Scott McLaughlin

Natura Naturans

(2021)

solo clarinet and prepared string orchestra

For Heather Roche, Ilan Volkov, and the BBC Scottish Symphony Orchestra

Tectonics Festival Glasgow 2021

Instrumentation

Solo Bb clarinet
Strings 5.5.9.6.4

- Viola section is split into vla.1 (desk 1,2) and vla.2 (desk 3,4,5)
- Cellos and basses use preparations (wooden 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: c.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.

Score in C

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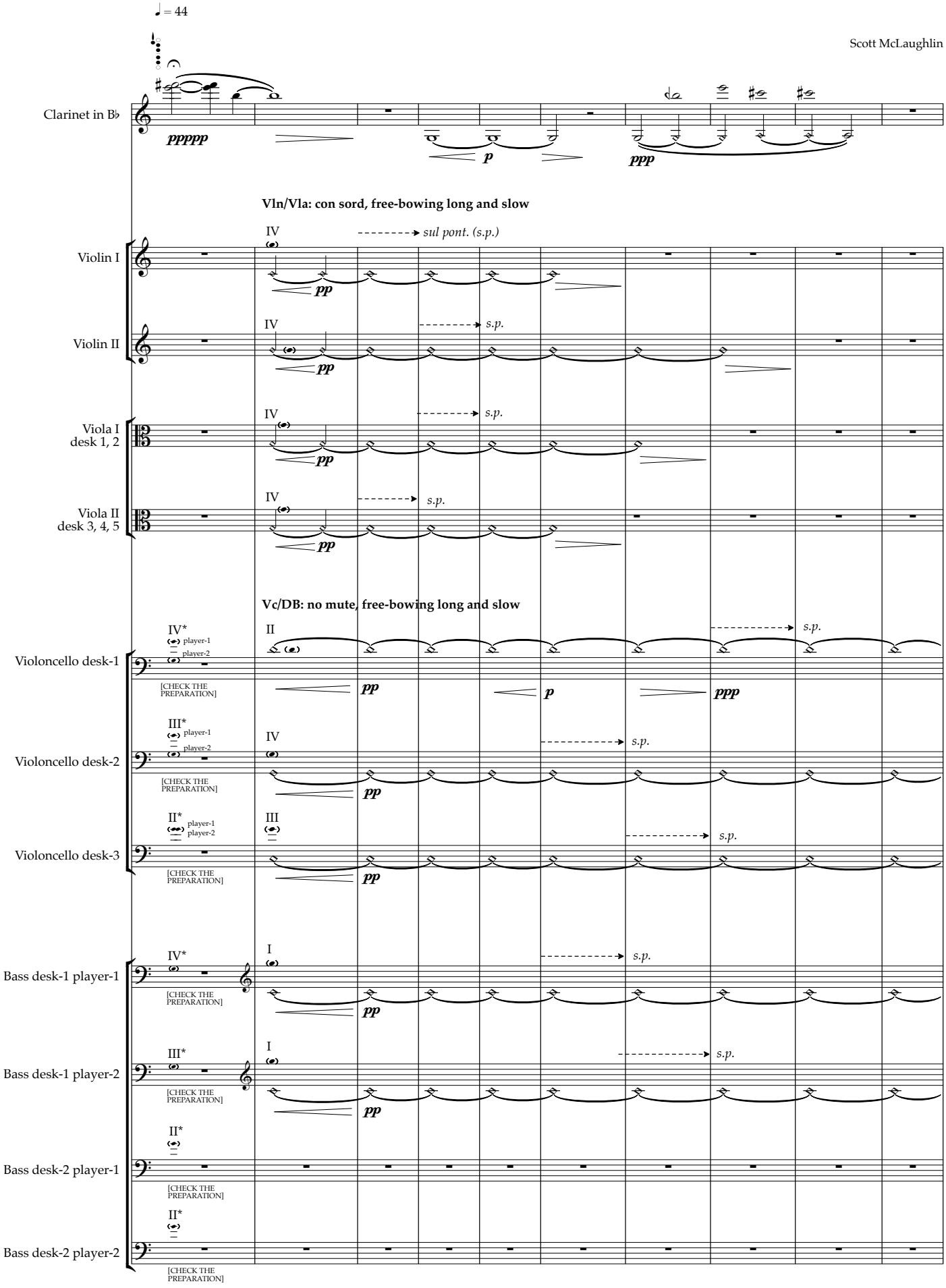
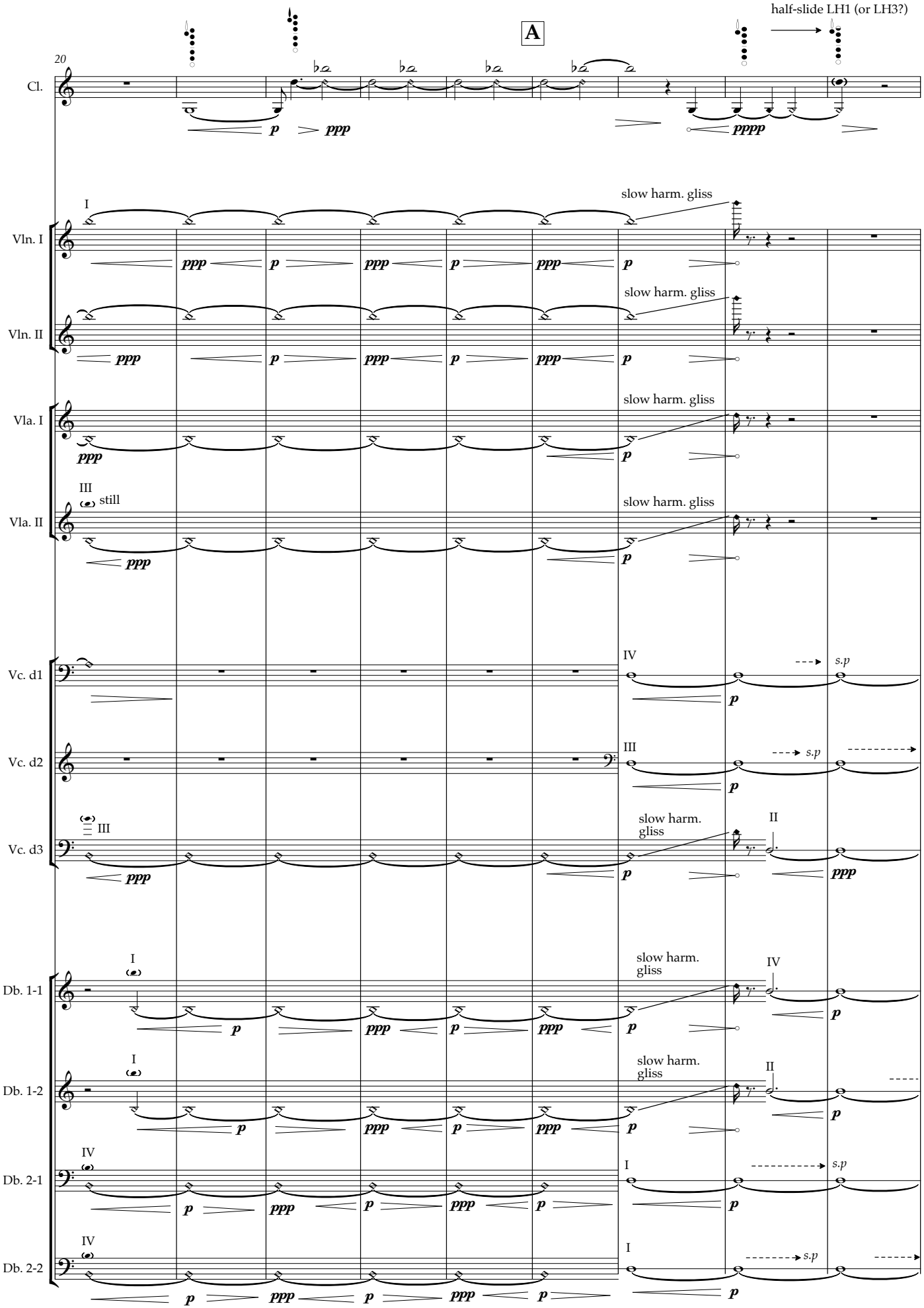


