

Paul Clift

With my limbs in the dark

pour

flûte (en ut / flute alto / piccolo)

clarinette basse

alto

violoncelle

percussion

dispositif électronique

&

danseuse*

Créée au CENTQUATRE (Paris) par Ensemble **l'Instant Donné** & **Laurie Giodarno** le 13 juin 2009

Elizabeth Calleo a chanté la partition vocale faisant partie de la bande diffusée par la danseuse

Alban Richard: chorégraphe | **Emmanuel Jourdan**: régisseur d'informatique musicale

Note de programme:

L'œuvre « collaborative » du chorégraphe Alban Richard et du compositeur Paul Clift met en relief le mouvement chorégraphique à travers un dispositif de diffusion sonore attaché au corps même de la danseuse. Ainsi la danseuse contrôle la directionnalité et le filtrage des sources placées dans ses mains par ses gestes. La partition chorégraphique, véritable chronologie d'événements spatiaux, est intégrée à la partition musicale. La danseuse est donc considérée comme une musicienne à part entière : que les expressions sonore et chorégraphique se rejoignent ainsi à travers le mouvement était l'idée de départ du projet. Alban Richard a d'abord composé plusieurs sections dansées à partir des sons diffusés par la danseuse. Le compositeur y a ajouté la musique et une forme. Finalement, le chorégraphe retravaille l'ensemble en fonction de la partition musicale. Se créer ainsi une sorte de processus de création circulaire, où l'une des disciplines se met à l'écoute de l'autre, alternativement.

L'espace dans lequel évolue Laurie Giordano se structure lui aussi comme un processus circulaire et spiralé : partant de la marche, la danse naît de l'accumulation, de la construction et de la déconstruction de cellules chorégraphiques. En résulte une sorte de poésie de l'austérité, selon un travail à la fois complexe et minimal, portée par les mots de Joseph Brodsky.

Programme note:

This "collaborative" work by choreographer Alban Richard & composer Paul Clift seeks to emphasise choreographic movement by incorporating a sound-diffusion device into the dancer's costume. The dancer is thus able to control, by her movements, the directionality and filtering of sounds diffused through the dance system. As such, the choreographic score is also a spatialisation score, and is integrated into the instrumental writing accordingly; in a sense, the dancer is a sixth musician. Treatments and the diffusion of synthetic sounds rotates within the space shared by dancer and musician, like a sort of Calder mobile where forms, made familiar by their recurrence, come to the forefront only to drift, sometimes imperceptibly, into the background.

The process of composition began with the creation of several dance sequences which would address questions of spatialisation. Work on the instrumental and electronics score was then begun, and at the conclusion of each section, was tested with the corresponding section of the dance score; the choreography was then modified to best suit the musical material. In this way a genuinely circular process of composition was developed, where both composer and choreographer were obliged to renew and rework their material based on the other's development.

The dance itself evolves around circular processes; beginning with simple steps, the dance score accumulates and dissipates complexity within each choreographic cell. The result is a sort of poetic austerity, a work which is both highly complex and minimal. A textual metaphor is provided by the poetry of Joseph Brodsky.

Performance notes from the work's premier - **IMPORTANT!**

The original version of this work was choreographed by Alban Richard and performed by Laurie Giordano. The instrumental & choreographic scores represent many months of close collaboration and are intrinsically linked.

The diffusion of electronics was done using two MacBook Pro (2.6 GHz) computers, both running MaxMSP V.5x. The first was used to run the work's time code and to diffuse sound files. The second was used for real-time treatments. In the work's premier, three monitors were used to display the time code (implemented into the MaxMSP patch), In order to assure that the ensemble and the dancer remained synchronized; there was no conductor.

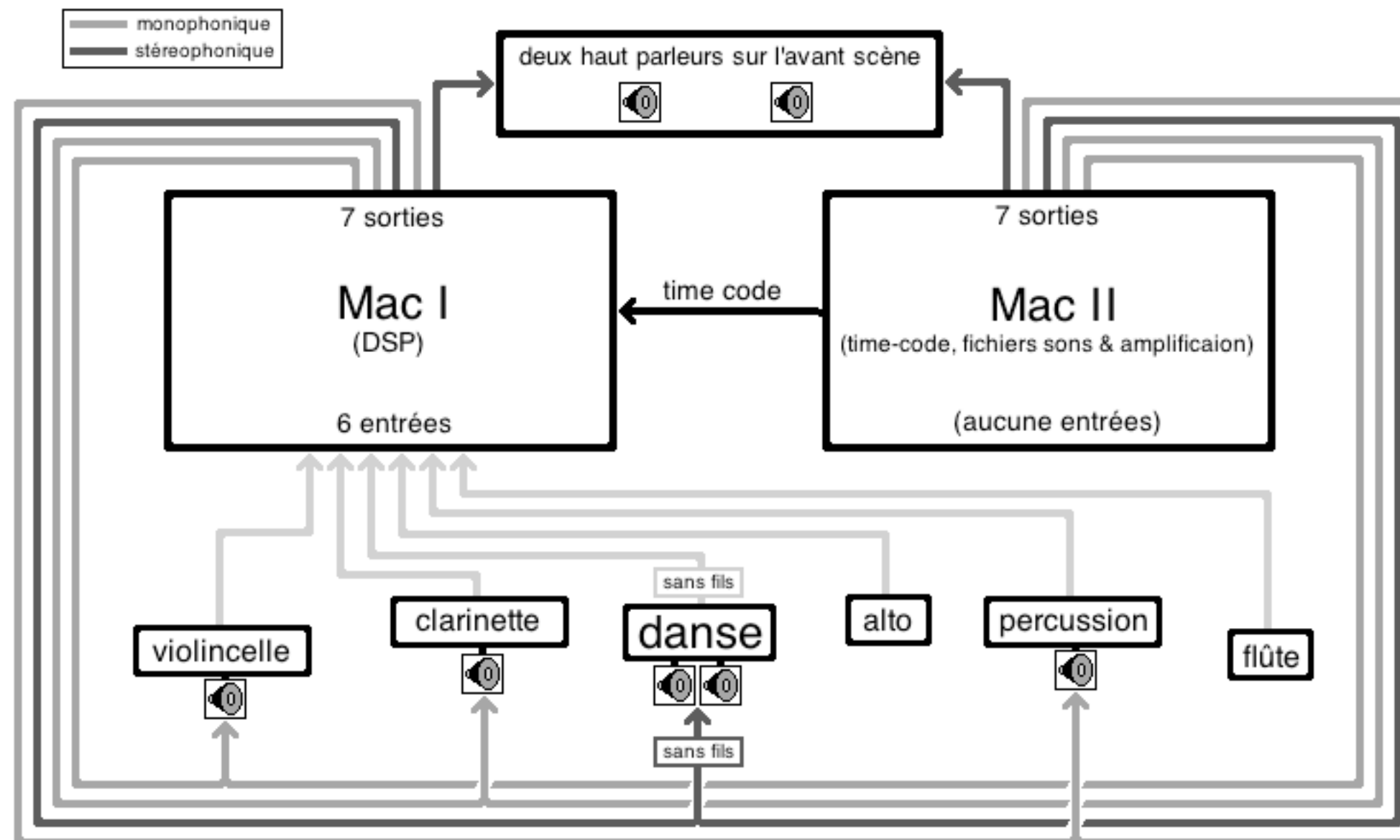
The work requires an ad hoc diffusion device which I have in my possession. Until such time that I have composed an alternate version, its performance is impossible without this device. It consists of a loud speaker attached to each hand, a microphone (DCA 4061 for example) attached to the left hand, a device for amplification, a power supply for the amplifier, a wireless 'ear-monitor' device for reception and a transmitter for transmission from the microphone. I would be happy to provide a detailed description of this device if requested.

