

Paul Clift

Inhabiting the vanishing

for flute, tenor saxophone, piano, percussion, electric guitar, violin & cello

duration ca. 7'

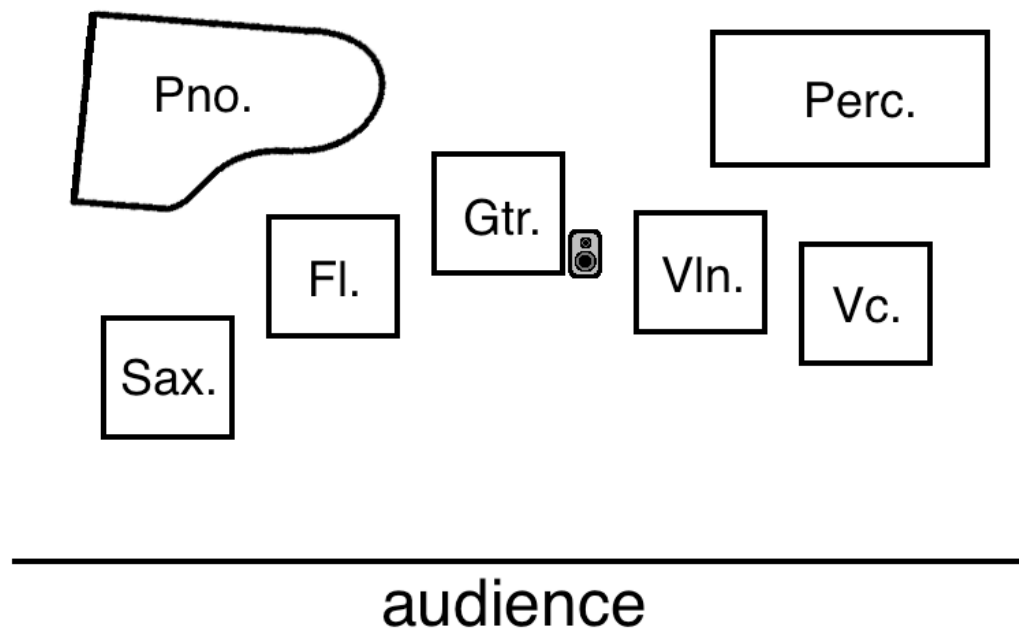
2018

Première: Vertixe Sonora—15 October, 2018 in Cangas, Spain

Instrumentation:

- flute in C
- tenor saxophone
- piano (with preparations; see **performance notes** for details)
- percussion (see **performance notes** for full information)
 - vibraphone (need not be plugged in)
 - large bass-drum
 - metal plate or other resonant metal object
 - small triangle
- electric guitar (see **performance notes** for details on settings)
 - PEDALS [all settings are described on the following pages]
 - Overdrive
 - Flanger
 - Tremolo
 - Volume Pedal
- violin
- cello

Proposed Stage Layout (N.B. this is just a suggestions; if a more suitable arrangement is found, that is also fine):



Performance Notes:

FLUTE

Multiphonics are used frequently throughout; their fingerings are given in the score as they occur.



Closed-embouchure whistle-tone over the indicated fundamental. This effect often requires that the embouchure be partially blocked by the tongue.



Pizzicato – very dry, percussive ‘t’ with an open embouchure.

TENOR SAXOPHONE

Multiphonics are used frequently throughout; their fingerings are given in the score as they occur.



bite reed
This effect is consistently used with the cello bowing behind the bridge. It is desirable that the sounding pitch be around either a perfect fifth, or an octave, above the sound of the cello, if possible. As such, it is important to attempt to reproduce the same pitch in each instance where this effect occurs throughout the piece.



Slap
NB. This effect is consistently used in combination with a multiphonic; as such, the slap should of the type that serves as a strong (relative to the indicated dynamic) attack whereby the multiphonic may briefly sound afterwards.

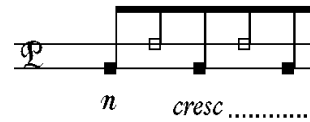


Abruptly cut of the previous note or effect by muting the reed with the tongue.



Air sound; the choice of fricative is left up to the performer, but this sound should match, as closely as possible, the sound of the violin bowing on the bridge.

PIANO



The sustain (right) pedal of the piano is given its own staff. When no dynamic mark, or *n* appears, the pedal should be normally, i.e. without intentionally creating any sound.

