Paul Clift

astatine

for saxophone, accordion, cello & electronics

duration ca. 13'

2019

Premiered at Musikfestival Bern, 13 September, 2019

Commissioned by Trio Sæitenwind with the generous support of La Fondation Nicati-de Luze

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Instrumentation:

- Saxophone (baritone, soprano)
- Accordion
- Cello
- Electronics (details below)

Proposed stage layout:

Quadraphonic setup

Stereophonic setup

NB. The sound technician should ideally be offstage

Material required for electronics:

- Computer w/ Max/MSP v. 7.x or 8.x
- FOUR (or TWO) loudspeakers, distributed in the performance space as shown in the above images
- TWO microphones for saxophones (e.g. DPA Core 4099)
- ONE bridge-mount microphone for cello (e.g. DPA Core 4099)
- Digital interface with ≥5 inputs and ≥4 outputs (or stereo outputs for stereophonic version)
- Mixing desk for real-time monitoring
- MIDI interface and pedal to trigger events
- Max/MSP patch (contact paul@paulclift.net) with the inputs organised as follows:
    - **INPUT 1: Accordion L.H**
    - **INPUT 2: Accordion R.H**
    - **INPUT 3: Baritone Saxophone microphone attached to the bell**
    - **INPUT 4: Soprano Saxophone microphone attached to the bell**
    - **INPUT 5: Cello bridge microphone**

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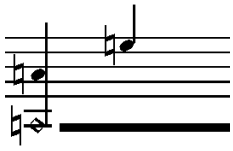
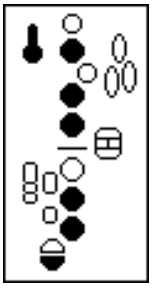
Special notation:

SAXOPHONE (BRAITONE & SOPRANO):

There are several multiphonics, for which fingerings are provided in the score at each occurrence. These multiphonics are used for their pitch content; therefore, every effort should be made to produce the *exact* notated pitches. Each multiphonic has been tested and has proven to be reliable. If a given multiphonic does not produce the intended results on your primary instrument, please try it on a different instrument.

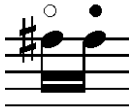


Harmonics; the diamond note-head indicates the fingered pitch. When this effect is used, the indicated rhythms serve only as a guide; the saxophonist should allow each new pitch to emerge gradually and freely.



Fingerings for multiphonics are given in this format; additionally, each fingering is accompanied by a number which corresponds to that multiphonic as it appears in Marcus Weiss' *Techniques of Saxophone Playing*

cut off note as abruptly as possible by muting the reed with the tongue



bisbigliando

Play if possible

Bite reed + flutter-tongue; no specific pitch is indicated

Bite reed and cause pitch to rise by sliding the teeth backwards (i.e., towards the tip of the reed) + flutter-tongue

CELLO:

s.p/m.s.p	sul ponticello/molto sul ponticello
flaut.	flautando
	with exaggerated bow pressure, but with the indicated pitches still clearly audible; slightly scratchy

NOTE that when vibrato is used with a natural harmonic (as in bb.27–28), the string should be pressed **perpendicular** to the fingerboard, as opposed to laterally.

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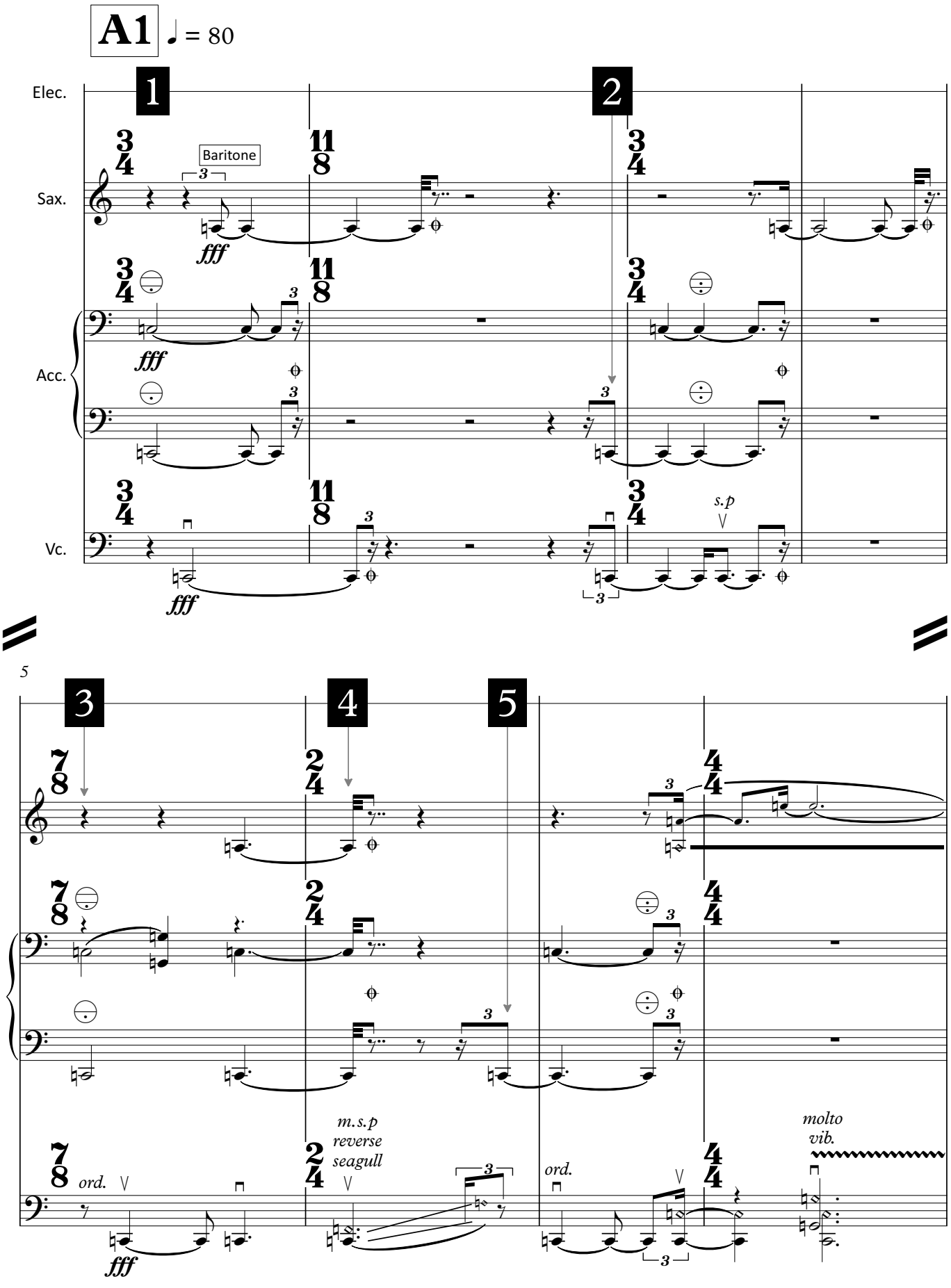
astatine

for Jonas, Karolina & Olivia

Paul Clift
(composed 2019)



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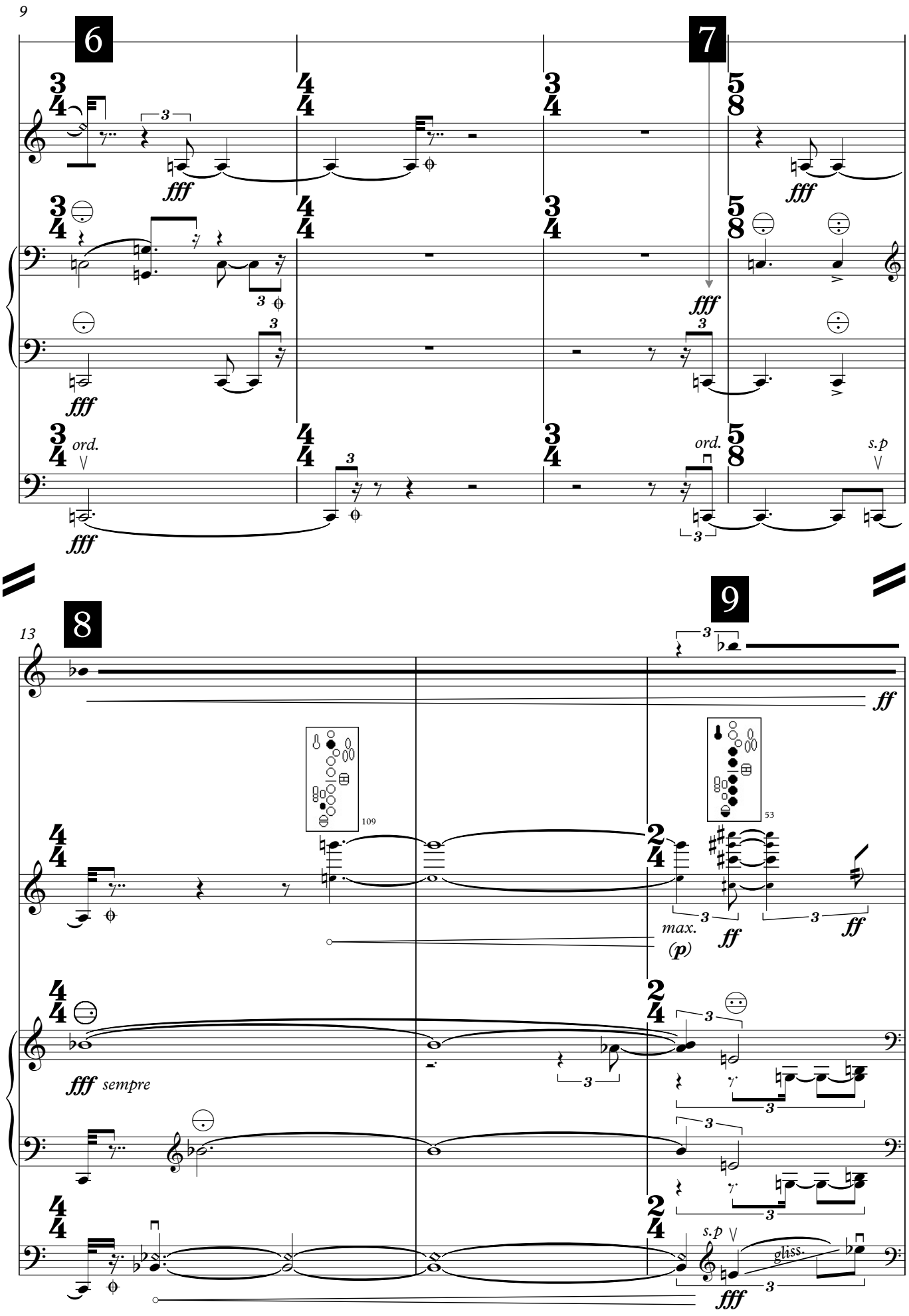

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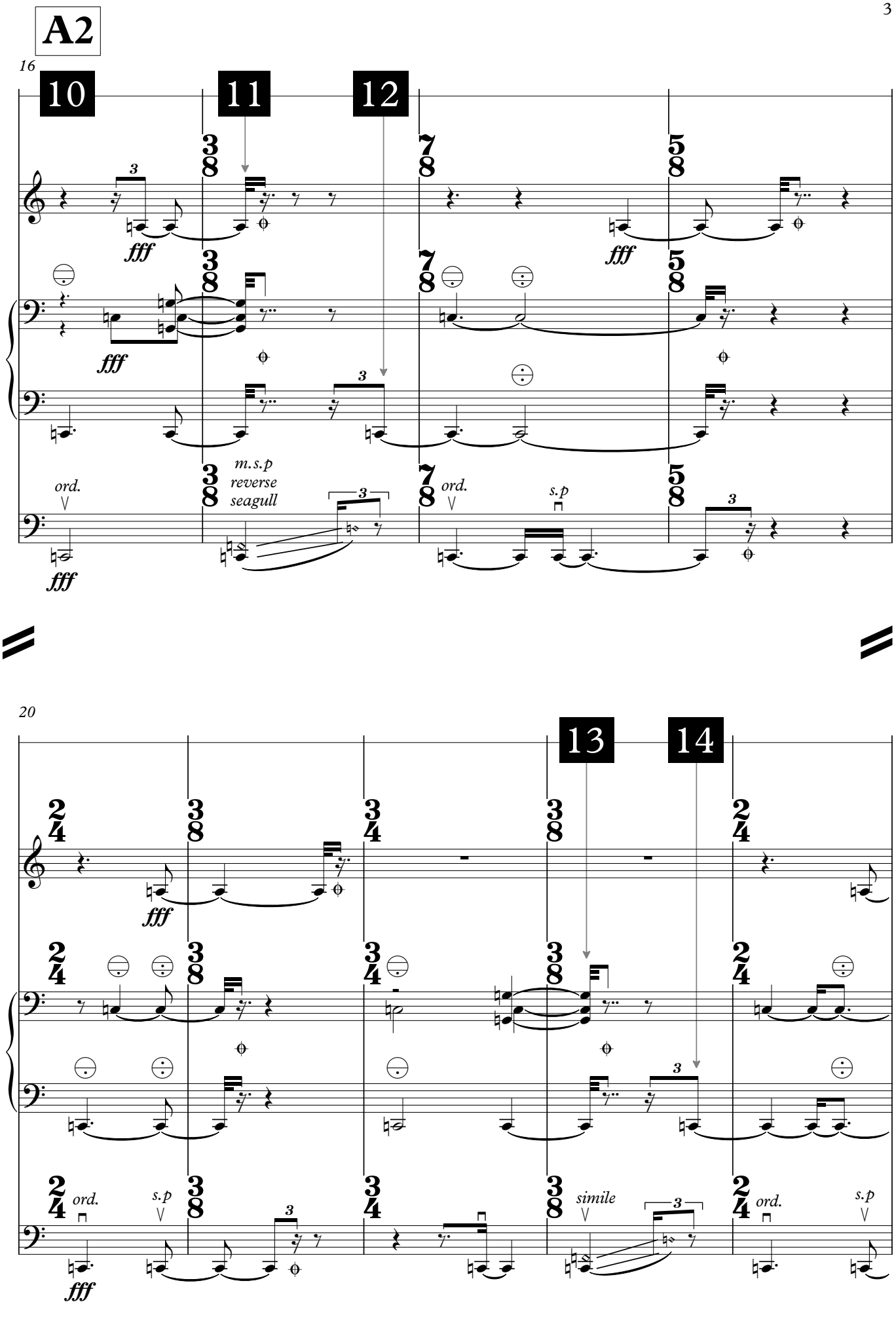

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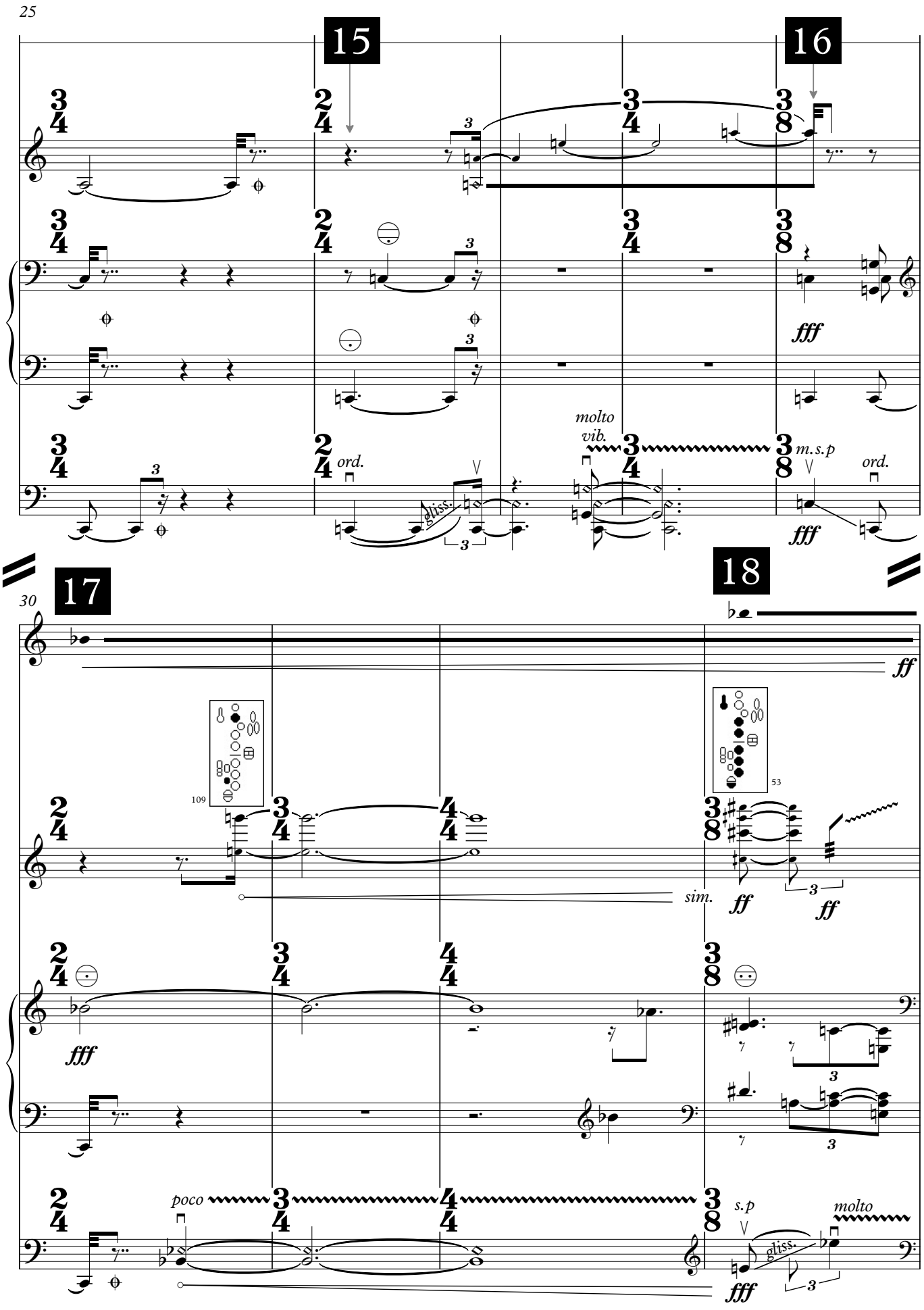

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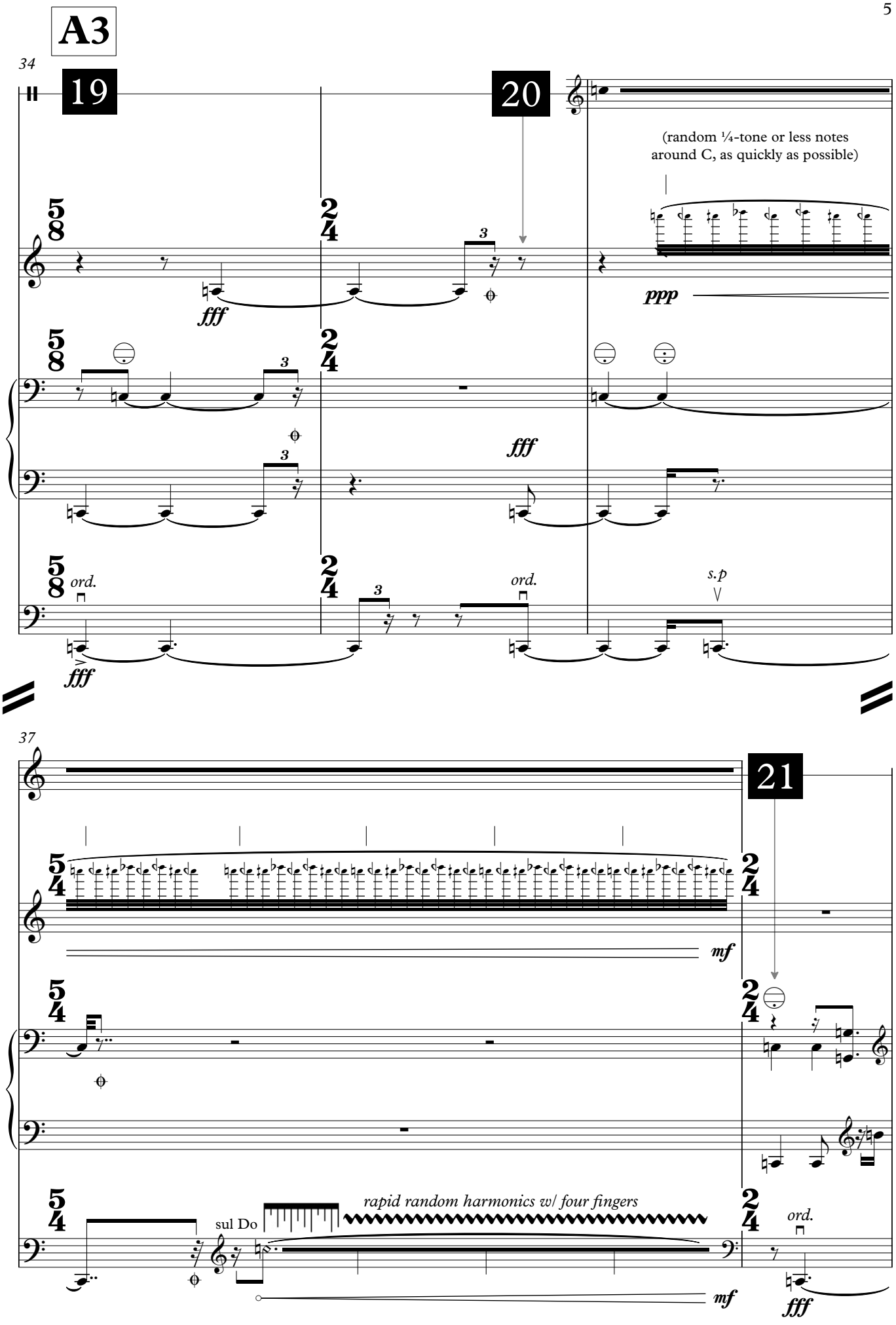

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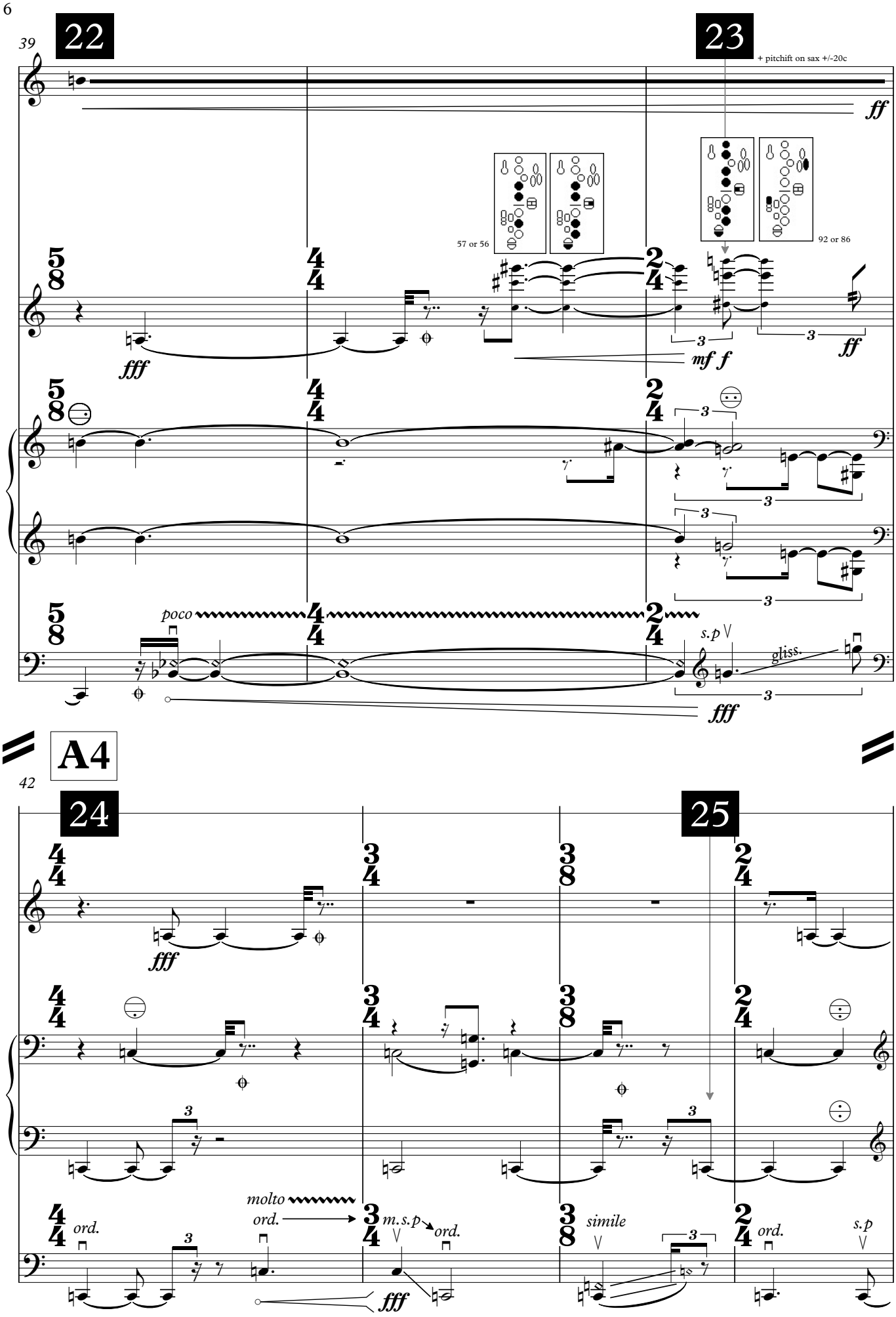

