

UCLA
Contemporary Music Score Collection

Title

Adaptations

Permalink

<https://escholarship.org/uc/item/5vm9g94s>

Author

Le Lohé, Francesca

Publication Date

2020

Adaptations

for chamber ensemble and fixed media

Francesca Le Lohé

Adaptations for mezzo soprano, clarinet in B \flat , 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 Ableton 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.

Adaptations

Francesca Le Lohé

A ♩ = 96
Freely and flowing

Fixed Media

Oboe
f *p* *f* *bold*

Clarinet in Bb
f *p* *f* *bold*

Percussion
Suspended Cymbal
snare drum
temple block

Glockenspiel

Xylophone

Mezzo-soprano

Violoncello
f *pp* *gliss up and down whilst tremoloing approx a 3rd*

Molto vib, then gliss
pizz.
sul pont. and tremolo arco

5

Ob.
p

Cl.
mp *p*

Glock.
f *p*

M.S.
mp *relaxed, folkly feel*
f
dya dya dya dya

Vc.
pizz.
f

9

Ob. *f*

Cl. *f*

Glock. *mf* *p*

M.S. *mp*
dya

Vc. *mp* *f*

arco.

12

Ob. *p*

Cl. *p*

Perc. cymbal with brushes *p*

M.S. *p*
ch ch ch ch ch ch ch ch ch

Vc. *pp* *fp* *f*
tremolo *norm.*

15

Ob. *f*

Cl. *f* *pp* *f* *pp* *f* *pp*

Vc. *f* *pp* *f* *pp* *f* *pp*
f strong outburst pizz. gliss arco

18 **1st tape entry**

Musical score for measures 18-20. The score is in 4/4 time and includes the following parts:

- F.M.**: Bass clef, whole notes, dynamic *p*.
- Ob.**: Treble clef, eighth notes with triplets, dynamic *p*.
- Cl.**: Treble clef, eighth notes with triplets, dynamic *p*.
- Glock.**: Treble clef, quarter notes, dynamic *f* then *p*.
- M-S.**: Treble clef, quarter notes with triplets, dynamic *mp* then *f*. Includes the word "dya" under the notes.
- Vc.**: Bass clef, eighth notes with triplets, dynamic *p*.

21

Musical score for measures 21-23. The score is in 4/4 time and includes the following parts:

- F.M.**: Bass clef, whole notes, dynamic *f*.
- Ob.**: Treble clef, eighth notes with triplets, dynamic *f* then *p*.
- Cl.**: Treble clef, eighth notes with triplets, dynamic *f* then *p*.
- Glock.**: Treble clef, quarter notes with triplets, dynamic *mf* then *p*.
- M-S.**: Treble clef, quarter notes with triplets, dynamic *mp*. Includes the word "dya" under the notes.
- Vc.**: Bass clef, eighth notes with triplets, dynamic *f*.

24

F.M.

Ob.

Cl.

Glock.

M.S.

Vc.

pp

p

f

p slightly tentative

p slightly tentative

mp

mp

f

d d d da da da da dya dya dya dya da da dya

indulge in the glissandi

29

2nd tape entry

F.M.

Ob.

Cl.

Glock.

M.S.

Vc.

f

mp

f

f

f

mp

f

da da da dya da da da dya da da da

32

F.M.

Ob.

Cl.

Glock.

M.S.

Vc.

f

f

mp

f

f

more confident

3

3

3

3

3

35

accel - - - - -

B

120

F.M.

Ob.

Cl.

Perc.

M.S.

Vc.

ff *3* *strident*

ff *3* *strident*

cymbal with brushes

p

p

ch ch ch ch ch ch ch ch

col leg

mp

pp

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

p

mp

pp

f

mp

f



44

F.M.

Ob.

Cl.

Perc.

Vc.

Becoming more rhythmic and driving

f

f

p

sub. *f*

ff

mf

Musical score for measures 47-50. The score includes parts for F.M., Ob., Cl., Perc., M.S., and Vc. The F.M. part features a continuous triplet pattern. The Ob. part has a melodic line with triplets and dynamics *mp* and *p*. The Cl. part has a melodic line with triplets and dynamics *p*. The Perc. part is marked "temple blocks" and features a triplet pattern with dynamics *p*, *mp*, and *p*. The M.S. part has lyrics: "ye tye tye tye tye tye tye t". The Vc. part has a melodic line with triplets and dynamics *p*.



Musical score for measures 50-53. The score includes parts for F.M., Ob., Cl., Glock., and Vc. The F.M. part continues with the triplet pattern. The Ob. part has a melodic line with triplets and dynamics *mp*. The Cl. part has a melodic line with triplets and dynamics *mp* and *pp*. The Glock. part has a melodic line with triplets and dynamics *p*. The Vc. part has a melodic line with triplets and dynamics *p*.

ends around here, high, percussive sound

4th tape entry

53

F.M.

