Music For Sextet & ISPW

(IRCAM Signal ProcessingWorkstation)

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

by Cort Lippe

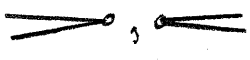
1993

Commissioned by The International Computer Music Association in cooperation with The International Computer Music Conference, Tokyo, 1993

© 1993 Cort Lippe
All International Rights Reserved

Performance Notes

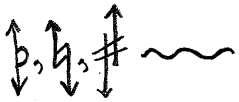
unless altered, accidentals hold for the entire measure



al niente, dal niente

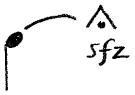
repeat previous beat or measure

trill or tremolo with the note(s) in parenthesis

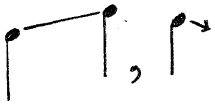


oscillate between 1/4 tone higher and lower (approximate), oscillate following the graphic description of widening or narrowing range

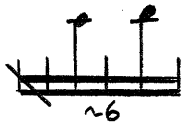
accelerando note-group, ritardando note-group



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

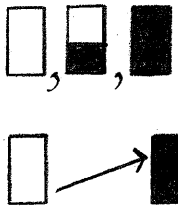
flute and clarinet
regarding trills: if the notes inside and outside of the parenthesis are identical then trill with the same note using two different fingerings

slap-tongue on clarinet

tongue-ram on flute

air-current noise, slightly pitched (approximate)

