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Serenade for the Ghosts

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Publication Date

2020

Serenade for the Ghosts

a phantasmatic fantasy
clarinet, string quartet
(2019)

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Score

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Approximate Duration:

6 Minutes

Program Note:

In just under six minutes, *Serenade for the Ghosts* fuses together three contrasting sources of inspiration that span across three centuries. First, mysterious chord progressions used by nineteenth-century composer Richard Wagner to depict magic, sorcery, and the supernatural in his music dramas, particularly *Lohengrin* and *Der Ring des Nibelungen*. Second, the film scores of Bernard Herman whose captivating music was an integral part to the success of movies by director Alfred Hitchcock such as *Psycho* and *Vertigo*. Lastly, the final inspiration is contemporary, twenty-first century orchestration with its penchant for exploring eerie and unusual sounds. Though *Serenade for the Ghosts* does not follow an explicit narrative, it's clear the ghosts are here for a phantasmatic fancy, then vanish into thin air. This work was commissioned and premiered in Fall 2019 by Musical Upcoming Stars in the Classics (M.U.S.i.C.)

Serenade for the Ghosts

a phantasmatic fantasy for clarinet and string quartet

(2019)

Chris Neiner

Not too Fast, Mysterious (♩ = c. 112-116)

Clarinet in B \flat

Violin I

Violin II

Viola

Cello

pp

mp

pp

mp

p

cantabile

sul tasto

poco sul pont.

ord.

III.

pizz.

4

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

p

poco

arco

pp

7

B \flat Cl. *p*

Vln. I (sul tasto) ord. *p*

Vln. II (ord.) slight accent *p*

Vla. (poco sul pont.) *p*

Vc. *p* pizz. *mp*

10

B \flat Cl. *p* *mf*

Vln. I sul tasto

Vln. II

Vla. ord.

Vc.

13

Musical score for measures 13-15. The score includes parts for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- B♭ Cl.:** Starts with a rest, then plays a melodic line starting on G4, moving up to A4, B4, C5, and ending on a half note G4. Dynamic: *mf*.
- Vln. I:** Plays a rapid sixteenth-note pattern, marked *ord.* (ordine). Dynamic: *mf*.
- Vln. II:** Plays a melodic line starting on G4, moving up to A4, B4, C5, and ending on a half note G4. Dynamic: *mf* then *p*.
- Vla.:** Plays a rapid sixteenth-note pattern. Dynamic: *mf*.
- Vc.:** Starts with a rest, then plays a melodic line starting on G2, moving up to A2, B2, C3, and ending on a half note G2. Dynamic: *pp* then *p*. Marked *arco*.

16

17

Musical score for measures 16-18. The score includes parts for B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- B♭ Cl.:** Plays a melodic line starting on G4, moving up to A4, B4, C5, and ending on a half note G4. Dynamic: *mf*. Includes triplet markings (3).
- Vln. I:** Plays a melodic line starting on G4, moving up to A4, B4, C5, and ending on a half note G4. Dynamic: *mf*. Marked *espress.*
- Vln. II:** Plays a melodic line starting on G4, moving up to A4, B4, C5, and ending on a half note G4. Dynamic: *mf*.
- Vla.:** Plays a triplet of sixteenth notes. Dynamic: *mf*.
- Vc.:** Plays a melodic line starting on G2, moving up to A2, B2, C3, and ending on a half note G2. Dynamic: *mf*.

20 **rit.** **a tempo**

B♭ Cl. *p*

Vln. I *pp* *mp* *pp*
eerie, spidery

Vln. II *pp* *p* *mf*
poco sul pont.

Vla. *pp* *p* *mf*
pizz.

