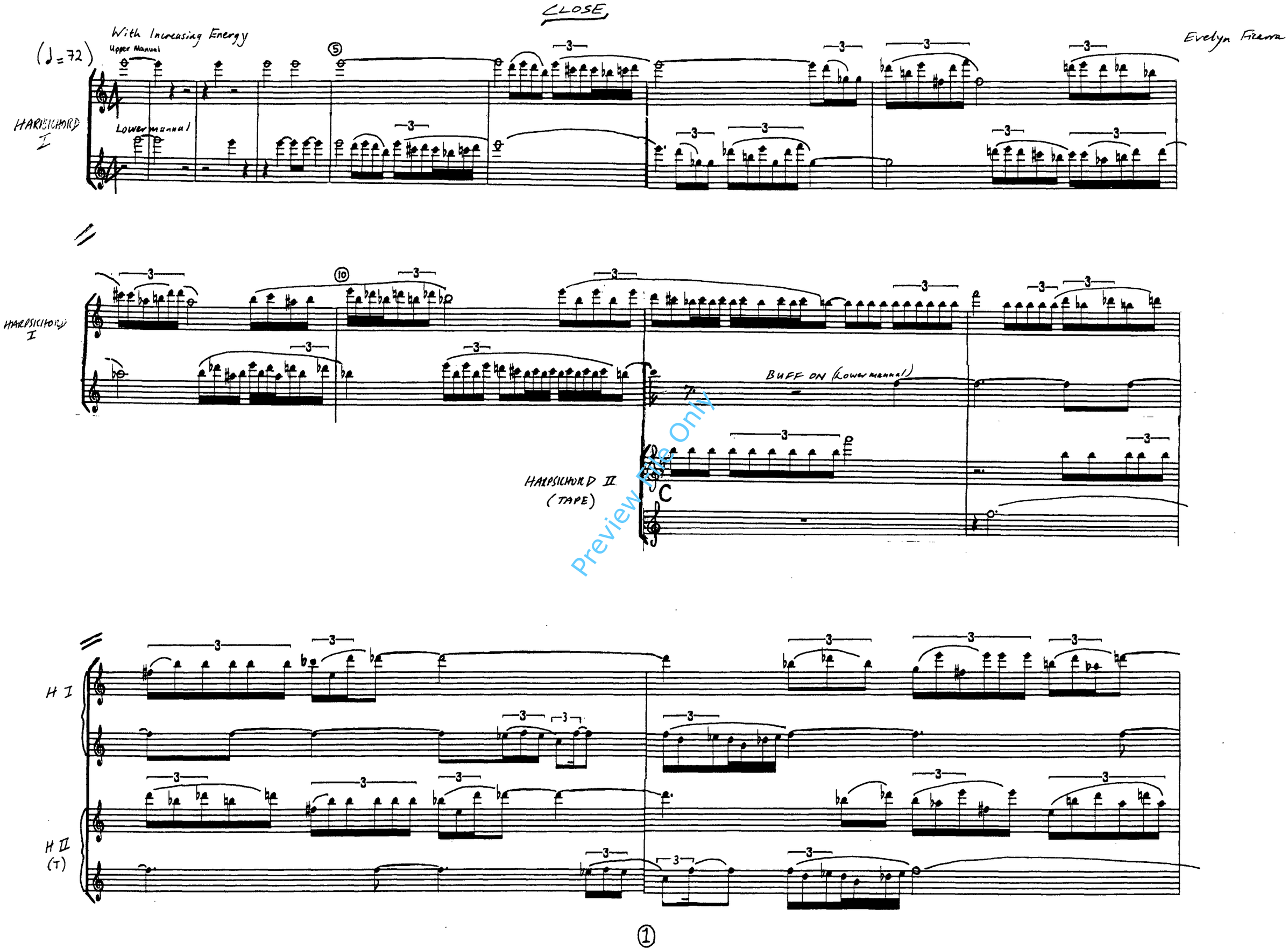
CLOSE

for baroque harpsichord and tape

by

Evelyn Ficarra

Preview File Only



Preview File Only

15

H I

H II
(T)

H I

H II
(T)

20

H I

H II
(T)

Preview File Only

HI

HII
(T)

HI

HII
(T)

25

HI

HII
(T)

