

MUSIC FOR VIOLA, CELLO, AND TAPE

by Cort Lippe

1985

PERFORMANCE NOTES

I. Tape Part:

The written score for the tape should only be used as a basic outline or 'guide' for the performers. Pitches and time values are not always meant to be precise for the tape part.

Silences in the tape are indicated with: () around a group of notes; and the large 'M' above or below certain notes indicates that the note indicated is highly modulated. The symbol ▼ denotes a low note of indeterminate pitch in the tape.

II. Instrumental Notes:

NOTE 1 on page four - the glissando lines connecting notes should be played almost as a portamento. The glissando should be made as fast as possible at the last possible moment when the note must change time-wise. There should be a transition between NOTE 1 and NOTE 2 methods of glissandi.

*The discontinuity of string changes should be disguised as much as possible.

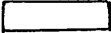

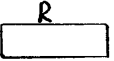
NOTE 2 on page four - the pitch should be almost completely continuous at this point except for a very slight pause on the indicated pitches. If the note has a longer duration then its pitch lasts longer as an interruption in the continuous glissandi.

III. General Symbols:

OB	=	over-bow
NB	=	normal bow
FL	=	flautando
(+P)	=	with pitch
(-P)	=	without pitch
SV	=	without vibrato
NV	=	normal vibrato
MV	=	much vibrato
PZ	=	pizzicato
AR	=	arco
+	=	left hand pizzicato
Q	=	Bartok pizzicato
SP	=	sul ponticello
NO	=	normal tone
ST	=	sul tasto
CL	=	col legno
BT	=	battuto
FB	=	fingerboard
AH	=	artificial harmonic
NH	=	natural harmonic
tr	=	trill
*	=	dampen string
♯	=	natural harmonic
≡	=	accelerate
≡	=	ritard
≡	=	repeated note
≡	=	play behind bridge (strings indicated by vertical lines)

<	=	accented, slightly staccato
^	=	harshes attack possible
sfz	=	
z	=	uneven tremolo
R	=	random - player decision
FAP	=	fast as possible
▲	=	highest possible pitch
↑	=	pinpoints a cue between the tape and an instrument

IV. Boxes:

	=	play in order; but interpret freely
	=	continue to play the boxed material until the end of the dashed line
	=	play in any order; interpret freely

V. Accidentals:

♯, ♯, ♭ = $\frac{1}{4}$ sharp, $\frac{3}{4}$ sharp, $\frac{1}{4}$ flat

♩ = 60

viola

cello

bass

ST lightly bowed

PPP (no perceptible attack) on entrance

pp

SP

SORDINO SV

un poco SP

mp

sim

sim

6

SY

OB(-P) OB(+P) stacc. AH

φ PZ ARCO OB → FL #

OB(-P) very slowly

f

sfx

PPP

ff

sfx

mf

f

sfx

SP

sfx (ff)

PPP

mf

mp

sul IV

sim

mes

12

CL gliss above FB

BT

CL ARCO molt stacc

(Bow)

molt legato

ff

(±) vib. tres lenitate

P

mp

p

f

tr

mf

mes

18

φ PZ

ARCO OD → FL

NH

above FB gliss

pp

pp

glissando to end of page

above FB NH

(24) NO SORDINO

Musical score for measures 24-28. The system includes three staves: Violin I, Violin II, and Cello/Double Bass. Measure 24 starts with a forte dynamic (f) and a 'NO SORDINO' instruction. The Violin I staff has a 'PZ' (pizzicato) marking. The Violin II staff has a 'CON SORDINO' (with sordino) marking. The Cello/Double Bass staff has a 'ST' (staccato) marking. The system concludes with an 'ARCO' (arco) marking and a 'SV' (sul tasto) marking.

(29)

Musical score for measures 29-33. The system includes three staves. Measure 29 features a 'NH gliss' (natural harmonics glissando) marking. The Violin I staff has a 'PZ' marking. The Violin II staff has a 'CL(BT)' (col legno battuto) marking. The Cello/Double Bass staff has a 'FL' (flageolet) marking. The system concludes with an 'ARCO' marking and a 'NB' (no bow) marking.

(34)

Musical score for measures 34-38. The system includes three staves. Measure 34 features a 'PZ' marking. The Violin I staff has an 'ARCO' marking. The Violin II staff has a 'CL BT' marking. The Cello/Double Bass staff has a 'NB' marking. The system concludes with a 'gliss' marking and a 'vibrato' marking.

(39)

Musical score for measures 39-43. The system includes three staves. Measure 39 features a 'NH' marking. The Violin I staff has a 'vibrato' marking. The Violin II staff has a 'FL' marking. The Cello/Double Bass staff has a 'NB' marking. The system concludes with a 'FL' marking and a 'NH gliss on III (R)' marking.

no glissando - all played sul III
tr (P) R(d) R(d) R(d) R(d)

legato mv

M

molto vibrato

44

Musical score for measures 44-48. The score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *ff*, *mp*, *sfz*, *f*, *mf*, and *ff*. Performance instructions include *CL(BT)*, *ARCO*, and *NO SORDINO*. There are also markings for *ritard.* and *M*.

49

Musical score for measures 49-53. The score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music continues with complex rhythmic patterns. Dynamics include *ff*, *mp*, and *sfz*. Performance instructions include *M* and *sfz*.

54

Musical score for measures 54-58. The score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns. Dynamics include *ff*. Performance instructions include *CL(BT)* and *ff*.

59

Musical score for measures 59-63. The score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns. Dynamics include *mp*, *ff*, *mp*, *ff*, *mp*, *ff*, and *pp*. Performance instructions include *ARCO*, *SP*, *FL*, *M*, and *pp*.

64

ST →

mf

ST →

mf poco staccato (detache)

legato

normal

ff

69

poco SP →

OB(+p) →

mf

(NOTE 1)

f

mf

poco FL

f

(mv)

mf

74

SP →

(mv)

(NOTE 2)

FL

(mv)

FL

(mv)

Molto SP

(mv)

SP →

(mv)

(NOTE 2)

FL

(ST) SP

Molto SP

79

PZ

ARCO

molto FL

(mv)

PZ

ARCO

(mv)

fff

(mv)

PZ

fff

PZ

84) PZ

PZ accel-rit-accel

ARCO PZ ARCO

81

IMITATE TAPE - (especially rhythmic gesture)

89

IMITATE TAPE - (especially rhythmic gesture)

PZ BT(CI)

R ARCO (CI) ARCO (CI) BT

multo staccato ARCO (ricachet) ->

multo SP

94

(CI) BT

ARCO OB(-P) SV SP

bow speed extremely slow ->

dampen strings

increase bowspeed ->

normal bow speed

OB(+P)

f

poco vib.

(NH) I

99

mv -> tr (no gliss) tr tr tr ff

slow oscillation back & forth to lower

increase oscillation to III then slow down again

(less bow pressure)

tr (slowly)

FL

-6 sec-

(104)

Annotations: poco, pp, ST, PZ, ARCO (OB+FL), CL, BT, sim, -6 sec-

(110) (ricochet) ARCO (MH)

Annotations: PZ, ARCO, CL (BT), AH ARCO, Poco, ST (poco stacc), NB, ta, sim, -4 sec-

(116)

Annotations: legato, PZ FAP (uneven), ARCO (ricochet), AH ARCO (gliss), above FB, BT FAP (uneven), stacc, rapid, molto rit., mf, ff, (even), sim

(122)

Annotations: sim, FAP, (above FB), gliss above FB as high as possible, STOP PLAYING IMMEDIATELY AS TARE STOPS, sim