

Paul Clift

Sous les pavés

for thirteen instruments

duration ca. 10 minutes

2013

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Premiered by **Either/Or** on 12 April, 2014 at **The DiMenna Center**, New York

- **flutes**
 - flute in C
 - bass flute
- **clarinets**
 - B \flat -clarinet [IF POSSIBLE with low-E \flat key – many *Buffet Crampon* models have this]
 - bass-clarinet
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **saxophone**
 - soprano
 - baritone [MUST have low-A key]
- **bassoon** (special fingerings & multiphonics necessitate the use of a German model)
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **trumpet** [MUST be C]
 - *harmon* mute
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **trombone** [a trigger trombone ('tenor-bass') is required; furthermore, owing to the use of a bassoon crook & reed, the use of a second trombone, prepared before performance, may be desirable]. For details on the use of the bassoon crook & reed, go to:
<http://www.paulclift.net/pieces/sous-les-paves/trombone.html>
 - *wah* mute (consistently used with the stem removed)
 - cup mute
 - bassoon bocal & reed required
 - MP3 player is also required (for explanation, see PERFORMANCE NOTES: GENERAL)
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **tuba** [MUST be 4-valve BB \flat contrabass (either 'non-compensating' or 'compensating' is suitable)]
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **accordion** (preferably button accordion, with *cassotto*)
 - MP3 player is also required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **percussion (one player)**
 - thunder-sheet
 - bass-drum
 - vibraphone
 - a sheet of tin foil roughly 30 x 30cms.
 - a sheet of cellophane, the kind that makes a 'scratchy, hissy' sound when crumpled
 - For mallets, see the PERCUSSION section in 'Performance Notes'
 - MP3 player is also required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **electric guitar**
 - volume pedal
 - *overdrive*
 - *phaser* pedal
 - e-bow
 - a small note-pad is required (for explanation, see PERFORMANCE NOTES: GENERAL)
 - MP3 player is also required (for explanation, see PERFORMANCE NOTES: GENERAL)
- **cello**
 - practise mute required, preferably one made of metal
- **two contrabasses**
 - small clothes-pegs are required for preparations (both players)

PROGRAMME NOTE:

Sous les pavés, (PROGRAMME NOTE FORTHCOMING)

I would like to thank Estelle Costanzo, William Dougherty, and Anja Brezavšček for their help in the creation of this work.

Basel, September 2013

TEXTS:

Si par rapport à l'idée qu'il représente, le signifiant apparaît comme librement choisi, en revanche, par rapport à la communauté (...) qui l'emploie, il n'est pas libre, il est imposé. La masse sociale n'est point consultée, et le signifiant choisi (...) ne pourrait être remplacé par un autre. Non seulement un individu serait incapable, s'il le voulait, de modifier en quoi que ce soit le choix qui a été fait, mais la masse elle-même ne peut exercer sa souveraineté sur un seul mot.

A n'importe quelle époque (...) la langue apparaît toujours comme un héritage de l'époque précédente. (...) Aucune société ne connaît et n'a jamais connu la langue autrement que comme un produit hérité des générations précédentes et à prendre tel quel. (...) Un état de langue donné est toujours le produit de facteurs historiques, et ce sont ces facteurs qui expliquent pourquoi le signe est immuable, c'est-à-dire résiste à toute substitution arbitraire.

Le temps, qui assure la continuité de la langue, a un autre effet, en apparence contradictoire au premier : celui d'altérer plus ou moins rapidement les signes (...) Le signe est dans le cas de s'altérer parce qu'il se continue. Ce qui domine dans toute altération, c'est la persistance de la matière ancienne ; l'infidélité au passé n'est que relative. Voilà pourquoi le principe d'altération se fonde sur le principe de continuité. (...) Quels que soient les facteurs d'altération, qu'ils agissent isolément ou combinés, ils aboutissent toujours à un déplacement du rapport entre le signifié et le signifiant.

-Ferdinand de Saussure, redacted extracts from *Cours de Linguistique Générale* (1916)

No painting stops with itself, is complete of itself. It is a continuation of previous paintings and is renewed in successive ones...

My work is not influenced by anybody.

I have painted some dark pictures, some light ones. I will probably go on doing so...

I never wanted color to be color. I never wanted texture to be texture, or images to become shapes.

I deplore the overemphasis on words... they are imperfect instruments, unconsciously burdened with significances that rebound dangerously on the viewer.

-Various redacted citations, verbatim and paraphrased, by Clyfford Still (1904-1980)

PERFORMANCE NOTES & SPECIAL NOTATION

GENERAL

Spoken texts: in sections **D4** & **D7** the work there are texts which are to be read by performers (**clarinet, trumpet, tuba & cello**). These texts should be treated first and foremost as purely sonic material, i.e. it is only of secondary importance that some or all of the text be comprehensible.

