

Mathieu Lacroix

*Stadig fjernare, bort. Fjernare og stadig nærmere. (2020)*

Inspired by Jon Fosse

For horn & electronics

Commissioned by Gabriel Trottier



# Introduction

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The literature of Jon Fosse inspired this piece. I first read Fosse's amazing work the same year I met Gabriel Trottier, in Montreal, Canada. We were introduced, and then he spoke to me in Norwegian, although we are both Québécois. This has led to a friendship that has also resulted in this piece. Gabriel asked me to write something inspired somehow by Norway.

The composition is inspired by Fosse's literature, ranging from his poetry to his plays. The title of the piece is one of his poems. Because of his rather idiomatic use of nynorsk, I will not attempt to translate it into English. Fosse's work manages to say so much through so few words. There may often be much tension, even though there is no action, and the tension is never expressed. His work is very Norwegian to me, as an immigrant having lived here for ten years now.

In this piece, the tension is explicitly shown through the music. Often, music with electronics has been more content with presenting beautiful atmospheres and timbres. There is nothing inherently wrong in this, but I wanted to challenge myself of doing the contrary in this piece. Gabriel had also asked me if it was possible to use elements of Norwegian black metal somehow. Many of the timbres and electronics heard throughout the piece are created from recordings of my guitar, bass and Chapman stick, which have been heavily processed.

November 2020, Trondheim, Norway. For information about notation and techniques on the horn refer to "Inventory and development of new performance tools in the horn repertoire of the XXth and XXIst centuries" by Gabriel Trottier (2019).

## Notation

**S01**

Shows the current system number. There are no bars in the piece, and the system number will make it easier to rehearse with the person responsible for the electronics

**E1**

Shows the number of the event

flz



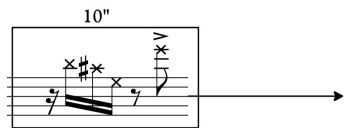
Refers to the technique flatterzunge / fluttertongue



Spectral glissando



Play as quickly as possible



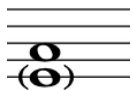
Repeat the events in the box for the duration of time given in the score. In some cases you might be asked to improvise, in which case the rhythm and pitches notated are just suggestions.



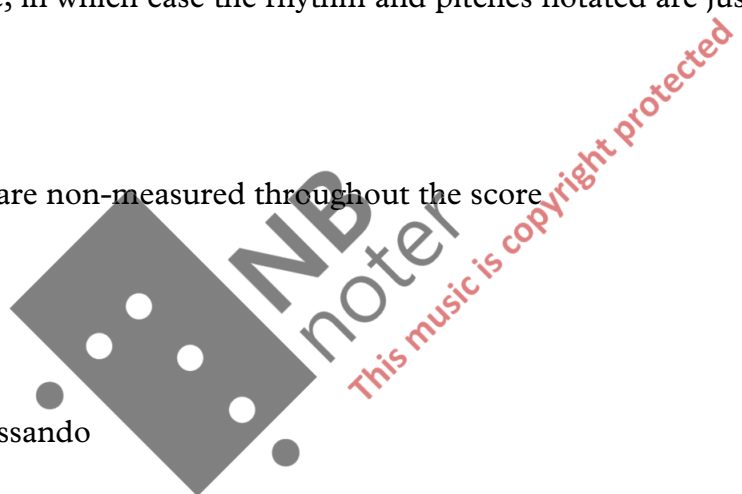
These repetitions are non-measured throughout the score



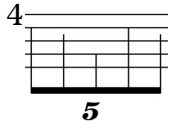
Non-measured glissando



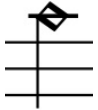
Split tones



Note that the bass key is the old notation, which means it is notated one octave lower than it sounds. All note alterations are only valid for that specific notes except for notes that are immediately repeated. Electronics notation is only approximate to give an idea to the performer.



Only finger the notes on the pistons



Air attack sound / ghost tone. Do not use the tongue to start the note. Pitch should be slightly perceivable.



Slightly mute the pitches with your hand. The pitches written in the score are prescriptive and take the change of pitch into consideration.



