# 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 creation hindoustani dans lequel Brahman se transforme en l'univers. C'est un "jeu rhythmique 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'élancer dans plusieurs directions. Ultimement, l'on doit choisir, mais je crois que chaque pièce offer plusieurs chemins possibles, don't 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 dévelopées en quelque chose de nouveau. Le potentiel de certaines de ces idées est realisé pendant le déroulement de la pièce, alors que d'autres idées ne seront pas exploitées. Peut-être seront-elle 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 rhythmiques et métriques de la partition, cependant, sont déterminés par une interprétation personelle et par l'application de Jhumra, une structure métrique cyclique de 14 battements utilisée dans les traditions de musique classique indienne.

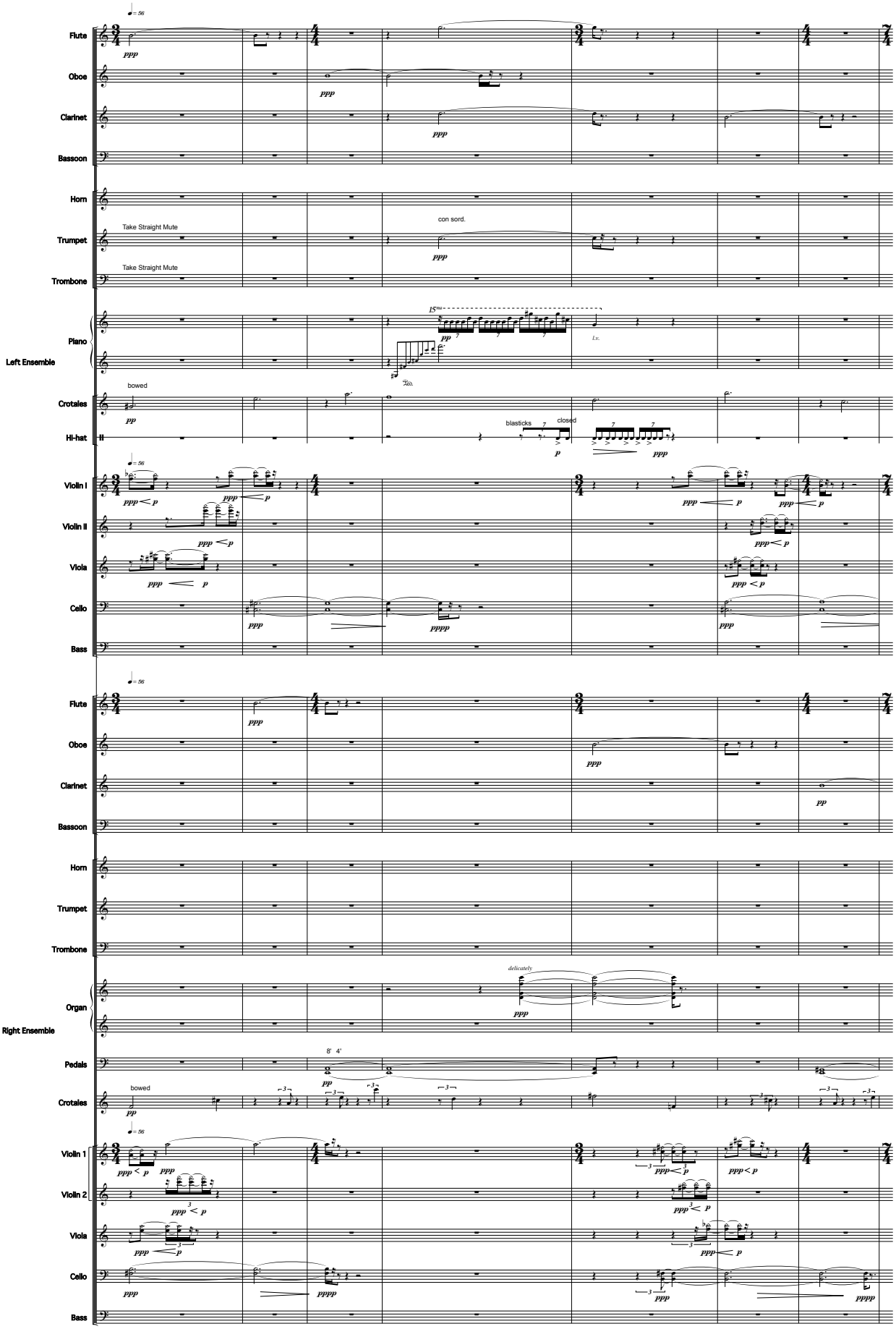
1. Capra, Fritjof (1975), *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism* (1975), Shambhala Publications, p. 198.

# Lila

*stereophonic music for two chamber ensembles*

17'30"

