

NICHOLAS MAW

Ghost Dances

IMAGINARY BALLET FOR FIVE PLAYERS

(1988)

Preview File Only

FABER *ff* MUSIC

Ghost Dances was commissioned by the Nash Ensemble with funds provided by the Arts Council of Great Britain and IBM

Ghost Dances is dedicated to the members of the Nash Ensemble of London, and the Da Capo Ensemble of New York, for whom the work was jointly written.

The first performances were given by the Da Capo Ensemble in the Merkin Hall, New York on 16 May 1988 and by the Nash Ensemble conducted by Lionel Friend in the Union Chapel, Islington, London, as part of the Almeida Festival, on 12 June 1988.

Ghost Dances is recorded by the 20th Century Consort directed by Christopher Kendall on ASV CD DCA 999.

Duration: 27 minutes

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INSTRUMENTATION

flute doubling piccolo, alto flute and manjeera

clarinet in B \flat doubling clarinet in E \flat , clarinet in A,
bass clarinet, manjeera, kazoo*

violin doubling manjeera and strumstick

cello doubling manjeera and flexatone

piano doubling manjeera and kalimba**

* The kazoo part may alternatively be played by the flute player

** In this score the kalimba part is written in approximate
pitch notation in G, with a range from D to E:



Though it is not essential the instrument used be pitched in G,
it should be tuned to an equivalent diatonic scale.

Instrumental parts available for hire from the publishers

The score is notated in C

PERFORMANCE NOTES

In this work the five performers play additional folk and percussion instruments. These are: manjeeras (small finger cymbals about two inches in diameter), kazoo, flexatone, strumstick (a species of American one-stringed banjo or mandolin), and kalimba (African thumb piano).

All the players will need an extra chair on which to place and suspend instruments. The chairs should have either soft seats or a cloth placed on them to reduce noise when taking up or putting down instruments. The manjeeras should be suspended from chair backs or music stands, and struck with a metal beater. (A three inch nail is about the right size.)

Intrada (*Allegro frenetico*)

- I. *Dialogue At Night (Largo e sinistro)*
- II. *The Demon (Molto agitato)*
- III. *Lullaby (Larghetto, quasi andante)*
The Demon (Reprise)

Ritornello I (*Tempo sostenuto e giusto*)

- IV. *The Ballerina Overwhelmed (Vivo)*
- V. *Pas de Deux (Moderato con moto e flessibile)*
- VI. *La Kermesse (Allegro moderato e molto pesante)*

Ritornello II (*Agitato*)

- VII. *Rückblick (Romanza) (Moderato mosso, ma tranquillo)*
- VIII. *The Frozen Moment (Grave)*
- IX. *Bacchanale (Allegro molto e inquieto)*

Epilogue (*Tempo molto moderato*)

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INTRADA

Allegro frenetico (♩ = 100)

Flute *ff*

Clarinet in Bb *ff*

Violin *ff*

Violoncello *ff*

Piano *ff*

Red.

This system contains the first five staves of the score. The Flute and Clarinet in Bb parts are marked *ff*. The Violin and Violoncello parts are also marked *ff*. The Piano part features a complex rhythmic pattern with sixteenth notes and is marked *ff*. A 'Red.' (pedal) marking is present below the piano staff.

Fl. *ffz*

Cl. in Bb *ffz*

Vln *ff sempre*

Vc. *ff sempre*

Pno *ffz*

col Ped.

This system contains the next five staves. The Flute and Clarinet in Bb parts are marked *ffz*. The Violin and Violoncello parts are marked *ff sempre*. The Piano part is marked *ffz*. A 'col Ped.' (continue pedal) marking is present below the piano staff.

(tempo giusto)

Musical score for measures 6-11. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Violin (Vln), Viola (Vc.), Piano (Pno), and Cello/Double Bass (Ced.).

- Fl.:** Starts at measure 6 with a *ff* dynamic. Features a five-measure phrase with a '5' fingering, followed by a seven-measure phrase with a '7' fingering, and another five-measure phrase with a '5' fingering. Ends at measure 11 with a *fffz* dynamic.
- Cl. in Bb:** Starts at measure 6 with an *ord.* (order) marking and a '5' fingering. Features a five-measure phrase with a '5' fingering, followed by another five-measure phrase with a '5' fingering. Ends at measure 11 with a *fffz* dynamic.
- Vln:** Starts at measure 6 with a *fff* dynamic. Features a three-measure phrase with a '3' fingering, followed by a five-measure phrase with a '5' fingering. Ends at measure 11 with a *fffz* dynamic.
- Vc.:** Starts at measure 6 with a *fffz* dynamic. Ends at measure 11 with a *p* dynamic.
- Pno:** Starts at measure 6 with a *fffz* dynamic.
- Ced.:** Starts at measure 6 with a *fffz* dynamic.