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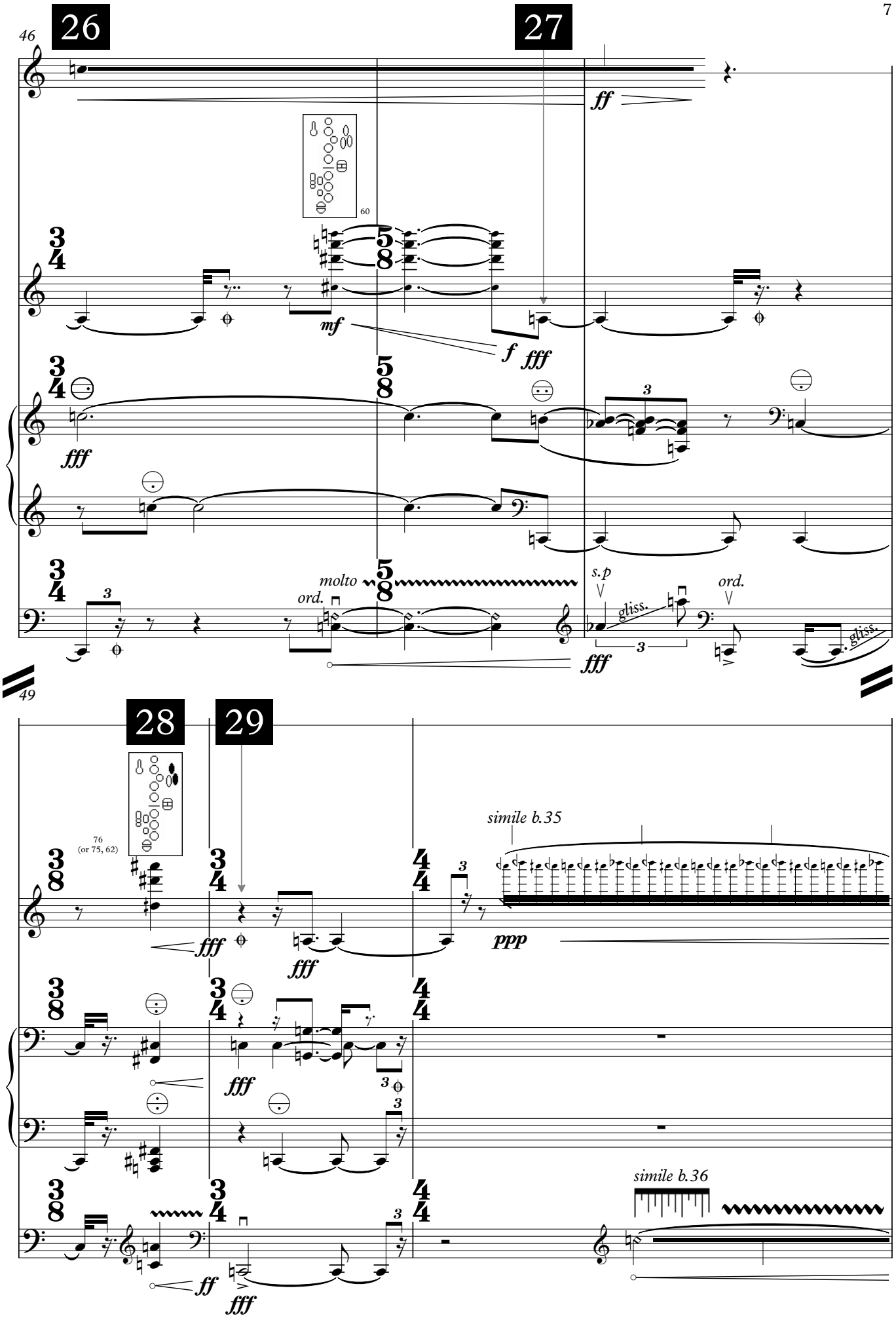

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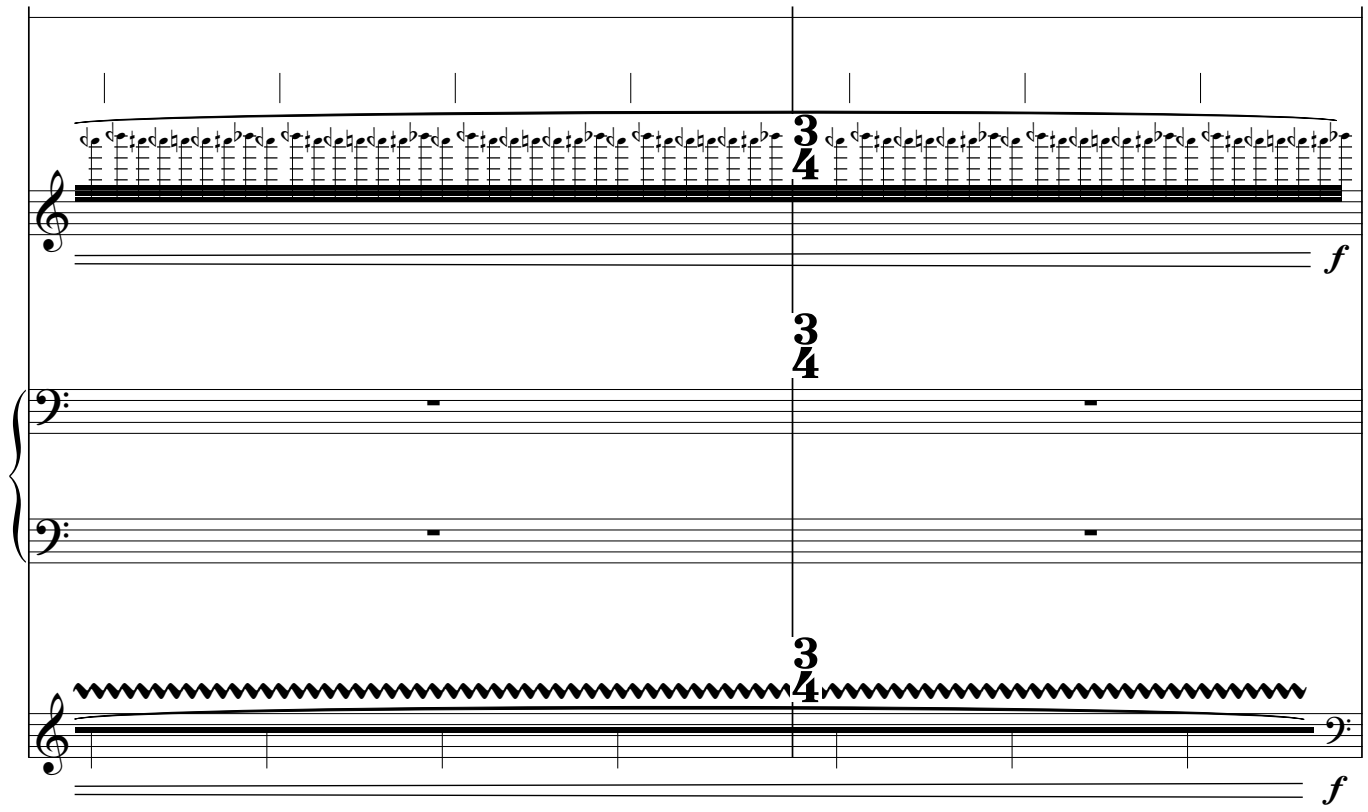

A5

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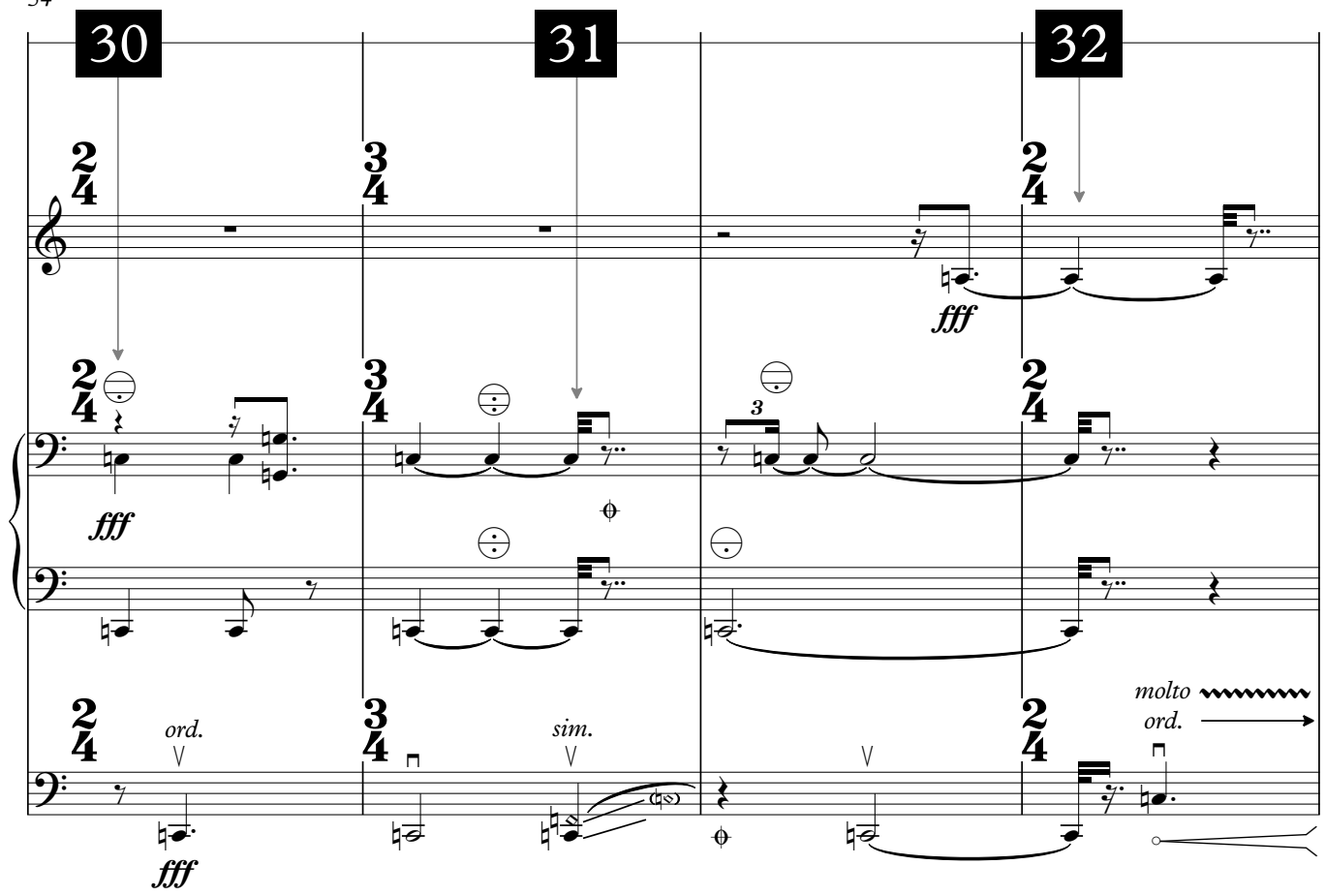

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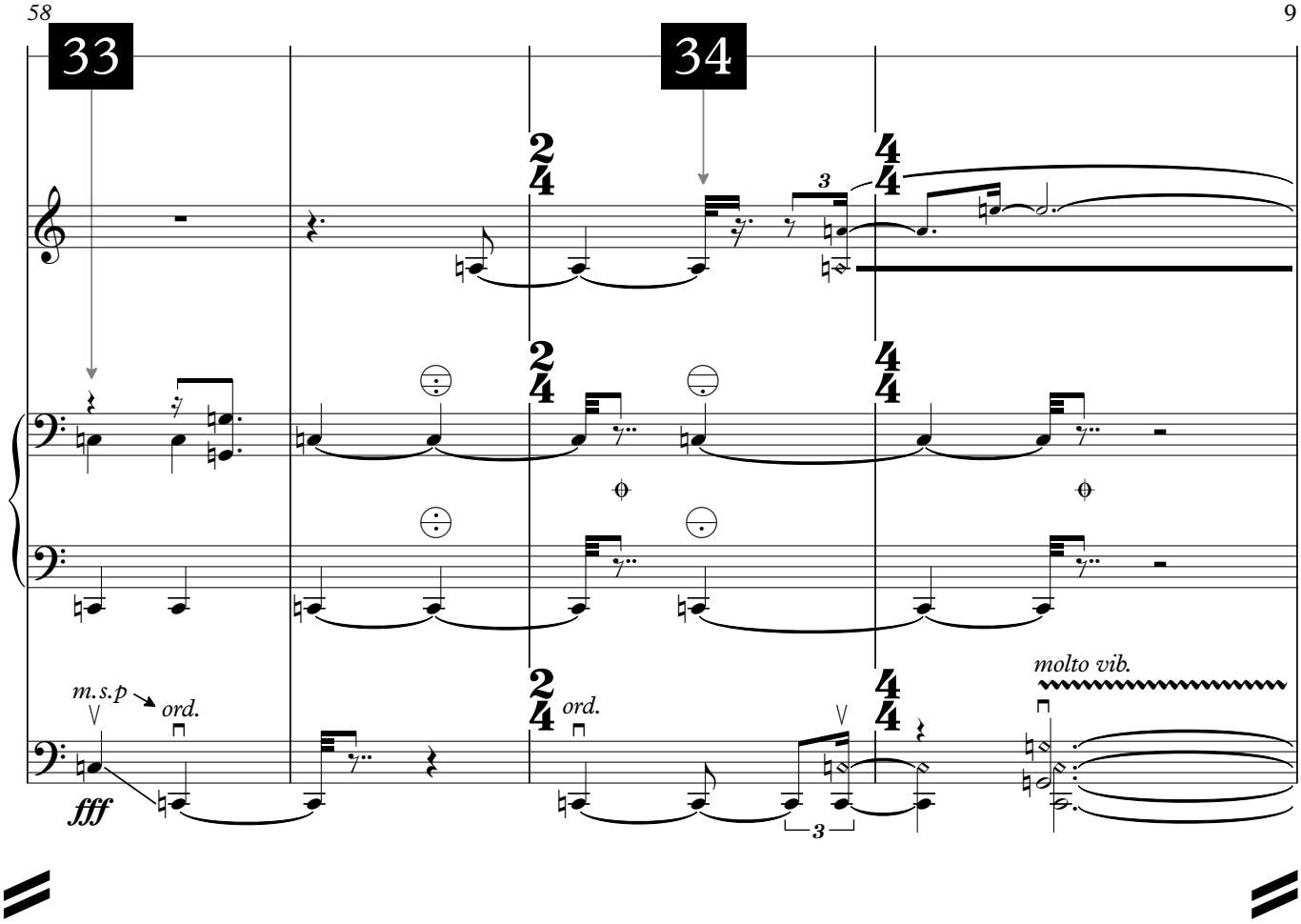

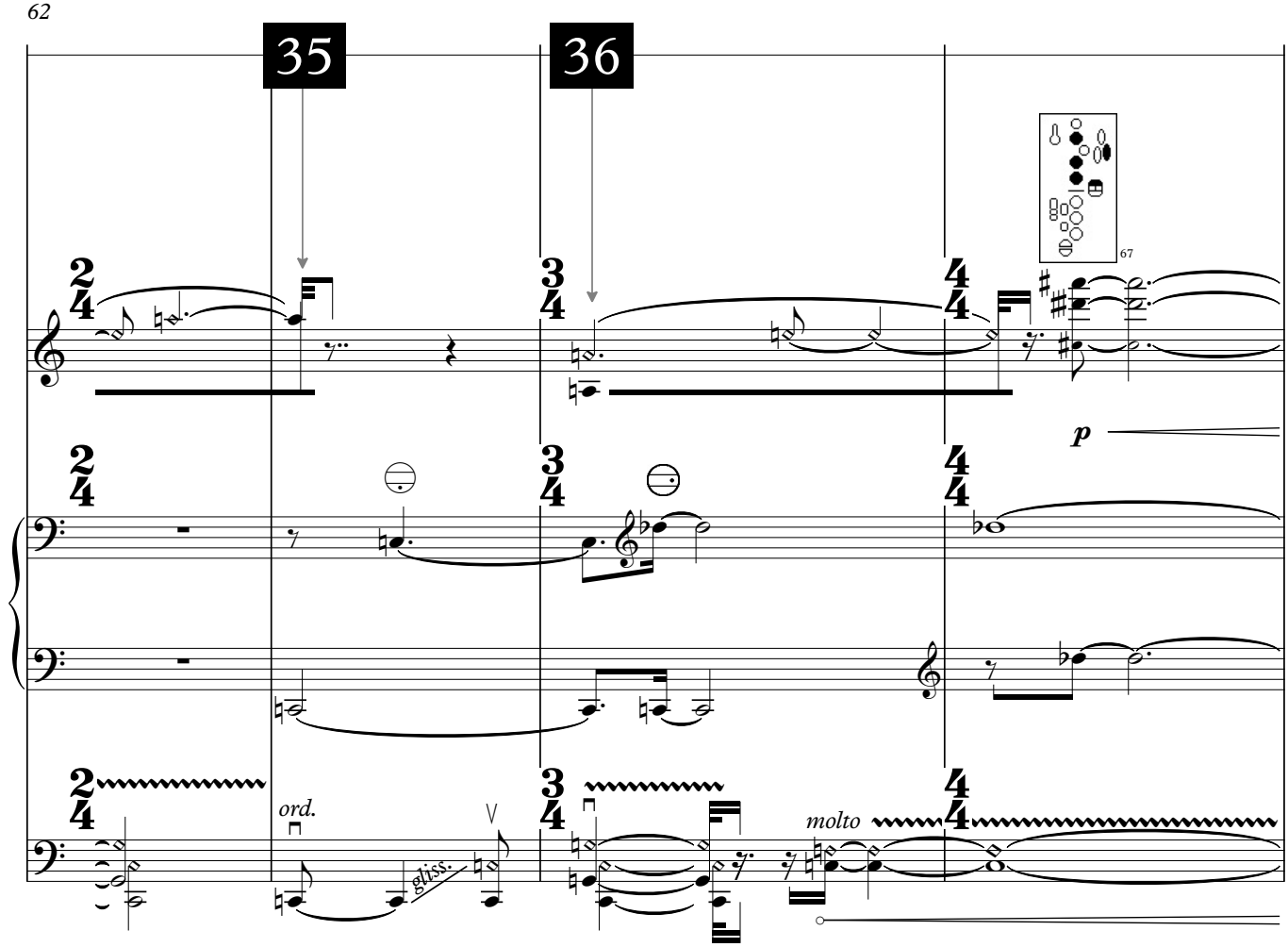

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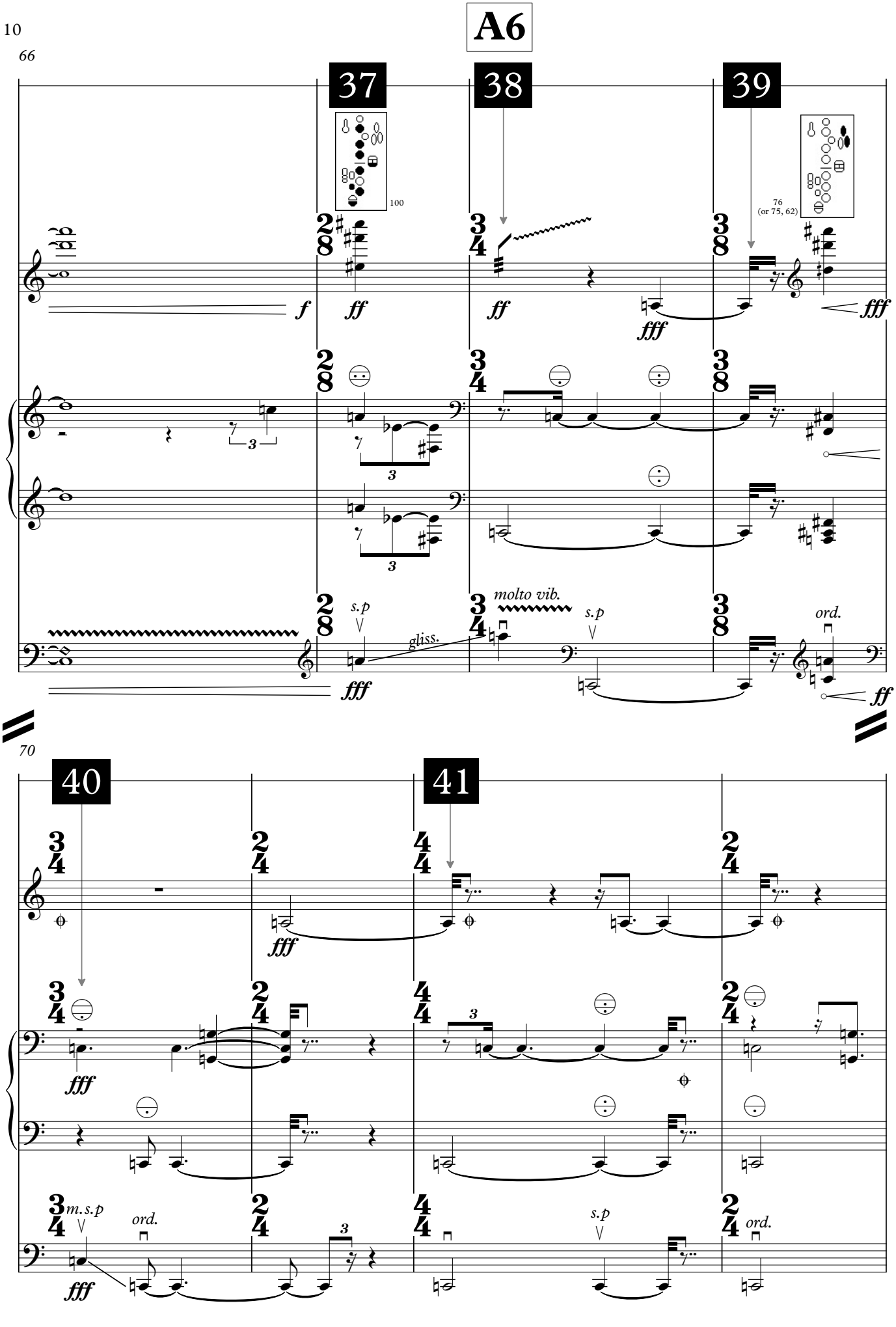

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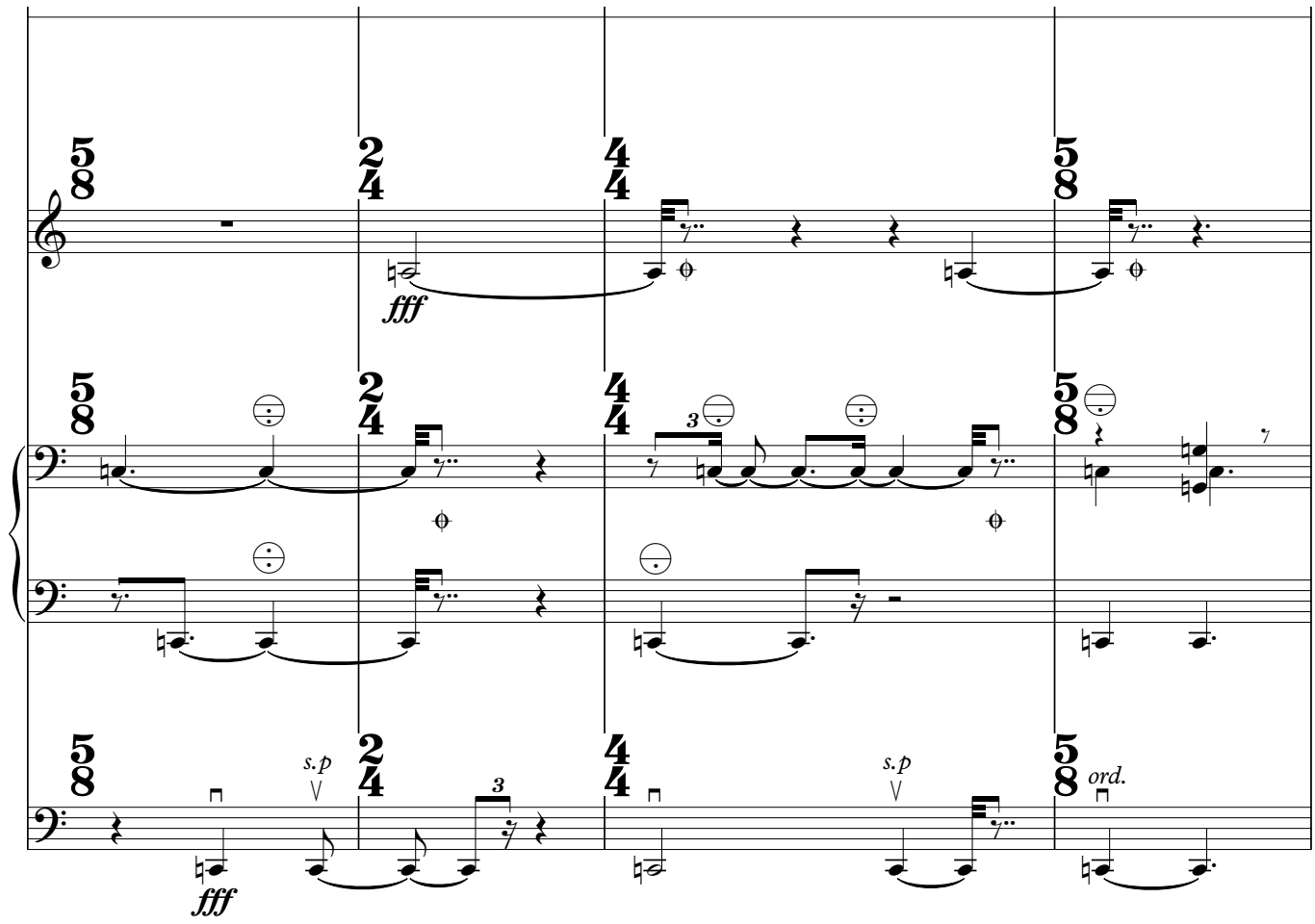