Use of MP3 players: in sections **D1-7**, four performers (**percussion, guitar, accordion & trombone**) are required to trigger the playback of sound-files from portable MP3 players (those which include a small loud-speaker); the sound-quality of these devices is of relatively little importance. Indeed, a 'tinny' artificial sound is desirable. The required files are available to download here:

- **trombone:**
 - <http://www.paulclift.net/pieces/sous-les-paves/tbn-track-1.mp3>

- **percussion:**
 - <http://www.paulclift.net/pieces/sous-les-paves/perc-track-1.mp3>
 - <http://www.paulclift.net/pieces/sous-les-paves/perc-track-2.mp3>
 - <http://www.paulclift.net/pieces/sous-les-paves/perc-track-3.mp3>
 - <http://www.paulclift.net/pieces/sous-les-paves/perc-track-4.mp3>

- **guitar:**
 - <http://www.paulclift.net/pieces/sous-les-paves/gtr-track-1.mp3>

- **accordion:**
 - <http://www.paulclift.net/pieces/sous-les-paves/acc-track-1.mp3>

'Note-pads': In sections **D4** & **D7**, six performers (**clarinet, bassoon, trumpet, trombone, tuba & guitar**) are required to play on small note-pads; on these occasions, the musician should blow *into* the pages in order to produce a very high-pitched 'squeaky' sound. An example of the intended effect may be heard here: <http://www.paulclift.net/pieces/sous-les-paves/note-pad.htm>

FLUTES

The flute part uses a number of multiphonics whose fingerings are taken from either Carin Levine's two treatises, *The Techniques of Flute Playing*; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering).

ftz. flutter-tongue



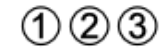
turn flute inwards in order to lower pitch

[h]

(with air sounds) a phonetic 'h' (like the throaty sound one would make when breathing onto a pair of glasses in order to clean them)



(section E1) multiphonic trill



In section C (bass flute), *bisbigliando* fingerings are provided and assigned a circled number



(used with air sound only) embouchure should be completely covered, i.e. all air goes *inside* the instrument



air-sound ONLY - breathing out, with ALL air passing through the instrument (i.e. with a closed embouchure).

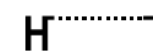
CLARINETS

The clarinet part uses a number of multiphonics; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering).

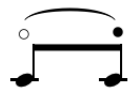
Furthermore, fingerings are occasionally suggested for quarter-tones (as in section C5).

In section D4, the performer is asked to speak *into* (i.e. with the embouchure *completely* covered) the clarinet with the mouthpiece removed.

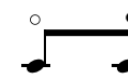
bisb. bisbigliando, colour-trill



Hauptstimme – the 'upper' (i.e. the 'lead') voice relative to other, homogenous material which is labelled *Nebenstimme* ('lower' voice)



switch to an alternate fingering of the same pitch, *without* re-articulating the new note



switch to an alternate fingering of the same pitch, re-articulating the new note

SAXOPHONES

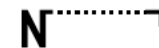
The saxophone part uses a number of multiphonics, all of which were taken from Marcus Weiss' *The Techniques of Saxophone Playing*; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering).

bisb. bisbigliando, colour-trill

ftz. flutter-tongue



cut off note abruptly by 'muting' the reed with the tongue



Nebenstimme – the 'lower' (i.e. 'subordinate') voice relative to other, homogenous material which is labelled *Hauptstimme* ('upper' voice)

BASSOON

The bassoon part uses a number of multiphonics whose fingerings are taken from either Sergio Penazzi's *The Bassoon - Other Techniques* or Leslie Ross' online publication, *Multiphonics for Modern Bassoon*; fingerings are provided as these multiphonics occur in the score.

bisb. bisbigliando, colour-trill; occasionally an indication regarding the rate of the 'trill' is given ('faster', 'slower' etc.)

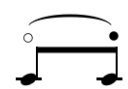
ftz. flutter-tongue



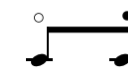
cut off note abruptly by 'muting' the reed with the tongue



Since it is unnecessary to illustrate the exact pitch content of each multiphonic, this notation, which illustrates the most important pitch(es) is deemed sufficient.



switch to an alternate fingering of the same pitch, *without* re-articulating the new note



switch to an alternate fingering of the same pitch, re-articulating the new note

[h]

(with air-sounds) a phonetic 'h' (like the throaty sound one would make when breathing onto a pair of glasses in order to clean them)



air-sound ONLY - breathing out, with ALL air passing through the instrument (i.e. with a closed embouchure).





'slap' – a gentle [t] on the reed; the effect should be a soft 'clicking' sound.

