

A thought of falling

Clarinet in B \flat , Violin, Vibraphone, Cello

Henry McPherson

2017

In 2016, my mother moved house northwards, leaving behind the landscape of my childhood, and returning to that of her own.

Although I once visited Northumberland, as a child, at that time I had no understanding of the profound natural beauty with which the county is blessed.

Great hills to the north, at the border with Scotland, give way to foothills of dense deciduous forest, quiet and old. A largely agricultural centre pushes southwards to urban edge of the City of Newcastle, while to the east, a grey coastline is carved out, ruthlessly hewn by the cold and foreboding North Sea.

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The foot of the sea-cliff under Dunstanburgh Castle – the building itself decaying majestically – is a place of dark beauty. Columns of ash-coloured rock, peppered with green moss and the white of birds, cascade from the ruin to the blue-grey water beneath. Even against the vastness of the sky, the cliffs stand firm – a sheer wall of rock braced against the sea.

At dawn through the mist, the cliffs emerge slowly, as if the sun were gradually drawing them upwards, rock by rock.

- Henry McPherson

A thought of falling

Very slow

♩ = c.80

Henry McPherson

Solo - plaintive, calling

Clarinet in B \flat

pp *ppp* *pp* *ppp*

Cl.

pp *ppp* *pp* *p* *p* *pp*

Cl.

ppp *pp*

Vln.

ppp

Cl.

pp *p* *ppp* *p*

Vibr.

Motors off
mp

Vln.

p

37

Cl. *pp* *p* *pp* *ppp* *p*

Vib. *pp*

Vln. *ppp* *pp* *ppp* No vibrato (n.v.)

Vc. *ppp*

45

Cl. *ppp* *p* *pp* *mf* *p* *ppp*

Vib. *mp* *p*

Vln. *ppp* *mp* *p* *ppp* No vibrato (n.v.)

Vc. *ppp* *p*

52

Cl. *mf* *p* *pp* *mf*

Vib. *mf* *p* *p* *mp*

Vln. *mp* *pp* *p* *pp*

Vc. *pp* *pp* *gliss.* *ppp* *pp*

① Slightly faster

♩ = 90

58

Cl. *p* *mf* *pp* *p* *mf*

Vib. *pp* *p*

Vln. *p* *pp* *p* *pp* n.v. sempre n.v.

Vc. *p* *pp* *p*

63

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

Vln. *mf* *pp* *mf* *p* *mp* → ord. vib.

Vc. *pp* *mf* *pp* *mf* *pp* sempre n.v.

69

Cl. *mf* *pp* *mf* *pp*

Vib. *p*

Vln. *pp* *mp* *p* *mf* *p* *mp* *pp*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* n.v.

74

Cl. *mf* *mp* *pp* *p*

Vib. *mp* *p* *mf*

Vln. *mp* *pp* *mf* *p* *mp* *mf*

Vc. ord. vib. *mf* *p* *mf* *p* *mp* *p*

Musical score for measures 80-85, featuring Clarinet (Cl.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Cl.:** Measures 80-85. Dynamics: *mf*, *pp*, *mp*, *mf*, *p*. Includes triplets and a quintuplet.
- Vib.:** Measures 80-85. Dynamics: *f*, *pp*. Includes a triplet.
- Vln.:** Measures 80-85. Dynamics: *p*, *f*, *sub.pp*, *ppp*, *pp*. Includes a quintuplet and markings for *sul pont. (s.p.)* and *ord.*
- Vc.:** Measures 80-85. Dynamics: *f*, *mf*, *f*, *sub.pp*, *ppp*, *pp*, *mp*. Includes a triplet and markings for *sul pont. (s.p.)* and *ord.*

Musical score for measures 86-91, featuring Clarinet (Cl.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Cl.:** Measures 86-91. Dynamics: *mf*, *p*, *pp*, *ppp*, *p*. Includes a quintuplet and a triplet.
- Vib.:** Measures 86-91. Dynamics: *mf*. Includes a quintuplet and a triplet.
- Vln.:** Measures 86-91. Dynamics: *mf*, *ppp*, *ppp*. Includes markings for *s.p.* and *ord.*
- Vc.:** Measures 86-91. Dynamics: *ppp*, *ppp*. Includes markings for *s.p.* and *ord.*

② Slightly faster

♩ = 100

92

Cl. *pp*

Vib. *mp* *pp* *p* *pp* *mp*

Vln. *p* *pp* *mp* *pp* *pp*

Vc. *p* *pp* *p* *pp* *mp* *p*

Motors on - slow

sul tasto (s.t.)

ord.

gliss.

