MUSIC FOR 12 BRASS INSTRUMENTS

for 4 trumpets, 4 horns, and 4 trombones

by Cort Lippe

1979, 1984

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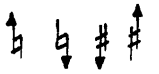
PERFORMANCE NOTES

General notes

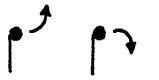
Grace notes should be played on the beat.

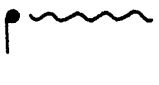
LAP = as loud as possible.
FAP = as fast as possible.

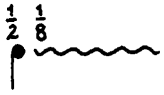
Accidentals

 = approximately one quarter-tone higher or lower depending on arrow direction.

Glissando

 = rip, kiss-off (short glissandi at the end of a note).

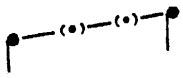
 = glissando wavering approximately one quarter-tone above and below indicated pitch following the contour line over time.

 = wavering 1/2 tone, 1/8 tone, etc. above and below indicated pitch (as above).

= glissando mask changing in range over time (increasing in this example).

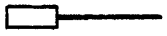
= glissando without articulation of ending pitch.

= glissando following contour line.

 = glissando with intermediate specifications.

Repetition, Cells

= repeat a cell for the indicated duration.

 = repeat a cell to the end of line.

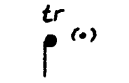
NOTE: Boxed cells do not always give exact details for every parameter. For instance, a single parameter (pitch, rhythm, dynamics, tempo, etc.) can be played ad libitum.

Tessitura

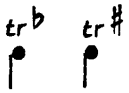
= highest, lowest notes possible.

= try to reach (glissando-like) an even higher pitch than "possible".

Trills



= trill to the note in parentheses.



= trill to 1/2 step higher or lower.

= trill one whole step higher.

Harmonics

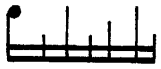
= glissando on the natural harmonic series from the indicated fundamental following the contour line.

Note Groups

= repeat the same note in the indicated rhythm.

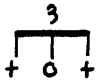
= uneven repetition rhythmically of indicated note.

= repeat indicated pitch group according to the rhythmic specifications.


= ad libitum choice of pitches according to stem height in the indicated rhythm.

Muting

CS = con sordino.
SS = senza sordino.
\+ = muted, stopped
o = unmuted, open
o ⟶ + = move from open to closed over time.



= mute according to the indicated rhythm.

= wawa according to the contour line over time.
NOTE: a single fast wawa is notated with (+o).

NOTE: unless specified "CS" means the following:

straight mute for TP1, HN1, and TB1.

cup mute for TP2, HN2, and TB2. (optionally HN2 may use a straight mute plus the hand.)

plunger mute for TP3, HN3, and TB3. (plunger not entirely closed if used without wawa effect.)

(optionally HN3 may use hand only instead of plunger mute.)

** wawa should be done with the plunger mute unless harmon mute is specified. **

Percussive Effects

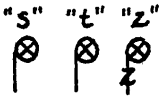
= "hand-pops" done by striking the mouthpiece with the palm of the hand.

= click valves without playing any notes. (In the case of rotars release them rapidly.)

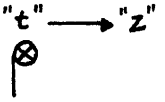
= tap the bell of intrument with the fingernails.

Special Effects

= blow air through the instrument and outside the mouthpiece without producing a pitch or buzzing the lips while producing an air current "formant" in the approximate pitch area of the staff indicated.



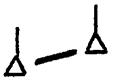
= air current noise sent through the teeth with 's' consonant or 't' consonant. A vocal buzz of the consonant 'z' when specified. (See above.)



= move from one consonant to another over time.

= slap tongue, slap and flutter, slap with pitch, slap tongue with flutter and pitch.

= sing or hum into the intrument -- usually while playing at the same time.

 = vocal glissando (humming or singing). (See above.)

= flutter-type sound on a pedal tone without defined pitch produced with a gutteral "growl".

= buzz the lips without producing any actual pitch from instrument.

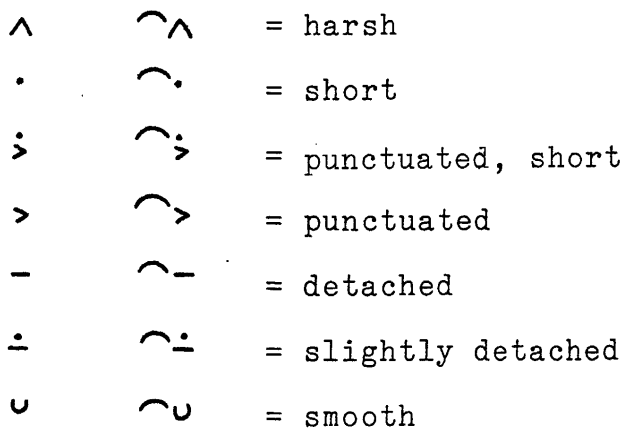
= pitched sound but having very much air. (basically a very airy pitch).

= flutter-tongue without any pitch at all being produced by the instrument.

= examples of "composite" special effects. (1) flutter without pitch plus clicking valves. (2) air current without pitch while tapping instrument bell.

Articulation

attack release



Conducting, Ensemble Note

Through measure 46 the conductor should avoid giving any obvious visual cue for sforzando tutti entrances. It is suggested that all players could appear in a playing position until measure 46 to avoid any visual clue for the audience in this matter.

Stage Organization

Two possible set-ups are

(1) Four groups of three instruments (TP,HN,TB) distributed across a conventional stage.

(2) Less practical but more desirable: the twelve instrumentalists surround the audience. In this set-up very low lighting is necessary. (And possibly two conductors back-to-back.)

Signatures and Ad Libitum Section

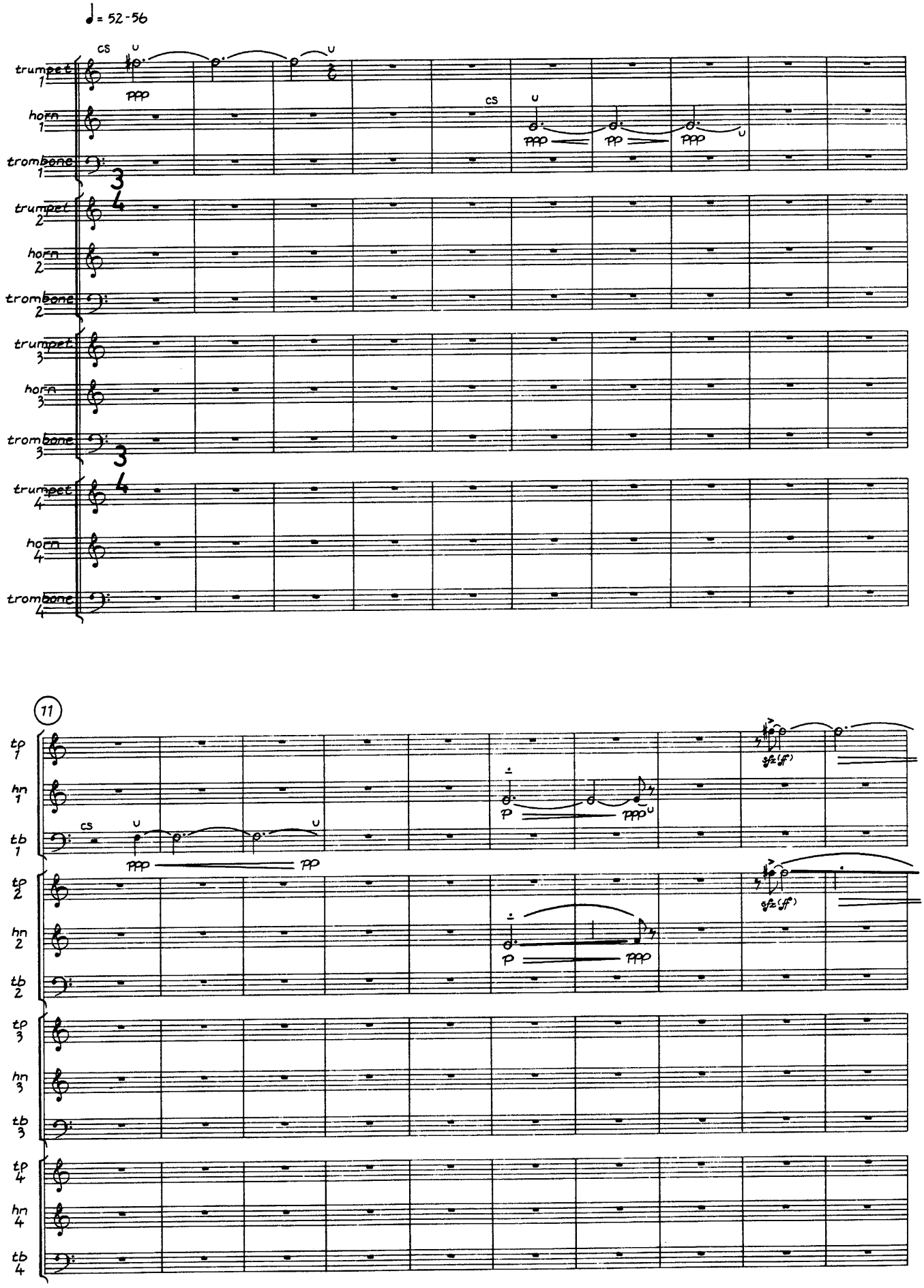
Each instrument has a signature or identity which is introduced between measures 89 and 99. The ad libitum section, if chosen as an option, allows everyone to play their signature, as well as attempting to play the signature of other instruments.

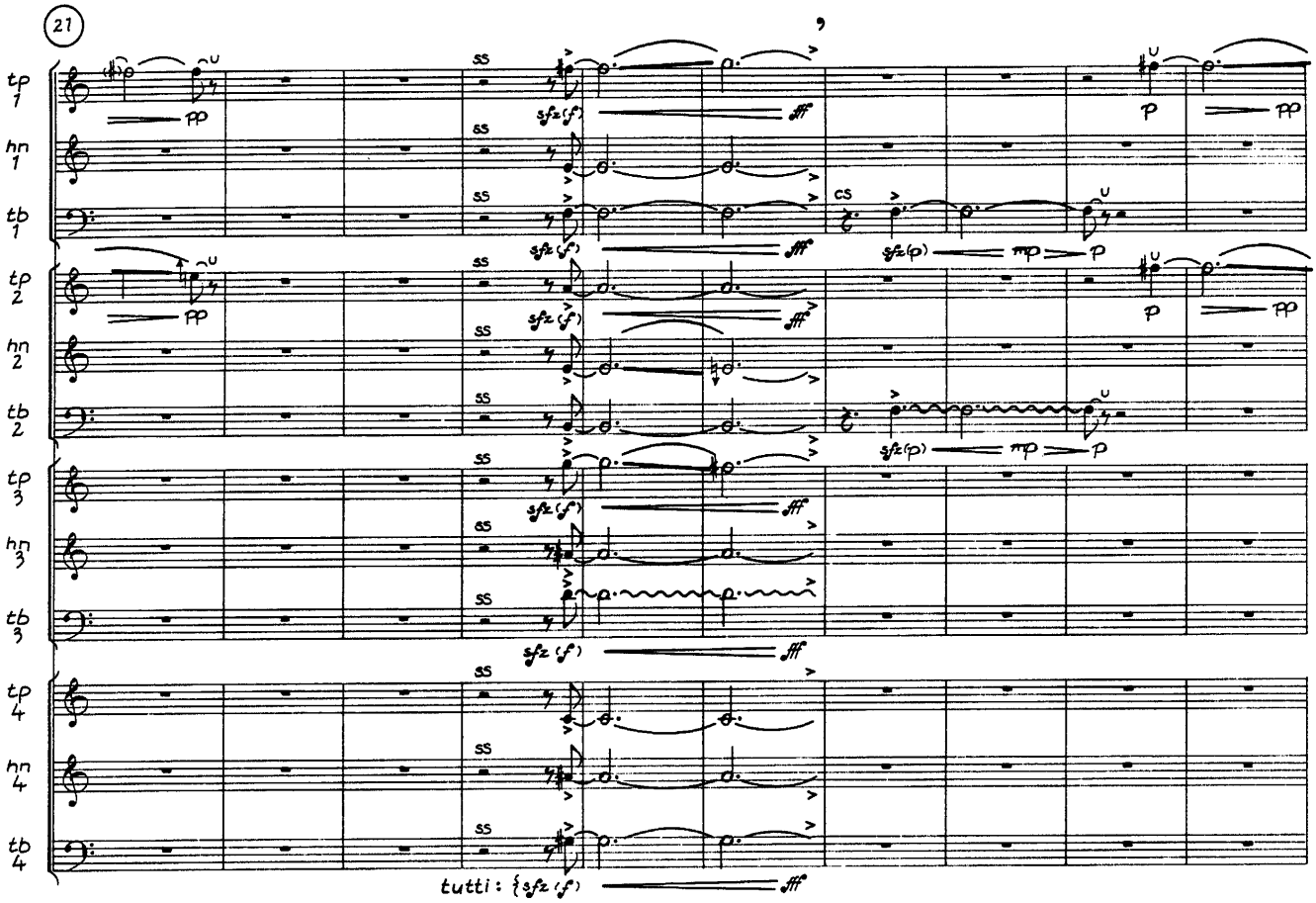
Gesture should be considered all-important. Players should attempt to imitate other signatures. Exact copies should be avoided; rather, transformation of the signature being copied should be the goal. It is advised that not more than one parameter should be varied or transformed while keeping other parameters as in the original. Pitch, rhythm, duration, dynamics, timbre, and special effects can be transformed via augmentation, diminution, fragmentation, transposition, inversion, etc.

