MUSIC FOR VIOLA, CELLO, AND TAPE

by Cort Lippe

1985

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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

= harshest attack possible

sfz

= uneven tremolo

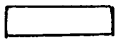
R = random - player decision

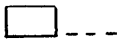
FAP = fast as possible

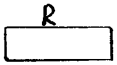
= highest possible pitch

= pinpoints a cue between the tape and an instrument

IV. Boxes:

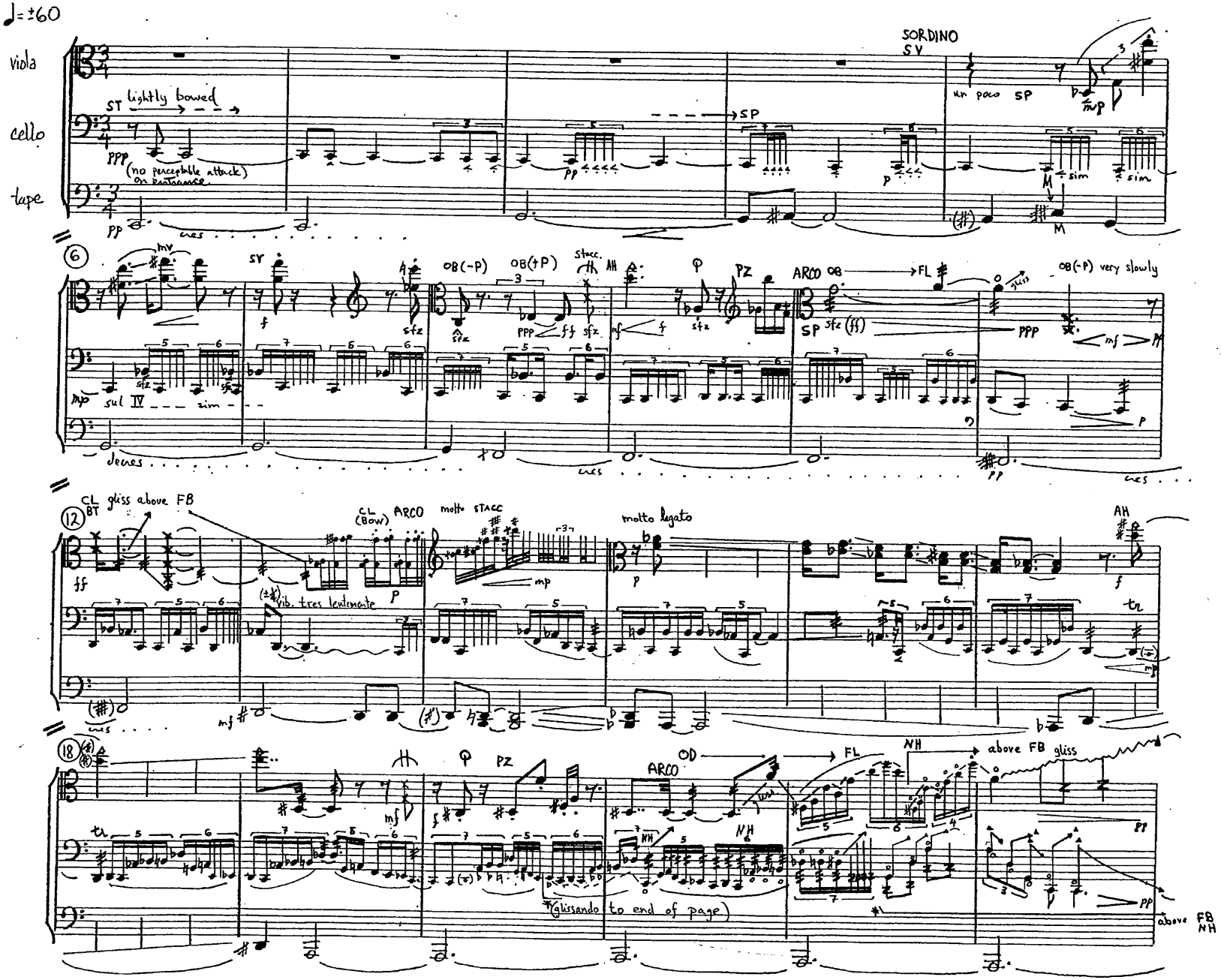
 = play in order; but interpret freely

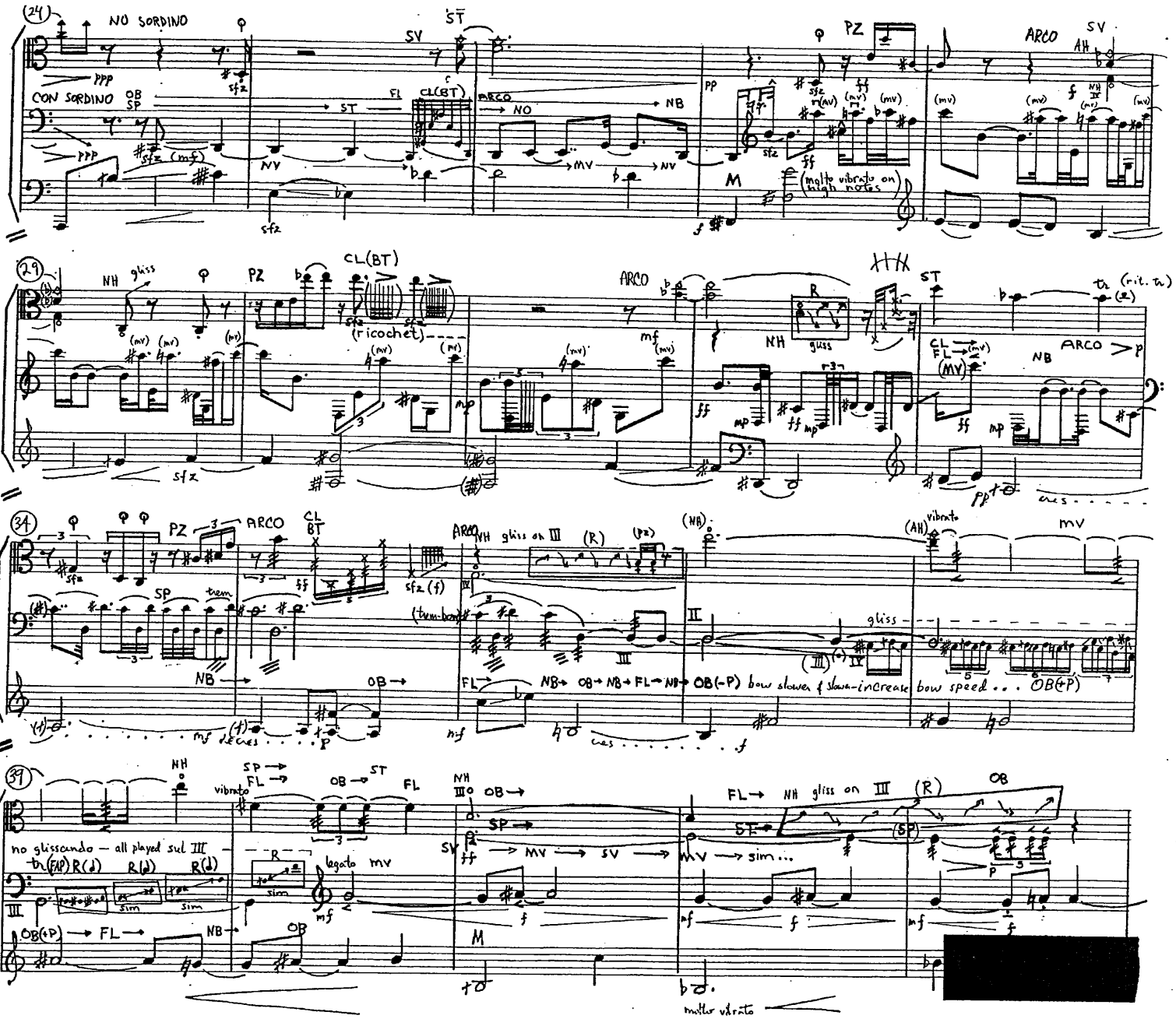
 = continue to play the boxed material until the end of the dashed line

