

Re-Tale

Three memoirs for Bass Clarinet and Marimba

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|------|-----------|--------|
| I. | Rush | (pg.2) |
| II. | Traffic | (11) |
| III. | Attrition | (17) |

Michael Shun

for Transient Canvas: Amy Advocat and Matt Sharrock

Re-Tale

I. Rush

Michael Shun

Bass Clarinet in B♭

Lively, Urgent ♩ = 96
f

Marimba

Lively, Urgent ♩ = 96
pointed, bright sound
f

B. Cl.

Mar.

The musical score consists of two staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It is labeled 'Bass Clarinet in B♭' and 'Lively, Urgent ♩ = 96'. A dynamic 'f' is indicated. The bottom staff features a treble clef, a key signature of one sharp, and a common time signature. It is labeled 'Marimba' and 'Lively, Urgent ♩ = 96', with the instruction 'pointed, bright sound'. A dynamic 'f' is also indicated. The score continues with two more staves. The first is for Bass Clarinet (B. Cl.) in common time, featuring a treble clef and one sharp. It includes a trill and a dynamic 'sub. n'. The second is for Marimba (Mar.) in common time, featuring a treble clef and one sharp. It includes a dynamic 'sub. mp'.

c. 6"

B. Cl.

split tone + gliss.
(highest possible pitch)

c. 6"

Mar.

A

B. Cl.

A

Mar.

B. Cl.

ffp
f

ff

("naturals" gliss)

Mar.

4

B

B. Cl.

B

Mar.

p

10 16

slap tongue

13

B. Cl.

Mar.

10 16

15

B. Cl.

Mar.

mf

10 16

17

B. Cl.

Mar.

p

mf 3

18

B. Cl.

ff

p

Mar.

p

20

B. Cl.

cresc.

Mar.

21

B. Cl.

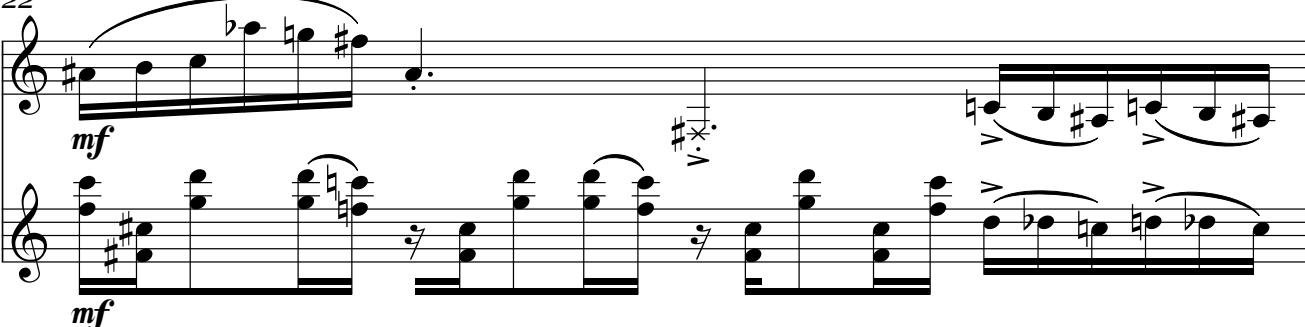
ff

ff

Mar.

6

22

B. Cl. 

Mar. 

23

B. Cl. 

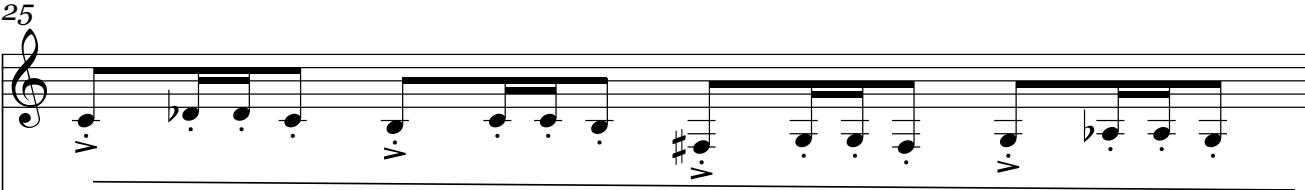
Mar. 

24

B. Cl. 

Mar. 

25

B. Cl. 

Mar. 

26

B. Cl.

v.
mf

ff

v.
mp

Mar.

mf

ff

mp

7

This musical score page contains two staves. The top staff is for the Bassoon Clarinet (B. Cl.), which starts with a dynamic of *mf*, followed by a crescendo to *ff*, and then a decrescendo back to *mp*. The bottom staff is for the Marimba (Mar.), also starting with *mf*, reaching *ff*, and ending with *mp*. Measure 7 begins with a dynamic of *mp*.

27

B. Cl.

v.
f

mp

f

Mar.

f

This musical score page contains two staves. The top staff is for the Bassoon Clarinet (B. Cl.), which starts with *v.* and *f*, followed by *mp* and then *f*. The bottom staff is for the Marimba (Mar.), which consists of sustained chords at a dynamic of *f*.

28

B. Cl.

mf

Mar.

mf

This musical score page contains two staves. The top staff is for the Bassoon Clarinet (B. Cl.), featuring a melodic line with slurs and a dynamic of *mf*. The bottom staff is for the Marimba (Mar.), which includes sustained chords and a dynamic of *mf*.

