

Music For Sextet & ISPW

(IRCAM Signal Processing Workstation)

for flute, bass clarinet, violin, 'cello, trombone, piano, & live signal processing

by Cort Lippe

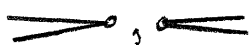
1993

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Performance Notes

unless altered, accidentals hold for the entire measure



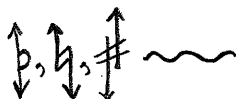
al niente, dal niente



repeat previous beat or measure



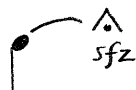
trill or tremolo with the note(s) in parenthesis



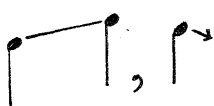
oscillate between 1/4 tone higher and lower (approximate), oscillate following the graphic description of widening or narrowing range



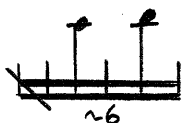
accelerando note-group, ritardando note-group



strongest sfz note-release possible



smooth glissando over the entire indicated range, rapid glissando with approximate destination



the written pitches should be played within the time of the beat but the rhythm can be slightly flexible concerning where the notes fall in the beat (thus, the short stems without notes-heads are "rests")

violin and cello



"Bartok" pizzicato (snap the string against the fingerboard)



natural harmonic glissando

Performance Notes - Continued

flute and clarinet

regarding trills: if the notes inside and outside of the parenthesis are identical then trill with the same note using two different fingerings



slap-tongue on clarinet



tongue-ram on flute



air-current noise, slightly pitched (approximate)

multiphonic sound based on the notated pitch



Multiphonics should be chosen by the player based on the notated pitch under the multiphonic sign. The strength of a multiphonic's spectral content is specified by the darkness of the rectangle above the note; thus: a clear rectangle indicates no multiphonic, half-filled is medium strength, and a completely filled-in rectangle indicates a multiphonic with maximum strength. (The arrows indicate moving smoothly to and from a multiphonic while holding the notated pitch.)

trombone

use a straight mute when mute is specified



very high pitch

piano

specified note(s) should be played on the keyboard while damping the note(s) inside the piano with the other hand

VIOLIN

"Music for Sextet and ISPW"

C. Lippe (1993)

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$\text{♩} \approx 100$

gliss. *sfz (ff)* *(sfz)* *pizz.* *arco* *poco stacc.* *decresc.* *f*

5 *poco stacc.* *f* *3* *gliss.* *3/4* *ff*

11 *sempre 8L* *pizz* *arco* *15L* *sempre poco stacc.* *f* *3*

16 *15L* *sempre poco stacc.* *(b)* *non-stacc.* *(non 15L)* *decresc.* *mp*

21 *poco stacc.* *p* *3* *f* *3* *3* *8L* *3/4*

26 *non-stacc.* *ff* *(non 8L)* *pizz* *arco* *poco stacc.* *poco stacc.* *mp* *f*

30 *non stacc* *poco stacc.* *ff* *p* *2/4*

34 *mf* *f* *mp* *~6* *p* *pp* *5*

39 *rit. molto* *♩ = 60* *(pp)* *pp* *5* *3* *decresc*

43 $\text{♩} = 100$ *poco stacc* *f* *3* *f*

Violin

48 *molto rit. poco a poco (non 8^{va}) molto vib.*
5 *cresc* 6 *ff* 5 *decresc* *mf* *decresc.*

52 *p* *molto lento* *p* *mf* *f* *poco stacc*

57 *meno stacc* *pp* *f* *3* *f* *3*

60 *ff* 5 6 *decresc* 6

63 *rit. molto* *d ≈ 60* *pp* *p* *mp* *mf* *ti* *(#)*

70 *subito* *d ≈ 100* *f* *ff* *fff* *mf* *f* *mp*

76 15[↑] *f* *mf* *f*

80 *(non 15^{va})* *pp* 5 *rit molto* *d ≈ 60*

86 *subito* *d ≈ 100* *sfz (ff)* *decresc* *p*

92 *poco stacc* *legato* *3* *8^{va} poco stacc* *meno stacc* *f* *ff*

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VIOLIN

sempre 8^a Rit. molto $\text{♩} \approx 60$ subito $\text{♩} \approx 100$
 97 ff decresc poco a poco 4/4

sempre 8^a rit trill molto rit poco a poco $\text{♩} \approx 60$ (non 8^a)
 105 P ff f mf mp P 4/4

poco accel molto $\text{♩} \approx 104$
 111 p pp (pp) 5 4/4

rit poco a poco rit molto $\text{♩} \approx 60$
 115 (pp) 3 4/4

ppp $\text{♩} \approx 100$ poco stacc f ff
 122 4/4

pizz arco mp f mp 3-
 131 pp 3 4 ff 5 4/4

3 subito $\text{♩} \approx 60$
 138 mp S pp 4/4

subito $\text{♩} \approx 100$ 8^a ppp S 3 ff mf
 146 4/4

8^a pp f 3 mf pp
 152 4/4

8^a ff S pp ff 3
 159 4/4

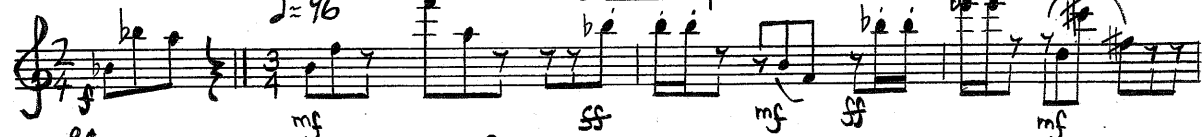
VIOLIN

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poco più lento

$\text{♩} = 96$

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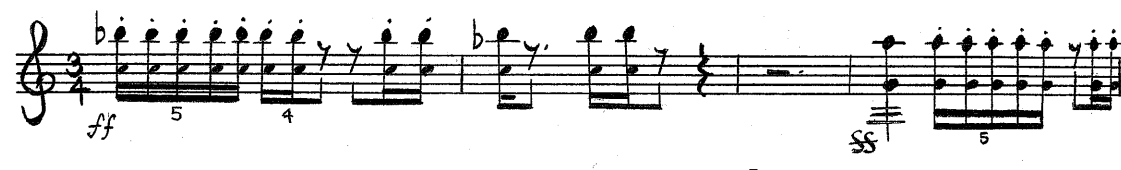
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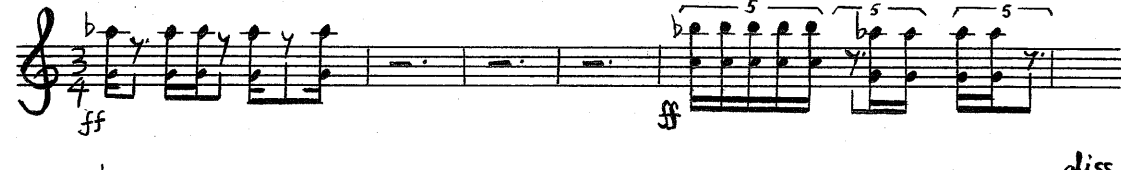
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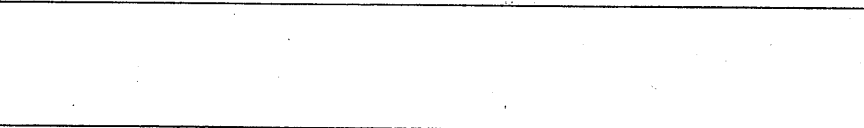
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Three sets of empty musical staves, each consisting of five lines, for notation.