

# **Music For Sextet & ISPW**

*(IRCAM Signal Processing Workstation)*

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

**by Cort Lippe**

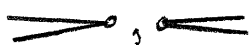
**1993**

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cooperation with The International Computer Music Conference, Tokyo, 1993**

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## Performance Notes

unless altered, accidentals hold for the entire measure



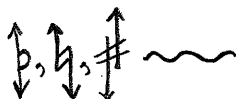
al niente, dal niente



repeat previous beat or measure



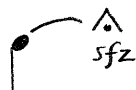
trill or tremolo with the note(s) in parenthesis



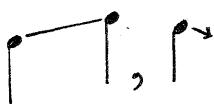
oscillate between 1/4 tone higher and lower (approximate), oscillate following the graphic description of widening or narrowing range



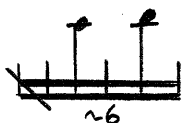
accelerando note-group, ritardando note-group



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

TROMBONE

"Musik für Sextet und ISFW"

C. Lippe (1993)

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$\text{♩} = 100$

*sfz (ff)*

*decresc*

*poco stacc*

*mp* *mf* *f*

⑥ *sempre poco stacc*

*f*

*non stacc*

*gliss*

*decresc*

⑫ *poco stacc*

*mp* *(cresc)* *mf* *f*

*sempre poco stacc*

*f*

⑮ *non stacc*

*f* *< ff*

*decresc*

*poco stacc*

*mp* *mf* *f*

⑳ *non stacc*

*f*

*gliss*

*decresc*

㉑ *non stacc*

*f*

*decresc*

*poco stacc*

*p* *(p)*

㉓ *poco stacc*

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

㉔ *rit. molto* *Con Sordino*

$\text{♩} = 60$

*gliss*

*poco stacc*

$\text{♩} = 100$

*f* *mp* *p*

㉘ *molto rit (poco a poco)* *molto Lento* *SENZA SORDINO*

*cresc* *ff* *decresc*

*mf* *p*

㉚  $\text{♩} = 100$

*poco stacc*

*p* *mf* *f*

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59 *(f)* 3 *ff* 5 6 *decrese* 5 3 *subito*  $\text{♩} \approx 100$

63 *rit. Molto* *(sempre decresc)*  $\text{♩} \approx 60$  *p* *mp* *mf* *f* *ff* *sss*

73 *mf* 3 *f* *mp* *f* 3 *mf* *f*

78 *(f)* *rit molto*  $\text{♩} \approx 60$  *con sordino* *pp*

88 *subito*  $\text{♩} \approx 100$  *p* 3 *f* *mp* *sfz (ff)* *decrese* *mp* *f* *poco stacc*

94 *legato* *poco stacc* *meno stacc* *rit molto*  $\text{♩} \approx 60$  *con sordino* *mf* *decrese poco a poco*

101 *subito*  $\text{♩} \approx 100$  *sempre con sordino* *rit. fte.* *molto rit poco a poco* *(stop trem.)* *mp* *p* *ff* *f*

108  $\text{♩} \approx 60$  *mf* *p* *p* *pp* *accel molto*  $\text{♩} \approx 104$  *rit poco* *rit molto*  $\text{♩} \approx 60$  *mp*

118 *(mp)* 3 3 5 *senza sordino*  $\text{♩} \approx 100$

125 *poco stacc* *mf* *ss* *mf* *ss* *con sordino*

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(134) *Con Sordino* *Senza Sordino* *non sordino*

(142) *senza sordino* *subito* *subito*

(150) *ff* *mp* *p* *f*

(156) *f* *mf* *mp* *mf* *f*

(162) *ff* *f* *mf* *ff* *mf* *ff*

(167) *mf* *ff* *mf* *f* *mf* *ff* *mp* *mf* *mp*

(171) *ff* *mp* *mf* *mp* *ff* *mp* *mf* *sfz* *ff*

(176) *mf* *sfz* *ff* *ff* *mf* *sfz* *ff*

(182) *mf* *ff* *(sfz)* *mf* *ff* *(sfz)* *mf* *ff* *(sfz)* *mf*

(188) *ff* *(sfz)* *mf* *ff* *mp* *ff* *(sfz)* *Con sordino*

TROMBONE

(sempre con sordino)

(sempre con sordino)

gliss

A

gliss

(acc  $\uparrow \rightarrow$ )

(p) cresc

s

sf(sfz)

P

sf(sfz)

[illegible]

Handwritten musical score for a single staff, circled in red. The score is marked with a tempo of  $\text{♩} \approx 88-92$ . The notation includes a circled "209" at the beginning, a key signature of one flat (B-flat), and a 4/4 time signature. The score features a series of eighth and sixteenth notes, with some measures containing a "5" above the staff, possibly indicating a fingering or a specific note. The dynamics range from *pp* (pianissimo) to *pp* (pianissimo) at the end. The score is marked with "gliss" (glissando) and "gliss-like" (glissando-like) above the staff, and "molto rapido" (very fast) at the end. The score is marked with a crescendo and decrescendo hairpin.