Vc. *pp* *p*

23 *agitated*

B♭ Cl. *pp* *mp* *f* *pp* *mp* *fp*
5 *5*

Vln. I *agitated* *p* *fp* *p* *fp*

Vln. II *agitated ord.* *pp* *fp* *pp* *fp*

Vla. *agitated arco* *pp* *p* *fp* *pp* *p* *fp*

Vc. *agitated* *pp* *f* *p* *f*
3 *3* *3*

25

B♭ Cl. *fp* *mf* *p*

Vln. I *fp* (molto sul tasto)

Vln. II *fp* *ten.*

Vla. *fp* *ten.*

Vc. *fp* *mf* *p sub.* sul pont. ord.

27

B♭ Cl. *p* *mf* *p* *f*

Vln. I *p* molto sul tasto *ord.* *f*

Vln. II *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f*

Vc. *p* *mf* *p* *f*

29

B♭ Cl. *mf* *f* *fp*

Vln. I *mf* *f* *fp*

Vln. II *mf* *f* *fp*
sul pont. ord.

Vla. *mf* *f* *fp*

Vc. *mf* *f* *fp*

31

B♭ Cl. $\frac{5}{4}$ $\frac{4}{4}$

Vln. I *pp* *mp*
like a scampering whisper

Vln. II *pp* *mp*
like a scampering whisper

Vla. *pp* *mp*
like a scampering whisper

Vc. *pp* *mp* *p* *mf*
like a scampering whisper

33

B♭ Cl. *pp* *mf* *pp* *mf* *mf* *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf* 3 3 3 3

Vla. *pp* 3 3 *mf*

Vc. *pp* *mp* *mf*

erie

Detailed description: This block contains the musical notation for measures 33 and 34. The score is for five instruments: B♭ Clarinet, Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B♭) and the time signature is 4/4. Measure 33 features a B♭ Clarinet part with a long note and a wavy line above it, marked *pp*. The strings play a melodic line starting with a *pp* dynamic, which increases to *mf* by measure 34. The Violin I and II parts have triplets in measure 34. The Viola part also has triplets. The Violoncello part starts with a *pp* dynamic and moves to *mp* in measure 34. The word *erie* is written above the B♭ Clarinet staff.

35

B♭ Cl. *mf* *p*

Vln. I *mp*

Vln. II *mp* 3 3 3 3

Vla. *mp*

Vc. *mf* *erie*

Detailed description: This block contains the musical notation for measures 35 and 36. The B♭ Clarinet part has a long note in measure 35, marked *mf*, and a wavy line above it, which changes to *p* in measure 36. The Violin I and II parts continue with their melodic lines, with triplets in measure 36. The Viola part also has triplets. The Violoncello part has a long note in measure 35, marked *mf*, and a wavy line above it, with the word *erie* written above it.

37 *rit. poco a poco**

B \flat Cl. *ppp* *mp*

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *pp* *pp* *mf*

40 **Slightly Slower, Eerie** (♩ = c. 108)

cantabile

B \flat Cl. *p* *pp*

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p dim. poco a poco* *n*

*This ritardando should end slower than the following new tempo.

44 45

B♭ Cl. *mp* *pp* *cantabile, espressivo*
8va

Vln. I *pp*

Vln. II *p* *pp* ord.

Vla. *p* *pp* ord.
a distant shimmer poco sul pont.

Vc. *pp* *simile* *tr*

49

B♭ Cl.

Vln. I *(8va)* *p*

Vln. II *p*

Vla. *p*

Vc. *tr* ord. *p*

55

expressive, but somewhat anxious 3

un poco rubato

pp *mp*

pp

mf *p*

mf *p* *ten.*

poco sul pont.

mf *p*

59

mf *f* *mp*

pitch bend *gradually slower trill* *rit.**

mf *f* *espressivo*

f *mp*

f *mp*

ord. ten.

f *mp*

*This ritardando should end slower than the following new tempo.

64 **More Moderate, Longing** (♩ = c. 100)

B♭ Cl. *pp dim. al niente*

Vln. I *p*
a distant shimmer
poco sul pont.

