

Full Score

Mathieu Lacroix

Degrade Me (2019 rev 2021)

For Quintet & Electronics



NB
meter

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Information

In this piece, gestures and fragments of the acoustic instruments are transformed and degraded within the electronics. The music moves from concrete to abstract in many ways as it moves through different harmonic fields. The musicians should be playing this music in a relaxed manner. The electronics will fill some of the holes within the spectrum and help bind the sections and instruments together. The electronics should be slightly louder than the musicians. Despite the presence of tape, this music should feel smooth and organic. The tape part is composed flexibly, and it does not matter if the sync is not perfect. Music should breathe and move just like trees and ecosystems.

It is possible to play the piece without a conductor. The percussion player should assume the role of a rhythmical leader. It's also possible to play the work without an extra musician for the electronics, and it is then natural for the percussion player to assume this role. A click track is submitted with the piece. It should only be used for rehearsals and to get to know the music. The piece should never be played with a click track.

Electronics

The electronics are a MaxMSP patch which should work on any OSX or Windows machine. It is possible to use spacebar or a MIDI pedal. The MaxMSP patch shows mainly three different layers in the electronics, which may be mixed individually. These are granular, main layer and reverb. The granular layer is the subtle small grains of sound one can hear moving around, while the reverb is the amount of room one hears. These should be blended in depending on the acoustics of where the piece is being played. The instruments do not need to be amplified, but it can be done especially in bigger halls in accordance with the wishes of the FOH person.

It is possible to send the electronics for FOH as two channels (stereo), which is the easiest option, or as six channels so FOH can control the different levels. For any additional questions or requests about the electronics, please contact the composer directly.

Equipment:

- Audio interface with at least 2 outputs
- Computer
- Two speakers

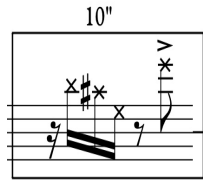
Optional:

- MIDI pedal
- MIDI controller with at least 3 faders

Notation Explanations



Play as quickly as possible



Repeat the events in the box for the duration of time given in the score. In some cases you might be asked to improvise.



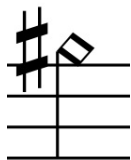
These repetitions are non-measured throughout the score.



Non-measured glissando



Gradual and continuous transition between states



A breath sound on the given fingering, no pitch
A.k.a Aeolian sounds



Tongue ram



Key clicks



Circular bowing



Overblow

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NB
noter

- S. P. Sul Ponticello
- S.T. Sul Tasto
- Molto means greatly exaggerated
- M.V. (3st) means a wide vibrato stretching to 3 semitones
- All tremolos are unmeasured
- Trills are a minor second up unless otherwise noted

A ♩ = 80 Calmly

Degrade Me

Mathieu Lacroix

Soft mallets

Cymbals

Crotales

Pedal

accel. -----

B ♩ = 60

Fl.

Cl.

Cym.

Vln.

Vc.

Ped.

accel.

♩ = 110

14

Fl. 

Cl. 

Cym. 

Vln. 

Vc. 





C Senza Misura / Relaxed

♩ = 65 With a slight forward drift

6

22 *Improvise with breath sounds* 30"

Fl.

Improvise with key clicks 30"

Cl.

Improvise with bowing the cymbal 30"

Cym.

Soft mallets / Let ring

Crot.

Bow *p* Bow *p* Bow *p*

Vln.

N.V. → M.V. *mf* N.V. → M.V. *mf*

Vc.

N.V. → M.V. *p* → *ff* N.V. → M.V. *p* → *ff* N.V. *p*

Ped. **E07** **E08** **E09**

D

33

Fl. *mp* *gliss.* *p* *Enharmonic trill* *poco accel.* *p*

Cl. *mp* *p* *mf* *Overblow* *p*

Cym. *p* *mf* *Soft mallets / Let ring*

Crot. *Bow* *p*

Vln. *N.V. → M.V.* *mf* *N.V. → M.V.* *mp* *3*

Vc. *M.V.* *N.V. → M.V.* *ff* *p* *ff* *mp* *3*

5/4

E10

40

Fl.

