

# **Duo for Tenor Saxophone & Computer**

**by Cort Lippe**

**2023**

**Written for Kyle Hutchins**

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**Electronics:**

The saxophone should be amplified with 1 to 2 microphones. (A second mic might be useful for picking up extended techniques.)

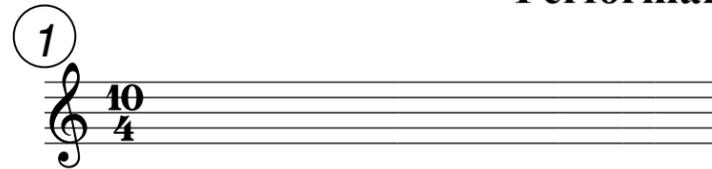
A reverb unit can be used in conjunction with amplification.

A mono mix of the amplified (un-reverberated) saxophone should be sent (via a pre-fader aux send) to the computer input.

The computer, running the software in Max/MSP should be output as a stereo mix.

See the Max/MSP computer patch for detailed instructions.

## Performance Directions



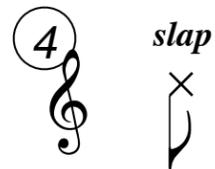
each system represents approximately one 12 second measure, and each measure number represents a computer event number



air current noise (can be exaggerated with air outside the mouthpiece as well as into the instrument)



small glissando (glissando distance determined by the performer)



slap key AND tongue slap at the same time, producing pitch without blowing



multiphonic on pitch indicated (the dissonance/consonance of the multiphonic is to be determined by the performer)



flutter-tongue

the extended techniques should be interpreted "poco ad libitum"

♩ = 46-54  
 1 *molto staccato* 8va -1  
 Tenor Sax  
 10/4  
 mf

2  
 mf

3  
 mf

4  
 mf

5  
 mf

6  
 f

*meno et meno molto stacc.*

⑦ *f* *multi.* *slap* *ftz.* *air* *multi.* *gl.* *slap* *air* *slap* *mf*

⑧ *mp* *ff*

⑨ *ff* *mp* *(subito ff)*

⑩ *ff* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *mf*

⑪ *mf* *mp* *p* *poco multi.*

⑫ *non multi.* *air* *tr* *8va* *p* *mp* *p* *tr* *p* *mp* *p* *tr* *ftz.*

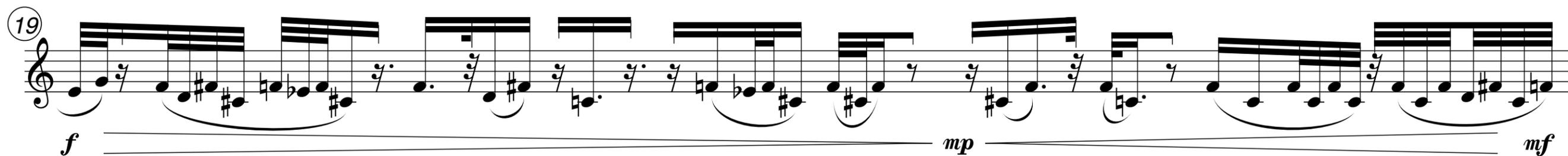
13 *flz.*  
*p*

14  
*p* *mp* *p* *mf* *f* *ff* *mf* *p* *f* (*mf*)

15  
*mf* (*subito ff*)