Paul Frehner, 2005
revised 2006



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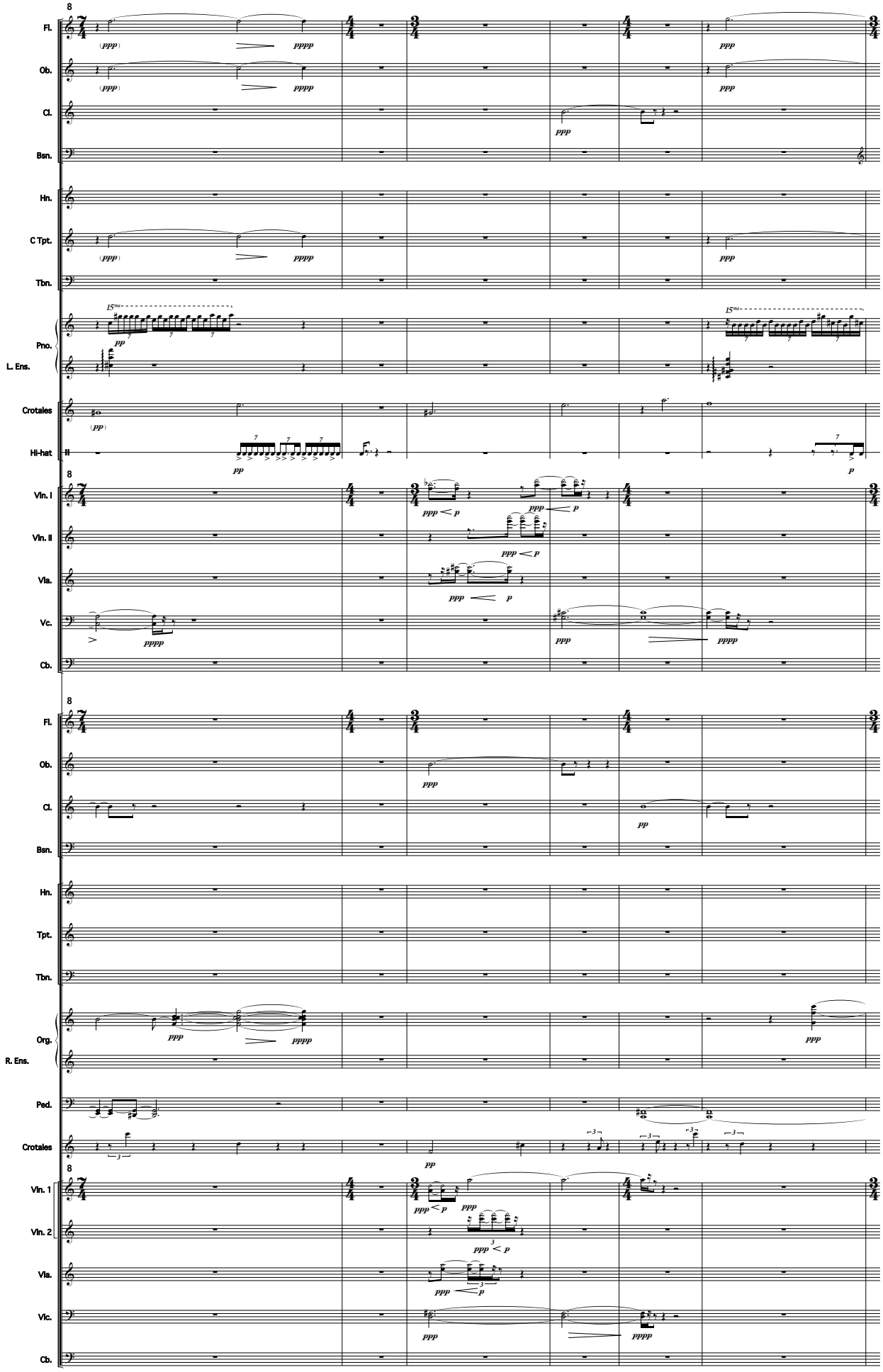
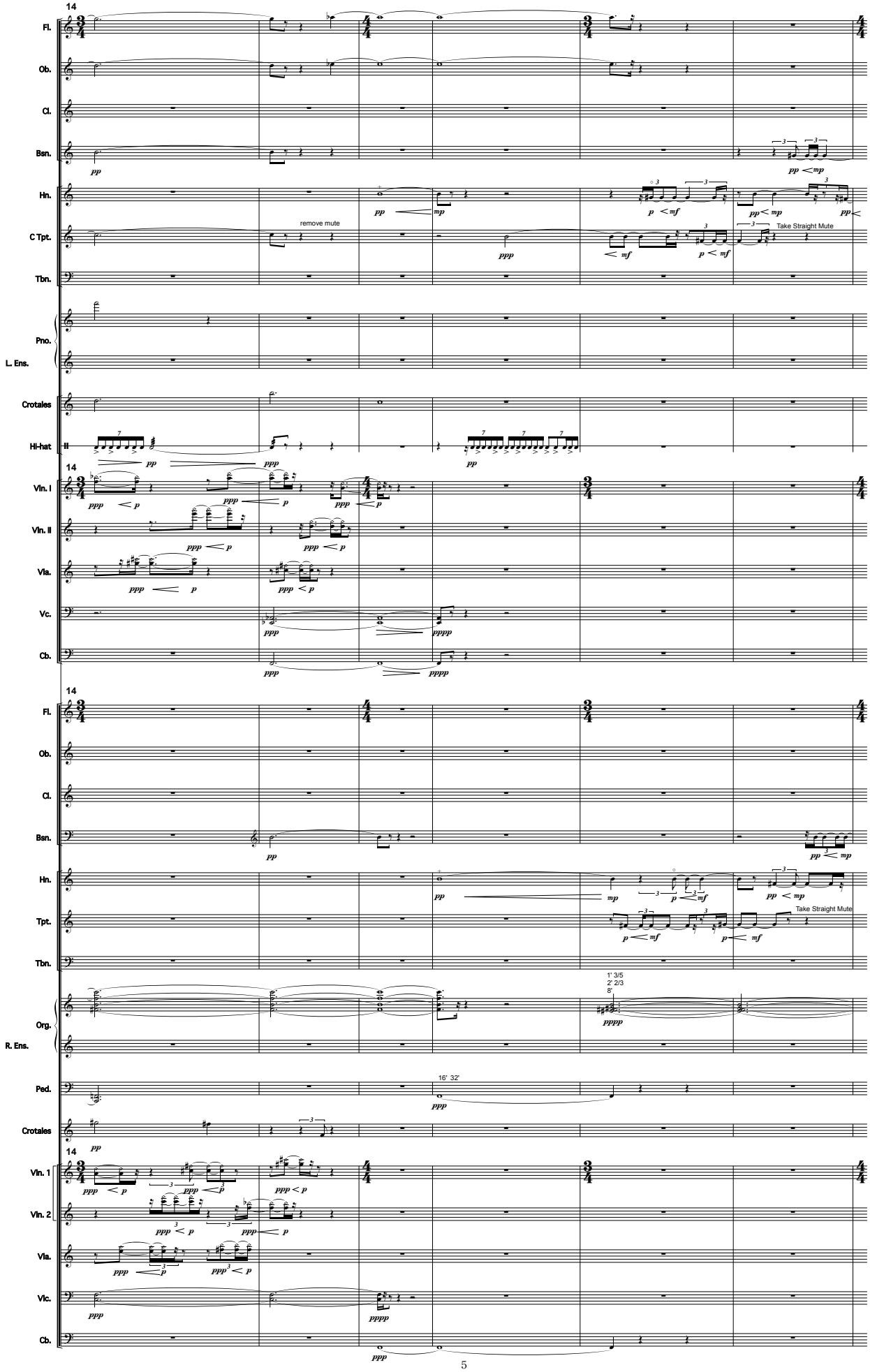