Vln. II *pp*
very sustained

Vla. *pp*

Vc. *pp*

67

B♭ Cl. *f*

Vln. I *f*
spidery

Vln. II *ord.*
p *f*

Vla. *p* *f*
espressivo

Vc. *p* *f*

70

Musical score for measures 70-71. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part starts with a half note G4 (mf) and a quarter rest (p). The Vln. I part has a melodic line starting on G4 (mf) and a whole note chord on G#5 (p). The Vln. II part has a melodic line starting on G4 (mf). The Vla. part has a half note G4 (mf). The Vc. part has a melodic line starting on G2 (mf).

72

74

Musical score for measures 72-74. The score includes parts for B♭ Cl., Vln. I, Vln. II, Vla., and Vc. The B♭ Cl. part has a half note G4 (n) and a half note G4 (mp) with a *ten.* marking. The Vln. I part has a whole note chord on G#5 (pp) and a whole note chord on G#5 (p) with a *con sord. sul pont.* marking. The Vln. II part has a melodic line starting on G4 (p). The Vla. part has a half note G4 (p). The Vc. part has a melodic line starting on G2 (p) and a pizzicato note on G#2 (pizz.).

75

B♭ Cl. *pp*

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *pp sempre*

Vc.

78

B♭ Cl. *molto rit.*

Vln. I *vanishing* *via sord.*

Vln. II *vanishing* *5*

Vla. *vanishing*

Vc. *arco oozing* *p* *mf*

81 Quite Slow, Supernatural (♩ = c. 56)

B♭ Cl. *pp sempre*

Vln. I *senza sord. (ord.) pp p > pp mp pp*

Vln. II *pp p > pp mp pp*

Vla. *pp p > pp mp pp*

Vc. *pp p > pp mp pp*

87 *out of time, expressive, freely*

88 *longing poco rit. a tempo*

B♭ Cl. *p fp*

Vln. I *pp mf pp* *sul pont. → ord.*

Vln. II *pp mf pp* *sul pont. → ord.*

Vla. *pp mf pp* *sul pont. → ord.*

Vc. *pp mf pp* *sul pont. → ord.*

91

B \flat Cl. *mf* *pp* *pp* *gradually slower trill*

Vln. I *mp* *pp* *longing* *ppp* *p* *pp*

Vln. II *mp* *pp* *longing* *ppp* *p* *pp*

Vla. *mp* *pp* *longing* *ppp* *p* *pp*

Vc. *mp* *pp* *longing* *ppp* *p* *pp*

Tempo I (♩ = c. 112-116)

97

B \flat Cl. *pp* *p* *f* *oozing*

Vln. I *pp* *p* *f* *spidery* *sul pont.* *ord.*

Vln. II *pp* *p* *f* *oozing*

Vla. *pp* *p* *f* *spidery*

Vc. *pp* *p* *f* *spidery* *molto vibr.*

99

B \flat Cl. *agitated* *flz.*
fp *f* *fp*

Vln. I *agitated pizz.* *arco*
f *p* *fp* *fp*

Vln. II *agitated*
fp *fp* *fp*

Vla. *agitated*
fp *fp* *fp*

Vc. *agitated*
fp *f* *f* *p*

102

B \flat Cl. *flz.*
f *p sub.* *f* *fp*

Vln. I *pizz.* *arco*
f *p* *fp* *p*

Vln. II *fp* *p* *f* *p*

Vla. *f* *p sub.* *fp* *p*

Vc. *fp* *p* *fp* *p*

105 106

Musical score for measures 105-107. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- B♭ Cl.:** Measure 105 starts with a half note G4 (mf). Measure 106 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (mp). Measure 107 has a quarter rest, followed by a sixteenth-note triplet (f) and a quarter note (pp), then a sixteenth-note triplet (mp) and a quarter note (fp).
- Vln. I:** Measure 105 has a half note G4 (mf). Measure 106 has a quarter rest, followed by a sixteenth-note triplet (p) and a quarter note (fp). Measure 107 has a quarter rest, followed by a sixteenth-note triplet (p) and a quarter note (fp).
- Vln. II:** Measure 105 has a half note G4 (mf). Measure 106 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (fp). Measure 107 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (fp).
- Vla.:** Measure 105 has a half note G4 (mf). Measure 106 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (p), then a sixteenth-note triplet (fp). Measure 107 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (p), then a sixteenth-note triplet (fp).
- Vc.:** Measure 105 has a half note G4 (mf). Measure 106 has a quarter rest, followed by a sixteenth-note triplet (pp) and a quarter note (f), then a sixteenth-note triplet (f). Measure 107 has a quarter rest, followed by a sixteenth-note triplet (p) and a quarter note (f), then a sixteenth-note triplet (f).

