

Paul Clift

the grammar of shadows

for electric guitar, piano, harp & cello

duration ca. 7'30

2021

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Performance notes:

All instruments



Multiphonic sound, the details of which are given in each instance in the score.

Electric guitar

Ideally, a Telecaster-style guitar or similar; single-coil pickups are preferable.

The electric guitar uses the following scordatura:



The fourth string must be quickly tuned up from Gnat. to Bnat. in Section A15. As such, a clip-on headstock tuner is recommended.

A slide is required, preferably made of metal.

Unless indicated otherwise, a plectrum should be used throughout.

The following notation indicates that all six (open) strings should be struck with considerable force with the palm of the right hand and left to resonate:



Regarding effects pedals, there are TWO settings; it is necessary to switch between them using an effects switcher (e.g., BOSS LS-2, EHX Super Switcher, etc.).

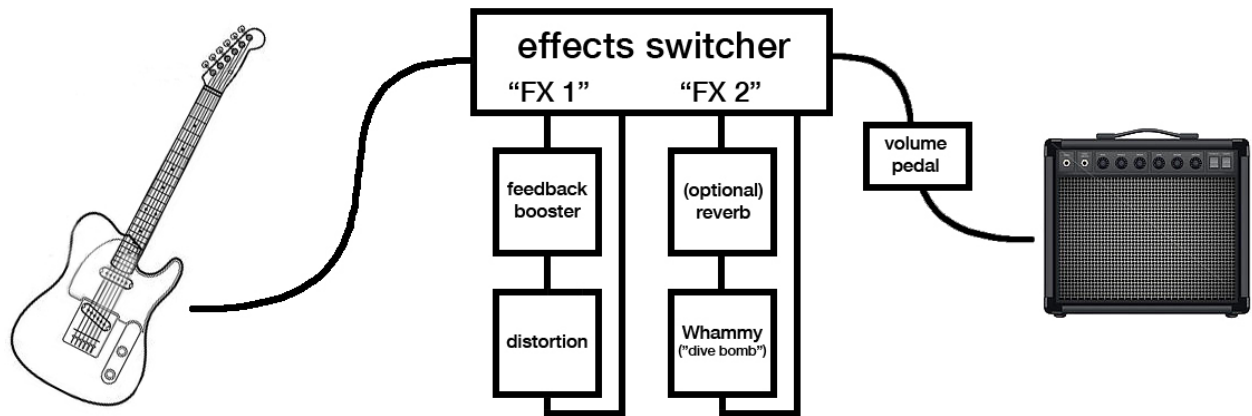
FX 1

- feedback booster such as **BOSS FB-2** (this was used to compose the piece; the settings given below are for this pedal), or alternatively, a Digitech FreqOut (momentary ON/1st harmonic), Fender Runaway, etc.
 - Boost: low, or parity w/output from distortion pedal
 - Feedback: maximum
 - Tone: 12 o'clock
 - Character: turned all the way to the right
- distortion (e.g., **BOSS DS-1** or **DS-2**)
 - Level: approx. parity w/ clean tone
 - Tone: 12 o'clock
 - Distortion: ~3 o'clock

FX 2

- **Digitech Whammy** with "dive bomb" setting (Whammy IV or later model)
- While not essential, I have found it to be advantageous to add a reverb pedal BEFORE the Whammy pedal to get a richer, more sustained sound. This has the extra advantage of making it less important when the strings are subsequently muted. If used, the pedal should be set to have an extremely long reverb time, with damping OFF. The following settings are for a **Fender Marine Layer**:
 - Pre-delay: 2 o'clock
 - Reverb time: maximum
 - Damping: minimum
 - Level: maximum
 - Type: "special"
 - Variation: 2
 - Filter: on

Finally, a **volume pedal** is also required. SEE BELOW for a schematic of pedal layout.



Piano

FOUR notes require preparations:



"Blocked" with an eraser or similar to completely mute the pitch, leaving just the "clunking" sound of the piano mechanism.