Preview File Only

H I

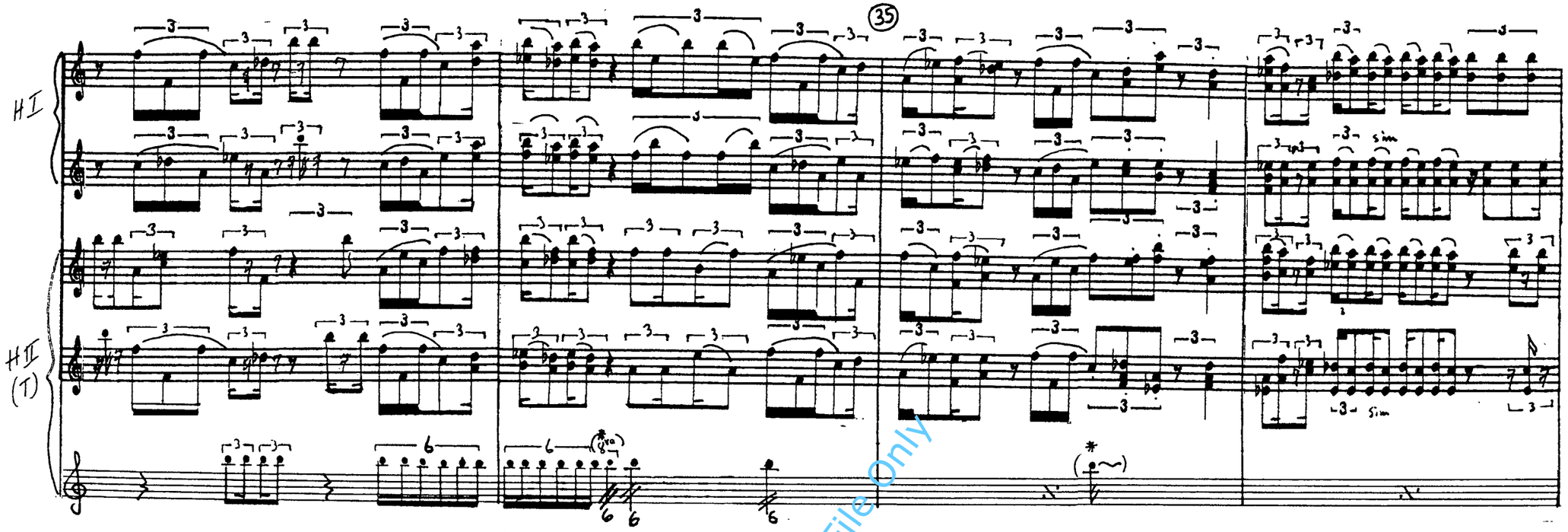
H II
(T)

Preview File Only

H I

H II
(T)

TAPE



* The tape proceeds in continuous 𝄞 Significant new pitches or timbres are indicated when they enter: e.g. *(𝄞).

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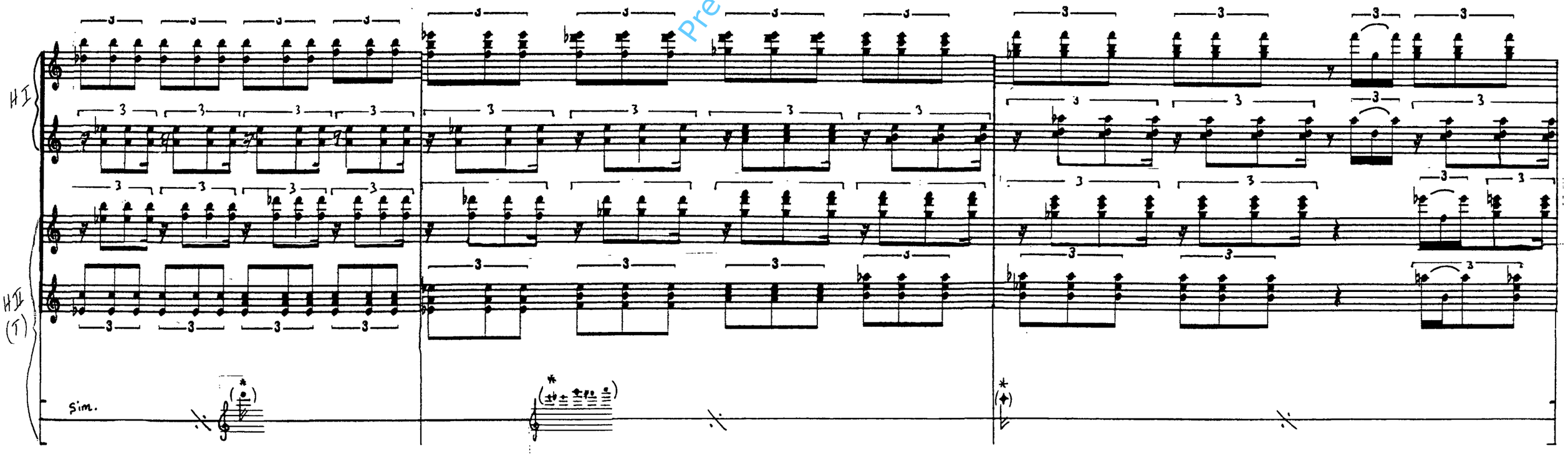

