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**Contemporary Music Score Collection**

**Title**

rotation, Rotation, rOtation!!!

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<https://escholarship.org/uc/item/1qt2d66k>

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2020


# rotation, Rotation, rOtation!!!


for Clarinet in B $\flat$ , Viola and Piano


## NOTES ON PERFORMANCE


 : touch finger on the instrument slightly


 : Niente to poco a poco crescendo

 : poco a poco decrescendo until disappearing note

 : after staccato push the key for continuous sound for expressing ringing with axis of mobil

 : tremolo partial pedal- Pianist push the pedal frequently like a tremolo technique on the string, This technique express reverberation of mobil.


 : catch sound with pedal

 : stop shortly like a breath

*respiro*  
 : stop temporarily with breath

 : natural harmonics

 : imagine lingering gesture and sound

*Amiseg*  
 : perform near the bridge on the string

\**Sul pont.* : bow string on the bridge (*Sul ponti cello*)

\**port.*: pitch sliding from one note to another (*Portamento*)

\**tempo ad lib.*: perform the piece with tempo freely, thinking mobil's speed

\**dynamic ad lib.*: perform the piece with dynamic freely, thinking mobil's gesture

\* Una corda pedal+Sostenuto pedal: Pianist can express soft sound with remaining main streaming sound echo image of mobil

\* Una cord pedal: The keyboard will move the right action and it can make softer sound with mobil's lovely moving.

## PROGRAM NOTE

rotation, Rotation, rOtation!!! for Clarinet in Bb, Viola and Piano was composed in 2019. The piece performed world premiere on the Lee's second composition recital that titled The Garden of Paintings, Seoul, South Korea on January 6, 2020 at ILSHIN foundation concert hall.

In October 1930, One day, Alexander Calder who is a initiator of sculptor mobil which alive in space and time had artistic inspiration that hope moving element of point, line, plane which showed in his work when he visited Mondrian's studio. In 1932, Marcel Duchamp who visited Calder's studio called it "Mobil". After 87 years, In October 2019, One day, composer Soeui Lee inspired Clader's mobil which configured point, line and plane and Mondrian's configuration and expressed music that are stationary flow which shows in work, variation of thema, beauty of empty space, dynamism, central axis through horizontal and vertical structure of melody and rhythm. Calder said that "How it is happy"? If those squares are moving, Mondrian said that "No! Already, my painting is fast!!!". Composer imagine that "How I put in vitality in sculptor through decided space and dancing mobile of variation with flowing of time and inspiration of linger"?