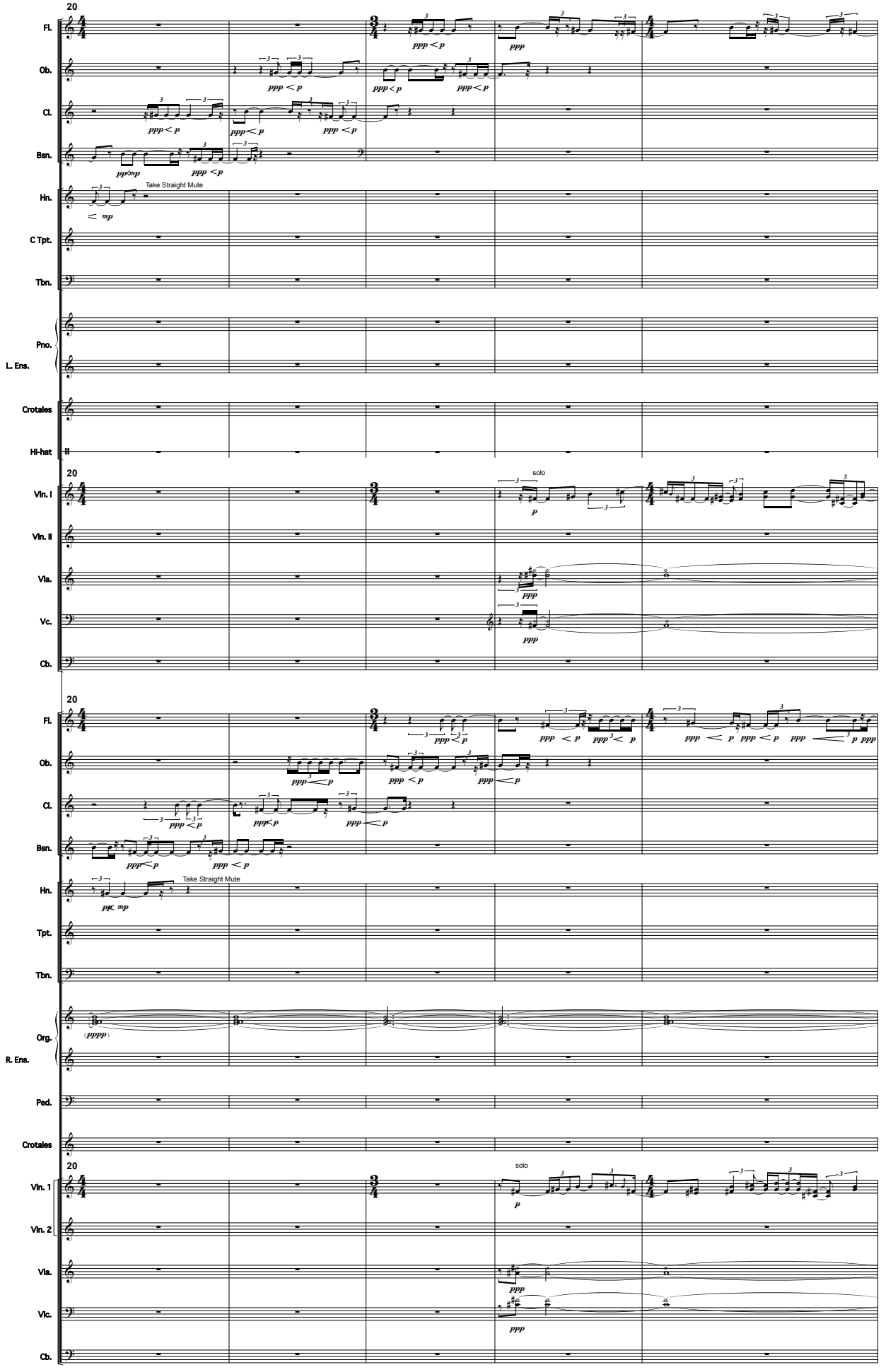
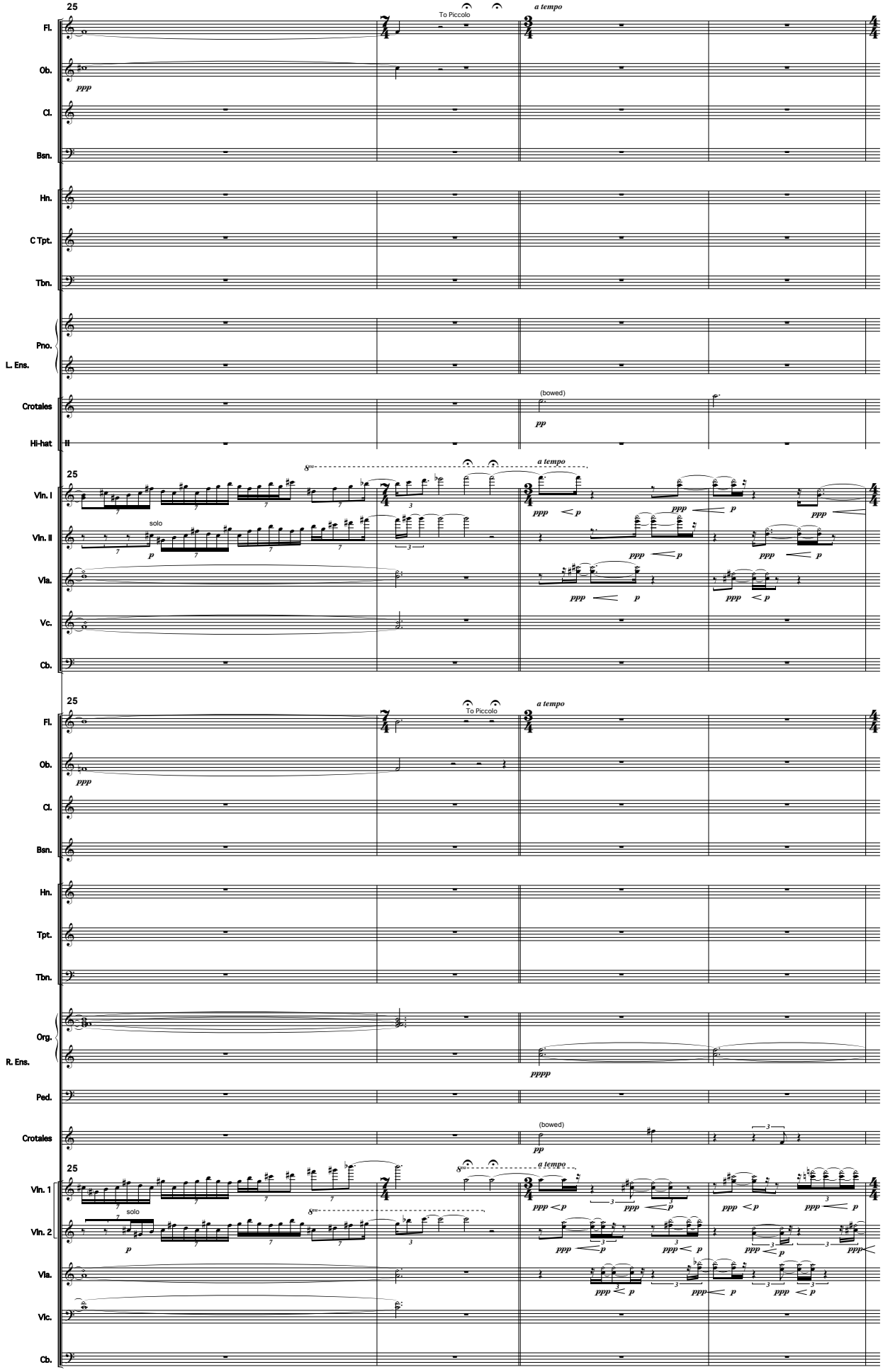
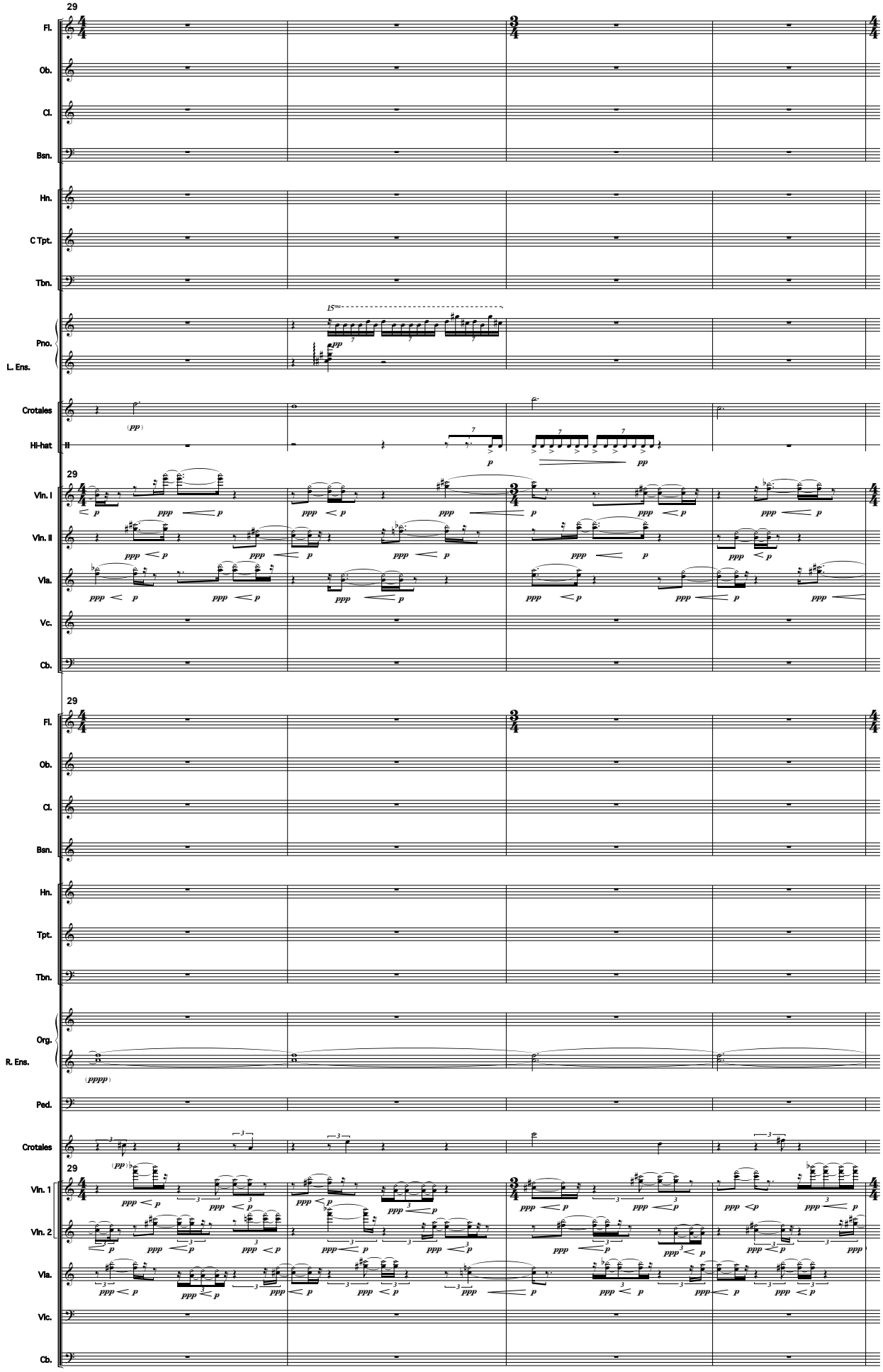
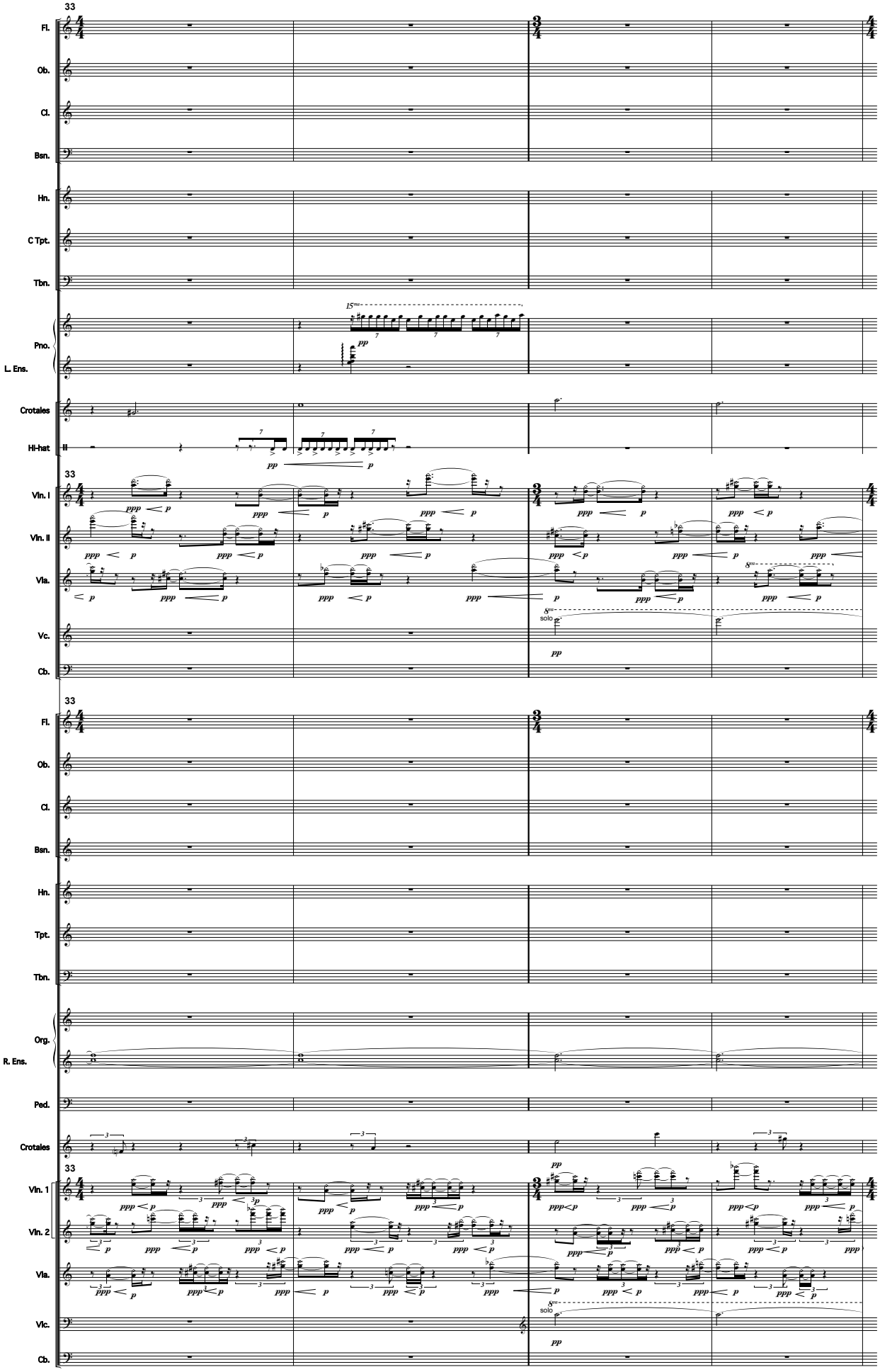