When a dynamic marking other than *n* is given, the sustain pedal should be depressed with sufficient force that the strings are caused to gently vibrate; however, at no time should the pedal mechanism itself create a clunking sound.

Prepared Notes: The top two keys of the piano should be prepared EITHER with felt wrapped around the three strings of each note, or by squeezing two small erasers in between the three strings of each note. In either case, the pitch should be completely muted, leaving predominantly only the sound of the mechanism and the hammer striking the strings.

Those two pitches are notated in this way.



The pianist is required to use a piece of wood to strike the strings; a tessitura of between a perfect 5th and an octave is desirable.



Precise pitch indications are only approximate, as different pianos are structured in different way, meaning that the same strings are not always accessible. (As such, a rough indication of the desired register is provided.)



A **plectrum** (or substitute, such as a bank card) is occasionally used to strum the strings, in one of the following two ways:



1. Scrape the plectrum laterally down the windings of a single string over the indicated duration.



2. Strum the strings to create a chromatic glissando. NB. The end note is implied by the position at which the wavy line ends.



Harmonics played on the indicated note; these must be found in advance and the appropriate positions on the strings should be marked before each performance.

PERCUSSION

The percussion part is played exclusively on:

- **Large Bass Drum**
- **Vibraphone** (need not be plugged in)
- **Metal Plate** (or similar; I was experimenting with a Wok placed upside-down on a cotton cloth, which worked very well. The most important is that the sound be inharmonic, or bell like, and that the resonance last around one second. Very resonant objects, or very dry ones, are not suitable. Pitch is of no real importance, but the resulting sound should not be too high pitched.)
- **Triangle** (preferably a very small one)

The following mallets/beaters are required:



A large, heavy, soft bass drum beater



A notched wooden stick, for use on the rim of the bass drum



Soft, yarn-wound marimba mallet (two required)



Nylon-tipped drumsticks (two required)



A metal triangle beater; PLEASE do not use a wooden mallet on the triangle.

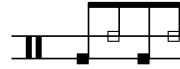


A very hard plastic glockenspiel mallet

In addition to this, the following accessories are required:

An **electric razor or other 'buzzing' electrical device** (an electric toothbrush would also be suitable, for example), for use with the bass drum. Whatever you choose,

the object itself should *not* make a loud sound. However, the vibrations it creates should become strongly audible when it is pressed against the skin of the bass drum. NB. If a razor is chosen, the end with the blades should *not* be used. It is recommended that you try different options until something suitable is found. The notation for this is the following:



The **BLACK** notehead indicates that the object is being pressed against the bass drum skin for the entirety of the indicated duration.

The **WHITE** notehead indicates that the object is not in contact with the bass drum.

A specialised mallet consisting of a ~30cm length of wood covered in hard felt, which is used to play clusters on the vibraphone. Notation is as follows:



Strike the vibraphone with the beater described above—pitches are approximate—and remove it immediately in order that the played pitches be able to resonate over the indicated duration.

ELECTRIC GUITAR

The guitar part uses either two or three staves. From the top down:

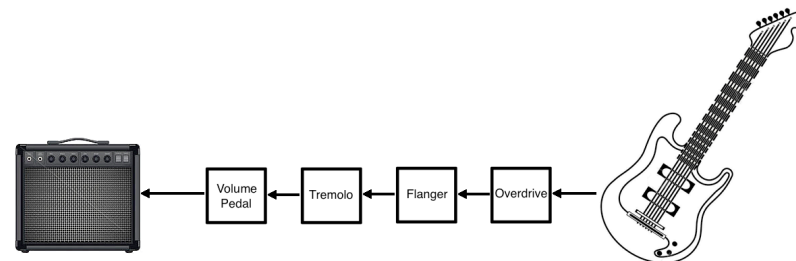
- the first stave provides information of a given effect (explained in the score each time it appears);
- the second corresponds to ordinary notation;
- the third stave (used e.g. in section B) is for a volume pedal;

The guitarist can decide whether or not to use a plectrum.

Ideally, a single-coil instrument such as a Stratocaster or Telecaster should be used.

