

# Lichen

*for string quartet*

Lisa Robertson

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Duration: c.16'30''

I.lament for the air  
II.symbiosis  
III.celtic rainforest  
IV.crottle to dye

Lichen is a very sensitive indicator for air pollution, and cannot survive in air which is not pure. I feel very fortunate to come from a place where the air is so pure that lichen flourishes in abundance. In the woodlands of the West Highlands of Scotland, the celtic rainforests, the trees are adorned with a huge variety of lichens which at first glance, are often overlooked. However, if you take a closer look, you will see how beautiful they really are, with vivid colours and intricate structures. Lichen has an interesting formation, being a composite organism made up of two species growing together symbiotically. It has been used in traditional medicines and also as a dye, notably in the original method of producing tweed where the lichen, or 'crottle' created the distinctive colour of the cloth.

Remote areas where the air is pure are still at risk of losing their abundance of lichen due to the increase of acid rain which can spread far beyond the source of the pollution. The idea of a species being throttled and dying due to pollutants in the air is a frightening sign.

I feel that lichen, with its intricate beauty and urgent environmental warning is not something which should be overlooked.

Each movement takes inspiration from a different Scottish traditional folk music form: pibroch, waulking song, Hebridean psalm singing and the reel.

Throughout the history of Scottish folk culture, there has been a deep sense of reverence for nature. In modern times this connection has been somewhat lost to the extent that we are now destroying the natural world. The dwindling abundance of lichen is proof of this. We are still people of the same species. We still live in the same place. The soul of our music still exists. But without the sense of connection with the natural world, the essence of the music has been distorted.



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## Performance Directions

☐ whole bow, down bow

∇ whole bow, up bow

**Bow vibrato** - Notes under the slur should be played in one bow but individual tenuto notes should be accentuated with bow pressure. The bow should not stop and there is no gap between the notes.

**Reverse bow** - Slide bow underneath the strings. Bow as normal but with the hair making contact with the underside of the string rather than the top surface. This will allow for the highest string and the lowest string to sound in unison as a double stop. Don't worry too much about the quality of tone. Aim to make each note in the double stop as clearly heard as is possible

Dynamics - when there is a hairpin which has no dynamic indicated in the middle, assume that it alters by one dynamic level, eg. mf to f

Dotted slur means phrasing, should be played with a sense of direction

legnoB=col legno battuto

legnoT=col legno tratto

△ Pizz. with fingernail. Applies only to the individual note. If for an extended passage, a bracket will be used

◊ Bartok pizz Applies only to the individual note.

||| Bow behind the bridge. Applies only to notes with a cross notehead. Other surrounding notes are played ord. If in close proximity, other notes may be played sul pont. The bow can then simply slip across the bridge for the cross notehead note.

∩ ricochet

× cross notehead - tap the body of the instrument with fingers

■ square notehead - stamp feet on the floor. The sound should be as natural as possible - eg avoid and squeak sounds from shoes on the floor

◇ diamond notehead - hum the pitch indicated (or the same note in an alternative octave, if the notated pitch is not possible for the player)

Over-press with the bow to create scratch tones. The extent of the bow pressure is indicated with the following symbols.  
Increasing pressure from left to right: ▭ ▮ ▯  
The over-pressure last for as long as the notation **▬** connects the note. The notes on either end of this notation are also over-pressed.

### I. Lament for the Air

♩=40

Vln 1 arco *mf* < *f* *mf* *mp*

Vln 2 non vib. *p* ord. vib. *mp* *p* pizz. (arco)

Vla non vib. *p* ord. vib. *mp* bow vib. 4:5 3 3

Vc bow vib. *mf* *f* *p* 4:5

7

Vln 1: pizz. with 2 fingers, mf, I, II, mp, arco, mf, f

Vln 2: arco, mp, gliss., p, mp, 4:5

Vla: 3, sul pont, 3, 3, 3, 3, ord. 3, 3, mp, f

Vc: f, mf, f, mp, mf



11

Vln 1: mp, p, mf, f, p

Vln 2: pizz. (arco) mf, arco, gliss., mp, gliss., gliss., ppp, ff, over-press with the bow, mf

