

Frances White

Like the lily

for viola, double bass, and tape

Commissioned by the Institut International de Musique Electroacoustique de Bourges

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Performance notes

Tape playback. The bass and viola should always be louder than the electronic sounds, even when very quiet (the strings' *mezzo forte* is somewhat louder than the tape's *mezzo forte*, for example). Therefore, the level of the tape should be set rather low — at its quietest parts it should be almost inaudible — and the performers should adjust their dynamics so that their sound is generally in the foreground. In concert, the performers should have stage monitors to help them hear the electronic part.

The instruments should be very slightly amplified and mixed with the tape playback. This is purely for the purpose of blending the instrumental and tape sounds: the instruments should never sound "amplified".

Notes on the score

General. Each system represents a duration of twenty seconds (except for on page 13: see below). The elapsed time in minutes and seconds (as measured from the start of the tape) is given at the end of each system. Note that there are no precise rhythmic correspondences between the tape and the instruments. The performers may use a stop watch to keep track of time in the broadest sense. However, it is vital to the spirit of this piece that the performers follow an intuitive, musical sense of time, and avoid any feeling of a mechanical, strictly measured clock time.

Tape. The tape part can be thought of as a kind of sonic space, within which the instrumentalists live and find their places: thus the performers should learn the tape part as well as possible (ideally, memorizing it) so that they can develop a sense of the pacing of this musical space and of their part within the whole.

Pages 1-11. This notation is meant to serve as a guide for the players — a mnemonic— rather than as a full representation of the contents of the tape. Only the approximate pitches and attack points of the most prominent sounds are notated. Sounds that are almost inaudible are notated in gray. Some events are notated as whole notes with ties: these events include multiple attacks that run together and become indistinguishable.

Pages 10-15. On page 10, the sound of wind fades in; gradually, the wind is "tuned". These sustained pitches are indicated as whole notes with ties at the beginning of each system.

Strings. There are two kinds of notation used for the bass and viola in this piece:

1. Notes are shown as whole notes with horizontal lines extending from them, indicating their durations. Crosses mark the cutoffs. Entrances given in the score show where to start producing sound; cutoffs indicate the time by which sound has ceased. The placement of notes in time — both entrances and cutoffs — are approximate (accurate to within a few seconds). Occasionally, stemless filled notes occur, indicating relatively short notes, usually in the context of a short phrase. These have no particular duration or rhythm. Also, occasional grace notes appear. These should be fast.

2. Standard rhythmic notation is used, sometimes metered. Here, the music should simply be played as notated, and at (approximately) the suggested tempos. In those cases where the music is metered, a double bar indicates the end of the metered section.

At all times the rhythmic feeling should be flexible and free.

On page 13, the viola plays the chant *Alleluia: Justus germinabit*, while the bass holds a sustained e-flat, bowed close to the bridge, and the tape part continues with the pitched wind sound. The viola begins the chant somewhere after 11:50, and ends somewhere between 12:30 and 12:40. The chant is placed freely in this space: the systems do not represent 20 second durations on this page, and therefore the minutes and seconds are not notated. The bass continues to hold the e-flat for the duration of the chant, and into page 14, as indicated in the score.

In both viola and bass, natural harmonics are written at sounding pitch, and indicated by the small circle above the note. Artificial harmonics (in the viola part only) are notated in the standard fashion.

Where phrasing is not shown, it is up to the performers.

Both performers play from the full score, rather than parts.

Playing techniques. Bow changes should be as imperceptible as possible during long sustained notes. Where vibrato is used, it should be, in general, slight. Sustained notes should emerge and recede gradually, except where otherwise notated.

Special techniques

Please note that tracks which demonstrate both of the sounds described below are included on the CDs (for performers) that contain the tape part.

1. In the bass part, there are two instances (on page 6 and during the chant, on pages 13 and 14) where it is indicated to play close to the bridge while sustaining a long note. Here, the intent is to allow as many harmonics as possible to emerge and recede, although the fundamental is retained. The sound should be allowed to evolve freely over time. It should have a feeling of gentleness, even though rich in harmonics. Because this technique tends to work better on stopped strings rather than open strings, the D on page 6 should probably not be the open D.
2. Both strings use the *flautando* technique. This technique involves a combination of varying bow pressure and placement so that multiple harmonics emerge. The fundamental will frequently disappear, leaving only the harmonics to be heard. This technique is sometimes used on double stops as well as single notes. It too works better on stopped rather than open strings.

