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Sylvia Lim

unless it dies, it remains alone

for 11 musicians

(2018)

PERFORMANCE NOTES

I was struck by how certain plants, such as the lodgepole pine, Eucalyptus and Banksia, require fire to germinate. Their cones or fruits are sealed with resin, which melts in the fire and allows the plants to disperse their seeds.¹ The work explores this notion of death being fruitful, and even necessary for life.

The work's title is a shortened version of an existing plant metaphor, used purely for its clarity in describing this concept: '...unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit.¹²

The work is for flute, clarinet in B flat, horn in F, trumpet in B flat, trombone, piano, violin 1, violin 2, viola, violoncello and double bass.

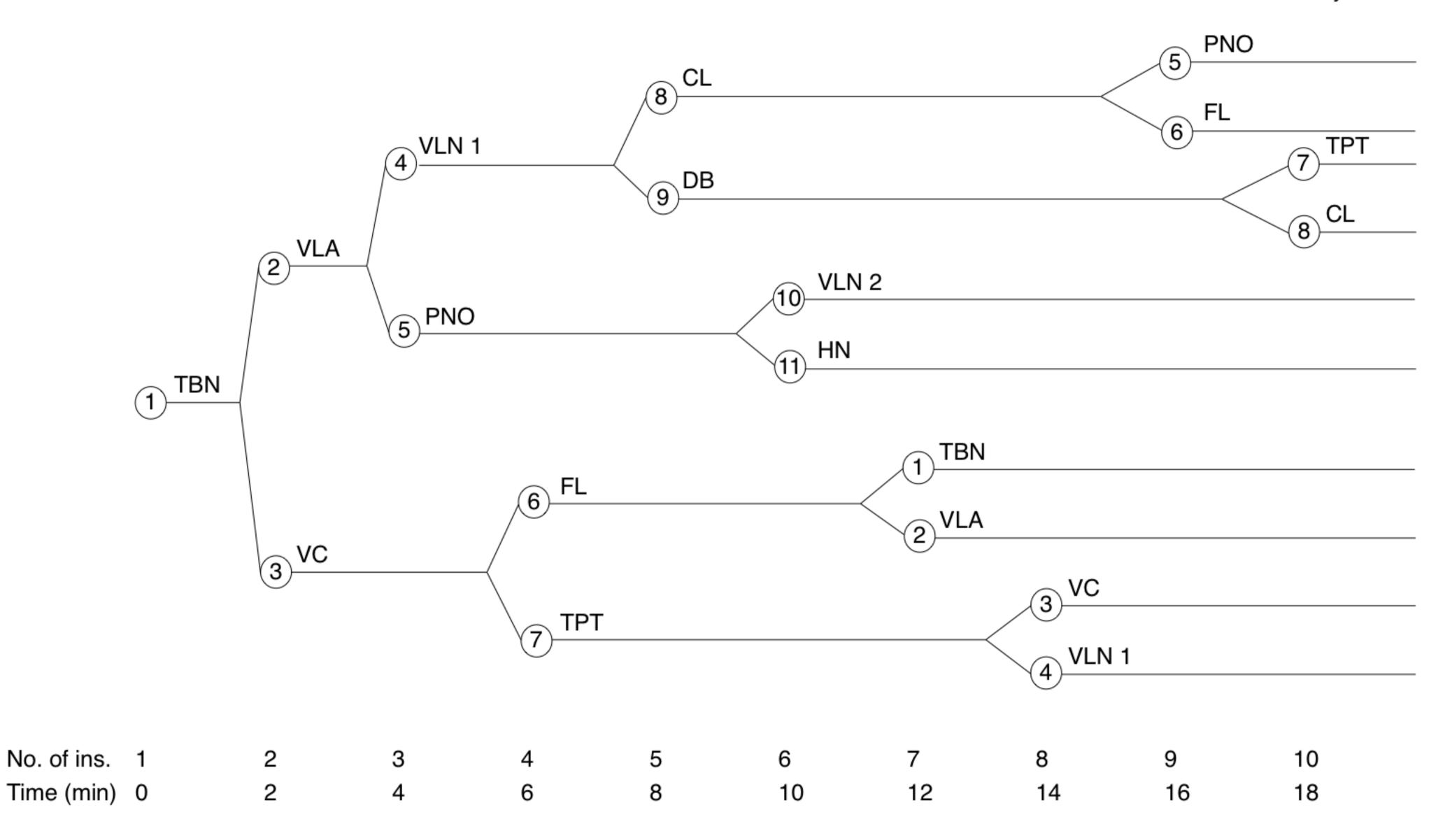
Each performer will require a stopwatch. When using stopwatches on phones, please set the screen light to stay on.

The parts are transposing.

Duration: 20'

Score accurate as of 4th January 2019

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Flute

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You will require a stopwatch. Detach head joint from flute.

Silence (0:00 - 6:00)