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
Vln. I
Vln. II
Vla.
Vc.
Cb.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Org.
R. Ens.
Ped.
Crotales
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

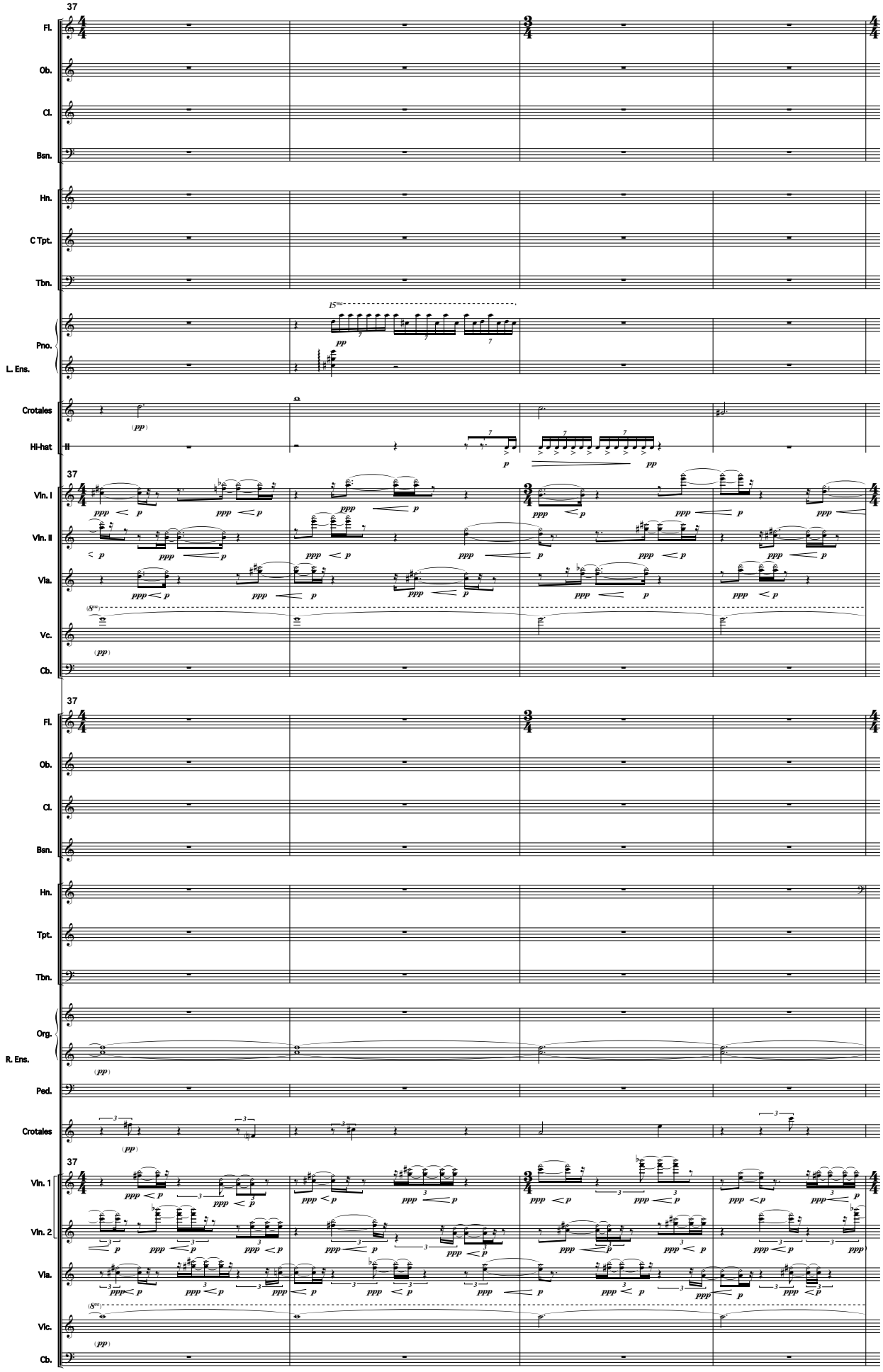

14
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
remove mute
Take Straight Mute
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
1' 3/5
2' 2/3
8'
Ped.
16' 32'
Vln. 1
Vln. 2

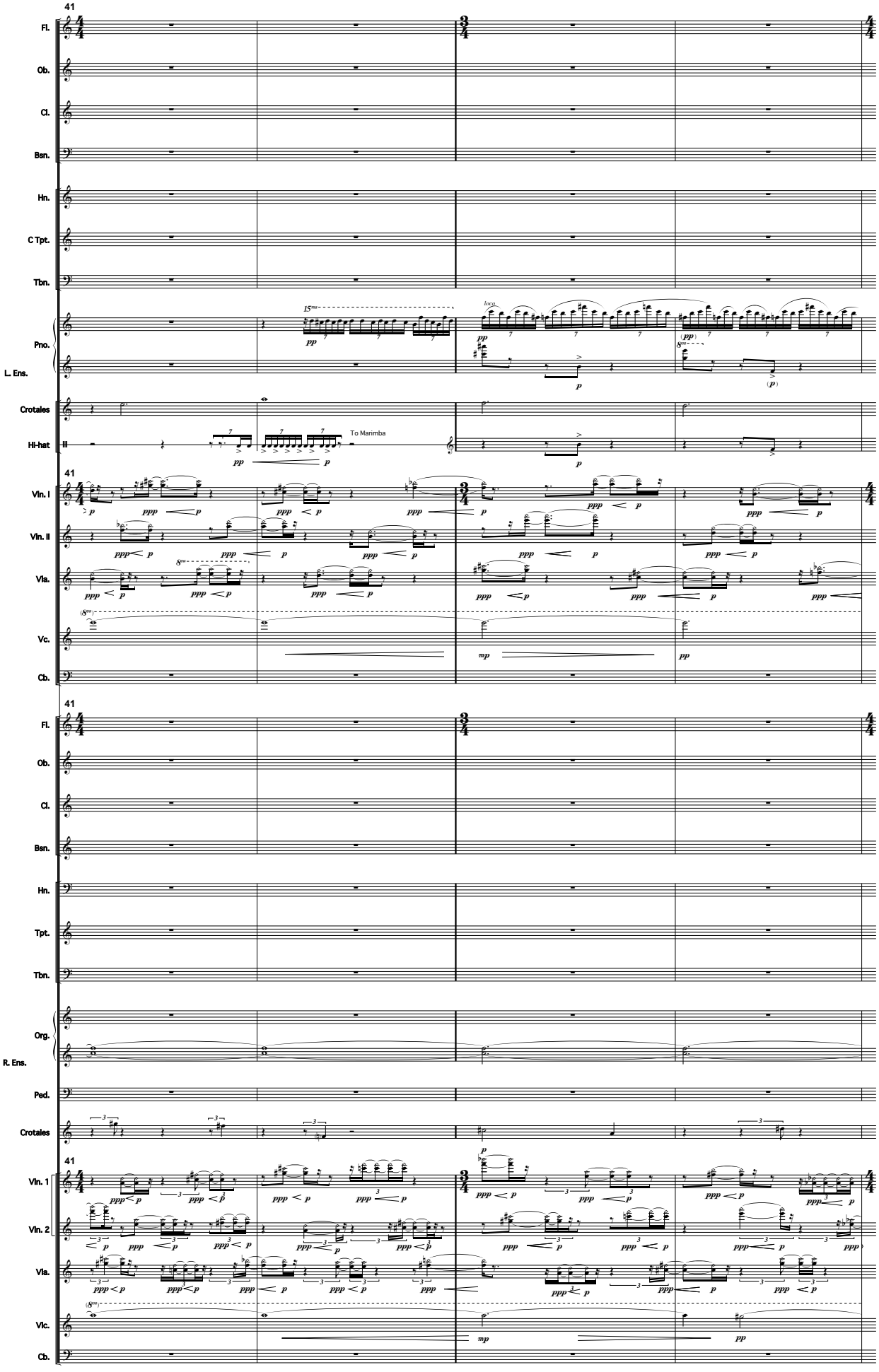

20
Fl.
Ob.
Cl.
Bsn.
Hn.
Take Straight Mute
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
20
Vln. I
solo
Vln. II
Vla.
Vc.
Cb.
20
Fl.
Ob.
Cl.
Bsn.
Hn.
Take Straight Mute
Tpt.
Tbn.
Org.
R. Ens.
Ped.
Crotales
20
Vln. 1
solo
Vln. 2
Vla.
Vlc.
Cb.

