



(I wish 👍 you could decode my shorts and longs)

for Clarinet, Electronics, and Projection

Forrest Balman

A little bit about •• •— — •• ••• •••• 🙌 —•— — — — — •• — —•—• — — — — — •• — —•—• — — — — —  
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Thank you so much for taking the time to check out my piece! This piece uses morse code as its rhythmic language, and consists of an assortment of different pieces of text that have been translated twice: once into morse code, and once into notation.

## Accidentals



Accidentals carry through the entire phrase, but in the event that there's too much distance between multiple instances of an accidental, I include a courtesy. Sometimes accidentals have to be placed on top of the note head, either directly above or attached with a dashed line. If there isn't enough space otherwise; however, accidentals will be in their usual location whenever possible.

## Form and Pacing



The goal of the notation is to illustrate somewhat of a sense of rhythmic freedom. Each system is its own phrase. The faint gray lines indicate individual pulses.

The speed of the pulse is variable within the range specified by the tempo marking. Pulses can change tempo from pulse to pulse, and can even change tempo within the same pulse. The goal is for rhythmic interpretation to be almost entirely flexible, with the only restraint being tempo range.

If a phrase ends with a double bar, allow for a pause before the next system, between 3 and 6 seconds. Phrases without a double bar continue directly into the next system. They also share the same measure number with an additional letter to show continuation into the next system.

# Rhythm

**8a Exasperated**

The notation shows a treble clef with a key signature of one flat. It starts with a dynamic of *mf* and a closed note head. A long, open note head is sustained across the system, with a dynamic of *f* at its beginning and *n* (normal) at its end. The system concludes with a dynamic of *mf* and a closed note head.

There are two types of note heads in the piece: open and closed.

An open note head is sustained until another note interrupts it, or if it's marked with a bracket to indicate an ending point.

A closed note head will only sustain for a maximum of one beat if: not interrupted by another note, marked with an articulation (like a staccato), or marked with a bracket to indicate an ending point.

# Expressive text

**3a Woozy**

The notation shows a treble clef with a key signature of one flat. It begins with the expressive text **Woozy** and *airy*. A long, open note head is sustained across the system, with the text *normal* above it. The system concludes with a dynamic of *mp* and a closed note head. The text *airy* carries over to the next phrase, which is marked *mp*. The text *airier* is above a phrase marked *f*, and the text *normal* is above a final phrase marked *mp*.

Bold text at the beginning of the system is meant to guide emotional interpretation. Expressive text carries over into subsequent phrases until another instruction replaces it.

# Articulations

**15a Concerned**

The notation shows a treble clef with a key signature of one flat. It begins with a dynamic of *mp* and a closed note head. The system is filled with various articulations, including slurs and staccato marks. Dynamics range from *f* to *mp*. The text *airy* is above a phrase marked *f*, and the text *normal* is above a phrase marked *mp*. The system concludes with a dynamic of *mp* and a closed note head.

The only non-legato articulation used in the conventional clarinet writing is staccato. Staccato articulations should be short, punchy, and pointalistic. They should be an articulated contrast to the long tone, as to create contrast between short and long.

## Electronics & Projection

The electronics and projection can be found at

<https://forrestbalman.github.io/i-wish-you-could-decode-my-shorts-and-longs/>

To start the electronics and visuals, press the start button on the page. For projection purposes, please run your browser in fullscreen (usually the F11 key). The electronics should be faded out manually using a mixer or volume controls on the computer being used.

Allow for electronics to play for approx. 30 seconds before playing

| = approx. 52 - 60  
Contemplative

1a

1a: Musical staff with treble clef. It begins with a half note chord of G4 and A4 marked *mp*. A slur covers a half note G4 with a sharp sign, a half note A4 with a sharp sign, and a half note chord of B4 and C5 marked *f*. This is followed by a half note chord of D5 and E5 marked *mf*, and finally a half note chord of F5 and G5 marked *mp* with an accent (>) and the word *airier*.

1b

1b: Musical staff with treble clef. It begins with a half note chord of G4 and A4 marked *mp* with the word *airier* above. A slur covers a half note G4 with a flat sign, and a half note chord of A4 and B4 marked *p* with the word *normal* above.

1c

1c: Musical staff with treble clef. It begins with a half note G4 marked *mf*. A slur covers a half note A4 with a flat sign marked *mp*, and a half note chord of B4 and C5 marked *f*.

1d

1d: Musical staff with treble clef. It begins with a half note chord of G4 and A4. A slur covers a half note G4 with a flat sign, and a half note chord of A4 and B4 marked *mf* with the word *airier* above. This is followed by a half note chord of C5 and D5 marked *f* with the word *normal* above.

