

Paul Clift

## **Shadow Art**

for great bass recorder, voice & real-time electronics

duration ca. 9'

2017

Première: Zeughaus Kultur Brig-Glis, 19 November, 2017 by Ums'n'Jip



### **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)

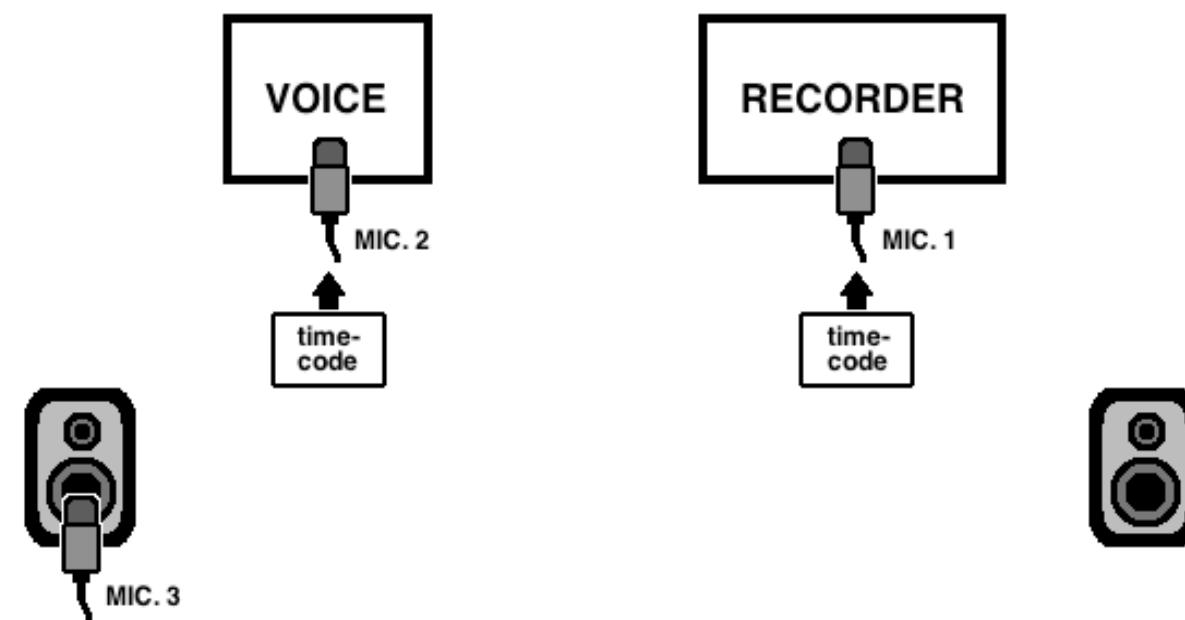
Petrarch, *Que' ch'infinita providentia et arte* ['What infinite providence and art'] from *Il Canzoniere* (1327-68)

### **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 microphone, attached near the labium of the recorder
- an audio interface with at least three inputs and two outputs
- two video monitors 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):





audience

# Shadow Art

for voice, great-bass recorder & electronics  
for Ulrike and Javier, with much admiration.

Paul Clift  
(composed 2017)

**A**  $\text{♩} = 72$

**4** **4**

Electronics

synth + delays +

Recorder

mic: OFF

Voice

mic: OFF

standing with your back to the audience,  
off to one side of the stage



**4** distorted recorder multiphonic + noisy feedback + delays +

**10**

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

Elec.

G. B. Rec.

'stable' **3** *sempre simile*

Voc.