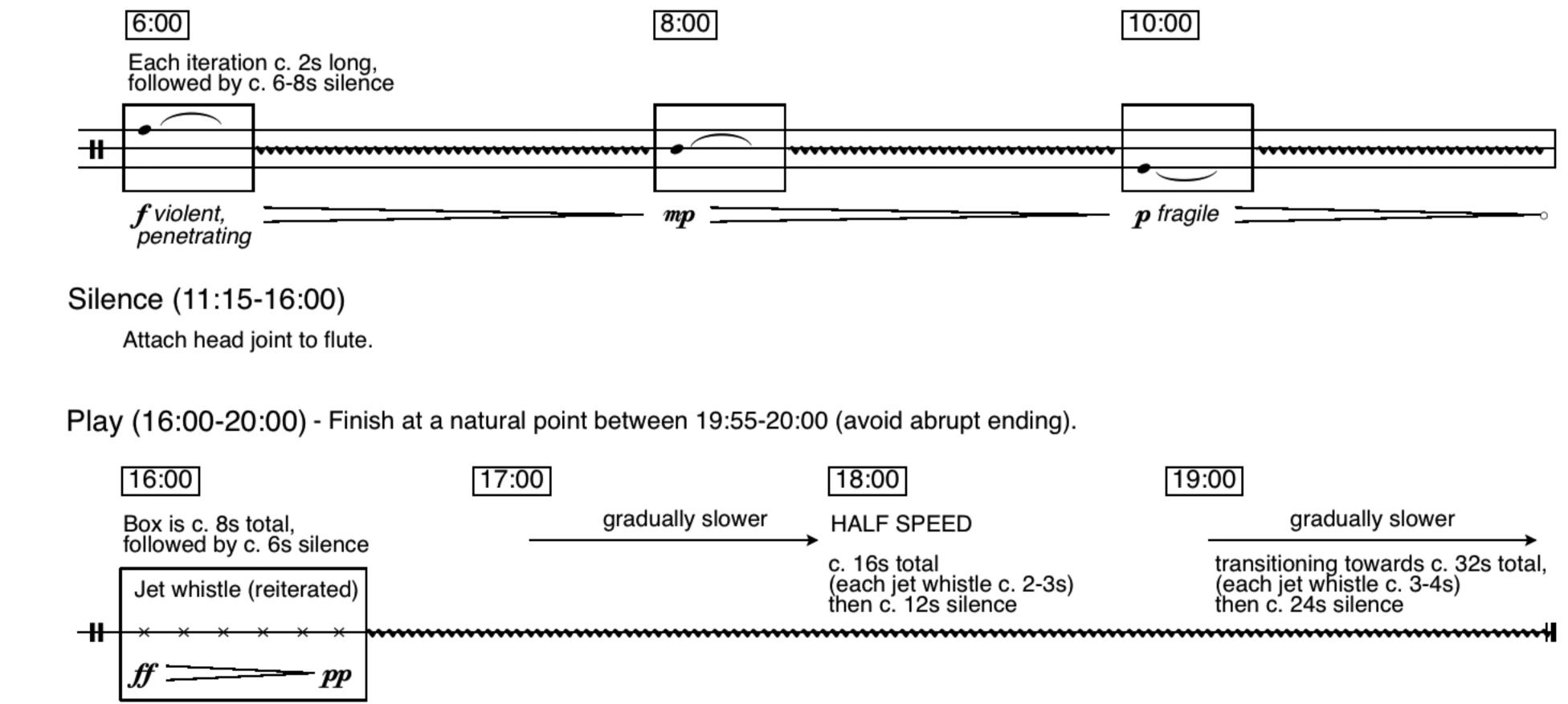
3

4

1

Play (6:00 - 11:15)

Use head joint only. Always cover bottom of tube with hand. Loose embouchure. Allow inherent pitch fluctuations and instability to emerge within each gesture. The pitch will naturally get lower as it gets quieter.



Clarinet in Bb



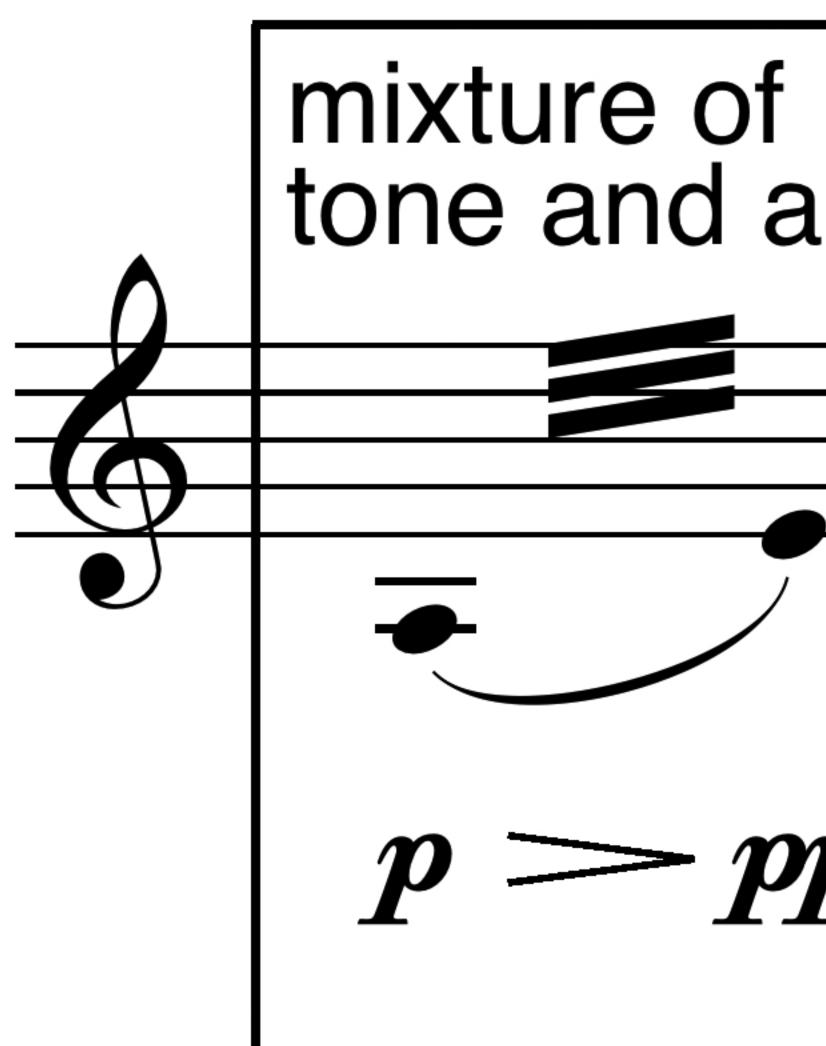


2

Silence (0:00 - 8:00)



8:00 Each iteration c. 2s long, followed by c. 3-4s silence Fast trem. from the start of each iteration tone and air -pp

