

Paul Clift

le détour permet le retour

FIVE MOVEMENTS FOR STRING QUARTET
WITH LIVE-ELECTRONICS & VIDEO

ca. 20 minutes

(2007, 2012)

Programme notes	PAGE 5
Performance notes	PAGE 7
Performance notes by movement	PAGE 9
Special notation key	PAGE 11
score:	
I. <i>le détour permet le retour</i>	PAGE 13
II. <i>abstract / anti-abstract</i>	PAGE 17
III. <i>the beating of my heart keeps me from sleeping</i>	PAGE 22
IV. <i>reminiscence, as an adult, of sounds and images unrecognised as a very young child</i>	PAGE 32
V. <i>slight return</i>	PAGE 39

Programme notes:

I. le détour permet le retour

*At the round earth's imagin'd corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scattered bodies goe*
—John Donne, from *At the round earth's imagined corners*

II. abstract / anti-abstract

"...precise means create indeterminate emotions..."
—Morton Feldman

III. the beating of my heart keeps me from sleeping

"Sacrificial remains make it hard to forget where you come from..."
—Lou Reed/John Cale, from *The Black Angel's Death Song*

IV. reminiscence, as an adult, of sounds and images unrecognised as a young child

*Give it up and spit on rhymes and arias and the rose bush and other such mawkishness
Who gives a damn now about—"Ah, wretched soul, how he loved, how he suffered..."?
Listen, the locomotives groan: "Give us coal, give us metal!"
While we dawdle and quarrel in search of fundamental answers all things yell: "Give us new forms!"*
—Vladimir Mayakovsky, extracts from *Order #2 to the Army of the Arts*

V. slight return

*I want to learn more and more to see the necessary character of things as beautiful;
then I shall be one of those who make things beautiful.
Amor fati: let that be my love henceforth!
I do not want to wage war with what is ugly
I do not want to accuse. Looking away shall be my only negation.*
—Friedrich Nietzsche, from *The Joyful Wisdom*

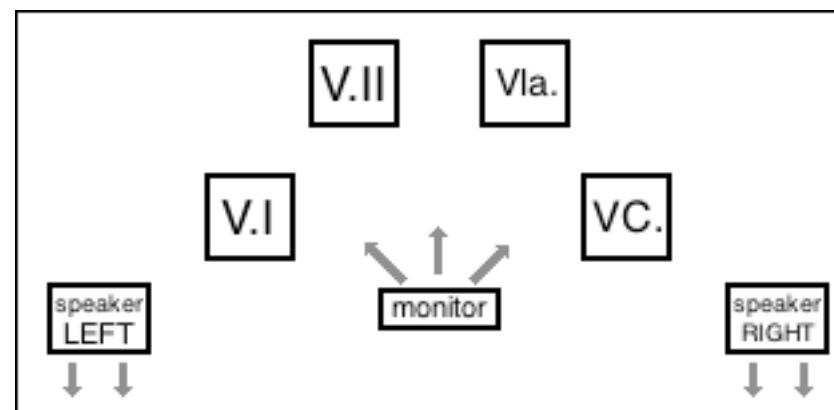
Performance notes:

The following is required for the realisation of this piece:

- a bridge-microphone for each of the four musicians; DPA microphones were used in the premiere, in subsequent performances, T-Bone microphones were used.
- two loudspeakers with amplification; a sub-woofer is desirable.
- a Macintosh running the stand-alone performance patch, including the video & audio files, and patch externals (which may be freely downloaded from: www.paulclift.net/private/1614)
- a monitor displaying a time-code which must be visible to all four musicians
- a video projector

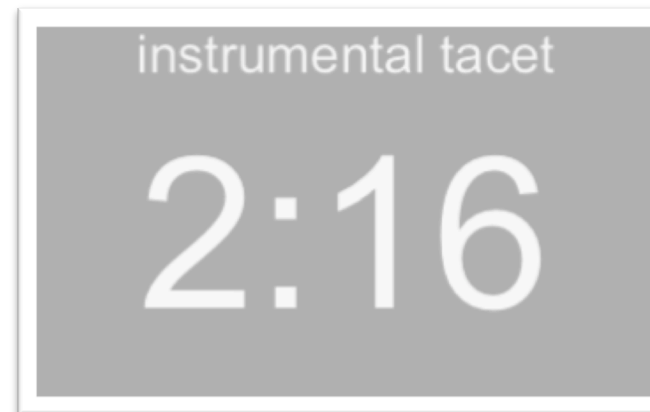
The following stage layout should be respected as far as the performance space allows; the speakers should be slightly sufficiently distanced from the performers, both to eliminate the risk of feedback, and to avoid the sound from the electronics affecting the performance of the musicians.