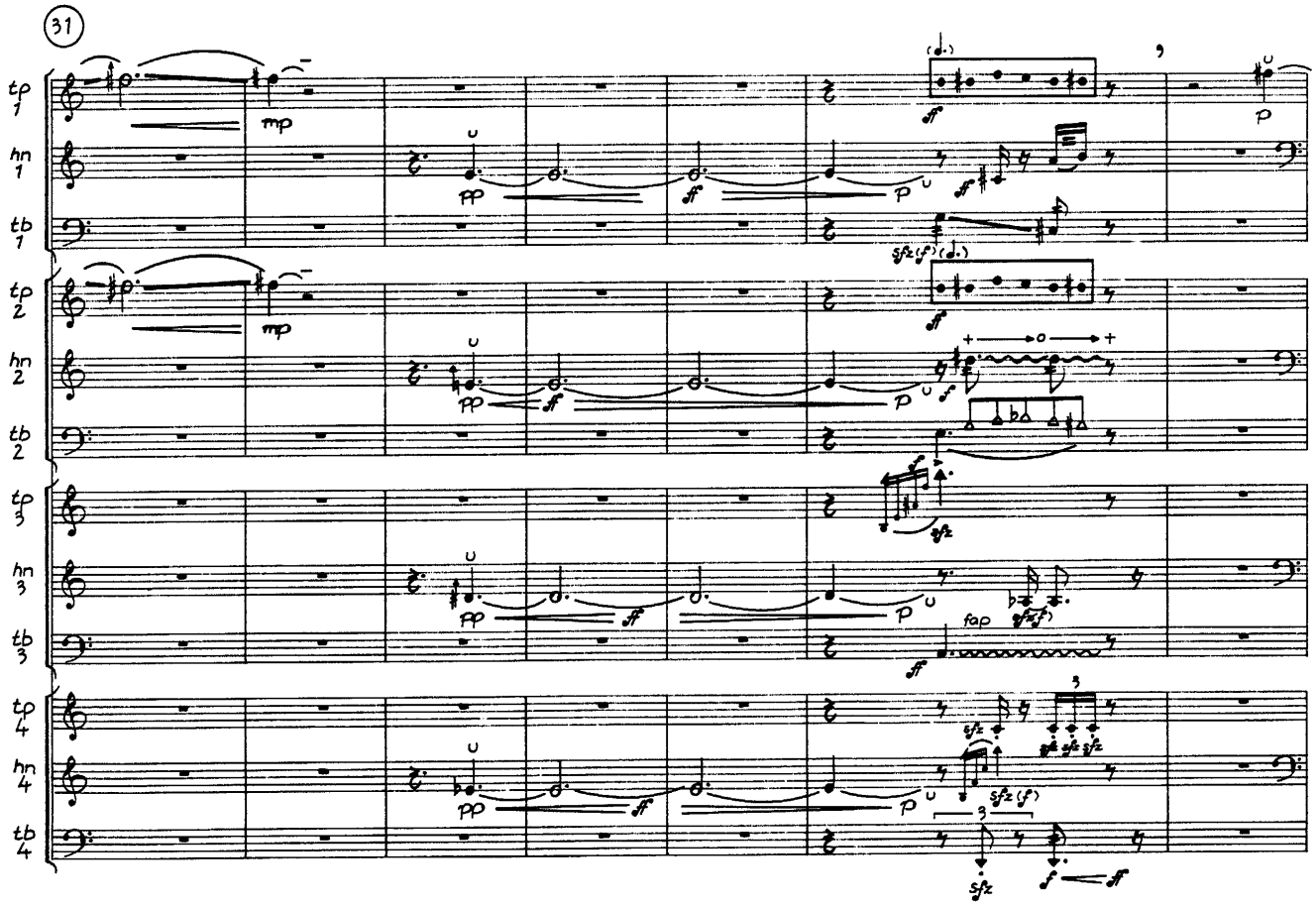
As a basic guideline, players should attempt another signature at least once for every two to three playings of their own. There is the possibility that during this section a player could attempt all eleven other signatures; but this should not be considered as a goal. While listening to other players in order to pick up another signature players can remain silent, play their own signature, or employ secondary sound sources previously used in the piece: tap on instrument bell, flutter-tongue without pitch, blow into instrument without pitch, hum or sing with or without instrument, valve sound only, slap-tongue, etc.

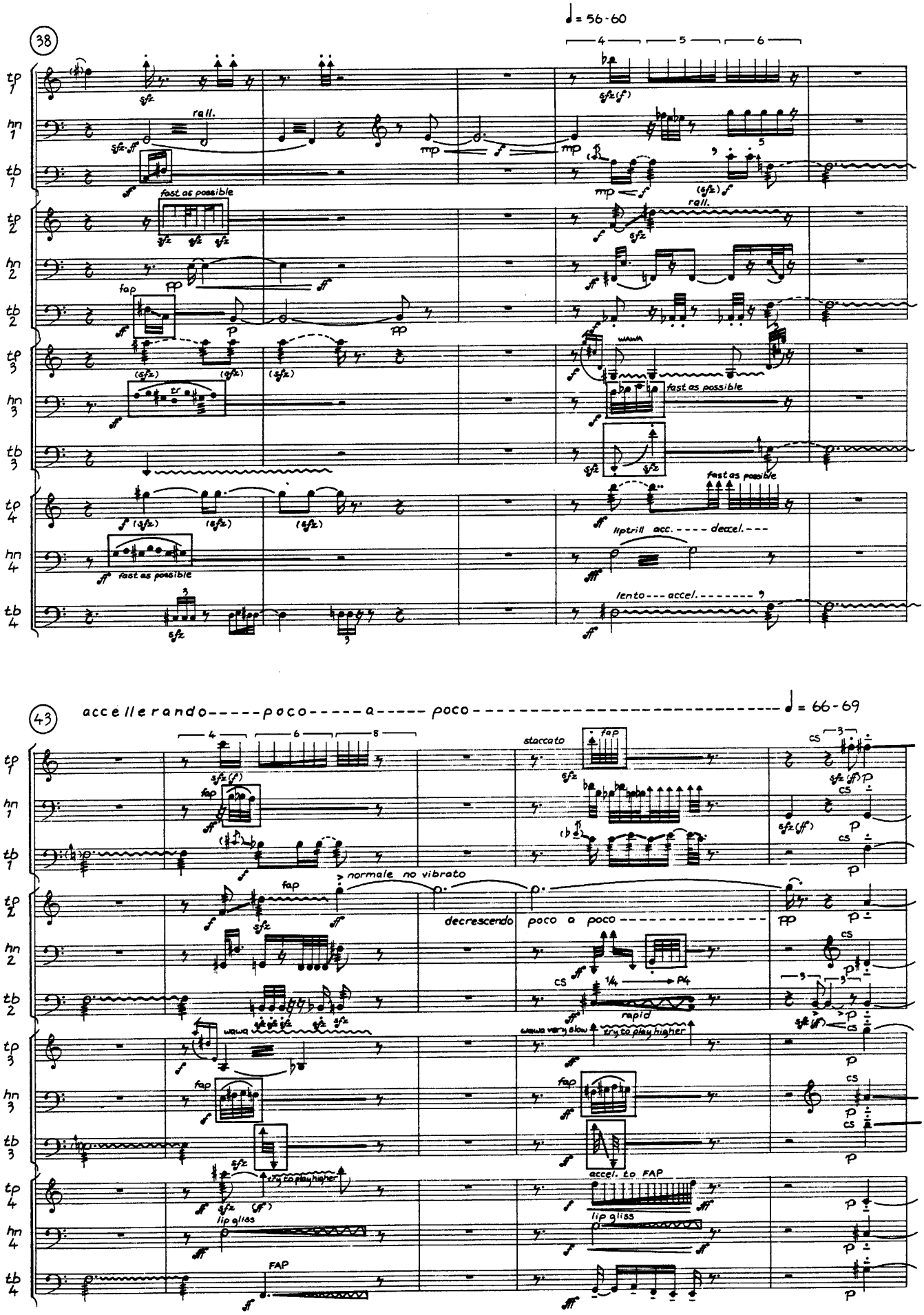
This section allows for the possibility of one to two and-a-half minutes of ad libitum playing which should be delineated by conductor signals. The conductor is free to signal any details or cues as desired. The overall shape of the section should be one that moves in the direction of ever-increasing energy and activity.

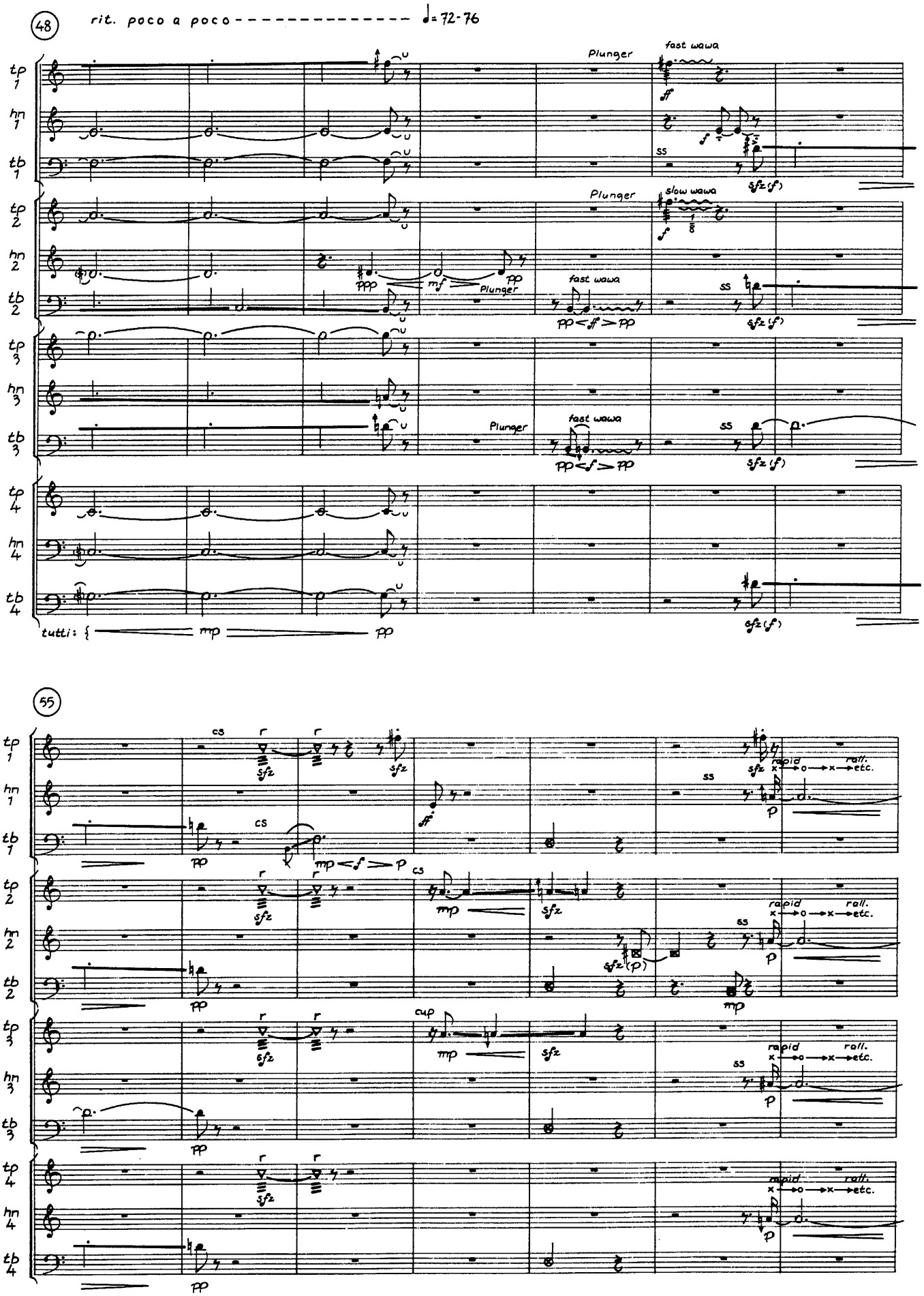
If the ad libitum section is not played then there should be a marked crescendo of measures 167 through 170 which should lead abruptly to measure 171. In the case where the ad libitum section is played then there should be a decrescendo over measures 167 through 170 which leads into the ad libitum section itself.

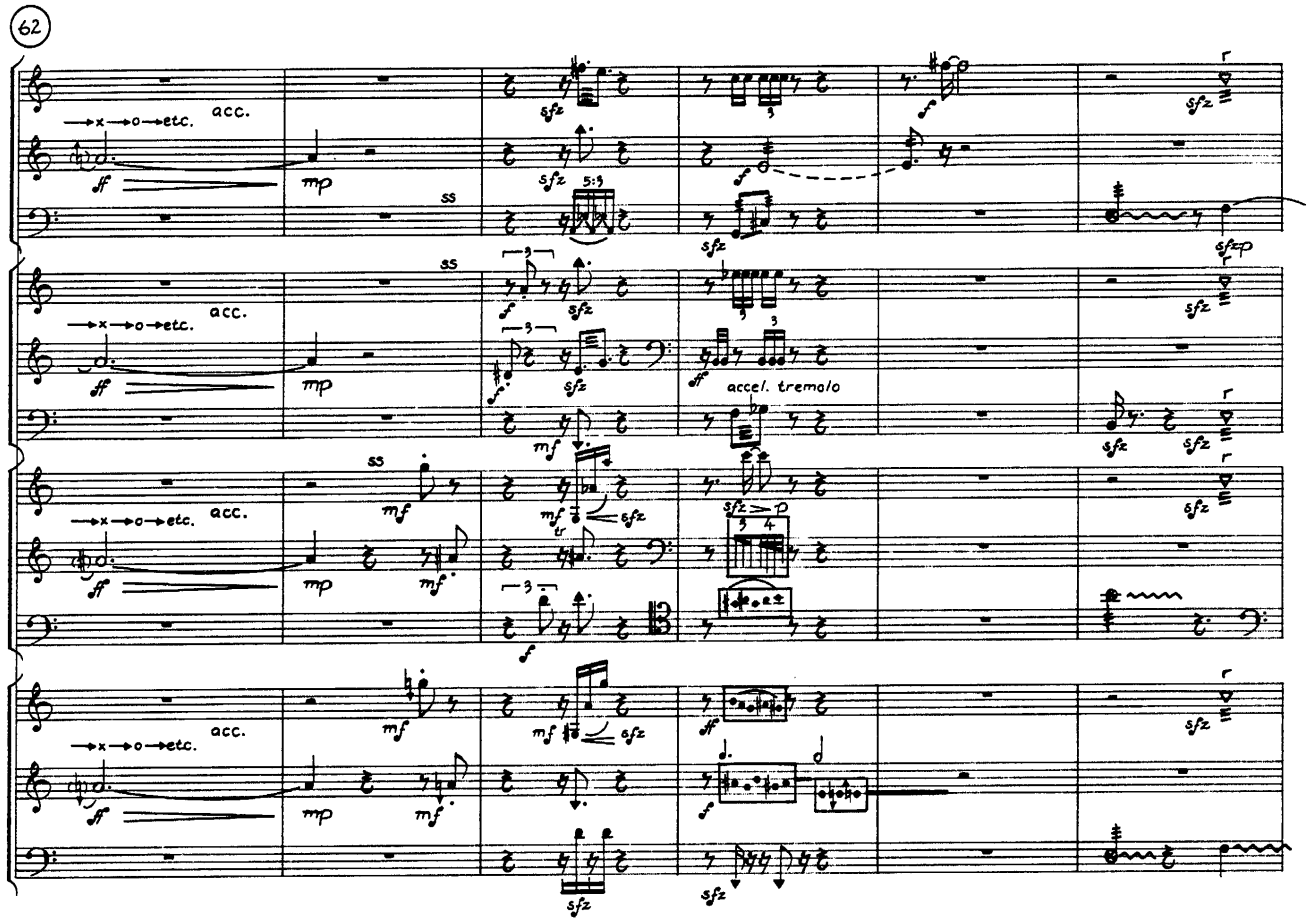

♩ = 52-56
trumpet 1
horn 1
trombone 1
trumpet 2
horn 2
trombone 2
trumpet 3
horn 3
trombone 3
trumpet 4
horn 4
trombone 4
cs
u
ppp
pp
3/4
11
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
p
sfz(ff)