1e

1e: Musical staff with treble clef. It begins with a half note G4 marked *mp* with an accent (>). A slur covers a half note A4 with a sharp sign, a half note chord of B4 and C5 marked *f*, and a half note chord of D5 and E5 marked *ff*. This is followed by a half note chord of F5 and G5 marked *mf*.

1f

1f: Musical staff with treble clef. It begins with a half note G4 marked *mp*. A slur covers a half note A4 with a sharp sign marked *f*, and a half note chord of B4 and C5 marked *mp*. This is followed by a half note chord of D5 and E5 marked *pp*.

2a

2a: Musical staff with treble clef. It begins with a half note chord of G4 and A4 marked *mp*. A slur covers a half note G4, a half note A4, and a half note chord of B4 and C5 marked *mf*. This is followed by a half note chord of D5 and E5 marked *f* with the word *airier* above, and finally a half note chord of F5 and G5 marked *mf* with the word *airier* above.

2b

2b: Musical staff with treble clef. It begins with a half note chord of G4 and A4 marked *mp* with an accent (>) and the word *airier* above. This is followed by a half note chord of B4 and C5 marked *p* with the word *normal* above, and a half note chord of D5 and E5 marked *mp*. A slur covers a half note G4 with a sharp sign, and a half note chord of A4 and B4 marked *f*.

2c

2c: Musical staff with treble clef. It begins with a half note G4 with a sharp sign marked *mp*. A slur covers a half note A4, and a half note chord of B4 and C5 marked *f*. This is followed by a half note chord of D5 and E5 marked *mp*.

2

2d

mf mp

2e

mp mf f

2f

ff mf ff mf ff mp

2g

mf f

2h

f mp

3a **Woozy**

f mp

3b

p f

3c

p f

3d

f mp

3e

airy normal

f mf p mp f mp f mf

3f

mp f mp mf f mf ff

3g

airy airier airier

mf p pp

4a

airy airier

mp f mf >mp

4b

normal airy arier normal

f pp mp

4c

airy

f ff mp ff f mf

4d

airier normal

mp f p f p

4e

f pp mf n

4f

airy airier

p < f > p mp f mp p

4

### Spinning

5a

mp f mf > mp

airy airier

5b

p mp f

airier normal

5c

mf mp n

airy airier airier

5d

mp f mp ff mp

normal

5e

<f mp f

normal

5f

mf mp ff

airy airier normal

6a

mp f mf <ff

airy airier

6b

mp f mp

airier normal

6c

f n mp

airy



6d

normal

p mf ff mf ff

6e

airy

mp f n

6f

normal airy normal

mp p f

7a **Resolute**

airy airier

mp f mf >mp

7b

airier normal

p f

7c

airy normal

mp f n

7d

airy normal

mp f mp

7e

normal airy

<ff mp f

7f

normal

n mp f mp ff

6

**Exasperated**

8a

mf f n mf

8b

mp p mp > p mp > pp

8c

airier p normal

8d

f mf mp

8e

n normal mp < f n

8f

airier p normal f

8g

airier mf mp n

**Nauseated**

9a

airier mf normal ff mf mp

9b

normal < f mf > mp pp

9c

airier normal airy airier

mp f

9d

normal

mp f

9e

mp f mp f

9f

airy normal

mp f

9g

airy airier

mf n

10a

tired

mf ff f

10b

airier normal

mf f

10c

airy normal

mf ff

10d

airy normal

mp f

8

10e

mp ff

10f

mp f airy mp normal f

10g

mp

11a **Dismal**

mp f mf airy

11b

airier >mp normal <f mp f

11c

mp f mp f mp f

11d

mf p pp airy mp normal f mp ff

12a

mp f

12b

airy airier mf >mp normal p f

12c

mp ff mp airy

12d

normal

f mp n

12e

mp f

12f

airy

normal

mp f n

12g

mp f pp

13a

Frantic

mp f mp mf mp < f mp

13b

f mp f mf mp f p

13c

mp f mp f mp ff p f

13d

airy

airier

mp p mp p pp

10

14a normal airy

mp f mf < f mp

14b normal

f mp f mf ff mp

14c

f mp f mp f mp

14d airy airier

f mp

Concerned

15a airy normal

mp f mp f mp f mp

15b airy normal

< f mp f mf p mf mp

16a

mp f

16b airy normal

mp mf < f mp f > mp

16c airy normal

mf p

16d

airy normal

mp

16e

airy

f mp f mf p

16f

mp f

16g

airy airier

mf mp

17a

**Rage**  
normal

mp ff

17b

airy

ff mp mf f

18a

**Jealousy**  
normal

normal airy normal

18b

18c

airy normal

19a Isolation

mp <f mf p

normal mp f

mf ff fff

airy mp normal

f

n mp

20a Neglect

mp f ff

b mp

mp f



20d

airy  
mf

normal  
mp

f

20e

airy  
mf

mp

20f

n

Allow for electronics to play for approx. 30 seconds before ending