Musical score for measures 12-15. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Violin (Vln), Viola (Vc.), Piano (Pno), and Cello/Double Bass (Ced.).

- Fl.:** Starts at measure 12 with a *p* dynamic. Features four three-measure phrases, each with a '3' fingering. The first two phrases are marked *p*, and the last two are marked *pp*. Ends at measure 15 with a *ff* dynamic.
- Cl. in Bb:** Starts at measure 12 with a *p* dynamic. Features four three-measure phrases, each with a '3' fingering. The first two phrases are marked *p*, and the last two are marked *pp*. Ends at measure 15 with a *ff* dynamic.
- Vln:** Starts at measure 12 with a *p* dynamic. Features four three-measure phrases, each with a '3' fingering. The first two phrases are marked *p*, and the last two are marked *pp*. Ends at measure 15 with a *ff* dynamic.
- Vc.:** Starts at measure 12 with a *ppp* dynamic. Ends at measure 15 with a *ff* dynamic.
- Pno:** Starts at measure 12 with a *ppp* dynamic.
- Ced.:** Starts at measure 12 with a *ppp* dynamic.

17

Fl.

Cl. in Bb

Vln

Vc.

Pno

ff

And.

19

Fl.

Cl. in Bb

Vln

Vc.

Pno

ffz

ffz

ff

ff

ffz

f

(quasi trillo)

(quasi trillo)

And. →

22

Fl.

Cl. in B \flat

Vln

Vc.

Pno

ff

ffz

(Ped.) →

25

Fl.

Cl. in B \flat

Vln

Vc.

Pno

arraché

ffz

(Ped.) →

28

Fl. *ff feroce*

Cl. in B \flat *ff feroce*

Vln *ff feroce*

Vc. *ff feroce*

Pno *ff feroce*

(Ped.)

30

Fl. *ffz*

Cl. in B \flat *ffz*

Vln *ffz*

Vc. *ffz*

Pno *ffz*

(Ped.)

l'istesso tempo

33 $\text{♩} = \text{♩}^6$ ($\text{♩} = 100$)

Fl.

Cl. in Bb

Vln

Vc.

Pno

fffz

fffz

ffz

fffz

ppp

ppp

Manjeera

p

Ped.

Ped. →

rilassando poco a poco

38

Fl.

Cl. in Bb

Vln

Vc.

Pno

pp misterioso

pp misterioso

Manjeera

(Ped.) →

(rilassando poco a poco)

43

Fl. *ppp* *pp*

Cl. in Bb *ppp* *pp*

Vln

Vc. *pp*

Manjeera

Pno

(Ped.) →

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49

Fl. *ppp* *pppp* (2) (5) to Alto Flute (3)

Cl. in Bb *ppp* *pppp* (2) (5) to Bass Clarinet (3)

Vln

Vc. *ppp* *pppp*

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

(Ped.)

Recit., sostenuto a tempo

I. DIALOGUE AT NIGHT

53 **Largo e sinistro** (♩ = c.48)

Musical score for measures 53-56. The score includes staves for A. Fl., B. Cl., Vln, Vc., and Pno. The A. Fl. part starts with a half note G4, followed by a half note F4, and then a half note E4. The B. Cl. part starts with a half note G3, followed by a half note F3, and then a half note E3. The Pno part starts with a half note G2, followed by a half note F2, and then a half note E2. The Vln and Vc. parts are empty. The A. Fl. part has dynamics *p poco cresc.* and *mf*. The B. Cl. part has dynamics *pp poco cresc.*, *mf*, *p*, and *pp poco cresc.*. The Pno part has dynamics *(pp)*, *mp*, and *pp*. There are slurs and phrasing marks throughout. A double bar line is present at the end of measure 56.

