

Music for Harp & Tape

by Cort Lippe

1990

Commissioned by and written for Masumi Nagasawa

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Cort Lippe

Program Notes

Music for Harp and Tape (1990) was commissioned by and written for the harpist Masumi Nagasawa and was premiered at the Ueno Cultural Center, Tokyo in March of 1990 by Miss Nagasawa. The tape part was created using the program *Max*, developed by Miller Puckette—whose technical advice made this piece possible—and signal processing and control programs written by the composer and Puckette for the 4X real-time digital signal processor. The digital mix of the final tape version was done at IRCAM, Paris, with the valuable assistance of Xavier Bordelais.

The piece is divided into four main sections. Tremolos at registral extremes define the first section. The second section uses a repeated sforzando chord in the highest register to separate gestures exploring decending major and minor seconds. Muted chords becoming arpeggios characterize the third section, and the use of two clearly separated layers and secondary sound sources make up the fourth section. This is the third work I have written in the last few years which features a prominent harp part, and therefore I have attempted in this piece to explore musical gesture and expression for the harp differently.

The tape part is made up entirely of digitally transformed and processed harp sounds. All the sounds used are from the composed instrumental part. Thus the musical and sound material for the instrumental and tape parts are one and the same. The instrument/machine relationship is entirely symbiotic - the instrument and tape are equals in the musical dialogue. At times one part may dominate, but in the overall formal structure a duo is implicit. (One could imagine that the piece is an enlarged or amplified solo piece - the tape being merely an extension of the player; but as mentioned, my intention has been to create a dialogue - a musical duo.) Duration: 16 minutes.

Music for Harp and Tape won first prize in the *1991 19th Annual Electronic Music Competition of Bourges, France* and honorable mentions in the *1991 Kennedy Center Friedheim Awards of Washington D.C.*, and the *1993 Prix Ars Electronica of Linz, Austria*. The piece is recorded on the Harmonia Mundi label by Masumi Nagasawa and the Centaur label by Sofia Claro.

Duration: 16 minutes.

PERFORMANCE NOTES



harmonics sound an octave higher than written



pres de la table



mute strings at table



pluck with fingernail



tremolo



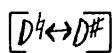
dampen immediately



let vibrate



arpeggiate in the indicated direction



pedal glissando back and forth

Percussive symbols

The following symbols require the use of the palm of the hand or the use of the wooden end of tuning mechanism as indicated:



scrape windings of bass strings (wound strings) in the pitch area which is generally indicated while making contact with as many strings as possible using the palm of the hand or the wooden end of the tuning mechanism as indicated



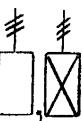
same as above with tremolo action



percussively strike low strings in the pitch area which is generally indicated being sure to keep the palm of the hand (or the wooden end of the tuner mechanism) on the strings to immediately dampen the sound

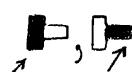


percussively strike low strings in the pitch area which is generally indicated



same as above with tremolo action

Miscellaneous symbols



pick up the tuning mechanism and use indicated side (the wooden handle or the metal end)



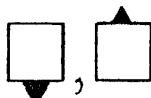
put down the tuning mechanism



vibrate metal end of tuner between two strings rapidly following pitch contour producing a sort of tremolo-like sound



rub metal end of tuner along the winding of a wound string in the general pitch area indicated to produce a continuous grainy sound



exact time synchronization points between harp and tape



approximate time point reference (within 2 to 3 seconds) between harp and tape

****Nota Bene for the Percussive symbols****

All of the percussive symbols, which require using of the palm of the hand or the use of the wooden end of the tuning mechanism, are notated with precise rhythms. These symbols start to be used progressively, beginning on page 13. On page 14 (the second measure of the third system) a fully developed example of some of these percussive techniques appears. Please note: even though these symbols are used with precisely-notated rhythms, these rhythmic indications should be considered only as *guidelines*, and do not necessarily have to be precisely followed.

