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••• —— •—• —•• •— —• —•• —— —• ——• ••  
(I wish  you could decode my shorts and longs)

for Clarinet, Electronics, and Projection

Forrest Balman

A little bit about •• •— •• ••• •••  —•— —— ••— —•—• —— ••—  
—•• ——• •—•—• —— •••• •••• •••• —— •—• —•• •— —•—•  
•—•• —— —• ——• ••• (I wish  you could decode my shorts and longs)

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

16b

mp      mf      <f      mp      f > mp

airy      normal

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

Musical score for section 11c. The first measure consists of two eighth notes on the A line, dynamic mp to f. The second measure consists of two eighth notes on the B line, dynamic mp to f. The third measure consists of one eighth note on the A line, dynamic mp to f.

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

**Exasperated**

8a

This musical example shows a single staff with a treble clef and a key signature of one flat. It begins with two open note heads followed by a closed note head. A bracket above the staff indicates a sustained note from the second beat to the end of the measure. The dynamic is marked 'mf' at the start and end of the sustained note. The tempo is indicated as 'Exasperated'.

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

**Woozy**

3a

This musical example shows a single staff with a treble clef and a key signature of one flat. It begins with an open note head labeled 'airy'. A bracket above the staff indicates a sustained note from the first beat to the end of the measure. The dynamic is marked 'normal' at the start and end of the sustained note. The tempo is indicated as 'Woozy'.

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

**Concerned**

15a

This musical example shows a single staff with a treble clef and a key signature of one flat. It features several staccato articulations indicated by small vertical dashes at the start of notes. Articulations include 'mp', 'f', 'mp', 'airly', 'normal', and 'mp'. The tempo is indicated as 'Concerned'.

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*

*1b*

*1c*

*1d*

*1e*

*1f*

*2a*

*2b*

*2c*

2

2d

*b*      *b*

= *mf* = *mp*      = *mf* = *mp*

2e

*b*      *#*      *#*

*mp* = *mf*      = *f*

*airy*

2f

*b*      *normal*

*ff*      = *ff*      = *ff*

*airy*

2g

*b*      *#*      *a*

*mf*      = *f*      = *mp*

*airy*

2h

*b*

= *f*

*mp* = *mf*

*#*      *mp*

3a

*Woozy*

*airy*

*normal*

*airy*      *airier*      *normal*

*mp*      *mf*      *f*      *mp*

3b

*p*

= *f*

*airy*

3c

*p*

= *f*

*mf*

*p* = *f*

= *mp*

*airy*      *normal*

3d

*b*

= *f*

*mf*

*p*

*airy*      *normal*

*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      airier      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

airier

5c

mf

mp

n

airy

airier

airier

5d

mp

f

mp

ff

mp

normal

5e

mp

f

mp

ff

normal

5f

ff

ff

ff

ff

ff

6a

f

mf

<ff

ff

airy

airier

6b

f

mp

ff

mp

normal

6c

f

n

mp

ff

mp

airy

*6d*

normal  
p ————— mf

ff mf ————— ff

*6e*

mp ————— f

n

airy

*6f*

normal  
airy  
p

f

*7a* **Resolute**

mp

f

mf

>mp

airier

*7b*

airier  
p

normal  
f

*7c*

airy  
mp

f

n

*7d*

airy  
mp

f

mp

*7e*

<ff

f

airy

*7f*

n

normal  
mp

f

mp

ff



9d

normal

n

mp f

The musical score shows a treble clef at the beginning of a staff. A long, smooth black curve starts at a high pitch on the left and gradually descends towards the right. Below the staff, the letter 'n' is centered under the first half of the curve. At the end of the curve, there is a dynamic marking 'mp' followed by another curve that rises sharply to a higher pitch, ending with a dynamic marking 'f'. Two small black shapes resembling hands or fingers are positioned on the staff near the end of the decrescendo curve.

Musical score for page 9e. The first measure consists of a single note on the B line, starting at mezzo-forte (mp) and ending at forte (f). The second measure consists of three notes: a note on the A line, a note on the G line, and a note on the F line, all starting at mp and ending at f. The notes on the G and F lines are connected by a horizontal line.

