

Paul Clift

qui, dove mezzo son...

for flute solo & ensemble of eight musicians

duration ca. 8'30

2014

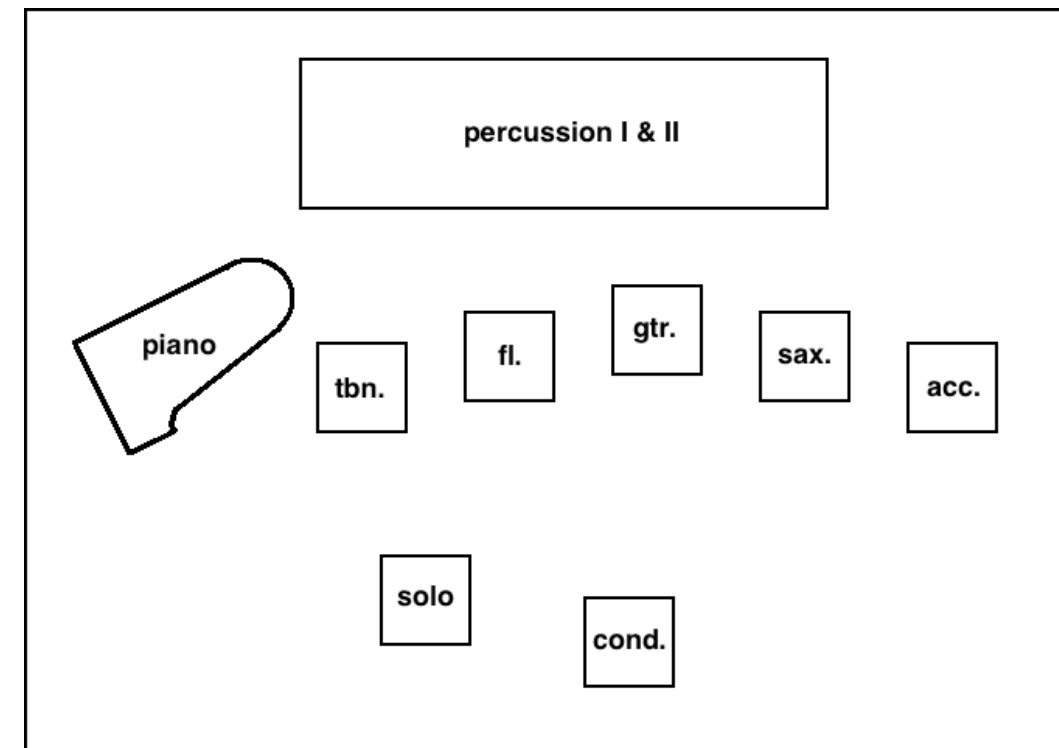
Première: Basel, 6 June, 2014 by Ensemble Zone Experimentale, Anja Brezavšček, flute and Mike Svoboda, conducting.

for Anja

Instrumentation:

- flute solo (flute in C)
- flute (bass flute, flute in C)
- saxophone (baritone, soprano)
- trombone (trigger model required, cup-mute, straight-mute)
- accordion
- percussion I
 - 1 large timpani
 - 1 crotale (sounding D6)
 - vibraphone
- percussion II
 - medium thunder-sheet
 - bass-drum
- piano
- electric guitar

Proposed stage layout:



qui, dove mezzo son...

for flute solo & eight instruments

for Anja

Paul Clift

A ♩ = 80

The score is written for a flute solo and eight instruments. The tempo is marked as ♩ = 80. The piece is divided into sections with different time signatures: 3/4, 2/4, 4/4, 2/4, and 3/4. The flute solo is marked with dynamics *pp* and *p*. The electric guitar part includes a scordatura section at the beginning. The other instruments (Bass Flute, Baritone Saxophone, Trigger Trombone, Percussion I, Percussion II, Accordion, and Piano) have blank staves, indicating they are silent during this section.

Flute Solo:

- Section 1: 3/4 time, *pp*, fingerings 5, 6, 5, 5.
- Section 2: 2/4 time, *pp*, fingerings 6, 5, 5.
- Section 3: 4/4 time, *pp*, fingerings 6, 5, 5.
- Section 4: 2/4 time, *p*, fingerings 6, 6.
- Section 5: 3/4 time, *pp*, fingerings 3, 6.