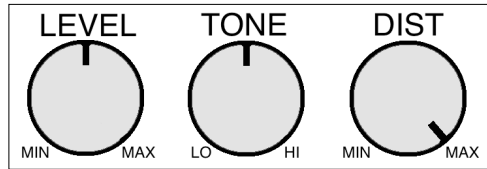
The amplifier should be set to sound reasonably loudly (i.e., sufficient for the **fff** passages such as at A3. The Low, Mid & High knobs should **all be set to 12 o'clock**. A clean channel should be used, i.e., the amplifier itself should not produce distortion.

Order of distortion pedals:



Information on distortion pedals:

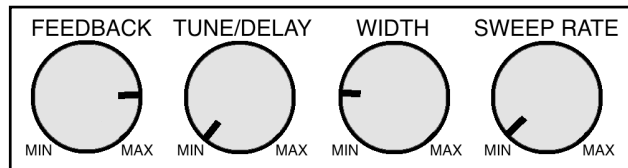
Overdrive: I was using a Boss DS-2 while composing this piece, but any comparable sounding overdrive pedal would be fine. Assuming that the guitarist will be using a **Boss DS-2**, the parameters on the pedal should be set as follows:



In other words:

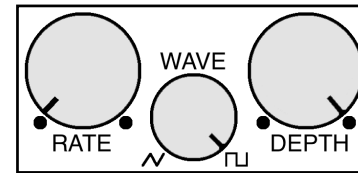
- the tone should be fairly neutral (i.e. not too trebley);
- the pedal's output should only be marginally louder when the pedal is on compared to when it is off;
- the distortion level, however, should be maximal, so that even notes played *pp* on the guitar sound distorted.

Flange: While composing this work, I was experimenting with an **Electro-harmonix Stereo Poly Chorus** (using mono output). Although there are many types of flange pedals available, most have at least the following parameters (with settings here being the appropriate ones with the Electro-harmonix pedal):



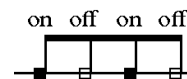
- 'Feedback' should be set quite high, in order to maximise the 'depth' of the effect. NB. This parameter is described as 'Resonance' on some pedals.
- If available, the 'delay' or 'tune' knob should be set to MINIMUM;
- 'Width' should be set fairly low, such that the flange sounds remain in a 'medium register,' i.e. not too low, nor too high. NB. This parameter is described as 'Depth' on some pedals.
- And most importantly, the 'Rate' parameter should be set such that a full 'cycle' (i.e. all the way up and back down) of the flange effect lasts **roughly 6 seconds**.

Tremolo: I was using a **Boss TR-2** while composing this piece, but any comparable pedal would be fine. Assuming that the guitarist will be using a **Boss TR-2**, the parameters on the pedal should be set as follows (NB. if another type of pedal is used, it is essential that it have at least these settings):



- The 'Rate' knob must be set so that the input to the amplifier is oscillating on and off once every second, i.e., 0.5S ON, 0.5S OFF. It is essential that a metronome be set this parameter accurately. On the **Boss TR-2**, this position is *almost* all the way down.
- The 'Wave' knob must be set to 'square wave,' i.e., so that the input to the amplifier is oscillating ON, COMPLETELY OFF, etc.
- The 'Depth' knob must be set to Maximum, i.e., so that the input to the amplifier is oscillating ON, COMPLETELY OFF, etc.

This notation is used to indicate the rhythmic role of the tremolo pedal (top staff):



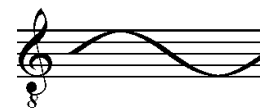
Notation showing the on/off effect of the tremolo pedal. As mentioned, it is crucial that the rate of this effect be set as closely as possible to 60BPM, as this sets the tempo for the entire ensemble.

Finally, a volume pedal is also required. This pedal has its own staff in section B; when this staff is not used, the position of the pedal is left at the discretion of the performer.



Example of the volume pedal staff. Here, the first figure shows the notation for the pedal all the way 'up', i.e., the signal is completely muted. Next, the pedal is half-way down. Finally, the pedal is pressed all the way down, i.e., the unattenuated signal is reaching the amplifier.

The following notation is used for the various techniques in this piece:



Rub all strings with the palm or the side of the hand opposite the thumb (i.e. between the little finger and the wrist), or alternatively, use a dishwashing sponge, in order to create a continuous, noisy sound without any trace of pitch. If necessary, mute open strings to avoid

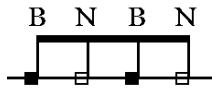
identifiable pitches from sounding.

slide 8°-11°



Bottleneck (either glass or metal); the numbers (i.e. 8° & 11°) indicate the approximate start- and end-point.

