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Adaptations

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Adaptations

for chamber ensemble and fixed media

Francesca Le Lohé

Adaptations for mezzo soprano, clarinet in B ♭, oboe, cello and percussion (glockenspiel, xylophone, temple block, suspended cymbal and snare drum).

Duration c.10 minutes. Score in C.

Written for the Sounds of the Engine House Composition Award 2014. First performed by the ensemble at the International Anthony Burgess Foundation, Manchester, 5th June 2015.
Electronics were produced whilst in residency at Elektronmusikstudion, Stockholm, Sweden, August 2014.

In **Adaptations**, the ensemble is constantly adapting to its changing surroundings, provided by the electronic part. Sometimes it assimilates, other times it breaks away and tries to forge a new direction. It is inspired by the natural and man-made objects I recorded and used to develop the electronic part: we are constantly finding new ways to adapt to our surroundings and trying to make them adapt to us.

Text taken from 'Song of the Flame' by Ooka Makoto (b1931).

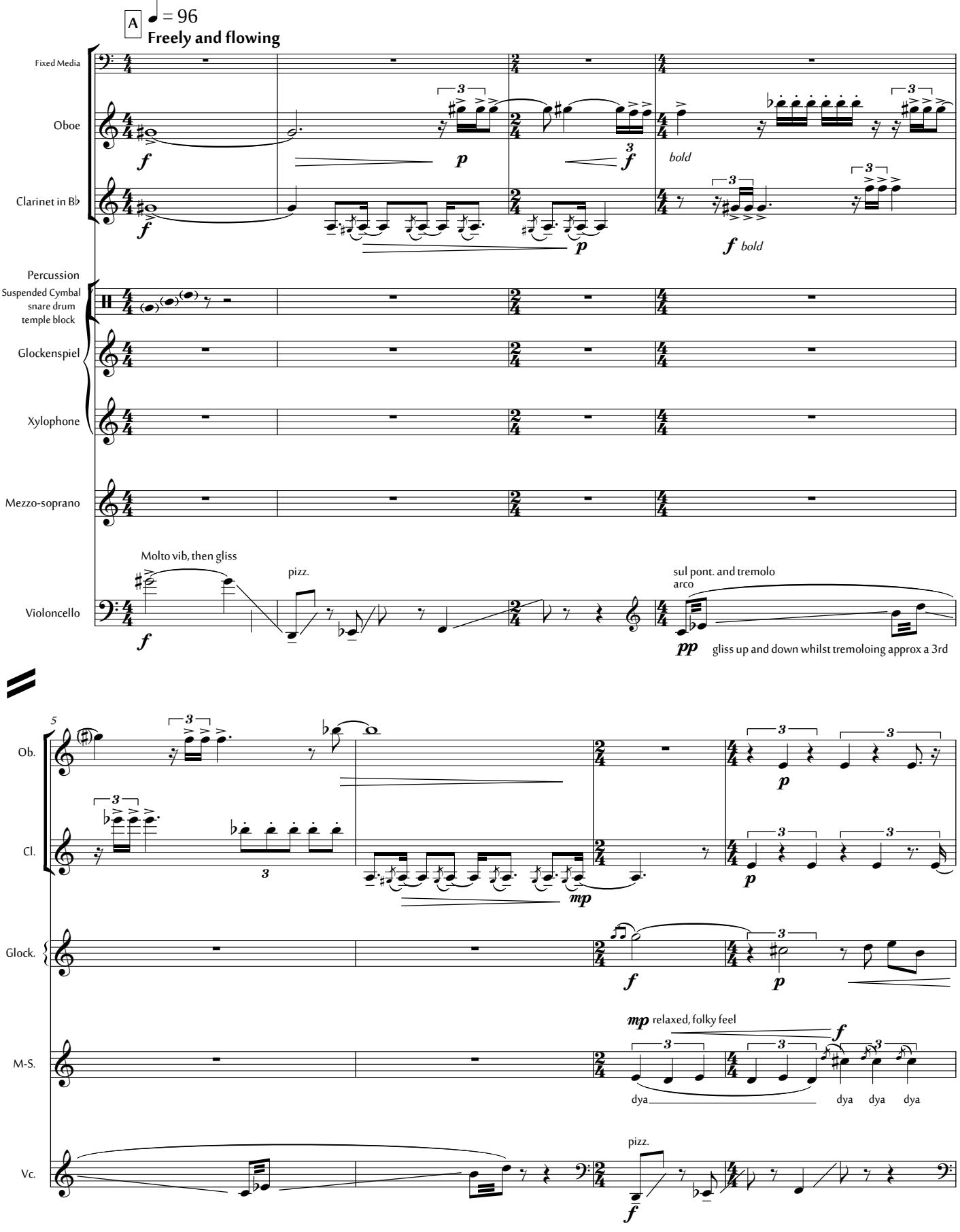
Yet I do not know
If I am hot or cold
I do not stay in the same position even for an instant
For what I was a moment ago no longer exists
I always go on my own way burning.

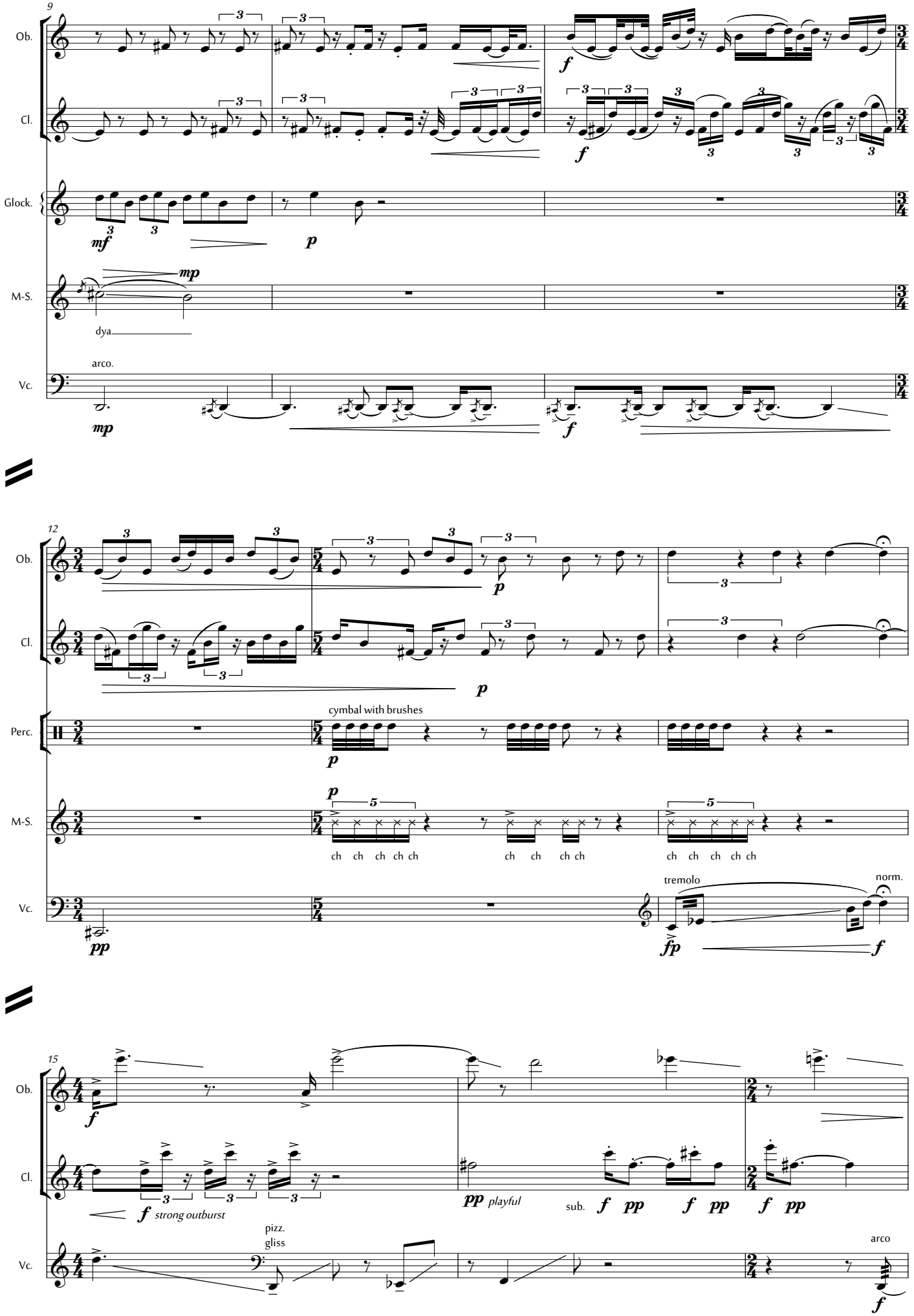
Electronic part is fixed (no live processing) however should be triggered at the moments indicated on the score. Therefore a laptop with Abelton Live is needed. At least two speakers should be used, placed forward facing at either side of the ensemble. The ensemble does not have to match up exactly with the electronic part, but approximately.

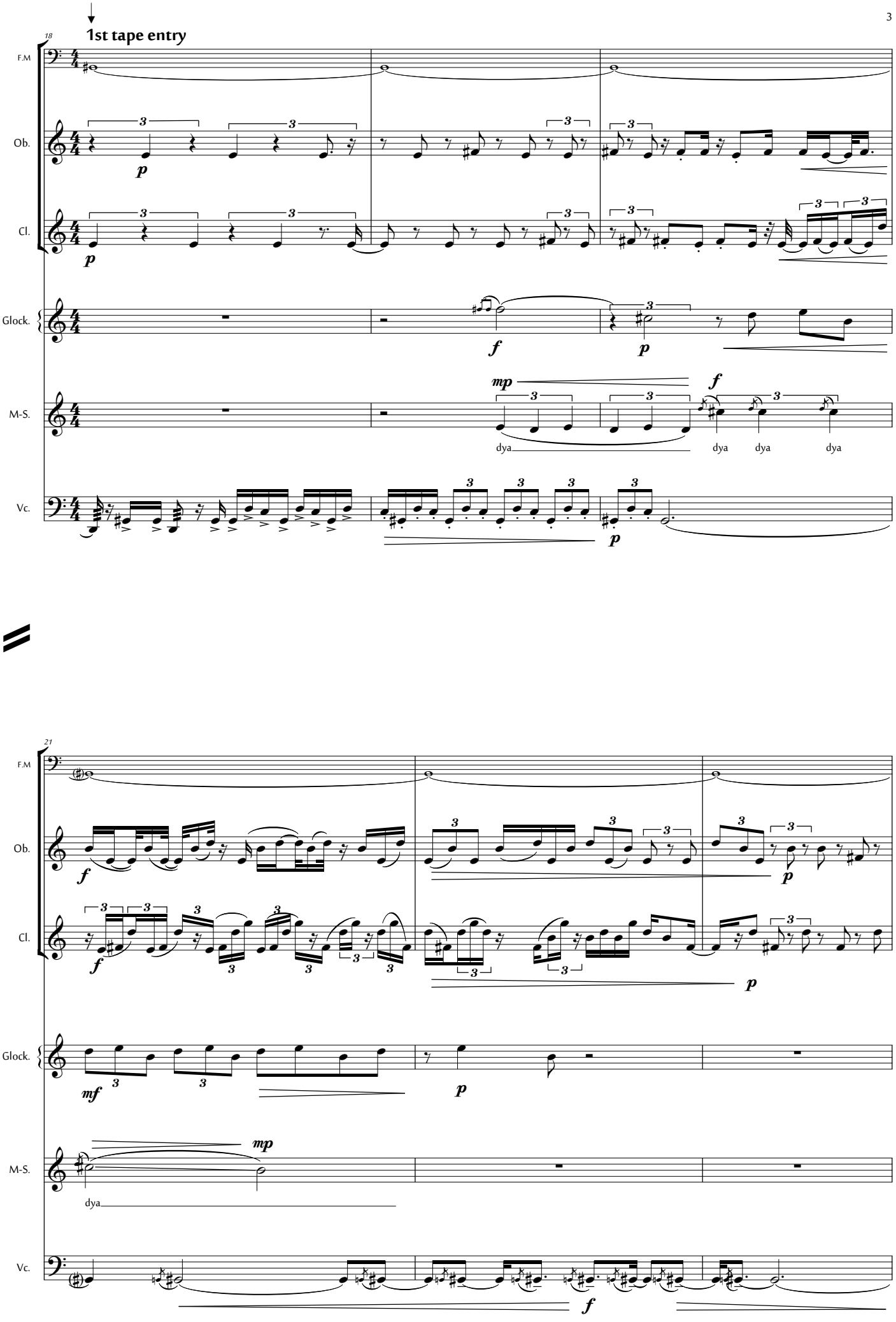
for Sounds of the Engine House Composition Award 2014