Owing to the use of a video projector, it is desirable for the musicians to play in low-lighting; as such, stand-lights are also required.



Performance notes by movement:

I. Le détour permet le retour: this movement features VIDEO and ELECTRONICS; the electronics consists predominantly of a fixed-media playback, but AMPLIFICATION and REVERB is integrated into the performance patch. The TIME-CODE MONITOR IS ESSENTIAL in the realisation of this movement; while certain events in the electronic score are triggered automatically, the technician must trigger events as indicated in the score (using the numbers enclosed in boxes as a guide). Here is a screen-shot of the time code:



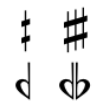
II. Abstract/anti-Abstract: this movement features only the continuation of REVERB and AMPLIFICATION (integrated into the patch; no additional treatments should be added) which is already active in the previous movement. No time-code is used; the technician must trigger events as indicated in the score (using the numbers enclosed in boxes as a guide). IT IS ESSENTIAL THAT THIS MOVEMENT FOLLOW ON WITHOUT A PAUSE FROM THE PREVIOUS MOVEMENT.

III. The beating of my heart keeps me from sleeping: this movement features REAL-TIME TREATMENTS as well as REVERB and AMPLIFICATION (integrated into the patch; no additional treatments should be added). All events in the electronic score are triggered by the audio technician. As indicated in the score, pressing on 't' activates the granulation effect; this must be executed in strict accordance with the indications given in the score. In addition, the technician must trigger events as indicated in the score, using the numbers enclosed in boxes as a guide. IT IS ESSENTIAL THAT THIS MOVEMENT FOLLOW ON WITHOUT A PAUSE FROM THE PREVIOUS MOVEMENT.

IV. reminiscence, as an adult, of sounds & images unrecognised as a very small child: this movement features VIDEO, REAL-TIME TREATMENTS as well as REVERB and AMPLIFICATION (integrated into the patch; no additional treatments should be added). The TIME-CODE MONITOR IS ESSENTIAL in the realisation of this movement; all events in the electronic score are triggered automatically, or by the technician (using the numbers enclosed in boxes as a guide). There is a pause between this movement and the previous one, which is indicated on the time-code monitor.

V. slight return: This movement features only REVERB and AMPLIFICATION (integrated into the patch; no additional treatments should be added). No time-code is used. All events in the electronic score are triggered by the technician (using the numbers enclosed in boxes as a guide). IT IS ESSENTIAL THAT THIS MOVEMENT FOLLOW ON WITHOUT A PAUSE FROM THE PREVIOUS MOVEMENT.

Special notation:



¼ & ¾ tone *sharp*, and ¼ & ¾ tone *flat* respectively

s.p *sul ponticello*


m.s.p *molto sul ponticello*


s.t *sul tasto*


a.s.t *alto sul tasto*


c.l.t *col legno tratto*; unless stated otherwise, this should be taken to mean ONLY with the wood of the bow, *i.e.* without using bow-hair


c.l.b *alto sul battuto*; unless stated otherwise, this should be taken to mean ONLY with the wood of the bow, *i.e.* without using bow-hair


 *extremely light* bow-pressure, as with *flautando*, but not necessarily over the finger-board


 *exaggerated* bow-pressure, but with the indicated notes still sounding more-or-less clearly; scratchy


 *extreme* bow-pressure, with little or no trace of the notated pitch

 *pizzicato* with fingernail: NB. *pizzicato* may not be mentioned in the score in addition to this symbol.

 *pizzicato with plectrum*: ideally, a thin nylon plectrum (<0.64mm) should be used in order to maximise the *percussive* effect

 left-hand *pizzicato*

 very irregular *tremolo*

 mute all four strings with left-hand; this is often used in combination with *col legno battuto*, whereby only the high sound of imprecise pitch should be heard.