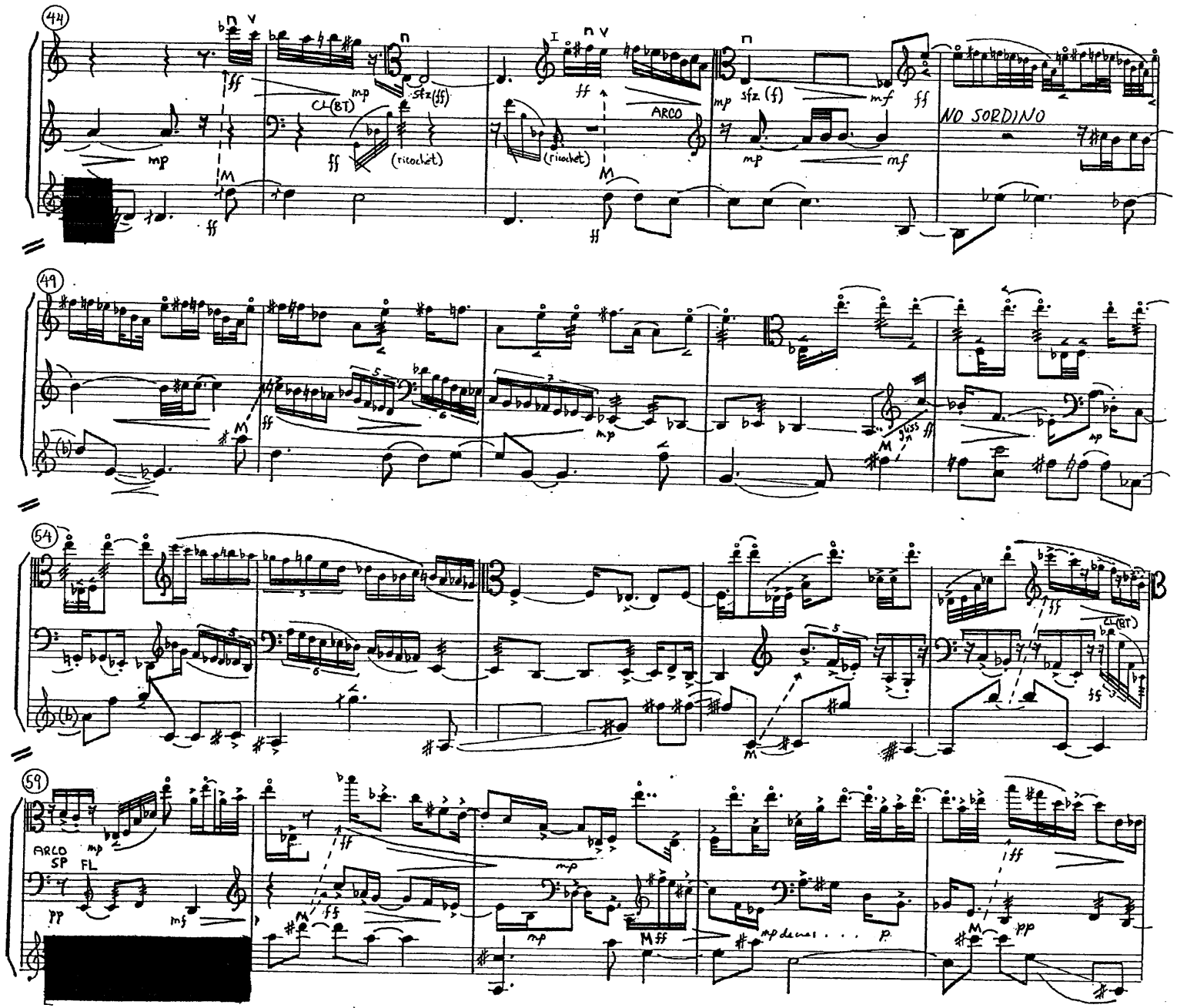
 = play in any order; interpret