Ob.

Cl.

Glock.

M-S.

Vc.

pp

p

pp

mp

pp

ye tye tye tye tye tye tye t

p



57

F.M.

Ob.

Cl.

Xyl.

Vc.

f

f

f

p

mf

f

p

mf

Musical score for measures 60-62. The score includes parts for F.M., Ob., Cl., Xyl., and Vc. The F.M. part features a continuous eighth-note triplet pattern. The Ob. part includes a 'timbral trill' and triplet eighth notes. The Cl. part includes a 'timbral trill' and a 'flz.' section. The Xyl. part plays a steady eighth-note pattern. The Vc. part includes a 'col leg' section with triplet eighth notes. Dynamics include *p*, *mf*, and *f*. A first ending bracket is marked above measure 62.



Musical score for measures 63-65. The score includes parts for F.M., Ob., Cl., Xyl., and Vc. The F.M. part continues with the eighth-note triplet pattern. The Ob. part features a melodic line with dynamics *mf*, *p*, and *mf*. The Cl. part includes a 'flz.' section. The Xyl. part plays a steady eighth-note pattern with dynamics *mp* and *p*. The Vc. part continues with triplet eighth notes. Dynamics include *mf*, *p*, and *mp*.

5th tape entry

66

F.M. *mf* *p* *p* *8va⁻¹*

Ob. *p* *mp*

Cl. *mf* *p* *p*

Xyl. deadstick *p*

Vc. *mf* *p* *p*



C Rigid rhythmically, gradually assimilating to tape part

69 includes random high pitches and other short sounds

F.M. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Glock. *norm.*

Xyl. *mp*

Vc. *ff* *pizz. gliss as high as possible* *col leg battuto*

Musical score for measures 72-74. The score includes parts for F.M., Ob., Cl., Glock., Xyl., and Vc. The F.M. and Ob. parts feature a continuous triplet pattern. The Cl. part has a melodic line with dynamics *mp*, *f*, and *mp*. The Vc. part includes markings for *bartok pizz*, *col leg battuto*, and *pizz. sim.*



Musical score for measures 75-77. The score includes parts for F.M., Ob., Cl., Glock., Xyl., and Vc. The F.M. and Ob. parts continue with the triplet pattern. The Cl. part ends with a *ff* dynamic. The Vc. part includes a *col leg battuto* marking.

6th tape entry

Ensemble breaks down, tape takes over includes random high pitches and longer ringing sounds

Musical score for measures 78-81. The score is for five instruments: F.M., Ob., Cl., Xyl., and Vc. The music features complex rhythmic patterns with many triplets. Dynamics include *mp*, *ff*, *intense*, *f*, and *mp*. Performance instructions include "arco gliss" for the Vc. and "spiccato" for the Vc. in measure 81. A double bar line is present after measure 81.

Musical score for measures 82-85. The score continues for the same five instruments. Dynamics include *f* and *mf*. Performance instructions include "arco gliss" and "spiccato". A double bar line is present after measure 85.

7th tape entry - 32" (senza ensemble)

Musical score for measures 85-90. The score continues for the same five instruments. Dynamics include *pp* and *p*. Performance instructions include "arco gliss" and "spiccato". The score ends with a double bar line and a 3/4 time signature.

(Still ♩ = 120)

D Overlap, enter just before the end of the tape part on conductor's cue
Delicate and hesitant

90

Perc. *p* circle with brushes on snare (snare on) *mf* *p* *mf* *p* *mf* *p*

M-S. *mf* (freely) voiced 3 3
yet i do not t 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* 3 *p*

M-S. unvoiced 3 3 3 3 know know know not t t t t t t t t t t

Vc. *mf*

103

Perc. *mf* *p* *mf* *p* cymbal, sim.

M-S. voiced 3 unvoiced 3 whispered 3
if i am hot or co co co c c c c c c c c c cold i do not

Vc. *p* *mf* *p* *mf* *p*

111

F.M. Tape entry ssssssss

Perc. snare *mf* *p* *mf* *p*

M-S. ssssssss 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 occasional consonant sounds, similar to live soprano

116

Tape entry

SSSSSSSS

F.M.

Perc.

cymbal

mf p f p

M.S.

po - si - tion ev - en for an in - stant for whatt t t t

Vc.

p f p

sul pont.

124

F.M.

Cl.

pp mf pp

Perc.

drumsticks cymbal

p p

M.S.

I was a mo - ment t t t t a - go no lon ger whatt t t t

Vc.

f p f p f p

131

F.M.

Ob.

pp

Cl.

mf p mf p mf p

Perc.

snare

p

M.S.

I was a mo - ment t t t t a - go no lon ger g g

Vc.

f p

136

F.M.

Ob.

Cl.

Perc.

M.S.

Vc.

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

cymbal

mp *p* *mf* with conviction

g g g g ex - ist - sssssss

mf *p*

141

F.M.