(when tapping the body of the instrument) *with knuckle*; for all tapping, the position on the body of the instrument is left at the discretion of the performer.



(when tapping the body of the instrument) *slap*, with flat of four fingers; for all tapping, the position on the body of the instrument is left at the discretion of the performer.



(when tapping the body of the instrument) *tap with tip of finger*; for all tapping, the position on the body of the instrument is left at the discretion of the performer.



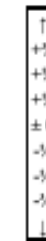
speech/vocalisation; one or more standardised phonetic-symbols will accompany this symbol;



clef facilitating a fluid movement between, and fine gradations of, bowing *on the bridge*, *sul ponticello*, *ordinario* & *sul tasto*



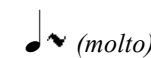
fingerboard clef: this is used in the same way as in the scores of Helmut Lachenmann; vertical lines indicate precisely where to bow between the bridge & the head, using the whole length of the neck;



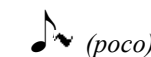
(in 2nd mvt. only): *modulation clef*; this is used to indicate a de-tuning of the indicated pitches by the value (portion of a whole tone) indicated with a fraction; this is used once only in the work (II, bars 87-89) whereby a phrase should be played using traditional finger-spacings whilst sliding the hand up the neck as indicated.



graphic to indicate the *frog* of the bow; this image is used in combination with an arrow which indicates which part of the bow to use; further instructions are included in the score as such instances occur.



(*molto*)



(*poco*)

rate and intensity (depth) of vibrato



(in 2nd mvt. only): random *noisy* combinations of individual *spiccato* attacks with *ricochets* (*i.e.* rebounding bow-strokes with little-to-no lateral movement); the result should be one of constant, intense movement and *agitation*.

I: le détour permet le retour (5'37)

*At the round earth's imagin'd corners, blow
 Your trumpets, Angells, and arise, arise
 From death, you numberless infinities
 Of soules, and to your scattered bodies goe*
 -John Donne, from *At the Round Earth's Imagin'd Corners*

Paul Clift

A

1, 2, 3 **4** (video starts)

Electronics

MONITOR RED (INSTRUMENTAL TACET UNTIL 3:10)

3:02 - MONITOR YELLOW (GET READY)

[scord.]

f

B1 ♩ = 60

MONITOR GREEN

3:10

3:14 -strings amplified, light reverb
-individual pitches emerged in fixed-media

3:17

3:21

3:25

3:29

3:33

mp *f*

flaut./a.s.t

mp sempre

ord. *m.s.p*

ff *p*

p.p.t *lv*

fff

(poco) *senza*

9 3:37 3:41 3:45 3:49 3:53 3:57

Violin I: *mp sempre*

Violin II: *mp sempre*

Violin III: *p*, *f*, *p*

Cello/Double Bass: *mf*, *p*, *mp*

Flute: *flaut. a.s.t. (poco)*

(arco) vary bow-pressure slightly, and move back and forth towards the bridge

B2

15 4:01 4:05 4:09 4:13 4:17 4:21

Violin I: *mf*, *f*

Violin II: *mf*, *f*

Violin III: *mf*, *f*

Cello/Double Bass: *mf*, *f*, *ppp*, *f*

Flute: *flaut. a.s.t. poco*, *p*, *mf*, *s.p.*, *a.s.t.*

molto vib.

ord. *s.p.* *(freely)* *(s.p.)* *ord.*

B3

21 4:25 4:29 4:33 4:37 4:41

f

flaut. a.s.t.
3 (poco)

p *mp*

m.s.p. *s.p.* *a.s.t.* *senza s.p.*

f

flaut. a.s.t.
3 (poco)

**Or as a single-stop, if intonation is unstable*

p *mp*

B4

26 4:45 4:49 4:53 4:57

(simile bar 6) --->

mf

'ord.' *m.s.p.* *'ord.'* *m.s.p.* *'ord.'* *m.s.p.* *'ord.'*

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

a.s.t. *3 (molto)* *senza sul sol - freely* *molto vib.* *senza vib.* *simile*

harmonie gliss. *etc. freely*

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

II: abstract/anti-abstract (ca. 2'00)

"Precise means create indeterminate emotion"

-Morton Feldman

5

38 $\frac{2}{4}$

Violin I: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

Violin II: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

Viola: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

Cello/Double Bass: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

47

Violin I: *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*

Violin II: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

Viola: *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*, *fff*, *f possible*

