

Paul Clift

duet/anagram

for two tenor saxophones & electronics

duration ca. 13'

2015

Premiered on 12th June, 2015 at the 17th World Saxophone Congress and Festival in Strasbourg
by Patrick Stadler & Geoffrey Landman

PROGRAMME NOTE:

This work takes its title from a painting by Robert Rauschenberg which I first saw during a residency at the Paul Sacher Foundation in Basel, where the painting is housed.

Texts in the opening section are of Robert Rauschenberg discussing his general approach to painting; these are taken from the documentary, *Painters Painting*, directed by Emile de Antonio (1973).¹ The “already-going surface” which Rauschenberg mentions is, in this case, the voice of Rauschenberg himself.

Duet/anagram was premiered on 12th June, 2015 by **Patrick Stadler** and **Geoffrey Landman** at the 17th World Saxophone Congress and Festival, Strasbourg.

PERFORMANCE NOTES:

The electronics for this work are diffused from small, portable loud-speakers placed *inside* the bell of the instrument, directed *inwards* (i.e. so that sound is diffused towards the inside of the instrument, not directly out of the bell).

- Dimensions must be such that the speaker may comfortably fit inside the bell of the instrument;
- It may be necessary to take measures to avoid buzzing resulting from the body of the loudspeaker vibrating against the instrument itself; this could be anything, from wrapping the speaker in cloth, the adding padding, such as folded cardboard.
- The speakers should be of at least reasonable quality; in the premiere performance, JBL wireless multimedia speakers were used.



Many models of multimedia or small home-hifi speakers would be satisfactory;

Two loud-speakers of the same make and model should be used.

Output from the computer is stereo:

- LEFT CHANNEL → SAXOPHONE I
- RIGHT CHANNEL → SAXOPHONE II

A tool which sends an impulse to each speaker is incorporated into the patch; this ensures that the correct loud-speaker is used with each instrument.

Once again, the speaker **MUST BE DIRECTED TOWARDS THE INTERIOR OF THE INSTRUMENT, NOT POINTING OUTWARDS.**

Performances also require:

- **a MIDI interface & pedal** in order to trigger the events as indicated in the score
- **MaxMSP or MaxMSP Runtime**
- **the concert patch** (which may be downloaded from my website: www.paulclift.net/)

Further instructions on the operation of the electronics are provided inside the patch itself.

¹ Used with permission for limited distribution from **New Video Group Inc.**

duet/anagram

for two tenor saxophones & electronics*

Paul Clift
composed 2015

♩ = 66

1 +voice
15" "I had an already-going surface..." *mp*

2 +lasso d'amore
16" "I mean, like..." "...it doesn't really matter..."

3 +multiphonics
4/4 "...make you think of..."
4/4 "...how it could continue." *pp*

elec. *mp* hold → *n cresc*

elec. (simile electronics in sax. I) → *mp* hold → *n cresc*

4 +multiphonics

5 *p* *p* *p* *mp*

5 +multiphonics

8 *p* *p* *p* *p* *mp*

pp *p* *p* *p*

6 +voice
"There wouldn't be a beginning..."

11 *p* *p* *mp* *pp*

14 **2/4** **3/8** **4/4** **7** +voice "It doesn't really matter..."

p *p* *p* *pp*

17 **2/4** **3/8** **2/4** **3/8** **8** +voice, +thunder-sheet "It's like when it stops..."

pp *mp* *pp* *mp*

21 **3/8** **4/4** **3/8** **2/4** **4/4**

p *mp* *mf* *mp*

25 **4/4** **2/4** **3/8** **4/4** **9** +voice "You begin with..."

p *mp* *p* *mp*

29 **3/8** **2/4**

p *p* *p* *mf* *mf*

10 +voice
"There wouldn't be a beginning..."

Musical score for measures 32-34. Measure 32 is in 2/4 time, measure 33 in 3/4, and measure 34 in 3/4. The piece ends with a double bar line and a repeat sign. Dynamics include *mf* and *p*. Fingerings 6 and 3 are indicated.

Musical score for measures 35-38. Measure 35 is in 4/4, measure 36 in 4/4, measure 37 in 3/4, and measure 38 in 4/4. Includes guitar chord diagrams. Dynamics include *p* and *mp*. Fingerings 3 and 6 are indicated.