Open



Silence approximately for the time period written



Short unmeasured pause

H.V. stands for half-valve

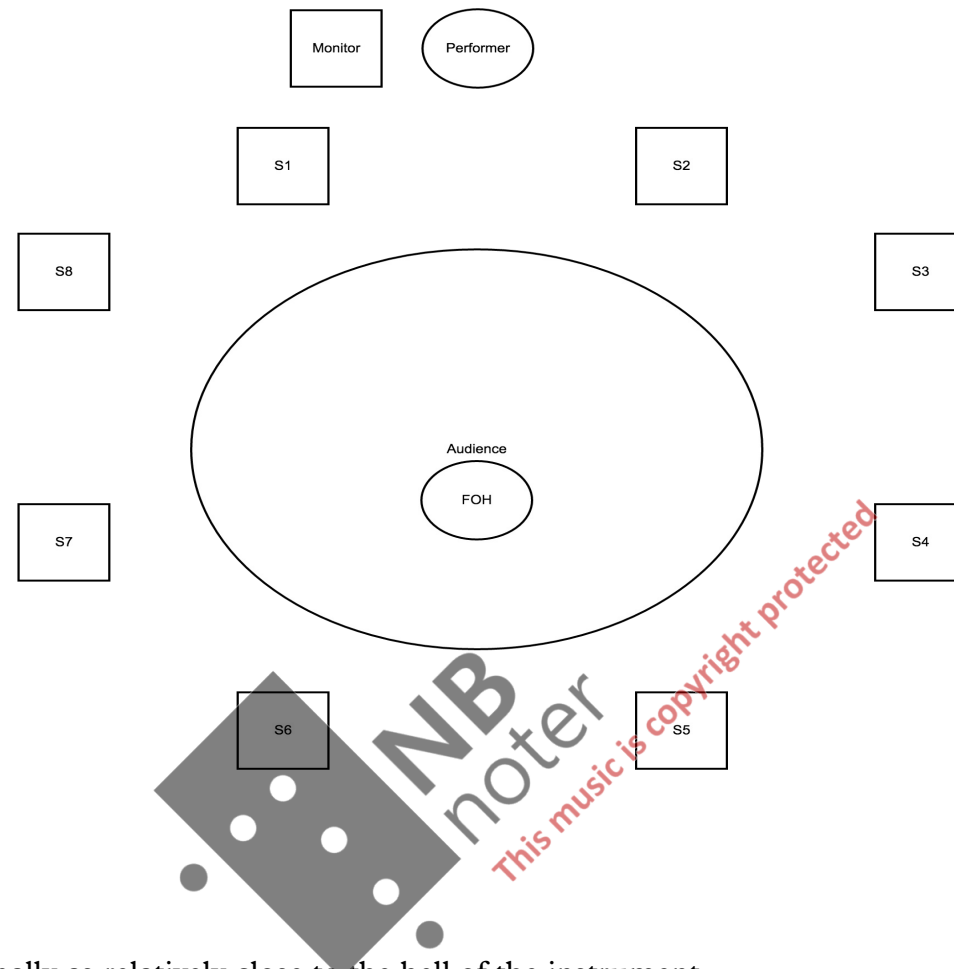
## Electronics

The electronics to the piece must be operated by an assistant. Her job is mainly to babysit, to make sure all of the events and cues start as when they are supposed to. Additionally, live mixing of the different sound sources helps the dramaturgy of the piece depending on the room in which it is played. The electronics should never fully overpower the horn, but they should be quite loud.

The performer is given a MIDI pedal to trigger events, while most other events will be automatically detected through the use of a score follower. Many elements in the piece will be taken directly from how the performer is playing the piece. *s*

There are four microphones on the horn as shown on the next page. Each microphone is filtered to accentuate different frequency areas of the instrument, resulting in different characters.

For more information, visit the composer's website at: [www.mlacroix.com](http://www.mlacroix.com)



Microphone 1 - Placed traditionally as relatively close to the bell of the instrument

Microphone 2 - The microphone should be placed closely to the pistons of the instrument

Microphone 3 - Close to the mouth of the performer

Microphone 4 - Placed several meters away from the instrument to have mainly reflected sound

Microphones used should be good quality cardoid microphones. A compressor might be useful for microphone 2, to get enough piston sound to be processed.