Electric Guitar:

- Section 1: 3/4 time, scordatura.
- Section 2: 2/4 time.
- Section 3: 4/4 time.
- Section 4: 2/4 time.
- Section 5: 3/4 time.

8

solo

5

p

mp

pp

pp

p

17

solo

5

pp

mp

p

mp

p

pp

bisb

bisb

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

B1

27

solo

5

mp

Tbn.

p

strike keys with two pieces of wood covered in soft felt and long enough to cover the interval of a fifth

Vib.

ALWAYS SOFTER THAN PIANO

Ped.

P. II

-thundersheet -bassdrum

ppp rub →

pp

Acc.

bellow air:

ppp

Pno.

press hard on strings w/ fingers to completely mute pitch; use una corda pedal if helpful

p

Ped.

E. Gtr.

volume pedal

ALWAYS SOFTER THAN ACCORDION

cable unplugged, touch tip to create amp buzz

B2

6 p 6

6 p 6 6

6 pp 6 p 6

33 solo

Whispered in free time (but over the indicated duration), and without attempting to be clear and intelligible; change fingering freely on each syllable:

ppp sempre

B. Fl.

...venni fuggendo la tempesta e il vento, c'anno sùbito fatto il tempo rio..."

"Qui son sicuro: et vo' vi dir perch'io non come soglio il folgorar pavento, et perché mitigato, nonché spento, né-micha trovo il mio ardente desio."

ppp sempre

Bari. Sax.

"Qui dove mezzo son, così ci foss'io intero, et voi contento, venni fuggendo la tempesta e il vento, c'anno sùbito fatto il tempo rio..."

remove mouthpiece

Tbn.

Vib.

p

P. II

p

shake ----->

pp sempre

Lv

Acc.

p

Pno.

(f5)

mf

ppp

E. Gtr.

volume pedal

p

B3

B4

solo

5 5 5 5 *p*

6 6 6 6 *p*

6 6 6 *p*

6 *p*

B. Fl.

Bari. Sax.

Tbn.

"Qui son securo: et vo' vi dir perch'io non come soglio il folgorar pavento"

replace mouthpiece

pp

Vib.

simile

Ped.

P. II

simile pp

p

pp

p

shake ---

pp sempre

Acc.

pp

p

Pno.

p

mp

f

Ped.

E. Gtr.

volume pedal

simile

B5

This musical score is for a jazz ensemble, featuring a solo saxophone and vibraphone. The score is divided into several systems, each with a specific time signature and dynamic markings.

System 1 (Solo Saxophone): Starts at measure 45. The time signature is 2/4. The solo begins with a *p* (piano) dynamic. The first measure contains a sixteenth-note run with a fingering of 6. The second measure has a fingering of 5. The third measure has a fingering of 5. The fourth measure has a fingering of 5. The time signature changes to 3/4 in the fifth measure and 4/4 in the sixth measure. A fingerboard diagram for the saxophone is shown above the staff, indicating the key signature and fingering for the solo.

System 2 (Vibraphone): The vibraphone part begins in the fourth measure of the first system. It features a *simile* marking and a *ppp* (pianissimo) dynamic. The part consists of a series of chords and melodic lines, with a *p* (piano) dynamic marking in the eighth measure.

System 3 (Piano II and Accordion): The Piano II part begins in the fourth measure of the first system. It features a *simile* marking and a *pp* (pianissimo) dynamic. The part consists of a series of chords and melodic lines, with a *p* (piano) dynamic marking in the eighth measure. The Accordion part begins in the fourth measure of the first system. It features a *ppp* (pianissimo) dynamic and a *p* (piano) dynamic marking in the eighth measure.

System 4 (Piano): The Piano part begins in the fourth measure of the first system. It features a *ppp* (pianissimo) dynamic and a *pp* (pianissimo) dynamic marking in the eighth measure. The part consists of a series of chords and melodic lines, with a *mp* (mezzo-piano) dynamic marking in the tenth measure and a *ff* (fortissimo) dynamic marking in the eleventh measure. A *15^{ma}* (fifteenth) marking is present above the staff in the eighth measure.

