

Music For Sextet & ISPW

(IRCAM Signal Processing Workstation)

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

by Cort Lippe

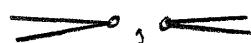
1993

**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



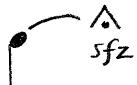
trill or tremolo with the note(s) in parenthesis



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



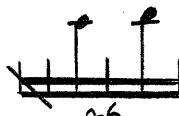
accelerando note-group, ritardando note-group



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 note-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



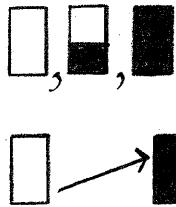
slap-tongue on clarinet



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

Music for Sextet and ISPW

C. Lippe (1993)

SEC. I

2 4 1 3

≈ 100

flute
bass clarinet
violin
cello
trombone
piano

poco stac
mf 3
f
poco stac
arco mf
f poco stac
mf
poco stac
mf
f
poco stac
f
poco stac
 ≈ 100

2 4 1 3 2 4

poco stac
f
poco stac
ff
non stac
f
poco stac
 ≈ 100

2 4

15

sempre poco stac

ff f semper poco stac 3 3 non stac ~6 decres 3 mf poco stac

bc 15↑ semper poco stac ff non stac decres (b) (horn) gliss 15↑ non stac decres 3 poco stac p. stac mp 3 mf

Vn f 3 3 ff non stac decres 4 4 4 4 4 4

Vc f 3 3 ff non stac decres 3 mp =

Tb f 3 3 ff non stac decres mp mp ~4

Ph f sempre poco stac ff non stac decres 3 p ~5

sempre 8f (non 8f) p poco stac

3

4

2 4

2 4

22

f 3 3 ff non stac tr (b) tr poco stac

bc f 3 3 8↑ 5 ff non stac decres 3 mp poco stac

Vn f 3 3 ff non stac decres (b) pizz decres 3 mp poco stac

Vc f poco stac 3 3 ff non stac decres 3 mp poco stac

Tb f 3 3 ff non stac decres 3 mp poco stac

Ph f ff non stac decres 3 p

4

2 4 3 4 5 2 4 1 4

(29) **poco stac**
 fl: f $\frac{3}{2}$ poco stac
 bc: f $\frac{3}{2}$ poco stac
 m: f $\frac{3}{2}$ poco stac
 vl: f $\frac{3}{2}$ poco stac
 tb: f $\frac{3}{2}$ poco stac
 ph: f poco stac

non stac (2-2)
 ff decres (Non stac) cresc 5 ff non stac
 glass

ff cresc 5 ff non stac
 ff non stac
 ff cresc 5 ff non stac
 ff non stac
 ff cresc 5 ff non stac
 ff non stac
 ff cresc 5 ff non stac
 ff non stac

ff ff ff ff ff ff ff ff
 ff ff ff ff ff ff ff ff

1 3 4 4 5 4 3 4

(36) 16 fl: f

bc: f p
 vn: f glass
 vl: f glass (2-2)

tb: f p
 ph: f decres 3

mp pp
 pp

3
 4 8↑ rit. molto ≈ 60
 44

(40) fl: pp decres (81) f^3 poco stac
 bc: -
 m: pp 5 3 decres (81) f^3 poco stac
 vc: pp 5 3 decres con sordino f^3 poco stac
 tb: -
 ph: pp 5 3 pp L.v. f^3 poco stac
 Ped. → (non 8↑)

7 ≈ 100
 (81) poco stac

44
 7 38 4
 molto rit. poco a poco

(47) fl: f^3 3 3 cres 6 ff 5 decres mf
 bc: f^3 3 3 cres 6 ff 5 decres mf (non 81)
 m: f^3 3 3 cres 6 ff 5 decres mf
 vc: f^3 3 3 cres 6 ff decres mf
 tb: f^3 3 3 cres 6 ff decres mf
 ph: f^3 3 3 cres 6 ff decres mf

2. molto vib. p
 3. molto vib. p
 4. molto vib. p

4 9 2 4 \downarrow ≈ 100 4 10
 4 molto lento poco stac
 fl p mf poco stac f pp
 bc p mf poco stac f pp meno stac
 Vn p mf poco stac f pp meno stac
 vc p mf poco stac f pp meno stac
 tb Senza Sordino p mf poco stac f pp meno stac
 ph p mf poco stac f pp f
 rit
 2 4 5 11 3 12 2 4
 4 8 mono stac
 fl
 bc
 Vn
 vc
 tb
 ph

