

Paul Clift

1950c

for restrung classical-guitar

duration ca. 7'30

PRINT ON A3/TABLOID-SIZE PAPER

2010-11

PROGRAMME NOTE:

This piece was inspired by Clyfford Still's work of the same name. Just as Still's work hints at variegated layers of depth beneath a seemingly flat surface, so does this work attempt to emphasise the richness of sounds which are, by the very design of the instrument itself, typically minimised or even suppressed entirely. Seemingly arbitrary 'tears' in Still's canvases generate, through their incongruity to surrounding elements, an overwhelming tension and visual gravity; a homologous paradigm may be attempted with the guitar, where the ear will paradoxically almost invariably be drawn to those sounds which are least likely to be associated with such an instrument.

Cette pièce a été inspirée par le tableau de Clyfford Still qui porte le même titre. Tout comme les œuvres de Still suggèrent des couches multiples en-dessous d'une surface plate, cette pièce cherche à accentuer la richesse des sons qui sont, du fait de la forme même de l'instrument, typiquement minimisés ou même complètement étouffés. Les 'déchirures' en apparence arbitraires dans les toiles de Still génèrent, par leur incongruité, une tension et gravité visuelle très fortes. Cette pièce tente de créer un paradigme similaire en dirigeant l'écoute vers les sons les moins communément associés à ceux produits par un tel instrument.

PERFORMANCE NOTES / NOTES DE PERFORMANCE:

SCORDATURA - 1950C requires that a classical (nylon-string) guitar be restrung in the following way (the work should NOT be attempted by simply retuning the guitar):

SCORDATURA - 1950C nécessite la préparation précise suivante (la pièce NE DOIT PAS être jouée sur une guitare qui est accordée normalement) :

This piece requires that the guitar be restrung in the following manner:

- E: must be replaced with an A-string, and tuned to A2 ♭ ¼ tone (sounding)
- A: standard A tuning
- D: D3 ♭ ¼ tone (sounding)
- G: must be replaced with a D-string, and tuned to standard D-string tuning
- B: must be replaced with a G-string, and tuned to G3 ♭ ¼ tone (sounding)
- E: must be replaced with a G-string, and tuned to standard G-string tuning

As such, two sets of string are required; under no circumstances should the guitar simply be retuned without replacing the strings as described above;

IMPORTANT! Because of this system of tuning, the score is presented both in treble clef ‘sounding pitch’ and with a 6-string tablature; the performer will be dependent on both systems of notation, as the tablature staff does not contain information about dynamics and playing-technique, and is occasionally simplified in the interests of clarity; as far as possible, standard notation is respected on the tablature staff.

ATTENTION! *A cause de ce système d’accordage la partition est présentée en clé de sol (sons réels) ainsi qu’avec une tablature; l’interprète devra regarder les deux portées parce que la tablature ne contient pas d’information sur les nuances et les modes de jeu, et est parfois simplifiée par souci de clarté. Autant que possible, la notation standard est utilisée sur la portée de tablature.*

AMPLIFICATION - The use of amplification is recommended. If used, two microphones mounted on tripods are necessary: one directed at each end of the fingerboard. Bridge-type microphones should be avoided.

♯ ¼ tone sharp; these notes will only appear on one of the three strings tuned to an open ¼ tone
¼ de ton au dessus; ces notes apparaîtront uniquement sur les cordes accordées en ¼ de ton

♭ ¼ tone flat; these notes will only appear on one of the three strings tuned to an open ¼ tone
¼ de ton en dessous; ces notes apparaîtront uniquement sur les cordes accordées en ¼ de ton

♯ ¾ tone sharp; these notes will only appear on one of the three strings tuned to an open ¼ tone
¾ de ton au dessus; ces notes apparaîtront uniquement sur les cordes accordées en ¼ de ton

♭ ¾ tone flat; these notes will only appear on one of the three strings tuned to an open ¼ tone
¾ de ton en dessous; ces notes apparaîtront uniquement sur les cordes accordées en ¼ de ton

♯ (with arrow) accidentals with arrows are used only to indicate approximate fingerings for harmonics; the desired harmonic will be listed (e.g. 4°, 5°, 6° etc) and the sounding pitch will be given in brackets
les altérations avec des flèches indiquent les doigtés approximatifs pour les flageolets d’harmoniques; la note résultant est écrite entre parenthèses, avec son numéro de partiel

☐ with a ‘soft’ plectrum (0.4 – 0.6 mm) / *avec un mediator ‘leger’ (0,4 – 0,6 mm)*

