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Sylvia Lim

Reframe

for chamber orchestra

(2017/ 18)

Full Score

A piece in two movements:

1. Fraying
2. Prolonged

Written for the Orchestral Artistry Chamber Orchestra Project 2017 at the Guildhall School of Music & Drama.
Workshopped in Milton Court Concert Hall on 26th May 2017.

Alto Flute
Oboe
2 Clarinets in B $\flat$

Horn in F

2 Trumpets in B $\flat$
2 Tenor Trombones

Harp
Piano (bowed)

Violin 1
Violin 2
Viola
Violoncello
Double Bass

(4.3.2.2.2)

Each player will require their own stand (including the string section).

Score in C

Duration: c. 7'

Score accurate as of 3rd January 2019

PERFORMANCE NOTES

Piano – The indicated piano strings are bowed manually using bow hair from the bow of a string instrument. The bow hair is attached to a wooden rod at one end, and placed around all 6 strings of C and D as a unit before the piece begins. Use small tweezers to thread the bow hair through the strings. When instructed to bow B or E flat, alter the angle of bowing so that the same bow hair around C-D also reaches the adjacent strings. The sustaining pedal is always depressed, and is only released at the very end of the work. Care should be taken not to touch the dampers. If labels are required for the strings, please only place removable labels on the metal top bridge closest to the tuning pins. The pianist must always wear latex gloves while setting up and playing.

Strings –

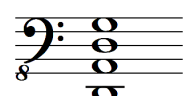


Black and white diamond note-heads indicate harmonic pressure. These are black and white to convey rhythm.

Scordatura



All first violins retune their third string (D) a tone lower to a C.



The second double bassist retunes their fourth string (E) a tone lower to a D.

Scordatura notation

In the first violins, the diamond note-heads indicate the normal fingering without scordatura. However, the actual sounds are very occasionally notated in small brackets next to the diamond note-heads. In the parts, the normal fingering and actual sounds are written on separate staves.

The second double bass's material is always written at sounding pitch because it is played as an open string.

Harp – Harmonics sound an octave higher than written.

Trumpets and trombones –



Gradually cover or uncover the harmon mute (stem in) by varying how many fingers are covering the stem. The numbers above the staff indicate how many fingers are covering the stem at that point in time. Place or lift each finger gradually. The timbre should shift gradually but noticeably, like the wah-wah effect in very slow motion.

Clarinets and oboe –

The oboe echoes the top pitch of the multiphonics played by the clarinets. The preferred multiphonics for the clarinets are given below at sounding pitch. Should these fail to speak on the specific instruments, the clarinetists may choose instead to play one of the alternative multiphonics for the entire piece, provided that the two clarinetists play a different multiphonic from one another, and that there is an audible difference in pitch between the two multiphonics. Suggested pairings of fingerings between clarinets and oboe are given below.¹ The fingerings should be tested and agreed on between the clarinetists and oboist so that they match in pitch accordingly. The notated pitches for the clarinets and oboe in the score and parts are subject to change based on the players' decision on fingering.

The notated pitches seemed inconsistent between clarinet and oboe resources, so I have retained them as I found them (transposed to concert pitch) for ease of cross-reference. However, please note that the actual sounds should still be in unison between the clarinets and oboe despite being notated otherwise below. (In the score and parts, the oboe's pitches are notated the same as the clarinets', but still refer to the preferred fingerings below.)

¹ All oboe fingerings are taken from Peter Veale and Claus-Steffen Mahnkopf, *The Techniques of Oboe Playing* (Bärenreiter, 1994), p. 21, 32. Clarinet multiphonic fingerings are taken from <http://www.clarinet-multiphonics.org/> (accessed 2/1/19) and Phillip Rehfeldt's *New Directions for Clarinet* (Revised Edition, University of California Press, 1994), p. 107, 109, 112.

	Preferred fingerings		Alternative fingerings			
Cl.						
	Cl. 1	Cl. 2				
Ob.						

If needed, a range of other oboe fingerings in eighth-tones can be found in Peter Veale and Claus-Steffen Mahnkopf, *The Techniques of Oboe Playing* (Bärenreiter, 1994) to facilitate this matching process. Alternatively, use normal fingerings and adjust the embouchure to alter the pitch.

General notation



Short arrows indicate a *long-term*, continuous, gradual transition from one timbre and/or rate of bowing to another. These long-term transitions are structural.



