

MUSIC FOR BASS CLARINET AND TAPE

by Cort Lippe

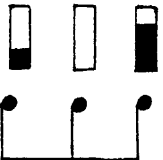
1986

Commissioned by the International Computer Music Conference of 1986

Written for Harry Sparnaay

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PERFORMANCE NOTES

⊗	air current noise
^s ⊗	'colored' air current noise using unvoiced fricative
^z ⊗	or voiced fricative
*	windy attack (with air)
	slap key producing pitch without blowing
✕	key click sound
	suck in on mouthpiece
sk	tongue or cheek click
	highest, lowest sounds possible
u	smoothest attack or end of note articulation
➤	sharpest attack or end of note articulation
	quarter-tone alterations (approximate) made with fingering change or embouchure depending on context
tr	trill with the note a whole step higher unless indicated by an accidental sign or a small note in parentheses
 → norm.	flutter-tongue to normal articulation over time (in general the use of an arrow indicates a change of some parameter over time)
	sing into the instrument the indicated pitch (often while playing at the same time)
Y	tonguing without pitch
fap	fast as possible
	multiphonics indicated with rectangles. the pitch below rectangle indicates the highest pitch of a multiphonic chosen by the player. the amount of the rectangle filled-in corresponds to the amount of dissonance in the sound and serves as an aid to fingering choice:
	
	this example of a repeated pitch could be played with three entirely different fingerings or the amount of lip and air pressure could be altered for the same fingering.



multiphonic indication for a change of lip and air pressure over time while maintaining the same fingering



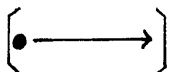
spectral (harmonic) glissando over indicated fundamental pitch. arrow height and angle indicates spectral height and depth over time

TAPE NOTES

pitch and rhythmic indications should only be considered as a schematic aid to performance and are not necessarily totally accurate.



spacial localization indications are used occasionally:
one channel only



sound moves from channel to channel over time

TAPE/INSTRUMENTAL MIXING DIRECTIONS

PART I : measures 1 through 35 should be equally balanced between tape and instrument. Overall volume in the mezzo-forte, forte range (relatively speaking).

PART II : measures 36 through 62 should be unequally balanced with the tape part dominant. Bass clarinet should be in the mezzo-forte range overall, while the tape should be ff.

PART III: measures 63 through 77 should be well amplified in order that the air current noise and key clicks are clearly audible. Overall relative volume of the bass clarinet should be between f and ff.

PART IV : measures 78 through 92 should be unequally balanced with the clarinet part dominant. The tape part should be in the mezzo-forte range while the clarinet should be f to ff.

PART V : measures 78 through 121 should be equally balanced with the overall relative volume in the range of ff. The section should increase in volume gradually from beginning to end -- (a very gradual crescendo).

N.B. These global directions should not be considered as static directives. Within the overall scheme small balance and general volume changes are, of course, expected. Musically, the most important factor is that the tape and clarinet are presented as equals. Avoidance of dominance by either is of the utmost importance. Amplification of the clarinet is therefore requested.

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60"

13

B. Clar.

sotto voce

S.V.

S.V.

sotto voce

mf

ppp

fap

mf

ppp

fap

mf

ppp

fap

al niente

pp

ppp

mf

f

Tape

norm.

smorzato (accel. molto)

accel --

f

S.V.

pp

mf

P

pp

S.V.

17

-poco - a - poco - -

--- fap

dolce, legato -vibrato-

f

S.V.

trem (rit)

trem (accel.)

gliss.

gliss.

norm.

trem (accel.)

gliss.

S.V.

S.V.

(ppp)

f

pp

f

diff. timbre each note

ff

f

(pp)

f

1'40"

21 *solto voce*

B. Clar. *trem. rall poco a poco (pp)* *al niente* *accel. --- --- fap* *f* *s.v.* *al niente*

(5/4)

Tape

23 *pp* *ppp* *s.v.* *s.v.* *s.v.* *ppp* *mp > pp* *mf*

24 *8 basso* *trem. (lento)* *mp*

Continued 24 *8 basso* *f* *ff* *trem: accel - roll - accel* *norm.*

25 *crea. poco a poco*

26 *poco stacc.* *piu' stacc.* *fff*

① Continue harmonic gliss when/if possible from low "mi".
② unstable pitch for high notes (short gliss).

③ Continuous glissando (never going above high "do") @ pitch and dynamic "vibrati"

accel. poco a poco *fff* *fap*

2'15"

36

B. Clar. (5) (4)

(dolce) 3 smorzato

(quieter than tape) p pp ppp

gliss.

decres. poco-a-poco

Tape

pp

PP

(nasal) (molto vibrato) 3

gliss.

f

PPP < P > PP mf

each note different timbre

pp

ff

42

tremolo normale glissando

gliss. 3 gliss.

mf < pp > mp

gliss

al niente ppp

Each note starts with clear fundamental, and then glissando specially

(grotesque)

mp al niente

decres. poco-a-poco

pp

3'55"

48

(5)
(4)

decre. poco a poco

p *pp* *ff*

(vibrato)

53

more and more air in sound

gliss.

