

Paul Clift

hitoshizuku

for piano & flute (+piccolo)

duration ca. 5 minutes

August 2011

PRINT ON A3

Programme note:

hitoshizuku – ‘a drop of water’


In contrast to my works for large ensemble, my works for small chamber ensembles seldom seek to 'enlarge' the sound, to create the illusion that additional instruments are present; rather, I prefer to capitalise upon subtleties, details, intimacy which could never function effectively within the context of a larger-scale work. Hence, my works for fewer musicians become, as a general rule, proportionally more minimal in nature, and draw upon a far more modest pool of material.

Following the 2011 earthquake & tsunami in Japan, Ensemble MMM initiated a project in which a number of works would be composed and recorded, with proceeds going to help those effected by the disaster.

Berlin, July 2011

Performance notes:

FLUTE:

 with an entirely ‘closed’ embouchure (*i.e.* with all air passing through the instrument)

PHONETIC INDICATIONS USED:

ʃ ‘sh’ as in *she*

tʃ ‘tsh’; NB. the fricative part here will usually be held

ϕ In received pronunciation, ‘wh’ as in *whence*

tϕ as above, ‘twh’; NB. the fricative part here will usually be held

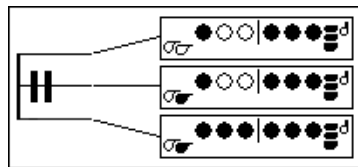
s ‘s’ as in *so*

ts ‘ts’ as in *hits*; NB. the fricative part here will usually be held

ɒ^h Without equivalent in English, but very close to the airy sound one makes when attempting to create condensation on glass, as is when cleaning the lenses of a pair of glasses.

tɒ^h as above, but prefixed with the plosive ‘t’

MUCH OF THE PIECE MAKES USE OF A THREE-LINE STAVE, IN WHICH EACH LINE REPRESENTS A PARTICULAR FINGERING:



OTHER TECHNIQUES SHOULD BE CLEAR FROM THE NOTATION WHICH FOLLOWS, IN MOST CASES ‘STANDARD’ NOTATION FOR COMMONPLACE EXTENDED TECHNIQUES.

PIANO:

NB. IMPORTANT! FIVE STRINGS REQUIRE A PREPARATION:



completely muted, with felt or some other soft material wound several times through the strings; the pitch should be (as far as possible) completely absent; care should be taken to *avoid* allowing the hammers to strike the material, and not the string itself.



prepared with paperclips (one or two for each string) attached close to the end of the string nearest the keyboard in such a way that they hang and vibrate freely; the effect should be not unlike the attack of a harpsichord.

SPECIAL NOTATION:



‘muted’ – initially, silently depress the key half way down, until there is maximal resistance from the mechanism; when the pitch occurs in the score, press the key with the force indicated by the dynamic in inverted commas. The resulting sound will be *much* softer than this dynamic.



staccatissimo



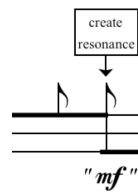
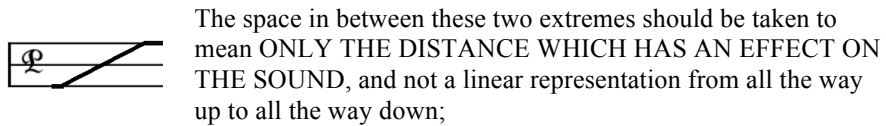
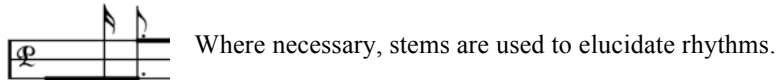
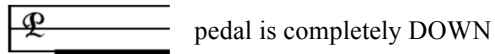
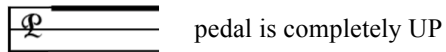
cluster, with all (black & white) notes between the two outer pitches



A variation in technique which may not be immediately obvious when looking at the score;

PIANO (CONT'D):

THE PIANO PART ALSO USES A STAVE DEDICATED TO THE *SUSTAIN PEDAL*:



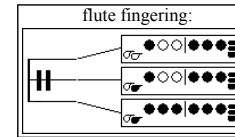
Sometimes, other effects make use of the resonance which can be created when the pedal is depressed abruptly; in this instance, the pedal should **NOT** be allowed to 'clunk'; rather, a 'breathy' effect is desired; if the word **CLUNK!** appears, then the noise of the mechanism striking the base of the pedal stand **SHOULD** be emphasised. Other indications, such as *FILTER RESONANCE* are given.

hitoshizuku

for flute (+picc.) & piano

Paul Clift

A1 ♩ = 80



flute

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

p *ff* *pp* *mp*

15^{ma} 15^{ma} 8^{va}

fff fff mp pp fff

sost. create resonance

"mf"

* the dynamic indicated here was that which was required when this multiphonic was tested; it may be inappropriate on another instrument. Achieving the indicated pitches is of primary importance, regardless of the dynamic. This multiphonic was taken from Pierre Yves Artaud's *Flûtes au Présent* (#67D)

9 4/4 2/4 4/4 2/4 2+3/8 4/4 2/8 2+3/8

[φ] [D^b] [φ] [D^b] [φ] [D^b] [φ] [D^b]

p *mp* *mf*

3 3:2 3:2 3

simile bar 6

f ff fff

A3

32 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{3+2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

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

dynamics simile *simile bar 1* allow multiphonic to 'break'

fff *pp* *6:4* *3:2* *mp* *pp* *3:2*

"fff"

flute fingering:

Holding down the key indicated in black, alternate between combinations of keys shown here in grey in order to follow the contour indicated in the staff.