-1- ♩ = as fast as possible

8 (♩) ≈ 6" (♩) ≈ 2" ≈ 5" ≈ 2" ≈ 3" ≈ 2" ≈ 4"

sffz (♩) (♩) L.v. mp sffz sffz p

[BC#DEFGA^b]

8 (♩) 5 ≈ 1" ≈ 4" 9 ≈ 1" ≈ 3" 10 ≈ 1.5 ≈ 3"

sffz p sffz p sffz p

8 (♩) 9 ≈ .75" ≈ 3" 8 ≈ 2.5"

sffz p pedal gliss molto lento [Ab] → (B) (A^b) → A^b

sffz

8 (♩) 7 (RIT. MOLTO.) ≈ 2" (A TEMPO)

→ poco a poco MUTE

[Ab] → A^b (A^b) → A^b

(PAGE 1; ≈ 1 MIN.)



-2-

TAPE:
STARTS 0'00" IMITATES HARP PART

5 9 4 8 ≈2" 8 ≈2"

(sim.) poco a poco Mute ↗ (poco) ↗ (poco) → poco a poco Mute ↗

[A^b → A[#]] sffz [A^b → A[#]] -10-

TAPE: sim... TAPE: sim...

3 8 ≈1.5" 8 ≈1.5"

poco a poco Mute ↗ (poco) (Mute) poco a poco ↗

[A^b → A[#]] sffz [A^b → A[#]] -16-

TAPE: sim... etc...

(senza Mute) (sim.) ≈1.5" senza Mute ↗

Mute ↗ [A^b → A[#]] sffz [A^b → A[#]] poco a poco Mute ↗

etc... [B^b][G^b] TAPE: SEMPRE SIM... →

SENZA MUTE (poco)

sffz [A^b → A[#]] poco a poco MUTE ↗ [D[#]]

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-3-

TAPE: SEMPRE SIM... → ASCENDING - ACC. POCO A POCO →

[B^b C[#] D[#] E F G A^h] [G^h] poco a poco MUTE

TAPE: SEMPRE SIM..., DECENDING - RIT. POCO A POCO → TAPE: DECRS. →

[G^b] [C^h] [G^h] poco a poco MUTE [B^b C[#] D[#] E F G^b A^h]

103" TAPE: CLEAR HARP-LIKE PHRASE → REPEATS → SIM...

fff f [E[#]] ffff f [F[#]] ffff [E^h] [B^h] sim... sim...

TAPE: SEMPRE SIM... →

fff f [A[#]] ffff [E^h] [E[#]] ffff f [E^h] [E[#]] ff [E^h] sim... sim...



-4-

TAPE: SEMPRE SIM... →

mp [E[#]] ff
ff [E[#]] [A[#]] ff [E[#]] ff
[B⁴C⁴D⁴E⁴F⁴G⁴A⁴] [E⁴F⁴A⁴]

TAPE: SEMPRE SIM... →

ff [E[#]] mp ff [E[#]] ff [E[#]]

TAPE: ASCENDS TO HIGH PITCHES POCO A POCO →

(♩=60)
mp mf p f ff mf
[A⁴] → [A⁴] → [A⁴] → [A⁴] (sim...) → [E⁴ ↔ E⁴#]

TAPE: HIGH PITCHES RIT. POCO A POCO →

ff mp ff mp ff mp ff mp
→ (A⁴) b⁴ → (A⁴) #⁴ → (A⁴) b⁴
[G^b] ↔ [G⁴] → [A⁴]



-5-

TAPE: SEMPRE SIM... →

≈ 3"

Handwritten musical score for tape part 5. The score consists of two staves of music. The first staff starts with a dynamic of ***fff***, followed by a bracketed note set **[D[#]] [C[#]]**. It includes markings for **≈ 1"** and **≈ 3"**. The second staff begins with a dynamic of ***mf***, followed by a bracketed note set **[G⁴] [E^b ↔ E[#]] [G^b ↔ G⁴]**. It also includes markings for **≈ 3"**.