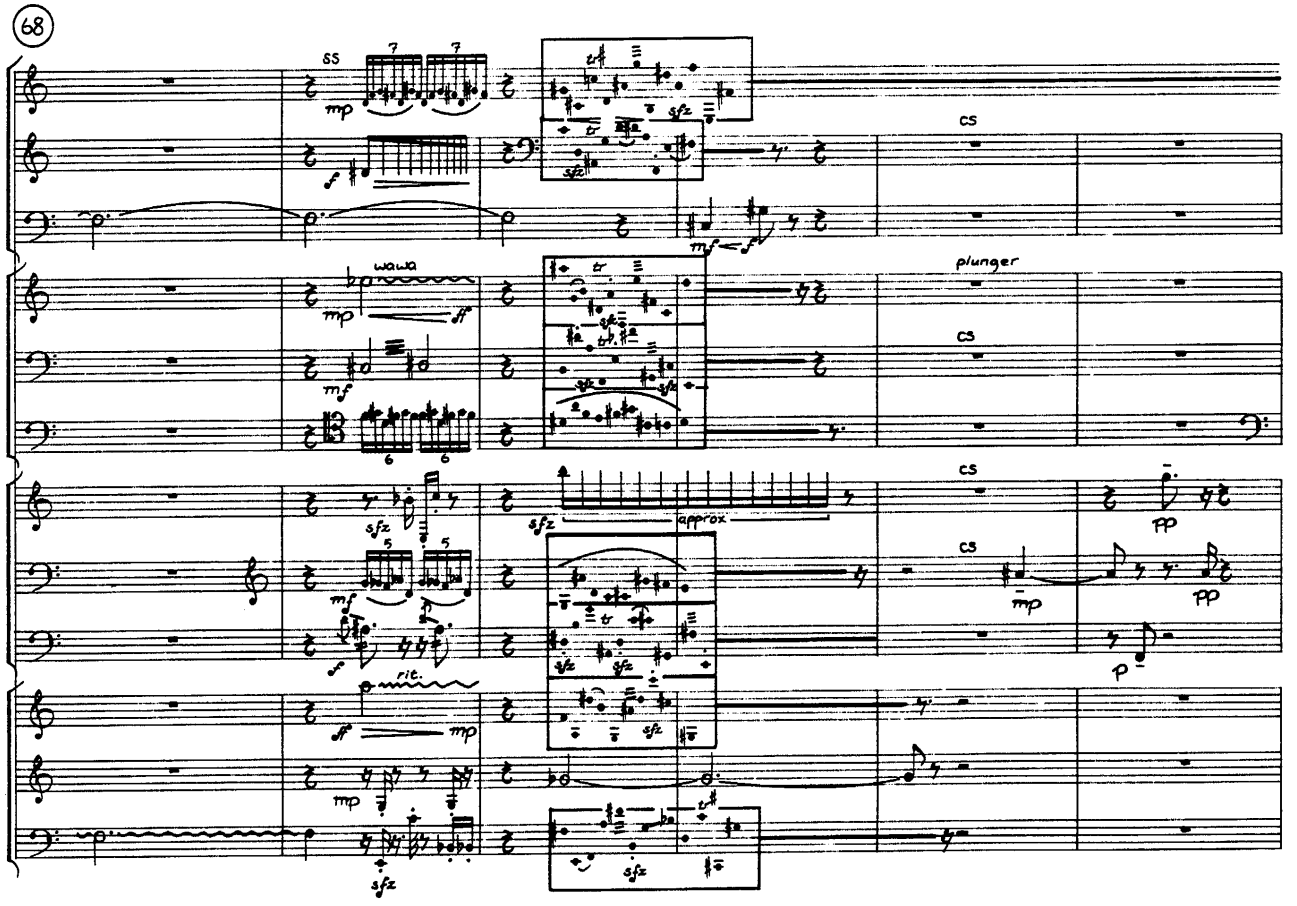

21
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
tutti :

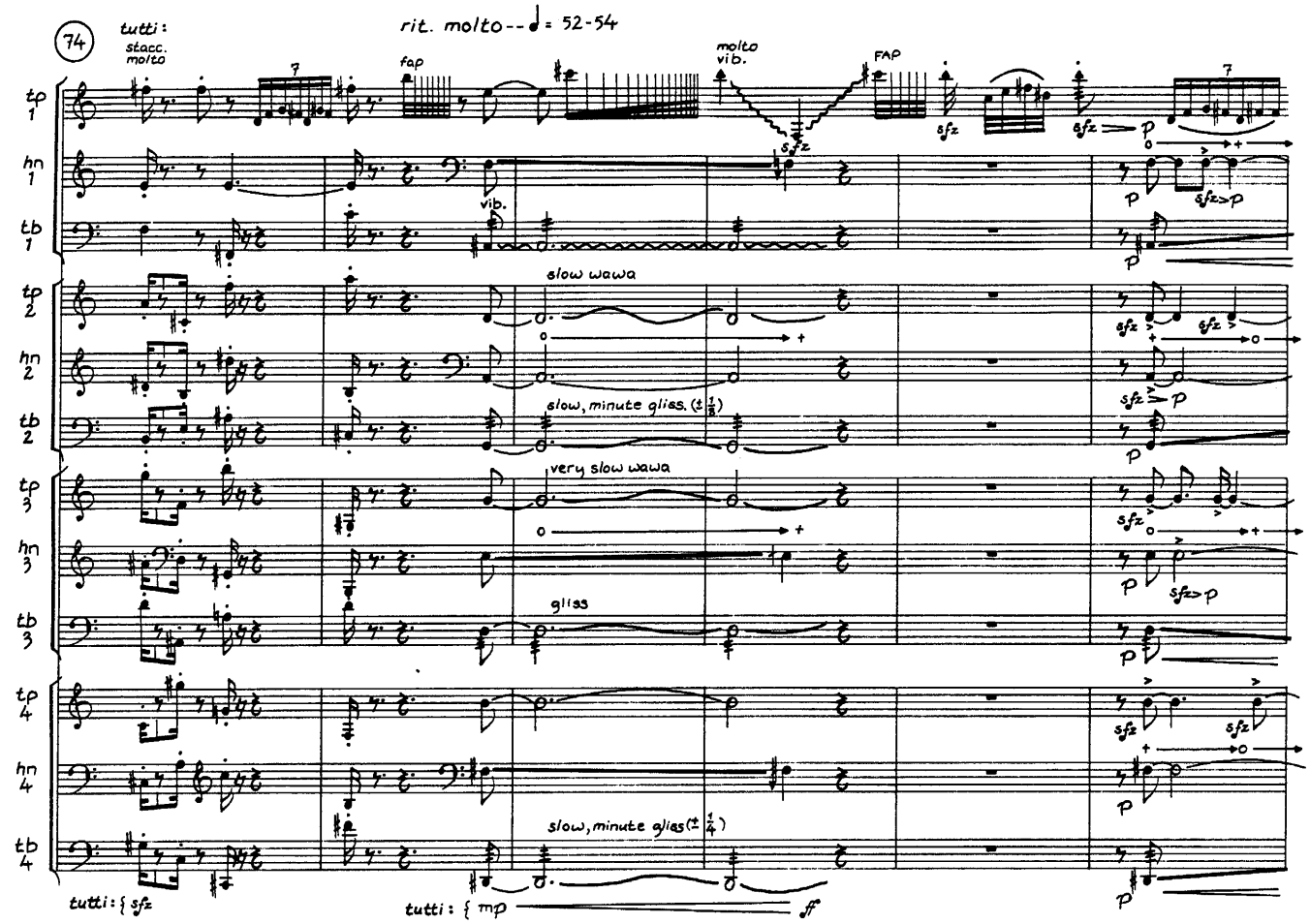

31
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

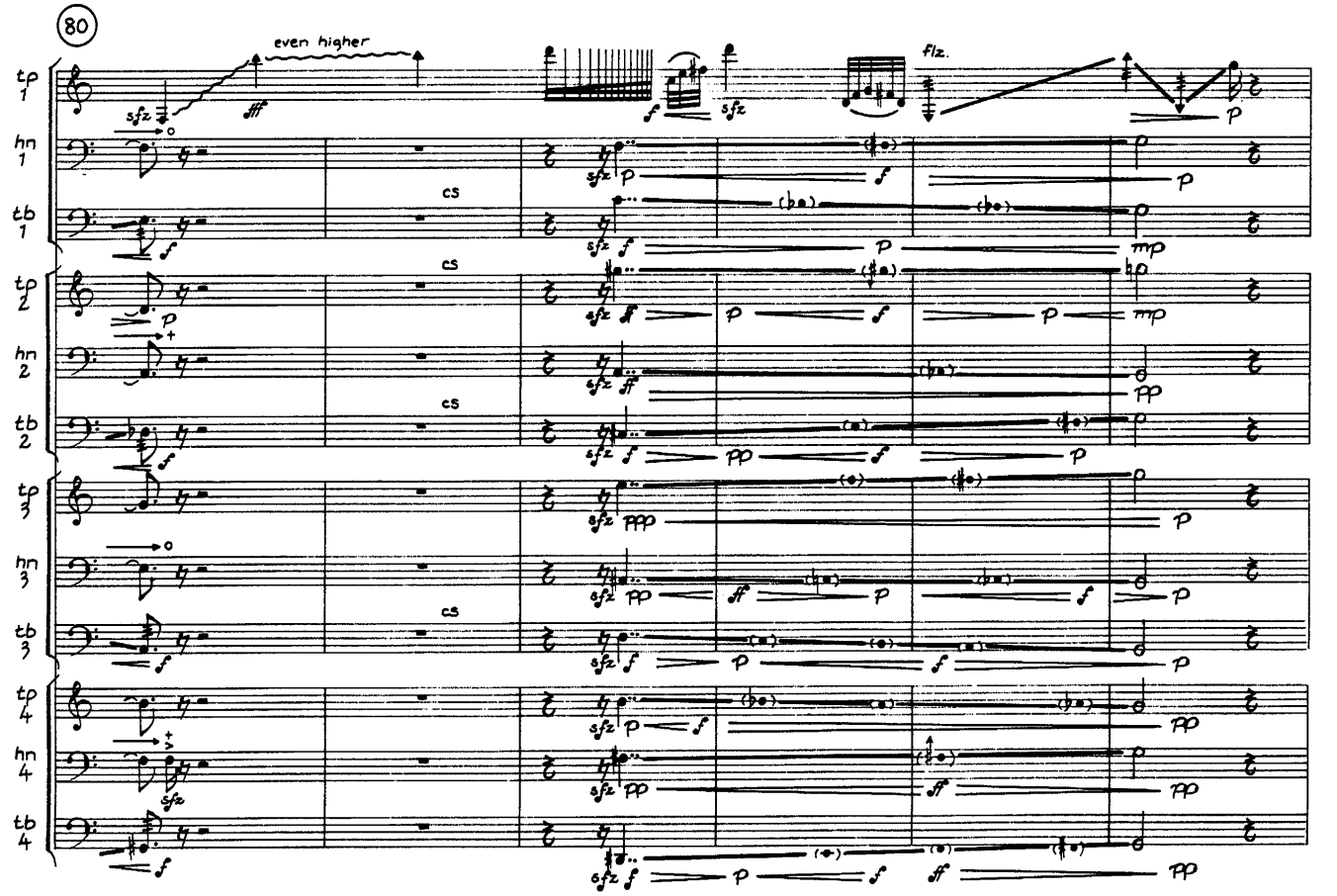

38
♩ = 56-60
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
rall.
fast as possible
fap
wawa
liptrill acc. ---- deccel. ---
lento --- accel. -------
43
accellerando ----- poco ----- a ----- poco ---------- ♩ = 66-69
staccato
normale no vibrato
decrescendo poco a poco
rapid
wawa very slow
try to play higher
accel. to FAP
lip gliss
FAP

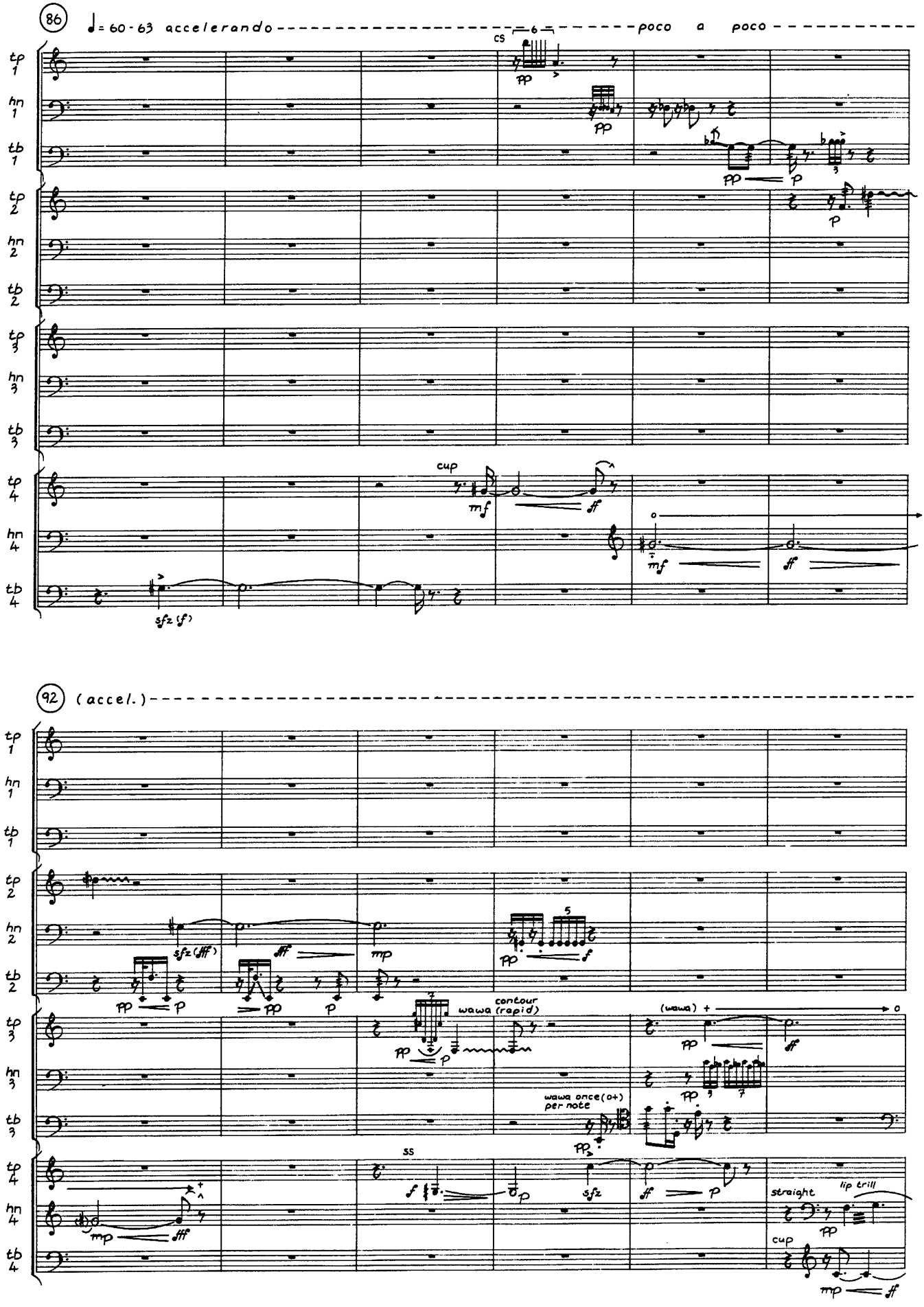

48
rit. poco a poco
♩= 72-76
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
Plunger
fast wawa
slow wawa
ss
sfz(f)
tutti:
mp
pp
55
cs
r
sfz
cup
rapid
rall.
etc.
p