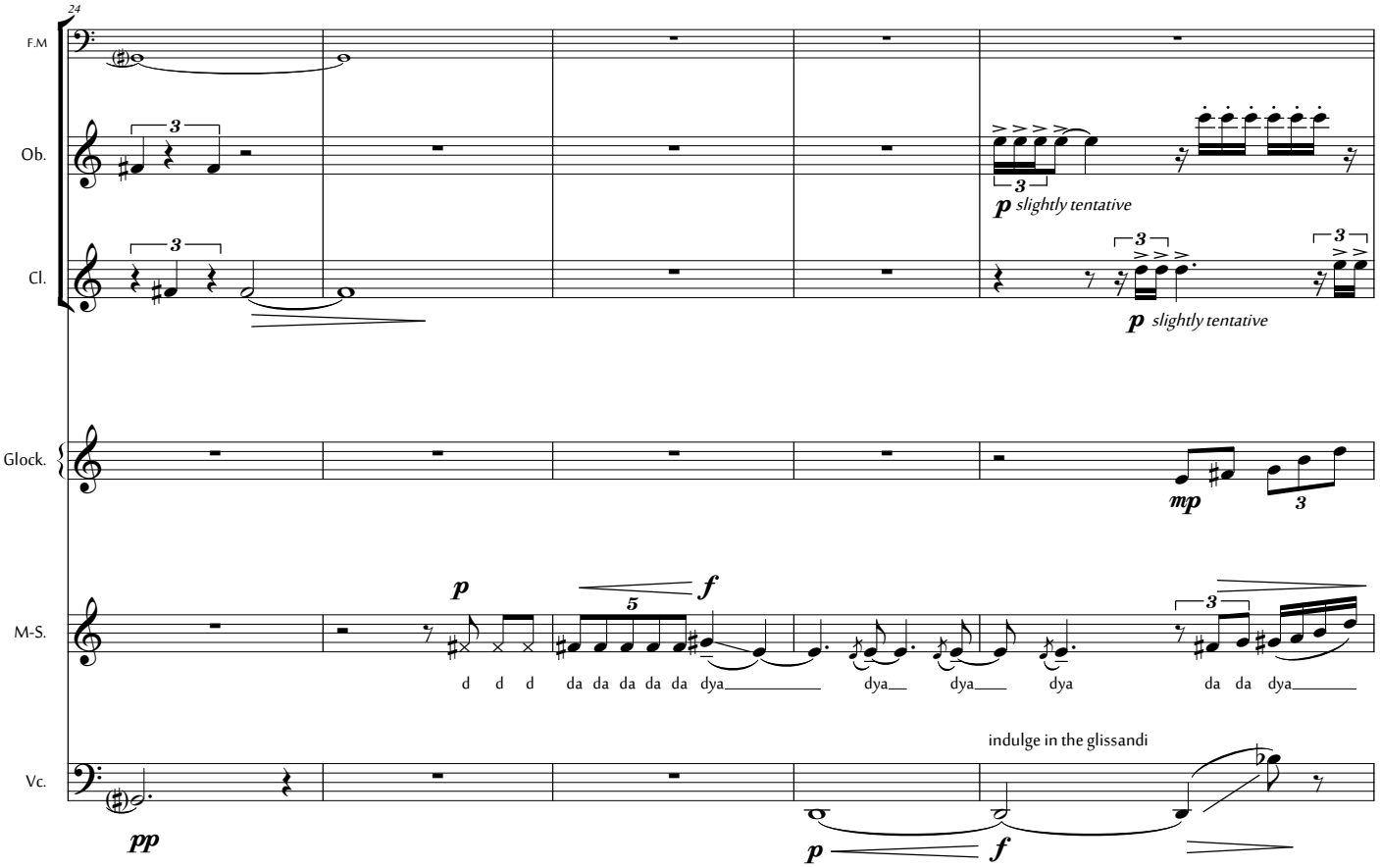
Adaptations

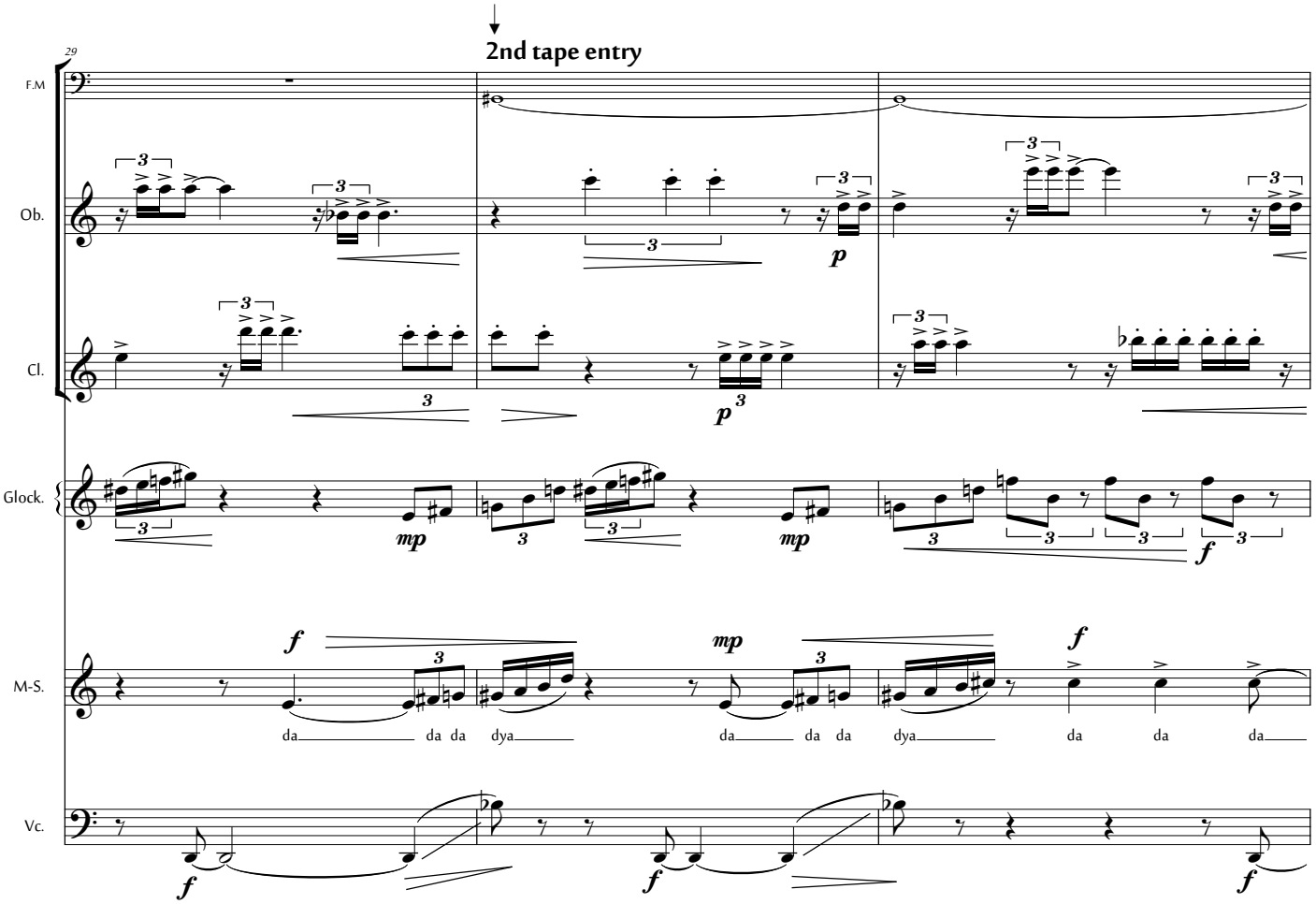
Francesca Le Lohé

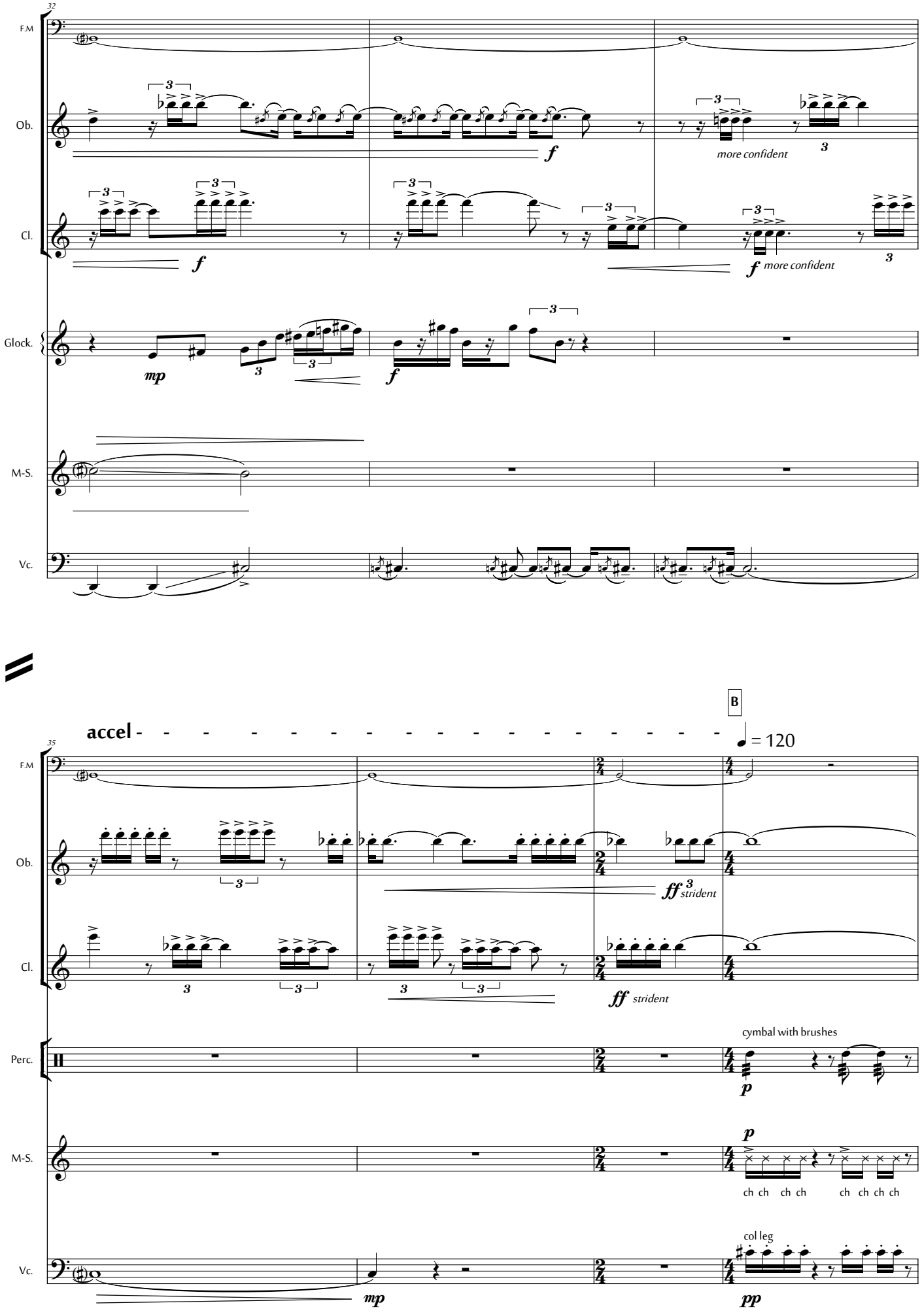


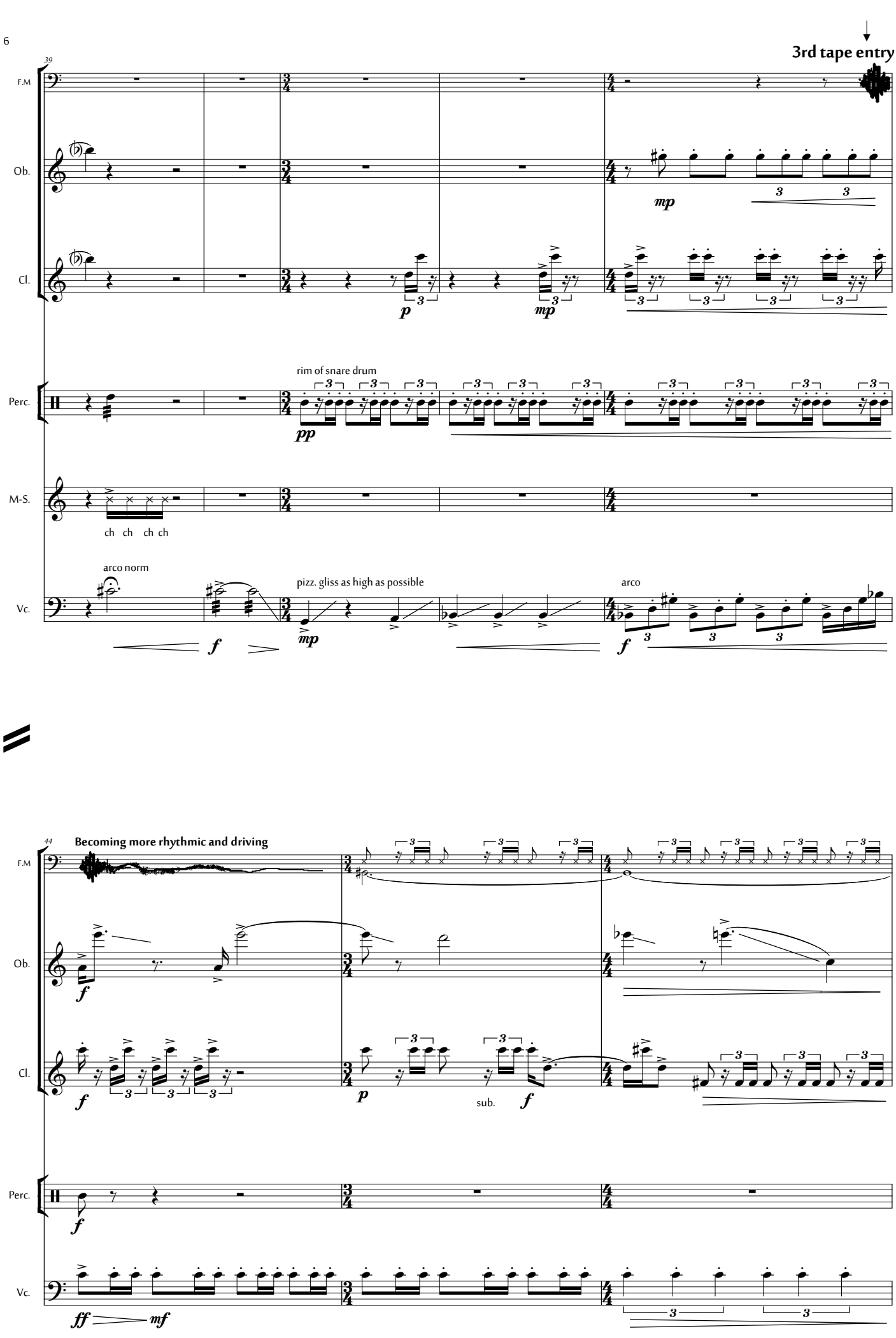

9
Ob.
Cl.
Glock.
M-S.
dya
Vc.
arco.
12
Perc.
cymbal with brushes
ch ch ch ch ch
ch ch ch ch
ch ch ch ch ch
tremolo
norm.
15
strong outburst
pizz.
gliss
playful
sub.
arco