Further to this, a loudspeaker, of comparable size and quality should be placed one each in close proximity to the cellist, clarinetist and percussionist in order create the illusion that sound files being diffused from it are coming from the instrument itself. For the work's premier, such a device was attached to the performer's chair.

Paul Clift

June 12, 2009, Paris

Schema technique:



Seven Strophes

by

Joseph Brodsky

I was but what you'd brush
with your palm, what your leaning
brow would hunch to in evening's
raven black hush.

I was but what your gaze
in that dark could distinguish:
a dim shape to begin with,
later-features, a face.

It was you on my right,
on my left, with your heated
sighs, who molded my helix,
whispering at my side.

It was you by that black
window's trembling tulle pattern
who laid in my raw cavern
a voice calling you back.

I was practically blind.
You, appearing, then hiding,
gave me my sight and heightened
it. Thus some leave behind

a trace. Thus they make worlds.
Thus, having done so, at random
wastefully they abandon
their work to its whirls.

Thus, prey to speeds
of light, heat, cold, or darkness,
a sphere in space without markers
spins and spins.

With my limbs in the dark

pour flûte/alto flûte, clarinette basse, alto, violoncelle,
soprano préenregistré, dispositif électronique & danse

Paul Clift
2008/09

A1 ♩ = 60

COUNT IN / LEVEE

The score is written for five instruments: Alto Flute, Bass Clarinet in B \flat , Percussion, Viola, and Violoncello. The music is in 2/4 time and consists of 10 measures. The Alto Flute part features a melodic line with triplets and dynamics ranging from *fp* to *f*. The Bass Clarinet part has a similar melodic line with triplets and dynamics from *f* to *fff*. The Percussion part includes a G.C. (Gong) in the first measure, followed by *l.v.* (lute) and *gd. spring drum* (gong) in the second measure, and *scrape* and *l.v.* in the third measure. The Viola part is primarily *pizz.* (pizzicato) with dynamics from *f* to *m.s.p* (mezzo-soprano). The Violoncello part features a melodic line with triplets and dynamics from *fff* to *f*. The score includes various performance instructions such as *scrape*, *ord.* (order), and *arco* (arco).

A2

8

A. Fl. *ff mp* *pp* *f* *fp* *flz.*

B. Cl. [*tff*] *ff* *fff* *f*

Perc. *f* *f*

Mar. *f mp*

Vla. *s.p* *f* *ord.* *gliss.* *p* *f* *8va* *mp*

Vc. *f* *fff* *f* *mp*

Detailed description of the musical score: The score is for a section labeled 'A2' and is page 2 of a piece. It features six staves: A. Fl., B. Cl., Perc., Mar., Vla., and Vc. The A. Fl. part starts with a dynamic of *ff mp*, followed by *pp*, then *f* with a *flz.* marking, and ends with *fp*. The B. Cl. part begins with [*tff*], *ff*, *fff*, and *f*. The Perc. part has two *f* dynamics. The Mar. part has *f mp*. The Vla. part starts with *s.p* and *f*, includes *ord.* and *gliss.* markings, has a *p* dynamic, then *f*, and ends with *8va* and *mp*. The Vc. part starts with *f*, *fff*, and *f*, and ends with *mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

II

A. Fl.

B. Cl.

Perc.

Vla.

vc.

The musical score is written for five instruments: A. Fl., B. Cl., Perc., Vla., and vc. The score is divided into measures by vertical bar lines, with time signatures changing from 4/4 to 2/4 and back to 4/4. Dynamics include *fff*, *ff*, *f*, *mf*, *mp*, and *p*. Articulations include triplets, slurs, and a wavy line for vibrato. Percussion includes 4 toms and G.C. (Gong/Cymbal). The A. Fl. part starts with a rest, then plays a triplet of eighth notes. The B. Cl. part starts with a rest, then plays a triplet of eighth notes. The Perc. part includes 4 toms and G.C. The Vla. part starts with a rest, then plays a triplet of eighth notes. The vc. part starts with a rest, then plays a triplet of eighth notes. The score ends with a final measure in 4/4 time.