multiphonic sound based on the notated pitch

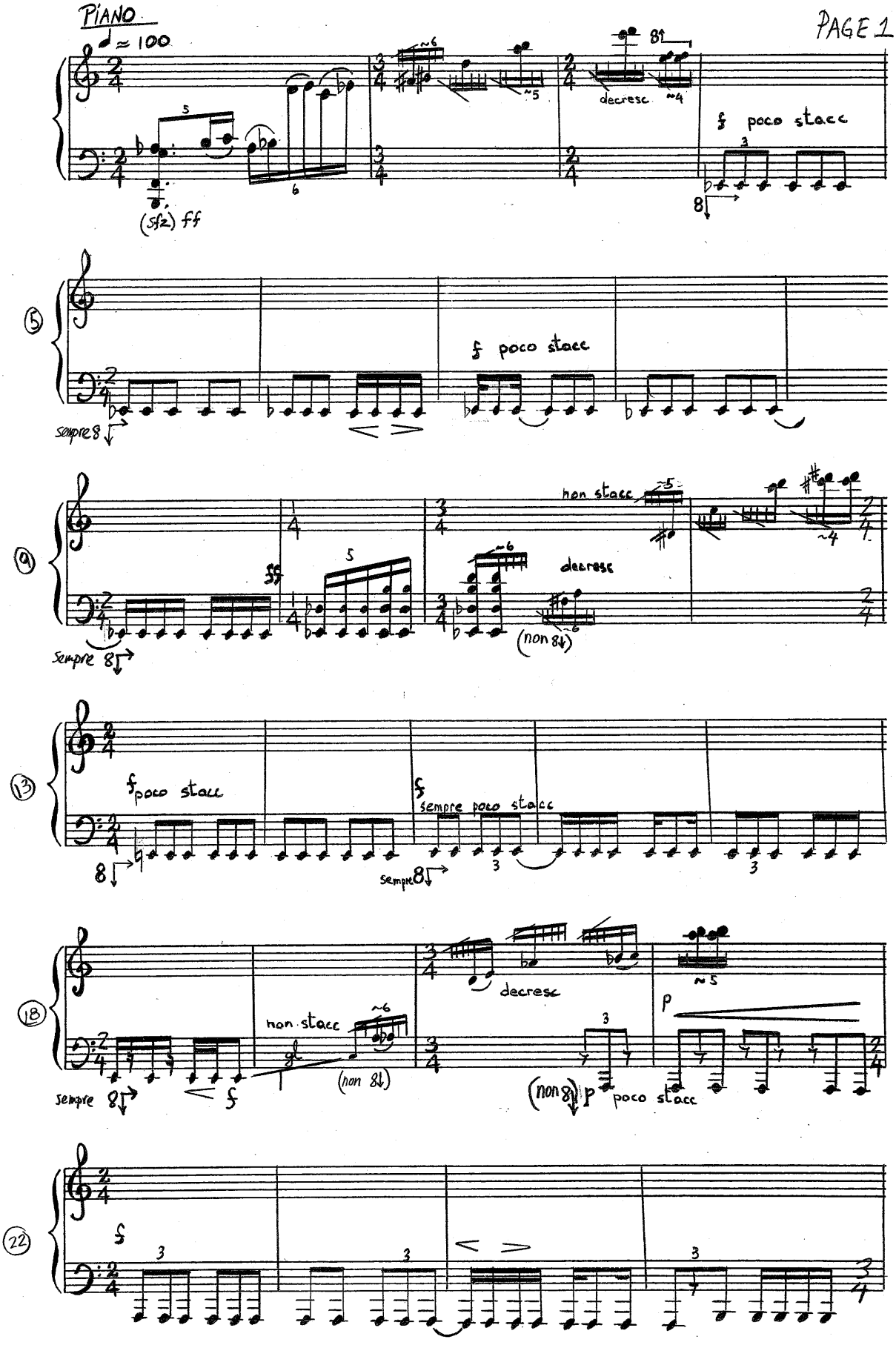


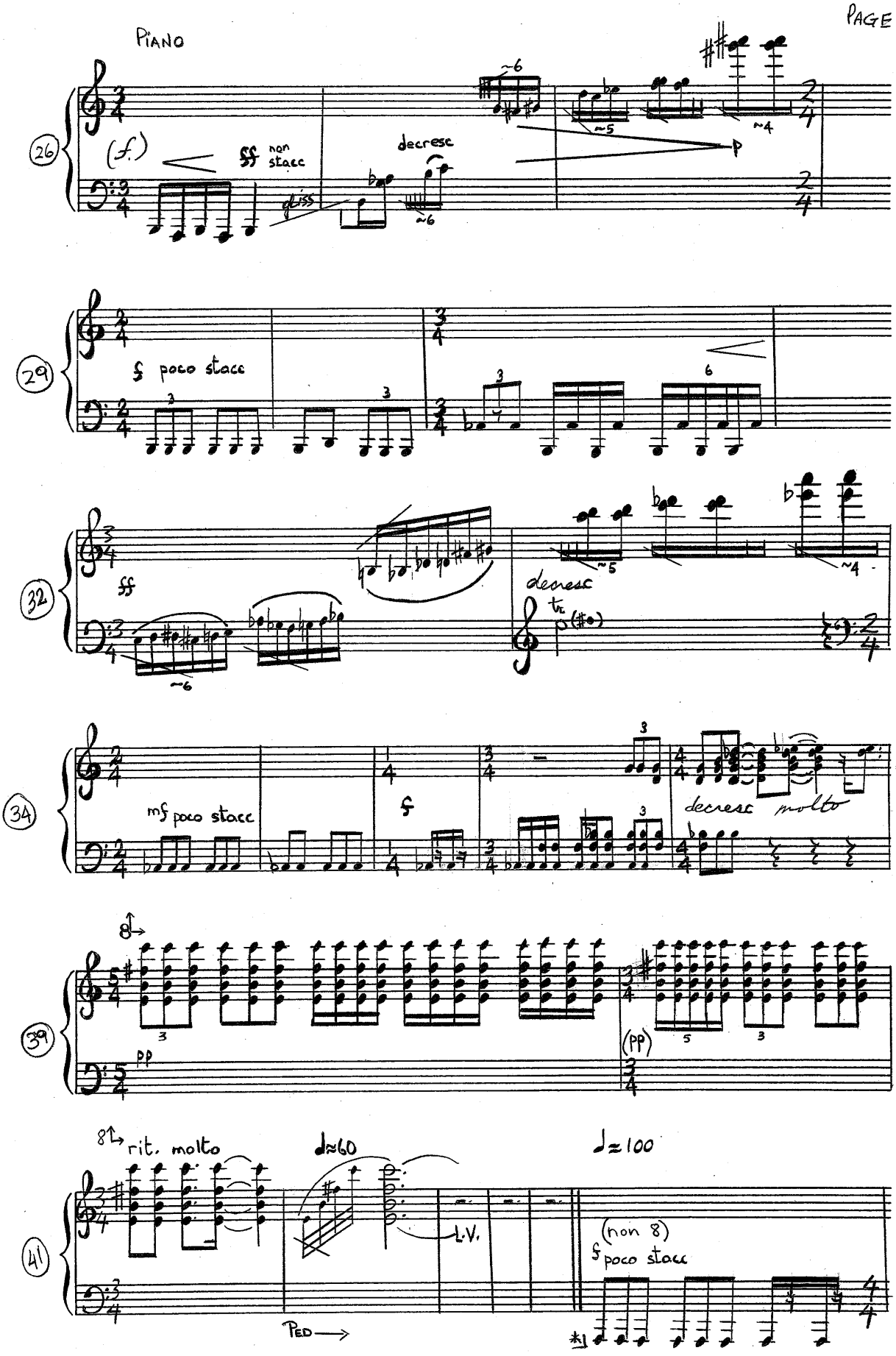
Multiphonics should be chosen by the player based on the notated pitch under the multiphonic sign. The strength of a multiphonic's spectral content is specified by the darkness of the rectangle above the note; thus: a clear rectangle indicates no multiphonic, half-filled is medium strength, and a completely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