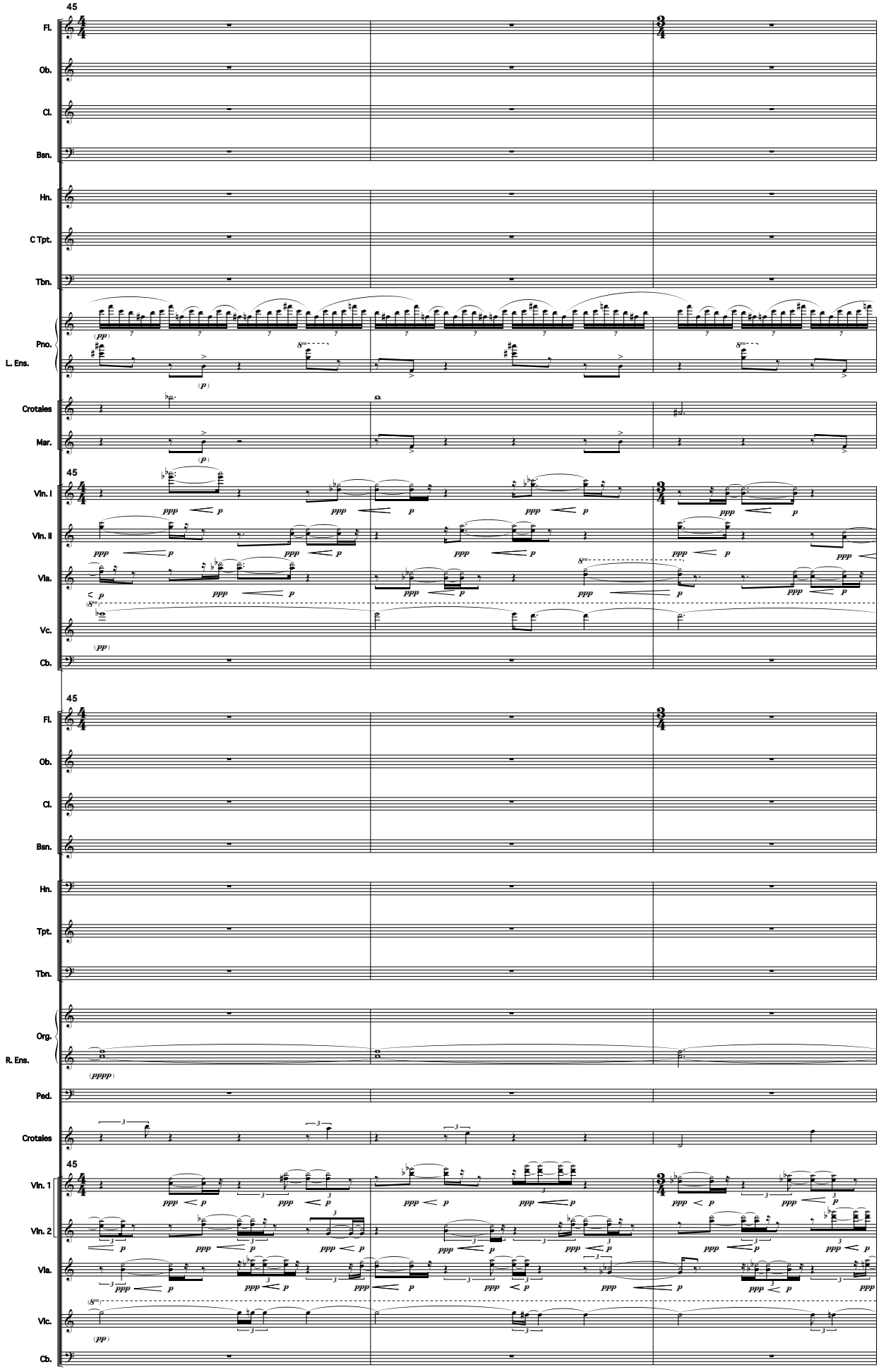

25
To Piccolo
a tempo
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
(bowed)
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2
Vlc.

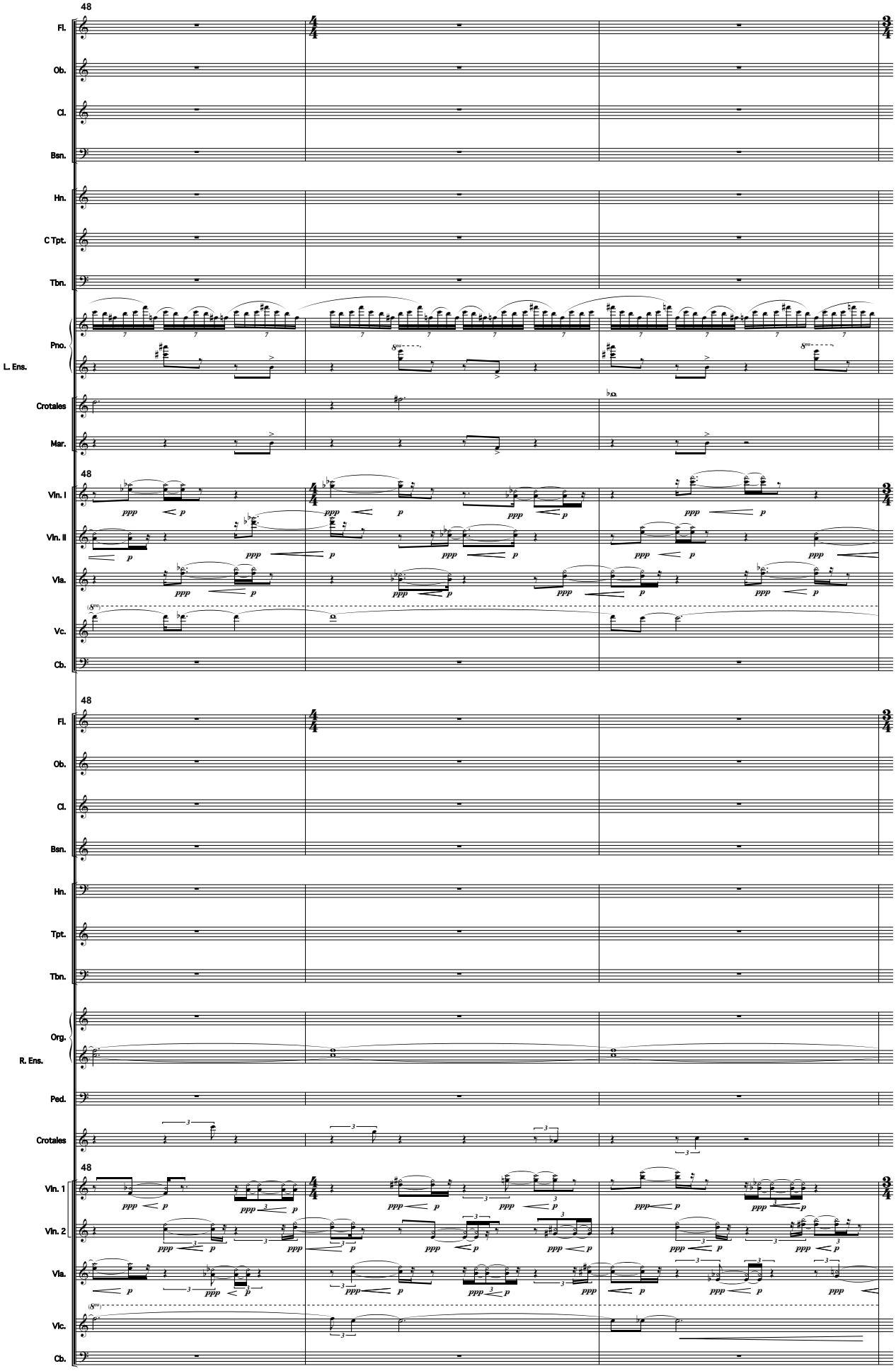

29
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
29
Vln. I
Vln. II
Vla.
Vc.
Cb.
29
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Org.
R. Ens.
Ped.
Crotales
29
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