18

A. Fl. *mf* *ff* *ff* *f* *pizz.*

B. Cl. *mp* *mf* *p* *vibrato* *mf* *ff* *ppp* *mp* *ff* *ppp* *simile*

Perc. *4 toms* *petit spring-drum* *(secouer) l.v* *mf* *grand temple-block* *sfz* *l.v sempre* *f*

Mar. *sfz*

Vla. *ord.* *l.v* *3* *m.s.p* *ff* *ff* *ord.* *3* *m.s.p* *s.p* *f* *f* *ff* *ord.* *3* *3* *3* *3* *3*

Vc. *p* *f* *f* *ord.* *3* *l.v* *3* *l.v* *m.s.p* *ff* *s.p* *f* *f* *ff* *IV* *m.s.p* *ppp* *s.t* *ff* *s.p* *3* *mp* *3* *m.s.p* *mf*

(autant que possible, changer de coup d'archet sur chaque note sauf si indiqué différemt)

superball sur une timbale - les fleches indiquent que le musicien devrait tenter de faire un son montant ou descendant en hauteur. Fluctuer la pédale librement sur chque geste.

inspirer dans la flûte, en alternant les clés de façon rapide et aléatoire

inspirer dans la flûte, en alternant les clés de façon rapide et aléatoire

A. Fl. *ff* *mf* *pizz.* *3* *mp* *f* *pizz.* *3* *f* *etc.* *ff* *f* *mf* *multiphonic*

B. Cl. *mf* *ff* *p* *mf* *ff* *ppp* *f* *ff* *ppp* *mf* *ff* *p* *f* *ff* *son fendu* *fff*

Perc. *sfz* *sfz* *3ème temple-block* *med. cym.* *3* *mf* *sfz* *3* *med. cym.* *gd. spring drum* *sécouer* *3* *fff* *L.v*

Mar. *sfz* *3* *sfz* *3* *sfz* *3* *fff*

Vla. *p* *f* *gliss.* *3* *p < f* *gliss.* *3* *fff* *la note la plus aigue (pas un harmonique) sur le do; changer librement les coups d'archet*

Vc. *mf* *mp* *mf* *mf* *mf* *m.s.p* *son multiphonic* *chevalet (souffle)* *3* *fff*

A4

27

A. Fl. *ff* *mf* *ff* *f* *pizz.*

B. Cl. *pp* *f* *ff* *pp* *f* *ff* *pp* *f* *ff* *flz.* *bisbigliando, très irregulier* *p*

Perc. *f* *gd. cym.* *scrape* *l.v* *mf* *sfz* *sfz*

Mar. *sfz*

Vla. *ff* *s.p* *m.s.p* *m.s.p* *ord.* *vibr.* *m.s.p* *ord.* *f* *fff* *3* *mf*

Vc. *fff* *p* *gliss.* *gliss.* *ff* *p < f*

Detailed description of the musical score: The score is for measures 27-30 in 4/4 time. It features six staves: A. Fl., B. Cl., Perc., Mar., Vla., and Vc. The A. Fl. part starts with a fortissimo (ff) dynamic, followed by mezzo-forte (mf), fortissimo (ff), and forte (f), ending with a pizzicato (pizz.) instruction. The B. Cl. part has a dynamic range from pianissimo (pp) to fortissimo (ff), with a 'flz.' (flautando) instruction and a 'bisbigliando, très irregulier' marking. The Percussion part includes a forte (f) dynamic, a 'gd. cym.' (gong) instruction, 'scrape' and 'l.v' (left valve) markings, and sfz (sforzando) dynamics. The Maracas part has a sfz dynamic. The Vla. (Viola) part starts with ff, includes s.p (sordando) and m.s.p (mezzo-sordando) markings, and features a vibrato section with a fortissimo (fff) dynamic. The Vc. (Violoncello) part has a fortissimo (fff) dynamic, a piano (p) dynamic, and glissando (gliss.) markings, with a dynamic change from p to f.

30

A. Fl. *mp* *f* *ff* *mp* *ff* *fff*

B. Cl. *f* *ff* *p* *f* *f* *ff* *ff* *ff*

Perc. *gd. spring drum* *secouer* *l.v* *4 cymbales* *sfz* *sfz* *sfz* *l.v sempre* *trem. très irregulier* *f* *gd. spring drum* *scrape* *l.v* *fff*

Mar. *sfz* *f*

Vla. *f* *f* *ff* *ff* *s.p* *sfz* *ff* *pizz. o* *arco simile* *ff*

Vc. *ff* *mp* *pizz. o* *sfz* *sfz* *sfz* *arco* *ff* *pizz. 3* *sfz*

flz. *freq. shift* *poco son fendu*

alto: tiré sur chaque note; le son ne devrait pas être complètement écrasé mais quand même avec une pression exagéré

A5

A. Fl. ³⁴ *fff* *mf* *mf* *ff*

B. Cl.

Perc. $\text{II } \frac{5}{4}$ $\frac{4}{4}$

Vla. *ord.* *ff* *p* *ff* *gliss.*

Vc. *(arco)* *ff*

37

A. Fl. *ff* *ff* *ff* etc. simile

B. Cl. *ff* *sfz* *fff* sans decrescendo
molto son fendu
changer librement de hauteur
+ voix librement
respirer librement
quand necessaire

Perc. *4 toms* *sfz* *ff* *2 thundersheets* *ff* *L.v* *f*
grosse caisse jouée avec
deux maracas (petit & grand)
roulement
très irregulier

Mar. *sfz* *ff*

Vla. *p < f* *gliss.* *fff* sans decrescendo
changer librement les coups d'archet
(parfois tenu, parfois tremolo)

Vc. *fff* *p* *fff* sans decrescendo
vibr. *m.s.p* *ord. 3* *(rester sul do & sol)*
gliss.

B1 ♩ = 60

TACET
INSTRUMENTAL

TACET
INSTRUMENTAL

42 texte de Brodsky chuchoté

Dance HP

"I was but what you'd brush with
your palm, what your leaning
brow would hunch to in evening's
raven-black hush...."

A. Fl.

8"

B. Cl.

Perc.

Mar.

Vla.

Vc.

The musical score is organized into measures across seven staves. The Dance HP staff at the top features a wavy line representing a sound effect, with the French text "texte de Brodsky chuchoté" in a box. The A. Fl. staff begins with a whole note marked "8\"". The B. Cl. staff has a whole note marked "p". The Perc. staff includes a triplet of notes marked "gd. thundersheet" and "pp", with a "l.v" instruction. The Mar. staff has a whole note marked "sfz". The Vla. staff has a whole note marked "p" with "ord." and "m.s.p" markings. The Vc. staff has a whole note marked "mp" with "ord." and "m.s.p" markings, and a triplet of notes marked "son multiphonic (m.s.p)" and "mp".

HPs sur scène

fichier son de larcène

FS_B1a

HPs sur scène

FS_B2

48

HPs

Dance HP

A. Fl.

B. Cl.

Harm.

Mar.

Vla.

Vc.

