Lullaby

For my son Sebastian

Ivica Ico Bukvic 2001/2
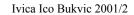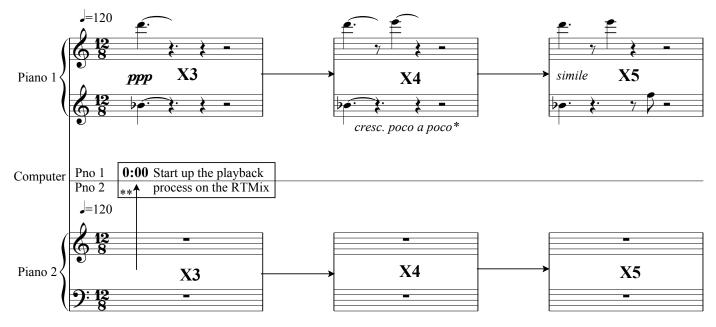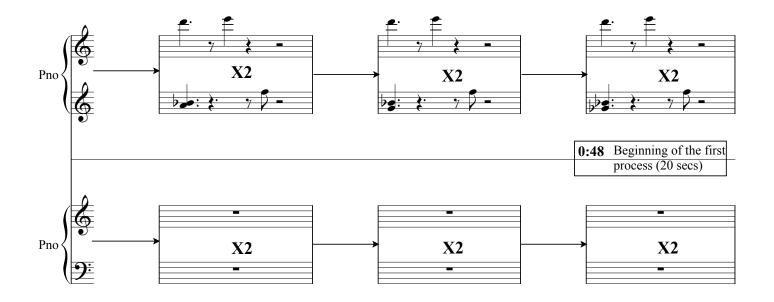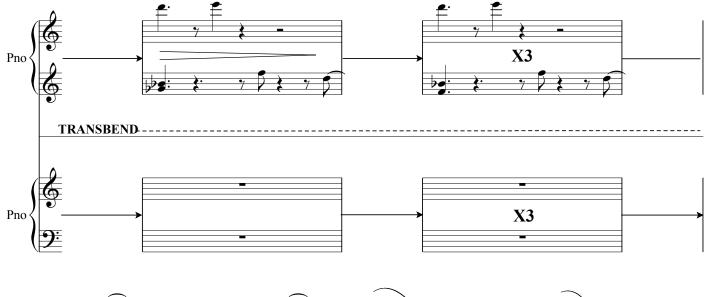

*This crescendo should occurr continuously until the climax of the work. All other dynamic nuances are to be intepreted as inflections contained within this larger dynamic structure. The decrescendo that takes place after the climax should be observed in the same fashion.

** Timer values do not reflect the elapsed time, but rather the timer on the RTMix (this is due to fact that RTMix gets paused in one instance until it is resumed by the 2nd Piano performer).
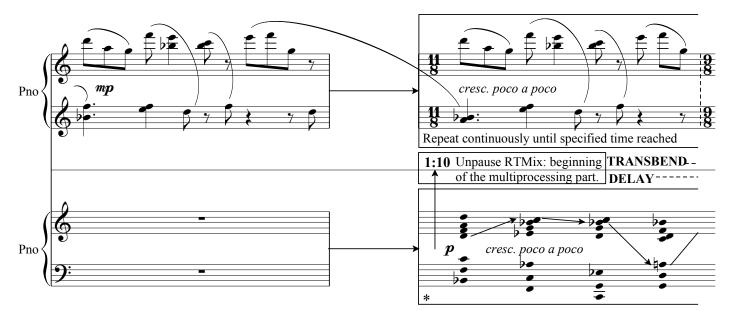
TRANSBEND

X3

X2

(1:10) RTMix will automatically
pause at this point.

