Paul Clift

presence, absence, degree

for accordion & real-time electronics

duration ca. 10'

2015

Première: Weimar, 22 January, 2016 by Olivia Steimel

Programme note:

Presence, Absence, Degree, after Francis Bacon: *the essence of a thing may be arrived at through reductive reasoning* -– this work, conceived in Ljubljana, composed (for the most part) in Basel, and ultimately completed in New York. I have always observed that travel alters my perception of music, never more so than with works-in-progress, for which the relationship between one moment/figure/gesture/phrase and another is often highly abstract. In Switzerland, for example, I anticipate the development of materials and foresee their (subjectively) logical conclusion; in New York I am suddenly unable or unwanting to continue in this way, because, with a change in latitude the sunlight also changes, new floors creak in different ways when you walk on them, voices become 8-bit/11,025Hz (and vice-versa), etc. etc. and the abstract relationships between musical moments/figures/etc. assemble themselves according to an entirely different logic.

With many thanks to Olivia Steimel for her invaluable help in the composition of this piece.

Performance notes:

For the realisation of this piece, the following materials are necessary:

- two mounted microphones (i.e. one on the right-hand side, one on the left); a model such as the **AKG C516ML** is ideal, but any good-quality mountable condenser would suffice.
- a stereo pair of loud-speakers, arranged as shown (N.B. it is important that the speakers be positioned *in front* of the performer in order to minimise the risk of audio feedback):

presence, absence, degree

for accordion & electronics

Paul Clift (*1978)
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♩ = 88

1 2

fff * sempre

*Here, as elsewhere, ***fff*** implies playing at a very loud dynamic but without compromising pitch, i.e. without allowing the the pitch to 'bend.'

3 4 5 6 7

fff sempre

8 9 10 11

12 13 14 15

16 17 18 19 20

32

21 22 23 24 25

38

ppp subito/senza cresc.

26 27

46

mp ppp

poco rall.

28 29 30 31 32

54

fff sempre

f

poco rall. accel. A tempo

33 34 35

A tempo

61

fff sempre

ff f fff

36

68

f fff sempre

37 38 39 40

76

(fff) fff (fff)

poco rall. accel. A tempo

41 42

84

fff

43 44 45

(senza rall.)

92

f fff

46

47 48 49 50

100

f mf fff

51 52 53 54 55 56

108

f ff senza cresc. mf fff f ff sem.

115

57 58 59 60 61

mf fff f ff sem. mf

122

62 63 64 65 66 67

fff ff fff f ff mf fff fff f

128

68 69 70 71 72 73

fff f ff fff f fff sempre mf fff f fff

135

74 75

f fff fff f fff accel. f dim.