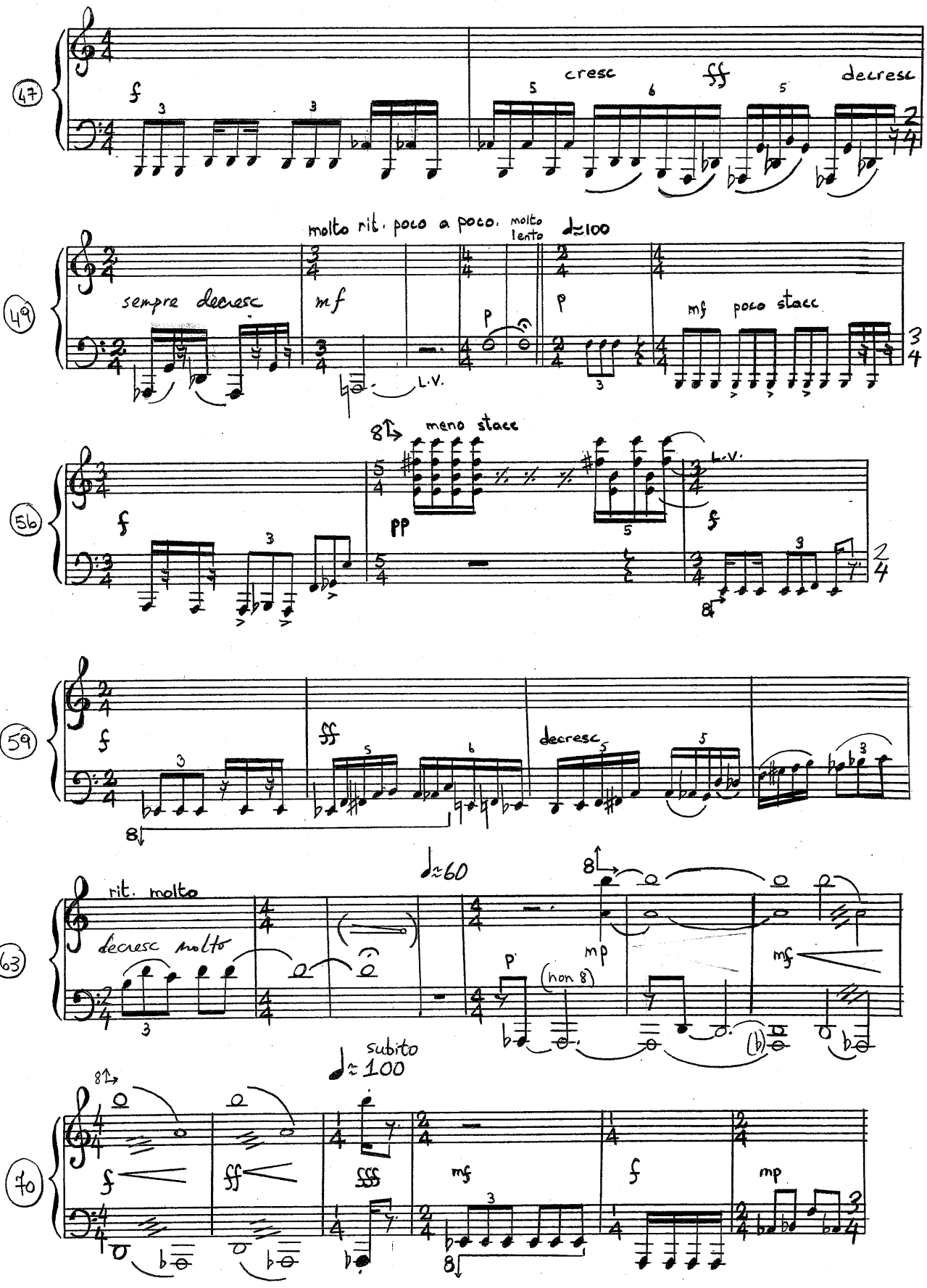
trombone
use a straight mute when mute is specified