2'12"

TAPE: "WIND-LIKE" SOUND ASCENDING →

Handwritten musical score for tape part 5. The score consists of two staves of music. The first staff starts with a dynamic of ***mf***, followed by a bracketed note set **[E^b] [E[#] ↔ E^b] [G^b ↔ G⁴]**. It includes markings for **≈ 3"** and **≈ 2"**. The second staff begins with a dynamic of ***ff***, followed by a bracketed note set **[G[#]] [E^b] [D[#]] [G⁴]**. It includes markings for **≈ 3"**.

Handwritten musical score for tape part 5. The score consists of two staves of music. The first staff starts with a dynamic of ***fff***, followed by a bracketed note set **[F⁴ ↔ F[#]] [G⁴ ↔ G^b]**. It includes markings for **≈ 2"** and **≈ 4"**. The second staff begins with a dynamic of ***fff***, followed by a bracketed note set **[B[#]]**. It includes a marking for **(STOP)**.

2'30"

TAPE: HIGH REPEATED F# → sim... CONTINUOUS

Handwritten musical score for tape part 5. The score consists of two staves of music. The first staff starts with a dynamic of ***f***, followed by a bracketed note set **[F[#] ↔ F⁴] [G^b ↔ G⁴]**. It includes markings for **≈ 4"** and **≈ 3"**. The second staff begins with a dynamic of ***ff***, followed by a bracketed note set **[C⁴] [B^b]**. It includes markings for **≈ 2"** and **≈ 8"**.



IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-6-

TAPE: CRESCENDO → ACCEL. POCO A POCO →

$\approx 75''$

$8\uparrow$ [B^b] [C^b] [D^b] [E^b] [F[#]] [G^b] [A^b] [B^b] \rightarrow [B^b] $\approx 3''$

$\text{tremolo} \rightarrow$

fff [B^b] [C^b] [D^b] [E^b] [F[#]] [G^b] [A^b] [B^b] \rightarrow [F[#]] [E[#]]

TAPE: SEMPRE CRES. → ACCEL. MOLTO

$\approx 1''$ $\approx 1''$ $\approx 1''$ $\approx 1''$ $\approx 1''$ [B^b] [E^b]

tremolo rit.

mp [A[#]] [E^b]

TAPE: STARTS ASCENDING GLISSANDO →

$\approx 1''$ $\approx 1''$ $\approx 1''$ [A^b] [F^b]

TAPE: CONTINUES GLISS →

$8\uparrow$ ACC. → (fast as possible) (gliss faster and faster)

2'46" TAPE: EXPLOSION (sffffz) TAPE: DECRS. → $\approx 35''$

[F^b] [E^b] [F[#]] sffffz 8↓ [F^b] (SNAP STRINGS)

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

$\text{J} \approx 30$ ACC. POCO A POCO $\text{J} \approx 32$ $\text{J} \approx 34$

7-4

4 TAPE: SEMPRE DECRES. POCO A POCO \rightarrow

3'21" \uparrow 8

A

simile...

p \swarrow mf p \swarrow mf sffz p \swarrow

[BCD^bE^bF[#]GA]

(E^b)

(E[#])

TAPE: AL NIENTE (TAPE: SILENCE \rightarrow)

3'51" TAPE: IMITATES HARP PART

(B^b) (P^bP^b)

3'46" (normal)

RIT.

f sffz mp f sffz f

($\text{J} \approx 36$) \rightarrow ($\text{J} \approx 38$)

[F^b] [D^b] [A[#]] [D^b] [A[#]]

TAPE: SEMPRE sim... \rightarrow

($\text{J} \approx 40$) (pres de la table)

(normal)

p sffz f \swarrow mp f \swarrow mp f

RIT. \rightarrow A TEMPO ACC poco a poco

[D^b] [D^b] [E^b]

f (normal)

3' Sempre ACC. \rightarrow poco a poco \rightarrow

[B^b] [B^bC^bD^bE^bF[#]GA]

-8. 4 TAPE: SEMPRE SIM... →

Handwritten musical score page 1. It features two staves of music with various dynamics, articulations, and performance instructions. The top staff includes markings like 'RIT. molto' and 'a tempo'. The bottom staff has a note labeled '[G#]' and a dynamic marking 'ACC. puls a poco'.