PERFORMANCE NOTES & SPECIAL NOTATION (cont'd)

TRUMPET

The trumpet used must be in C (and NOT in B \flat) because of certain fingerings.

| | |
|---|---|
| <i>bisb.</i> | <i>bisbigliando</i> , colour-trill; occasionally an indication regarding the rate of the 'trill' is given ('faster', 'slower' etc.) |
|  | air-sound ONLY - breathing out, with ALL air passing through the instrument (i.e. with a closed embouchure). |
| [\emptyset] | (with air-sounds) NO sound from the mouth or throat, simply pass air through the instrument |
| open | without any mute |

| | |
|---|---|
| <i>flt.</i> | flutter-tongue |
|  | air-sound ONLY - breathing in, with ALL air passing through the instrument (i.e. with a closed embouchure). |
| [ʃ] | a phonetic 'sh' as in <i>shirt</i> |

TROMBONE

The notation for the trombone is more-or-less standard in sections **A-E**. In section **F** the trombonist is asked to remove the mouthpiece and replace it with a bassoon crook & reed. This effect is accompanied by the use of a wah-mute (stem removed) which is periodically inserted and removed from the bell of the instrument. The effect should be a noisy, 'whooshing' sound. For details and a demonstration of this, go to: <http://www.paulclift.net/pieces/sous-les-paves/trombone.html>

| | | | |
|-----------------|---|-------------|------------------|
| <i>flt.</i> | flutter-tongue | open | without any mute |
| [\emptyset] | (with air-sounds) NO sound from the mouth or throat, simply pass air through the instrument | | |



TUBA

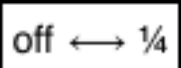
In contrast to the other instruments in the ensemble, the notation for the tuba is entirely standard (or special cases are explained as they occur in the score). There are occasional quarter-tones, which should be achieved with the embouchure; as such, there may be some instability or beating between the tuba and other instruments playing the same pitch; this is not bad(!) but should not be intentionally emphasised or exaggerated.

ACCORDION

The notation for the accordion is more-or-less standard throughout, with only a couple of exceptions.

In section **E** the accordionist is required to switch registers (in the left hand only) *while* playing, without any break.

| | |
|---|---|
|  | bellow air |
|  | cluster with <i>all</i> pitches between the two indicated notes |


| | |
|---|---|
|  | (in section D4) a <i>tremolo</i> on the indicated note, whereby that note is not depressed completely but only very gently; the effect should be a gently oscillating, with a slight 'wah' quality. |
|---|---|

PERCUSSION

The following percussion instruments are required:

- large bass drum
- large thunder sheet
- vibraphone (plugged in!!)
- a sheet of tin foil roughly 30 x 30cms.
- a sheet of cellophane, the kind that makes a 'scratchy, hissy' sound when crumpled

The following mallets are required:

| | | | |
|---|---------------------------|---|-----------------------|
|  | medium yarn mallets |  | hard yarn mallets |
|  | very soft yarn mallets |  | soft bass-drum beater |
|  | brass glockenspiel mallet | | |

PERFORMANCE NOTES & SPECIAL NOTATION (cont'd)

ELECTRIC GUITAR

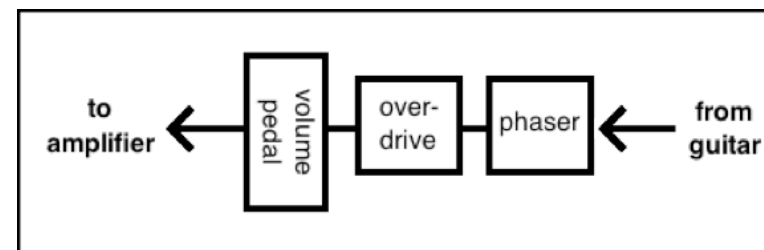
The guitar has the following *scordatura*:



The following effect pedals are required:

- **overdrive (or comparable)**
- **phaser**
- **volume pedal**

The above-listed pedals should be organised in the following order:



The notation is standard wherever possible. Please take note of the following:

ALL glissandi are done by simply sliding the finger up the neck (i.e. no slide is used)

Occasionally, the guitarist is instructed to "allow feedback to emerge", either on a given string or on all strings. In the case of the former, all other strings should be muted. This is something which the guitarist should experiment with during rehearsals. The sound generated through acoustic feedback should NOT overpower the ensemble, but rather, blend subtly with the other instruments.

The choice of bridge or neck pickup, as well as the precise settings on the amplifier, are left to the guitarist. A heavy, distorted 'rock' guitar sound is desirable, but not (!!) to the extent that it overpowers the ensemble. No additional effects which may be built in to the amplifier (such as reverb, additional distortion) should be used. It is important that by cutting the input with the volume pedal, that the amplifier be silent (and not hissing or buzzing).

The dynamics indicated may be achieved either by playing at a consistent dynamic and manipulating the volume pedal or by adjusting the intensity of the right hand. The guitar output level should NOT be altered, as this will reduce the intensity of the distortion.

The volume pedal is occasionally given its own staff; in these cases, the bottom line represents a MUTE and the top line indicated MAXIMUM VOLUME.

An **e-bow** is required in section **F**; this should be set to 'fundamental' and not 'harmonics' (most e-bows have these settings nowadays).



pluck *completely* muted string (a noisy, percussive sound with little-to-no clear pitch-content)



with plectrum (medium thickness)



abruptly mute the indicated string(s) to give a very sharp cut-off



(in section **E6**) do NOT pluck string; rather, simply leave it free to resonate and generate feedback.



without plectrum

CELLO & CONTRABASSES

The cello has the following *scordatura*:



Contrabass I has the following *scordatura*:



The 'seagull' effect is used a great deal in this piece, both in ascending and descending motion.