HPs: 4/4, 7/8, 4/4, 4/4. HPs sur scène (FS_B1a, FS_B2). Dance HP: 4/4, 7/8, 4/4. A. Fl.: mp, mf, ppp, gliss, mp. B. Cl.: ppp, slap, mp, gliss, mp. Harm.: p, gliss, mp. Mar.: f, superball. Vla.: pp, p, pp. Vc.: ppp, son multiphonic (m.s.p), mp, mp, pp.

54

HPs

Dance HP

A. Fl.

B. Cl.

Harm.

Perc.

Mar.

Vla.

Vc.

HPs sur scène
FS_B1a

'grand espace'
fichier son :
larcène spatialisé

62 (grand espace)

HPs
0'25"
TACET
INSTRUMENTAL

Dance HP
"It was you on my right..."

B. D. HP

A. Fl. *degradation de la flûte*
degradation, envoyée dans la G.C
avec un soupçon d'une note
p

B. Cl. *clarinette freq. shift (1.8 / 33 / rand. / 15)*
p

Perc. *grande cymbale, posée à l'envers sur une grande timbale*
pédale de la timbale
librement, irregulier
l.v sempre
changer subtilement la dynamique
pp
librement, irregulier

Vla. *quasi flautando / vibrato*
pp
s.p
gliss.

Vc. *m.s.p*
s.p
bouger librement entre s.p & m.s.p / pression normale & pression exagérée
p

67 (grand espace)

HPs

Dance HP

B. D. HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

The musical score is arranged in a system with seven staves. The top three staves (HPs, Dance HP, B. D. HP) contain a continuous, dense, wavy line representing a high-frequency sound. The A. Fl. staff features a melodic line with triplets and dynamic markings: *p*, *pp*, *pp*, *pp*, *p*, and *pp*. A *flz.* marking appears above the first triplet in the fifth measure. The B. Cl. staff has a melodic line with triplets and dynamic markings: *pp*, *pp*, and *pp*. The Perc. staff shows a dotted line with vertical strokes and a solid line with a sawtooth pattern. The Vla. staff includes glissando markings (*gliss.*), triplets, and dynamic markings: *ppp*, *pp*, *pp*, and *mp*. It also features performance instructions: *chevalet* (III) and *ord.* (III). The Vc. staff has a melodic line with triplets and dynamic markings: *ppp*, *pp*, *pp*, *pp*, and *p*. It includes performance instructions: *IV m.s.p*, *s.p*, *m.s.p*, and *chevalet*.

74 (grand espace)

The musical score is arranged in a system with seven staves. The top two staves, HPs and Dance HP, feature a continuous, high-frequency tremolo pattern. The A. Fl. and B. Cl. staves contain melodic lines with triplets and glissando markings. The Perc. staff shows a rhythmic pattern with a dotted line and a solid line. The Vla. and Vc. staves have complex melodic and harmonic parts with various dynamics and performance instructions.

HPs
Dance HP

A. Fl.
mf

B. Cl.
p *mf* *gliss.*

Perc.

Vla.
mf *ord.* *gliss.* *glissando mais avec vibrato* *m.s.p* *s.p* *p < mf* *p*

Vc.
s.p *p* *gliss.* *pp* *gliss.* *con vibrato* *s.p* *pp* *vibrato* *s.p* *mp*

79 (grand espace)

HPs

Dance HP

B. D. HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

tremolo bisbigliando

très irrégulier

f

flz.

3

f

3

son fendu

mp

3 Lv

ord.

gliss.

pp

f

ord.

3

s.p

3

tremolo très irrégulier

mf

con vibrato

s.p

mp

83 (grand espace)

HPs

B. D. HP

A. Fl. *f* *flz.* *flz.* *changer à bisbigando tremolo très irrégulier*

B. Cl. *f*

Perc. *schlagwerk wah-tube* *p* *ff* *l.v* *etc. librement* *jusqu'à l'extinction du son*

Vla. *f* *pp* *f* *pp* *f*

Vc. *f* *ff*

Detailed description of the musical score: The score is for measures 83-87. The HPs and B. D. HP parts consist of a continuous tremolo. The A. Fl. part begins with a triplet of eighth notes, followed by a series of notes with a forte (*f*) dynamic. It then moves to a *flz.* (flautissimo) section with more triplets. A dotted line indicates a transition to a *bisbigando tremolo très irrégulier*. The B. Cl. part features a long, sustained note with a forte (*f*) dynamic, which then transitions to a triplet. The Perc. part includes a *schlagwerk wah-tube* section with a triplet of notes, moving from *p* to *ff*, followed by a *l.v* (liberamente) section with a series of notes that fade out. The Vla. part consists of a series of notes with dynamics ranging from *f* to *pp*. The Vc. part features a series of notes with dynamics ranging from *f* to *ff*.

C1 ♩ = 80

(3 + 3 + 3)

88 (grand espace) quelques resonances dans les HPs sur scène

HPs

voix de soprano *p* *mp* *p* *mp* *p*

Dance HP I w 'a - s pra - cti - ca - lly - bli - 'nd* you - a - pp - ea - ri - ng* the - n h - i - di - 'ng*

A. Fl.

B. Cl.

Perc. cymbales 1 & 2 *pp* *p lv* *p* *p*

cymbales 3 & 4 *p* *mf* *mp*

Mar. *sfz*

Vla. ord. → *m.s.p* *p*

Vc. ord. → *m.s.p* *gliss.* *mp*

Detailed description of the musical score: The score is for page 18 of a musical work. It features a vocal line for soprano and a Dance HP line. The vocal line includes lyrics in French and English. The instrumental parts include HPs (Harp), Flute (A. Fl.), Clarinet (B. Cl.), Percussion (cymbales 1 & 2, cymbales 3 & 4), Maracas (Mar.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and includes dynamic markings such as *p*, *mp*, *pp*, *sfz*, and *mf*. There are also performance instructions like 'voix de soprano', 'ord. → m.s.p', and 'gliss.'. The tempo is marked as ♩ = 80. The score is divided into measures, with some measures containing rests or specific performance instructions.