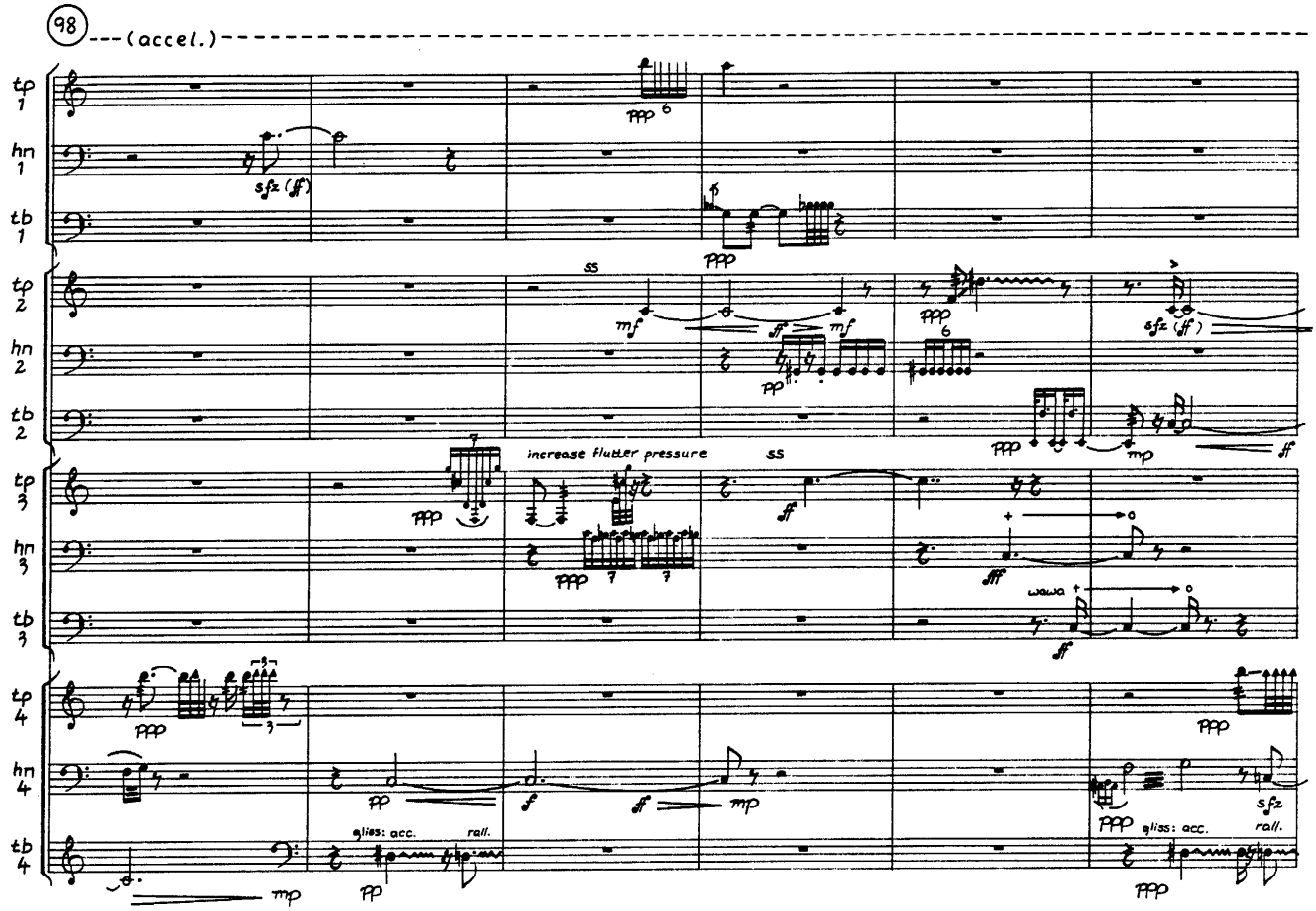

62
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
acc.
→x→o→etc.
ff
mp
mf
ss
sfz
5:3
accel. tremolo

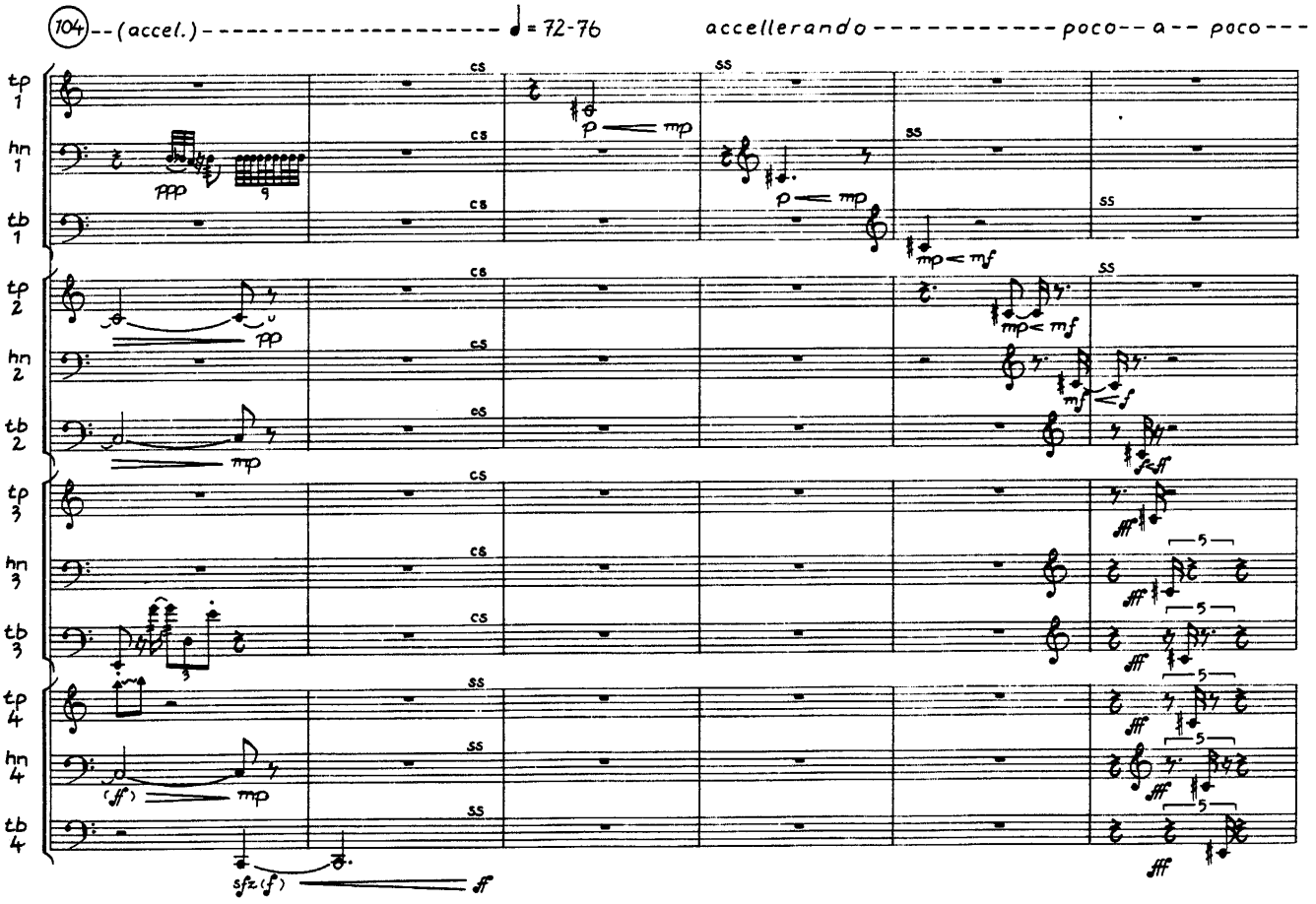

68
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
ss
wawa
cs
plunger
approx
rit.
mp
mf
sfz
pp

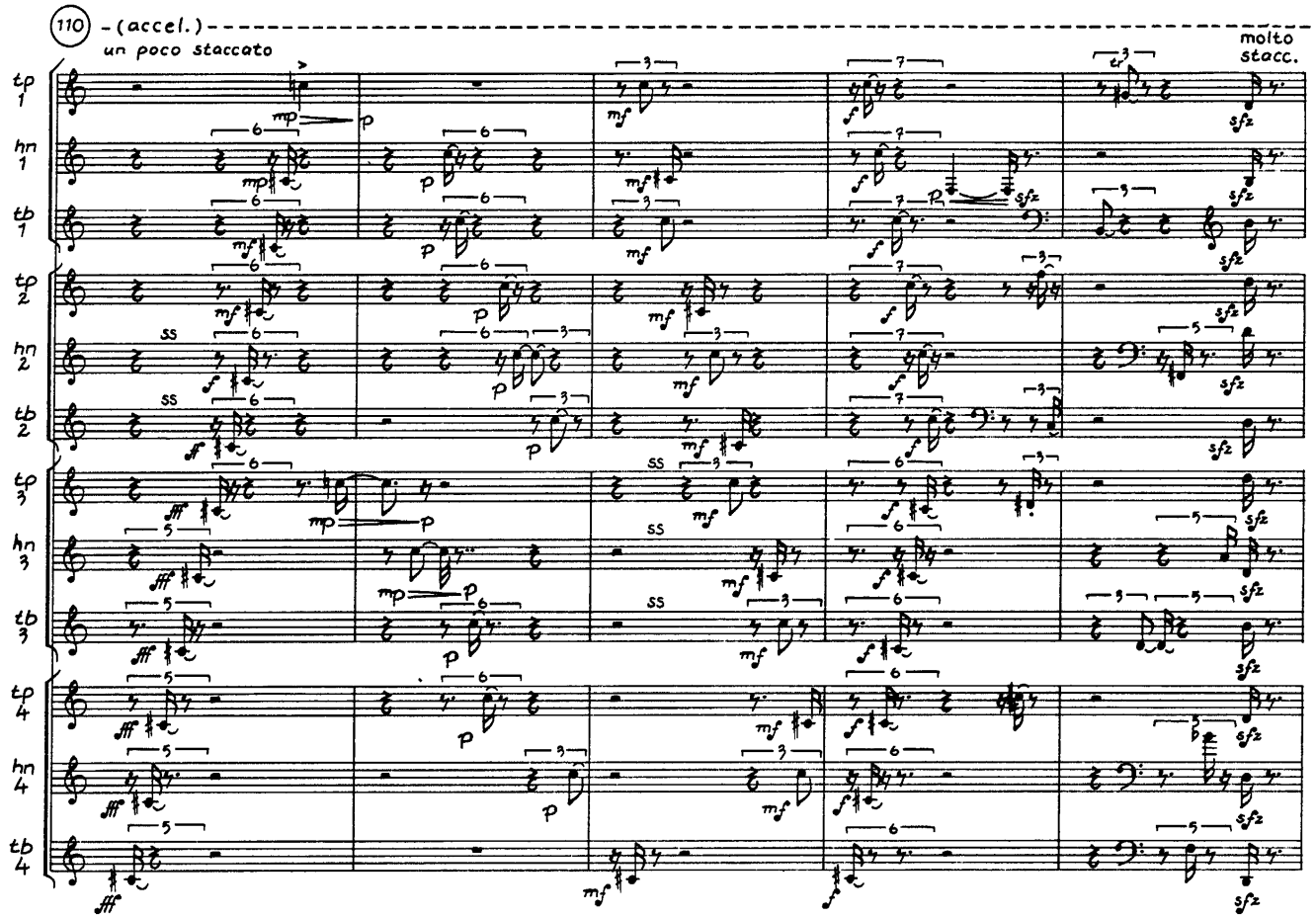

74
tutti:
stacc. molto
rit. molto -- ♩ = 52-54
fap
molto vib.
FAP
vib.
slow wawa
slow, minute gliss. (± 1/8)
very slow wawa
gliss
slow, minute gliss (± 1/4)
tutti: { sfz
tutti: { mp ff
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