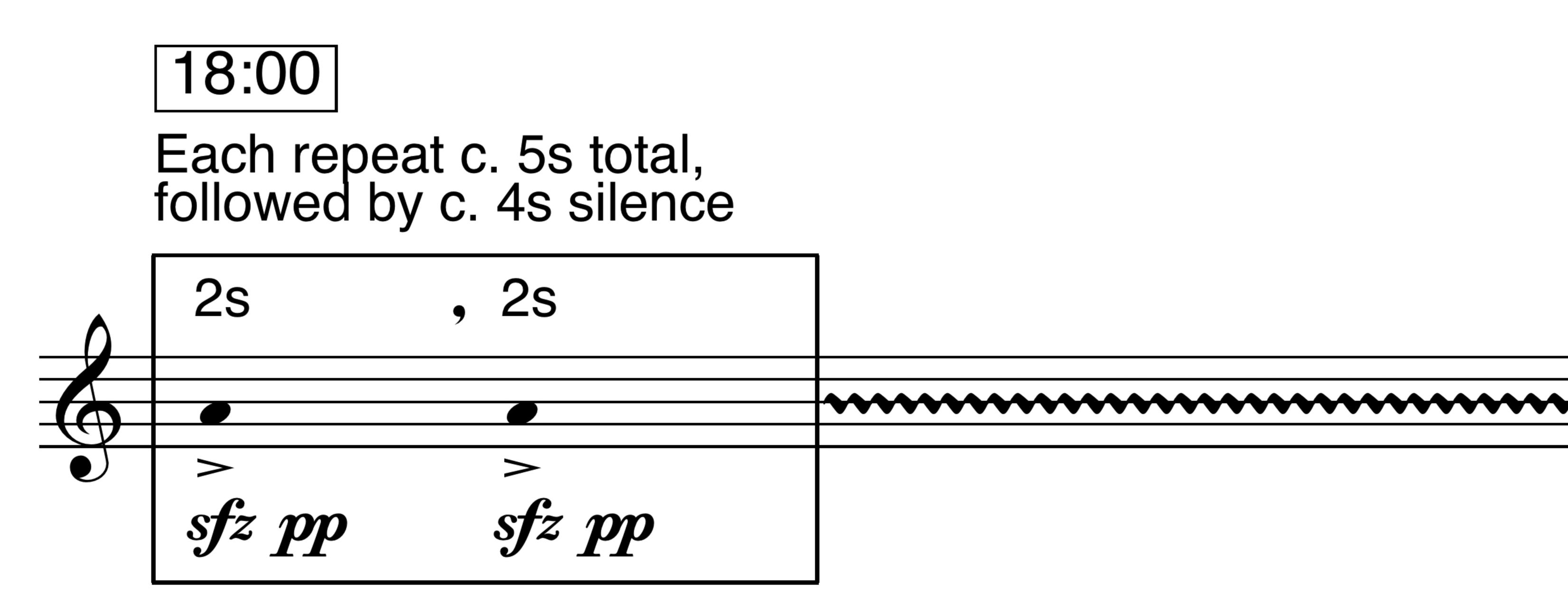




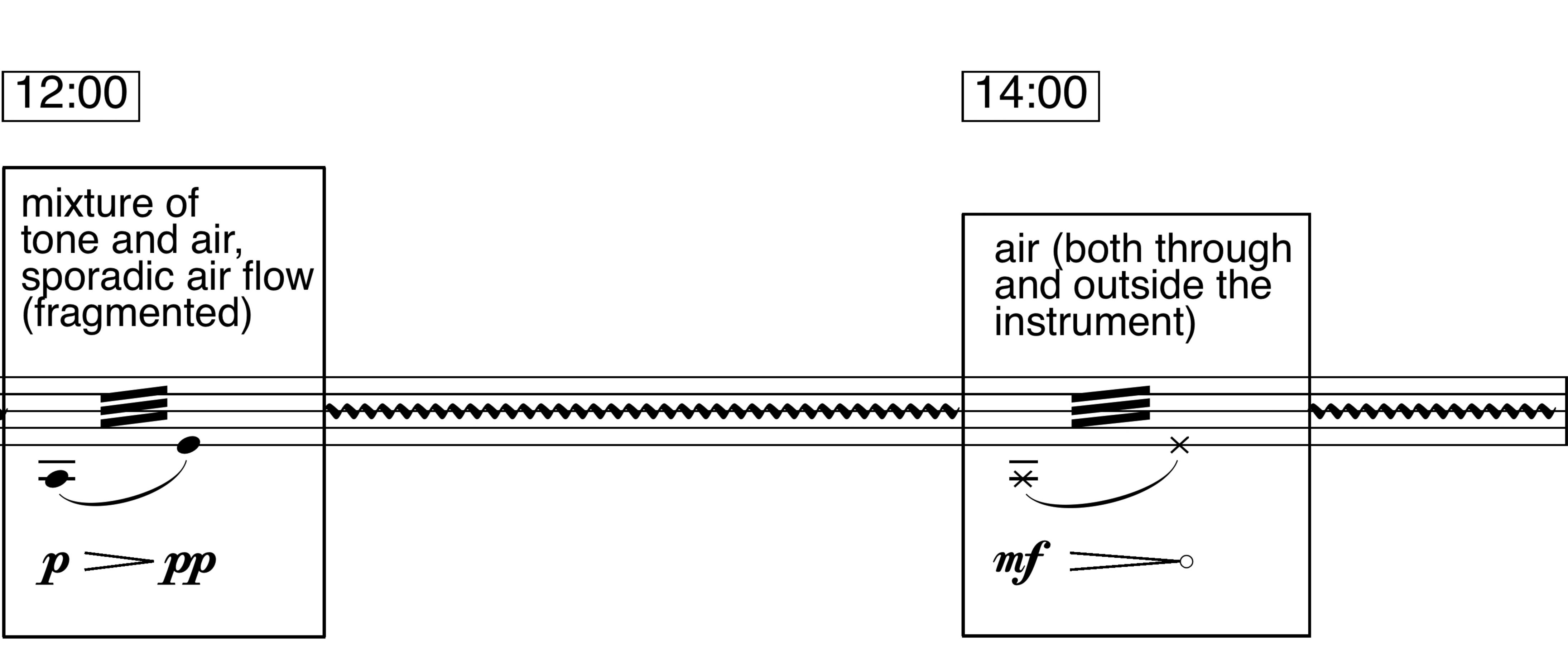
Silence (15:05-18:00)



Play (18:00-20:00) - Finish at a natural point between 19:55-20:00 (avoid abrupt ending).

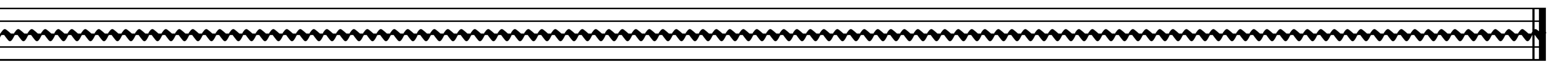


unless it dies, it remains alone



19:00

Longer silences between repeats of the box (c. 6s silence)



Horn in F

unless it dies, it remains alone

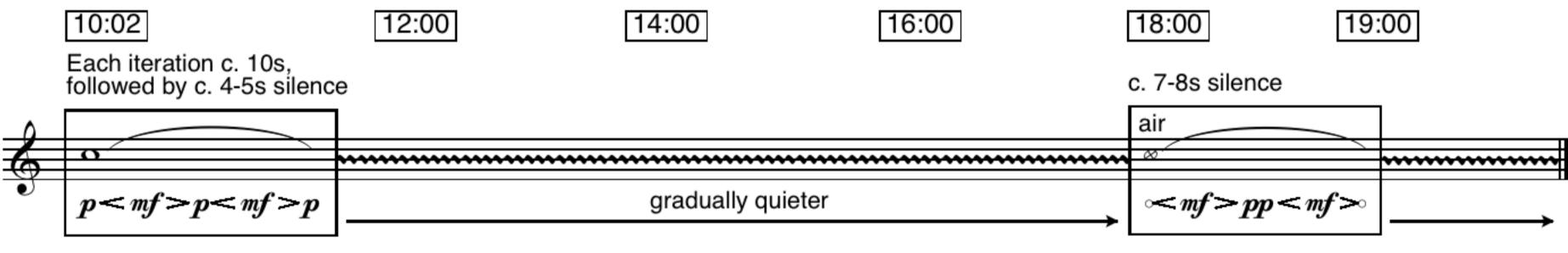
You will require a stopwatch.



Silence (0:00 - 10:02)



Play (10:02 - 20:00) - Finish at a natural point between 19:55-20:00 (avoid abrupt ending).



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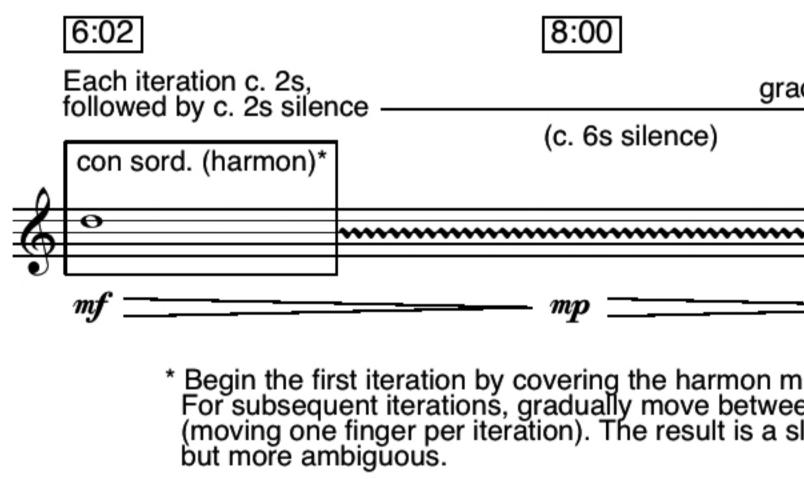
You will require a stopwatch. Attach harmon mute (stem in).