☒ (without plectrum) / *sans mediator*

◡ with fingernail / *avec l'ongle*

✕ with the 'flesh' of the fingertip, i.e. without using the nail / *avec la chair du doigt et non pas avec l'ongle*

m.s.p *molto sul ponticello*

s.p *sul ponticello*

ord. *ordinario*

s.t *sul tasto*

a.s.t *alto sul tasto*

THE FOLLOWING SYMBOLS INDICATE THE LEVEL OF PRESSURE WITH WHICH A STRING SHOULD BE DEPRESSED (LH):

LES SYMBOLES SUIVANTS INDIQUENT LA PRESSION AVEC LAQUELLE LA CORDE DEVRAIT ÊTRE DÉPRIMÉE:

● *ordinario*, the string fully depressed and the pitch sounding cleanly / *ordinario, c'est à dire sans 'bruit'*

◐ half-depressed, with an audible buzz / *à moitié pressée, avec un bourdonnement audible*

✕ touching the string gently; muted, or (depending on the position of the finger) with a hint of a harmonic / *étouffé ou flageolet*

OTHER SPECIAL NOTATION: / *NOTATIONS SPECIALES ADITIONNELLES :*

NOTEHEADS /

■ 'tapping' in which *both* ends of the string (i.e. between the depressed fret and the bridge, and between the depressed fret and the head) are allowed to sound / *'tapping' en laissant sonner les deux 'côtés' de la corde, c'est à dire la partie entre la main gauche et le chevalet et la partie entre la main gauche et la tête*

▲ **in section B3:** 'tapping' in which *only* the section of the string between the depressed fret and the head sounds (i.e. the other half of the string must be muted completely) / *'tapping' en étouffant la partie de la corde entre la main gauche et le pont*

◆ without plucking the string, briskly slide the left hand up and down the fret as indicated, emphasising the rising & descending pitches / *sans réattaquer la corde, glisser la main gauche vers le haut et le bas du manche comme indiqué en accentuant les sons ascendants et descendants des deux côtés de la/des corde(s);*

▲ **in section E:** pluck the section of the string between the depressed fret and the head / *dans la section E: attaquer la partie de la corde entre la frette appuyée et la tête*

▼ **in section E:** pluck the section of the string between the depressed fret and the bridge / *dans la section E: attaquer la partie de la corde entre la frette appuyée et le chevalet*

OTHER:

⊕ abruptly mute the string(s), as indicated in the tablature; other strings should be allowed to resonate / *étouffer brusquement les cordes indiquées dans la tablature; les autres cordes devraient continuer à résonner*

♀ *pizzicato 'Bartok'*

'IMPROVISATION' – In sections B & C some improvisation is required / *dans les sections B & C l'improvisation est nécessaire:*

-in section **B1** the *rhythm* (and therefore the *overall duration*) may be freely interpreted; the *pitches* should be played as written;

-dans la section **B1** le *rythme* (et de ce fait la *durée globale*) est libre; les notes devraient être jouées comme indiqué;

