

Duo for Vibraphone & Computer

(adapted from *Duo for Tenor Steel Pan and Computer*, 2011)

by Cort Lippe

2015

Written for Patti Cudd

Performance Notes

Tempo

There are no *accelerandi* or *ritardandi* markings in the score. Performers may speed up and slow down phrases *ad libitum*, as a function of their expressive interpretation of the score, but any changes in tempo should not cause excessive de-synchronization between the performer and the computer. (Particularly, if the performer is using the auto-advance function in the software.) Computer events move along at a regular rate of every 20 seconds (one event per every 10 measures). Synchronization between the performer and the computer is necessary, but the performer can be a beat or two ahead of or behind the event markers in the score since precise synchronization is not always absolutely necessary.



(event marker)

Tremolo

The 3-lined tremolo sign found over notes is an *ad libitum interpretive* sign. A performer may choose to **either play or not play** a tremolo where the sign is found. If the performer decides to play a tremolo, the **duration** of the tremolo is *ad libitum* during the duration of the note and the rest(s) that follow the note. (So the performer is invited to continue the tremolo through the rests if desired.) In addition, the player may (1) alter dynamics (*crescendi* and *decrescendi*) *ad libitum* during the tremolo, (2) stop and start the tremolo, (3) strike the note, let it sustain, and start the tremolo later, (4) depress the damper pedal during any or all of the tremolo, or (5) any combination of the above. Finally, if the tremolo sign is found over a dyad, the performer can choose to play a tremolo between the two notes of the dyad, or play a tremolo using only one of the notes of the dyad. Whether or not the performer chooses to play a tremolo, the **total time** of the note duration plus the following rest(s) duration should be respected.



(tremolo sign)

Accidentals

There are no natural signs in this score (excepting a few courtesy natural signs). Every accidental refers *only to the note it precedes* and any note tied to that note. Accidentals *do not carry through the measure*, nor do they carry through what appear to be repeated notes (unless, of course, the repeated notes have the same accidental marking as the initial appearance of the note).

Dynamics

There are very few *crescendi* and *decrescendi* in the score. Dynamics range from *ppp* to *fff*. Notes with the dynamic of *fff* should be played as accented notes and are identical to notes with the sign >. In some fast passages, the dynamics change for almost every note, which may appear somewhat impractical. Nevertheless, an effort should be made to, at least, *approximate* the notated dynamics in these passages. In general, dynamics change abruptly and should be viewed as a kind of non-rhythmic “syncopation”

Ad Libitum Playing

Starting during Event 21 (measure 207), *ad libitum* performance indications are introduced. The *ad libitum* directions are clearly indicated in the score. Briefly explained, a group of pitches is presented in a box to be played in the spirit of a short, bracketed example containing groups of grace notes. The energy and speed of playing should be high. While the rhythms are relatively regular, and the pitch groups are relatively small, every effort should be made to avoid too much repetitiveness in the phrases. (Unexpected dynamic changes should be the norm.) In addition to the boxed pitches, there are also circled pitches, with directions to begin avoiding the indicated pitches gradually over time.

Pedal Usage

Pedal indications in the score should be used as a general guide. The player is encouraged to use his/her own discretion as to pedal details based on the pedal indications in the score, duration of notes, and her/his own decisions about phrasing, etc.

Duo for Vibraphone & Computer by Cort Lippe 2015

1 **Allegro** ♩ = 120

(Db-Eb)

tr

Ped *fff*

4 *tr* *rallentando poco a poco trill smoothly to* ----->

7 *fff* *poco a poco meno Ped*

9 *ff*

11 **2** *poco Ped* *mf* *ff*

13 *ff* *ff* *ff* *mf*

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

17 *ff* *mf* *mf* *mf*

19 *mf* *mf* *mf*

3
21 *mp* *mf* *mf* *mf*

23 *mf* *fff*

25 *mf* *mf* *mf* *mf*

27 *mf* *dim...*

29 *p* *mf* *p* *mf* *mf*

4

31 *piu Ped* *mf* *mf* *pp*

34 *mf* *mf* *pp* *mf*

36 *fff* *pp* *fff* *mf* *mf* *mf* *pp* *pp*

5

39 *mf* *pp* *mf* *mf* *pp* *mf* *mf* *pp* *pp*

42 *pp* *f* *mf* *mf* *pp* *mf* *mf* *pp* *mf* *mf*

45 *pp* *mf* *mf* *mf* *f* *mf* *pp* *mf* *pp* *f*

47 *mf* *mf* *pp* *f* *mf* *f* *pp* *f* *mf* *f* *pp*

49 *pp* *f* *mf* *f* *pp* **6** *f* *pp*

52 *f* *mf* *f* *pp* *f* *pp* *f* *pp* *mf* *pp* *f* *pp*

56 *p* *mp* *mf* *pp*

59 *f* *f* *mf*

7

63 *f* *fff* *mf* *fff* *f*

66 *fff* *mf*

69 *pp* *f* *fff* **8**

98 *ff* *f* **11** *f*

103 *ff*

106 *ff*

110 *mf* *f* **12**

114 *mf* *ff* *mf*

117 *f* *mf*

120 *ff* *ff* *mf* *f* **13** (four mallets)

125

mf *ff* *mf* *ff*

129

f *mf* *ff* *f* *meno Ped* *ff* *f* *ff* *mf* *f* *ff*

133

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

136

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

139

ff *f* *ff* *f* *ff* *poco a poco molto Ped* *mf* *f* *ff*

142

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

145

mf *ff* *mf* *f*

14

15

Musical score for a piano piece, measures 148-163. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics include *mf*, *ff*, *f*, *mp*, and *mf*. There are two section markers: a downward arrow labeled '16' at measure 150 and another labeled '17' at measure 160. The score ends with a repeat sign and a first ending bracket labeled '(H)'.