2 4 13 4
 rit molto ≈ 60
 59
 fl f 3 ff 5 6 decres 6 decres 3 o pp
 bc f 3 ff 5 6 decres 6 decres 3 o pp
 Vn f 3 ff 5 6 decres 6 decres 3 o pp
 vc f 3 ff 5 6 decres 6 decres 3 o pp
 tb f 3 ff 5 6 decres 6 decres 3 o pp
 ph f 3 ff 5 6 decres 6 decres 3 o pp

67

4 *4*

1 *4* *2* *4* **14** *1* *4* *2* *4*

1 *4* *subito* *2* *4* **14** *1* *4* *2* *4*

d=100

fl p mp mf f ff fff mf f
bc p mp mf f ff fff mf f
vn p mp mf f ff fff mf f
vc p mp mf f ff fff mf f
tb p mp mf f ff fff mf f
pn p mp mf f ff fff mf f

75

2 *4* *3* *4* *2* *4*

1 *4* *2* *4* *3* *4* *2* *4* *1* *4* *2* *4*

fl mp f^3 mf f ~5 ~6 ~6 mf pp
bc mp f^3 mf f ~5 ~6 ~5 mp pp
vn mp f^3 mf f ~5 ~6 ~5 (non) pp
vc mp f^3 mf f ~5 ~6 ~5 pp
tb mp f^3 mf f ~5 ~6 ~5 pp
pn mp f^3 mf f ~5 ~6 ~5 pp

2
4 8↓ rit. molto 4 ≈ 60 subito ≈ 100

82 fl pp bc m vcl tb pn (l.v.) Ped

4 15 16 2 3 2 1 3 2 4 4

4 (non) 8↑ 3↑ ti sfz (ff) decres 5 3 mp f poco stac mf legato f poco stac ff meno stac

90 fl bc vn vc tb pn

(7) SENZA SORDINO sfz (ff) decres p f poco stac mf legato f poco stac ff meno stac

sfz (ff) decres mp f poco stac mf³ f poco stac ff meno stac

poco stac legato 3 poco stac ff meno stac

4 rit. molto ≈ 60

97

fl ff *locres poco a poco*

be *deores poco a poco*

vn *deores poco a poco*

vc *deores poco a poco*

tb *deores poco a poco*

pn *deores poco a poco*

CONSOldino

8.5 (non 8.)

2 $\frac{2}{4}$ *sudden* ≈ 100 3 $\frac{3}{4}$

3

4 17 3 $\frac{2}{4}$ 4

104

fl *tr rit. trill* $\# \text{o} (\#)$ *ff 3* *f* *mf* *mp* *p*

be *b o (+) rit. trill* *ff 3* *f* *mf* *mp* *p*

vn *o (+) rit. trill* *ff 3* *f* *mf* *mp* *p*

vc *tr rit. trill* *ff 3* *f* *mf* *mp* *p*

tb *(f)* *>mp* *sempre 8.5* *ff 3* *f* *mf* *mp* *p*

pn *(non 8.5)* *ff 3* *f* *mf* *mp* *p*

Ped. \rightarrow $\begin{smallmatrix} b \\ g \end{smallmatrix}$ $\begin{smallmatrix} b \\ g \end{smallmatrix}$ $\begin{smallmatrix} b \\ g \end{smallmatrix}$ Ped. \rightarrow $\begin{smallmatrix} b \\ g \end{smallmatrix}$ $\begin{smallmatrix} b \\ g \end{smallmatrix}$

4
 4
 (111) accel. molto $\text{♩} \approx 104$
 rit. poco a poco

fl poco
 bc
 vn
 vc
 tb
 ph

Dynamics: *p*, *pp*, *poco*, *(pp)*

Measures 111-118

* at measure 118

18 rit. molto $\text{♩} = 60$
 (116) sempre

fl
 bc
 vn
 vc
 tb
 ph

Dynamics: *pp*, *mp*, *sempre con sordina*, *tr*, *pp*

Measures 116-119

Ped. →

2
4 3
4 2
4 3
4 2
4 4 subito
 $\text{d} \approx 60$
 3
4

(138)

fl: -
 bc: -
 vn: mp
 vc: mp
 tb: -
 ph: pp

con sordino senza sordino

Ped → * Ped → * Ped → *

3
4 subito 2
4 2
4 2
4 2
4

(148) (non 81)

fl: -
 bl: -
 vh: -
 vc: -
 tb: -
 ph: -

dampen inside

f 8↓ Ped → * f 8↓ Ped → * Ped →

ff mp p pp f
 ff mf pp f
 ff arco pp pizz f
 mf mp p pp f
 ff mp p f f

2
4

156

8↑

3
4

8↑

2
4

fl -

bc -

vn -

vc (arco) -

tb -

ph -

Ped →

poco più lento
≈ 96

2
4

164

43

fl -

bc -

vn -

vc -

tb -

pn -

3

4

(170)