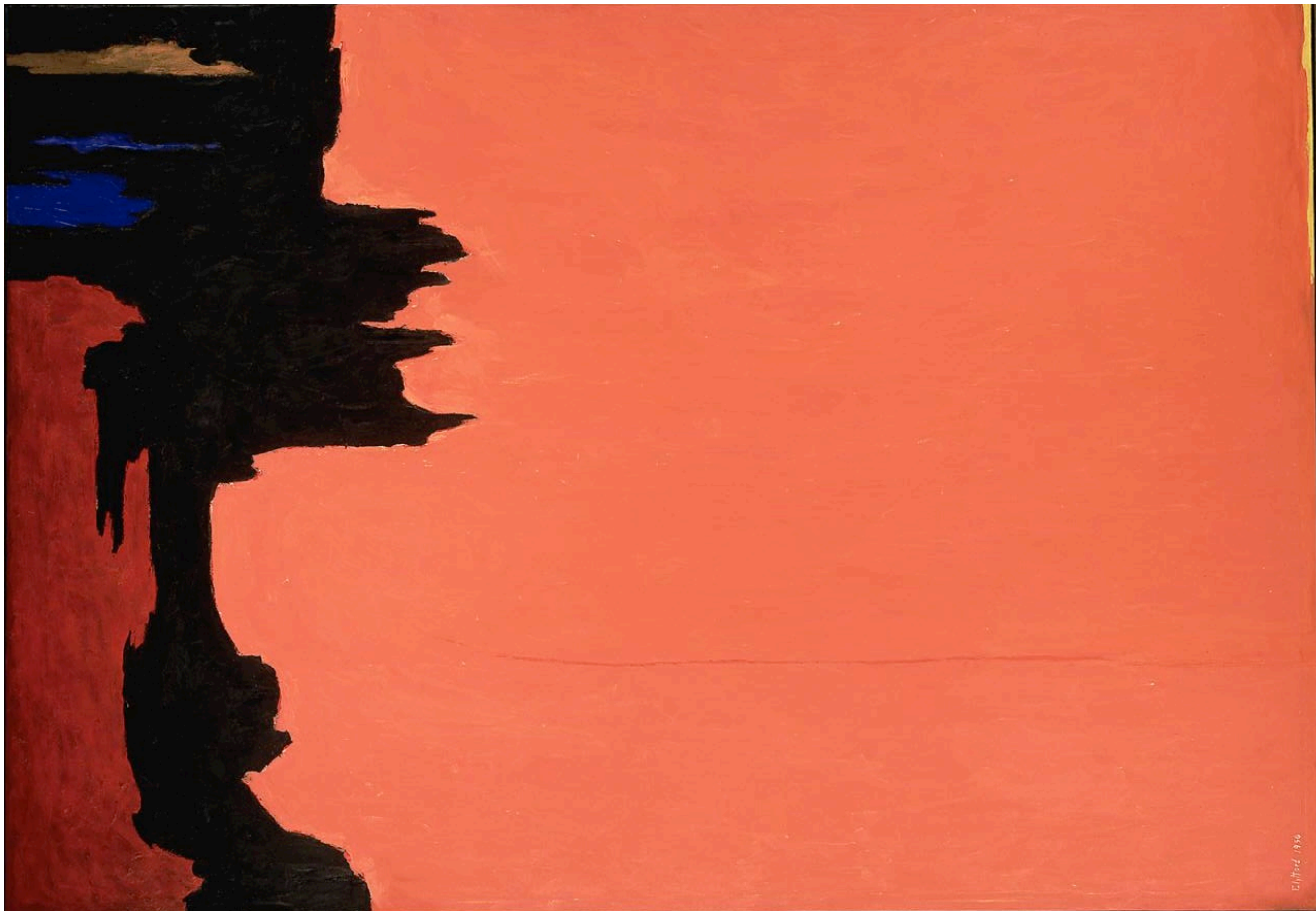
-in section **B2 & B3** the *rhythm* and *order of the indicated pitches* may be freely interpreted; the *pitches* must remain the same as those contained in the first measures of **B2**, and the *durations* should be performed as indicated;

-dans les sections **B2 & B3** le *rythme* et l'*ordre des notes* sont libres; les hauteurs devraient rester les mêmes que celles de la première mesure de B2; les durées devraient être jouées comme indiqué;

-in section **C1** the notation switches between one regular stave (sounding pitches) plus a tablature and two staves (decoupled, one for each hand) plus tablature; breaks in the score do not indicate a pause and do not have any rhythmic value.

-dans la section **C1** la notation alterne entre une portée normale (sons réels) avec une tablature ET deux portées (découplées, une pour chaque main) et la tablature ; les espaces dans la partition entre chaque changement de notation n'ont pas de valeur temporelle et n'indiquent surtout pas une pause.

Other instances of special notation are explained as they occur in the score; / Une explication pour les autres notations particulières est donnée dans la partition;



1950C
by CLYFFORD STILL

1950c

Paul Clift
2010-11

for re-strung nylon-string guitar
voor Kobe Van Cauwenberghe

A1 ♩ = 76 - 80

☐ ---> [until 'B1']
poco sul ponticello - noisy!

Musical score for section A1, measures 1-12. The score includes a treble clef staff with a 3/4 time signature that changes to 2/4 at measure 5. The bass staff shows guitar tablature with fret numbers and string numbers. Dynamics range from *p* to *f*. Performance instructions include *poco sul ponticello - noisy!* and *gliss.*

Musical score for section A1, measures 13-24. The score continues the treble and bass staves from the previous section. Dynamics range from *f* to *mf*. Performance instructions include *gliss.*

A2

gradual transition from harmonic to open string

open 5th string

s.t

p.s.p

Musical score for section A2, measures 25-36. The score includes a treble clef staff with a 3/4 time signature that changes to 2/4 at measure 28. The bass staff shows guitar tablature. Dynamics range from *mp* to *f*. Performance instructions include *p.s.p* and *gliss.*

B2 ♩ = 100

f possible sempre

(refer to tablature for fingerings)

IMPROVISE FOR ONE BAR, IN FREE TIME (PITCHES SHOULD REMAIN CONSISTENT WITH THOSE APPEARING IN 'B2') UPON THIS GESTURE

M.G.

