Linear A

For harpsichord and fixed media

Desmond Clarke

Written for and dedicated to Jane Chapman

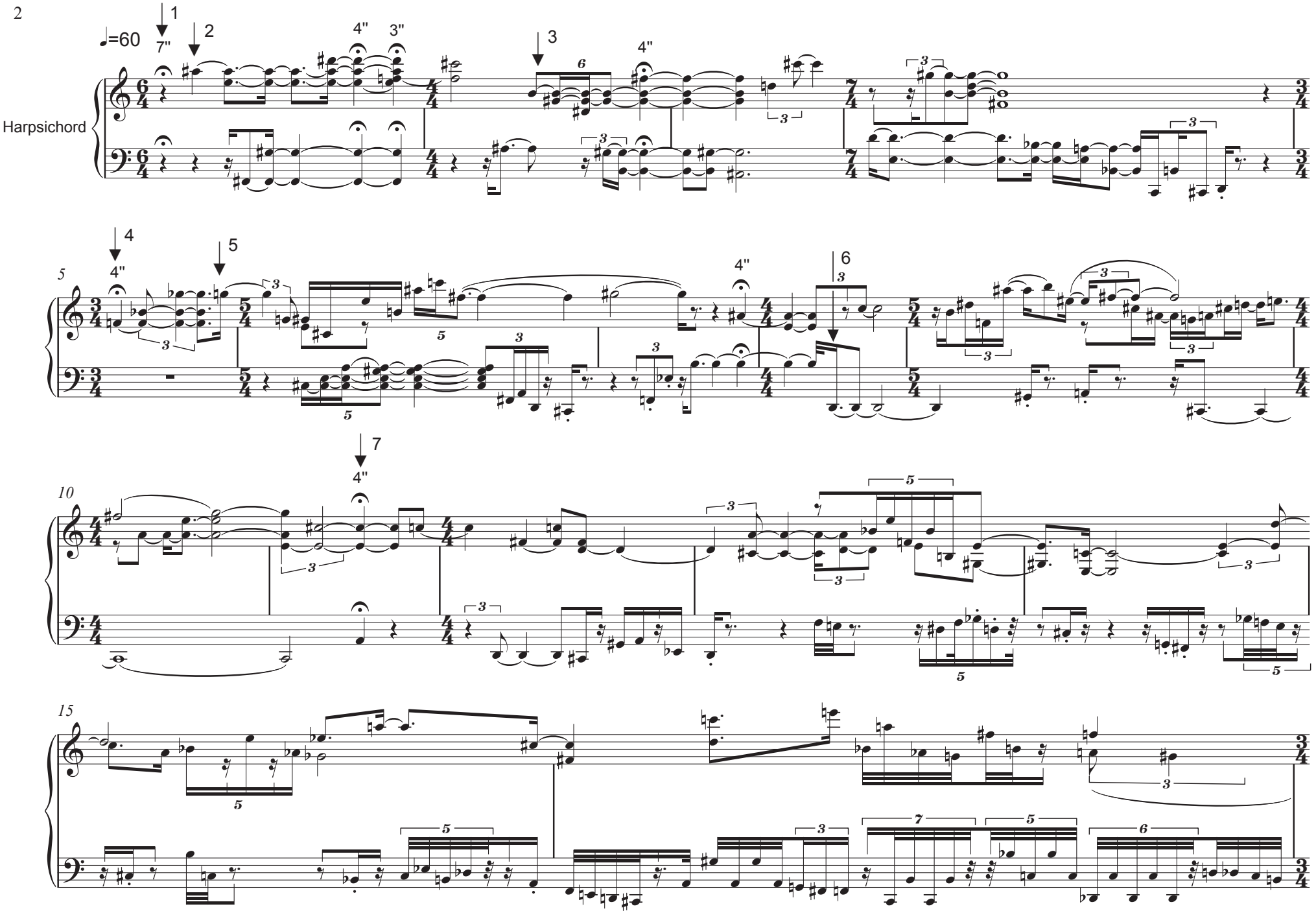
Notes on Performance:

This work requires an instrument with two manuals; registration is left to the performer as the particularities of individual instruments must be taken into account. Generally speaking the first half of the work, bars 1-30, should be performed with as unified a sound as possible while in the second half, bars 31-66, registration may be used to exaggerate distinctions between lines, hands, and regions of material.

