

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. Intonation may not always agree with the score.

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### Score in C

| - 44

slide LH1

**A**

Cl. 20

Vln. I I slow harm. gliss  
Vln. II slow harm. gliss  
Vla. I slow harm. gliss  
Vla. II still  
Vc. I IV slow harm. gliss  
Vc. II III s.p. p

half-slide LH1 (or LH3?)

**B**

Cl. 29 half-open LH1

Vln. I IV molto sul pont. m.s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) nat.

Vln. II IV m.s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) nat. slow bows nat.

Vla. I IV m.s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) nat. slow bows nat.

Vla. II III m.s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) nat. slow bows nat.

Perc. I nat. s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) IV s.p. nat. I p ppp

Vc. d3 nat. s.p. nat. faster bowing c.1/4 m.s.p. (support any emerging harmonics) IV s.p. nat. I p ppp

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

<img alt="Musical score page B showing six staves for Clarinet, Violin I, Violin II, Viola I, Viola II, and Cello/Bass. The score includes dynamic markings like p, ppp, and s.p., and performance instructions like 'molto sul pont.', 'faster bowing c.1/4', and 'slow bows nat.'. Measure 29 starts with a dynamic p and a grace note. Measures 30-33 show sustained notes with dynamics p, ppp, and p. Measures 34-37 show sustained notes with dynamics p, ppp, and p. Measures 38-41 show sustained notes with dynamics p, ppp, and p. Measures 42-45 show sustained notes with dynamics p, ppp, and p. Measures 46-49 show sustained notes with dynamics p, ppp, and p. Measures 50-53 show sustained notes with dynamics p, ppp, and p. Measures 54-57 show sustained notes with dynamics p, ppp, and p. Measures 58-61 show sustained notes with dynamics p, ppp, and p. Measures 62-65 show sustained notes with dynamics p, ppp, and p. Measures 66-69 show sustained notes with dynamics p, ppp, and p. Measures 70-73 show sustained notes with dynamics p, ppp, and p. Measures 74-77 show sustained notes with dynamics p, ppp, and p. Measures 78-81 show sustained notes with dynamics p, ppp, and p. Measures 82-85 show sustained notes with dynamics p, ppp, and p. Measures 86-89 show sustained notes with dynamics p, ppp, and p. Measures 90-93 show sustained notes with dynamics p, ppp, and p. Measures 94-97 show sustained notes with dynamics p, ppp, and p. Measures 98-101 show sustained notes with dynamics p, ppp, and p. Measures 102-105 show sustained notes with dynamics p, ppp, and p. Measures 106-109 show sustained notes with dynamics p, ppp, and p. Measures 110-113 show sustained notes with dynamics p, ppp, and p. Measures 114-117 show sustained notes with dynamics p, ppp, and p. Measures 118-121 show sustained notes with dynamics p, ppp, and p. Measures 122-125 show sustained notes with dynamics p, ppp, and p. Measures 126-129 show sustained notes with dynamics p, ppp, and p. Measures 130-133 show sustained notes with dynamics p, ppp, and p. Measures 134-137 show sustained notes with dynamics p, ppp, and p. Measures 138-141 show sustained notes with dynamics p, ppp, and p. Measures 142-145 show sustained notes with dynamics p, ppp, and p. Measures 146-149 show sustained notes with dynamics p, ppp, and p. Measures 150-153 show sustained notes with dynamics p, ppp, and p. Measures 154-157 show sustained notes with dynamics p, ppp, and p. Measures 158-161 show sustained notes with dynamics p, ppp, and p. Measures 162-165 show sustained notes with dynamics p, ppp, and p. Measures 166-169 show sustained notes with dynamics p, ppp, and p. Measures 170-173 show sustained notes with dynamics p, ppp, and p. Measures 174-177 show sustained notes with dynamics p, ppp, and p. Measures 178-181 show sustained notes with dynamics p, ppp, and p. Measures 182-185 show sustained notes with dynamics p, ppp, and p. Measures 186-189 show sustained notes with dynamics p, ppp, and p. Measures 190-193 show sustained notes with dynamics p, ppp, and p. Measures 194-197 show sustained notes with dynamics p, ppp, and p. Measures 198-201 show sustained notes with dynamics p, ppp, and p. Measures 202-205 show sustained notes with dynamics p, ppp, and p. Measures 206-209 show sustained notes with dynamics p, ppp, and p. Measures 210-213 show sustained notes with dynamics p, ppp, and p. Measures 214-217 show sustained notes with dynamics p, ppp, and p. Measures 218-221 show sustained notes with dynamics p, ppp, and p. Measures 222-225 show sustained notes with dynamics p, ppp, and p. Measures 226-229 show sustained notes with dynamics p, ppp, and p. Measures 230-233 show sustained notes with dynamics p, ppp, and p. Measures 234-237 show sustained notes with dynamics p, ppp, and p. Measures 238-241 show sustained notes with dynamics p, ppp, and p. 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Measures 354-357 show sustained notes with dynamics p, ppp, and p. Measures 358-36

50

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. d1

Db. 2-2

*pppp*

III  
slow bows  
*ppp*

II slow bows  
*ppp*

IV  
*pp*

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

IV  
(Sounding semitone lower)

[maquette E]

59 C

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. d1

Db. 2-2

*ppp*

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

*m.s.p* (support any emerging harmonics)

*p*

**D**

Perc. 71

half-open LH1 (or LH3?) different from previous  
CLARINET CADENZA

Vln. I

Vln. II

Vla. I

Vla. II

Vc. d1

Db. 2-2

slow harm. gliss. G.P.

I (slow bows IV) p s.p. nat. m.s.p. [remove preparation]

III (slow bows III) p s.p. nat. m.s.p. G.P.

IV (slow bows IV) p s.p. nat. m.s.p.

m.s.p.

**E** [maquette F]

Cl. 90 clar carry over into this bar M [free time repeat and variation of phrase. Multiphonic/harmonic move slowly up the registers as the section unfolds.]

Vln. I unmetred/free-time, stagger entries, long-slow bows IV (play through empty bars) p

Vln. II unmetred/free-time, stagger entries, long-slow bows IV (play through empty bars) p

Vc. d1 unmetred/free-time, stagger entries, long-slow bows II (play through empty bars) p

Vla. II I (play through empty bars) p

Vc. d1 unmetred/free-time, stagger entries, long-slow bows IV bow almost touching preparation gently vary speed and pressure III p

Vc. II unmetred/free-time, stagger entries, long-slow bows IV bow almost touching preparation gently vary speed and pressure III II

**F**

[as previous] IV (play through empty bars) pp

[as previous] III (play through empty bars) pp

[as previous] IV (play through empty bars) pp

[as previous] III (play through empty bars) pp

[as previous] III (play through empty bars) pp

[as previous] IV (play through empty bars) pp

gently roll finger (up OR down) until you catch nearest harmonic. (play through empty bars)

[maquette H]

**G**

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

Cl. 110

(play through empty bars)

Perc.

(play through empty bars)

Perc.

Vla. I  $\phi$

Vla. I  $p$   $ppp$

Vla. I unmetred, free-time stagger entries, long-slow bows III (e) (e) (play through empty bars)

Vla. I unmetred, free-time stagger entries, long-slow bows III (e) (e) (play through empty bars)

Vc. independent, long-slow bows IV (r.h. bow)  $p$

Vc. alternate string III & IV every 5-6 bow strokes s.p. nat. s.p. nat. s.t.

Vc. [as Vc.1] s.p. nat. s.p. nat. s.t.

Vc. p

130

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. C-G

Vc. d2

f

p

sfz

**H**

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



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