Handwritten musical score page 2. It shows a staff of music with dynamic changes from 'ff' to 'p' and 'T'. A bracketed section is labeled '(repeat as fast as possible)' and '(normal)'.

Handwritten musical score page 3. It contains a staff of music with dynamics 'ff', 'mf', and 'ff'. A note is marked with '(≈ 44)' and 'ff'. A box indicates 'TAPE: BECOMES STEREO 4'36''. The text 'SEMPRE IMITATES HARP PART' is written below the staff.

Handwritten musical score page 4. It features a staff of music with various dynamics and articulations. The top note is labeled '[F#]'. The bottom note is labeled '[D#]'.



IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

5 TAPE: SEMPRE SIM... →

[B♭ C♭ D♭ E♭ F♯ G♯ A] [G♯]

[B♭ C♭ D♭ E♭ F♯ G♯ A]

[B♭ C♭ D♭ E♭ F♯ G♯ A] [G♯]

[B♭ C♭ D♭ E♭ F♯ G♯ A]

[B♭ C♭ D♭ E♭ F♯ G♯ A] [F♯]

[G♯] [D♯] [G♭]

(not n.)

(not n.)

(not n.)

(not n.)

(not n.)

TAPES: HIGHER SOLO
VOICE ENTERS

5'12"

[E♭ → E♯]

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

[G♯]

[F♯]

[B♭ C♭ D♯ E♯ F♯ G♯ A]

-10. 5
 4 ↑ 8 TAPE: HIGHER VOICE RITARDS →

(normal) 6 (normal) 6 poco (muted) ff 3 ff

[B^bC^bD[#]E[#]F[#]G^aA] [A^b] [D^b] [C^h]

8 4 3 T 6

poco a poco T → 3 T

poco a poco (muted) mp mf

f ff

[B^bC^bD[#]E[#]F[#]G^aA^b] [D^b[#]] [A^h] [B^h]

8 4 3 T 6

(mf) poco a poco (muted →) 3

5'30" TAPE: LOW "RUMBLE" STARTS →

8 4 3 ff

[E^h] [E[#]] [B^hC^bD[#]E[#]F[#]G^aA[#]] [B^b] [B^b] sfz

8 4 3 7 1

(ff) 3 4 5 7 (MUTED poco a poco →)

TAPE: RAPID GLISSANDO - MOLTO CRES. 5'39" (VERY HIGH) SUSTAIN

[C^b] [D^b] [D[#]] [B^bC^bD[#]E[#]F[#]G^aA^b]

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-11. 5

TAPE: 541

(ff) (slap)

[B^bC^bD[#]E[#]F[#]G^bA^b] [D^b] [C^b]

8

6

TAPE: MORE AND MORE ACTIVE →

muted poco a poco

(poco a poco arpegg.)

(ff)

[E^b] → [E^b]

[B^bC^bD^bE[#]F[#]G^bA^b] ff

18

subito Muted

subito Muted

(simile) 6 4

(ff)

[B^bC^bD^bE^bF[#]G A J] basso gliss.

18

gliss. (•)

simile... Muted Muted

(sempre muted →)

f gliss. ff mf gliss. ff

(slap) basso gliss. (•)

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-12-

TAPE: 6'10"

SEMPRE SIM... →

5 4 6

(sempre)

M mp

(gliss poco lento) M

P

(ff) 3 ff 5 3 f 3

[B^b C D^b E^b F[#] G A] [B^b] [B^b]

[F^b] [F^b] [F^b] [F^b] [F^b]

M → sempre

M →

(f) 3 ff 5 3 f (f) 3

[B^b] [F^b] [F^b] [B^b] [F^b] [F^b] [B^b] [F^b] [F^b] [F^b] [F^b] [B^b]

