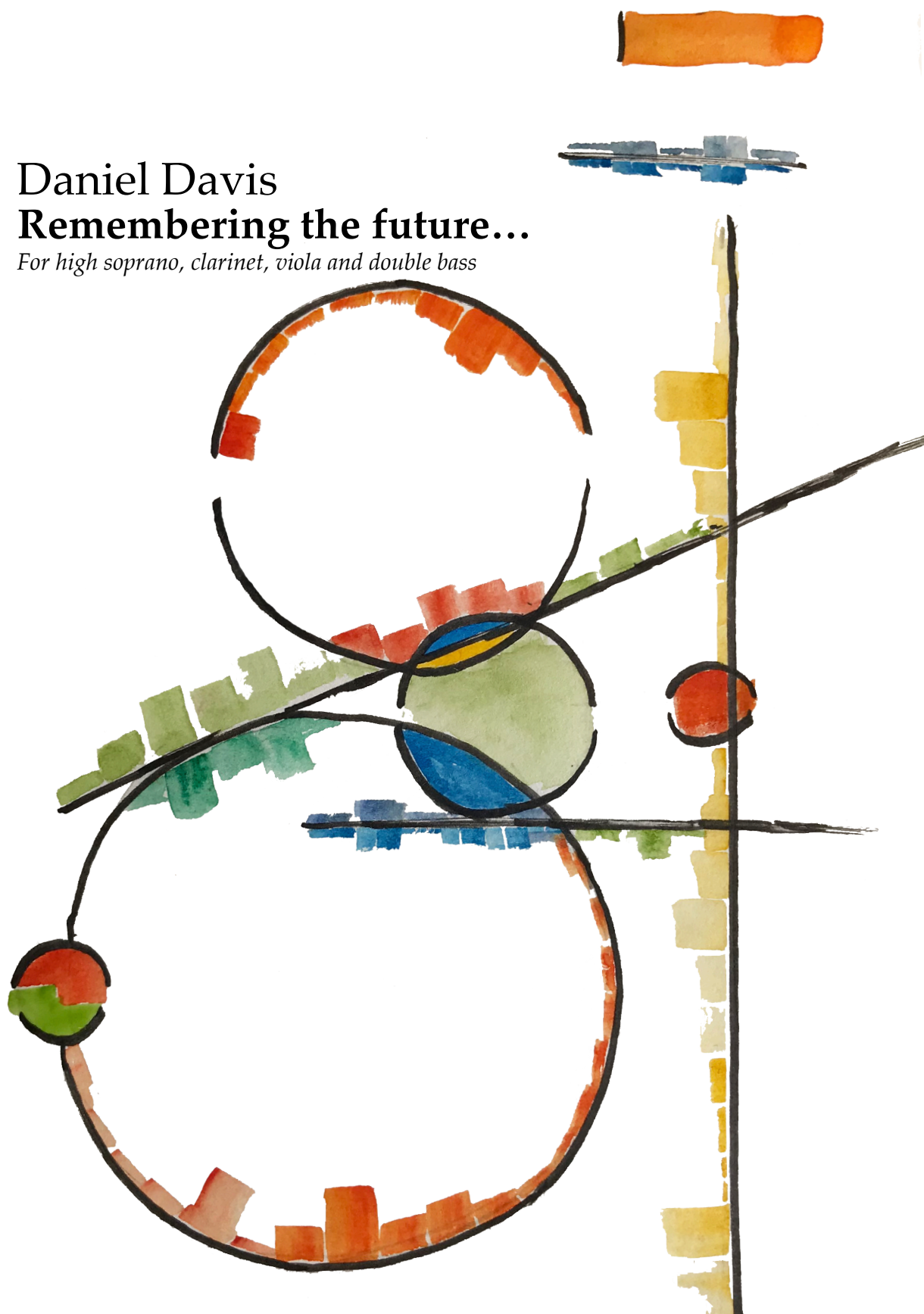


Daniel Davis
Remembering the future...

For high soprano, clarinet, viola and double bass



2019

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This work was made in collaboration with the writer Tane Stevens, singer Sophie Sparrow, clarinettist Edward Holmes, violist Michiel Wittink and double bassist João Lucas; and is part of the Wigmore Hall Voice Works project at the Guildhall School of Music & Drama oriented by Paul Newland (composer), Stephen Plaice (writer), Marie Vassiliou (singer), Armin Zanner (singer), Jérémie Queyras (visual artist) and supported by the Calouste Gulbenkian Foundation.

