Fledgling

Peter Wilson

Fledgling

for clarinet in Bb and percussion

Duration: 8 minutes 30"

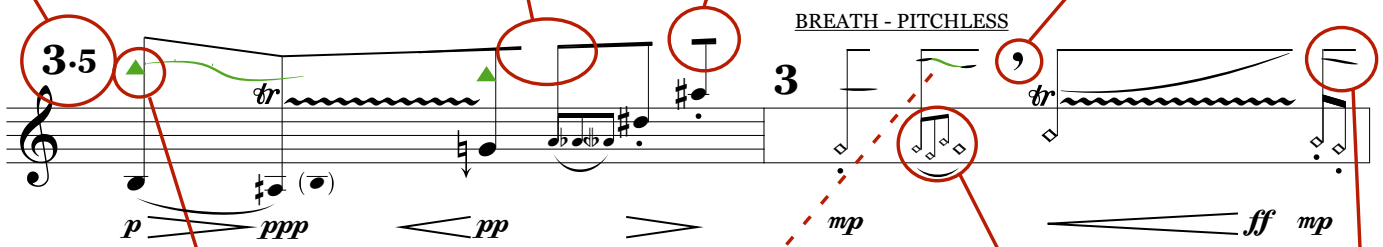
clarinet notation

This number denotes the approximate duration (in seconds) of the succeeding measure. It applies to all subsequent measures until changed.
Each measure should be treated like a unique birdcall, or a self-contained flourish.

Thickness of beam indicates embouchure tautness.
A thin beam denotes ordinary embouchure.
A thick beam denotes a very slack embouchure.

Breaks in the beam denote a break in the sound.

A comma denotes a very brief pause, a hiccup in the momentum.



In pitchless passages, embouchure position is graphically demonstrated by the shape of line above the stave and beneath the beam.

Noteheads in green denote harmonics.
A triangle denotes the highest partial possible.
A green line extending from the notehead graphically demonstrates its sustain, or glissando to a higher/lower partial.

All harmonics should float softly out of the texture, as pleasant and unobtrusive as the splashes of colour in this score.

In pitchless passages, fingering is at the discretion of the performer. Approximate register of finger/key position is indicated graphically on the empty stave.

t.t. = timbral trill

= quarter-tones

= slightly flat/sharp

Accidentals apply only to the note that they precede.

Each system is approximately ten seconds in duration.

percussion notation

Stainless steel mixing bowl

- Approximately 30cm in diameter.
- Bowl should be shaped for optimal resonance (without sharp corners or a platformed lip).
- Bowl may be fastened onto a tripod to allow for greater resonance.

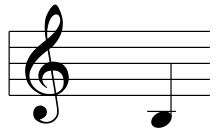
Daf frame drum

- Tuned to D3 (below middle C).
- If a Daf cannot be sourced, a deep frame drum may be used instead. In this case, paper clips should be taped onto the inside of the frame to emulate the Daf's rattles.
- Placed on lap.

Thai gong

- Operated by foot pedal.

Sounding:

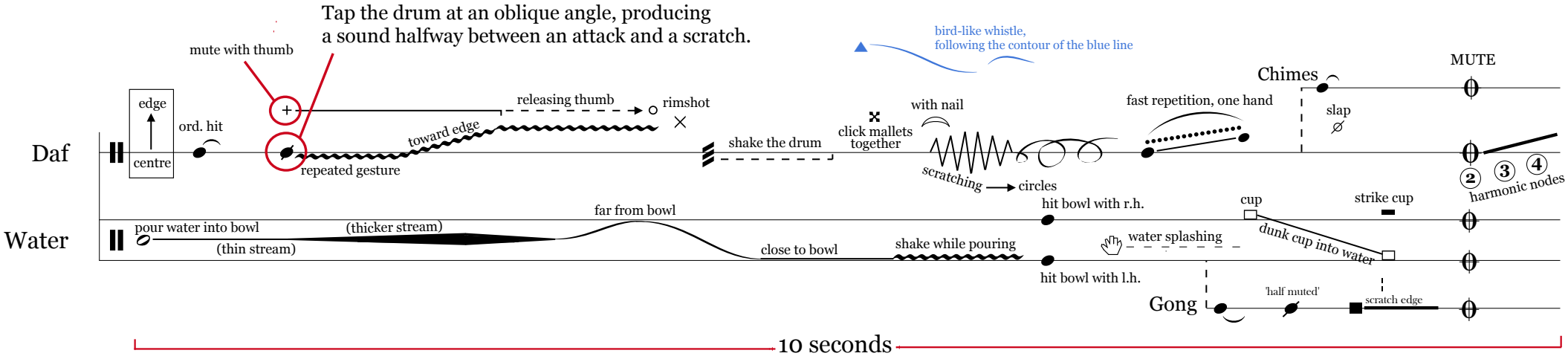


Wood chimes

- Hung to the right.

Beaters and miscellaneous items:

- Metal beaker (from which to pour water)
- Glass cup (resonant but not fragile)
- Brushes
- One snare drum beater/wooden mallet
- Towel (to dry hands)
- Rice, contained in non-noisy packaging



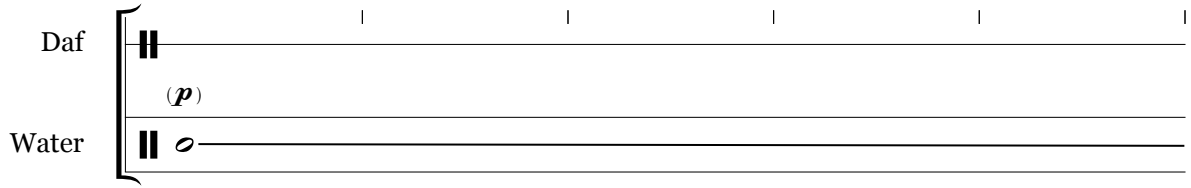
NB. This work requires a 'wet' acoustic.

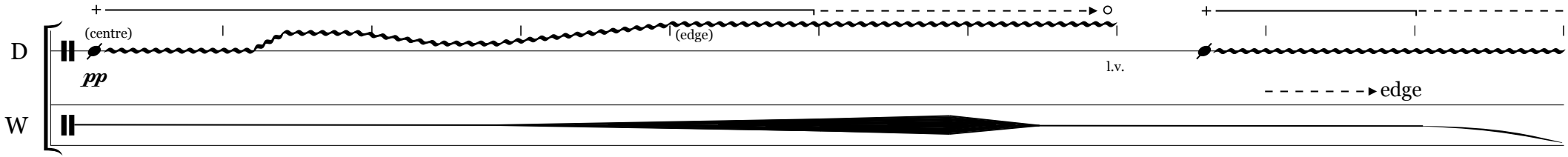
Amplification may be required.

In May 2016 I began composing a work inspired by the qualities and behaviour of birdsong.
The finished composition, 'a starling with winter coat', took over a year to write and resulted in a number of fully-composed pieces.
'Fledgling' is one of those pieces.
It is the first chapter of my 'starling cycle'.

