

# **Music for Guitar & Tape**

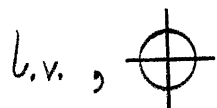
**by Cort Lippe**

**1991**

**for Carlos Molinaro**

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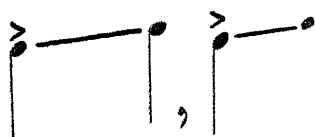
## PERFORMANCE NOTES



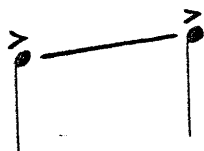
let vibrate, stop sound



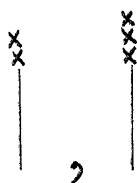
accelerando note-group, ritardando note-group



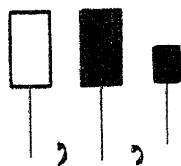
glissando, playing only the first note (the note of departure)



glissando, playing the first and last notes (departure and arrival notes)



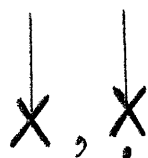
approximate pitch playing above the fingerboard (see N.B.1)



harmonics produced with the edge of a rectangular eraser (see N.B.2)



rasgueado-style arpeggio in the direction of arrow



slap all six strings percussively over the sound-hole with open right hand, hold the hand on the strings after slapping thereby stopping the sound immediately

## ***Nota Bene***

### ***Page 4***

**N.B. 1** : Note the delineated passages **A**, **B**, **C**, and **D**. These passages, consisting mainly of major and minor seconds, are extremely difficult to play at the specified tempo. As an alternative, the player may play pitches other than the written pitches, respecting the rhythmic indications and using the written pitches as a *guideline*. Thus the written material can be considered one possible realization of these passages—the composer's realization. Of course, if the player prefers, the written notation can be followed precisely. *This interpretive freedom is meant only for the passages consisting of major and minor seconds*. The low bass interruptions and the glissandi should be played as written! Note also that the passage **D**, which begins at the end of the 6th system of page 4, is somewhat fragmented and continues until the end of page 5.

### ***Page 5***

**N.B. 2** : Play the two highest strings (and then the three highest strings) stopping them with the left hand above the fingerboard pressing them without too much force. (This gives a sound that is similar to a high pizzicato on violin.) The relational (spatial) distance amongst the fingers of the left hand should vary constantly in order to avoid the same intervallic relationships from occurring too frequently. This mode of playing starts just above the fingerboard and continues to as high as possible, moving as closely as possible to the bridge without losing the sense of pitch. The location of the symbols above the staff gives an approximation of pitch.

### ***Page 6***

**N.B. 3** : A rectangular eraser with sharp edges should be used to produce the harmonics. (The fine edge of an eraser gives more precision for harmonics than a finger.) Harmonics should be produced only using the three lowest strings by plucking *molto sul ponticello* with *p-i-m* while touching the eraser edge lightly to all three strings at the same time. The region in which the harmonics should be played is on the highest 1/4th of the strings (starting approximately at the edge of the sound-hole closest to the bridge). The angle of the eraser should vary constantly to avoid the same intervallic relationships from occurring too frequently. (Thus the eraser should not always be held at a precise right angle to the strings.) The location of the rectangular symbol on the staff gives an approximation of pitch, and the highest harmonics should be played as close as possible to the bridge. A larger rectangular symbol indicates a chord of three notes while a small symbol indicates a single string (used for the arpeggios near the end of the section with the eraser).

### ***Page 6***

**N.B. 4** : Continue to use the eraser edge to produce harmonics, playing the precise pitches notated, by holding the eraser at the 16th fret on the three lowest strings.

### ***Page 10***

**N.B. 5** : Rapid arpeggios played *p-i-m-a*. It is suggested that planting all fingers before each arpeggio (thereby stopping the sound very briefly between each arpeggio) will make this section technically easier while the sounding result will be clearer as well.

### ***Tape Notes***

The timings for the tape part that are marked in the score should be adhered to as closely as possible and should be regarded as synchronization points. Regions of the score between timing indications for the tape allow for a certain flexibility between the tape and guitar parts.

During the guitar solo section the tape can be left running if the guitarist adheres strictly to the indicated tempo (which is not suggested), but the tape can be stopped and re-cued by an assistant if the player prefers a freer interpretation of the tempo of the solo section. Thus the timing marking for the re-entry of the tape after the guitar solo section (8 minutes, 10 seconds) is an indication that becomes arbitrary in the case of a freer rhythmic/tempo interpretation of the solo.

♩ ≈ 56-54

*poco solenne, molto legato*

VI = E<sup>b</sup>

(molto vib)

(sim.)

(sim.)

ACC. molto

(molto vib.)