much air in sound

ff

decs. molto

(tremolo between two multiphonics with same top note)

(trem: accel. → fap → rall. →)

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

a niente

pp *mf* *pp*

fff *p*

a niente

p

4'40"

B. Clar. (57) (5/4) *ff* *fff* *pp* *pp*

Tape

trem: rit... *trem: rit...* *trem: accell.* *norm.* *3"* *accell. sfz*

5'10"

B. Clar. (63) (indicates approximate beat placement) *p* *f* *trem: rit. molto* *norm.* *3* *sfz* *sfz* *sfz*

(67) *gloss* *rit. sfz* *gloss* *sfz* *sfz* *sfz* *sfz*

(69) *rit.* *rit. molto* *a niente*

5'50"

B. Clar.

(71) *ff* *vocal gliss* (percussive sounds, breath and air current noise, and sung tones can be interpreted somewhat freely - in terms of pitch - from measure 59 through measure 73)

(72) *mf* (*molto smorzato*) 6'00"

(73)

(74)

(75) *ff* *un poco legato* *piu' legato* *decrescendo poco - a - poco - (to measure 78)* *- a poco -*

(76) *legato* *molto legato* *(poco 5/4 ad libitum)* *gliss* *gliss* 6'25"

- a poco - *poco smorzato*

(78) *B. Clar.* *molto legato* *p molto smorzato* *molto legato* *(5/4)* *(ascending poco - a - poco)* *- poco* 6'40"

Tape

P

81

B. Clar.

(5)
(4)

pp

mf

3

Tape

(X)

--- crescendo poco-a-poco ---

--- a-poco-a-poco ---

(ascending)
(descending)

throat flutter
tongue

3 normale 4 (sfz) 5 (sfz)

gliss gliss

as little spectra as possible

mp p mp

(X)

--- crescendo poco-a-poco ---

--- a-poco-a-poco ---

(ascending)
(descending)

(7'05")

86

1 2 3 4 5

(sfz)

p

mp

p

mp

pp

(X)

--- crescendo poco-a-poco ---

--- a-poco-a-poco ---

(ascending)
(descending)

87

1 2 3 4 5

mf

pp mf

pp mf

pp mf

p

accel. rit.

(X)

--- crescendo poco-a-poco ---

accel.

(ascending)
(descending)

Continued (87) (88) trem: fap

B. Clar. *mf* *rit.* *p* *al niente* *f*

Tape *~(X)* *rit.* *p* (end of ascending and descending lines) *f*

(5/4)

poco smorzato *molto*

trem: rit. poco-a-poco *trem: rit. molto* *al niente*

(X)

(93) *gliss* *begin pedal-key trill* *in in in*

**multiphonic with low frequency resonance - possibly a difference tone*

PPP *Crescendo very gradually to measure 101 (to mp)* *poco-a-poco* *unevenly accel. vibrato-gliss poco-a-poco --- to measure 101*

begin vibrato-glissando (molto lento)

mf *pp*

tu tu tu (molto lento) *continuous pedal-key trill* *unevenly accel. pedal-key trill poco-a-poco to measure 102*

(breathe) *begin singing* *continuous singing* *(breathe)*

mp *PPP* *mf* *8'10"*

Continued 106

B. Clar.

mf

Tape

8'50"

107

accelerando rapidly (trill, voice vibrato-gliss, and normal vibrato gliss)

fast as possible

very small glissando (on every note to III) molto staccato

CUT OFF STACCATO

PPPP vocal into scream instrument ffff loud as possible

pp Cres. poco-a-poco - stac.

f (glissandi)

110

(continue small glissando on every note) staccato poco meno staccato poco-a-poco meno - normale poco legato

cres. poco-a-poco - mf - f

111

8va molto legato continuous glissandi

(BITE REED) (even higher) (highest possible sounds)

(larger glissando on every note) pitch is higher than fingerings - bite the reed applying more and more pressure poco-a-poco

ff - Cres. poco-a-poco - poco-a-poco -

f

(*N.B. bass clarinet pitch becomes more and more approximate)

B. Clar. (5/4)

112

(normal) f

113

(norm.)

(norm) (norm)

(norm)

Tape

mf

f

Continued

113

114

(-normale --)

(-normale --)

gliss

f

9'25"

mp

f

Continued

114

115

(tremolo)

(staccato) (sfz) (sfz)

(tremolo)

gliss

f

trem. accell.

(normale)

3

sfz sfz

Rit. 3 (rit. molto)

5 accell.

glissandi

mp (9'30")

f

mp

mf

f

(steady spectral level with fundamentals)

116

117

accelerando rapidly --- fast as possible

p

mf

p

4d

43va

mp

f

mp

9'45"

118

B. Clar.

tr

Lento - rit. ---

mf *p*

fast as possible - rit. (molto)

gliss.

Sfz (f)

stop $\frac{E}{E}$ after attack

Tape

mf *ff* *mf*

8va

... Lento al niente

... poco a poco - normale

rit. molto lento

fap - rit molto

Sfz (fff)

mf

al niente

mf *f* *Sfz* *pp*

10'05"