

Dedicated to Ola Nordal

Mathieu Lacroix

Quasar (2019-2020)

For Sinfonietta & Electronics



Written with the support of Det Norske Komponistfond

Information & Dedication

Ever since I've been a child, science and astronomy have interested me quite a bit. Books and shows by the likes of Luminet, Cox, Sagan among others, as well as science fiction have played an important part in my life. This piece is one of the results of that inspiration. This is not meant to be program music at all, but the piece was heavily inspired by reading Luminet's books on the subject at hand. A few scientific theories and mathematical principles are hidden throughout the piece.

Quasar is for 12 musicians and electronics. There's a speaker array around the audience, as well as five additional speakers on stage which function as "avatars". The electronics are synchronized with the ensemble in different ways and with different strategies to make them flexible both in what they play, how and when. The idea is to try to give the electronics as much flexibility and interpretative power as a musician. I believe this is the way forward in mixed music, as then every performance is even more unique. The electronics become an integral part of the piece and its interpretation instead of being just another technical problem to solve.

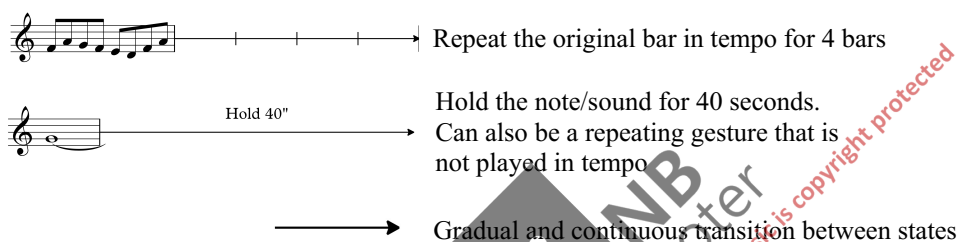
Quasar is dedicated to Ola Nordal. Thank you for having been a great teacher, and especially for engaging and challenging me in discussions about aesthetics, music, production and the arts.

Commissioned by Trondheim Sinfonietta with the support of The Norwegian Composers' Fund. Thank you!

For more information: www.macroix.com

Notation Explanation

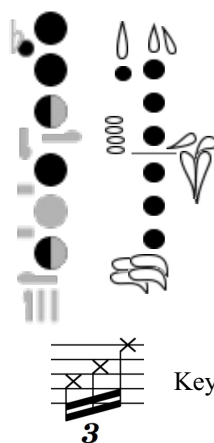
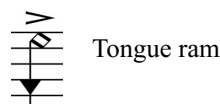
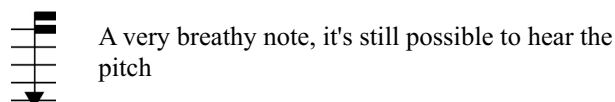
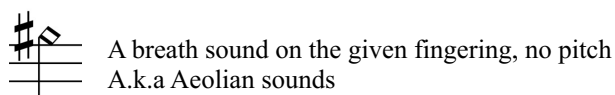
General



S.V. - Senza Vibrato / play as straight as possible
 M.V. - Molto vibrato / a slightly exaggerated romantic vibrato
 Trills should always be 1 semitone upwards unless indicated otherwise

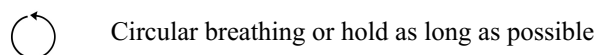
All glissandi should start immediately at the start of the note value
 The final note of glissandi is not to be played separately
 Tremolos are unmeasured - play them as quickly as possible

Woodwinds & Brass



There is one multiphonic for flute and one for clarinet in this piece. The suggested fingerings for these are given here for both instruments respectively.

It is possible to change the fingering if needed or wanted as long as the result is similar to what is notated in the score at bar 161



Strings

3

S. P. Sul Ponticello
S.T. Sul Tasto
Molto means greatly exaggerated

 Circular bowing



Bow pressure crescendo/decrescendo.
Combined with the word Crush for its highest pressure

 Flautando with no discernible pitch on given note

Piano

 Play the note while muting it with your hand and hold down the pedal to let it resonate.

The pianist is required to use up to four ebows during this piece. It is always indicated when to prepare an ebow. I recommend the E-Bow Plus, but any model will do.