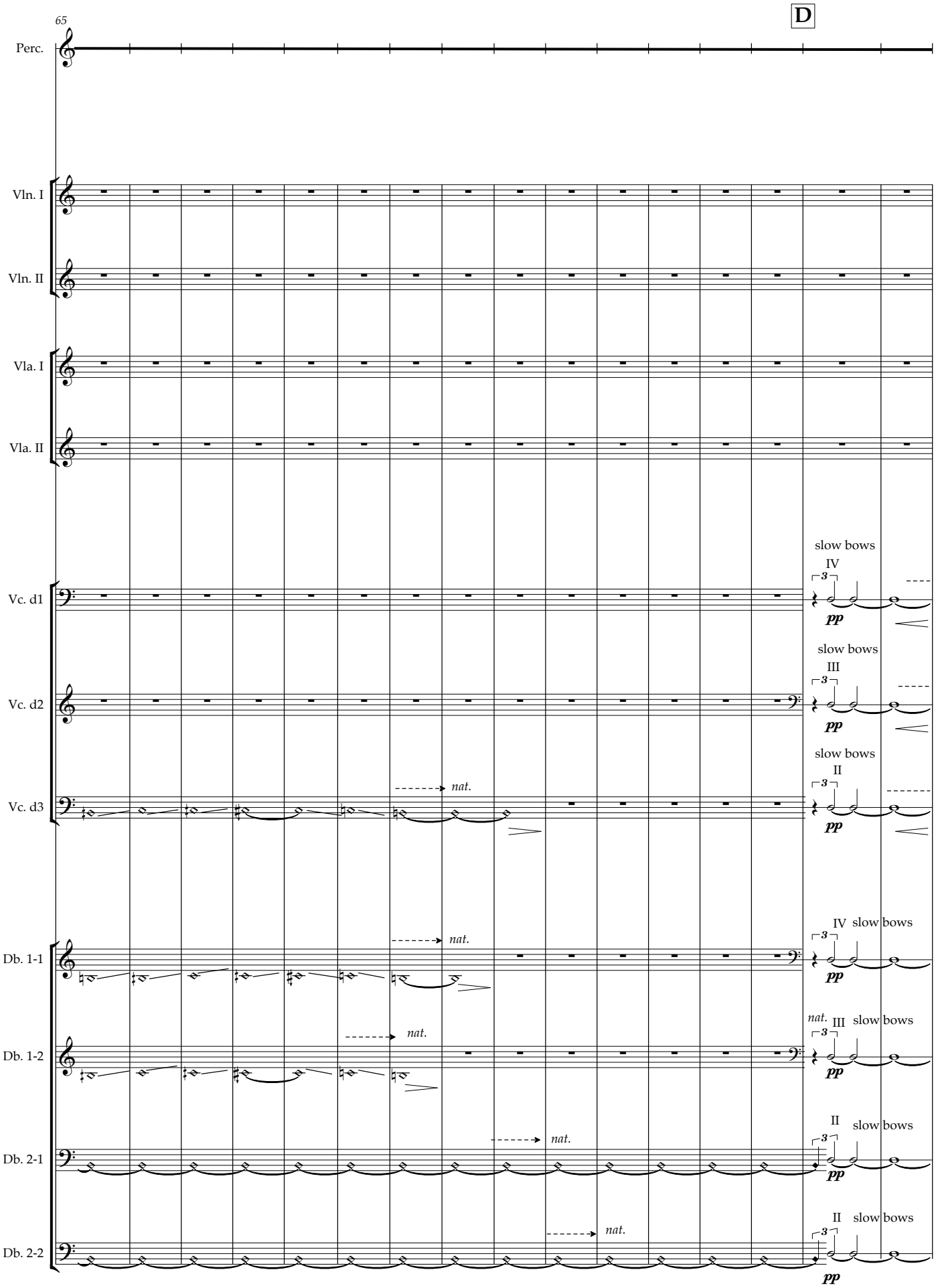
11
Cl.
[multiphonic bloom]
M
slide LH1
Vln. I
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
nat.
IV
III
II
I
p
ppp
muted, expressive
still
s.p.
[free-bowing long and slow]

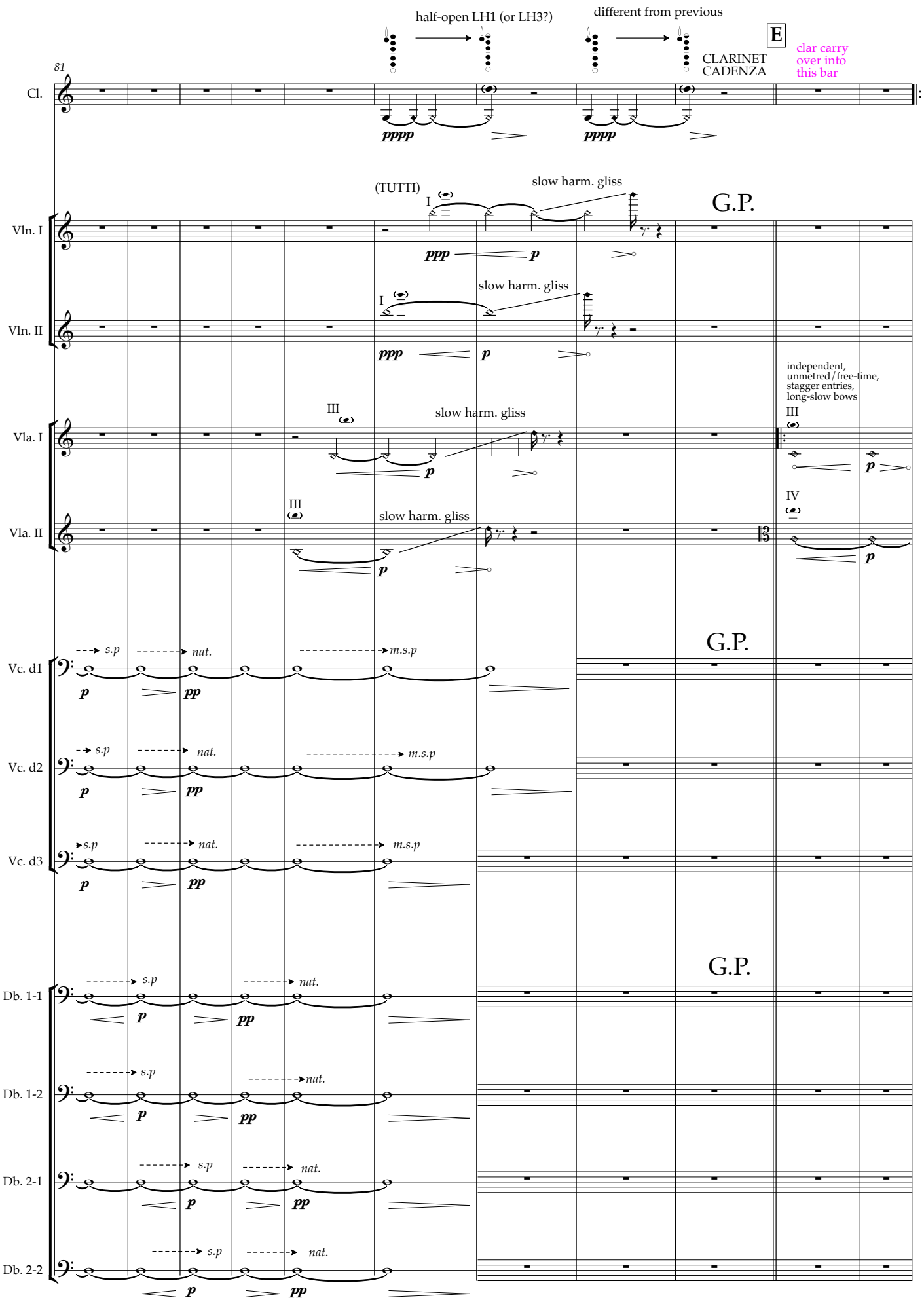

A
20
half-slide LH1 (or LH3?)
Cl.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
slow harm. gliss
still
s.p

half-open LH1
B
29
Cl.
p ppp
p
ppp
Vln. I
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
IV
molto sul pont.
(m.s.p)
nat.
faster bowing c.1/
m.s.p (support any emerging harmonics)
III
II
I
s.p
ppp
p

42
[maquette A - rpt-bar (info for soloist)]
Cl.
p
Vln. I
nat.
III
3
slow bows
ppp
Vln. II
nat.
II
slow bows
ppp
Vla. I
faster bowing c.1/
m.s.p (support any emerging harmonics)
slow bows
nat.
II
ppp
Vla. II
faster bowing c.1/
m.s.p (support any emerging harmonics)
nat.
slow bows
I
ppp
Vc. d1
nat.
slow bows
II
p
ppp
m.s.p (support any emerging harmonics)
Vc. d2
slow bows
I
p
ppp
Vc. d3
slow bows
p
ppp
Db. 1-1
nat.
II
p
ppp
m.s.p (support any emerging harmonics)
Db. 1-2
nat.
p
Db. 2-1
nat.
III
p
p
ppp
Db. 2-2
nat.
III
slow bows
ppp
p
ppp
faster bowing c.1/
m.s.p (support any emerging harmonics)