108

Musical score for measures 108-110. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- B♭ Cl.:** Measure 108 has a half note G4 (fp), followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 109 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 110 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p).
- Vln. I:** Measure 108 has a half note G4 (fp). Measure 109 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 110 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). *(molto sul tasto)*
- Vln. II:** Measure 108 has a half note G4 (fp). Measure 109 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 110 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p).
- Vla.:** Measure 108 has a half note G4 (fp). Measure 109 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 110 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p).
- Vc.:** Measure 108 has a half note G4 (fp). Measure 109 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). Measure 110 has a quarter rest, followed by a sixteenth-note triplet (mf) and a quarter note (p). *sul pont. ord. p sub.*

110

Musical score for measures 110-111. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 2/4. The key signature has one flat (B♭). Measure 110 starts with a *pp* dynamic. The B♭ Cl. part features a five-note slur in the second half. The Vln. I part has a *pp* dynamic and a *pizz.* instruction. The Vln. II part has a *pp* dynamic and a *ten.* instruction. The Vla. part has a *pp* dynamic and a *3* (triple) instruction. The Vc. part has a *pp* dynamic and a *sul tasto* instruction. Measure 111 continues with various dynamics and articulations, including *p*, *pp*, *mp*, and *pp*.

112

Musical score for measures 112-113. The score is for five instruments: B♭ Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 2/4. The key signature has one flat (B♭). Measure 112 starts with a *f* dynamic and a *flz.* instruction. The B♭ Cl. part features a five-note slur in the second half. The Vln. I part has a *fp* dynamic and an *arco* instruction. The Vln. II part has a *mp* dynamic and a *fp* dynamic. The Vla. part has a *mp* dynamic and a *pizz.* instruction. The Vc. part has a *mp* dynamic and a *ff* dynamic. Measure 113 continues with various dynamics and articulations, including *f*, *mf*, *f*, *sf*, *f*, *sf*, *f*, *sf*, *f*, *ff*, *f*, *bring out*, *f*, and *sf*.

114 115

B♭ Cl. *mp* *sfp*

Vln. I *fp* *sfp* *pp* like a scampering whisper

Vln. II *f* *p* *sfp* *pp* like a scampering whisper

Vla. *f* bring out *sfp* *pp* like a scampering whisper

Vc. *mf* *sfp* *pp* *mp* like a scampering whisper

116

B♭ Cl. *mf* *p*

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *p* *mf* *p*

123

B \flat Cl. *pp*

(8^{va})

Vln. I

Vln. II

Vla. *cantabile* *ppp*

Vc.

126

B \flat Cl. *n*

(8^{va})

Vln. I

Vln. II

Vla. *mp*

Vc.

129

B \flat Cl. 131 *a spidery whisper, molto legato*

Vln. I *pp* *molto sul pont.*

Vln. II *pp* *molto sul pont.*

Vla. *pp* harmonic pressure trill (I.)

Vc. *pp* harmonic trill (III.)

pp sempre

n

132

B \flat Cl.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *evaporating into thin air*

134

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

(8^{va})

evaporating into thin air

evaporating into thin air

evaporating into thin air

n

n

n

136

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

n

pp

mf

any very high pitch
(like a bright noise)

(8^{va})

>n

mf

pizz.
(I.)

mf

pizz.

mf

pizz.

pizz.

p

mf

pizz.

p

mf

sul tasto

n

p

pp

mf

molto vibr. abrupt

molto sul pont. cutoff