M →

(f) 3 ff 5 3 f 3

[F^b] [B^b] [F^b] [B^b] [G^b] [B^b C D^b E^b F[#] G[#] A]

TAPE: 6'25' VERY RAPID, HIGH, REPEATED GLISSANDI

M → sempre

(cres. poco à poco →)

(f) 3 2 4 5 4

[A[#]] [A^b] [G^b] [B^b] [A[#]] [G[#]] [C^b]



IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-13-5 TAPE: SEMPRE SIM... → CRESCENDO AND MORE ACTIVE →

M → *sempre*

(simile... →)

Ad libitum
ACC. Pedal changes poco a poco → molto rapido →

[G \natural] [C \flat] [G \flat] $G\flat \rightarrow G^\flat \rightarrow G\flat \rightarrow G^\flat \rightarrow G\flat \rightarrow G^\flat \rightarrow G\flat \rightarrow G^\flat \rightarrow$ (G \flat ↔ G \sharp) → (sempre) →

TAPE: 6'40" SEMPRE SIM... →

M →

Ad libitum
Pedal changes ad libitum and rapidly - but stop pedals during rests, tied notes, and when not playing muted chord. Pedal changes must be masked by chord!

→ A \flat ↔ A \sharp → G \flat ↔ G \sharp → C \sharp ↔ C \flat → A \flat ↔ A \sharp → G \flat ↔ G \sharp → SEMPRE → C \sharp ↔ C \flat → B \sharp ↔ B \flat

NO MUTE (rasquedo) (simile)

SEMPRE PEDALS

→ (stop with open hand and keep hand on strings to dampen sound) (start) (pedals) (stop) (start) (ped.) (stop) (start) (ped.)

M →

SEMPRE PED.

(stop) (start) (ped.) (start) (ped.) (stop) (start) (ped.) (stop) (start) (ped.)

8 Basso

14-5

TAPE: 7'05" VERY LOW "DRUM-LIKE" SOUND → (BEATS SLOWLY)

M→ (poco arpeg.) (non-arpeg.) (poco arpeg.)

5 4 3 2 1 3

ff SEMPRE PED → ff

8 basso →

5 (poco a poco RIT. arpeg.→) 5 3 2 1 2

(ff) mf ff (rit. arpeg.→)

(RIT. PED.→) 6 (STOP PED) 3

f f RUB (START PED) (STOP PED) RUB

8 basso (N.B.* RUB STRING WINDINGS WITH OPEN HAND)

TAPE: 7'30"

"DRUM-LIKE" SOUND POCO A POCO ACCEL.→

DECRES.

5 4 12 8 6 4 3 2

ff (RIT. arpeg. poco a poco → 12) ff p

8 basso (RIT. PED.→) (STOP PED.) ff

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-15-5 TAPE: 7'40" DRUM BECOMING MORE AND MORE SOLOISTIC →

M>

ff 3 3 3
(START) PED. (STOP) PED.
8basso
RIT. arpeg. poco a poco → Sfz
(ff) (RIT. PED. poco a poco) (STOP PED.) ff

TAPE: 8'00" VERY RAPID DRUMMING →

ff (ff) (L.v.) (RUB) (L.v.) (RUB) (L.v.) (L.v.)
RUB (L.v.) (RUB) (L.v.) (L.v.) (L.v.)
8basso (L.v.)

TAPE: 8'12" SILENCE → 8'15 DRUM ↗

MUTE poco a poco MENO → normale!
RIT. arpeg. poco a poco → RUB (L.v.)
RIT. PED. poco a poco → STOP PED.



IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

16-5 TAPE: 8'16" DRUM POCO A POCO ACCEL. E CRES. →

M simile... →

ff R.M.B. I.V. sfz

12 8 4

mp ff R.M.B. I.V.

RIT. PED. poco a poco → STOP PED. (I.V.)