Repeat continuously until specified time reached

1:10 Unpause RTMix: beginning of the multiprocessing part.
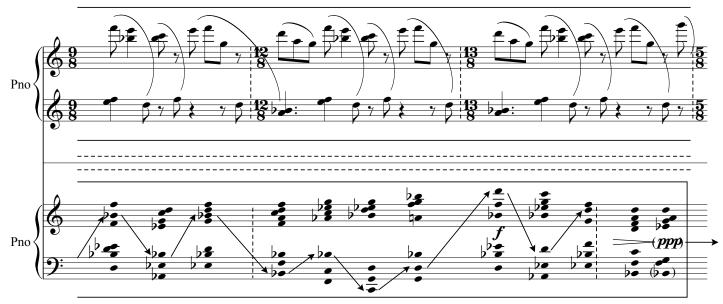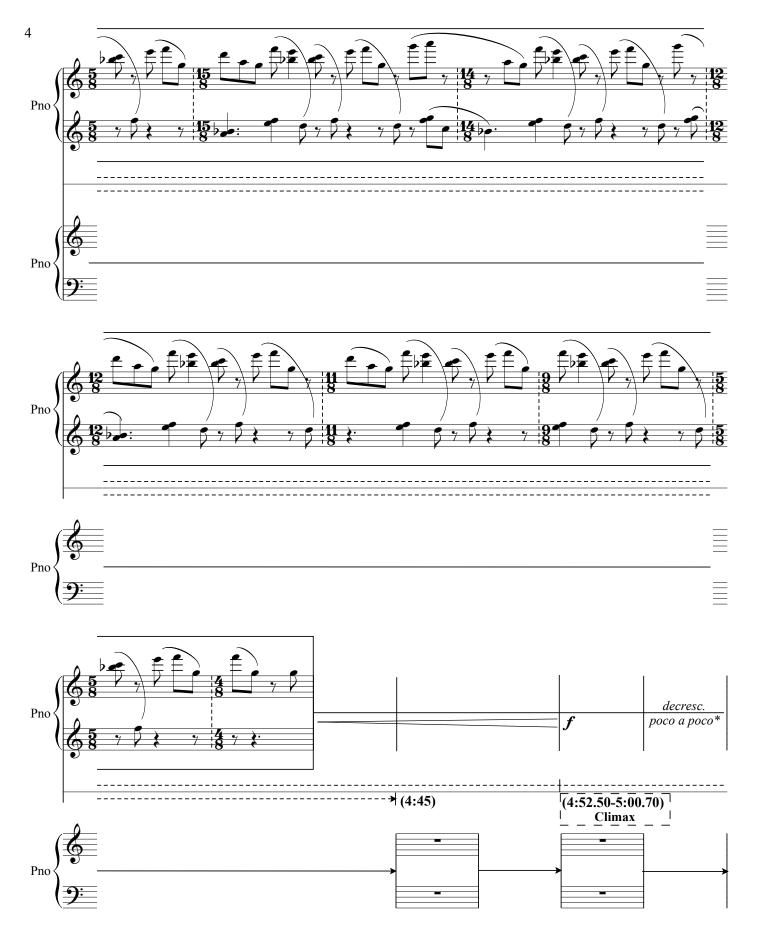
TRANSBEND

DELAY

* Play each chord and let it resonate. Provide generous breaks between the chords in order to let their sonorities resonate (i.e. 6-10 seconds), but keep the established pulse constant and make it contrast to the tempo of the 1st piano part. Stretch out the texture to fit exactly the length of the assigned passage. If necessary, repeat the last chord pair to compensate for the timing inaccuracies. Bring out the voicing as indicated with arrows.

4

5:07 Begin playing ostinato pattern

Approx. 5:15-20

Approx. 5:40-50

Cue the 1st Piano!

Approx. 6:20-30

(*mf*)   (*mp*)

Cue the 1st Piano!

Cue the 2nd Piano!

(6:45-55)

(*mp*) (*ppp*)

(Fade out completely by 7:10)

Pno

(p)

(computer fades out)

7:35 Immediately shift here at this time

Pno

(**ppp**)

rall.