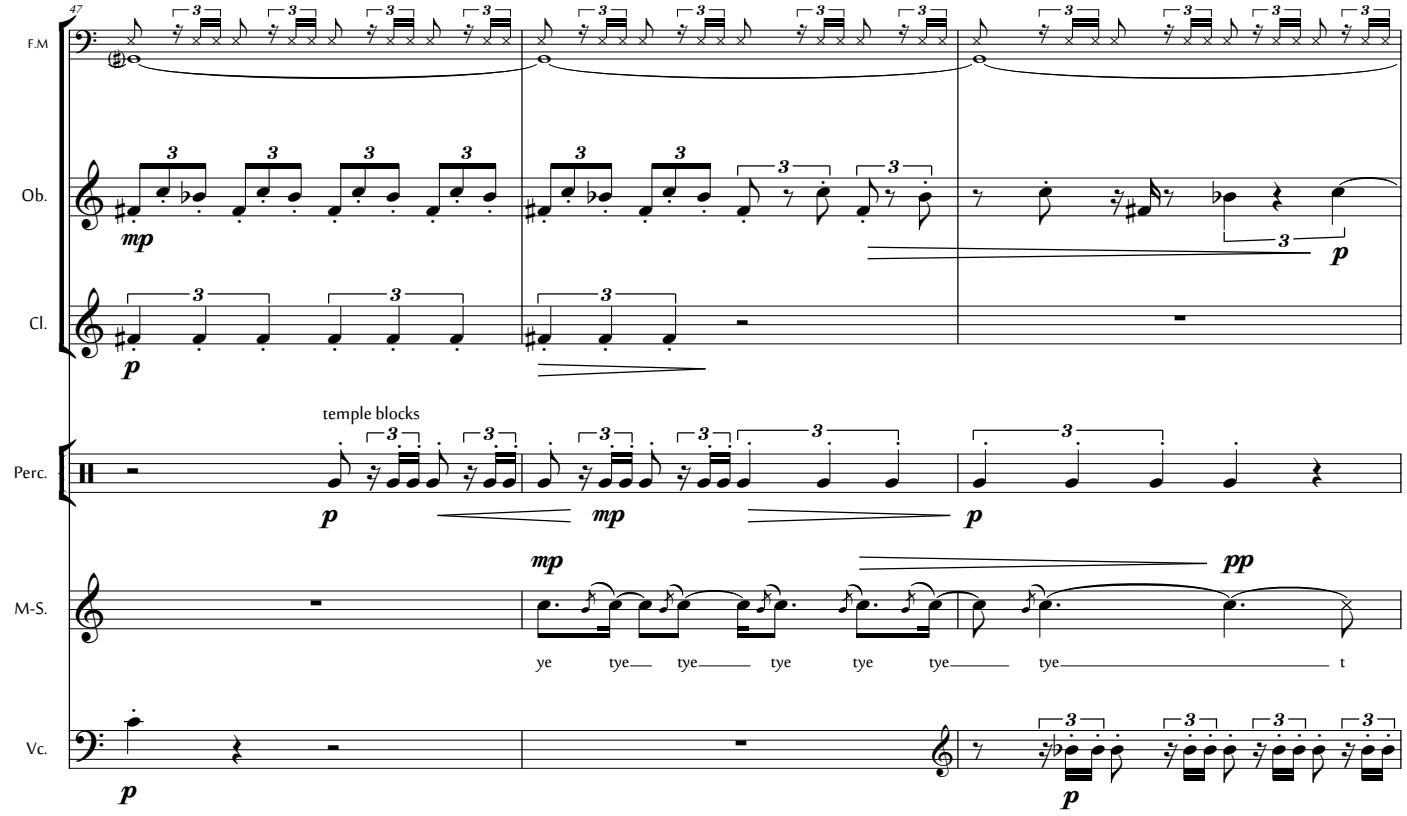

1st tape entry
18
F.M
Ob.
Cl.
Glock.
M-S.
Vc.
dya
dya
dya
dya
21
F.M
Ob.
Cl.
Glock.
M-S.
Vc.
dya

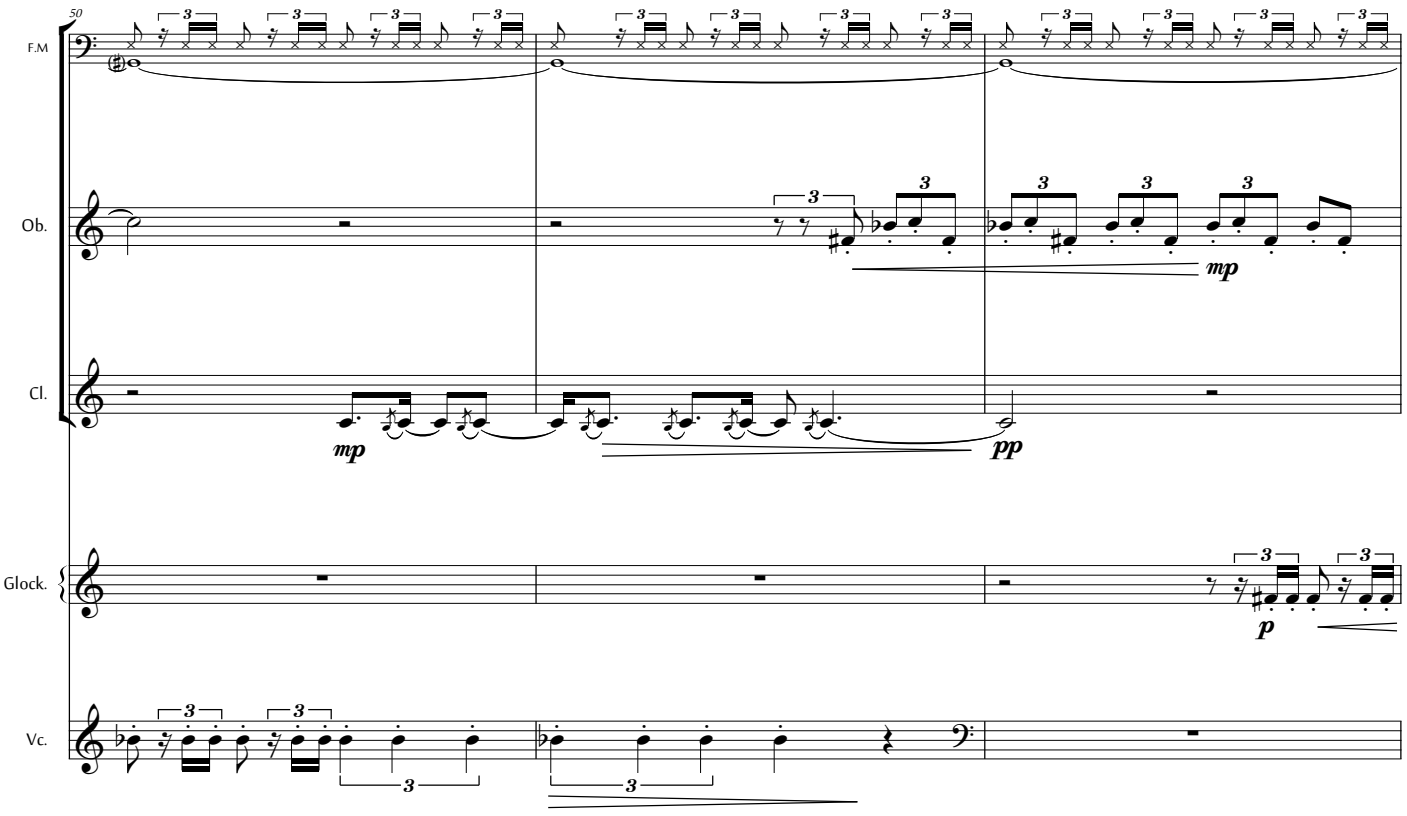

24
F.M
Ob.
Cl.
Glock.
M-S.
Vc.
p slightly tentative
p slightly tentative
mp
p
f
d d d da da da da da dya dya dya dya da da dya
indulge in the glissandi
pp
p
f

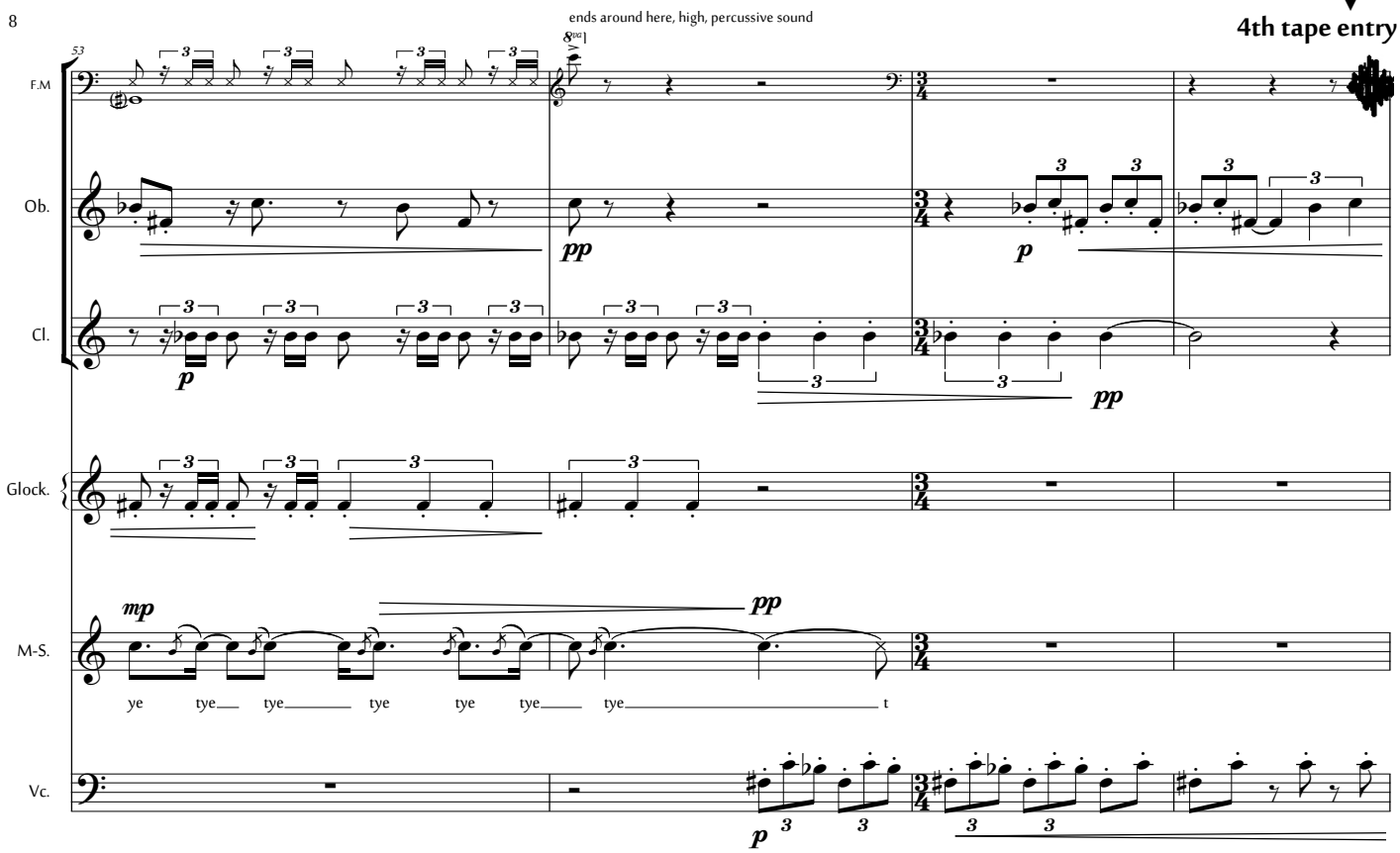

2nd tape entry
29
F.M
Ob.
Cl.
Glock.
M-S.
Vc.
p
p
mp
mp
f
f
mp
f
da da da dya da da da dya da da da
f
f
f

