



City Research Online

City, University of London Institutional Repository

Citation: Lim, S. Y. L. (2019). Exploring organic decay through sound. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/25618/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

Sylvia Lim

Shifting

for baroque flute, clarinet in B flat, viola and double bass

(2017-18)

PERFORMANCE NOTES

The work is for mixed quartet (baroque flute, clarinet in B flat, viola and double bass).

The baroque flute tunes its B flat (transposing) to the ensemble's A (sounding).

Each performer will require a stopwatch.

The parts are transposing.

The work was written in collaboration with Rosie Bowker (baroque flute), Heather Ryall (clarinet), Jeremy Tonelli-Sippel (viola), Alex McFarlane (viola), Rachel Mangold (double bass) and Gwen Reed (double bass).

Duration: 12 mins

Score accurate as of 1st January 2019

Shifting

part for baroque flute (transposing)

Sylvia Lim

All fragments except the first to be played at $\text{♩} = 60$ ($\text{♩} = 120$). You will require your own stopwatch. The overarching time brackets in bold are more important than the number of iterations. If you complete the number of iterations early, keep repeating your last fragment until you have fulfilled your time bracket. You may only stop midway through your fragment where there is a rest.

Bright, luminous, rich energy, mysterious. Blend with other instruments.

1. Play 0:02 – 6:15 (start as soon as you can after starting stopwatch)

x 4

c. 15s per gesture
c. 10s silence between each iteration
Last silence c. 16s instead

double-tonguing
as fast as possible
(not flz.)

x 3

c. 15s silence between each

double-tonguing
as fast as possible
(not flz.)

x 3

c. 13s silence between each
Last silence c. 7s instead

double-tonguing
as fast as possible
(not flz.)

x 11

c. 9-10s silence between each

2. Silence 6:15 – 8:00

3. Play 8:00 – 10:30

v. fast double-tonguing (not flz.),
accent first note of each group

multiphonic
(overblow) air

M

air

p sempre
(no bulge)

After every 3 iterations, play the following fragment once. Then return to the above.
The fragments should follow one another immediately.

v. fast double-tonguing (not flz.),
accent first note of each group

multiphonic
(overblow) air

M

air

p sempre
(no bulge)

4. Silence 10:30 – 12:00

Shifting

part for clarinet in B flat (transposing)

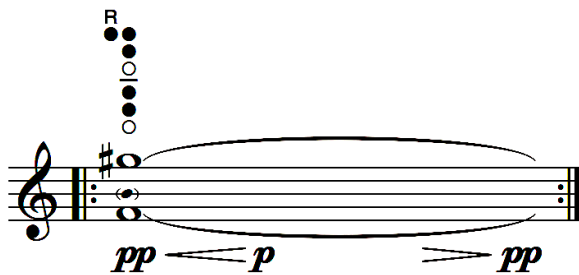
Sylvia Lim

The clarinet multiphonic fingering was taken from Phillip Rehfeldt's *New Directions for Clarinet* (Revised Edition, University of California Press, 1994), 49.

You will require your own stopwatch. Keep repeating your fragment until you have fulfilled your time bracket. Do not stop midway through your fragment. You may go slightly over your time bracket in order to complete it. Blend with other instruments.

1. Silence 0:00 – 3:15

2. Play 3:15 – 6:45 (Cue viola when about to play second gesture)



c. 10-11s per gesture

c. 5-7s silence between each iteration

3. Silence 6:45 – 12:00

(Begin silence after your multiphonic has overlapped with the double bass)

Shifting

part for viola

Sylvia Lim

You will require your own stopwatch. Repeat your fragments without a break until you have fulfilled your time brackets. You may stop midway through your fragments, only if you end on A and B, and not immediately after the accented notes. Always blend with other instruments.