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INSTRUMENTATION

High Soprano

Clarinet in B flat (Bass Clarinet in B flat)

Viola

Double bass

The Score is in C

Score available on hire from the composer

Cover illustration by Jérémie Queyras

This work score approximately

6 minutes

Special thanks to Tane Stevens, Edward Holmes, Michiel Wittink, João Lucas, Sophie Sparrow, Francisco Fontes, Julian Philips and Richard Baker for the comments and responses in the process of composition.

TEXT

We are remembering the future
or, how to write a city
Like epithelial tissue
the other layer of a skin.

We are remembering a divorce
a swimming pool split in half
the sides of the road holding rivers in their gutters,
hold cigarette, hold plastic, the cracking of palms, holding each other

Can you write it like a mirror
because we have to keep surviving, somehow through others
some how through cities
across time
Fear, like a drop of wine on our tongues

We are remembering the future
like we have oceans inside us
like we only wish to be called into arms and not to.

We are remembering the future a little more like us.

COMPOSER'S NOTE



After receiving Tane Stevens's poem *We are Remembering the Future*, inspired by the title of Luciano Berio's book *Remembering the future*, I tried to create this composition's own ecosystem, constructing a musical journey, through the text, in which I could portrait the text and use slow, rhythmic and calm sections through the piece.

ACKNOWLEDGEMENTS

Remembering the future was premiered on the 23rd May 2019 at Wigmore Hall in London,
United Kingdom by

Edward Holmes (clarinet)

Michiel Wittink (viola)

João Lucas (double bass)

Sophie Sparrow (high soprano)

To all, my special thanks

Remembering the future...

for soprano, clarinet in B \flat viola and double bass

Text by Tane Stevens

Daniel Davis (b. 1990)

Lento (c.a. $\text{♩} = 60$)

Clarinet in B \flat /
Bass clarinet in B \flat

Soprano

Lento (c.a. $\text{♩} = 60$)

Viola

Double Bass

sweetly

niente p al niente

6

Vla.

swetly
mute

niente p al niente

Db.

niente p al niente

10

Clarinet in B \flat
sweetly and distant

niente pp

Vla.

ppp p

gliss.

Db.

niente p

[illegible]

30

Cl. *p* *ppp*

S. *p*

mem - ber - ing re - mem - ber -

Vla. ord. tremolo solo ord.

Db. *p*

35

Cl. (solo) *pp*

S. *mp* *senza dim.*

ing the fu - ture or,

Vla. *mp* *p*

Db. *p*

40

Cl. *sempre pp* *pp*

S. *pp*

how to wri - (te) a ci - - ty li -

Db. *p*

45

Cl. *distant* *sempre pp* 3 3

S. *mp* *mf* 3 3 3 3
 - - - - (ke) e - pi - the - lial tis - siue

Vla. *without mute* *pp* 3 *gliss.*

Db. 5 5 5 5

49

Cl. 3 3 3

S. 3 3 3 3
 the ou - - ter la - yer of a skin

Vla. *gliss.* 3 3 3 *gliss.* 3 *sempre pp*

Db. *sempre pp* *pizz.* 5 5

53

Cl. 5 5 *pp* *al niente*

S. *spoken*
 the outer la - yer of a skin

Vla. 5 3 *gliss.* 3 3 3

Db. *(pizz.)* 5 5 5 5 5

Moderato (c.a. ♩ = 86 - 100)

norm.

57

Cl. *fp* *mp* *p sub.* *mp* *mf* *p sub.* *mp*

S. *mf* * we are re - mem - ber - ing a

tr *tr* *gliss.*

Moderato (c.a. ♩ = 86 - 100)

Vla. *pizz.* *arco* *mf* *fp* *mf* *p* *pp*

Db. *(pizz.)* *arco* *mf* *fp* *mf* *p*

rhythmic *gliss.* *aggressive*

60

Cl. *p* *fpp*

S. di-vorce a swim-ming pool split in half

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

Db. *pizz.* *arco* *rhythmic* *p* *mf* *p*

tr *arco sul pont.* *arco sul pont. tremolo*

(*) start gliss. only on the second quaver

62

Cl. *p* *pp*

S. articulated *p* 3 3

the sides of the road

Vla. *pp* *sempre pp* sweetly 3

Db. *ppp* *p* flautando

64

Cl. *p sub.* *mp* *sff* 5 6

S. *mp* 3 3 3 *gliss.*

hol - - ding ri - vers in their gut - - - ters

Vla. *mp* *ffp* 3 3 *gliss.* pizz.