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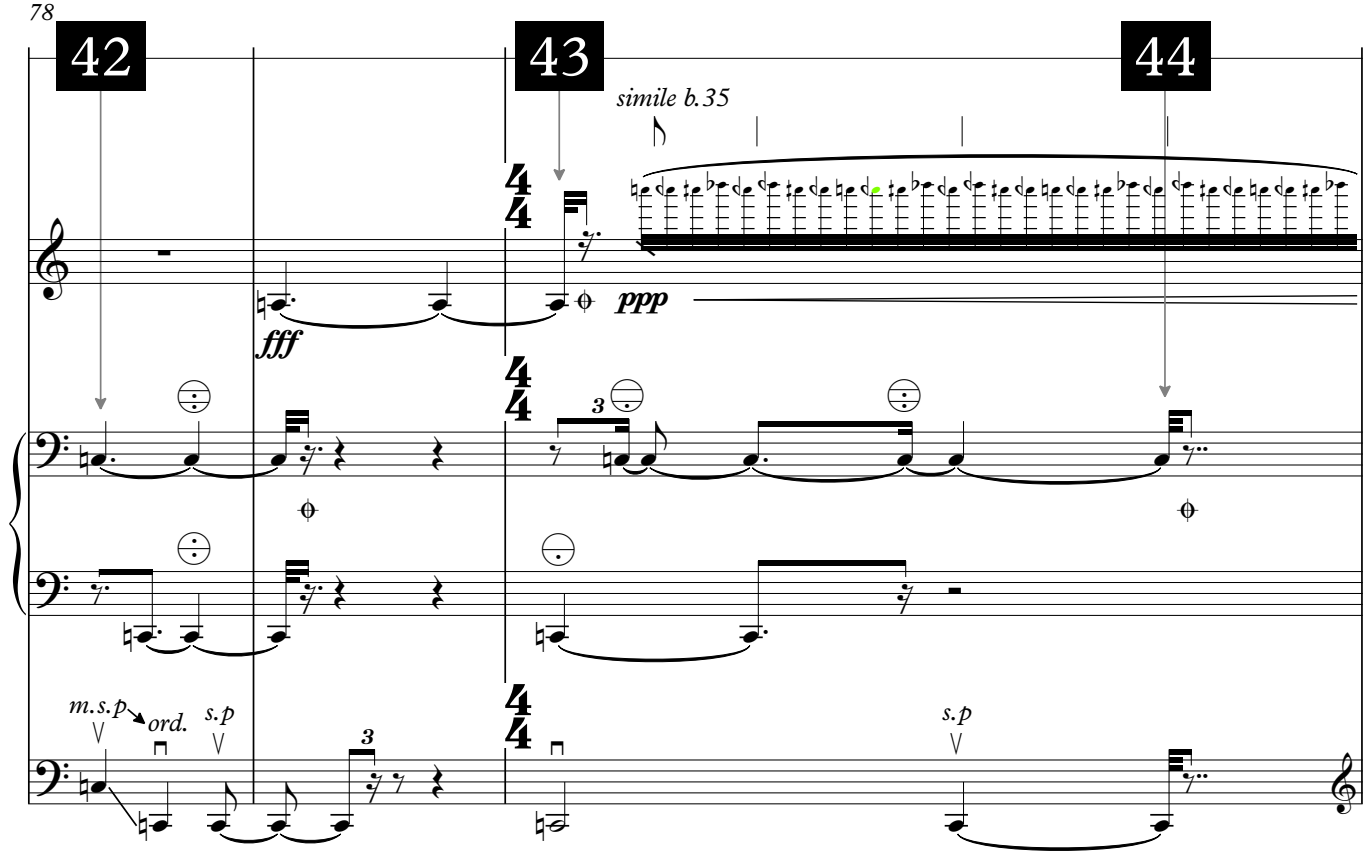

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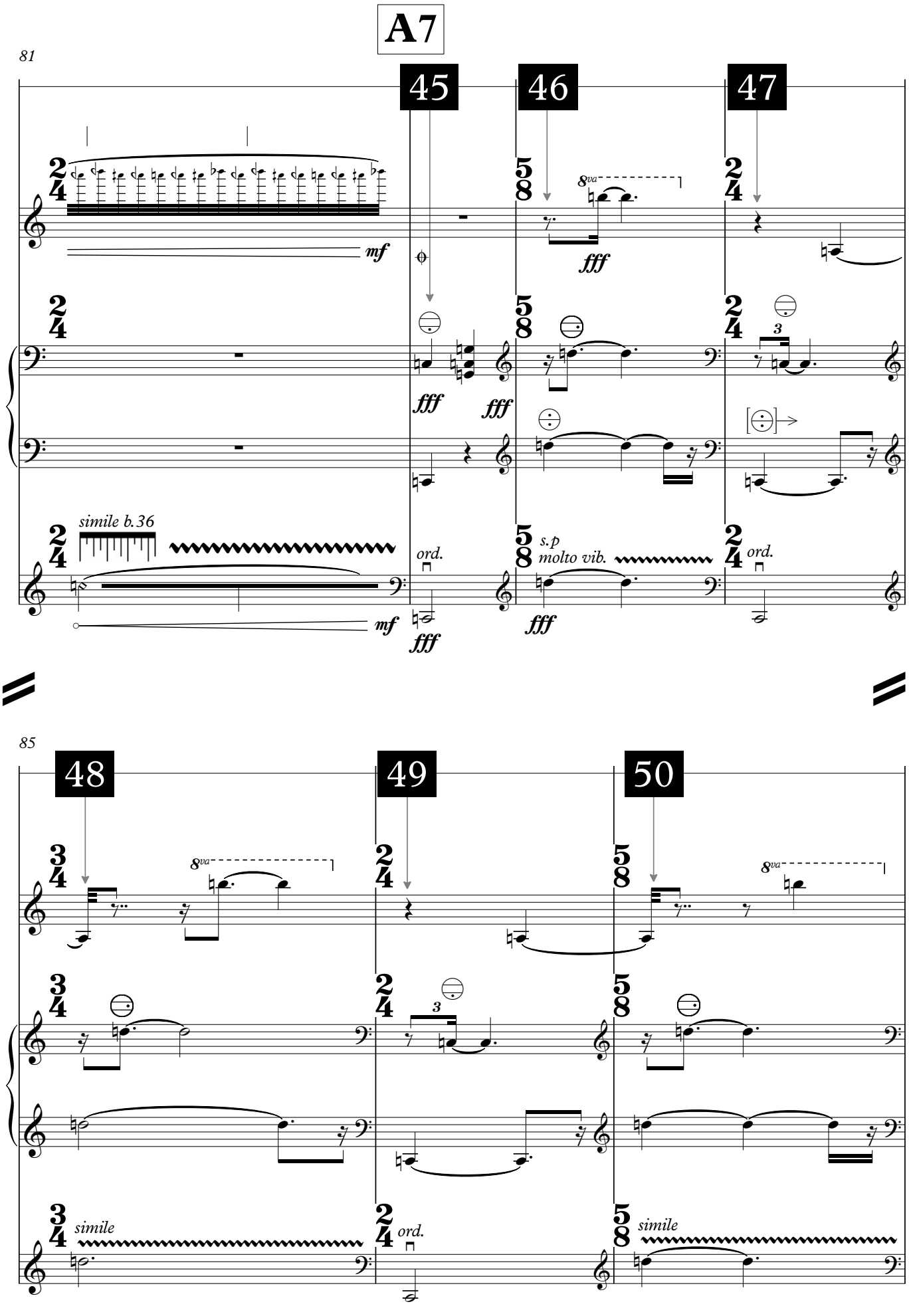

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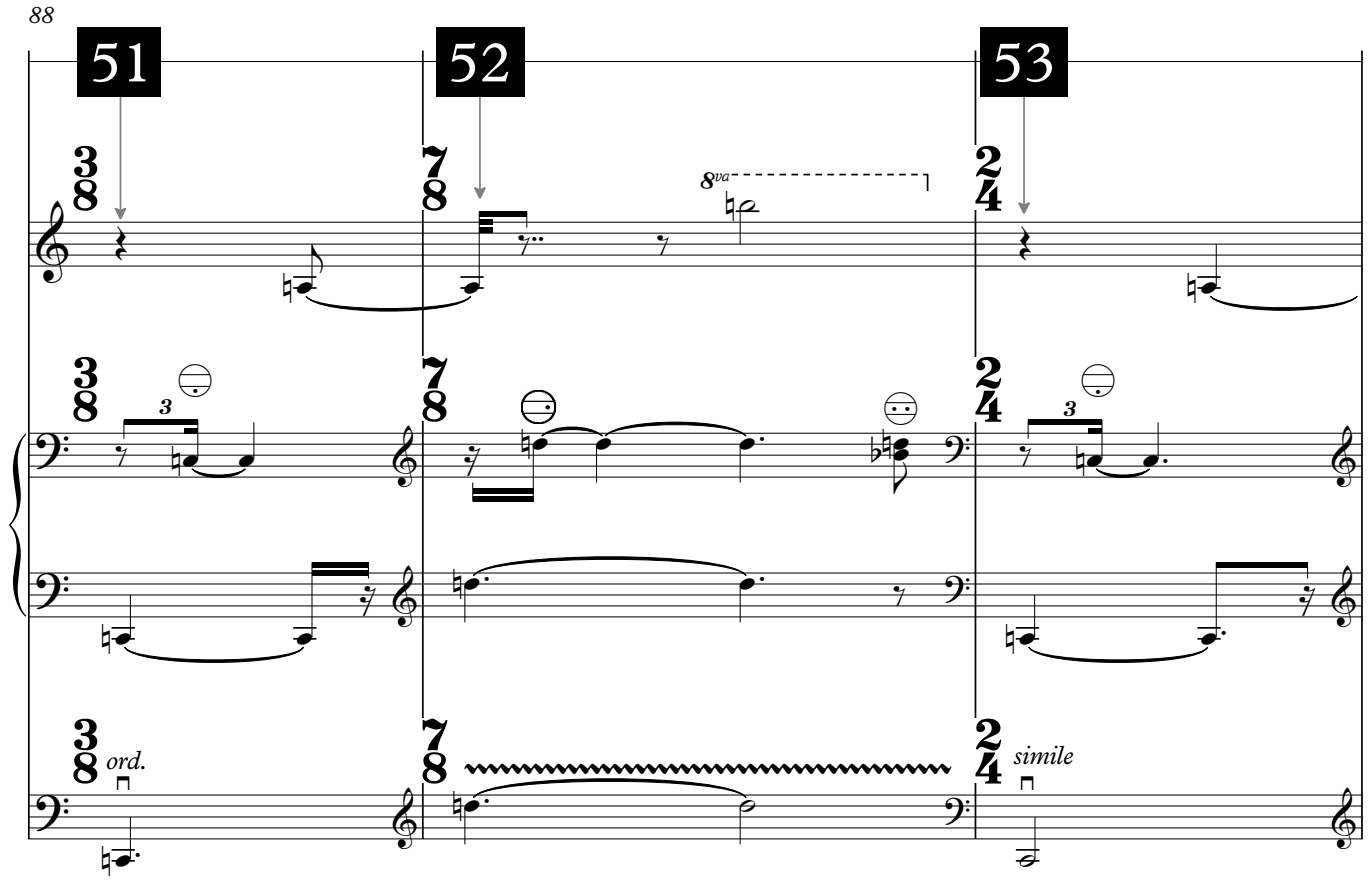

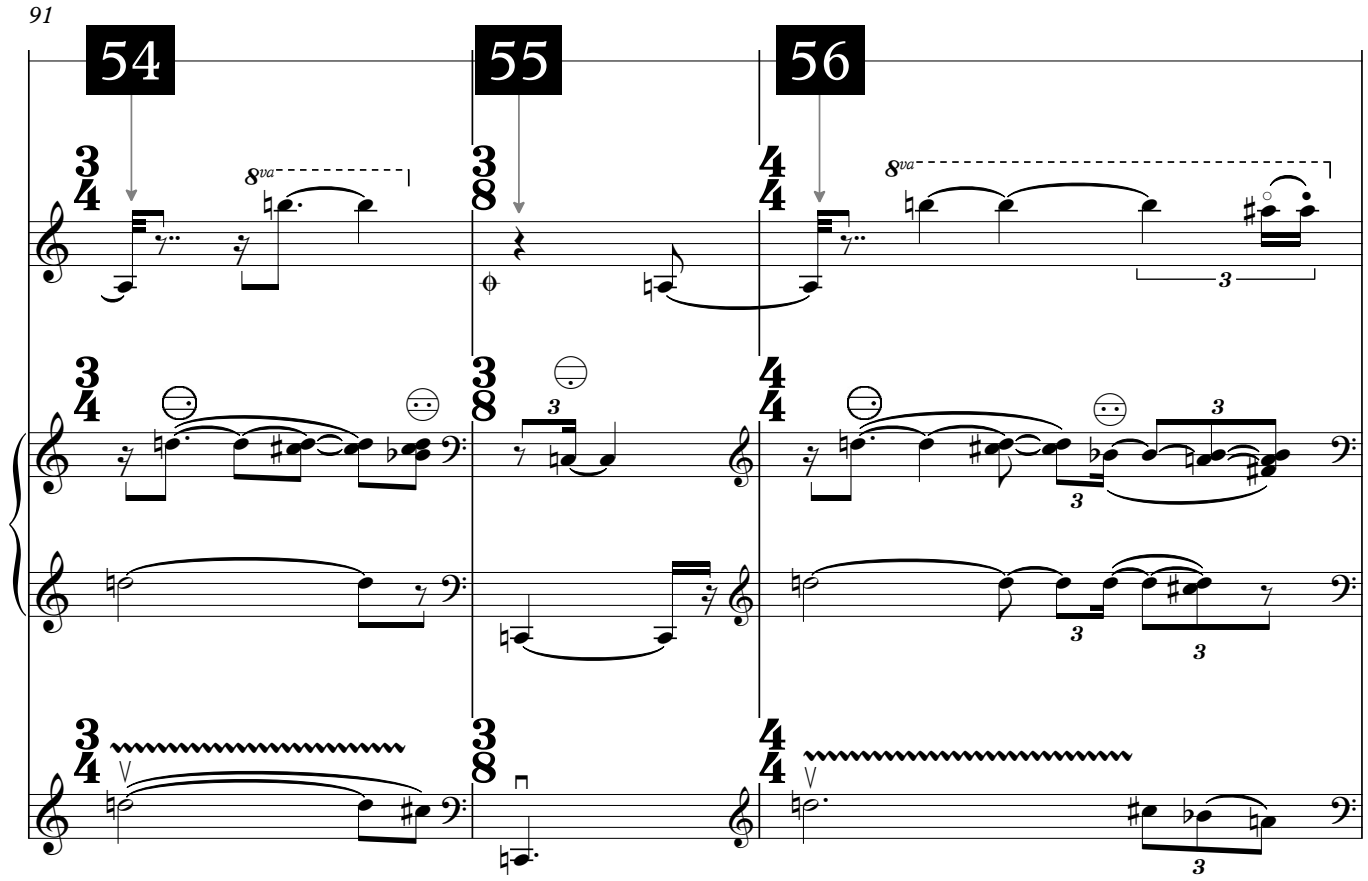

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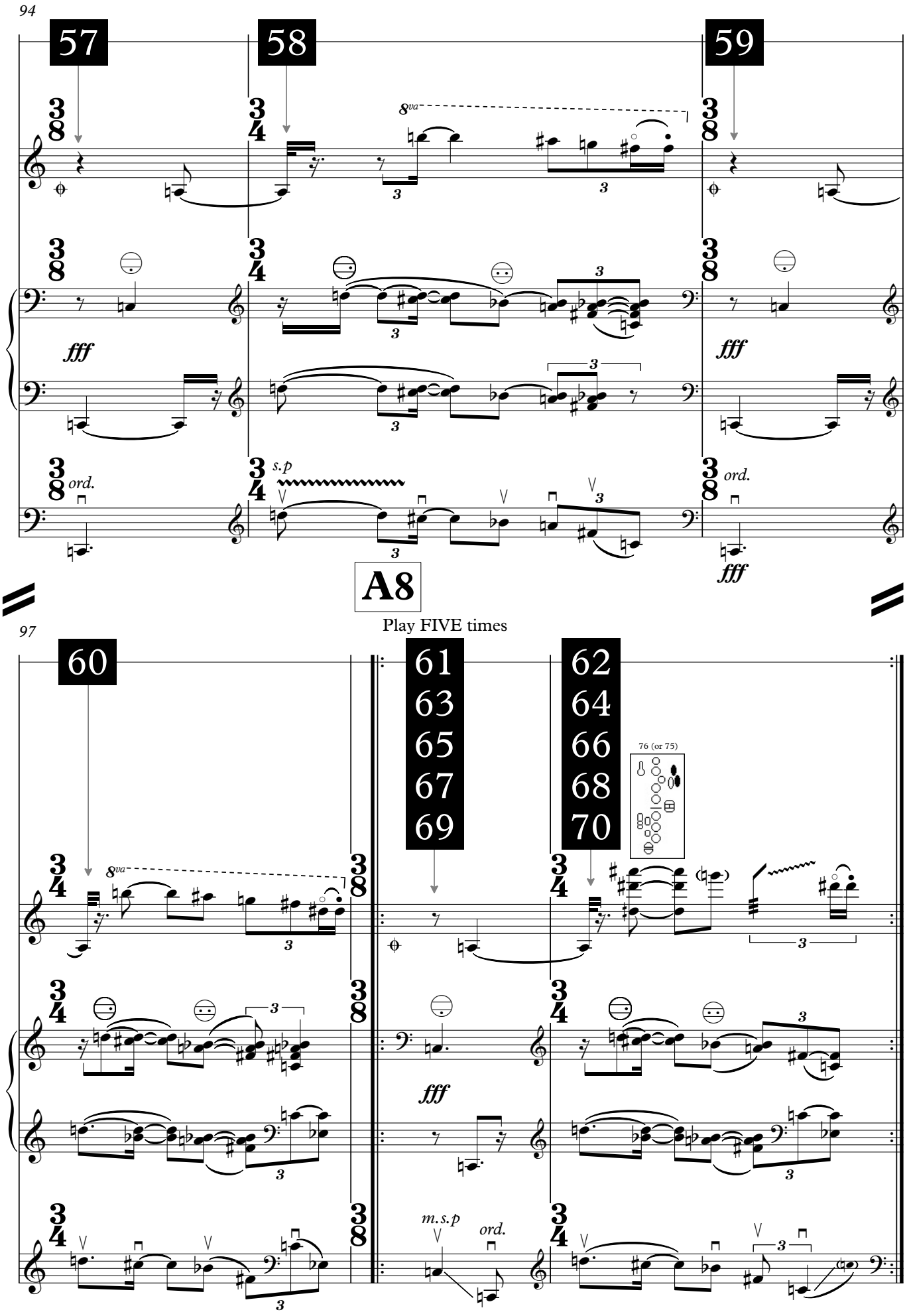

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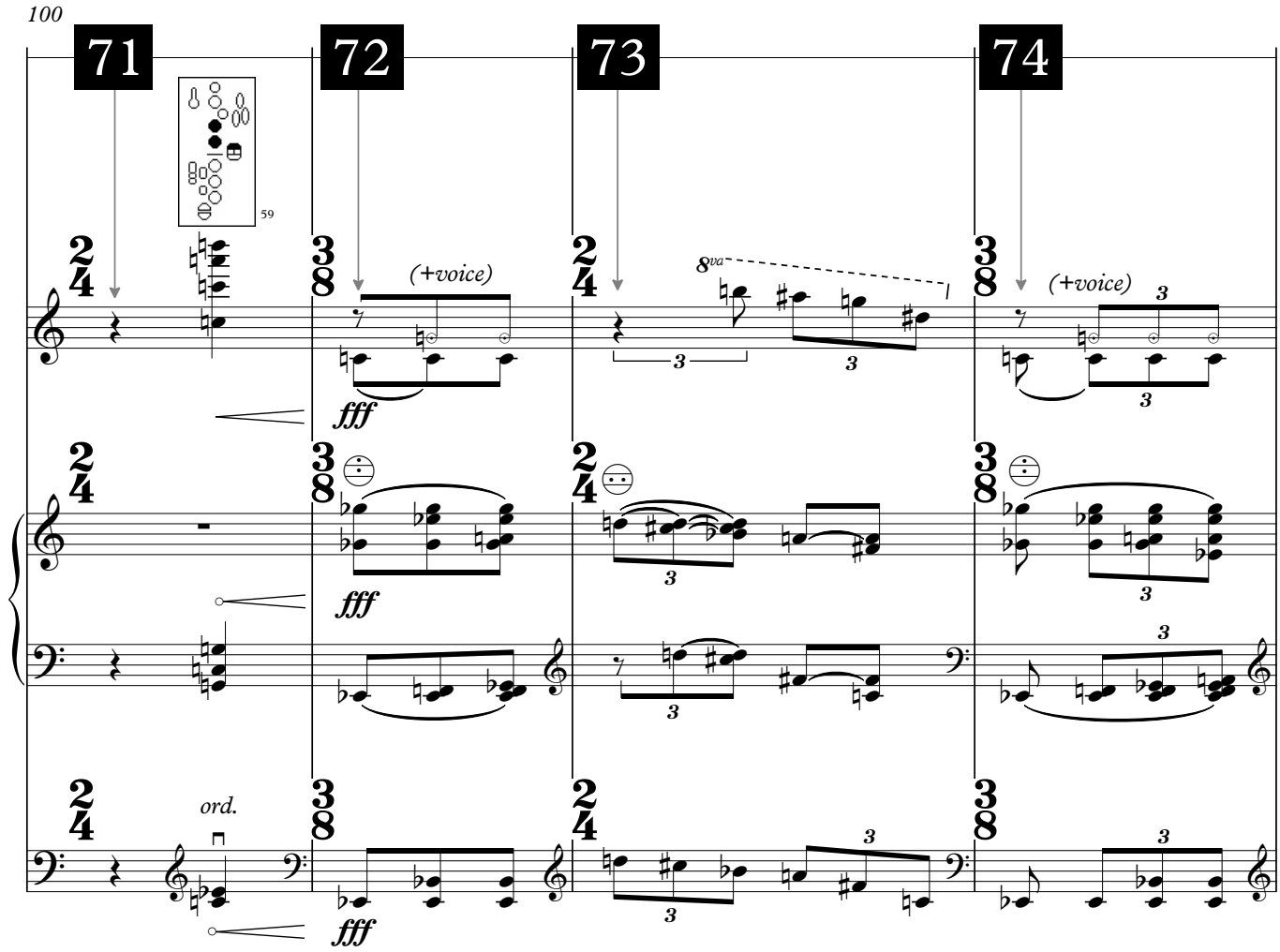

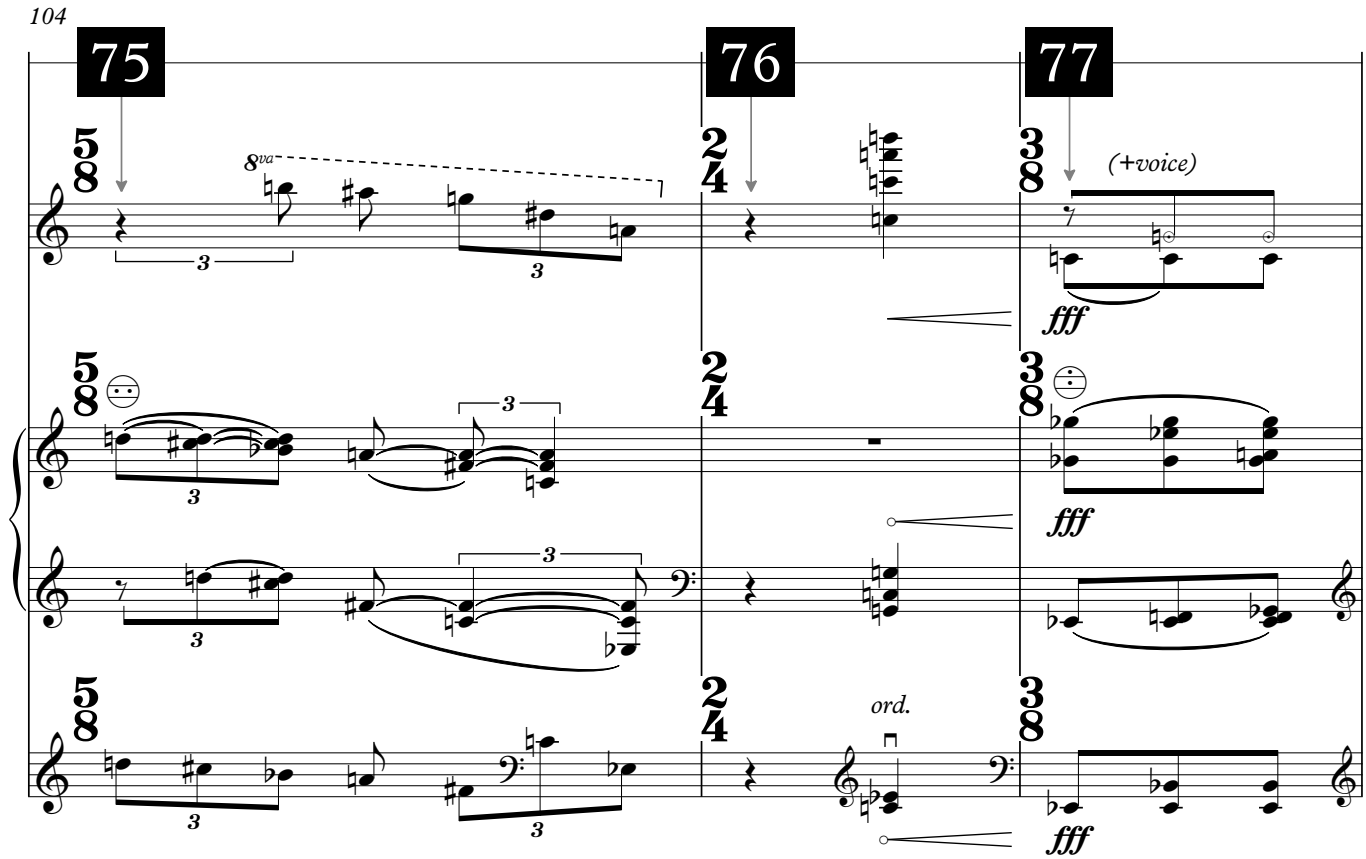

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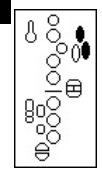
A9

107

78 79 80



76 (or 75)

111

81 82 83

gliss.