(r.h.) 3 mp ff

(l.h.) ff 4 (normale)

pp

RIT. PED. simile... → STOP PED. [D^b] pp

TAPE: 8'40" SEMPRE SIM... →

M → simile... →

ff ff ff

acc. rub. (l.v.) ff ff ff

5 (l.v.) ff ff ff

[B^b - D^b E^b -- A] [A^b] [C[#]] [E^b]

p

[C⁹ ↔ C⁹] [A⁹ ↔ A^b] RIT. PED. → STOP PED

* [wood end of tuner]

(same strings)

p mf pp

(rit. trem.)

m.f. (acc. trem.) pp



-17-

TAPE: 9'00" DRUMS REPEAT "C"

M → simile

12 (norm.) (RIT.) (same strings)

(C \natural ↔ C \sharp) (F \sharp ↔ F \natural) RIT. PED. STOP PED. [F \sharp] [G \sharp] mp (rit. poco trem.) 3

TAPE: 9'10" "GONG-LIKE" SOUND

TREMOLO MOLTO RIT.

M → 6 (norm.) (L.v.) ff pp 5

(B \flat ↔ B \natural) (F \flat ↔ F \sharp) STOP PED. (3) 7 7 # # #

pp [B \flat] [E \sharp] [B \flat C \flat D \flat E \sharp F \sharp G \sharp A \sharp]

TAPE: SEMPRE GONG AND DRUM SOUNDS →

TAPE: 9'26" DRUM (•)

(acc. tremolo → rit. molto) (same strings) M → simile T → (norm.)

3 (L.v.) ff pp

PED. (C \natural ↔ C \sharp) RIT. PED ACC. PED. RIT. STOP
RAPID. (E \sharp ↔ E \flat) MOLTO

TAPE: SEMPRE GONG AND DRUM SOUNDS →

mf p mp (same strings) (acc. trem.) (same strings) rit. tremolo (same strings)
(change strings) PED. RAPID.

(C \natural ↔ C \sharp) (A \sharp ↔ A \flat)

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-18-

harp: ff → pp

5 6

M → (norm.)

rit. molt. PED. → acc. PED → rit. → stop PED. pp

rit. tremolo molto

$C\flat \leftrightarrow C\sharp$
 $A\sharp \leftrightarrow A\flat$

TAPE: 9'52"

DRUM

(-) TAPE SEMPRE DRUM AND GONG SOUNDS →

5 6

SAME STRINGS
acc. trem.

rub string with metal end of tuner

TAPE: 10'10" SEMPRE SIM ... →

18 M → (normale)

(normale)

rit. tremolo molto

$F\sharp \leftrightarrow F\flat$
 $A\sharp \leftrightarrow A\flat$

RIT. PED MOLTO → STOP PED.

(same strings)

RIT. TREM.

rub string

(sotto voce)

(L.v.)

[$B C\sharp D\flat E\flat F\sharp G\# A\sharp$] 3

[$F\sharp$]



IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-19-

TAPE: 10'36" HARP HARMONICS

5

(tremolo between two strings)

tr → molto lento, poco a poco accel. →

(rub)

pp

ff sfz

(L.v.)

$[B C\# D E^F G\# A\#]$

$[C\# \leftrightarrow C\flat] [E^b \leftrightarrow E^h] \rightarrow [E^h] [E^b]$

$[C\# \leftrightarrow C\flat] \rightarrow [E^h] [C\#] [E^b]$

6

M

T → (normale)

(sotto voce)

pp

(L.v.)

7

$[C\# \leftrightarrow C\flat] R.I.T.$

$[G\# \leftrightarrow G\flat] P.E.D.$

HARP: T

(normal)

(lento)

[A\#]

(norm.)

TAPE: 10'57" LONG "C"

$[E^h] [C\#]$

$[F^{\#}] [D^b]$

$[A^{\#}]$

$[A^{\#} \leftrightarrow A^h]$

$[D^b \leftrightarrow D^h]$

(sotto voce)

$[D^h]$

$[B C\# D^b E^F G\# A\#]$

$[A^b]$

8

TAPE SEMPRE LONG "C" →

RIT. POCO A POCO →

TAPE: 11'05" HARMONIC

HARMONIC

(L.v.)