Fledgling

Peter Wilson





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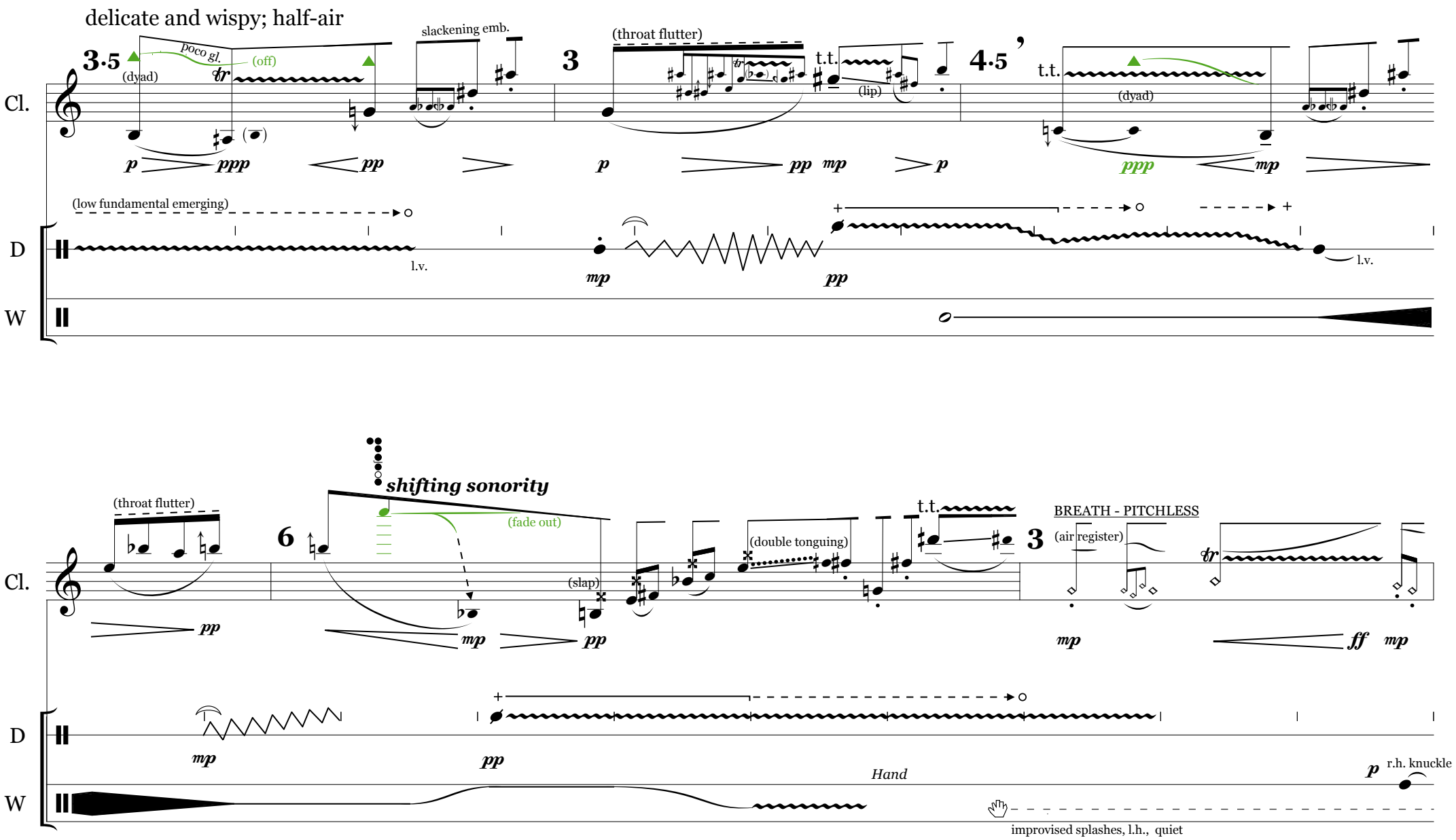
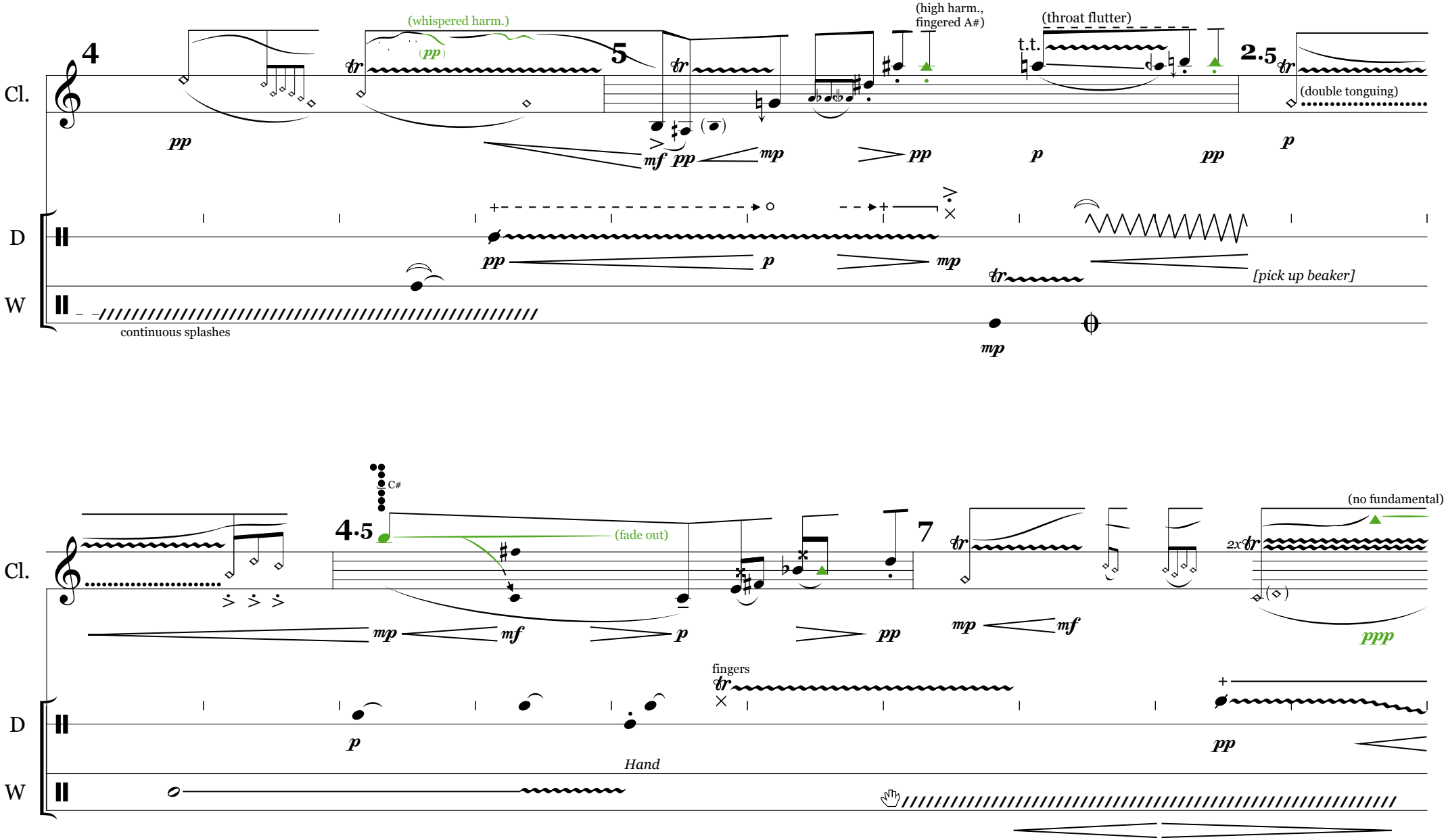
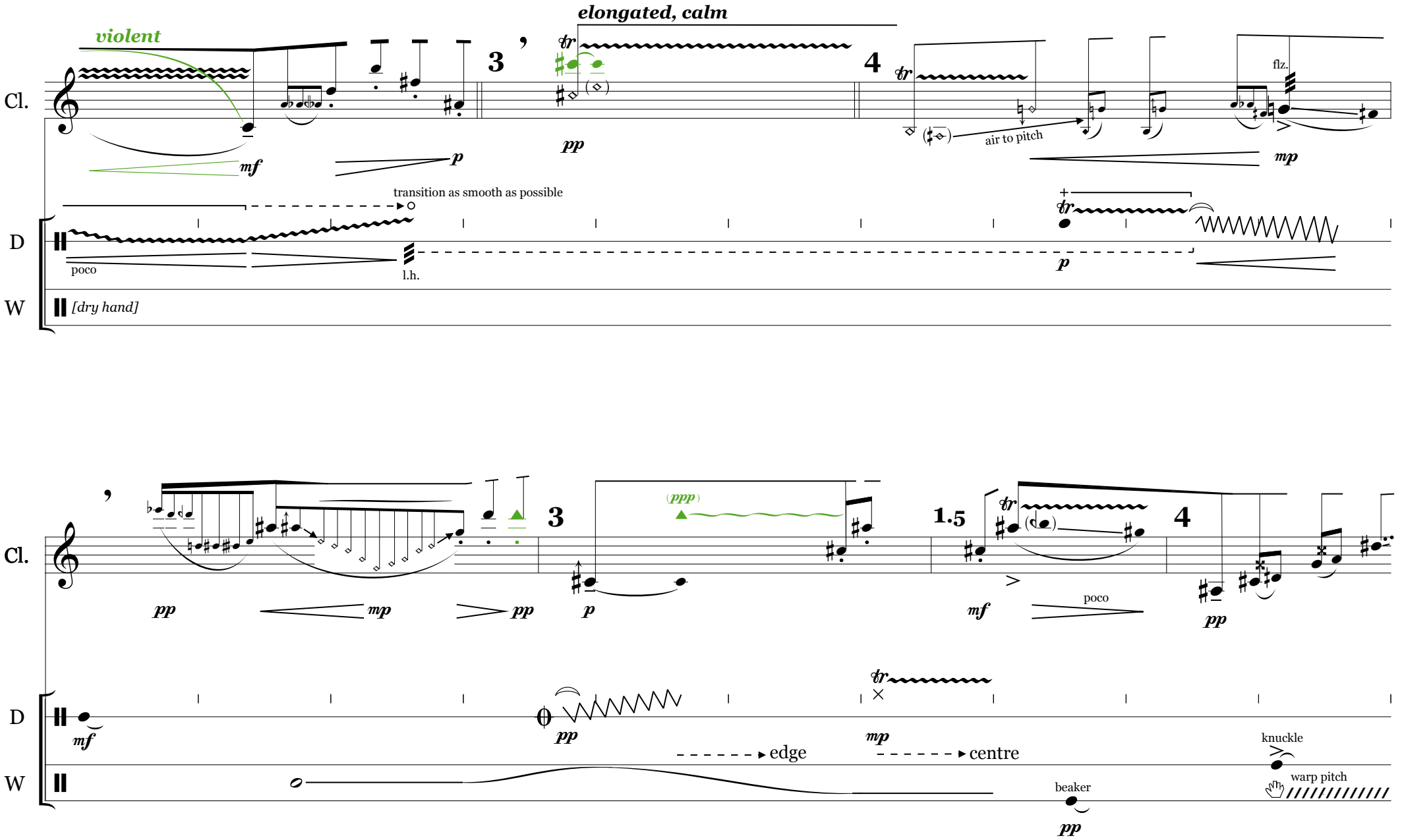
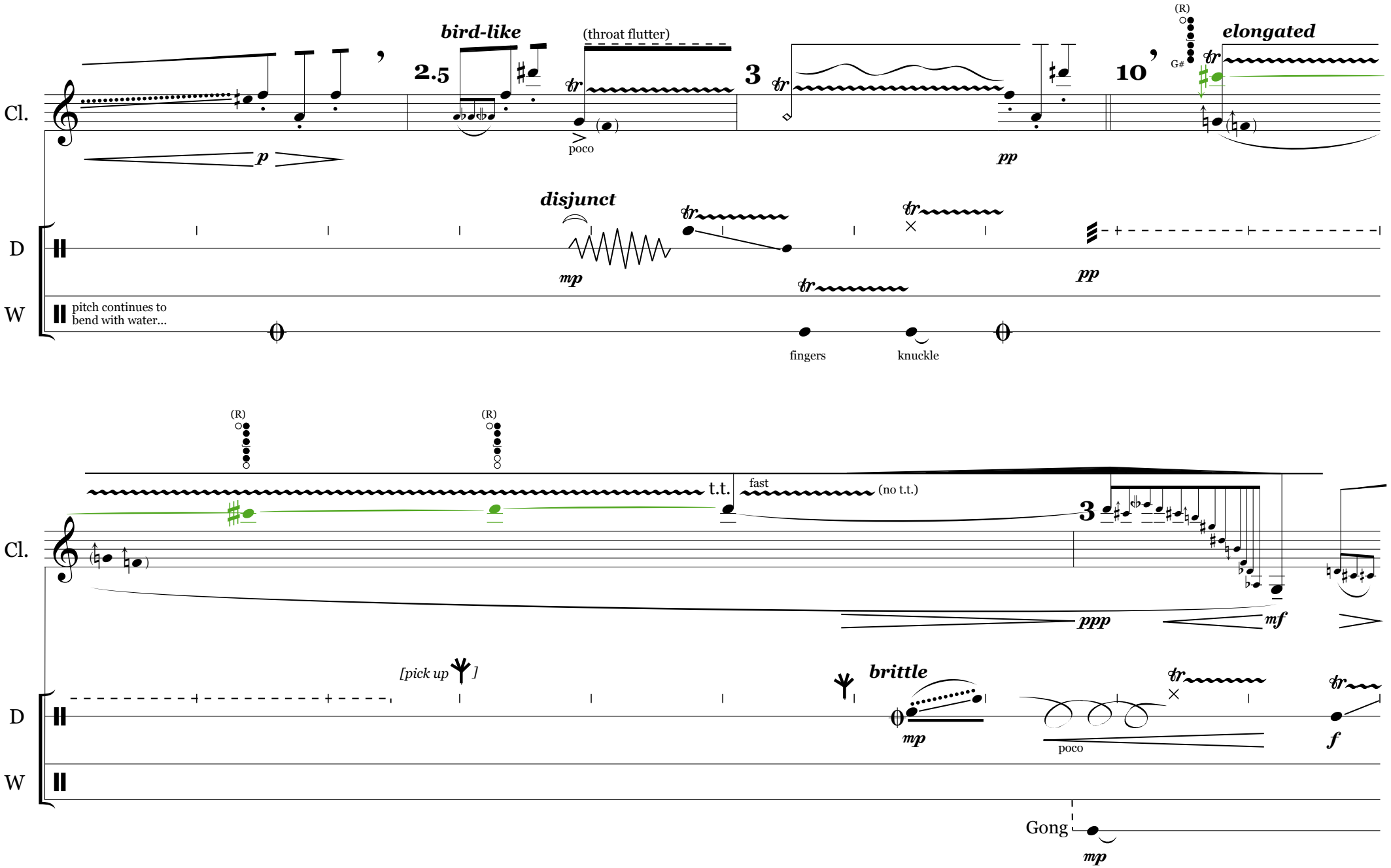
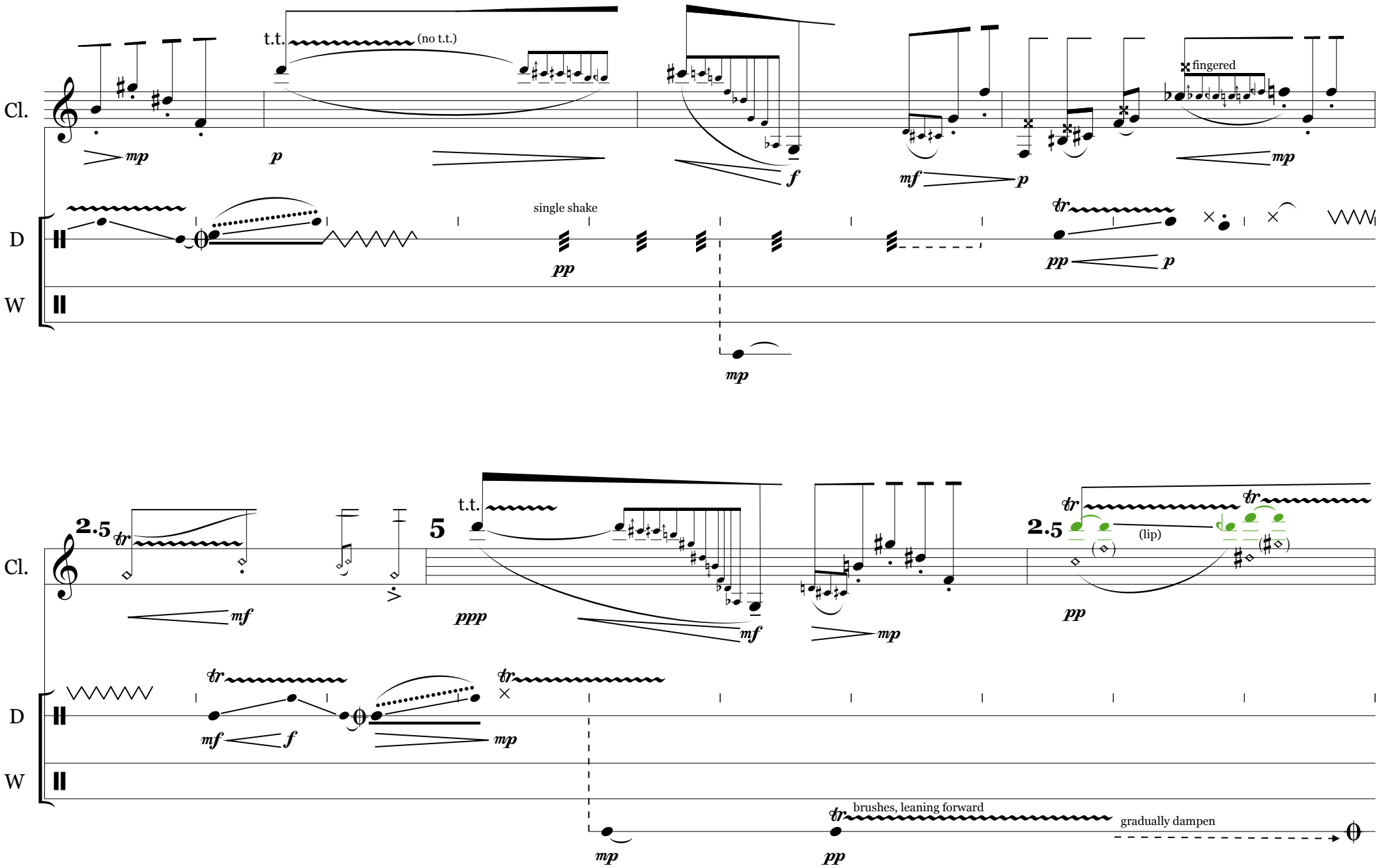
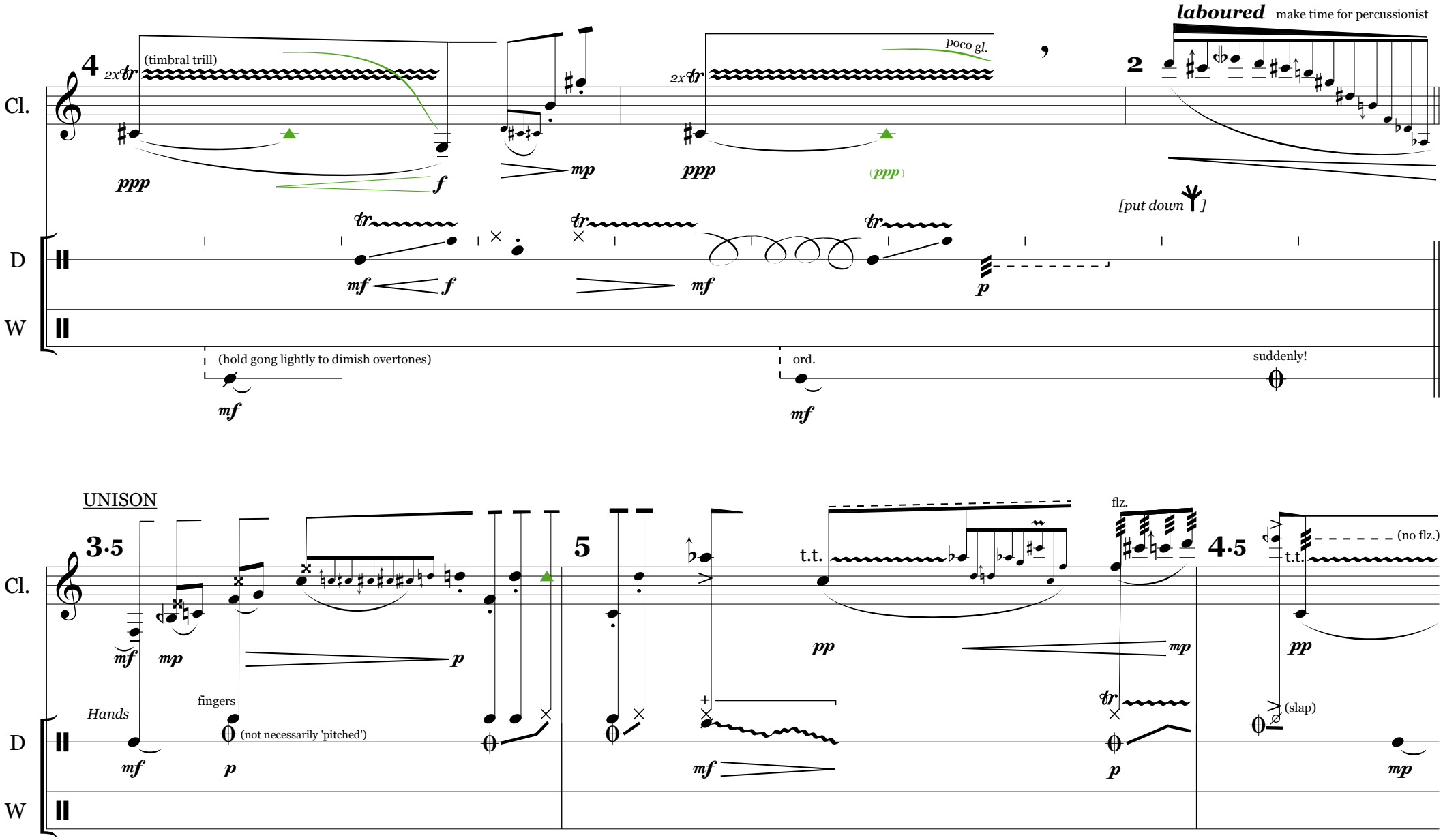

