

Meditations

Henry McPherson

2016/18

First performed in Glasgow, UK, in May 2017

By the Glasgow New Music Expedition

Ensemble

Violin

Viola

Cello

-

Piano

-

Percussion:

Pedal Timpani (x1)

Temple Block (x1)

Medium Gong

Vibraslap

Suspended Cymbal

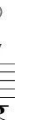
General Performance Notes

Metre and Duration

The symbol \emptyset denotes that a bar is in free-time, or *senza misura*. In these bars, note-lengths should be treated as relative, and time should be allowed for rubato as dictated by the solo instrument. The timing of note-playing is also relative within these bars – dotted lines indicate the points at which notes are to be played by different instruments, relative to the leading line (except where conductor cues are given).

Ex:

Within free-time bars, and at certain key points, conductor-led cues are indicated by a circled number above an arrow pointing to a beat. At these points, the conductor should indicate the cue number, and provide a slight up-beat and clear down-beat for the ensemble. The purpose of these cues is to maintain synchrony during the free-time bars.



Non-standard beamings and groupings are denoted by joint time signatures. $\frac{6}{8} + \frac{2}{8}$

In general, triplets should be played entirely metrically, with little to no rubato, unless otherwise indicated

Microtones

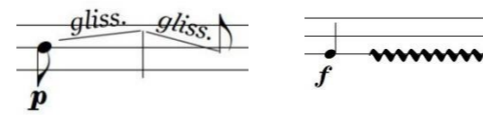
The smallest division of the tone in *Meditations* is the quarter tone. These are indicated by the symbols quarter-flat, three-quarter-flat, quarter-sharp, and three-quarter-sharp. In relative sequence, these microtones run as:



Dynamics

When instruments are muted, dynamic markings appear in brackets. The bracketed dynamic indicates the dynamic that should be heard onstage. For example, in the above passage, while the dynamic indicated is mezzo-forte, the player may use the force of a forte dynamic, while muted, to achieve the same volume.

Percussion



The timpani part is notated on a three-line staff. The upper line denotes the highest pitch of the drum, the middle an approximate middle pitch, the lowest line the lowest pitch. All pitches on the drum are to be treated as relative. Pitches indicated in glissandi are approximate, and provide a gestural outline, rather than definitive pitch. In a glissando within a slur, only the first note should be struck.

A waving line indicates pedal “vibrato”

Violin, Viola, Cello



Specific bow positions are indicated by the abbreviations s.t. (sul tasto), m.s.t. (molto sul tasto), ord. (ordinary), s.p. (sul ponticello), and m.s.p. (molto sul ponticello). Arrows indicate a continuous changing of bow position across the length of a phrase.

Similarly, when a specific kind of vibrato is desired, this is indicated by the abbreviations n.v. (no vibrato), ord. (ordinary vibrato) or vib. (vibrato – as opposed to n.v.), m.v. (molto vibrato), and in some cases by descriptions such as “wide”. Arrows indicate a gradual change from one vibrato-type to the next.

Glissandi are denoted by straight lines drawn between notes, with or without the abbreviation “gliss.”. These glissandi should last the entire note duration, not just the time between the end of the first note and the beginning of the second. In *arco* playing: in slurs, the second note of a glissando should be considered an “end point”, and should not be rearticulated. in glissandi which are not slurred, the second note should be rearticulated.

In *pizzicato* playing, the same applies

Square noteheads indicate unpitched notes/approximate pitching. Both intervals and pitches are relative.

Scratch tone is indicated by cross-noteheads. As with vibrato and bow-position, arrows indicate a gradual transition from *ordinario* to scratch-tone playing.

Black bars indicate that a note is to be held for a duration, until a cue.

Notes with additional curving figures indicate “scoops” and “falls” – these can come both before and after notes.

When placed after a note, a “scoop” indicates an upward portamento figure of approximately a tone or less, “scooping” upwards away from the note; a “fall” indicates the same figure, with a downward motion. These should be played at the end of the note duration.

When placed before a note, a "scoop" indicates a portamento figure up to the given note, again with an interval approximate to a tone, and a "fall" indicates the same figure with an upward motion. These should be played just before the beat at which the given note occurs, as a kind of acciaccatura. All of these figures should be taken under the same bow as the given note.

Piano

Notes marked *pizzicato* should be played inside the piano, with a plectrum, or plucked with fingernails. The instruction *ord.* (*ordinario*) negates any prior *pizz.* marking.

A diamond notehead indicates that a key should be depressed silently and the note "caught" with the middle-pedal.

A one-line staff with block notehead indicates firm damping with the right hand inside the piano, covering the strings which correspond to the keys played by the left hand.

Where they are indicated, pedal markings should be strictly adhered to.

Meditations

I

Henry McPherson

Pensive
♩ = 55-60

Violoncello

Molto flaut.

ord.

sempre *p*

f > *p* < *f*

p

mf

pp

mf

p

mf

mf

Piano

pp

f

mf

mf

Perc.

4

7/4

Ø

2/4 Temple Block

gliss.

gliss.

To T. Bl.

p

p

Vln.

ppp

mf

pp

gliss.

Vla.

ppp

mf

Vc.

p

mf

pp

mf

p

ppp

f

mp

p

pp

pizz.

arco

n.v. arco

m.v.

pizz.

arco

scr.

