CLOSE

for two harpsichords and tape

by

Evelyn Ficarra

Preview File Only

CLOSE

With Increasing Energy

(♩=72)

Upper Manual

HARPSICHORD I

Lower Manual + BUFF

A=440

Upper Manual

HARPSICHORD II

Lower Manual + BUFF

Evelyn Ficarra

Preview File Only

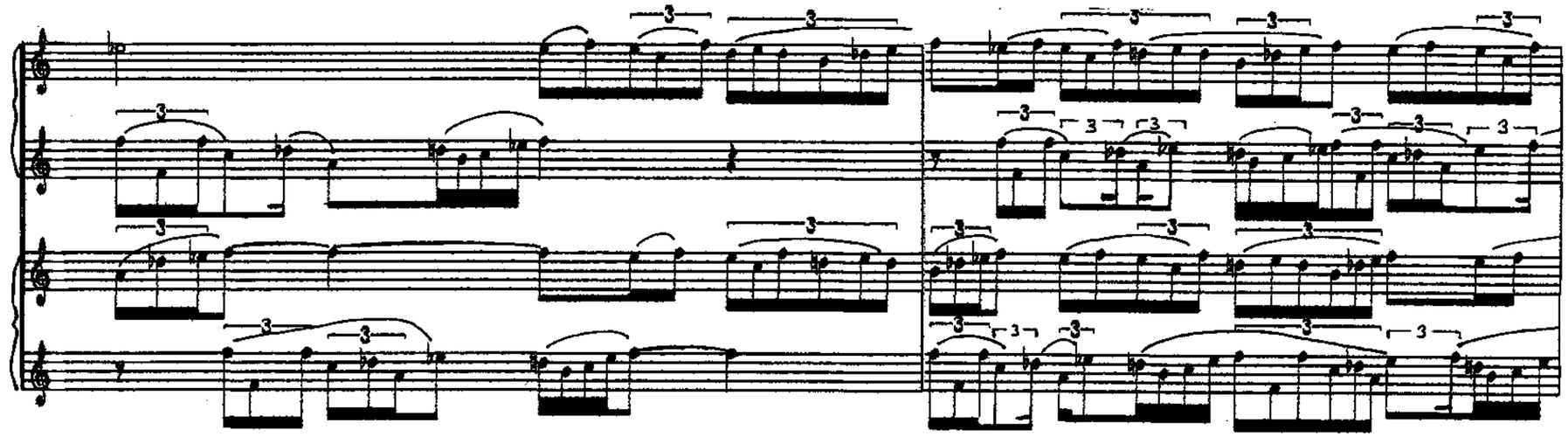
15

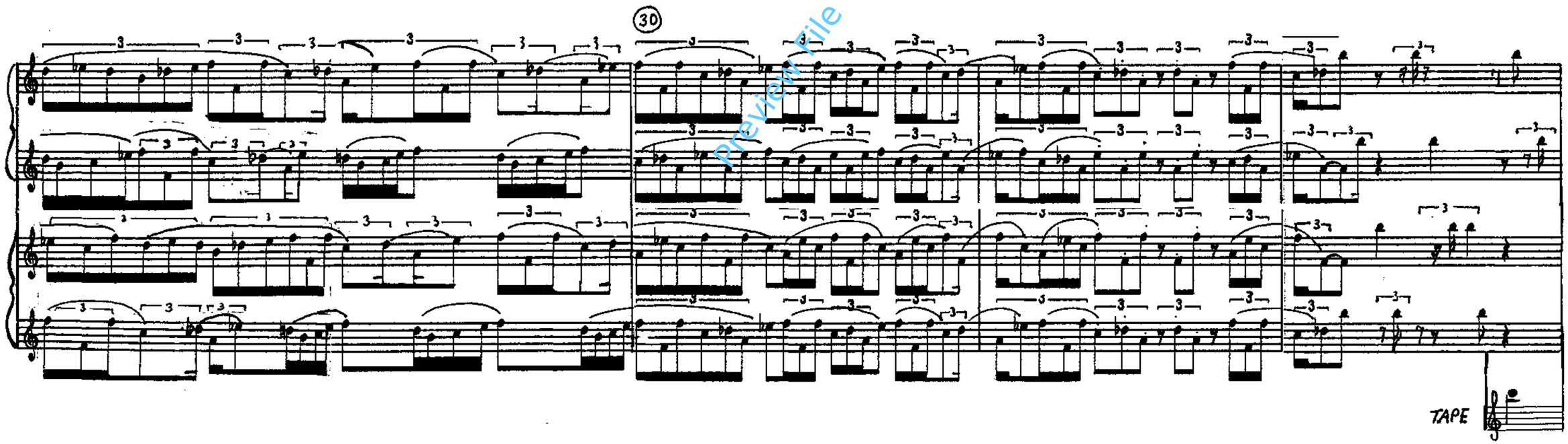
20

Preview File Only

25

Preview File Only





Preview File Only

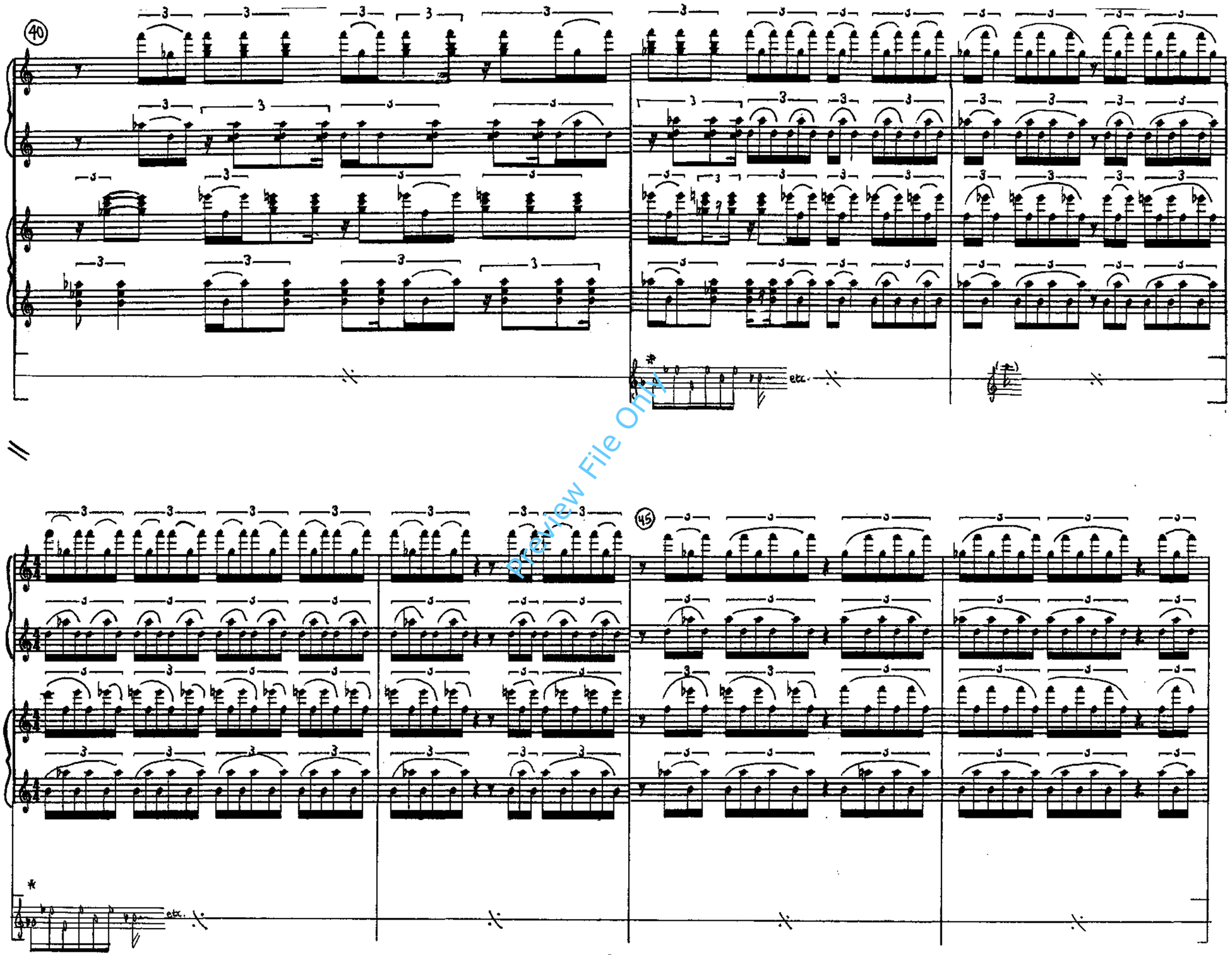
35

TAPE

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

Preview File Only

sim.