# Stadig fjernare, bort. Fjernare og stadig nærmere

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**A** Relaxed

Mathieu Lacroix

Hold as long as possible with accent at the end

**S01**

Horn in F

5" 5-15" 2" 5" 2" 5-15"

5

3

Distorted sample

Open delay & spectral delay

Open delay & spectral delay

Press to start / MIDI Pedal

**E01** **E02** **E03** **E04** **E05** **E06** **E07**

*Watermark: NBNB noter This music is copyright protected*

**B** Aggressively

**S02**

Horn

2" 2" 10"

*mp*

Distorted samples

*pp* *mf* *pp* *mf*

Elec

Open delay & spectral delay

Open delays

Delay pattern + gliss

Elec

Syn

**E08** **E09** **E10** **E11** **E12**

Shift to score following

Detailed description: This section, S02, is marked 'Aggressively'. It features three staves: Horn, Elec, and Syn. The Horn part starts with a whole note, followed by two measures with a 2" delay and a 10" delay. Dynamics range from *mp* to *pp* and *mf*. The Elec part includes 'Distorted samples', 'Open delay & spectral delay', and 'Open delays'. The Syn part consists of five notes labeled E08 through E12. A 'Shift to score following' instruction is present. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

**S03**

Hn.

*pp* *mf* *pp* *mf*

Elec

*gliss.* *gliss.* *gliss.*

Detailed description: Section S03 features Horn and Elec parts. The Horn part has two phrases of notes with dynamics *pp* and *mf*. The Elec part features three phrases of notes with glissando markings (*gliss.*). A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

**S04**

Hn.

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

Elec

Frequency Shifting with delay

Detailed description: Section S04 features Horn and Elec parts. The Horn part has three phrases of notes with dynamics *mp* and *f*. The Elec part features three phrases of notes with frequency shifting and delay. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

**S05**

Hn. *f* *mp* *f* *mp* *f*

Elec

rit. . . . . ♩ = 85

**S06**

Hn. *f* *f* *f* *f* *f* *f* *mp* H.V. *gliss.*

Elec *f* *f* *f* *f* *f* *f* *mf*

Delays and harmonization become more intense

**S07**

Hn. 4" *f* *f* *f* *f* *f*

Elec *f* *f* *f* *f* *f*

Delays & granulation become more intense and spatialized



♩ = 80

4"

S08

Hn. *f* *f* *mp* *gliss.* H.V. *mf* *ff*

Elec

Elec FS with delay & granulation

*f* *ff*



S09

Hn. *mf* *ff* *mf* *ff* Let electronics die out

Elec

Elec

*f*

10

**rit.**

**S10**

Hn.

*mf*

*fff*

*mf*

*fff*

Elec

Transpositions, granular & delays

Elec



**More & more savagely**

**S11**

Hn.

*mf*

Elec

**C Relaxed**

**S12**

Hn. *fff*

Elec

Elec

Syn

5"

Let the electronics develop a bit

Sample based on distorted guitar and ebow gets more and more inharmonic

switch to MIDI pedal

**E13**

Different rhythms ad libitum.  
The performer controls when to move on  
different harmonies and for how long.  
Section C should be about 75 seconds in total.

**S13**

Hn. *pp*

Elec

Elec

Syn

Slightly more active

Quite busy rhythms

Distorted guitar spatialized around the audience.  
The sung tones are processed by delays and granulation

Gran [0, 1, 6]      Gran [0, 1, 5]      Gran [0, 2, 4]      Gran [0, 2, 5]      Gran tuned to [0,1,6, 0,1,5, 0,2,4, 0,2,5]

Throughout the section, the electronics are spatialized around the audience

**E14**      **E15**      **E16**      **E17**      **E18**      **E19**

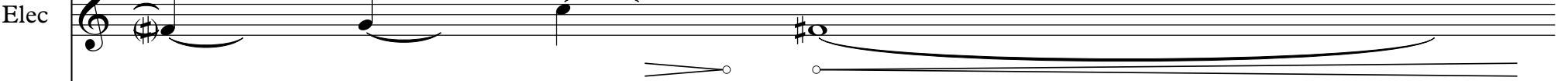
Sing these tones into the horn.  
Hold each tone as long as possible.

# D Savagely

S14

Hn. 

Granulation and delays + Spatialized sample last throughout this section

Elec 

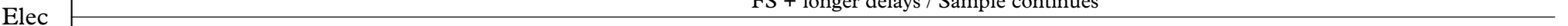
Syn 

S15

Hn. 

S16

Hn. 