Cl.

Cym. *p* *mp*

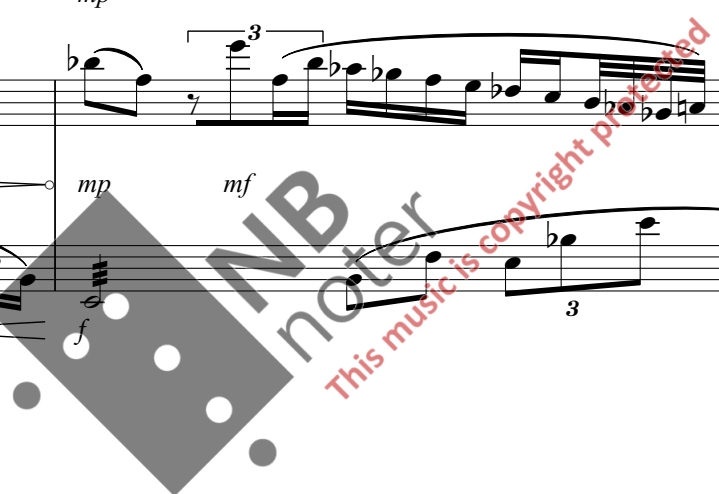
Soft mallets / Let ring

Vln. *mf* *mp* *mf* *fp*

Vc. *mf* *f* *mf* Ord. *mf*

The musical score for measures 40-42 features the following details:

- Flute (Fl.):** Measure 40 has a whole rest. Measure 41 has a whole note chord of G4 and A4, marked *mf*. Measure 42 has a whole rest.
- Clarinet (Cl.):** Measure 40 has a whole rest. Measure 41 has a whole note chord of G4 and A4, marked *mf*. Measure 42 has a whole rest.
- Cymbal (Cym.):** Measure 40 has a bow stroke (marked *p*) on a whole note. Measure 41 has a mallet stroke (marked *mp*) on a whole note. Measure 42 has a whole rest.
- Violin (Vln.):** Measure 40 has a triplet of eighth notes (G4, A4, B4) marked *mf*. Measure 41 has a triplet of eighth notes (G4, A4, B4) marked *mp*. Measure 42 has a series of chords marked *mf* and *fp*.
- Viola (Vc.):** Measure 40 has a triplet of eighth notes (G3, A3, B3) marked *mf*. Measure 41 has a triplet of eighth notes (G3, A3, B3) marked *f*. Measure 42 has a triplet of eighth notes (G3, A3, B3) marked *mf*. An Ord. section follows with a quintuplet marked *mf*.



43

Fl.

Cl.

Vln.

Vc.

breath

f

mp

N.V.S.T.

gliss.

pp

mp

p

pp

f

mp

mp

f

5

Ord

N.V.S.T.

Ord

gliss.

mp

mp

mp

4/4

E11



E

rit.

47

Fl.

Cl.

Vln.

Vc.

gliss.

mf

mp

gliss.

6

3

M.V. (3 st) 10"

M.V. (3 st) 10"

mp

subito mf

6



E12

♩ = 40 Solemnly

F ♩ = 60 Relaxed

11

Breathe for as long as possible

53

Fl.

Cl.

p

mp

Vln.

Vc.

mf

mp

f

mp

S.T.

3

3

3

bliss

Improvised Rhythm

Ord ← Crush

mf ← *f*

S.T.

p ← *mp*

Improvised Rhythm

20"

20"

N.V.S.T.

N.V.S.T.



E13

E14

62

Fl. *mp* *trill* *gliss.* *trill* *gliss.* 3

Cl. *mp* *mp* *mp*

Cym. *p* *bow* *p* *bow* *p* *bow*

Crot. *p* *p* *p*

Vln. *p* N.V. S.T. → S.P. *p* N.V. S.T. *gliss.* *gliss.* → S.P. *trill* N.V. S.T. →

Vc. *p* N.V. S.T. → S.P. *p* N.V. S.T. → S.P. *trill* N.V. S.T.