Ob.

Cl.

Perc.

M.S.

Vc.

mf *p* *mf* *mf*

snare

p *p*

al - ways go go go go on my way burn - ing burn - ing burn - ing burn - ing

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

145

F.M.

Ob.

Cl.

M.S.

Vc.

f *ff* *f* *ff*

f *ff*

burn - ing burn - ing

f *ff*

F Begin once new, quieter, low texture in tape starts
Dark and unsettled

Approx. DOES NOT have to match up exactly

149

ch ch ch ch ch ch ch ch

KKKKKKKK ch ch

F.M.

Ob.

Cl.

p *f* *p*

154

ch ch ch ch ch ch

ch ch ch ch ch ch ch ch

F.M.

Ob.

Cl.

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

162

ch ch ch ch ch ch ch ch

F.M.

Ob.

Cl.

p *f* *p* *f*

169

ch ch ch ch ch ch ch ch

F.M.

Ob.

Cl.

p *f* *p* *f*

multiphonic by varying lip pressure normal D \flat position, vary throughout

176

F.M.

Ob.

Cl.

p *f* *mf* *p* *f*

G

182

F.M.

Ob. *f* *forceful*

Cl. *p* *f* *forceful*

M-S. *mp*
yet yet yet yet

Vc. *p* *f forceful*

187

F.M.

Ob. *p smoothly* *mf* *f forceful*

Cl. *p smoothly* *mf* *f forceful*

M-S. *f* *mp*
yet yet yet I do not know_ know_ know_ yet yet yet yet

Vc. *mf* *f*

192

F.M.

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

M-S. *f* *mp*
yet yet yet I do not know_ know_ know_ for for for for

Vc. *mf* *f*

197

F.M.

Ob.

Cl.

M.S.

Vc.

f *p* *mf* *p* *mf*

f *p* *mf* *p* *mf*

f *mp* *f*

for what I was a mo - ment a - go no lon - ger ex - ists

p *f*

203

F.M.

Ob.

Cl.

M.S.

Vc.

p

p

mp *f*

I al - ways go I al - ways I al - ways

p

H Strident, powerful

207

F.M.

Ob.

Cl.

Xyl.

M.S.

Vc.

f *mf* *f* *mf*

f *mf*

ff

go go go go bur - ning I al - ways

f *mf*

'GONG' sounds

211

F.M.

Ob.

Cl.

Xyl.

M.S.

Vc.

f

ff

mf

go — go — go — go —

bur - ning I al-ways

'GONG' sounds



215

F.M.

Ob.

Cl.

Xyl.

M.S.

Vc.

f

ff

mf

go — go — go — go —

bur - ning I al-ways

'GONG' sounds

219

'GONG' sounds

F.M. *f*

Ob. *f* *mf*

Cl. *f* *mf*

Xyl. *f*

M-S. *f*

Vc. *f* *mf*

go — go — go — go —

Measures 219-222. The score features a dense texture with multiple woodwinds and strings. The first two measures (219-220) are marked *f* and contain triplets in the Oboe and Clarinet parts. The last two measures (221-222) are marked *mf* and feature a 'GONG' sound effect in the F.M. part and a vocal line with the lyrics 'go — go — go — go —' in the M-S. part.

223

F.M.

Ob. *mf* *p*

Cl. *mf* *p*

Xyl. *mf*

Vc. *mf* *p*

Measures 223-226. This section continues the musical material from the previous system. The Oboe and Clarinet parts show a dynamic shift from *mf* to *p* in the final two measures. The Xyl. and Vc. parts maintain their respective dynamics.

227

'GONG' sounds

F.M.

Ob. *mp* *p*

Cl. *mp* *p*

Xyl. *mp*

Vc. *mp* *p*

Measures 227-230. The score concludes with a change to 6/4 time signature in the final two measures (229-230). The Oboe and Clarinet parts are marked *p*, while the other instruments remain at *mp*. A 'GONG' sound effect is present in the F.M. part.

237 $\text{♩} = 96$
Calmer, allow tape to come to fore, rubato

'GONG' sounds

poco accel - - - - - $\text{♩} = 120$

F.M.

Cl.

Perc.

Glock.

Vc.

sul pont. arco

pp

mf

temple block

p

gliss up and down whilst tremoloing approx a 3rd

235 $\text{♩} = 96$
rall - - - - -

'GONG' sounds

poco accel - - - - - $\text{♩} = 120$

F.M.

Cl.

Perc.

Glock.

Vc.

pp

pp

mf

mf

p

241 $\text{♩} = 96$
rall - - - - -

'GONG' sounds

pp

pp

poco accel - - - - - ♩ = 120

rall - - - - - ♩ = 96

c40" tape
(senza ensemble)

247

F.M.

Cl.

Perc.

Glock.

Vc.

mf

pp

p

mf

p

al niente

'GONG' sounds