freely

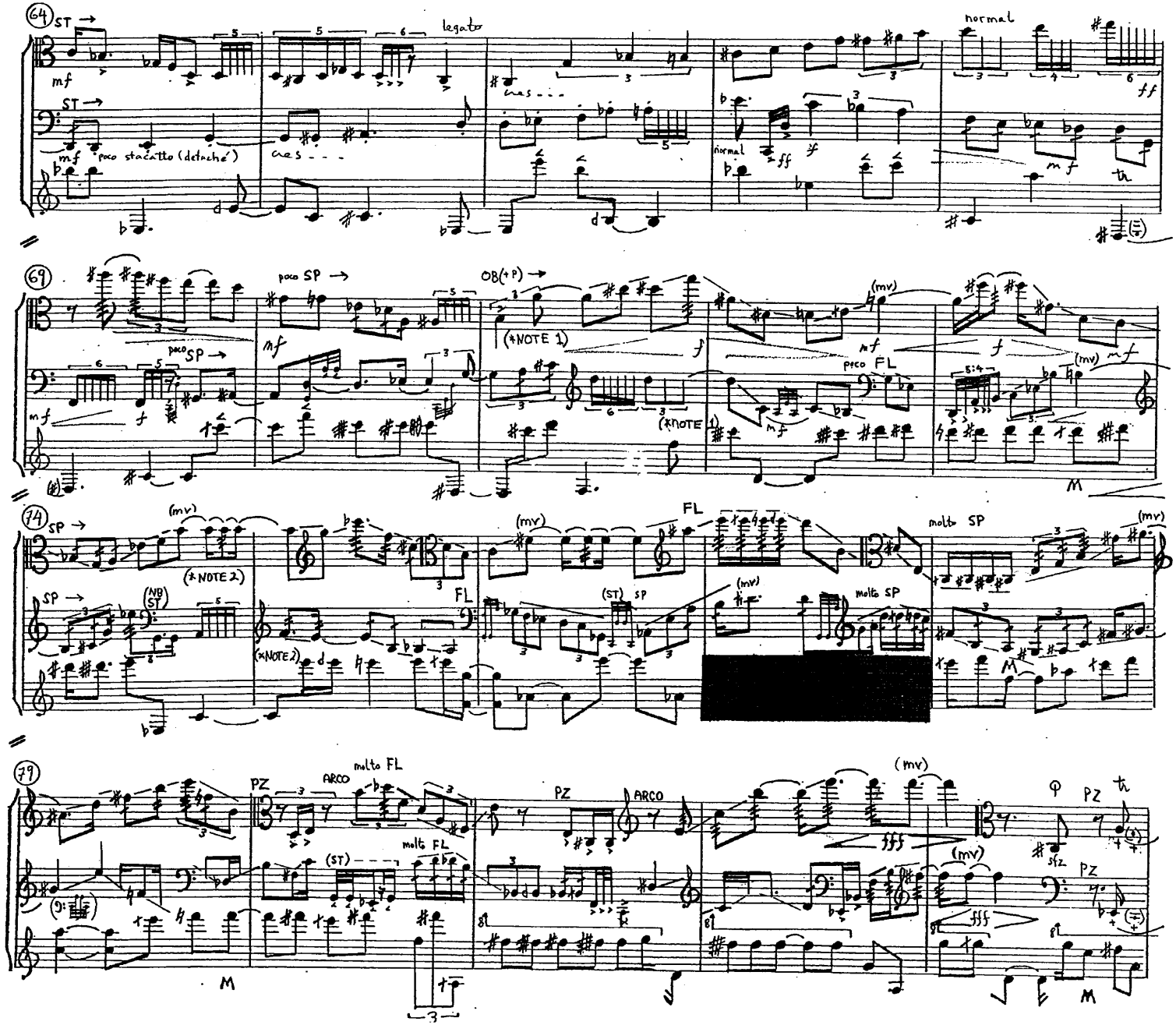
V. Accidentals:

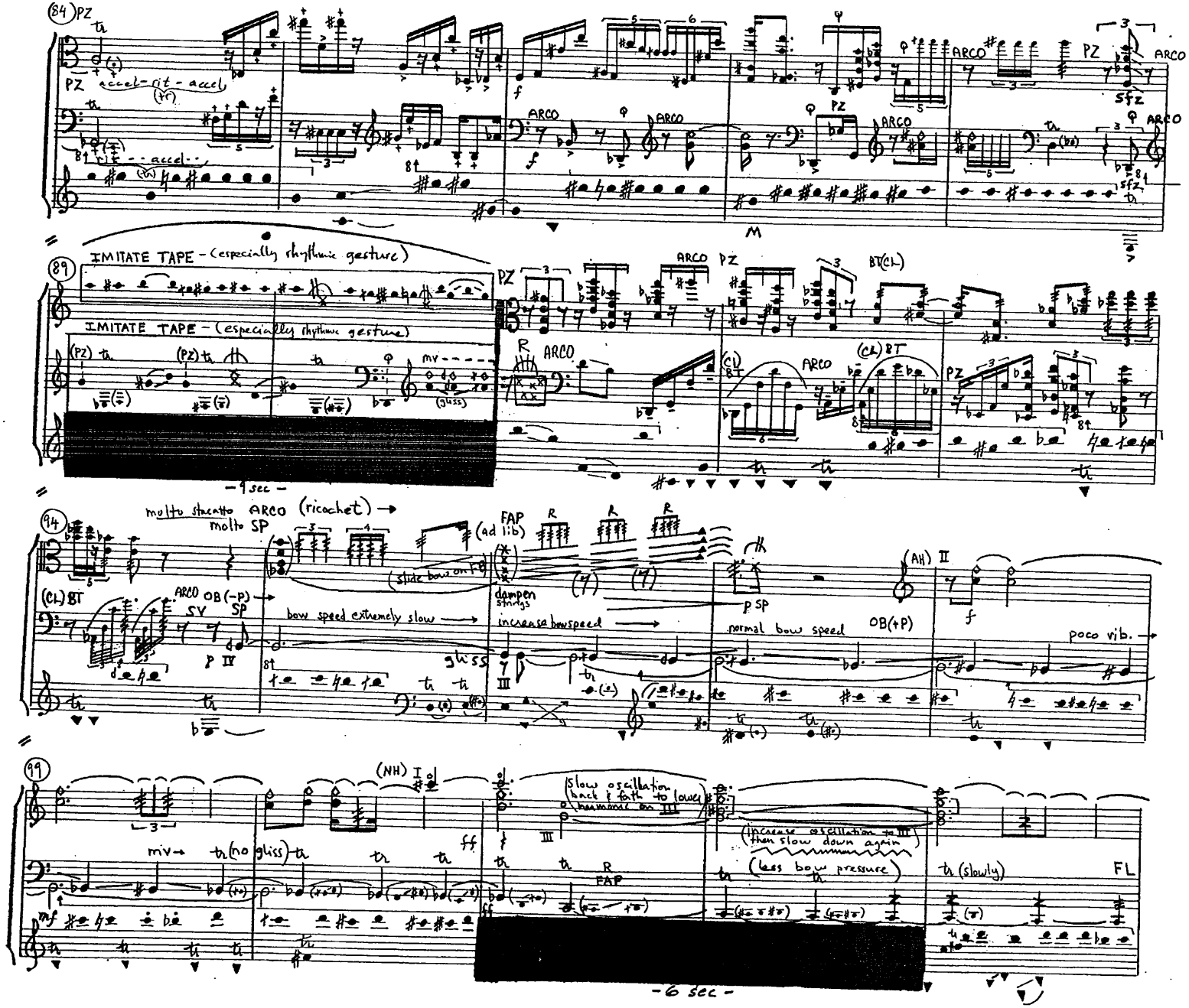
= ¼ sharp, ¾ sharp, ¼ flat

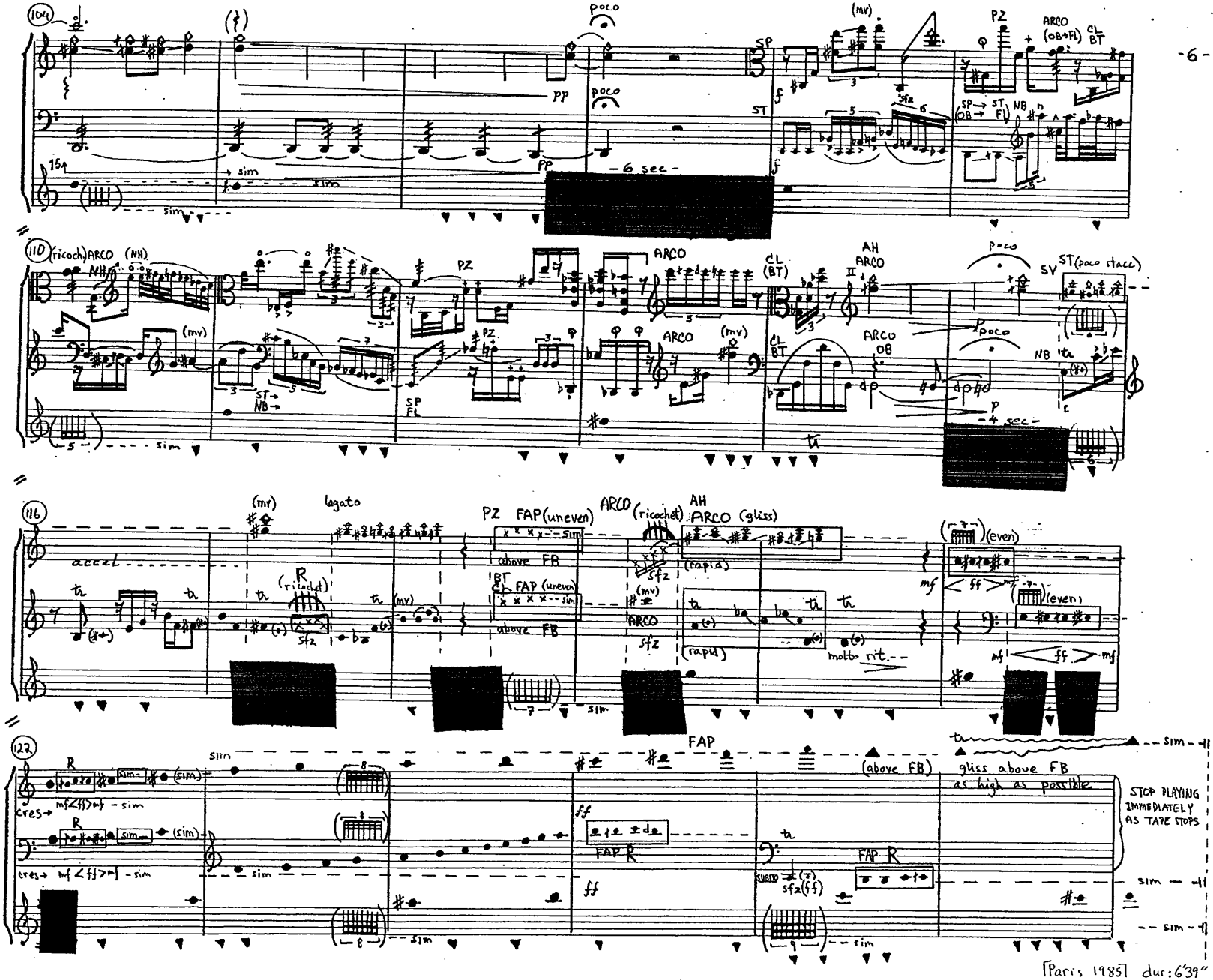

♩=±60
viola
cello
tape
ST lightly bowed
PPP (no perceptible attack on entrance)
SORDINO
SV
un poco SP
SP
sim
6
SV
OB(-P)
OB(+P)
stacc.
PZ
ARCO
OB
FL
very slowly
sul IV
sim
12
CL
BT
gliss above FB
CL
(Bow)
ARCO
molto STACC
molto legato
AH
vib. tres lentamente
18
PZ
ARCO
OD
FL
NH
above FB gliss
(glissando to end of page)
above FB
NH


NO SORDINO
CON SORDINO
ARCO
(molto vibrato on high notes)
(ricochet)
gliss
NH gliss on III
(trem-bone)
bow slower & slower-increase bow speed . . . OB(+P)
no glissando — all played sul III
legato mv
molto vibrato


44
CL(BT)
(ricochet)
(ricochet)
ARCO
NO SORDINO
49
gliss
54
CL(BT)
59
ARCO
SP
FL
mp decres . . . p


64
ST →
mf
legato
cres...
normal
ff
poco staccato (detaché)
69
poco SP →
OB(+P) →
(*NOTE 1)
(mv)
poco FL
74
SP →
(*NOTE 2)
FL
(ST) SP
molto SP
79
PZ
ARCO
molto FL
(ST)
sfz
M


(84) PZ
PZ accel - rit - accel
rit - - accel - -
ARCO
PZ
sfz
M
(89)
IMITATE TAPE - (especially rhythmic gesture)
IMITATE TAPE - (especially rhythmic gesture)
(PZ)
mv
(gliss)
R
BT(CL)
(CL) BT
- 9 sec -
(94)
molto staccato ARCO (ricochet) →
molto SP
FAP (ad lib)
(slide bow on F8)
dampen strings
(CL) BT
ARCO OB(-P) →
SV SP
bow speed extremely slow →
increase bowspeed →
normal bow speed
OB(+P)
(AH) II
poco vib. →
(99)
(NH) I
mv →
(no gliss)
Slow oscillation back & forth to lower harmonic on III
(increase oscillation to III then slow down again)
(less bow pressure)
(slowly)
FL
- 6 sec -



[Paris 1985] dur: 6'39"