Preview File Only

50

55

7

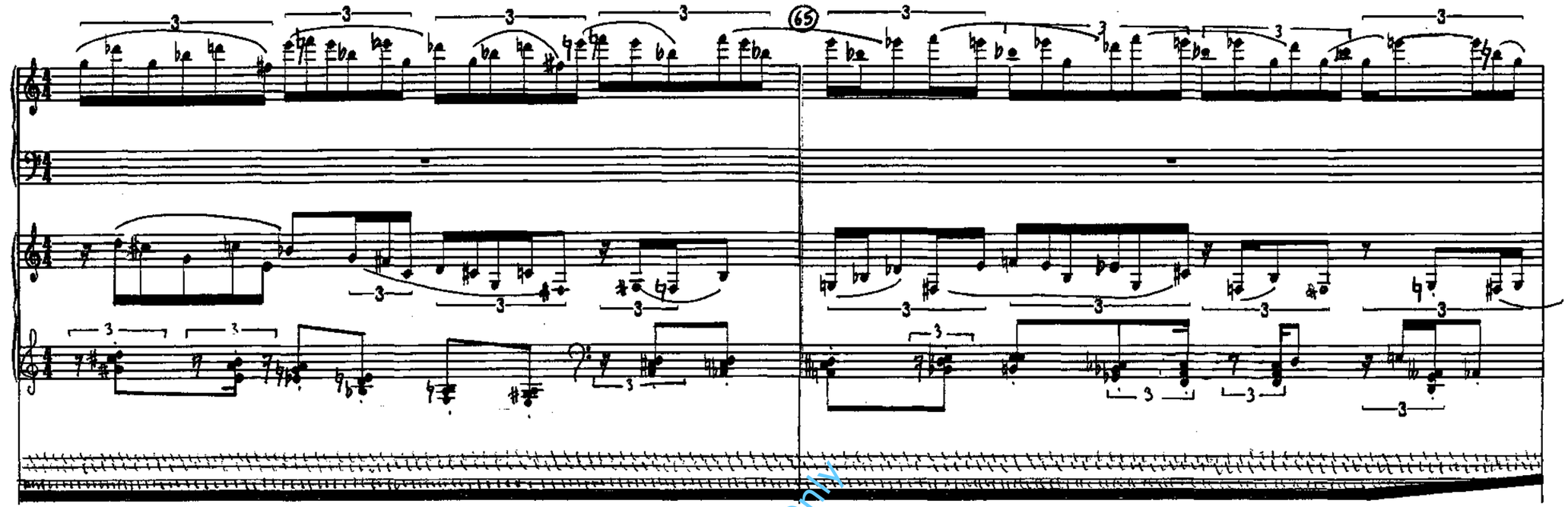
Preview File Only

60

BUFF OFF

BUFF OFF PLUS 4

Preview
File Only