96

HPs *HPs sur scène*
filter, degrade + ramp

B. D. HP
sinusoids avec un batement qui fait resoner la grosse caisse
ppp

A. Fl.
pppp

B. Cl.
rajouter 5ème & 7ème partiels
ppppp
détimbré
pppp

Perc.
gongs
ppp

Vla.
ppp

Vc.
ppp

105

The musical score for measures 105-109 features the following instruments and parts:

- HPs:** High Piccolo, shown as a continuous tremolo pattern.
- Dance HP:** Dance Piccolo, playing a melodic line with a triplet and a glissando.
- B. D. HP:** Bass Drum, indicated by a dotted line.
- A. Fl.:** Alto Flute, playing a melodic line with a triplet.
- B. Cl.:** Bass Clarinet, playing a melodic line with a triplet.
- Perc.:** Percussion, featuring snare and tom-tom patterns with dynamic markings like *p* and *Lv*.
- Vla.:** Viola, playing a melodic line with a triplet.
- Vc.:** Violoncello, playing a melodic line with a triplet.

Key performance instructions include *(étouffer discrettement)* for the Percussion and *gliss.* for the Dance HP. The score is written in 4/4 time and includes various musical notations such as triplets, dynamic markings, and articulation symbols.

112

HPs

4/4

Dance HP

p

p

and h eigh t'ned it

thu s s'ome leave be - h ind

a tra - ce thu

B. D. HP

4/4

A. Fl.

prendre la flûte en Ut

B. Cl.

Perc.

mp *lv*

pp *lv*

p *lv*

p

pp

mp

mp

mp

mf

mf

mf

mf

Vla.

4/4

Vc.

4/4

verticalement,
sur le chevalet



C4

Dance HP: s 'ome make world s thu s 'ome ha - ving do - ne s - o

B. D. HP: *mp*

Fl.: *flz.*, *[tff]*, *sfz p*, *mf*, *f*, *mf*, *mp*

B. Cl.: *[ff]*, *ff*, *ff*, *mf*

Perc.: *scrape*, *L.v*, *f*, *mp*, *p*, *l.v*, *pp*

Vla.: *m.s.p*, *pp*, *vite, irregulier*, *ord.*, *s.p*, *mp*

Vc.: *sf - vc sur le chevalet*, *etc.*, *m.s.p*, *pp*, *ff*, *mp*

Detailed description: This page contains a musical score for six instruments: Dance HP, B. D. HP, Fl., B. Cl., Perc., Vla., and Vc. The score is divided into four measures. The Dance HP part has lyrics: "s 'ome make world s thu s 'ome ha - ving do - ne s - o". The Flute part includes markings for *flz.*, *[tff]*, *sfz p*, *mf*, *f*, *mf*, and *mp*. The B. Cl. part has *[ff]*, *ff*, and *mf*. The Percussion part includes *scrape*, *L.v*, *f*, *mp*, *p*, *l.v*, and *pp*. The Viola part has *m.s.p*, *pp*, *vite, irregulier*, *ord.*, *s.p*, and *mp*. The Violin part has *sf - vc sur le chevalet*, *etc.*, *m.s.p*, *pp*, *ff*, and *mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

C5

(4 + 2 + 3)

vibrato  23

124 *mf* *ff* *mp* *p* *mp* *f* *ff*

Dance HP
at - ran - - - - - dom - - - - - waste - ful - ly they ab - an - don - - their work to its whirl -

B. D. HP

Fl. *mf* *p* prendre la flûte alto

B. Cl. *mf* *mp*

Perc.

Vla. *ord.* *p* *gliss.* *s.p*

Vc. *ord.* *mf* *p* *s.p* *p*

Detailed description of the musical score: The score is for a section labeled 'C5' with a tempo of '(4 + 2 + 3)'. It features a vocal line (Dance HP) with lyrics: 'at - ran - - - - - dom - - - - - waste - ful - ly they ab - an - don - - their work to its whirl -'. The vocal line starts at measure 124 and includes dynamic markings *mf*, *ff*, *mp*, *p*, *mp*, *f*, and *ff*. There are triplets and slurs in the vocal line. The instrumental parts include B. D. HP (Bass Drum and Snare Drum), Fl. (Flute), B. Cl. (Bass Clarinet), Perc. (Percussion), Vla. (Viola), and Vc. (Violin). The Fl. part has a dynamic marking *mf* and *p*, and a instruction 'prendre la flûte alto'. The Vla. part has dynamic markings *ord.*, *p*, *gliss.*, and *s.p*. The Vc. part has dynamic markings *ord.*, *mf*, *p*, *s.p*, and *p*. The percussion part is marked with a double bar line. The score is in 4/4 time and ends at measure 23 with a vibrato marking.

129

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

ppp *mp* *p* *ppp*

ppp *mp*

gd. thundersheet

p *mp* *p*

pp *pp*

vite, irregulier

vite, irregulier

mp *pp*

C6 TACET INSTRUMENTAL a 150

134 *mp*

Dance HP

thu - s prey - to speeds of light heat cold or dark - ness

pp

mp

a sphere in- space - with -

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

142

Dance HP

- out mar - kers

pp

pp

spins and - spin - s -

pp

pp

pp

pp

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

149 jeu de feedback entre la main gauche (micro) et la main droite (h.p) de la danseuse

TACET INSTRUMENTAL

Dance HP

A musical staff for Dance HP. It begins with a treble clef and a few notes at the start. The rest of the staff is filled with a dense, wavy line representing a feedback effect.

A. Fl.

prendre le piccolo

An empty musical staff for the first flute (A. Fl.) with a treble clef.

B. Cl.

An empty musical staff for the second flute (B. Cl.) with a treble clef.

Perc.

An empty musical staff for Percussion with a percussion clef.

Vla.

An empty musical staff for Viola with an alto clef.

Vc.

désaccorder do --> si \flat

An empty musical staff for Violoncello with a bass clef.

HPs sur scène

150

HPs *ff*

Dance HP

SF-danse_E1-C

mp *f*

Picc.

mf

prendre la flûte alto

B. Cl.

ff *mf*

+ OD / flange

mp *p* *mf* *p* etc.

clarinette: changer soudainement de dynamique (pas de crescendo / decrescendo sauf quand indiqué); accentuer les différence de timbre avec les doigts différents

Perc.

4 cymbals

f

4 toms

f *f*

Vla.

mp

con vibrato

s.p *m.s.p* *s.p* etc. ad libitum

Vc.