Long arrows indicate a *local*, continuous, gradual transition from one timbre and/or rate of bowing to another. These local transitions override long-term transitions. After a local transition, always return to the timbre and rate of bowing before the transition began (i.e. in their states of long-term transition), and resume the long-term transition.

Moments of suddenly very fast tremolos also override long-term transitions. After a sudden, very fast tremolo, always return to the rate of bowing before the fast tremolo began (i.e. in its state of long-term transition), and resume the long-term transition.

An instruction in inverted commas (e.g. 'ord.') indicates a return to the timbre and/or rate of bowing before the sudden, very fast tremolo or local transition began (i.e. in its state of long-term transition).

Boxed text conveys key structural points of long-term transition. In the first movement, these are as follows:

Start	Section A	Section B	Section C	Section D
Molto sul tastò →	Ord. →	Molto sul pont. →		Play directly on the bridge (except for violin 1.3 which transitions to almost playing directly on the bridge)
Slow bowing →	Very slow tremolo →		Very fast tremolo	

The violins gradually move from molto sul tastò to playing directly on the bridge (white noise), while also gradually speeding up their bowing from slow bowing to very fast tremolos (except where sudden tremolos are indicated).

The following notation is used for the clarinets in the first movement, and strings in the second movement. These always mean unmeasured reiterations of the pitch, and not regular rhythmic subdivisions of the bar.



A very slow, unmeasured tremolo or single-tonguing.



A medium, unmeasured tremolo or single-tonguing.



The fastest possible unmeasured tremolo or single-tonguing.

O death, where is your victory?
O death, where is your sting?

Reframe

1. Fraying

Sylvia Lim

Very fragile, unstable $J = c.80$

Alto Flute

Oboe

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Horn in F

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Tenor Trombone 1

Tenor Trombone 2

Harp

D $\sharp$ C $\sharp$ B $\sharp$ / E $\sharp$ F $\sharp$ G $\sharp$ A $\sharp$

I.v. sempre

Very fragile, unstable $J = c.80$
pedal always depressed
bow strings with bow hair
bring out and vary harmonics (shift hair placement along strings)

Piano

p sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 22) $\rightarrow$

suddenly
v. fast trem. 'slow ($\rightarrow$)
bowing**

Violin 1

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 24) $\rightarrow$

suddenly
v. fast trem. 'slow bowing** ($\rightarrow$)

Violin 2

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 26) $\rightarrow$

suddenly
v. fast trem. 'slow bowing** ($\rightarrow$)

Violin 3

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 22)

suddenly
v. fast trem. 'slow bowing** ($\rightarrow$)

Violin 4

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 23)

Violin 5

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 28) $\rightarrow$

Violin 6

pp sempre

slow, free bowing (always independent of other parts)*
molto sul tasto

gradually transition towards
very slow trem. & ord. (b. 25) $\rightarrow$

non sul tasto, non sul pont.
III

Viola

pp

Violoncello

Double bass

mute on

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* Violins - Use as few bow changes as possible, but the bow speed should not be so slow that the harmonics completely fail to speak.

** First violins - After a very fast tremolo, always return to the rate of bowing before the fast tremolo began (i.e. in its state of long-term transition), and resume the long-term transition.

5

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp

pp < *mp* ad lib. subtle internal variation in dynamics > *pp*

sim.

sim.

suddenly v. fast trem. 'slow (→) bowing' sim.

sim.

9

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

slightly breathy

mp

pp

pp

mp sim.

pp

bisbigl.

F#- F#
G#- G#

p

* Violin 1.3 (b. 6) - After a very fast tremolo, always return to the rate of bowing before the fast tremolo began (i.e. in its state of long-term transition), and resume the long-term transition.

13

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

pp *mp sim.* *> pp*

F $\sharp$ -F $\sharp$
G $\flat$ -G $\sharp$
(b)
mp

pp

17

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

pp *mp* *> pp*

A

slightly breathy

mp *pp* *pp* *mp*

pp *mp* *pp*

p

F#- F#
G#- G#

bisbigl.

p

A

→ very slow trem. ord. gradually transition towards molto sul pont. (b. 46) & very fast trem. (b. 56) →

→ very slow trem. ord.

