

Sophie Kastner

where parallel lines converge
a sonic rendering of images of the galactic center
for Ensemble Éclat
2023

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where parallel lines converge (2023):

Commissioned by NASA as part of their sonification project

Instrumentation:

Flute
 Bb Clarinet (doubling Bass Clarinet)
 2 Percussionists
 Piano
 Violin
 Cello

Duration: 3'

Performance Notes:

General:



Played freely and out of time.

Flute/Clarinet



Aeolian sounds



Tongue Ram

Percussion



Let vibrate



Brushes



Circular motion

Piano



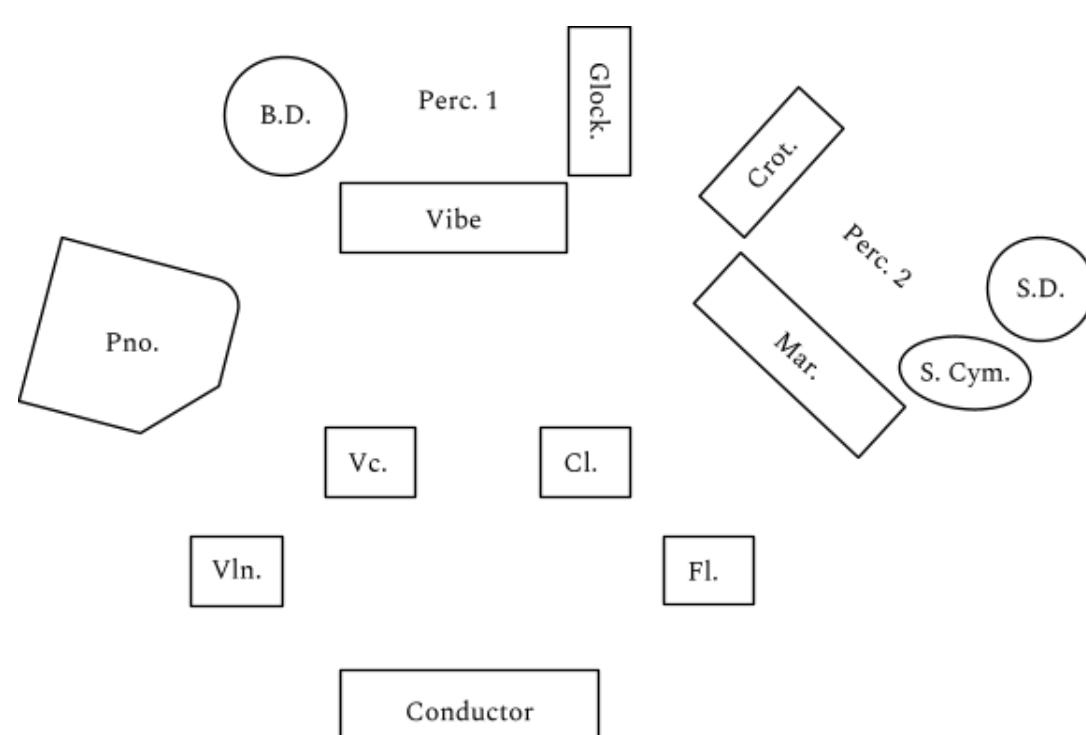
Pluck inside piano

Strings



White noise

Set-up Plan:



where parallel lines converge

SOPHIE KASTNER

A Dark and Mysterious ♪=84

Flute

Bass Clarinet in B_b

Percussion 1

Percussion 2

Piano

Violin I

Violoncello

Bass Drum

Snare Drum

pizz.

p

Dampen strings

senza vib., sul pont.

Bow on the side of the bridge



Musical score for orchestra and piano, page 7. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Double Bass (B. D.), Snare Drum (S. D.), Piano (Pno.), Violin I (Vln. I), and Cello (Vc.).