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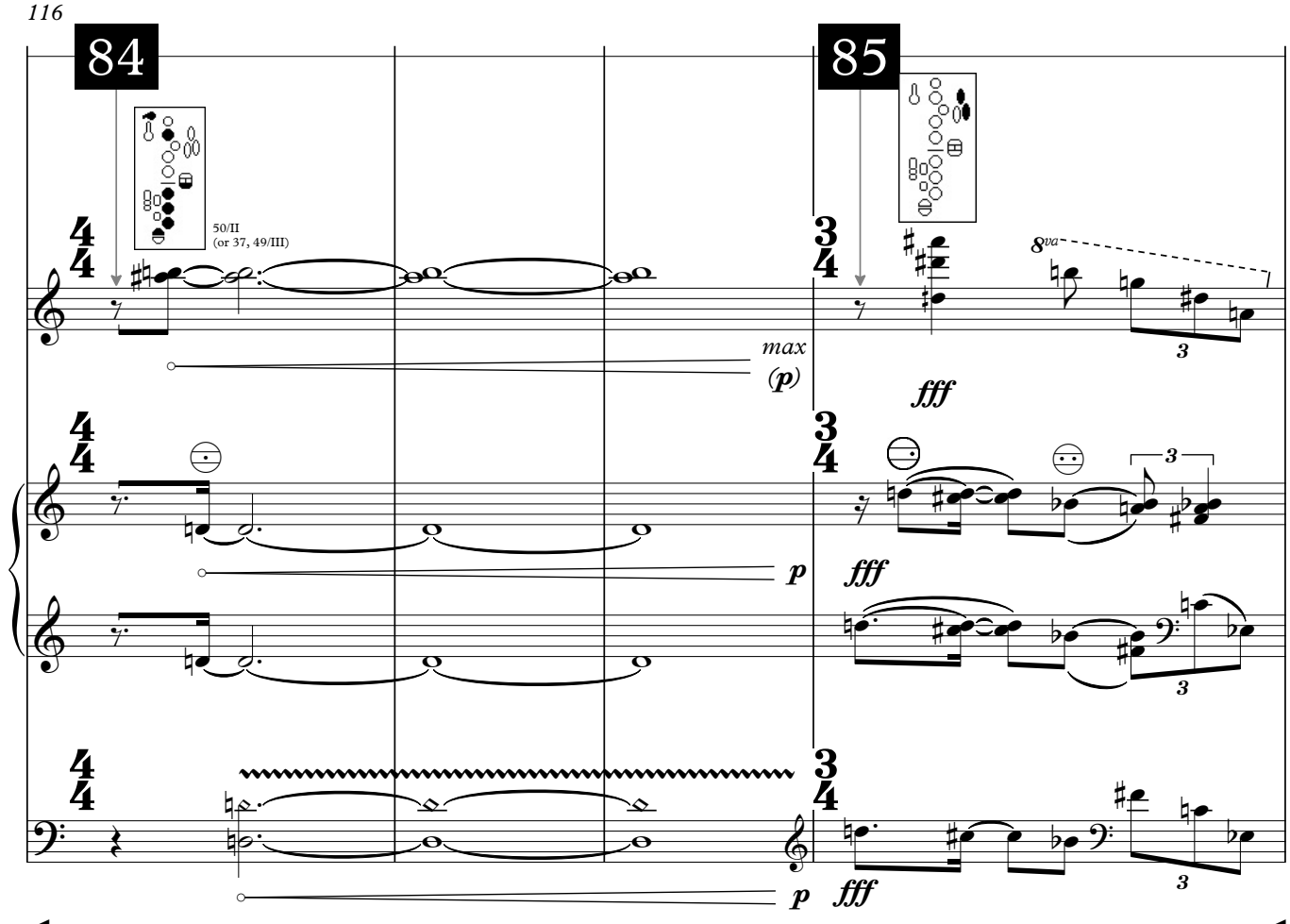

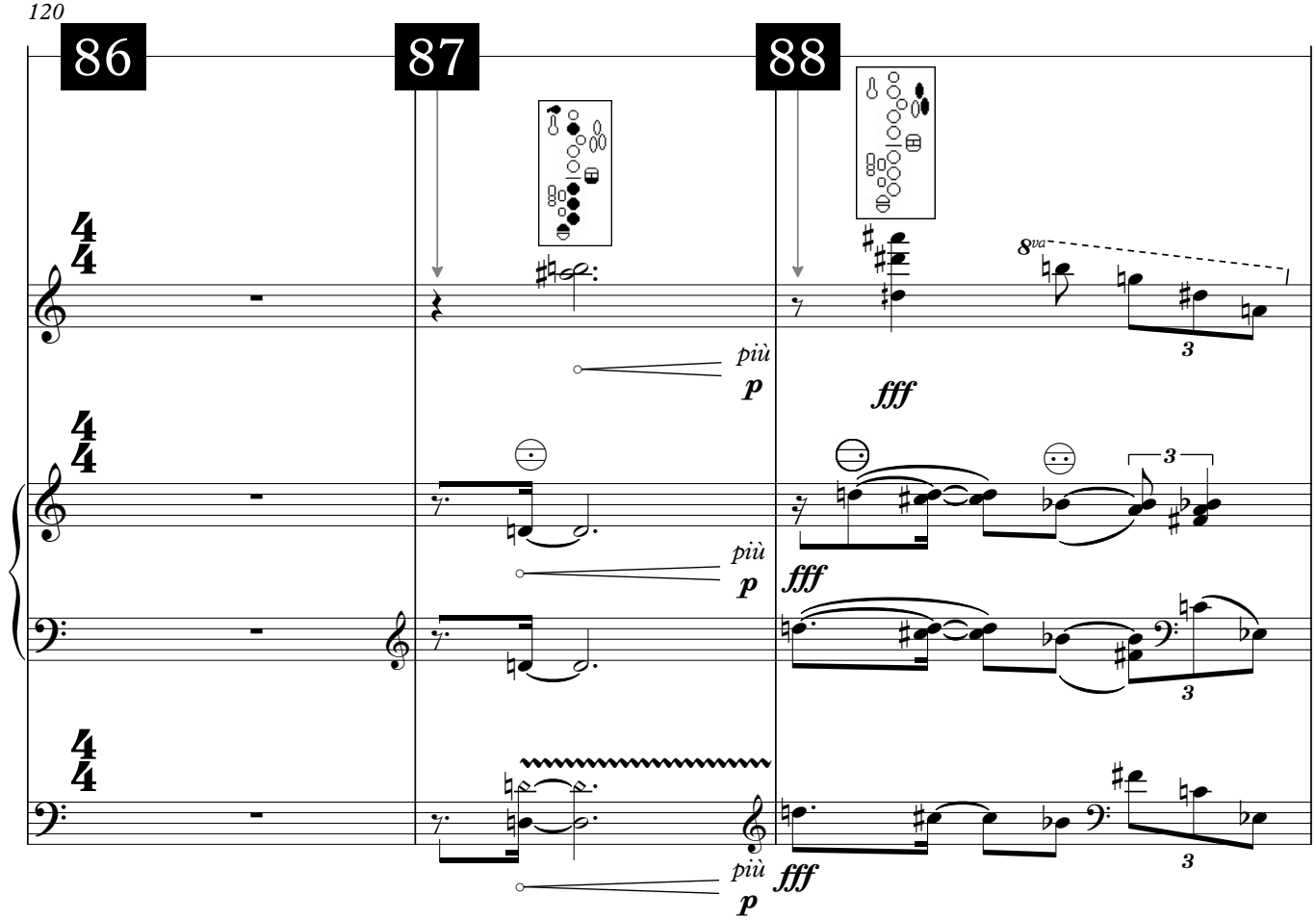

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A10 ♩ = 66

89 scratchy, vinyl

123

pp

p

p

p

127

p

p

p

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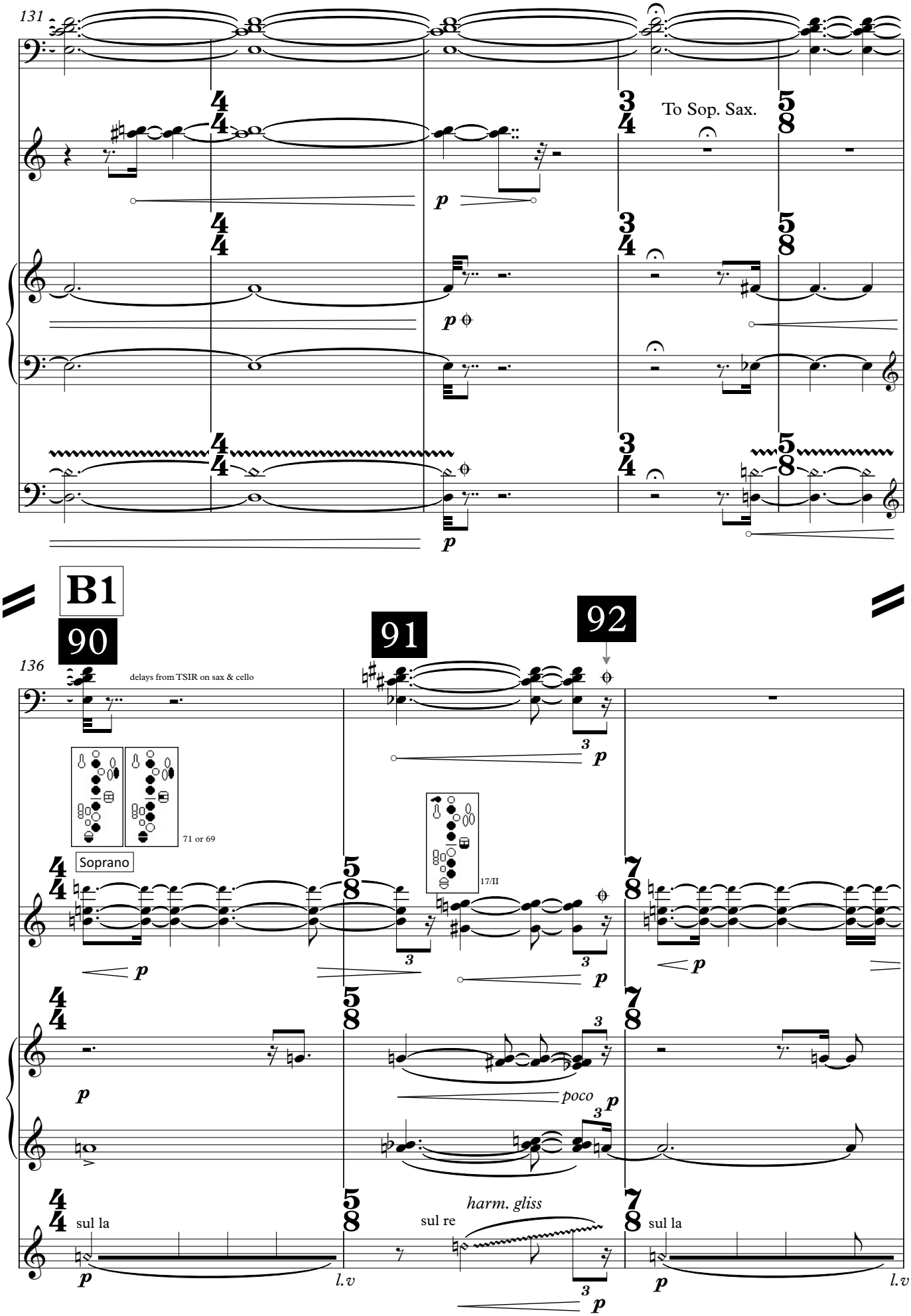

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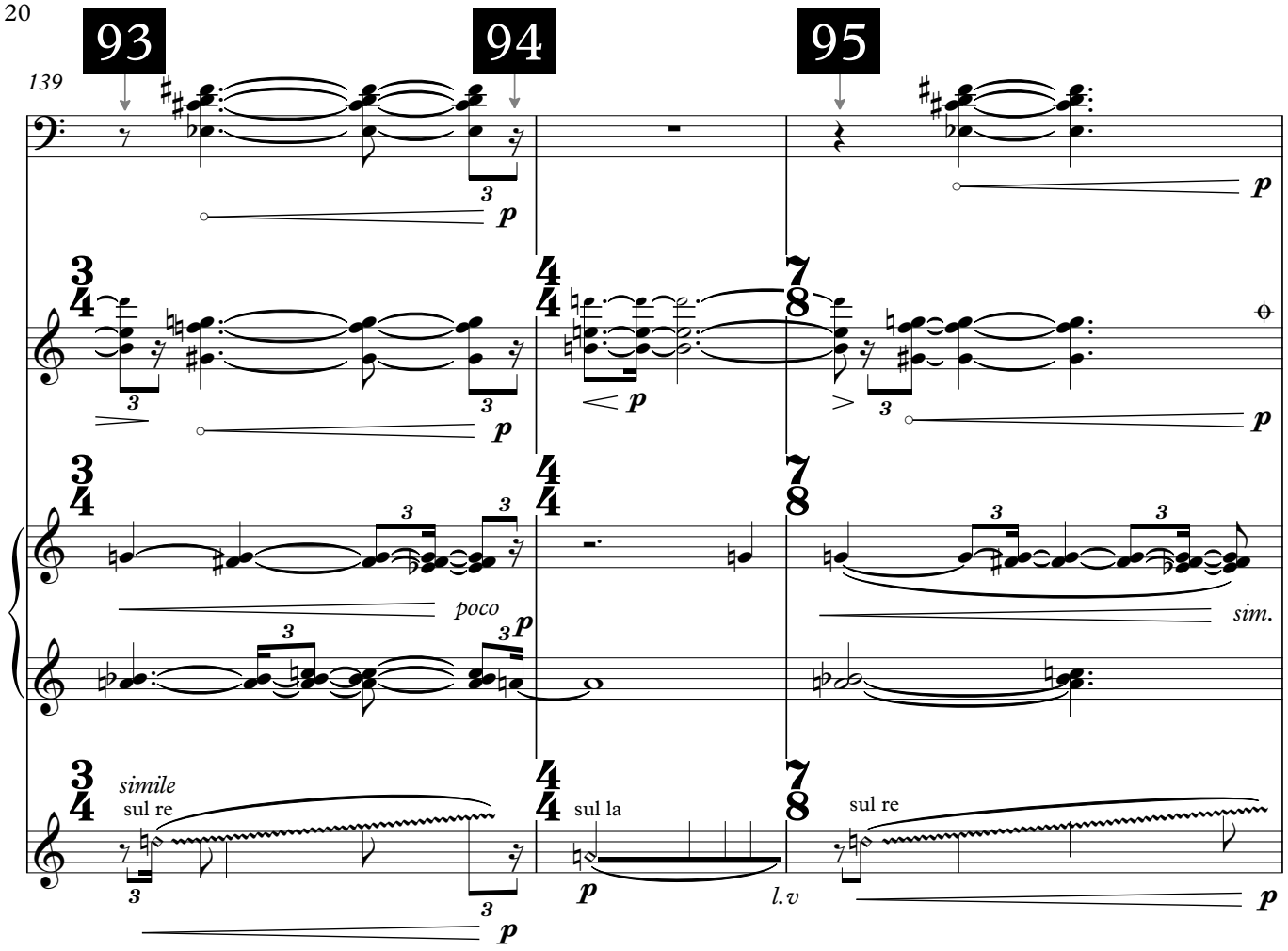

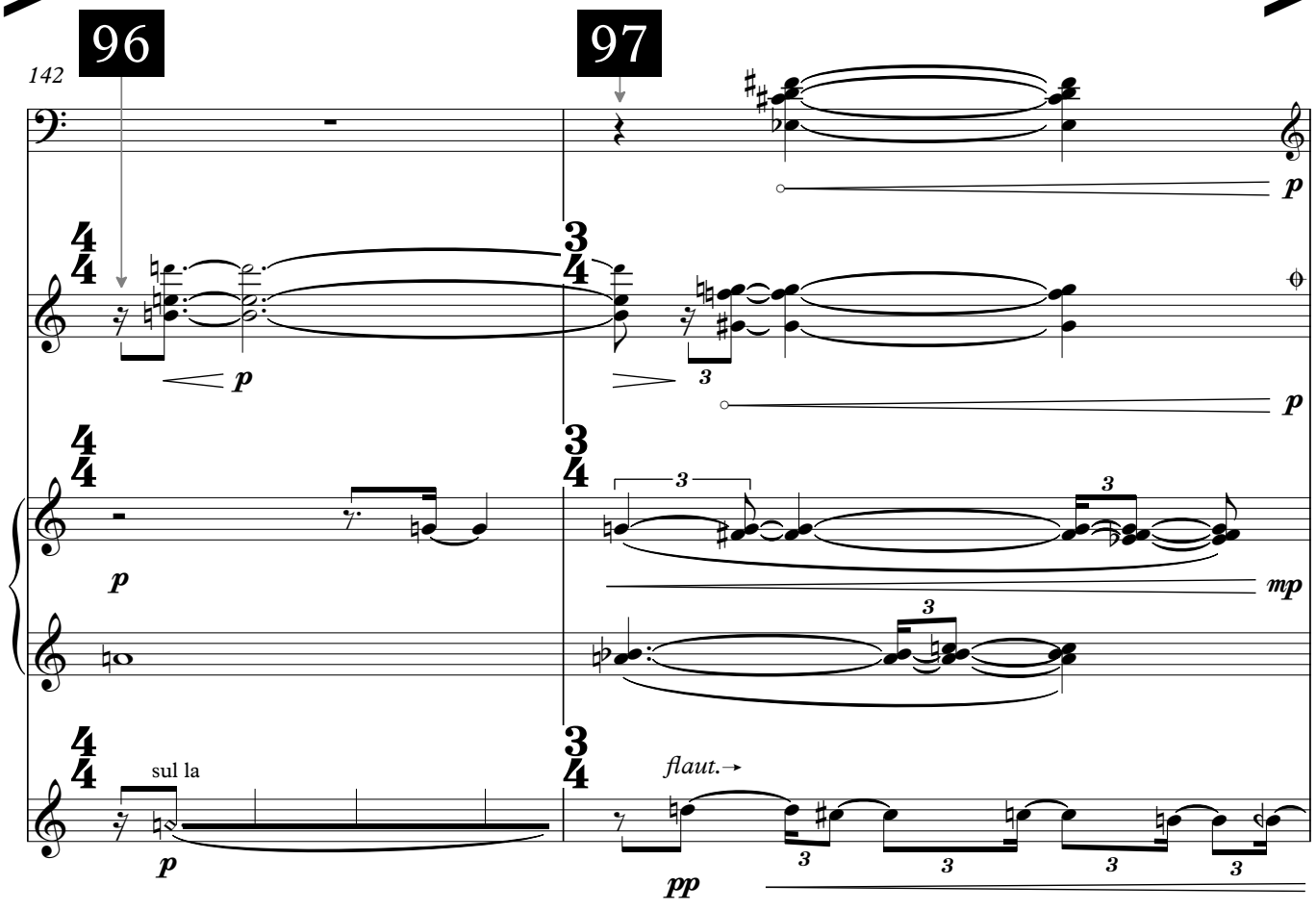

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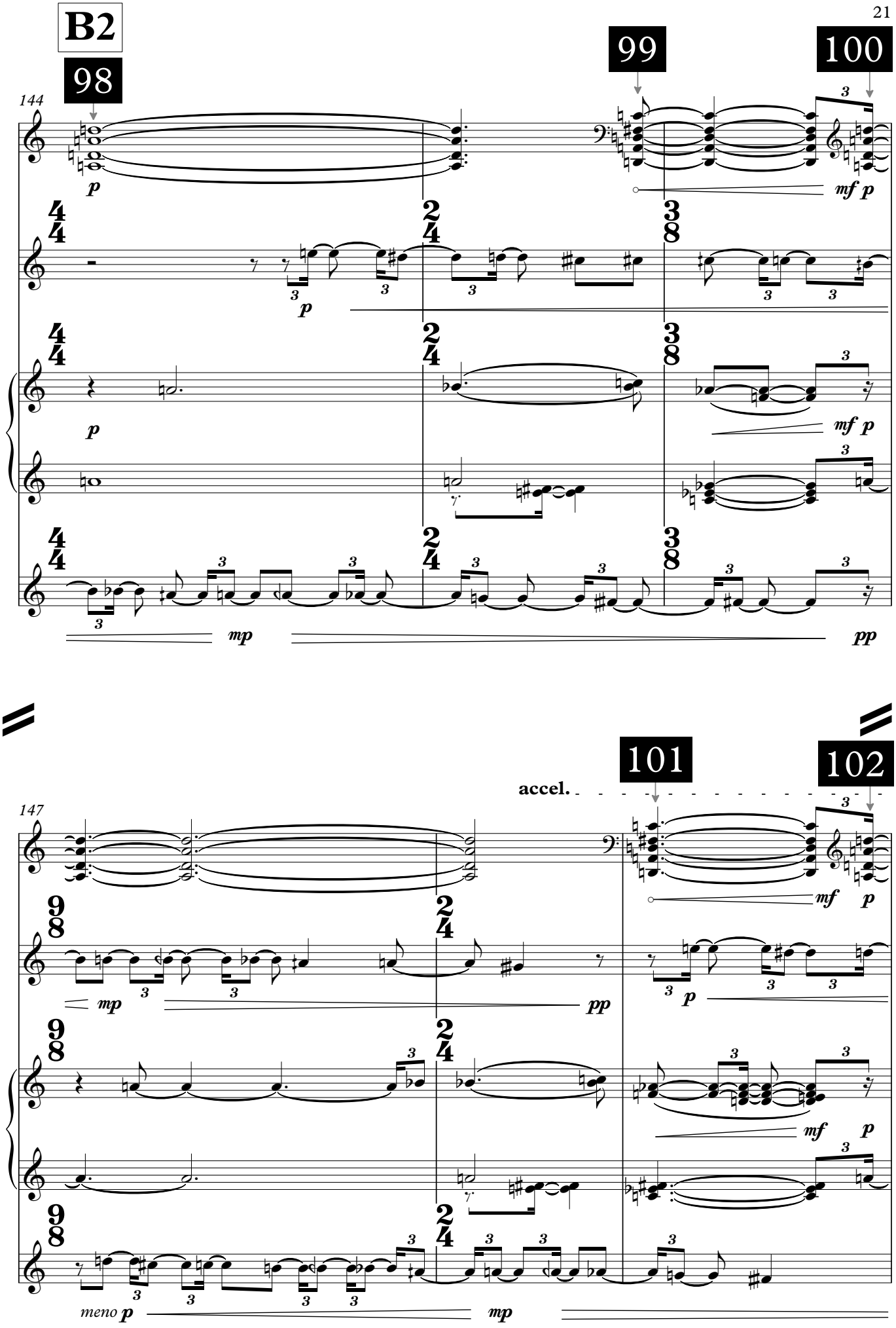

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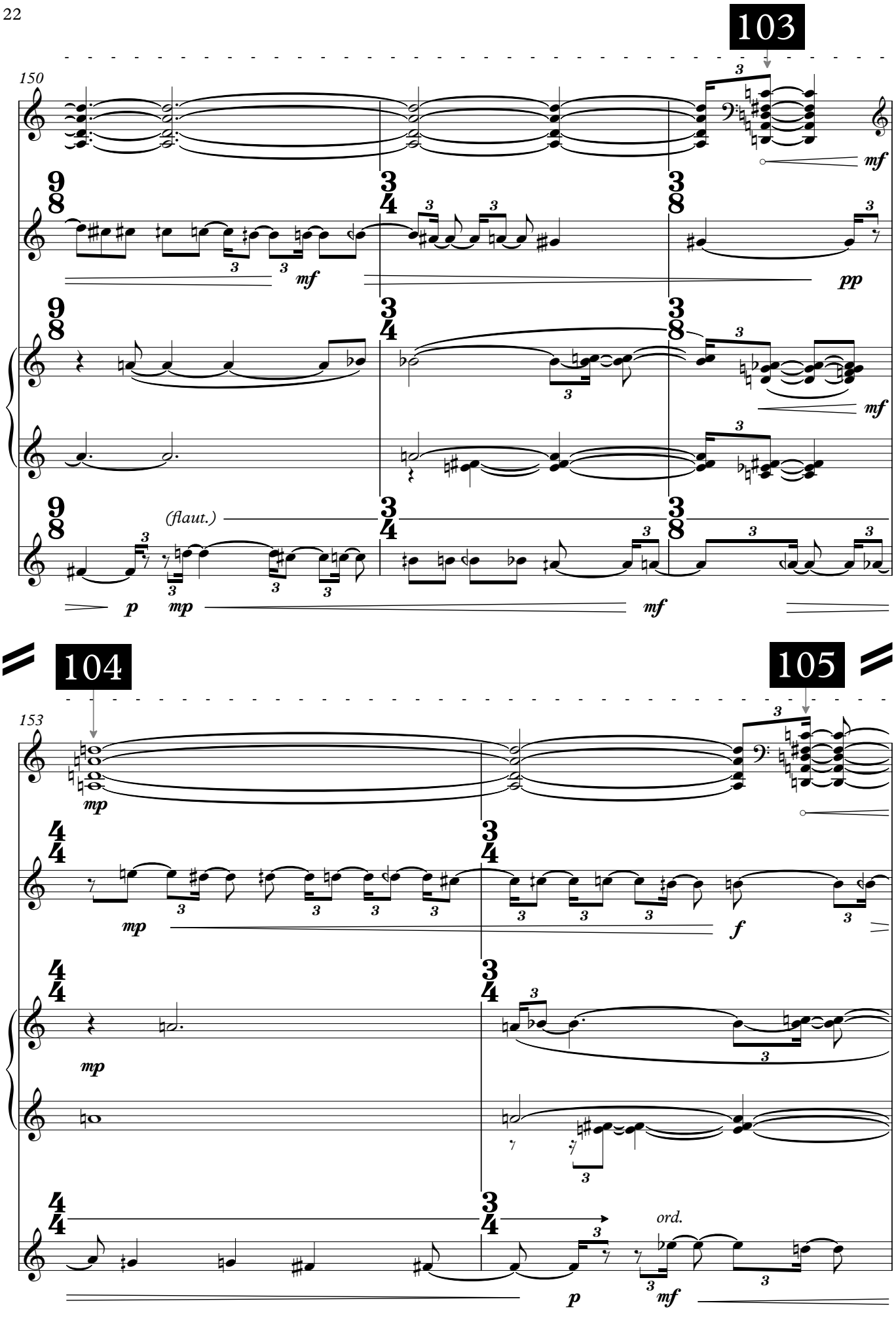