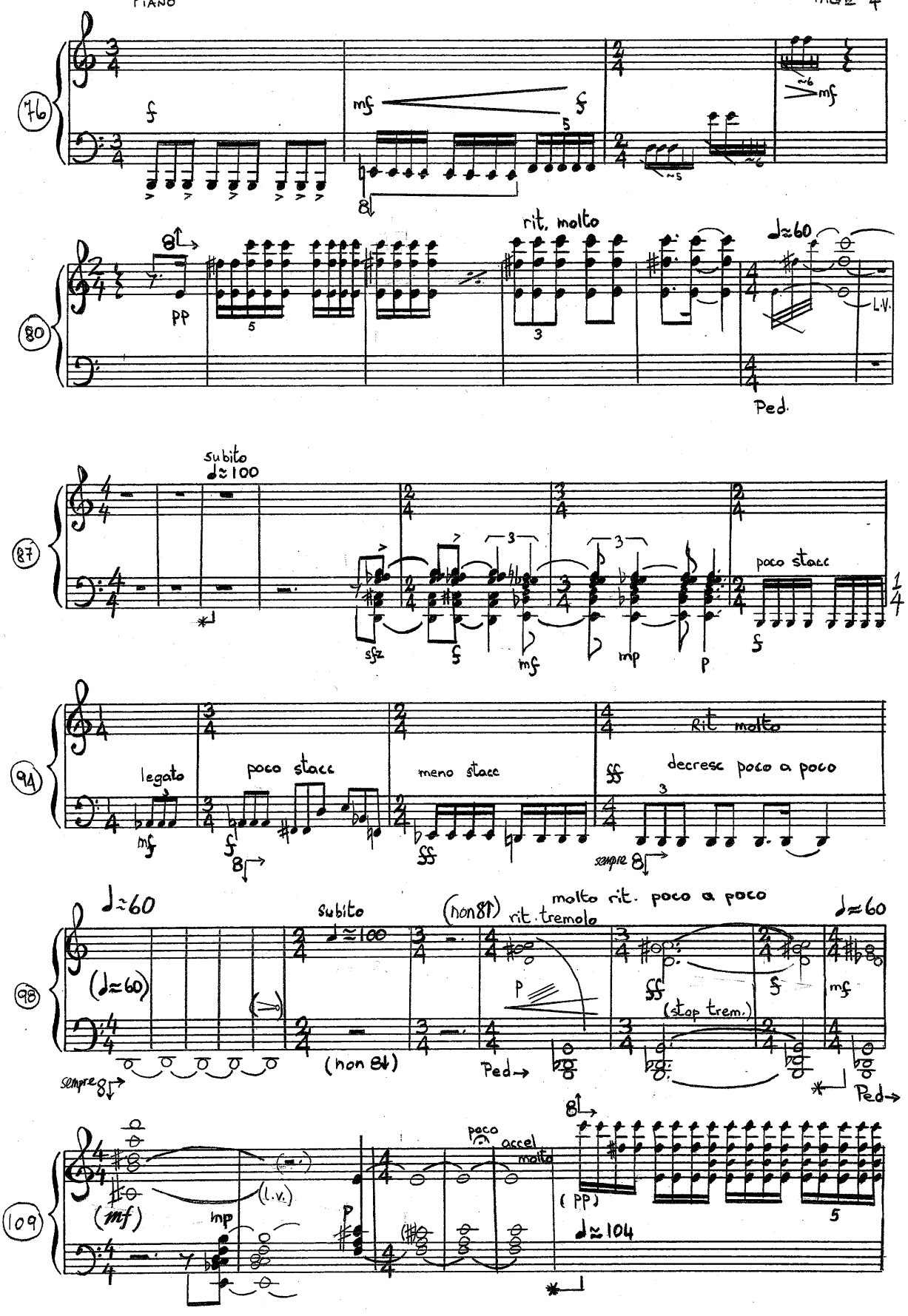
very high pitch

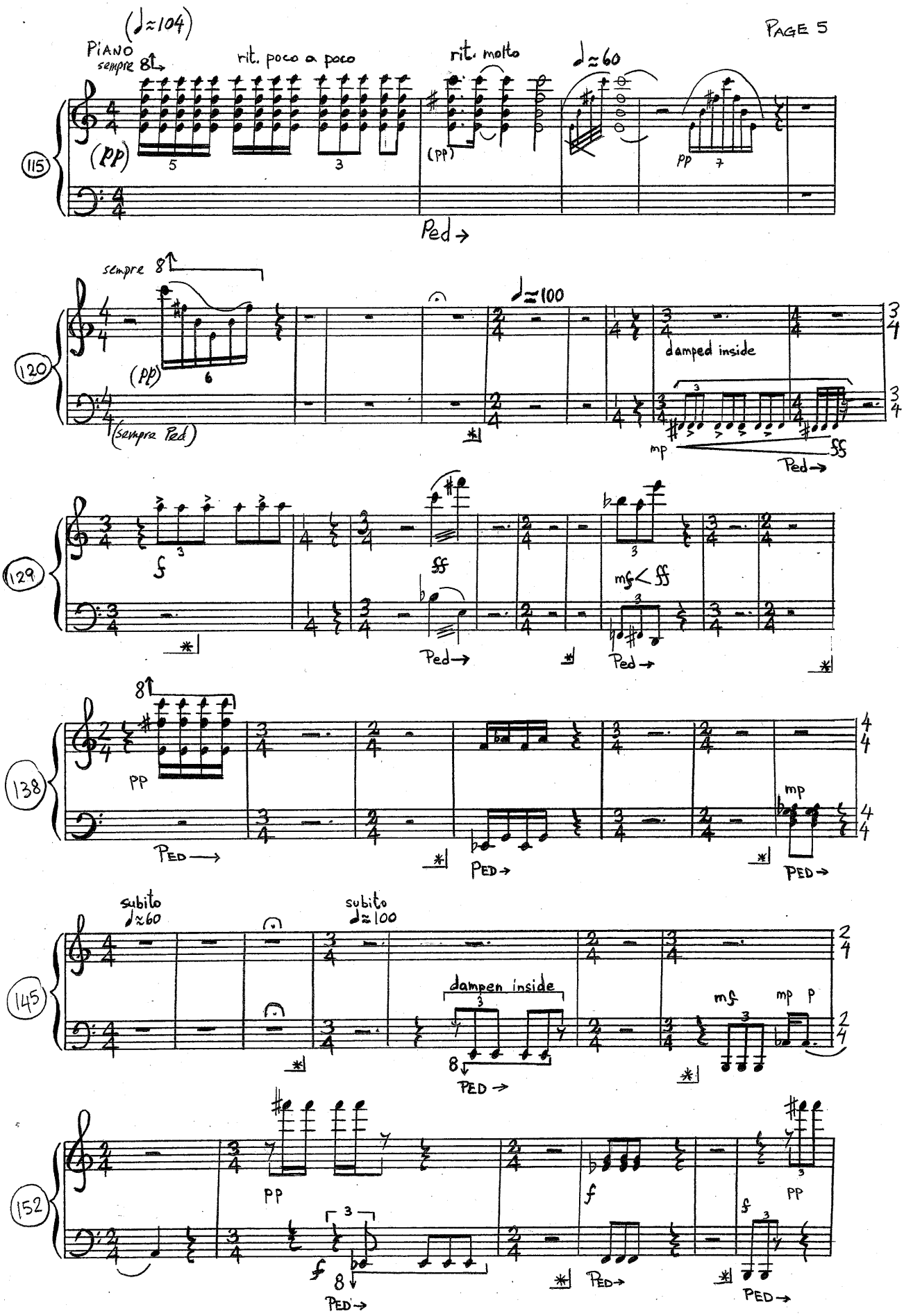
piano
specfied note(s) should be played on the keyboard while damping the note(s) inside the piano with the other hand