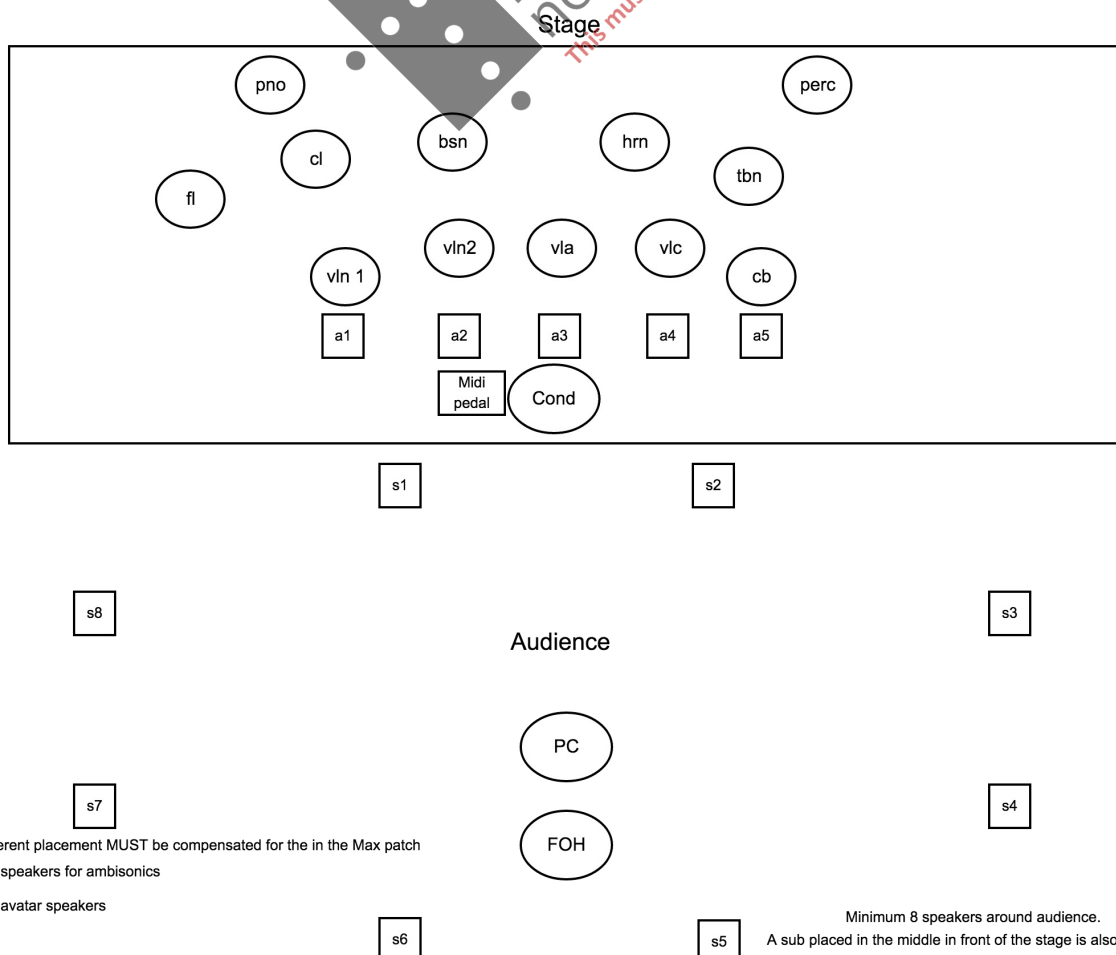
 Pluck the strings inside the piano as fast as possible.

The amount and usage of the pedal is at the discretion of the player depending on the acoustics of the hall in which the piece is being played in.

The player also requires a pair of soft mallets to hit the strings in one section.

Electronics Instructions

The piece uses several different synchronization techniques and strategies to make the electronics as flexible as possible. The extra staff "Pedal" indicates both when the conductor and when the computer music design have to trigger a new event. The conductor should only press the pedal when it is indicated as a C and a number. The other pedals are for the person in charge of the electronics. See additional documentation for details.



Quasar (2019-2020)

4

♩ = 55 Senza misurata / loosely

Mathieu Lacroix

A

Cymbal: Soft mallets, Hold 40" - soft accent at the end, *ppp* to *mp*

Contrabass: S.V. Ord., Hold 30", Crush / molto S.P., Hold 40", S.P., 20", S.V. Ord., Hold 25", *fppp* to *p* to *ppp* Sempre

Electronics: Resonating plate with CB, Additional tape & processing, sempre...