[!] record to buffer

mic: ON

mic: OFF

2

**Elec.**

**G. B. Rec.**

**Voc.**

**15**

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

**=**

**20**

**Elec.**

**G. B. Rec.**

**Voc.**

**25**

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

**noise**

**playback buffer\_1**

**blow on microphone**

**=**

**4** **+FADE IN distorted sounds (sound file) +** **5** **30**

**Elec.**

**Rec.**

**Voc.**

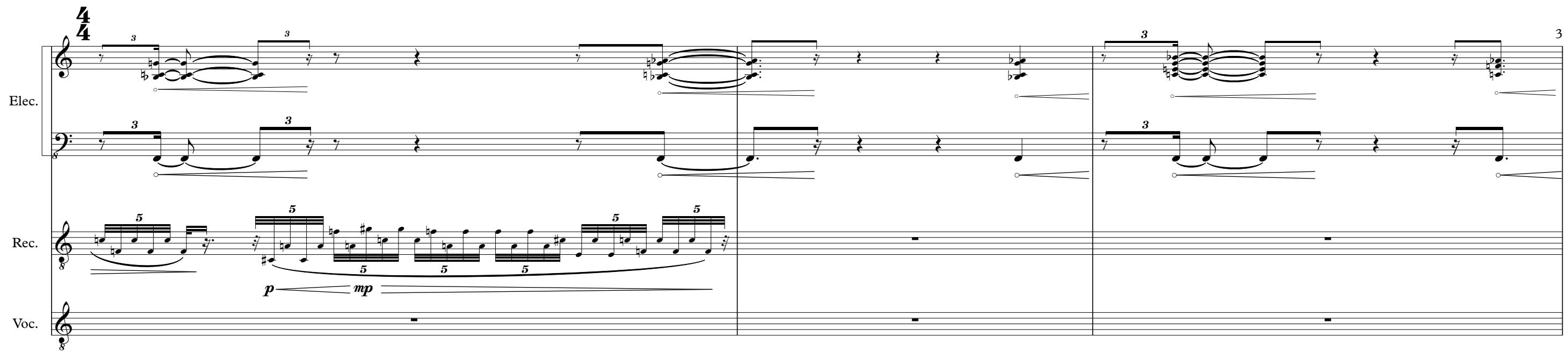
**4**

Elec.

Rec.

Voc.

3



This page shows four staves of musical notation. The top staff is labeled 'Elec.' and features two sets of eighth-note pairs with grace notes, each marked with a '3'. The second staff is labeled 'Rec.' and contains eighth-note pairs with grace notes, also marked with a '3'. The third staff is labeled 'Voc.' and is mostly blank. The bottom staff is also mostly blank. The page is numbered '3' at the top right.

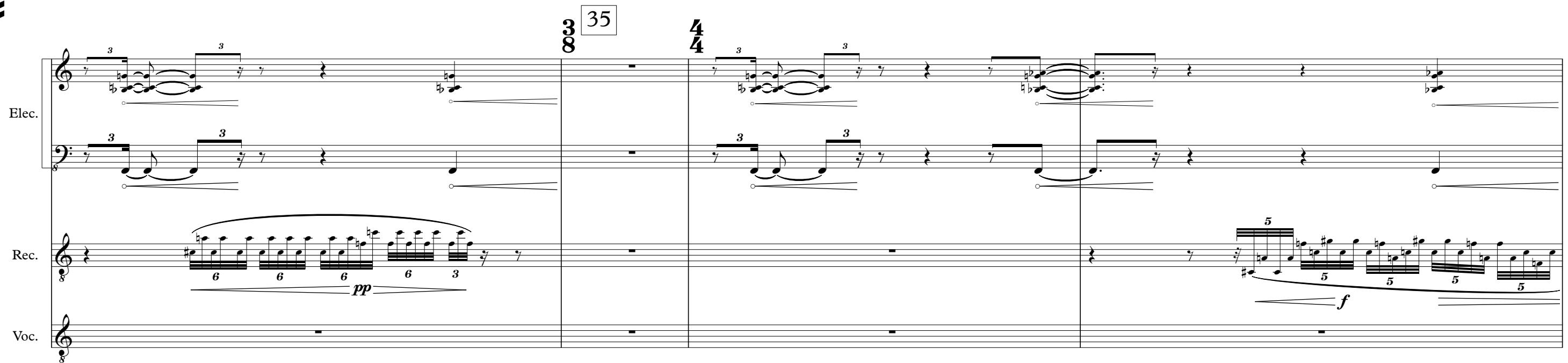
=

35

Elec.

Rec.

Voc.



This page continues the musical score. The 'Elec.' and 'Rec.' staves follow a similar pattern to the previous page, with eighth-note pairs and grace notes marked '3'. The 'Rec.' staff includes dynamics: 'pp' followed by 'f'. The 'Voc.' staff remains blank. The page is numbered '35' at the top left.