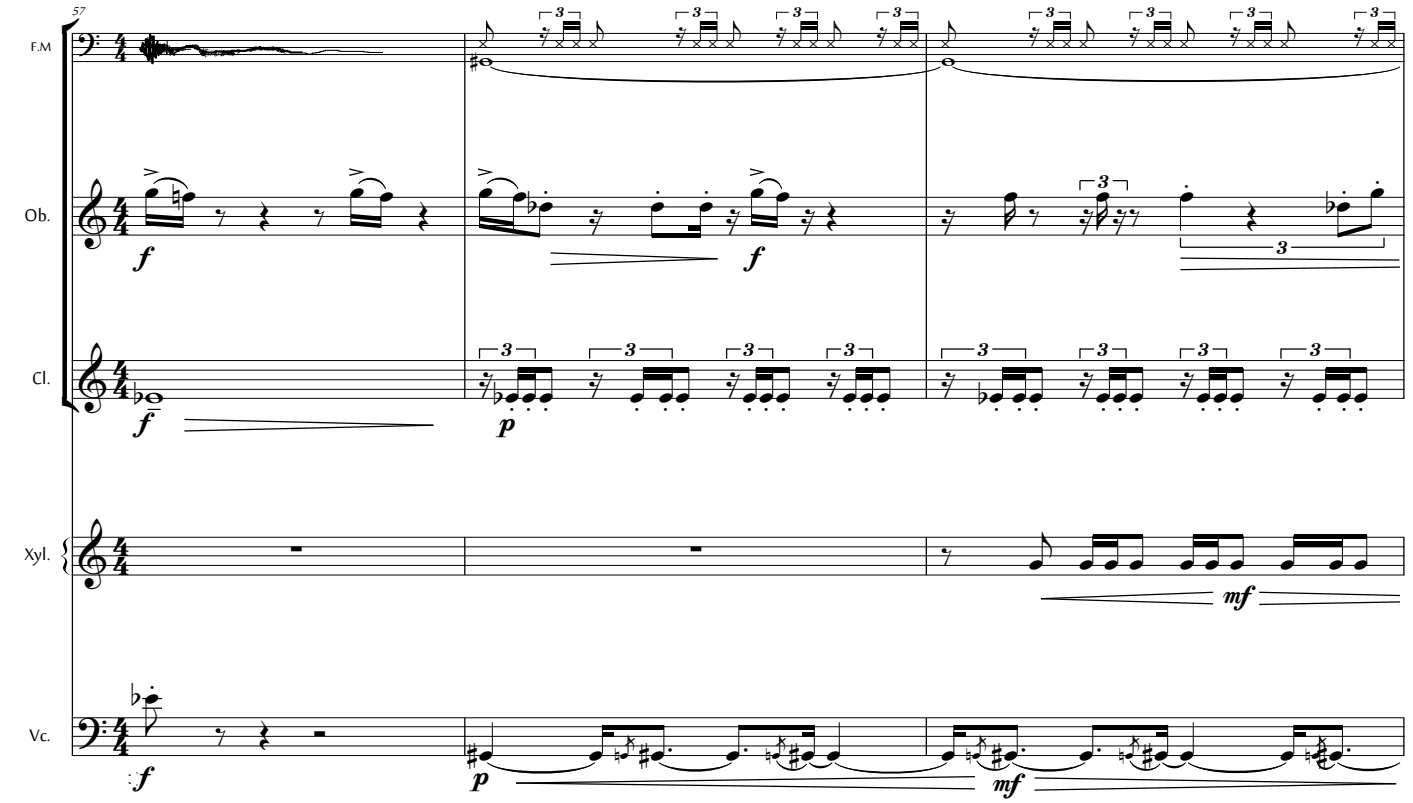

32
F.M
Ob.
Cl.
Glock.
M-S.
Vc.
more confident
more confident
B
accel
= 120
35
strident
strident
cymbal with brushes
ch ch ch ch ch ch ch ch
col leg

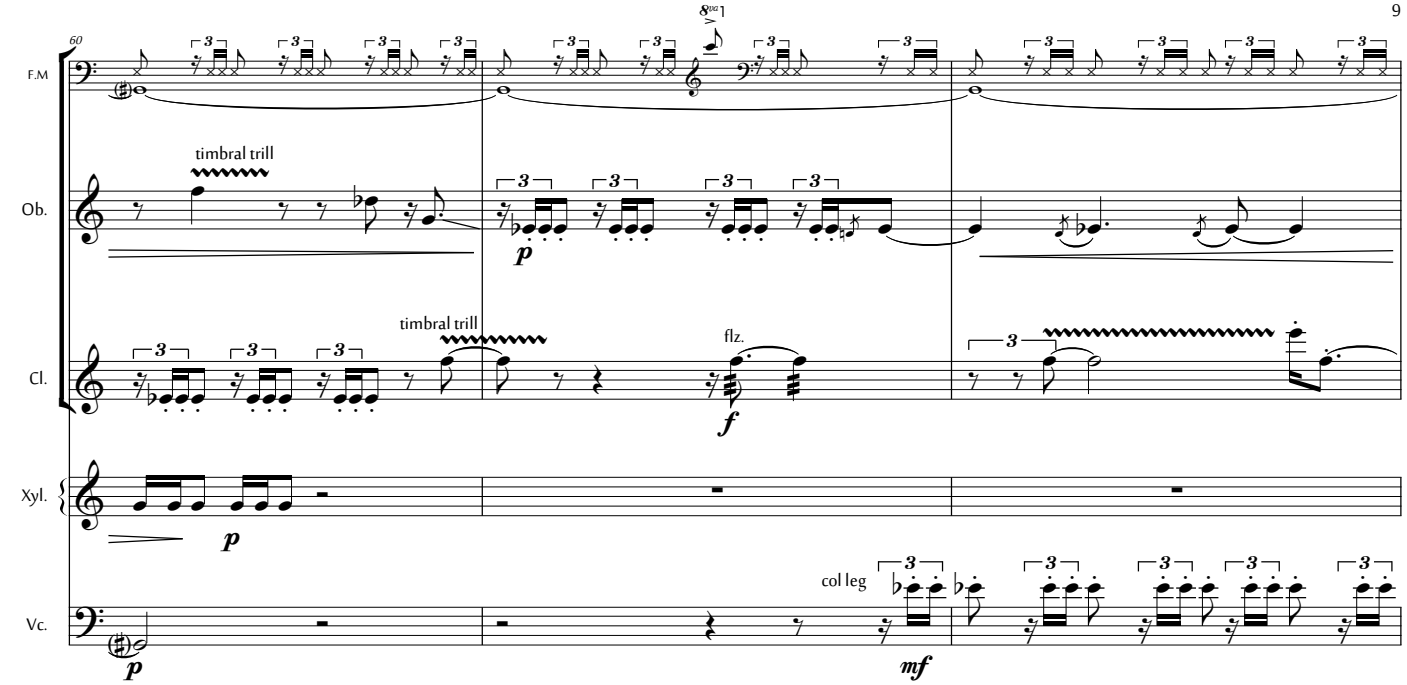

3rd tape entry
39
F.M
Ob.
Cl.
Perc.
M-S.
Vc.
rim of snare drum
ch ch ch ch
arco norm
pizz. gliss as high as possible
arco
44
Becoming more rhythmic and driving
sub.

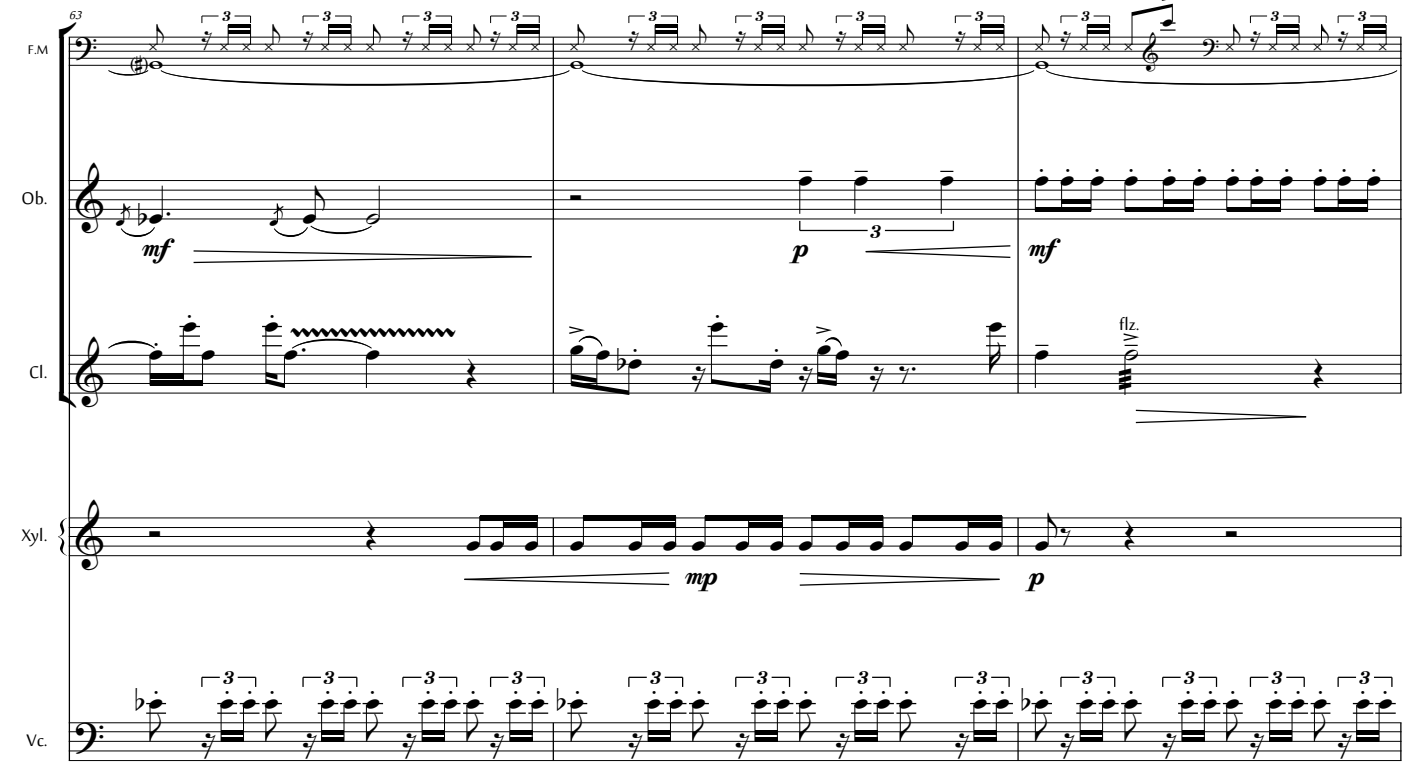

47
F.M
Ob.
Cl.
temple blocks
Perc.
M-S.
ye tye tye tye tye tye tye t
Vc.


50
F.M
Ob.
Cl.
Glock.
Vc.

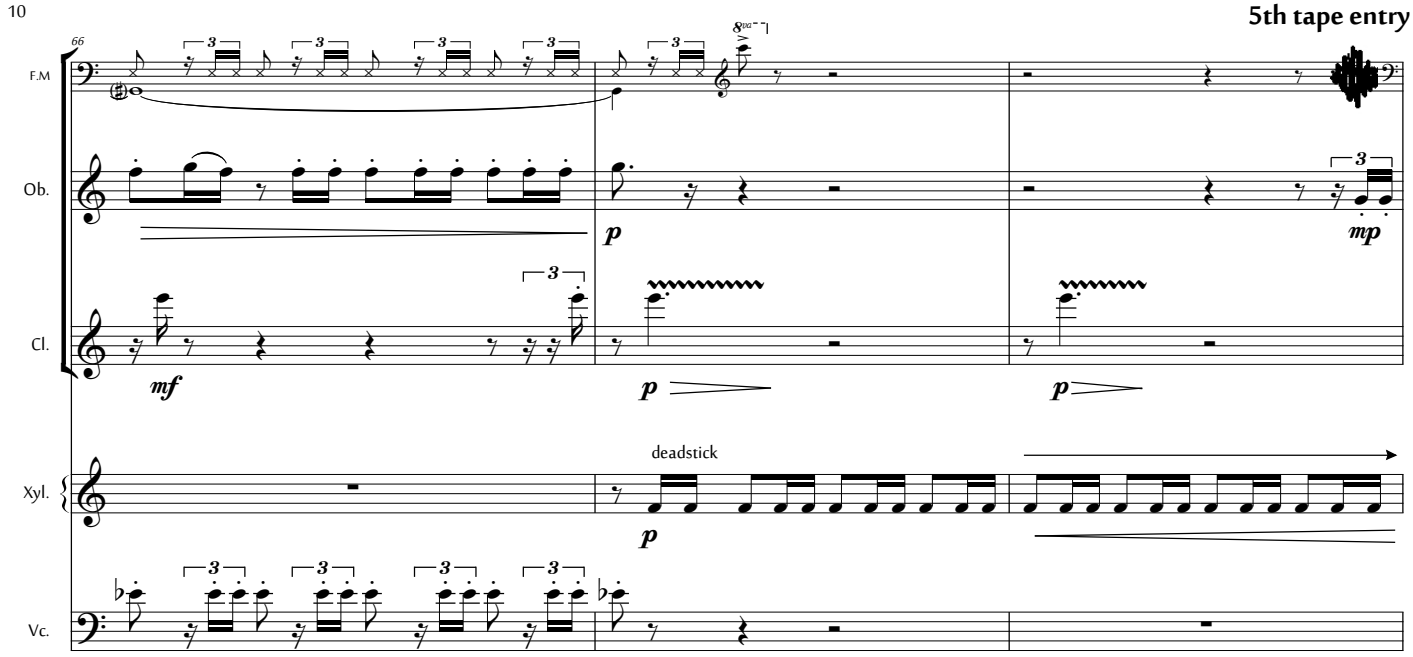

ends around here, high, percussive sound
4th tape entry
53
F.M
Ob.
Cl.
Glock.
M-S.
ye tye tye tye tye tye tye t
Vc.