1. Silence 0:00 – 1:00

2. Play 1:00 – 3:30+

Rich energy, full sound, fast bow ♩ = 120 (♩ = 60)

mp harm. gliss. *mf* *mp*

3. Silence 3:30+ – 6:00 (Begin silence only after c. 3s of hearing clarinet's second gesture)

4. Play 6:00 – 8:45

Gradually move from *poco sul ponticello* to *molto sul ponticello* and back across 6 repeats. Repeat this cycle. At 8:40, start *diminuendo* into silence.

Iridescent ♩ = 120 (♩ = 60)
fast and light bow, poco ↔ molto sul ponticello

mp harm. gliss.

5. Silence 8:45 – 10:30

6. Play 10:30 – 12:00 (Start only after baroque flute has been silent for a few seconds.)

Rich energy, full sound, fast bow ♩ = 120 (♩ = 60)

ord. *mf* harm. gliss. *mp*

Shifting

part for double bass (transposing)

Sylvia Lim



The first string is tuned a semitone lower (F#). This part is written at fingered pitch. It sounds a semitone lower than written.

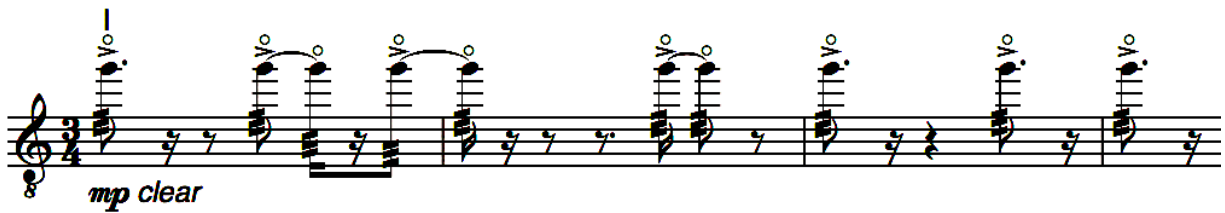
All fragments to be played at $\text{♩} = 60$ ($\text{♩} = 120$). You will require your own stopwatch.

The overarching time brackets in bold are more important than the number of iterations. If you complete the number of iterations early, keep repeating your last fragment until you have fulfilled your time bracket. Do not begin a fragment if there is no time to complete it.

Bright, luminous, rich energy, mysterious. Blend with other instruments.

1. Silence 0:00 – c. 0:30

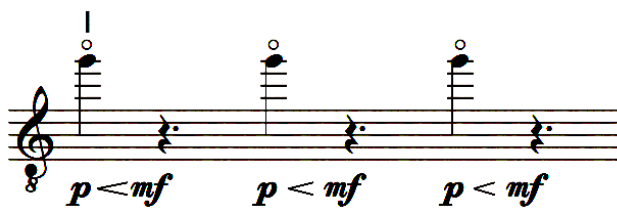
2. Play c. 0:30 – 3:15 (Start more than halfway through baroque flute's second gesture)



Play 8 times, with c. 11-12s silence between each iteration.

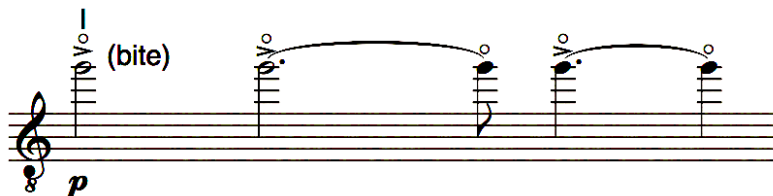
3. Silence 3:15 – 6:30

4. Play 6:30 – c. 11:52



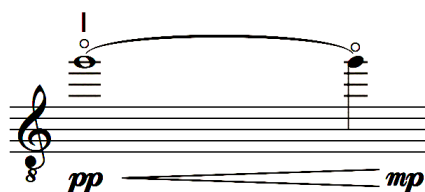
x 4

c. 11-12s silence between each



x 8

c. 10-12s silence between each



x 8

c. 10-11s silence between each

5. Silence c. 11:52 – 12:00