The score consists of six systems of music:

- Flute (Fl.):** Dynamics include **f**, **pp**, **f**, and **mf**. Performance instruction: **T. R.** (Triplets).
- Bassoon (B. Cl.):** Dynamics include **p**, **mp**, and **mf**.
- Double Bass (B. D.):** Dynamics include **pp** and **mf**.
- Snare Drum (S. D.):** Dynamics include **p**.
- Piano (Pno.):** Dynamics include **mp** and **+ mp**.
- Violin I (Vln. I):** Dynamics include **p**, **simile**, **pizz.**, and **mf**. Performance instruction: **pizz. 3**.
- Cello (Vc.):** Dynamics include **ppp**, **mp**, **p**, **simile**, **pizz. 3**, and **mp**.

13

Fl. 3 3
B. Cl.
B. D.
S. D.

T. R.

p < mf > p
mf
p < mp > p
mf
f pp Marimba

pizz.
Pno.

Vln. I 3 3 arco senza vib.
Vc. arco senza vib.

pizz. 3
pp f pp mf p

=

B Growing Brighter

19 T. R.

Fl. mp < mf > p
B. Cl. > p < mf > p
B. D. < mp > f < f > p

To Vib. Vibraphone
To S. Cym. Sus. Cymbal

Pno. pizz. mf

Vln. I f 3 arco
Vc. f 3 arco pp
mf > p

27

Fl. *f* *p* *f* *p* *mf* *p* *p* arco

B. Cl. *f* *p* *mf* *p* *mf* *p*

Vib.

Cym. Sus. Cymbal *pp* *mp* *pp*

Pno. *pp* *f* *pp* *pp* *f* *pp*

Vln. I *f* *pp* *pp* *f* *pp* *f*

Vc. *f* *pp* *pp* *f*

32

Fl. *p* *p* *f* *p*

B. Cl. *p* *f* To Cl.

Vib.

Cym. *mf* *pp* *f* To Crot.

Pno. *p* *f* *p* *f*

Vln. I *mf* *mp* *f* *sub. p*

Vc. *mf* *mp* *f*

C Light, Fluttery and Free $\text{♩}=88$

Fl. gliss.

B. Cl. *pppp*

Vib. *p*

Cym.

Pno. *pppp*

Vln. I Sul G ad lib

Vc. Sul C ad lib *sub. p*

Fl. *pppp*

Cl. subtone *pp*

Vib. *<p* *<mp*

Cym. Crotales *ppp*

Pno. Harm. *p*

Vln. I

Vc.

43

Fl.

Cl.

Vib.

Crot.

Pno.

Vln. I

Vc.

pppp

subtone

pp

p

pppp

==

46

Fl.

Cl.

Vib.

Crot.

Pno.

Vln. I

Vc.

pppp

subtone

pp

mp

<mp

<mf

mf

p

<p

<mp

<mf

f

ppp

Harm.

p

3

Harm.

p

50

Fl. *pp* — *pp*

Cl. — *pp* — *pp*

Vib. *<pp*

Crot.

Pno. { *p* *mp* *mf* *f*

Harm. *p*

Vln. I

Vc.

==

55

Fl. *p*

Cl. *p*

Vib. *mf* *<f* *<pp*

Crot. *pp* *p*

To Glock.

To Mar.

Pno. { *p* *p* *3* *p* *p* *3*

Harm.

Vln. I

Vc.

D Driving Forward, Rhythmic ♩=96

7

D Driving Forward, Rhythmic ♩=96

Fl.

Cl.

Vib.

Crot.

Pno.

Harm.

Glockenspiel

Marimba

pp

Vln. I

Vc.



Musical score for orchestra and piano, page 65. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), and Cello (Vc.). The piano part is bracketed under 'Pno.' and includes dynamics *pp*, *mp*, *p*, *mp*, *p*, and *S.P.*. The violin part includes dynamics *p*, *arco*, *mf*, and *p*. The cello part includes dynamics *p*, *mf*, and *p*.