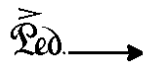
With two screws between strings positioned in such a way that the note sounds approx. Eb6



With two screws between strings positioned in such a way that the note sounds approx. C#7



With two screws between strings positioned near the bridge in such a way that the note sounds approx. G#6



Depress the sustain pedal abruptly in order to create a "clunking" sound with as much resonance as possible.



Mute the indicated string with the fingertip and play the corresponding note on the keyboard; the indicated pitch should still sound very clearly (multiphonic sounds/harmonics should be avoided).

Harp

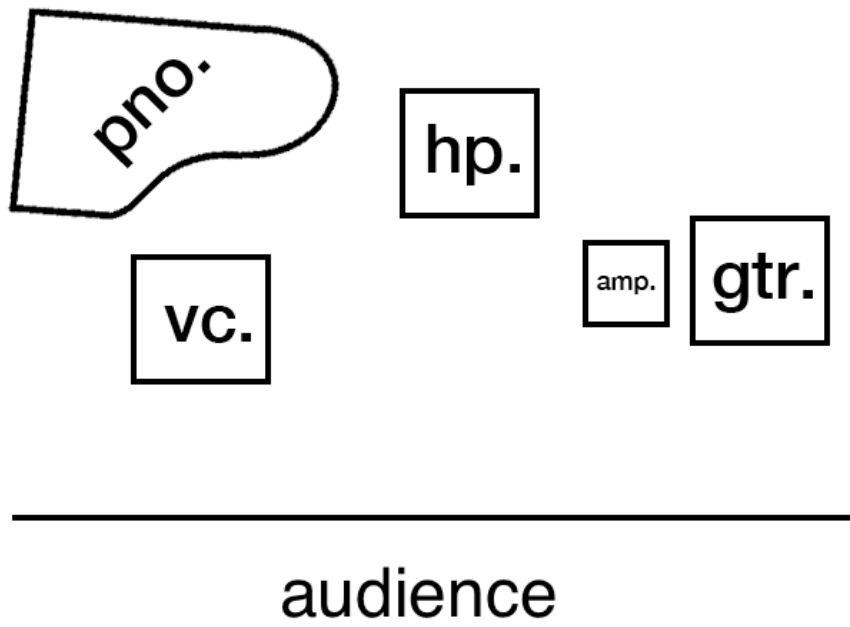
The lowest C string should be tuned down to B natural.

Cello

The following scordatura is used:



Proposed stage layout:



the grammar of shadows

for piano, harp, electric guitar & cello

Paul Clift
(composed in 2021)

A1 ♩=100 Meccanicamente

4
4

Harp

C1 tuned down to B0

ff (match cello)

Vary harmonic content by gradually changing bow position, but always keep fundamental quite strong.

G4 "blocked" with an eraser or similar to completely mute the pitch, leaving just the "clunking" sound of the piano mechanism.

Piano

prepared notes

fff **p**

cresc.

*Piano: muted note but NOT a multiphonic; the G should still be clearly audible.

E. Guitar

scord.

FX 1 feedback booster OFF

Use a plectrum unless indicated otherwise

volume pedal **mf**

Violoncello

scord.

III

ff sempre

6

L.H. sounding 3

f

*M₃

8^{vb}

*Piano: flageolet producing complex sound in which G4 sounds prominently

simile

IV,V,VI slide

f

mf

[13,14,15]

[4,5,9]

12

2/4 **4/4**

ff "s.p." → "ord."