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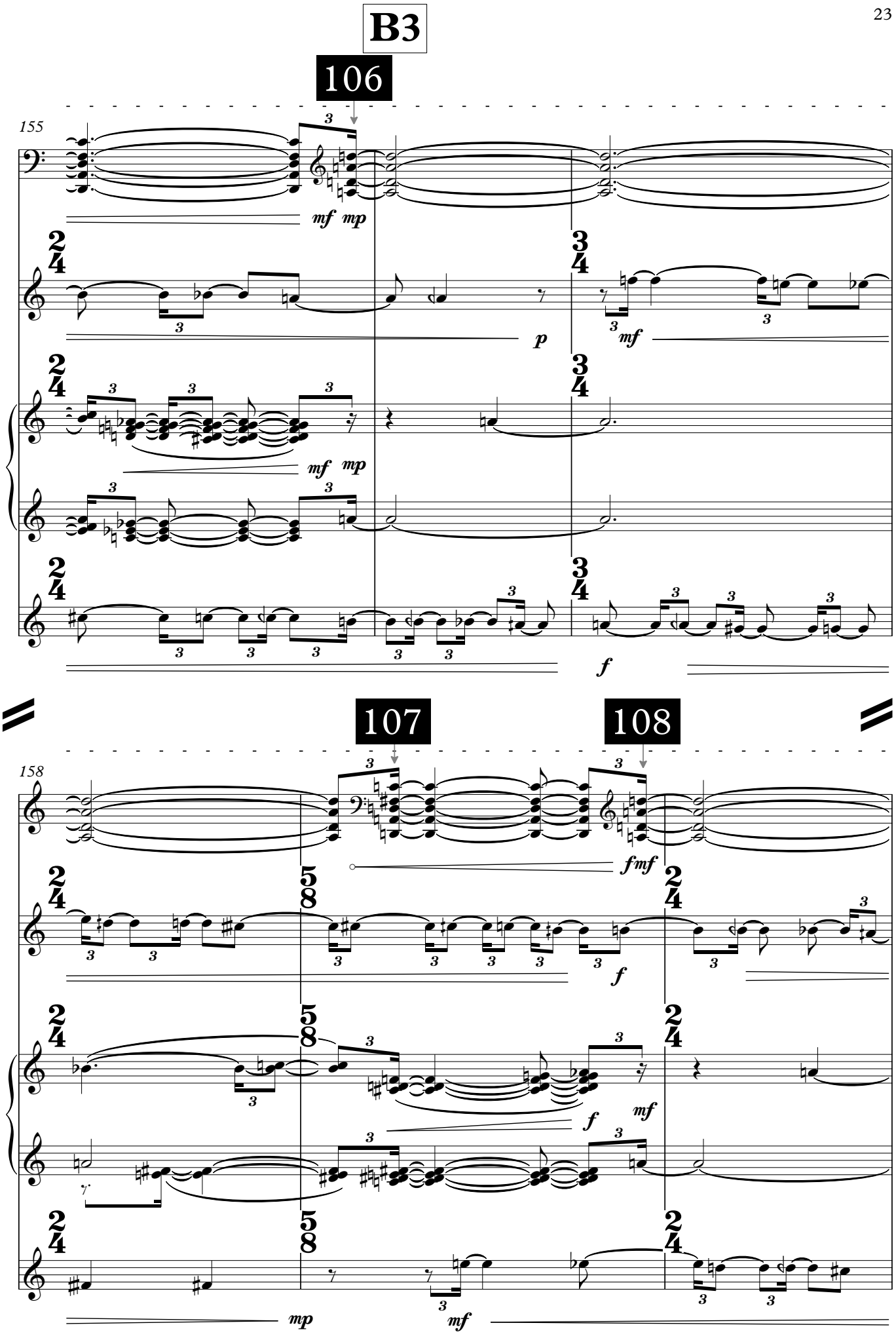

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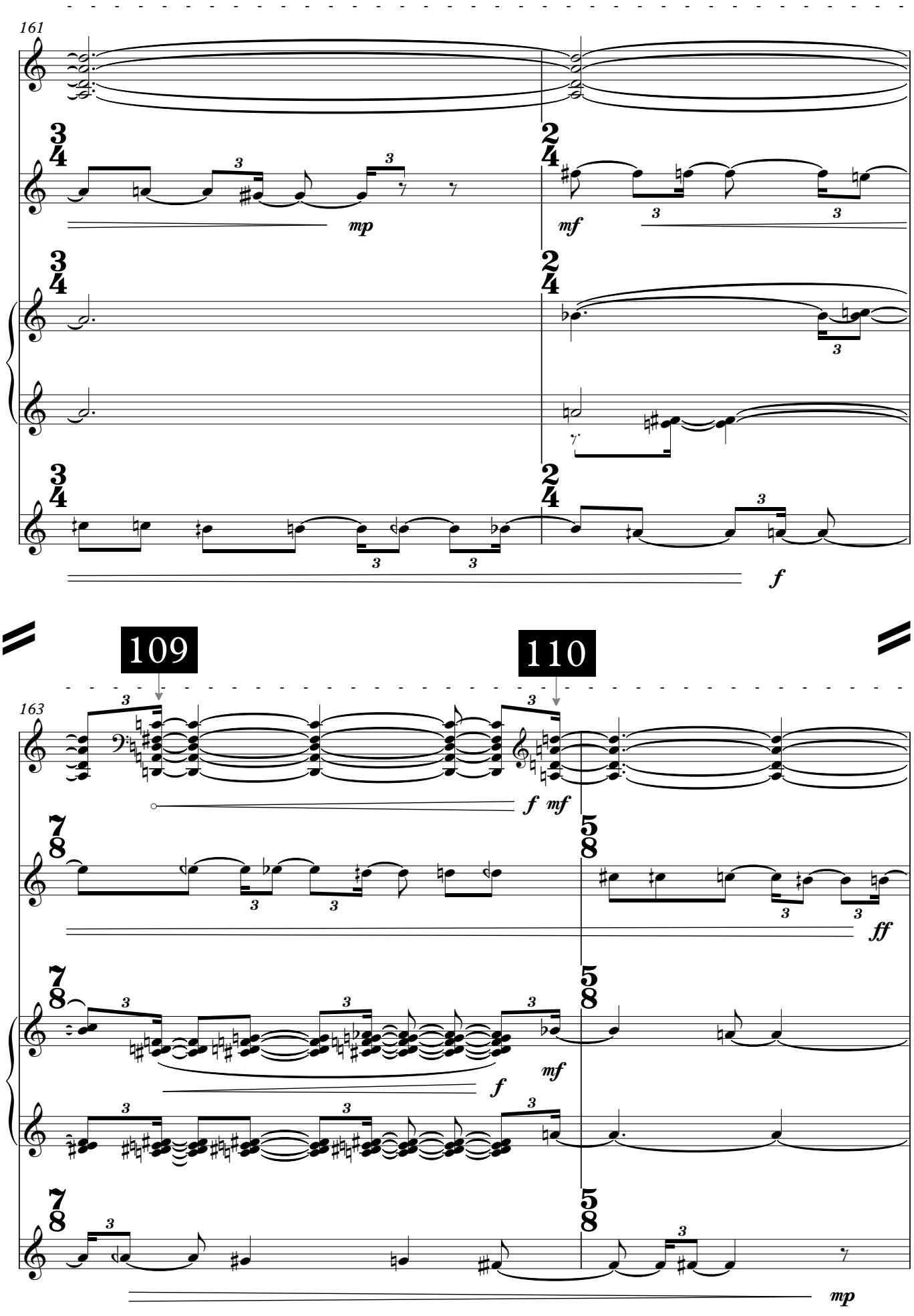

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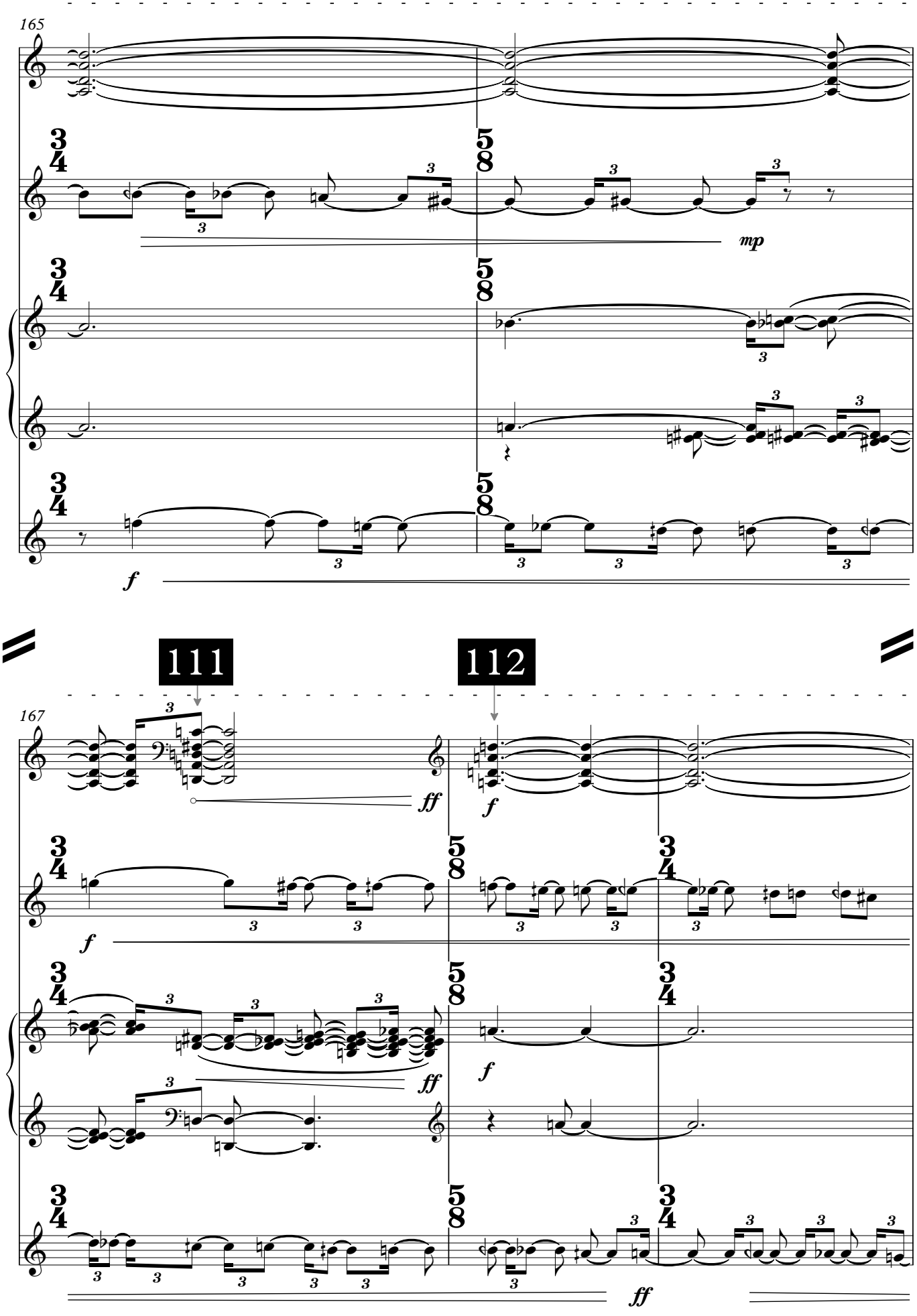

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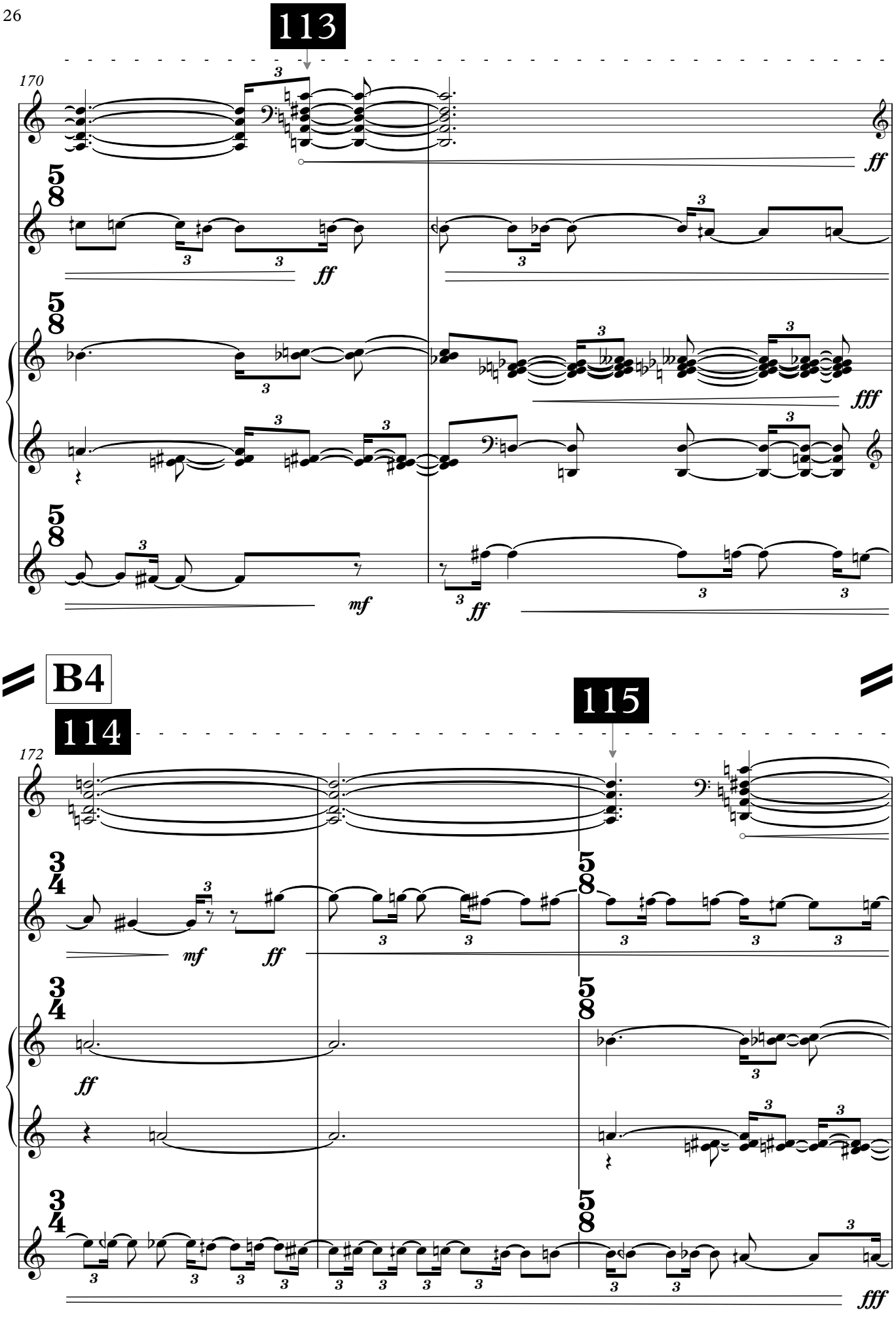

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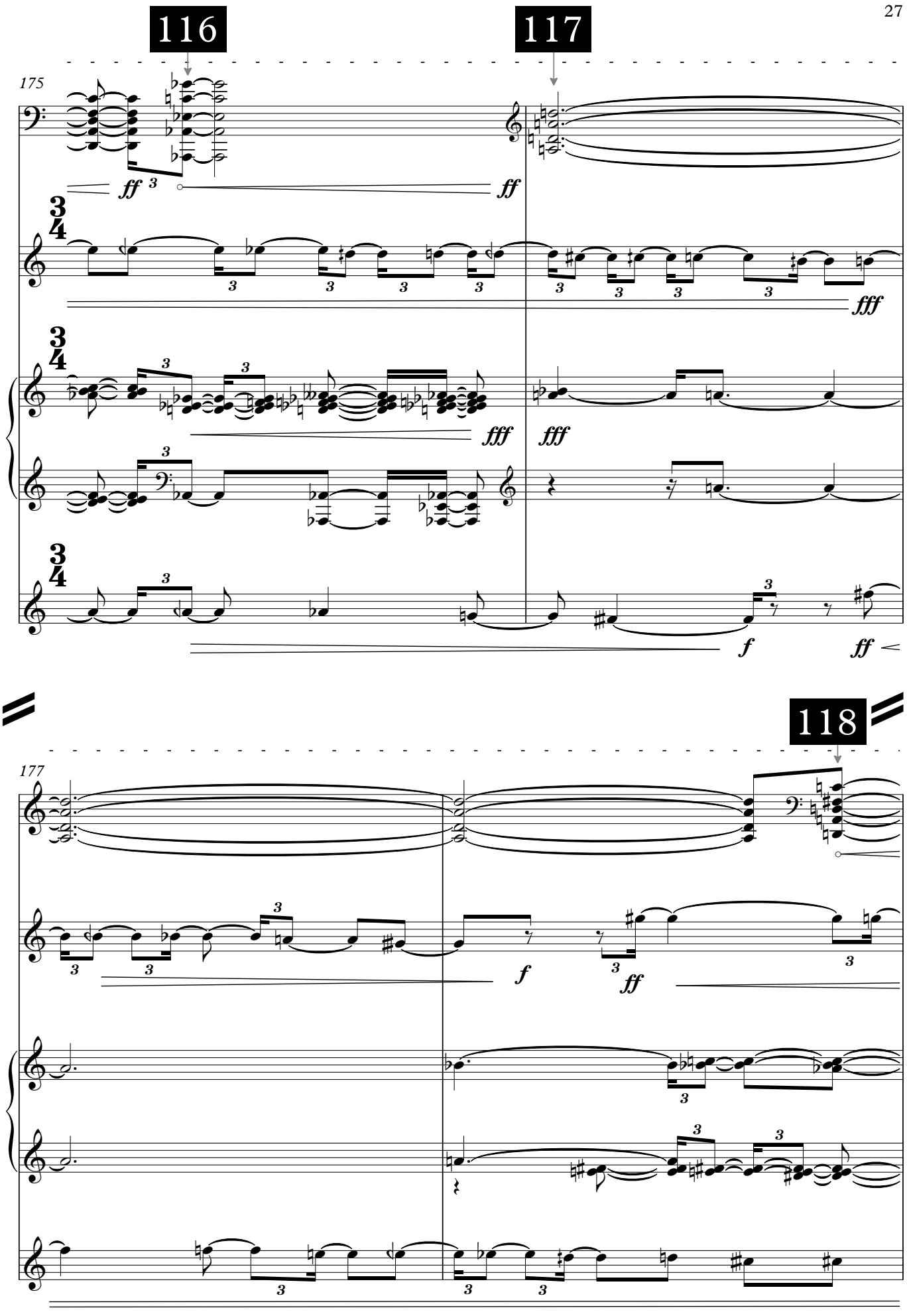

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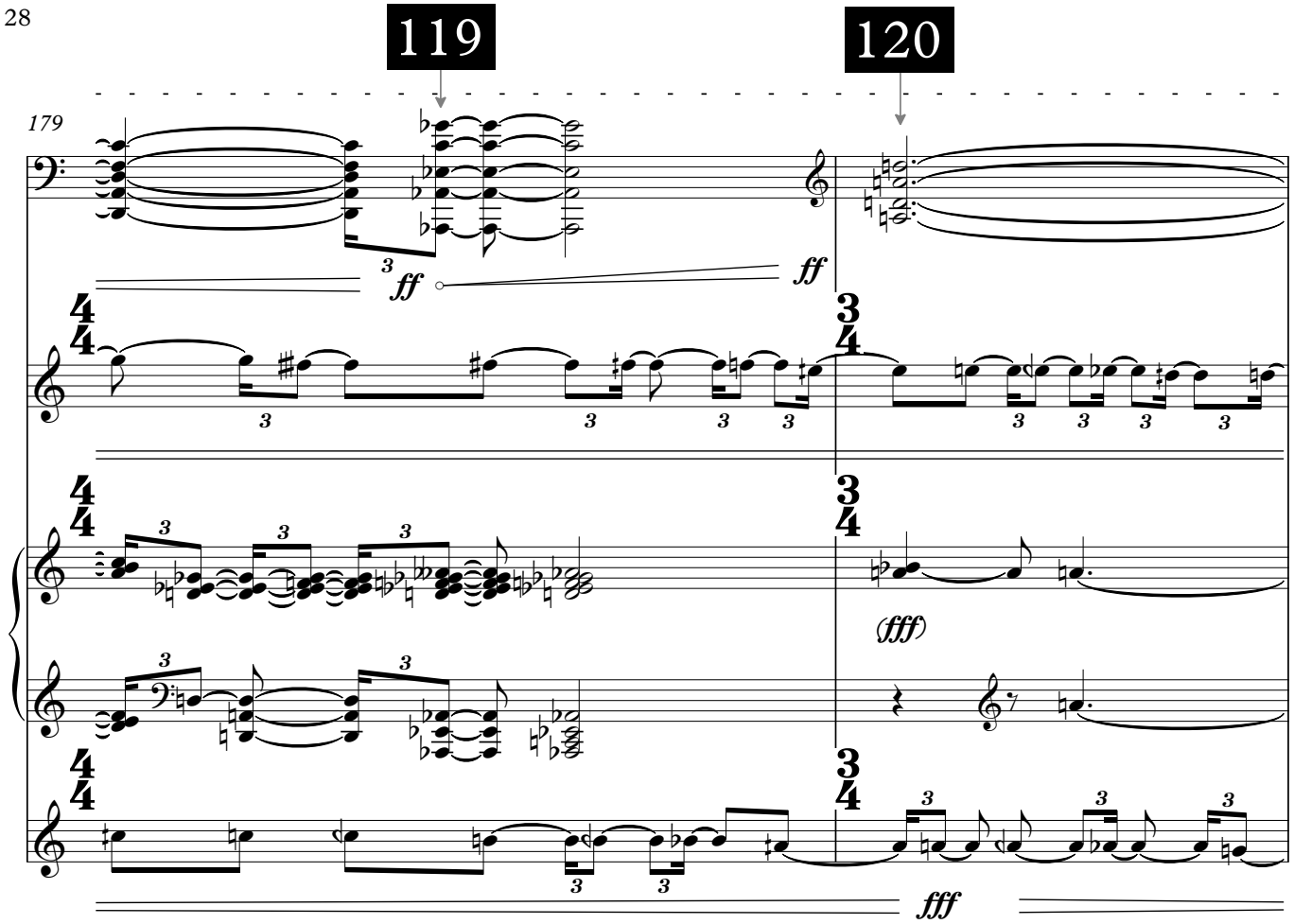