Fl: mf^3 $\text{mp} > \text{ff}$ $\text{mp}^3 < \text{mf} > \text{mp}$ ff $\text{mp} < \text{mf}$ mf ff mp

bc: mf^3 $\text{mp} > \text{ff}$ $\text{mp} < \text{mf} > \text{mp}$ ff $\text{mf} < \text{mf} > \text{mp}$ ff

Vn: mf^3 $\text{mp} > \text{ff}$ $\text{mf} < \text{mf} > \text{mp}$ ff $\text{mf} < \text{mf} > \text{mp}$ ff

Vc: mf^3 $\text{mp} > \text{ff}$ $\text{mf} < \text{mf} > \text{mp}$ ff $\text{mf} < \text{mf} > \text{mp}$ ff

Tb: mf^3 $\text{mp} > \text{ff}$ $\text{mf} < \text{mf} > \text{mp}$ ff $\text{mf} < \text{sfz}$ ff

Pn: mf $\text{mp} > \text{ff}$ $\text{mf} < \text{mf} > \text{mp}$ ff $\text{mf} < \text{mf}$ ff $\text{mf} < \text{mf}$ ff

4

3

4

(176)

Fl: cues 3 mf ff mf ff mf ff mf ff f ff

bc: cues 3 mf ff mf ff mf ff mf ff f ff

Vn: cues 3 mf ff mf ff mf ff mf ff f ff

Vc: cues 3 mf ff mf ff mf ff mf ff f ff

Tb: *legato* $\text{mf} < \text{sfz}$ ff $\text{mf} < \text{sfz}$ ff

Pn: cues 3 mf ff mf ff mf ff mf ff f ff

pedal liberally \rightarrow

3
4

5

(182)

fl bc vn vc tb pn

3
4 1 3
4 4

6

(187)

fl bc vn vc tb pn

sempre legato

3
4 7

(193)

fl: f *sempre ff*
be:
vn: *ff* *sempre ff*
vc:
tb:
ph: *mf* *ta* *mp (sempre molto legato)*

Con sordino

gloss tr (++)^A
ff (stz)
gloss tr (++)
ff (stz) (ff)^B
gloss tr (++)
ff (stz)
ff tr (++)
f

3
4 8

(198)

fl: *p* *cres* *gloss tr (++)* *tr (acc tr -> tr) (stop)*
be:
vn: *ff* *v 5 5* *mf 5 f* *ff 5 b#* *sempre cres f f f f*
(s.p.flaut)
(normale)
vc: *p* *crescendo* *gloss*
tb:
ph: *p* *mp* *p* *mp* *p* *mp* *mf* *mp* *ff ff (stz)* *ff ff (stz)*
gloss *gloss*

tr (acc tr ->) tr
tr (++) *tr (++)* *tr (acc trill poco a poco)*
gloss
gloss

2
 4 9

fl 203

(f) tr tr

bc acc trill poco a poco → rit trill →

(P) decres

vln gliss (continue)

vc gliss (continue)

tb gliss (b+) gl (b+) gl (b+) gl (b+) gl (b+) gl

ph p 8↑ 5 8↑ 8↑ 5 8↑ 5 8↑ 5

Ped molto →

10

2
 4 11 ≈ 88-92

fl 209

rit trill poco tr a poco →

bc rit molto

vcl rit

vla rit

tb rit

piano rit

(breath)

(natural gliss harmonic)

(rit molto vibrato)

gliss (sfz)

gliss-like (sfz)

molto rapido

(sempre 8th)

(non 8th)

sempre cres

pp

(PP) (tremolo) cres

2/4

(to breath)

215

fl (P) b> b> b> b> b> b> b> b>

bc f# sempre molto vibrato (PP) arco

vn molto vib p

vc mfp gliss f

tb b> b> b> b> b> b> b> b>

pn (mp) 8f b> b> b> b> b> b> b> b>

Ped →

2/4

221

fl (P) pp ff 6 6 mp

bc p mf p mf p mf p mf p (molto rapido) →

vn trem rit. trill poco a poco sempre rit. trill poco a poco

vc (P) sempre gliss hautando f gliss

tb senza sordino mp (mp) p

pn rit. tremolo poco a poco rit. molto (stop trem.)

4
4

(224)

Flute (fl): 6, (mp), ff (sfz), ff, ff.

Bassoon (bc): gliss, ff (sfz), ff, ff.

Violin (vn): #B: p, gliss, cres, 3, sepiro 8↑.

Cello (vc): mp, 3, gliss, f.

