



City Research Online

City St George's, University of London

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(Unpublished Doctoral thesis, Guildhall School of Music and Drama)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. To cite this item please consult the publisher's version.

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

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, 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. For full details of reuse please refer to [City Research Online policy](#).

APPENDIX:
Original version of *Breathing
bones* (before revision)

Sylvia Lim

Breathing bones

for soprano saxophone, alto saxophone and bassoon

(2017)

Score

PERFORMANCE NOTES

Created in collaboration with Chan Sze-Wei for 'ocean.', a multi-disciplinary event curated by The Joy Offensive.

Written for and first performed by Tom Gimson (soprano saxophone), Nicholas Hann (alto saxophone) and Stacey Newlin (bassoon) at Omnibus Theatre on 20th November 2017.

The video is projected onto as much of the stage floor as possible. The back and side walls should be masked. The performance will require a projector that is connected to a laptop.

The musicians are seated together, centre stage. They wear black clothes and become part of the moving image. They use music stands with small lights attached.

The music begins immediately after the projection starts.

The saxophone multiphonic fingerings were taken from Marcus Weiss and Giorgio Netti's *The Techniques of Saxophone Playing* (Bärenreiter, 2010), pp. 75, 83, 84.

Score in C

Duration: c. 11'

Score accurate as of 31st December 2018

Breathing bones

Sylvia Lim

Rich, symbiotic, as one ♩ = c. 88

Soprano Saxophone

Alto Saxophone

Bassoon

Cue: Begin immediately after projection starts

p

embouchure gliss. down

p

Sop. Sax.

Alto Sax.

Bsn.

mp

Sop. Sax.

Alto Sax.

Bsn.

p

flap with reed

mf (*p*)

gliss.

3

12

Sop. Sax.

Alto Sax.

Bsn.

p

Measures 12-15. Soprano Saxophone: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 12: quarter rest, eighth rest, eighth note F#4, quarter note G4. Measure 13: whole note F#4-G4. Measure 14: whole note F#4-G4. Measure 15: whole note F#4-G4. Alto Saxophone: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 12: whole note F#3-G3. Measure 13: whole note F#3-G3. Measure 14: whole note F#3-G3. Measure 15: whole note F#3-G3. Bassoon: Bass clef, key signature of one flat (Bb), 4/4 time. Measure 12: whole rest. Measure 13: whole rest. Measure 14: whole rest. Measure 15: half note F#2, half note G2. Dynamic marking *p* at the end of the system.

16

Sop. Sax.

Alto Sax.

Bsn.

mp

Measures 16-19. Soprano Saxophone: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 16: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 17: whole note F#4-G4. Measure 18: whole note F#4-G4. Measure 19: whole note F#4-G4. Alto Saxophone: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 16: whole rest. Measure 17: quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 18: whole note F#3-G3. Measure 19: whole note F#3-G3. Bassoon: Bass clef, key signature of one flat (Bb), 4/4 time. Measure 16: whole rest. Measure 17: whole rest. Measure 18: whole rest. Measure 19: whole rest. Dynamic marking *mp* at the end of the system.

20

Sop. Sax.

Alto Sax.

Bsn.

p *p*

Measures 20-23. Soprano Saxophone: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 20: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 21: whole note F#4-G4. Measure 22: whole note F#4-G4. Measure 23: whole note F#4-G4. Alto Saxophone: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 20: whole note F#3-G3. Measure 21: quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 22: whole note F#3-G3. Measure 23: whole note F#3-G3. Bassoon: Bass clef, key signature of one flat (Bb), 4/4 time. Measure 20: half note F#2, half note G2. Measure 21: whole rest. Measure 22: whole rest. Measure 23: whole rest. Dynamic marking *p* at the beginning and *p* at the end of the system.

24

Sop. Sax.

Alto Sax.

Bsn.

mp

Measures 24-27. Soprano Saxophone: Treble clef, key signature of one sharp (F#), 4/4 time. Measure 24: quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Measure 25: whole note F#4-G4. Measure 26: whole note F#4-G4. Measure 27: whole note F#4-G4. Alto Saxophone: Treble clef, key signature of one flat (Bb), 4/4 time. Measure 24: whole note F#3-G3. Measure 25: quarter note F#3, quarter note G3, quarter note A3, quarter note B3. Measure 26: whole note F#3-G3. Measure 27: whole note F#3-G3. Bassoon: Bass clef, key signature of one flat (Bb), 4/4 time. Measure 24: half note F#2, half note G2. Measure 25: whole rest. Measure 26: whole rest. Measure 27: whole rest. Dynamic marking *mp* at the end of the system.

28

Sop. Sax.

Alto Sax.

Bsn.

p

flap with reed

5 5 5 5 5

"mf" (*p*)

gliss.

A very airy, hint of pitches (very subtle wash of sound)
the lowest note comes to the fore at various points, marked (*)

31

Alto Sax.

Bsn.

pp

reed off

flap without reed

"mf" (*p*)

35

Alto Sax.

Bsn.

3

3

39

Alto Sax.

Bsn.

3

3

43

Alto Sax.

Bsn.

3

3

47

Alto Sax.

Bsn.

Measures 47-50. Alto Saxophone part features melodic lines with slurs and ties, marked with asterisks. Bassoon part has whole rests.

51

Alto Sax.

Bsn.

Measures 51-54. Alto Saxophone part features melodic lines with slurs and ties, marked with asterisks. Bassoon part has a rhythmic pattern of eighth notes.