Silence (0:00-6:02)

2

1

Play (6:02-13:10)

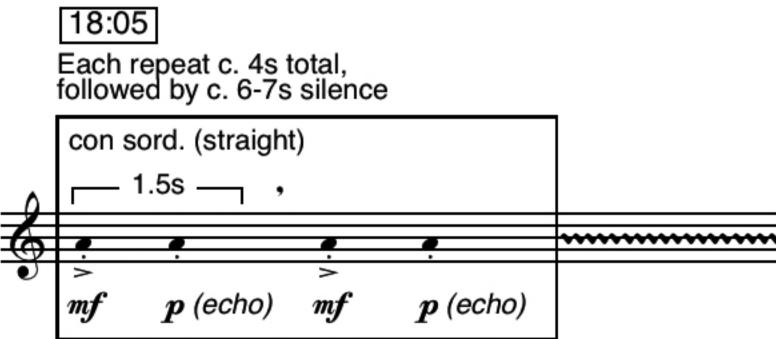


3

Silence (13:10-18:05) Change to straight mute.

4

Play (18:05-20:00) - Finish at a natural point between 19:



10:00	12:00	
adually lengthen silence between iteratior	IS	
(c. 10s silence)	(c. 13s silence)	
		_
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~	~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~	~
p	— <i>pp</i>	
nute (stem in) with two fingers. As you plate en three fingers and no fingers covering slowly but noticeably shifting timbre, like t	ay, gradually lift one finger. the stem, across several iterations he wah-wah effect in very slow motion,	
:55-20:00 (avoid abrupt ending).		
19:00 Longer silences between repe (c. 8-9s silence)	ats of the box	

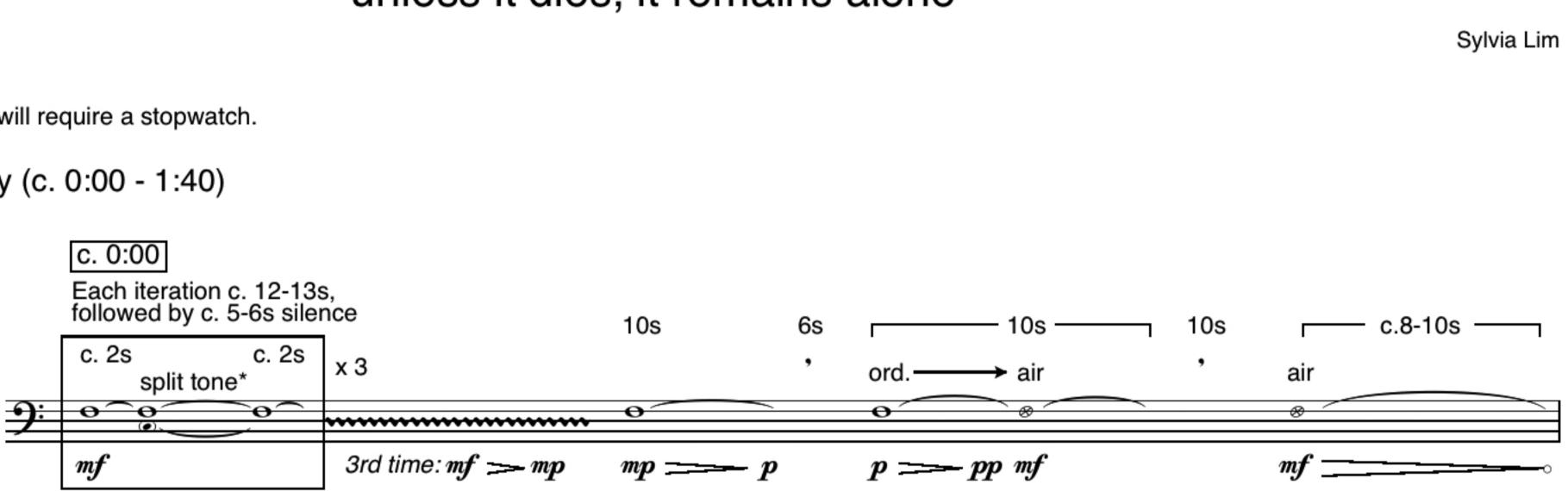
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·····

You will require a stopwatch.



Play (c. 0:00 - 1:40)



* Overfocus the embouchure to produce two adjacent overtones simultaneously. Aim for a rich, resonant, harmonic sound. Avoid too much roughness, distortion or noise. Retake the split tone if it ends unexpectedly, after a few seconds silence.

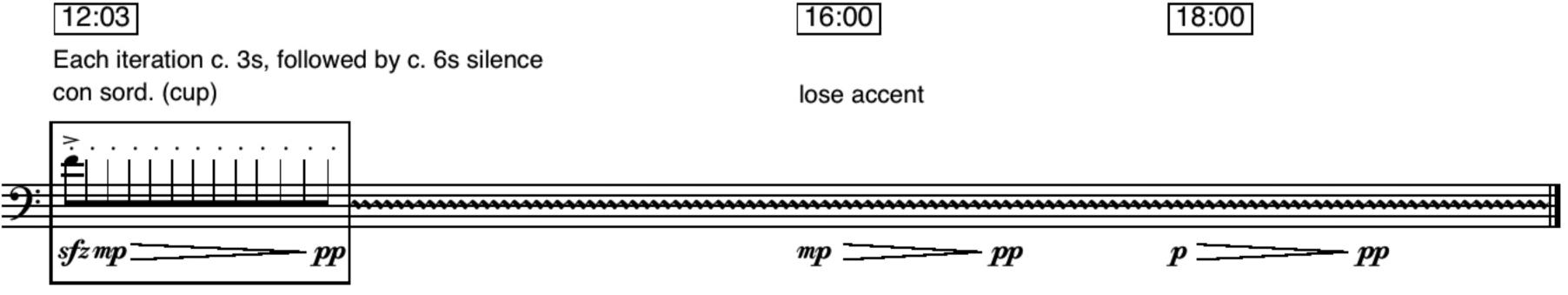


Silence (1:40-12:03) Attach cup mute.



Play (12:03-20:00) - Finish at a natural point between 19:55-20:00 (avoid abrupt ending).

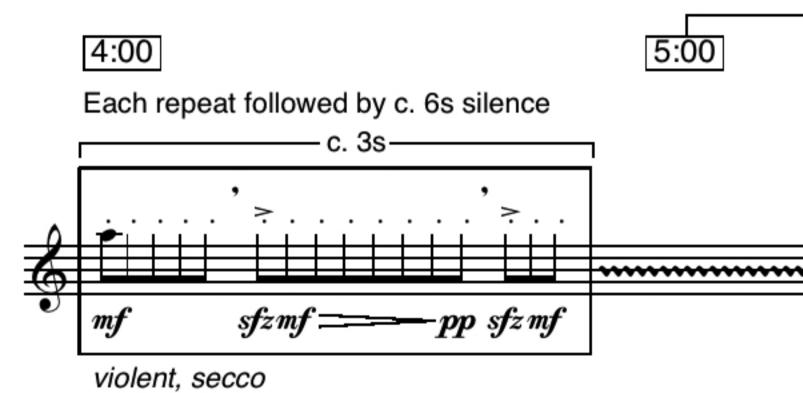




You will require a stopwatch. Wearing a latex glove, wrap a large amount of white-tack very securely around the strings shown below, so that the first sound is bright and wooden, and the second is rich, resonant and almost gong-like.