Pedals: C01, C02, E01, C03

12

Cym.: Hold 35" - soft accent at the end, *ppp* to *mp*, Hold 25", *p* to *mf*, Hold 10"

Vln.: Con sordino, S.V. S.T., 10" gliss., Hold 10", M.V., Hold 10"

Vln. II: Con sordino, S.V. S.T., 10" gliss., Hold 10", M.V., Hold 10"

Vla.: Con sordino, S.V. S.T., Hold 10", M.V., Hold 10"

Vc.: S.V., Hold 15", Crush, Hold 10", S.P., Hold 10"

Cb.: Crush, Hold 35", molto S.P., 20", S.V., Hold 15", Crush, Hold 10", S.P., Hold 10"

Elec.: E02, C04, C05, E03

Ped.: E02, C04, C05, E03

27

Fl. *p* Hold for as long as possible

Cl. *p* Hold for as long as possible

Bsn. *p* S.V. Hold for as long as possible, repeat note smoothly

Hn. *f* Hold as long as possible

Tbn. *f* Hold as long as possible

Cym. *mp* Hold 15"

Crot. *mp*

Vln. S.V. S.T. 3" gliss. Hold 4" M.V. Via sordino 120" of electronics

Vln. II S.V. S.T. gliss. 3" Hold 4" M.V. Via sordino 120" of electronics

Vla. S.V. S.T. Hold 7" M.V. Via sordino 120" of electronics

Vc. S.V. *p* Hold 5" *mp* crush Hold 7" Extreme S.P. 120" of electronics

Cb. S.V. *p* Hold 5" *mp* crush Hold 7" Extreme S.P. 120" of electronics

Elec. Turn on-stage lights off

Ped. C06 C07 E04 E05

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C ♩ = 40 Thick & fluid

♩ = 50 Lightly

37 S.T. → S.P. S.T. → S.P.

Vln. *pizz* *poco accel.* *pp* *mp*

Vln. II *pizz* *pp* *mp*

Vla. *pizz* *pp* *mp*

Vc. *pizz* *pp* *mp*

Cb. *pizz* *pp* *mp*

Elec. Soft synth blanket / Turn stage lights on Spectral delays that are very soft surround the audience, transposing the notes as well according to pitch set. Movement around the audience

Ped. **C08** **E09**

♩ = 60 Rougher & rougher

45 *arco* *mf* *mp*

Vln. *arco* *mf* *mp*

Vln. II *arco* *mf* *mp*

Vla. *arco* *mf* *mp*

Vc. *arco* *mf* *mp*

Cb. *arco* *mf* *mp*

Elec. Bowing sounds as well as a continuation of the pizz surround the audience

Ped. **E07**

51 *mf* *poco accel.* *crush* *3* *3*

Vln. *mf* *poco accel.* *crush* *3* *3*

Vln. II *mf* *poco accel.* *crush* *3* *3*

Vla. *mf* *poco accel.* *crush* *3* *3*

Vc. *mf* *poco accel.* *crush* *3* *3*

Cb. *f* *poco accel.* *crush* *3* *3*

Elec.

Ped.

♩ = 68

Lightly & with lots of breath

7

D

Fl. *mp* *gliss* *mp*

Cl. *mp* *tr* *mf*

Bsn. *mf*

B. D. *mf*

Pno. Prepare elbow on lowest E *ff* 5 *Let resonate* *Ebow* *8th* *Let resonate*

Vln. *mp* *f* *p* *ppp* S.V.S.T.

Vln. II *mp* *f* *p* *ppp* S.V.S.T.

Vla. *Ord* *f* *p* *ppp* S.V.S.T.

Vc. *crush* *Ord* *f* *p* *ppp* S.V.S.T.

Cb. *Ord* *f* *crush* *gliss* *p* *ppp* S.V.S.T.

Elec. *Ambience around the audience*

Ped. *E08* *E09*

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62 ♩ = 72 Fluid

Fl. *mp* *mf*

Cl. *mp* *mf*

Bsn. *p* *tr*

Mar. *soft mallets* *p* *sempre*

Pno. *mp* *p* *sempre* *Let resonate*

Elec. *Granular synthesis on piano and marimba surround the audience slowly*

Ped. *E10*

69

Fl. *f* S.V. Ord *mf* 3 Ord *mp* 3

Cl. *f* S.V. *mp* 3 *mf* 3

Bsn. *f* S.V.

