

Lila

(2005, revised 2006)

Stereophonic Music for Two Chamber Ensembles

Paul Frehner

Instrumentation

Left Ensemble

Flute/Piccolo
Oboe
Clarinet
Bassoon

Horn
Trumpet
Trombone (with F attachment)

Piano

Percussion I

Crotales - two octaves (Bow for Crotales and Tam Tam)
Marimba (shared with percussion II)
Tambourine
Tam Tam
Snare Drum
Lion's Roar (shared with percussion II)

Percussion II

Triangle
Marimba (shared with percussion I)
Timpani 25" with inverted cymbal placed on its skin
Lion's Roar (shared with percussion I)
Kit
Kick Bass
Floor Tom
2 Tom Toms (High, Low)
Snare
Splash Cymbal
Chinese Cymbal
Hi Hat

String Quintet

Right Ensemble

Flute/Piccolo
Oboe/English Horn
Clarinet
Bassoon

Horn
Trumpet
Trombone (with F attachment)

Organ

Percussion

Crotales (two octaves)
Bow for Crotales
Tambourine
Hi-hat
Suspended Cymbal
Chinese Cymbal
Floor Tom
Marimba

String quintet

Performance Notes

In this work there is a constant stereophonic panning of musical ideas, textures and rhythms back and forth between the two ensembles. To maximize this effect the ensembles should be as spatially separated, left and right or front and back, as the concert venue allows. However, due to the type of ensemble writing in this work, it is conceivable that the two ensembles might need to be placed at not too great a distance from each other. If a front/back setup is used either ensemble can be placed in front or in back.

*The organ part was conceived to be played on an instrument with two manuals and pedals. However, not all venues have pipe organs and not all pipe organs are suitable to be played in an ensemble setting. Taking this into account other options can be explored. The part could be played on an electric organ, such as a Hammond B3. It could also be played on a set-up in which a computer application, such as Logic, controls through midi two synthesizers mimicking the swell and great manuals of an organ and a set of midi organ pedals. In this case the amplification needs to be substantial as there are two passages in which the 'organ' stands alone after a tutti section. It's important that the midi or electric organ can stand up to the two combined ensembles.

Accidentals function in the traditional manner. However, cautionary accidentals are used occasionally.

This score is notated in C. The piccolo, crotales, and double-bass, however, are written in their usual octave transpositions.

Approximate Duration: 17'30"

Lila was commissioned by Soundstreams Canada for the Ensemble contemporaine de Montréal and ensemble Bit 20. Financial assistance was graciously provided by Mr. Michael Koerner and the Conseil des Arts et Lettres du Québec.

Program Note

Lila is a Hindustani myth of creation in which Brahman transforms himself into the world. It's a "rhythmic play which goes on in endless cycles, the One becoming the many and the many returning into the One."

In this myth I can see a parallel to the experience and process of composing music. I often find that a single musical idea will come from nowhere, as if it were coming out of a void, and that once it has been clarified, music can go forth from it in many possible directions. Ultimately, one has to be chosen, but I believe each piece has many possible pathways most of which are left unexplored.

In my work there is a play of musical transformation in which each section contains seeds of ideas that can be developed into something new. The potential of some of these ideas are fulfilled during the course of the piece while others are left untapped. Perhaps they will reach a fuller state of expression in another piece.

In Lila there are no obvious audible references to Eastern musical tradition. The rhythmic and metric aspects of the score, however, are governed by a personal interpretation and application of Jhumra, a 14-beat cyclical metric structure used in East Indian classical music tradition.

Note de programme

Lila est un mythe de la création hindoustani dans lequel Brahman se transforme en l'univers. C'est un "jeu rythmique qui se déroule en cycles sans fins, l'Un devenant la multitude et la multitude retournant au Un.¹"

Je vois dans ce mythe un parallèle avec l'expérience et le processus de composition musicale. Je trouve souvent qu'une simple idée musicale surgit de nulle part, comme si elle provenait du vide, et qu'une fois l'idée clarifiée, la musique peut s'élaner dans plusieurs directions. Ultiment, on doit choisir, mais je crois que chaque pièce offre plusieurs chemins possibles, dont la plupart restent inexplorés.

Dans mon œuvre, il y a un jeu de transformation musicale dans lequel chaque section contient les graines d'idées qui peuvent être développées en quelque chose de nouveau. Le potentiel de certaines de ces idées est réalisé pendant le déroulement de la pièce, alors que d'autres idées ne seront pas exploitées. Peut-être seront-elles exprimées plus complètement dans une autre pièce.

Dans Lila il n'y a pas de références audibles évidentes à la tradition musicale orientale. Les aspects rythmiques et métriques de la partition, cependant, sont déterminés par une interprétation personnelle et par l'application de Jhumra, une structure métrique cyclique de 14 battements utilisée dans les traditions de musique classique indienne.

1. Capra, Fritjof (1975), *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism* (1975), Shambhala Publications, p. 198.