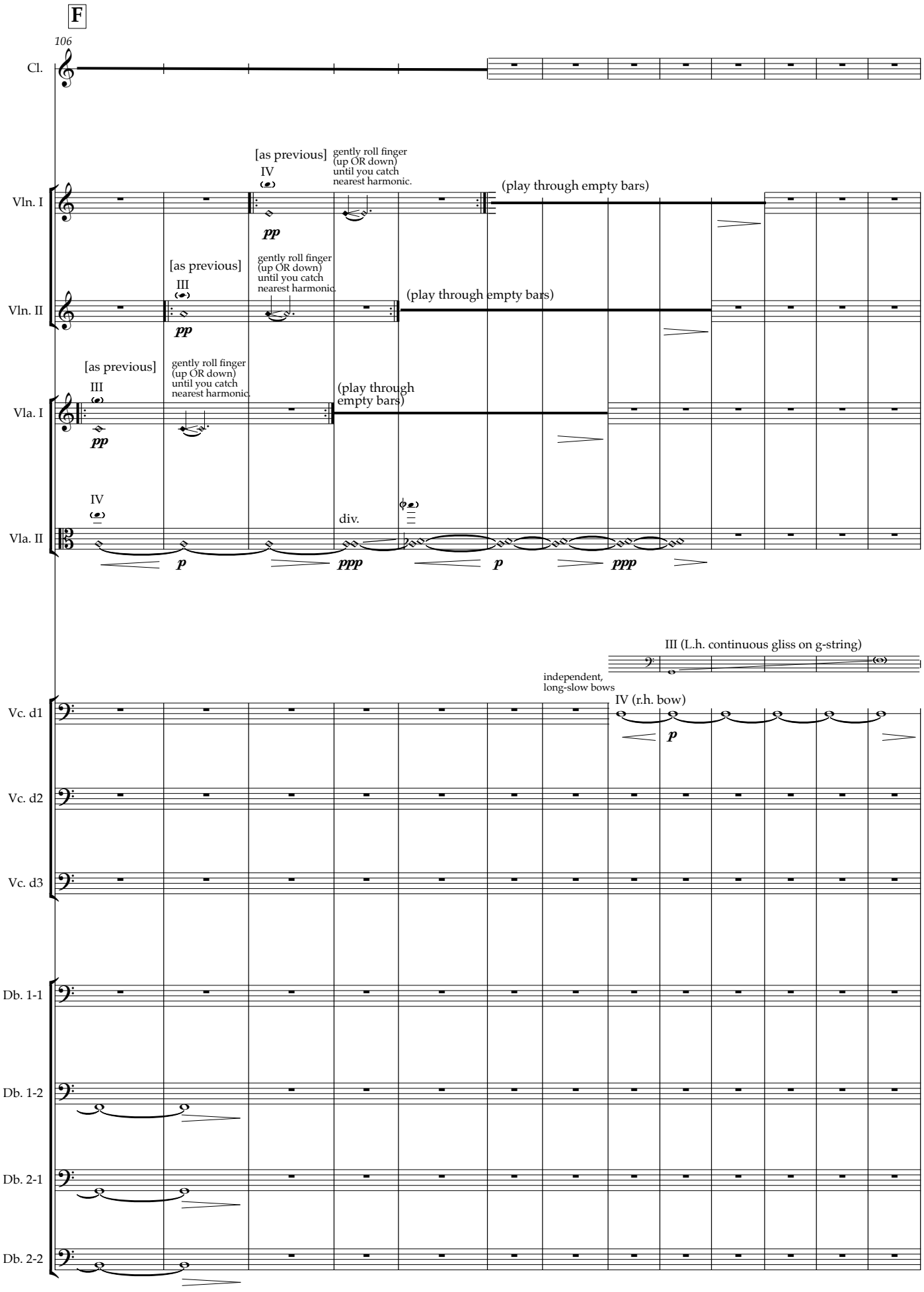
[maquette E]
53
C
[free-time repeat and variation, gradually opening up multiphonic registers]
Cl.
ppppp
ppp
SOLO VIOLIN
IV
Vln. I
pp
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
m.s.p (support any emerging harmonics)
Vc. d3
III
ppp
I
Db. 1-1
p
ppp
Db. 1-2
Db. 2-1
Db. 2-2
m.s.p