In sections **D2–6** both contrabasses must be 'prepared' by attaching clothes-pegs to the strings in approximately the positions indicated; the effect, when played pizzicato, should be evocative of a gong. There should *not* be any kind of buzzing sound, but rather, a somewhat dull, inharmonic resonance. Special care should be taken to ensure that the pegs do not move or fall off during performance!

Sections **D & E** require high harmonics in all three strings; the indicated pitches should be *stable* and precise; the position of the bow is important in maintaining this stability.

s.p *sul ponticello* (i.e. the indicated pitch should sound clearly, but with a 'nasal' tone)

s.t *sul tasto*

m.s.p *molto sul ponticello* (i.e. the indicated pitch will not necessarily sound; rather other harmonics will emerge sporadically)

a.s.t *alto sul tasto* (i.e. quite high over the fingerboard, where possible)

s.l.c *sur le chevalet* (i.e. literally *on* the bridge; no pitch should emerge)

l.vib lateral *vibrato* – used in combination with harmonics (i.e. *vibrato* which is achieved by varying the pressure of the finger which is producing the harmonic -pushing closer towards the fingerboard and then relaxing the pressure-, so that the string stretches slightly, producing a 'wavering' sound; NOT traditional vibrato).

NB. If simply '*vibr.*' is indicated, a traditional mode of *vibrato* should be used.



'scratch' sound; with very exaggerated bow-pressure



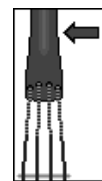
with extremely light bow-pressure, as would be used with *flautando*



with extra bow-pressure, but with only minimal distortion of pitch



abruptly mute the indicated string(s) to give a very sharp cut-off



(cello in sections **D4 & D7**) bow the tail-piece



(contrabass II in **C1**) This clef indicates positions, ranging from *sul tasto* to *molto sul ponticello*. In this case, whilst bowing almost on top of the bridge, the contrabassist should use several fingers of the left hand to mute the string while sliding all fingers up and down (towards and away from the bridge), creating a sort of 'flanger' effect.



(contrabasses I & II in sections **D2, D5 & D6**) Used in combination with the clothes-pegs preparations described above, this clef indicates where, over the *entire length* of fingerboard, the bow should come into contact with the string. Indications are also given (roman numerals) describing *which* string should be played.

A1 ♩ = 72

Sous les pavés

for Richard Carrick

Paul Clift

Flute
5:4
flz.
f p f p pp mp f

Bass Clarinet
p mf mp mf

Baritone Saxophone
a little softer than clarinet
mp f mf

Bassoon
bisb. faster → slower
flz.
(simile bar 2)
bisb. as fast as possible
p f pp mf pp p ff f mp p f

Trumpet in C
harmon
bisb. oxo | xxx as fast as possible
pp f pp pp mp pp

Tenor Trombone
flz.
f mf pp mp pp mf f

Tuba
f sempre ff f sempre

Percussion
f sempre ff f sempre

Electric Guitar
heavy overdrive
scordatura:
allow some feedback to emerge sul la
poco vibrato
gliss.
f

Accordion
f p subito f f f fp

Violoncello
practise mute
scordatura:
s.p. ord. m.s.p. l. vibr. poco molto p sub. f
gradually add pressure
gliss.
II vibr. poco

Contrabass I
scordatura:
ascending 'seagull' effect - sul re
s.p. gliss. a.s.t. ord. pp f pp ff f

Contrabass II
ascending 'seagull' effect - sul re
s.p. gliss. a.s.t. ord. simile s.p. gliss. a.s.t. ord. II: 'seagull' effect a.s.t. m.s.p. pp mp pp f pp f pp p pp

A3

12 4/4

Fl. *f mp f mf f ff fff*

B. Cl. *mp p mp p mf f mf f mf ff ff*

Bari. Sax. *simile f p f mf ff f ff f*

Bsn. *f mp p f f ff mf f ff*

C Tpt. *pp p pp mf pp mf pp f*

Tbn. *f mf cresc.*

Tba. *ff f*

Perc.

E. Gtr. *ff (senza vibr.)*

Acc. *ff f ff*

Vc. *molto mp f cresc.*

Cb. I *f ff f*

Cb. II *f mp f*

6:4 6:4 6:4

bisb. — as fast as possible

gliss. vi gliss. gliss. gliss. gliss.

ord. s.t. m.s.p. ord. m.s.p. (m.s.p.) ord. (m.s.p.)

A4

17

Fl. *fff* *fff*

B. Cl. *f* *f*

Bari. Sax. *ff* *f*

Bsn. *f* *ff* *p*

C Tpt. *pp* *mf* *pp* *f*

Tbn. *cresc.* *f* *dim.*

Tba. *ff* *f* *ff* *ff* *dim.*

Perc.