Musical score for measures 39-40. Measure 39 is in 4/4 and measure 40 in 3/4. Dynamics include *mf* and *mp*. Fingerings 6 and 3 are indicated.

Musical score for measures 41-43. Measure 41 is in 3/4, measure 42 in 3/4, and measure 43 in 4/4. Dynamics include *f* and *p*. Fingerings 6 and 3 are indicated.

11 +voice
"You begin with..."

Musical score for measures 44-47. Measure 44 is in 4/4, measure 45 in 3/4, measure 46 in 3/4, and measure 47 in 4/4. Dynamics include *p* and *mp*. Fingerings 3 and 6 are indicated.

46 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

mf *mf* *mf* *p* *mf* *mf*

48 $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

p *mf* *mp* *mp*

51 $\frac{4}{4}$ $\frac{2}{4}$

pppp *pppp*

53 $\frac{2}{4}$ $\frac{4}{4}$

f *fff*

12 *multiphonics & lasso*
d'amore: slow fade-out

55

fff *fff* *fff* *fff*

56

fff *fff* *fff* *fff*

57

Two staves of music for measures 57 and 58. The music features complex rhythmic patterns with triplets and sextuplets. A dynamic marking of *fff* is present below the first staff.

58

Two staves of music for measures 58 and 59. The music continues with complex rhythmic patterns, including triplets and sextuplets.

59

Two staves of music for measures 59 and 60. The music continues with complex rhythmic patterns, including triplets and sextuplets.

60

Two staves of music for measures 60 and 61. The music continues with complex rhythmic patterns, including triplets and sextuplets.

61

Two staves of music for measures 61 and 62. The music continues with complex rhythmic patterns, including triplets and sextuplets.

62

Two staves of music for measures 62 and 63. The music continues with complex rhythmic patterns, including triplets and sextuplets.

Musical notation for measures 63 and 64. Measure 63 consists of two staves of music with complex rhythmic patterns and slurs. Measure 64 continues with similar patterns, featuring a double bar line and a repeat sign.

13 +low multiphonics

Musical notation for measures 64 and 65. Measure 64 features a treble clef staff with a wavy line representing a multiphonic effect, and a bass clef staff with a melodic line. Measure 65 continues with similar notation, including dynamic markings *p dim.*

Musical notation for measures 65 and 66. Measure 65 shows a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic pattern. Measure 66 continues with similar notation, including dynamic markings *pp* and *pp dim.*

Musical notation for measures 66 and 67. Measure 66 features a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic pattern. Measure 67 continues with similar notation, including dynamic markings *pp dim.* and *ppp*.

Musical notation for measures 67 and 68. Measure 67 shows a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic pattern. Measure 68 continues with similar notation, including dynamic markings *ppp* and *ppp*.

Musical notation for measures 68 and 69. Measure 68 features a treble clef staff with a melodic line and a bass clef staff with a complex rhythmic pattern. Measure 69 continues with similar notation, including dynamic markings *dim.* and *ppp*.

69

70

71

72

73

8" 9"

14 +multi-phonics

15 +lasso d'amore, fade out thunder-sheet

(mf) continue random fingering to filter electronics →

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

p ppp

78 **4/4** **2/4**

pp *p* *p*

pp *p* *p*

81 **2/4** **3/4** **4/4**

(simile b. 73)

pp *n* *p*

pp *p* *p*

84 **2/4** **3/4** **4/4**

p *p*

p *p*

87 **4/4** **3/4** **4/4**

sim.

p *mp* *n*

p *pp* *n*

(simile b. 73)

91 **4/4**

pp *pp* *pp* *pp*

pp *pp* *pp*

94

p *p* *n* *p* *pp* *pp*

16 +echo effect

98

p *p* *pp* *n* *pp* *pp* *n* *pp*

17 +echo effect

102

pp *p* *p*

105

mp *pp* *pp* *mf* *n* *mf* *n*

108

p *pp* *p*

18 +echo effect

Musical score for measures 112-114. The top staff is in 4/4 time. Measure 112 features a piano (*p*) triplet of eighth notes. Measure 113 features a mezzo-forte (*mf*) sixteenth-note run. Measure 114 features a pianissimo (*pp*) triplet of eighth notes followed by a fermata. The bottom staff mirrors the top staff with similar dynamics and articulation.

