

Paul Clift

## Shadow Art II

for flute, voice & real-time electronics

duration ca. 11'

2018

**Première:** 7 April, 2018 at Unternehmen Mitte, Basel by **Jon Roskilly & Anja Clift**





Version 05/05/2019



### Programme note:

A walking path, clearly defined for a while, becomes overgrown and uneven. The person walking it wonders if he has lost his way. But after a time, it becomes demarcated from its surroundings, like it was before. Everything here is synthetic, but from that, memory's candlelight flickers on a baroque invention, and a 19<sup>th</sup>-century mass. Something seen along the way also brings to mind a fragment of a text, which in turn brings to mind another text, and then another; all three seem to deal with creativity.

### Texts:

Jack Spicer, *"Any fool can get into an ocean..."* (1949); used with permission from Wesleyan University Press

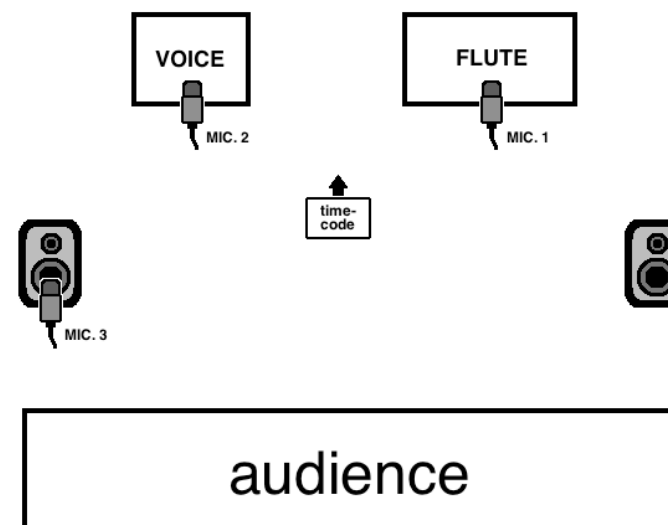
Heinrich von Kleist, *Über die allmähliche Verfertigung der Gedanken beim Reden* ['On the gradual development of thoughts in speech'] (1805-6)

Petrarch, *Que' ch'infinita providentia et arte* ['What infinite providence and art'] from *Il Canzoniere* (1327-68)

### Performance notes:

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

- three microphones:
  - one placed in front of LEFT speaker
  - one for vocalist
  - a capsule/headpiece microphone for the flautist
- an audio interface with at least three inputs and two outputs
- a video monitor for time-code display
- the performance patch (available on request: paul@paulclift.net) & **Max/MSP** (or **Max/MSP Runtime**) **V7.x**
- 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):





# Shadow Art II

for voice, bass flute & electronics

Paul Clift  
(composed 2017)

**A** ♩ = 72

4/4      5/4      3/8      4/4

Electronics

synth + delays -

Bass Flute

mic: OFF

Voice

mic: OFF

10      3/4      3/8      4/4      15      3/4      2/4

Elec.

distorted recorder multiphonic + noisy feedback + delays -

Ossia\* etc. simile

B. Fl.

max. stable

Voc.

\*If a bass flute without an open LH4 key is used, imitate the multiphonic by singing the F# and playing the A ordinario; please take care to avoid overblowing the A. This applies to all subsequent instances of this particular multiphonic.

20 25

**5/4** **4/4** **3/4** **3/8** **4/4**

Elec.

B. Fl.

\*tune B by partially closing RH2, as necessary.

30 2/4

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

Elec.

B. Fl.

playback buffer\_1

35 5/8

**4/4** **5/8**

Elec.

B. Fl.

+FADE IN distorted sounds (sound file)-



4/4 40

Elec. *+other feedback sounds-*

B. Fl.

*p mp pp*

6 6 6 6 3

4/4 45

Elec.

B. Fl.

*f f mf*

4/4 3/4

Elec.

B. Fl.

*f f ff ff*

**B**

50

4/4

string orchestra - 3 (sound file)

Elec.

B. Fl.

Voc.

*ff* *ff* *pp*

*p*

whispered, very close to microphone so that plosives/fricatives are distorted

mic: ON

A - ny fool can get in - to an o - cean but it takes a Go - ddess to get out of one. What's - true of o - ceans is



Elec.

B. Fl.

Voc.

true of course of la - by - rinths and po - ems. When you start swi - mming through rip - tide of rhy - thm and the me - ta - phor's sea - weed, you need to be a

3/4 4/4 60

Elec.

B. Fl.

Voc. 
  
good swi-mmeror a born Goddess to get back out of them. Look at the sea o - tters; They look so peace-ful play - ing out there where the wa - ter har-dly moves You might get

3/4 2/4 4/4

Elec. 
  
FADE OUT drone & feedback -  
FADE IN glitchy sounds -

B. Fl. 
  
*becoming monotonous speech*

Voc. 
  
out through all the waves and rocks in - to the mi - ddle of the po - em to touch them but when

65

Elec. 
  