E15 E16 E17

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G

accel.

71

Fl. *mf* *mp* *mf*

Cl. *mp* *p* *mp* *p*

Cym. *mp* *p* *p* *p*

Vln. *mp* *mf* *p* *mf* *p* *mf* *p*

Vc. *mp* *mf* *p* *mf* *p* *mf* *p*

S.P. *tr* *tr*

Ord

E18 E19 E20

H

♩ = 80 Slightly rougher

79

Fl. *mp*

Cl. *mp* *gliss.*

Cym. *p* *bow*

Vln. *mf* *p* *mp* *mf* *mp*

Vc. *mf* *p* *mp* *mf* *mp* *mf*

S.P. → Ord

Ped. **E21** **E22** **E23**

I

83

Fl. *mp* *f*

Cl. *mp* *f* *mp* *mp*

Cym. Soft mallets

Crot.

Vln. N.V. S.T. *mf* *f* *mp*

Vc. N.V. S.T. *mf* *f* *f* *6*

Ped. $\frac{5}{4}$ E24 E25

89

Fl.

Cl.

Vln.

Vc.

mp

mp

mp

mp

S.T.M.V.

S.T.M.V.

S.T.M.V.

S.T.M.V.

M.V. S.T.N.V.

M.V. S.T.N.V.

M.V. S.T.N.V.

M.V. S.T.N.V.

6

5

5

6

f

f

f

f

mf

E26

E27

E28

E29

NB noter

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97

Fl.

Cl.

Cym.

Crot.

Vln.

Vc.

p *mp* *p* *mp* *p* *mp* *p*

mp *mp* *mp*

S.T. M. V.

mp *mf* *mp* *mf* *mp* *mf*

M.V. S.T. N.V. M.V. S.T. N.V. M.V. S.T. N.V. M.V.

mp *f* *mp* *f* *mp* *f* *mp*

E30 E31 E32

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J ♩ = 80 Smoothly & almost senza misura

104

Fl. *mp*

Cl. *mp*

Crot. *bow softly p sempre*

Vln. *mf* *mp*

Vc. *f* *mf* *mp* *ff*

Ped. **E33** **E34** **E35**

N.V. S.T. M.V. N.V. S.T. M.V. N.V. S.T. M.V. N.V. S.T. M.V.

N.V. Ord. S.P. Press N.V. Ord. S.P. Press N.V. Ord. S.P. Press N.V. Ord. S.P. Press

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112

Fl. *mp* *mf* *mf* *mf* *f* *f* *f* *f* flz

Cl. *mp* *mf* *mf* *mf* *f* *f* *f* *f* flz

Crot. *b₂* *f₂* *f₂* *e₂* *b₂* *f₂* *f₂* *e₂*

Vln. *mp* *mp* *mp* *mp* *f* *f* *f* *f* N.V. S.T. → M.V.

Vc. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* N.V. Ord. → M.V. S.P. Press gliss.

19

Rougher & Rougher accel.

♩ = 120

20

K

Fl.

Cl.

Crot.

Vln.

Vc.

Ped.

120

Fl. *p* *f* *p* *f* *mp*³

Cl. *p* *f* *p* *f* *mp*³

Crot. *mp* *p* *mp*

Vln. *ff* *p* *f* *p* *ff* *mp* *mf* *ff*

Vc. *ff* *p* *f* *p* *ff* *mp* *mf* *ff*

Ped. **E36** **E37** **E38**

bow in irregular rhythm

Bow

Subtly move into the trills

Subtly move into the trills

2 st vibrato

2 st vibrato

Ord

Ord

S.T.

S.T.