delicate and wispy; half-air
Cl.
D
W
3.5
(dyad)
poco gl.
(off)
slackening emb.
3
(throat flutter)
t.t.
(lip)
4.5
t.t.
(dyad)
(low fundamental emerging)
l.v.
l.v.
shifting sonority
(throat flutter)
6
(fade out)
(slap)
(double tonguing)
t.t.
3
BREATH - PITCHLESS
(air register)
Hand
r.h. knuckle
improvised splashes, l.h., quiet

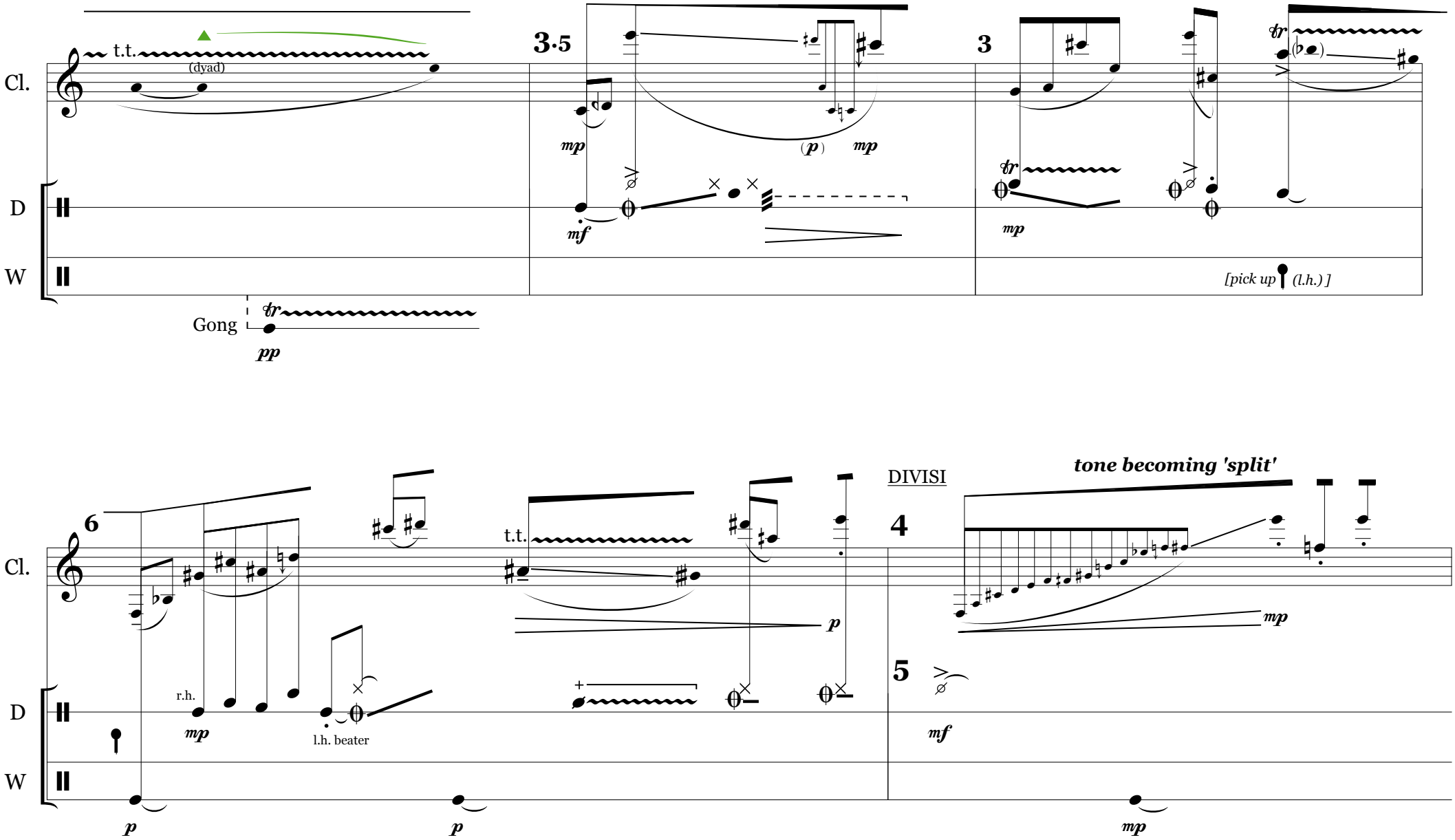

Cl.
D
W
4
5
2.5
(whispered harm.)
(pp)
(high harm., fingered A#)
(throat flutter)
t.t.
(double tonguing)
pp
mf
mp
p
[pick up beaker]
continuous splashes
4.5
C#
(fade out)
7
(no fundamental)
2x
ppp
fingers
Hand