(sons réels)

ord.

ff *mf*

m.s.p *3* *pizz.* *ff*

arco *m.s.p* *al alone* *l.v* *gliss.* *f*

fffpp *sfz* *molto vibrato* *s.p* *a.s.t* *3*

154

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

The musical score for measures 154-158 features the following elements:

- A. Fl.:** Measures 154-158 are mostly silent. In measure 155, there is a triplet of eighth notes with dynamics *f* and *ppp*.
- B. Cl.:** Measures 154-158 contain a complex melodic line with triplets, slurs, and various dynamics including *p*, *mf*, *mp*, *p*, *mf*, *p*, *pp*, *mf*, *mp*, *p*, *mp*, *p*, *mf*, and *p*.
- Perc.:** Measures 154-158 are silent.
- Vla.:** Measures 154-158 are silent. In measure 155, there is a triplet of eighth notes with dynamics *fp* and *gliss.*.
- Vc.:** Measures 154-158 contain a complex melodic line with triplets, slurs, and various dynamics including *mp*, *mf*, *mp*, *f*, *mp*, *f*, *p*, *f*, *mp*, *mf*, *mp*, *f*, and *mp*. It also includes markings like *m.s.p*, *s.p*, *m.s.p.s.p*, *ord.*, and *a.s.t quasi flautando*.

159

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

f *p* *fff*
embouchure
glissando

le plus vite possible

gliss.

(souffle)

slap

ffp

fp *mf* *sfz* *p* *mf* *mp* *p* *mf* *p* *ppp* *f*

maraca
gd. spring drum

mp *mf*

mf *m.s.p* *s.p* *al talone* *m.s.p* *s.p* *s.t* *m.s.p* *s.p* *mp* *f* *mp* *mp*

(4 + 2 + 3)

164

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

bisb. tremolo

pp

mp *p* *mf* *ppp*

mp *p* *mf* *p* *p* *f* *ff*

gd. thunder-sheet

quasi flautando

pp

s.p *m.s.p ord.* *gliss. harmonic* *m.s.p*

p *f* *p* *mp*

m.s.p s.p

mp *f*

gliss. harmonic *mf subito* *ff* *ff*

pizz. *arco* *vibrato* *m.s.p*

son fendu *[ff]*

(4 + 3)

170

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

étouffer les deux cordes

a.s.t quasi flautando

gliss.

pizz.

6

mf

mf

mf

p

[t]

flz.

mf

simile

3

p

mf

mp

mf

f

f

G.C.

3

m.s.p

s.t

gliss. harmonique m.s.p

mp

sempre simile

mf

gliss. harmonique m.s.p

p

pp

pp

174

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

f *mp* *fff* *f* *pp*

embouchure glissando *gliss.* *slap*

mf *mf* *mf* *pp* *mf* *pp*

gongs *p*

quasi flautando *pp*

gliss. *s.p* *f* *pp* *mf* *mp* *f* *mp* *mf* *f* *mp*

bisb. tremolo *l.v sempre* *etc. simile*

Dance HP

A. Fl. *pp*, *mf*

B. Cl. *pp*, *mf*, *pp*, *mp*, *pp*, *mf*, *ppp*, *f*, *ppp*, *mp*

Perc. *pp*, *p*, *mf*, *f*, *mf*

Vla. *mettre sourdine de plomb*, *dolce - poco vibrato*, *gliss.*, *p*, *mf*

Vc. *s.p*, *m.s.p*, *s.p*, *mf*, *mp*, *f*, *p*, *s.p molto vibrato*, *gliss.*, *p*, *mf*

Technical markings include: *note et voix*, *l.v*, *frotter*, *G.C*, *temple-blocks*, *pizz.*, *3*, *mf*, *pp*, *mp*, *ppp*, *f*, *p*, *gliss.*, *dolce - poco vibrato*, *s.p*, *m.s.p*, *s.p*, *mf*, *mp*, *f*.

183

Dance HP

A. Fl.

B. Cl.

Perc.

Vla.

Vc.

The score consists of six staves. The Dance HP staff has a wavy line. The A. Fl. staff has two measures of triplets with a *mf* dynamic. The B. Cl. staff has a *ff* dynamic, a 5-measure run, and a *fff* dynamic. The Perc. staff has a *sfz* dynamic and a G.C. marking. The Vla. staff has a *sfz* dynamic, a box "ôter la sourdine", and an *arco quasi flautando* instruction. The Vc. staff has a *sfz* dynamic, a *pp* dynamic, and a *fff p* dynamic. The Vc. staff also has an *arco ord.* instruction and a *m.s.p* dynamic.

187

Dance HP

A. Fl. *mp* Prendre la flûte en Ut

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

Perc. gd. thunder-sheet

Vla. *arco quasi flautando con vibrato* *mp* *simile* *mp* *gtr*

Vc. *mp*

E6

193

Dance HP

B. D. HP

Fl.

B. Cl. *ppp*

Perc. *mp*

Vla. *arco s.p.*

Vc. *s.p.* *f* *p*

laisser enrichir le timbre

The musical score consists of seven staves. The Dance HP staff has a continuous tremolo line. The B. D. HP staff has a tremolo line starting in measure 195. The Fl. staff has rests. The B. Cl. staff has a long note starting in measure 193, with the instruction 'laisser enrichir le timbre' and an arrow pointing to the right. The Perc. staff has a dotted line with vertical strokes. The Vla. staff has a triplet of notes in measure 193, followed by a long note with a tremolo line. The Vc. staff has a triplet of notes in measure 193, followed by a long note with a tremolo line. The dynamic markings 'f' and 'p' are present in the Vc. staff.

4 + 3

198

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Mar.

Vla.

Vc.

fff

sffz mf

sffz

sffz mf

sffz mf

sffz mf

sffz

sffz mf

fff

fff

f

ppp

f

trem. très rapide

s.p

a.s.t

s.p

mp

mf

ff

mf

ff

p

ff

p

changer librement les coups d'archet

s.p

fff

fff

mf

mf

ff

mf

ff

s.p

p

ff

ord.

m.s.p

gliss. harmonique

fff

fff

fff

fff

Dance HP

B. D. HP

Fl. *etc. simile*

B. Cl.

Mar.

Vla.

Vc.

