

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. Intonation may not always agree with the score.

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♩ = 44

Clarinet in Bb
ppppp *p* *ppp*

Vln/Vla: con sord, free-bowing long and slow
IV *pp* *sul pont. (s.p.)*

Violin I
IV *pp*

Violin II
IV *pp* *s.p.*

Viola I desk 1, 2
IV *pp* *s.p.*

Viola II desk 3, 4, 5
IV *pp* *s.p.*

Vc/DB: no mute free-bowing long and slow

Violoncello desk-1
IV* *pp* *p* *ppp* *s.p.*

Violoncello desk-2
III* *pp* *s.p.*

Violoncello desk-3
II* *pp* *s.p.*

Bass desk-1 player-1
IV* *pp* *s.p.*

Bass desk-1 player-2
III* *pp* *s.p.*

Bass desk-2 player-1
II* [CHECK THE PREPARATION]

Bass desk-2 player-2
II* [CHECK THE PREPARATION]

Cl. *II* [multiphonic bloom] *M* *p* *ppp* *p* *ppp* slide LH1 *M* *M*

Vln. I *nat.* *IV* *III* *p* *ppp*

Vln. II *nat.* *IV* *II* *p* *ppp* *I*

Vla. I *nat.* *II* *p* *ppp* *III*

Vla. II *muted, expressive* *nat.* *I* *still* *p* *ppp* *muted, expressive* *p*

Vc. d1 *nat.* *II* *ppp* *s.p.* *nat.* *p*

Vc. d2 *nat.* *I* *ppp* *s.p.* *nat.* *p*

Vc. d3 *nat.*

Db. 1-1 *nat.* *II* *p* *ppp* *s.p.* *nat.* *p*

Db. 1-2 *nat.*

Db. 2-1 [free-bowing long and slow] *III* *p* *ppp* *p* *ppp*

Db. 2-2 [free-bowing long and slow] *III* *p* *ppp* *p* *ppp*

p *ppp* *p* *ppp*

20

Cl.

p > *ppp*

pppp

half-slide LH1 (or LH3?)

Vln. I

ppp *p* *ppp* *p* *ppp* *p*

slow harm. gliss

Vln. II

ppp *p* *ppp* *p* *ppp* *p*

slow harm. gliss

Vla. I

ppp *p*

slow harm. gliss

Vla. II

III still

ppp *p*

slow harm. gliss

Vc. d1

IV

p *s.p*

Vc. d2

III

p *s.p*

Vc. d3

III

ppp *p* *ppp*

slow harm. gliss

II

Db. 1-1

I

p *ppp* *p* *ppp* *p*

slow harm. gliss

IV

Db. 1-2

I

p *ppp* *p* *ppp* *p*

slow harm. gliss

II

Db. 2-1

IV

p *ppp* *p* *ppp* *p*

I

p *s.p*

Db. 2-2

IV

p *ppp* *p* *ppp* *p*

I

p *s.p*

half-open LH1

29

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

p > *ppp* < *p* > *ppp*

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

IV *m.s.p* *nat.* *faster bowing c.1/♩ m.s.p (support any emerging harmonics)*

IV *m.s.p* *nat.*

III *m.s.p* *nat.*

II *faster bowing c.1/♩ m.s.p (support any emerging harmonics)*

IV *faster bowing c.1/♩ m.s.p (support any emerging harmonics)*

III *faster bowing c.1/♩ m.s.p (support any emerging harmonics)*

I *m.s.p*

I *m.s.p*

IV *m.s.p*

m.s.p

p

53

[maquette E]

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

m.s.p (support any emerging harmonics)

Db. 1-1

I

p

ppp

m.s.p (support any emerging harmonics)

ppp

Db. 1-2

I

p

ppp

m.s.p (support any emerging harmonics)

Db. 2-1

IV

p

m.s.p

Db. 2-2

IV

p

ppp

m.s.p (support any emerging harmonics)

D

65

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
 3

pp

slow bows III
 3

pp

slow bows II
 3

pp

IV slow bows
 3

pp

nat. III slow bows
 3

pp

II slow bows
 3

pp

II slow bows
 3

pp

nat.

nat.

nat.

nat.

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

CLARINET CADENZA **E** clar carry over into this bar

81

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

(TUTTI)

slow harm. gliss

pppp *p*

pppp *p*

ppp *p*

ppp *p*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

G.P.

G.P.

G.P.

G.P.