Trombone (tb): bflat, bflat.

Piano (ph): #G: mf, bflat, bflat, 5, f.

The score consists of two systems of music for six instruments. The first system starts with a forte dynamic (ff) followed by six eighth-note patterns. The second system continues with ff, ff dynamics, separated by rests. Various performance techniques like glissandos, crescendos (cres), decrescendos (decres), and specific dynamics like ff (sfz) are indicated.

4
4

(226)

Flute (fl): (ff) tr, 8↑, ~8, tr, (a).

Bassoon (bc): (ff) (portamento) 8↑, normale, ff, ff, ff, ff, ff, ff, ff, ff, ff.

Violin (vn): ff, ff.

Cello (vc): ff, ff.

Trombone (tb): ff, ff.

Piano (ph): ff, ff.

This page shows a continuation of the musical score with different dynamics and performance techniques. It includes portamento markings, ritardando (rit.), tremolo, and clusters. The piano part features sustained notes and cluster chords.

4 rit.
4

sempre rit. poco a poco ≈ 60

12

rit. till poco a poco

13

stop

228

fl: (fff) decrescendo poco a poco rit. trill poco a poco (ppp)

bc: (fff) decrescendo poco a poco rit. till poco a poco (ppp) (ppp) glissando lento

vn: (fff) decrescendo poco a poco rit. till poco a poco (ppp) senza vib.

vc: molto vibrato decrescendo poco a poco (ppp) glissando molto lento

tb: (fff) decrescendo poco a poco rit. poco a poco stop (ppp) con sordina

ph: (fff) decrescendo poco a poco rit. arpeggio poco a poco (ppp) (stop trem.) ppp

pt: (fff) decrescendo poco a poco rit. tremolo poco a poco (ppp) Ped →

14

14

subito

15

≈ 88-92

233

fl: (ppp)

bc: (ppp) sempre gliss.

vn: (ppp) sempre gliss.

vc: (ppp) glissando molto lento

tb: (ppp)

pt: (ppp) pp senza sordino crescendo poco a poco

sempre Ped →

3 5 6

4
4

(137)

16 rit. molto
(stop trill)

rit. trill poco a poco
(stop trill)

rit. trill
rit trill

rit. tremolo poco a poco
(stop tremolo)

pp Ped →

17

4 ≈ 60

(241)

18 subito ≈ 88-92

gliss lento

gliss lento

gliss lento

mp 3 ~5 ~5 ff

4
4

245 rit. molto [19] ≈ 60

fl (ff) ~ 5 tr molto lento \rightarrow acc trill
 bc (ff) ~ 5 tr
 vn (ff) ~ 5 decres tr
 vc (ff) ~ 4 decres tr
 tb (ff) ~ 4 tr
 pn rit tremolo poco a poco \rightarrow tremolo molto lento
 Ped \rightarrow pp

4 (sempre) [20]

250

fl (P) mf ff tr tr
 bc (P) f ff # ~ 6 tr
 vn (P) ff ~ 6 tr
 vc (P) ff ~ 6 tr
 tb (P) ff ~ 6 tr
 pn ff ~ 6 tr

* Ped \rightarrow

4 **21** rit. trill poco a poco
5 **22** stop tr
3 **24**

253 fl
 (mf) rit. trill poco a poco
 be
 (mf) stop
 (mf) rit.
 rit. trill poco a poco
 Vn
 (mf) rit. trill poco a poco
 Vc
 (mf)
 rit. poco a poco
 tb
 (mf) stop tremolo poco a poco
 ph
 (mf) sempre Ped → pp

22 pp
 stop tr
 (non) # gliss lento
 pp
 stop tr
 (non) # gliss lento
 Con sordino
 gliss lento

3 **23** tongue ram.
4 **24**

260 fl
 mp pizz/slap-tongue
 be
 mp pizz
 Vn
 mp pizz
 Vc
 mp molto stac
 tb
 mp
 ph mp dampen inside

23 pizz
 (mp)
 3
 5 mf
 mp 3
 p
 p. — pp
 arco senza vibrato
 senza vibrato pp
 pp
 pp

4
4

25

(26)

fl (pp) breathe when necessary

bc (pp) breathe when necessary

vn (pp) gliss

vc (pp) gliss

tb (pp) breathe when necessary

ph (pp)

26

* Ped →

11
4

(27)

fl (mp)

bc (mp)

vn (mp)

vc (mp)

tb (mp)

ph (mp)

4
4

27

(281)

fl
be
vn
vc
tb
ph

* Ped →

1993
Paris

Electronics should fade gradually
during 45 seconds after the
instruments stop playing.

In memory of my mother and father.