E. Gtr. *gliss.*

Acc. *ff* *fff*

Vc. *m.s.p* *cresc.* *gliss.*

Cb. I *fff*

Cb. II *gliss.* *m.s.p* *fff*

Fl. *p* *p* breathe as necessary and re-enter discreetly *p*

B. Cl. *p* *pp sempre*

Bari. Sax. *f* *p* *mp*

Bsn. *f senza dim.*

C Tpt. *dim..... mp* *p senza dim.*

Tbn. *dim..... mp* *p senza dim.* *gliss.*

Tba. *dim..... mp* *accel. →*

Perc. *||*

E. Gtr. *volume pedal* *n* *mp*

Acc. *mp* *5:4* *6:4*

Vc. *(m.s.p)* *fff* *s.t* *m.s.p* *pp*

Cb. I *a.s.t* *pp senza dim.* *5:4* *6:4*

Cb. II *a.s.t* *m.s.p* *p* *5:4* *6:4*

B2

breath as necessary and re-enter discreetly →

Fl. *p* *pp*

B. Cl.

Bari. Sax. *mf* *f*

Bsn.

C Tpt.

Tbn. *p* *mp*

Tba. *mp*

Perc.

E. Gtr. volume pedal *n* *mf*

Acc. *mp*

Vc. *simile* *pp*

Cb. I *p* *mp* *mp*

Cb. II *simile* *mp* *mf* *f*

B3

36

158

2/4

5/8

4/4

2/4

5/8

Fl.

B. Cl.

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

f

p

pp

p

n

f

n

mp

p

simile

pp

mp

mf

remove practise mute

volume pedal

43 to bass flute $\frac{4}{4}$ bass flute

Fl.

B. Cl.

Bari. Sax. *ff*

Bsn.

C Tpt. slide out 3rd valve for 1/4-tone

Tbn. *pp*

Tba. *p*

Perc. vibraphone ON - medium crumple cellophane *p l.v sempre* *pppp sempre* 3:2

E. Gtr. phaser: rate: slow | depth: low volume pedal *mp* *sul si* *sul sol*

Acc. *p*

Vc. *'airy' - with as few hairs on the bow as possible* *ppp* 3:2 *ppp* 3:2 *ppp* 3:2

Cb. I *ff*

Cb. II *ff* (bow) *pp*

C2

C3

50

B. Fl. *mp*

B. Cl. *pp*

Bari. Sax. *pp*

Bsn.

C Tpt. *p*

Tbn. *pp*

Tba.

Perc. *p* *simile*

E. Gtr.

Acc. *ppp*

Vc. *ppp*

Cb. I

Cb. II

① ② ③ ① ② etc. --->

① ③ ① ③ etc. --->

fingering pitch:

[B.D.] at edge

15^{ma}

3:2

V

simile

55

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

B. Fl. *mp*

B. Cl.

Bari. Sax. *pp* *flz.* *mp* *mp*

Bsn.

C Tpt. *p* *return 3rd valve to normal position* *harmon* *mf* *flz.* *mf* *open*

Tbn. *cup-mute* *mp* *mp* *open*

Tba. *mp* *mf*

Perc.

E. Gtr.

Acc. *ppp*

Vc. *ppp* *3:2* *ppp* *3:2* *ppp* *3:2*

Cb. I

Cb. II *n* *v* *n* *v*

C4

C5

61

3/4 4/4

B. Fl. *mp* *to C-flute*

B. Cl.

Bari. Sax. *p* *mf* *f* *mp sempre*

Bsn. *mp*

C Tpt. *p* *mf* *f* *flz.* *harmon*

Tbn. *p* *mf* *f* *cup-mute*

Tba. *mf* *f*

Perc. *p*

E. Gtr.

Acc. *pp* *cresc.....*

Vc. *ppp* *ppp* *ppp*

Cb. I

Cb. II

C6

very abrupt transition to D1 without break

70

Fl. *flz.* *p* *f* *mp* *ff* *mf* *ff*

B. Cl. *bisb.* *mf* *f* *ff*

Bari. Sax. *f* *f* *ff*

Bsn. *mf* *ff*

C Tpt. *(harmon)* *flz.* *f* *f* *ff*

Tbn. *mp* *mf* *ff*

Tba. *f* *f* *ff*

Perc.

E. Gtr. *ff* *mf* *f*

Acc. *f cresc.* *ff*

Vc. *f* *f* *ff*

Cb. I *f* *ff*

Cb. II *ff*

4/4

♩ = 72

CUE FROM RECORDING

74 **4/4** Bass Flute

15" **3/8** "...il n'est pas" **3/8** "libre..." **4/4** **5/8** **2/4** **3/4** **4/4**

B. Fl.

Cl. in B \flat Clarinet in B \flat

Sop. Sax. Soprano Sax.

Bsn.

C Tpt. (open) remove 2nd valve-slide

Tbn.

Tba.