Vla: mp, bow vib., p, 3, mp, 3, ppp, ff

Vc: > p, pp, mp, ppp

A



15

Vln 1: f, f < ff, p, pp, ff p

Vln 2: gliss., Reverse Bow, p, f, p, f, p, pp, f, p

Vla: mf, gliss., p, pp, f < ff, mf, p, arco, pizz., mf, pp < ff

Vc: ff, p > pp, f, f < ff, p, legnoB, ord., legnoB, p, arco, pizz., mf p

22 **B** 5

Vln 1 *ppp* *pp* *p* *pp* *p* *pp*

Vln 2 *mf* *ppp* *pp* *pp* *pp*

Vln 2 Return bow to normal position

Vla *p* *mf* *ppp* *p* *mp*

Vc *pizz.* *f* *arco* *pp* *pp*

27

Vln 1 *mp* *mf* *p* *mf* *p*

Vln 2 *p* *mp* *mf* *p*

Vla *p* *mf* *p* *mf*

Vc *mf* *mf* *mf*

31 **C**

Vln 1 *mf* *mf*

Vln 2 *mf* *mf*

Vla *f* *pp* *pp*

Vc *p* *ppp* *ppp*

34

Vln 1 *mp* *p* *f* *p* *mp* *p*

Vln 2 *p* *mf* *ff* *p*

Vla *mp* *p* *f* *mf* *ppp* *mf* *f*

Vc *ppp* *mf* *mp* *mf* *pp* *f*

37

Vln 1 *f* *pp* *pp* *p* *pp* *8va*

Vln 2 *ff* *pp* *pp* *p* *pp*

Vla *pp* *p* *mp* *p* *pp*

Vc *pp* *p*

41

Vln 1 *mf* *mp* *pp*

Vln 2 *mf* *p* *pp*

Vla *p* *pp*

Vc *pp* *mf*

D

45

Vln 1 *f*

Vln 2

Vla *pizz.* *f*

Vc *f* *p* *f* *p* *f* *p*

50

Vln 1 *pizz.* *ff* *arco*

Vln 2 *f* *pizz.* *ff*

Vla

Vc *f* *p* *f* *p* *f* *p*

54

Vln 1 *pizz.* *ff*

Vln 2 *arco* *f*

Vla

Vc *f* *p* *f* *p* *f* *p* *f*

**E**

58

Vln 1 *arco* *f*

Vln 2 *ff* *pizz.* *arco*

Vla

Vc *p* *f* *p* *f* *p* *f* *p*

62

Vln 1 *pizz.* *ff* *p* *f*

Vln 2 *f* *pizz.* *f*

Vla *legnoB* *ff* *pizz.*

Vc *f* *p* *ppp* *mf* *pp*

**F**

66

Vln 1 arco *f* *p* *f* *p*

Vln 2 arco *f* *p* *f* *p*

Vla arco *f* *p* *f* *p*

Vc *f* *p* *f* *p*

**G**

70

Vln 1 *f* *f* *f* *f*

Vln 2 arco *f* *f* *f* *f*

Vla arco *f* *f* *f* *f*

Vc *f* *f* *f* *f*

arco over-press *ff* *mf*

Return bow to normal position *ff* *mf*

76

Vln 1 *p* *p* *p* *p*

Vln 2 *p* *p* *p* *p*

Vla *p* *p* *p* *p*

Vc *p* *p* *p* *p*

con sord.