Silence (0:00-4:00)

Play (4:00-9:20)



3

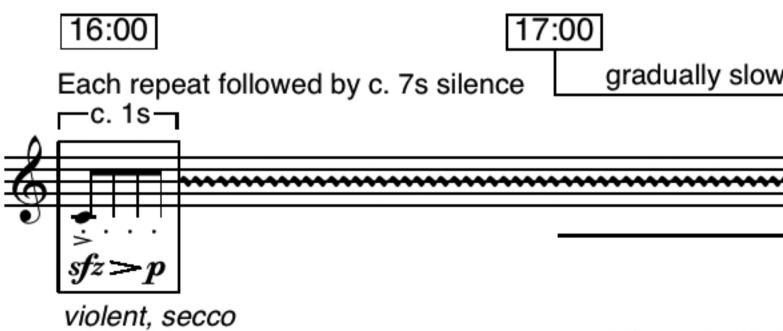
1

2

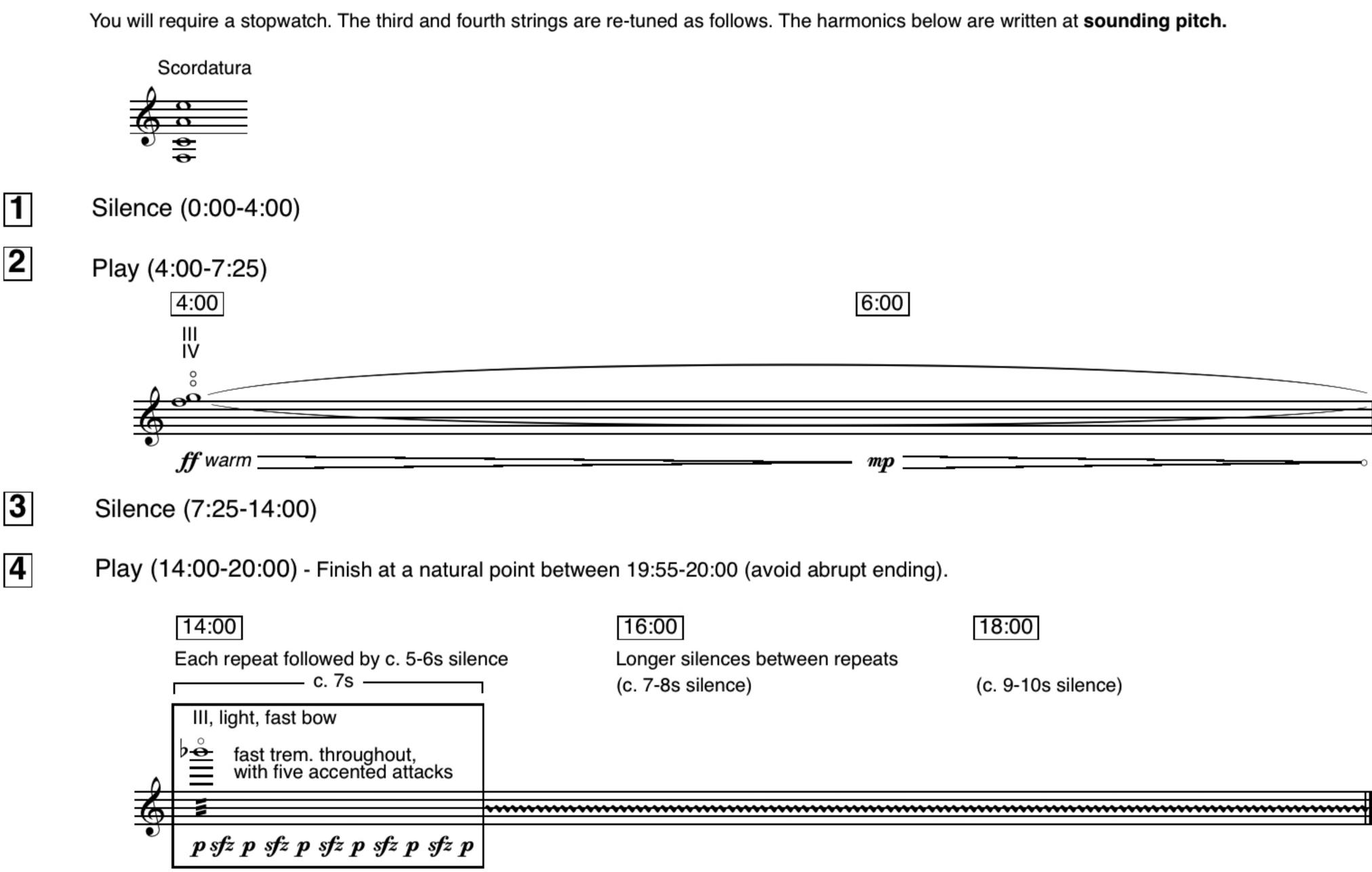
Silence (9:20-16:00)

4

Play (16:00-20:00) - Finish at a natural point between 1



gradually slower, quieter	r and less frequent	<b>→</b>
6:00	8:00	-
HALF SPEED (c. 6s)	HALF SPEED (c. 12s)	
then c. 8s silence	then c. 10s silence	
·····	<u></u>	*****
all mfs now mps	<i>p</i> sempre	
(maintain accents)	(no accents)	
9:55-20:00 (avoid abrupt ending).		
ι ο <i>γ</i>		
18:00		
Ner Box c. 2s total,		
then 9s silence		
→ p sempre (no accent)		
<b>_</b> , ,		



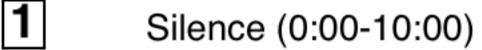
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#### Violin 2