Measures 148-150: *mf*, *ff*, *f*, *mf*, *f*, *mf*

Measures 150-153: *ff*, *f*, *ff*, *f*

Measures 153-155: *ff*, *mf*, *f*, *ff*, *mf*, *f*, *ff*

Measures 155-157: *f*, *mf*, *f*, *mf*, *f*, *ff*, *f*, *mf*

Measures 157-160: *f*, *mf*, *ff*, *f*, *ff*, *mf*, *f*

Measures 160-163: *ff*, *mf*, *f*, *mf*, *mp*, *mf*

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

167 *mp* *f* *mf* *mp* *ff*

169 *ff* *mp* *ff*

18

171 *mf* *mp* *f*

poco a poco meno Ped

173 *ff* *mf* *ff* *mp* *ff* *mp*

175 *mp* *mp* *ff* *f* *mp* *mp* *ff* *mp* *mf* *mf*

178 *mp* *mf* *mf*

Detailed description: This page of a musical score contains seven staves of music, numbered 165 to 178. The music is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are placed below the notes, including fortissimo (ff), mezzo-forte (mf), piano (p), mezzo-piano (mp), and forte (f). Performance instructions include accents (marked with >), hairpins (slanted lines), and a 'poco a poco meno Ped' instruction at measure 171. A large black arrow with the number '18' points to the beginning of measure 171. The score concludes with a double bar line and repeat signs at the end of measure 178.

196

mp mp mf mp mf mp mp

198

mf mp mf mp mf mp mf mp mf mp mf mp

200

mp mf mp mf mp mf mp mf mp mp

202

mf f mf

203

mf mp mf mp mf mp mp f

205

mf f mp mf f mf f f mf

(ad libitum using boxed pitches in the spirit of example in brackets, and in the spirit of the preceding music of event 21)

207

mp f mp f mp mf f mf mp

223 (sempre ad libitum)

Re. _

225 (sempre ad libitum)

Re. _ Re. _

227 (sempre ad libitum)

Re. _ Re. _ Re. _

229 (sempre ad libitum)

24 (little by little, fast passages become shorter, and rests are replaced by sustained notes and chords)

231 (sempre ad libitum)

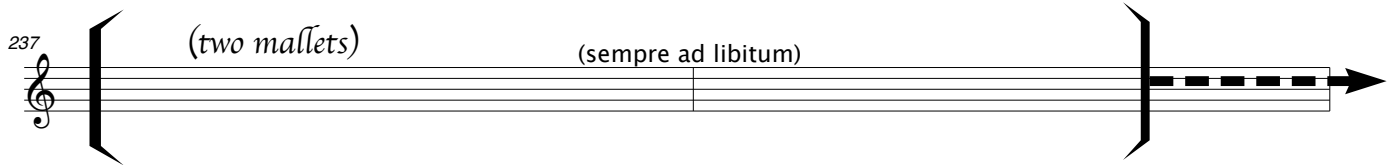
Re. _

233 (sempre ad libitum)

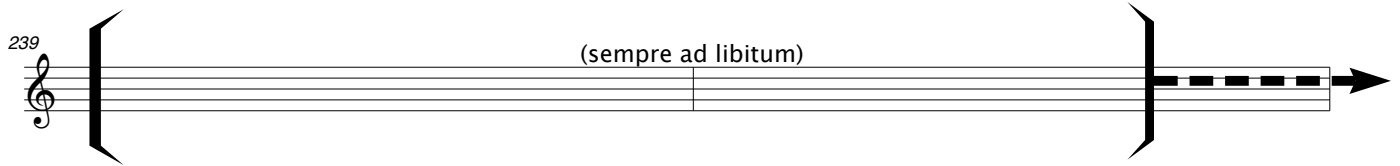
235 (sempre ad libitum)

Re. _

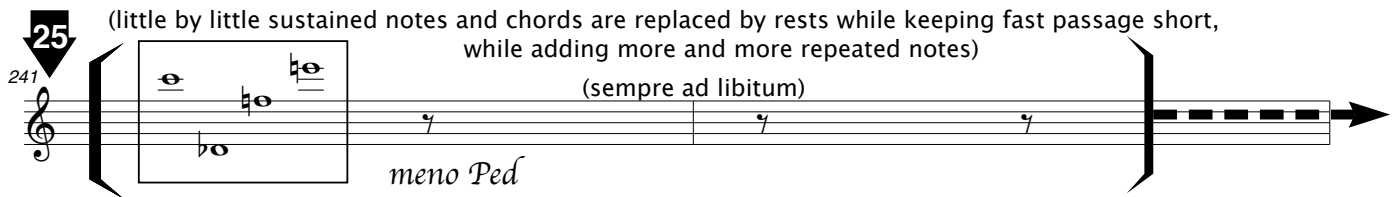
237 (two mallets) (sempre ad libitum)