→ very slow trem. ord. gradually transition towards molto sul pont. (b. 52) & very fast trem. (b. 55) →

→ very slow trem. ord. gradually transition towards molto sul pont. (b. 48) & very fast trem. (b. 56)

pp

A

gradually transition towards molto sul pont. (b. 45) & very fast trem. (b. 57) →

→ very slow trem. ord. gradually transition towards molto sul pont. (b. 50) & very fast trem. (b. 56) →

directly on bridge (white noise)

→ very slow trem. ord. (*) (→)

→ very slow trem. ord.

→ very slow trem. ord. gradually transition towards molto sul pont. (b. 48) & very fast trem. (b. 57) →

* Violin 1.4 (b. 27) - After a local transition, always return to the timbre and rate of bowing before the transition began (i.e. in their states of long-term transition), and resume the long-term transition.

29

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp

pp < mp

> pp

gradually transition towards
molto sul pont. (b. 49) & very fast trem. (b. 57) →

33

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

mp

pp < mp

mp

pp

very breathy

$F_2 \rightarrow F_2$
 $G_2 \rightarrow G_2$

$F_2 - F_2$
 $G_2 - G_2$

37

A. Fl. *pp* *very breathy* *mp* *pp*

Cl. 1 *pp*

Cl. 2 *pp* *mp* *pp*

Hp. *p* *mp* *p* *bisbigl.*

Pno.

Vin. 1 *directly on the bridge (white noise)* *'very slow trem.', 'ord.' (→)*

Vin. 2 *directly on the bridge (white noise)* *'very slow trem.', 'ord.' (→)*

Via.

41

A. Fl.

Cl. 1 *pp* *mp* *pp*

Cl. 2 *pp* *mp* *pp*

Hp. *D₂ D₃*

Pno.

Vin. 1 *directly on the bridge (white noise)* *'very slow trem.', 'ord.' (→)*

Vin. 2 *directly on the bridge (white noise)* *'very slow trem.', 'ord.' (→)*

Via.

* Harp (b. 42) - without slowing down, play D once only, at any point within the indicated bisbigliando

B

45

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp < *mp*

pp < *mp*

pp

→ **[molto sul pont.]** gradually transition towards playing directly on the bridge (white noise) (b. 81) →

→ **[molto sul pont.]** gradually transition towards playing directly on the bridge (white noise) (b. 78) →

(→)

→ **[molto sul pont.]**

→ **[molto sul pont.]** gradually transition towards playing directly on the bridge (white noise) (b. 86) →

pp



49

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp < *mp*

pp

mp

p

bisbigl.

F₂-F₂
G₂-G₂

F₂-F₂
G₂-G₂

→ **[molto sul pont.]** gradually transition towards playing almost directly on the bridge (nearly white noise) (b. 87) →

→ **[molto sul pont.]**

gradually transition towards playing directly on the bridge (white noise) (b. 73) →

→ **[molto sul pont.]** gradually transition towards playing directly on the bridge (white noise) (b. 74) →

53 **C**

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp

pp < *mp*

C

→ very fast trem. until end

→ very fast trem. until end
directly on bridge (white noise)

gradually transition towards
playing directly on the bridge (white noise) (b. 71) →

→ very fast trem. until end
directly on bridge (white noise)

→ very fast trem. until end
directly on bridge (white noise)

III

pp

57

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

very breathy

mp

pp

(b.)

pp < *mp*

pp

→ very fast trem. until end

→ 'molto sul pont.' (→)

→ 'molto sul pont.' (→)

→ 'molto sul pont.' (→)

→ very fast trem. until end
→ directly on bridge (white noise)

→ 'molto sul pont.' (→)

→ very fast trem. until end

61

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

pp

pp < *mp*

pp

65

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

extremely breathy, slow embouchure gliss.

mp

pp

pp *mp* *pp* *mp* *pp* *mp* *pp*

pp

69

D

A. Fl.

Cl. 1

Cl. 2

gradually transition from indicated rhythm to very fast single-tonguing

mp

Hp.

Pno.

D

Vln. 1

→ directly on the bridge (white noise) until end

Vln. 2

Vla.

73

extremely breathy, slow embouchure gliss.

p

pp

gradually transition from indicated rhythm to very fast single-tonguing

(*z*)

mp

ord. → air (unpitched - all holes covered), bell up, very fast single-tonguing (not fluttertongue)

pp' (mp)

Hp.

Pno.

Vln. 1

→ directly on the bridge (white noise) until end

Vln. 2

→ directly on the bridge (white noise) until end

Vla.

* Clarinets - Tremolo markings always mean unmeasured reiterations of the pitch, not regular rhythmic subdivisions of the bar.