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

[maquette F]

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

92 M

Cl. *ppp*

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

Vln. II *III* (play through empty bars) *p*

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* *ppppp* *sul tasto*

Db. 2-1 *IV* *p* *ppppp* *sul tasto*

Db. 2-2 *IV* *p* *ppppp* *sul tasto*

F

106

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

[as previous] IV (gently roll finger (up OR down) until you catch nearest harmonic.) *pp*

[as previous] III (gently roll finger (up OR down) until you catch nearest harmonic.) *pp*

[as previous] III (gently roll finger (up OR down) until you catch nearest harmonic.) *pp*

(play through empty bars)

(play through empty bars)

(play through empty bars)

div.

p *ppp* *p* *ppp*

III (L.h. continuous gliss on g-string)

independent, long-slow bows

IV (r.h. bow) *p*

[maquette H]

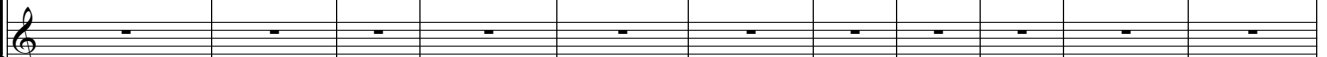
G

119

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. I 

Vln. II 

Vla. I  (play through empty bars)

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

III

pp

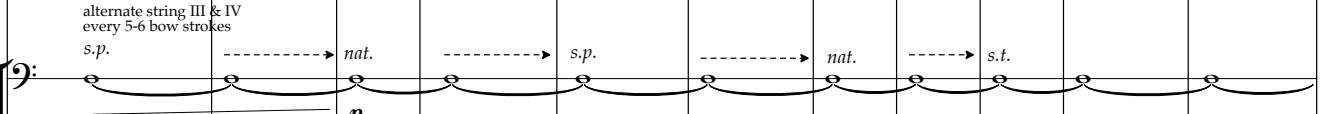
Vla. II  (play through empty bars)

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

roll finger gently
until you catch
new harmonic

III

pp

Vc. d1  *p*

alternate string III & IV
every 5-6 bow strokes

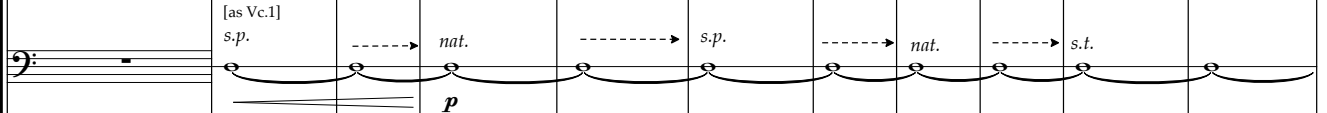
s.p.

nat.

s.p.

nat.

s.t.

Vc. d2  *p*

[as Vc.1]

s.p.

nat.

s.p.

nat.

s.t.

Vc. d3 

Db. 1-1 

Db. 1-2 

Db. 2-1  *p*

III

IV

Db. 2-2  *p*

130

Cl.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. d1

Vc. d2

SOLO CELLO
IV
♩

Vc. d3

Db. 1-1

Db. 1-2

Db. 2-1

Db. 2-2

H

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

140

Cl. *p* *>* *< p* *>* *p* *>* *p* *>* *< p*

[fairly straight, high pitch + multiphonic]

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

roll finger gently until you catch new harmonic

(play through empty bars) each repeat, extend further along fingerboard, pausing on emergent harmonics

Vln. I *pp* IV *s.p.*

(play through empty bars) each repeat, extend further along fingerboard, pausing on emergent harmonics

Vln. II *pp* IV *s.p.*

(play through empty bars) each repeat, extend further along fingerboard, pausing on emergent harmonics

Vla. I *pp* IV *s.p.*

(play through empty bars) each repeat, extend further along fingerboard, pausing on emergent harmonics

Vla. II *pp* I *s.p.*

Vc. d1 *p* *>* *p* II *s.p.* IV *s.p.* G4 *nat.* [1. only] slide prep. down 1 octave G3 *s.t.* *nat.*

Vc. d2 *p* *>* *pp* IV *s.p.* III *s.p.* G4 *nat.* [1. only] slide prep. down 1 octave G3 *s.t.*

Vc. d3 *p* *>* *pp* III *s.p.* TUTTI II *s.p.* G4 *nat.* slide prep. down 1 octave G3 *s.t.*

Db. 1-1 *p* *>* *p* *>* *p* *>* *p* *>* *p* IV III IV III IV III

Db. 1-2 *p* *>* *p* *>* *p* *>* *pp* *<* *p* III II III *nat.* G3 *nat.* slide prep. down 1 octave G2 II III