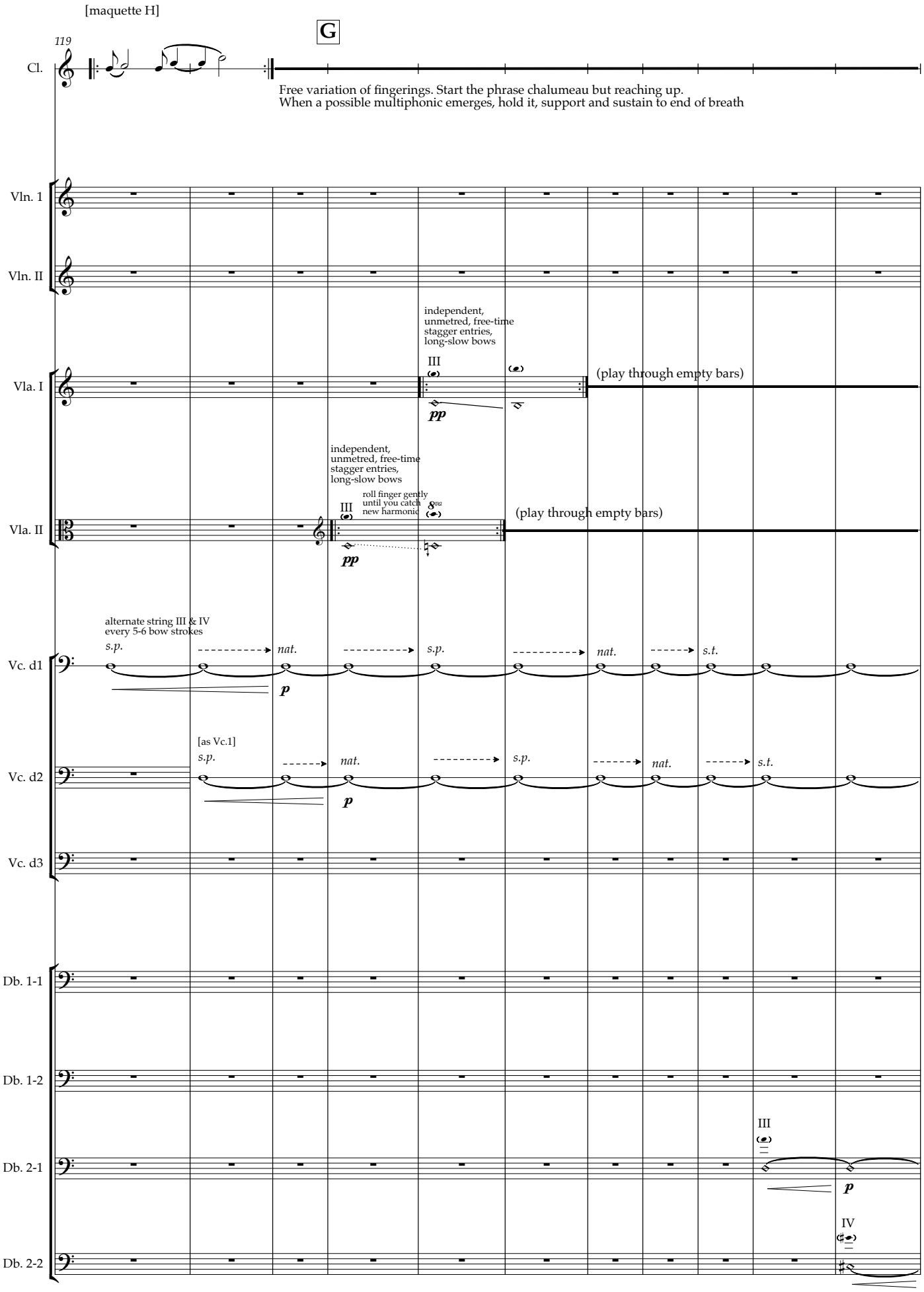

65
D
Perc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
slow bows
IV
III
II
pp
nat.

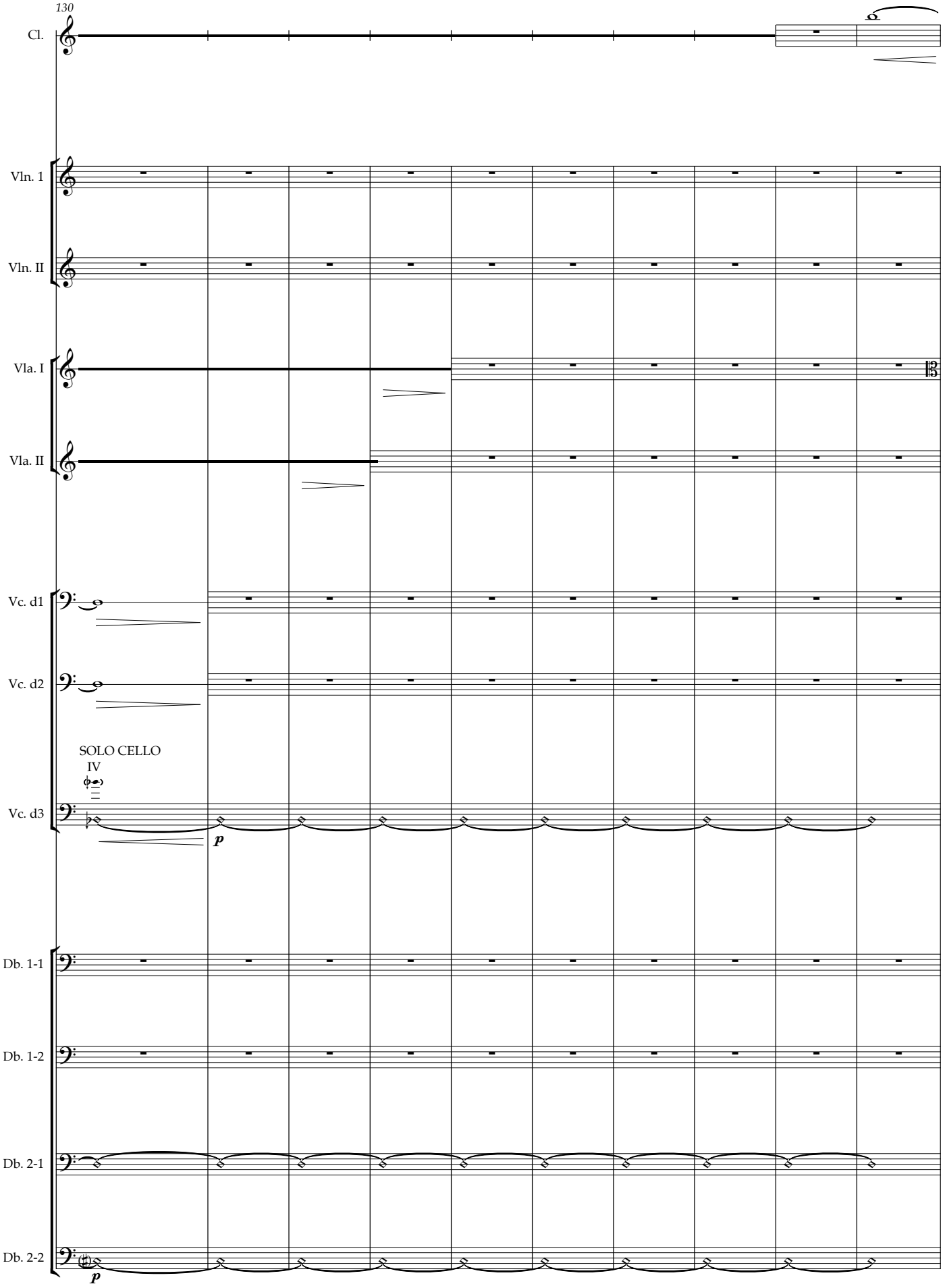

81
half-open LH1 (or LH3?)
different from previous
E
CLARINET CADENZA
clar carry over into this bar
Cl.
pppp
pppp
(TUTTI)
slow harm. gliss
G.P.
Vln. I
Vln. II
Vla. I
Vla. II
ppp
p
independent, unmetred / free-time, stagger entries, long-slow bows
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
s.p
nat.
m.s.p
pp

[maquette F]

92
M
[free time repeat and variation of phrase. Multiphonic/harmonic move slowly up the registers as the section unfolds.]
Cl.
ppp
Vln. I
independent, unmetred/free-time, stagger entries, long-slow bows
IV
p
(play through empty bars)
Vln. II
independent, unmetred/free-time, stagger entries, long-slow bows
III
p
(play through empty bars)
Vla. I
(play through empty bars)
Vla. II
ppp
p
ppp
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
IV
p
sul tasto
ppppp
Db. 2-1
IV
p
sul tasto
ppppp
Db. 2-2
IV
p
sul tasto
ppppp

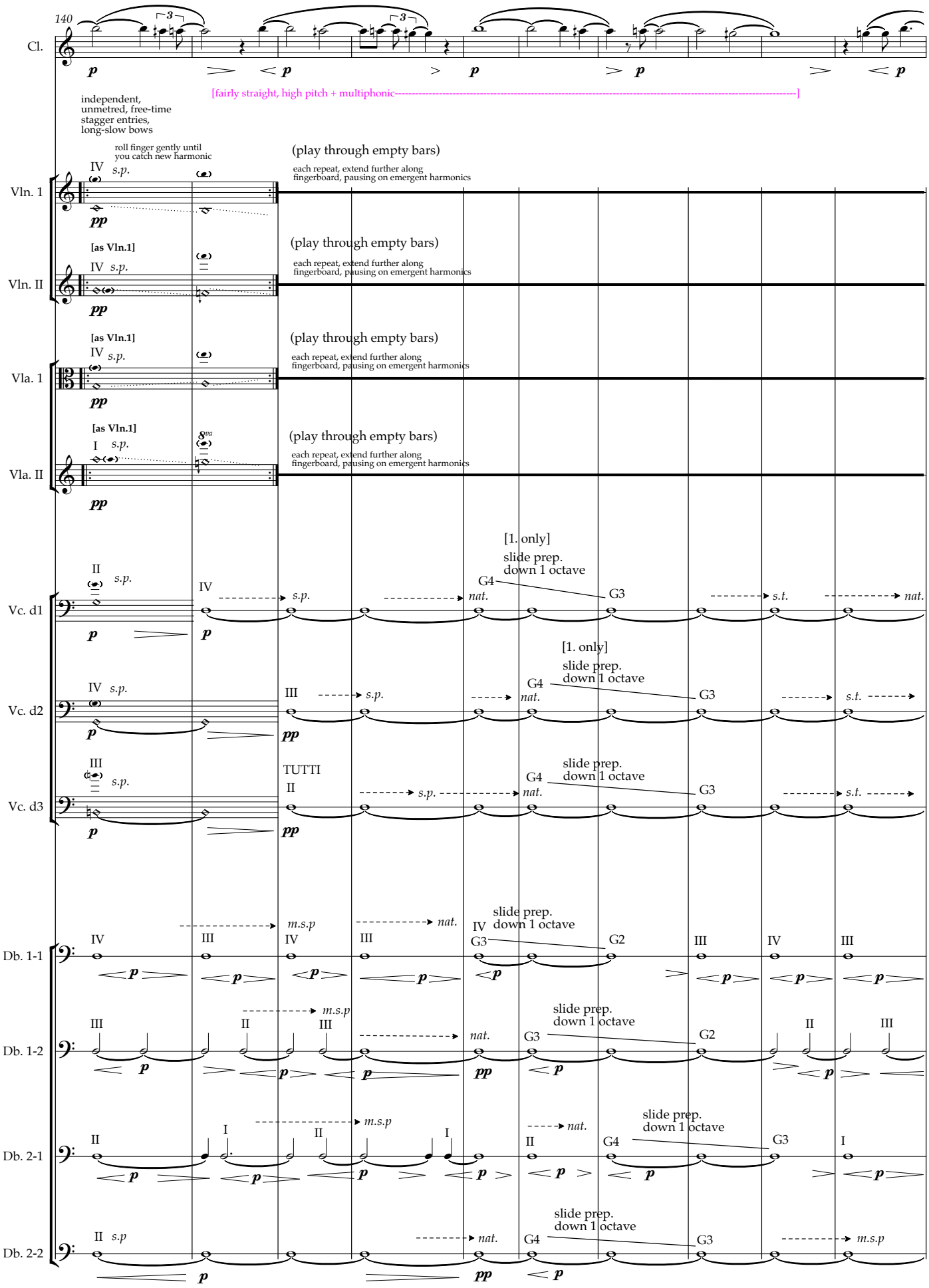

F
106
Cl.
Vln. I
[as previous]
IV
gently roll finger (up OR down) until you catch nearest harmonic.
(play through empty bars)
pp
Vln. II
[as previous]
III
gently roll finger (up OR down) until you catch nearest harmonic.
(play through empty bars)
pp
Vla. I
[as previous]
III
gently roll finger (up OR down) until you catch nearest harmonic.
(play through empty bars)
pp
Vla. II
IV
div.
p
ppp
p
ppp
III (L.h. continuous gliss on g-string)
independent, long-slow bows
IV (r.h. bow)
p
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2