Cello/Double Bass: *fff*, *fff*, *fff*, *fff*, *fff*, *fff*, *fff*, *fff*

E

74

ff

ord.

mp

pp - mp

etc. simile

imitate violin dynamic

imitate viola dynamic

mf

f

ord.

p

softly, but without attempting to be discreet, retune 1st string to normal E-tuning

softly, but without attempting to be discreet, detune 4th string DOWN to a minor 3rd to A1

pp - mp

F1

86

2/4

use 2/3 of winding

p

mf

fff

ff

fff

pp

ppp

imitate violin dynamic

etc. simile

mp

imitate viola dynamic

imitate cello dynamic

p

if possible, in one single bow-stroke

gliss.

f

F2

98

gliss.

pp

c.l.b simile

p

f

fff

Lv

[Φ]

sim.

ff

mp

pp

c.l.b simile

p

mp

p

p

ff

mp

Lv

ff

mp

F3

110

f

c.l.b simile

p

p

p

sim.

ff

mp

pizz.

mp

c.l.b simile

p

mp

f

Lv

ff

p

p

fff

122 **3/4** **2/4**

G

flautando *mp*

flautando *mp*

flautando *mp*

flautando *mp*

verify tuning as described in b.81 *pp - mp*

verify tuning as described in b.81 *pp - mp*

ff *L.v*

p

p

f

133 **3/4** **2/4**

ord. *mp*

ff *L.v*

ff *L.v*

ord. *p*

ord. *pp*

ord. *pp*

ord. *pp*

6

ATTACA

171 $\frac{2}{4}$ **t (on)** **t (off)** 183

180 $\frac{2}{4}$ **t (on)** **8** **t (off)**

190 $\frac{2}{4}$ **9, t (on)**

10, t (off)

t (on)

t (off)

11, t (on)

Musical score for measures 199-208. The score consists of four staves. Measure 199 starts with a 7/8 time signature. Measure 200 changes to 3/8. Measure 201 returns to 7/8. Measure 202 changes to 2/4. Measure 203 returns to 7/8. Measure 204 changes to 3/8. Measure 205 returns to 7/8. Measure 206 changes to 3/8. Measure 207 returns to 7/8. Measure 208 changes to 2/4. Dynamic markings include *pp*, *mp*, and *p*. Trills are indicated by 't' in black boxes.

t (off)

12

H2

Musical score for measures 209-216. The score consists of four staves. Measure 209 starts with a 3/8 time signature. Measure 210 changes to 2/4. Measure 211 returns to 3/8. Measure 212 changes to 2/4. Measure 213 returns to 3/8. Measure 214 changes to 2/4. Measure 215 returns to 3/8. Measure 216 changes to 2/4. Dynamic markings include *p*, *fff*, and *f*. Trills are indicated by 't' in black boxes.

t (on)

13

t (off)

Musical score for measures 217-226. The score consists of four staves. Measure 217 starts with a 5/8 time signature. Measure 218 changes to 2/4. Measure 219 returns to 5/8. Measure 220 changes to 2/4. Measure 221 returns to 5/8. Measure 222 changes to 2/4. Measure 223 returns to 5/8. Measure 224 changes to 2/4. Measure 225 returns to 5/8. Measure 226 changes to 2/4. Dynamic markings include *pp* and *p*. Trills are indicated by 't' in black boxes.

H3

14

t (on)

t (off)

226 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

pp *1/2 legno* *fff subito*
fff subito
ff *fff subito* *fff*
fff *arco* *1/2 legno*
pp *fff* *mp* *pp* *p* *p*

15

t (off)

236

t (on) *p* *p* *p* *pp* *pp* *p* *p* *pp* *p*

16

H4

247 $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

p *fff* *f* *fff* *f* *ff* *mf* *f* *mf* *ff* *f* *mf* *ff* *mf*
1/2 legno *arco* *1/2 legno* *1/2 legno, entire bow length*
fff senza dim. *sul la* *sul re* *sul la* *sul re*

255

Musical score for measures 255-265. The score is in 2/4 time. It features four staves. Measure 255 is marked with a **3** and *p*. Measure 256 is marked with a **3** and *pp*. Measure 257 is marked with *p*. Measure 258 is marked with a **3** and *p*. Measure 259 is marked with *p*. Measure 260 is marked with a **3** and *pp*. Measure 261 is marked with *pp*. Measure 262 is marked with *pp*. Measure 263 is marked with *p*. Measure 264 is marked with *p*. Measure 265 is marked with *p*. There are two black boxes with white text: **t (on)** pointing to the first measure of the system (measure 255) and **t (off)** pointing to the last measure of the system (measure 265).