Lila

stereophonic music for two chamber ensembles

17'30"

Paul Frehner, 2005

revised 2006

The musical score is divided into two main sections: the Left Ensemble and the Right Ensemble. The Left Ensemble includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet (with 'Take Straight Mute' instruction), Trombone (with 'Take Straight Mute' instruction), Piano (with '15^{ma}' and 'i.e.' markings), Crotales (with 'bowed' instruction), Hi-hat (with 'blastsicks' and 'closed' markings), Violin I, Violin II, Viola, Cello, and Bass. The Right Ensemble includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Organ (with 'delicately' marking), Pedals (with '8' 4'' marking), Crotales (with 'bowed' instruction), Violin I, Violin II, Viola, Cello, and Bass. The score features various dynamic markings such as *ppp*, *p*, and *pp*, along with performance instructions like 'con sord.' and 'delicately'. The tempo is marked as quarter note = 56. The score is written for two chamber ensembles, with the Left Ensemble performing the majority of the melodic and harmonic material, and the Right Ensemble providing accompaniment and specific textures.

8

Fl. *pppp* *pppp* *ppp*

Ob. *pppp* *pppp* *ppp*

Cl. *ppp*

Bsn.

Hn.

C Tpt.

Tbn.

Pno. *pp* *pp*

L. Ens.

Crotales *ppp*

Hi-hat *ppp* *p*

Vln. I *ppp < p* *ppp < p*

Vln. II *ppp < p*

Vla. *ppp < p*

Vc. *pppp* *ppp* *pppp*

Cb.

8

Fl. *ppp*

Ob. *ppp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Org. *ppp* *pppp* *ppp*

R. Ens.

Ped.

Crotales *pp* *pp* *pp*

Vln. 1 *ppp < p* *ppp* *ppp < p*

Vln. 2 *ppp < p*

Vla. *ppp < p*

Vc. *ppp* *pppp*

Cb. *ppp* *pppp*

14

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

L. Ens.

Crotales

Hi-hat

Vin. I

Vin. II

Vla.

Vc.

Cb.

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Org.

R. Ens.

Ped.

Crotales

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

16' 32'

1' 3/5
2' 2/3
6'

5

20

Fl. *ppp < p* *ppp*

Ob. *ppp < p* *ppp < p* *ppp < p*

Cl. *ppp < p* *ppp < p* *ppp < p*

Bsn. *ppp < mp* *ppp < p*

Hr. *< mp* Take Straight Mute

C Tpt.

Tbn.

Pno.

L. Ens.

Crotales

Hi-hat

20

Vln. I *solo p*

Vln. II

Vla. *ppp*

Vcl. *ppp*

Cb.

20

Fl. *ppp < p* *ppp < p* *ppp < p* *ppp < p* *ppp < p* *ppp < p* *ppp < p*

Ob. *ppp < p* *ppp < p* *ppp < p*

Cl. *ppp < p* *ppp < p* *ppp < p*

Bsn. *ppp < p* *ppp < p*

Hr. *pp < mp* Take Straight Mute

Tpt.

Tbn.

Org. *(pppp)*

Ped.

Crotales

20

Vln. 1 *solo p*

Vln. 2

Vla. *ppp*

Vcl. *ppp*

Cb.

29

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

L. Ens.

Crotales

Hi-hat

Vin. I

Vin. II

Vla.

Vc.

Cb.

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Org.

R. Ens.

Ped.

Crotales

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

45

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

L. Ens.

Crotales

Mar.

45

Vin. I

Vin. II

Vla.

Vc.

Cb.

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Org.

R. Ens.

Ped.

45

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

48

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

L. Ens.

Crotales

Mar.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Org.

R. Ens.

Ped.

Crotales

48

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

51

Picc. *well projected*
p

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Pho. *pp* *poco a poco crescendo* *p*

L. Ens. *mp*

Crotales *(pp)*

Mar. *mp*

51

Vin. I *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vin. II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *p*

Cb.

51

Picc. *well projected* *pp*

Ob. *p*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Org. *pp*

R. Ens. *(pppp)*

Ped.

Crotales *p*

51

Vin. 1 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vin. 2 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *p*

Cb.

1' 3/5
2' 2/3
8'

57

Picc. *mp* *mf* *ff* *mf*

Ob. *mp* *mf* *ff* *mf*

Cl. *mp* *mf* *ff* *mf*

Bsn. *mp* *mf* *ff* *mf*

Hn. *mp* *mf* *ff* *mf* con sord. penetrating

C Tpt. *mp* *mf* *ff* *mf* penetrating

Tbn. *mp* *mf* *ff* *mf* con sord. penetrating

Pno. *mp* *mf* *ff*

L. Ens.

Tamb. shake knuckle

Mar. To Kit

Vin. I *mp* *mf* *ff* *mf*

Vin. II *mp* *mf* *ff* *mf*

Vla. *mp* *mf* *ff*

Vcl. *mp* *mf* *ff*

Cb. *mp* *f < ff*

57

Picc. *mf* *f < ff* *ff* *mf*

Ob. *mp* *mf* *ff* *mf*

Cl. *mp* *mf* *ff* *mf*

Bsn. *mp* *mf* *ff* *mf*

Hn. *mp* *mf* *ff* *mf* con sord. penetrating

Tpt. *mp* *mf* *ff* *mf* penetrating

Tbn. *mp* *mf* *ff* *mf*

Org. *p* *mp* *f*

R. Ens.

Ped. 16'