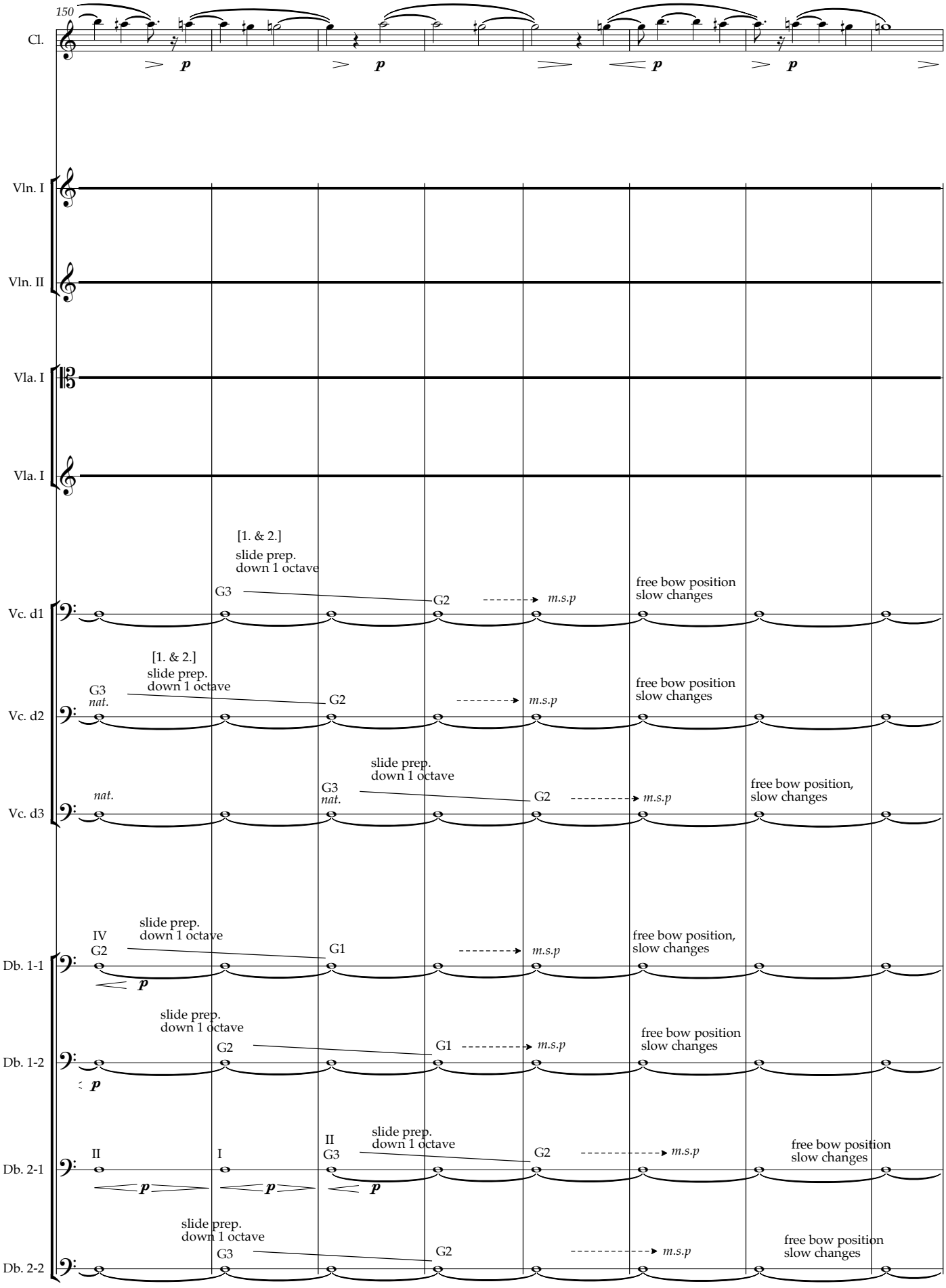

[maquette H]
119
G
Cl.
Free variation of fingerings. Start the phrase chalumeau but reaching up.
When a possible multiphonic emerges, hold it, support and sustain to end of breath
Vln. 1
Vln. II
Vla. I
independent, unmetred, free-time stagger entries, long-slow bows
III
pp
(play through empty bars)
Vla. II
independent, unmetred, free-time stagger entries, long-slow bows
roll finger gently until you catch new harmonic
8va
(play through empty bars)
Vc. d1
alternate string III & IV every 5-6 bow strokes
s.p.
nat.
s.p.
nat.
s.t.
p
Vc. d2
[as Vc.1]
s.p.
nat.
s.p.
nat.
s.t.
p
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
III
p
Db. 2-2
IV

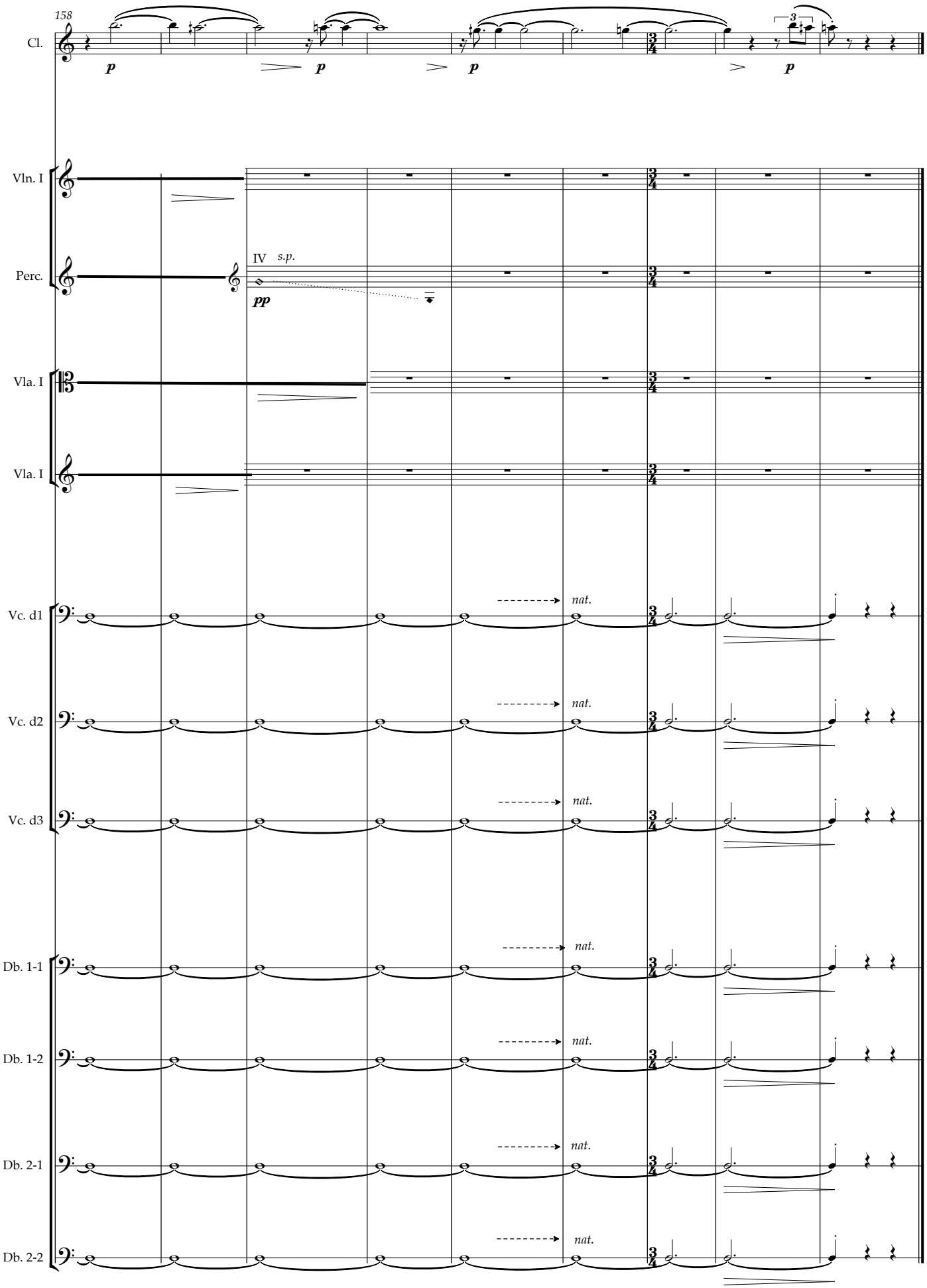

130
Cl.
Vln. 1
Vln. II
Vla. I
Vla. II
Vc. d1
Vc. d2
SOLO CELLO
IV
Vc. d3
p
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
p

H

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




150
Cl.
Vln. I
Vln. II
Vla. I
Vla. I
[1. & 2.]
slide prep.
down 1 octave
G3
G2
m.s.p
free bow position
slow changes
Vc. d1
[1. & 2.]
slide prep.
down 1 octave
G3
nat.
G2
m.s.p
free bow position
slow changes
Vc. d2
slide prep.
down 1 octave
nat.
G3
nat.
G2
m.s.p
free bow position,
slow changes
Vc. d3
IV
G2
slide prep.
down 1 octave
G1
m.s.p
free bow position,
slow changes
Db. 1-1
slide prep.
down 1 octave
G2
G1
m.s.p
free bow position
slow changes
Db. 1-2
II
I
II
G3
slide prep.
down 1 octave
G2
m.s.p
free bow position
slow changes
Db. 2-1
slide prep.
down 1 octave
G3
G2
m.s.p
free bow position
slow changes
Db. 2-2