*spoken*

B. Fl. 
  
*spoken*

Voc. 
  
you've tried the ble-ssed wa - ter long e - nough to want to start back-ward, that's when the fun starts. What's true of o - ceans is true, of course, of la - by - rinths and

Elec. *(cresc.)*

B. Fl. *(cresc.)*

Voc. *3 6 3 6 3 6 6 3 6 6 3*  
 po - ems. When you start swi - mming through rip - tide of rhy - thms and the me - ta - phor's sea - weed You need to be a good

70

B. Fl. *(cresc.)* *ff* \* w/trill keys

Voc. *3 3 6 6 6 6 6 6 6*  
 swi - mmer or a born Go - ddes to get back out of them. Out in the mi - ddle of the po - em they look so ea - ger

75

Elec. *9/4* *ff* *4/4* RESUME glitchy sounds - *fff*

B. Fl. *fff* \*

Voc. *3 6 3 6 6*  
 ea - ger and peace - ful out there where the wa - ter har - dly moves. You might get out

2/4

5/4 orchestra/choir FREEZE -

4/4

80

Elec. *fff* RESUME glitchy sounds -

B. Fl. *fff*

Voc. 3 6

through all the waves and rocks

in - to the mi - ddle but when you've tried the ble - ssed wa

3/4

7/4 orchestra/choir FREEZE -

2/4

7/8 orchestra/choir FREEZE -

4/4

85

Elec. *fff* RESUME glitchy sounds -

B. Fl. *fff*

Voc. 6 3

ter long e-nough That's when the

that's when the

fun starts. Un - less you're a po -

**C**

4/4

90

*fff*

3/4

B. Fl.

Voc.

et or some - thing su - per - na - tu - ral you'll drown, dear, you'll drown.



CONTINUE orchestra sound,  
+ recorder harmoniser -

95

*subito mf*

*(sempre bisbigliando, as indicated)*

*p cresc.*

\*\*\* in a very breathy whisper; constantly and freely vary dynamics by speaking at a constant volume and moving microphone closer to/further away from the mouth. Each phrase should be performed as rapidly as possible, to the point that the text is largely unintelligible; words and/or syllables may be freely accentuated.

\*\*\* (*mf sempre*)

Voc.

Mir fällt jener Donnerkeil ein, mit welchem er den Ceremonienmeister abfertigte der nach Aufhebung der letzten monarchi-schen Sitzung des Königs in welcher dieser den Ständen auseinander zu gehen anbefohlen hatte, in den Sitzungssaal,

100

Elec. *synth* *3 +delays -*

B. Fl.

Voc.

in welchem die Stände zurück- und sie befragte, ob sie den Befehl des Königs vernommen hätten? Ja, wir haben des Königs Befehl vernommen. ich bin gewiß, daß er bei diesem humanen Anfang noch nicht an die Bayonnete dachte, mit welchen er schloß: ja, mein Herr wiederholte...

*etc. simile -*

105

Elec.

B. Fl. *mf*

Voc.

...er, wir haben ihn vernommen. Man sieht, daß er noch gar nicht recht weiß, was er will. Doch was berechtigt Sie, fuhr er fort. und nun plötzlich geht ihm ein Quell ungeheurer Vorstellungen auf - „uns hier Befehle anzudeuten? Wir sind die Repräsentanten der Nation.“ Das war es, was er brauchte:

110

Elec.

B. Fl.

Voc.

„Die Nation gibt Befehle und empfängt keine,“ um sich gleich auf den Gipfel der Vermessenheit zu schwingen. „Und damit ich mich Ihnen ganz deutlich erkläre“ und erst jetzt findet er, was den ganzen Widerstand, zu welchem seine Seele gerüstet dasteht, ausdrückt:

115

120

Elec. *FADE IN feedback sound (sound file) -*

B. Fl. *dim.*

Voc. *„So sagen Sie Ihrem Könige, daß wir unsere Plätze anders nicht, als auf die Gewalt der Bayonnete verlassen werden.“* Worauf er sich, selbstzufrieden, auf einen Stuhl niedersetzte.

125

D

130

Elec. *(feedback sound continues) -*

B. Fl. *pp*

Voc. *\*\*\* pp +delays - pp*

Que' ch'in - fi - ni - ta - pro - vi - den - ti - a et, - mo -

*\*\*\* sung, fairly free in time, without vibrato, but sweetly and expressively, like plain chant; pronunciation as in ecclesiastical Latin, with very muted consonants*

135

Elec.

B. Fl.

Voc. *pp simile*

- strò nel - su - o mi - ra - bil ma - gi - ste - ro, - che - cri - ò - que - sto - quell' - al - tro he - mi - spe -





160

Elec.

Fl.

Voc.

8

a Ro - ma non fe' gra - tia, a Giu - de - a sí tan - to so -

\*\*\*\*press down ring, and half cover opening on LH4 to tune



165

Elec.

Fl.

Voc.

8

vr'o - gni sta - to hu - mi - la - - te ex - - al - tar, sem - pre gli

170

Elec.

Fl.

Voc.

— pi - a - cque; ed - or di pi - cci - ol bor - go un sol n'à



175

Elec.

Fl.

Voc.

da - to, tal - che - na - tu - ra e luo go si rin - gra - tia on - de





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