Db. (flautando) *sff* *p sub.* *sf* *ffp* 5 5 3 arco ord.

subito tempo primo (c.a. ♩ = 60) subito Moderato (c.a. ♩ = 86 - 100)

67 eco *sempre pp* as precise as possible

Cl. *pp sub.* ————— *mp* ————— *mf*

S. hold ————— ci - ga - rettes hold ————— plas - tic

subito tempo primo (c.a. ♩ = 60) subito Moderato (c.a. ♩ = 86 - 100)

Vla. arco sul pont. tremolo norm.

Db. sweetly *mf* *p sub.* < >

70

Cl. *al niente* *p* ————— *pp*

S. the ————— cra - cking of palms *mp*

Vla. *pizz.* *sf*

Db. rhythmic *p* arco *mp* < > *p* sul pont. tremolo *pp sub.* < > *p* < >

72

Cl. *sim.* *p* *pp* *p* *pp*

S. *mp* *3*
 hol - ding ea - (ch) o - ther can you write

Vla. *arco* *pizz.* *arco* *3* *6* *p* *p*

Db. *pizz.* *mf sub.* *5* *p* *pizz.*

75

Cl. *sweetly* *p* *3* *3* *5* *p* *p*

S. *it* *like a* *mir - ror* *be - cause we have to keep sur - vi - ving*

Vla. *3* *6* *p* *p* *sweetly flautando* *pp* *mp* *3*

Db. *arco sul pont.* *6* *sempre p* *pizz.* *3* *3* *3* *mf*

78

Cl. *fp* *mp* *fpp*

S. *mf*
some -

Vla. *al niente* *mp*

Db. arco norm. *mp* *p* *p*

80

Cl. *ff* *p* *pp* *fpp* *mp sub.*

S. - - how through o - thers some - how through ci - ties a - cross

Vla. norm. *sempre mp* *gliss.* *pp*

Db. arco sul pont. *sempre p* *norm.* *gliss.*

84

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

S. *p sub.* *gliss.*

Vla. *pizz.* *ff* *arco* *mp* *gliss.*

Db. *pizz.* *p sub.* *mp* *gliss.*

ti - (me) fear,

87

Cl. *mp* *p* *sf* *f* *agressive*

S. *mf* *p sub.* *mf* *3* like - - - a drop of wine on our tongues

Vla. *p* *p* *sf* *p sub.*

Db. *sf* *p sub.*

90

Cl.

91

92

3

rhythmic

mf *f* *mf sub.*

rhythmic

pizz.

f *mp sub.*

92

Cl.

rhythmic

mf

Vla.

(pizz.)

arco

3

3

mf

p

Db.

95

Cl.

Vla.

Db.

f

mf sub.

mf

fp

This musical score segment covers measures 95 to 98. The Clarinet part (top staff) begins in measure 95 with a series of eighth and sixteenth notes, marked with accents and a forte (*f*) dynamic. In measure 96, it continues with similar rhythmic patterns. Measure 97 features a half note with a forte (*f*) dynamic, followed by a measure 98 with a mezzo-forte (*mf*) dynamic and a 'sub.' (sustained) marking. The Viola part (middle staff) starts in measure 95 with a whole note, followed by a half note in measure 96, and a whole note in measure 97. The Double Bass part (bottom staff) begins in measure 95 with a whole note, followed by a half note in measure 96, and a whole note in measure 97. The dynamics for the Double Bass are mezzo-forte (*mf*) in measure 95 and fortissimo (*fp*) in measure 96.

98 Rhythmic (c.a. ♩ = 100)

Cl. *mf* *f* *mf* solo 3

S.

Rhythmic (c.a. ♩ = 100)

Vla. *f* *mf*

Db. *f* *mp*

102

Cl. *mp* *mf* *mp sub.* 3 ord.

S. *mp* *mf* *gliss.* 3 We a - - (re) re-mem - ber -

Vla. *mp* *mf* *mp* 3

Db. *sempre mp* *mf* 3

117 *rhythmic*

Cl. *quasi gliss.* 6

S. *spoken* *f* 3
have - - - o - ceans in - side us

Vla. *pizz.* 3 *sf*

Db. *pizz.* *sf*

121 *agressive* 3 To B. Cl.