Electronics:

The fixed media for this work takes the form of 22 overlapping sound files, which should be triggered by a technician or second performer at the points in the score indicated by the numbered arrows. This allows the harpsichordist a freedom of interpretation of tempo which would be absent with a single pre-recorded track. The material and a Pure Data (pd) patch which triggers and blends smoothly between cues can be obtained from the composer at **desmond.r.clarke@gmail.com**.

The electronic sound should be projected such that it surrounds and envelops, and at its loudest moments (the end of cue 19) begins to overwhelm, the sound of the harpsichord. The harpsichord may be amplified, in which case it should ideally be mixed with a narrower stereo space than the electronics.



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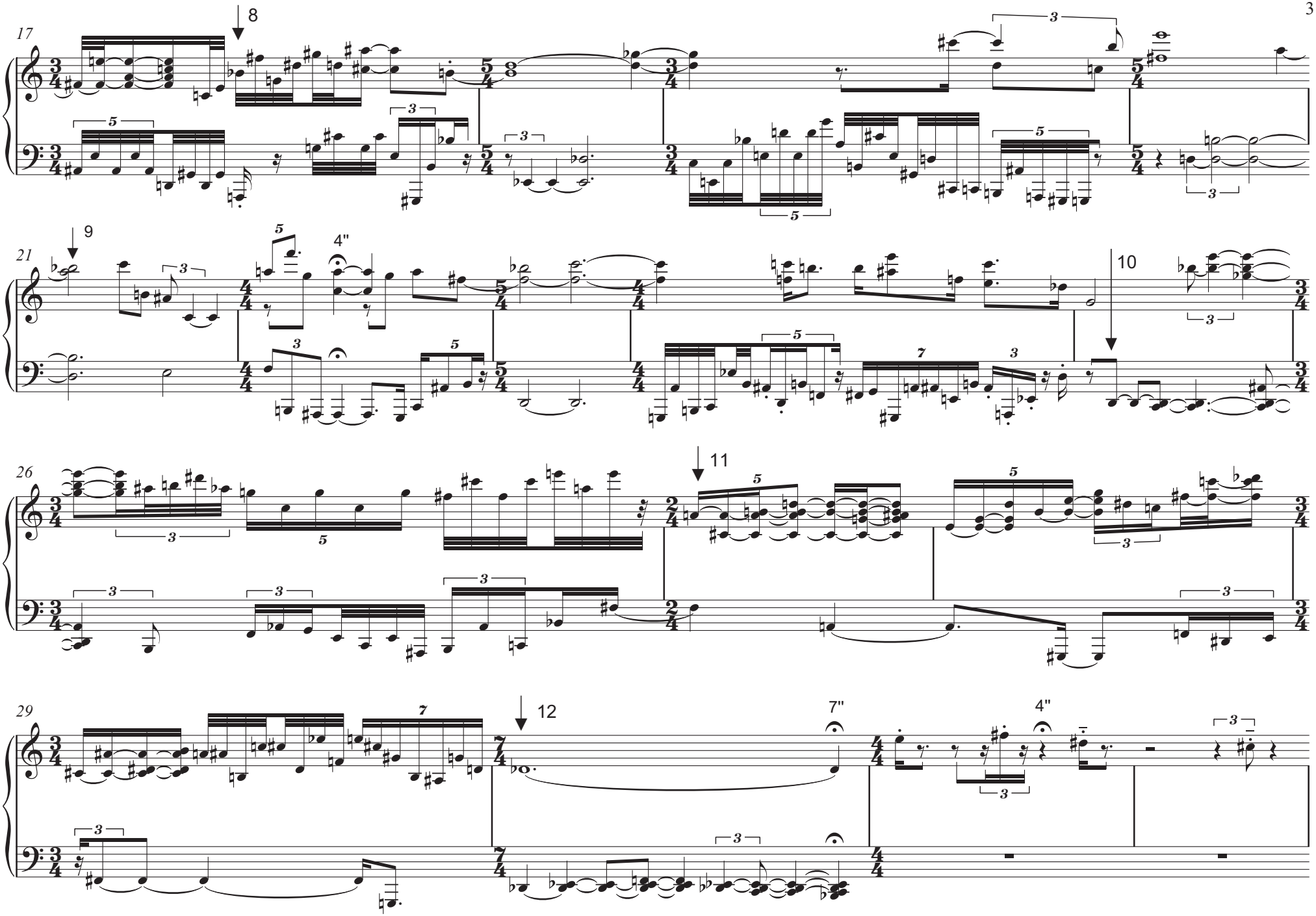