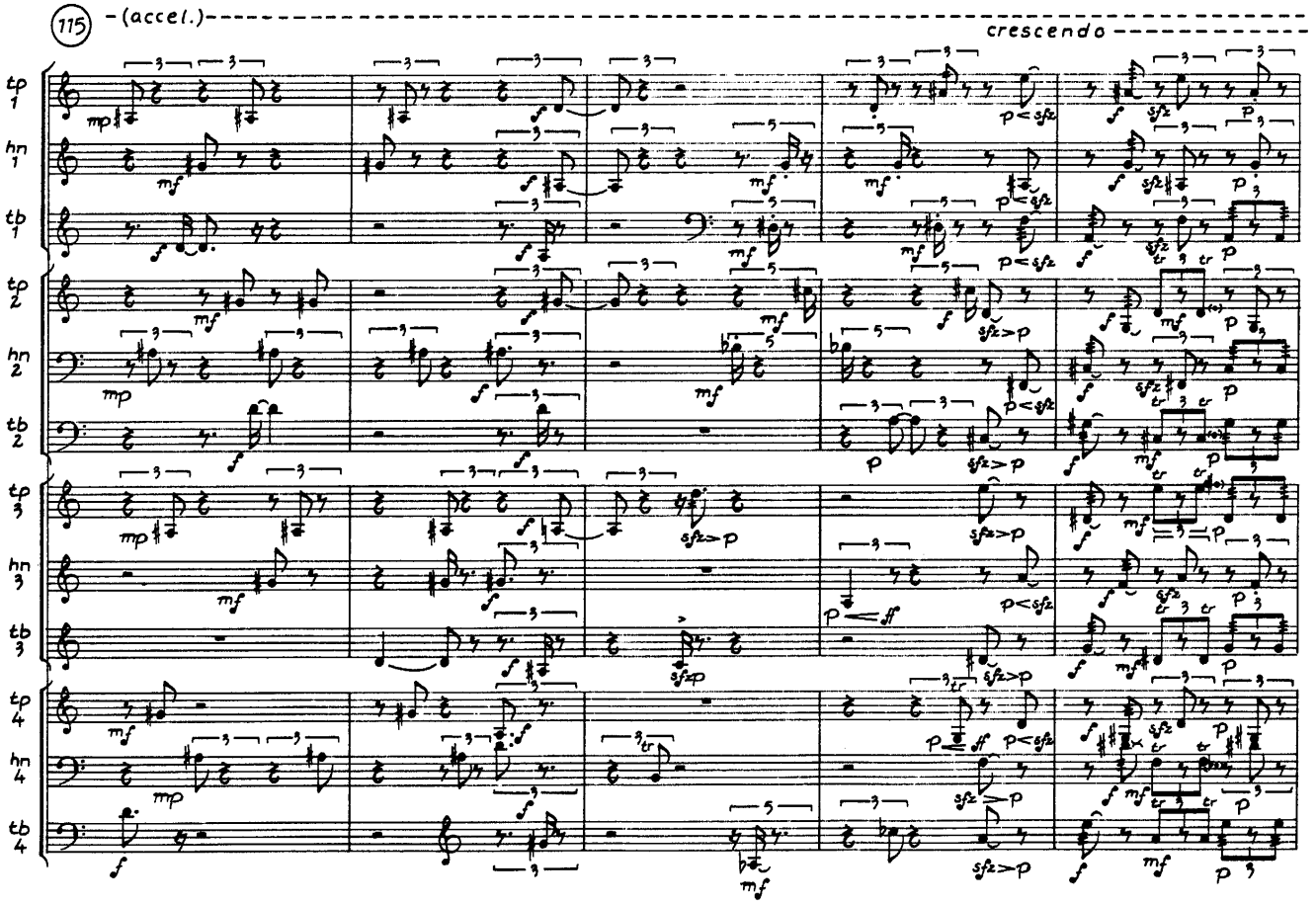

80
even higher
fff
Flz.
cs
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

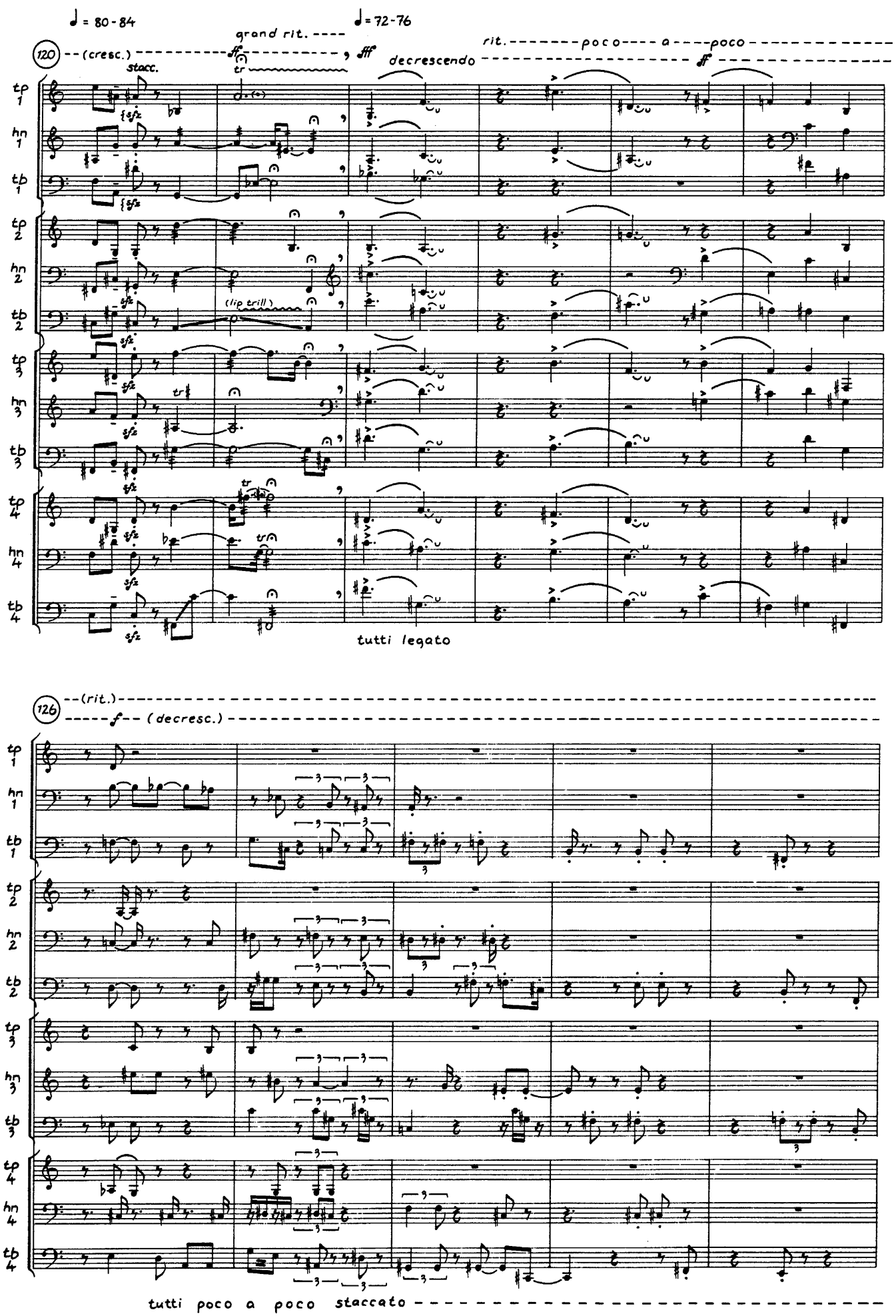

86
♩= 60-63 accelerando
poco a poco
cs
cup
sfz (f)
92
(accel.)
sfz (fff)
wawa
contour (rapid)
(wawa) + o
wawa once (o+) per note
ss
straight
lip trill
cup

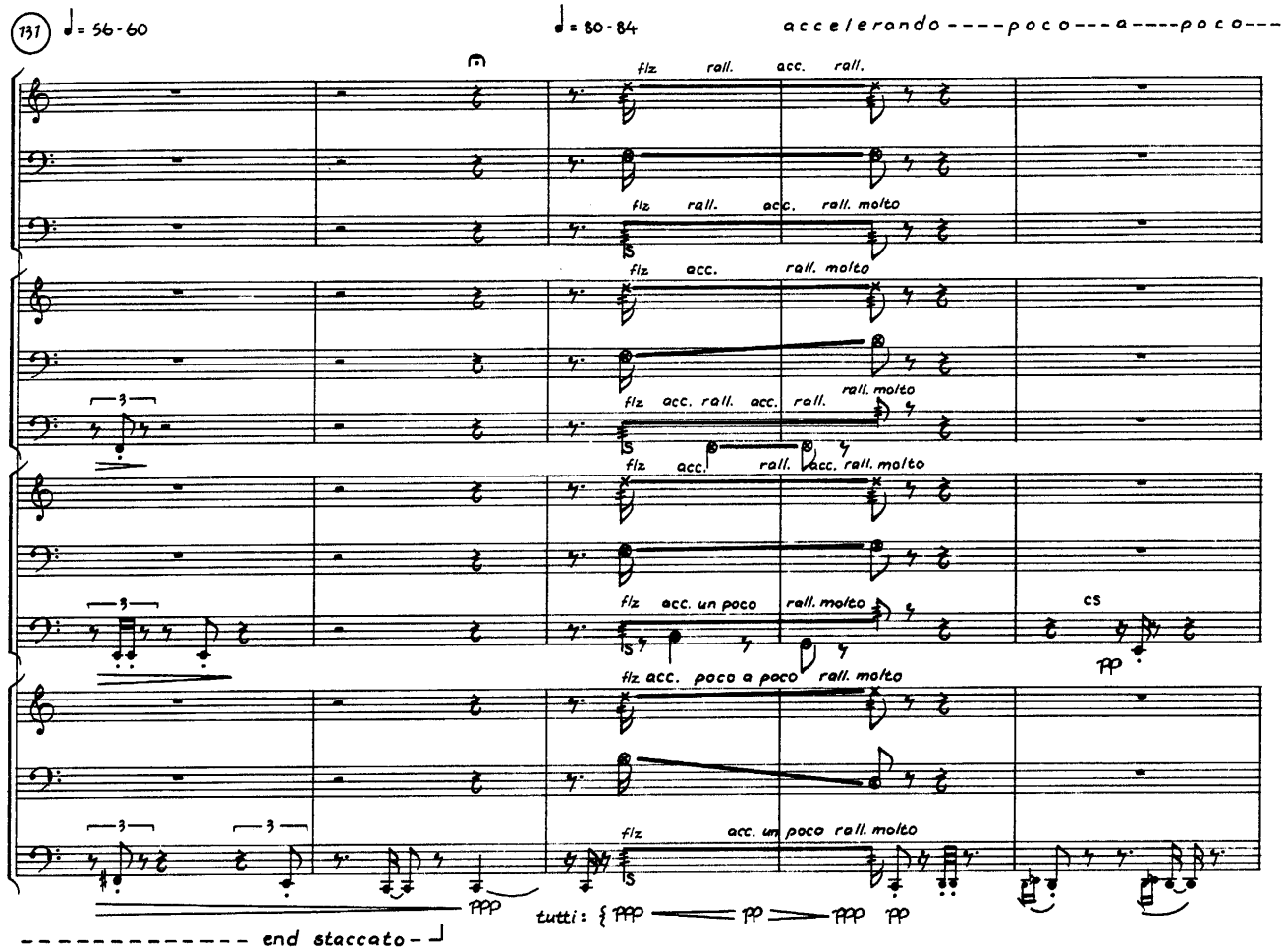

98
(accel.)
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
increase flutter pressure
gliss: acc.
rall.

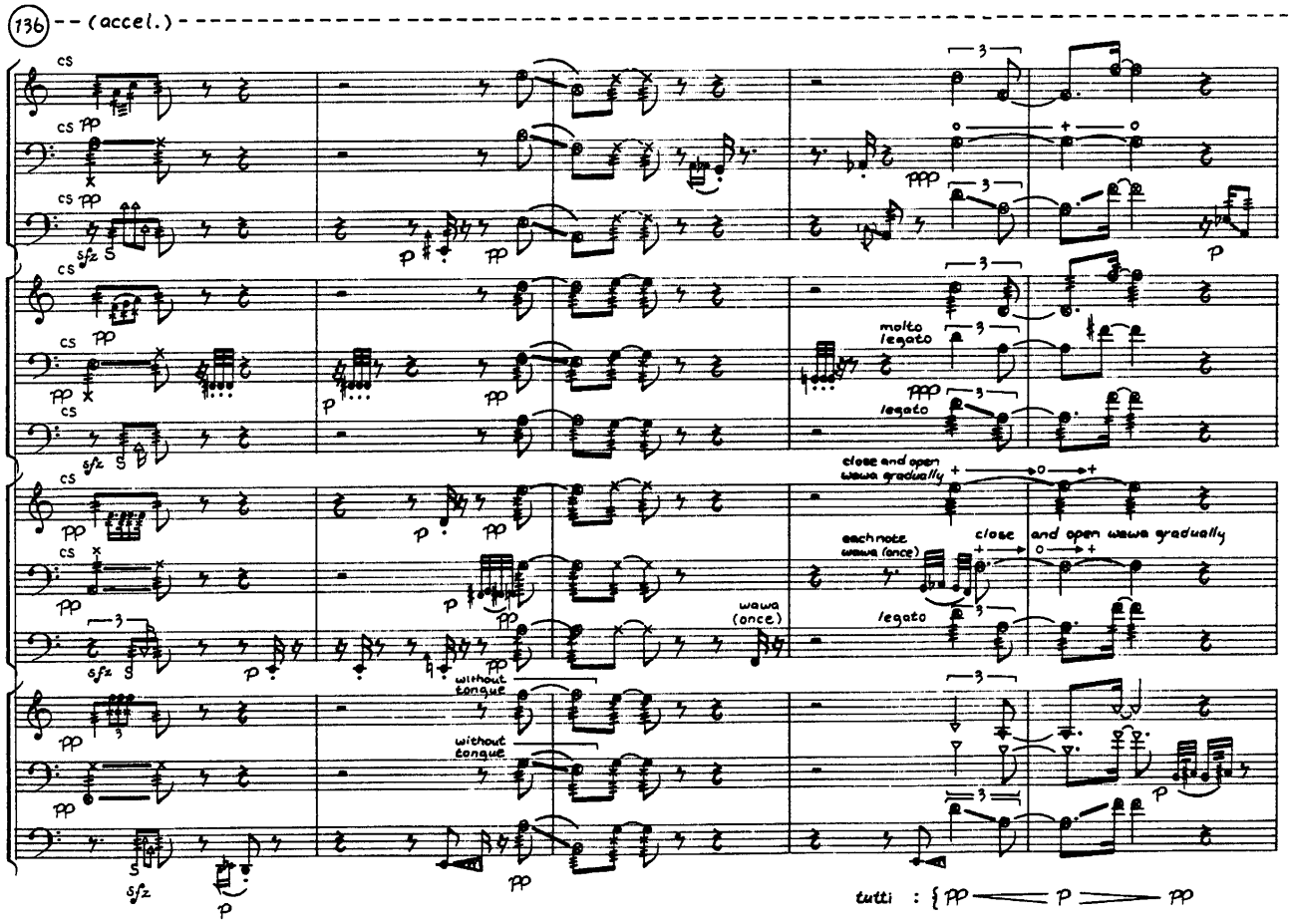

104
(accel.)
♩ = 72-76
accellerando
poco a poco
cs
ss
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

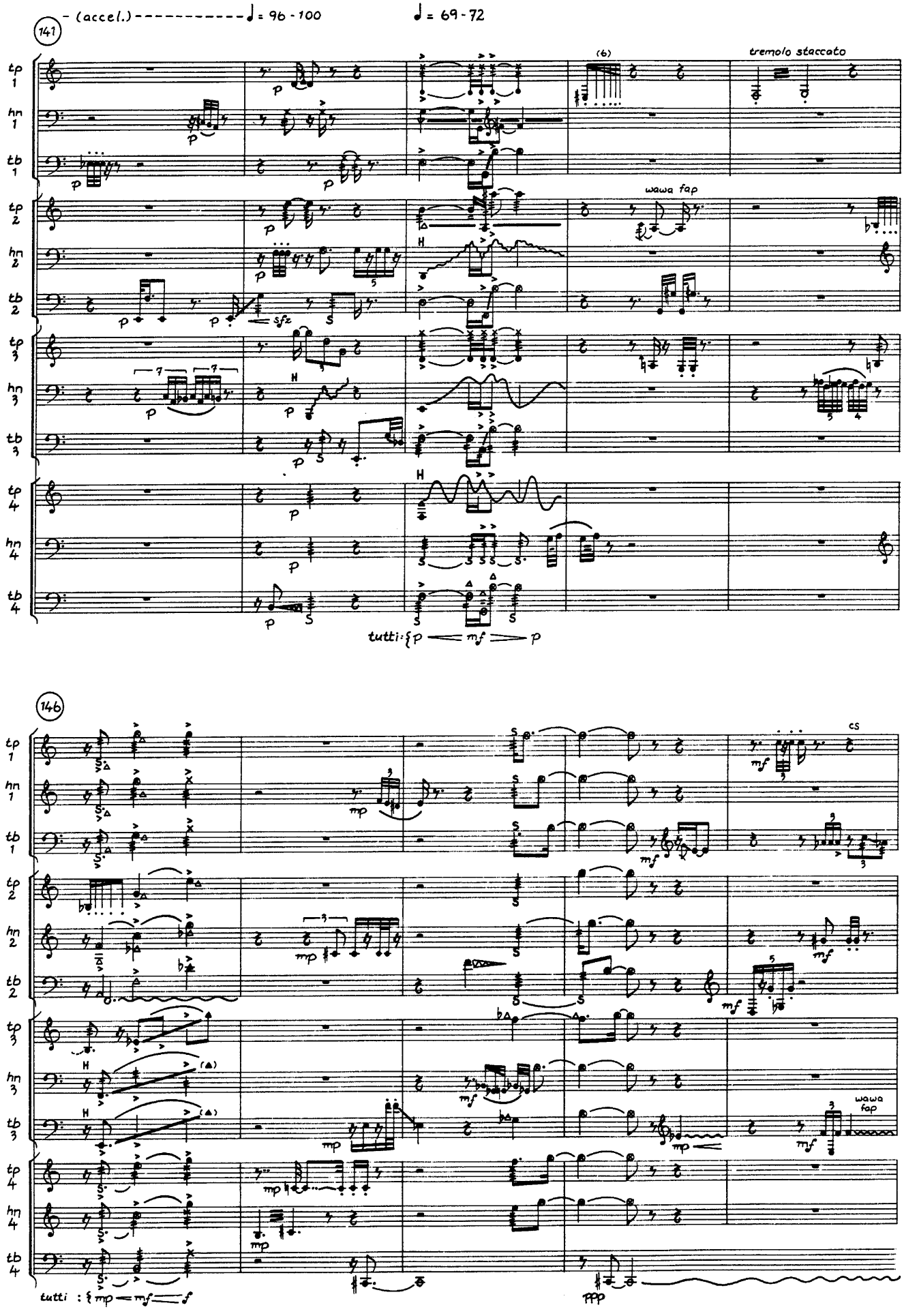

110
- (accel.) -
un poco staccato
molto
stacc.
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