158
Cl.
p
p
p
p
3
Vln. I
Perc.
IV s.p.
pp
Vla. I
Vla. I
Vc. d1
Vc. d2
Vc. d3
Db. 1-1
Db. 1-2
Db. 2-1
Db. 2-2
nat.
nat.
nat.
nat.
nat.
nat.
3/4

Clarinet in B♭

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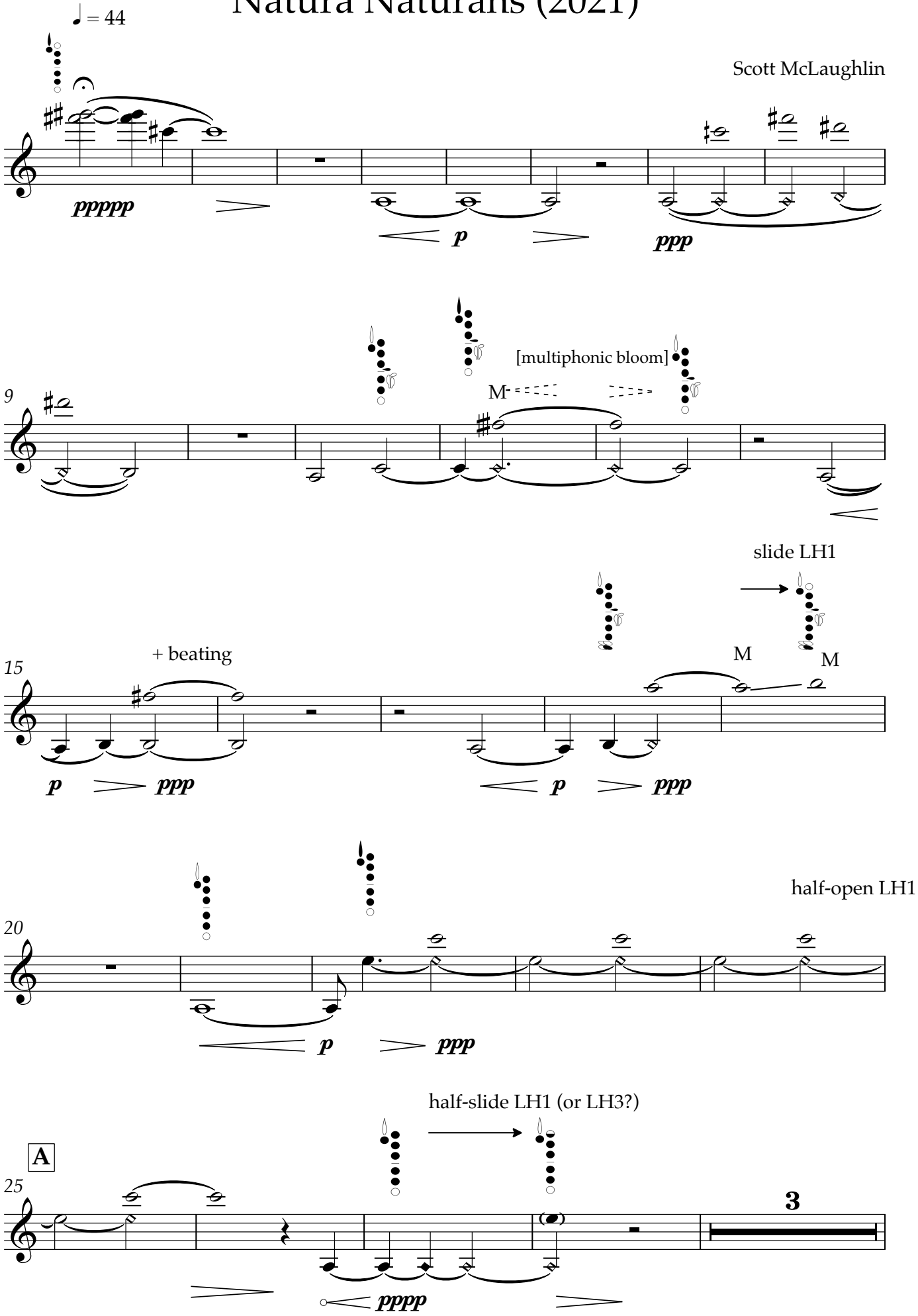
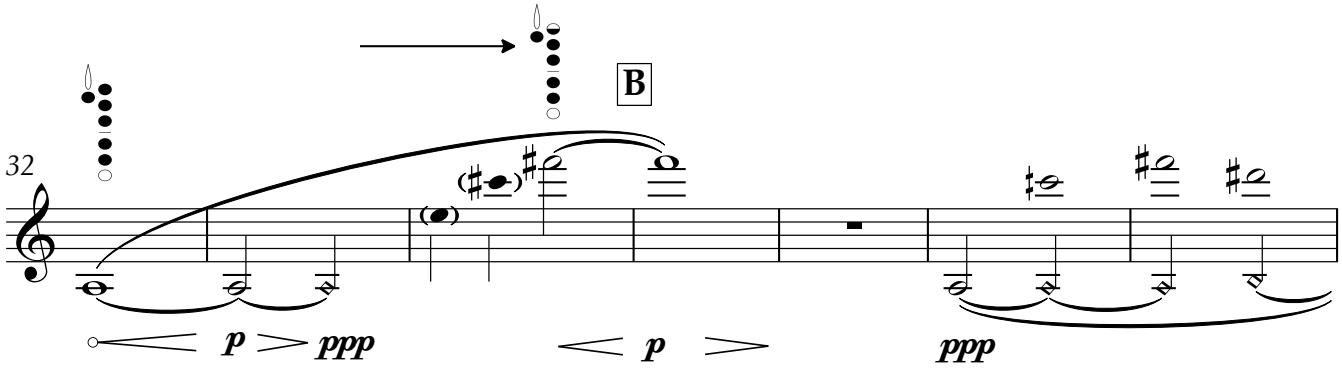
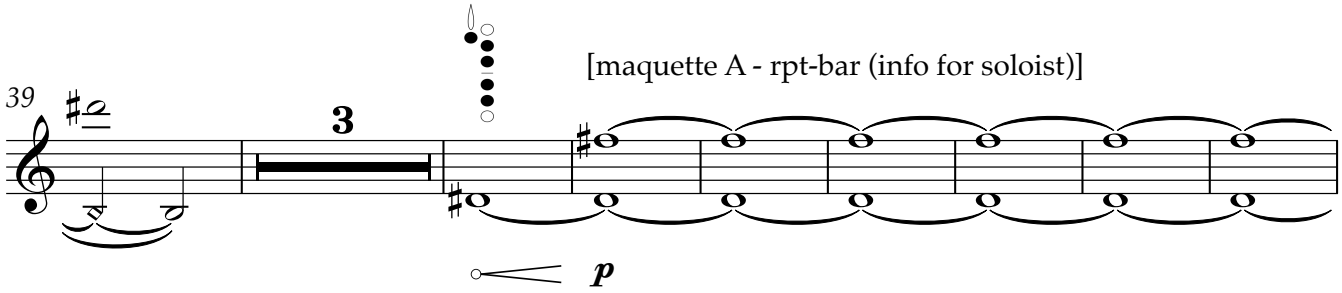
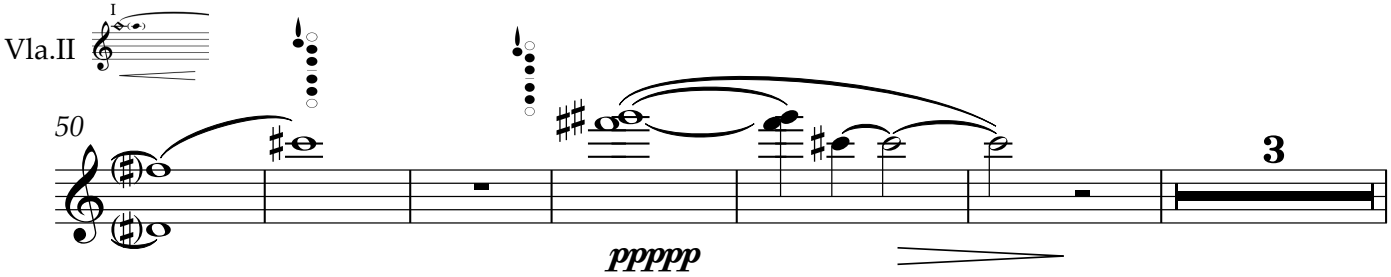


