

full score in C

Goblins' Nightmare Dance

for Clarinet Bb, Violoncello and Piano

by Georg Leopld Gottschamel

nur zur Ansicht

composed 2024 for the workshop of JCA Fall 2024

I want to thank Jamey Guzman, Benjamin Dean Taylor, Corey Chang and the excellent players, Jacob Wolf, John Sample and Alexey Logunov, for their advice, help and encouragement.

“Goblins’ Nightmare Dance” for Clarinet Bb, Violoncello, Piano

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Instrumentation:

***Clarinet in Bb
Violoncello
Piano***

Duration: ca. 6 minutes

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Music typeset by the composer

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Program notes

First the story: We just witnessed a talk between HER and HIM. - HE wants HER back again, even with her CHILD. - SHE wants that, too, but SHE is married to a BAD guy. This BAD guy and HUSBAND overheard the conversation, but could not interfere, because he has all this money on him in a very incriminating situation.

So they all three part, issue undecided.

Midnight is near, all dark and quiet. Only some low noise from the carnival floats in by the window.

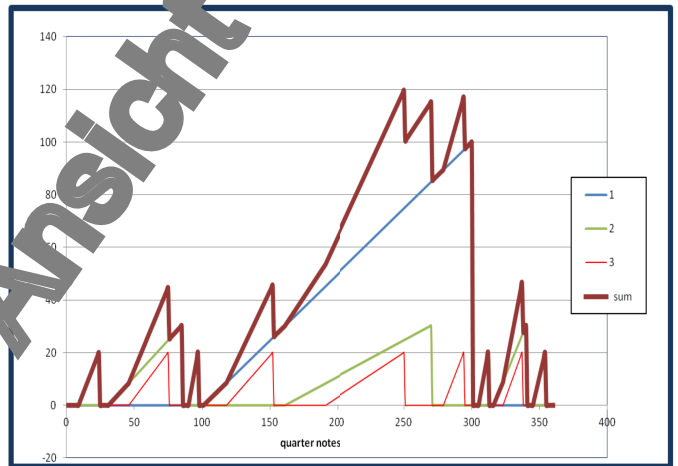
Small sounds from the band begin, soon an ugly goblin appears on tip toes through the window. Others follow by door and stair. The dance begins, growing wild and furious, bringing nightmares to everybody.

Suddenly they stop, frozen in their attitudes. Slowly one after the other leaves silently through door and window. The curtain drops and we can enjoy the intermission with drinks in the cafeteria....

Now a bit of technique: the story suggests a threefold partition: begin in silence with night sounds - then get louder and faster - stop suddenly and end in the silence of the night.

This form can be made visible in a diagram - see the blue line in the diagram on the right. All three parts are then structured according to the same algorithm - green line. Repeating the process for the resulting 9 parts gives the 27 parts of the red line. The sum is shown in the thick brown line. I call it a Fraktal, a word I borrow from maths, meaning the self-similarity of a structure, e.g. a coast line.

I assigned several musical parameters to the curves, e.g. pitch and dynamics. In this space I moved about my material, mainly the octatonic scale and a scale built with intervals of 150 cents. My processing did not follow strictly the curves - deviation allowed when it seemed nice for the music.



the composer



Georg L. Gottschamel was born in Waidhofen/Thaya, Austria, July 31st, 1954. After his secondary education he could not grant his innermost wish for internal reasons, so he studied chemistry at the University of Technology of Vienna. He was granted a technical doctorate in 1983 and worked in industry for about 40 years till his retirement. He is married to Brigitte and father of 3 or 5 children.

Being bored by his piano lessons (from 1962 to 1973), he started to invent short pieces for piano in 1969 - purely as a hobby.

He is also very dedicated to all kinds of theatre and painting (see left side).

In the late nineties began his interest for William Blake, the 18th century poet and painter. He began to write songs to poems of W.B. and other pieces. From 2007 onwards he had some private studies in composition with [Bruno Strobl](#).

Currently he is working on a Singspiel called "Il Ritorno di Enrico". The "Goblins' Nightmare Dance" will be the basis for a short part of this play, a midnight dance. The libretto will be soon available in English translation in his website.



The Red Sun

water colors and pencil - painted 1971 (123x87cm)

explanations

clarinet



quadratic note-heads: they come with a horizontal dashed line above for air-tones or sounds: blow air through the mouthpiece/reed with only a little pitch

above the staff/note or on the stem:



blow with open embouchure, not losing the seal around the mouthpiece



closed embouchure, see the website: <https://heatherroche.net/category/air-sounds/>



sweep from one to the other



maintain a short distance from the mouthpiece itself and, with pursed lips, blow air directly at the mouthpiece tip (this can be done by putting the bottom lip on the reed and blowing - very helpful for stability)



pizz. = slap with a small amount of pitch (triangle on the stem: more pitch)

ord. = ordinario - normal playing



pitch bend down

Mph: multiphonic with a number and a fingering indicated for the finger on the stem (some of them can be seen and heard in the website: <https://heatherroche.net/2018/09/13/27-easy-blowing-clarinet-multiphonics/>)

below the staff:



when similar hairpins are seen, use the dynamic signs from the previous one

violoncello



quadratic note head: touch the stopping finger lightly, touch additionally 2-3 more fingers lightly on the string towards the nut (noise should prevail the pitch)
flag. - harmonic

above the staff/note

s.t.e. sul tasto estremo: bow very close to the stopping finger

s.p.m. sul ponticello molto: bow very near the bridge

s.p.e. sul ponticello estremo: bow directly on the bridge

p.n. posizione normale



vertical bowing: the bow moves along the strings, in tremolo up and down, oriented at a right angle to the strings (noise)



flautato: low bow pressure at a high velocity



high bow pressure at low velocity



very high bow pressure at lowest possible velocity

con crini battuto - hit with the hair at the tip of the bow



natural harmonic: glissando on string III - bend finger to touch string VI - bow both strings - keep the note on string III, if possible, as long as the harmonic

below the staff:



when similar hairpins are seen, use the dynamic signs from the previous one

concert pitch

Goblins' Nightmare Dance

for clarinet trio

Georg Gottschamel

A $\text{♩} = 60$

air-tone ● closed inhale ○ open exhale

more pitch from here inhale exhale

last note: after the end of the seagull

seagull cry feel free for the tempo

piano please wait for the end of the seagull

B air-tone - very little pitch

as high as possible gliss. s.t. press finger down s.p.