♩=120 **A tempo**

76

144

p *f pos.*

154

f pos. *poco*

simile *mf*

163

f pos. *f sub.* *ff sub.* *f* *mf* *f* *fff*

172

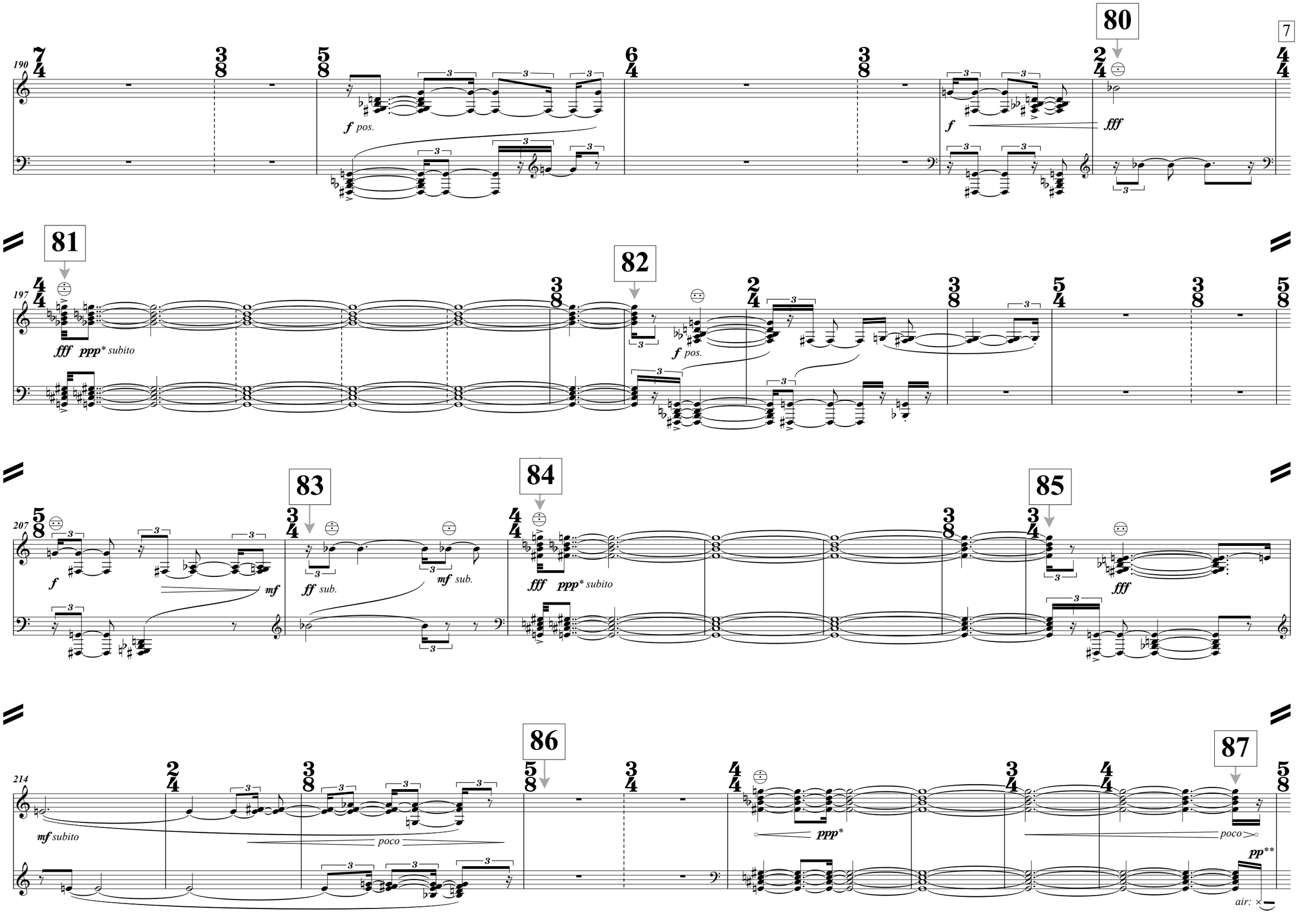
(key trem. as fast as possible) *f* *fff* *f*

77 **78** **79**

180

f *mf* *fff sub.* *fff* *ppp* subito* *f pos.*

* very soft, but stable (i.e. with all pitches sounding equally)



**air-sound at the dynamic required for one full return of bellow over the indicated duration

223

88 89

pp poco

simile

air:

231

90 91 92 93

ppp cresc. p p p più p (senza cresc.)

air:

239

94 95 96

p* pp cresc. mp pp**

air: air:

249

97 98 99 100 101

p cresc. mp mp* mp ppp cresc. mp pp

air: air:

258

102 103 104

(continue at same dynamic) mp (senza cresc.) mp* mf (senza cresc.)

267

105 106 107 108

f* mf cresc. f f* f mp

275

109 110 111 112 113 114

f mp f f f (f) f mf p sim. mp

284

115 116 117 118 119 120

mp mf mp mf sempre f f

290

121 122 123 124

f f f più f cresc. ff ff

125 126 127 128 129 130

295

ff ff ff ff più ff f f

131 132 133 134 135 136 137

301

fff f fff ff fff fff fff fff*

306