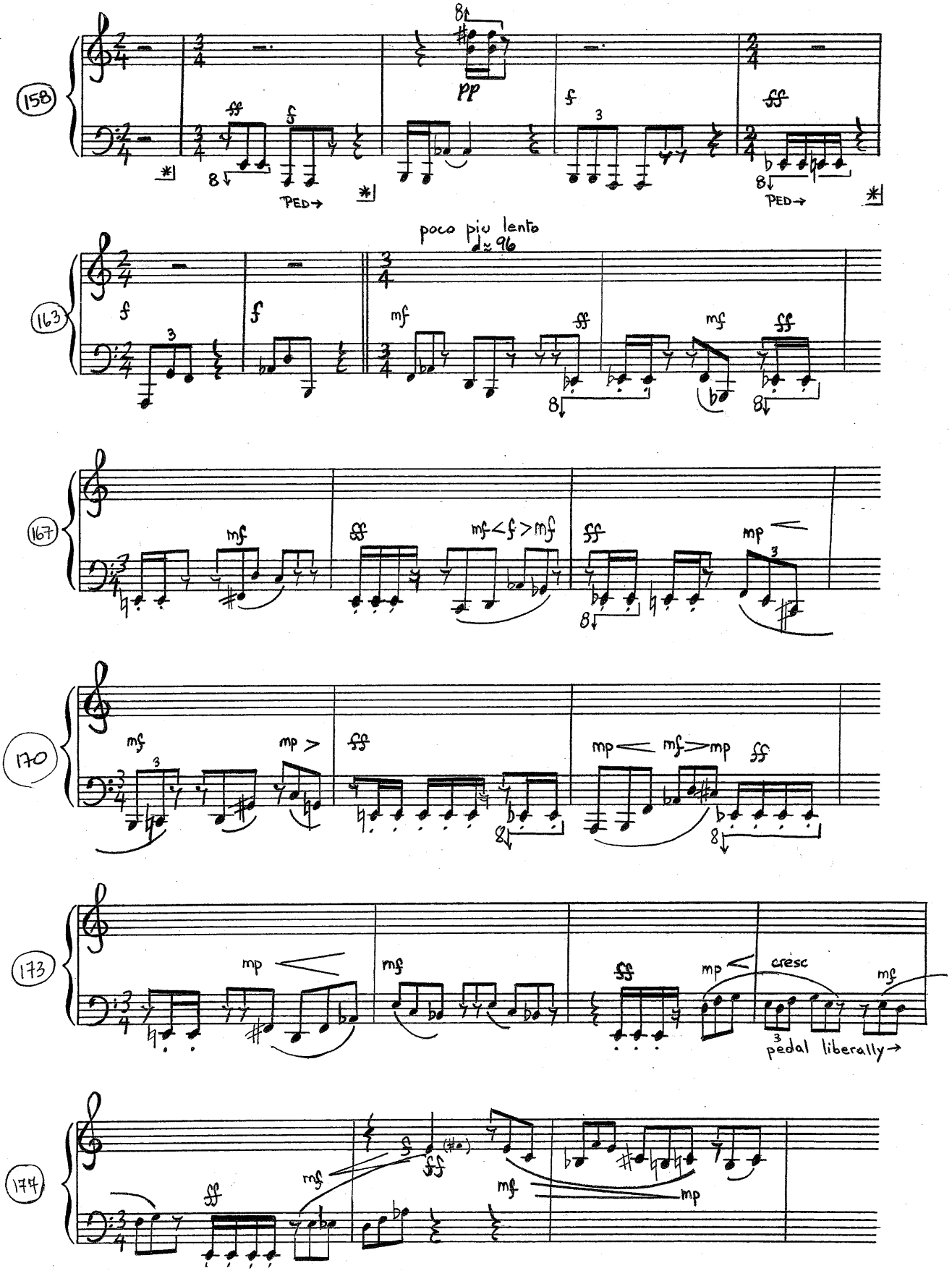

PIANO
♩ ≈ 100
(sfz) ff
decresc
f poco stacc
sempre 8
non stacc
decresc
(non 8va)
f poco stacc
sempre poco stacc
non stacc
(non 8va)
decresc
p
(non 8va) p poco stacc
f