Hn. *mp* 3 *mf* 3

Tbn. *mp*

Mar. *mp*

Pno. Stop e-bow note and remove it *mf* Let resonate *b*

Vln. *pizz* *p* *pizz* *p*

Vln. II *pizz* *p*

Vla. *pizz* *p*

Vc. *pizz* *p*

Cb. *pizz* *p*

Elec. Electronics fade out Harmonies in the avatars

Ped. $\sharp$ 2/4 [E11] 4/4 [C09]

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73

Fl.

Cl.

Bsn.

Hn.

Tbn.

Cym.

Mar.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

Elec.

Ped.

mf 3 7

mf 3

mf 3

mp 3 *mf*

mf 3

Bow *mp*

To

arco

arco

pizz *p*

pizz *p*

arco

Pitched delays start to come back / spatialization around audience

E12

77

Cl.

Bsn.

Tbn.

B. D.

Crot.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

Elec.

Ped.

pp *f* Let resonate *mp*

f *subito mp* *mf*

arco *f* *mp* *mf*

f *mp* *mf*

More processing on samples

E13

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Score for various instruments and electronics, including Bsn., Hn., Tbn., B. D., Cym., Cro., Pno., Vln., Vln. II, Vla., Vc., Cb., Elec., and Ped.

Key markings and dynamics include:

- Bsn.:** f
- Hn.:** mf
- Tbn.:** mf , f
- B. D.:** ff , f
- Cym.:** (Cymbal)
- Cro.:** (Crotales)
- Pno.:** f , p , mf , ff , 3 , 5 , $Let resonate$
- Vln.:** mp , ff , f , S.V. → M.V. → flaut
- Vln. II:** mp , ff
- Vla.:** mp , ff , S.V. → M.V. flaut mp , Ord
- Vc.:** mp , ff , S.V. → M.V. → S.P. f
- Cb.:** mp , ff , f , S.V. $arco mp$
- Elec.:** Electronics fade out and move towards azim 0 Granulation & Delays / Ambience in avatars
- Ped.:** **E14**, **C10**

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[illegible]

98

Bsn. *mf*

Pno. *mp* *mf*

Vln. *gliss.* 3

Vln. II *p* 5 *mp* 5

Vla. *p* 7 *mp* 7

Vc. *flaut* *mf*

Elec.

Ped.



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101 $\text{♩} = 70$ $\text{♩} = 50$ $\text{♩} = 60$ poco accel. 15

Fl. mp mf f

Cl. mp mf f

Bsn. ff overblow Ord f mp f mp

Hn. pp f

Tbn. f

B. D. f

Cym. Bow

Mar. mp

Pno. mf f p mf p

Vln. Ord f S.T. → Ord → S.V. f subito p mf gliss.

Vln. II flaut f Ord f S.T. → Ord → S.V. f subito p mf gliss.

Vla. flaut f Ord f S.T. → Ord → S.V. f subito p

Vc. mp f S.T. → Ord → S.V. f subito p

Cb. S.P. Ord f p

Elec. Fade out

Ped. C15 C16

Granulation & Delays / Ambience in avatars

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107 -

Bsn.

Hn.

Tbn.

Mar.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

Elec.

Ped.

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

slight pitch

mp

slight pitch

mp

p *mp* *p*

mf *p* *mf* *p* *mf* *p*

S.V.

p *mp* *mf* *mp* *f* *mp* *f*

6

7

S.V.

p *mp* *f* *mp* *f* *mp* *f*

6

7

→ S.P. → molto S.T.

→ S.P. → molto S.T.

extreme crush / molto S.P.

ff

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17

Fl. $\text{♩} = 70$ $\text{♩} = 50$ $\text{♩} = 60$ $\text{♩} = 50$ **K** $\text{♩} = 40$ Monolithic Ord $\text{♩} = 64$ M.V. Ord M.V.