16

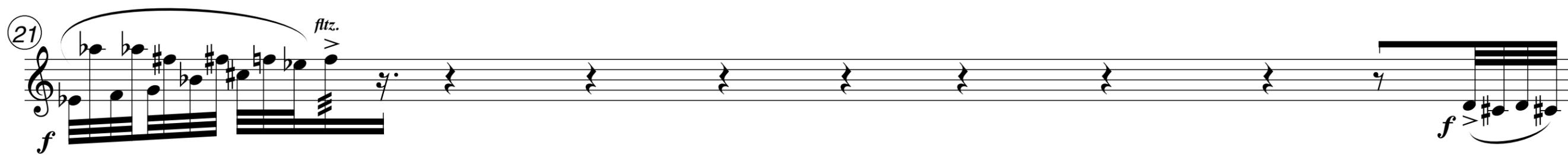
19 *f* *mp* *mf*



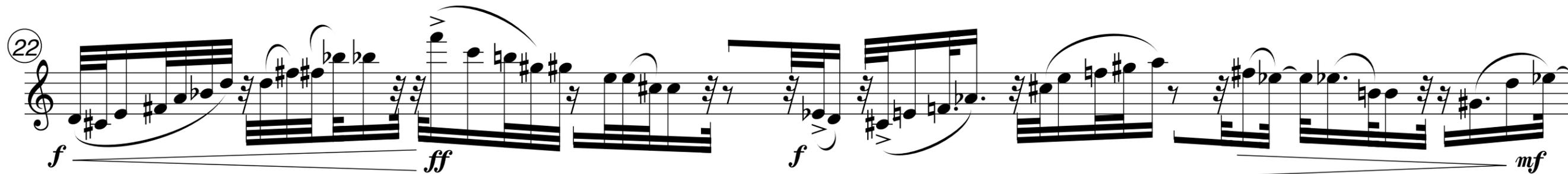
20 *mf* *f* *ff* *f* *8va*



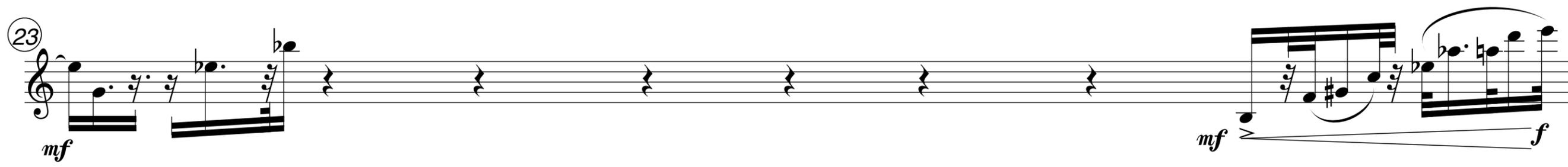
21 *f* *flz.* *f*



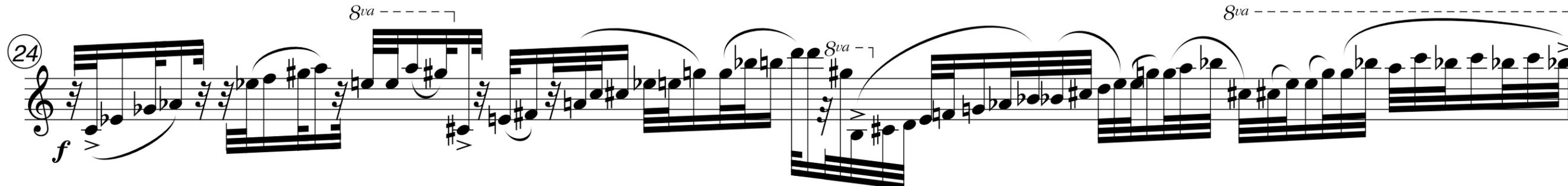
22 *f* *ff* *f* *mf*



23 *mf* *mf* *f*



24 *f* *8va* *8va - 1* *8va*



25 (wait for computer to fade out then subito start playing)

*f* *ff*

26

*ff*

27

*ff* *f*

28

29

*f* *gliss.*

30

*f* *gl.* *gl.* *gl.* *multi.* *gl.* *multi.* *gl.* *mf*

31 *mf* *gl.* *p*

32 *f*

33 *f*

34 *f*

35 *f* *ff*

36

37 *ff* >

38 *ff* *f*

39 *f* >

40 *f* *mf*

41 *mf* *mp*

42 *mp*

43  *mp* *mf*

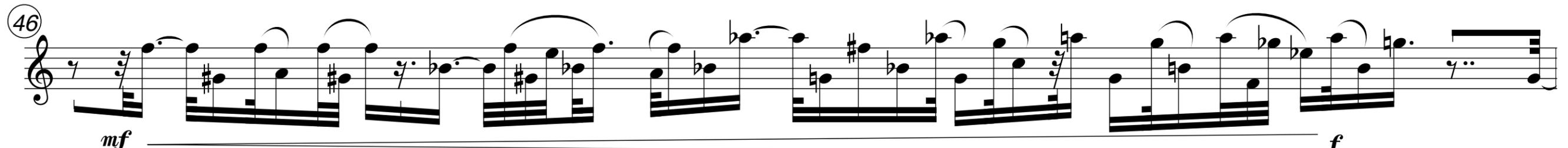
Musical staff 43: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *mp* is at the start, and *mf* is at the end of the staff.

44  *mf*

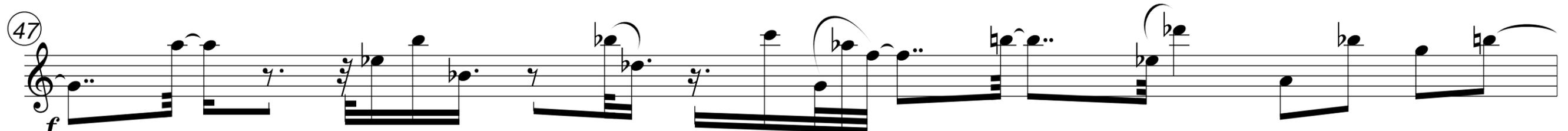
Musical staff 44: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *mf* is at the start.

45  *mf*

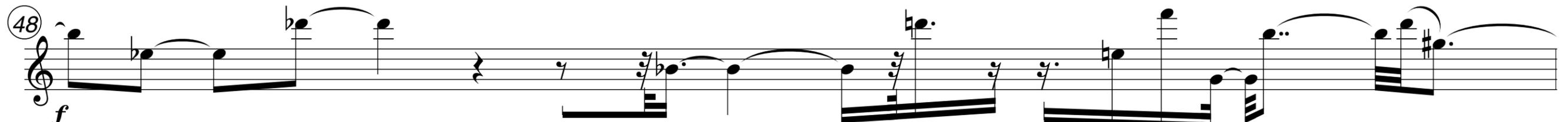
Musical staff 45: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *mf* is at the start.

46  *mf* *f*

Musical staff 46: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *mf* is at the start, and *f* is at the end of the staff.

47  *f*

Musical staff 47: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *f* is at the start.

48  *f*

Musical staff 48: Treble clef, 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking of *f* is at the start.

49 *f*

50 *f*

51 *ff* *8va*

52 *ff* *f*

53 *mf*

54 *mf* *mp*

55 *mp* *p* Buffalo, 2023  
(computer fades out for approximately 30 seconds)