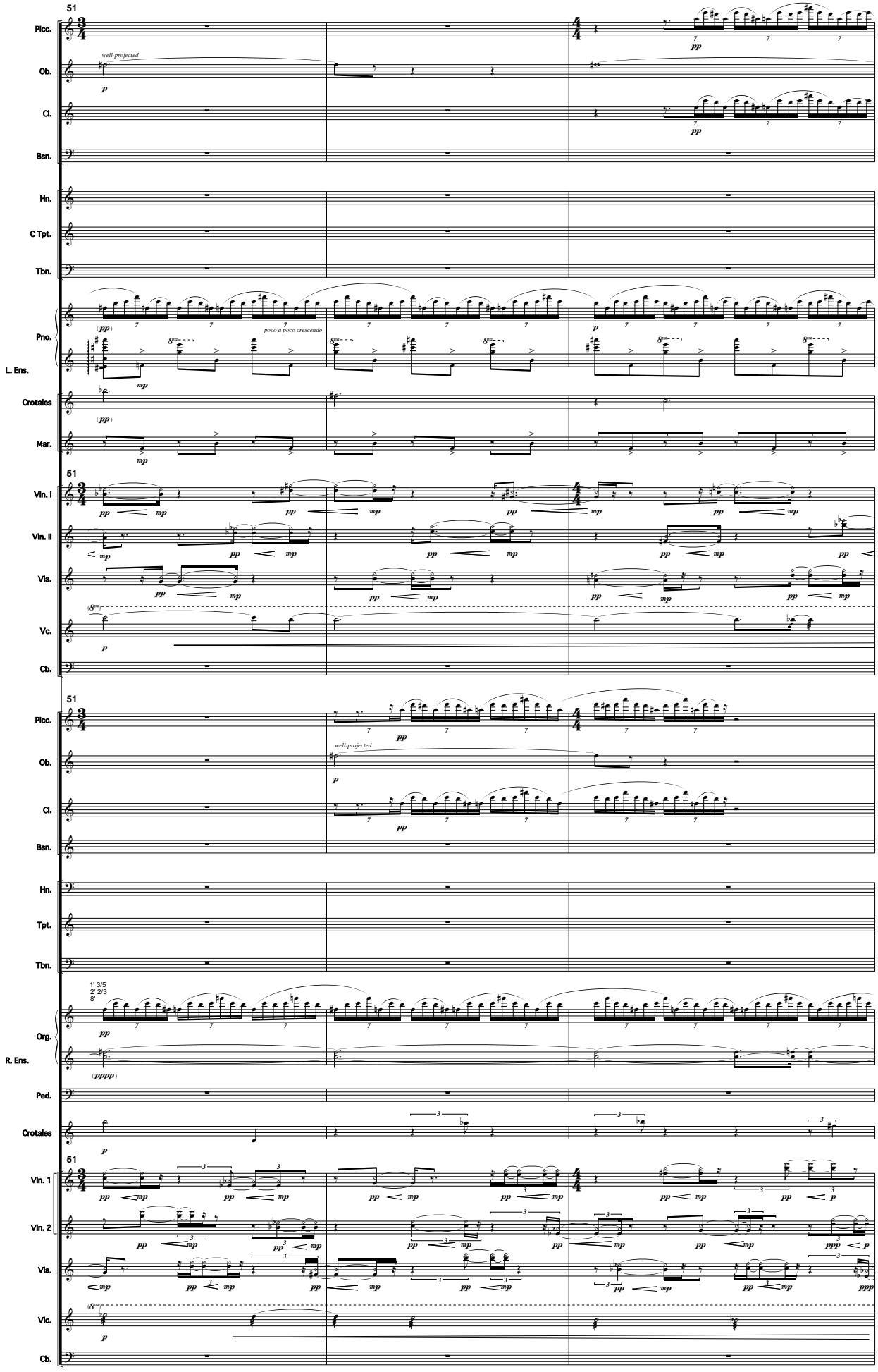

33
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2

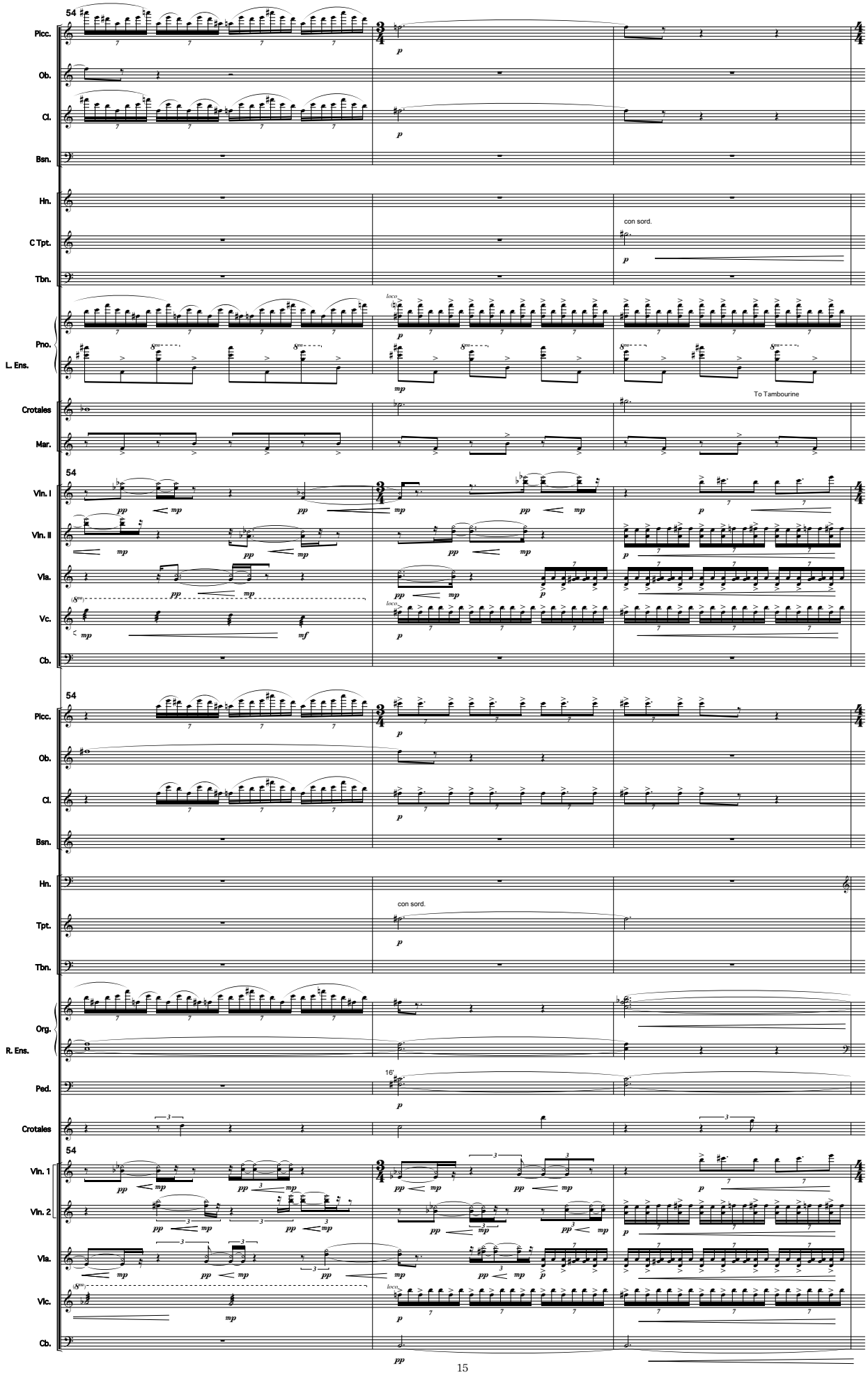

37
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2
Vlc.

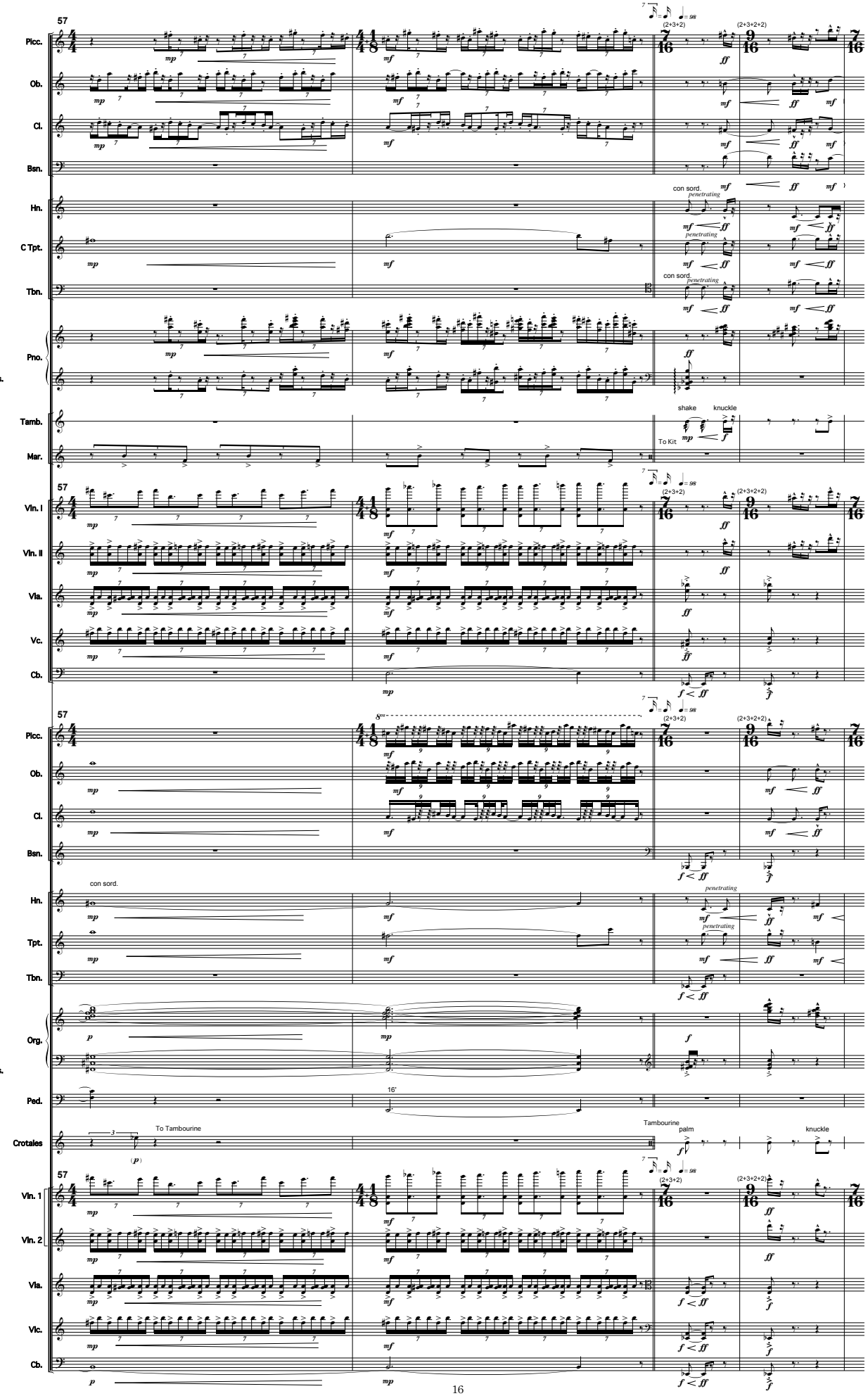

41
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Hi-hat
To Marimba
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2