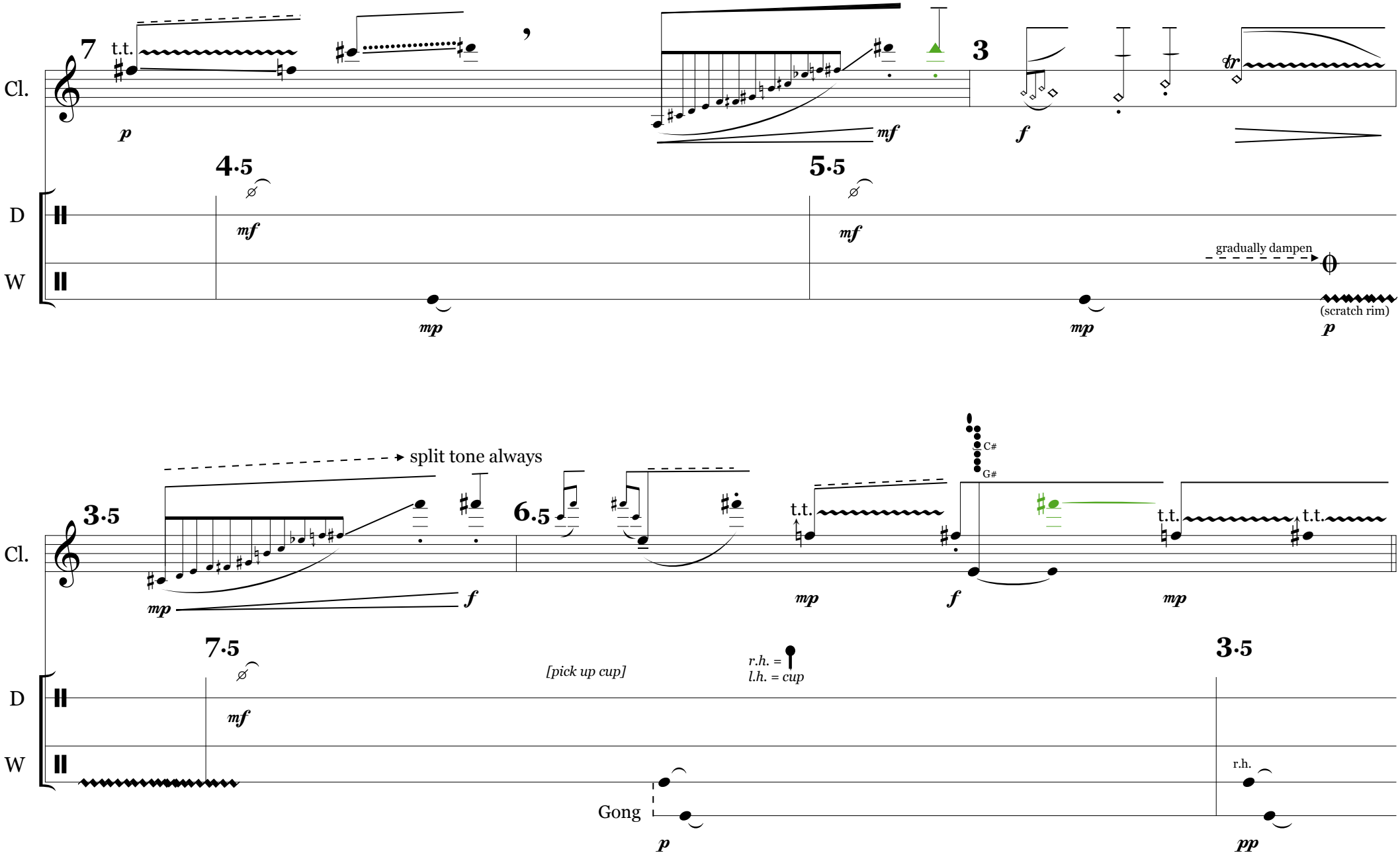

violent
elongated, calm
Cl.
D
W
mf
p
pp
mp
air to pitch
flz.
transition as smooth as possible
poco
l.h.
[dry hand]
(ppp)
1.5
edge
centre
knuckle
warp pitch
beaker

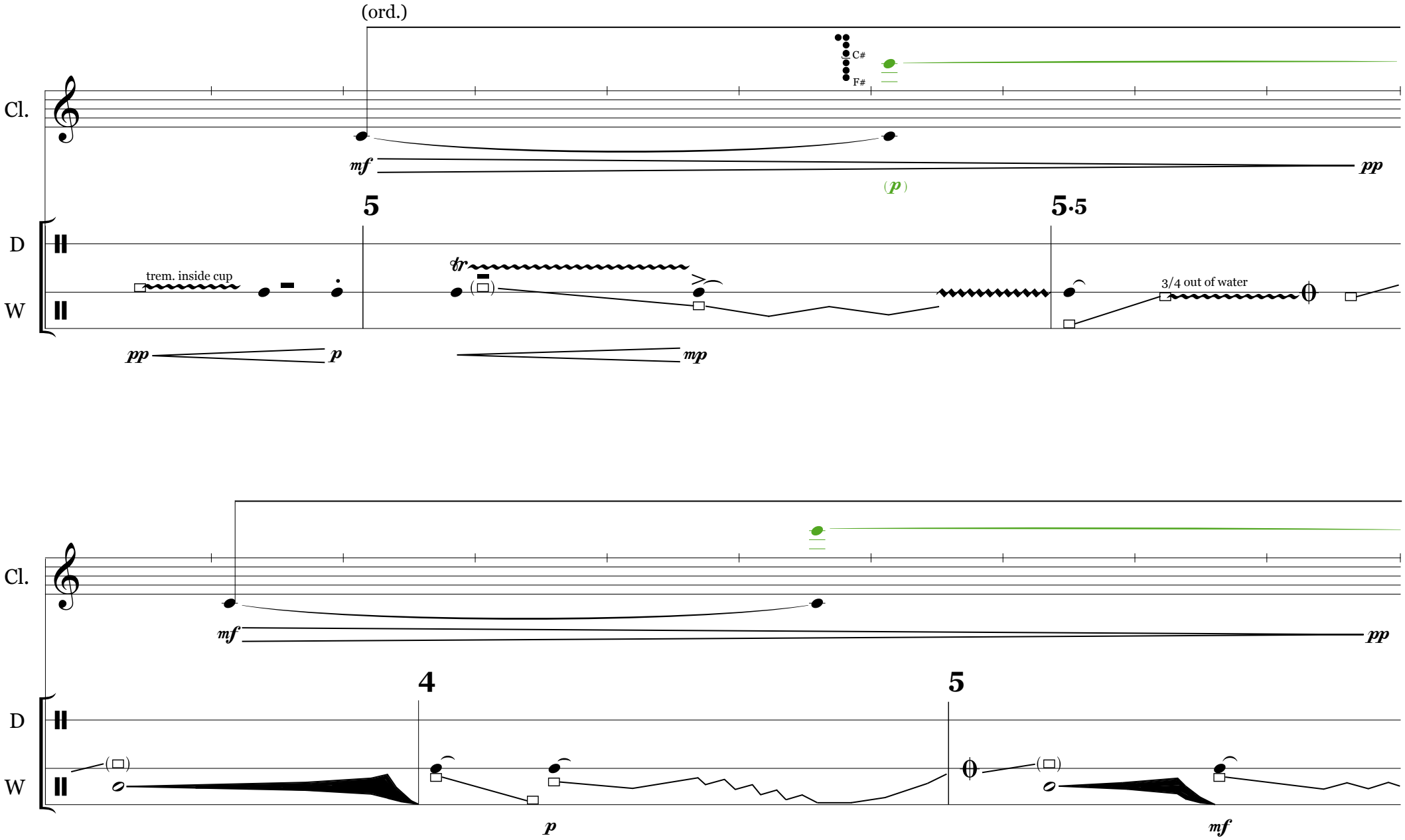

bird-like
(throat flutter)
elongated
(R)
G#
2.5
3
10
Cl.
p
poco
pp
disjunct
D
mp
pp
W
pitch continues to bend with water...
fingers
knuckle
(R)
(R)
t.t.
fast
(no t.t.)
3
Cl.
ppp
mf
[pick up]
brittle
D
mp
poco
f
W
Gong
mp

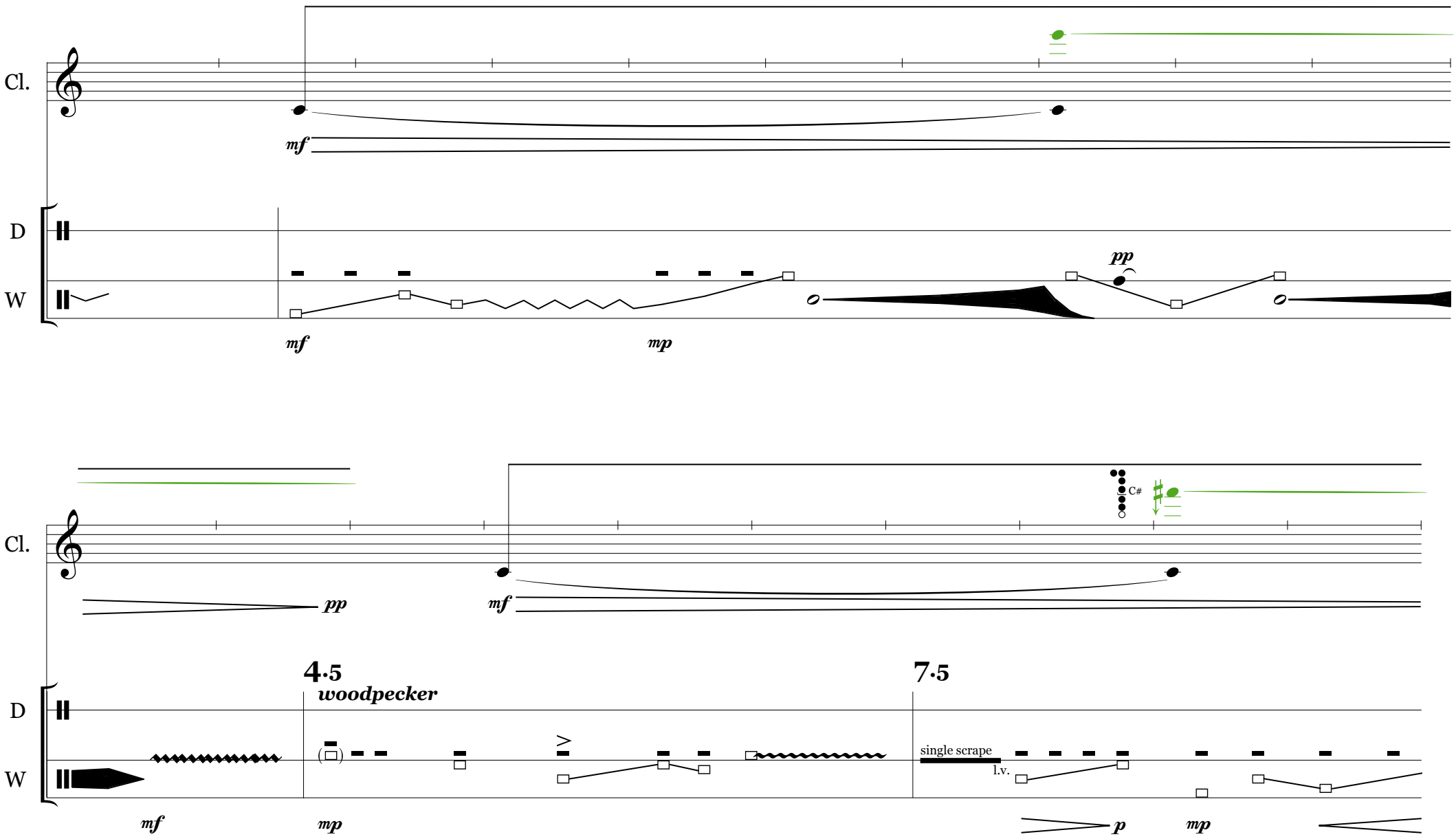

Cl.
D
W
t.t.
(no t.t.)
fingered
single shake
2.5
5
2.5
(lip)
brushes, leaning forward
gradually dampen