*Soeui Lee*

# rotation, Rotation, rOtation!!!

for Clarinet in Bb, Viola and Piano

Soeui Lee

Clarinet in B $\flat$

Viola

Piano

A  $\text{♩} = 108$  *Quasi Echo*

*sempre p*

8<sup>va</sup>



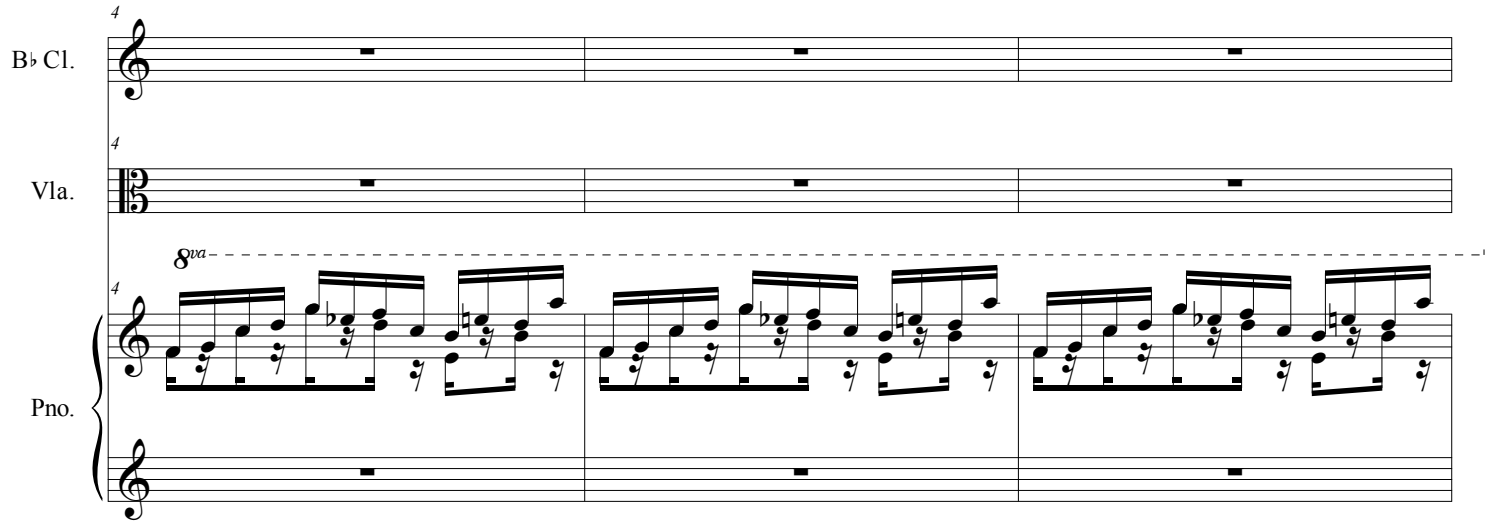
B $\flat$  Cl.

Vla.

Pno.

4

8<sup>va</sup>



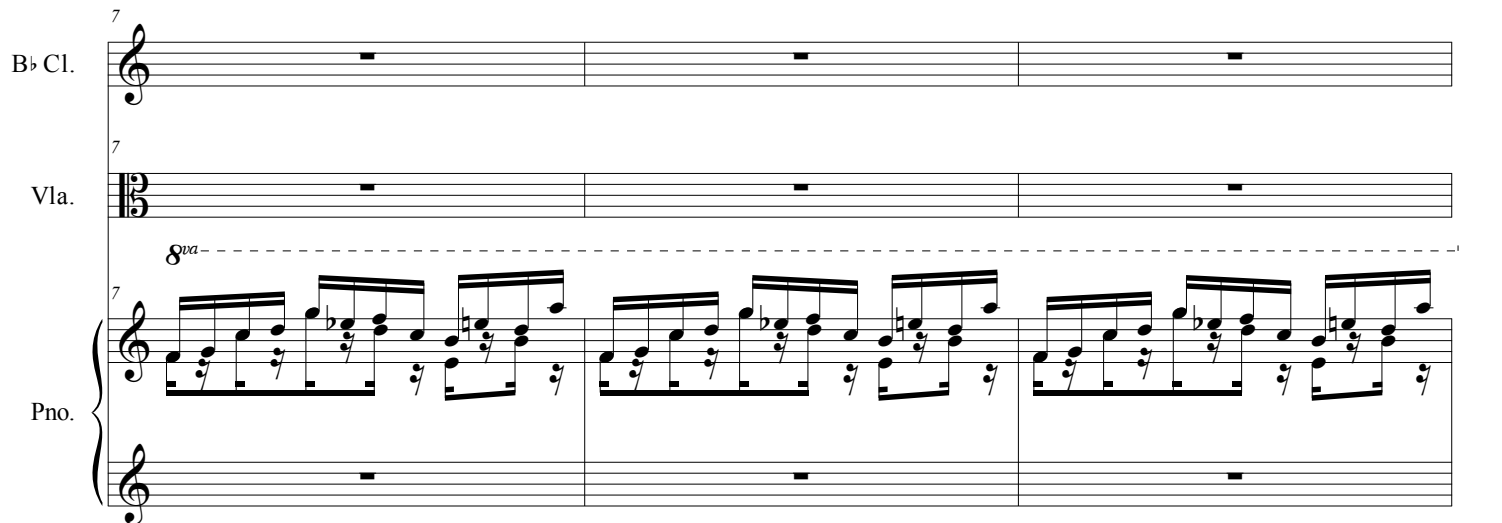
B $\flat$  Cl.