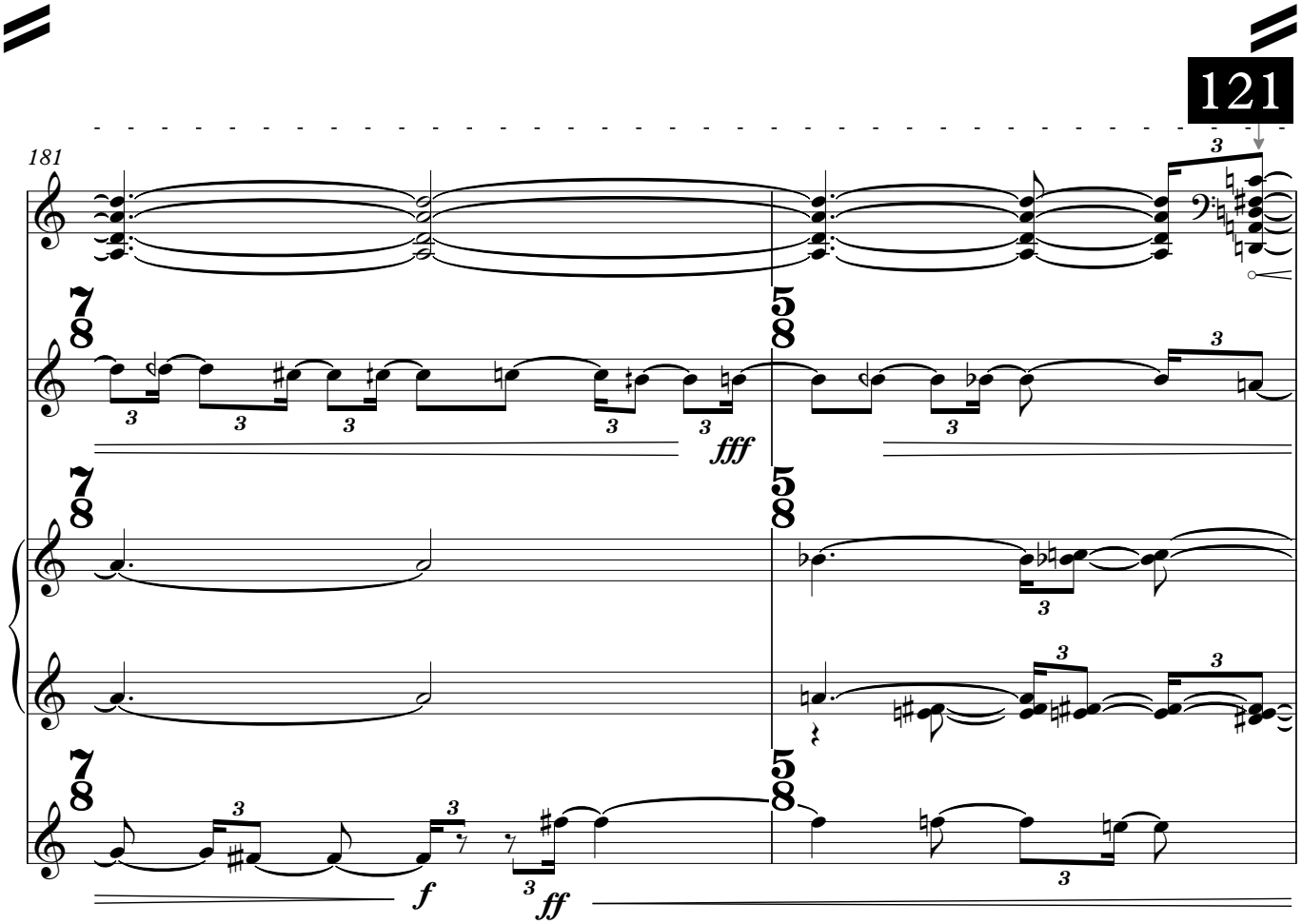

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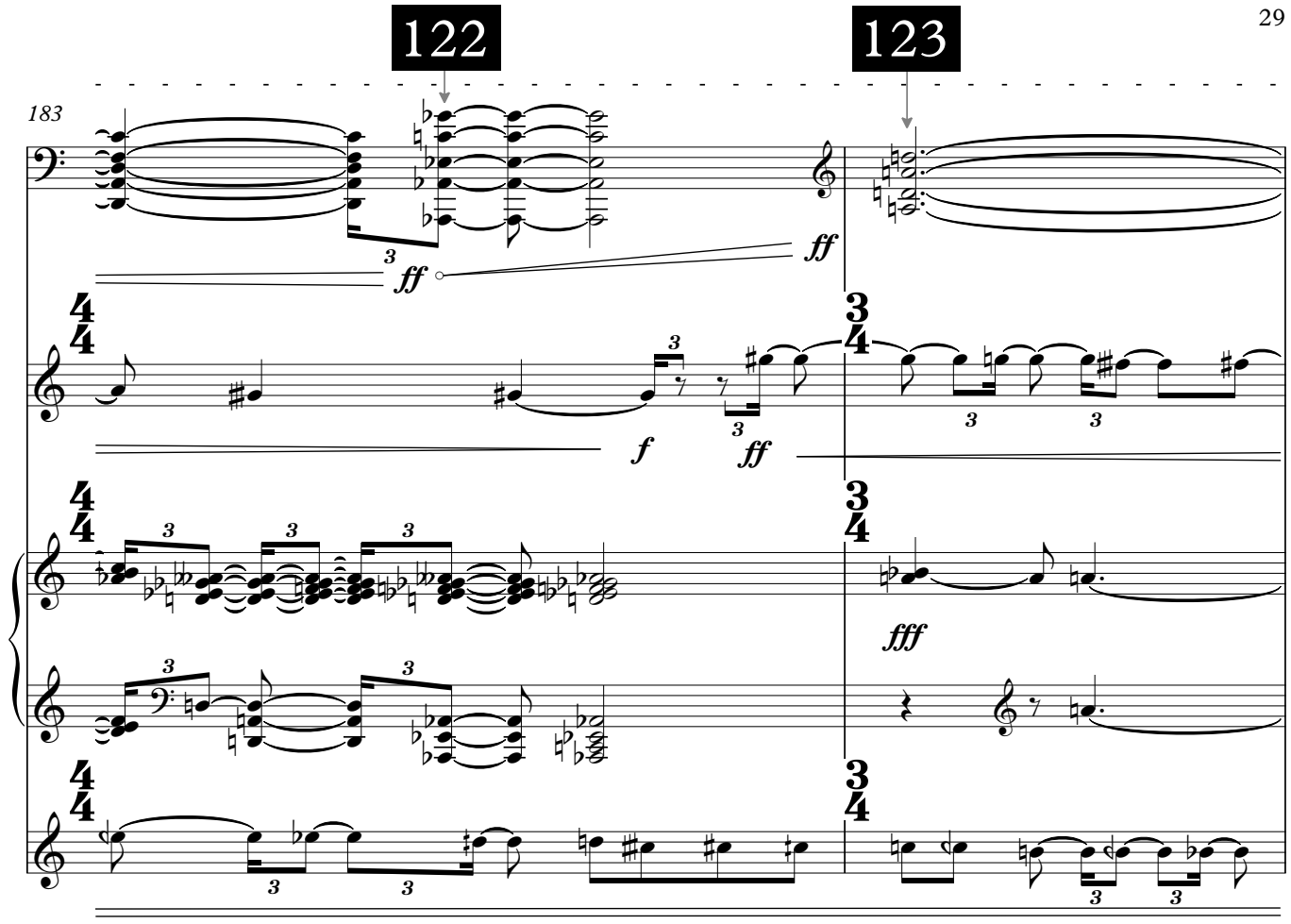

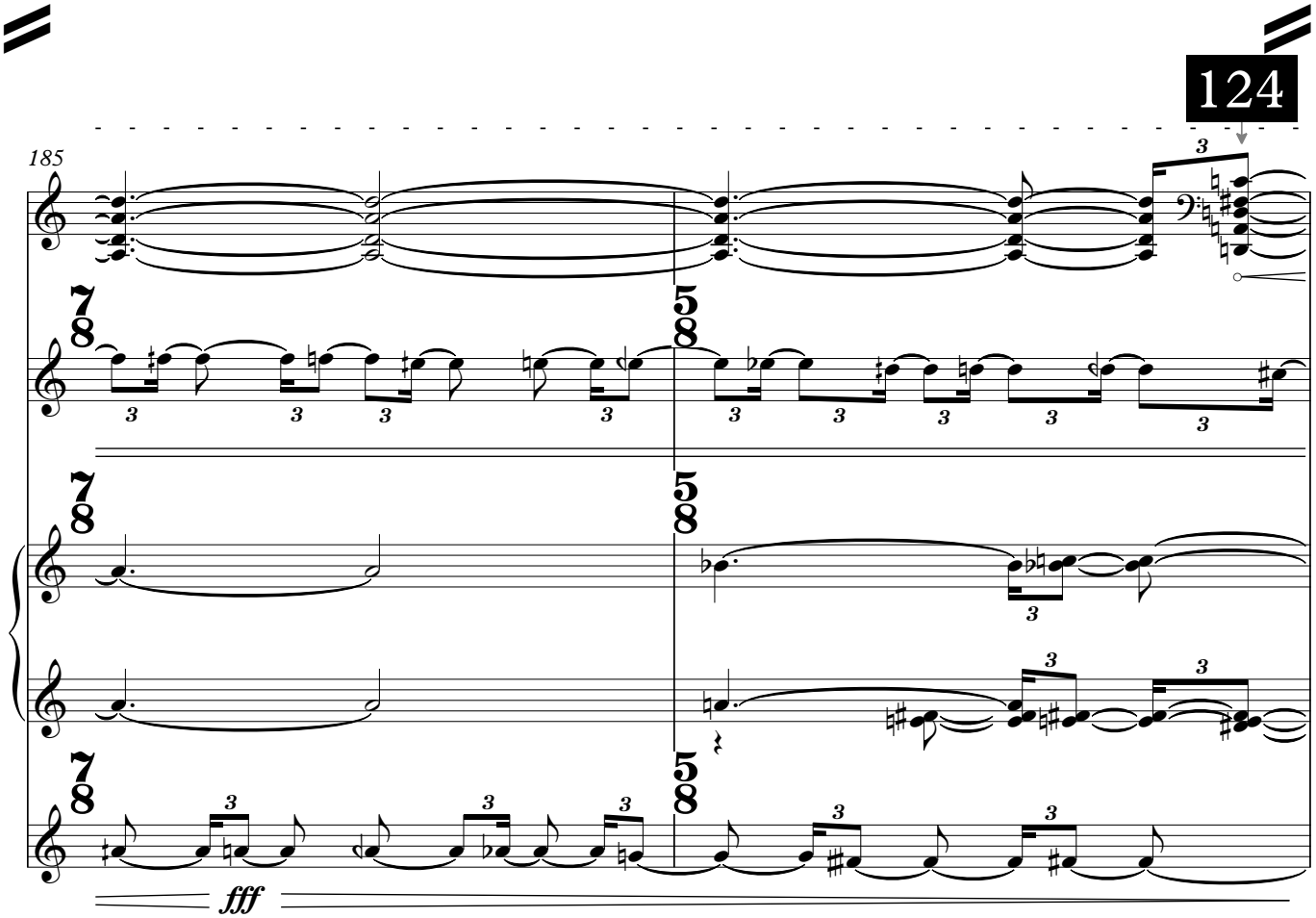

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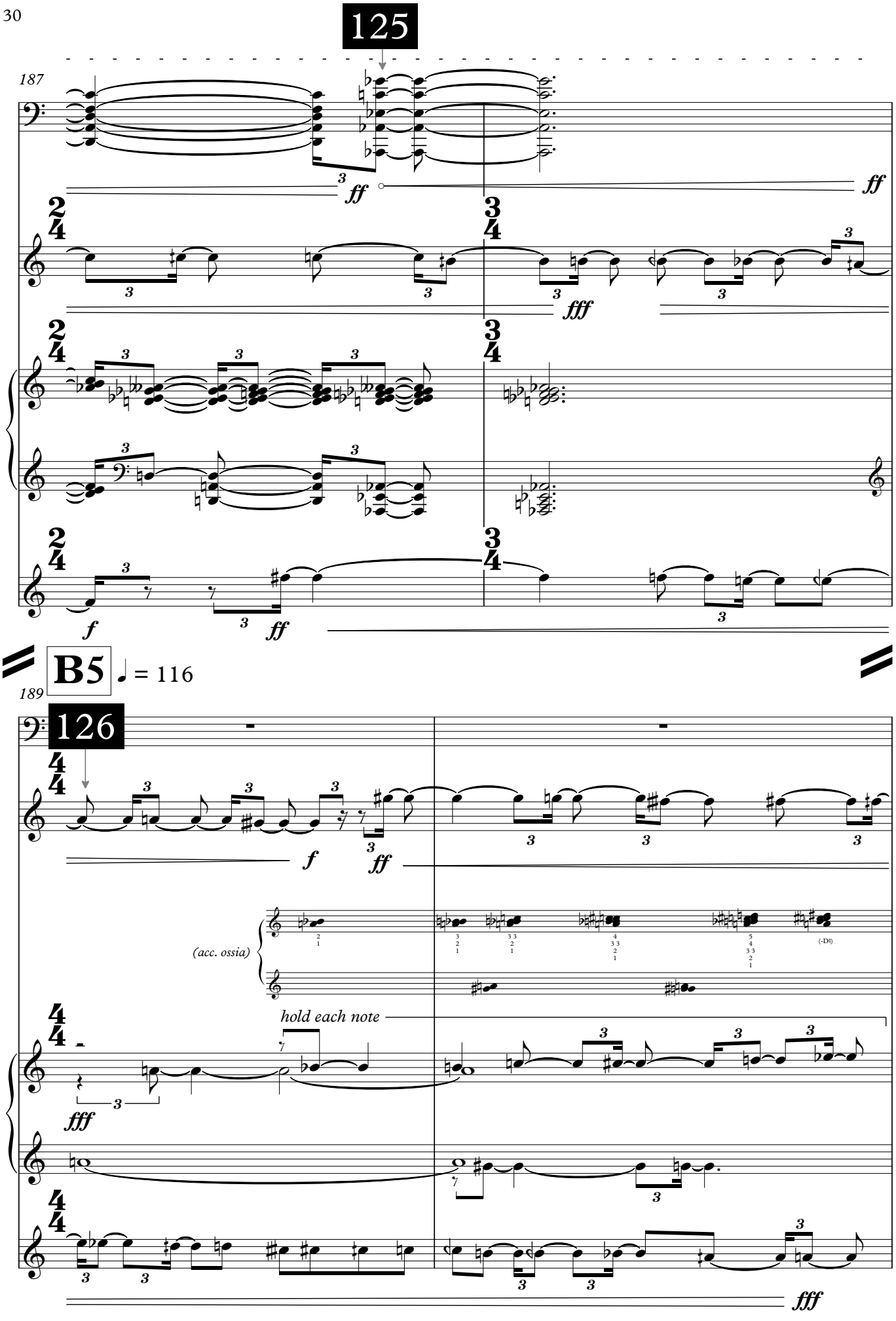

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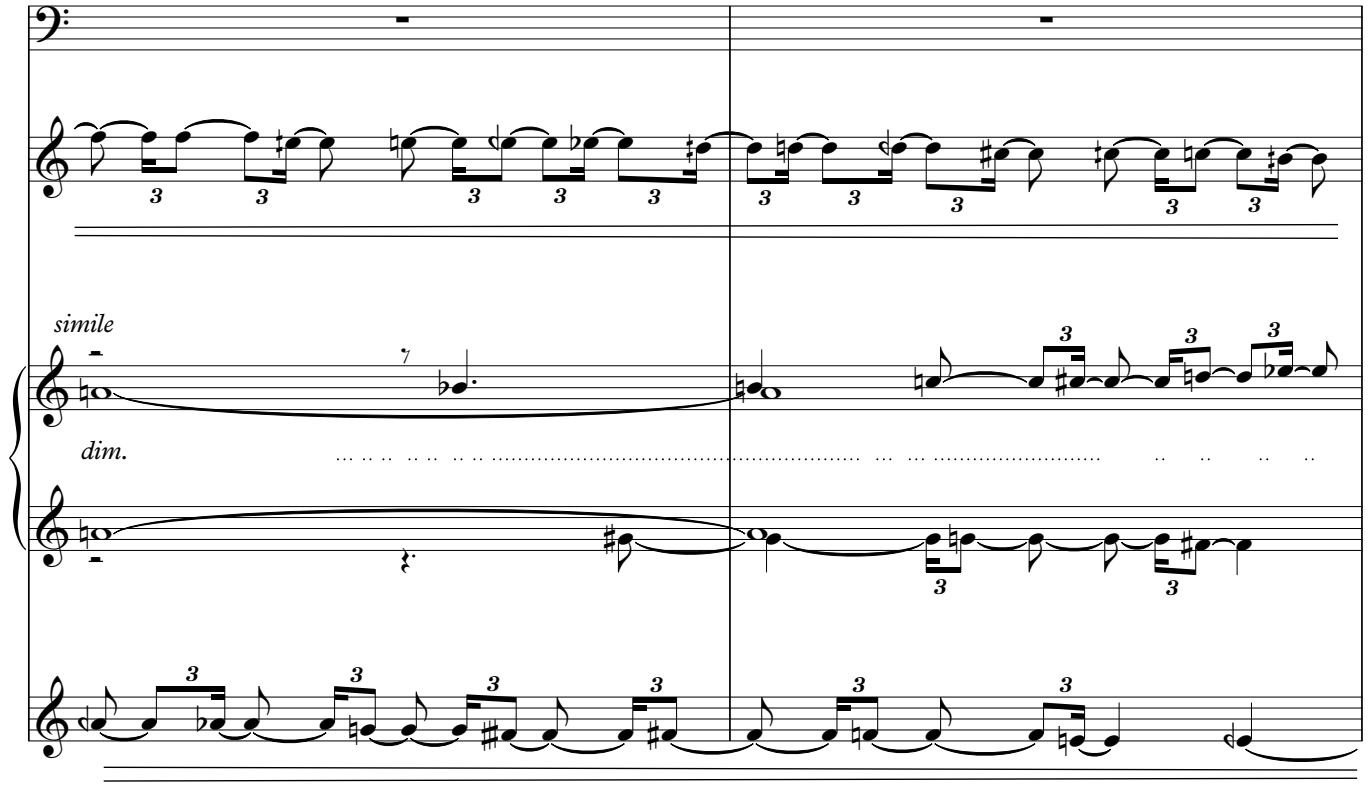

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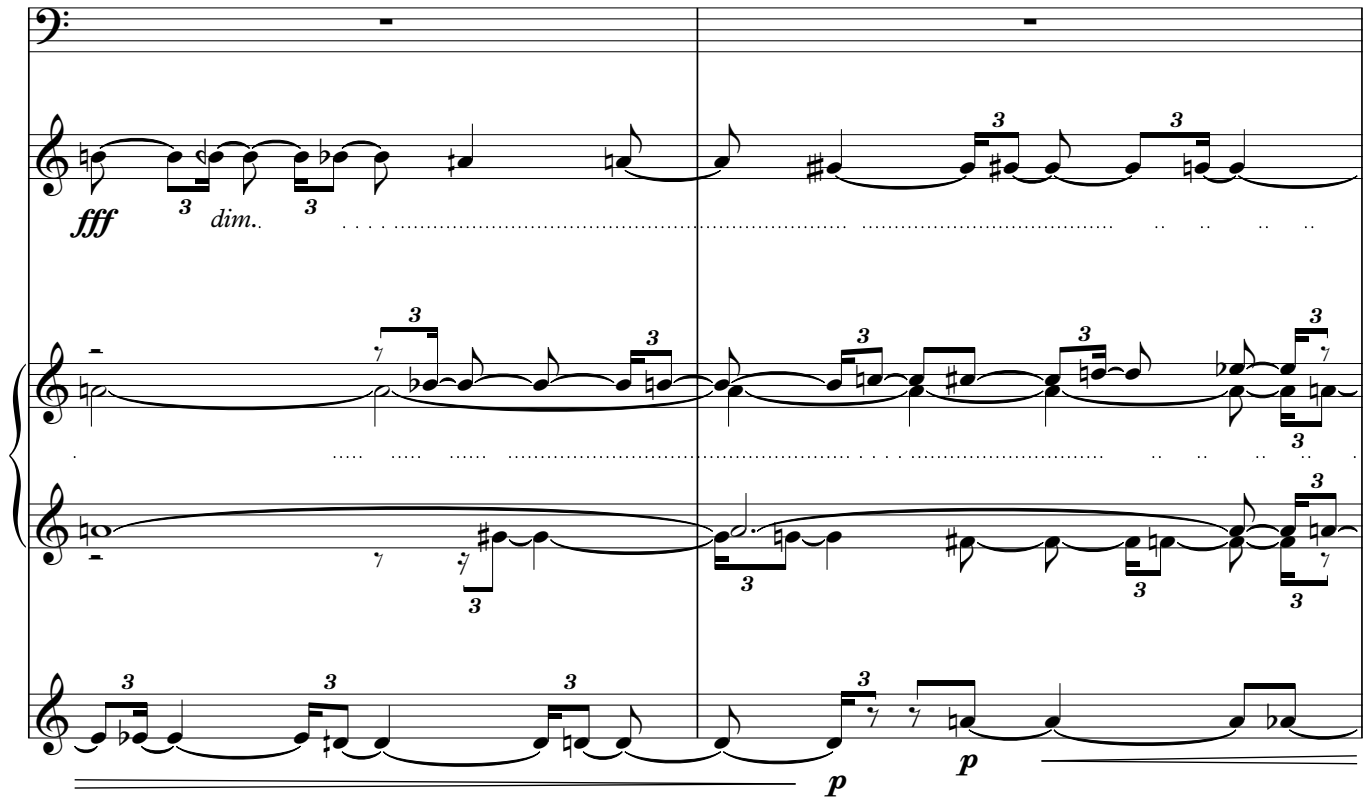

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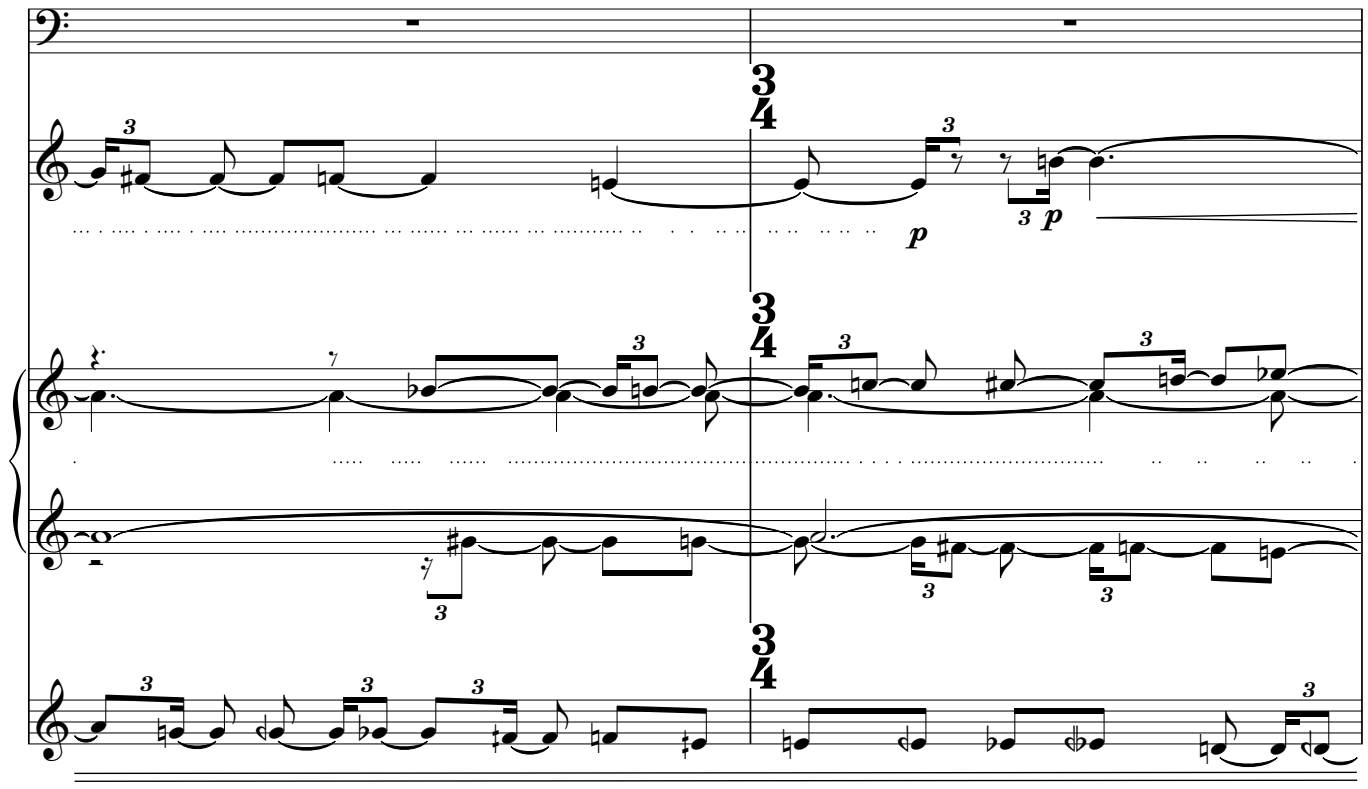
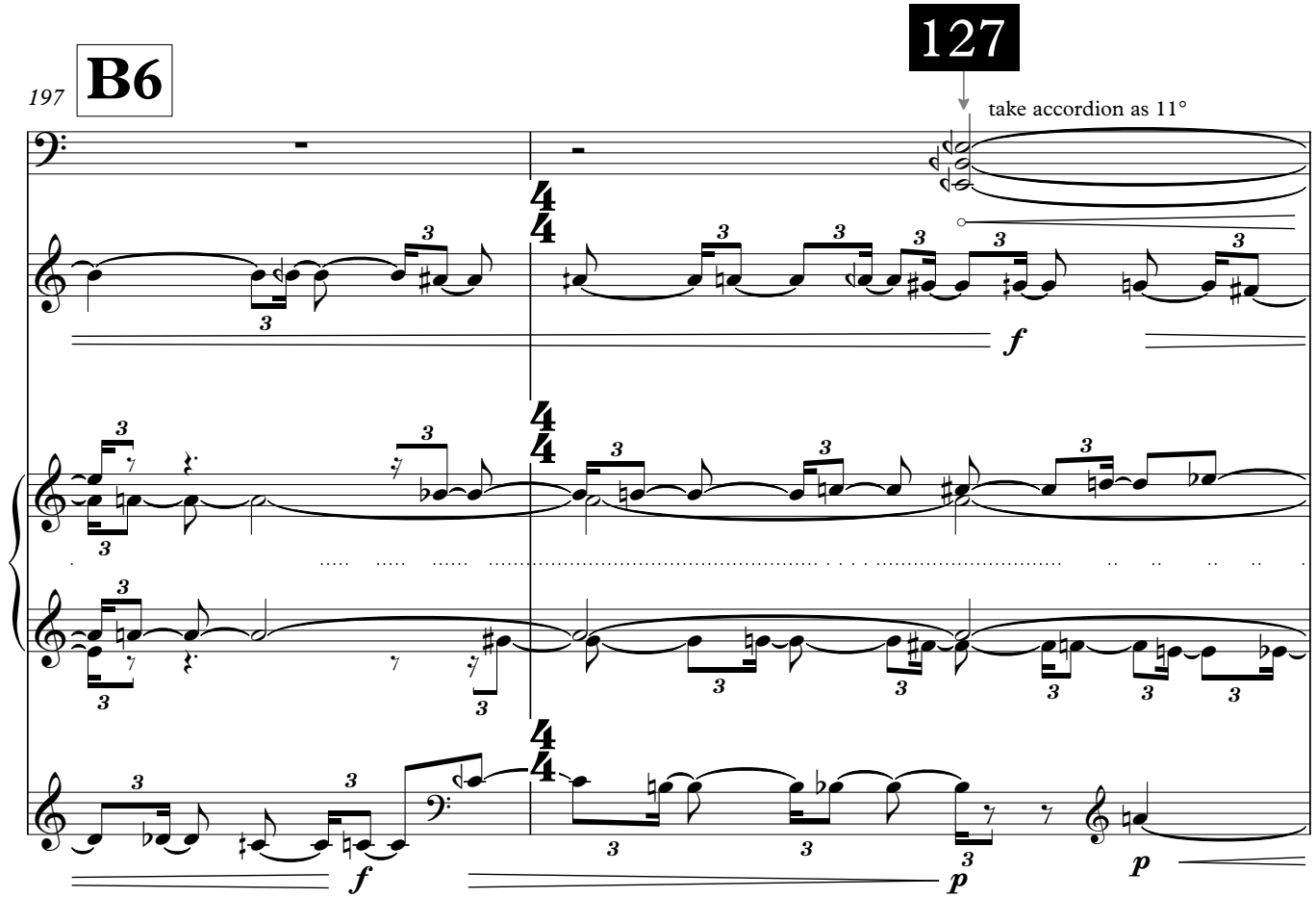