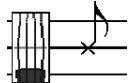
The guitarist is also required (sections B1 & B4) to switch rhythmically between the bridge and the neck pickup (it is for this reason that a Stratocaster- or Telecaster-type guitar is suitable, as the placement of the pickup switch makes this action very easy). 'B' indicates the bridge pickup, and 'N' indicates the neck pickup. Given that this effect is used in combination with natural harmonics, the effect should be a switch between a fairly 'neutral' tone (when the neck pick up is on) and a much heavier, thicker sound with audible beating (when the bridge pick up is used).



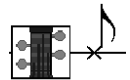
NB. This effect uses the same staff as the tremolo on/off notation. Take special care to observe changes from one effect to the other.

VIOLIN

The violin part uses multiple clefs to notate various effects:

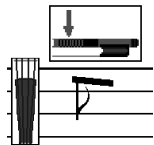


Bow on the bridge; 'air sound' only, no pitch. The violinist may bow directly (i.e. in parallel) across the bridge, or diagonally.



Bow on the short length of exposed string (1st string only) in between the nut and the tuning pegs. The should be extremely high-pitched.

Here, the clef denotes the length of the string, from the bridge to the nut. The thick black line (here descending from left to right) indicates the position on the string which should be bowed.



This clef is used in combination with a particular bowing technique: the metal winding near the frog of the bow should be pressed firmly against the string (or strings) and dragged the short distance corresponding to the width of the metal winding. The resulting sound should be extremely bright, and with the motion of the bow down the fingerboard, sounding as a descending figure.

For this reason, a bow with metal winding (and not leather or

other, nor a bow for which the metal winding is coated in plastic) must be used.

In addition, the following effects are used:



Cut all resonance abruptly by muting the strings with the left hand.

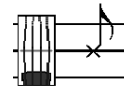


Finally, the G string should be prepared by attaching a ball of Blu-tack (i.e. the plasticine-like material used for attaching posters to the wall) which is a large as possible without touching the D-string. The position on the length of the string is at the discretion of the performer; it is important to try various positions in order to (i) obtain the most interesting, inharmonic, bell-like sound, and (ii) ensure that the preparation does not become detached over the course of the piece because of the vibrations of the string.

N.B. This effect is only used with *pizzicato*.

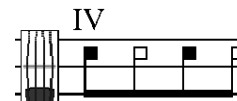
CELLO

The cello part uses multiple clefs to notate various effects:



Bridge Clef (example 1)

Bow on the bridge; 'air sound' only, no pitch. The violinist may bow directly (i.e. in parallel) across the bridge, or diagonally.



Bridge Clef (example 2)

Bow on the section of the string in-between the bridge and the tailpiece. I generally prefer the sound of the string being bowed on the wound cotton section.

Black square noteheads indicate that the string should be untouched by the right hand.

White square noteheads indicate that the indicated section of string should be muted with the right hand (while continuing the movement of the bow).

In addition, the following effects are used:



Cut all resonance abruptly by muting the strings with the left hand.

In C

"Inhabiting the vanishing"

A1 ♩ = 60 Take tempo from guitar

Paul Clift
(composed 2018)

The score is written for seven instruments: Flute, Tenor Saxophone, Piano, Percussion, E. Guitar, Violin, and Cello. The piece is in common time (4/4) and begins with a tempo of 60 beats per minute. The first three measures are in 4/4, the next two in 3/4, and the final three in 2/4. The Flute and Tenor Saxophone parts are mostly rests, with the Flute starting a melodic line in the fourth measure. The Piano part features a rhythmic pattern of eighth notes starting in the fourth measure. The Percussion part uses a B.D. (Bass Drum) with a pattern of eighth notes, starting in the fourth measure. The E. Guitar part is a tremolo pedal effect, starting in the first measure and continuing throughout. The Violin and Cello parts enter in the fourth measure with a rhythmic pattern of eighth notes. Dynamics include *pp*, *cresc*, *n*, *p*, *l.v sempre*, *mp*, and *sim.*

Flute

Tenor Saxophone

Piano

Percussion

E. Guitar

Violin

Cello

[tremolo pedal]
on off on off etc.

Gtr.: bridge pickup, volume max., tone max.
rub all strings gently w/ palm to create smooth, even sound

pp cresc

n cresc

B.D. *l.v sempre*

p

mp

mp

sim.

sim.

mp

8 **4/4** *p* **3/4**

Fl.