Cl. 3

Vla. *arco* 3 *mf sub.* *gliss.* *f* *mf*

Db. *arco* *mf* *rhythmic* *f* *mf sub.*

126

Vla. *pizz.* 3 *f* *arco* *mf*

Db. *pizz.* 3 *f* *arco* *mf*

130

Cl.

Vla.

Db.

f \longleftarrow *ff* *mf*

pizz. arco

Bass Clarinet
in B \flat

133

agressive

6 5 3 3

mf \longleftarrow *f* \longleftarrow *ff* \longleftarrow *f*

Vla.

Db.

pizz.

136

3

B. Cl.

Vla.

Db.

(pizz.) ϕ arco

139

agressive

6 5 5 3 3

B. Cl.

mf *f* *ff* *f*

S.

Vla.

sempre mf

Db.

sempre mf

142

3 norm.

B. Cl.

mf

S.

mf
n.v.

li - - - - -

Vla.

Db.

145

B. Cl. *f* *quasi gliss.* *6* *f*

S. *f* *gliss.* *vib.* *norm.* *gliss.*
 - - - - (ke) we _____

Vla. *sempre mf*

Db. *sempre mf*

149

B. Cl. *expressive* *mf* *3*

S. *3* *3* *3*
 wish to be called in - to arms _____

Vla. *(sempre mf)*

Db. *(sempre mf)*

153

B. Cl. *agressive* 6 5 5

S. and not to

Vla.

Db.

f *ff*

156

B. Cl. 6 5 3

S. *sempre f* 3

we are

Vla. *fp* *mf*

Db.

mf *f* *ff* *f*

160

expressive

B. Cl.

mp sub. *f* *ff* *f sub.* rhythmic

3 3 6 3 3

S.

re-mem - ber - ing re-mem - ber - ing the

Vla.

pizz. *ff sub.* 3 arco *mf sub.*

Db.

pizz. *ff sub.* arco *mf sub.* *sff*

164

expressive

B. Cl.

mf

S.

fu - - - - - ture

Vla.

3 3 3 3 3 *fp* *fp* *fp*

Db.

5 3 *f* *mf sub.*

167

B. Cl. *norm.*

Vla. *mf*

Db. *gliss.* *f*

3 3 5

170

B. Cl. *agressive* *p* *mf* *f* *mf*

Vla. *expressive* *mp sub.* *mf* *f*

Db. *pizz.* *mf* *arco*

6 5 5 3 6

174

B. Cl. *expressive* *p*

Vla. *f sub.* *ff* *mp*

Db. *f* *mp*

3 3 3 5

tempo primo (c.a. ♩ = 60)

178

B. Cl.

pp *ppp* *p*

S.

Vla.

sempre *mp*

Db.

sempre *mp*

tempo primo (c.a. ♩ = 60)

subito moderato
(c.a. ♩ = 86 - 100)

181

B. Cl.

ppp niente *p* al niente *f sub.* *aggressive*

S.

p *swetly*

we are re - mem - ber - ing

Vla.

p *aggressive* *ffp*

Db.

p *arco* *aggressive* *f sub.*

185

subito tempo primo
(c.a. ♩ = 60)

swetly

B. Cl. *mf sub.* *f* *ff* niente *p* al niente

S. *sempre p* 3 3 re-mem - ber - ing the fu - ture

Vla. *f sub.* *ff* pizz. 3 arco swetly *p sub.* 3 5

Db. 3 swetly *p sub.* 3

189

subito moderato
(c.a. ♩ = 86 - 100)

agressive

subito tempo primo
(c.a. ♩ = 60)

swetly

B. Cl. *ff* *fp* niente *p*

S. *pp* a li - tle

subito moderato
(c.a. ♩ = 86 - 100)

agressive

subito tempo primo
(c.a. ♩ = 60)

swetly

Vla. *fp* 3 3 3 *p* 3 5

Db. arco aggressive pizz. arco swetly *p sub.* 3 3

193

B. Cl. *al niente* *ppp* *eco* *al niente*

S. — more like us a

Vla. *ppp*

Db.

198

S. *al niente*
li - tle more like - us

Vla. *al niente*

Db. *ppp* *al niente*