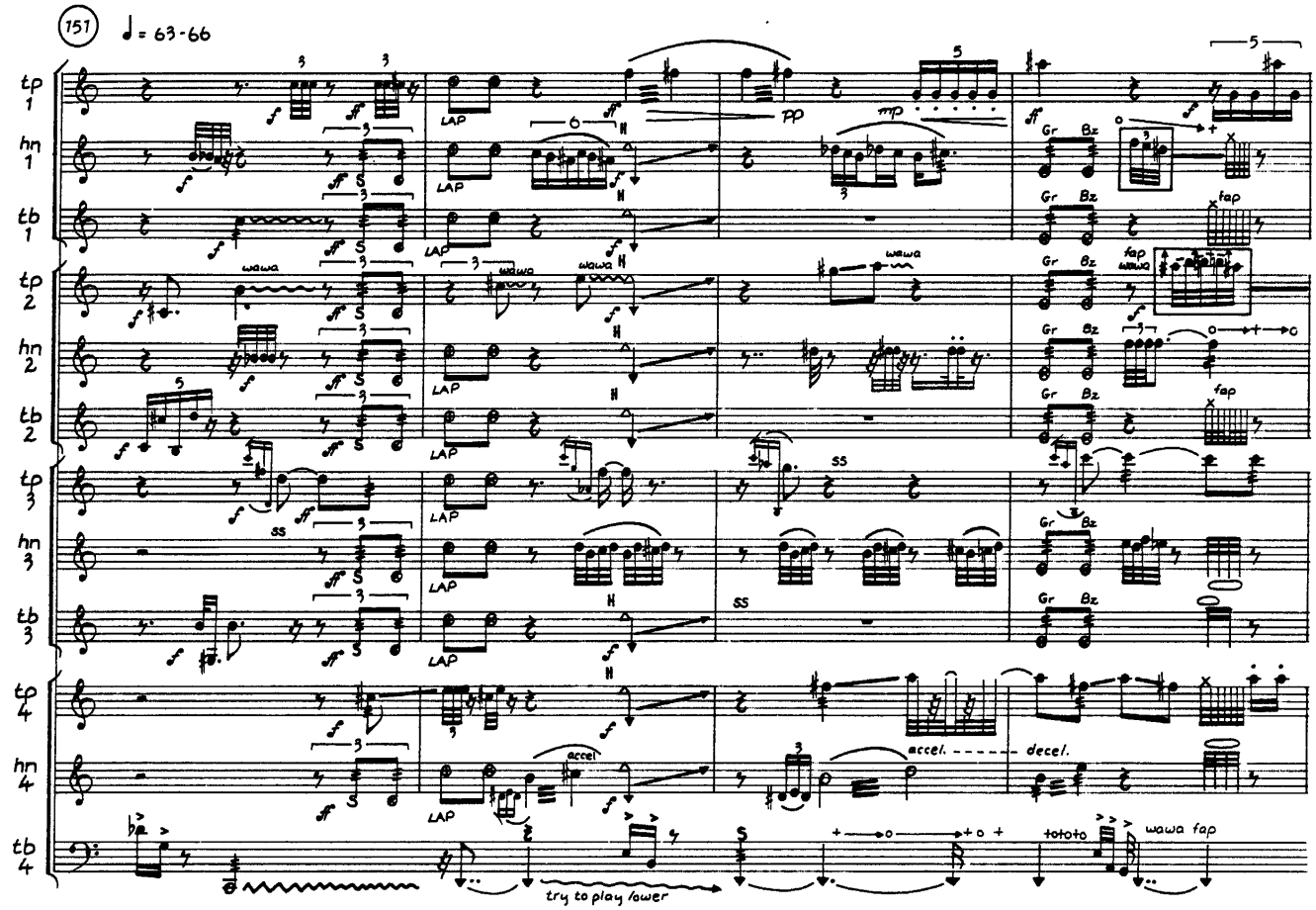

115
- (accel.) -
crescendo
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4

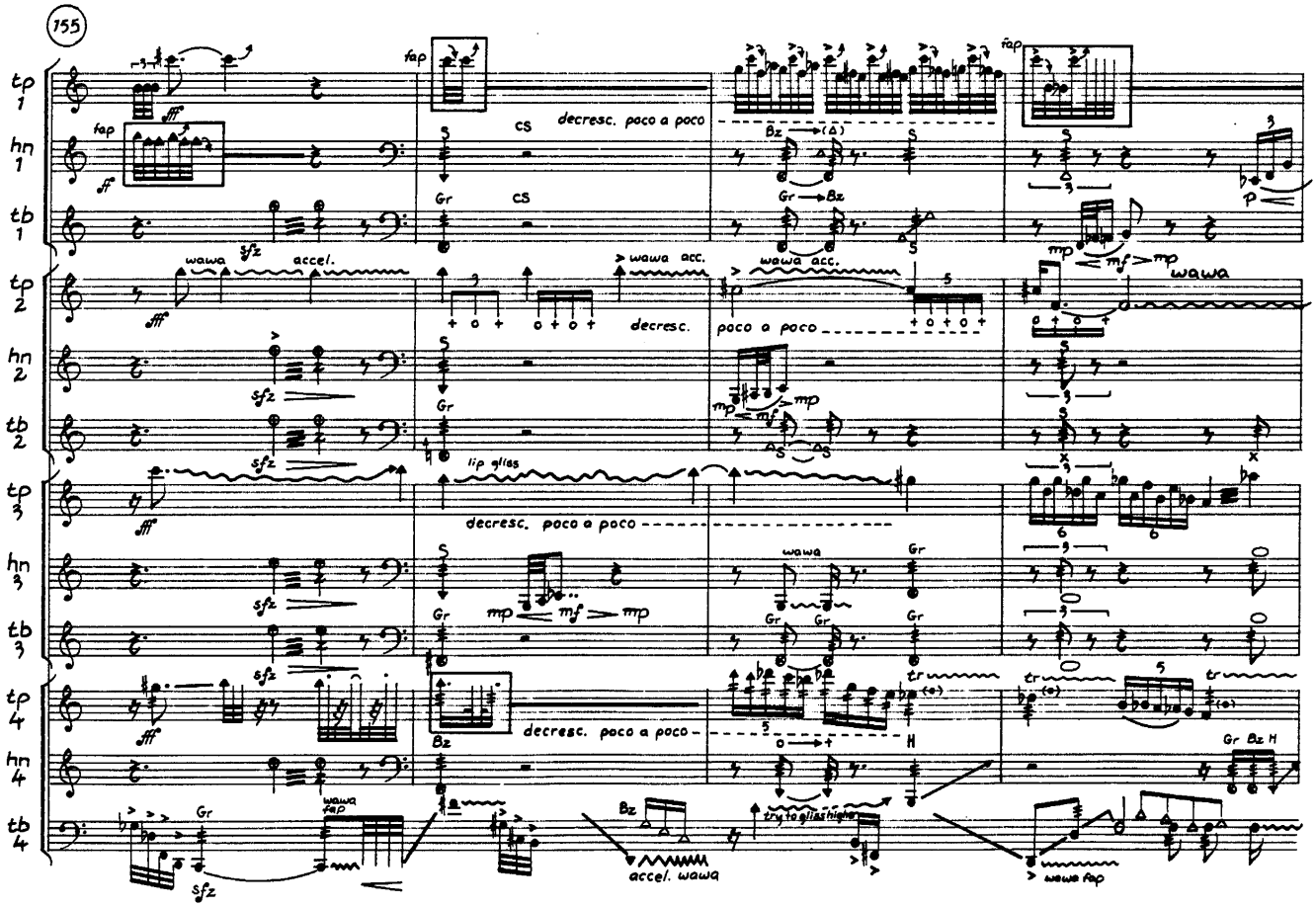

♩ = 80-84
grand rit.
♩ = 72-76
120
(cresc.)
ff
fff
stacc.
tr
decrescendo
rit. poco a poco
ff
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
(lip trill)
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
tutti legato
126
(rit.)
f (decresc.)
tutti poco a poco staccato

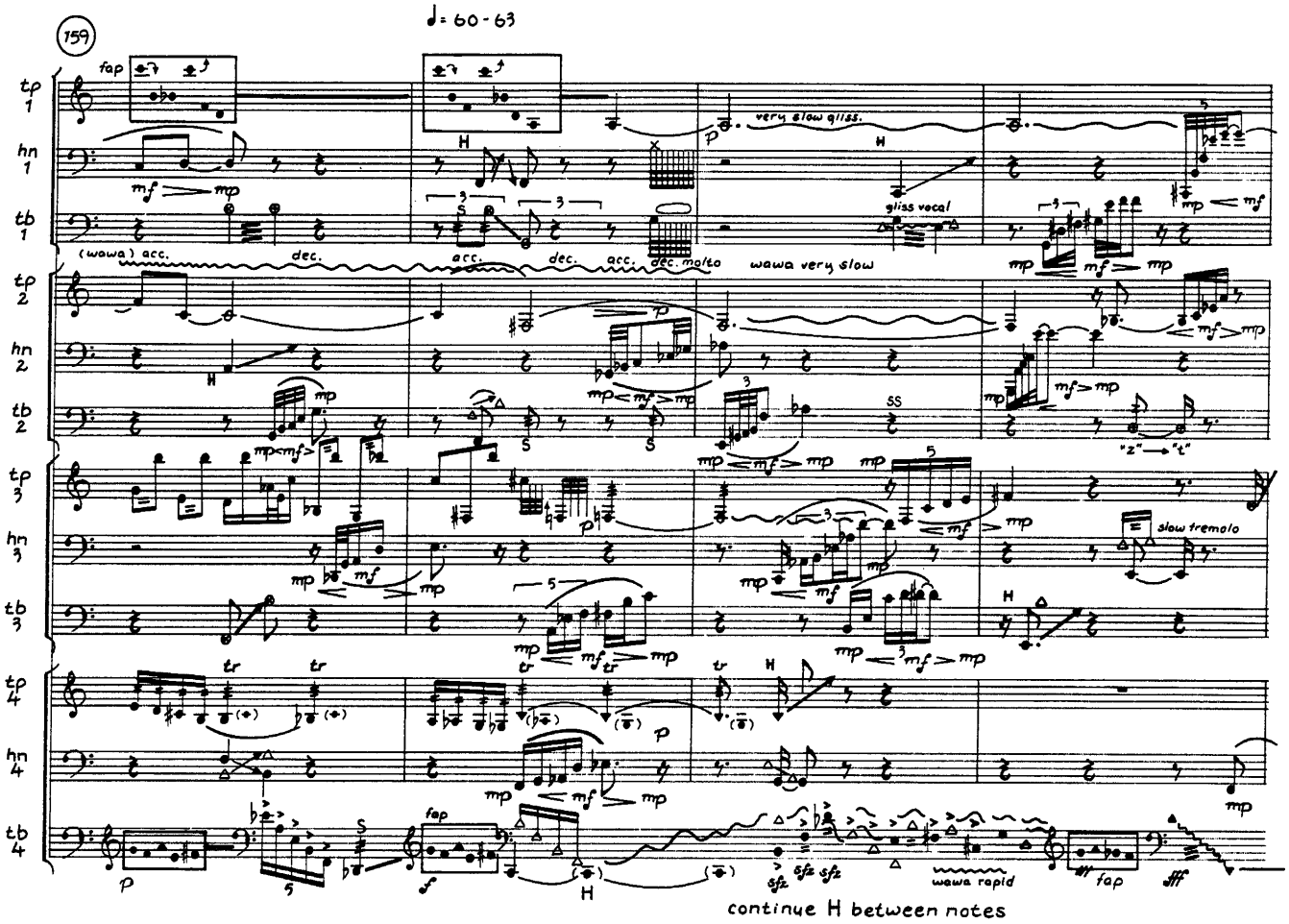

131
♩= 56-60
♩= 80-84
accelerando----poco---a----poco---
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
flz rall. acc. rall.
flz rall. acc. rall. molto
flz acc. rall. molto
flz acc. rall. acc. rall. rall. molto
flz acc. rall. acc. rall. molto
flz acc. un poco rall. molto
cs
flz acc. poco a poco rall. molto
flz acc. un poco rall. molto
ppp
tutti: { ppp pp ppp pp
end staccato

