Scott McLaughlin

Natura Naturans II

(2022)

For Heather Roche and Apartment House

Instrumentation

Solo Bb clarinet
Strings sextet (2.2.2.0)

- Violas and cellos use preparations (wooden/plastic rings placed between specific strings) that must be put in place before performance, and tuned (to pitches indicated in part/b.1).

Preparations can be supplied by the composer on request.

Duration: 15 minutes

Performance instructions:

- changes/transitions are always smooth and gentle.
- glissandi always full duration.
- bowing is always free.

Strings:
- diamond noteheads indicate finger position on the given string. Sounding pitches are usually notated in parentheses.
- harmonic glissandi should emphasise the different harmonics that emerge as you slide. If a harmonic 'wants' to emerge then support it (altering gliss speed, changes in bow position/speed/pressure etc).
- *sul ponticello* (*s.p.*) might gently split the note to a higher harmonic, this is encouraged.
- *molto sul ponticello* (*m.s.p.*) as *s.p.* but more so: should never be harsh or sudden.

Prepared strings:
- single-line stave indicates a section using a prepared string.
- bow direction/position/pressure/speed are the most important factors, and will probably change the pitch, which is expected and encouraged. Try to avoid a continuously scratchy tone, allow pitches to emerge (single and multiphonic).

Clarinet:
- the solo part is highly contingent and indeterminate, especially within phrases; where pitches and multiphonics will emerge that are not in the score. Intonatation may not always agree with the score.

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Score in C

♩ = 44

Clarinet in B♭

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Vln/Vla: con sord, free-bowing long and slow

[multiphonic bloom]

slide LH1

Scord.
IV - B

[CHECK THE PREPARATION is attached between III-IV, and sounding this pitch when bowed on IV]

[CHECK THE PREPARATION is attached between II-III, and sounding this pitch when bowed on III]

muted, expressive

still

muted, expressive

20

A

half-slide LH1 (or LH3?)

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

slow harm. gliss

29

B

half-open LH1

[maquette A - rpt-bar (info for soloist)]

molto sul pont. (m.s.p)

faster bowing c.1/♩

m.s.p (support any emerging harmonics)

nat.

slow bows

Perc.

Vc. d3

s.p

50

Cl.

ppppp

Vln. I

III

3

slow bows

ppp

IV

pp

Vln. II

II

slow bows

ppp

Vla. I

II

ppp

(Insert preparation
between III and IV at 5th
partial harmonic node)

Vla. II

II

ppp

IV

(Sounding semitone lower)

Vc. d1

m.s.p (support
any emerging harmonics)

Db. 2-2

[maquette E]

59

C

Cl.

3

3

ppp

[free-time repeat and variation, gradually
opening up multiphonic registers]

Vln. I

Vln. II

Vla. I

Vla. II

Vc. d1

m.s.p (support
any emerging harmonics)

p

Db. 2-2

71

D

Perc.

half-open LH1 (or LH3?)

different from previous

CLARINET CADENZA

pppp

pppp

Vln. I

slow harm. gliss

G.P.

ppp *p*

Vln. II

slow harm. gliss

ppp *p*

Vla. I

slow bows IV

pp *s.p* *p* *nat.* *pp* *m.s.p*

[remove preparation]

Vla. II

III

slow harm. gliss

p *m.s.p*

G.P.

Vc. d1

slow bows IV

pp *s.p* *p* *nat.* *pp* *m.s.p*

Db. 2-2

m.s.p.

slow bows III

p *pp* *s.p* *p* *nat.* *pp* *m.s.p*

[maquette F]

E

clar carry over into this bar

90

Cl.

M

ppp

[free time repeat and variation of phrase. Multiphonic/harmonic move slowly up the registers as the section unfolds.]

F

Vln. I

unmetred/free-time, stagger entries, long-slow bows

IV

p

(play through empty bars)

[as previous]

IV

gently roll finger (up OR down) until you catch nearest harmonic.

pp

ppp

Vln. II

unmetred/free-time, stagger entries, long-slow bows

IV

p

(play through empty bars)

[as previous]

III

gently roll finger (up OR down) until you catch nearest harmonic.

pp

Vc. d1

unmetred/free-time, stagger entries, long-slow bows

II

p

(play through empty bars)

IV

p

[as previous]

gently roll finger (up OR down) until you catch nearest harmonic.