sul tasto estremo s.t.e. low bow pressure and velocity

more pitch inhale exhale inhale inhale exhale inhale exhale - more pitch

pp subito

low bow pressure and velocity

ord. s.t. flautato frog

pp subito sf

C ord. MPh HR173 MPh R1-4 R1-5 R1-6

low bow pressure

pizz

pp

pp

p

p

18 MPh R 1-6 MPh HR 7-1

air-tone - blow from outside

pp mp pp mp

pizz

flag. (2.)

IV (5.)

pizz m.s.

s.p.e.

pp mp softly

22 D

ord.

mf p pp

3

flutter

ord.

gliss.

flag. (2.)

III

p

mp

pizz

p

as fast as possible

slow down

8va

25 MPh R1-14 CU6-3

E ♩ = 80

air-tone - more pitch

ord.

inhale

exhale

ord.

p ppp p ppp p

arco

s.t. flautato

s.p.

low vel

pizz

III

s.p.

II

T P

vertical bowing tremolo

slow down

pp

5

30

air-tone with some pitch

open

inhale

exhale

mp ppp p ppp p ppp

ord.

p

IV

s.t. flautato

gliss.

ord.

s.p. low bow pressure and velocity

ppp pp

35

Cl.

Vc.

Pn.

pizz *arco ord.* *s.t. flautato* *pizz* *arco* *p*

p *mp* *sfz* *p*

ppp *p* *p*

39

Cl.

Vc.

Pn.

mp *p* *p* *mp*

lift finger *slow down trem.* *pp*

pp *mp* *p* *pp* *p*

43

Cl.

Vc.

Pn.

p *pp* *p*

MPH HR12 *MPH HR13*

fp *mp*

3+3+2+2 *3* *3* *3* *3* *3*

pp *p* *pp* *p*

45

Cl.

Vc.

Pn.

mp *pizz.* *MPH HR153* *ritardando* *MPH HR173*

gliss. *s.p.m.* *ord.* *gliss.* *s.p. low bow pressure*

mp *f*

4+3+3 *3+2+5*

mp *pp* *pp* *sf* *p* *mp* *pp*

MPH HR173 + R2-6 Trill

48 $\text{♩} = 40$ $\text{♩} = 100$ **G**

Cl. *mf* *p*

Vc. *s.p.m.* *s.p.e.* *directly on the bridge* *mf* *f* *p* *mf* *p* *f*

Pn. *mp* *pp* *pp* *p* *mf*

51 *mp* *f* *mf* *flutter*

Vc. *s.t.* *s.p.* *mf* *p*

Pn. *m.s.* *p* *mf*

54 *3* *flutter* *pp* *battuto (c. crini)* *arco s.t.* *flag. 5th harmonic* *f* *p* *pp* *mf* *p* *mf*

57 **I** *flutter* *p* *ff* *mf* *ff* *mf* *ff* *3+3+2+2* *3* *3* *3+3+4* *3* *5* *ff* *ff*

[illegible]

68 *accelerando*

Cl. *p* *mf*

Vc. *mf* *mp* *tr*

Pn. *p* *mf*

70 *rubato* *ritardando rubato* *f* *fff* *ord.* *mf* *pp*

Cl. *f* *fff* *ord.* *mf* *pp*

Vc. *fff* *fff* *ord.* *mf* *pp*

Pn. *f* *fff* *ord.* *mf* *pp*

72 *air-tone* *ord.* *inhale* *ord.* *ppp subito* *p* *mp* *p* *pp* *ppp* *pp* *mp* *gliss.* *as high as possible* *p* *mf*

Cl. *ppp subito* *p* *mp* *p* *pp*

Vc. *ppp* *p* *mp* *gliss.* *as high as possible* *p* *mf*

Pn. *ppp* *pp* *mp* *gliss.* *as high as possible* *p* *mf*

76 MPh R1-14 CU6-3

Cl. *ord.* *p* *pp* *pizz* *mp* *ord.* *pp* *pp* M

Vc. *pizz* *p* *arco s.p.e.* *pp* *ord.* *gliss.* *p* *pizz* *pp*

Pn. *pp*

81 MPh HR 7-1

Cl. *mp* *pp* *mf* *ord.* *pp* MPh HR173

Vc. *arco* *p* *ord.* *low bow pressure* *mp* *gliss.* *pp*

Pn. *pp* *p*

85 air-sound ● no pitch

Cl. *pp* *p* *pp* *p* *p* *mp* *mp*

Vc. *III* *pp* *p* *pp* *II* *seagull cry* *III* *mp* *II* *as high as possible gliss.* *mp*

Pn.

89

Cl. *exhale* *mf* *p* *p* *pp* *senza ritardando*

Vc. *as high as possible* *s.t.* *s.p.* *p.n.* *III* *as high as possible* *pp* *p* *pp*

Pn. *8va* *p* *pp* *ppp*