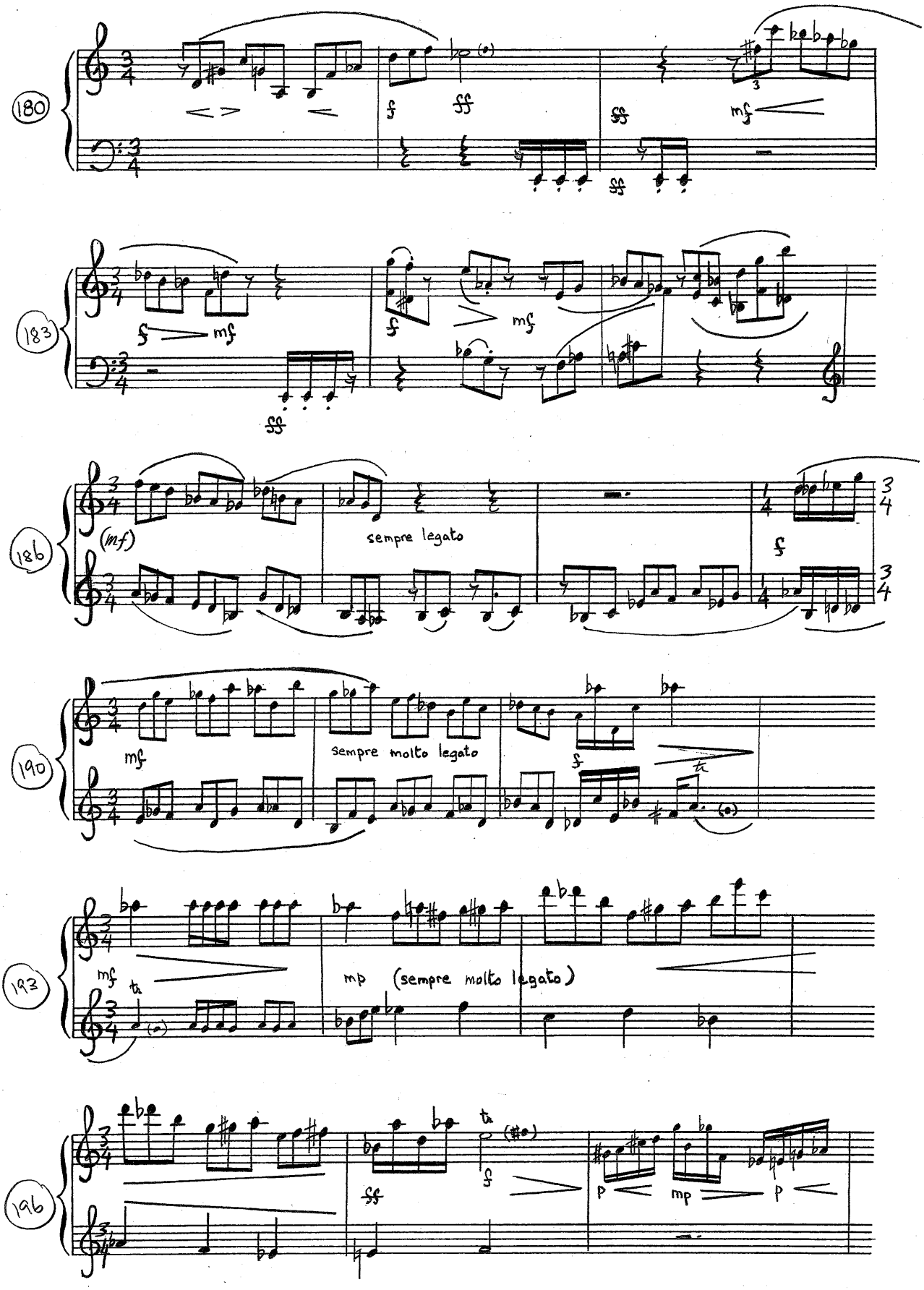

PIANO
26
(f)
ff non stacc
gliss
decresc
~6
~5
~4
p
29
f poco stacc
3
6
32
ff
decresc
tre
34
mf poco stacc
f
decresc molto
39
8va
pp
(pp)
41
8va rit. molto
d=60
L.V.
d=100
(non 8va)
f poco stacc
PED
*1

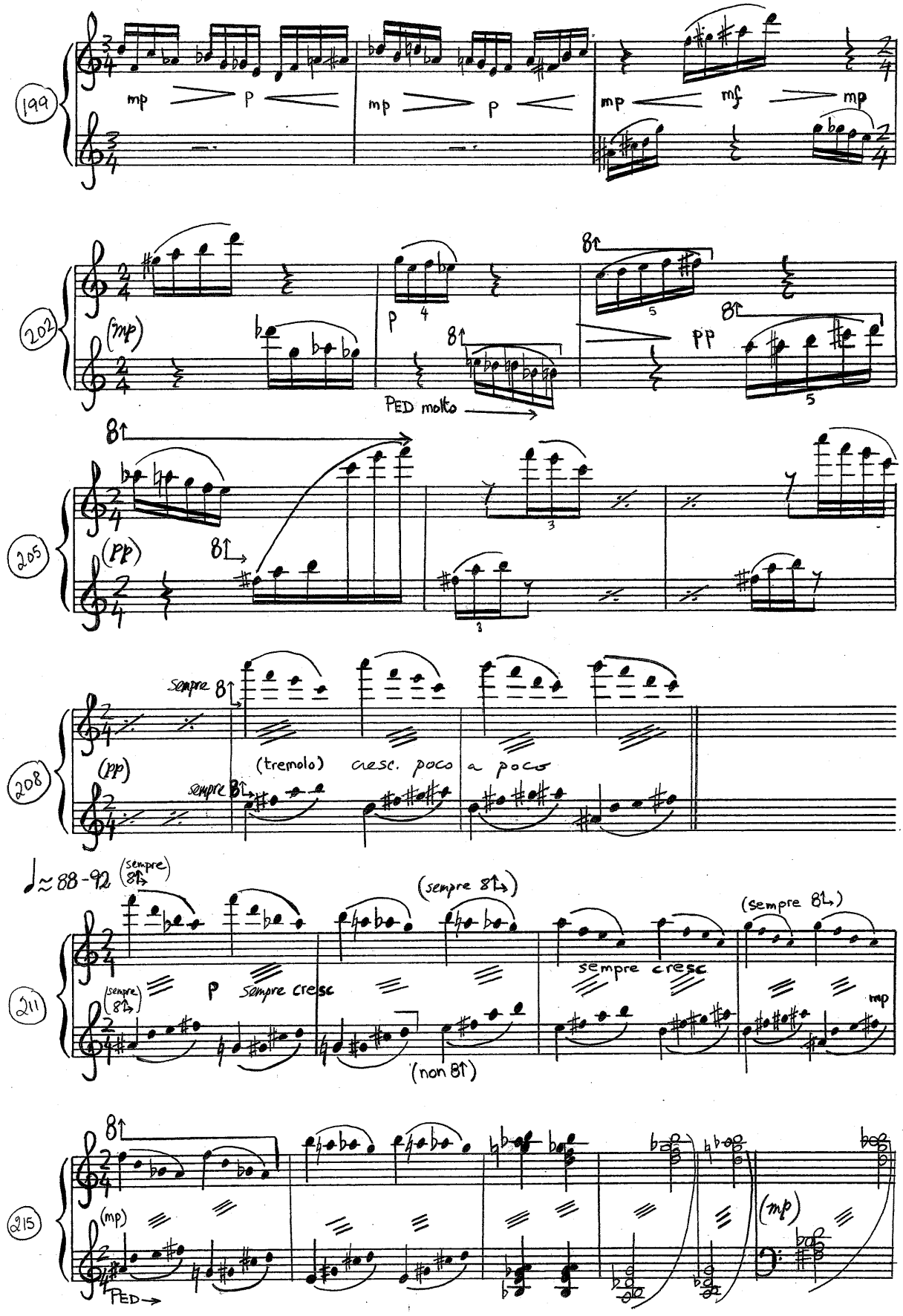

47
f
cresc
ff
decresc
molto rit. poco a poco.
molto lento
♩=100
49
sempre decresc
mf
p
mf poco stacc
L.V.
56
meno stacc
pp
59
decresc
63
rit. molto
decresc molto
♩=60
mp
(non 8)
subito
♩= 100
70
fff
mp