55

Alto Sax.

Bsn.

Measures 55-58. Alto Saxophone part features melodic lines with slurs and ties, marked with asterisks. Bassoon part has a rhythmic pattern of eighth notes, with triplets in measures 57 and 58.

59

Alto Sax.

Bsn.

Measures 59-62. Alto Saxophone part features melodic lines with slurs and ties, marked with asterisks. Bassoon part has a rhythmic pattern of eighth notes.

63

Alto Sax.

Bsn.

Measures 63-66. Alto Saxophone part features melodic lines with slurs and ties, marked with asterisks. Bassoon part has a rhythmic pattern of eighth notes, with triplets in measures 64 and 65, and the instruction "reed on" in measure 65.

B

67

Alto Sax.

Bsn.

p *mp* *p* *mp* *p* *mp* *p* *sim.*

p *mp*

70

Alto Sax.

Bsn.

p *mp*

gradually gliss. down throughout phrase

73

Alto Sax.

Bsn.

pp *sempre*

76

Alto Sax.

Bsn.

pp *sempre*

79

Alto Sax.

Bsn.

p

gradually gliss. down throughout phrase

82

Alto Sax.

Bsn.

mp *p* *mp*

85

Alto Sax.

Bsn.

p *mp* *pp* *sempre*

gradually gliss. down throughout phrase

88

Alto Sax.

Bsn.

p

91

Alto Sax.

Bsn.

mp *"mf" (p)*

reed off

flap without reed

gliss.

94

Alto Sax.

Bsn.

gliss.

97

Alto Sax.

Bsn.

5 5 5 5 5 3

gliss.



100

Alto Sax.

Bsn.

5 5 5 5 5 5 5 5 5 5

gliss.



103

Alto Sax.

Bsn.

3 5 5 3 3 5 5

gliss.



C More fragile and empty than the opening

106

Sop. Sax.

Alto Sax.

Bsn.

p

pp

reed on

embouchure gliss. down

pp

very airy, hint of pitches (very subtle wash of sound)
the lowest note comes to the fore at various points, marked (*)

110

Sop. Sax.

Alto Sax.

Bsn.

mp

114

Sop. Sax.

Alto Sax.

Bsn.

p

flap with reed
5 5 5 5 5

"mf" (p)

gliss.

117

Sop. Sax.

Alto Sax.

Bsn.

p

121

Sop. Sax.

Alto Sax.

Bsn.

pp

teeth on reed,
sustained
(like a kettle)

mp

125

Sop. Sax.

Alto Sax.

Bsn.

p

*

129

Sop. Sax.

Alto Sax.

Bsn.

p

mp

*

133

Sop. Sax.

Alto Sax.

Bsn.

p

"mf" (p)

gliss.

flap with reed

5 5 5 5 5

(✓)

136

Sop. Sax.

Alto Sax.

p

p

3 mp p

D teeth on reed (warm, with more audible overtones)
lower jaw position, more downward air pressure,
semi-slap tongue,
teeth in low position (finger bottom B flat, transposing)

139

Sop. Sax.

Alto Sax.

mp p mp p

sim.



142

Sop. Sax.

Alto Sax.

Bsn.

p mp



145

Sop. Sax.

Alto Sax.

Bsn.

p mp



148

Sop. Sax.

Alto Sax.

Bsn.

pp sempre

gradually gliss. down throughout phrase

151

Sop. Sax.

Alto Sax.

Bsn.

pp sempre *mp*

154

Sop. Sax.

Alto Sax.

Bsn.

157

Sop. Sax.

Alto Sax.

Bsn.

gradually gliss. down throughout phrase

reed off

p *mp*

E

160

Sop. Sax.

Alto Sax.

Bsn.

very airy, hint of pitches (very subtle wash of sound)
the lowest note comes to the fore at various points, marked (*)

pp

flap without reed

"mf" (*p*)

(✓)

163

Sop. Sax.

Alto Sax.

Bsn.

5 5 3 3 3 3



166

Sop. Sax.

Alto Sax.

Bsn.

3 3 3 3 3 3 3 3



169

Sop. Sax.

Alto Sax.

Bsn.

5 5 5



172

Sop. Sax.

Alto Sax.

Bsn.

3 3 3 3 3 3 3

175

Sop. Sax.

Alto Sax.

Bsn.

3 3 (✓)

5 5 5 5 5

gliss.

177

Sop. Sax.

Alto Sax.

Bsn.

5 5 5 5 5

gliss.

180

Sop. Sax.

Alto Sax.

Bsn.

5 5 5 5 5

gliss.

G

Very exposed, vulnerable, tense, penetrating

teeth on reed, gliss. as shown (ad lib.)

very subtly minimise air pressure to stop the sound from speaking at irregular rhythm (ad lib.)

183

Sop. Sax.

Alto Sax.

Bsn.

p

sim.

5 5

gliss.

15

186

Sop. Sax.

Alto Sax.

Bsn.

5 5 5

gliss.

189

Sop. Sax.

Alto Sax.

Bsn.

5 5 5

gliss.

192

Sop. Sax.

Bsn.

5 5

195

Sop. Sax.

Bsn.

5 5 5 5 5

gliss.

198

Sop. Sax.

Bsn.

201 16

Sop. Sax.

Bsn.



H continue in darkness

204

Sop. Sax.



208

Sop. Sax.



212

Sop. Sax.



216

Sop. Sax.



220

Sop. Sax.