature, indicated by a bracket under the piano's forty-second measure. Measures 85-86 start with a 3:2 time signature, indicated by a bracket under the piano's forty-third measure. Measures 87-88 start with a 3:2 time signature, indicated by a bracket under the piano's forty-fourth measure. Measures 89-90 start with a 3:2 time signature, indicated by a bracket under the piano's forty-fifth measure. Measures 91-92 start with a 3:2 time signature, indicated by a bracket under the piano's forty-sixth measure. Measures 93-94 start with a 3:2 time signature, indicated by a bracket under the piano's forty-seventh measure. Measures 95-96 start with a 3:2 time signature, indicated by a bracket under the piano's forty-eighth measure. Measures 97-98 start with a 3:2 time signature, indicated by a bracket under the piano's forty-ninth measure. Measures 99-100 start with a 3:2 time signature, indicated by a bracket under the piano's fifty-thousandth measure.

in Platonia

71

L5

poco rall.....

274 3:2 275 3:2 5:4 3:2 5:4

p *pp* *mfz* *mf* *3:2* *fff* *mf* *ppp*

3:2 3:2 3:2 3:2 3:2 7:8 *f*

3:2 3:2 3:2 3:2 3:2 *fff* *f* *fff*

in Platonia

L6 $\text{♪} = 56$

276

3:2 7:8 7:8

p pp mf pp

5:4 5:4 5:4 5:4

pp

5:4 5:4 5:4 5:4

5:4 5:4

in Platonia

L7 $\text{♪} = 74$

278 279

GR > flz. 3:2 5:4 ORD 9:8
5:4 7:6 3:8

fff → f p ff

5:4 3:2 5:4 9:8 3:8

5:4 3:2 5:4 9:8 3:8

mf 3:2 f ff fff ff fff

5:4 9:8 3:8

5:4 9:8 3:8

in Platonia

280

L8

9:8 pp

3:2 ff

ff 3:2 ff

3:2 ff

7:8 f fff

in Platonia

75

A complex musical score page featuring four staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). It includes a measure with a 3:2 ratio, a dynamic of *fff*, another 3:2 ratio, and a dynamic of *f*. The second staff also uses a treble clef and common time. It features a section with a 9:8 ratio, labeled '(F#) (D)' and '(E) (F#)'. The third staff uses a bass clef and common time. It includes a measure with a 3:2 ratio, a dynamic of *fff*, another 3:2 ratio, and a dynamic of *f*. The bottom staff uses a bass clef and common time. It includes a measure with a 9:8 ratio. The score is annotated with various time signatures (3:2, 5:4, 9:8, 7:8) and dynamics (*fff*, *f*) across the staves.

in Platonia

76

L9

283

f *p*
(F#)

v

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

pp

9:8 *9:8*

mf

ppp *pp* *3:2*

pp *p* *pp* *p*

mf *pp* *5:4*

v..

(D)

in Platonia

284 L10 $\text{d} = 56$

in Platonia

Musical score for orchestra and piano, page 286, section L11. The score consists of six staves. The top staff is for the piano, showing a treble clef, 2/4 time, dynamic ff, and various rhythmic patterns with 3:2, 5:4, and 9:8 measures. The subsequent staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments. Dynamics include f, ff, fff, and mf. Measure numbers 286 and 287 are indicated at the beginning of the score.

in Platonia

79

L12

287

flz. 3:2 ORD

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

sffz

(D) 8va - >

9:8 5:4 11:8

3:2 ff f 5:4 11:8

p 9:8 7:6 5:4 11:8

sffz

mf p pp

3:2 9:8 7:6 5:4 11:8

p

9:8

3:2 9:8 7:6 5:4 11:8

in Platonia

288

L13 $\text{♩} = 56$

289 flz.

ORD

pppp

p

pp

p

p

in Platonia

81

290

L14 $\text{♩} = 74$

291

3:2

ppp > pp 7:8

5:4 5:4

ppp

3:2

5:4 5:4

ppp

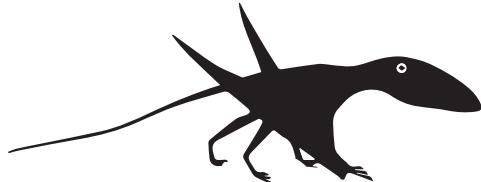
3:2

pppp

3:2

ppp

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