Pno.

p

pp

ord.

p

pizz.

f

8^{vb.}.1

7/4

Ø

2/4 3-2-1/1-3-1-3

pp

② Slower
♩ = c.45

The musical score is arranged in five staves. The Percussion staff (Perc.) features a rhythmic pattern in 4/4 time, transitioning to 3/4 and then 5/4. The Violin (Vln.) and Viola (Vla.) staves play sustained notes with vibrato (vib.) and natural vibrato (n.v.) markings, starting at *pp* and moving to *mf*. The Violoncello (Vc.) staff includes a Cadenza section with *ord.* (order) and *s.p.* (sordano) markings, with dynamics ranging from *f* to *ppp*. The Piano (Pno.) staff has a complex rhythmic accompaniment in 4/4, 3/4, and 5/4, with dynamics from *mf* to *p*. The score includes various performance instructions such as *mf*, *pp*, *f*, *mp*, *p*, *ppp*, *vib.*, *n.v.*, *glis.*, *ord.*, *s.p.*, *m.v.*, and *pizz.*.

II

Faster, Whimsical
♩ = 80+

① Slightly slower, Seductive
♩ = 65

Perc. 1

Vln.

Vla.

Vc.

Pno.

To Timp.

Timpani

Cym. With beater handle

mf p f

pizz. arco gliss. molto sul tasto m.v. *g^{su}*

2/4 3/4 6/8 + 2/8

ord. pizz. arco pizz. arco pizz. arco

f mf p mf f f p mf f p mf f

con sord. (mf) molto espress.

(ord.) pizz. f p

(ord.) T.C.

Perc. 12

Vln.

Vla.

Vc.

Pno.

con sord.

(p) < (mf)

senza sord.

f mp f p mp f

p mf p ppp

ord. p mf

Furious
♩ = 75-80

III

7/4 5/4 3/4 2/4 5/8 3/8 3/4 4/4 5/4

Perc. 1 Temple Block Timpani To Vib.Sl. Vibraslap

Vln. p mf p mf p pp f

Vla. p mf p mf p pp f mf

Vc. arco f sempre f mp f mp f

Pno. f mf f mp f p mf f

8th.....] 8th.....] 8th.....] 8th.....]

①

Jaw. 12 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Vibr. p Gong mf To Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ mf

Vln. mp mf p mf pp *Gliss.*

Vla. p mp mf p mf p

Vc. mf mp p f f *sempre* f p

Pno. p mf p p f f p

(8) mp 8^{th} 8^{th}

②

25

Perc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ To Gong $\frac{3}{4}$ Slightly slower Gong

Vln. *mf* *f* *f* *fp* *f* *fp* *ff* *p* *f* *fp* *f* *fp* *f* *n.v.*

Vla. *mf* *f* *f* *mf* *f* *p* *fp* *ff* *fp* *f* *mp*

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

Pno. Right Hand *f* *ff* *p* *ff* *f* *p* *f* *mf*

8vb.....

38 → ord. vib.

Vln. p pp mp mf p *gliss.*

Vla. p pp p mf p *gliss.*

Vc. f mf mf mf p wide vib.

Pno. mf p mf mp p

4/4 3/4 5/8 4/4

45

Perc. (damp) p

Vln. mf p

Vla. con sord. (mp) (p)

Vc. mf

Pno. mp mf mp

3/4 4/4 5/4 3/4 4/4 3/4

(8).....

IV

Deep
♩ = c.40

The musical score consists of two staves: Violin (Vc.) and Piano (Pno.).

Violin (Vc.) Staff: Measures 52-60. The piece is in a key with one flat (B-flat major or D minor). The tempo is marked 'Deep' with a quarter note equal to approximately 40 beats per minute. The time signatures are: 0, 3/4, 0, 3/4, 5/8, 2/4, 3/2, and 7/4. Dynamics include *p*, *mp*, *pp*, *p*, *mf*, *pp*, *p*, *pp*, and *ppp*. There are triplets and a quintuplet in measures 52-54. Measure 54 has a fermata. Measure 55 has a fermata and a *mf* dynamic. Measure 56 has a fermata and a *pp* dynamic. Measure 57 has a fermata and a *p* dynamic. Measure 58 has a fermata and a *pp* dynamic. Measure 59 has a fermata and a *ppp* dynamic. Measure 60 has a fermata and a *ppp* dynamic.

Piano (Pno.) Staff: Measures 52-60. Measure 52 has a *p* dynamic and a *sub.* marking. Measure 53 has a *pizz. pp* dynamic and an *ord.* marking. Measure 54 has a *pp* dynamic and an *ord.* marking. Measure 55 has a *pp* dynamic and a *sub.* marking. Measure 56 has a *mf* dynamic and a *sub.* marking. Measure 57 has a *mf* dynamic and a *sub.* marking. Measure 58 has a *mf* dynamic and a *sub.* marking. Measure 59 has a *mf* dynamic and a *sub.* marking. Measure 60 has a *mf* dynamic and a *sub.* marking. There are triplets in measures 56, 57, and 58. Measure 60 has a *mf* dynamic and a *sub.* marking.

*) Dampen lightly with RH finger, about 5cm from damper.

V

Slow, Tranquil
♩ = c.52

3/4 4/4 5/4 4/4 3/4 4/4 3/4 5/4 2/4 Ø

Perc. with triangle beater
pp ppp

Vln. Practice mute n.v. light pressure → heavy pressure
(ppp) (p)

Vla. Practice mute n.v. light pressure → gliss. → heavy pressure
(ppp) (pp) (p)

Vc. Practice mute n.v. light pressure → heavy pressure
(ppp) (pp) (p)

Pno. p Solo espress. mp p mp ppp
slow

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