Musical score for measures 57-60. The score includes staves for A. Fl., B. Cl., Vln, Vc., and Pno. The A. Fl. part starts with a half note G4, followed by a half note F4, and then a half note E4. The B. Cl. part starts with a half note G3, followed by a half note F3, and then a half note E3. The Pno part starts with a half note G2, followed by a half note F2, and then a half note E2. The Vln and Vc. parts are empty. The A. Fl. part has dynamics *p cresc.* and *f*. The B. Cl. part has dynamics *mf*. The Pno part has dynamics *p poco cresc.*, *mp*, and *mf*. There are slurs and phrasing marks throughout. A double bar line is present at the end of measure 60.

RITORNELLO I

Tempo sostenuto e giusto (♩ = 60)

213

Fl. *ppp*
Cl. in A *ppp*
Vln *ppp* trem. punta dell' arco
Vc. *pp marc.*
Pno *ppp*
Ped.

Detailed description: This system contains measures 213 and 214. The Flute part features a melodic line with slurs and triplets, marked *ppp*. The Clarinet in A part has a similar melodic line with triplets, also marked *ppp*. The Violin part plays a sustained chord with tremolo, marked *ppp* and *trem. punta dell' arco*. The Viola part has a rhythmic accompaniment of eighth notes, marked *pp marc.*. The Piano part features a complex texture with multiple chords and tremolos, marked *ppp*. Pedal points are indicated for the piano.

215

Fl. *pppp* *pp*
Cl. in A *pppp*
Vln *pppp*
Vc. *ppp*
Pno *ppp*
(Ped.)

Detailed description: This system contains measures 215 and 216. The Flute part continues its melodic line, marked *pppp* and *pp*. The Clarinet in A part has a similar melodic line with triplets, marked *pppp*. The Violin part plays a sustained chord with tremolo, marked *pppp*. The Viola part has a rhythmic accompaniment of eighth notes, marked *ppp*. The Piano part features a complex texture with multiple chords and tremolos, marked *ppp*. Pedal points are indicated for the piano.

217

Fl.

Cl. in A

Vln

Vc.

Pno

pp

ppp

pp

ppp

218

Fl.

Cl. in A

Vln

Vc.

Pno

pp

mp

p

mp

ppp

pp

ppp

pp marc.

pp

ppp

pp

ppp

Ed.

IV. THE BALLERINA OVERWHELMED

Vivo (♩ = 132)

221

Fl. *mp*

Cl. in A

Vln *to Manjeera*

Vc.

Pno *molto leggiero* *p*

(l'istesso tempo)

224

Fl.

Cl. in A *echotone* *ppp*

Vln *Manjeera* *p* *trem. sul pont. (punta dell'arco)*

Vc. *ppp*

Pno *ppp sost.*

227

Fl. *mp*

Cl. in A

Vln

Vc.

Pno *p*

230

Fl. *mf*

Cl. in A *ppp* *ppp*

Vln *p* Manjeera

Vc. *sim.* *ppp* *ppp*

Pno *pp* *ppp*

234

Fl.

Cl. in A

Vln

Vc.

Pno

mp

236

Fl.

Cl. in A

Vln

Vc.

Pno

poco sf \rightarrow *pp*

f

sim.

poco sf \rightarrow *pp* \rightarrow *pp* \rightarrow *ppp*

pp

to Manjeera 9

Manjeera

to Violin 9

240

Fl.

Cl. in A

Vln *mp*

Vc.

Pno *p*



243

Fl.

Cl. in A

Vln

Vc.

Pno

p

p

p

Manjeera

246

Fl.

Cl. in A

Vln

Vc.

Pno

poco f *pp*

mf

poco f *pp*

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

loco

249

Fl.

Cl. in A

Vln

Vc.

Pno

251 Manjeera

Fl. *mf*

Cl. in A *p* *sf* *p*

Vln *f*

Vc. *p* *sim.* *p*

Pno *mf* *f* *sf*

Detailed description: This system contains measures 251, 252, and 253. The Flute part has a dynamic of *mf* and a *Manjeera* marking. The Clarinet in A part features triplets and dynamics of *p*, *sf*, and *p*. The Violin part plays a sixteenth-note pattern with a dynamic of *f*. The Viola part has dynamics of *p* and *sim.* with a quintuplet in measure 253. The Piano part has dynamics of *mf*, *f*, and *sf*, with various triplet and quintuplet markings.