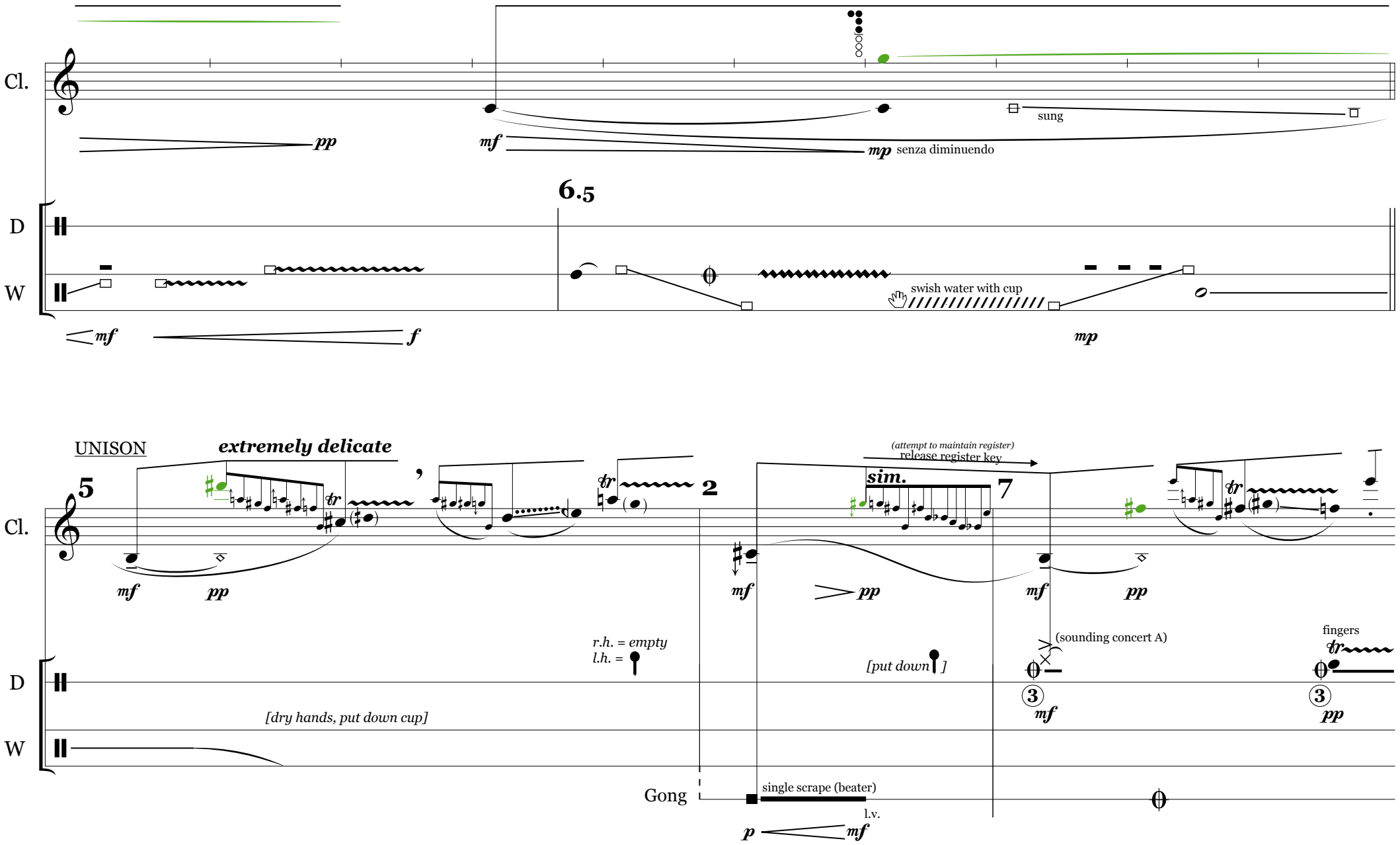

laboured
make time for percussionist
4
2x tr
(timbral trill)
poco gl.
2
Cl.
ppp
f
mp
ppp
(ppp)
[put down]
D
mf
f
mf
p
W
(hold gong lightly to dimish overtones)
ord.
suddenly!
mf
mf
UNISON
3·5
5
t.t.
flz.
4·5
(no flz.)
Cl.
mf
mp
p
pp
mp
pp
Hands
fingers
(not necessarily 'pitched')
(slap)
D
mf
p
mf
p
mp
W

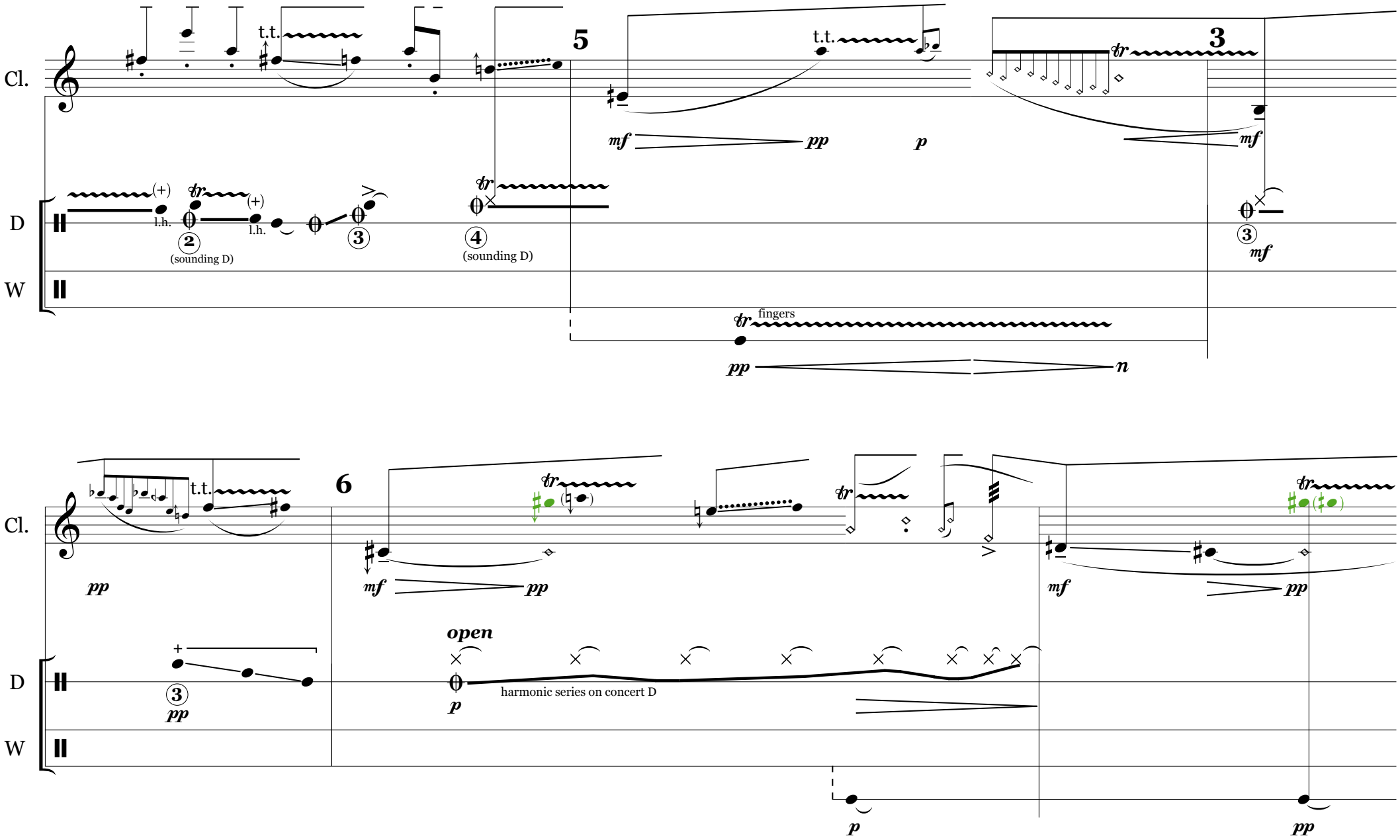

Cl.
D
W
t.t.
(dyad)
3·5
3
tr
(b)
mp
(p)
mp
mf
mp
[pick up (l.h.)]
Gong
tr
pp
6
t.t.
DIVISI
4
tone becoming 'split'
p
mp
5
r.h.
mp
l.h. beater
mf
p
p
mp

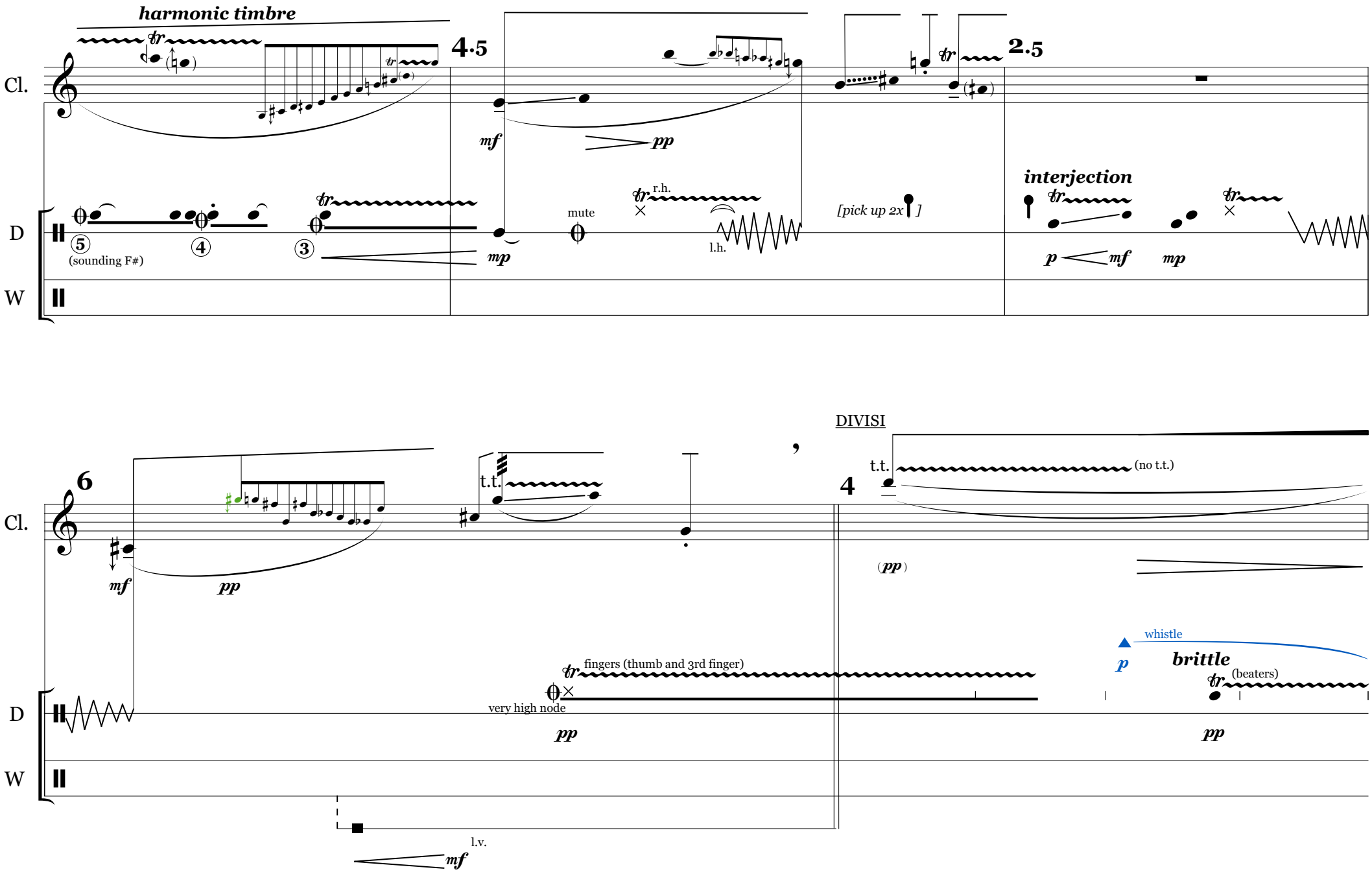

Cl.
7
t.t.
p
mf
3
f
tr
4·5
mf
5·5
mf
D
W
gradually dampen
(scratch rim)
mp
mp
p
split tone always
3·5
mp
f
6·5
t.t.
C#
G#
mp
f
t.t.
t.t.
mp
7·5
mf
[pick up cup]
r.h. =
l.h. = cup
3·5
r.h.
Gong
p
pp