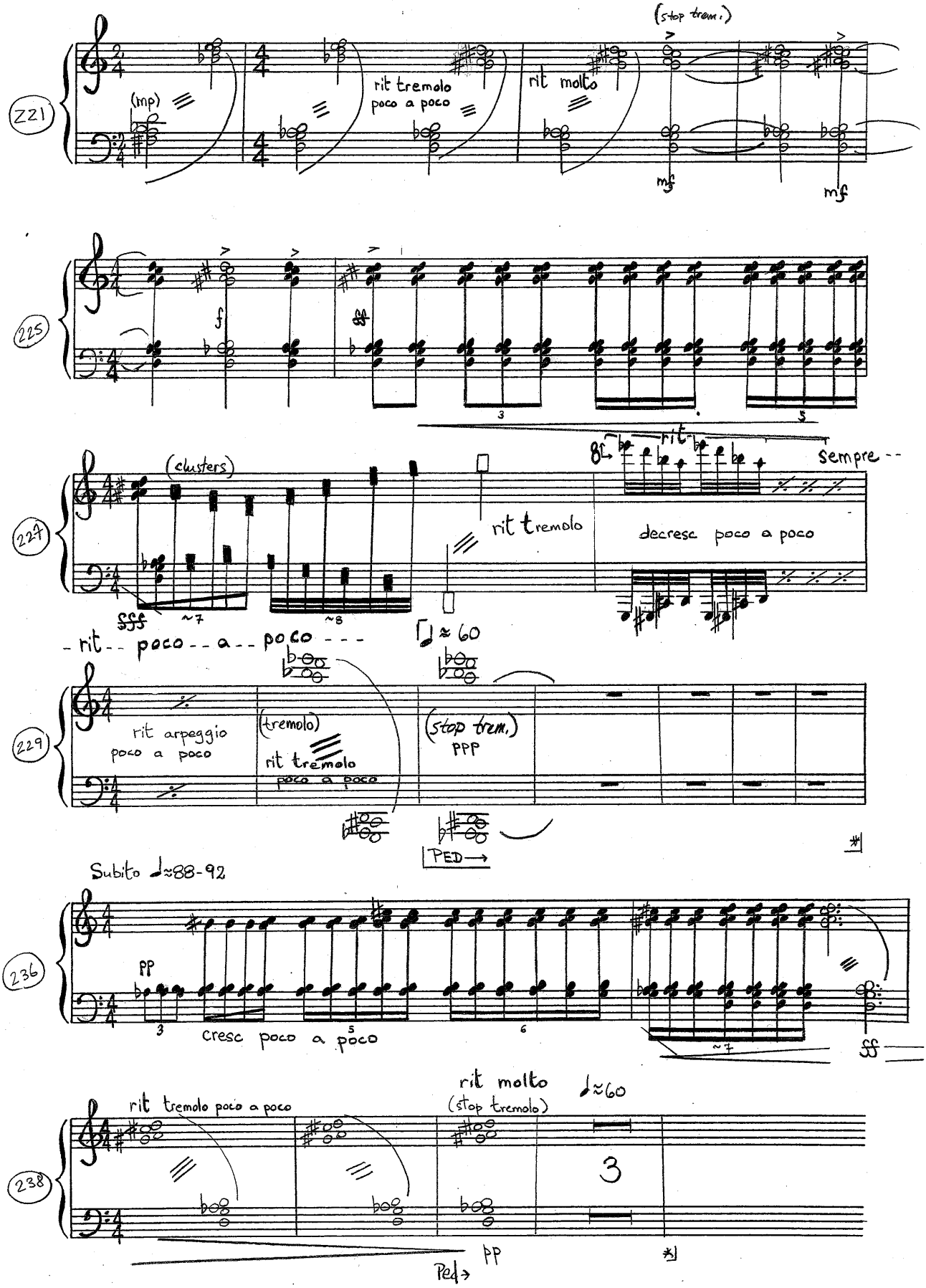

76
f
mf
f
mf
80
pp
rit. molto
♩≈60
L.V.
Ped.
87
subito
♩≈100
sfz
f
mf
mp
p
f
poco stacc
94
legato
mf
poco stacc
f
meno stacc
ff
rit molto
decresc poco a poco
sempre
98
♩≈60
(♩≈60)
subito
♩≈100
(non 8va)
rit. tremolo
molto rit. poco a poco
♩≈60
p
ff
f
mf
(stop trem.)
sempre
(non 8va)
Ped.
Ped.
109
(mf)
mp
(l.v.)
p
poco
accel
molto
(pp)
♩≈104
5