77

A. Fl. ord. (still using the same multiphonic fingering) → air (unpitched - all holes covered), bell up, very fast single-tonguing (not fluttertongue)

Cl. 1 *pp* (*mp*)

Cl. 2 medium single-tonguing, ord. *mp*

Hp.

Pno.

Vln. 1 → directly on the bridge (white noise) until end

Vln. 2

Vla.

81

A. Fl. extremely breathy, slow embouchure gliss. *p* → *pp*

Cl. 1 very fast single-tonguing (not fluttertongue), air (unpitched - all holes covered), bell up *pp* (*mp*)

Cl. 2 v. fast single-tonguing air (unpitched - all holes covered), bell up *pp* (*mp*)

Hp.

Pno.

Vln. 1 → directly on the bridge (white noise) until end

Vln. 2

Vla.

85

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

→ almost directly on the bridge
(nearly white noise) until end

→ directly on the bridge
(white noise) until end

89

A. Fl.

Cl. 1

Cl. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

(keep pedal depressed until end of movement 2)

pp

2. Prolonged

13

93 Quietly strong and steady, resonant, unyielding as if frozen, yet intimate $\text{♩} = \text{c.80}$

Ob.

Cl. 1

Cl. 2

Pno.

(pedal always depressed)
bow strings with bow hair
vary harmonics (shift hair placement along strings)

mp sempre

ord. (always with the same multiphonic fingering)

p

mf

(b)*

100

Ob.

Cl. 1

Cl. 2

Pno.

Db.

(b)*

p

(always with the same multiphonic fingering)
ord.
**

p

mf

p

very slow bow III

pp

always with a very slow bow,
always con sord.

IV

pp

E

108

Ob.

Cl. 1

Cl. 2

Pno.

Db.

p

mf

p

pp

sim.

sul pont.

pp

* Clarinets - Not rhythmic owing to instability of sound

** Clarinets (b. 101) - Beating may occur between the two clarinets. This is welcome.

F

115

Ob.

Cl. 1

Cl. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Pno.

F

Vln. 1

Vln. 2

Via.

Vc.

Db.

p

mf

p

con sord. (staggered breathing)
4 fingers on stem*

3

2

p

con sord. (staggered breathing)
2 fingers on stem*

1

0

p

III
IV circular bowing (slow)**

p sempre

III
IV circular bowing (slow)**

p sempre

sim.

sim.

ord. (still con sord.)

pp

pp

* Trombones - Place or lift each finger gradually.

** Violoncellos - There is a small, subtle articulation at the point at which the down-bow becomes an up-bow and vice versa. Bow half a circle for each iteration.

122

G **H**

Ob.

Cl. 1

Cl. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Pno.

G **H**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

v. slow embouchure gliss.

mp

1 0 1 2 3

1 2 3 4 3 2 1 (0)

bisbigl.

mp

pp molto sul pont., very fast trem. III

pp poco sul pont., medium trem. (unmeasured) III

pp molto sul pont., very fast trem. III

pp poco sul pont., medium trem. (unmeasured) III

pp molto sul pont., very fast trem. III

pp poco sul pont., medium trem. (unmeasured) III

pp molto sul pont., very fast trem. III

pp (ord.) III

136

Ob.

Cl. 1

Cl. 2

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Pno.

Vin. 1

Vin. 2

Via.

Vc.

Db.

sim.

p

mf

mp

1 0 1 (2)

pp

molto sul tasto
(still con sord. with a very slow bow)

pp

sul pont.

pp

143

Ob. *p*

Cl. 1 *p*

Cl. 2

Hn. *p*

Tpt. 1

Tpt. 2

Tbn. 1 *p*
4 fingers on stem (staggered breathing) 3 2 1

Tbn. 2 *p*
(staggered breathing) 2 fingers on stem 1 0 1

Hp. *mp*
bisbigl.

Pno.

Vin. 1 *pp*
(molto sul pont.), very fast trem. III
(poco sul pont.), medium trem. (unmeasured) III
(molto sul pont.), very fast trem. III
(poco sul pont.), medium trem. (unmeasured) III

Vin. 2 *pp*
(molto sul pont.), very fast trem. III
(poco sul pont.), medium trem. (unmeasured) III

Via. *pp*
(ord.) III

Vc. *sim.*

Db. *pp*
ord. (still con sord.) *pp*