215

*pp* *gliss* *p* *gliss* *mp* *senza sordino*

(senza sordino)

mp

4

5

mp

mg

~5

9

~5

10

~5

225

Exercise 225 is written on a single staff with a bass clef and a 4/4 time signature. The notation includes several measures of music. The first measure contains a half note G2 with a '2' above it, followed by a half note F2 with a '2' above it. The second measure contains a half note E2 with a '2' above it, followed by a half note D2 with a '2' above it. The third measure contains a half note C2 with a '2' above it, followed by a half note B1 with a '2' above it. The fourth measure contains a half note A1 with a '2' above it, followed by a half note G1 with a '2' above it. The fifth measure contains a half note F1 with a '2' above it, followed by a half note E1 with a '2' above it. The sixth measure contains a half note D1 with a '2' above it, followed by a half note C1 with a '2' above it. The seventh measure contains a half note B1 with a '2' above it, followed by a half note A1 with a '2' above it. The eighth measure contains a half note G1 with a '2' above it, followed by a half note F1 with a '2' above it. The ninth measure contains a half note E1 with a '2' above it, followed by a half note D1 with a '2' above it. The tenth measure contains a half note C1 with a '2' above it, followed by a half note B1 with a '2' above it. The eleventh measure contains a half note A1 with a '2' above it, followed by a half note G1 with a '2' above it. The twelfth measure contains a half note F1 with a '2' above it, followed by a half note E1 with a '2' above it. The thirteenth measure contains a half note D1 with a '2' above it, followed by a half note C1 with a '2' above it. The fourteenth measure contains a half note B1 with a '2' above it, followed by a half note A1 with a '2' above it. The fifteenth measure contains a half note G1 with a '2' above it, followed by a half note F1 with a '2' above it. The sixteenth measure contains a half note E1 with a '2' above it, followed by a half note D1 with a '2' above it. The seventeenth measure contains a half note C1 with a '2' above it, followed by a half note B1 with a '2' above it. The eighteenth measure contains a half note A1 with a '2' above it, followed by a half note G1 with a '2' above it. The nineteenth measure contains a half note F1 with a '2' above it, followed by a half note E1 with a '2' above it. The twentieth measure contains a half note D1 with a '2' above it, followed by a half note C1 with a '2' above it. The notation is written in a style that suggests it is a transcription of a handwritten manuscript, with some ink bleed-through visible from the reverse side of the page.

226

Handwritten musical score for a tuba part, measures 226-231. The score is written on a single staff with a 4/4 time signature. Measures 226 and 227 feature a five-note descending scale (G2, F2, E2, D2, C2) marked with a '5' above the staff and 'ff' below. Measure 228 continues the scale with 'Cresc' below. Measure 229 has a '5' below the staff. Measure 230 features a triplet of eighth notes (G2, F2, E2) marked 'aliss' above and '3' below. Measure 231 features a triplet of eighth notes (D2, C2, B1) marked 'ff' below. The piece ends with a double bar line and repeat dots.

Handwritten musical notation for a single staff, likely for a string instrument. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a circled number '228'. The first measure contains a half note G4 with a 'RIT' marking above it. The second measure contains a half note A4 with a 'decresc poco a poco' marking below it. The third measure contains a half note B4 with a 'Semp. rit poco a poco' marking above it. The fourth measure contains a half note C5 with a 'slop' marking above it. The fifth measure contains a half note D5 with a 'con sordino' marking above it. The sixth measure contains a half note E5 with a 'gliss molto lento' marking above it. The seventh measure contains a half note F#5 with a 'gliss molto lento' marking above it. The eighth measure contains a half note G5 with a 'gliss molto lento' marking above it. The notation ends with a double bar line and a circled plus sign. Dynamics markings include 'ppp' (pianissimo) under the third and sixth measures, and '(ppp)' under the seventh measure.

236 *subito*  
♩ 88-92 *senza sordino*  
pp  
~5

Handwritten musical notation for the bass line of "The Rose Tree". The notation is on a single staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a final measure marked "rit" (ritardando) and "poco a poco" (little by little). The notation is circled in red ink.

Handwritten musical score for Trombone, measures 241 to 285. The score includes various musical notations, dynamics, and performance instructions.

Measures 241-245: *gliss lento*, *Subito*  $\text{♩} \approx 88-92$ , *pp*, *sf*, *rit*, *MOLTO*, *pp*.

Measures 246-252: *sempre*  $\text{♩} \approx 60$ , *p*, *mf*, *sf*, *mf*.

Measures 253-260: *rit*  $\frac{1}{2}$  poco a poco, *stop*, *con sordino*, *gliss lento*, *molto stacc*, *mp*, *pp*.

Measures 261-266: *gliss*, *gliss*, *pp*, *mp*.

Measures 267-275: *gliss*, *high as possible*, *gliss*, *pp*.

Measures 276-285: *pp*, *PPP*.