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Sylvia Lim

Colour Catalogue: Whites

for flute, bass clarinet and violoncello

(2018)

PERFORMANCE NOTES

Each performer has a stopwatch. The numbers in brackets are a timeline.

Each performer only plays when they have material in the box. Repeat the materials in each box throughout the entire duration of the box (however, see below for staggered entries and exits).

'VERY SHORT', 'SHORT', 'MEDIUM LONG', 'LONG' and 'CONTINUOUS' refer to the lengths of each iteration of the material. All materials except 'CONTINUOUS' are to be played with a short break between each iteration to allow the performer to breathe.

Always freeze and hold the tension in the silences between each box.

Staggered entries and exits

Each box gradually appears and disappears mysteriously. Avoid abrupt exits.

Flute: Enter and exit each box within 5 seconds of the time boundary.

Violoncello: Enter and exit each box within 5 seconds of the time boundary, but start and end on time for boxes 6 and 8.

Bass clarinet: Always start and end on time, but for box 8, start c. 5 seconds later, and end c. 5 seconds earlier.

Sounds

Always aim for warm, rich sounds that are still fragile.

- | | |
|-------|--|
| Box 1 | B. Cl. – Aim for the higher partials within the multiphonic. These should not be concrete or penetrating, but rather a mysterious, resonant glow. |
| Box 2 | B. Cl. – Aim for slight fluctuation in the sound through subtly altering dynamics. Bring out the low notes.

Fl. – The overblow is only for the attack and does not carry over into the air sound. Avoid creating triadic patterns between overblows. |
| Box 3 | B. Cl. – Find a sound within the multiphonic that is warm, and that does not create an obvious harmony with the violoncello.

Vc. – Aim for a static pitch – the harmonic will naturally shift once every few seconds. Avoid any concrete pitch, but aim for more of a slightly coloured white noise. This is more successful the higher you go – explore the area at the edge of, and beyond the fingerboard. |
| Box 5 | B. Cl. – The split tones are more like a glow to the sound, and are never harsh. Avoid making any concrete melody within the split tones. |
| Box 6 | Vc. – Spend most of the time playing molto sul pont., but spend irregular amounts of time directly on the bridge (white noise). Aim for a gradual transition between the two. |

Written for and first performed by Fiona Sweeney, Heather Ryll and Gabrielle Yuen
at Barbican OpenFest's *Unfinished* in The Charterhouse on 17th March 2018.

The bass clarinet multiphonic was taken from Phillip Rehfeldt's *New Directions for Clarinet* (Revised Edition, University of California Press, 1994), 53.

The score is transposing.

Duration: 14' 45"

Score accurate as of 1st January 2019

Colour Catalogue: Whites

Sylvia Lim

1 (0:05-1:35)

LONG:

B. Cl.

8va

mp

2 (1:55-3:25)

LONG:

B. Cl.

mp

Fast multiphonic trill with E flat key (LH).
4th finger on C key
3rd finger on E flat key
Start trill before air.

SHORT:

Fl.

mf *p*

overblow on accent (indefinite harmonics) v. breathy → air

3 (3:45-5:15)

LONG:

B. Cl.

mp

Multiphonic trill with low F key. Gradually transition between slow and fast trill. Start trill before air.

CONTINUOUS:

Vc.

p mysterious

highest harmonic (timbre, not clear pitch) static but v. occasionally the harmonic shifts as the finger moves incrementally

4 (5:35-7:05)

LONG:

B. Cl.

mp

Fast multiphonic trill with E flat key (LH). Start trill before air.
Longer silences between repeats if needed.

SHORT:

highest pitch (not harmonic) (timbre, not clear pitch)

Vc.

p

MEDIUM LONG:

Fl.

mp (*mf*) (*mf*)

v. fast double-tonguing throughout, occasionally overblow (airy harmonics) always v. breathy

5 (7:25-8:55)

LONG:

B. Cl.

with quiet split tones (periodic)

mp

VERY SHORT:

Fl.

mp *f*

air (through and outside flute)

6 (9:15-10:45)

CONTINUOUS:

Vc.

mp smooth

molto sul pont. occasionally playing directly on the bridge

(end of box: *pp*)

7 (11:05-12:35)

LONG:

B. Cl.

mp

fast, irregular percussive tonguing on reed throughout (no split tones)

CONTINUOUS:

Vc.

p mysterious

highest harmonic (timbre, not clear pitch) static but v. occasionally the harmonic shifts as the finger moves incrementally

LONG:

Fl.

mp

mostly v. breathy (with occasional hints of harmonics), but sometimes with a slightly more present tone

8 (12:55-14:25, silence ends 14:45)

LONG:

B. Cl.

mp

Slow multiphonic trill with first finger.

CONTINUOUS:

Vc.

mf

slow harmonic gliss. between fingerboard and bridge, fast bow trem.

(end of box: *pp*)