266

Musical score for measures 266-274. The score is in 2/4 time. It features four staves. Measure 266 is marked with *p*. Measure 267 is marked with a **3** and *pp*. Measure 268 is marked with *pp*. Measure 269 is marked with *pp*. Measure 270 is marked with a **3** and *p*. Measure 271 is marked with *p*. Measure 272 is marked with *p*. Measure 273 is marked with *p*. Measure 274 is marked with *p*. There are two black boxes with white text: **t (on)** pointing to the first measure of the system (measure 266) and **t (off)** pointing to the last measure of the system (measure 274).

275

Musical score for measures 275-284. The score is in 2/4 time. It features four staves. Measure 275 is marked with *p*. Measure 276 is marked with a **3** and *pp*. Measure 277 is marked with *pp*. Measure 278 is marked with *pp*. Measure 279 is marked with *pp*. Measure 280 is marked with *pp*. Measure 281 is marked with *pp*. Measure 282 is marked with *pp*. Measure 283 is marked with *pp*. Measure 284 is marked with *pp*. There are two black boxes with white text: **t (on)** pointing to the first measure of the system (measure 275) and **I1 17, t (off)** pointing to the last measure of the system (measure 284). The notation includes triplets, sextuplets (6:4 and 6), and glissandos. There are also markings for *flaut.* and *gliss.*

283

flaut.----->

pp

(flaut.)----->

pp

gliss. flaut. ----->

pp

(flaut.)----->

pp

291

(flaut.) ----->

pp

(flaut.) ----->

p

(flaut.) ----->

p pp

(flaut.) ----->

pp gliss.

12 18

299

Musical score for measures 299-306. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. It features complex melodic lines with triplets, sixths, and glissandos. Dynamics include *p*, *pp*, and *mp*. Flute entries are indicated by dashed arrows labeled "flaut.".

307

Musical score for measures 307-314. The score continues with four staves, featuring intricate melodic patterns and dynamic markings such as *p* and *pp*. Flute entries are marked with "(flaut.)" and dashed arrows.

I3

316 (flaut.) ---->

pp

pp

p

pp

Detailed description: This system contains measures 316 through 324. It features four staves of music for a flute. The first staff begins with a dynamic of *pp* and contains several measures with fingering '5' and slurs. The second staff also starts with *pp* and includes slurs and a dynamic change to *p*. The third staff has a dynamic of *p* and includes a slur and a dynamic change to *pp*. The fourth staff begins with a dynamic of *pp* and includes slurs and a dynamic change to *p*. The music is characterized by long, flowing lines with various articulations and slurs.

325 (flaut.) ---->

pp

pp

pp

mp

pp

Detailed description: This system contains measures 325 through 333. It features four staves of music for a flute. The first staff starts with a dynamic of *pp* and includes slurs and a dynamic change to *p*. The second staff begins with *pp* and includes slurs and a dynamic change to *p*. The third staff starts with *pp* and includes slurs and a dynamic change to *mp*. The fourth staff begins with *mp* and includes slurs and a dynamic change to *pp*. The music continues with long, flowing lines and various articulations.

352 (flaut.)----->

19, t (on)

J

t (off)

7/8

2/4

t (on)

pp

p

p

pp

p

p

pp

p

364

t (off)

7/8

2/4

t (on)

t (off)

20 (video starts)

Electronics continues into next movement—watch monitor for cues!
ca. 10'

p

p

p

p

p

pp

1° time only: poco rall. 58 66

1.

Musical score for measures 34-66, first system. The score is written for four staves: Violin (V), Flute (Fl), Bassoon (Bs), and Cello/Double Bass (Cb/Bs). The key signature is one sharp (F#). The time signatures are 7/8, 2/4, 5/8, 4/4, 7/8, 2/4, and 5/8. The score includes various dynamic markings such as *mp subito*, *p*, *mf*, *f*, *pp*, and *gliss.*. There are also performance instructions like *(poco)*, *(molto)*, *gliss.*, and *(5^a)*. The first system ends at measure 66.