Vla.

Pno.

7

8<sup>va</sup>



2  
10

B♭ Cl.

Vla.

Pno.

8<sup>va</sup>

13

B♭ Cl.

Vla.

Pno.

8<sup>va</sup>

16

B♭ Cl.

Vla.

Pno.

8<sup>va</sup>

touch string on the viola slightly.

*sempre ppp*

*p sfz fp*

*p*

20

B♭ Cl.

Vla.

Pno.

*f p mp p < p*

*fp mp*

*mp*

24

B♭ Cl.

Vla.

Pno.

*pp ppp*

*p f p mf p mf p*

*mp mf*

*sul pont. ord.*

*gliss.*

*8va*

28

B♭ Cl.

Vla.

Pno.

*fp mf fp ppp p*

*pizz.*

*sffz sffz sffz*

*mf p mf p*

*sffz*

*3 3*

32

B♭ Cl. *sfz* *pp*

Vla. arco sul pont. *sfz* *sub. p* ord. *f* *mp* *pp* *p*

Pno. *mp* *f* *p* *sfz* *pp* *mf*

36

B♭ Cl. *p p* *mp* *pp* *fp*

Vla. *mp* *pp*

Pno. *mp* *f* *sfz* *sfz* *sfz*

Rit. *mf* *f* *p* *pp* *p*

40

B♭ Cl. *mf* *f* *p* *pp* *p*

Vla. *p* *sfz* *p*

Pno. *mp* *f* *ppp*

*96*

44

B $\flat$  Cl. *f* *ff*

Vla. *port.*.. (pitch sliding from one note to another) *mp*

Pno. *mp* *f* *sfz*

48

B $\flat$  Cl. **B** ♩=90 *Con Fantasia*

Vla. *sempre p* **B** ♩=90 *Con Fantasia*

Pno. *sempre p* **B** ♩=90 *Con Fantasia* *8va*

52

B $\flat$  Cl. *mp* *mf*

Vla. *mp*

Pno. *sfz* *sfz* *p* *sfz* *ppp* *pp*

6  
56

B♭ Cl.

Vla.

Pno.

*mf* *mf*

*port.* (pitch sliding to one note to another)

*mf* *fp*

*mp* *p f p f p f p f p f* *p f p f p*

*mp* *poco a poco cresc.*

60

B♭ Cl.

Vla.

Pno.

*ff* *mp*

*ppp*

*f p f p f p f p f p f p f p f p*

*f*

64

B♭ Cl.

Vla.

Pno.

*mf*

*p*

*f p f mp ff* *sfz*

*mp* *p mf*

B♭ Cl. *ff* *p* *f*

Vla. *sfzp* *sfzfz* *p* *sfz* *3* *sffz* *p* *sfzfz* *p* *sfzfzp* *p*

Pno. *ff* *mf* *ff* *mf*

*sffz* *sffz* *sffz* *sffz* *fp* *f*

B♭ Cl. *ff* *mp* *sfz* *sfz* *mf* *sfz* *sfz* *f* *sffz* *sffz*

Vla. *sfz* *sfz* *sfzsfz* *sfz* *sffz* *p* *sfzfz* *sfz* *8va* *p*

Pno. *ff* *mp* *f*

\* breath with note

*Rit.*

*♩=76*

B♭ Cl. *p* *Rit.* *f* *mp* *ff* *3* *fp* *fff*

Vla. *sffz* *mp* *fff*

*Rit.* *♩=76 accel.*

Pno. *fff* *cresc. e. dim.*

*8va*

This musical score page contains three systems of music for Bb Clarinet (Bb Cl.), Viola (Vla.), and Piano (Pno.).