70

Fl. *f* *p* *mf* *mf* *p*

Cl. *f* *p* *mf* *mf* *p*

Glock.

Mar. *p* *mp* *mf* *p*

Pno. *mp* *p* *p* *S.P.* *mf* *S.P.*

Vln. I *p* *mf* *mf* *p*

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

≡

75

Fl. *mf* *p* *mf* *pp*

Cl. *mf* *p* *mf* *f* *pp*

Glock.

Mar. *mf* *pp*

Pno. *mp* *mf* *p* *S.P.* *mf* *S.P.* *pp*

Vln. I *mf* *p* *p* *mf* *p* *pp*

Vc. *mf* *p* *p* *mf* *p* *pp*

79

Fl. *p* *mp* *f* *pp* *mf* *p*

Cl. *p* *mp* *f* *pp* *mf* *p*

Glock. *mp* *mf* To Crot.

Mar. *mp* *mf*

Pno. *mp* *pp* S.P. *mp* S.P. *mf*

Vln. I *mf* *p* sub. *f* *pp* *mf* *p* *pp*

Vc. *mf* *p* sub. *f* *pp* *mf* *pp*



poco accel.

83

Fl. *mf* *p* *sfp* *ff* *sfp* *ff* *sfp*

Cl. *mf* *p* *sfp* *ff* *sfp* *ff* *sfp*

Glock. *f* *pp* *f sub. p* *pp* *f* *pp*

Crot. *f* *pp* *f sub. pp* *f* *pp*

Pno. *f* *pp* *pp* *f sub. pp* *f* *pp*

Pno. *mp* S.P. *mf* S.P.

Vln. I *mf* *p* *sfp* *ff* *sfp* *ff* *sfp*

Vc. *mf* *p* *sfp* *ff* *sfp* *ff* *sfp*

E Unwinding $\text{♩} = 100$

10

Fl. 87 $\text{♩} = 100$
 $\leq ff$ sfp ff | $sub. pp$ f pp | pp —

Cl. $\leq f$ sfp ff | $sub. pp$ f pp —

Glock. $\leq f$ ff | $sub. pp$ f pp —

Crot. $\leq f$ ff | $sub. pp$ f pp —

Pno. (8) f ff | $sub. pp$ f pp —

Vln. I $\leq ff$ sfp ff | $sub. pp$ f pp —

Vc. $\leq ff$ sfp ff | pp f pp —

=

92

Fl. f — | ppp f pp —

Cl. pp f — | — p —

Glock. pp f — | pp f pp —

Crot. f — | pp f —

Pno. (8) ppp — | f — | pp f —

Vln. I pp ppp — | f — | pp f —

Vc. pp f — | pp f — | pp f —

Musical score for orchestra and piano, page 11, measures 96-111. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Crotal (Crot.), Piano (Pno.), Violin I (Vln. I), and Cello (Vc.). The key signature is A major (three sharps). Measure 96 starts with Flute and Clarinet playing eighth-note patterns. Measure 97 shows a dynamic transition from *p* to *mf* for Flute and *f* for Clarinet. Measure 98 features a rhythmic pattern of sixteenth-note pairs. Measure 99 continues the sixteenth-note pairs. Measure 100 shows a dynamic transition from *p* to *f* for Glockenspiel and *mf* for Crotal. Measure 101 continues the sixteenth-note pairs. Measure 102 shows a dynamic transition from *f* to *mf* for Pno. Measure 103 continues the sixteenth-note pairs. Measure 104 shows a dynamic transition from *p* to *f* for Pno. Measure 105 continues the sixteenth-note pairs. Measure 106 shows a dynamic transition from *f* to *mf* for Vln. I. Measure 107 continues the sixteenth-note pairs. Measure 108 shows a dynamic transition from *f* to *mf* for Vln. I. Measure 109 continues the sixteenth-note pairs. Measure 110 shows a dynamic transition from *f* to *mf* for Vln. I. Measure 111 concludes with a dynamic *f*.