Musical score for measures 115-117. Measure 115 features a pianissimo (*pp*) sixteenth-note run. Measure 116 features a mezzo-piano (*mp*) triplet of eighth notes. Measure 117 features a piano (*p*) triplet of eighth notes. The top staff includes guitar chord diagrams for measures 115 and 117. The bottom staff continues the melodic and harmonic development.

Musical score for measures 118-120. Measure 118 features a piano (*p*) triplet of eighth notes. Measure 119 features a mezzo-forte (*mf*) sixteenth-note run. Measure 120 features a forte (*f*) triplet of eighth notes. The top staff includes guitar chord diagrams for measures 118 and 119. The bottom staff continues the melodic and harmonic development.

Musical score for measures 121-123. Measure 121 features a pianissimo (*pp*) sixteenth-note run. Measure 122 features a mezzo-piano (*mp*) triplet of eighth notes. Measure 123 features a mezzo-piano (*mp*) triplet of eighth notes. The top staff includes guitar chord diagrams for measures 121 and 122. The bottom staff continues the melodic and harmonic development.

Musical score for measures 124-126. Measure 124 features a mezzo-forte (*mf*) sixteenth-note run. Measure 125 features a mezzo-piano (*mp*) triplet of eighth notes. Measure 126 features a forte (*f*) sixteenth-note run. The top staff includes guitar chord diagrams for measures 124 and 125. The bottom staff continues the melodic and harmonic development.

126 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{8}$

pp *n* *mp* *p* *mp*

130 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

21 +echo effect

133 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

p *break* *fff subito* *break* *f* *fff subito*

22 +echo -multiphonics

136 $\frac{3}{4}$ $\frac{3}{4}$

pppp *pppp*

138 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

fff subito *fff subito*

23 fade out lasso d'amore

24 +echo

141 *mp* *fff subito* *mp* *mp* *ff*

142 **2/4**

143 **2/4** **3/8** *pppp* *fff subito* *fff subito* **4/4**

145 *mp*

146 *ppp* *fff subito*

147 **2/4** **25** +echo *ff* *pp* *p* *f*

148 $\frac{2}{4}$ $\frac{2}{4}$

pppp *mf* *ff* *f*

150

150 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

ff *ff* *mf* *fff subito*

26 +echo

fff subito

152 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

ppp *ppp*

153 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

pppp *ppp*

27 +echo

155 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

f fff subito *fff*

156 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp

28 +echo

157 $\frac{3}{4}$ $\frac{4}{4}$

ppp *ppp* *ff* *ff*

ff *pp* *mp* *f*

159

ff *pp* *pp*

29 +echo

160

pp

161

fff *fff*

30 +echo

162

pp *ppp* *ff*

163

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

ff *pp* *f*

31 +echo

166 $\frac{4}{4}$

ff

fff subito

167

mf

pp

32 +echo

168

pppp

mf >

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

169

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

fff *f*

33 +chanting voices

$\frac{4}{4}$

n cresc.....
(no key-click)

$\frac{2}{4}$

n

(simile alternate fingerings w/o playing) →

$\frac{4}{4}$

n cresc.....
(no key-click)

(simile alternate fingerings w/o playing) →

$\frac{2}{4}$

n

176 3/4

178 3/4

179 2/4 1/8

fff

34 +voices filtered

35 +fade-in voices, +bite-reed

180 1/8

n

bite reed, allow squeaks to emerge sporadically →

(no key-click)

(simile random fingerings w/o playing) →

10"

4"

whispered, in free time; repeat as necessary:

"I don't mess around with my subconscious."

p

bite reed, allow squeaks to emerge sporadically →

(no key-click)

(simile random fingerings w/o playing) →

whispered, in free time; repeat as necessary:

"I always have a good reason for taking something out but I never have one for putting something in."

p

183

36 +fade-in /out voices

185 5/16

fff

simile

n

simile

n

187 5" 37 3" 4/4

"There's a moment for everyone when you fall into your own shadow and the fact is that it's your shadow and you're forced to live in it."

p

"It's so easy to be undisciplined. And to be disciplined is so against my character, my general nature anyway, that I have to strain a little bit to keep on the right track."

p

189 38 +multiphonics 4/4

191

193

fff

195