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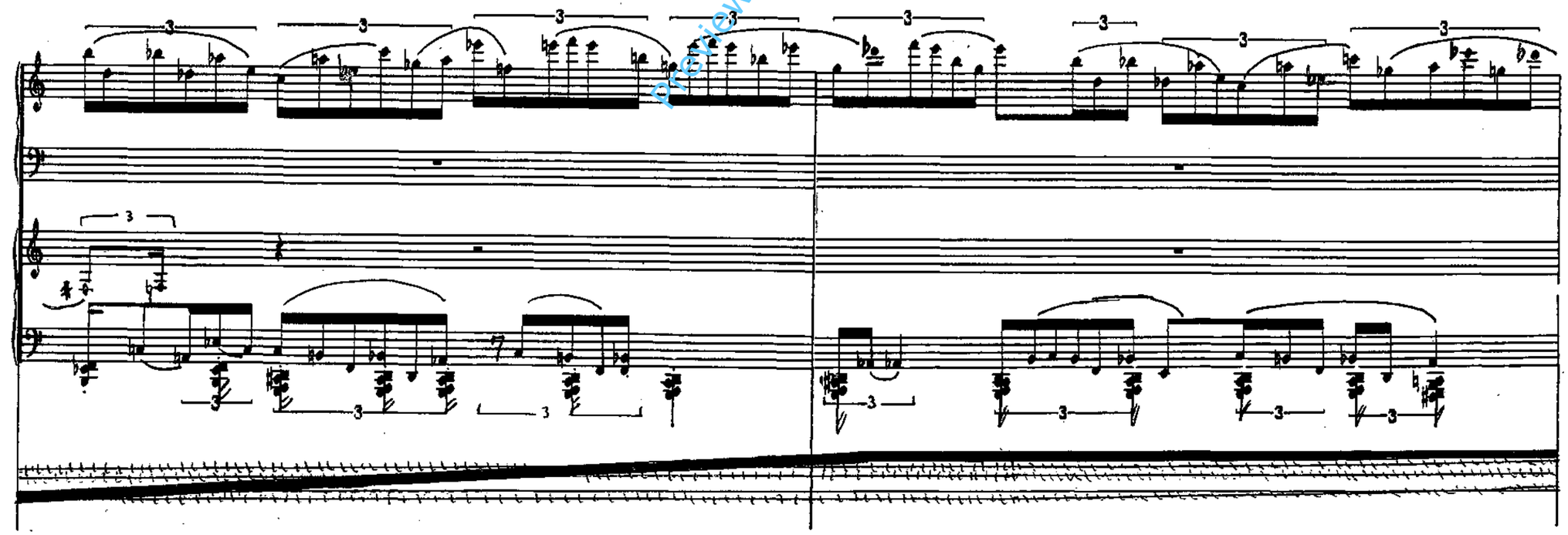
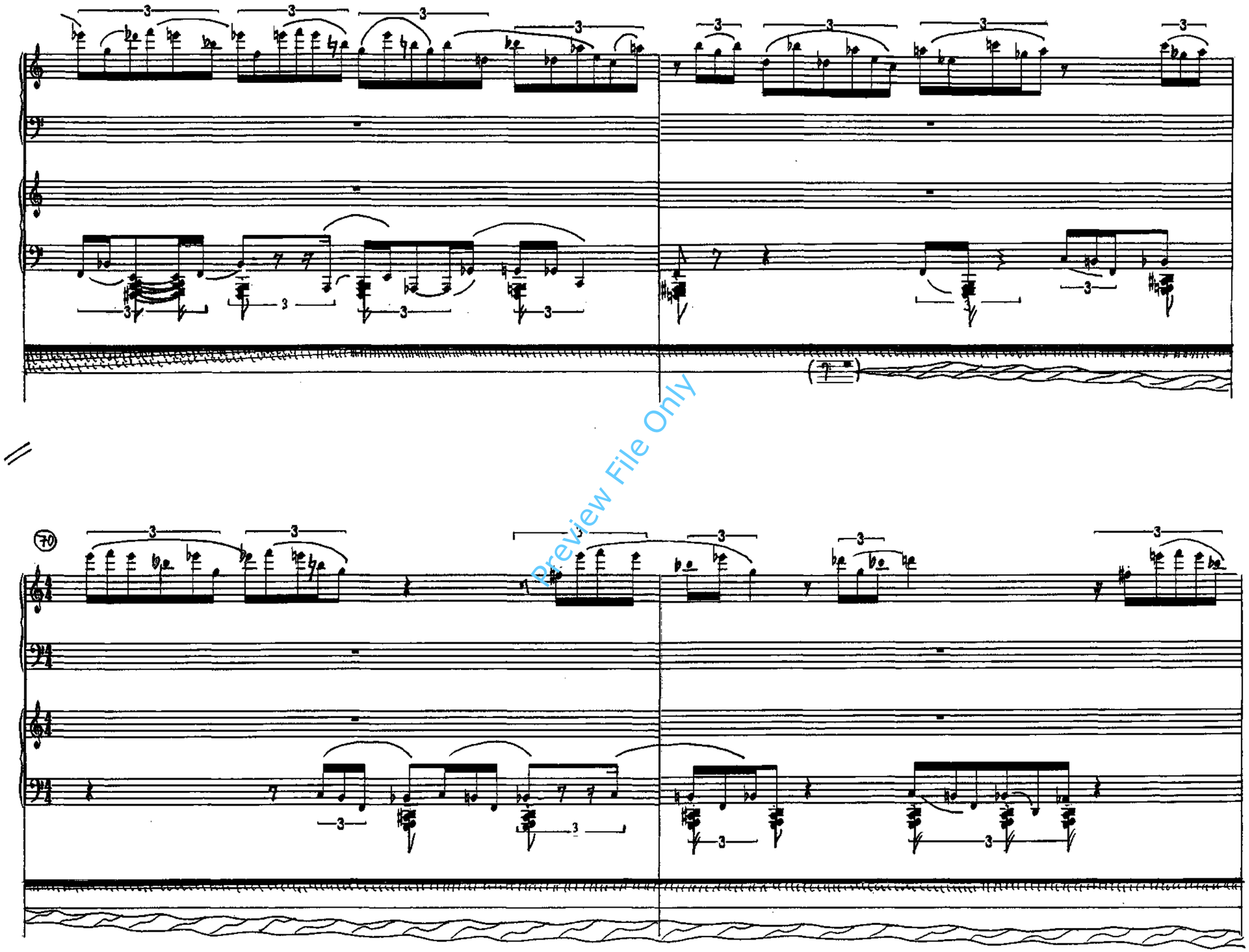
preview

