

Music For Sextet & ISPW

(IRCAM Signal Processing Workstation)

for flute, bass clarinet, violin, 'cello, trombone, piano, & live signal processing

by Cort Lippe

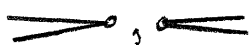
1993

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Performance Notes

unless altered, accidentals hold for the entire measure



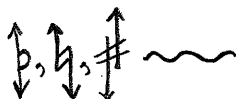
al niente, dal niente



repeat previous beat or measure



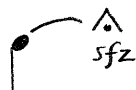
trill or tremolo with the note(s) in parenthesis



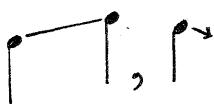
oscillate between 1/4 tone higher and lower (approximate), oscillate following the graphic description of widening or narrowing range



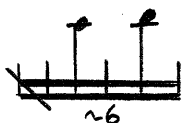
accelerando note-group, ritardando note-group



strongest sfz note-release possible



smooth glissando over the entire indicated range, rapid glissando with approximate destination



the written pitches should be played within the time of the beat but the rhythm can be slightly flexible concerning where the notes fall in the beat (thus, the short stems without notes-heads are "rests")

violin and cello



"Bartok" pizzicato (snap the string against the fingerboard)



natural harmonic glissando

Performance Notes - Continued

flute and clarinet

regarding trills: if the notes inside and outside of the parenthesis are identical then trill with the same note using two different fingerings



slap-tongue on clarinet



tongue-ram on flute



air-current noise, slightly pitched (approximate)

multiphonic sound based on the notated pitch



Multiphonics should be chosen by the player based on the notated pitch under the multiphonic sign. The strength of a multiphonic's spectral content is specified by the darkness of the rectangle above the note; thus: a clear rectangle indicates no multiphonic, half-filled is medium strength, and a completely filled-in rectangle indicates a multiphonic with maximum strength. (The arrows indicate moving smoothly to and from a multiphonic while holding the notated pitch.)

trombone

use a straight mute when mute is specified



very high pitch

piano

specified note(s) should be played on the keyboard while damping the note(s) inside the piano with the other hand

"Music for Sextet and ISPW"

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100
 sfz (ff) 3
 decrease
 poco stacc
 mf
 f
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5
 sempre poco stacc
 f
 ff

11
 non stacc
 decrease
 poco stacc
 mp
 mf
 5

15
 sempre poco stacc
 f
 ff
 non-stacc
 decrease

20
 poco stacc
 mp
 mf
 f
 3

25
 non stacc
 decrease
 poco stacc
 mp
 mf

29
 f
 (non stacc)
 cresc
 ff

33
 poco stacc
 mp
 mf
 f
 p

38
 rit molto 60
 ppp

46
 100
 poco stacc
 f
 ff
 cresc

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49 *molto rit. poco a poco* *molto lento* $\text{♩} \approx 100$
(*ff*) *decrease* *mf decrease* *p*

55 *poco stacc* *mf* *f* *pp* *f* *3*

59 *3* *5* *6* *5* *5*
f *sf* *decrease*

62 *rit molto* $\text{♩} \approx 60$ *subito* $\text{♩} \approx 100$
sempre decrease *3* *pp* *p* *mp*

69 *mf* *f* *sf* *fff* *mf* *f* *mp* *3*

76 *f* *3* *mf* *f* *mp* *5*

80 *rit molto* $\text{♩} \approx 60$ *subito* $\text{♩} \approx 100$
(*mp*) *5* *p* *f* *3*

90 *mp* *sfz (fff)* *decrease.* *mp* *f* *legato* *mf* *3*

95 *poco stacc* *meno stacc* *rit molto*
f *sf*

98 $\text{♩} \approx 60$ *subito* $\text{♩} \approx 100$
poco *(mp)* *f* *3*

BASS CLARINET

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104 *poco* *mp* *p* *tr* *rit trill* *molto rit poco a poco* *mf* *mp* *8th* *1 (non 8th)*

110 *p* *pp* *poco accel. molto* *♩ ≈ 104* *rit. poco a poco* *rit. molto* *♩ ≈ 60* *mp*