Cl. f $mp \text{---} f$ fp $\text{---} f$ $mp \text{---} f$ fp $mp \text{---} f$ fp

Bsn. f $mp \text{---} f$ fp $\text{---} f$ $mp \text{---} f$ fp $mp \text{---} f$ fp

Hn. f fp f $mp \text{---} f$ fp $mp \text{---} f$ fp

Tbn. f fp f $mp \text{---} f$ fp $mp \text{---} f$ fp

B. D. f f

Pno. Let resonate mf f f

Vln. mp 3 f fp $ffmp$ $\text{---} f$ fp $ffmp$ $gliss.$ $\text{---} f$ fp $\text{---} f$ fp

Vln. II $\text{---} mp$ 3 f fp $ffmp$ $\text{---} f$ fp $ffmp$ $gliss.$ $\text{---} f$ fp $\text{---} f$ fp

Vla. mp 3 f fp $ffmp$ $\text{---} f$ fp

Vc. mp 3 f fp $ffmp$ $\text{---} f$ fp $ffmp$ 3 $\text{---} f$ fp $\text{---} f$ fp

Cb. p mp 3 f fp $ffmp$ $\text{---} f$ fp $ffmp$ $gliss.$ $\text{---} f$ fp $\text{---} f$ fp

Elec. Fade out Ring Mod & Granulation C.B. avatar has ambience Ring Mod & Granulation Tape swells up, surrounds audience

Ped. **C17** **C18** **E15** **C19** **E16**

118 **L** ♩ = 55 **M** ♩ = 70 As a thousand voices

Fl. *ef*

Cl. *f* *mp* 3

Bsn. *f*

Hn. *fmp* *mf* *f*

Tbn. *fmp* *mf* *f*

B. D. *f*

Cym. *f*

Pno. *f* *mp* *+ sempre* 3 3 3 Prepare elbow

Vln. *mf* *ff* Ord → S.P.

Vln. II *S.V. S.T.* *ffmp* *gliss.* 3 *Ord* *ff* *S.P.*

Vla. *S.V. S.T.* *ffmp* *gliss.* *Ord* *ff* *S.P.*

Vc. *S.V. S.T.* *ffmp* *gliss.* *Ord* *ff* *S.P.* *Ord* 3 *mf*

Cb. *S.V. S.T.* *ffmp* *gliss.* *Ord* *ff* *S.P.* *crush molto S.P.* *ff*

Elec.

Ped. **C20** **E17** **C21**

Granulation and slight stretching /
ambience of the strings in their respective avatars.

Ring modulation on the strings

Delays that are transposed and heavily granulated /
Samples of the main voice are stretched and mangled

Shorter delays, brass and strings are sent to granulation as well
Samples slowly morph from G to E

140

Fl.

Cl.

Hn.

Tbn.

Crot.

Pno.

Vln.

Vln. II

Vla.

Vlc.

Cb.

Elec.

Ped.

Repeat the last two bars

ffp

p

f

ffp

f

ffp

Let resonate

f

S.V. → M.V.

ffp

S.V. → M.V.

ffp

S.V. → M.V.

ffp

S.V. → M.V.

ffp

S.V. → M.V.

ffp

S.V. → M.V.

ffp

S.P. → Molto S.T.

mp

ff

gliss.

Molto S.T.

Ord.

S.T. → flaut

crush molto S.P.

mf

5

pp

ffp

Sample fades out

E19

21

O

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Fl. *mf* *mf* *f* *ffp* *mf* *f*

Cl. *mf* *mf* *f* *ffp* *mf* *f*

Bsn. *ffp* *f* *ffp*

Hn. *ffp* *f* *ffp* *ffp* *f* *M.V.*

Tbn. *ffp* *f* *ffp* *ffp* *f* *M.V.*

B. D. *f* *f* *f*

Cym. *soft mallets* *mf* *mf*

Pno. *8va* *f* *8va* *f*

Vln. *mp* *f* *ffmp* *p* *f* *mp*

Vln. II *mp* *f* *ffmp* *p* *f* *mp*

Vla. *mp* *f* *ffmp* *f* *mp*

Ve. *Ord* *S.P.* *S.V.* *f* *S.V. → M.V.* *ffmp* *ffp* *f* *S.V.* *M.V.* *mp*

Cb. *Ord* *S.P.* *S.V.* *f* *S.V. → M.V.* *ffmp* *ffp* *f* *S.V.* *M.V.* *mp*

Elec. *Processing gets more intense* *Sample of textures from the string tones* *More movement around audience in processing and samples*

Ped. *E20* *C22*

161 Multi

Fl. *ff* *p* *mp* 3

Cl. Multi *ff* *pp*

Bsn. *f*

Hn. 3 *mp* via sordino

Tbn. *mp* 3 via sordino

Cym. Try to emphasize the higher harmonics while bowing the cymbal *pp*

Crot. *mf*

Pno. Let resonate *p* 5 prepare ebows

Vln. molto S.P. crush con sordino *ff* *p* via sordino

Vln. II molto S.P. crush con sordino *ff* *p* via sordino

Vla. molto S.P. crush S.T. *ff* *mp* gliss. *mp* flaut S.P.