The score consists of seven staves. The top two staves, Dance HP and B. D. HP, are filled with a dense, wavy line representing a harp texture. The Flute staff begins with a triplet of eighth notes and continues with various melodic lines, including a long note with a *sfz mf* dynamic marking. The Bass Clarinet staff has a triplet of eighth notes followed by a long note with a *fff* dynamic marking. The Maracas staff is mostly silent. The Viola staff features a complex melodic line with triplets and sixths, and dynamic markings ranging from *mf* to *fff*. The Violoncello staff mirrors the Viola's complexity, including a section marked *ord.* and *gliss. harmonique ad libitum*.

Dance HP

B. D. HP

Fl. *etc. simile*

B. Cl.

Mar.

Vla.

Vc.

etc. simile

mf *ff* *mf* *f* *mf*

p *ff* *sffz* *p*

mf *ff* *mf* *ff* *ff*

ffz *p* *mf*

ord. → *m.s.p.* *simile*

p *ff*

mf *ff* *mf* *ff* *fff*

m.s.p. → *a.s.t.*

p *ff* *p* *a.s.t.*

fffz *p*

210

Dance HP

B. D. HP

Fl.

B. Cl.

Mar.

Vla.

Vc.

The score consists of seven staves. The top two staves, Dance HP and B. D. HP, are filled with a dense, wavy line representing a harp texture. The Flute staff (Fl.) begins with a triplet of eighth notes, followed by a series of notes with slurs and ties, and ends with a long, sustained note. The Bass Clarinet staff (B. Cl.) has a few notes at the beginning and then remains silent. The Maracas staff (Mar.) is empty. The Viola staff (Vla.) features a complex rhythmic pattern with sixteenth notes, slurs, and dynamic markings such as *mf*, *ff*, *sfz p*, *mf*, *ff*, *mf*, and *ff*. It includes performance instructions like *s.p*, *ord.*, *a.s.t*, and *s.p*. The Violoncello staff (Vc.) starts with a rhythmic pattern, followed by a long, sustained note with a dotted line underneath, and ends with a rhythmic pattern similar to the Viola. Dynamics include *mf*, *ff*, *mf*, *fff*, *mf*, *fff*, *mf*, and *ff*.

fff senza dim.

fff

s.p, *ord.*, *s.p*, *a.s.t*, *s.p*

mf, *ff*, *sfz p*, *mf*, *ff*, *mf*, *ff*

mf, *ff*, *mf*, *fff*, *mf*, *fff*, *mf*, *ff*

213

Dance HP

B. D. HP

Fl. *p*

B. Cl. *ff*

Mar. *ppp*

Vla. *ff* *sfz mp* *gliss.* *s.t.* *s.p.* *ff* *p*

Vc. *ff* *sfz p* *ff* *a.s.t.* *m.s.p.* *p* *fff*

'lontain' *l.v sempre*

Dance HP

B. D. HP

Fl.

B. Cl.

Mar.

Vla.

Vc.

mf

p

ppp

mp *pp*

ord. *s.p*

sfz p *mp* *f* *mp*

s.p *p* *mp* *p*

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

mf p *mf*

s.p

220

Dance HP

B. D. HP

Fl. *pp*

B. Cl.

Mar. *mp* *pp*

Vla. *pp*

Vc. *p*

226

HPs

Dance HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

HPs: Bass clef, 4/4 time, constant tremolo on a low note.

Dance HP: Treble clef, 4/4 time, constant tremolo on a high note.

Fl.: Treble clef, 4/4 time. Starts with a rest, then *ff* dynamics with triplets and sixteenth notes.

B. Cl.: Bass clef, 4/4 time. Starts with a rest, then *fff* dynamics with triplets and *flz.* (flute) markings.

Perc.: Percussion staff with 2 spring-drums, thunder-sheet, and hi-hat. Includes *pp*, *fff*, *mf*, and *ff* dynamics with *l.v sempre* markings.

Vla.: Alto clef, 4/4 time. Features *f*, *fff*, *ff*, *fff*, *p*, and *fff* dynamics with *gliss.* markings.

Vc.: Treble and Bass clefs, 4/4 time. Includes *arco ord.*, *molto vibrato*, *m.s.p*, *pp*, and *fff* dynamics with *gliss.* markings.

229

HPs *mf*

Dance HP *fff*

Fl. *fff*

B. Cl. *pp* *fff*

Perc. *ff* *etc. simile*

Vla. *f* *fff* *gliss.* *ff* *ff* *ff* *ff* *ff* *ff* *m.s.p*

Vc. *m.s.p* *pp* *fff* *s.p* *fff* *gliss.* *fff* *ord.* *m.s.p* *ord.* *s.p* *fff* *fff* *fff* *ord.* *s.p* *fff* *ord.* *s.p* *fff* *f* *p* *fff*

Detailed description of the musical score: This page contains a musical score for six instruments. The HPs and Dance HP parts are represented by wavy lines, indicating sustained or tremolo textures. The Flute part features a melodic line with triplets and a dynamic of *fff*. The Bass Clarinet part has a melodic line with triplets and dynamics ranging from *pp* to *fff*. The Percussion part consists of rhythmic patterns with triplets and dynamics of *ff*, some marked *etc. simile*. The Viola part has a melodic line with triplets, dynamics from *f* to *fff*, and includes a glissando. The Violoncello part has a melodic line with triplets, dynamics from *pp* to *fff*, and includes glissandos and *ord.* (order) markings.

The score is arranged in a standard orchestral layout. The top two staves are for the Harp (HPs and Dance HP), both showing a tremolo effect. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts feature triplet patterns and dynamic markings such as *pp*, *fff*, *ff*, and *mf*. The Percussion (Perc.) part includes a china cymbal section with dynamics ranging from *p* to *f*. The Viola (Vla.) part contains a section marked "pas un harmonic" with "molto vibrato" and dynamics from *p* to *ff*. The Violoncello (Vc.) part begins with a *fff* dynamic, includes fingerings (III, IV), and concludes with "librement" and a glissando. Performance instructions like "con vibrato" and "s.p." are also present.

237

HPs

Dance HP

B. D. HP

Fl. *reverb, diffusé dans les hps du devant scène*
p *ff* *flz.* *ff* *mp*

B. Cl. *wah* *fff* *f* *fff* *fff* *f* *fff* *(increasing flange intensity --->)*

Perc.

Vla. *feroce!* *s.p* *l.v sempre* *fff*

Vc. *ord.* *s.t* *m.s.p* *ord.* *f* *fff* *fff* *f* *fff*

vibrato *molto*
ord.