Crotales To Tambourine (p) Tambourine palm knuckle

Vin. 1 *mp* *mf* *ff* *mf*

Vin. 2 *mp* *mf* *ff* *mf*

Vla. *mp* *mf* *f < ff* *f*

Vcl. *mp* *mf* *f < ff* *f*

Cb. *p* *mp* *f < ff* *f*

61

Picc. $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Ob. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Ban. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Hr. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

C Tpt. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Pno. *ff*

L. Ens.

Tamb. palm knuckle shake palm shake palm knuckle palm knuckle

Perc. 2

61

Vin. I $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vin. II

Vla.

Vcl.

Cb. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

61

Picc. $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Ob. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Ban. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hr. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Org.

R. Ens.

Ped.

Tamb. shake knuckle palm shake palm shake palm knuckle shake knuckle

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

61

Vin. 1 $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vin. 2

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vcl. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

69

Picc. *ff*

Ob. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Cl. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Bsn. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Hr. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff*

C Tpt. *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff*

Tbn. *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff*

Pho.

L. Ens.

Tamb. shake palm *mp* < *f* shake palm *mp* < *f* knuckle *mp* < *f* shake palm *mp* < *f* palm *f* knuckle *mp* < *f* shake palm *mp* < *f*

Perc. 2

69

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

69

Picc. *ff*

Ob. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Cl. *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff*

Bsn. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Hr. *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff*

Tpt. *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff* *ff* *mf* < *ff*

Tbn. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Org. *f*

R. Ens.

Ped.

Tamb. palm *f* shake *mp* < *f* palm *mp* < *f* shake *mp* < *f* palm *f* knuckle *mp* < *f* palmshake *mp* < *f* palm *mp* < *f* shake *mp* < *f* knuckle *f* knuckle *f* palm *f* shake *mp* < *f*

69

Vin. 1 *ff*

Vin. 2 *ff*

Vla. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Vcl. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

Cb. *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*

77 (♩ = 98) To Flute

Picc. *f* *mp* *pp*

Ob. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *f* *mp* *pp*

Hr. *f* *mp* *pp* remove mute

C Tpt. *f*

Tbn. *ff* *mf* *p*

Pno. *mp* *pp*

L. Ens.

Perc. 1

Ktr. *f* > *mp* >

77 (♩ = 98)

Vin. I *f* *mp* *pp*

Vin. II *f* *mp* *pp*

Vla. *f* *mp* *pp*

Vcl. *f* *mp* *pp*

Cb. *ff* *mf* *p*

77 (♩ = 98)

Picc. *f* *mp* *pp*

Ob. *f* *mp* *pp*

Cl. *f* *mp* *pp*

Bsn. *f* *mp* *pp*

Hr. *f* *mp* *pp*

Tpt. *f* *mp* *pp* remove mute

Tbn. *ff* *mf* *p* Take Straight Mute

Org. *f* *mp* *pp*

R. Ens.

Ped. ^{16'}

Tamb. *f* *mp* *pp* palm

77 (♩ = 98)

Vin. 1 *f* *mp* *pp*

Vin. 2 *f* *mp* *pp*

Vla. *f* *mp* *pp*

Vcl. *f* *mp* *pp*

Cb. *ff* *mf* *p*

83

Fl. *pp* *solo* *pp* *mp* *pp*

Ob. *ppp* *mp* *mf* *p*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *con sord.*

C Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Pno. *pp* *mp* *pp*

L. Ens.

Crotales (bowed) *p*

Kit rimshot *mf* Timpani *pp* place inverted cymbal on timpani

Vin. I *mf* *p* *pp < mp* *pp* *mp* *pp* *mp* *pp < mp*

Vin. II *pp* *pp < mp* *pp < mp*

Vla. *pp* *mp* *pp < mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *f* To Flute

Picc. *pp* *pp*

Ob. *pp* *ppp*

Cl. *pp*

Bsn. *pp* *mp* *pp* *pp*

Hn. *pp* *mp* *pp* *pp* *pp* *pp* *remove mute*

Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Org. *pp* *pp* *mp* *pp* *pp* *pp* *ethereal, distant*

Ped. *pp* *mp* *pp*

Crotales (bowed) *p*

Vin. 1 *mf* *p* *pp < mp* *pp < mp* *pp < mp* *p* *pp* *pp < mp*

Vin. 2 *pp < mp* *pp < mp* *pp*

Vla. *pp < mp* *pp < mp* *pp < mp*

Vc. *pp* *mp* *pp*

Cb. *f* *pp*