8

29

B. Cl.

Mar.

C

31

B. Cl.

C

dead stroke

Mar.

33

B. Cl.

Mar.

35

B. Cl.

Mar. { *mp* *f* ³

37

B. Cl.

Mar. { *mp* *f* *mf* *f* *mf*

39

B. Cl.

Mar. { 3 3 3

10

B. Cl.

40

D

ffff

mf

D

Mar.

ffff

teeth on reed; bend pitch freely

41

B. Cl.

ff

Mar.

mf

norm.

42

B. Cl.

f

ffff

Mar.

f

ffff

II. Traffic

Freely
♩ c. 45

split tone

B. Cl.

Freely
♩ c. 45

Mar.

lush sound

B. Cl.

n ————— mf > f ————— mp n ————— mp

Mar.

mf

12

B. Cl.

split tone sim. **E**

E strike bar along node;
slow, unmeasured tremolo

center
(normal)

Mar.

p

mp

p

grad. more separated,
pointed articulation

9

B. Cl.

mp

f

pp

pp

grad. more separated,
pointed articulation

Mar.

11

B. Cl.

p

f

mp

p

mp

f

p

X

X

X

Mar.

B. Cl.

F

c. 5"; not together

13

sub. mp

ff

p *f*

regroup

split tone

13

Mar.

F

c. 7"; not together

node to center

p

ff

regroup

sfp

B. Cl.

measured timbral trills

15

p

mf

sim.

Mar.

mp

p

14

G

B. Cl.

17

p *mp* *f* *mp* *fp*

6/4

G

Mar.

p

mf *p*

pp

6/4

B. Cl.

19

f *p*

3 3 3 3

Mar.

sffz *p*

B. Cl.

20 **H**

f p *mp* 6 6 *tr*

15

6

Mar.

H

p *mp* 6

B. Cl.

22

sffz *mp* *ff* *p*

Mar.

p

sffz

24

B. Cl.

ffff

shrill

Mar.

mf

ffff

25

I

B. Cl.

sfz

mp

split tone

morendo -----

I

Mar.

sfz

f

mp

p

pp < p > n

morendo -----

III. Attrition

Lively, Urgent $\text{♩} = 96$

B. Cl.

Lively, Urgent $\text{♩} = 96$

Mar.

3+2+2+2+2

ffz

B. Cl.

2

mf

3

ff

mf

ff

B. Cl.

4

mp

f

split tone

mf

6

(split tone)

B. Cl. 5 , , *fp* *f* *ff* *f*

Mar. 6 *mf* *ff* *f*

B. Cl. 7 *J* *tr* *ff*

Mar. 8 *mp*

B. Cl. 8 *mf* *ff* *ff*

Mar.

B. Cl.

mf

cresc.

Mar.

K

Very slow, Trapped
(♩ = 45)

B. Cl.

K

pp — *ff* — *pp* — *mf*³

Very slow, Trapped
(♩ = 45)

Mar.

f — *mp*

n — *mp*, ,

sffz

sffz

13

B. Cl.

Mar.

p

mf

sfz

split tone; bend pitch freely

14

B. Cl.

p

mf

(slow, unmeasured tremolo)

sfz

B. Cl. 15

Mar.

L
← ♩. = ♩ →
(♩ = 60)

B. Cl. 16 (♩ = 60)

L
← ♩. = ♩ →
(♩ = 60)

Mar.

22

17

B. Cl.

mf

Mar.

Measure 17: Bass Clarinet plays eighth-note patterns with grace notes. Marimba plays eighth-note chords. Measure 18: Bass Clarinet plays eighth-note patterns with grace notes. Marimba plays eighth-note chords.

18

B. Cl.

Mar.

Measure 18: Bass Clarinet plays eighth-note patterns with grace notes. Marimba plays eighth-note chords. Measure 19: Bass Clarinet plays eighth-note patterns with grace notes. Marimba plays eighth-note chords.

19

B. Cl.

ff

Mar.

Measure 19: Bass Clarinet plays eighth-note patterns with grace notes. Marimba plays eighth-note chords.

23
← ⋮ = ⋮ →

B. Cl. 20

Mar.

M (♩=80)

B. Cl. 21

M (♩=80)

Mar.

ff

B. Cl. 22

pp sotto voce

Mar.

24

24

B. Cl.

subito f

Mar.

subito f

25

B. Cl.

fff

somewhat broadly

Mar.

fff

somewhat broadly

mp

fff

About *Re-Tale*:

Re-Tale is an abstract collection of memories from working in a major retail store during the 2020 holiday season. Recurring melodic gestures throughout the piece represent tasks performed during a typical shift, including grabbing items and driving carts around the salesfloor to fulfill customer orders. Other harmonic and "aleatoric" recurring gestures depict incidental noises during a shift; carts screeching while making a sharp turn and a bell alert notifying employees a new order has been placed and must be fulfilled. The larger sections of the piece juxtapose these gestures in unique ways, but the overarching form resembles an inward spiraling, depicting the store becoming exponentially more busy as time passes.

Re-Tale was written for Transient Canvas as part of the 2021 Divergent Studio hosted by the Longy School of Music.