L.H. sounding

mf

ff *fff*

**Piano: flageolet producing complex sound in which D5 sounds prominently

simile

[6,7,13] [13,14,15] [14,15,16]

A2

$\text{♩}_3 = \text{♩} (\text{♩} = 75)$ $\text{♩} = \text{♩} (\text{♩} = 100)$

19 **3/4** **3/8** *slap sound-board w/palm* **4/4** *bisb. →* **3/4**

fff *l.v.* *p* (softer than piano)

fff *mp subito*

fff *Red.*

FX 2 *slap all string w/R.H. palm*

ff *hold al niente, then mute guitar with volume pedal*

(10°)

ff *mf* *dim.* *p*

A3

25 $\frac{4}{4}$ *mf* *ff* (*simile*)

fff *mf* *f* *M*

simile b. 11

FX 1 *mf* *f* *slide IV,V,VI*

[14,15,16] [4,5,9]

ff *sempre*

30 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

ff *ff* *fff* *f*

simile b. 13

mf [13,14,15] [14,15,16]

[6,7,13]

A4

$\text{♩}_3 = \text{♩}$ ($\text{♩} = 75$)

$\text{♩} = \text{♩}$ ($\text{♩} = 100$)

35 $\frac{3}{8}$ slap sound-board w/palm *l.v.*

fff

p (softer than piano)

fff *mp subito*

fff *9:6*

FX 2
slap all string w/R.H. palm
"ff"

FX 1
(#2)

(10°)

ff *mf* *dim.* *mp*

A5

39 $\frac{4}{4}$

ff (simile)

fff *mf*

ff *f*

n *f*

[14,15,16]

ff *sempre*

A6

$\text{♩}_3 = \text{♩}$ ($\text{♩} = 75$)

44 $\frac{3}{8}$ slap sound-board w/palm $\frac{4}{4}$ bisb. →

l.v.
fff *p* (softer than piano)

fff *mp subito*

9:6

fff *mp subito*

FX 2
slap all string w/R.H. palm

"**ff**"
hold al niente, then
mute guitar with
volume pedal

(10°)

ff *mf* *dim.*

49 $\frac{3}{4}$ $\frac{4}{4}$ HARP: multiphonic on E1 with fundamental completely absent

l.v.
mp

8^{vb}

G⁶ prepared w/two screws between strings near the bridge, so that the note sounds approx. A^b6

vary R.H. dynamics subtly & freely

n *n cresc.*

54 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

prepared note always at a slightly softer dynamic than Ab

FX 1
volume pedal *n* *cresc.* *+feedback booster*

I [3,8,11]

always a little softer than piano R.H.

59 *mf* *cresc.*

(ord.)

sound starts to break up →

(It may be necessary to "rub" the Bb against the fret to sustain anything resembling this pitch!)

I [3,8,11]

♩ = ♩ (♩=100) ♩ = ♩ (♩=133) ♩₃ = ♩ (♩=100)

63 **3/4** **4/4** **2/4**

f *8va* "bisb." →

f *8va* *buzz!*

ff

IV, V, VI slide*

ff
*no attack, just start moving the slide down the neck

I III

ff

[3,8,11] M

A7

67 **4/4**

ff (match cello)

fff *f*

feedback booster OFF

n *f*

[14,15,16] M

[13,14,15] M

[14,15,16] M

ff sempre

72

simile b. 11

simile b. 13

ff

M 3

8^{va}

fff *fff* *f*

M +

slide

n *f*

n *f*

n

[4,5,9]

[6,7,13]

[13,14,15]

A8

$\text{♩} = 75$

77 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ *simile* $\frac{4}{4}$ *bisb. →*

fff

pp (a little softer than piano)

8^{va}

fff *mp subito*

9:6

fff *Red.*

FX 2 *simile* *"ff"*

[14,15,16]

III

(7°)

ff *mf* *dim.*

A11 ♩. = ♩ (♩=100)

114 *ord., l.v. sempre*

fff

pedal buzz

fff *R.H. louder than L.H.* *simile*

[14,15,16] [13,14,15] [12,13,14] [11,12,13] [14,15,16] [13,14,15] [12,13,14] [11,12,13] [10,11,12] [9,10,11]

A12

♩ = ♩ (♩=75)

118 $\frac{3}{4}$ $\frac{3}{8}$ *simile* $\frac{4}{4}$

fff *fff* *p subito*

(without clunking pedal)

FX 2 *simile* "ff"