40

H I

H II

(T)

etc.

45

H I

H II

(T)

etc.

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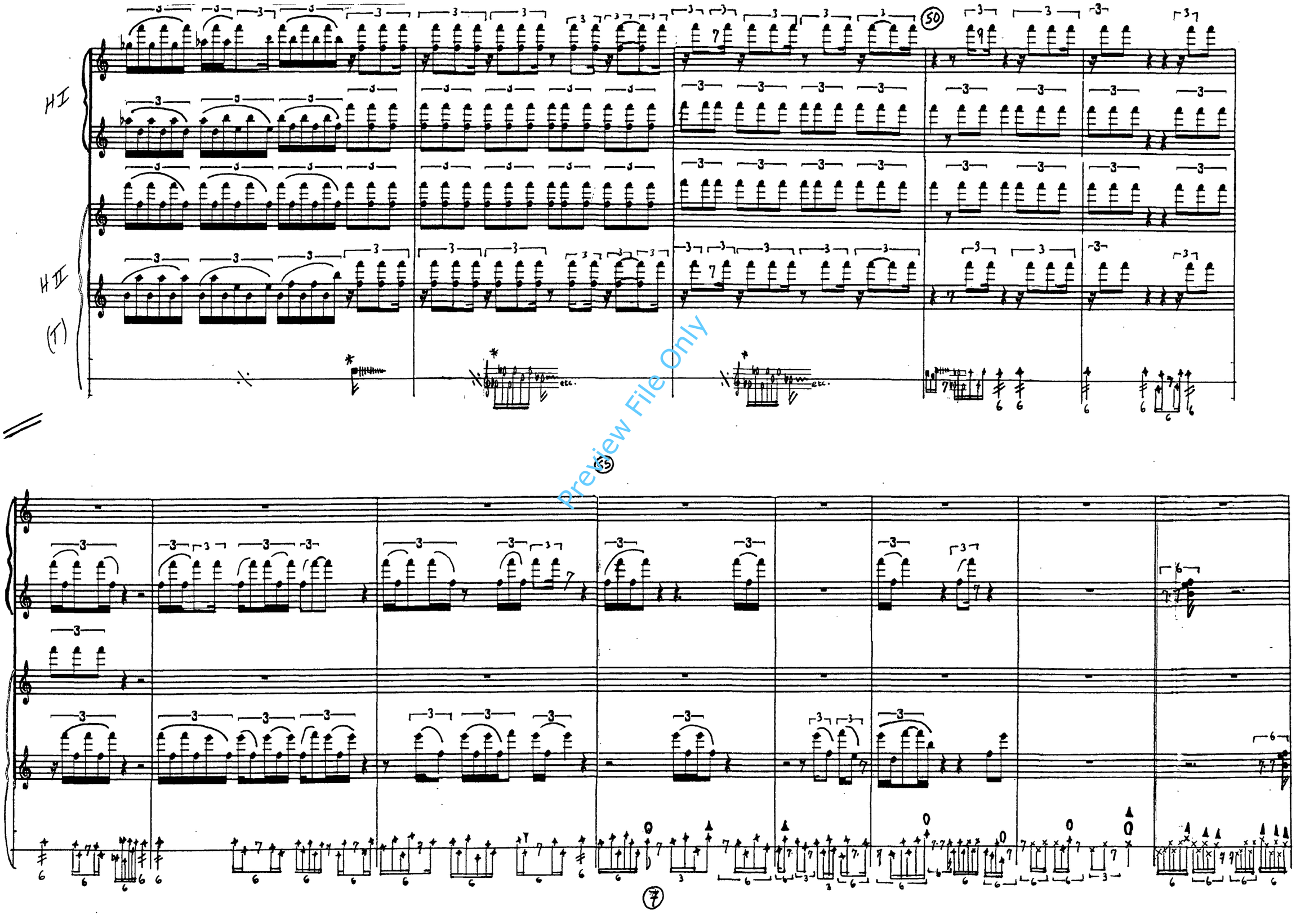