57
F.M
Ob.
Cl.
Xyl.
Vc.

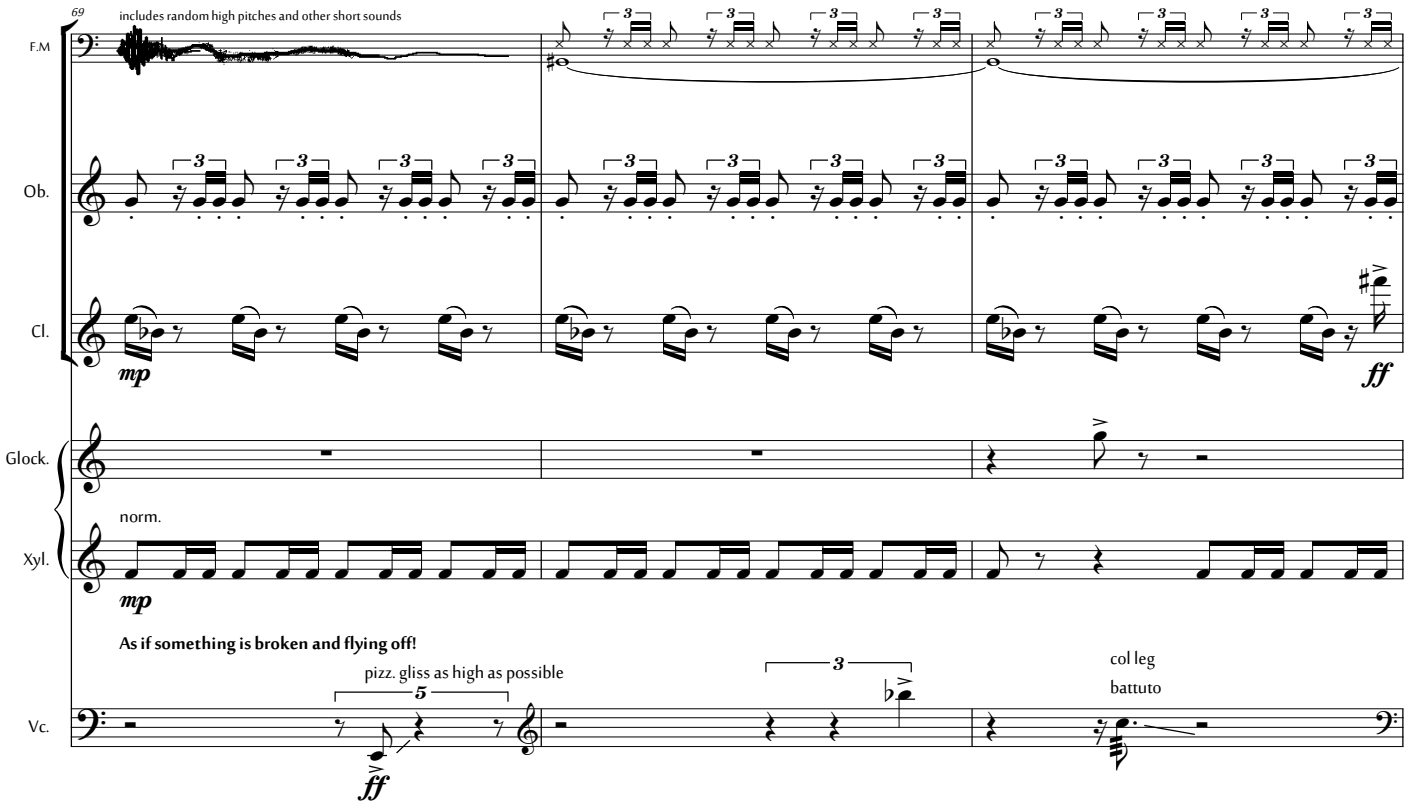

60
F.M
Ob.
timbral trill
Cl.
timbral trill
flz.
Xyl.
Vc.
col leg

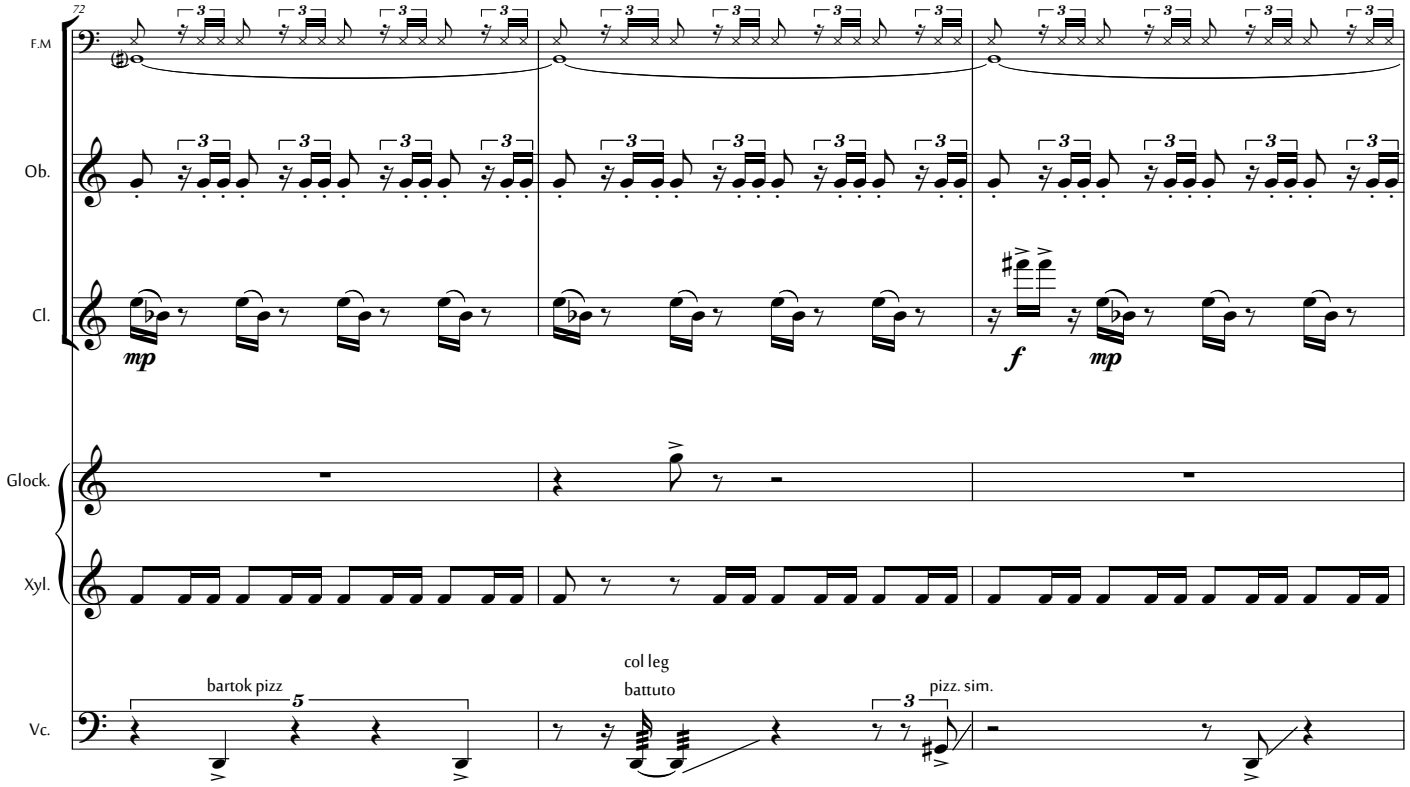

63
F.M
Ob.
Cl.
flz.
Xyl.
Vc.

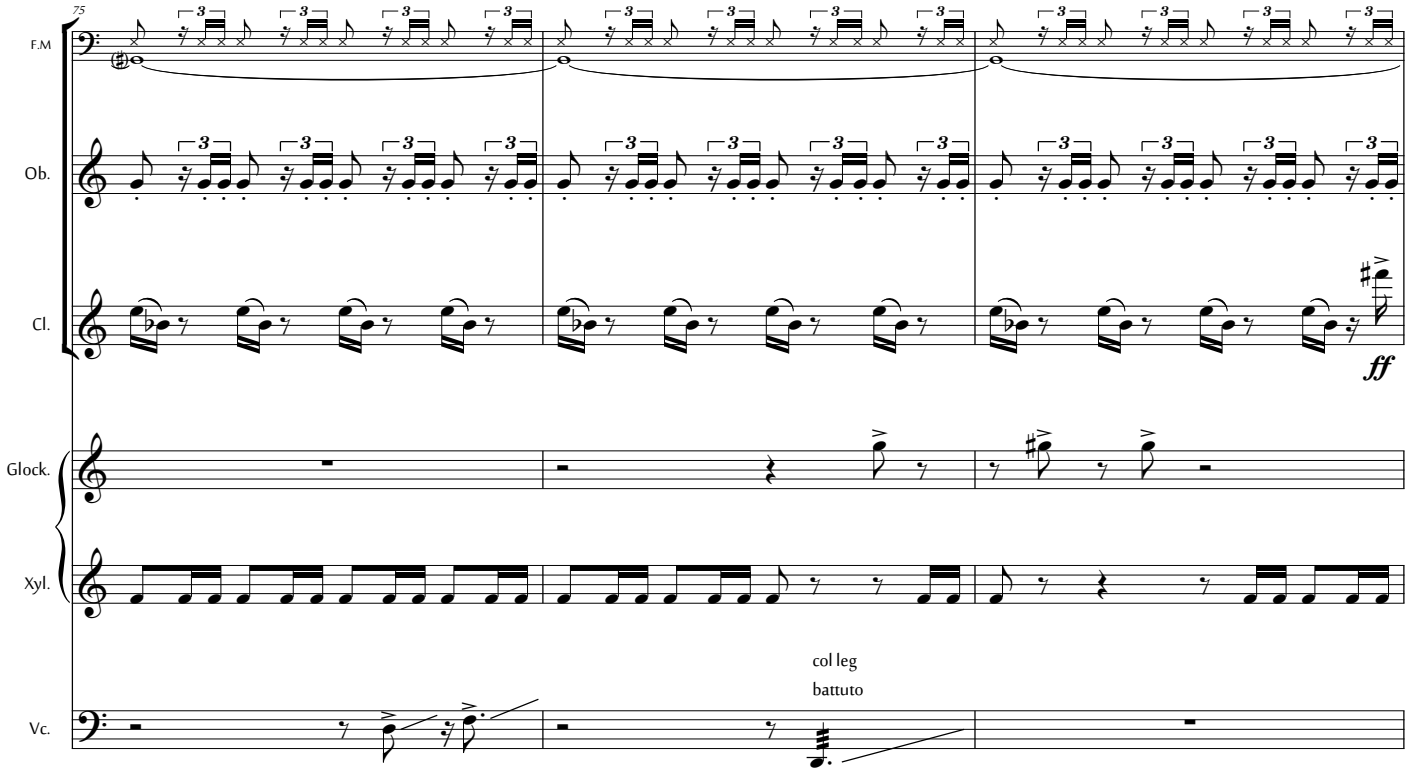
5th tape entry

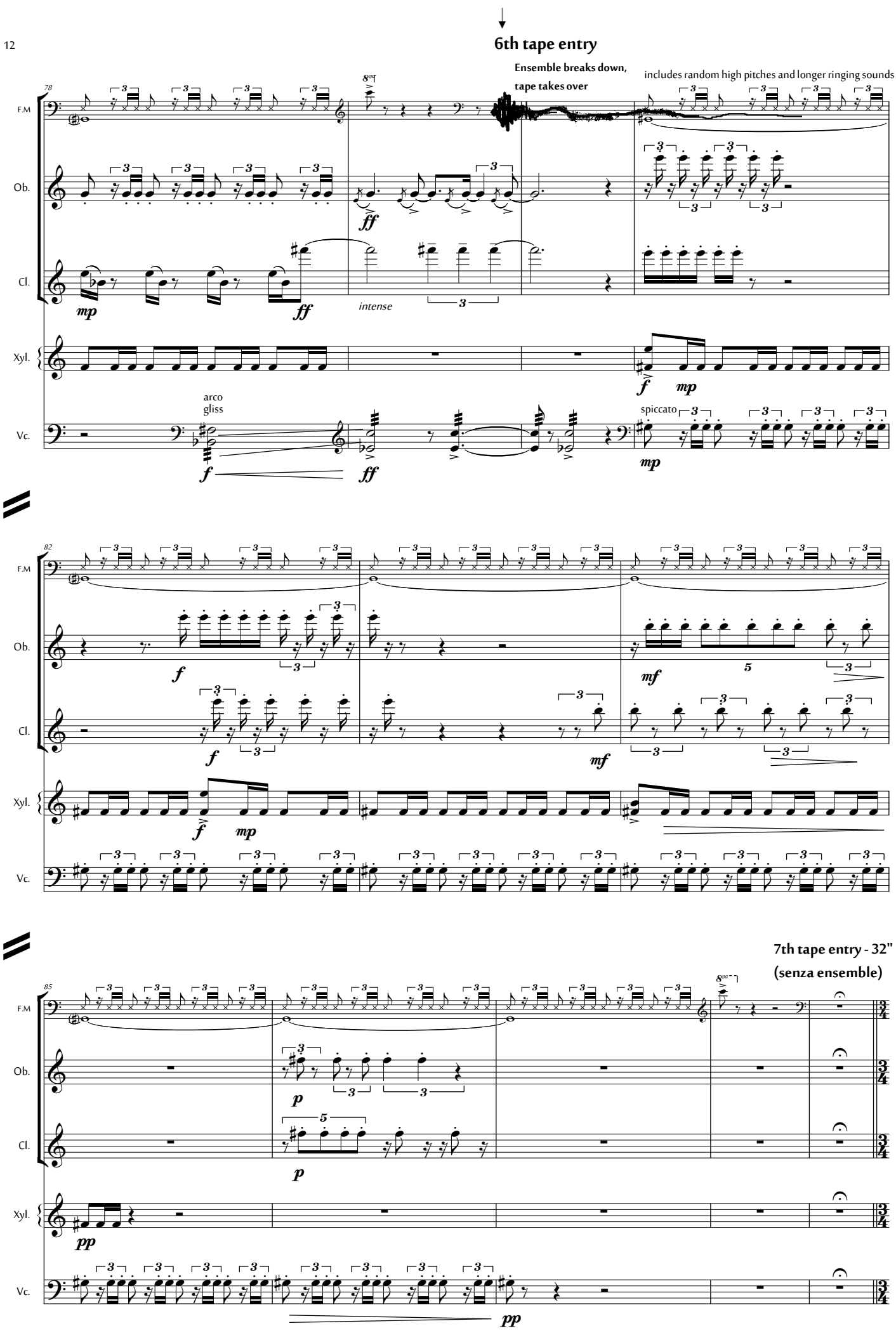


C Rigid rhythmically, gradually assimilating to tape part




72
F.M
Ob.
Cl.
mp
f
mp
Glock.
Xyl.
bartok pizz
5
col leg
battuto
3
pizz. sim.
Vc.


75
F.M
Ob.
Cl.
ff
Glock.
Xyl.
col leg
battuto
Vc.


6th tape entry
Ensemble breaks down,
tape takes over
includes random high pitches and longer ringing sounds
F.M
Ob.
Cl.
Xyl.
Vc.
intense
arco
gliss
spiccato
7th tape entry - 32"
(senza ensemble)