2.

Musical score for measures 34-66, second system. The score continues from the first system. The time signatures are 2/4, 5/4, 4/4, 2/4, 5/4, 4/4, and 3/4. The score includes various dynamic markings such as *p*, *mf*, *mp subito*, *mf senza dim.*, *f senza dim.*, *mp*, *f*, *p subito*, *gliss.*, *s.t.*, and *harmonic -> ordinario*. There are also performance instructions like *(poco)*, *(molto)*, and *(7^a)*. The second system ends at measure 66.

L3

416 *gliss.* *mp* **4/4**

p *mp* *f senza dim.* *mp subito* *mf* *mp* *f* *'f' senza dim.*

pp *m.s.p irregular* *ff' senza dim.* (diagonally across bridge)

SPOKEN* Spit on rhymes and arias and other such mawkishness from the arsenal of the arts. Who gives a damn now about "ah, wretched soul, how he suffered...?"

p *mp* *p subito* *mf* *mp* *f* *'f' senza dim.*

M

421 **4/4** *p* **1500**

f *p* *p*

SPOKEN* Spit on rhymes and arias and other such mawkishness from the arsenal of the arts. Who gives a damn now about "ah, wretched soul, how he suffered...?"

(...) and arias and other such mawkishness from the arsenal of the arts. Who gives a damn now about "ah, wretched soul, how he suffered...?"

SPOKEN Listen, the locomotives groan: "Give us coal, give us metal!" While we quarrel in search of fundamental answers, (...)

SPOKEN Listen, the locomotives groan and a draft blows through the cracks in the floor: "Give us coal, give us metal." While we quarrel in search of fundamental answers, all things yell: "Give us new forms."

remove mute

425

mf **SPOKEN**

Listen, the locomotives groan: "Give us coal, give us metal." While we quarrel in search of fundamental answers, all things yell: "Give us new forms"

f cresc.

mf **SPOKEN**

There are no fools today to crowd, open-mouthed around the master and await his pronouncement. Who gives a damn now about "ah, wretched soul, how he loved, how he suffered...?" Give us instead a new form of art.

f cresc.

(...) all things yell: "Give us new forms"

p *f* *f* *f* *p* *f*

f cresc.

3/4 5/16 2/4 3/16 7/8 3/4 4/4

433

(cresc.)

mf **SPOKEN**

There are no fools today to crowd, open-mouthed around the master and await his pronouncement. Who gives a damn now about "ah, wretched soul, how he suffered...?" Give us instead a new form of art.

(cresc.)

(poco) *s.p.* *f* *p* *f* *f* *f* *p* *f*

(cont.) open-mouthed around the master and await his pronouncement. Give up and spit on rhymes and arias and other such mawkishness from the arsenal of the arts. Who gives a damn now about "ah, wretched soul, how he suffered...?"

(cresc.)

gradually increase bow pressure

5/8 2/4 5/16 8/8 3/4 3/16 2/8 5/16 3/4 2/4 7/8

(continue to increase bow pressure)-----

444 $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{2}{8}$

(cresc.) *p* *ff* *fff cresc.*

(continue to increase bow pressure)-----

(cresc.) *p* *ff* *fff cresc.*

(continue to increase bow pressure)-----

p *f* *p* *ff* *f* *ff* *p* *fff* *fff cresc.*

(continue to increase bow pressure)-----

(cresc.) *fff cresc.*

N4

(continue to increase bow pressure)-----

454 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

(cresc.) *p* *fff*

(continue to increase bow pressure)-----

(cresc.)

increase bow pressure-----

(cresc.) *p* *fff* *s.t.* *m.s.p.* *fff*

(continue to increase bow pressure)-----

(cresc.)

V: Slight return (1'00)

This movement features live-electronics.

O ♩ = 60

"I want to learn more and more to see the necessary character of things as beautiful;
then I shall be one of those who make things beautiful. Amor fati: let that be my love henceforth!
I do not want to wage war with what is ugly. I do not want to accuse. Looking away shall be my only negation."
-Friedrich Nietzsche, from 'The Joyful Wisdom'

27 (cuts video)

28

29