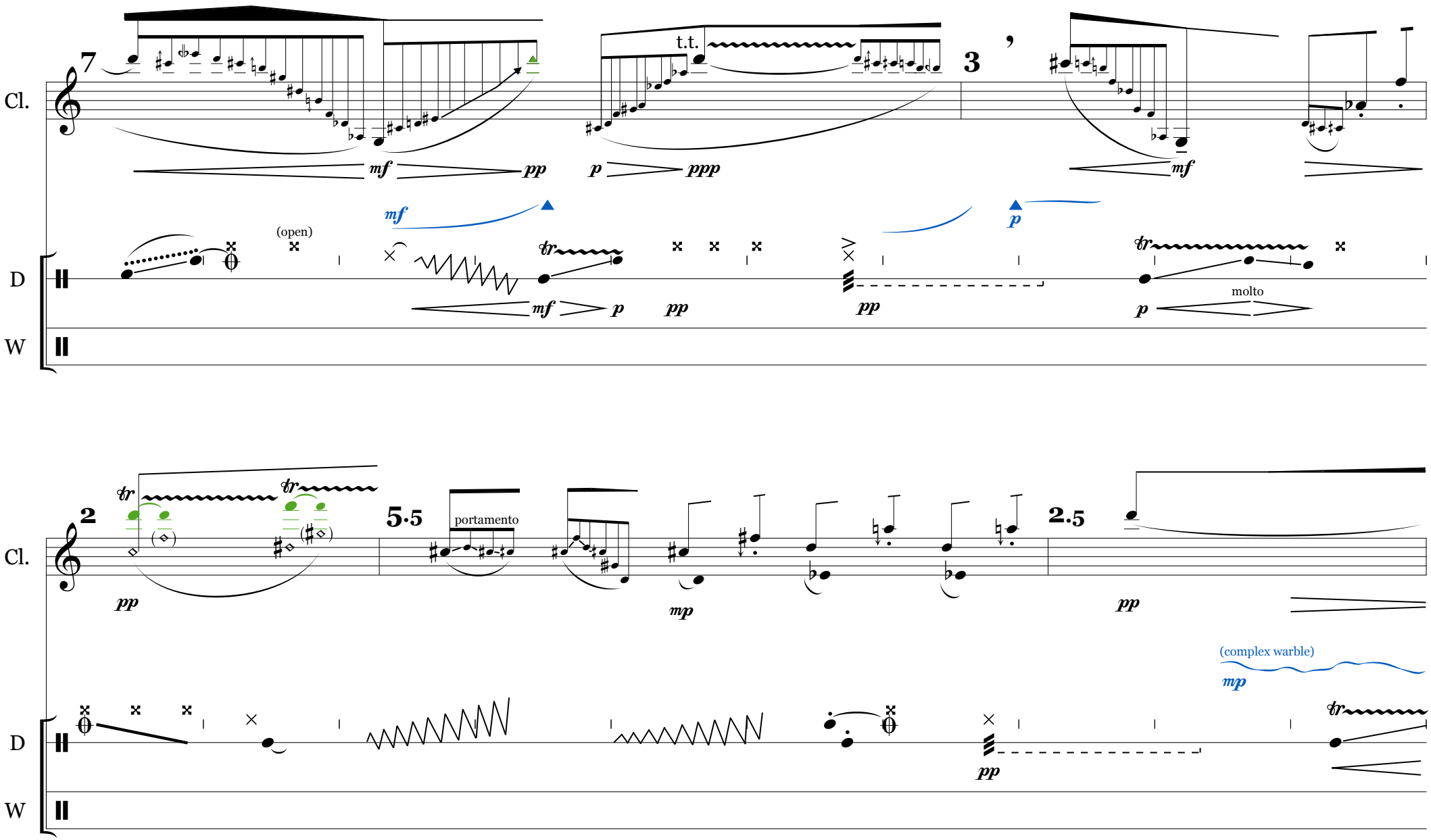

(ord.)
Cl.
C#
F#
mf
pp
(p)
5
5·5
D
W
trem. inside cup
tr
3/4 out of water
pp
p
mp
Cl.
mf
pp
4
5
D
W
p
mf

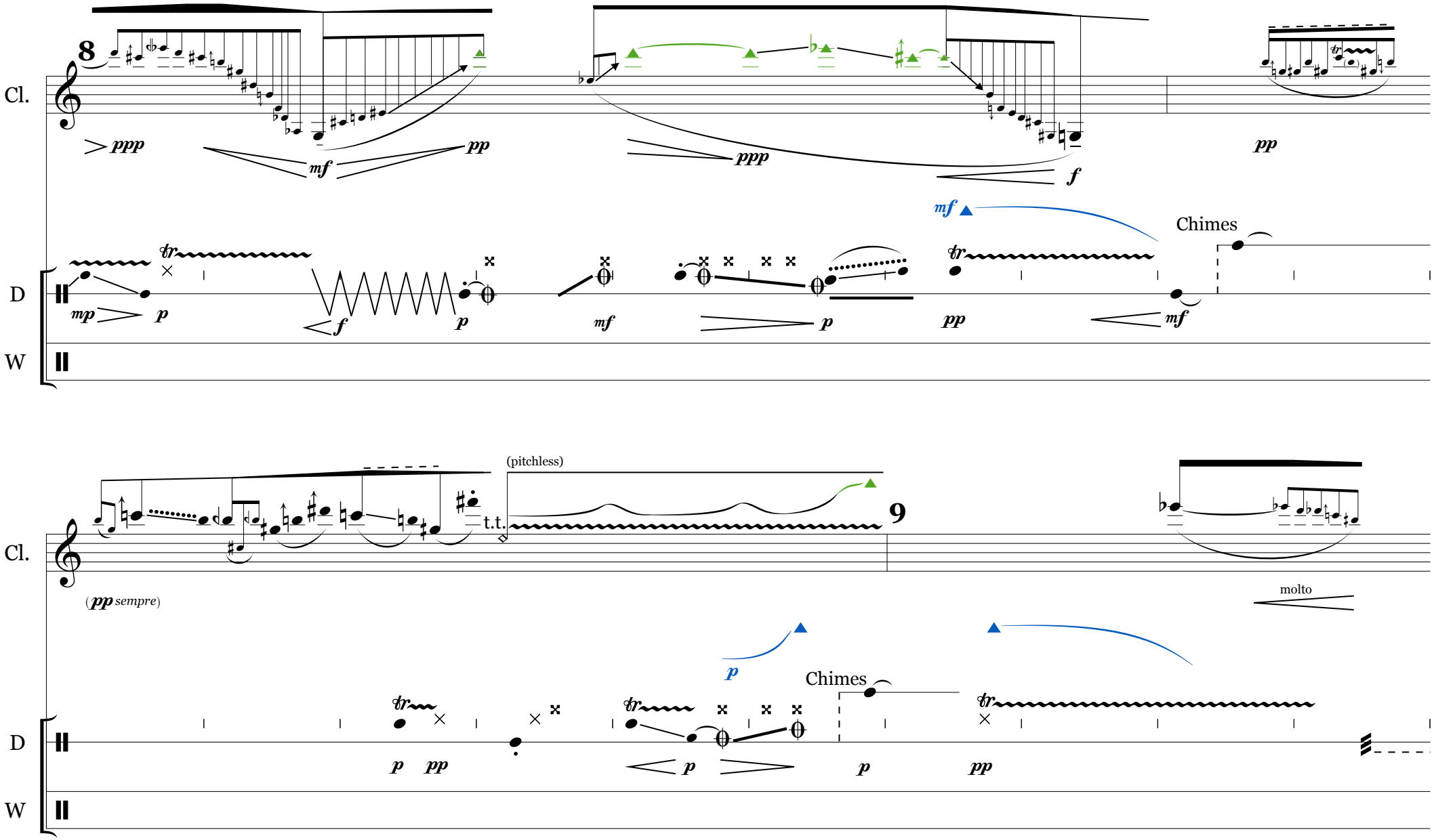

Cl.
mf
D
W
pp
mf
mp
C#
pp
mf
4·5
woodpecker
7·5
single scrape
l.v.
mf
mp
p
mp

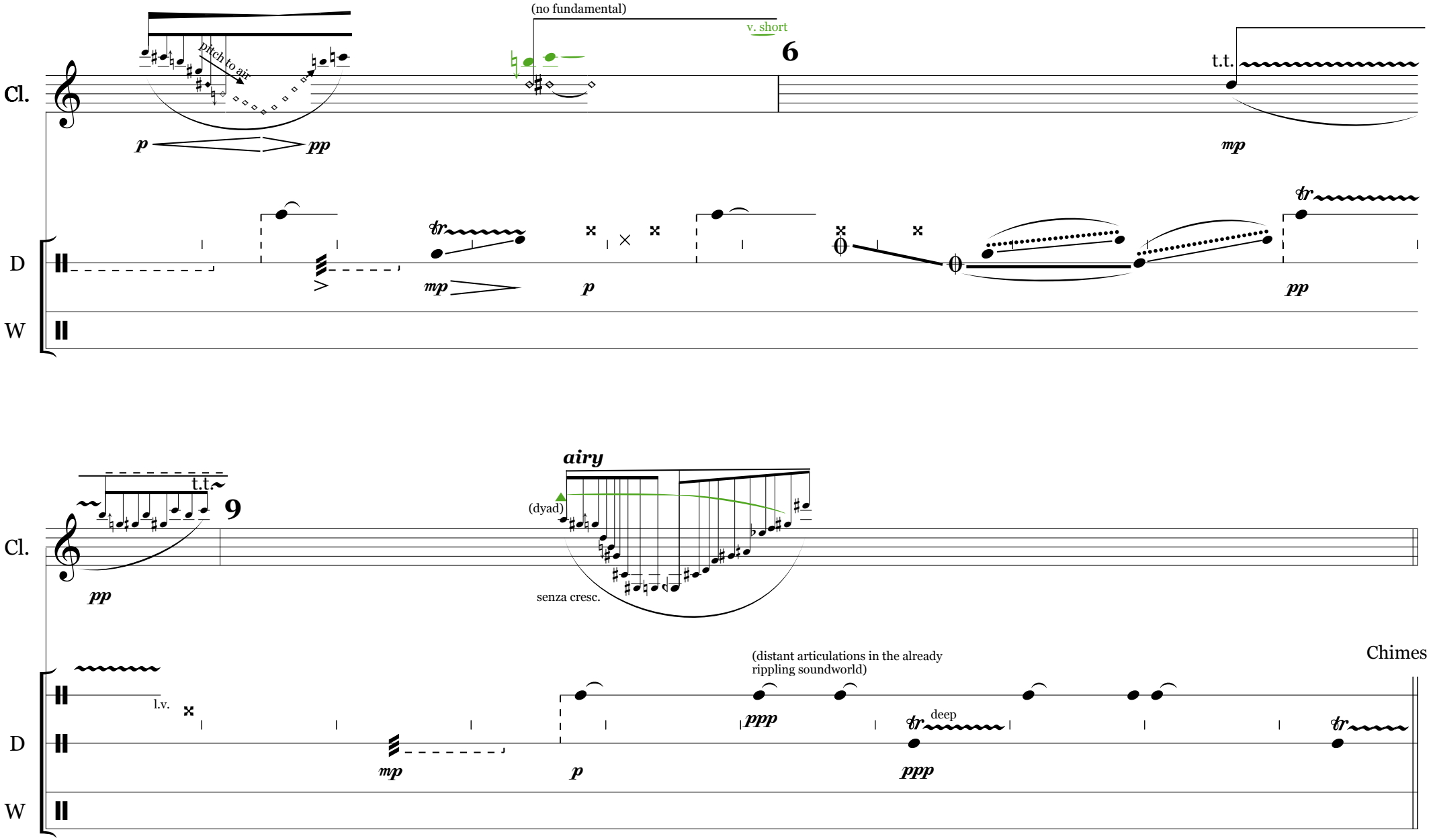

Cl.
pp
mf
mp senza diminuendo
sung
6.5
D
W
mf
f
swish water with cup
mp
UNISON
extremely delicate
5
2
7
sim.
(attempt to maintain register)
release register key
mf
pp
r.h. = empty
l.h. =
[put down]
(sounding concert A)
fingers
[dry hands, put down cup]
Gong
single scrape (beater)
l.v.
p
mf