Vc. molto S.P. crush S.T. *ff* *mp* gliss. *mp* flaut S.P.

Cb. molto S.P. crush *ff* flaut S.P.

Elec. Crescendo in the amount of granulation

Ped. C23

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170

Fl. S.V. *ffmp*

Cl. S.V. *ffmp*

Bsn. S.V. *ffmp*

Hn. S.V. *ffmp* *mp* *mf*

Tbn. S.V. *ffmp* *mf*

Cym. Bow *mp* *ff*

Crot.

Pno. *ff* *mp* *mf* *f* *mp*

Vln. S.V. Ord *ff* *mp* *mp* *mf*

Vln. II S.V. Ord *ff* *mp* *mp* *mf* *f* *mp*

Vla. S.V. Ord *ff* *mp* *mp* *mf* *ff* *mf*

Vc. S.V. Ord *ff* *mp* *mp* *mf* *mp*

Cb. S.V. Ord *ff* *mp* *mp* *mf* *mp*

Elec. Electronics slowly fade out

Ped. *Freeze-like textures* *Pitched delays* *Freeze-like textures* *Pitched delays*

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♩ = 55 poco accel. ♩ = 70

R ♩ = 50

25

Fl. *f* → M.V. *ffmp* S.V. *ffmp*

Cl. *mf* S.V. *ffmp*

Bsn. *f* S.V. *ffmp*

Hn. *mp* S.V. *ffmp*

Tbn. *mp* S.V. *ffmp*

B. D.

Cym. *mp* Bow V *mp*

Pno. *ffmp* prepare bows * *ffmp* Remove all ebows

Vln. *f* → M.V. S.T. *mf* Ord *mf* S.V. *f* → *mf* M.V. *mp* → *ff* 1st → 3rd

Vln. II *f* → Ord *mp* Ord *mf* S.V. *ffmp* M.V. *mp* → *ff* 1st → 3rd

Vla. *f* → M.V. S.T. *mp* Ord *mf* S.V. *f* → *mf* M.V. *mp* → *ff* 1st → 3rd

Vc. *f* → Ord *mp* Ord *mf* S.V. *ffmp* M.V. *mp* → *ff* 1st → 3rd

Cb. *f* → M.V. S.P. → M.V. *mf* S.V. *f* → *mf* M.V. *mp* → *ff* 1st → 3rd

Elec. Electronics slowly fade out

Ped. *C26* *C27* *E22* Heavier processing Trill will ring out

[illegible]

192 **T** ♩ = 45 **poco accel.** ♩ = 65 **U** ♩ = 70 27

Fl.

B. D.

Cym.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

Elec.

Ped.

Let resonate

S.V. M.V.

S.V. S.T.

S.V. M.V.

S.V. S.T.

S.V. Molto S.T.

Crush

Ord 3

crush / molto S.P.

Tape file plays

CB is sent to resonant plate

WW -> sustain / Piano -> granular and ring modulation
Samples of heavily granulated texture in first avatar

C30 **E24** **E25**

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198

Fl. *ff*

Cl. *mf* *ff*

Bsn. *mf*

Hn. *p*

Tbn. *p*

B. D. *f*

Cym. *Bow*

Pno. *7*

Elec.

Ped. *E26*

Heavily granulated texture in last avatar

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203

Fl.

Cl.

Bsn.

Hn.

Tbn.

B. D.

Cym.

Croc.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

Elec.

Ped.

ff

mf

ff

mf

mf

p

p

ff

Bow

prepare elbow

con sordino

con sordino

con sordino

con sordino

Heavily granulated texture in second avatar

Heavily granulated texture in second to last avatar

E27

E28

209 **V** **W**

Fl. *p*

Cl. *p*

Bsn.

Hn. S.V. *mp*

Tbn. S.V. *mp*

B. D.

Cym. Bow *pp* *f* *pp*

Crot. *mf*

Pno. *change elbow*

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

Vln. II S.V. S.T. *mp* *mf* *mp*

Vla. S.V. S.T. *mp* *mf* *mp*

Vc. S.V. S.T. *mp* *mf* *mp*

Cb. *molto S.P.* *crush* *ff*

Elec.