9f  
airy  
normal  
mp  
f

The musical score for 'The Star-Spangled Banner' includes dynamic markings such as 'airy' and 'airier' above the staff, and 'mf' and 'p' below the staff.

Musical score for piano, page 10a. The score shows a melodic line with the following markings:

- Measure 1: Dynamics **mf**, Articulation **dots**.
- Measure 2: Dynamics **ff**, Articulation **dots**.
- Measure 3: Dynamics **f**, Articulation **dots**.

Text annotations above the staff include: **tired**, **airy**, and **airier**.

10b

airier

normal

mf

f

10d

airy

mp

normal

f

8

10e

mp — ff

10f

mp — f      airy      mp      normal — f

10g

mp

11a Dismal

mp — f      airy      mf

11b airier      normal

>mp      <f      mp — f

11c

mp — f      mp — f      mp — f

11d

mf — p      pp      mp — ff

12a

mp — f

12b airy      airier      normal

mf      >mp      p      f

12c

mp ff airy mp

12d normal

f mp n

12e

mp f

12f airy

mp normal f n

12g

mp f pp

Frantic

13a

mp f mp mf mp<f mp

13b

f mp f mf mp f p

13c

mp f mp ff p f

13d

airy

mp p mp p pp

airier

10

14a

normal  
mp      f      mf      <f      airy

14b

normal  
f mp f mf ff mp

14c

f mp f mp f mp f mp

14d

airy  
mp      airy      airier

Concerned

15a

mp      f      mp      f      mp      f      mp

15b

<f      mp      f      mf      p      ff      mp

16a

mp      f

16b

mp      mf      <f      mp      ff      f > mp

16c

mf      p

16d

airy  
mp

normal

16e

f  
mp  
mf  
p

airy

16f

mp  
f

16g

airy  
mf  
mp