Clarinet in B♭

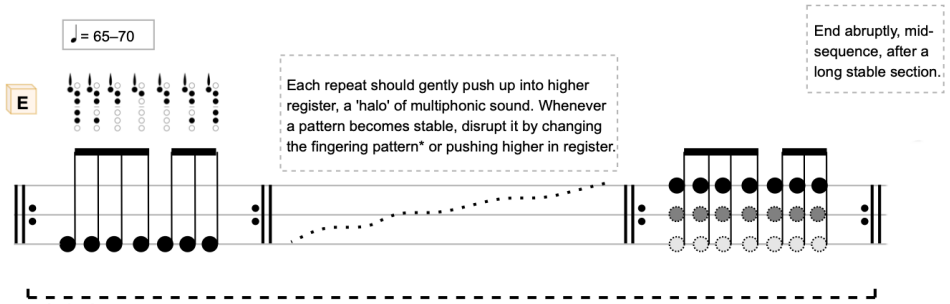


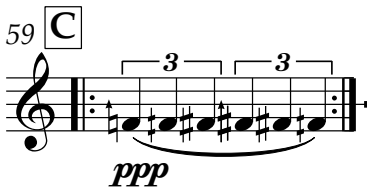


[maquette A - rpt-bar (info for soloist)]

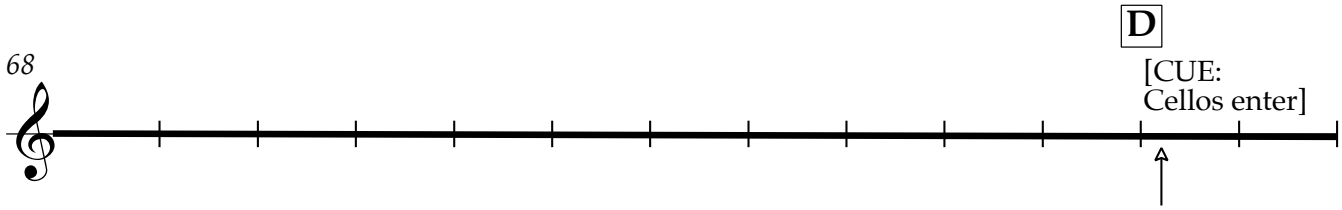


[maquette E]

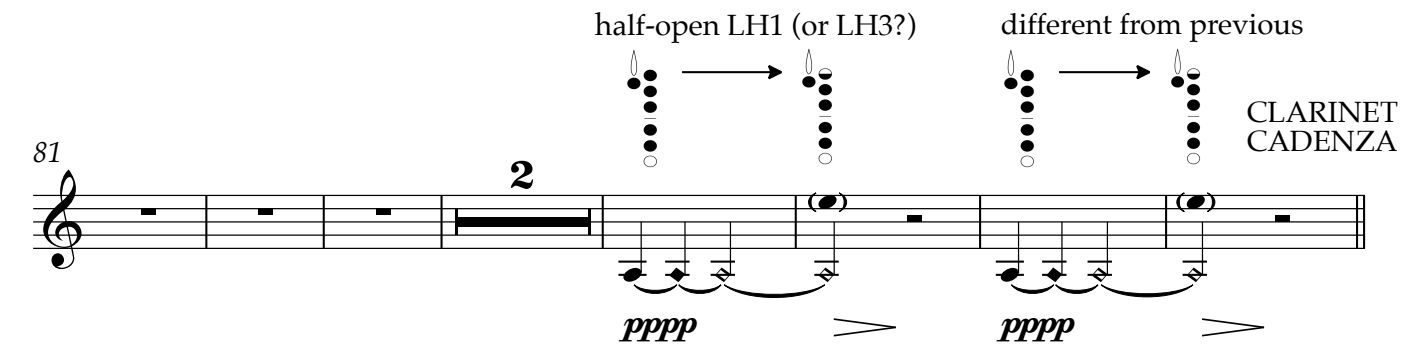


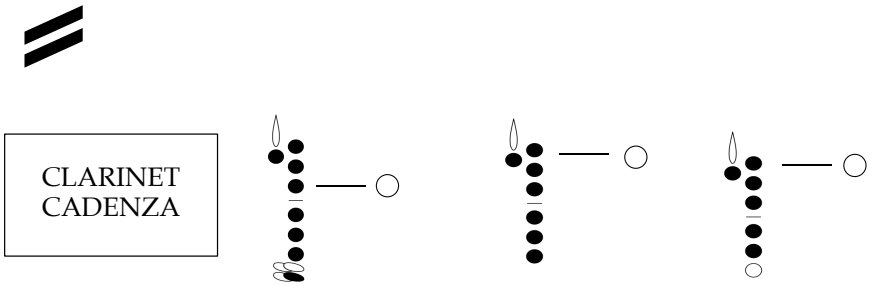


[free-time repeat and variation, gradually opening up multiphonic registers]

