

# Moss Gardens No.1

*Harp and Tenor Recorder*

Henry McPherson

2022



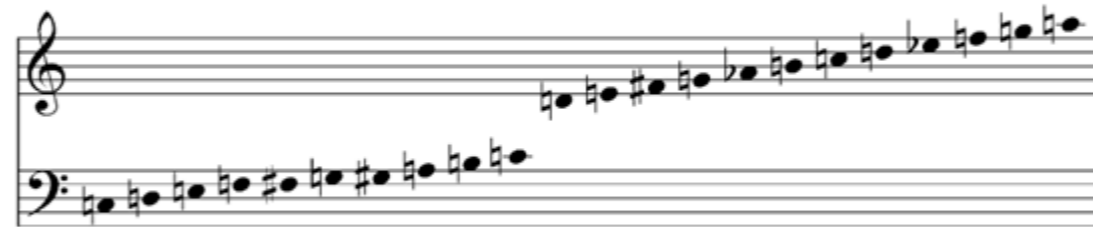
Mosses form an often overlooked but critical aspect of ecosystems the world over, and in the UK, in particular in the borderlands of the Marches where I grew up, and at the gateway to the Yorkshire dales where I now live, Mosses define the landscape through their rich tapestry of green hues and their ubiquity on rain-drenched hillsides.

A part of the 'natural world' which is just as at home in cities as in the fields, Mosses and their cousins represent some of our closest plant-life neighbours, however their intricate structures, unusual reproductive habits (moss spores can swim), and intimate entanglement with micro and macro-climate systems usually pass without comment. Through generating sonic works inspired by mosses, I hope to gently guide the attention of audiences towards the smaller things, and to foster an interest in nature which could reasonably be explored in both rural and urban environments.



## Guidance Notes

This work is written for Tenor Recorder and Harp. Both players should read from the full score (there are no parts). Originally, the piece was recorded using a 22-string lute-harp, but it can be performed on any harp which has 22 or more strings which can be individually tuned. The recorder part can be played on instruments with or without low-C# keys. Throughout the piece, all sharp and flat notes carry an accidental; notes without accidentals are natural notes.



Harp Tuning

Time in the score is notated proportionally, with stemless notes (with the exception of harp glissandi), and with the relative distances between notes indicating relative duration. Small noteheads should be read as grace-notes. While there are no conventional bars, sections of the piece are indicated by dotted bar-lines; these show the end of phrases or sequences of phrases, as well as changes in mood. The whole piece should last between 7 and 9 minutes. Timecodes which reference the original recording of the work are indicated at the dotted bar-line section changes to give guidance on approximate duration (but these are not strict!).

In the recorder part, note-sustain is indicated by black bars extending from the notehead. In the harp part, all notes should be left to ring. Slurs indicating tonguing for the recorder are written conventionally, as are phrasing marks for the harp. Glissandi in the harp part are indicated by 'gliss.' (number of notes in glissandi is not exact). Slides in the recorder part are indicated by a straight line between two notes. Falls away from notes in the recorder part (letting the breath drop) are indicated by small curved lines away from the notehead. Microtonal fingerings for the recorder (Baroque fingering) are indicated above the staff. Alternative fingering trills are indicated by the term 'bisbigliando', along with the trill sign.



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Tenor Recorder

Harp

*p* *mp* *mf*

(I.v. all notes)

(alternating hands)  
*Gliss.* *Gliss.*

*mp*

*mf*

0m15s

T. Rec.

Hp.

*mp* *mf* *mp* *mf*

bisbigliando  
*tr*

0m46s 1m00s

T. Rec. *mf* *f*

Hp. *mf* *mf* *p* *mf*

Fluidly

Entering immediately, with a sense of regularity

1m15s

T. Rec.

Hp. *f* *p*

Slowing

1m43s

T. Rec. *mf* *sempre*

Hp. *mf*

Slightly faster, dancing

2m03s



T. Rec. *f* *mf* *f*

Hp. *mf* *p* *mf* *f*

T. Rec. *p*

Hp. *fp* *mf* *f* *mp* *p*

2m40s

T. Rec. *tr*

Hp. (alternating hands) *Gliss.* *pp* *f* *mp* *f* *mp*

4

Hp. *gliss.* (alternating hands) *f* *mp* *f* *mp* *f* *mp*

Hp. *gliss.* *f* *mp* *f* *mp* *f* *mp*

Hp. *gliss.* *f* *mf* *f*

Florid, flowing in two independent parts

3m24s

T. Rec. *p* *mp* *f*

Hp. *mf* *mp* *p* *mf*

3m45s

Strong, insistent →

T. Rec.

Hp.

*f* sempre

5

T. Rec.

Hp.

*ff* *p* *mf*

*Gliss.* *Gliss.*

4m00s

T. Rec.

Hp.

*f* *mf* *f* *mp*

*ff* *f* *f* *mp*

bisbigliando *fr* bisbigliando *fr*

4m43s



T. Rec.

Hp.

T. Rec.

*p* (sustain dynamic until end, no dim.)

Hp.



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