System 5 (Electric Guitar): The Electric Guitar part begins in the fourth measure of the first system. It features a *simile* marking and a *p* (piano) dynamic marking in the eighth measure. The time signature changes to 2/4 in the second measure and 3/4 in the third measure. A *volume pedal* marking is present above the staff in the fourth measure.

C1

52

solo

B. Fl.

Bari. Sax.

Tbn.

P. I

P. II

Acc.

Pno.

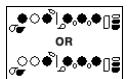
(15)

PPP

PP

8^{va}

E. Gtr.



oscillate' multiphonic a little →

match sax.

oscillate' multiphonic a little →

stable

breathe as necessary and re-enter discreetly →

breathe as necessary and re-enter discreetly →

pp sempre (almost without pressure on the mallet)

change pedal slowly ad libitum →

ppp

pp

8^{va}

C2

60

2/4 4/4

ppp p mp 5 5 5

B. Fl.

Bari. Sax.

Tbn. *cup mute* *free in time, but respecting the contour of the given line →* *breathe as necessary and re-enter discreetly →* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

8th a little softer than timpani

P. I

Vib. *vibraphone ON: slow* *p* *hold pedal for as long as notes are ringing →*

P. II

Acc. *p* *pp*

Pno. *mp* *hold for as long as notes are sounding →*

E. Gtr. 2/4 4/4

C3

67

solo

5 *ppp*

5 *pp*

6 6 3 *p*

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

B. Fl.

Bari. Sax.

Tbn. *gliss.* (8)

P. I

Vib. *simile*

P. II

Acc. *pp* *p*

Pno. *mp*

E. Gtr. 2/4 3/4 2/4 3/4 2/4 3/4 2/4

74 **2/4** **3/4** **4/4** **2/4**

solo

6 *p* 6 *pp* 5 5 *mp* 5 5

bish. bish.

B. Fl.

Bari. Sax.

Tbn. *gliss.* (8) *gliss.* 8^{va}

P. I. *Ly* *simile*

Vib. *simile*

P. II. *Ly* *pp sempre* *simile*

Acc. *pp* *mp* 8^{va} 8^{va}

Pno. *pp* *p* 8^{va} 8^{va}

E. Gtr. **2/4** **3/4** **4/4** **2/4**

104

solo

mp

simile →

pp

B. Fl.

poco vibrato

p

Bari. Sax.

p

Tbn.

pp

P. I.

simile

ppp

pp

Vib.

simile

ped.

Acc.

mp

Pno.

15^{mo}

pp

mf

p

mf

mp

ped.

E. Gtr.

volume pedal

simile

[φ] [a]

[φ] [a]

D3

Solo

III [♭] *p* *mp* *ppp* *pp* *ppp* *p* *ppp*

maintain instability → *a little airy*

B. Fl. *poco vibrato* *p* *to flute in C*

Bari. Sax. *p* *to sop. sax.*

Tbn. *pp*

P. I. *simile* *p* *l.v.*

Vib. *simile* *Red.*

Acc. *mp*

Pno. *mp* *p* *mp* *p* *pp* *pp* *ppp*

E. Gtr. *simile* *simile* *Red.* *8^{va}*

volume pedal

Detailed description of the musical score: The score is for a piece titled 'D3'. It features a solo section for the first instrument, which includes a key signature change to one flat and a dynamic range from piano (p) to pianissimo (ppp). The solo is characterized by 'maintain instability' and 'a little airy' qualities. The ensemble includes a B. Flute (B. Fl.) with 'poco vibrato' and a dynamic of piano (p), which later switches to 'to flute in C'. The Bari. Saxophone (Bari. Sax.) plays piano (p) and has a section marked 'to sop. sax.'. The Trombone (Tbn.) plays pianissimo (pp). The Percussion I (P. I.) part is marked 'simile' and 'p', with a 'l.v.' (lively) instruction. The Vibraphone (Vib.) part is marked 'simile' and 'Red.'. The Accordion (Acc.) plays mezzo-piano (mp). The Piano (Pno.) part features a dynamic range from mezzo-piano (mp) to pianissimo (ppp) and includes an 8va (octave up) instruction. The Electric Guitar (E. Gtr.) part is marked 'simile' and 'Red.', with an 8va instruction and a 'volume pedal' marking.

134

solo

Fl. in C

Sop. Sax.

Tbn.

P. I

P. II

Acc.

Pno.