Like the lily

Frances White

00:20

Va. *sul ponticello* + *ordinario; senza vibrato* 3 +
p < *mp* > *niente* *pp*

Db. *sul ponticello* +
p < *mp* > *niente* *p*

Tape *pppp*

00:40

Va. *sul ponticello* + *ord.* 5 *quintuplet motive repeats until cut-off*
mp < *mf* > + *p* < *mf* *move to ponticello*

Db. *mf* *flautando*

Tape *ppp* >

01:00

Va. *poco accel.* (quintuplet motive repeats until cut-off) + *flautando* + *ord.* 5 *quintuplet motive repeats until cut-off*
> *pp* *mp* < *mf* + *flautando* *p* <

Db. + *flautando*

Tape *pp* >

Where standard rhythmic notation is used on this page, tempo is circa ♩ = 60

01:20

poco accel.
(quintuplet motive repeats until cut-off) +

move to ponticello
mf > *niente*

ord. senza vibrato *circa* ♩ = 60 +

Va.

Db.

Tape

01:40

circa ♩ = 56 +

con vibrato
mp 3

ordinario con vibrato
mf

Va.

Db.

Tape

p > *p* > *mp* >

niente < *pp* < *p*

02:00

mf 3 *p* + *senza vibrato*

niente > *pp* +

senza vibrato

Va.

Db.

Tape

pp > > > >

Va. + +

Db. +

Tape

Va. pizz. arco con vib. +

Db. (senza vib.) mp

Tape mp

Va. +

Db. +

Tape

mf *p* *vibrato fades away*

niente *mp*

ppp *p*

03:20

Va. *pp* + *ppp* *pizz.* *l.v.*

Db.

Tape *p*

03:40

Va. *pp* *ppp*

Db.

Tape *mp* *pp*

04:00

Va. *arco (senza vib.)* *ppp* *pp* +

Db.

Tape *mp* *p*

04:20

Va.

Db.

Tape

04:40

Va.

Db.

Tape

05:00

Va.

Db.

Tape

05:20

Va. *mf* > + + *circa* ♩ = 69 *poco accel.* >

Db. *f* *sfz* >

Tape >

05:40

Va. + *sul ponticello* *p* + *niente*

Db. *senza vibrato*

(Bow close to the bridge, allowing as many harmonics as possible to emerge for the duration of this note)

mf *p*

Tape *p* >

06:00

Va. *ordinario* *senza vibrato* + *ppp*

Db. + *pp* *niente*

Tape *pppp* *pp* *pp*

06:20

Va. *pp* *senza vibrato* *pp*

Db.

Tape *mp*

06:40

Va. +

Db. +

Tape *p* *mf*

07:00

Va. + *ppp*

Db. + *ppp*

Tape *p*

Va. *+ con vibrato*
niente mp mf

Db. *+ con vibrato*
mf

Tape *mp*

Va. *+ tr*
(together) mp mf

Db. *mp mf*

Tape *p*

Va. *circa ♩ = 50 legato*
mp p mf

Db. *legato p mp pizz*

Tape

8:20

Va.

Db.

Tape

mf

arco mp

mp

p

8:40

Va.

Db.

Tape

tr

mf

f

tr

mf

f

mp

9:00

Va.

Db.

Tape

mp

mp

mf

p

mf

9:20

Va. +
niente
 flautando (senza vibrato)

Db. *mf*

Tape *mf*
mf > >

9:40

Va. *flautando (senza vibrato)*
mp +

Db. *niente*

Tape *mf*
sound of wind begins
niente *p* *mp*

10:00

Va. *ord.* *mp* + +

Db.

Tape *mf* > > >

10:20

Score for Violin (Va.), Double Bass (Db.), and Tape. The Violin part features a dynamic range from *niente* to *p*, with an *ord.* (ordine) marking. The Double Bass part is marked *flautando (senza vibrato)* and *mp*. The Tape part includes a *mp* marking.