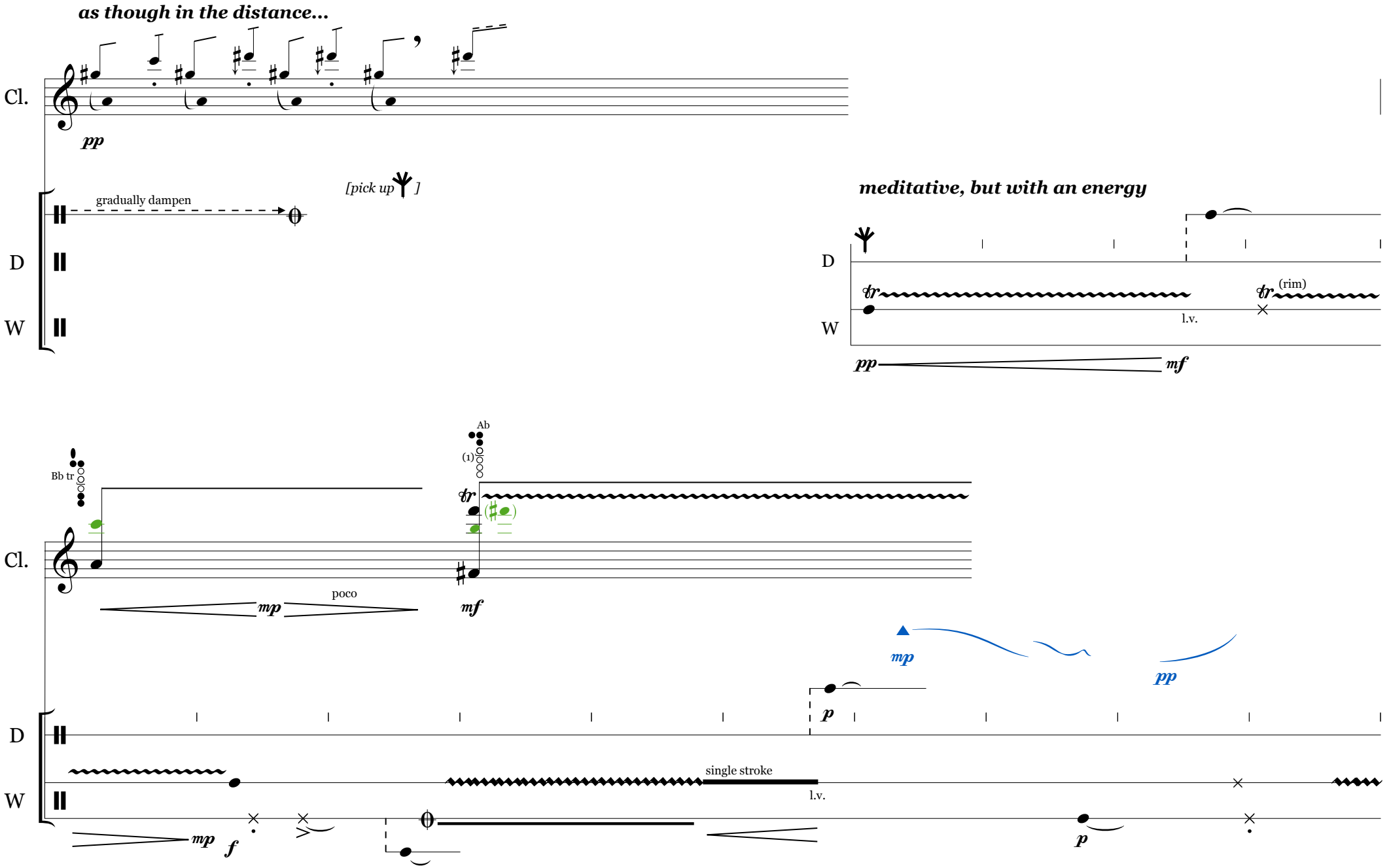

Cl.
D
W
t.t.
5
t.t.
3
mf
pp
p
mf
tr
(+)
l.h.
2
(sounding D)
(+)
l.h.
3
4
(sounding D)
3
mf
fingers
pp
n
6
pp
mf
pp
mf
pp
open
p
harmonic series on concert D
3
pp
p
p
pp

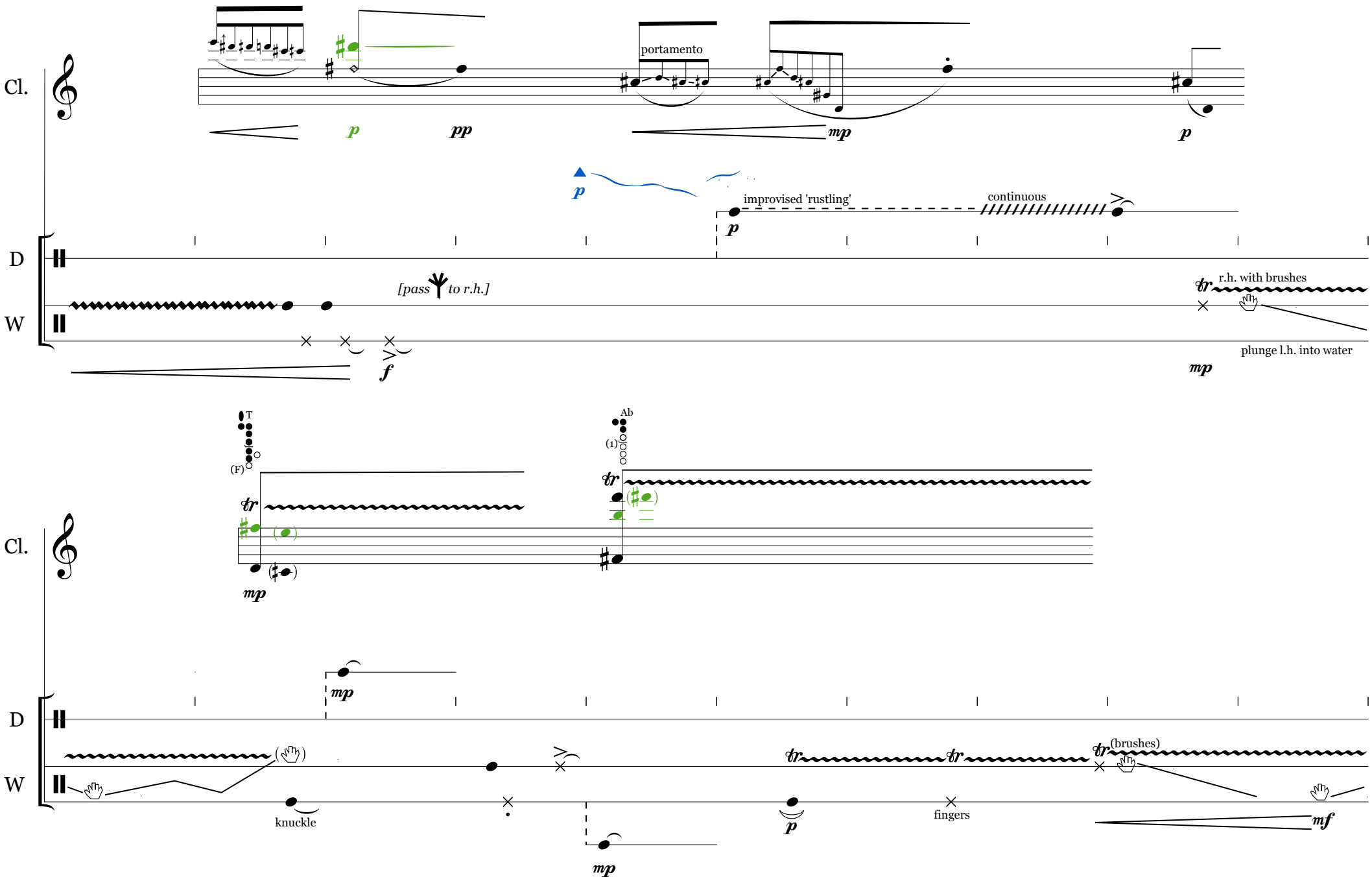

harmonic timbre
4.5
2.5
Cl.
D
W
(sounding F#)
mute
r.h.
l.h.
[pick up 2x]
interjection
DIVISI
6
4
t.t.
(no t.t.)
fingers (thumb and 3rd finger)
very high node
whistle
brittle
(beaters)
l.v.

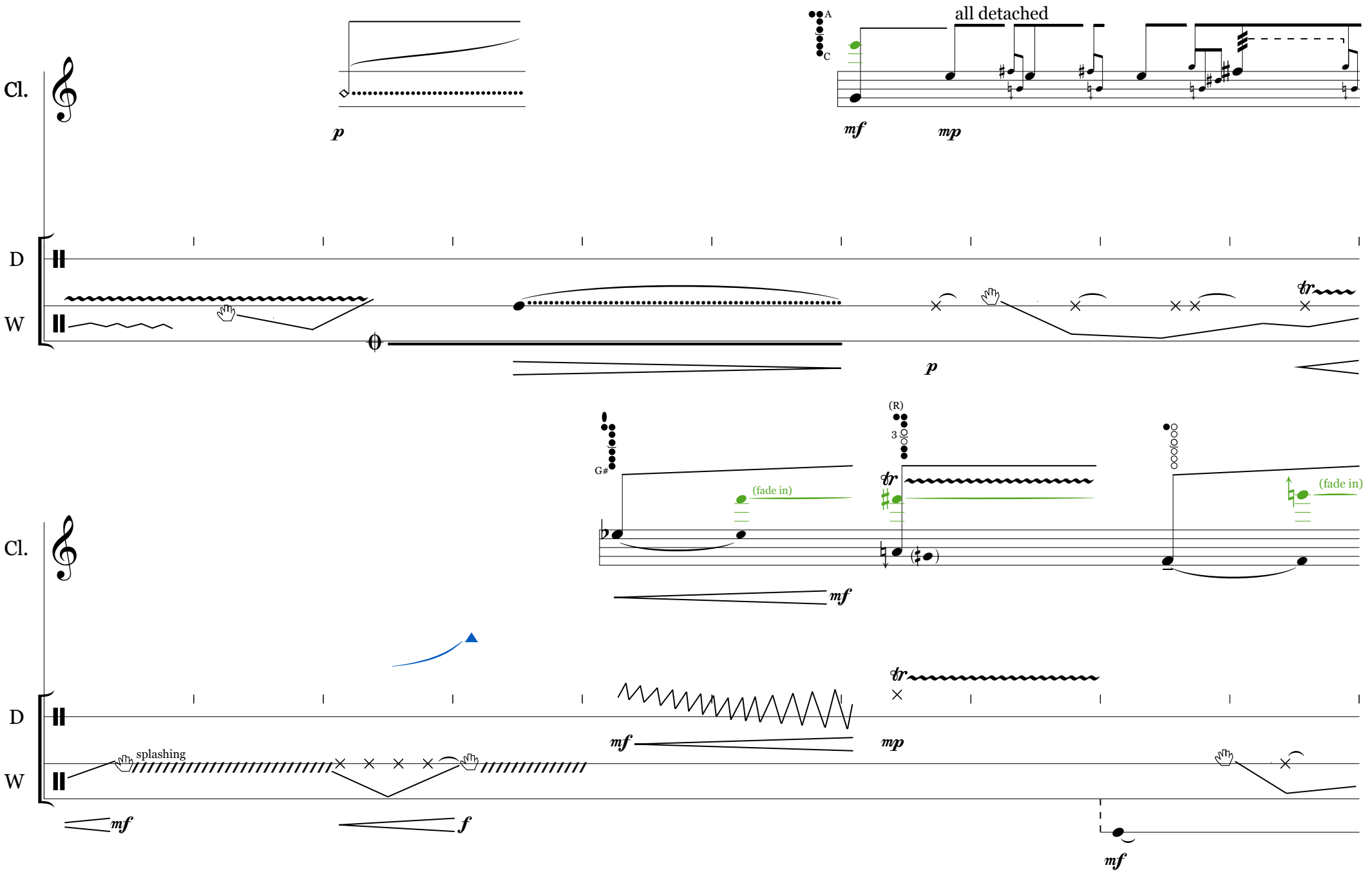

Cl.
D
W
7
mf
pp
t.t.
p
ppp
3
mf
(open)
mf
p
pp
pp
p
molto
2
tr
tr
5·5
portamento
mp
2·5
pp
pp
(complex warble)
mp
pp