Elec 



rit. . . . . A tempo

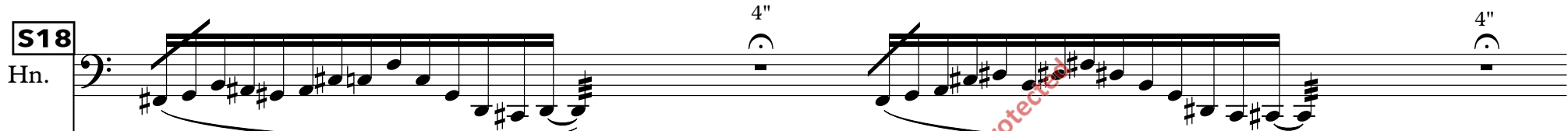
**S17**


Hn. 

Elec 

Sample ends here      FS + granulation      *ff*      Spatialized


**S18**

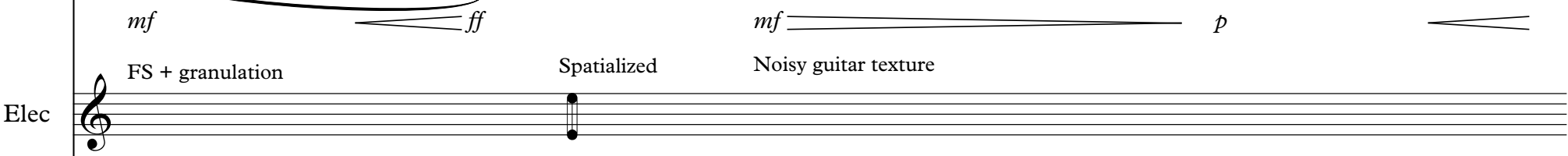
Hn. 

Elec 

*mf* FS + granulation      *ff*      Spatialized      *mf* FS + granulation      *ff*      Spatialized

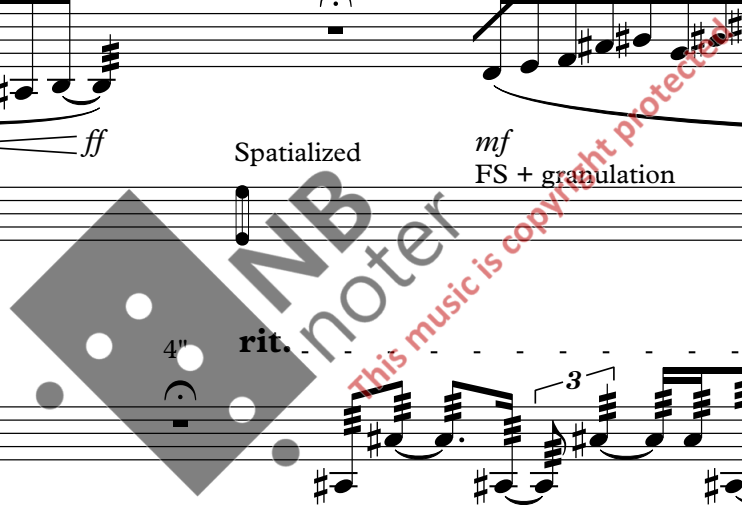
**S19**

Hn. 

Elec 

*mf* FS + granulation      *ff*      Spatialized      *mf*      *p*      Noisy guitar texture

**E22**



♩ = 80

in H

14 **S20**

Hn.

*ff*

*f*

*legato*

Elec

Granulation + FS

Syn

**E23**

**S21**

Hn.

*rit.*

♩ = 30

*flz*

*flz*

7"

♩ = 60

**E**

Elec

Electronics get more intense

*fff*

*sub mp*

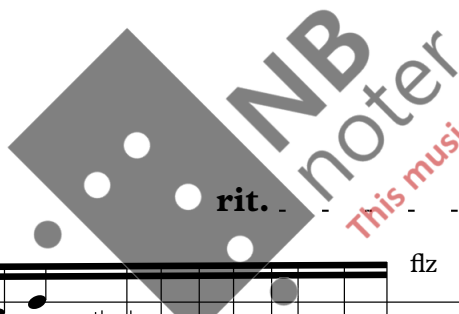
Bowed bass sample

*mp*

Syn

**E24**

Switch to pedal



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**S22**

Hn. Ad libitum in different rhythms  
 10" → 20" → 20" → 20" → 20"

