by any other name...

for soprano and kalimba

Stephen F. Lilly

Commissioned for the wedding of Ben Findley and Jenny Miller

(2014)

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Performance Notes

Kalimba Notation and Tuning:

413Hz   350Hz   304Hz   234Hz   292Hz   365Hz   423Hz

The kalimba used should have a resonant shell and seven tunable tines. The tines should be tuned as precisely as possible to the above pitches and should be oriented on the kalimba as they are on the staff above: from left to right.

In notating the kalimba, the pitch indicated is only the closest approximate in the equal tempered system. Furthermore, each of the pitches indicates a unique tine on the kalimba—A♭ and G♯ are two different tines with two different tunings. The soprano may choose to conform her pitches to the tuning of the kalimba or may choose to strictly adhere to the equal tempered system; she may also choose to alternate between tunings for expressive purposes.

Either the soprano or a second performer can play the kalimba. In either case, the kalimba should be performed with the flesh of the thumbs avoiding fingernail contact. The tines should be oriented so that adjacent tines can be played simultaneously using a single thumb (this technique is employed when performing notated three- and four-note chords). Also, all notes should be left to ring; do not mute tines.

The notation of time is proportional. Each system is fifteen seconds long and care has been taken when notating events within each fifteen-second block. For additional reference, minutes have been marked at the beginning of their respective systems (i.e. **1'**, **2'**, **3'**, etc.). Vertical dashed lines (without arrows) indicate precise synchronicities between the soprano and kalimba. In spoken passages, the dashed line is attached to the syllable of correspondence (e.g. on page 3, the kalimba dyad near the end of the first system should be performed with the first syllable of "holding").

In the notation of the soprano, most of the texts to be whispered or spoken are printed as text blocks, either on a single-line staff (where the soprano is alternating between whispered and spoken words) or a cut-out score. Unless otherwise indicated, text blocks should be performed at a normal speaking rhythm. The spaces between text blocks indicate approximate pacing, and the performer should feel free to insert appropriate pauses. When notated on a five-line staff, rhythm should be more precise, and x noteheads with horizontal dashed lines ending in arrows indicate sustained unvoiced sounds while elongated black noteheads designate sung tones. Most sung passages are performed without vibrato—marked "*nonvib.*" in the score. Anytime "*nonvib.*" is printed, it should be followed until cancelled by a "*vib.*" marking. In the case of both unvoiced and sung notes, they are to be sustained until either a breath mark or another note is encountered. If the soprano is a performing a complete word (whole or broken into syllables), the word is given using its American English spelling (with syllables being hyphenated, e.g. "for-giv-ing" on page 2, third system); otherwise, all sounds are indicated in IPA. When multiple sounds are grouped together like words but using IPA, these sounds are to be spoken/whispered/sung as fast as possible with only the last sound elongated (e.g. 'kaɪn' on page 1, second system, would be performed such that the first three sounds are run together as fast as possible with only the 'n' extended for the duration of the note). Beamed notes should be played as fast as possible (i.e. as ornaments to the note they are slurred to). Word extensions are indicated for all sung notes. If a solid line ending in an arrow is encountered, the soprano should slowly transform the first sound into the second. Diagonal dashed lines ending in arrows, however, indicate connections (e.g. on page 5 at the end of the first system the 'ə' should flow seamlessly into "alliance").

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S

spoken
natural speaking rhythm

The verb "to embrace" in French (s'embrasser) has an alternate meaning, "to kiss."

mf

mp

whispered
AFAP

Bracing, supporting, holding each other

mf

in - ti - mate

I   saw

K

>

>

mf

S

mp

spoken
natural speaking rhythm

There's a joke among French professors that they teach "*a* kiss," un baiser, to students and then students try to turn *that* into a verb,

our

on - go - ing

mf

K

S

2'

slowing

which...   is *not*   a kiss

whispered

fp

spoken
AFAP

Foundations:
conversation and
consultation in
resonance

spoken

f

compassion

Crazy in...

(s) - - - - - - → suffering

εm

f ——— *p*

whispered

K

spoken

mf

mp

p

endurance   protection

risk   vulnerable

p   *p*

whispered

ta - ken   care,   come   to - geth -

mp

bend pitch ½ step

f

spoken
AFAP   *whispered*   *spoken*
                                              natural speaking rhythm

do well; do good:
understanding a vital bond of   understanding   Without
endurance and dialogue   knowing it,

er_____   fit   ɪ - nt   *mf*   *p*   *mf*

we have been following   For example, future moved to optimism, and a   We both went   After rights,
your heart around family.   little later, creativity did the same.   suffering in luck.

3'

S

*spoken
AFAP*

whispered

reinvention moved
to opportunity.