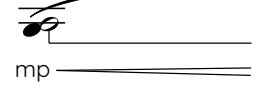
airier

17a

Rage

normal

mp  
ff



17b

ff  
mp  
mf  
f

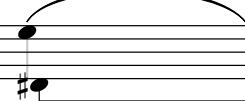
airy

18a

Jealousy

normal

airy  
normal



18b

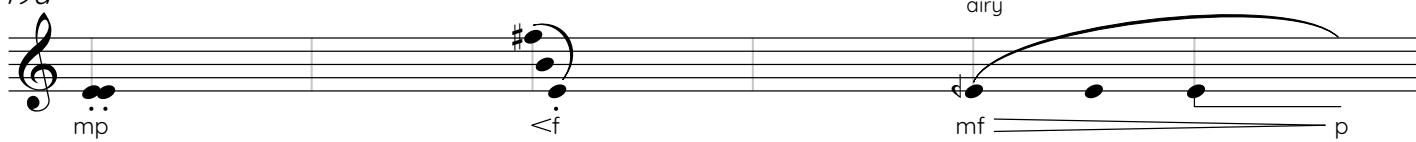
ff  
mp  
mf  
f

18c

airy  
normal

12

## 19a Isolation



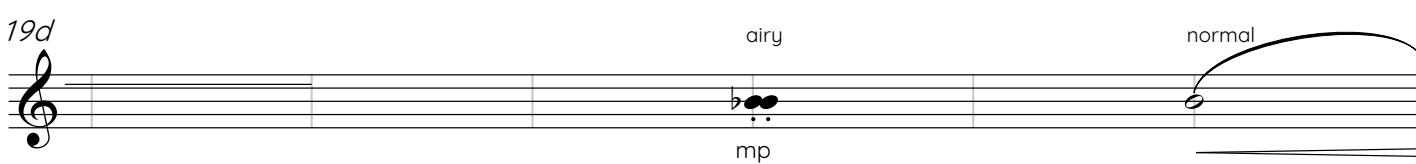
19b



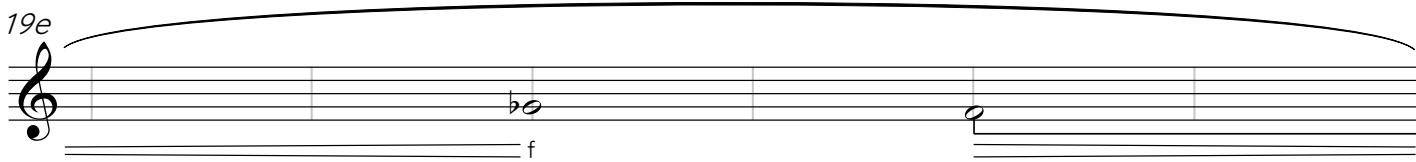
19c



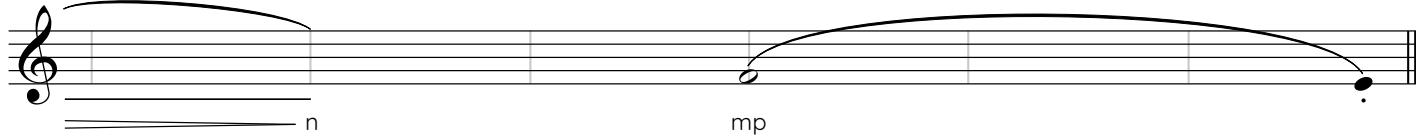
19d



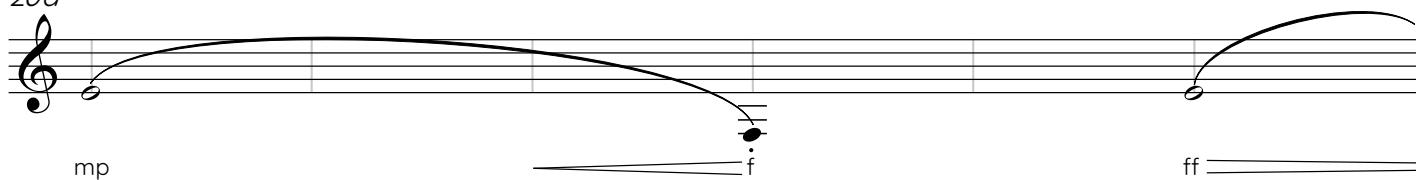
19e



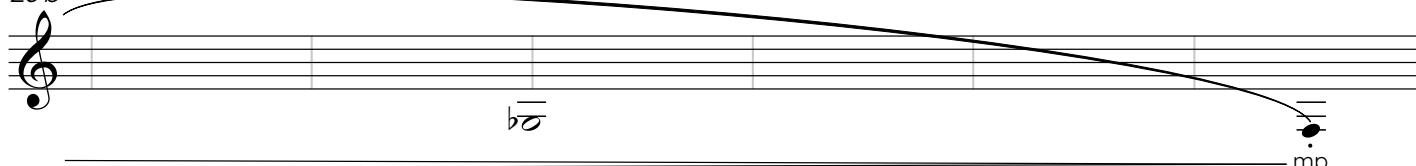
19f



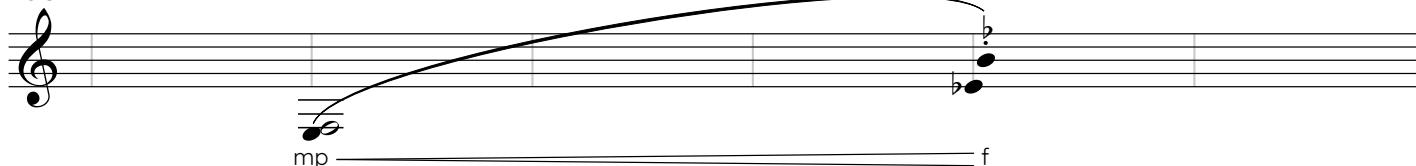
## 20a Neglect



20b



20c



20d

A musical staff in G clef. The first note is a quarter note with a vertical stroke, labeled "mf". The second note is a eighth note with a vertical stroke, labeled "airy". The third note is a sixteenth note with a vertical stroke, labeled "normal". A curved line connects the first two notes. A horizontal line connects the second and third notes. The fourth note is a sixteenth note with a vertical stroke, labeled "f".

20e

A musical staff in G clef. The first note is a quarter note with a vertical stroke, labeled "mp". The second note is a eighth note with a vertical stroke, labeled "airy". The third note is a sixteenth note with a vertical stroke, labeled "mf". A curved line connects the first two notes. A horizontal line connects the second and third notes.

20f

A musical staff in G clef. The first note is a quarter note with a vertical stroke, labeled "n".

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