Perc. MP3 player: 'perc-track-1' *pp* "Si par rapport à l'idée qu'il représente..." (approx. timing) "...il est imposé" MP3 player: 'perc-track-2' "La masse sociale n'est point consultée..." tin-foil sheet shake ---> *pp*

E. Gtr. phaser OFF

Acc. bellow-air *ppp* *pp* *pp*

Vc.

Cb. I.

Cb. II. prepare string w/ small clothes-peg *ppp* I → II → I → II etc.

D3

82 3/4 7/8 4/4 3/4 4/4

B. Fl.

Cl. in B \flat

Sop. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

pp

pp

pp

pp-ppp

move gradually from [o] to [l]

mp

p

mp

wah mute w/o stem

[o]

remove mute

(approx. timing)

"...remplacé par un autre."

MP3 player: 'perc-track-3'

"Non seulement un individu..."

tin-foil sheet

shake

thunder-sheet

shake

pppp

ppp-p (vary dynamics freely within the indicated range)

p

p

pp

pp

1 → II → 1 → II etc.

III V

IV $\frac{1}{2}$ Ly

7 \flat

91 **4/4**

B. Fl. *'oscillate' multiphonic a little ----->*
no louder than saxophone

Cl. in B♭ remove mouthpiece

Bari. Sax. *'oscillate' multi-phonic a little ----->*
stable

Bsn.

C Tpt. Half whisper, half speak, into instrument; change fingering on each syllable; read in free time, but try to make the given text last for the indicated duration.
No painting stops with itself, is complete of itself. It is a continuation of previous paintings and is renewed in successive ones...
PPP

Tbn.

Tba. Half whisper, half speak, into instrument; change fingering on each syllable; read in free time, but try to make the given text last for the indicated duration.
I deplore the overemphasis on words... they are imperfect instruments, unconsciously burdened with significances that rebound dangerously on the viewer.
PPP

Perc. (approx. timing)
...sur un seul mot.

E. Gtr.

Acc. (8) *the softest sound present in the ensemble*

Vc. *find high-pitched sound which is as close as possible in nature to saxophone multiphonic ----->*
a little softer than sax.

Cb. I **pp**

Cb. II **pp**

D5

97

B. Fl.

Cl. in B \flat

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

3/4

5/4

4/4

5/8

4/4

note-pad

p

replace mouthpiece

[h]

p

ppp

mp

pp

p

cut resonance by here if necessary

[tin-foil sheet]

pp

shake ----->

pp

note-pad

p

bass drum

p

mp

lv

note-pad

p

note-pad

p

note-pad

p

pp

bellow-air

ppp

pp

prepare string w/ small clothes-peg

I

II

1 → II → I → II etc.

p

7 $^{\circ}$ *lv*

8 $^{\circ}$ *lv*

104 $\frac{4}{4}$

B. Fl. *simile*
p

Cl. in B \flat *pp*

Bari. Sax. *pp*

Bsn. *mp*

C Tpt. *p*
mp

Tbn. *pp*
MP3 player: 'bn-track-1'
"Le temps qui assure la continuité..."

Tba.

Perc. *pp*
MP3 player: 'perc-track-4'
"Un état de langue..."
tin-foil sheet
shake --->

E. Gtr. *pp*
MP3 player: 'gr-track-1'
"A n'importe quelle époque..."

Acc. *pp*
MP3 player: 'acc-track-1'
"L'infidélité au passé..."

Vc.

Cb. I *p*
 $\square \rightarrow$
I \rightarrow II \rightarrow I \rightarrow II etc.

Cb. II *ppp*
 $\square \rightarrow$
I \rightarrow II \rightarrow I \rightarrow II etc.

simile

D7

111

B. Fl.

Cl. in B \flat

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

remove mouthpiece

pp

pp

[h] simile D3

pp-PPP

simile D4

p My work is not influenced by anybody.

(approx. timing)

"...de la matière ancienne."

simile D4

I never wanted color to be color. I never wanted images to become shapes.

p

shake

thunder-sheet

pppp

ppp-p (simile)

(approx. timing)

"...des générations précédentes"

(approx. timing)

"...et le signifiant."

p

remove preparations

p

remove preparations

pp

III 6 $^{\circ}$ L.v

IV

pp

III

IV 7 $^{\circ}$ L.v

119

B. Fl. *simile*

Cl. in B \flat *simile D4*
I never wanted color to be color, or images to become shapes.
p