Db. 2-1 *p* *>* *p* *>* *p* *>* *p* *>* *p* *>* *p* II I II I *nat.* G4 *nat.* slide prep. down 1 octave G3 I

Db. 2-2 *p* *>* *pp* *<* *p* II *s.p.* *nat.* G4 *nat.* slide prep. down 1 octave G3 *m.s.p.*

150

Cl. *p* *p* *p* *p*

Vln. I

Vln. II

Vla. I

Vla. I

Vc. d1 [1. & 2.] slide prep. down 1 octave G3 G2 *m.s.p* free bow position slow changes

Vc. d2 [1. & 2.] slide prep. down 1 octave G3 nat. G2 *m.s.p* free bow position slow changes

Vc. d3 nat. G3 nat. slide prep. down 1 octave G2 *m.s.p* free bow position, slow changes

Db. 1-1 IV G2 slide prep. down 1 octave G1 *p* *m.s.p* free bow position, slow changes

Db. 1-2 slide prep. down 1 octave G2 G1 *p* *m.s.p* free bow position slow changes

Db. 2-1 II I II G3 slide prep. down 1 octave G2 *p* *p* *p* *m.s.p* free bow position slow changes

Db. 2-2 slide prep. down 1 octave G3 G2 *m.s.p* free bow position slow changes

158

Cl. *p* *p* *p* *p*

Vln. I

Perc. IV *s.p.* *pp*

Vla. I

Vla. I

Vc. d1 *nat.*

Vc. d2 *nat.*

Vc. d3 *nat.*

Db. 1-1 *nat.*

Db. 1-2 *nat.*

Db. 2-1 *nat.*

Db. 2-2 *nat.*

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$\text{♩} = 44$

ppppp *p* *ppp*

9

[multiphonic bloom]
M

15

+ beating
p *ppp* *p* *ppp*
slide LH1
M M

20

half-open LH1
p *ppp*

A

25

half-slide LH1 (or LH3?)
pppp 3

Clarinet in B \flat

32

B

p > ppp *p* *ppp*

39

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

p

Vla.II

50

ppppp

$\text{♩} = 65-70$

E

Each repeat should gently push up into higher register, a 'halo' of multiphonic sound. Whenever a pattern becomes stable, disrupt it by changing the fingering pattern* or pushing higher in register.

End abruptly, mid-sequence, after a long stable section.

59 **C**

ppp

1-2 mins

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

68

D

[CUE: Cellos enter]

Clarinet in B \flat

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

81

2

CLARINET CADENZA



CLARINET CADENZA

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.



$\text{♩} = 65-70$

F

Choose a segment of phrase E, repeat until you find the bite point to next register, stop and sustain like this.

(slow... ebb and flow)

Each time around the sequence, alter fingerings/order slightly, to aim for a different sustained multiphonic each time.

E

1-2 mins

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

90

M

3 3

ppp

98

F

[CUE: Vln-II enter
Vln-I enter]

8

Clarinet in B \flat

H

model phrase, loop and vary as required

→ Free variation of fingerings based on section 'E'. Repeat fingerings if you think they might do something, or alter if not.

Start the phrase chalumeau but reaching up. When a possible multiphonic emerges, hold it, support and sustain to end of breath

As the section goes on, don't always begin phrase in chalumeau, hold the embouchure position over from the end of previous phrase, and more up or down as appropriate.

2-3 mins

119 [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

124

[CUE, all Vla stop]

139 [no multi] **H**

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

Clarinet in B \flat

144

p > *p* > < *p*

[no multi]

This system contains measures 144 through 149. It features six measures of music with various fingering diagrams above the notes. Dynamic markings include piano (*p*), accents (>), and decrescendos (<). A bracket labeled "[no multi]" spans measures 148 and 149.

150

> *p* > *p*

This system contains measures 150 through 154. It features five measures of music with various fingering diagrams above the notes. Dynamic markings include accents (>) and piano (*p*).

155

= *p* > *p* > *p*

This system contains measures 155 through 159. It features four measures of music with various fingering diagrams above the notes. Dynamic markings include piano (*p*), accents (>), and a double piano (= *p*) marking.

160

> *p* > *p* >

[start C# here]

This system contains measures 160 through 164. It features five measures of music with various fingering diagrams above the notes. Dynamic markings include accents (>) and piano (*p*). A triplet of notes in measure 164 is marked with a bracket and the number 3. A pink arrow points to the first note of this triplet with the text "[start C# here]".