Ten. Sax.

Pno.

Perc.

Gtr.

Vln. *pp* I

Vc.

Detailed description: This is a musical score for a jazz ensemble. The score is divided into seven staves: Flute (Fl.), Tenor Saxophone (Ten. Sax.), Piano (Pno.), Percussion (Perc.), Guitar (Gtr.), Violin (Vln.), and Viola (Vc.). The piece begins in 4/4 time, indicated by a large '4/4' at the top left. The Flute part starts with a melodic line of eighth notes, marked with a piano (*p*) dynamic. The Piano part features a steady eighth-note accompaniment in the right hand, marked with a mezzo-piano (*mp*) dynamic. The Violin part plays a rhythmic pattern of eighth notes, marked with a pianissimo (*pp*) dynamic and labeled with a Roman numeral 'I'. The Viola part plays a similar rhythmic pattern. The Percussion part is mostly silent, with a few small accents. The Guitar part is also silent. The score is divided into six measures. The first measure is in 4/4 time, and the second measure is in 3/4 time, indicated by a large '3/4' at the top right. The rest of the score is in 3/4 time.

A2

14 $\frac{4}{4}$ *sim.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *sim.*

Fl. *p* *pp* *p*

Ten. Sax. *imitate violon* *p* *sim.* *p* *p* *sim.* *15^{ma}*

Pno. *mf* *p* *mp* *8^{va}* *(n)*

Perc. *Vibraphone* *B.D.* *mp* *pp* *mp* *pp* *mp* *Vibr. etc. simile* *Electric razor* *on Press on Bass Drum skin, then release* *off* *p*

Gtr. *sim. tremolo pedal* *mp*

Vln. *mp* *sim.* *pizz.* *p* *sim.* *arco* *mp*

Vc. *mp* *harmonic gliss.* *sim.*

19

Fl.

4/4

3/4

pp

Ten. Sax.

sim.

p

p

p

sim.

15^{ma}

Pno.

p

8^{va}

8^{va}

8^{va}

mp

Vib.

mp

pp

mp

pp

mp

pp

mp

Electric razor on

sim. bb. 17-18

p

Gtr.

Vln.

pizz.

p

Vc.

sim.

mp

A3

25 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ *sim.*

Fl. *f possible* *p*

Ten. Sax. *ff sempre* *sim.* *p*

Pno. *ff* *mf* *p* *8^{vb}*

Perc. *ff halfway to middle* *Vibr. simile bb. 15-16* *mp* *pp* *mp* *pp*

Gtr. *ff* *mp* *(restrum when tremolo cuts output)*

Vln. *sul mi (+la)* *f possible* *s.p.* *mf sub.* *sim. b. 14* *mp* *sim.*

Vc. *fff scratchy* *sim.* *mp*

This musical score page features seven staves: Flute (Fl.), Tenor Saxophone (Ten. Sax.), Piano (Pno.), Percussion (Perc.), Guitar (Gtr.), Violin (Vln.), and Viola (Vc.). The score is divided into measures 32 through 39, with time signatures changing from 2/4 to 4/4 and back to 2/4. The Flute part includes dynamic markings such as *p*, *f possible*, and *pp*, along with articulation like *sim.* and *ff sempre*. The Tenor Saxophone part features a *bite reed* effect and dynamics from *p* to *sim.*. The Piano part shows complex textures with triplets, octaves (*8va*), and dynamics from *mp* to *fff*. The Percussion part includes *mp*, *pp*, and *ff* markings, with specific instructions for an electric razor. The Guitar part uses *sim.* and *fff* markings. The Violin part includes *pp*, *mp*, and *f possible* dynamics. The Viola part features *sim.*, *mp*, and *fff subito* markings. The score is annotated with various performance techniques and dynamic changes throughout the measures.

A4

38 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. *f possible* *p* *f possible* *pp*

Ten. Sax. *ff* *p* *p* *ff sempre* *p*

Pno. *ff* *fff* *8^{va}* *mf* *mp* *3 3* *8^{va}* *fff* *8^{va}* *mp* *(n)*

Perc. *ff halfway to middle* *pp* *sim.* *mp* *pp* *mp* *p* *sim.* *ff* *p* *sim. b.17 on*

Gtr. *fff* *mp* *fff*

Vln. *sim. b.27* *f possible* *pp* *mp* *sim.* *f possible* *pizz.* *mf*

Vc. *fff* *s.p.* *IV* *p* *mp subito* *sim.* *s.p.* *fff*

bite reed

Triangle

Vibr.