**H**

II. Symbiosis

80

Vln 1 *pp* *pp* *pp* *pp*

Vln 2 *pp* *pp* *pp* *pp*

Vla *pp* *pp* *pp* *pp*

Vc *pp* *pp* *pp* *pp*

tasto

tasto flaut. 8<sup>va</sup>

tasto flaut. vib. accent on ten. notes



83

Vln 1 *ord.* *mp pp* *pont*

Vln 2 *ord.* *mp pp* *pont*

Vla *ord.* *mp pp* *pont*

Vc *ord.* *mp pp* *pont*



86

Vln 1 *ord.* *mf pp* *ord.*

Vln 2 *ord.* *mf pp* *ord.*

Vla *ord.* *mf pp* *ord.*

Vc *mf pp* *ord.*



89

Vln 1 *f pp* *ext. pont* *ff mp* *pizz.*

Vln 2 *f pp* *f* *ff pp* *ff pp* *ff*

Vla *f pp* *f* *ff pp* *ff pp*

Vc *f pp* *f* *ff pp* *ff pp* *pizz.* *arco*

80

Vln 1 *ff* *p* *ff* *p* *ff* *p*

Vln 2 *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vla *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vc *ff* *pp* *ff* *pp* *f* *pp* *ff* *pp* *ff* *pp*

legnoB ord.

80

Vln 1 *f* *p* *ff* *pp* *f* *p* *ff* *p*

Vln 2 *ff* *pp* *ff* *pp* *f* *pp* *ff* *p*

Vla *ff* *pp* *ff* *f* *f* *pp* *ff* *pp*

Vc *ff* *pp* *ff* *pp* *f* *pp* *ff* *pp*

pizz. non arp. A legnoB

pizz. tasto vib accent on each note

80

Vln 1 *pp* *p* *ff* *p* *fff* *p* *f* *p* *pp* *ff*

Vln 2 *pp* *ff* *f* *pp* *f* *p* *pp* *ff*

Vla *p* *pp* *p* *ff* *f* *pp* *f* *pp* *ff* *pp*

Vc *p* *pp* *f* *pp* *f* *pp* *f* *pp* *ff* *pp*

legnoB legnoT

pizz. (arco)

flautando, ext. tasto (arco)

*p* pizz. *pp* wispy, airy *mp*

ord.  
arco  
tasto  
molto vib.

sul D

103

Vln 1

*pp* 5 5 *mp espress.* *mp > p*

Vln 2

legnoB legnoT *pp* trem. always unmeasured, relative speed arco tasto *pp > mp > pp*

Vla

legnoT *pp* pizz. *p* *mp*

Vc

pizz. *f* *pp* (open A)



each note has pressure in the middle "sigh-like"

107

Vln 1

*mf* *p* *mf*

Vln 2

arco *p* *pp* *p*

Vla

*pp* 3 *p* 6 6 *pp* 3 *p* 6 6

Vc

5 5 arco 5 5 5 5 *p* *pp* *p*



sim.

109

Vln 1

*p* *f* *ppp* *ppp* *p*

Vln 2

*pp* *p* *ppp* *ppp* *p*

Vla

6 3 *pp* 3 6 6 *p* *ppp*

Vc

5 5 5 5 5 5 *pp* *p* *pp*

ord.

113

Vln 1 *ppp* *p* *ppp* *mp* *ppp*

Vln 2 *ppp* *p* *ppp* *mp* *ppp*

Vla *ppp* *mp* *ppp*

Vc *ppp* *mp* *ppp*

senza sord. flautando

tasto



118

Vln 1 *mp* *pp* *mp* *p* *mf* *mp*

Vln 2 *mp* *pp* *mpp* *mf* *mp*

Vla *mp* *pp* *mp* *p* *mf* *mp*

Vc *mp* *pp* *mp* *p* *mf* *mp*

ord. pont. flautando



121

Vln 1 *ff* *mf* *p* *f* *ff* *f*

Vln 2 *ff* *mf* *p* *f* *pp* *ff* *f*

Vla *ff* *mf* *p* *f* *ff* *f*

Vc *ff* *mf* *p* *f* *ff* *f*

ext. tasto

124

Vln 1 *ff f* *ord.* *ff f ff f* *ff*

Vln 2 *ff f* *ord.* *ff f* *ff*

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

Vc *ff f* *ord.* *ff f ff f* *ff* *attaca*

**M**

III. Celtic Rainforest

$\text{♩} = 60$

tap violin body with fingers  
unobtrusively so as not to visually distract from the cello