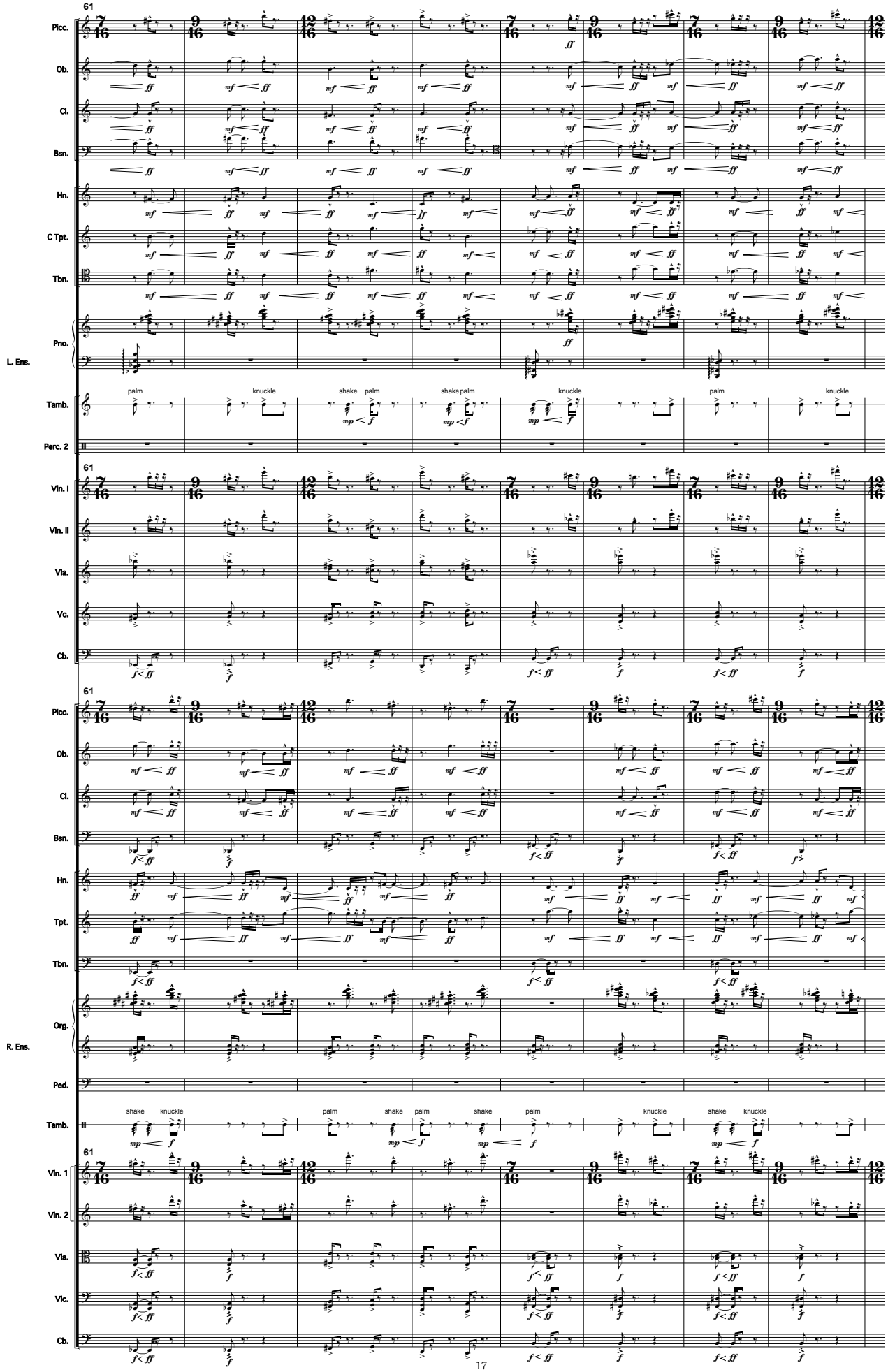

45
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Mar.
45
Vln. I
Vln. II
Vla.
Vc.
Cb.
45
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Org.
R. Ens.
Ped.
Crotales
45
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

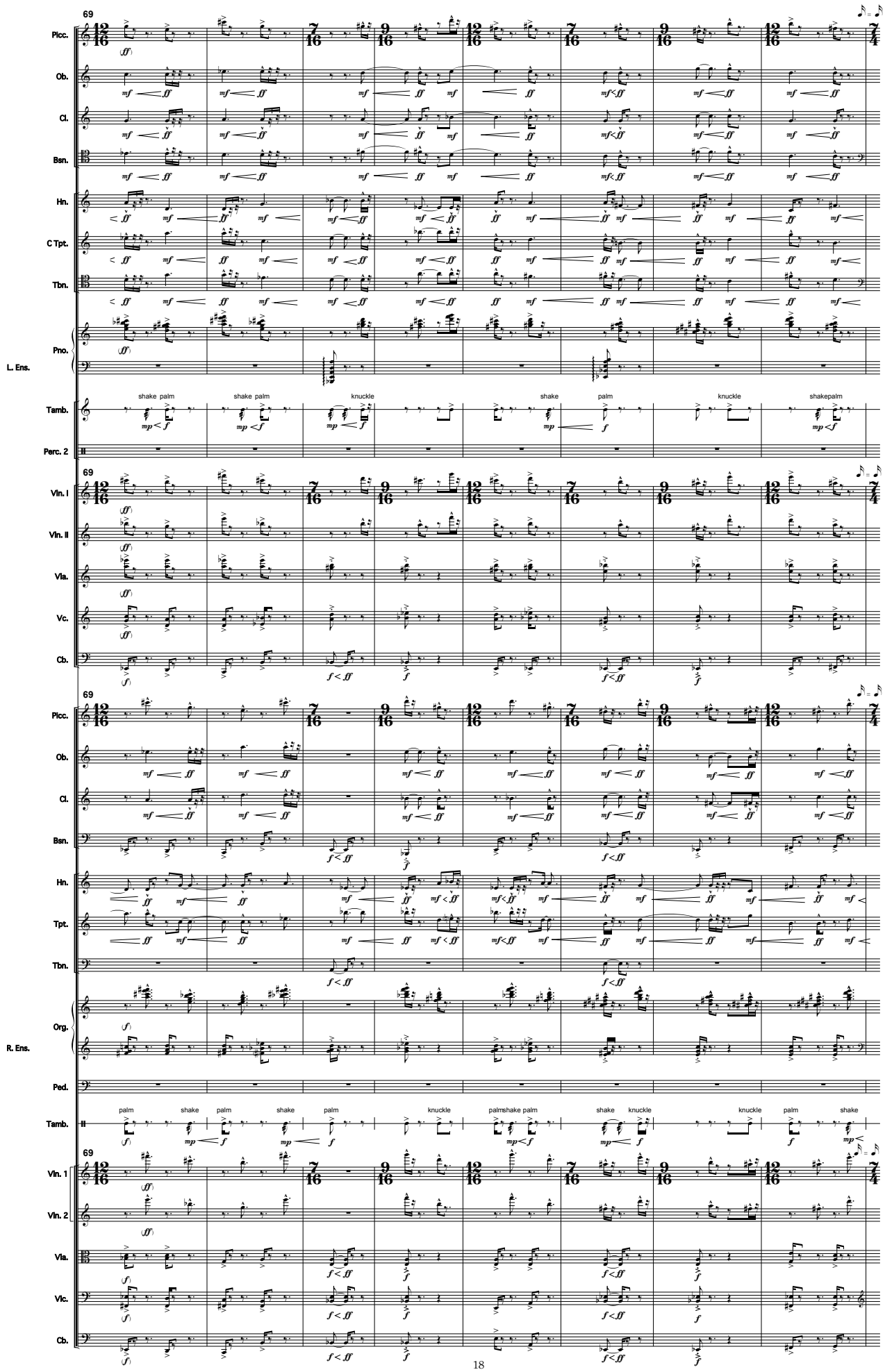

48
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Mar.
48
Vln. I
Vln. II
Vla.
Vc.
Cb.
48
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Org.
R. Ens.
Ped.
Crotales
48
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