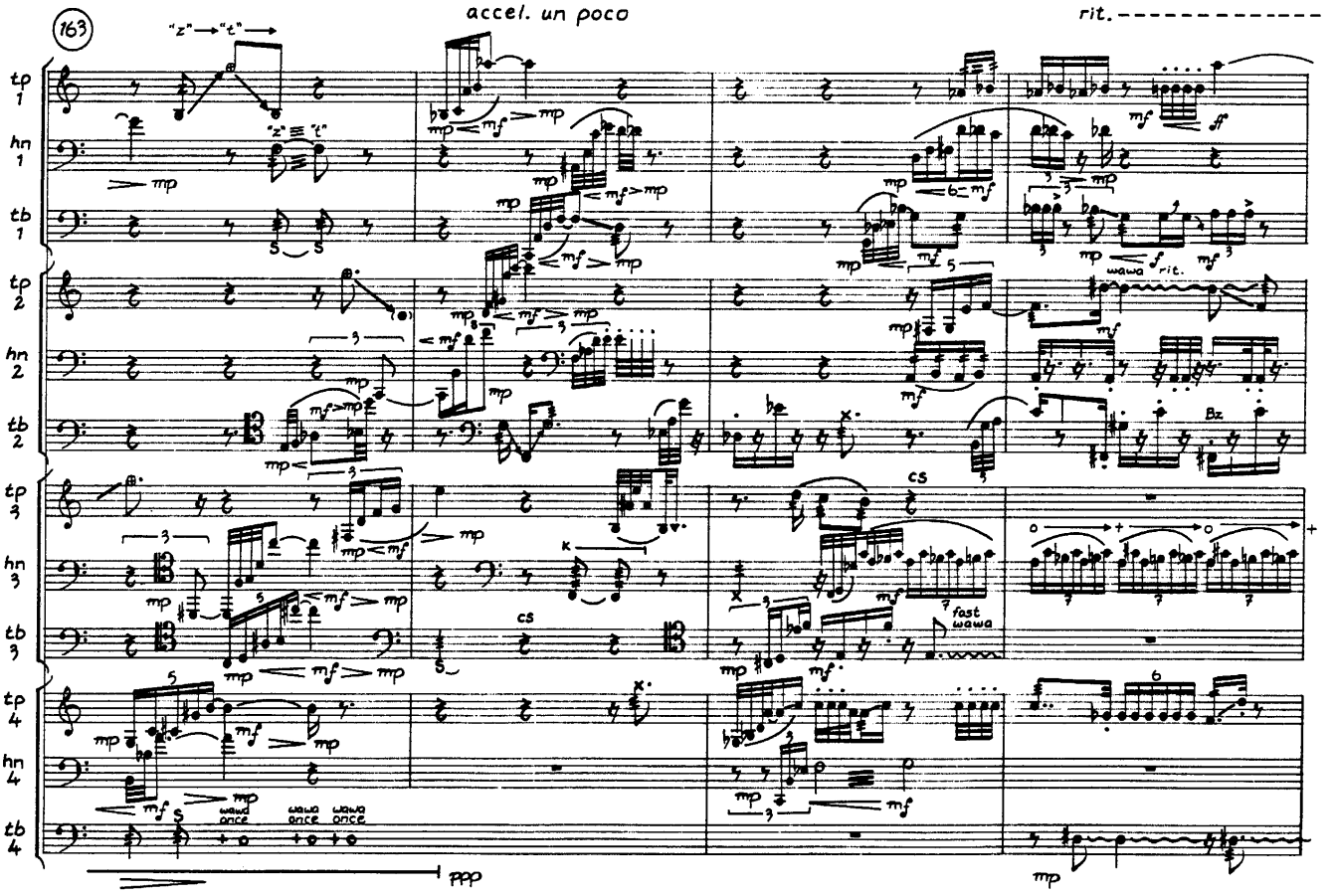

136
(accel.)
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
cs
pp
sfz
p
ppp
molto legato
legato
close and open wawa gradually
each note wawa (once)
close
and open wawa gradually
wawa (once)
without tongue
tutti: { pp p pp

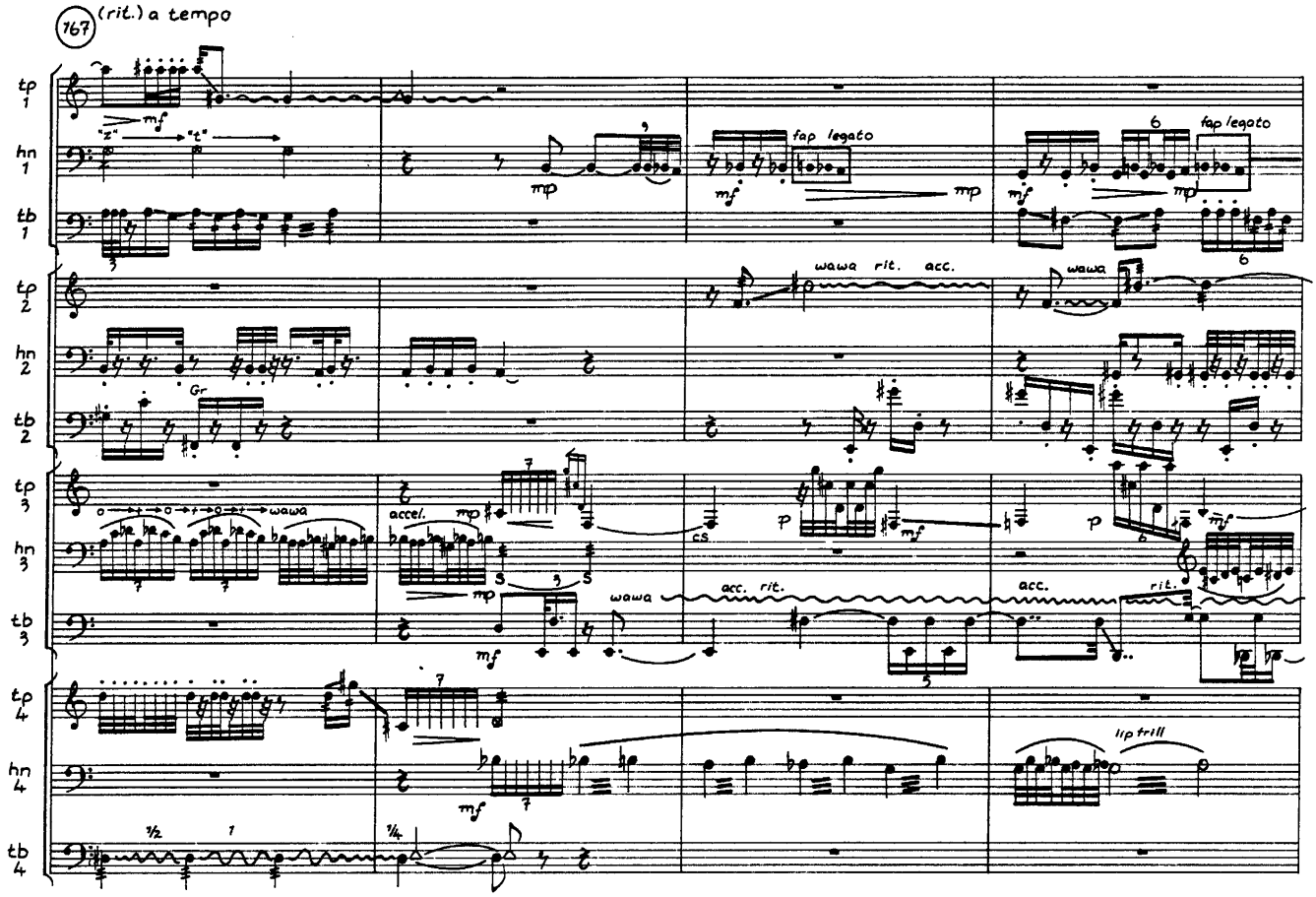

- (accel.) ♩ = 96 - 100
♩ = 69 - 72
141
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
(6)
tremolo staccato
wawa fap
sfz
tutti: p mf p
146
cs
wawa fap
tutti : mp mf f
ppp

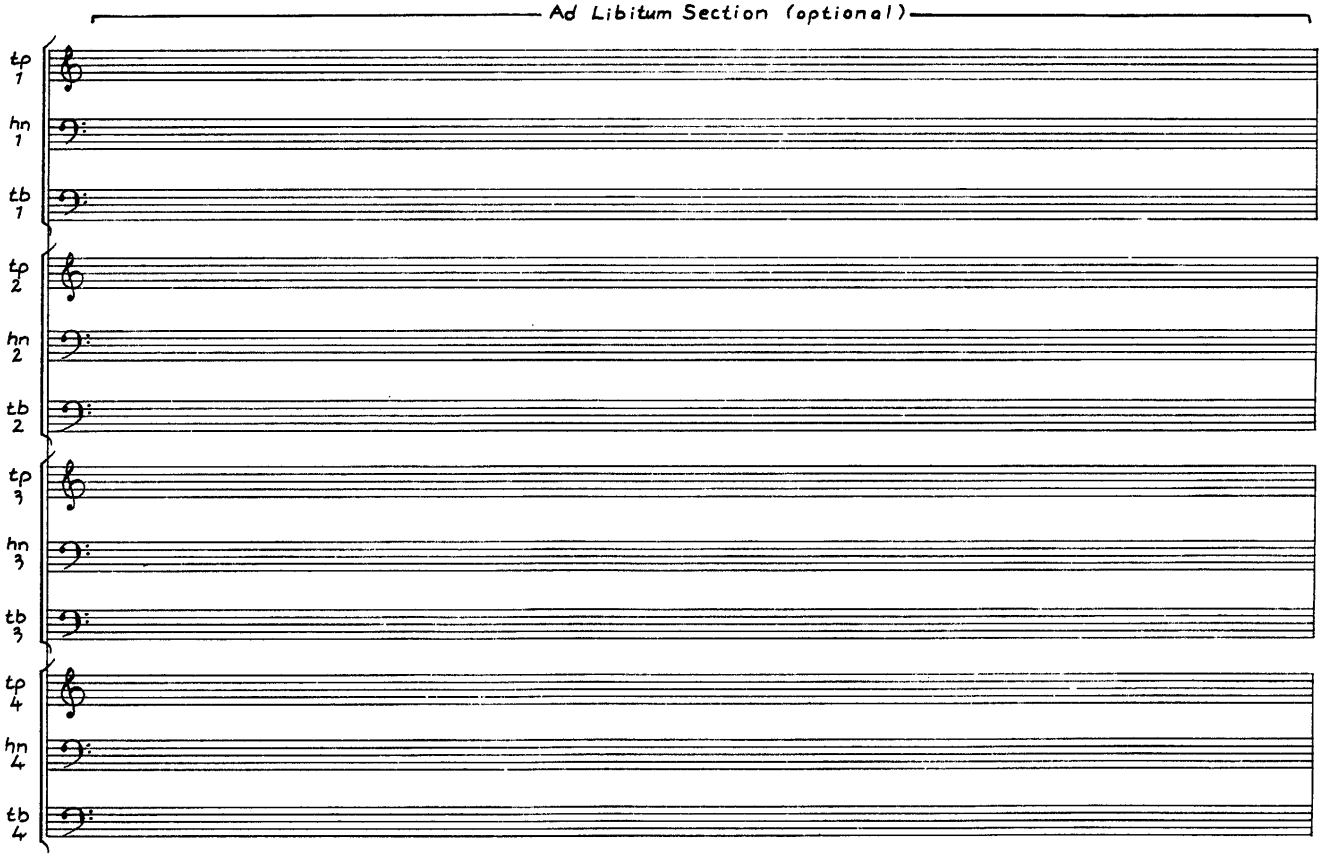

151
♩ = 63-66
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
LAP
wawa
accel.
decel.
try to play lower
wawa fap

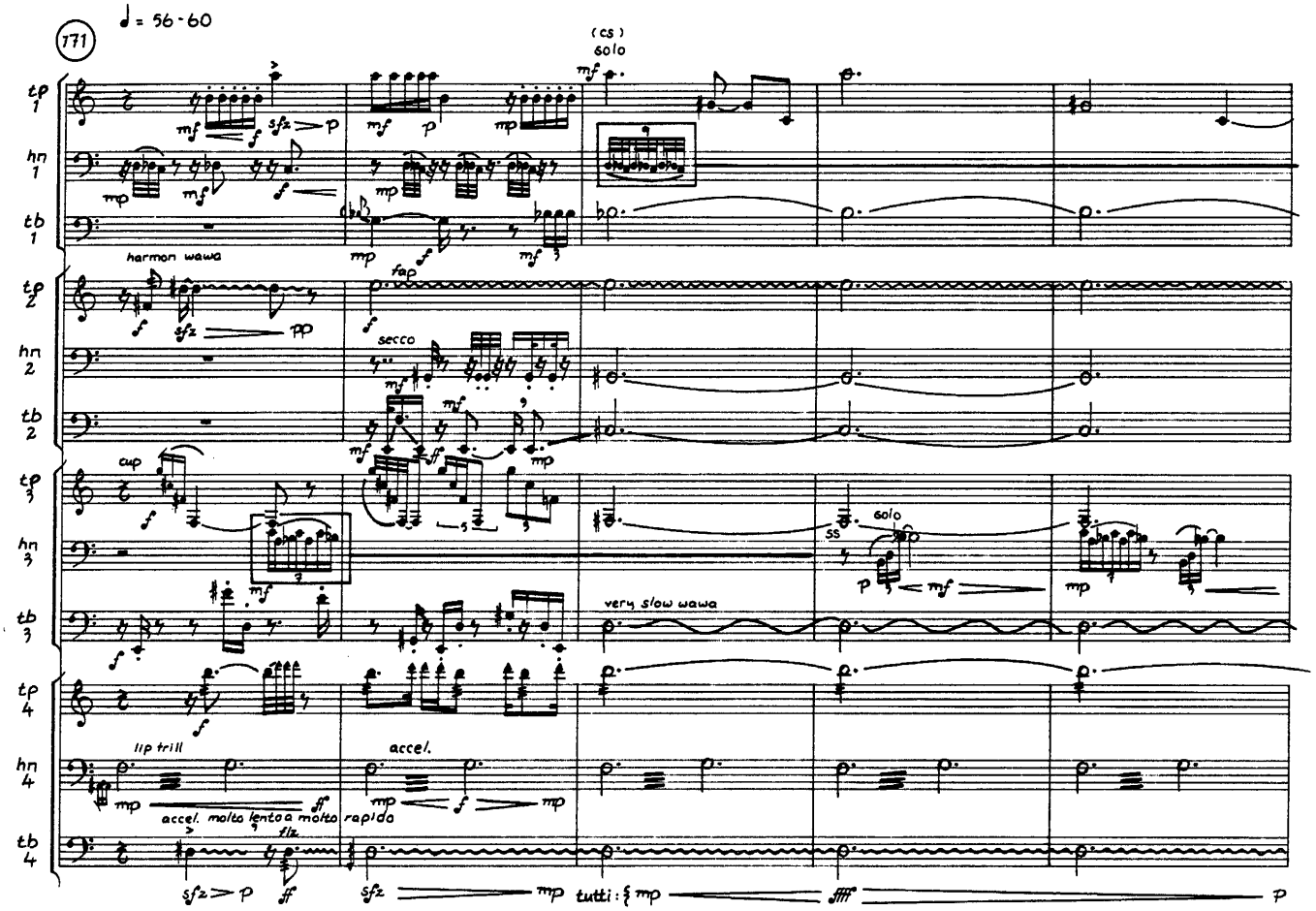

155
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
fap
decresc. poco a poco
wawa
accel.
wawa acc.
decresc.
poco a poco
lip gliss
accel. wawa
try to gliss higher
wawa fap

