Lullaby for Joni

for orchestra

Benjamin Oliver
2012-2013
This work was developed for the BBC Symphony Orchestra/Sound and Music Embedded project during the 2012/13 season. The first performance was given at Maida Vale Studios on 14th November 2013 by the BBC Symphony Orchestra, conducted by Garry Walker.

Instrumentation  (Score in C):

Piccolo
2 Flutes
2 Oboes
Cor Anglais
Clarinet in Bb
Clarinet in Eb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Timpani

Percussion (x3)

Player 1: 2 Woodblocks, Bass Drum and Tam-tam
Player 2: Claves and 2 Bongos
Player 3: Marimba and drum setup of 2 Tom-toms, snare drum and suspended cymbal

Duration: 11 minutes
Notation Explanations:

‘White noise’ sounds (indicated by cross note-heads)

Cross note-heads are to be performed tonelessly, that is to create a sort of white noise sonority.

The mode of production is dependent on the instrument(s):

**Flutes and piccolo**
Blow directly into the tube with a narrow mouth opening. The pitches notated will not necessarily be audible. I am interested in colourations and variation in pitch rather than the actual pitches notated. A loud air noise should be produced. You might try blowing a distance of a few centimetres between the mouth and the lip-plate to generate more sound if required.

**Oboe and Cor Anglais**
Remove the reed and blow across the opening of a tube, a little like a flute. The pitch colourations will not be identical with the notated pitches but the chosen pitches will create a change in the brilliance of the white noise sound.

**Clarinets**
Remove mouthpiece (and possibly socket) and blow directly into the tube. It would also be good to try blowing slightly away from the opening of the tube if you require more sound. The pitch colourations will not be identical with the notated pitches but hopefully the pitches chosen will create a change in the brilliance of the white noise sound. It might be a good idea to have a spare instrument to play the ‘toneless’ passages.

**Horns**
Reverse the mouthpiece and blow directly into the instrument.

**Trumpets**
Blow into the instrument without direct lip contact with the instrument, you may want to try this with the mouthpiece reversed. The pitches chosen and corresponding number of depressed valves will create a change in the brilliance of the white noise sound. The pitch colourations will not be identical with the notated pitches.

**Trombones**
Blow into the instrument without direct lip contact with the instrument. The pitches chosen and corresponding slide positions will create a change in the brilliance of the white noise sound.

**Strings**
Cross note-heads for the strings also indicate a ‘toneless’ white noise sonority.

Mute/Dampen Symbol. Gently lay the left hand on all four strings so that they are prevented from vibrating.

The pitch indicates which string to play. I have indicated a range of different ways of articulating with the strings dampened.
**Other notations:**

**Wind and brass**

Tremolo in wind parts indicates flutter tongue; flz. is indicated the first time this occurs in each of the parts but flutter tonguing is assumed thereafter.

**Trombones**

Diamond note heads in the trombone 1 and trombone 2 parts denote a very short clipped sound. The sound produced should be extremely short and not with a full tone; it might sound a little like a stutter.

**For all instruments**

Dynamic indications in quotation marks (during the white noise passages) indicate the intensity of the performance manner and not the resulting absolute volume of the action!
air sound, blow directly into tube with narrow mouth opening

Take out mouthpiece and then rejoin

Take out mouthpiece and then rejoin

1. turn round mouthpiece and then rejoin

2. turn round mouthpiece and then rejoin

3. turn round mouthpiece and then rejoin

4. pull out mouthpiece and then rejoin

non-dialed, pull out mouthpiece (option to use some vertical bowing at your discretion)

\textbf{25}
1. turn mouthpiece round again...