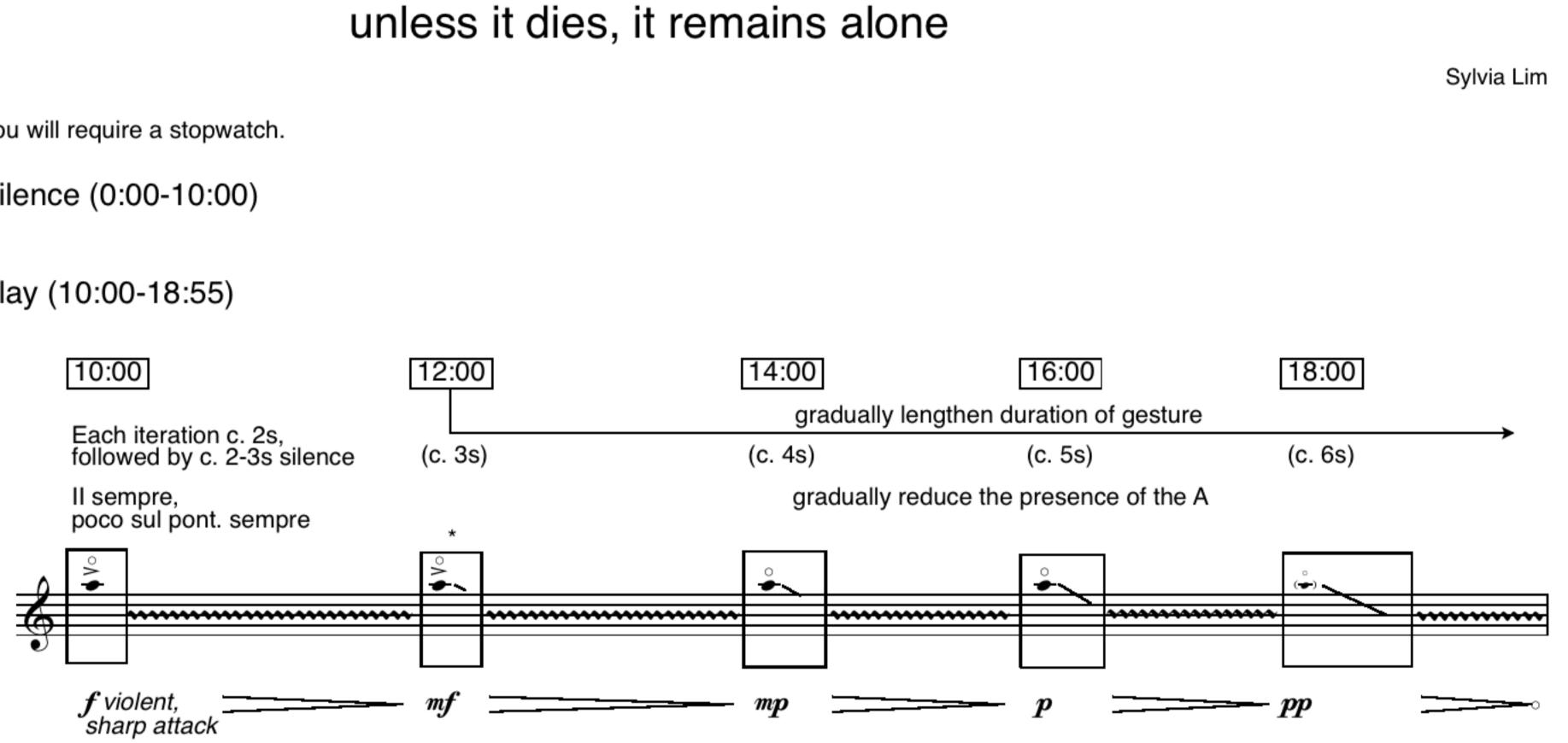
2

3

You will require a stopwatch.



Play (10:00-18:55)



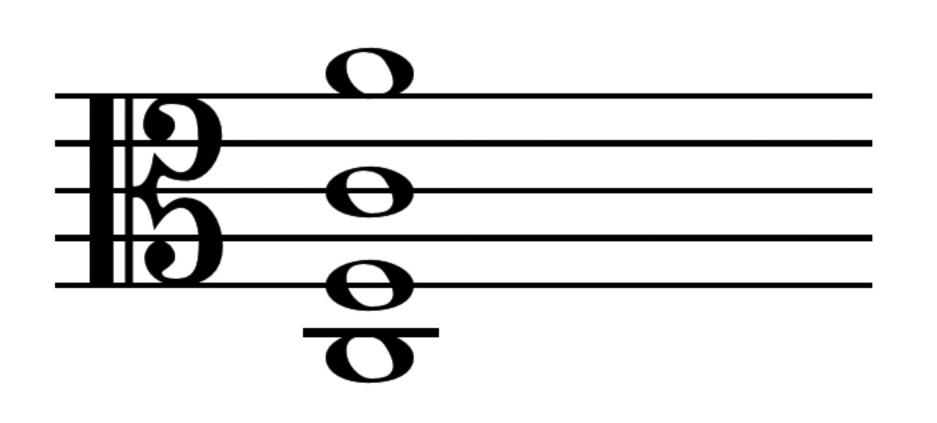
Gradually elongate the harmonic glissando. The speed of the glissando is always very slow. Allow some harmonics to sound so that it shimmers slightly, but aim for an impure, grainy sound.

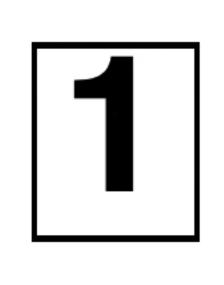
Silence (18:55-20:00)

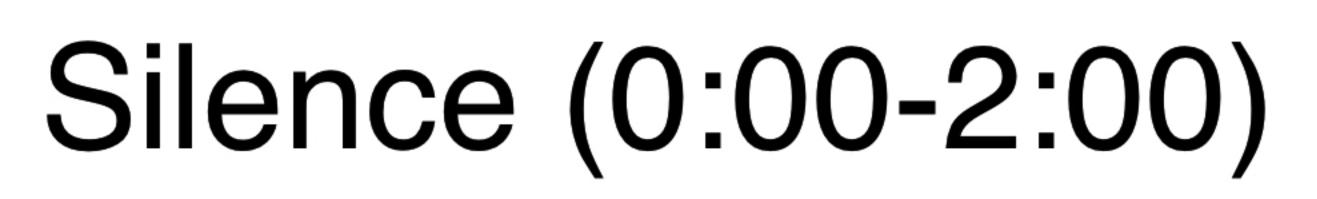
## Viola

You will require a stopwatch. The second and third strings are re-tuned as follows. The harmonics below are written at **sounding pitch**.