Meanwhile, foundations
ended up for do well, do good.

In spite of all
cooperation, competition.

Nuts
about.

p

mf

alliance, bond,
connection,
mutual
cooperation

m

K

mf

---

slower, more deliberate

spoken
mp

natural speaking rhythm

S

courage

competition

fear

Fast-forward a few years. Intimacy was
then connection in commitment and consultation
was doing the same connection.

p

whispered

p

mf

K

---

whispered

spoken

S

Vital empathy grew resonance and decided to nuture.

smooches

Prior to protection, understanding called his alliance and
common understanding to his values.

p

mf

K

S

Dialogue quickly piped up about risk, who lived in hope.

Fear emphasized how great affirmation was and insisted.

Respect reached out to mutual trust. This was certainly going to be a bond.

K

4'

spoken

start AFAP then slowing

whispered

S

Conversation lived in alliance; endurance grew courage.

Yearning for...

f *mp*

intimacy, vital resonance, compassion.

p

br ———— e ———— ɪ

K

♯♭

mp

natural speaking rhythm

spoken

S

Without knowing vulnerability,

compassion bravely reached out and offered.

creativity   reinvention

luck   tickles

mf

p

whispered

K

♭

>

mp

S

p

She arranged
protection of alliance.

m ⸺⸺⸺ br ⸺⸺⸺➤ e ⸺➤ is ⸺

K

spoken
natural speaking rhythm

mf ⸺⸺⸺ **ff**>**f**

mp

p

S

Oddly enough,
fear turned out not to be.

mf

m ⸺⸺⸺ a ⸺⸺⸺ m ⸺

K

bend pitch ½ step

f >**mf**

mp ⸺⸺⸺ **fp**

S

a ⸺⸺⸺ e ⸺⸺⸺ m ⸺

K

6'
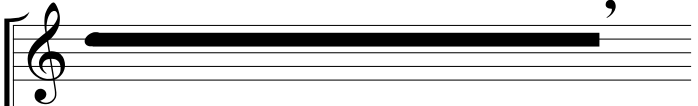
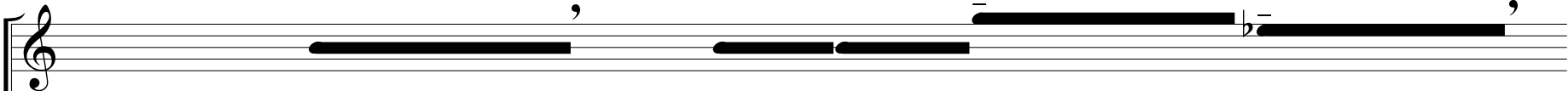*spoken*
natural speaking rhythm
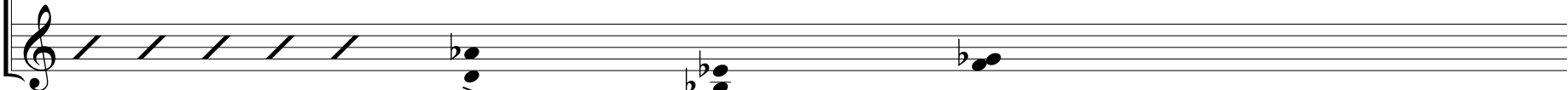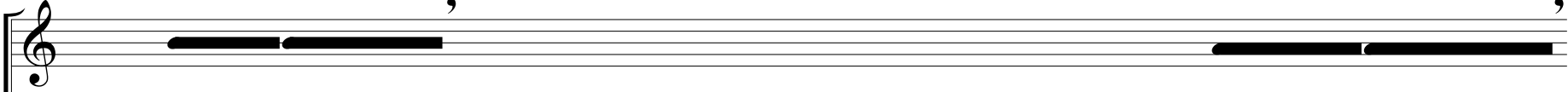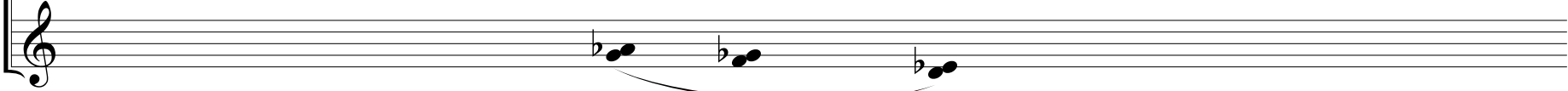
In fact, after a couple of hours, affirmation and bond to
enjoy vulnerability,

compassion

mp *mf*

S

e

K

vib.

mp *mf* *f* — *ff* *mf* — *p*

S

saw brave - ly reached out

K

mf

nonvib.

mp *p*

S

to see we've been

K

p

by any other name...

7'

mp

S

ev - er ___ since _____

K