Preview File Only

60

HI

HII
(T)

HI

BUFF OFF PLUS 4

HII
(T)

BUFF OFF

Preview File Only

65

HI

HII

(T)

File Only

Preview

HII

HII

(T)

HI

HII
(T)

File Only

Preview

70

HI

HII
(T)

75

HI

HII

(T)

Preview File Only

80

HI

HII

(T)

85

90 Reflective
(♩=60)

HI

HII
(T)

File Only

95

HI

HII
(T)

Preview

100

HI

HII

(T)

File Only

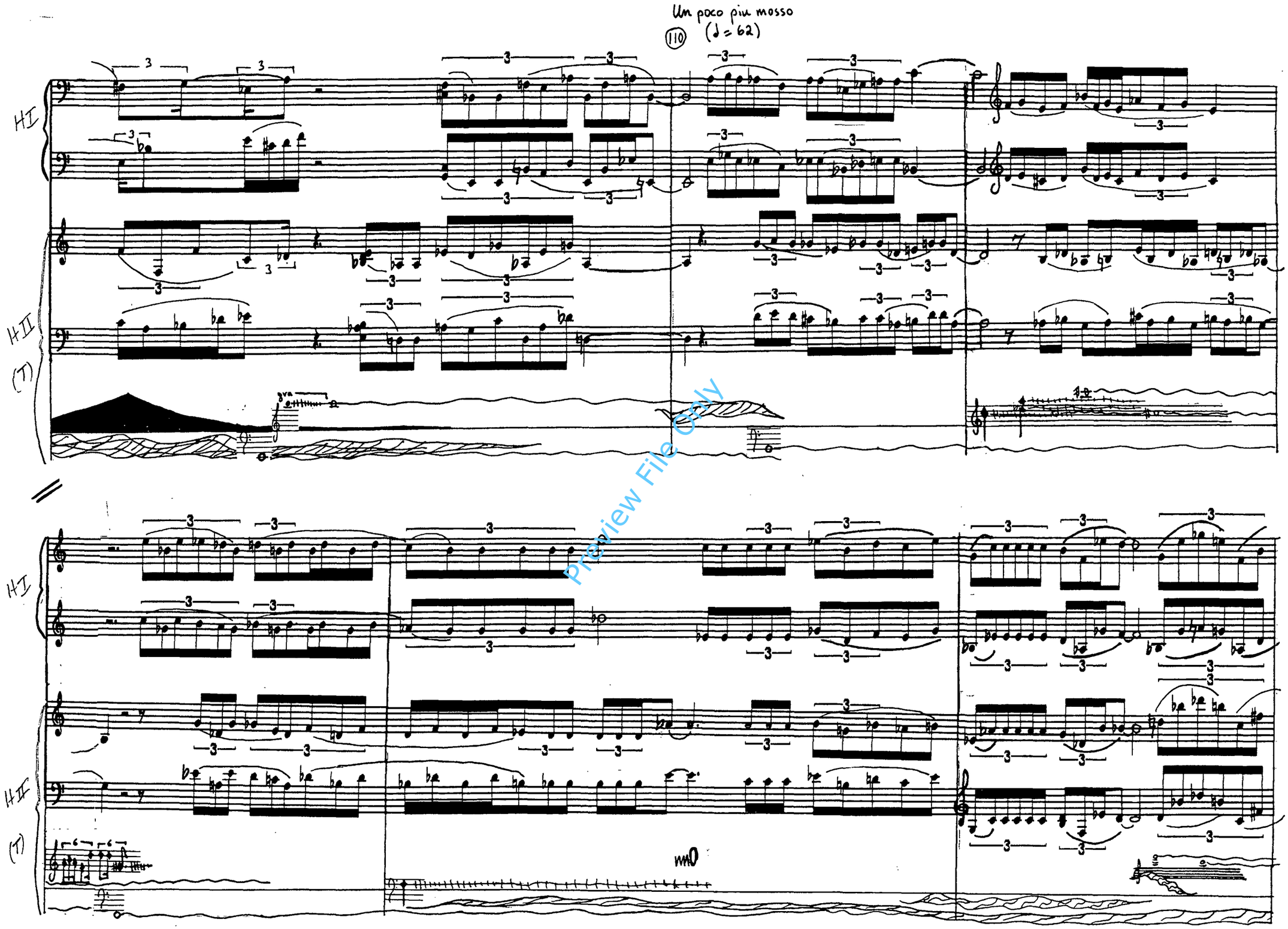
Preview

HI

HII

(T)

Preview File Only



Preview File Only

115

Accelerando

HI

HII

(T)

Accelerando

Quasi Tempo Primo (♩ = 69)

120

HI

HII

(T)

Preview File Only

125

HI

HII

(T)

Preview File Only

130

HI

HII

(T)

135

HI

HII

(T)

etc.

18

Preview File Only

HI

HII

(T)

etc.

(140)

HI

HII

(T)

(etc. in unison with left hand Harps. 1 till end of piece.)

7. from in rhythmic unison with harps. parts to end)

7. from

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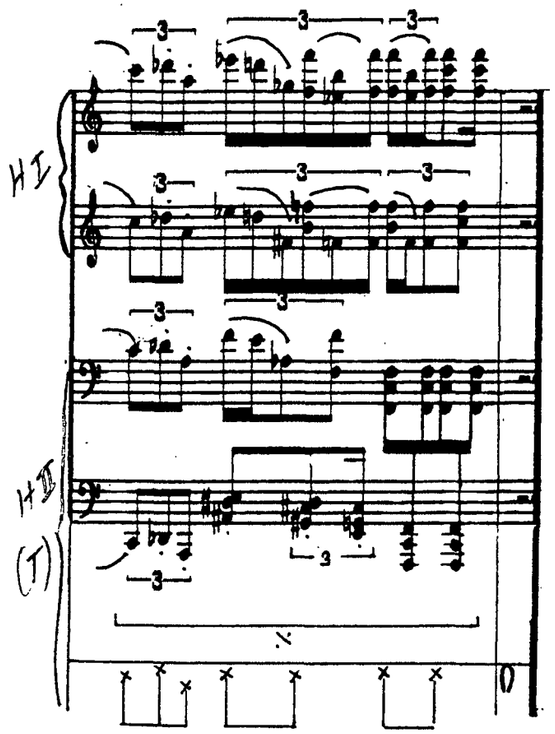

Duration ca. 8'30"

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May, 1994
Highbury Hill

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Glossary of Graphic Notation

pitched, pizzicato type sound.

as above but with a harder attack and a longer, thin, tapering end.

pitched, 'clang.'

pitched, softer attack, slightly bell/flute-like.

percussive, woody sound, looped ('clatter').

hard thin percussive sound ('whip'/sandpaper)

hard 'sandpapery' sound

unpitched, percussive sound.

hard percussive sound ('crunch')

looped 'clang' (added to any symbol indicates a sustained loop)

harsh metallic scrape, sustained 'engine' noise descending or ascending.

rapid repeated sandpaper sound.

Sustained 'travelling' sound, moves from left to right and back again, roughly pitched; has the effect of a downward glissando.

Low roar, moves from left to right.

Performance Notes

Equipment needed:

microphones
A-DAT player
8 channel mixer
Speakers, amp., etc.
(optional: SPX90 or similar for light reverb effect.)

This piece was originally written for 2 harpsichords and tape. In this version one of the harpsichord parts is recorded onto the tape, on a separate track of the A-DAT. At first, care should be taken that the recorded and live harpsichord sounds blend together. Later, separate electronic effects may be added to the taped harpsichord sound.

The tape part is notated in a combination of musical and other graphic symbols. For clarity's sake, the notation of the tape part is concerned primarily with giving useful cues to the musicians, rather than giving a graphic representation of every detail of sound.

To ensure exact synchronisation a click track should be used, though performers who dislike click tracks are welcome to do without, provided they study the tape and score carefully.

A-DAT performance tapes are available from the BRITISH MUSIC INFORMATION CENTRE.

N.B. accidentals apply for the whole bar as usual. Sometimes additional reminders are put in.