

UCLA
Contemporary Music Score Collection

Title

T&I

Permalink

<https://escholarship.org/uc/item/3qt397nd>

Author

Le Lohé, Francesca

Publication Date

2020

T&I

for clarinet in E \flat and piano

Francesca Le Lohé

T&I (2017) for clarinet in E \flat and piano.

Approx. duration: 5 minutes. Score in C.

Commissioned by Paul Vowles.

Premiered by Paul Vowles (clarinet) and Gemma Beeson (piano) at Cheap Street Church, Sherborne, UK, August 2017.

'**T&I**' is actually short for 'Tristan and Isolde'; In December 2016 - January 2017, I created music and soundscapes for Whole Hog Theatre's adaptation of "Tristan and Isolde", sponsored by Nelke Planning and produced by Gorch Brothers, performed at the DDD Aoyama Theatre in Shibuya, Tokyo, January 2017. There was a short section of music I produced for a particular scene where King Mark and Queen Isolde spend their first night together as newlyweds. I wished to explore the musical ideas within this section further, thus leading to the starting point of this piece. The themes of uncontrollable desires and turbulent changes in emotional states found within the story of "Tristan and Isolde" have also influenced this piece; an idea often uncontrollably crashes into the following idea, drastically changing the energy and atmosphere, with unexpected consequences.

T&I

for Paul Vowles

Full Score in C

Francesca Le Lohé

♩ = 152
Bold and flirty

Clarinet in Eb

f *sub. p* *sub. f*

Piano

p *f* *sub. p* *sub. f*

6

E♭ Cl.

sub. p *f* *sub. p*

Pno.

sub. p *f* *sub. p*

8^{va}

11

E♭ Cl.

f *mp*

Pno.

f

8^{va}

16 (hocketing) *sub. f* *sub. mp* *f*

E♭ Cl.

Pno.

21 (hocketing) *p*

E♭ Cl.

Pno.

26 *fp* *mp* *p*

E♭ Cl.

Pno.

A rolling motion. (At first tentative, then momentum and confidence builds, then subsides)

31 $\text{♩} = 50$ *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 60$ *c2-3"*

E♭ Cl. *p* *mf* *p*

Pno. *rall.* *pp* *c2-3"*

32 $\text{♩} = 50$ *accel.* $\text{♩} = 100$ *rall.* $\text{♩} = 60$

E♭ Cl. *p* *mf* *p*

Pno. $\text{♩} = 50$ *accel.* $\text{♩} = 100$

Begin when cl changes pitches

mp

33 $\text{♩} = 50$ *accel.* *flz.* $\text{♩} = 100$ *rall.* $\text{♩} = 50$

E♭ Cl. *p* *mf* *p*

Pno. *rall.* *pp* *Align with final note of clarinet phrase* $\text{♩} = 50$ *p*

34

accel. ♩ = 100 rall. ♩ = 60

E♭ Cl. *pp* within the piano sound, approx. alignment

accel. ♩ = 100 rall. ♩ = 60

Pno. *mf* *p*

Ped. gradually apply and release pedal

35

Begin when pno changes pitches

♩ = 50 accel.

E♭ Cl. *p*

accel. ♩ = 100 rall.

Pno. *p* *mf* *p*

36

♩ = 100 rall. ♩ = 50 accel.

E♭ Cl. *mf* *p* Begin when pno changes pitches

♩ = 50 accel. ♩ = 100 rall.

Pno. *p* *mf*

37 $\text{♩} = 100$ *rall.* $\text{♩} = 50$ *flz.* *accel.* $\text{♩} = 100$

E♭ Cl. *mf* *p* *mf*

Pno. $\text{♩} = 50$ *accel.* $\text{♩} = 100$ *rall.* *(no dim)*

sim.

38 *rall.* $\text{♩} = 50$ *accel.*

E♭ Cl. *p*

Pno. $\text{♩} = 100$
Piano loses its control over the rolling motion. Momentum gathers, the pianos' music grows heavier and sinks down

with rubato

41 $\text{♩} = 100$

E♭ Cl. *mf*

Pno. *f*

sim.

43 Synchronize from here

E♭ Cl.

mf

Pno.

46

E♭ Cl.

f

3

Pno.

f

5 3

49

E♭ Cl.

5 *f*

Pno.

3 *f*

53 *accel.* $\text{♩} = 112$ *ff*

Eb Cl.

Pno.

8^{vb}

articulation from the diaphragm rather than tongue, almost like sobbing

56 *gliss* *f*

Eb Cl.

Pno.

(8)

59 *descending, uncontrollable falling motion* *rall.*

Pno.

(8)

82

E♭ Cl.

Pno.

p

gliss.

(3) (4) (5) (6) (7) (8) (9) (10)

(8)-----

90

E♭ Cl.

Pno.

gliss.

mp

p

cl. only

(2) (3) (4) (5) (6) (7) (8) (9)

(8)-----

99

E♭ Cl.

Pno.

cl. only. timbral trill.

timbral trill. norm.

pp

(begin to stand and reach inside piano)

deaden piano strings with palm of RH hand

mp

pp

norm.

(8) no more pedal from here

(8)-----

106 Playful interaction, but less bold and more wary than the opening

E♭ Cl. *pp*

Pno. (deaden piano strings) *mp* *pp*

(8).....

112

E♭ Cl. *mp* *p* *f* furious *sub. p*

Pno. *mp* *p* *f* *norm.* (deaden piano strings) *p*

(8).....

117

E♭ Cl. *forced* *match the piano sound* *sub. f* *mf* *p* *pp*

Pno. *sub. f* *mf* *p* *pp*

(8).....