=

38

40

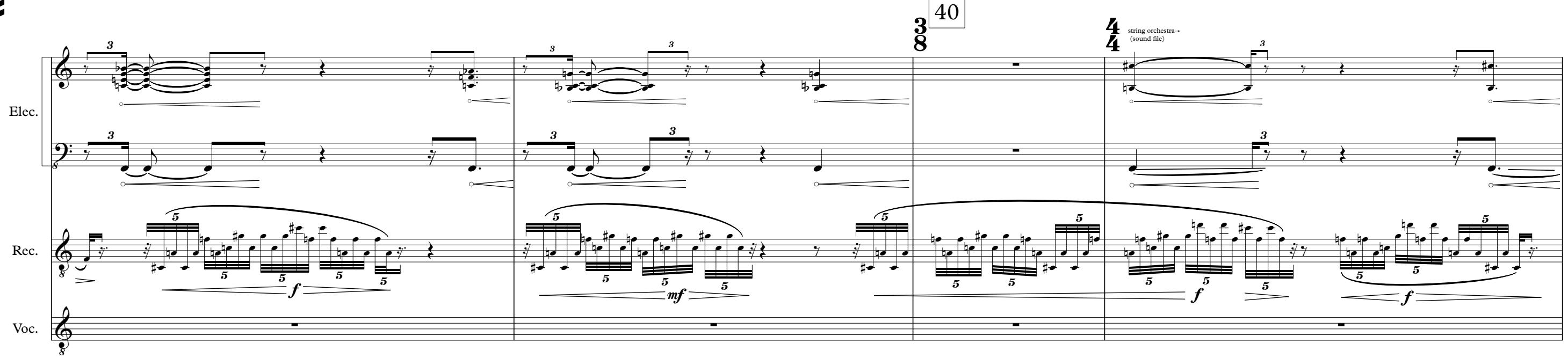
Elec.

Rec.

Voc.

4 string orchestra - (sound file)

3



This page concludes the musical score. The 'Elec.' and 'Rec.' staves continue their rhythmic patterns. The 'Rec.' staff includes dynamics: 'f', 'mf', and 'f'. The 'Voc.' staff remains blank. The page is numbered '38' at the top left and '40' at the top right. A note at the top right indicates a 'string orchestra - (sound file)'.

**B**

Electric Bass

Double Bass

Recorder

Voice

3 4

3 8

4 4 45

string orchestra  
(sound file)

Face audience

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

mic: ON

**pp subito**

A - ny fool can get in - to an o - cean

==

Electric Bass

Double Bass

Recorder

Voice

3 3 3

3 3 3

3 3 3

(pp)

but it takes a Go - dness to get out of one.

What's - true of o -ceans is

true of course of la - by - rhins and po -ems.

When

50

Elec.

Rec. (pp)

Voc.

you start swi - mming through rip - tide of rhy - them and the me - ta - phor's sea - weed, you need to be a good swi - mmer or a

3  
4

Elec.

Rec. (pp)

Voc.

born Go-ddess to get back out of them. Look at the sea o - tters; You might get out through all the waves and rocks in - to the mi - ddle of the po - em,

55

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

Rec. (pp)

Voc.

*becoming monotonous speech*

but when you've tried the ble - ssed wa - ter long e - nough to want to start back - ward, that's when the

60

Elec.

Rec.

Voc.

(cresc.)

(cresc.)

*spoken*

fun starts. Un - less you're a po - et or an o - tter or some - thing su - per - na - tu - ral fool can get in - to an o - cean but it takes a Go - ddes



Elec.

Rec.

Voc.

(cresc.)

(cresc.)

to get out of one. What's - true of o - ceans is true of course of la - by - rhins and po - ems. you need to be a



65

Rec.

Voc.

(cresc.)

... (cresc.)

*ff*

*mf*

good swi-mmeror or a po - et or un - less you're a po - et or an o - tter or some - thing su - per - na - tu - ral,

**7**

orchestra/choir FREEZE →

**8**

**Elec.** *ff*

**Rec.**

**Voc.**

**4**

RESUME glitchy sounds →

**fff**

**70**

you'll drown, dear, you'll drown. When you start swimming, When you start swimming through the rip-tide of rhythm and



**2**

**4**

orchestra/choir FREEZE →

**3**

**4**

RESUME glitchy sounds →

**fff**

**Elec.**

**Rec.**

**Voc.**

**6**

**6**

**6**

**3**

**6**

**3**

**6**

**3**

**6**

the meta-phor'sea - weed, you need to be a good swim - mmer or a born Go - ddes to get back out of them.