127

Vln. 1  $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$

Vla  $\frac{4}{4}$

Vc  $\frac{4}{4}$

*pp* *espress.* *p* *pp*

**N**

134

Vln. 1  $\frac{5}{4}$

Vln. 2  $\frac{5}{4}$

Vla  $\frac{5}{4}$

Vc  $\frac{5}{4}$

*p* *pp* *p* *mp*

139

Vln. 1  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln. 2  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vla  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vc  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*p* *mf* *p* *mp* *pp* *p*

**O** grace notes on beat

144

Vln. 1 *pp* *mp* *p* *mp* *p*

Vln. 2

Vla

Vc *mp* *p* *pp* *mp* *p*

149

Vln. 1 *p* *mf*

Vln. 2 *p* *mp* *mf*

Vla

Vc *mf* *pp*

152

Vln. 1 *pp* *mp* *mf* *f*

Vln. 2 *mp* *mf* *p* *mf*

Vla

Vc *mf* *f*

155

Vln. 1 *p* *gliss.*

Vln. 2 *f* *p*

Vla *mp* *f* *p*

Vc *p*

highest note possible  
nail pizz.

157 **P**

Vln. 1

Vln. 2

Vla

Vc

pp p mp

hm pp p mp

pizz. very close to bridge

hum (breathe ad lib.) hm

mp p pp p mp p



162

Vln. 1

Vln. 2

Vla

Vc

hm pp

pp mp mf mp

p hm pp mp mf mp

arco 3 3 gliss# gliss

p mp

hm pp

highest note possible nail pizz.

gliss

mp mf mp

165

Vln. 1

Vln. 2

Vla

Vc

cb

hm

pp

p

mp

mf

f

ff

arco

5

3



168

Vln. 1

Vln. 2

Vla

Vc

cb

p

f

mp

3



170 **Q**

Vln. 1 *pp* *hm*

Vln. 2 *pp* *hm*

Vla *pppp* *pp* *hm*

Vc *p* *mp* *p* *pp*

*pppp* *pp*

attacca

IV. crottle to dye

**R**

174-90

Vln. 1 *pp shimmering*  
small amount of bow  
slow bow fairly close to bridge  
upper half of bow

Vln. 2 *pp shimmering*

Vla *pp shimmering*

Vc *pp*

lots of bow  
tasto

flaut.  
tasto

lots of bow  
tasto

lots of bow  
tasto

Vln. 1 *mp spp* *mf*

Vln. 2 *mp spp* *mp* *pp* *mf*

Vla *mp spp* *mf*

Vc *mp* *mf*

pizz.

arco

ord.

pizz.

arco

ord.

ext. pont

**S** legnoB  
IV

Musical score for measures 182-184. The score is for four staves: Vln. 1, Vln. 2, Vla, and Vc. Vln. 1 starts with a dynamic of *ff ppp* and a quintuplet of eighth notes. Vln. 2 starts with *ff p*. Vla starts with *ff p* and a triplet of eighth notes. Vc starts with *p* and a triplet of eighth notes. The key signature has two sharps (F# and C#) and the time signature is 4/4. A double bar line is present after measure 183.



Musical score for measures 185-188. The score is for four staves: Vln. 1, Vln. 2, Vla, and Vc. Vln. 1 has a melodic line. Vln. 2 has a melodic line. Vla has a triplet of eighth notes starting in measure 186, with a dynamic of *mp*. Vc has a rhythmic accompaniment of eighth notes. The key signature has two sharps and the time signature is 4/4.