(PEDALS: AD LIBITUM)

$C\# \leftrightarrow C\flat$ $B^h \leftrightarrow B^{\flat}$ $F^{\#} \leftrightarrow F^{\flat}$ $D^h \leftrightarrow D^{\#}$ $C^h \leftrightarrow C^b$ $C^h \leftrightarrow C^{\flat}$ $C^h \leftrightarrow C^b$ $C^h \leftrightarrow C^{\flat}$

$G^{\#} \leftrightarrow G^{\flat}$ $F^h \leftrightarrow F^{\#}$ $F^h \leftrightarrow F^{\flat}$ $E^h \leftrightarrow E^{\#}$ $E^h \leftrightarrow E^{\flat}$ $F^{\#}$ $[C^b] (R.I.T. TREM.)$

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

$[C^{\#}]$ $[B^b]$ $[D^b]$ $[F^{\#}]$

RIT. POCO A POCO → SEMPRE

≈ 40
simile...

-20-

18

acc. trem - rit. trem. b acc. - rit.

5 4 p mf p p mf p

11'12" TAPE: UNISONO WITH HARP PART →
acc. poco a poco →

p cres. poco a poco →

[Bb Cb Db E# F# G# Ab]

18

(#) op: simile... bbs:

mf p simile...

ff (l.v.) (l.v.)

18

TAPE: SEMPRE UNISONO →

p cres. poco a poco → <mp> <mf> <mp> <mf> deca. simile.
poco a poco →

[C#]

18

(normale)

rit. molto → (l.v.) (same strings) rit. trem. molto (l.v.)

decares. poco a poco

[D#]



-21- (normale)

acc.trem - rit.trem.

p

p

simile...

simile...

TAPE: SEMPRE UNISONO →

[B^bC D E F G A^b]

[A^b]

p

mp

p

RIT. POCO A POCO TREMOLO →

simile...

SEMPRE RIT. TREMOLO MOLTO

3

6

RIT TREMOLO MOLTO - Poco a poco →

TAPE: (LAST SOUNDS) POCO A POCO DECRS. (l.v.)

TAPE: DECRS. MOLTO →

STOP
UNISONO

13'00"

[A^b]

IN-4° RAISIN - 16 portées. (4 par 4 pour harmonie)

-22-

Handwritten musical score for two voices (Soprano and Bass) and tape, page 22. The score is divided into four systems by vertical braces.

System 1: Key signature changes between B^{\flat} , C^{\natural} , D^{\natural} , E^{\natural} , F^{\natural} , G^{\natural} , and A^{\flat} . Measure 5 starts with a fermata over a B^{\flat} note. Measure 6 starts with a fermata over a C^{\natural} note. The instruction "TAPE: SEMPRE DECRES. →" is written above the vocal parts. The tape part shows a wavy line starting at a low frequency and decrescendoing towards a higher frequency.

System 2: Key signature changes between B^{\flat} , C^{\natural} , D^{\natural} , E^{\natural} , F^{\natural} , G^{\natural} , and A^{\flat} . The instruction "TAPE: POCO A POCO AL NIENITE" is written above the vocal parts. The tape part shows a wavy line starting at a low frequency and rising towards a higher frequency.

System 3: Key signature changes between B^{\flat} , C^{\natural} , D^{\natural} , E^{\natural} , F^{\natural} , G^{\natural} , and A^{\flat} . The instruction "[E \natural]" is written below the vocal parts. The tape part shows a wavy line starting at a low frequency and rising towards a higher frequency.

System 4: Key signature changes between B^{\flat} , C^{\natural} , D^{\natural} , E^{\natural} , F^{\natural} , G^{\natural} , and A^{\flat} . The instruction "MOLTO RIT. TREMOLO Poco a poco" is written below the vocal parts. The tape part shows a wavy line starting at a low frequency and rising towards a higher frequency.



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