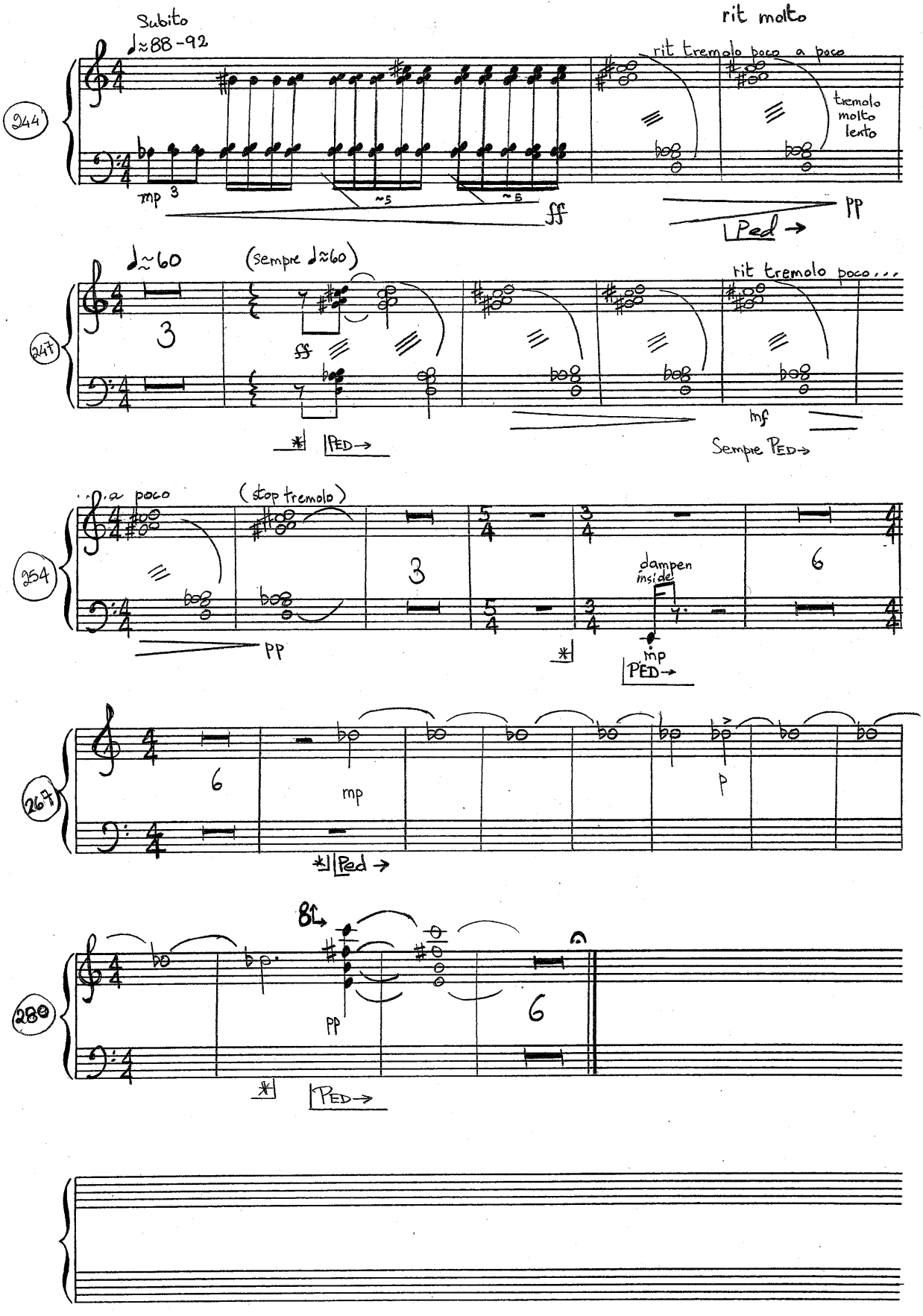

(♩≈104)
PIANO
sempre 8
rit. poco a poco
rit. molto
♩≈60
(pp)
pp
Ped →
sempre 8
(pp)
(sempre Ped)
♩≈100
damped inside
mp
ff
Ped →
f
ff
mf < ff
Ped →
Ped →
pp
PED →
PED →
mp
PED →
subito ♩≈60
subito ♩≈100
dampen inside
mf
mp
p
PED →
pp
f
PED →
f
pp
PED →


158
ff
f
pp
f
ff
PED→
PED→
163
poco più lento
♩ ≈ 96
f
f
mf
ff
mf
ff
167
mf
ff
mf<f>mf
ff
mp
170
mf
mp >
ff
mp< mf>mp
ff
173
mp
mf
ff
mp
cresc
mf
pedal liberally→
174
ff
mf
ff
mf
mp


180
f
ff
ff
mf
183
f
mf
f
mf
ff
186
(mf)
sempre legato
f
190
mf
sempre molto legato
f
193
mf
mp (sempre molto legato)
196
ff
f
p
mp
p


199
mp
p
mp
p
mp
mf
mp
202
(mp)
p
4
8va
5
8va
pp
5
PED molto
205
8va
(pp)
8va
3
3
208
sempre 8va
(pp)
(tremolo) cresc. poco a poco
sempre 8va
♩≈88-92 (sempre 8va)
211
(sempre 8va)
p sempre cresc
(sempre 8va)
sempre cresc
(sempre 8va)
mp
(non 8va)
215
8va
(mp)
PED
(mp)


221
(mp)
rit tremolo
poco a poco
rit molto
(stop trem.)
mf
mf
225
f
ff
3
5
rit
8va
sempre --
227
(clusters)
rit tremolo
decresc poco a poco
sfff
~7
~8
- rit -- poco -- a -- poco ---
♩≈60
229
rit arpeggio
poco a poco
(tremolo)
rit tremolo
poco a poco
(stop trem.)
ppp
PED→
*
Subito ♩≈88-92
236
pp
3
cresc poco a poco
5
6
~7
ff
238
rit tremolo poco a poco
rit molto
(stop tremolo)
♩≈60
3
pp
Ped→
*


Subito
♩≈88-92
rit molto
rit tremolo poco a poco
tremolo molto lento
244
mp 3
~5
~5
ff
PP
Ped →
♩~60
(sempre ♩≈60)
rit tremolo poco...
247
3
ff
mf
* PED→
Sempre PED→
...a poco
(stop tremolo)
254
3
dampen inside
PP
mp
* PED→
267
6
mp
p
*| Ped →
8va
280
PP
6
* PED→