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8
21
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4"
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29
12
7"
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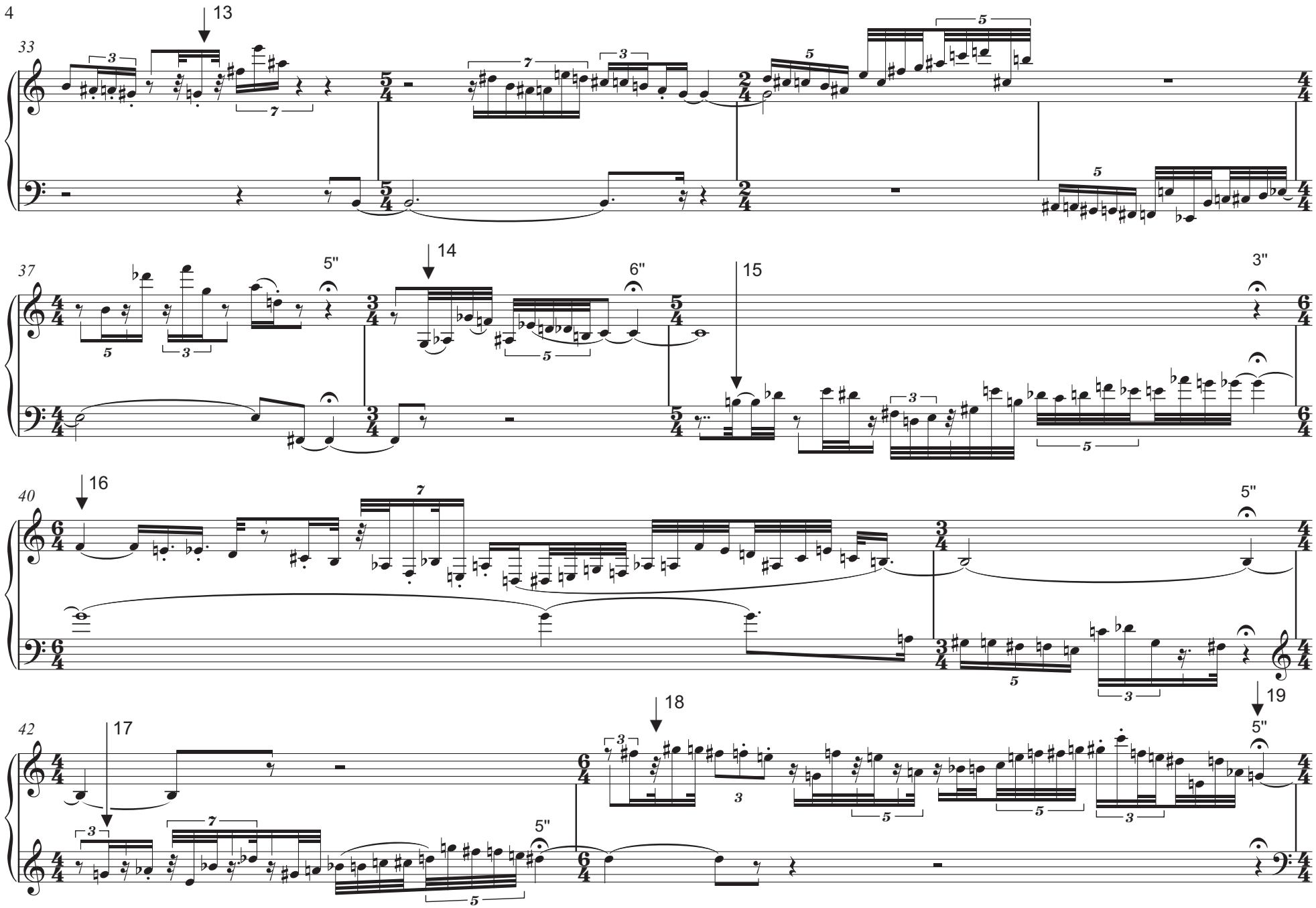
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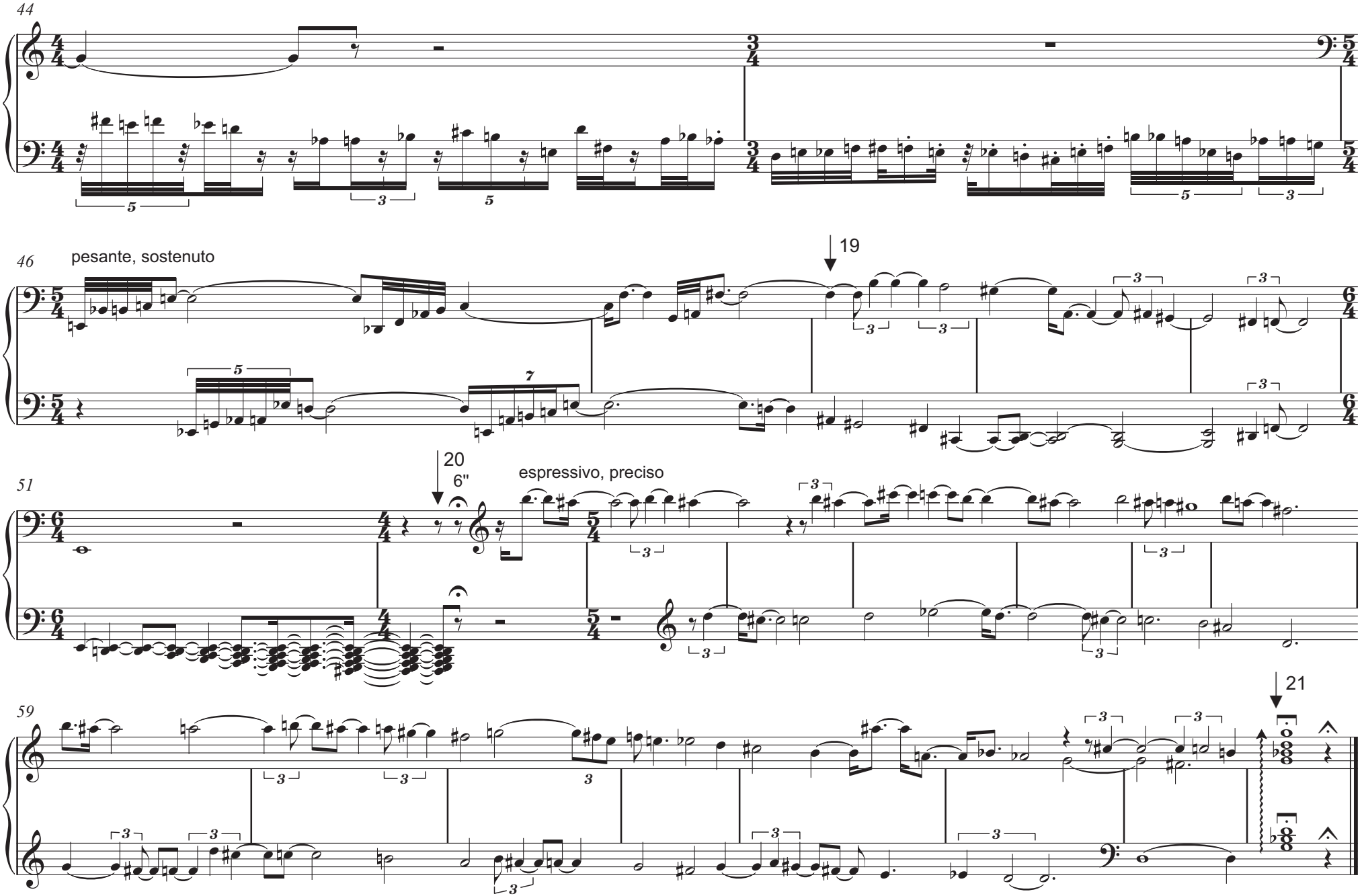
44
46
pesante, sostenuto
19
20
6"
51
espressivo, preciso
59
21