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.**

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for two tenor saxophones & electronics*

Paul Clift
composed 2015

♩ = 66

1 +voice

2 +lasso d'amore

3 +multiphonics

15" 16"

elec. "I had an already-going surface..." "I mean, like..." "...it doesn't really matter..." "...make you think of..." "...how it could continue."

mp *n* *cresc*

hold →

pp

elec. (simile electronics in sax. I) →

mp *n* *cresc*

hold →

pp

4 +multiphonics

5

p *p* *p* *p* *mp*

5 +*multiphonics*

8

p *p* *p* *p* *mp*

pp

6 +*voice*

"There wouldn't be a beginning..."

11

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

14

7 +voice "It doesn't really matter..."

17

8 +voice, +thunder-sheet "It's like when it stops..."

21

25

9 +voice "You begin with..."

29

32

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

35

39

41

11 +voice "You begin with..."

44

46

mf mf mf mf

48

p mp mp

51

pppp pppp

53

f fff

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

55

fff fff fff f fff fff

56

fff fff fff fff fff fff

57

fff

58

59

60

61

62

63

13 +low multiphonics

64

p *dim*

p *dim*

65

ppp

pp

pp *dim*

66

pp *dim*

ppp

ppp

67

ppp

ppp

ppp

68

dim

ppp

dim

69

70

71

72

73

14 +multi-phonics

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

8" 9"

(mf)

continue random fingering to filter electronics→

(mf)

p

p

ppp

n

78

81

(simile b. 73)

84

87

sim.

(simile b. 73)

91

94

98

16 +echo effect

102

105

17 +echo effect

108

18 +echo effect

112

19 +echo effect

118

20 +echo effect

124

126

pp n

mp n

mp

p

mp

mp

130

p

21 +echo effect

f

f

f

mp

f

f

f

mp

f

133

p

break

22 +echo -multiphonics

fff subito

break

f

fff subito

136

pppp

pppp

23 fade out lasso d'amore

24 +echo

138

fff subito

fff subito

141

3

mp

fff subito

mp

mp

ff

142

2/4

143

2/4

ppp

5/8

3

pppp

fff subito

4/4

fff subito

ppp

fff subito

145

4/4

6

mp

146

ppp

6

fff subito

147

25

+echo

2/4

ff

pp

3

p

f

148

pppp

ff ff f

mf ff f

150

ff ff

mf

26 +echo

fff subito

fff subito

152

ppp

ppp

153

pppp

27 +echo

ppp

155

f fff subito

fff

156

pp

28 +echo

157

ppp ppp ff ff ff pp mp f

159

ff ff ff pp pp

29 +echo

160

pp

161

fff fff

30 +echo

162

pp ppp ff

163

ff pp f

31 +echo

166

ff

fff

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

n cresc.....

(no key-click)

(simile alternate fingerings w/o playing) →

n

n cresc.....

(no key-click)

(simile alternate fingerings w/o playing) →

n

176

178

fff

fff

34 +voices filtered

35 +fade-in voices, +bite-reed

180

(no key-click)

bite reed, allow squeaks to emerge sporadically →

(simile random fingerings w/o playing) →

10"

4"

n

whispered, in free time; repeat as necessary:

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

p

(no key-click)

bite reed, allow squeaks to emerge sporadically →

(simile random fingerings w/o playing) →

n

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

6 3 6

simile

n

fff

simile

6

n

fff

37 *+fade-in/ -out voices*

5"

3"

187

"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

38 *+multiphonics*

189

191

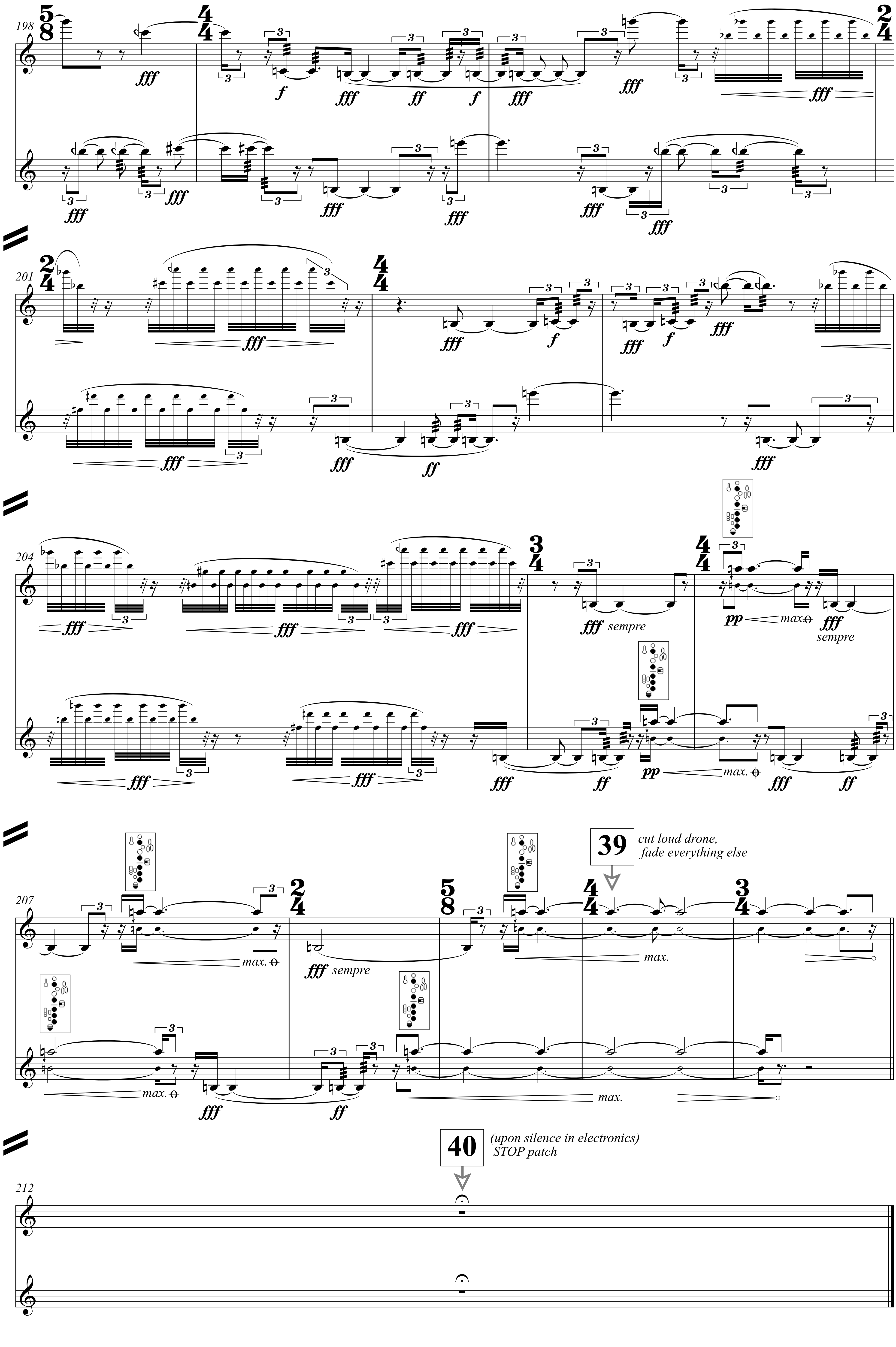
193

fff

195

fltz.

fff ***ff*** ***f***


198
201
204
207
212
fff sempre
max.
39
cut loud drone,
fade everything else
40
(upon silence in electronics)
STOP patch