

Paul Clift

feuille volante

homage à Tristan Murail

FOR SOLO ALTO FLUTE*

duration *ca.* 4'00

PRINT DOUBLE-SIDED ON A3- or TABLOID-SIZED PAPER

2012

feuille volante - a loose leaf of paper, detached from the volume which originally contained it; this work is a moment's mediation upon the memories of conversations with Tristan in Paris & New York, and the influence his work had on me long before I ever met him. Many thanks to Anja Brezavšček, without whose invaluable aid the composition of this piece would not have been possible.

-Paul Clift, New York, March 2012

Performance notes:

- On page two a 'quotation' of Tristan Murail's work for solo flute, *Unanswered Question* is made; familiarity with the character of this work is assumed.
- Tempo changes are indicated with arrows connecting tempi. DO NOT exaggerate these changes; *accelerandi/rallentandi* should be subtle, although the performer may freely interpret the contours of these changes of tempo. All tempo figures (e.g. **72**) are for quavers (eighth-notes) per minute.
- The performer may interpret the instructions for 'long' & 'short' pauses/breath-marks freely.

Other special notation:

- # ♭ ♮ pitch slightly lower than equal temperament
- # ♭ ♮ pitch slightly higher than equal temperament
- ‡ † quarter-tone alterations
- only air sound
- *ordinario* (i.e. without air sound)
- 3— a single note with the rhythmic value of a triplet (but not as part of a group of three)

Special fingerings:

Special fingerings are provided and subsequently indicated in the score by circled numbers. These fingerings have proved to be effective in producing the desired pitches with relative ease on a number of different models of flute; if they do not work on your instrument, consider finding an alternative instrument rather than trying other fingerings... the pitches *are* important! That being said, the use of C-flute or bass-flute need not be ruled out. Here are the pitches which should sound using the indicated fingering (NB. each pitch should be able to sound individually, or as part of a multiphonic texture; pitches in brackets are not used in this work):

The image displays nine systems of musical notation, each consisting of a fingering diagram and a musical staff. The fingering diagrams use black and white circles to represent finger positions on the flute keys. The musical staves show notes in treble and bass clefs, with some notes circled to indicate special fingerings. Some notes are marked with '8va' and a dashed line, indicating an octave shift. The notes are: System 1: G4, A4, B4, C5, D5; System 2: G4, A4, B4, C5; System 3: G4, A4, B4, C5; System 4: G4, A4, B4, C5; System 5: G4, A4, B4, C5; System 6: G4, A4, B4, C5; System 7: G4, A4, B4, C5; System 8: G4, A4, B4, C5; System 9: G4, A4, B4, C5.

In the score, small note-heads in multiphonic-sounds indicate the presence of that pitch but only at a low level (as in the first system), *i.e.* as a 'colouration' of the principal pitch; normal-sized note-heads indicate that *both* pitches should sound with equal intensity (as in the second half of the second system). Great care should be taken to clearly produce the combinations of pitches as indicated, and not to jump abruptly between notes which are present within a given multiphonic.

special fingerings:

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Feuille Volante

for alto flute

pour Tristan

Paul Clift

72 → 100 → 108 → 88

x3 ① ② ① --> etc.

1. long 2. short 3. v. long

stable dynamic senza cresc.

pp

72 → 104 → 112 → 88

② ① ② ①

stable

3:2

long

simile senza cresc.

76 → 88 → 80 → 108 → 88

② ① ② ① ②

stable

3

v. long

simile senza cresc.

76 → 96 → 84 → 108 → 84

② ① ② ①

stable

3

long

simile senza cresc.

104 → 112 → 96

② ① ② ①

stable

3:2

v. long

simile senza cresc.

100 → 116 → 88 → 100 → 118 → 96 → 110 → 88

ord. ① ① ② ① ② ① ② ①

① ③ ② ③ ② ① ② ③ ① ① ② ③ ② ③ ② ③ ② ③ ②

p p p

3:2 3:2 3:2 3:2 9:6 3:2

short

72 → 112 → 116 → 88

① ② ① ----> etc. -3- -3- 3:2 3:2

stable dynamic senza cresc. pp

short

72 → 112 → 120 → 88

① ② ① ----> etc. -3- -3- 3:2 3:2

stable dynamic senza cresc. pp

short

96 → 104 → 96 → 100 → 96 → 72

④ ⑤ ⑥ ⑤ ⑥ ⑤ ④ ⑤ ⑥ ord. ① ① ⑤ ④ ⑤ ④ ⑤ ① ① ② ① ② ① ② ① ⑤ ⑥ ④ ⑤ ④ ⑤ ⑥ ④ ⑤ ④ ⑤ ④ ⑤

9:6 3:2 3:2 3:2 3:2 3:2 3:2

stable dynamic

long

112 cf. Tristan Murail- 'Unanswered Question'

senza vibrato, clear tone espressivo ord.

⑨ ⑦ ⑧ ord. ③

f p mp

3:2

short

(112) 88 → 104 → 72 112

⑧ ④ ⑤ ④ ⑤ etc. simile -3- -3- ②

< mf mp p mp

3:2

short

72 → 100 → 108 → 96

(x2) ① ② ① ----> etc. -3- -3- 3:2 3:2

stable dynamic senza cresc. pp

long