II *ff* III (8°) *n. cresc.*

123

$\text{♩} = \text{♩} (\text{♩} = 100)$

3 **4** *l.v. sempre* **2**
8 **4** **4**

fff

pedal buzz

8va

prepared note always at a slightly softer dynamic than F#

fff simile A11

E♭5 prepared w/two screws between strings near the bridge, so that the note sounds approx. E♭6 mp

FX 1

fff

[14,15,16] [13,14,15] [12,13,14] [11,12,13]

III

M M M M

A13

p *fff subito*

$\text{♩}_3 = \text{♩} (\text{♩} = 75)$

129 **3** **3** *simile* **4**
4 **8** **4**

fff

fff

p subito

9:6

FX 2

"ff"

[10,11,12] [9,10,11]

(8°)

p subito

$\text{♩} = \text{♩} (\text{♩} = 100)$

$\text{♩}_3 = \text{♩} (\text{♩} = 75)$

134 $\frac{5}{8}$ $\frac{1+3}{8}$ *simile* $\frac{4}{4}$

fff

fff

p subito

fff

fff

ff

Treble-clef L.H. always at slightly softer dynamic than R.H. F#

FX 1

n \triangleleft *p*

$\text{♩} = \text{♩} (\text{♩} = 100)$

A14

138 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *l.v. sempre*

fff

simile

fff

ff

fff R.H. louder than L.H.

n \triangleleft *p* *ff*

fff

III

fff subito

143

2/4 3/4

8va

simile

fff

[12,13,14] [11,12,13] [14,15,16] [13,14,15] [12,13,14] [11,12,13] [10,11,12] [9,10,11] [14,15,16] [13,14,15] [12,13,14]

M M M M M M M M M

A15

♩₃ = ♩ (♩=75)

148

3/8 simile 4/4 2/4

fff

fff

p subito

9:6

quickly tune 5th string up to B \flat →

ff

III

fff

p

B1 $\text{♩} = 100$ $\text{♩}_3 = 75$ $\text{♩} = 100$

153 $\frac{7}{8}$ *bisb. →* *l.v.* $\frac{4}{4}$ *l.v.* $\frac{3}{8}$ *simile*

f possibile *mp* *mp l.v.* *fff*

fff *p subito* *fff*

8^{vb} *8^{vb}* *9:6*

feedback booster OFF *FX 1* *FX 2 simile*

ff subito *n* *pp* *"ff"*

IV *III* *IV*

ff subito *p subito*

$\text{♩}_3 = 75$ $\text{♩} = 100$

157 $\frac{3}{4}$ $\frac{3+2}{8}$ $\frac{3}{4}$ *bisb. →* $\frac{3}{8}$ *l.v.*

f possibile

p subito *fff*

8^{vb} *8^{vb}*

FX 1 *n* *pp* *ff subito*

IV *III* *IV*

ff subito

B2 $\text{♩}_3 = \text{♩}$ ($\text{♩} = 75$)

162 $\frac{4}{4}$ ♯F l.v.

mp *mp* l.v.

p subito *5* (*senza cresc.*)

+feedback booster
8^{va}

volume pedal

(8°)

p subito *cresc.*

B3 $\text{♩} = 66$

167 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp *mf* *mf*

8^{va}

mf

172 $\frac{3}{4}$ $\frac{4}{4}$ **B4** $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 100$ $\text{♩} = 75$

bisb. → *l.v.* *l.v.*

f possibile *mp* *mp* *l.v.*

8^{vb} *8^{vb}* *simile*

fff *p subito* 5

8^{vb} *feedback booster OFF*

ff subito *(8°)*

IV *M* *ff subito* *p subito*

3,8,11

176 $\frac{3}{8}$ *simile* $\frac{4}{4}$ $\text{♩} = 100$ $\text{♩} = 75$

fff *p subito*

fff *p subito*

9:6 *Ped.*

FX 2 simile *FX 1*

n *pp* *ff* *n* *pp*

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