M.D.

f

f

mp

ff

(NB. TABLATURE RHYTHM SIMPLIFIED)

♩ = 100 accel.

IMPROVISE FOR THE INDICATED DURATION IN FREE TIME (PITCHES SHOULD REMAIN CONSISTENT WITH THOSE APPEARING IN 'B2') UPON THIS GESTURE

ca. 7"

♩ = 126

IMPROVISE FOR THE INDICATED DURATION IN FREE TIME (PITCHES SHOULD REMAIN CONSISTENT WITH THOSE APPEARING IN 'B2') UPON THIS GESTURE

ca. 7"

B3 ♩ = 126

f possible

mf

(NB: TABLATURE RHYTHM SIMPLIFIED →)

SIMILE B2

C1 ♩ = 112

fff *f* *mp* *p* *pp* *p* *mp* *p* *f*

s.p *a.s.t* *s.p* *s.t* *a.s.t* *accel.*

2/4 3/8 4/4 2/4

♩ = 132

* pluck the strings in a random order, with varying degrees of intensity; in spite of the improvisatory nature of this bar, its duration should be strictly respected; the 'pizz-Bartok' notes should be treated as spatial notation, and played as indicated;

M.G.

4/4

fast & intensely *ppp* *fff*

gliss.

M.D.

♩ = 132

mp *mf* *p* *p* *mf*

fff (freely)

gliss.

♩ = 120

2/4 3/4 5/4 2/4

ff *mp* *p* *f* *ff* *f* *mp* *p* *f* *f*

2/4 3:2 3/4 3:2 3:2

fff *p* *mf* *fff*

4/4 3:2 3:2

fff " *fff* " simile *fff* *fff*

gliss. *gliss.*

C2 accel. ♩ = 132 ♩ = 120

4/4 3:2 3:2

ff *mp* *f possible* *fff*

5/8 3:2

ff *p* *ff* ↑

ord. → a.s.t.

3/4 3:2 5:4

fff *l.v.*

2/4 4+3/8 3:2 3:2 3:2

fff (subito) (subito) (subito)

3/4 3:2

fff

C3

4/4

gliss.

f *fff*

fff (freely)

D1 ♩ = 110

2/4 3/4 3/8 2/4

f *pp*

ord. *s.p*

gliss. *mp* *p*

ff

TAKE PLECTRUM QUICKLY

*The fermata in this measure should only last for the amount of time necessary to pick up the plectrum.

2/4 2+3/8 2/4 4/4 7/8 3/4

p *mf* *p*

ff *mp* *ff* *mf* *mp* *f*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

D2

3/4 all strings

2/4 2/4 3/8 2/4

mf *pp*

ord. *s.p*

f *mf* *pp*

gliss. *gliss.* *gliss.*

f *ord.* *pp* *s.p.*
pp *2/4* *gliss.* *3:2* *Lv* *a.s.t.* *f* *mf* *2/4* *gliss.* *3:2* *Lv* *a.s.t.* *3/4* *mp* *2/4* *3:2* *4/4* *mf* *mp l.v.*

E1 ♩ = 96
4/4 *p* *ff* *f possible* *CONTINUE AD LIBITUM (BUT FOLLOW THE INDICATED DURATION)* **2/4**

2/4 *SIMILE* **4/4** *SIMILE* **3/4** *SIMILE* **4/4**

E2

7/4

4/4

3/4

4/4

3/8

4/4

getting progressively more erratic ----->

Musical score for section E2, measures 1-6. The score is written for guitar and piano. The guitar part features a tremolo effect across the entire section. The piano part includes dynamics such as *f possible*, *f*, and *simile*. There are also markings for *(freely)* and *3:2* ratios. The time signatures are 7/4, 4/4, 3/4, 4/4, 3/8, and 4/4.

E3

2/4

Musical score for section E3, measures 7-12. The score is written for guitar and piano. The guitar part features a tremolo effect across the entire section. The piano part includes dynamics such as *f possible*, *f*, *P*, *fff*, and *ff*. There are also markings for *3:2* ratios. The time signature is 2/4.

4/4

[CONTINUE AD LIBITUM UNTIL THE END]

Musical score for section E3, measures 13-16. The score is written for guitar and piano. The guitar part features a tremolo effect across the entire section. The piano part includes dynamics such as *f* and *fff*. There are also markings for *3:2* ratios. The time signature is 2/4.