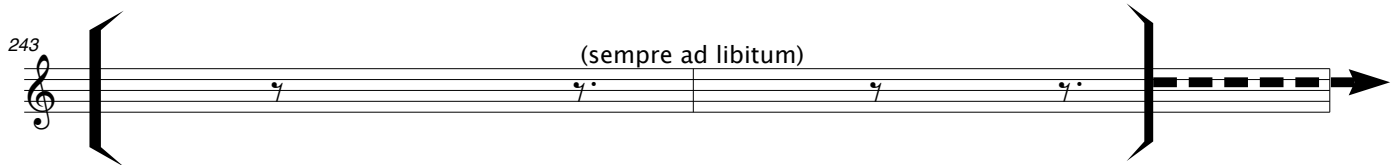
239 (sempre ad libitum)



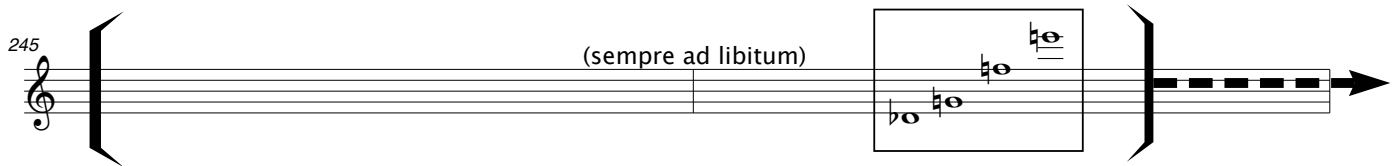
25 (little by little sustained notes and chords are replaced by rests while keeping fast passage short, while adding more and more repeated notes)
241 (sempre ad libitum) meno Ped



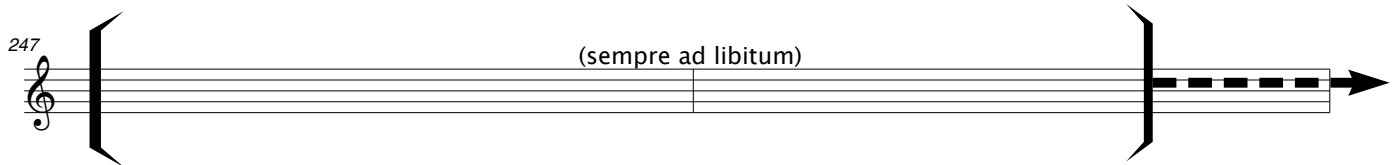
243 (sempre ad libitum)



245 (sempre ad libitum)



247 (sempre ad libitum)



249 (sempre ad libitum)



26

251 *poco Ped* *f mf ff mf f ff mf f mf f mf*

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

258 *mf f mf f mf ff f mf*

27

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

263 *f mf ff f mf mf ff mf*

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

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

28

271 *f mf f f mp mf f mf mp f*

274 *f mf mp mf f mf mp f mf*

276 *f mf f mf mf mp ff mf ff mf mp ff mp*

278 *mf mp mf f mp ff mp mf mp mf f mf mp*

29

280 *mp mf mf ff mf mp f ff mf f mp ff mp ff*

282 *f mp mf mp mp ff mp mp mf mp f mp ff ff*

284 *mp mf mp ff mp mp f mp mf mp mf mp mf*

286 *ff mp f mf mp mp ff mp mp ff mp mf*

288 *ff mp f mp > mf ff mf mp ff mp mf*

290 *ff mf mp ff mf ff mp*

292 *mf f mp mf mp f*

294 *mp f mp f ff mf mp mp*

296 *mf f ff mp mp f mf f mf*

298 *mp ff mp ff mp ff*

30

31

301 *mp* *mf ff mp ff* *mf* *mp mf f mf mp mf mp*

304 *mp* *ff mp* *mf mp* *mf ff*

307 *mp* *mf mp mf mp* *mf mp ff mp* *mp*

309 *mf mp* *ff mf* *f mf* *mp mf ff mp f ff mf*

32

312 *mp f mp mp* *f mp f mf* *mf mp f*

315 *mp pp mp* *mf mp mf mp* *ff mf mf*

318 *mf mp mf mp* *pp mf mp* *pp mf pp mp ff mp pp mp mf mp*

321 **33**
ff mp mf mp mf pp mp mf pp mp pp f pp mp

323
f mp pp mp mf mp pp mf pp mf pp mp pp mp mf pp f

326
pp mp pp mp mf f pp mp pp mp pp f mf pp mp pp mp mf pp

329 **34**
mp pp pp mp pp mp pp mp pp p

332 *piu Ped pp p mp pp mp pp*

336 *p pp p pp* **35**

339 *p pp*