(Still ♩ = 120)

D **Overlap, enter just before the end of the tape part on conductors cue**

Delicate and hesitant

90

Perc.

p circle with brushes on snare

(snares on)

mf *p* *mf* *p* *mf* *p*

M-S.

mf (freely) voiced

yet i do not t t t t t t t t t

Vc.

trill between harmonic and the stopped pitch

p *mf* *p* *mf* *p* *mf* *p*

98

Perc.

cymbal with brush l.v.

snare drum

mf *p*

M-S.

unvoiced

t t t t t t t t t t t know know know not t t t t t t t t t t t

Vc.

mf

103

Perc.

cymbal, sim.

mf *p* *mf* *p*

M-S.

voiced unvoiced whispered

if i am hot or co co co co c c c c c c c c c c cold i do not

Vc.

p *mf* *p* *mf* *p*

111

F.M

Tape entry

sssssssss

Tape entry

ttttttttttttt

Perc.

snare

mf *p* *mf* *p*

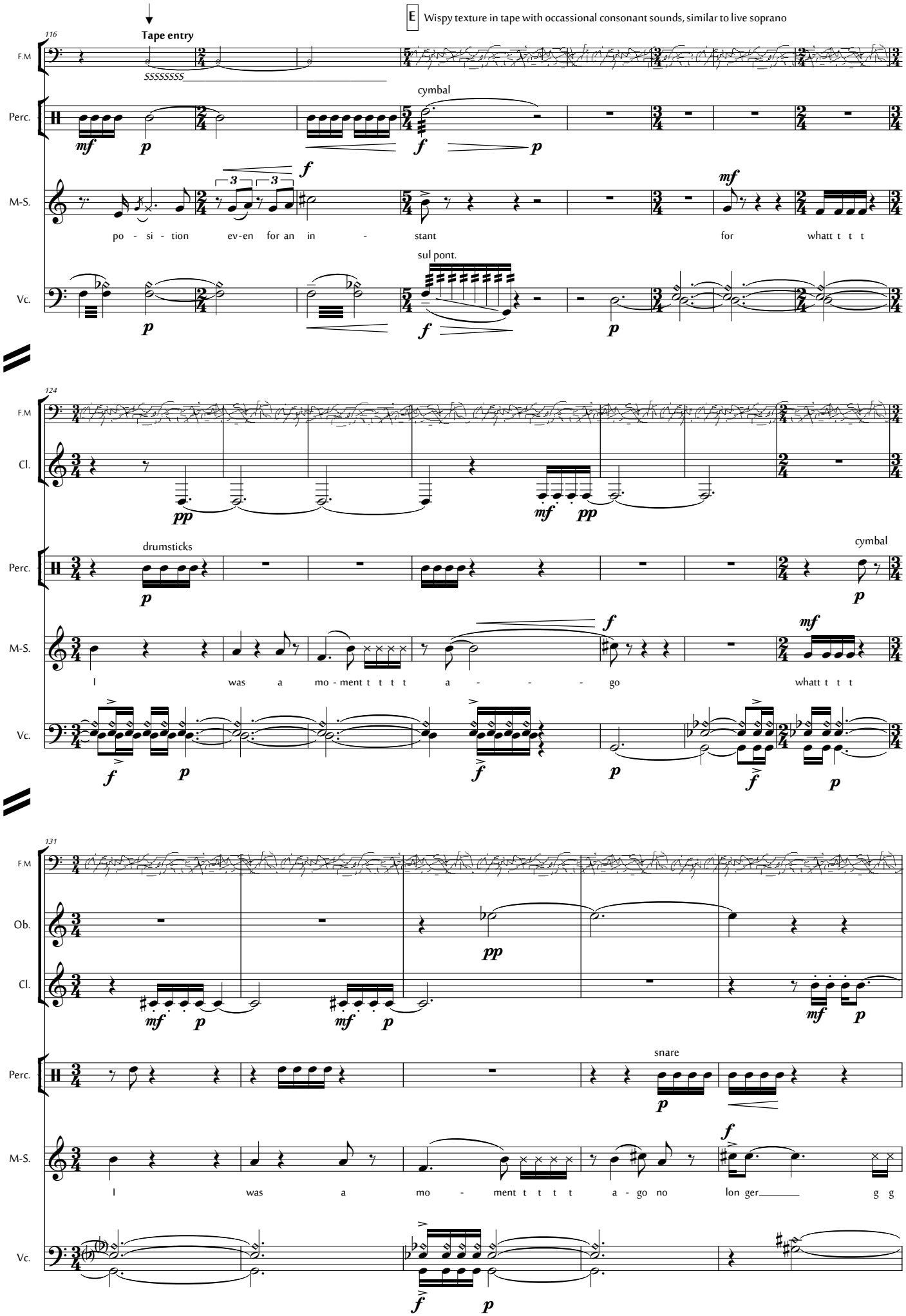
M-S.

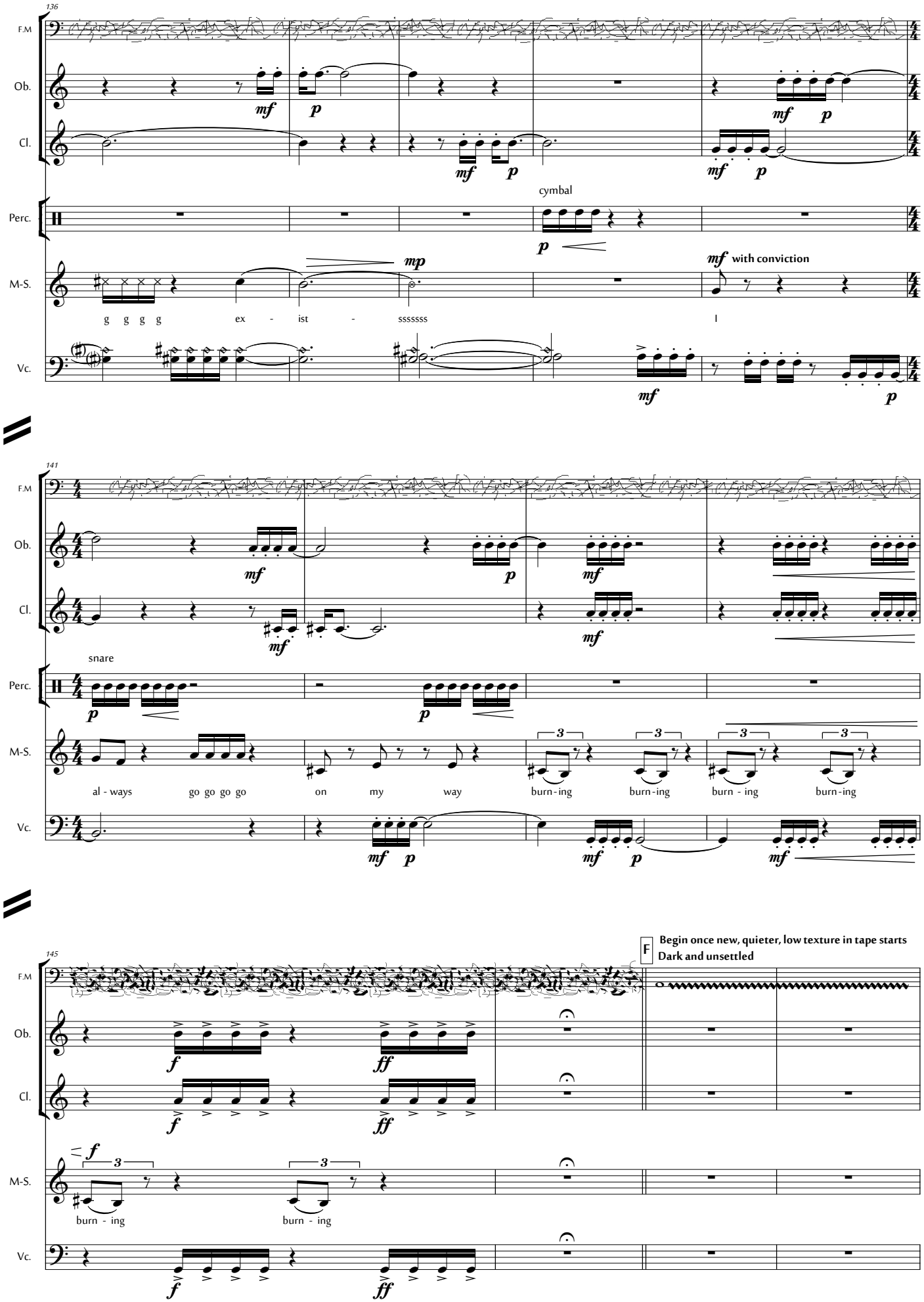
sssssssss stay i do not sss st t t t t t stay st t t t t t stay in the sss same

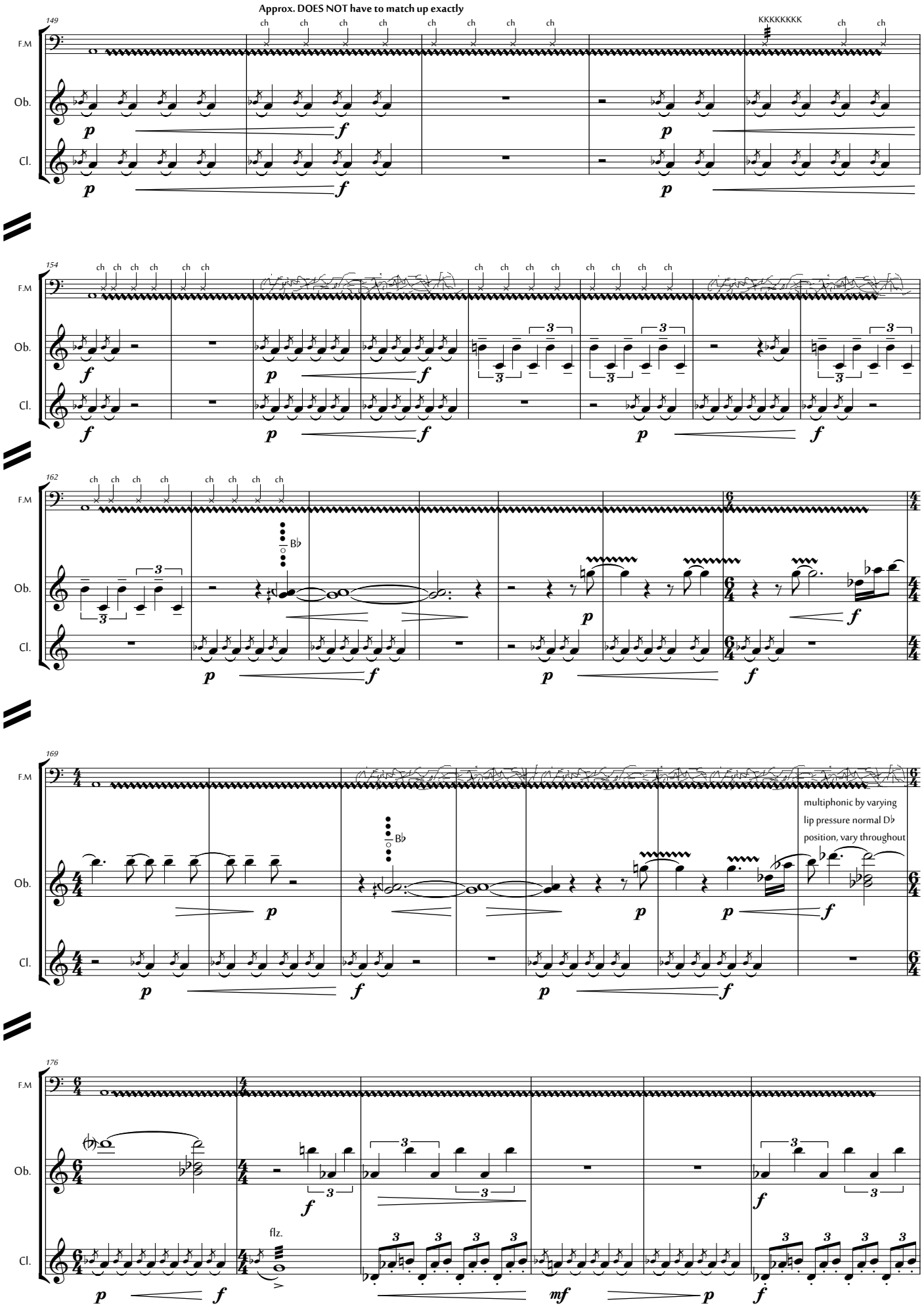
Vc.