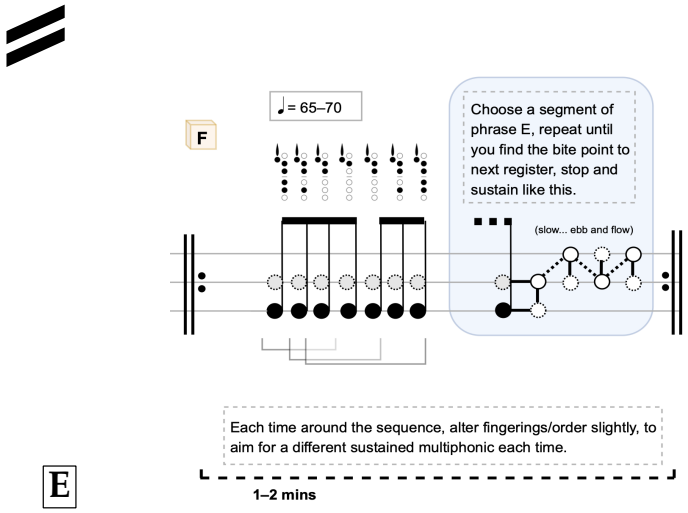


Clarinet in B♭

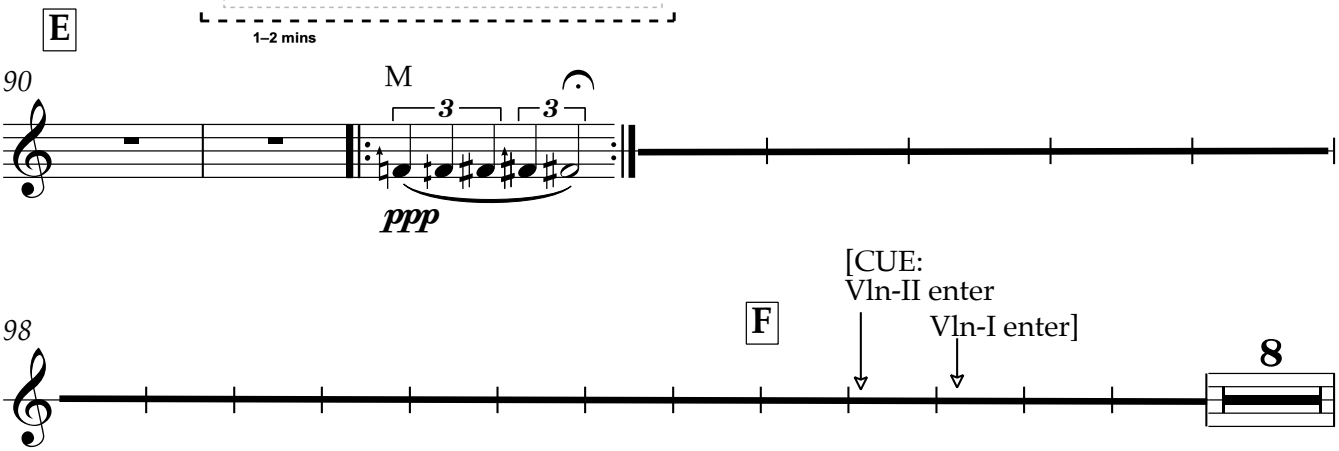




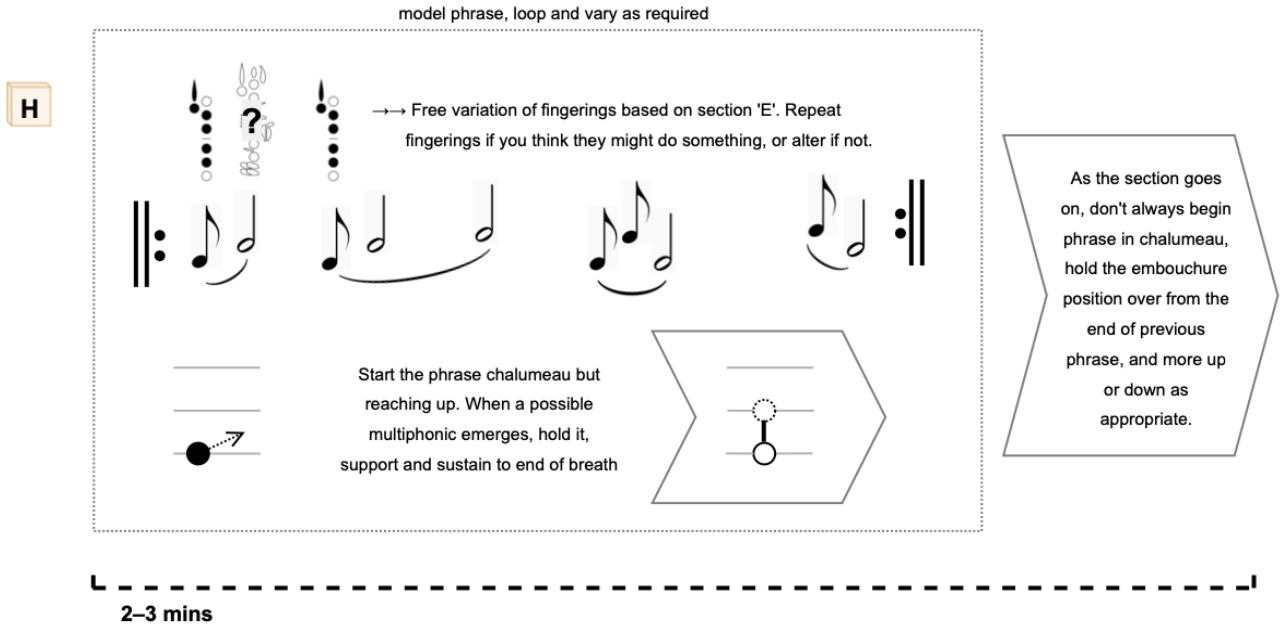
Slowly uncover uncovering indicated holes, gentle gliss with harmonics peeking in. Whenever a pitch stabilises, use embouchure or finger movement to create space for another pitch to enter. Circular breathe within each gesture for long slow uncovering.



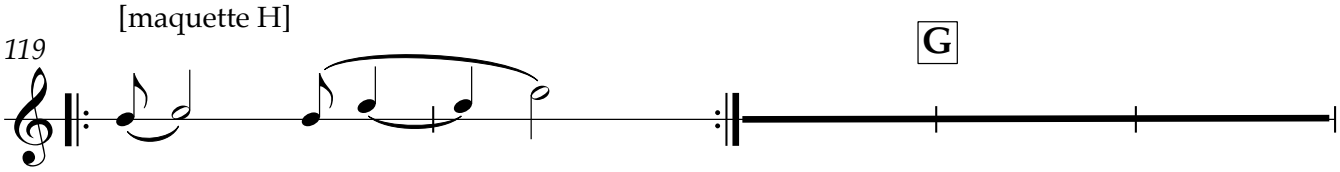
[free time repeat and variation of phrase. Multiphonic/harmonic move slowly up the registers as the section unfolds.]



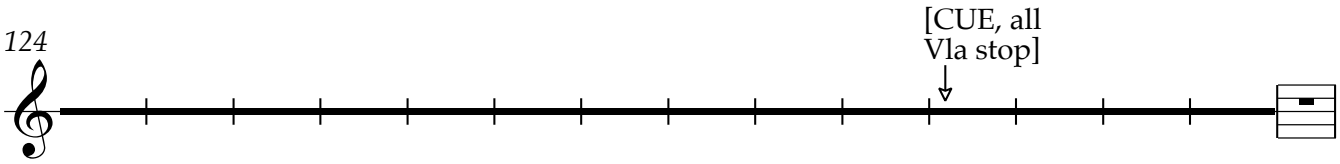
Clarinet in B♭

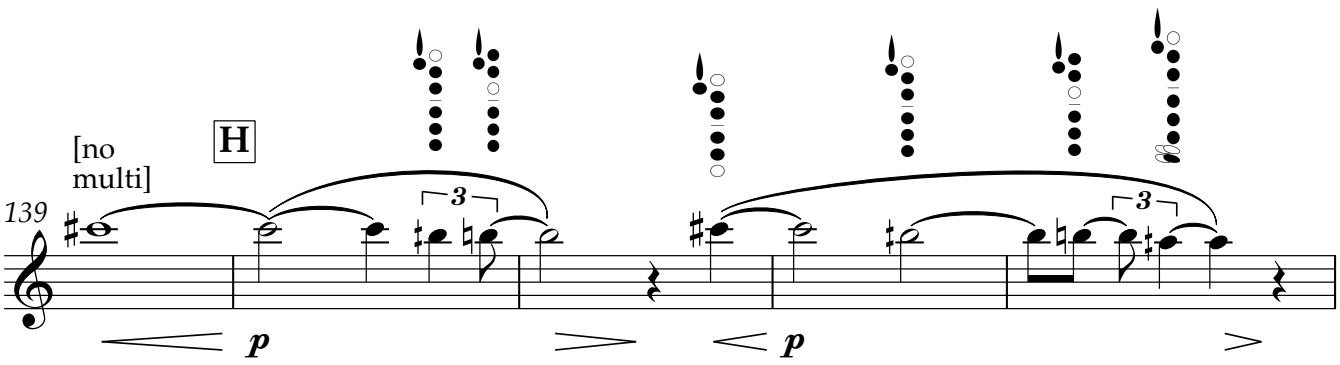


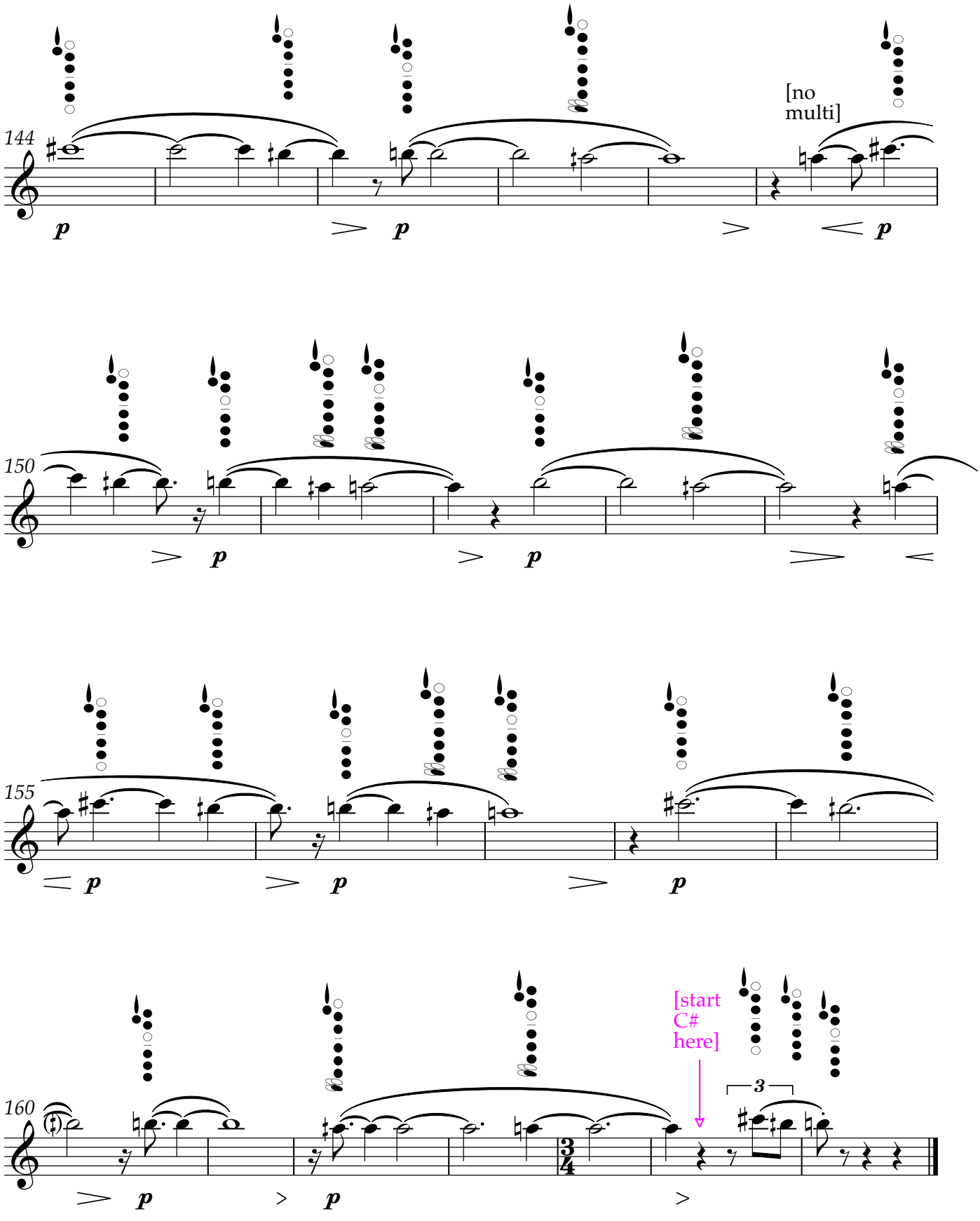
[maquette H]



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





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

Clarinet in B♭