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75

80

Preview File Only

85

90 Reflective
♩=60

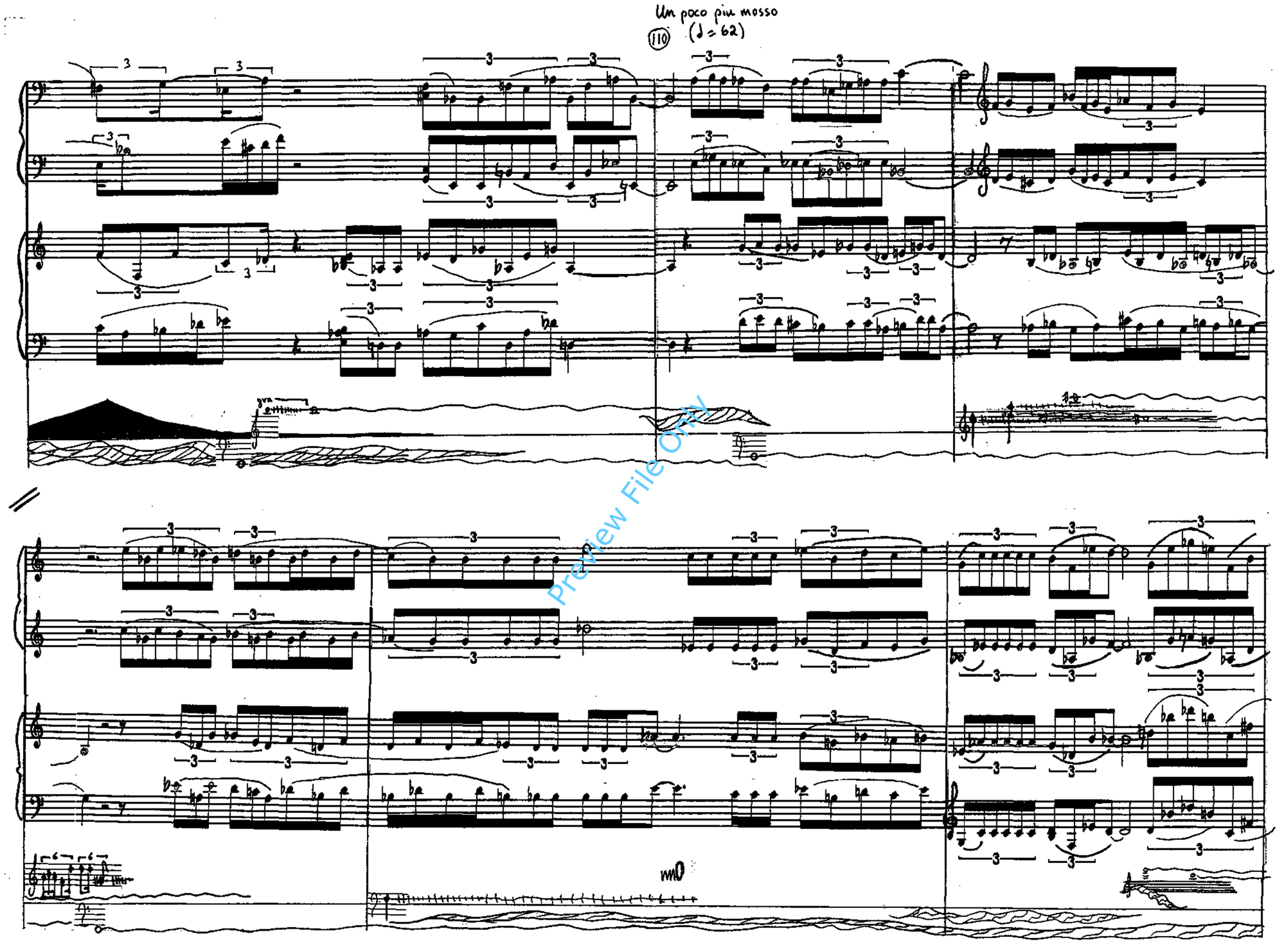
95

Preview File Only

100

Preview File ONLY

Preview File Only



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115

Accelerando

Accelerando

Quasi Tempo Primo (♩ = 69)

120

Preview File Only

File Only
preview

130

etc.

135

etc.

18

Preview
File Only

(140)

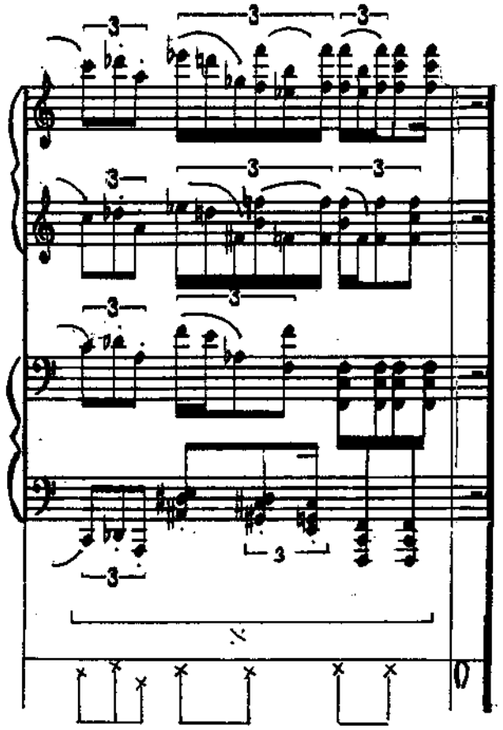
7. F in rhythmic unison with harps. parts to end)

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

7. fp

Preview

File Only



Duration ca. 8'30"

© EVELYN FICARRA
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

WW 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:

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

In performance the live harpsichords should be amplified and panned left or right according to which side of the stage they are on, to achieve some separation between the two harpsichord sounds.

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 with the tape a click track should be used, though those performers who object to using click tracks are welcome to do without, provided they study the tape and score carefully.

A-DAT performance tapes are available from the BMIC.

N.B. Accidentals apply for a whole bar as usual. Sometimes additional reminders are put in.