**3**

**4**

75

orchestra/choir FREEZE →

**9**

**8**

RESUME glitchy sounds →

**fff**

**>f**

**2**

**4**

RESUME glitchy sounds →

**fff**

**f**

**5**

**8**

orchestra/choir FREEZE →

**fff**

**4**

RESUME glitchy sounds →

**fff**

**ff**

**Elec.**

**Rec.**

**Voc.**

waves and rocks in - to the middle of mi - ddle of the po - em

You might get out through all the

**C**

80

Rec.

Voc.

but when you've tried the ble-sed wa - ter long e-nough to want...

3  
4

**4**  
**fff**

(sing + play, voice also ottava bassa)

**f sempre**

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

Mir fällt jener Donnerkeil ein,  
mit welchem er den Cere-monienmeister abfertigte

der nach Aufhe-

\*\* 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 accented.



85

Elec.

Rec.

Voc.

-bung der letzten monarchi-schen Sitzung des Königs

in welcher dieser den Ständen auseinander

90

95

Elec.

Rec.

Voc.

-fehl des Königs ver-  
nommen hätten?

Ja, wir haben des Königs  
Befehl vernommen.

ich bin gewiß, daß er bei diesem humanen  
Anfang noch nicht an die Bayonnette dachte,

mit welchen er  
schloß: ja, mein Herr

wiederholte er, wir  
haben ihn vernommen.

Man sieht, daß er noch gar  
nicht recht weiß, was er will.

Doch was be-  
rechigt Sie,

100

Elec.

Rec.

Voc.

fuhr er  
fort.

und nun plötzlich geht ihm ein Quell  
ungeheuer Vorstellungen auf –

„uns hier Befehle  
anzudeuten?

Wir sind die Repräsentanten der Nation.“

Das war es, was  
er brauchte:

„Die Nation gibt Befehle  
und empfängt keine,“

um sich gleich auf den Gipfel  
der Vermessenheit zu schwingen.

105

Elec.

Rec.

Voc.

„Und damit ich mich Ih-  
nen ganz deutlich erkläre“

und erst je-  
tzo findet er,

was den gan-  
zen Widerstand,

zu welchem seine  
Seele gerüstet

dasteht,

aus-  
drückt:

„So sagen Sie  
Ihrem Könige,

daß wir unsere Plä-  
tze anders nicht,

**110**

Elec.

Rec. *dim.*

Voc. als auf die Gewalt der Bay-  
onnette verlassen werden.“

Worauf  
er sich,

selbstzu-  
frieden,

auf einen Stuhl  
niedersetze.

FADE IN feedback sound (sound file) →

**115**



**120**

Elec.

Rec. *(dim.)*

Voc.

**D**

(feedback sound continues)

CONTINUE THIS — LOOP BUFFER, or performed?

**125**

Elec.

Rec.

Voc. - strò nel su o mi ra - bil ma gi

**130**

Elec.

Rec.

Voc. ste - ro, simile che cri - ò que sto quell' - al - tro he - mi - spe -

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



**125**

Elec.

Rec.

Voc. - strò nel su o mi ra - bil ma gi

**130**

Elec.

Rec.

Voc. ste - ro, simile che cri - ò que sto quell' - al - tro he - mi - spe -

135

Elec.

Rec.

Voc.

ro, man - su - e - to più Gio - ve che Mar - te, ve - gnen - do in te - rra a' - llu - mi - nar le car - te, ch'a - ve an mol

*underblown, slightly variable/imprecise intonation*

*ppp sempre*

FADE IN more delays →

140

145

Elec.

Rec.

Voc.

- ti a - nni già ce - la - to il ve - ro, tol - se Gio - va - nni de la re - te Pie - ro, et

E

150

5

4

155

Elec.

Rec.

Voc.

nel re - ngo del ciel fe - ce lor par te. Di sé na - scen - do a Ro - ma non fe' gra -

*ff*

Measure numbers 150, 155, and section E are shown at the top. The Electric Bass staff has a continuous wavy line. The Recorder staff has a continuous melody with grace notes. The Voice staff has lyrics in Italian. Measure numbers 5 and 4 are shown above the staff.

160

Elec.

Rec.

Voc.

-tia, a Giu - de - a sí tan - to so - vr'o - gni sta - to hu - mi - la - te ex - al - tar, sem - pre gli



165

170

Elec.

Rec.

Voc.

— pi - a - cque; ed - or di pi - cci - ol borgo un sol n'à da - to, tal - che - na - tu - ra e luo



175

58

Elec.

Rec.

Voc.

go si rin - gra - tia on - de sí be - lla - do - nna al mon - do na - cque..