98

Vib. *mf* *p* *mf* *p* *mf*

Vln. *mp* *pp* *mp* *pp* *mf*

Vc. *pp* *mf* *p* *mf* *sub.p*

104

Vib. *mp* *mf* *f* *mf*

Vln. *p* *gliss.* *mp*

Vc. *f* *p* *gliss.* *mf* *p* *pp*

107

Vib. *p* *mf* *poco rit.*

Vln. *p* *mf* *pp* *p*

Vc. *mf* *p* *mp* *pp*

③ **Tempo primo**
♩ = 80

111 (air)

Cl. *ppp* *p*

Vln. *ppp*

Vc. *ppp*

118

Vib. *pp*

Vln. *ppp* *pp* *pp*

Vc. *pp* *ppp* *pp* *ppp* *pp* *pp*

124

Vib. *p*

Vln. *p* *ppp* *p* *mp ppp* *p* *pp*

Vc. *p* *pp* *p* *pp* *p* *pp*

130

Vib. *mp* *p* *pp*

Vln. *p* *mp* *p* *pp* *p* *ppp* *gliss.*

Vc. *p* *ppp* *pp* *p* *pp*

136

Vib.

Vln.

Vc.

p

p *pp* *pp* *p* *pp* *p* *pp*

gliss.

p *pp* *p* *pp* *p* *pp* *ppp*

142

Vib.

Vln.

Vc.

mp *p*

p *pp* *sempre pp* *p* *pp*

p *ppp* *p* *pp* *p*

148

Vib. *mf*

Vln. *mf* *f* *p* *gliss.*

Vc. *mp* *p* *mf*

151

Vib. *f* *p* *f*

Vln. *mf* *p* *f* *sub.p* *mf* *mp*

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

154

Vib. *mp*

Vln. *f* *mp*

Vc. *mp* *f* *mf* *f*

158

Cl. *f* *ff* *p* *p* *mf* *p*

Vib. *ff* *f* *ff*

Vln. *ff* *sub.pp* *f* *scratch* *p (strong pressure)*

Vc. *ff* *sub.pp* *f* *scratch* *p (strong pressure)*

cadenza

4 **Faster**
♩ = 100

164

Cl. *pp* *pp* *f*

Vib. *p* *mp* *p* *pp*

Vln. *p* *pp* *ppp* (s.p.)

Vc. *pp* *ppp* gliss.

171

Cl. *p* *f* *p* *mp* *pp*

Vib. *p* *mf* *p*

Vln. *sul tasto* *ord.*

Vc. *p*

176

Cl. *p* *pp* *ppp*

Vib. *mp* *mf*

Vln. *ppp* *pp*

Vc. *mp* *p*

180

Cl.

Vln. *ppp* *ppp possible* scratch

Vc. *pp* *ppp*

Appendix – Clarinet Fingering Suggestions:

Microtones and Multiphonics

The following are suggested fingerings for the quarter-tones and multiphonics present in the piece, as written for the standard Boehm-system Clarinet in B \flat . The majority are drawn from Phillip Rehfeldt's *New Directions for Clarinet (revised ed.)*.

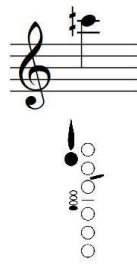
Please note that these are suggestions only; if another fingering is preferred by the player, they should feel free to use an alternative fingering.

All fingerings below are given at written pitch.