(play through empty bars)

Vla. II

unmetred/free-time, stagger entries, long-slow bows

I

p

(play through empty bars)

[as previous]

III

pp

Vc. d1

IV bow almost touching preparation gently vary speed and pressure

III IV III

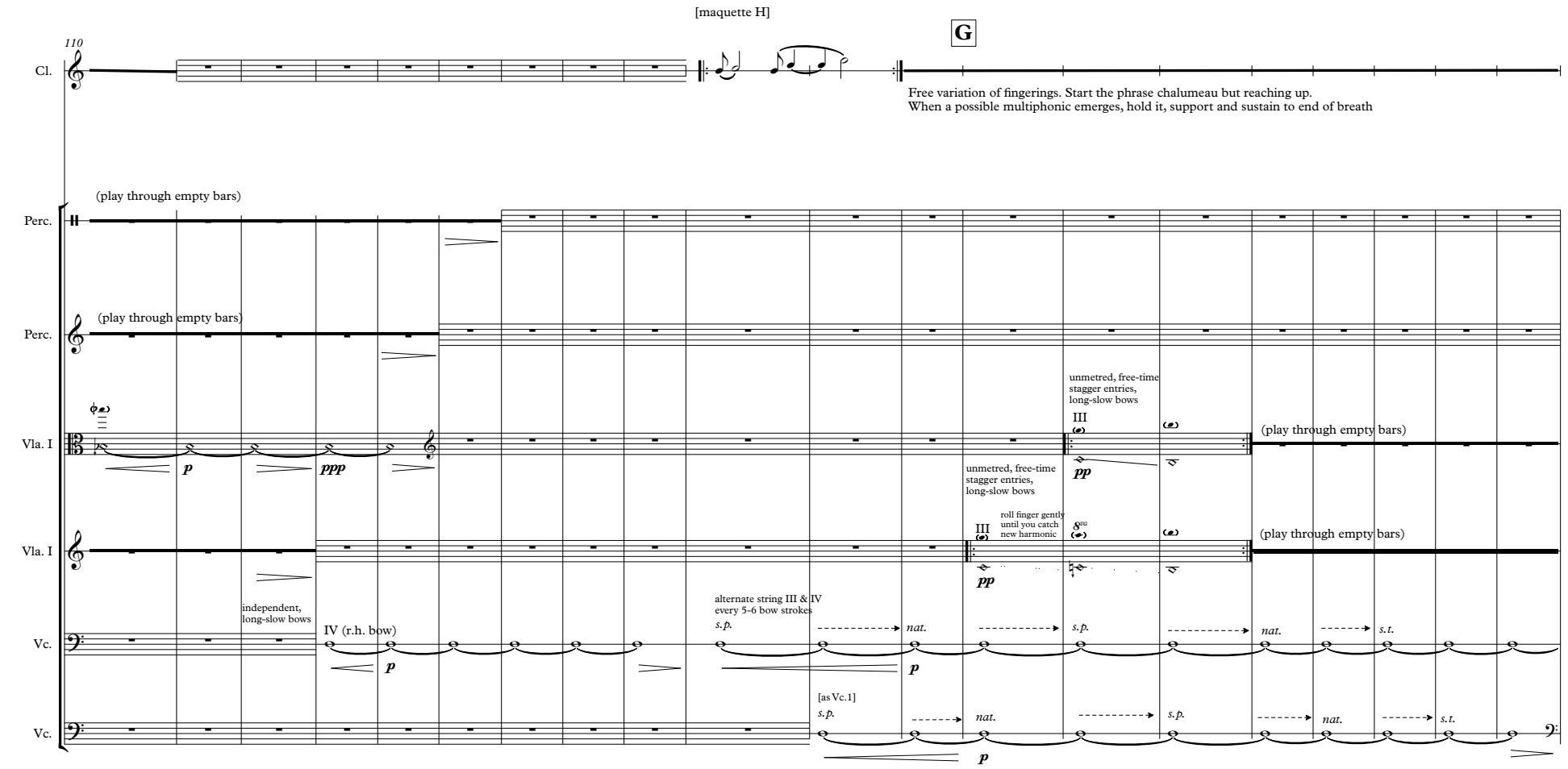
pp

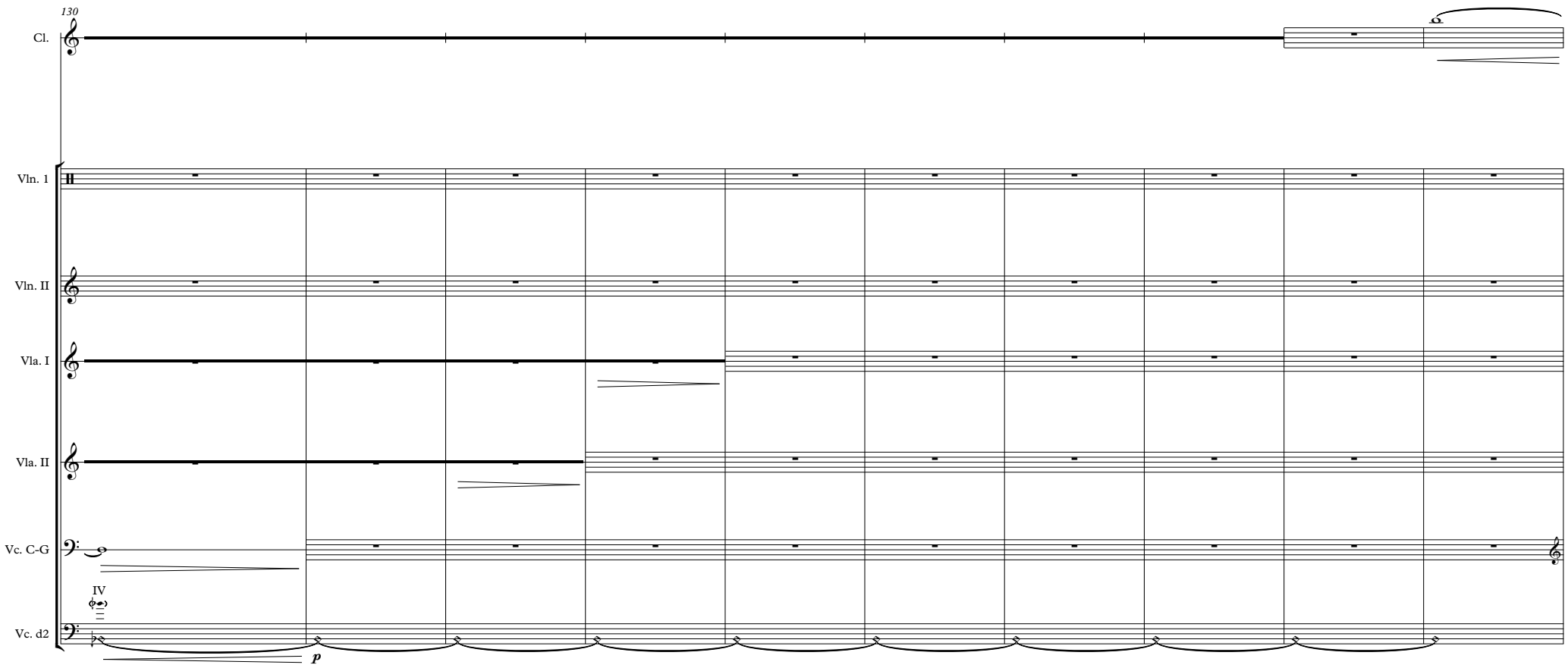
Vc.

bow almost touching preparation gently vary speed and pressure

III II III II

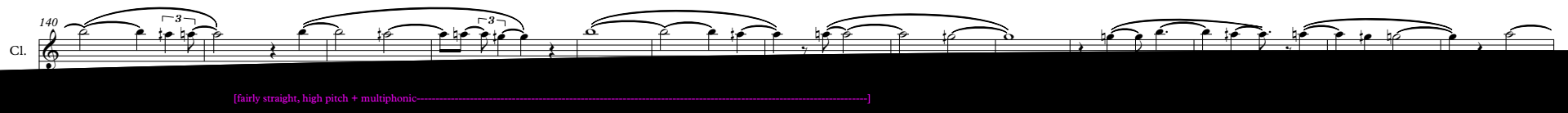
pp


[maquette H]
110
G
Cl.
Free variation of fingerings. Start the phrase chalumeau but reaching up.
When a possible multiphonic emerges, hold it, support and sustain to end of breath
(play through empty bars)
Perc.
(play through empty bars)
Perc.
unmetred, free-time
stagger entries,
long-slow bows
III
(play through empty bars)
Vla. I
p
ppp
unmetred, free-time
stagger entries,
long-slow bows
pp
roll finger gently
until you catch
new harmonic
8va
III
(play through empty bars)
Vla. I
pp
independent,
long-slow bows
IV (r.h. bow)
alternate string III & IV
every 5-6 bow strokes
s.p.
nat.
s.p.
nat.
s.t.
Vc.
p
p
[as Vc.1]
s.p.
nat.
s.p.
nat.
s.t.
Vc.
p


130
Cl.
Vln. 1
Vln. II
Vla. I
Vla. II
Vc. C-G
IV
Vc. d2
p

H

[with underblown multiphonics to varying degrees (top note sometimes may not sound)]



[fairly straight, high pitch + multiphonic----------]