

Paul Clift

Third Station, 1960

for bass-flute, accordion & trigger-trombone

duration ca. 7' w/optional video projection

2014



Barnett Newman: *Third Station* (1960) from *Stations of the Cross* (1958-66)

Programme note:

The piece is a study in an inverse-relationship between complexity and prominence/repetition. I took Barnett Newman's monochromatic painting as the basis for this model; I make no reference to christianity, and derive inspiration from Newman's canvas only inasmuch as it reminded me of a visual representation of three juxtaposed timbres. My work ought to be considered a voluntary misappropriation, a misreading; in the domain of visual-arts, I am a tourist; as such, I react most strongly to instances in which my own culture is obscured, but present nonetheless, in some interpretable way.

Ich habe Barnett Newmans monochromatische Gemälde als Basis für dieses Werk genommen. Ich möchte nicht auf das Christentum verweisen, sondern beziehe meine Inspiration von Newmans Leinwänden nur insofern, da sie mich an eine visuelle Repräsentation, sei sie künstlerisch oder funktional, von drei einander nachgestellten Klangfarben erinnerten. Meine Hoffnung ist nichts anderes als dass das Werk als Zweckentfremdung, als "Verlesen" der Bilder, die diesem Stück als Basis dienen angesehen wird. Auf dem Gebiet der bildenden Künste bin ich ein Tourist; als solcher reagiere ich ausgesprochen auf das, was in meiner Kultur verdeckt bleibt, jedoch trotzdem vorhanden und so vielleicht umso aussagekräftiger ist.

Cette pièce est une sorte d'étude sur un rapport inverse entre la complexité et la répétition. J'ai pris le tableau monochrome de Newman comme point de départ; je ne réfère pas au christianisme, et tire mon inspiration de la toile de Newman uniquement au sens qu'elle a évoqué pour moi une représentation visuelle de trois timbres superposés. C'est mon espoir que mon œuvre soit interprétée comme une "lecture détournée", une *misappropriation* du tableau de Newman. Dans le domaine des arts visuelles je suis un simple touriste. Ainsi je réagis le plus aux instances ou je reconnais, et suis capable d'interpréter, des formes altérées de ma propre culture, et non pas à des matières entièrement étrangères.

New York, March 2013

Third Station, 1960

Paul Clift

A1

♩ = 60

VIDEO ca. 1'15"

4/4

B. Fl.

Acc.

Tbn.

p *pp* *ppp* *p* *pp*

p *pp* *p* *pp*

pp

*ppp**

fff pp (w/ all pitches sounding)

pp (w/ all pitches sounding)

mf

bellow air:

*dal niente, to the softest dynamic at which ALL notes—in both hands—are sounding.

**blow w/o ficate from a distance of around 2cm.

mute = either harmon or wah w/o stem

open [h] **

T6 t.r

A2

11

7/8

4/4

B. Fl.

Acc.

Tbn.

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

pp *p* *pp* *p* *pp* *p* *pp* *p*

*ppp**

fff pp simile

pp *p* *pp* *p*

mf *p*

ord.

gloss.

tr

8va

6 sung: [i] trigger

T6 Lr

mute

A3

17

2/4

4/4

B. Fl.

Acc.

Tbn.

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

p *fff* *p subito* *ppp*

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

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

bellow shake (FAST!)

3

simile b.14

open

mute

open

T6 sim. b.8

T6 Lr

59 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

pp, p, mf, mp, f, p, pp

open, mute

voice (sounding pitch) [u] (alternate trill fingerings)

66 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{8}$ **A8**

p, pp, mf, mp, f, n

open

voice (sounding pitch) [u] (alternate trill fingerings)

75 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ **A9**

p, pp, mp, p, mf, mp, p, pp, mp

open

voice (sounding pitch) [u] (alternate trill fingerings)

A10

84 $\frac{2}{4}$ $\frac{4}{4}$

ppp p ppp p

gliss. n n

p p p

B1

90 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

p pp p f f> f> f f f

f sempre

mf f

do not 'correct' intonation; split-tones should occur briefly on slurred changes (but not elsewhere)

4V

(if helpful in the production of split-tones, flutter-tongue on onset of slurred pitches)

B2

97 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

f pp p f f f f

mp pp f sempre

pp f mf

[h]

4V

B3

Musical score for section B3, measures 104-110. The score is written for a piano and includes a separate bass line. The piano part features a complex rhythmic pattern with sixteenth notes and triplets, marked with a forte (*f*) dynamic. The bass line consists of sustained chords and moving lines, marked with a mezzo-piano (*mp*) dynamic and *f sempre*. The score includes various musical notations such as slurs, accents, and dynamic markings. A trill is indicated in measure 105. The key signature has one flat, and the time signature is 5/8, which changes to 2/4 in measure 109. Fingerings are indicated with numbers 1-5. A 6V fingering is shown in the bass line at measures 104 and 110, and a 4V fingering is shown at measure 109.

B4

Musical score for section B4, measures 110-115. The score is written for a piano and includes a separate bass line. The piano part features a complex rhythmic pattern with sixteenth notes and triplets, marked with a forte (*f*) dynamic. The bass line consists of sustained chords and moving lines, marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A trill is indicated in measure 111. The key signature has one flat, and the time signature is 3/4, which changes to 2/4 in measure 114. Fingerings are indicated with numbers 1-5. A 6V fingering is shown in the bass line at measures 110 and 115, and a 4V fingering is shown at measure 114. The instruction "bellow air:" is present in the bass line at measure 114, and a breath mark [h] is shown at measure 115.