

**(tenor trombone part – with straight mute)**

# **Music for Septet & Computer**

*for flute, clarinet, trombone, piano, percussion, violin, & cello*

by Cort Lippe

2013

**Commissioned by the E-Mex Ensemble für neue Musik, and made possible with funds from the  
Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen**

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## Instrumentation:

Flute in C  
Clarinet in Bb  
Tenor Trombone (with straight mute)  
Piano  
Percussion (see details below)  
Violin  
Cello

**Full score** is in C.

**Accidentals** hold throughout a measure unless cancelled by a natural sign.

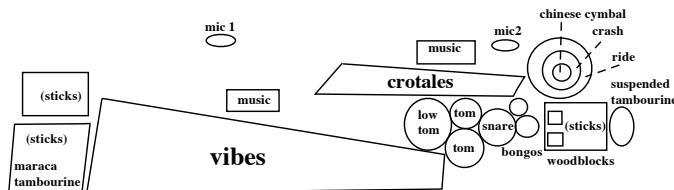
**1** cues in the full score for the computer part

All instruments should be amplified with cardioid or hyper-cardioid microphones.  
(Piano and percussion should have two microphones each, and the other instruments need one each.)

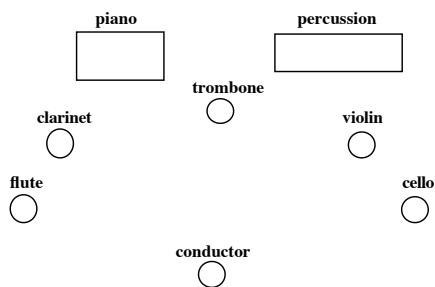
## Percussion Instruments

A musical score for the Percussion section. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps. It features several short horizontal bars above the staff, each with a note and a label: "low, medium, & high toms", "snare", "low & high bongos", "low & high woodblocks", "large ride & crash cymbals", "chinese cymbal", "maraca", and "tambourine". The bottom staff is a bass clef staff. It has a label "vibraphone" with a note on the first beat. A label "1 octave crotales" with a note on the second beat. Measure number "15" is indicated above the staff. There are also some small notes and rests scattered between the staves.

## Possible percussion setup (used by Michael Pattmann):



## Suggested stage setup:



Music for Septet and Computer

-i-

Cort Lippe 2013

1

Tenor Trombone

A  $\text{♩} \approx 96$

*accel. poco a poco...*

7  $\text{♩} \approx 112$  *rit. un poco...*  $\text{♩} \approx 132$

$\text{♩} \approx 152$

19

*mf*

22

*ff*

*accel. un poco...*

29

*f*

*a tempo rit. un poco... a tempo*

40

*rit. poco a poco...*

$\text{♩} \approx 112$

*gliss.*

*mf*

46

*rit. poco a poco...*

*mp*

49

$\text{♩} \approx 96$

B

*accel. poco a poco...*

$\text{♩} \approx 138 - 152$

*p*

2

56 *accel. poco a poco...* ♩ ≈ 152

91 *rit. poco a poco...* C ♩ ≈ 138

96 *mf*

99 *f* *3*

104 *f* *ff*

111 *43*

*p < ff simile...* *f* *flz.* *fff* *40*

3

138      *rit. poco a poco...*

$\text{2}$

$\text{3}$

$\text{3}$

$\text{4}$

**D**       $\text{J} \approx 160 - 168$

144      rapid gliss (approx.  
quarter step above/below)

$\text{3}$

$\text{sfz} \text{ } \text{mf}$

$\text{mp}$

148

$\text{3}$

$\text{sfz} \text{ } \text{mf}$

$\text{mp}$

153

$\text{2}$

$\text{sfz} \text{ } \text{f}$

$\text{mf}$

157      *rit. poco a poco...*

<img alt="Bass clef staff with a 3 over it. Measure 157 starts with a bar with a 3 over it, then rests. Measures 158-159 show eighth-note patterns with sfz dynamics. Measures 160-161 show sixteenth-note patterns with sfz dynamics. Measures 162-163 show eighth-note patterns with sfz dynamics. Measures 164-165 show sixteenth-note patterns with sfz dynamics. Measures 166-167 show eighth-note patterns with sfz dynamics. Measures 168-169 show sixteenth-note patterns with sfz dynamics. Measures 170-171 show eighth-note patterns with sfz dynamics. Measures 172-173 show sixteenth-note patterns with sfz dynamics. Measures 174-175 show eighth-note patterns with sfz dynamics. Measures 176-177 show sixteenth-note patterns with sfz dynamics. Measures 178-179 show eighth-note patterns with sfz dynamics. Measures 180-181 show sixteenth-note patterns with sfz dynamics. Measures 182-183 show eighth-note patterns with sfz dynamics. Measures 184-185 show sixteenth-note patterns with sfz dynamics. 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4

190

194

198

202

206 G

209

210

212

216

rit. poco a poco...

**f** *mf*

221  $\text{♩} \approx 138$  **p**

**H**

224  $\text{♩} \approx 84 - 92$  *rit. un poco a tempo* *rit. un poco a tempo* *senza sordino*

*accel. un poco*

227 *mf*

*rit. poco a poco*

229 *mp* **p**

232  $\text{♩} \approx 72 - 78$  *rit. poco a poco*  $\text{♩} \approx 48 - 52$  **I**  $\text{♩} \approx 120 - 132$  *con sordino*

239 *mf* **gliss**  $\text{♩} \approx 120 - 132$  *f > mf*

## 6

244

248

252      *senza sordino*

257

263      *rit. poco a poco*      *sempre rit. poco a poco*

268      *d*  $\approx 100$ ,  
              *seque quasi subito* *p*

J       $\approx 100$   
271      *poco stacc.*      -ii-  
              *f*      *normale* *mp*

274      *accel. un poco...*       $\approx 108$   
              *f*

279

## 8

306

*cresc. poco a poco...*

309

*sempre accel. poco a poco...*

312

*sempre cresc. poco a poco...*

315

*flz.*

*f*

*ff*

**M** *subito*

*sempre cresc. poco a poco...*

$\text{♩} \approx 108$

318

$\text{♩} \approx 100$

$>$

*3*

*f*

320

*mf*

*mp*

*f*

323

*mp*

*subito*

$\text{♩} \approx 108$

326

*mf*

*f*

*5*

*subito*

$\text{♩} \approx 108$

9

329 *ff* *subito* N  $\text{♩} \approx 96$

332 *O*  $\text{♩} \approx 108$  *con sordino* *f*

341

343 *rit. un poco*

346  $\text{♩} \approx 100$  *mf*

349 *f* *mf* *f*

351 *subito* P  $\text{♩} \approx 100$

353 *ff*

10

355

357

359

361

*mf*

363

*f*

365

*mf*

*mp*

Q

367

5

3

369

*pp*

370 *senza sordino*  
*ppp*

372

378

384

390

396

○ R      *accel. poco a poco...*

403       $\text{♩} \approx 140$       *rit. poco a poco...*

406      ,       $\text{♩} \approx 100$

○