Bari. Sax. *simile*

Bsn. *note-pad*
p

C Tpt. *note-pad*
p

Tbn. *note-pad*
p

Tba. *simile D4*
My work is not influenced by anybody.
p

Perc. *p* *mp* *bass drum* *p* *L.v* *shake*

E. Gtr. *note-pad*
p

Acc. *p* *pp*

Vc. *pp* *simile D4* *simile*

Cb. I *L.v* *L.v* *L.v* *L.v* *III* *IV* *7 $^{\circ}$*

Cb. II *pp* *L.v* *L.v* *L.v* *L.v* *III* *IV* *7 $^{\circ}$*

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

126 150 3/4 7 3/4

B. Fl. *simile*

Cl. in B \flat *p* *breathe as necessary*

Bari. Sax. *simile* *breathe as necessary*

Bsn. *p* *breathe as necessary*

C Tpt. *p* *breathe as necessary*

Tbn. *p* *breathe as necessary*

Tba. *p* *breathe as necessary*

Perc. *lv sempre* *p* *sempre simile*

E. Gtr. *p* *breathe as necessary*

Acc. *pp*

Vc. *simile*

Cb. I *pp* *8 $^{\circ}$ Lv* *III 6 $^{\circ}$ Lv* *7 $^{\circ}$ Lv* *III 8 $^{\circ}$ Lv* *7 $^{\circ}$ Lv*

Cb. II *IV 8 $^{\circ}$ Lv* *9 $^{\circ}$ Lv* *III IV 7 $^{\circ}$ Lv* *8 $^{\circ}$ Lv* *9 $^{\circ}$ Lv* *III IV 9 $^{\circ}$ Lv* *pp*

D9

E1

133

3/4

4/4

3/4

2/4

5/8

4/4

B. Fl.

Cl. in B \flat

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

(bass-drum)

mp Lv

simile

con sord.

pp cresc.....

pp cresc.....

pp cresc.....

7 $^{\circ}$ Lv

IV \rightarrow 5 $^{\circ}$

III \rightarrow 6 $^{\circ}$

IV \rightarrow 7 $^{\circ}$

B. Fl.

Cl. in B \flat to bass clarinet

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

mp

ppp *cresc.* *poco*

mp

pp *cresc.* *pp*

mf

p *cresc.* *mp*

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

cresc. *mp*

pp *cresc.* *mp*

cresc. *mp*

p *cresc.* *mp*

replace 2° valve slide

thunder-sheet *ppp* *cresc.* *pp*

bass-drum *mf*

mp

p *cresc.* *mp*

cresc. *mp*

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

cresc. *mp*

p *cresc.* *mp*

cresc. *mp*

(8)

146

B. Fl. *pp* *freely* → *max.* *pp*

B. Cl. *cresc..... mp* *mp* *p* *p* *mf*

Bari. Sax. *mf* *simile*

Bsn. *mf*

C Tpt. *open* *mp*

Tbn. *[open] poco vibrato w/ slide*

Tba. *f*

Perc. *cresc..... p..... mp..... mf..... Lv* *bass-drum* *mf* *p* *cresc.....*

E. Gtr. *mf* *volume pedal*

Acc. *f* *8^{va}*

Vc. *p* *cresc.....* *6^o* *7^o* *mf* *mp* *m.s.p* *(ord.)* *5^o*

Cb. I *p* *cresc.....* *6^o* *7^o* *mf*

Cb. II *p* *cresc.....* *6^o* *7^o* *8^o* *9^o* *7^o* *mf*

2/4 2+3/16 4/4

151

B. Fl.

B. Cl.

Bari. Sax.

Bsn.

C Tpt.

Tbn.

Tba.

Perc.

E. Gtr.

Acc.

Vc.

Cb. I

Cb. II

2/4

4/4

3:2

mf

max.

pp

p

mf

pp

mf

f

mp

f

mp

f

harmon

open

harmon

cup mute

open

cup mute

mp

p

p

mp

f

cresc.....mp

mf

Lv

(thunder-sheet)

(bass-drum)

f

p

f

Lv

volume pedal

n

mp

mf

ff

(8)

6°

7°

simile

(ord.)

5°

mp

f

mp

8°

9°

m.s.p

(ord.)

7°

9°

f

mf

E4

E5

157

air only w/ Bb fingering

to flute in C

flute in C

to clarinet in Bb

clarinet in Bb

to soprano

soprano sax.

Bsn.

f possible

f possible

C Tpt.

open

mp

mf

Tbn.

mf

open

as loud as bassoon

simile

Tba.

mp

mf

f senza dim.

pp

mf

f

pp

ff

f

Perc.

(thunder-sheet)

mf l.v

f

f

E. Gtr.

volume pedal

f

ff

bend

Acc.

f

ff senza dim.

f

ff subito

Vc.

mf

mf

f

f

Cb. I

f senza dim.

mf

f

ord. V

m.s.p

ff subito

Cb. II

mf

mf

f

gliss.

p

E6

Fl. *p* *ff* *mp* *f* *mf* *f* *f* *mp*

Cl. in B \flat *p* *mf* *mp* *f* *mf* *f* *f* *mp*

Sop. Sax. *p* *mf* *mp* *f* *mf* *f* *f* *mp*

Bsn. *f possible* *mp*

C Tpt. *mf*

Tbn. *mf senza dim.* *p* *mp*

Tba. *f* *ff* *f* *mf*

Perc. (thunder-sheet) *f* *pp* *f* *Lv*
 (bass-drum) *f*

E. Gtr. *ff* *VI*
 allow some feedback to emerge sul mi
poco vibrato

Acc. *ff* *mf* *f*

Vc. *p* *f* *switch to practise mute*

Cb. I *f* *ff senza dim.* *remove mute*

Cb. II *gliss* *gliss* *mp* *remove mute*

ord. ∇ \square *m.s.p*
 (ord.) ∇ *remove mute*

E7

169

Fl. *p* *ff* *mp* *mf* *cresc.*

Cl. in Bb *mp* *mf* *cresc.*

Sop. Sax. *mp* *mf* *mf* *cresc.*

Bsn. *f possible*

C Tpt.