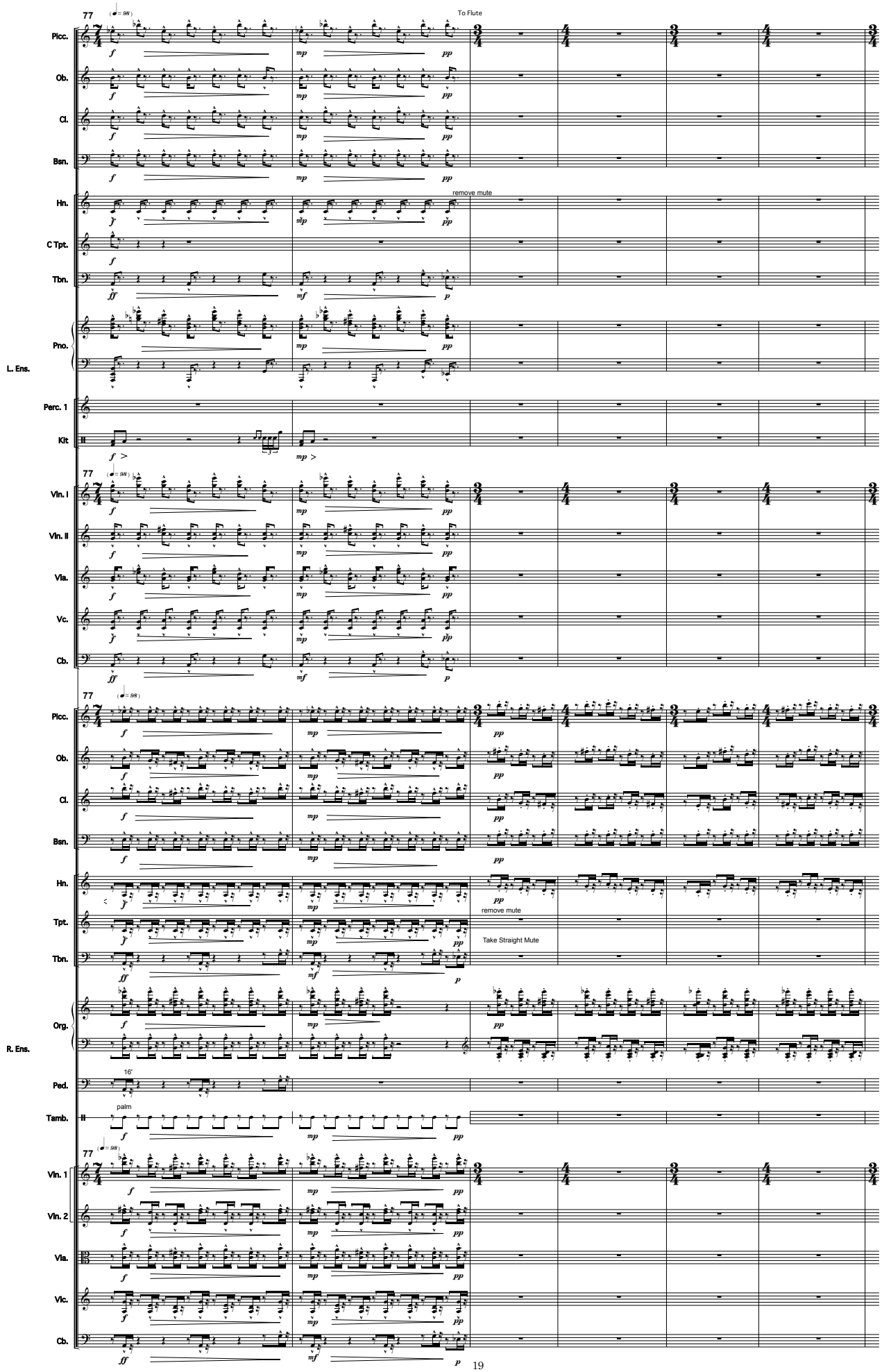

51
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Mar.
well-projected
poco a poco crescendo
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2
Vlc.

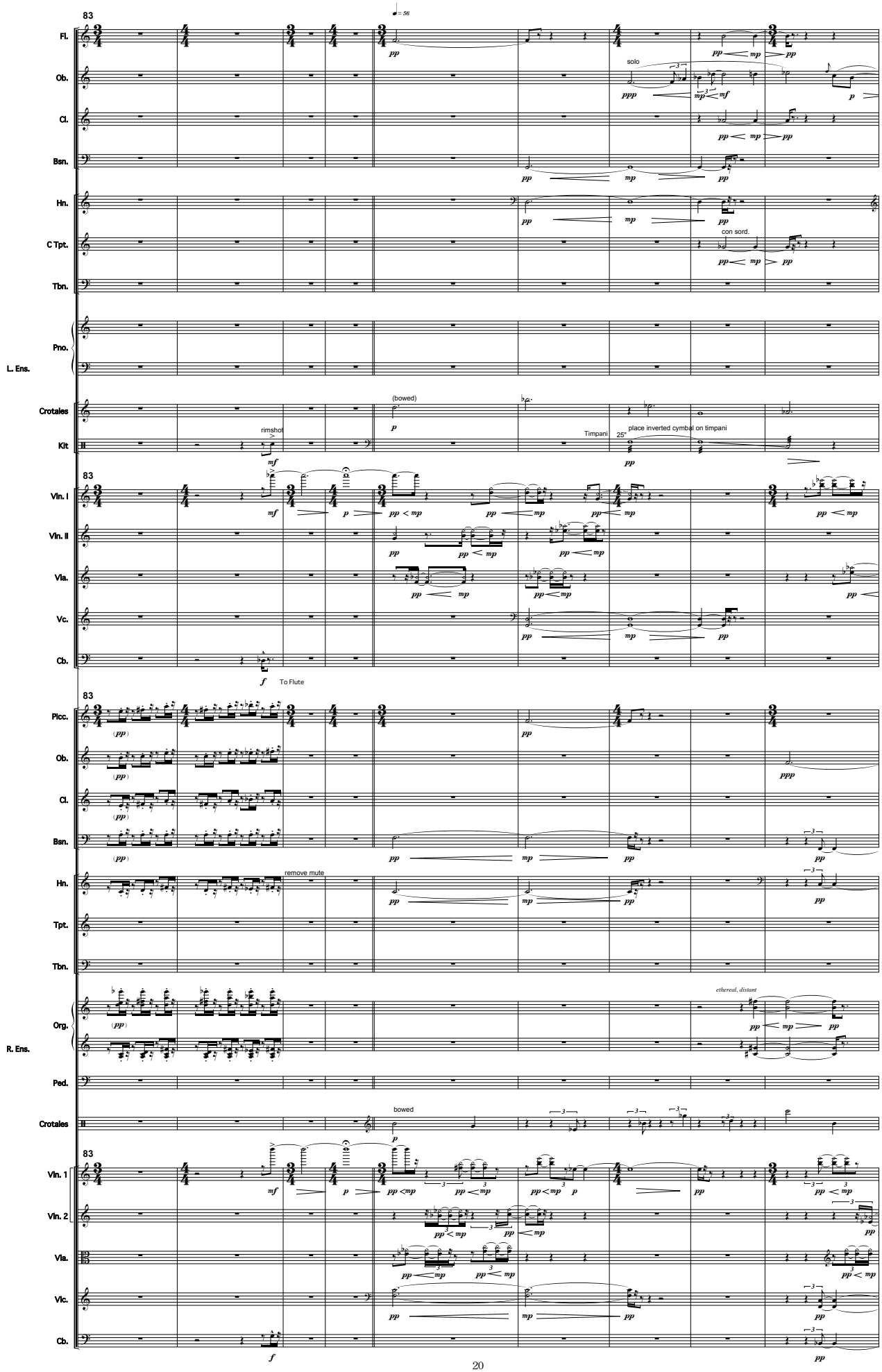

54
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
con sord.
Pno.
L. Ens.
loco
To Tambourine
Crotales
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
16'
Vln. 1
Vln. 2


57
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Tamb.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
Crotales
Vln. 1
Vln. 2
Vlc.
(2+3+2)
(2+3+2+2)
con sord.
penetrating
shake
knuckle
To Kit
8va
16'
To Tambourine
Tambourine
palm
knuckle


61
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Tamb.
palm
knuckle
shake
palm
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
Vln. 1
Vln. 2
Vlc.


69
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Tamb.
Perc. 2
shake palm
shake palm
knuckle
shake
palm
knuckle
shakepalm
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Org.
R. Ens.
Ped.
palm
shake
palm
shake
palm
knuckle
palmshake palm
shake
knuckle
knuckle
palm
shake
Vln. 1
Vln. 2
Vlc.


77
To Flute
Picc.
Ob.
Cl.
Bsn.
remove mute
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Perc. 1
Klt
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tpt.
Take Straight Mute
Org.
R. Ens.
16'
Ped.
palm
Tamb.
Vln. 1
Vln. 2
Vlc.


83
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Pno.
L. Ens.
Crotales
Kit
solo
con sord.
(bowed)
rimshot
Timpani
place inverted cymbal on timpani
Vln. I
Vln. II
Vla.
Vc.
Cb.
To Flute
Picc.
remove mute
Tpt.
Org.
R. Ens.
Ped.
bowed
ethereal, distant
Vln. 1
Vln. 2
Vlc.