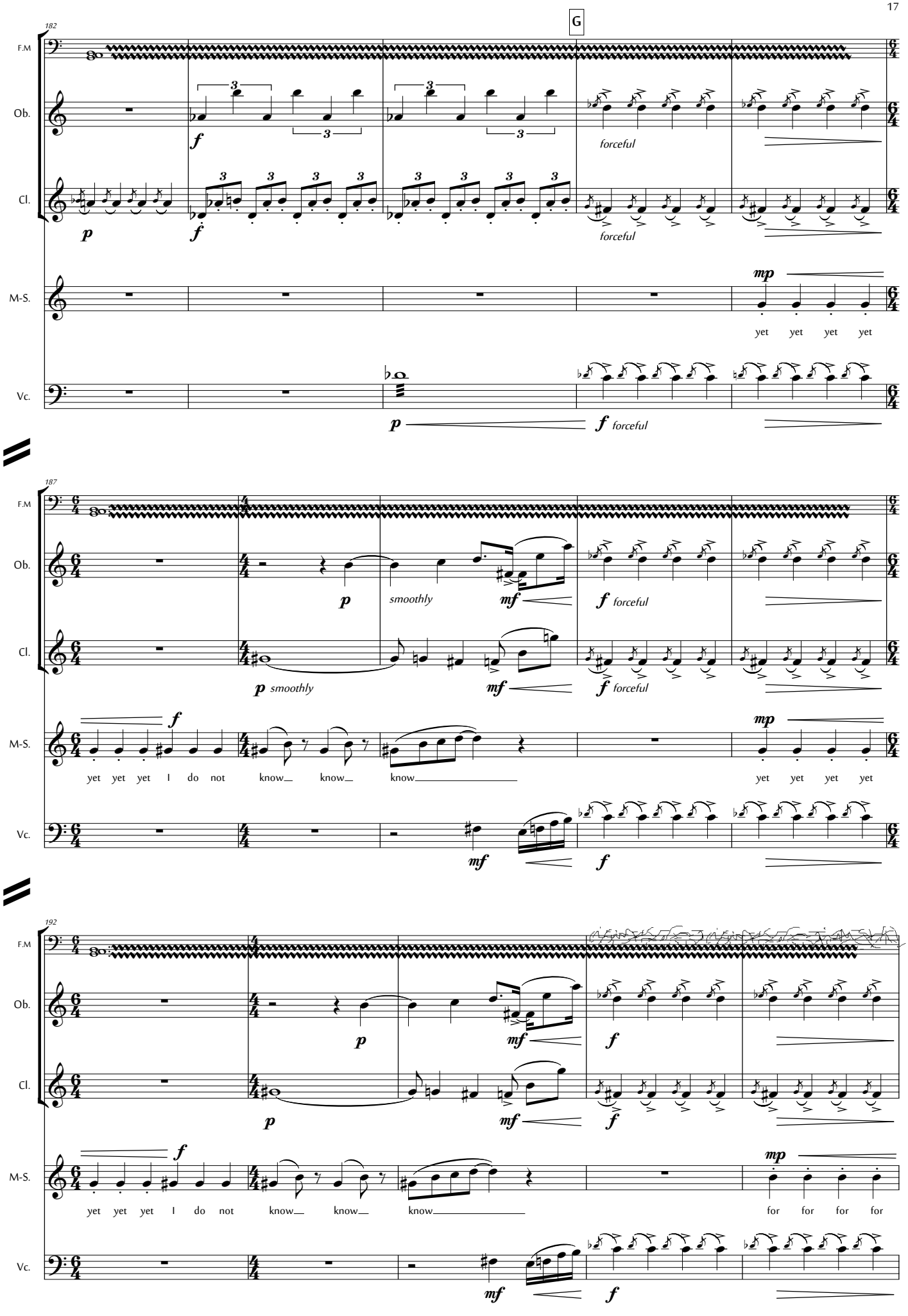
sul G

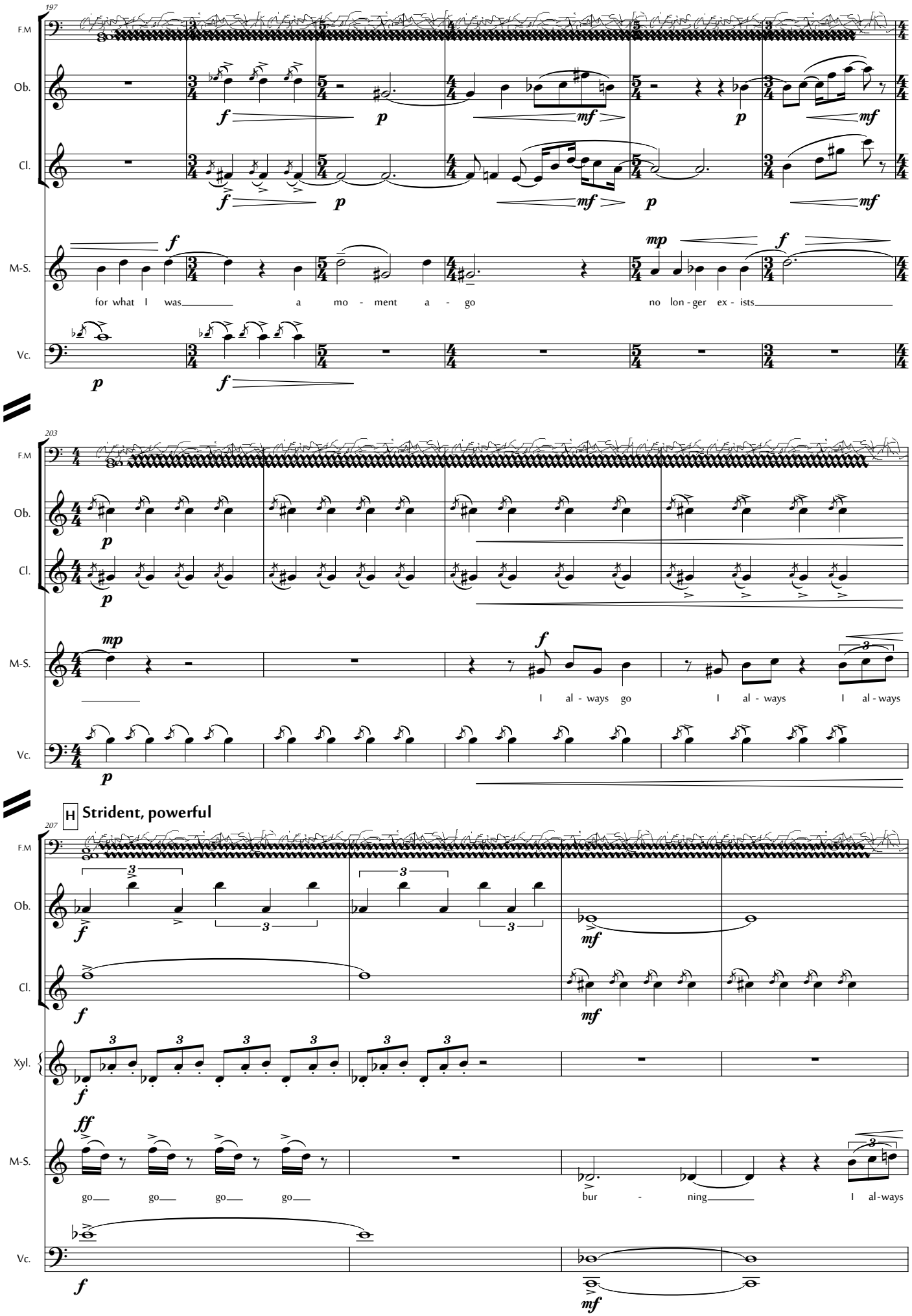
mf *p* *mf*

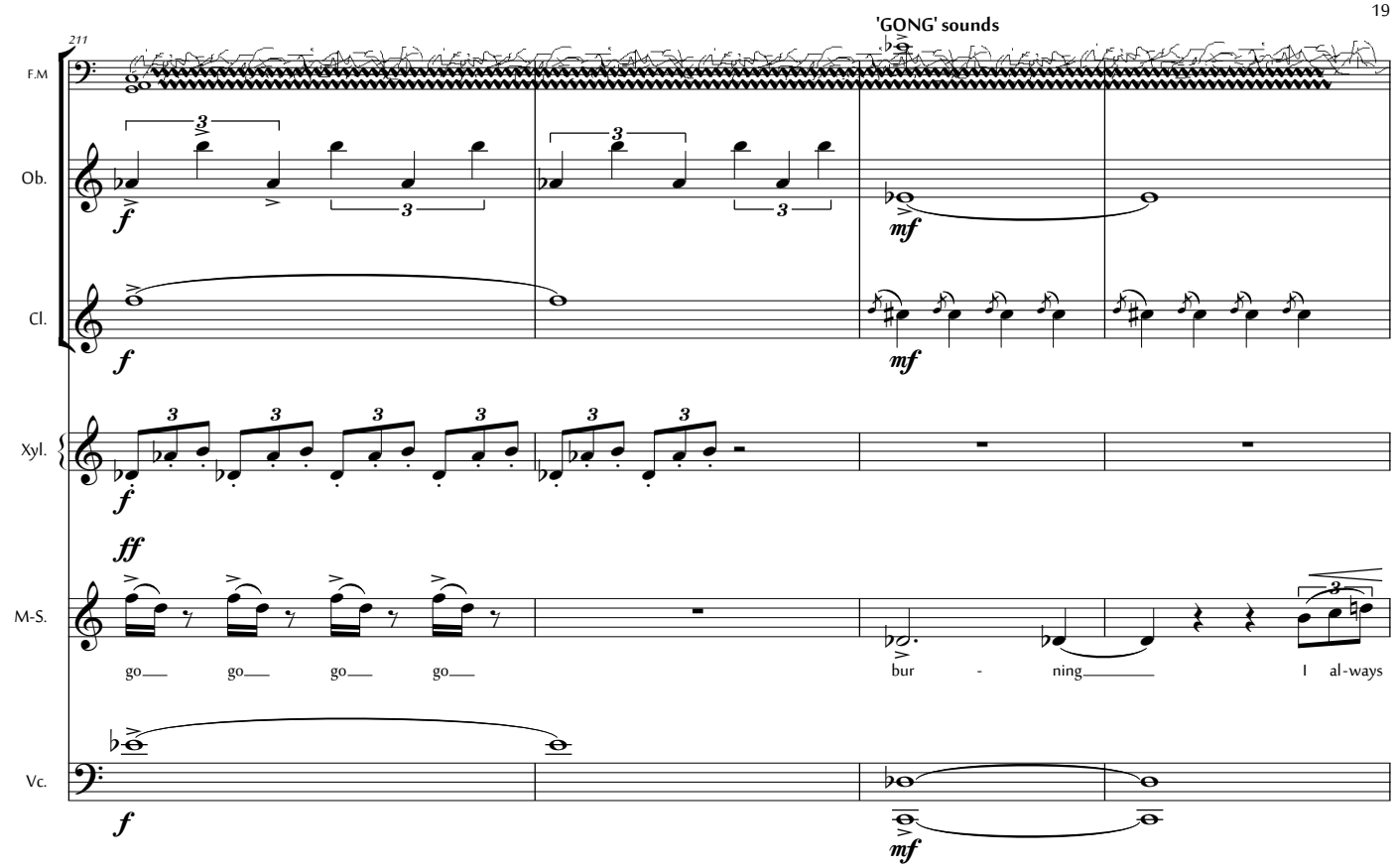

E Wispy texture in tape with occassional consonant sounds, similar to live soprano
116
Tape entry
sssssssss
F.M
Perc.
cymbal
M-S.
po - si - tion ev-en for an in - stant for whatt t t t
Vc.
sul pont.
124
Cl.
drumsticks
cymbal
I was a mo - ment t t t t a - - - go whatt t t t
131
Ob.
snare
I was a mo - ment t t t t a - go no lon ger g g

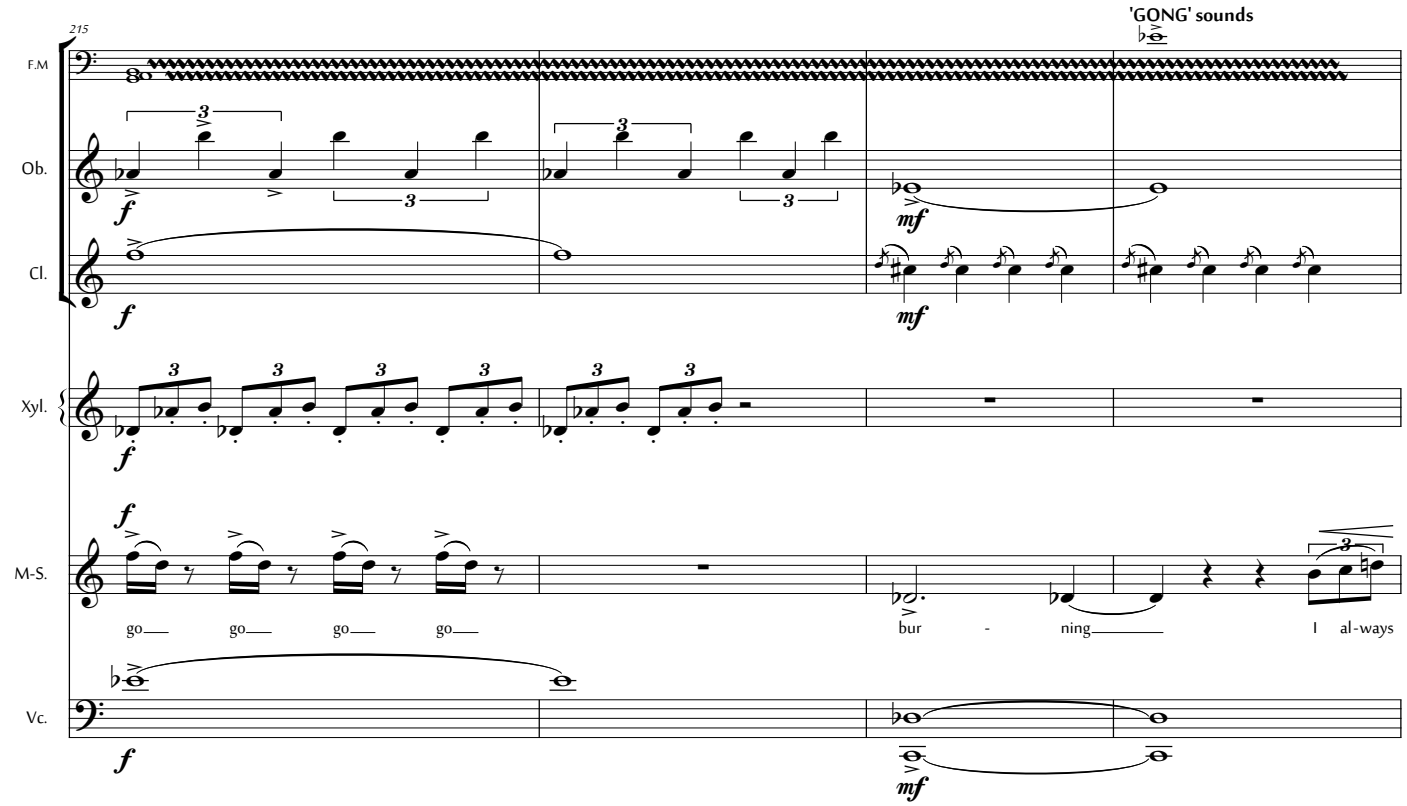

136
F.M
Ob.
Cl.
Perc.
M-S.
Vc.
cymbal
with conviction
g g g g ex - ist - ssssss I
141
snare
al - ways go go go go on my way burn-ing burn-ing burn - ing burn-ing
145
F
Begin once new, quieter, low texture in tape starts
Dark and unsettled
burn - ing burn - ing