B.D.

8^{va}

15^{ma}

(n)

B1

56 **3/4** **4/4**

Fl. *f possible* *p sempre* *breathe as necessary and re-enter discreetly*

Ten. Sax. *ff sempre* *e-bow* *p* *max. stable*

Pno. *fff* *8^{vb}* *(hold)*

Perc. *ff halfway to middle* Trem. ON *mp* Thunder Sheet *pp*

Gtr. *fff* *sim.* Trem. OFF Flanger OFF Pickup Switch *l.v* *n* *cresc* *pp*

Vln. *f possible* *s.p* *pp*

Vc. *fff* *8°* *Allow note to break from time to time, occasionally sounding 7° or 9° harmonics or any multiphonics which may emerge.* *p*

61

Fl.

Ten. Sax.

Pno.

Perc.

Perc.

Vln.

Vc.

p

max. stable

p-mp

n

cresc

p-mp

l.v

B2

66

3/4 4/4 3/4

Fl.

Ten. Sax.

Pno.

Perc.

Perc.

Vln.

Vc.

p

remove e-bow, l.v

BD *l.v sempre*
p *cresc*

Trem. ON
Flanger ON

[tremolo pedal]

simile A1

mp

n

harmonic gliss.

sim.

p

B3

72

Fl. *sim.* *p* *f possible* *pp* *p* *ff*

Ten. Sax. *p* *ff sempre* *p* *sim.* *p* *ff*

Pno. *p* *ff* *mp* *fff* *mp* *mp* *3* *n*

Perc. *mp* *ff* *sim. b. 17* *p* *off* *Triangle pp sim.*

Gtr. *fff* *fff* *Trem. OFF* *mp*

Vln. *mp* *f possible* *pizz. p* *pp* *f poss.*

Vc. *fff* *s.p.* *p* *pp* *fff*

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

bite reed

Electric razor on *off*

I arco *IV*

B4

78 **4/4** **3/4** **4/4** *breath as necessary and re-enter discreetly*

Fl. *f possible* *p* *sim.* *p* *max. stable*

Ten. Sax. *p* *max. stable*

Pno. *ff* *mf* *3* *3* *8^{vb}* *(hold)*

Perc. *ff* *sim.* *p* *Thunder Sheet* *pp*

Gtr. *fff* *l.v* *pp*

Vln. *(rep.)* *mp* *pp*

Vc. *fff* *p sub.* *p* *8° simile bb.57-69*

Trem. OFF
Flanger OFF N B N etc. →
Pickup Switch

84

The musical score consists of seven staves. The Flute (Fl.) staff is mostly blank. The Tenor Saxophone (Ten. Sax.) staff features a melodic line with two fingering diagrams: one for a G4 note and another for a G#4 note. Dynamics include *p* and *max. stable*. The Piano (Pno.) staff shows a sustained chord. The Percussion (Perc.) staff has a rhythmic pattern of eighth notes with sharp symbols. The Guitar (Gtr.) staff includes a melodic line with dynamics *p-mp*, *n*, *(n)*, *l.v*, and *p-mp*, and a *simile* marking. The Violin (Vln.) and Viola (Vc.) staves are blank.

90

Fl.

Ten. Sax.

Pno.

Perc.

p

max. stable

p

l.v

n

n

p-mp

n

Vln.

Vc.

B5

96

Fl.

Ten. Sax.

Pno.

Perc.

Gtr.

Vln.

Vc.

note held w/le-bow remains

Thunder Sheet
-B.D

mf p

mf p ppp

mp mp

n mf n n mf n

101

Fl.

Ten. Sax.

Pno.

Perc.

Vln.

Vc.

The musical score for page 101 is arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent, with two fingering diagrams provided. The Tenor Saxophone (Ten. Sax.) part begins with a *p* dynamic, followed by a *f* dynamic and ends with a *p* dynamic. The Piano (Pno.) part features complex textures with sixteenth-note patterns and triplets, marked with dynamics *p*, *ppp*, *mf*, and *ppp*. The Percussion (Perc.) part has a steady rhythmic accompaniment with a *mp* dynamic. The Violin (Vln.) and Viola (Vc.) parts are silent, with a *f n* dynamic marking on the Viola staff.

