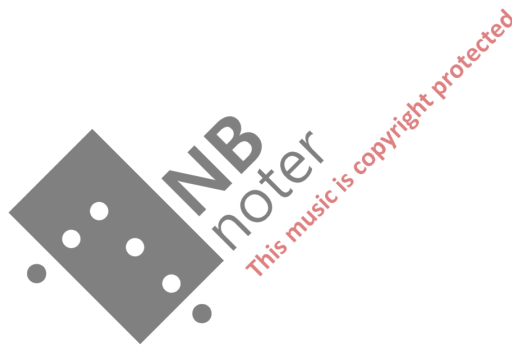
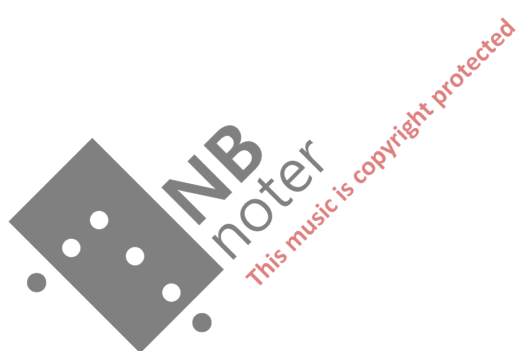


Mathieu Lacroix

*Studie III*  
*S'effondre*

For solo cello & electronics





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# Information

This composition is based on the gesture of a glissando going either up or down a tritone forming a perfect structure. The glissandi once packed over each form many different clusters and the differences between the intonations becomes a major compositional gesture. There is also a duality between the melodic aspects of the composition and the glissandi which are technical. The piece is written in a way that the performer may add his/her own inflections into the music. The different possibilities of performance are inherent in the composition and there is no wrong way to perform it. There should be no exact pulse throughout the piece, except where written.

This score comes with a MaxMSP patch which is required for the performance of the piece. The performer should also be given a sustain pedal which is used to control the MaxMSP patch. A sound engineer should also be present to balance the sounds within the room. A good microphone that is close to the instrument such as a DPA4099 is recommended. The optimal placement of the performer versus the PA system should be an equilateral triangle although this can vary from room to room. There should be no dry cello sound in the PA system

Symbol explanation:

The black markings represent overpressure on the bow.

Articulation symbols such as *sul ponticello* with an arrow mean a gradual transition between different forms of articulation.

Notes in parentheses are the allowed tones (not octave dependant) that can be played in the improvisation sections. Ornaments and embellishments are allowed but should be tasteful.

The latest MaxMSP patch can be downloaded at [www.macroix.com](http://www.macroix.com)

It is possible to play this piece with either a midi pedal, or score following

# Studie III - S'effondre

Mathieu Lacroix

**A** Only for live performance, otherwise start at B

Cello *mp*

Electronics

**B** Calm, controlled and rubato

9 *senza vibrato*

Vc.  $\text{♩} = 70$

Elec

**C** **Improvise / Building up 7 bars** Move to next section as the glissandi stabilize

15 *sul ponticello* *sul tasto*

Vc.

Elec *gliss.* *gliss.* *ff*

**D** **Free flowing**

23 *S.P.* *S.T.* *S.P.* *S.T.* *S.P.* *S.P.* *S.T.*

Vc. *mp* *mf* *subito p* *senza vibrato* *mp*

Elec *Delay* *Delay stops* *Delay*

**E**

28 *S.P.* *S.T.* *S.P.* *S.T.* *S.P.* *S.T.*

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

Elec *gliss.* *gliss.*

# F Slowly more excited

33 S.T. ----- Improvise 4 bars -----> S.P.

Vc. *senza vibrato*

Elec. *gliss.*  
*gliss.*

# G

Fast

41 N

Vc. *mf* *Delay* *ff*

Elec.

# H

Playfully

46 *mp* *Delay stops* *S.P.*

Vc. *mp* *Delay stops* *S.P.*

Elec.

49 S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T.

Vc. *Delay*

Elec.

51 S.P.

Vc.

*ff*

3


3

Delay stops On Off On


Elec

**Furiously**

53 *S.P. S.T.* *S.P.S.T.* *S.P.S.T.* *S.P. S.T.*

Vc. 

Delay stops & a drone builds up in the background

Elec 

54 *S.P.* *S.T.* *N* **Breathe**

Vc. *fff* *f*

Elec

57 **I** Calming down

*sul tasto*

Vc.

Elec

*gliss.*

*gliss.*

64

**J** Improv, slightly relaxed 4 bars

Vc.

Elec

69

Vc.

Elec

*gliss.*  
*gliss.*

**K** *accel.*  
*With gusto*  
*sul ponticello*

77

Vc.

Elec

**L** *Relax*  
*8va*

82

Vc.

Elec

*fff sul tasto*

*Delay*  
*gliss.*  
*gliss.*

**M** *Calmly*  
*♩ = 70*

88

Vc.

Elec

*mf* *3*

*Delay off*



92 **accel.** **A tempo** **rit.** **With fragility**

Vc. *subito mf* *mp* *3*

Elec Delay Delay stops

95 **A tempo** *S.P. ----> S.T.* *3* *S.P. ----> S.T.* *3*

Vc. *subito mf*

Elec Delay Delay stops

98 **N** Improv using double stops, harmonics and gliss. Slowly calming down and becoming ethereal. 5 Bars

Vc. *gliss.* *gliss.*

Elec *gliss.* *gliss.*

**O** Ethereal & relaxed

103 *Sul G-D*

*Sul A*

*N* *flaut.*

Vc. *flaut.*

Elec