The score consists of seven staves. The top three staves (HPs, Dance HP, B. D. HP) are empty. The Flute staff has notes with triplets and dynamic markings. The Bass Clarinet staff has notes with triplets and dynamic markings. The Percussion staff is empty. The Viola staff has notes with triplets and dynamic markings. The Violin staff has notes with triplets and dynamic markings. Performance instructions like 'feroce!', 's.p', 'l.v sempre', 'vibrato', and 'molto' are present.

240

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

tremolo bisbigliando (très irrégulier)

(multiphonic à préciser)

mp *f* *f* *p*

mf *p* *fff* *f* *fff* *fff*

ff *fff* *f* *fff* *fff* *gliss.*

m.s.p *molto vibrato* *gliss.*

ord. *ord.* *molto vibrato* *m.s.p* *l.v* *ord.* *s.p*

fff *fff* *mf* *fff* *fff* *mf* *fff*

vibrato *molto*

244

The score is set in 4/4 time. The HPs (Harps) and Dance HP parts are marked with a wavy line, indicating a tremolo effect. The B. D. HP (Bass Drum) part is also marked with a wavy line. The Flute (Fl.) part begins in measure 245 with a *ff* dynamic, playing a melodic line with triplets and slurs. The B. Clarinet (B. Cl.) part features a complex rhythmic pattern with triplets and dynamics ranging from *mf* to *fff*. The Percussion (Perc.) part includes a single note in measure 245 marked *ff* with a 'G.C.' (Gong Cymbal) symbol. The Viola (Vla.) part plays a melodic line with triplets and slurs. The Violin (Vc.) part consists of two staves; the upper staff has dynamics from *mf* to *fff* and includes instructions for 'simile' and 'm.s.p. molto vibrato', while the lower staff features triplets and glissando markings. The score concludes in measure 247 with a *f* dynamic.

248



HPs: 5/4, 4/4, 3/4, 4/4

Dance HP: 5/4, 4/4, 3/4, 4/4

B. D. HP: 5/4, 4/4, 3/4, 4/4

Fl.: 5/4, 4/4, 3/4, 4/4. *f* → *fff*

B. Cl.: *fff*, (increasing flange intensity →), 3, 3, 3, 3

Perc.: 5/4, 4/4, 3/4, 4/4

Vln.: *p* → *fff*, *s.t.* → *m.s.p.*, 3, 3, 3, 3, *f* → *fff*, *ord.* → *m.s.p.* *lv*

Vcl.: *fff*, *ord.* → *m.s.p.*, *vibrato* → *molto*, *f* → *fff*, *ord.* → *s.p.*, 3, 3, 3, 3

252

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

ff *ff* *fff* *ff* *fff*

fff *ppp* *ff* *mf* *fff*

mf *ff* *f* *f* *fff*

s.p *m.s.p* *fff* *f* *f* *fff*

delay + OD *s.p* *gliss.*

Detailed description: This page of a musical score, numbered 252, contains seven staves. The top three staves (HPs, Dance HP, B. D. HP) are filled with a dense, wavy texture. The Flute staff (Fl.) features a complex melodic line with triplets and dynamic markings of *ff*, *fff*, and *ff*. The Bass Clarinet staff (B. Cl.) has a sparse line with dynamics *ppp*, *ff*, *mf*, and *fff*. The Percussion staff (Perc.) is mostly empty. The Viola staff (Vla.) shows a melodic line with dynamics *mf*, *ff*, *f*, and *f*, including articulations like *s.p*, *m.s.p*, and *gliss.*. The Violin staff (Vc.) has a simple accompaniment with dynamics *fff* and *fff*.

256

HPs
Dance HP
B. D. HP

Fl.
mp *f* *ff*

B. Cl.
fff *ff* *f* *fff* *mf* *ff* *fff* *mf*

Perc.

Vla.
fff *fff* *f* *fff* *mf*

Vc.
fff *f* *fff* *fff* *f* *fff*

Performance instructions: *gliss.*, *s.p.*, *ord.*, *vibrato*, *m.s.p.*, *l.v.*, *molto*, *mf*.

260

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

hi-hat

G.C.

4 toms

4 cymbales

ord.

ff

ff p

fff

flz.

fff

ff

ff p

ff

fff

tremolo al talone

vibrato

molto

s.t.

m.s.p

s.p

f

gliss.

fff

ord.

gliss.

m.s.p

molto vibrato

gliss.

trem. al talone

vibrato

ff

vibrato

molto

s.t.

s.p

s.p

simile

molto vibrato

fff

percuSSION: les dynamiques dans cette section devraient refléter un bon équilibre avec les autres instruments

3 + 4 3 + 4

264

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

ff *fff* *ff* *fff* *ff* *ffp* *ff* *fff*

fff

f *p* *ff* *f* *f*

f *f*

s.p *fff* *ff* *fff* *ord.* *fff*

m.s.p
molto

s.t *m.s.p* *s.t* *ord.* *ord.*

pp *f* *pp* *f*

s.p *simile* *fff* *s.p* *vibrato* *fff* *f* *fff subito*

**glisser rapidement vers le grave*

269

4 + 3

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

The score is divided into four measures with time signatures 4/4, 7/8, 2/4, and 4/4. The HPs, Dance HP, and B. D. HP parts consist of a continuous tremolo pattern. The Flute part features a melodic line with dynamics *ff*, *fff*, and *fff*, including triplets and glissandos. The Clarinet part has a few notes in the 7/8 and 4/4 measures. The Percussion part includes various rhythmic patterns with dynamics *f* and *fff*. The Viola part has a melodic line with dynamics *ff* and *fff*, including glissandos and a tremolo section. The Violin part has a long note in the first measure with dynamics *ff* and *fff*, and a tremolo section in the last measure with dynamics *fff* and *fff*. Performance instructions include *vibrato*, *molto*, *m.s.p*, *l.v*, *ord.*, *gliss.*, *s.p*, *s.t*, *trem. simile*, *vibrato*, *molto*, *gliss.*, *tremolo al talone*, and *gliss.*.

4 + 3 3 + 4

HPs ²⁷³

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

277

HPs

Dance HP

B. D. HP

Fl.

B. Cl.

Perc.

Vla.

Vc.

2'49

china cymbal

3

l.v

ff

1'34

tacet al fine

tacet - 10"