197 **B6**

127

take accordion as 11°



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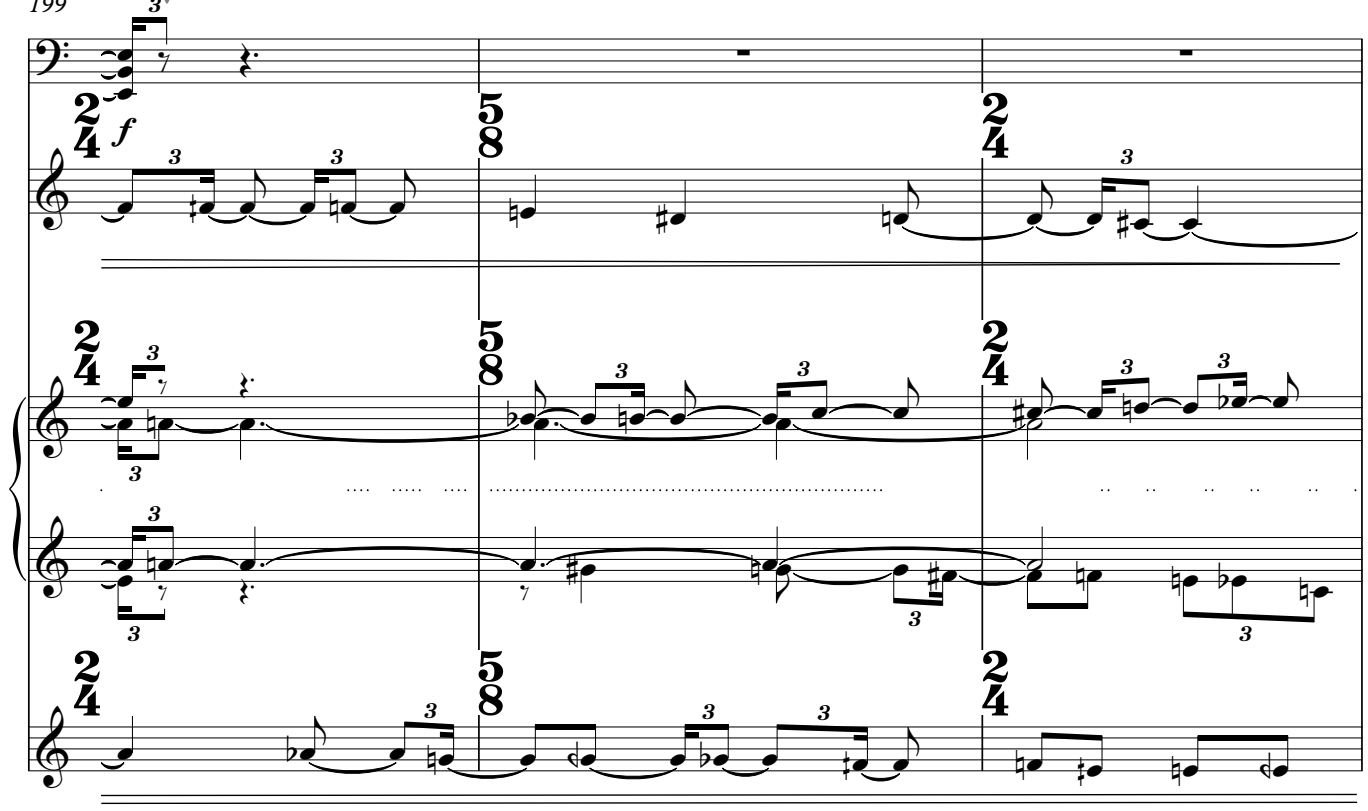
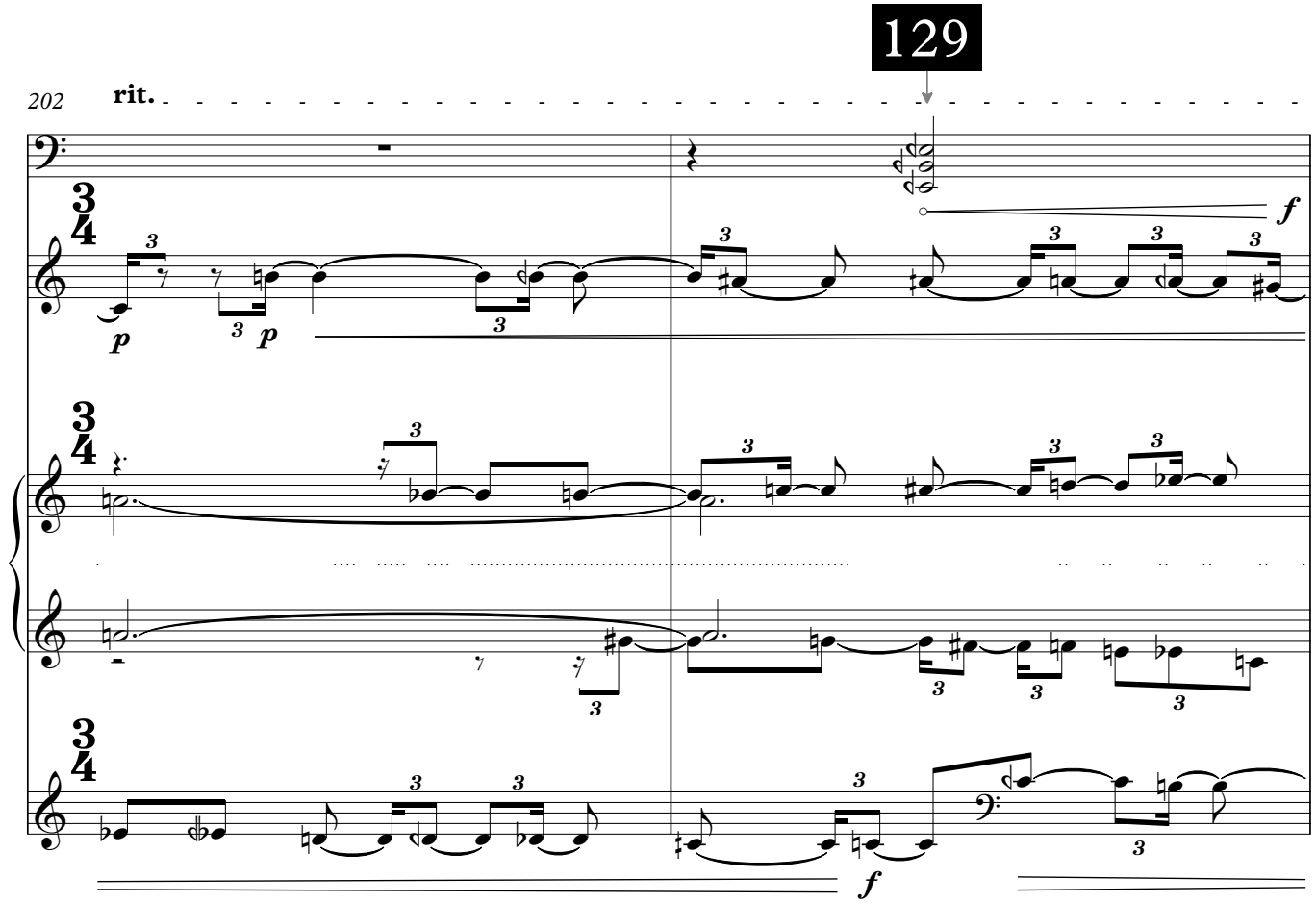
199



129

202 rit.



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130

204

f

p

p

C1 ♩ = 60

131 ♩ = 96

132

133

207

sine tones

ff

pp

f

p

p

mp

p subito (match sax.)

f

pp subito (softer than sax.)

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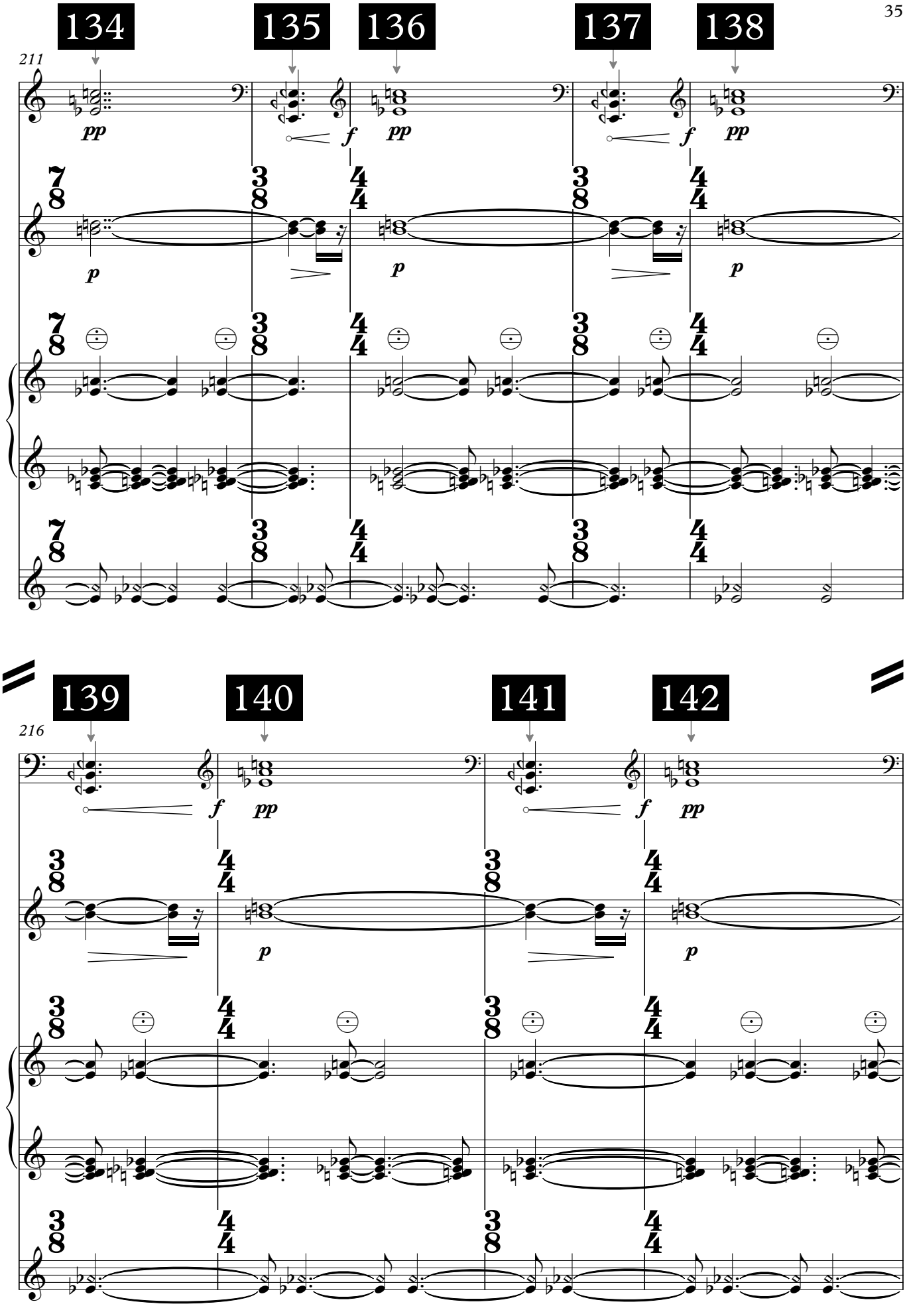

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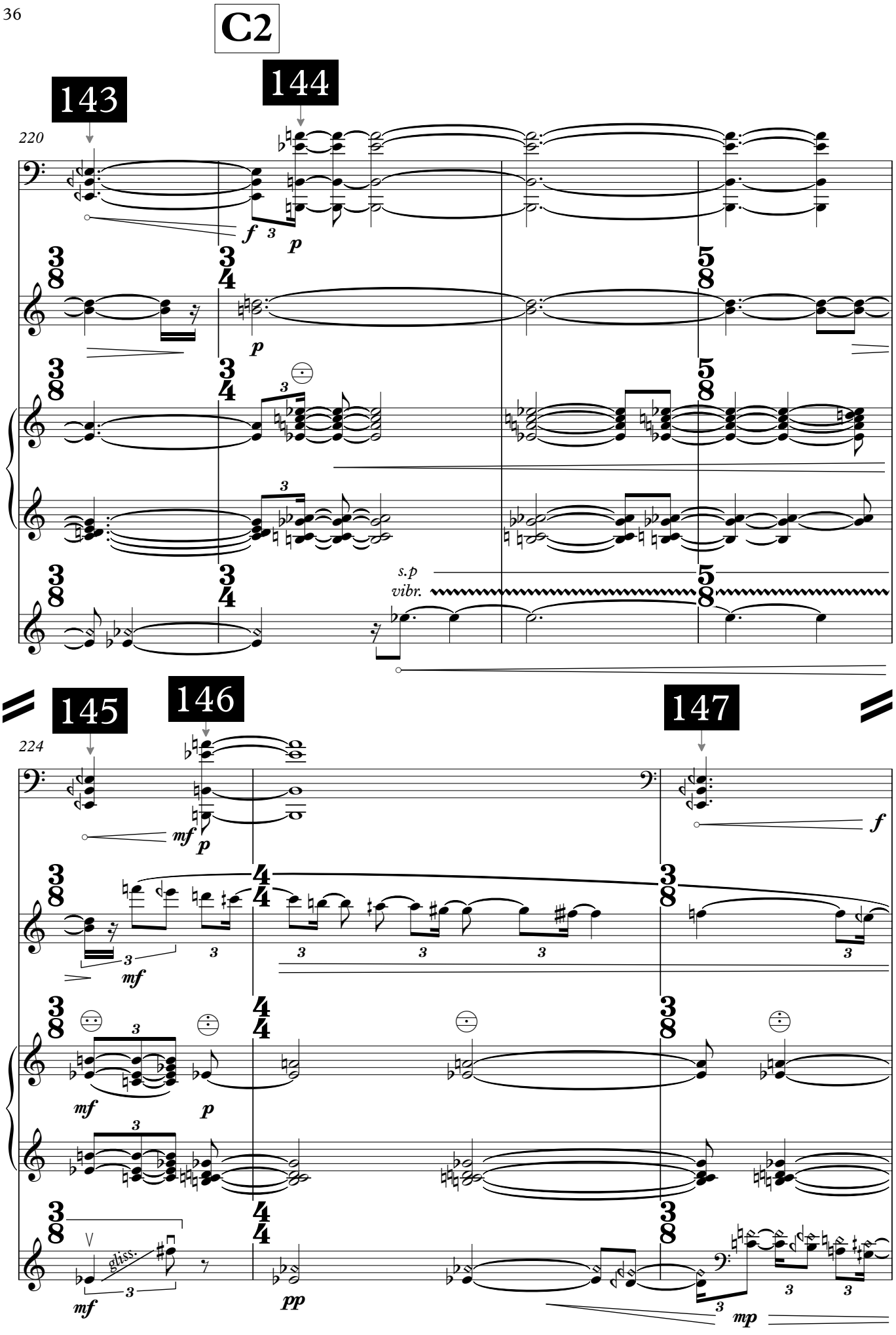

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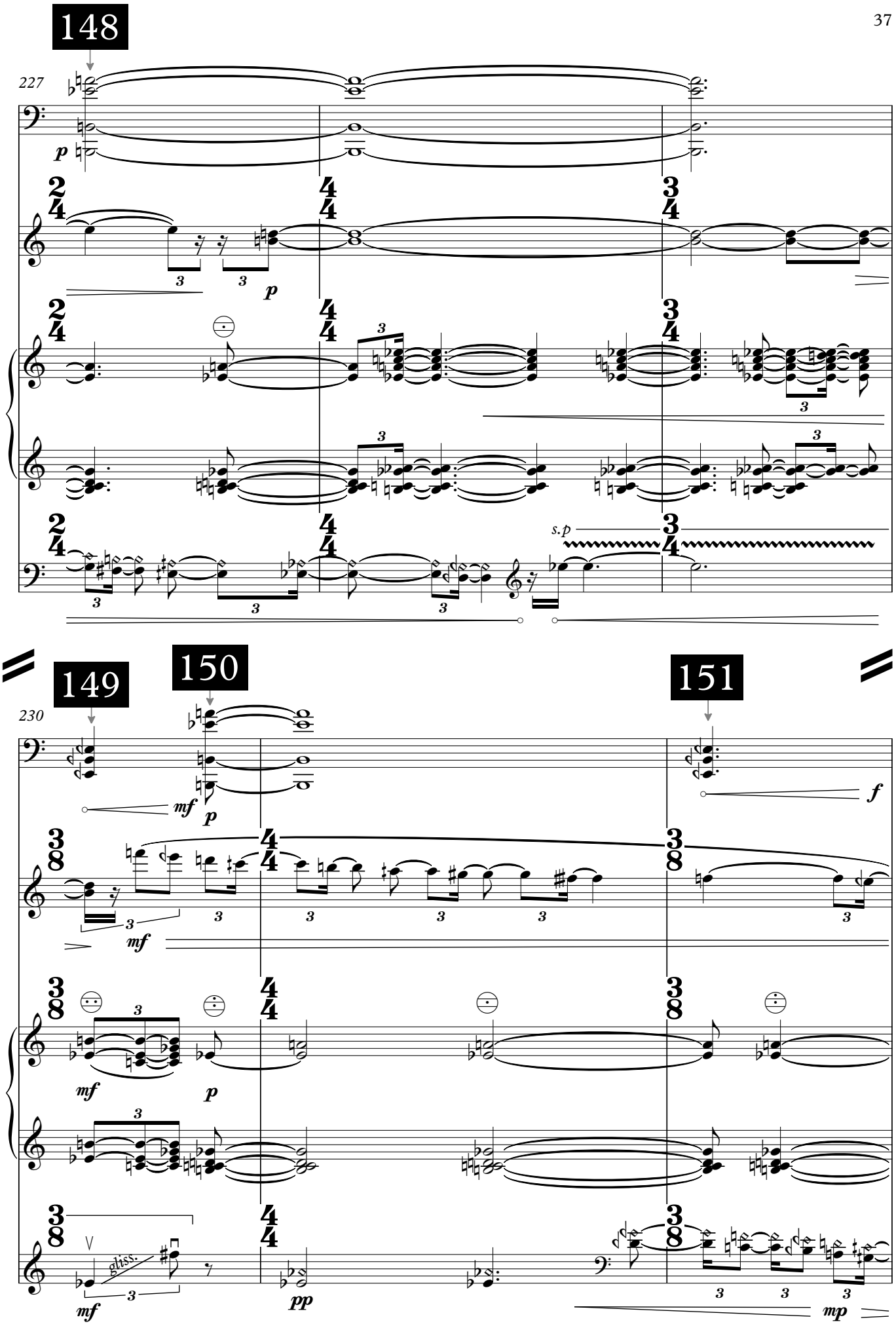

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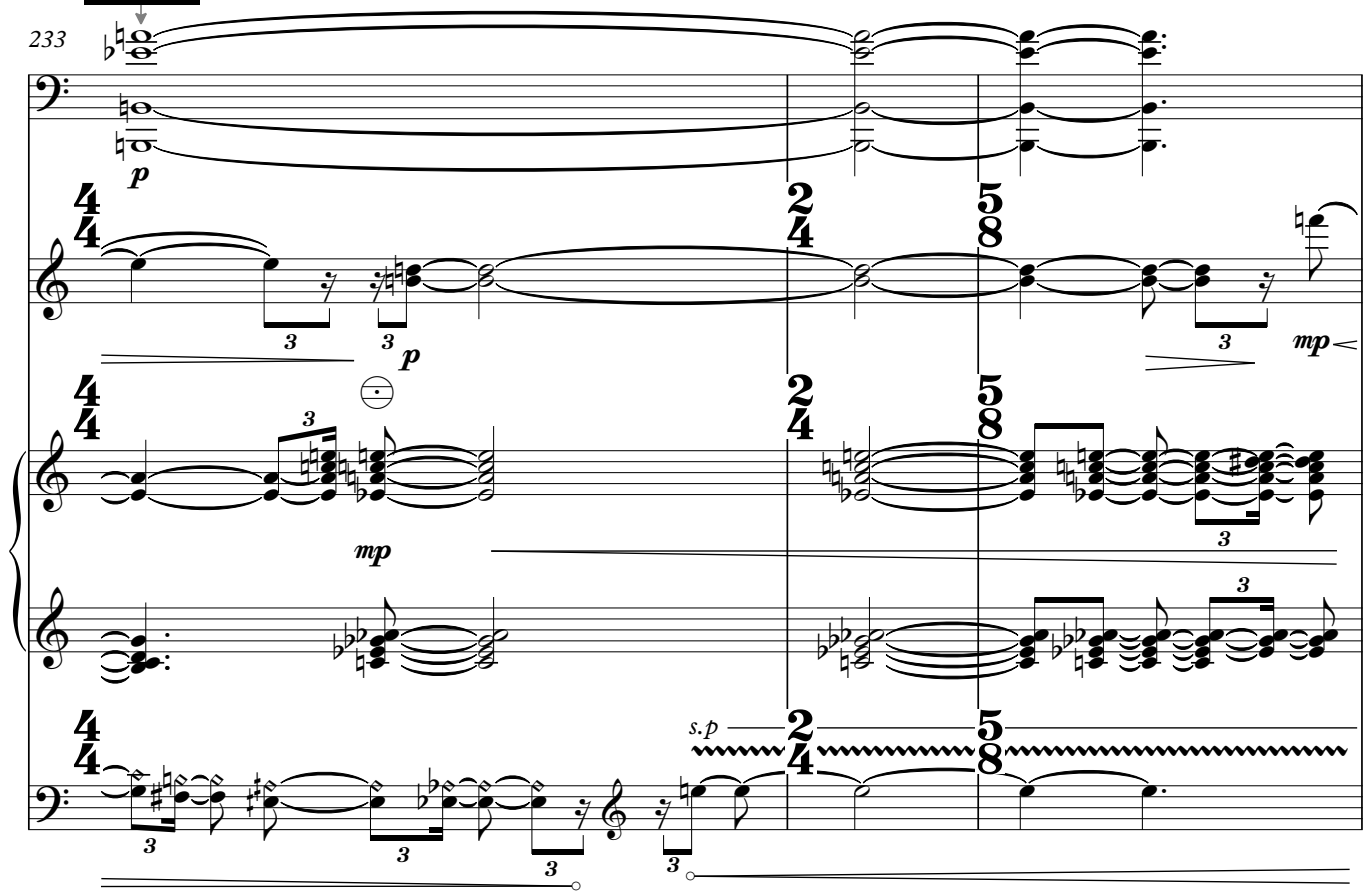

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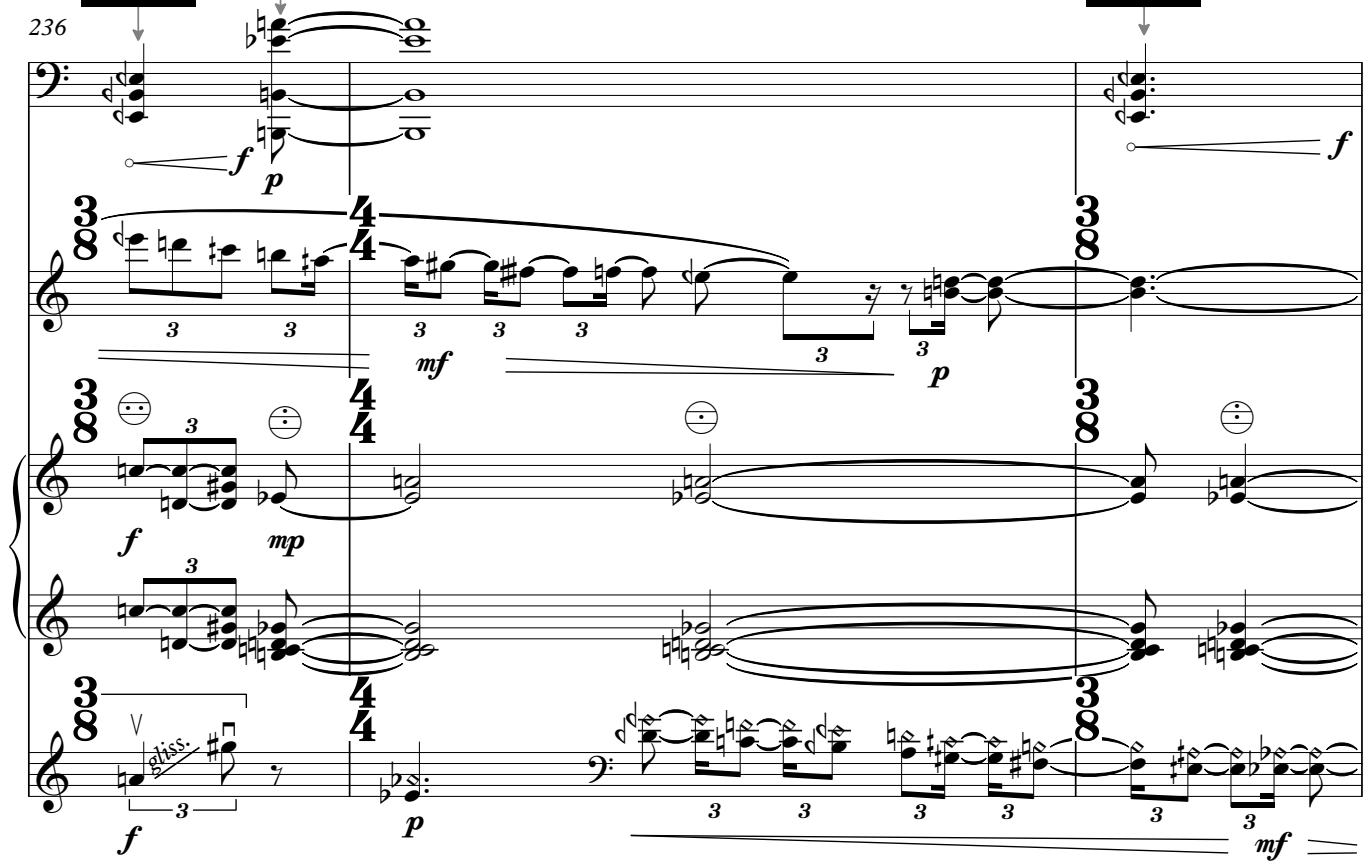