Scordatura

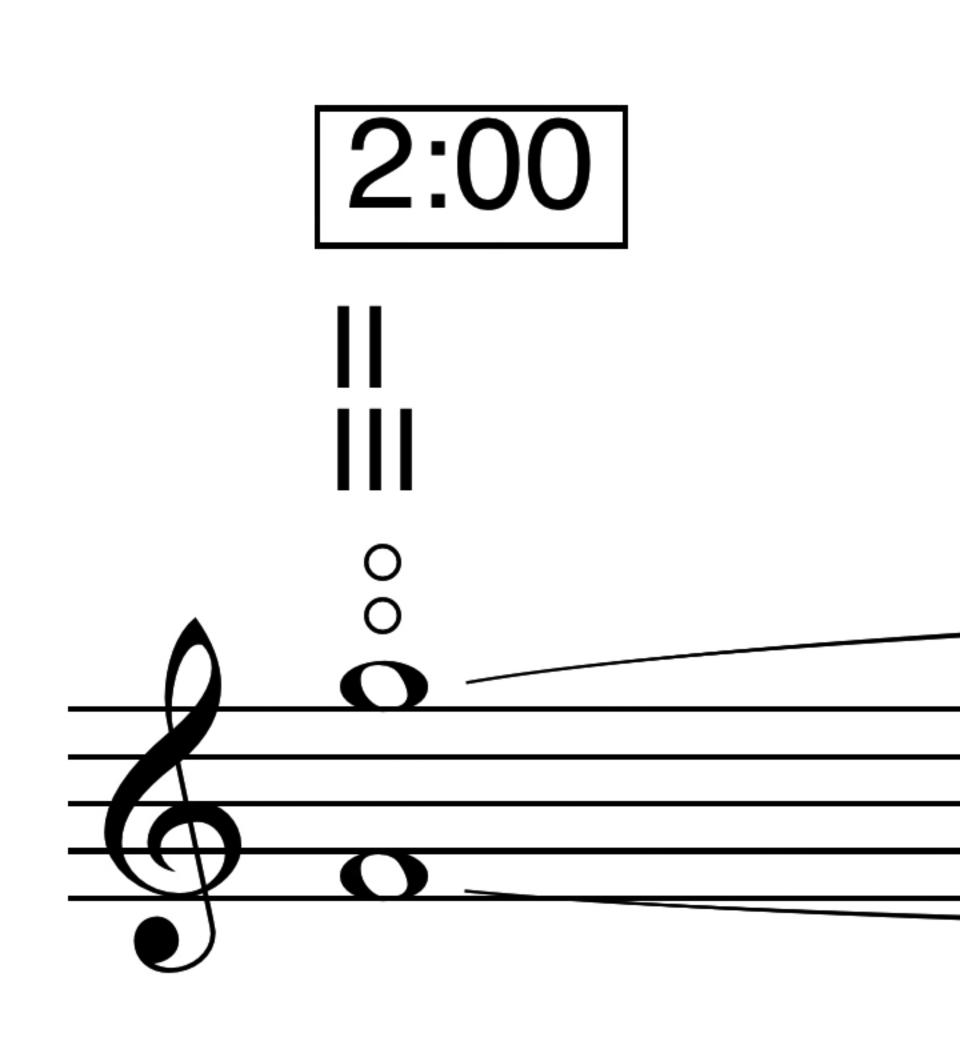








Play (2:00-3:25)

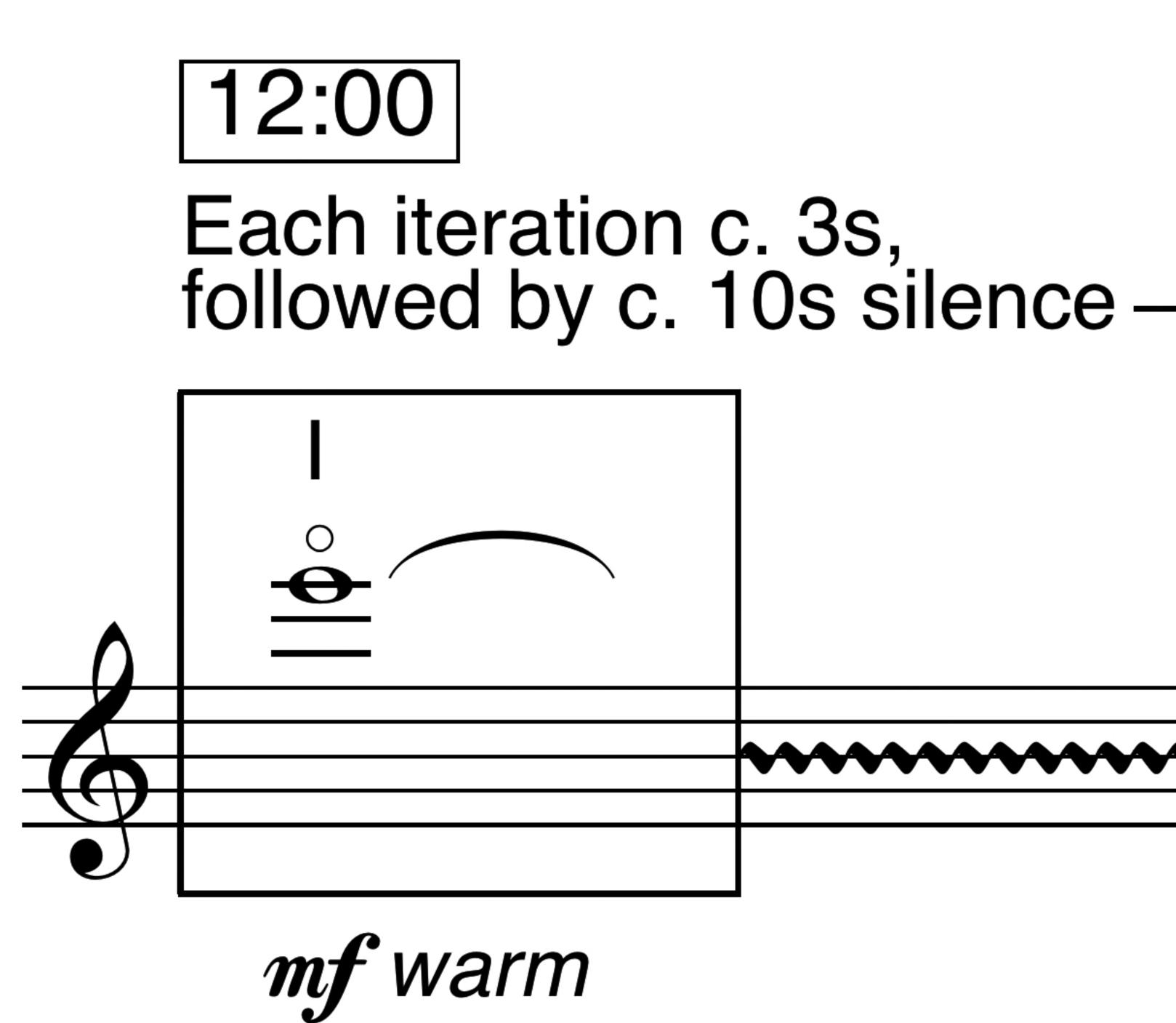


ff warm [





Silence (3:25-12:00)



# unless it dies, it remains alone

Play (12:00-20:00) - Finish at a natural point between 19:55-20:00 (avoid abrupt ending).

14:00

(c. 12s silence)

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*mp* 





gradually lengthen silence between iterations

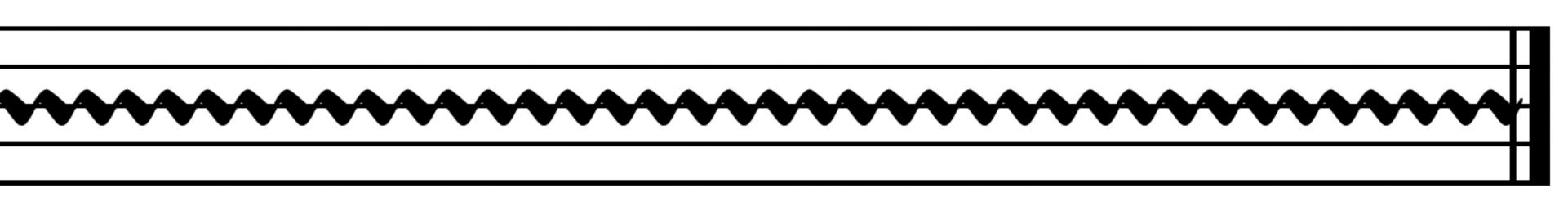
(c. 14s silence)