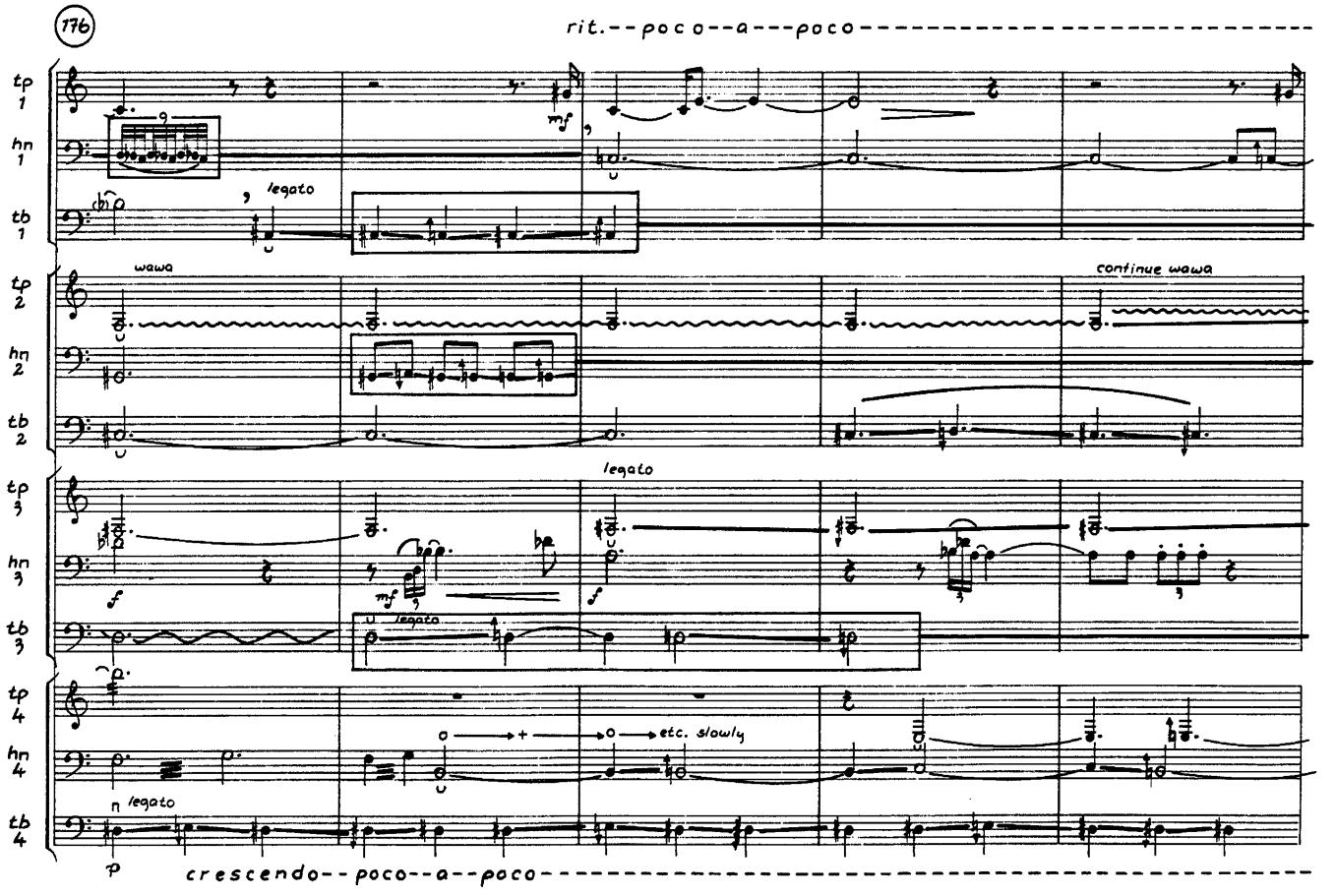

159
♩= 60-63
fap
very slow gliss.
gliss vocal
(wawa) acc.
dec.
acc.
dec.
acc.
dec. molto
wawa very slow
slow tremolo
wawa rapid
fap
continue H between notes

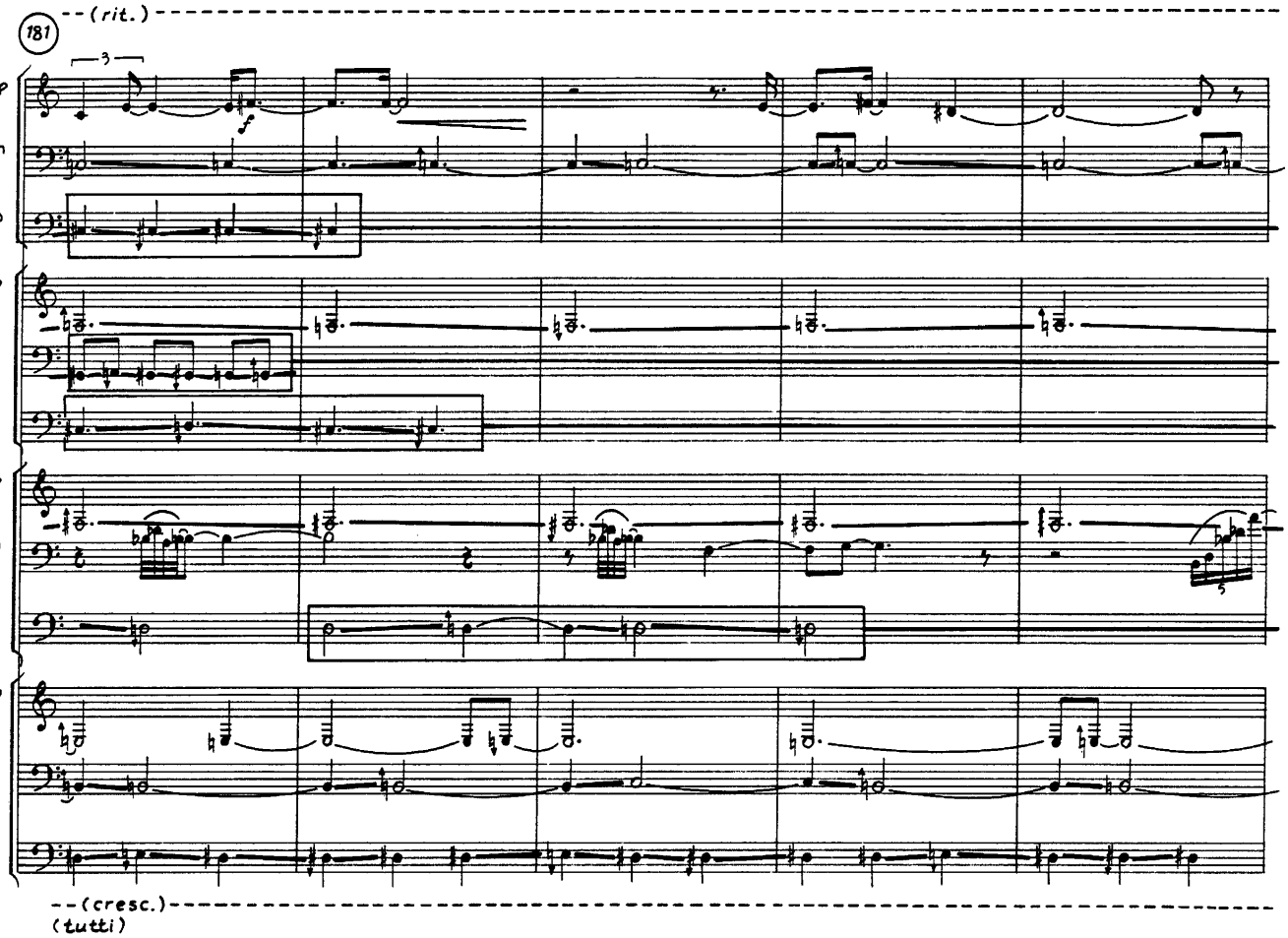

163
accel. un poco
rit.
"z"→"t"
wawa
fast wawa
wawa once
wawa once
wawa once
ppp

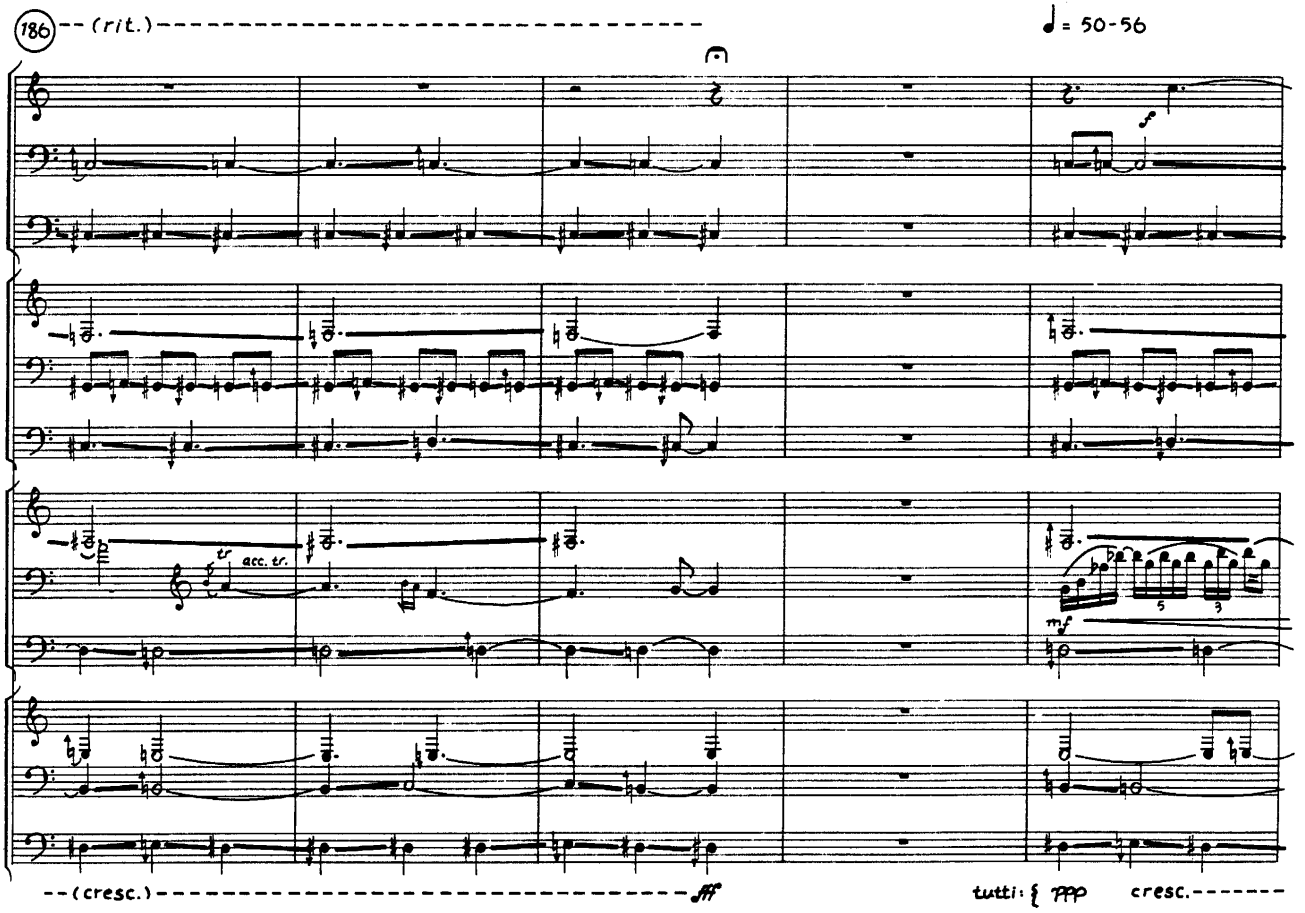

167
(rit.) a tempo
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
"z"
"t"
mf
mp
fap legato
wawa
rit.
acc.
Gr
accel.
cs.
p
lip trill

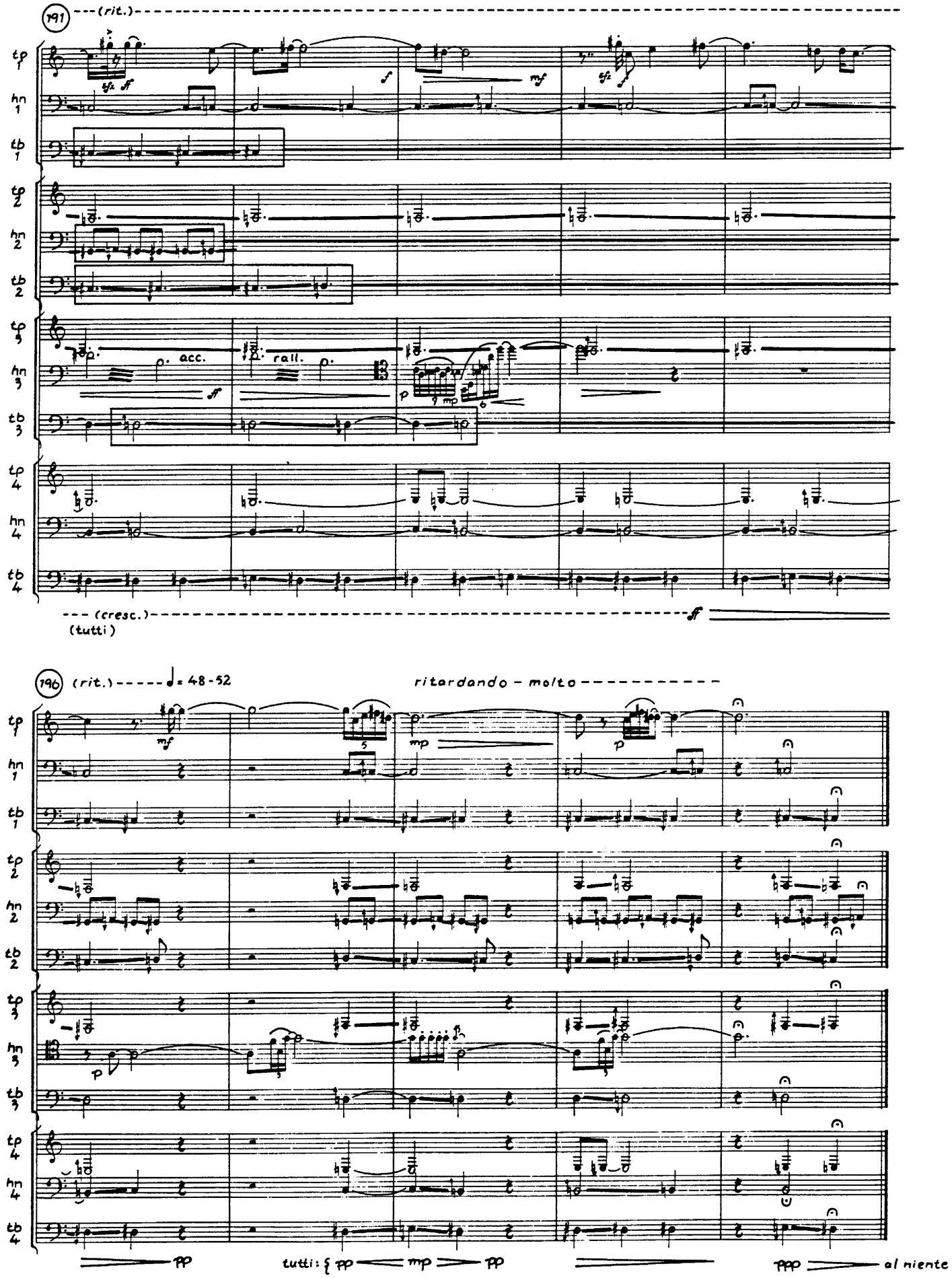

Ad Libitum Section (optional)
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4


♩ = 56-60
171
(cs)
solo
harmon wawa
fap
secco
cup
solo
very slow wawa
lip trill
accel.
accel. molto lento a molto rapido
tutti:
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4


176
rit.--poco--a---poco
legato
wawa
continue wawa
legato
etc. slowly
crescendo--poco--a--poco
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4


181
-- (rit.)
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tp 4
hn 4
tb 4
-- (cresc.)
(tutti)


186
-- (rit.)
♩ = 50-56
tp 1
hn 1
tb 1
tp 2
hn 2
tb 2
tp 3
hn 3
tb 3
tr
acc. tr.
tp 4
hn 4
tb 4
-- (cresc.)
tutti:
cresc.



Tampa, 1979
Paris, 1984