5

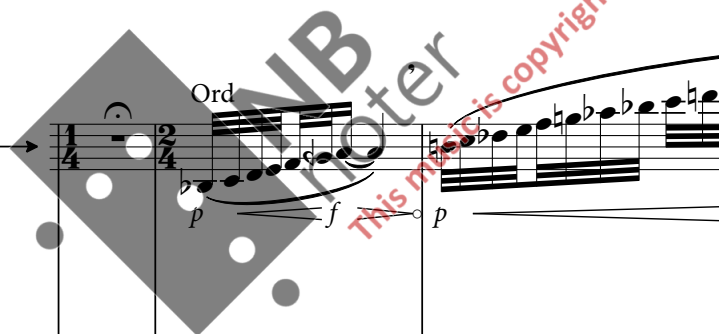
5

5

15"

15"

15"



128

Fl. *tr* *mp*³ *tr* *mp*³ *tr* *mp*³

Cl. *tr* *mp*³ *tr* *mp*³ *tr* *mp*³

Vln. Ord *mp* *ff* S.T. Ord *mp* *ff* S.T. Ord *mp* *ff* S.T.

Vc. Ord *mp* *ff* S.T. Ord *mp* *ff* S.T. Ord *mp* *ff* S.T.

$\frac{4}{4}$

♩ = 70

131

Fl. *trmn* *mf* *f* *3* *sub p* *ff*

Cl. *trmn* *mf* *f* *3* *sub p* *ff*

Cym. *Soft mallets / let ring* *pp* *f* *Bow* *f*

Vln. *mp* *ff* *mp* *gliss.* *gliss.* *Crush* *ff* *3* *Ord*

Vc. *mp* *ff* *mp* *Crush* *ff* *3* *Ord*

$\frac{4}{4}$ **E39**

$\frac{2}{4}$ **E40** $\frac{4}{4}$

L Senza Misura / Softly & Relaxed

Play with written rhythm, choose notes

138

Fl. *p* 25"

Cl. *p* 25"

Cym. *p* 25"

Vln. *mp* 10" *pp* ← *mp* 25"

Vc. *mp* 10" *pp* ← *mp* 25"

Ped. **E41** **E42**

bow lightly in strokes as long as possible

Irregularly move the same finger between both notes

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Sparsely

147 breathe irregularly

Fl. 30" Leave the stage

Cl. breathe irregularly 30" Leave the stage

Crot. Non-regularly with bow 30" 30"

Vln. With irregular rhythms 30" N.V. ord S.T. pp mp 30"

Vc. With irregular rhythms 30" N.V. ord S.P. pp mp 30"

Ped. E43 E44

The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Crotchet (Crot.), Violin (Vln.), and Viola (Vc.), along with a Pedal (Ped.) line. Each instrument part has a 30-second duration indicated by an arrow. The Flute and Clarinet parts are marked 'breathe irregularly'. The Crotchet part is marked 'Non-regularly with bow' and 'p'. The Violin and Viola parts are marked 'With irregular rhythms' and include dynamic markings 'pp' and 'mp'. The Violin part also includes 'N.V. ord' and 'S.T.' markings. The Viola part includes 'N.V. ord' and 'S.P.' markings. The Pedal line has two boxes labeled 'E43' and 'E44'. The second system shows the continuation of the parts, with the Flute and Clarinet parts marked 'Leave the stage'. The Crotchet part continues with a 30-second duration. The Violin and Viola parts also continue with 30-second durations. A large watermark 'NB noter This music is copyright protected' is overlaid on the score.

M

Electronics 60"

Painfully Slow

157 **accel.**

Fl.

Cl.

Cym.

Crot.

Leave the stage

Electronics 60"

Vln.

Vc.

30"

30"

20"

N.V. S.T. *gliss.* *crush* *p* *mf*

Leave the stage

S.T. *gliss.* *S.P.* *gliss.* *pp*

S.P. *crush* *p* *fff*

Electronics 60"

Electronics 60"
Leave the stage

Ped.

E45 | **E46**