E. Gtr.

mp *mf* *mp* *p* *ff*

ff

mp *p* *mp*

mf *f subito* *Lv*

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

(sost.) *mp* *ff* *p*

volume pedal *n* *f*

simile *gliss.* *simile*

bisb.

timp. pedal

Red.

E5

142

solos

accel.

f *mp* *mf* *mp* *ff* *f* *ff*

3 3 3 3 6 6 3 3 3 3 3 3 6 3

Fl. in C

Sop. Sax.

Tbn.

P. I

P. II

Acc.

Pno.

E. Gtr.

dim. *mf* *mp* *f* *dim.* *f* *ff* *8va* *bend* *V. loco*

timp. pedal

simile

(8)

E7

151

solo

Fl. in C

Sop. Sax.

Tbn. *breathe as necessary and re-enter discreetly →*

P. I

P. II

Acc. *a little softer than piano*

Pno.

E. Gtr.

E8

157 **2/4** **3/4** **4/4** **3/4** **5/8** **4/4** **3/4**

solo

Fl. in C

Sop. Sax.

Tbn.

P. I

P. II

Acc.

Pno.

E. Gtr.

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

The score is for a piece titled "E8". It begins at measure 157. The solo saxophone part is highly rhythmic, featuring a sequence of eighth and sixteenth notes with various rests. The tempo and meter change frequently: 2/4, 3/4, 4/4, 3/4, 5/8, 4/4, and 3/4. Dynamics range from mezzo-piano (mp) to fortissimo (ff). The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part is mostly rests, with some chords. The double bass part has a simple bass line. The saxophone part includes fingerings (3, 6, 3, 6, 3, 3, 6, 3, 3, 5, 6, 6, 3, 3, 6, 6, 3, 3, 6, 3, 3, 3, 6, 3, 3) and accents.

F3

barely emerging through the ensemble →

173

solo

B. Fl.

Bari. Sax.

Tbn.

Vib.

P. II

Acc.

Pno.

E. Gtr.

mf

p

f

mf

f

mf

f

mf

f

mf

f

mf

p - *mp* vary dynamics slightly

mf sempre

p

mp

f

f

tap body of guitar to sustain sound

bisb.

bisb.

slow vibr. w/slide

simile

simile

breath as necessary and re-enter discreetly →

cassotto →

F4

179

solo

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

B. Fl. *mf* simile *f* *mf* *mp* simile

bisb. -----|

bisb. -----|

Bari. Sax.

Tbn. simile *f* *mf* *f* *mf* *f*

Vib. *mf* *Red.*

P. II

Acc.

Pno. *f* *p* *mf*

E. Gtr. simile

185

solo

pp *mp* *pp*

2/4 4/4

B. Fl. *mf* *f* *bisb.* *simile*

Bari. Sax.

Tbn. *mf* *f* *simile*

Vib. *mf* *Reo.*

P. II

Acc.

Pno. *pp* *f*

E. Gtr. *simile* 2/4 4/4

Detailed description: This page of a musical score, labeled 'F5', covers measures 185 through 192. The score is arranged in a grand staff format with ten individual staves. The instruments are: Solo (Soprano), Bass Flute (B. Fl.), Baritone Saxophone (Bari. Sax.), Trombone (Tbn.), Vibraphone (Vib.), Piano II (P. II), Accordion (Acc.), Piano (Pno.), and Electric Guitar (E. Gtr.). The Solo part begins at measure 185 with a *pp* dynamic, followed by a *mp* section, and ends with a *pp* dynamic. The B. Fl. part features a *bisb.* (biscando) effect in measure 186, with dynamics ranging from *mf* to *f*, and a *simile* marking in measure 188. The Tbn. part has a *mf* dynamic in measure 186 and a *f* dynamic in measure 188, with a *simile* marking in measure 189. The Vib. part starts at *mf* in measure 186 and includes a *Reo.* (resonance) marking in measure 187. The P. II part consists of a series of chords in measure 186. The Acc. part has a long, sustained chord in measure 186. The Pno. part starts at *pp* in measure 186 and moves to *f* in measure 187. The E. Gtr. part has a *simile* marking in measure 186 and changes to 2/4 and 4/4 time signatures in measures 189 and 190, respectively. The score concludes with a double bar line at the end of measure 192.