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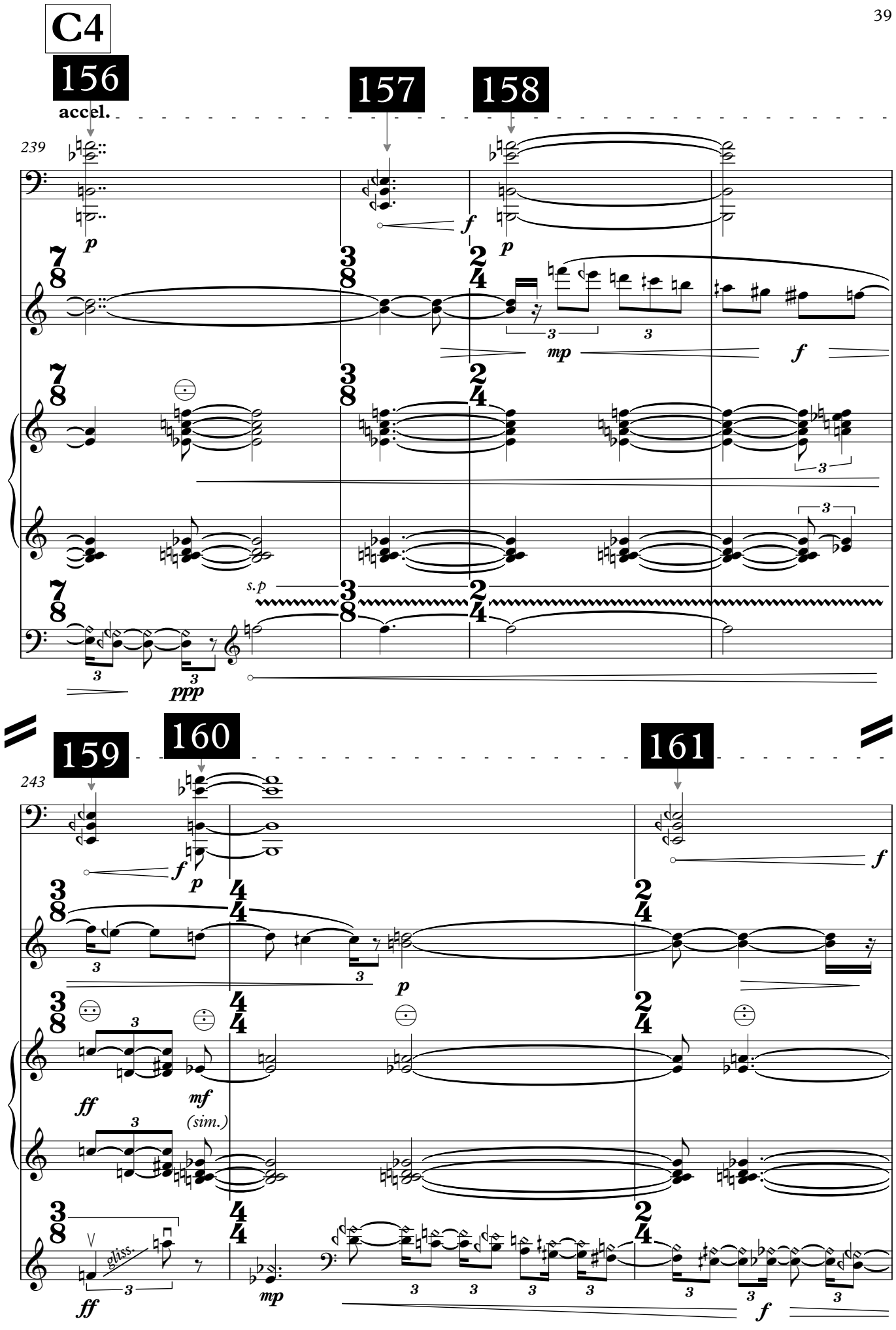

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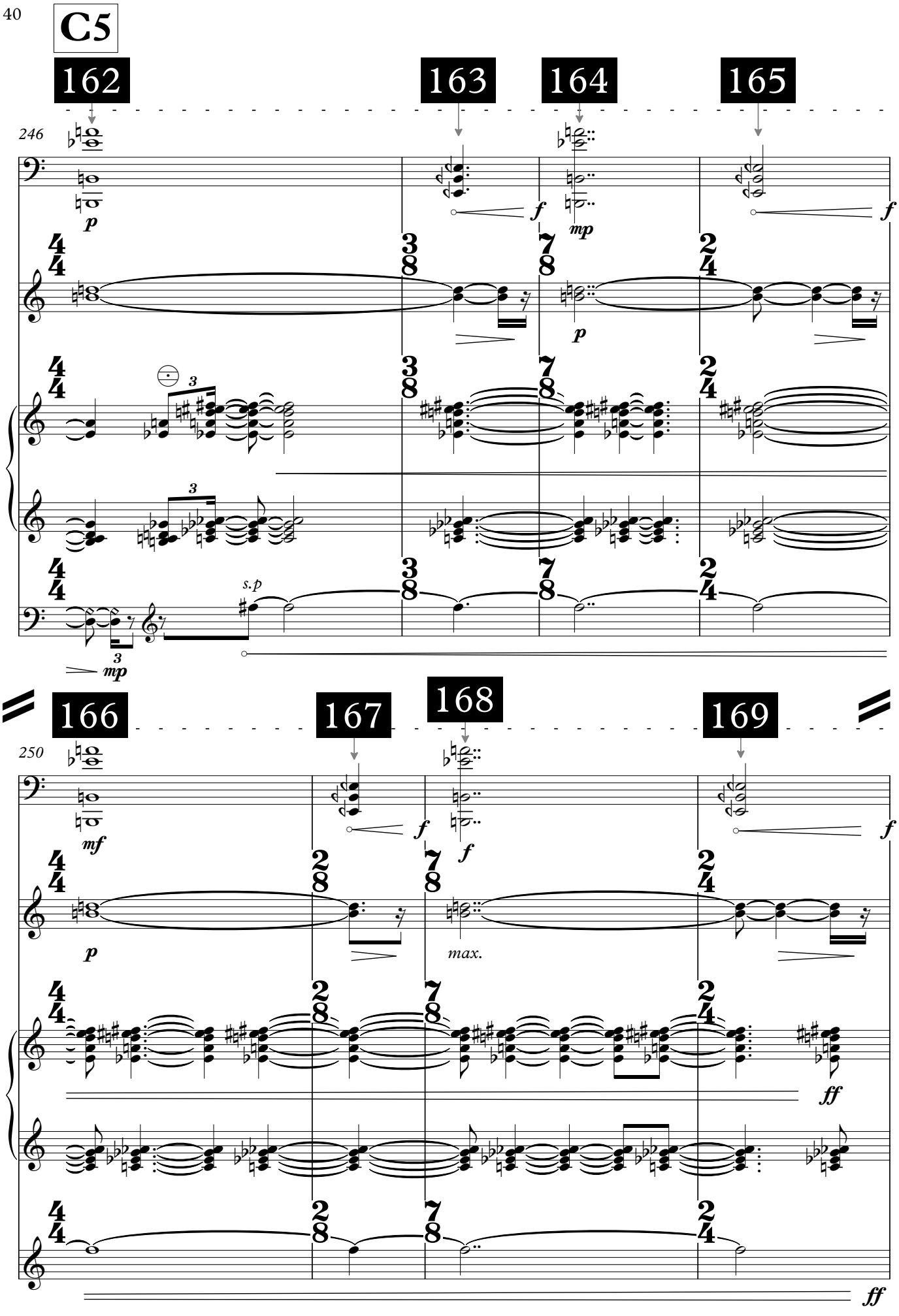

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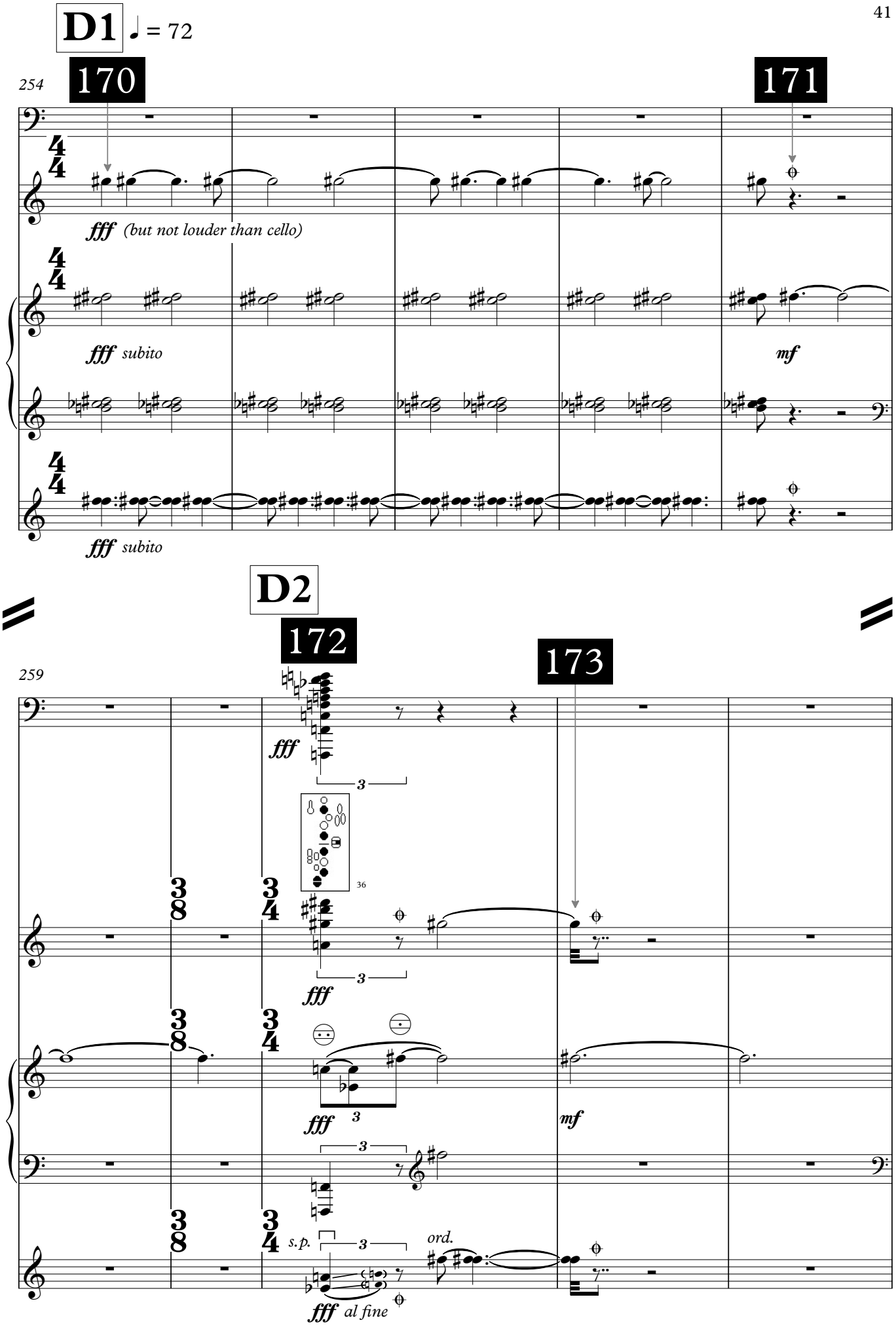

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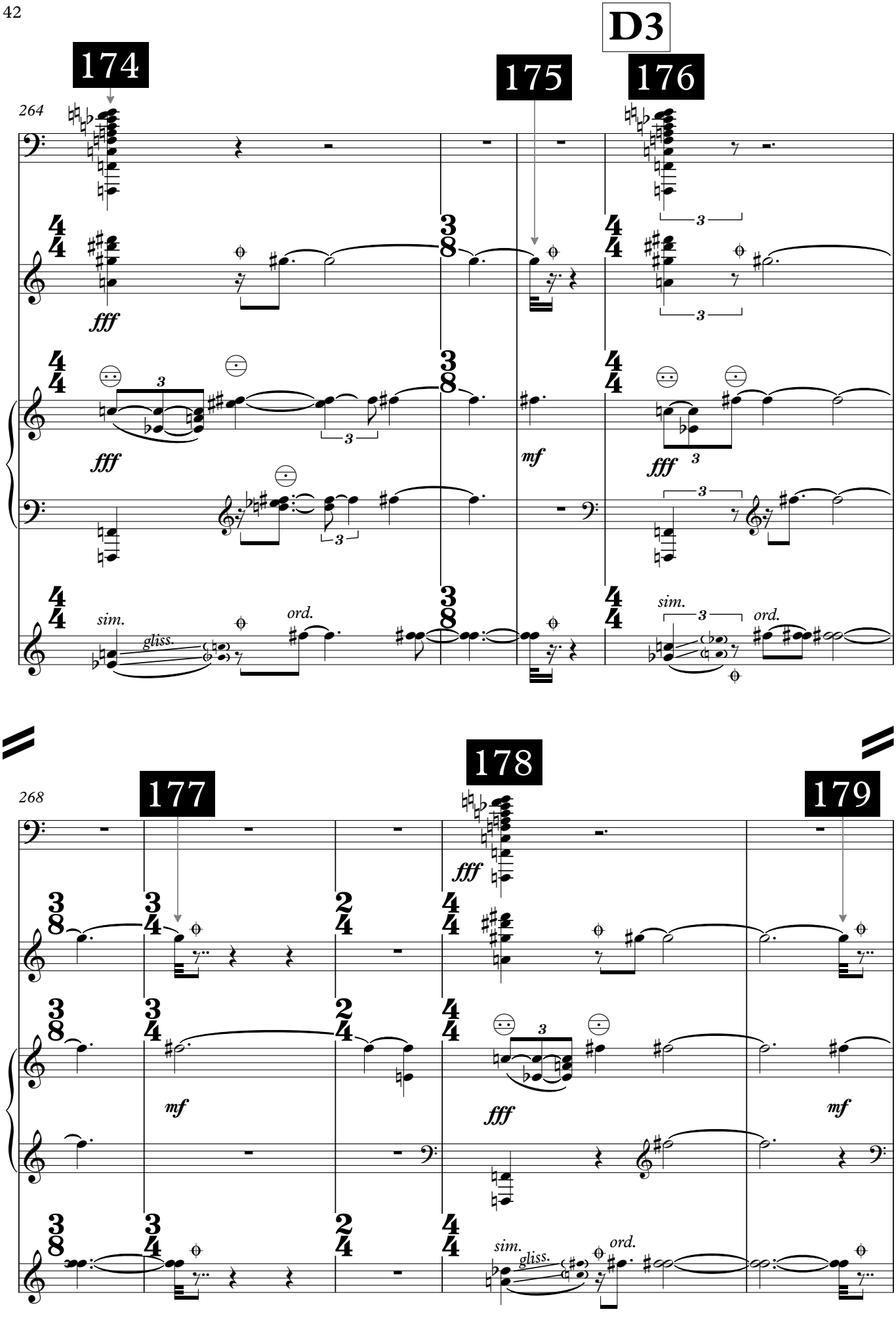

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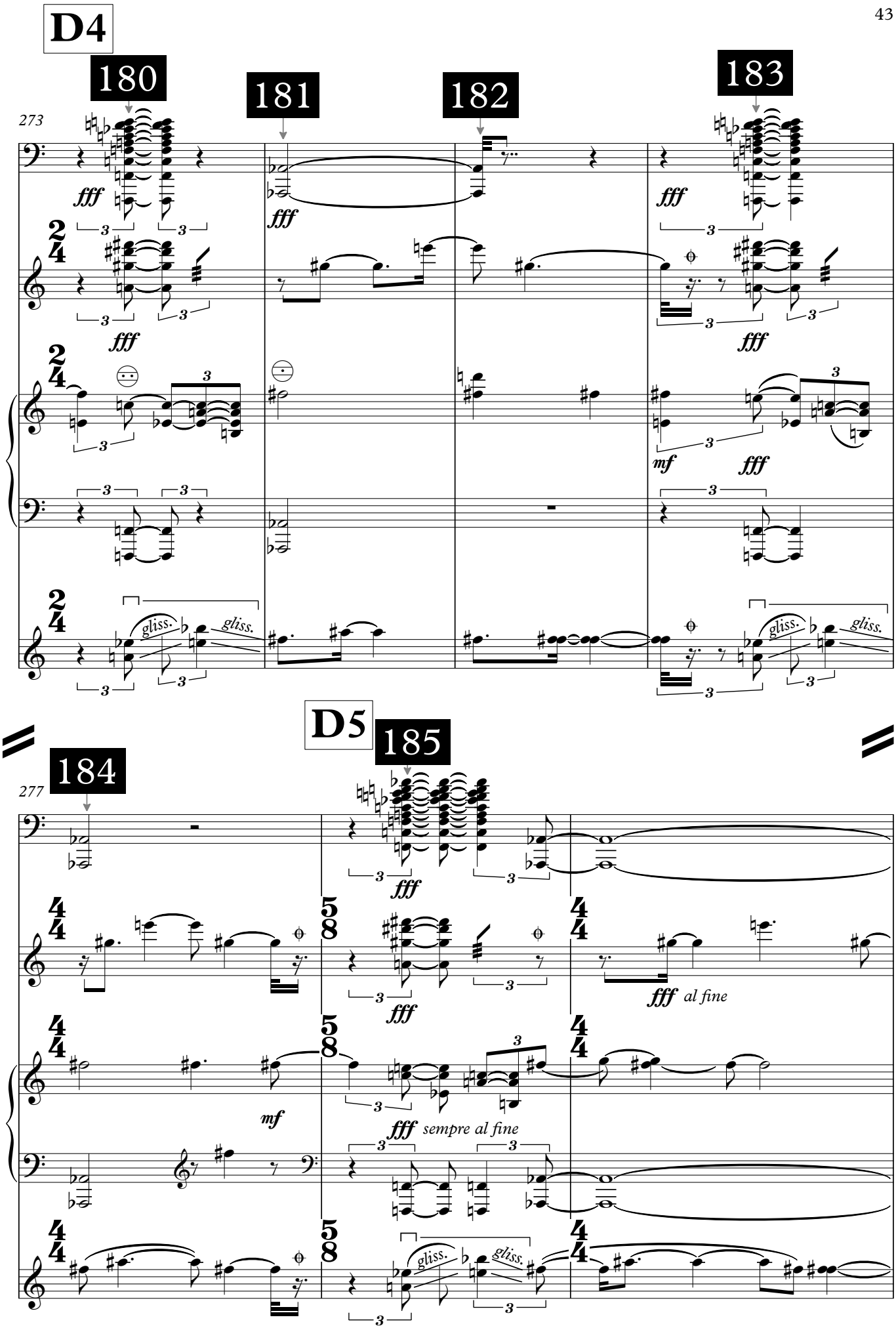

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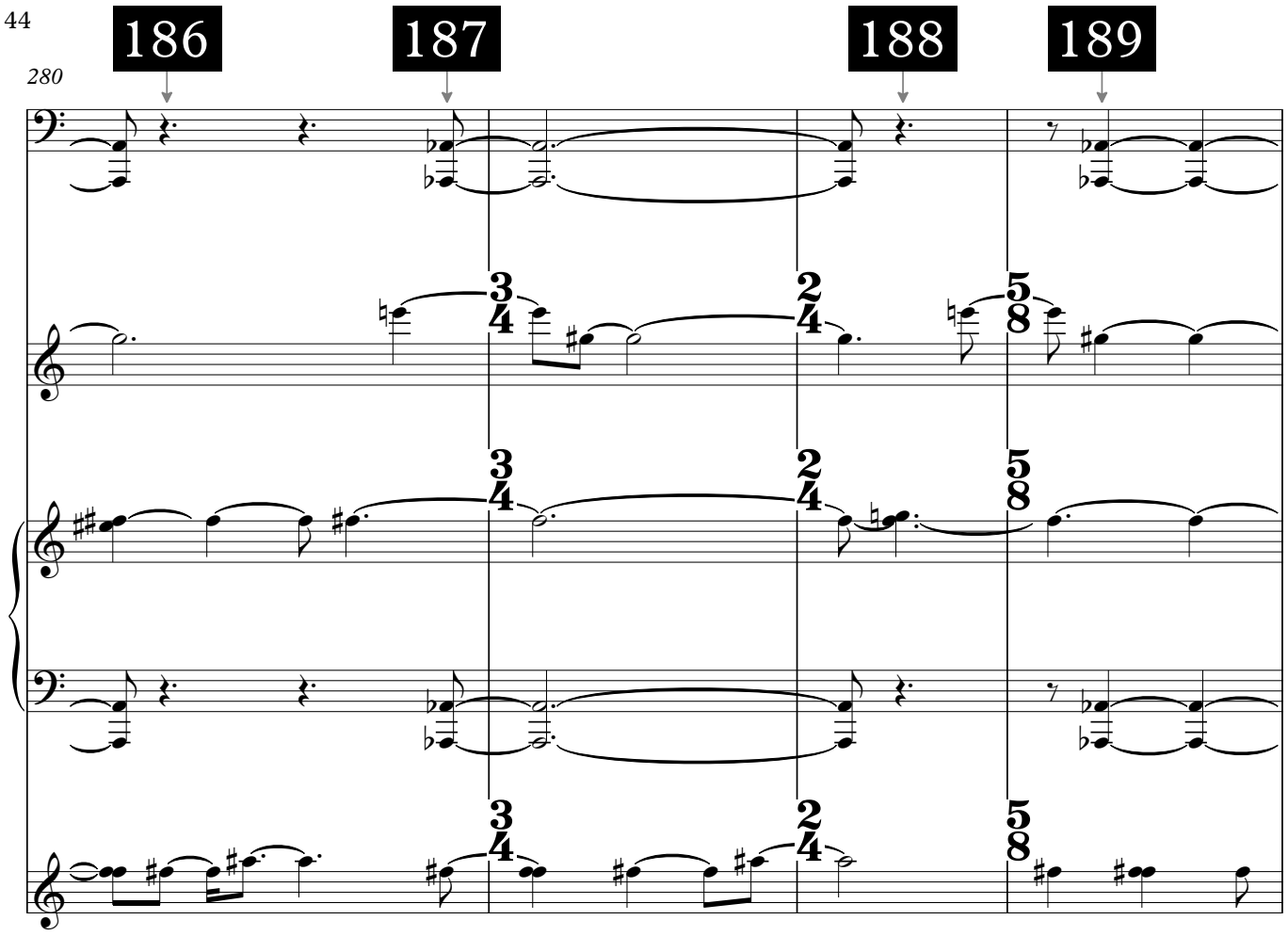

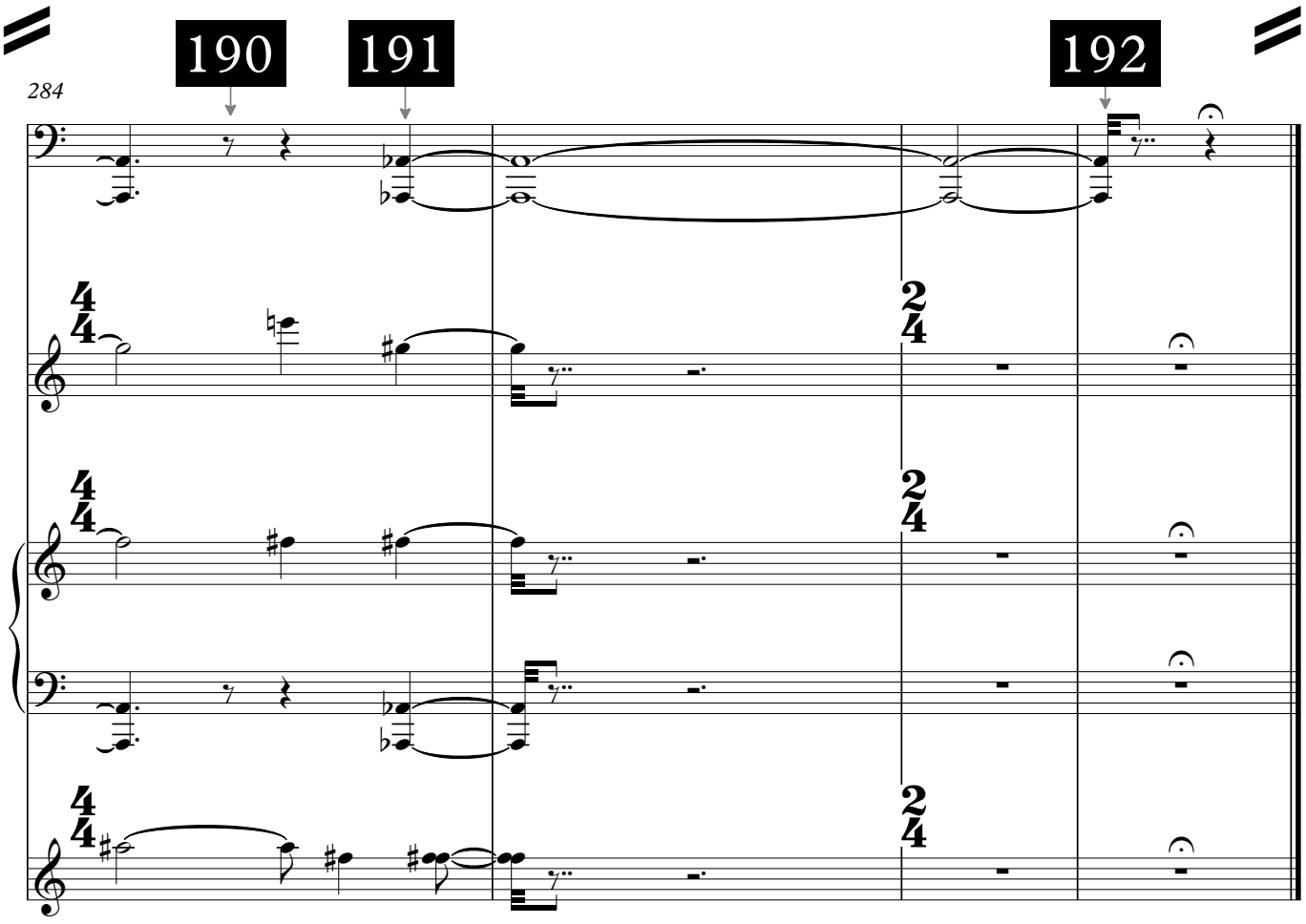

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