- System 1 (Measures 77-78):**
  - Bb Cl.:** Measures 77-78. Dynamics: *mp* (measures 77-78), *ff* (measure 78).
  - Vla.:** Measures 77-78. Dynamics: *sfz* (77), *p* (77-78), *sfz* (78), *sfz* (78), *sfz* (78), *p* (78).
  - Pno.:** Measures 77-78. Treble clef: *p* (78), *p* (78). Bass clef: *ppp* (77), *mp* (78).
- System 2 (Measures 79-81):**
  - Bb Cl.:** Measures 79-81. Dynamics: *mf* (79), *fff* (80), *sub. p* (81).
  - Vla.:** Measures 79-81. Dynamics: *p* (79), *mp* (79), *mp* (80), *mf* (80), *gliss.* (81).
  - Pno.:** Measures 79-81. Treble clef: *mf* (79), *p* (80), *p* (81). Bass clef: *mf* (79), *p* (80), *p* (81).
- System 3 (Measures 82):**
  - Bb Cl.:** Measure 82. Dynamics: *mf* (82), *ff* (82). Includes *acc.* marking.
  - Vla.:** Measure 82. Dynamics: *mf* (82), *ff* (82). Includes *acc.* marking.
  - Pno.:** Measure 82. Treble clef: *mp* (82), *ff* (82). Bass clef: *sfz* (82).

84

B♭ Cl. *p* *sfz* *fp* *mf*

Vla. *sfz* *mf* *gliss.* *ff* *sfz*

Pno. *sfz* *sfz*

86

B♭ Cl. [C] ♩=46 Reverberation

Vla. [C] ♩=46 Reverberation

Pno. *8va* *ppp* [C] ♩=46 Reverberation

*fff* *fff sub. p*

\* Echo effect will occur if clarinet is performed as stated closely to the piano.

88

B♭ Cl. *gliss.*

Vla. *fp* *mf*

Pno. *sfz* *sub. p*

*sfz* *Leo.*

\*During the claricet play pianist push the right pedal with echo sound



96

*Rit.*

B $\flat$  Cl. *p* *sfz* *fp* *ppp*

*a tempo*

Vla. *sfz* *pp* *mp*

Pno. *sfz*

98

B $\flat$  Cl. *p*

Vla. *p*

Pno. *fp*

*after staccato, push the key for continuous sound for expressing ringing with axis of mobil*

*fp catch sound with pedal*

*=46*

100

B $\flat$  Cl.

Vla. *dynamic. ad lib. (ppp-p)* *accel.*

Pno. *ff*

*with tremolo pedal for expressing reverberation of mobil*

12

102

B♭ Cl.

Vla.

Pno.

*f*

*mf*

*mf*

*fp*

*Rit.*

$\bullet = 60$

$\bullet = 50$

105

B♭ Cl.

Vla.

Pno.

*ppp*

*pp*

*mp*

*mp*

*Rit.*

*dynamic.ad.lib.*

*tempo.ad.lib.*

$\bullet = 30$

$\bullet = 30$

*pp*

*mp*

\*Clarinet performer working on the stage slowly through clock direction

110

B♭ Cl.

Vla.

Pno.

*tempo.ad.lib.*

*dynamic.ad.lib. (pp-mf)*

*dynamic.ad.lib. (mp-ppp)*

*sempre p*

112 feel with lingering

B $\flat$  Cl. *(mp-ppp)*

Vla. *pp* *mp* \*play near the bridge  
Am steg

Pno. Unacorda pedal+ Sostenuto pedal *fp* Unacorda pedal *mp*

113 *dynamic. ad lib.*

B $\flat$  Cl. *dynamic. ad lib.*

Vla. *ppp*

Pno. *ppp*

114 \*Imagine center axis of mobil

B $\flat$  Cl. *poco a poco dim.* *pp*

Vla. *\*Imagine center axis of mobil* Am steg *pp*

Pno. *\*Imagine center axis of mobil* *poco a poco dim.* touch key slightly *pp*