START  
TAPE

pp

IV II

(sim.)

(SOUND STARTS ON TAPE)

3

mf

0'06"

≈ 54-52

(vib.)

(sim.)

(sim.)

0'07"

(NO SOUND ON TAPE FOR SEVEN SECONDS)

RIT. poco a poco

(molto vib.)

(repeat →)

Handwritten musical notation for the second system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 3, 7, 3, 6, 5, 4, 3, 2, 3. The dynamic marking *f* is present, along with a Roman numeral *V* and the marking *mp*.

Handwritten musical notation for the third system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 3, 7, 3, 6, 5, 4, 3, 2, 3. The dynamic marking *p* is present, along with Roman numerals *II*, *III*, *I*, *III*, and *V*.

CRES. poco a poco →

ACC. poco a poco →

Handwritten musical notation for the fourth system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 5, 3, 7, 3, 3, 3. The dynamic marking *p* is present.

SEMPRE CRES. poco a poco →

ACC. molto

Handwritten musical notation for the fifth system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 3, 7, 3, 3, 7, 7. The dynamic marking *p* is present.

if necessary  
repeat to sync

0'44"

≈ 50-48

(vib.)

molto espressivo

Handwritten musical notation for the sixth system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 3, 7, 3, 3, 7, 7. The dynamic marking *fff* is present, along with the marking *rit. trem. poco a poco* and *p*.

0'52"

Handwritten musical notation for the seventh system, featuring a treble clef, key signature of one sharp (F#), and a 7/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. A fermata is placed over a measure. A bracket indicates a sequence of notes: 3, 7, 3, 3, 7, 7. The dynamic marking *mp* is present.

1'04" lightly, dolce  
molto legato ord.

mf

5 6 3 3

(vib.)

turn

≈48-46

3 3 3 5

f mf

1'14" lightly, dolce poco ord.

molto lag. (left hand)  
gliss only

mf f (l.v.)

3 3 5 3

1'22" lightly, dolce ord.

f mf

(l.h. gliss)

3

1'28" lightly, dolce poco ord.

(gliss with r.h. playing)

f mf

3 5 6

1'33" lightly, dolce poco ord.

f mf

6 6

1'39" (sim.) ord.

f mf

5

(molto sul pont.) ord.

fff mf

1'43" (sim.)

f

5 5 6

(vib.)

mf ff

1'49" (sim.)

mf

5 6

1'54"

(sim.)

6 6 7

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

(molto sul pont.) (ord.) Lightly, dolce

5

6 7 7

*f* *mf* *fff* *mf* *f* 3

(ord.) (molto sul pont.) (ord.)

2'04"

(molto sul pont.) (ord.)

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

dolce, lightly

trem.

(continue trem.)

≈ 46-44 (ord.)

5 3

(molto sul pont.) (ord.)

(p) *ff* *p* *mf* *ff* *mf* *f* *fff* *mf*

2'17"

3

(molto sul pont.) (ord.) (vib.)

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

2'26"

(molto sul pont.) (ord.) (vib.)

*ff* *slur tutti* *mf* *f* *fff* *f* *mf* *f*

7

(molto sul pont.)

(f) *ff* *slur* *slur* *mf* *f* *fff* *f*

(ord.) (vib.)

6

3 3

*mf* *f* *ff* *slur tutti* *mf* *f*

2'46"

(NB. 1)

2'47"

(molto sul pont.)

(sim.)

(poco arpeg.) (sim.) (sim.) (ord.)

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

*f* *fff* (molto sul pont.)

B continued

*ff* *sfz* slur tutti

3'16"

(ord.)

*f* *mf* *f* *sfz* *f*

(molto sul pont.) (sim.)

*ff* *fff*

C

(stac)

*sfz* slur tutti

etc.

(ord.)

*ff* *fff*

*sfz* slur tutti *ff*



(vib.) 3'44" (vib.)  
*ff*  
 3 3 3  
 3 (sfz) slur tutti (rit. poco) (l.v.)  
 3 3  
 6 (sfz) slur tutti (l.v.)  
 3 3  
 3 (sfz) slur (l.v.)  
 (above fingerboard) (\*N.B.2)  
 3 5 6 4 (I, II, III)  
 (sim.) 4'19"  
*mf*

(\*NB3)  $\approx 44-48$  T: First "harmonic" sound on tape

ff mf ff mf ff

mf ff

3:2

5'00"

fff ff fff ff fff

5'34"

ff fff ff

5'45" poco continuous gliss

ff (L.v.) 4 5 6 fff

6'00" continue gliss (l.v.) poco gliss

ff (p-i-m) (m-p-i) 3 (p-i-m) (simile arpeggio)

continue gliss

4 5 6 (HIGH AS POSSIBLE) 5 fff

16th FRET (\*NB4)

continue gliss 4 3 (mf) VI-V-IV 4 3 5 3

SOLO (WITHOUT TAPE)

