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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

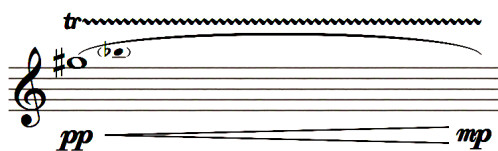
part for baroque flute (transposing)

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.

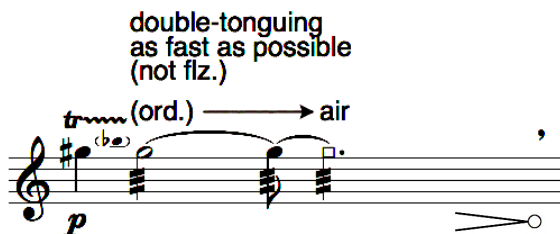
Bright, luminous, rich energy, mysterious. Blend with other instruments.

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



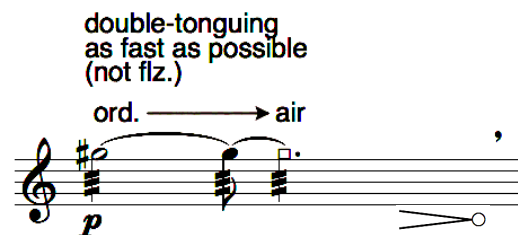
x 4

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



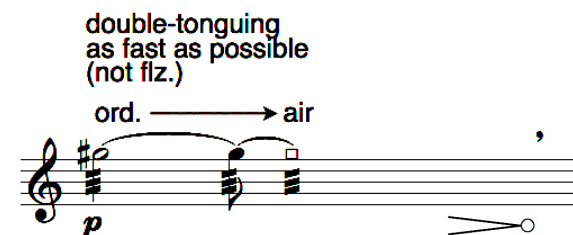
x 3

c. 15s silence between each



x 3

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



x 11

c. 9-10s silence between each

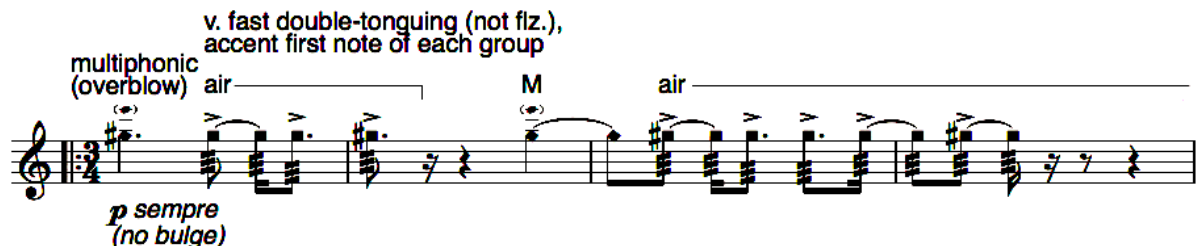
2. Silence 6:15 – 8:00

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)

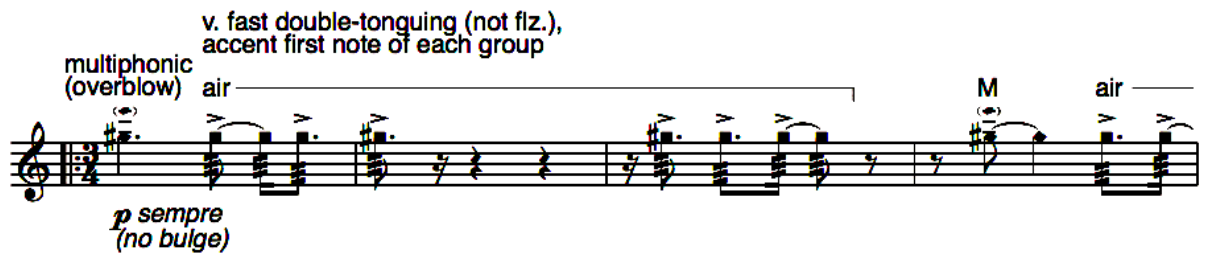


After every 3 iterations, play the following fragment once. Then return to the above.
The fragments should follow one another immediately.

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)

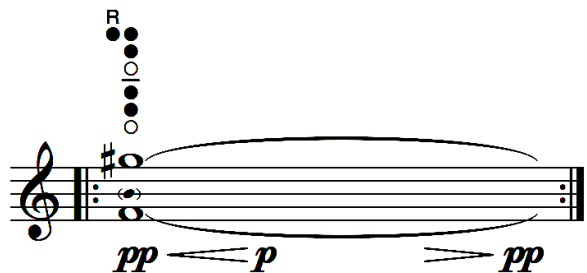
Sylvia Lim

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)

part for viola

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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)

harm. gliss.

mp *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

The musical score is written on a single staff with a treble clef. It begins with a double bar line and a repeat sign. The first measure contains a half note G4 with a natural sign, marked *mp* and *harm. gliss.* below it. A long, sweeping slur covers the rest of the piece. The second measure contains a half note A4 with a natural sign. The third measure contains a half note B4 with a natural sign. The fourth measure contains a half note C5 with a natural sign. The fifth measure contains a half note D5 with a natural sign. The sixth measure contains a half note E5 with a natural sign. The seventh measure contains a half note F5 with a natural sign. The eighth measure contains a half note G5 with a natural sign. The piece ends with a double bar line and a repeat sign.

- ## 5. Silence 8:45 – 10:30

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

[illegible]

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

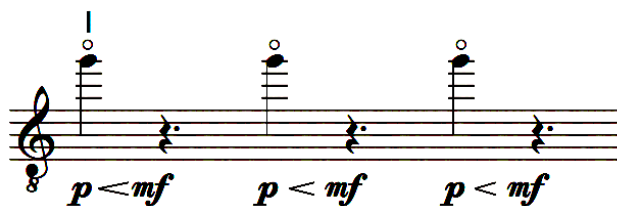
2. Play c. 0:30 – 3:15 (Start more than halfway through baroque flute's second gesture)



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

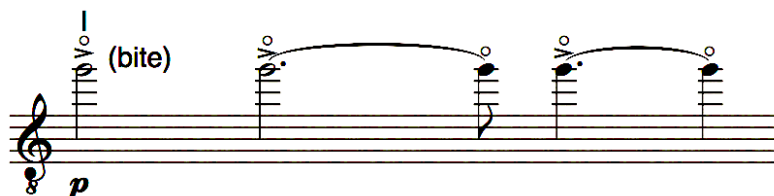
3. Silence 3:15 – 6:30

4. Play 6:30 – c. 11:52



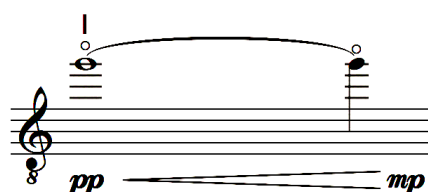
x 4

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