10:40

Score for Violin (Va.), Double Bass (Db.), and Tape. The Violin part features a dynamic range from *niente* to *ppp*. The Double Bass part is marked *pp*. The Tape part includes a *ppp* marking.

11:00

Score for Violin (Va.), Double Bass (Db.), and Tape. The Violin part features a dynamic range from *niente* to *ppp*. The Double Bass part is marked *ppp* and *niente*. The Tape part includes a *p* and *ppp* marking.

11:20

Va.

emerge from tape sound

niente \triangleleft *p*

Db.

pizz *p* l.v.

Tape

11:40

Va.

+

(ord.) arco \circ +


Db.


pizz *p* l.v.

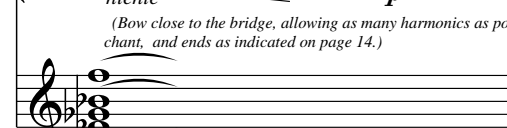
Tape

Where standard rhythmic notation is used on this page, tempo is circa ♩ = 48


11:50 *Alleluia: Justus germinabit* circa ♩. = 60
+ senza vibrato

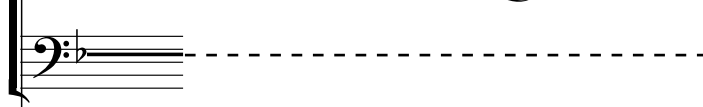
Va. 


Db. *arco* *mp* *Legato: phrase as if singing. Rhythmically fluid and free.*
niente  *p*


Tape 


(Bow close to the bridge, allowing as many harmonics as possible to emerge for the duration of this note. Note sustains for the duration of the chant, and ends as indicated on page 14.)


Va. 


Db. 

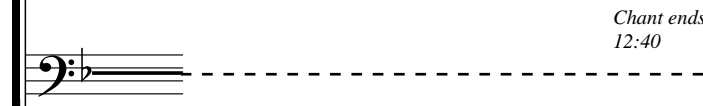
Tape 


Va. 

Db. 

Tape 

Va. *ritard* 

Db. 

Tape 

Chant ends between 12:30 and 12:40

(12:40)

13:00

Va. +
p *pp* niente

Db. + *circa* ♩ = 48 *pizz.* *pp* *l.v.*

Tape *niente*

Detailed description: This system of musical notation is for the time period 12:40 to 13:00. It features three staves: Violin (Va.), Double Bass (Db.), and Tape. The Violin staff is in 13/8 time and contains a long note starting at *p* and ending at *pp* with a hairpin crescendo, followed by a fermata and the instruction *niente*. The Double Bass staff has a long note starting at *pp* and ending at *pp* with a hairpin crescendo, followed by a fermata and the instruction *niente*. A tempo marking *circa* ♩ = 48 is placed above the staff. A *pizz.* (pizzicato) instruction is placed above a short melodic phrase. The *l.v.* (lento vivace) marking is placed below the staff. The Tape staff shows a sustained chord with a hairpin crescendo and the instruction *niente*. There are plus signs (+) above the Violin and Double Bass staves.

13:20

Va. *ppp*

Db. *arco* + *pp* *niente*

Tape

Detailed description: This system of musical notation is for the time period 13:20. It features three staves: Violin (Va.), Double Bass (Db.), and Tape. The Violin staff contains a long note starting at *ppp* and ending with a fermata. The Double Bass staff has a melodic phrase starting at *pp* and ending at *niente* with a hairpin crescendo. The *arco* (arco) instruction is placed above the staff. There are plus signs (+) above the Violin and Double Bass staves.

13:40

Va. +
niente
fade into tape's sound

Db.

Tape

Detailed description: This system of musical notation is for the time period 13:40. It features three staves: Violin (Va.), Double Bass (Db.), and Tape. The Violin staff contains a long note starting at *niente* and ending with a fermata. The instruction *fade into tape's sound* is placed below the staff. The Double Bass and Tape staves are empty. There is a plus sign (+) above the Violin staff.

14:00

Va.

Db.

Tape

(pitches fade out)

14:20

Va.

Db.

Tape

(wind sound fades away)