254

Fl. *f* *sf*

Cl. in A *f sempre*

Vln

Vc. *sf* *f sempre*

Pno

Detailed description: This system contains measures 254, 255, and 256. The Flute part has dynamics of *f* and *sf*. The Clarinet in A part has a dynamic of *f sempre* and features quintuplets and triplets. The Violin part has a long note with a fermata. The Viola part has dynamics of *sf* and *f sempre* with triplet and quintuplet markings. The Piano part features multiple triplet markings throughout the system.

257

Flute

Fl. *f*

Cl. in A *flz.* *pp* *pp*

Vln. *f* *f*

Vc. *ord.* *pp* *(p)* *pp*

Pno *p* *p*

259

Fl. *f*

Cl. in A *sf* *p*

Vln. *f*

Vc. *sf* *p*

Pno *p* *sf* *sf*

RITORNELLO II

Agitato (♩ = 100)

391

Picc. *ff*

Cl. in Eb *ff*

Vln *ff*
(pizz.)

Vc. *ff*

Pno *ff*

393

Picc. *ff* to Flute

Cl. in Eb *ff* to Clarinet in Bb

Vln *ff*

Vc. *ff*

Pno *ff* arco

395

Fl.

Cl. in Bb

Vln

Vc.

Pno

f *ff* *ffz* *ffz*

10 10

398

Fl.

Cl. in Bb

Vln

Vc.

Pno

f *molto dim.* *f* *molto dim.*

401

Fl. *p mp pp*

Cl. in Bb *p mp pp*

Vln *mp pp*

Vc. *p mp*

Pno

404 **Più tranquillo**

Fl. *pp quasi trillo*

Cl. in Bb *pp quasi trillo*

Vln *pp quasi trillo*

Vc. *pp pp quasi trillo*

Pno *p*

408

Fl.

Cl. in Bb

Vln

Vc.

Pno

(8)

loco

412

Fl.

Cl. in Bb

Vln

Vc.

Pno

pp

ppp

attacca

VII. RÜCKBLICK (ROMANZA)

Moderato mosso, ma tranquillo (♩ = c.96)

418

Fl. *pp delicato* (senza cresc.)

Cl. in Bb *pp delicato* (senza cresc.)

Vln con sord. *pp delicato* (senza cresc.)

Vc. *pp*

Pno

422

allarg. - al - - Tempo più espansivo (Tempo II) (♩ = 69/72)

Fl.

Cl. in Bb

Vln

Vc. *mf con espr.* *p*

Pno *p* *mf* *poco f espr.* *dim.*

allarg. - - Tempo I

426

Fl.

Cl. in Bb

Vln

Vc.

Pno

pp

pp

pp

pp

(dim.) *p*

allarg. - - Tempo II

430

Fl.

Cl. in Bb

Vln

Vc.

Pno

mf cant. *p*

allarg. - - Tempo I

434

Fl. *pp* *poco cresc.*

Cl. in Bb *pp* *poco cresc.*

Vln *pp* *poco cresc.*

Vc. *pp*

Pno *poco f* *p*

allarg. - - Tempo II

437

Fl. *mf*

Cl. in Bb *mf*

Vln *mf*

Vc. *poco f espr.*

Pno *mf*

441

Fl.

Cl. in Bb

Vln

Vc.

Pno

sf sonore

incalzando

ff

3

3

6

allarg. Tempo I

444

Fl.

Cl. in Bb

Vln

Vc.

Pno

ff molto espr.

dim.

p

3

3

3

16

16

16

(l'istesso tempo)

448

Fl. *cresc.* *sfz*

Cl. in Bb *cresc.* *sfz*

Vln *cresc.* *sfz*

Vc. *cresc.* *ff appass.*

Pno *ff* *ff*

calmando

451

Fl.

Cl. in Bb

Vln

Vc. *dim.* *p*

Pno *dim.* *p*

Più tranquillo

454

Fl. *pp misterioso e dolce*

Cl. in Bb *pp misterioso e dolce*

Vln *pp misterioso e dolce*

Vc. *pp misterioso e dolce*

Pno

457

Fl.

Cl. in Bb

Vln

Vc.

Pno

EPILOGUE

Tempo molto moderato

1 2 3 4 5 6 7

705

Picc. *fff furioso*

Cl. in Bb *fff furioso*

Vln *fff furioso*

Vc. *fff furioso*
with forearms

Pno *fffz*

Ped. →

706

Picc. *fff*

Cl. in Bb *fff*

Vln *fff*

Vc. *fff*

Pno *fffz*

(Ped.) →

1 2 3 4