118 *3* *3* *3*

122 *♩ ≈ 100* *poco stacc* *mf* *ff* *♩ ≈ 60*

130 *ff* *f* *f*

138 *subito* *♩ ≈ 60* *ff* *mf* *f*

146 *subito* *♩ ≈ 100* *f* *mf* *ff* *mf*

153 *f* *mf > mp* *mf*

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

164 *poco piu lento* *♩ ≈ 96* *mf* *ff* *mf* *ff* *mf*

168 *mf* *sf* *mf* *f* *mf* *mp* *mf* *mp*

171 *sf* *mp* *mf* *mp* *sf* *mp*

174 *mf* *ff* *mp* *cresc* *mf*

177 *sf* *mf* *f* *ff* *mf*

180 *sf* *sf* *mf* *sf*

184 *mf* *sf* (*sfz*) *sf*

187 *mf* *sf* (*sfz*) *mf* *sf* *mp* *sf* (*sfz*)

193 *p* *cresc* *f* *sf* (*sfz*) *mf* *f*

200 *(f)* *sf* *p* *acc. trill poco a poco* *ta* *acc. trill poco a poco* *(p)* *decresc*

204 *pp* *rit trill*

V.S.

BASS CLARINET

Handwritten musical score for a piano piece, measures 207 to 239. The score is written on ten staves with various musical notations including trills, slurs, and dynamic markings. The tempo and dynamics change throughout the piece, with markings like "molto lento", "rit. molto", "sempre rit. poco a poco", and "subito". The piece ends with a final measure marked "rit. molto" and a tempo of "♩ ≈ 60".

Measures 207-212: Trills (tr) and slurs. Dynamics: PP, P, PP. Tempo: ♩ ≈ 88-92.

Measures 216-221: Slurs and trills. Dynamics: PP, P, PP, sfz, S, SS, mp, p, mp. Tempo: ♩ ≈ 88-92.

Measures 224-225: Slurs and trills. Dynamics: ff(sffz), SS, ~5, ~7, ~8. Tempo: ♩ ≈ 88-92.

Measures 226-227: Trills (tr) and slurs. Dynamics: S, (stop). Tempo: ♩ ≈ 88-92.

Measures 228-232: Trills (tr) and slurs. Dynamics: SSS, decresc. poco a poco, PPP, PPP. Tempo: ♩ ≈ 60.

Measures 233-237: Slurs and trills. Dynamics: (PPP), mf, ~7, ~5, ~6, S. Tempo: ♩ ≈ 88-92.

Measures 238-239: Slurs and trills. Dynamics: (f), mf, PP. Tempo: ♩ ≈ 60.

Handwritten musical score for a piece in 4/4 time. The score consists of nine staves, each beginning with a circled measure number. The key signature is one sharp (F#), and the time signature is 4/4.

- Staff 1 (Measure 244):** Starts with the instruction "subito $\text{♩} \approx 88-92$ ". The music features a series of eighth and sixteenth notes with slurs. Dynamics include ~ 8 , ~ 7 , ~ 7 , ~ 5 , and ~ 4 . A circled measure number 245 is at the end of the staff, with the note "measure continues →".
- Staff 2 (Measure 246):** Starts with a circled measure number 246. The music continues with slurs and dynamics. A circled measure number 247 is at the end of the staff, with the instruction "rit... molto" and a tempo marking $\text{♩} \approx 60$. Dynamics include ff and pp .
- Staff 3 (Measure 248):** Starts with a circled measure number 248. The music features a series of eighth and sixteenth notes with slurs. Dynamics include p , f , and ff . A circled measure number 249 is at the end of the staff, with the instruction "(sempre $\text{♩} \approx 60$)".
- Staff 4 (Measure 251):** Starts with a circled measure number 251. The music features a series of eighth and sixteenth notes with slurs. Dynamics include mf and f . A circled measure number 252 is at the end of the staff, with the instruction "rit trill poco...".
- Staff 5 (Measure 254):** Starts with a circled measure number 254. The music features a series of eighth and sixteenth notes with slurs. Dynamics include pp and mp . A circled measure number 255 is at the end of the staff, with the instruction "(pizz-like) slap tongue".
- Staff 6 (Measure 261):** Starts with a circled measure number 261. The music features a series of eighth and sixteenth notes with slurs. Dynamics include mp , p , and pp . A circled measure number 262 is at the end of the staff.
- Staff 7 (Measure 263):** Starts with a circled measure number 263. The music features a series of eighth and sixteenth notes with slurs. Dynamics include pp and p . A circled measure number 264 is at the end of the staff, with the instruction "breathe when necessary".
- Staff 8 (Measure 275):** Starts with a circled measure number 275. The music features a series of eighth and sixteenth notes with slurs. Dynamics include p and pp . A circled measure number 276 is at the end of the staff.
- Staff 9 (Measure 282):** Starts with a circled measure number 282. The music features a series of eighth and sixteenth notes with slurs. Dynamics include pp and PPP . A circled measure number 283 is at the end of the staff, with the instruction "non 8t".