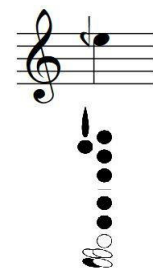
1. E quarter-sharp



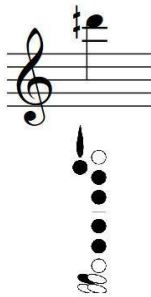
2. C quarter-sharp



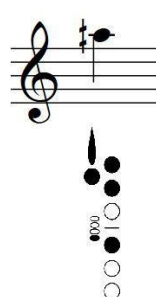
3. E quarter-flat



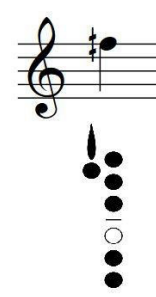
4. D quarter-sharp



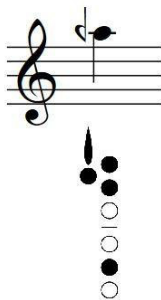
5. A quarter-sharp



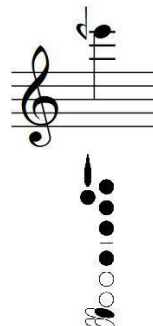
6. F quarter-sharp



7. A quarter-flat



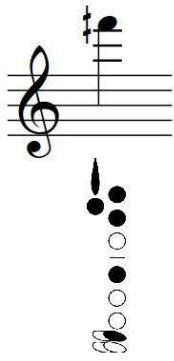
8. E quarter-flat



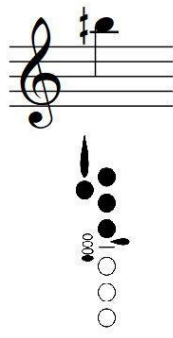
9. G quarter-flat



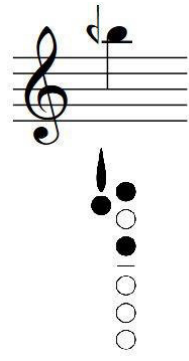
10. F quarter-sharp



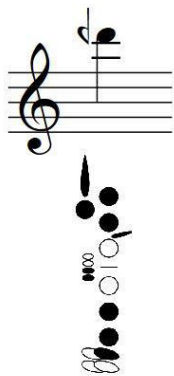
11. B quarter-sharp



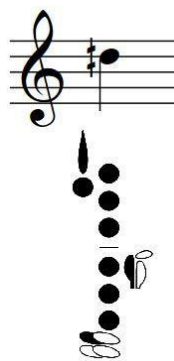
12. B quarter-flat



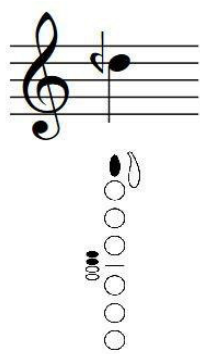
13. D quarter-flat



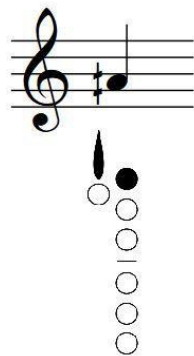
14. D quarter-sharp



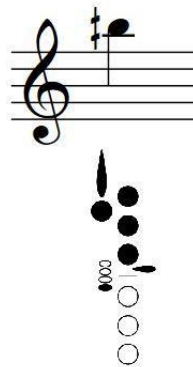
15. D quarter-flat



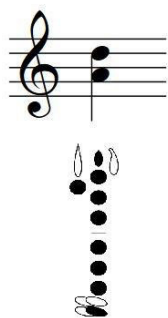
16. A quarter-sharp



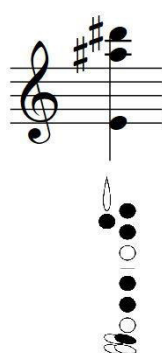
17. B quarter-sharp



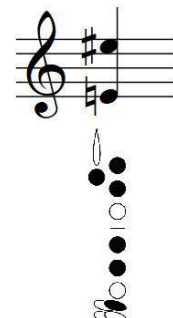
Multiphonic 1



Multiphonic 2



Multiphonic 3



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