		mp		

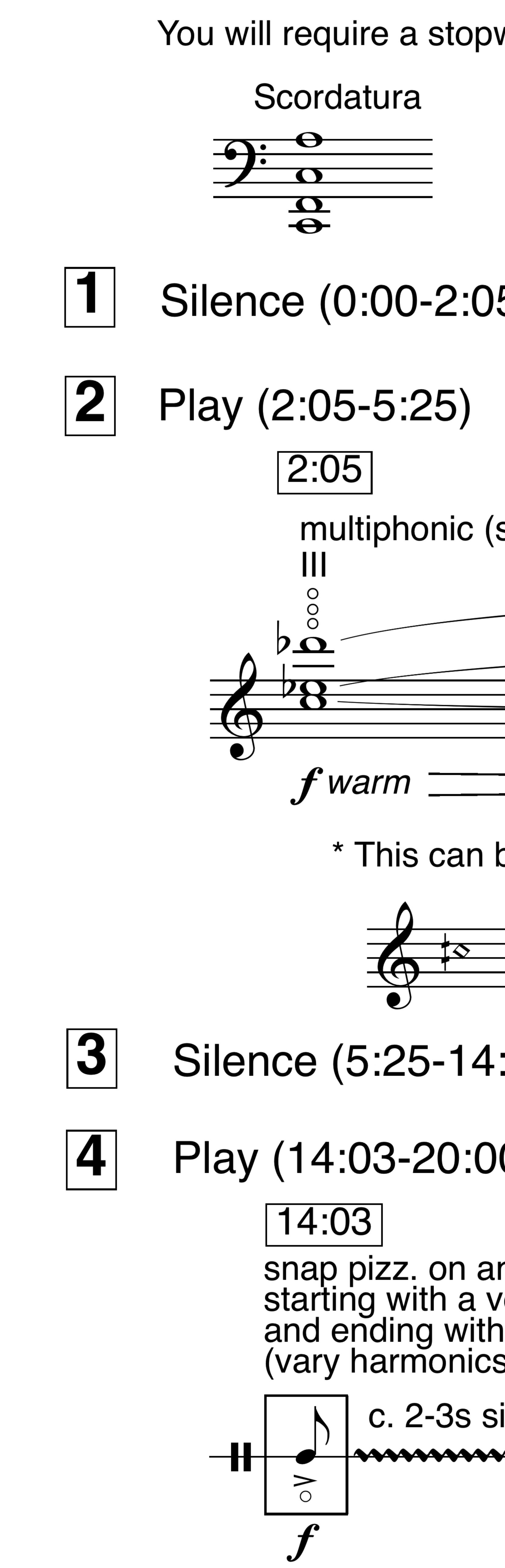
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## 18:00

### (c. 16s silence)



## Violoncello



# unless it dies, it remains alone

You will require a stopwatch. The second and third strings are re-tuned as follows:

)5)		
(sounding)*, allow the natural	4:00 internal variety of the sound to emerge	
be produced by bowing close	e to the bridge, with flat hair on the following pitch	ר (notated at no
This fingering was taken from ( (Fallowfield, Ellen and Resch,	Cello Map and adjusted to accommodate the different string Thomas, www.cellomap.com/index/the-string/multiphonics-a	tension due to scou Ind-other-multiple-s
1:03)		
00) - Finish at a natural poir	nt between 19:55-20:00 (avoid abrupt ending	J).
any harmonic on string I, very resonant harmonic h less resonant ones, cs every c. 30s, let ring)	16:00	18:00
silence between repeats	c. 3-4s silence between repeats	c. 4-5s
	mf	mf

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on-scordatura pitch).

ordatura. ·sounds/fingeringcharts.html, accessed 4/11/18)

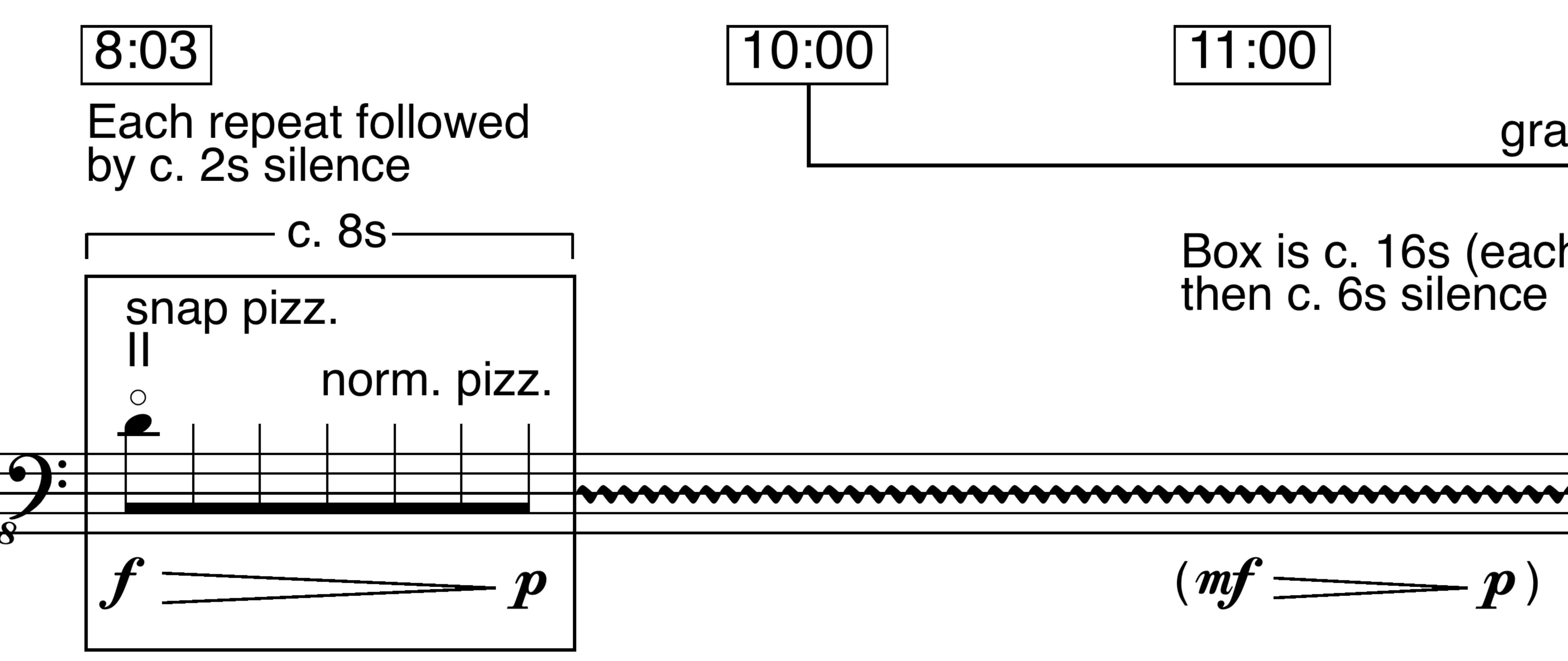
silence between repeats 

## Double bass

You will require a stopwatch.

Silence (0:00-8:03)

2 Play (8:03-15:05)



3

Silence (15:05-20:00)

# unless it dies, it remains alone

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	13:30	
gradually slower, quiete	r and less frequent	•
c. 16s (each pizz. c. 2-3s), 6s silence	Box is c. 24s (each pizz. c.3-4s), then c. 8s silence	
	norm. pizz. only	

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(mp - pp)