Musical score for measures 189-192. The score is for four staves: Vln. 1, Vln. 2, Vla, and Vc. Vln. 1 is marked *arco ord.* and starts with a dynamic of *p*. Vln. 2 starts with *p*. Vla has a triplet of eighth notes starting in measure 189, with a dynamic of *mp*. Vc has a rhythmic accompaniment of eighth notes. The key signature has two sharps and the time signature is 4/4.

small amount of bow

T

192

Vln. 1 *mp* *mf* *f* *pp*  
*slow bow. fairly close to bridge, upper half of bow*

Vln. 2 *mp* *mf* *f* *pp*

Vla *mp* *f* *pp*  
*pizz. trem with 2 fingers*

Vc *mp* *mf* *f* *pp*  
*small amount of bow*



196

Vln. 1 *mp* *mf* *pp*  
*lots of bow taste*

Vln. 2 *mp* *mf* *pp*  
*tap violin body with fingers*

Vla *mp* *mf* *pp*  
*tap viola body with fingers*

Vc *mp* *mf*  
*tap cello body with fingers*



200

Vln. 1 *pp*

Vln. 2 *p* *pp*

Viola *ppp*  
*ord.*

Violoncello *p* *pp*  
*lots of bow taste*  
*tap cello body with fingers*  
*ord.*

204

Vln. 1 *p* *mp* *p*

Vln. 2 *p*

Vla *p* *mp* *p* pizz.

Vc *p* *mp* *p*

207

Vln. 1 *mp*

Vln. 2 arco *mf* *f*

Vla arco *mf*

Vc *mp*

211

Vln. 1 *pp* *f* *mf* *f*

Vln. 2 *p* *mf* jazzy *ff* legnoB *p*

Vla *mp* *p* *mf* jazzy *ff* legnoB *p*

Vc *pp* *mf* jazzy *p*

214

Vln. 1 *p* *mf* *f* *mp* *mf*

Vln. 2 *f* legnoB

Vla *mf* *f* *mp* *mf*

Vc legnoB *f* *mp* *mf*

tap violin body with fingers

tap viola body with fingers

tap cello body with fingers

218

tap violin body with fingers

Vln. 1 delicate stamp feet *pp* *mp*

Vln. 2 pizz. delicate *mf* *pp* *mp* *pp*

Vla pizz3 delicate *pp* *mp* *pp*

Vc delicate *mp* *p* *pp*

222

Vln. 1 *pp* *p* *pp* *mp*

Vln. 2 arco *p* *pp* *mp*

Vla arco *p* *pp* *mp*

Vc pizz. arco pizz. arco pizz. *mf* *mp*

226

Vln. 1 arco ord. *pp* *mf* *pp* *mf* *p*

Vln. 2 *pp* *mf* *pp* *mf* *p*

Vla *pp* *mf* *pp* *mf* *p*

Vc pizz arco *mf* *pp*

230

Vln. 1 *f* *mp*

Vln. 2 *f* pizz. arco *mp*

Vla *f* pizz. *mp*

Vc *f*

X

232

Vln. 1 *mp* *mf* *f* *mf*

Vln. 2 *mf* *f* tap violin body with fingers

Vla arco *mp* *mf* *f* tap viola body with fingers stamp feet

Vc *mp* *mf* *f* tap cello body with fingers



234

Vln. 1 *f* *mp*

Vln. 2 arco *mp*

Vla *mp*

Vc *mp*



237

Vln. 1 *ff* stamp feet

Vln. 2 *ff* stamp feet

Vla *ff* stamp feet

Vc *ff* stamp feet

239

Vln. 1

Vln. 2

Vla

Vc

241

Vln. 1

Vln. 2

Vla

Vc

*fff*

*fff*

*fff*

*fff*

244

Vln. 1

Vln. 2

Vla

Vc

247

Vln. 1

Vln. 2

Vla

Vc

*fff*

*fff*

*fff*

*fff*



250

Vln. 1

Vln. 2

Vla

Vc

*fff*