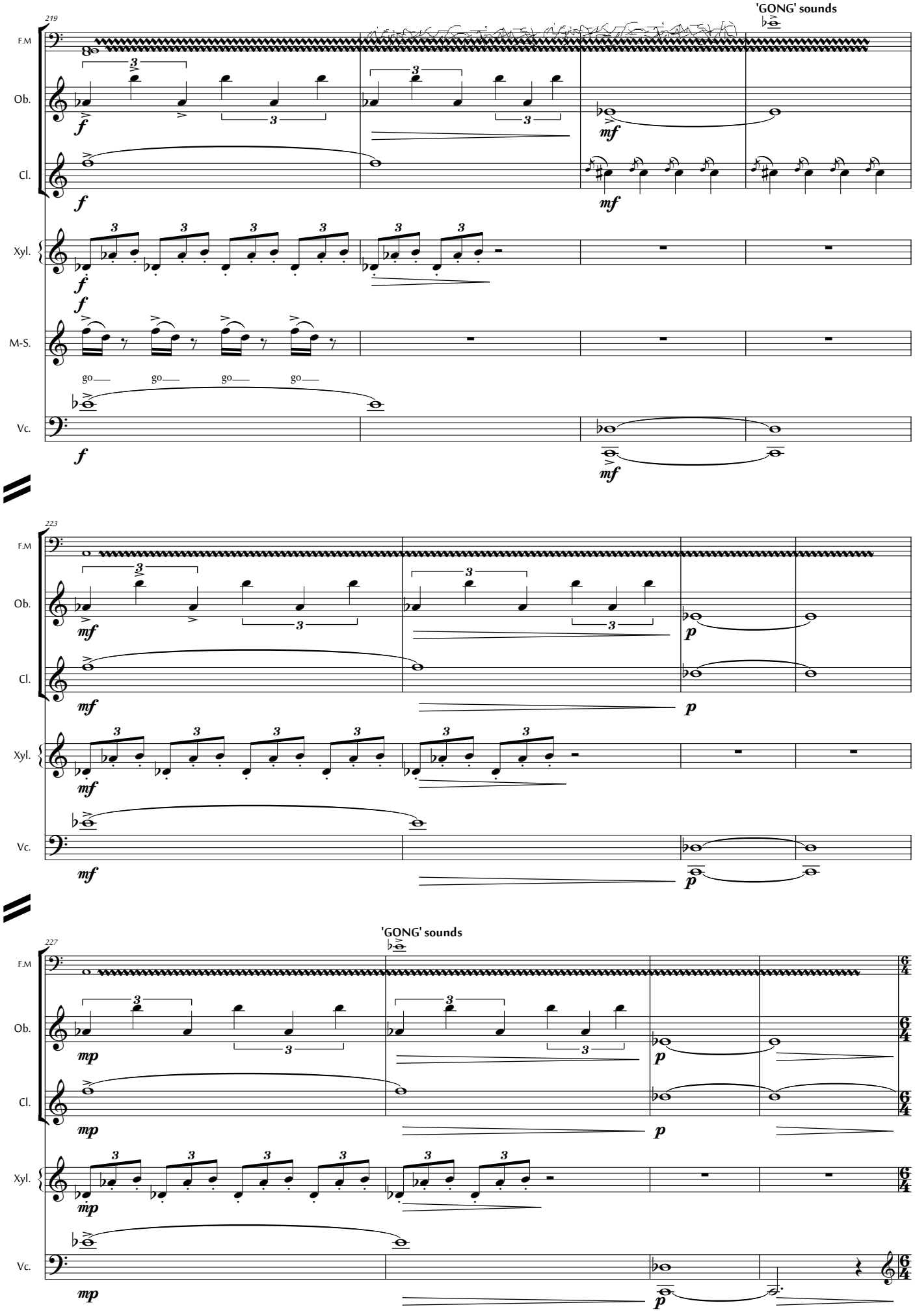

Approx. DOES NOT have to match up exactly
149
F.M
Ob.
Cl.
ch
KKKKKKKK
154
162
Bb
169
multiphonic by varying
lip pressure normal Db
position, vary throughout
176
flz.

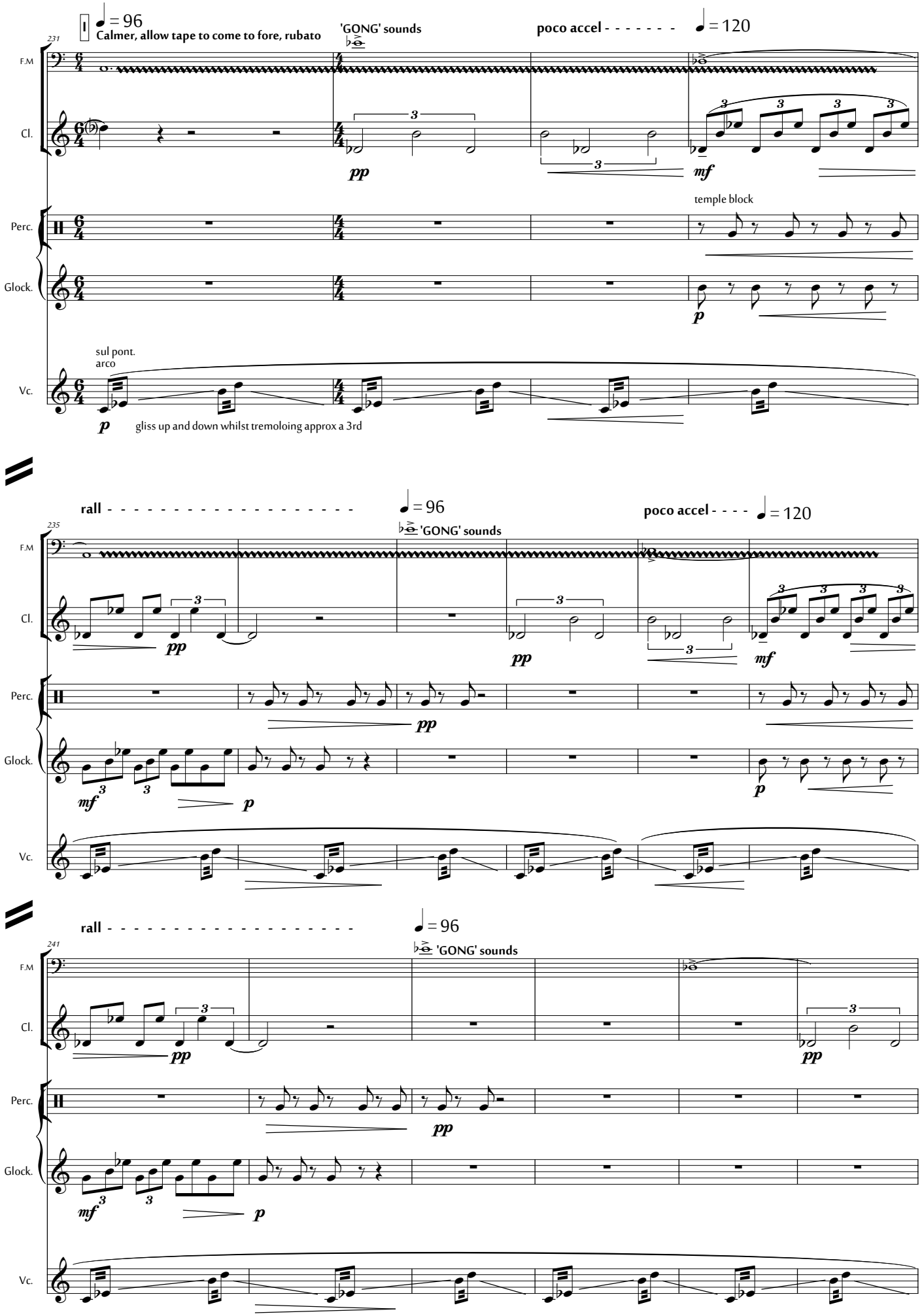

G
182
F.M
Ob.
Cl.
M-S.
Vc.
forceful
yet yet yet yet
187
smoothly
yet yet yet I do not know know know
192
for for for for

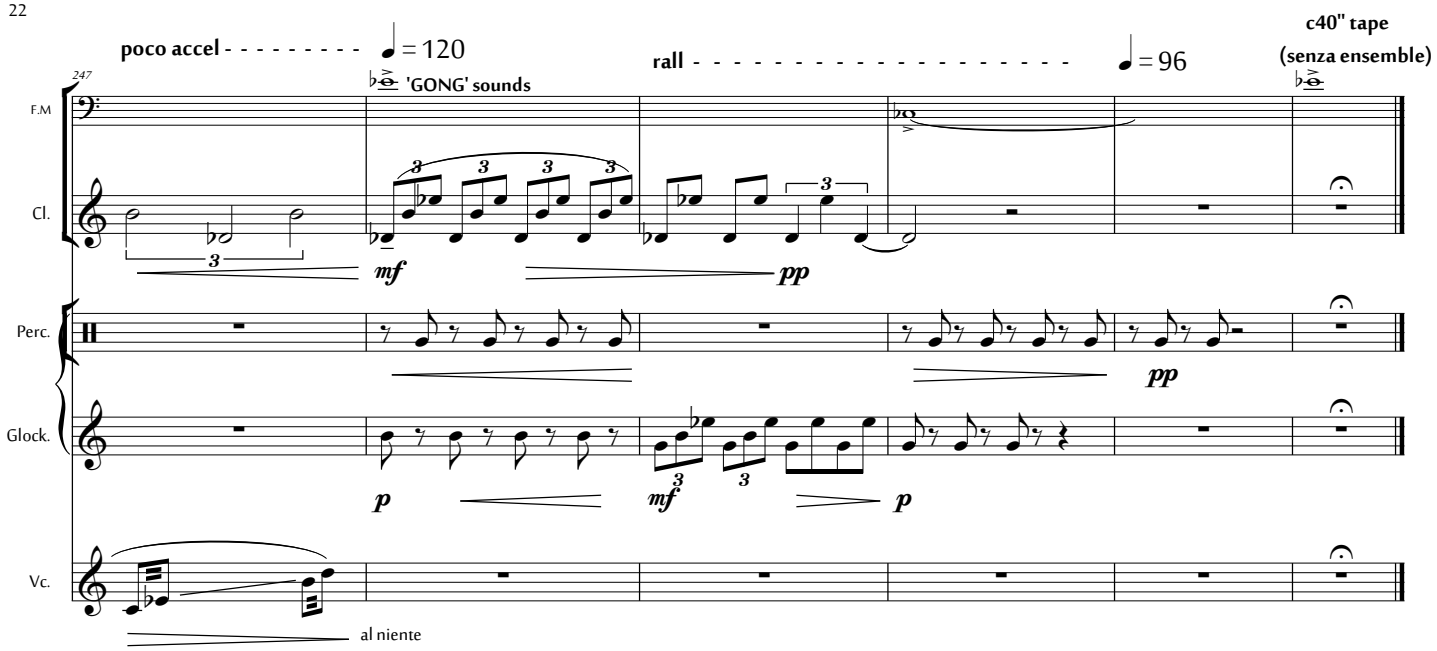

197
F.M
Ob.
Cl.
M-S.
Vc.
for what I was a mo - ment a - go
no lon - ger ex - ists
203
I al - ways go
I al - ways
I al - ways
H Strident, powerful
207
Xyl.
go go go go
bur - ning
I al - ways


'GONG' sounds
211
F.M
Ob.
Cl.
Xyl.
M-S.
Vc.
go go go go
bur - ning
I al-ways


'GONG' sounds
215
F.M
Ob.
Cl.
Xyl.
M-S.
Vc.
go go go go
bur - ning
I al-ways


'GONG' sounds
219
F.M
Ob.
Cl.
Xyl.
M-S.
go
go
go
go
Vc.
223
'GONG' sounds
227


I
♩ = 96
Calmer, allow tape to come to fore, rubato
'GONG' sounds
poco accel - - - - - - -
♩ = 120
231
F.M
Cl.
Perc.
Glock.
Vc.
pp
mf
temple block
p
sul pont.
arco
gliss up and down whilst tremoloing approx a 3rd
rall - - - - - - - - - - - - - - - - - - -
♩ = 96
'GONG' sounds
poco accel - - - -
♩ = 120
235
mf
241


poco accel
= 120
rall
= 96
c40" tape
(senza ensemble)
247
'GONG' sounds
F.M
Cl.
Perc.
Glock.
Vc.
mf
pp
p
mf
p
pp
al niente