in F#      in F      in E      in F#

Sempre

Elec Spatialization & granulation

Syn **E25**      **E26**      **E27**      **E28**      **E29**

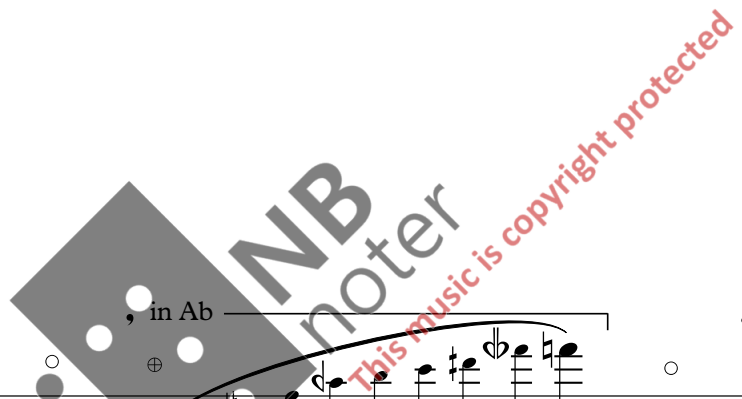
**S23**

Hn. in D      , in Ab      , in Eb

*p*      *mp* *sub p*      *mp* *sub p*      *mp* *sub p*

Elec Granulation & RM

Syn to following **E30**



**F**

**S24**

Hn. *in G* *in C* *in D* *ftz* 10"

*sub p* *p* *mp* *sub p* *f* *sub mp* *ff*

Syn **E31**

**S25**

Hn. *Improvise after this figure* 20" 5" 8" 5"

*mf* *ff* *mf* *ff*

Elec *Inharmonic ebow tones + distortion*  
*Gran tuned to [0,1,6, 0,1,5, 0,2,4, 0,2,5]*  
*Microphones shifts constantly* *Ring modulation + delay* *Spatialized noise* *Spatialized noise*

Syn **E32**



**S26**

Hn. *mf* *ff* 8" 8"

Elec Spatialized noise

Detailed description: This system contains two staves. The top staff is for Horn (Hn.) in bass clef. It features two measures of music. The first measure starts with a dynamic marking of *mf* and a hairpin crescendo leading to *ff*. The second measure also starts with *mf* and a hairpin crescendo leading to *ff*. Above each measure is a half-circle with a vertical line and the text "8\"", indicating spatialization. The bottom staff is for Electric (Elec) in treble clef, showing two measures of "Spatialized noise" represented by vertical lines on the staff.

**S27**

Hn. 5" 5"

Elec Granulation

Detailed description: This system contains two staves. The top staff is for Horn (Hn.) in bass clef. It features two measures of music. Above each measure is a half-circle with a vertical line and the text "5\"", indicating spatialization. The bottom staff is for Electric (Elec) in treble clef, showing two measures of "Granulation" represented by horizontal lines on the staff.

**S28**

Hn. 5" flz

Elec

Detailed description: This system contains two staves. The top staff is for Horn (Hn.) in bass clef. It features two measures of music. Above the first measure is a half-circle with a vertical line and the text "5\"", indicating spatialization. Above the second measure is the text "flz". The bottom staff is for Electric (Elec) in treble clef, showing two measures of music represented by vertical lines on the staff.

**S29**

Hn. *in A*  $\oplus$  *mp* *mf* *gliss.* 5" *in E*  $\oplus$  *mp* *mf* *gliss.* 5" *in A*  $\oplus$  *mp* *mf* *gliss.*

Elec Delays Delays Delays

**S30**

Hn. *in C*  $\oplus$  *mp* *mf* *f* *in D*  $\oplus$  *f* Repeat this figure, faster & faster 4" *Electronics intensify*

Elec *mf* *f* *mf* *f*

Syn *mf* *f* *mf* *f* **E33**

**S31**

Hn. *mf* 8<sup>vb</sup>

Elec

H

I

S32

Hn. *flz* Wait until electronics die down

Elec *ff* 70" of electronics

Elec Gran evolves from [0, 1, 6] to [0, 1, 6, 2, 12] and so forth on all harmonies  
At each transient detected, triggers different rhythms which are tempo-synced to the musician

Syn **E34** **E35**

**Painfully slow** Ait sounds in different rhythms and intensities  
Your dynamics will trigger different events in the electronics.

S33

Hn. *gliss.* *p* 20" 10" Wait until silent

Elec Granulation slowly starts to die down Quickly shifting between the different mics with varying processing  
Long sample with noise until the end

Syn **E36** **E37** **E38** **E39**