Ped. **E29** **E30**

Granulation of WW and cymbals, delays and RM on the strings
Heavily granulated texture on all avatars
Movement of processing from azim 0 to surrounding the audience

Movements start over around audience start over, and are larger

217 **X** **Y** poco accel.

Fl. *p*

Cl. *p*

Bsn.

Hn. S.V. *mp* S.V. *mp*

Tbn. S.V. *mp* S.V. *mp*

Cym. *pp* Bow *pp* *f* *pp*

Crot. *mf*

Mar.

Pno. *5* *change elbow* *5* *change elbow*

Vln. *mp* *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f*

Vla. *mp* *mf* *mp* *f*

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

Cb. *pp* *molto S.P.* *crush* *ff* *pp* *molto S.P.* *crush* *ff* *pp* *via sordino*

Elec. Movement around audience starts again Movement goes from large to the avatars

Ped. **E31** **E32**

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225  $\text{♩} = 75$ poco rit.

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn. S.V. *mp*

Tbn. S.V. *mp*

Mar. *mp*

Pno. *8^{va}*

Vln. *via sordino* *pizz* *mp*

Vln. II *via sordino* *pizz* *mp*

Vla. *via sordino* *pizz* *mp*

Vc. *via sordino* *pizz* *mp*

Cb. *pizz* *mp*

Elec. *8^{va}*

Ped. 

Send all strings to spectral delays, record the pizzicato to use later / marimba gets some ring modulation
 Fade in the pizzicato played by the strings are slightly stretched and coloured in the avatars.
 The delays move around the audience
 A freeze-like texture is played as well

230

AA

Fl. *pp* Lots of breath S.V. Breathing through instrument / different rhythms ad lib

Cl. *pp* Lots of breath S.V. Breathing through instrument / different rhythms ad lib

Bsn. *pp* S.V. Lots of breath Breathing through instrument / different rhythms ad lib

Hn. *pp* Lots of breath S.V. Breathing through instrument / different rhythms ad lib

Tbn. *p* Breathing through instrument / different rhythms ad lib

Cym. *p* Bowing ad libitum / different rhythms / dynamics from *pp* to *mp*

Mar. *mp*

Pno. *pp* Prepare ebows

Vln. *pp* arco S.V.S.T.

Vln. II *pp* arco S.V.S.T.

Vla. *pp* arco S.V.S.T.

Vc. *pp* arco S.V.S.T.

Cb. *ffmp* *mf* arco

Elec. Fade out pizz / CB is sent to resonant plate / Delays on the WW Frozen textures around audience

Ped. E34

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34

BB **CC**

Fl. *pp* *pp*

Cl. *pp* *pp*

Bsn. *pp* *pp*

Hn. *pp*

Tbn. *pp*

Cym.

Pno. *pp* *pp*

Vln. *pp* *mp* *p* *pp*

Vln. II *pp* *mp* *p* *pp*

Vla. *pp* *mp* *p* *pp*

Vc. *pp* *mp* *p* *pp*

Cb. *f* *mp* *mf* *ffmp* *p*

Elec. *pp* *pp*

Ped. **E35** **E36**

Breathing through instrument / different rhythms ad lib

Breathing through instrument / different rhythms

Prepare ebows

Prepare ebows

M.V. Ord S.T. M.V. Ord S.T.

M.V. Ord S.T. M.V. Ord S.T.

M.V. Ord S.T. M.V. Ord S.T.

M.V. Ord S.T. M.V. Ord S.T.

crush *f* *mp* *mf* *ffmp* *p*

Slow fade out of all electronics except sample

NB *noter* *This music is copyright protected*

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DD

Breathing through instrument /
different rhythms ad lib 45"

EE poco rit.

35

Fl.

Cym.

Pno.

Vln.

Vln. II

Vla.

Vc.

Cb.

mp

3

p

mf

Repeat ad libitum for 45"

flaut

S.P.

flaut

Repeat ad libitum between pp and p
until the hall is silent. 120" of electronics

Stage lights should slowly fade out around 2 minutes of electroacoustic music

CB to resonant plate subtly in the background
Extra delays and granular synthesis move around avatars

Elec.

Ped.

E37

E38

*



NB
noter

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