40 $\frac{2}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

mf *pp* *f* *mp* *f*

fff *pp* *15ma* *3* *mp* *fff*

"mp" *8^{va}* *3*

"fff"

4

B1 $\text{♩} = 80$

50 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

15^{ma} *
"fff" (w/slight variations in dynamics)
"mf"
[s] [d^b]
p
!

*these keys prepared so that ONLY the noisy, percussive mechanism of the piano is audible; no 'note' should sound;
the pianist should concentrate on varying the 'filtered noise' aspect of the sound;
N.B. CARE SHOULD BE TAKEN TO AVOID ANY 'CLUNKING' OF THE PEDAL (!!!)

56 $\frac{4}{4}$ $\frac{3+2}{8}$ $\frac{4}{4}$ $\frac{2+3}{8}$ $\frac{2}{8}$ $\frac{4}{4}$

[d^b]
pp
15^{ma}
"fff" simile
"mp"
poco dim. -
"mp"
[d^b]
p
3:2
fff
3:2
"f" fff > ff
3:2
8^{vb}
fff

Musical score for measures 76-81. The score is written for voice and piano. The voice part features lyrics: [tɒʰ], [p], [k], [ʃ], [tɒʰ], [tʰ], [ts]. The piano accompaniment includes dynamic markings such as *pp*, *mf*, *f*, *ppp*, *fffz*, and *fff*. A trill is marked *15^{ma}*. A box labeled *sost.* covers measures 78-79. The time signature changes from 2/4 to 3/4 to 4/4 and back to 3/4 to 2/4. A fermata is placed over the final measure (81).

Musical score for measures 82-87. The score is written for voice and piano. The voice part features lyrics: [tʰ], [s], [ɒʰ], [tʰ], [p]. The piano accompaniment includes dynamic markings such as *p*, *mf*, *f*, *fff*, and *ff*. A trill is marked *15^{ma}*. A box labeled *sost.* covers measures 84-85. The time signature changes from 2/4 to 3+2/8 to 3/4 to 3/8 to 4/4. A fermata is placed over the final measure (87).

89 $\frac{4}{4}$ [tɒ^h] [ɹ] [p] [k] $\frac{3}{4}$ [tɒ^h] [ts] $\frac{2+3}{8}$ [tɕ] $\frac{2}{8}$ $\frac{2+3}{8}$

p *mf* *p* *p* *mf* *mf senza dim.* *ff* *mf*

15^{ma} "f" "fff" (with slight variations in dynamics) *sfffz* *fff* *fff* *ff* *p* *pp*

sost.

5:4 3:2 8^{va} 3

*flute: subtract the amount of sound-energy from this 'cluster' gesture, as compared with the last instance at D3, that is required to perform the 5th gesture in this bar - as if there is a finite amount of energy which can exist in a single bar.

94 $\frac{2+3}{8}$ $\frac{4}{4}$ [tɒ^h] [tɕ] [ɹ] [ts] [tɕ] [ɹ] [tɒ^h] [s] $\frac{2}{4}$ [tɕ] $\frac{3}{4}$ [ɒ^h] $\frac{2}{4}$ $\frac{2}{8}$

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

15^{ma} "ff" (simile vary dynamics) *poco dim.* *f*

101 $\frac{2}{8}$ $\frac{3}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

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

mf *mf* *fff* *f* *f*

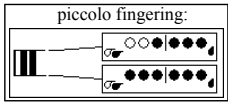
3:2 8^{va} 15^{ma} 5:4 8^{vb} 5 8^{vb} "mp"

109 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

[t^h] [t^φ] [f] → piccolo - QUICKLY!

mp *mp* *mp* *ff* *ff* *ff*

15^{ma} 15^{ma} 15^{ma} 15^{ma} *pp*



*no time signature is given here because the duration of this bar is dependent upon the speed at which the figure is performed; arrows indicate APPROXIMATE entry points; it is preferable that both instruments descend at roughly the same rate;

113

3/4 [φ] 2/4 [d^b] 3/4 2 2+3 2/4

piccolo

mp

ff

f

fff

fffz

p

ppp

(15)

create resonance

ff

fff

fff

CLUNK!

120

[s] 4/4 [d^b] [t^b] [s]

p

pp

p

simile B1

pp

pp

f

ff

fff

15^{ma}

mp

f

mp

B5

tempo / time-signature simile

126 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

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

15^{ma} 15^{ma}

"f" "fff"

"mf" "ff" "mp"

create resonance

"ff"

CLUNK!

**NB. In this recurrent gesture, dynamics always apply to both hands;
 ***raise the pedal 3/4 to the top and lower it again as quickly as possible, in order to 'filter' (and NOT cut) the resonance;

132 $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

flute - QUICKLY! flute

pp *pp* *p* *ppp*

8^{va} 8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb}

filter effect*

CLUNK!

*raise the pedal 3/4 to the top and lower it again as quickly as possible, in order to 'filter' (and NOT cut) the resonance;