~43-45

(CONTINUE NAT. HARMONICS AT 16<sup>th</sup> FRET)

Freely 6'33" *mf* *f* *mf* *f* *mp* *ppp* *sempre rit. trem.* *(normale)* *gliss slowly (vib.)* *(poco a poco rit trem.)* *(vib.)* *(L.v.)* *ff (sul pont.)* *mp* *ff* *mp* *p* *molto stac.* *ff (sul pont.)* *6* *sfz* *(molto sul pont.)* *pizz. muted* *ff* *(ord.)* *(sempre molto sul pont.)* *(dolce)* *p* *molto stac.* *ff (molto sul pont.)* *7* *(vib.)* *(normale)* *(gliss.)* *ff* *pizz. Muted* *(ord.)* *mf* *f* *ff* *(vib.)* *(poco stac.)* *(sim.)* *(poco a poco sul pont.)*

The musical score is written on a single staff in treble clef. It begins with a tempo marking of ~43-45 and a performance instruction to continue natural harmonics at the 16th fret. The piece is marked 'Freely' and includes a time signature of 6'33". The notation is heavily annotated with performance directions and dynamics. Dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Performance techniques include *gliss slowly (vib.)*, *gliss.*, *tr.* (trills), *pizz. muted*, *sub. p* (subharmonics), *ord.* (order), *sempre rit. trem.*, *molto stac.* (molto staccato), *(poco a poco sul pont.)*, *(vib.)* (vibrato), *(normale)*, *(dolce)*, *(sim.)* (simile), and *(poco stac.)*. The score includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The piece concludes with a wavy line indicating a sustained or tremolo effect.

(poco a poco molto sul pont.)

*ff*

pulgar without nail → poco a poco **MUTED PIZZ.** →

(b) (repeat) (poco a poco decres. et dolce →)

**MUTED PIZZ.** →

(b) (sempre decres. poco a poco →)

**MUTED PIZZ.** →

(b) (sempre decres. poco a poco →)

**ppp** (ord.) (poco a poco sul pont. → poco a poco dolce)

(TAPE STARTS) ~72

(dolce)

8'10"

6 acc. trem. → fast as poss. → rit. *mf*

rit. tremolo 6 (L.v.) (ord.) acc. trem. rit. trem (L.v.)

8'20"

*p* *mp* *f* *mp*

8'32" (poco a poco sul pont.)

8'39" (sul pont. → poco a poco dolce)

poco a poco acc. trem. *ff* *ff* *pp*

poco a poco rit. trem. (L.v.) (L.v.)

8'50" (ord.) 9'04"

acc. trem. rit. trem. *mp* *ff* *mp* *mf*

(dolce → sul pont. → dolce) simile simile

(L.v.) (molto vib.) (L.v.)

9'11"

(sul pont. → poco a poco dolce)

(dolce → poco a poco sul pont.)

ff *rit. trem. poco a poco* pp (L.v.) *acc. trem. poco a poco* pp ff (L.v.)

(sul pont. → poco a poco dolce)

(ord.) (molto vib.)

(sul pont. → dolce)

ff *rit. poco a poco* pp (L.v.) f (L.v.) ff *rit. poco a poco* p (L.v.)

(dolce → → sul pont.) (dolce → sul pont.) (ord.) (molto vib.)

p *acc. trem.* ff (L.v.) *senza rit.* ff > p f mf

f mf f

mp

f

7 8

9 9 10

sempre molto sul ponticello →

1.B.5)

mpre molto sac p... (\*NB.5)

ff

repeat if necessary

(rasgueado)

(sim.)

(slapstrings)

(L.v.)

(sfz)

(stop sub.)

(L.v.)

(rit.)

ff

f

ff

(sfz)

(sfz)

(sfz)

f

(L.v.)

(sfz)

(sfz)

(sfz)

(L.v.)

mf

ff

mf

mp

10'48"

(simile continuing rasgueados and slaps →)

6 ↗ ↘

ff (sfz)

(sim...)

7

ff

(sim...)

8

cres. poco a poco → ff

(sim...)

9 10

cres. poco a poco → fff

CONTINUOUS RASGUEADO

(gliss.)

fff

decres. et rit. poco a poco →

ff sempre cres. → sempre acc. rasg. →

(AS LOUD AND FAST AS POSSIBLE)

TAPE ENDS

11'20"

(ord.)

decres. et rit. molto mf (freely to end) mp RIT. poco a poco →

mp p pp RIT. MOLTO

al niente ppp

Paris 1991