Tbn. *move to trombone w/ bassoon bocal & wah mute w/o stem*

Tba. *8th*

Perc. *bass-drum* *fp senza dim.*

E. Gtr. *ff* *gliss.* *allow feedback to emerge* *bend neck to create a slow, wide vibrato*

Acc. *ff* *8th*

Vc. *a.s.t* *m.s.p*

Cb. I *p* *mf* *ff*

Cb. II *ff*

F1

173

The musical score for F1, page 29, measures 173-181. It is written in 2/4 time, with a key signature of one flat (Bb). The score includes the following parts and markings:

- Flute (Fl.):** Starts at measure 173. Markings include *cresc.* and *ff sempre*. Rhythms are primarily 3:2 triplets.
- Clarinet in Bb (Cl. in Bb):** Similar to the flute part, with *cresc.* and *ff sempre*.
- Soprano Saxophone (Sop. Sax.):** Similar to the flute part, with *cresc.* and *ff sempre*.
- Bassoon (Bsn.):** Starts at measure 174. Markings include *f possible*, *pp*, and *f*. Includes instructions: *bisb.* as fast as possible, *simile*, and ϕ .
- Cor Anglais (C Tpt.):** Starts at measure 174. Markings include *pp* and *f*. Includes instructions: *bisb. oxo | oxx* as fast as possible, *simile*, and ϕ .
- Trombone (Tbn.):** Starts at measure 174 with a *ff* dynamic.
- Tuba (Tba.):** Starts at measure 174 with a *pp* dynamic, transitioning to *fff*.
- Percussion (Perc.):** Includes a *harmon* section and a *mute* section.
- Electric Guitar (E. Gtr.):** Starts at measure 174 with a *ff* dynamic. Includes *gliss.*, *bend*, and *ebow* markings. Instruction: *continue bend G4 - G# ad libitum*.
- Accordion (Acc.):** Starts at measure 174 with a *pp* dynamic, transitioning to *f*.
- Viola (Vc.):** Starts at measure 174 with a *practise mute* and *s.p* dynamic. Includes *f*, *ff*, *mf*, and *gliss.* markings. Instruction: *continue bend G4 - G# ad libitum*.
- Contrabass I (Cb. I):** Starts at measure 174 with *m.s.p* dynamic, transitioning to *ord.*, *f*, *ff*, and *mf*. Includes *gliss.* markings.
- Contrabass II (Cb. II):** Starts at measure 174 with *mf* dynamic, transitioning to *ffp* and *fff senza dim.*.

F2

Musical score for measures 177-180. The score includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Clarinet in C (C Tpt.), Trombone (Tbn.), Trombone (Tba.), Percussion (Perc.), Electric Guitar (E. Gtr.), Accordion (Acc.), Violoncello (Vc.), Contrabass I (Cb. I), and Contrabass II (Cb. II). The key signature has two flats (Bb, Eb) and the time signature is 4/4. Measure 177 starts with a dynamic of *f possible*. Measure 178 has a dynamic of *pp*. Measure 179 has a dynamic of *f*. Measure 180 has a dynamic of *f possible*. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *f*, *fff*, *mf*, *gliss.*, and *ord.*. There are also performance instructions like *simile* and *simile ad libitum*.

Musical score for measures 181-185. The score is arranged in two systems of staves. The first system includes Flute (Fl.), Clarinet in B-flat (Cl. in B \flat), Soprano Saxophone (Sop. Sax.), and Bassoon (Bsn.). The second system includes Cornet in Treble Clef (C Tpt.), Trombone (Tbn.), Trombone in Bass Clef (Tba.), Percussion (Perc.), Electric Guitar (E. Gtr.), Accordion (Acc.), Violoncello (Vc.), Clarinet in Bass Clef I (Cb. I), and Clarinet in Bass Clef II (Cb. II). Measure 181 starts with a treble clef and a key signature of two flats. The woodwinds play a melodic line with slurs and ties. The strings play a rhythmic accompaniment with triplets. The electric guitar plays a sustained chord with a tremolo effect. The accordion plays a simple harmonic accompaniment. The cellos and basses play a melodic line with various dynamics and articulations. The percussion is silent. The electric guitar has a *fff* dynamic marking. The cellos and basses have dynamics ranging from *m.s.p* to *fff*. The score concludes with a *BREVE PAUSA* (Brief Pause) in measure 185.