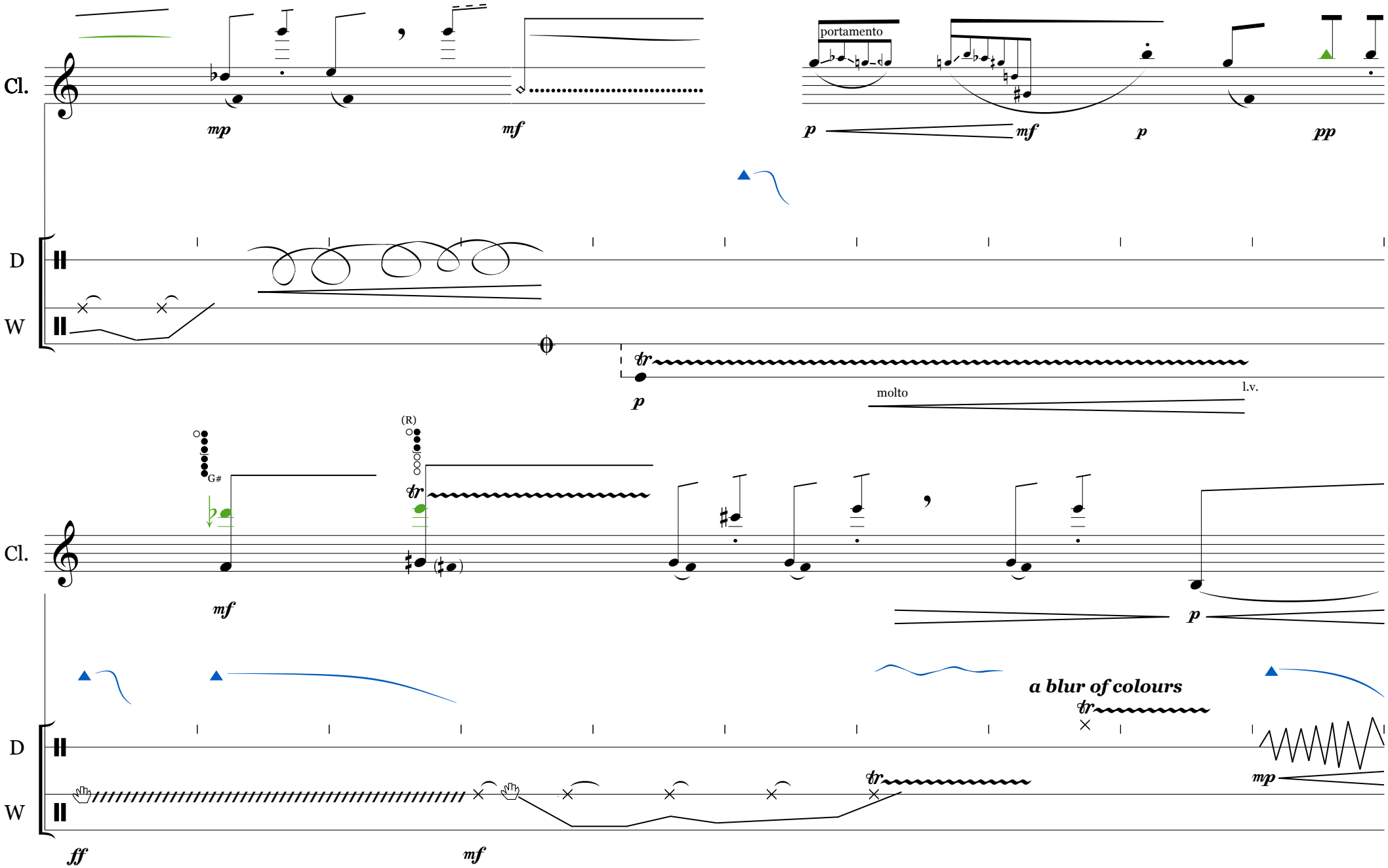

8
Cl.
ppp
mf
pp
ppp
f
pp
mf
Chimes
D
W
mp
p
f
p
mf
p
pp
mf
(pitchless)
t.t.
9
Cl.
(pp sempre)
molto
p
Chimes
D
W
p
pp
p
p
pp

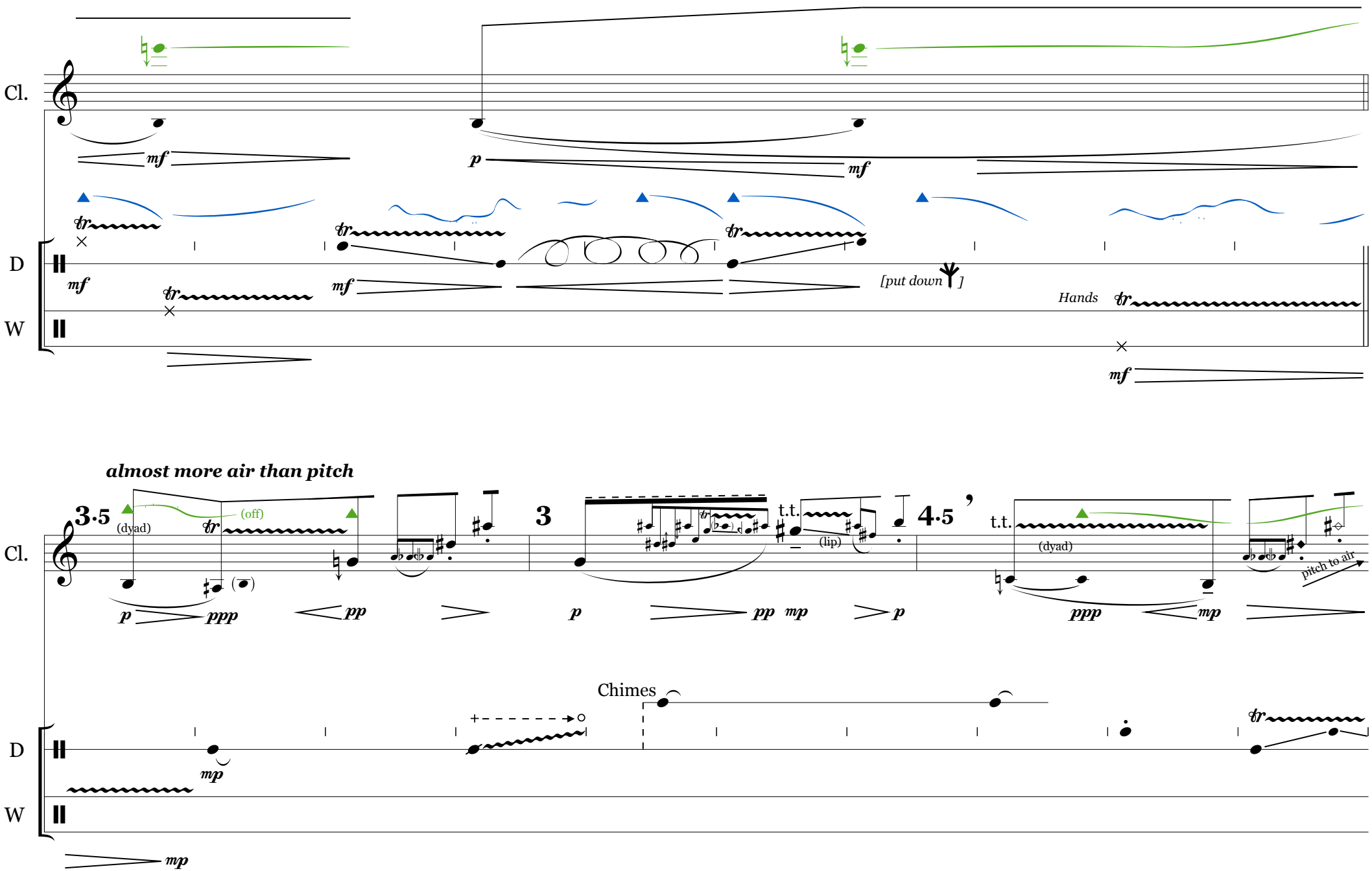

Cl.
D
W
pitch to air
p
pp
(no fundamental)
v. short
6
t.t.
mp
tr
mp
p
pp
t.t.
9
airy
(dyad)
senza cresc.
pp
Chimes l.v.
l.v.
(distant articulations in the already rippling soundworld)
mp
p
ppp
tr
deep
ppp
tr

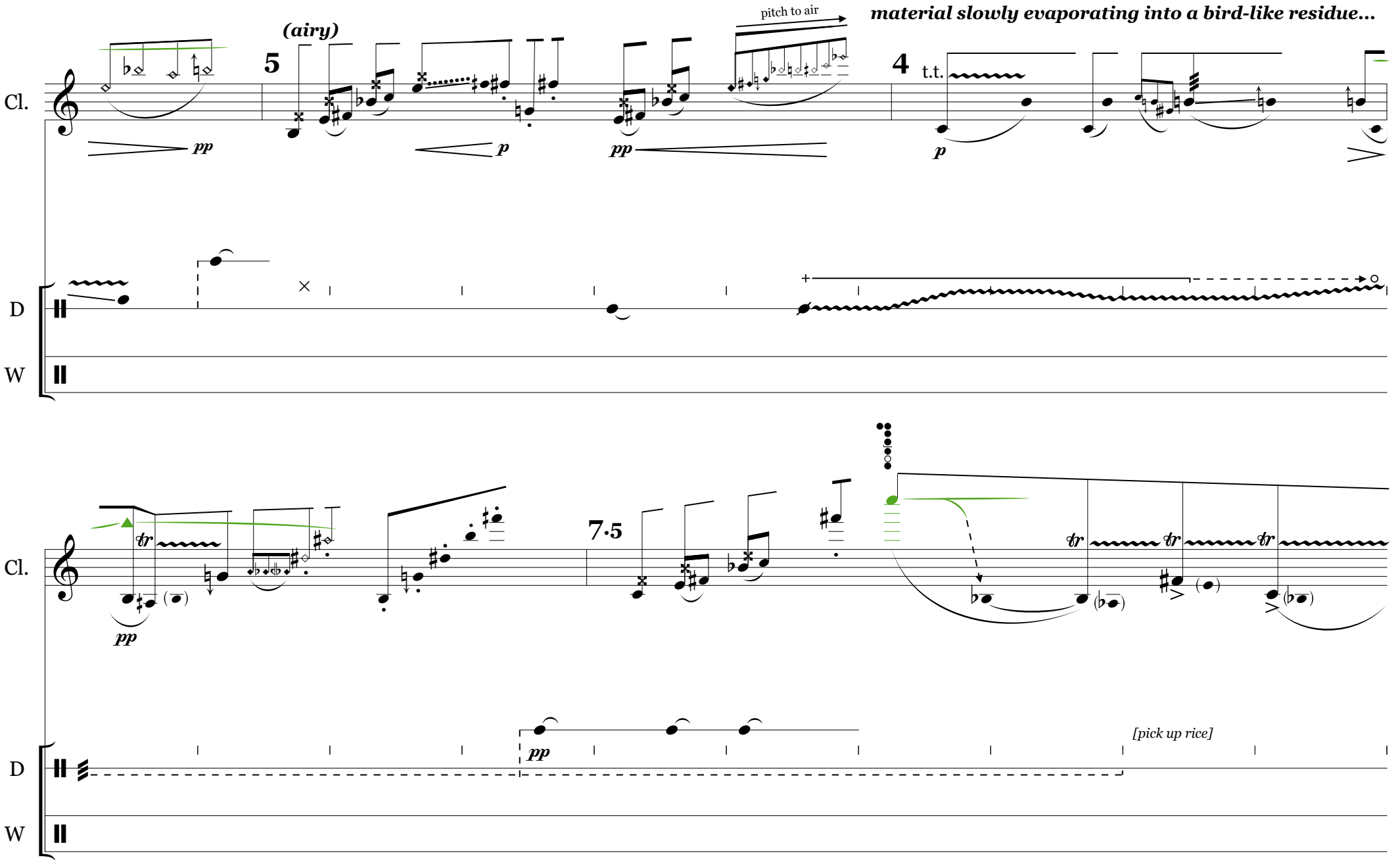

as though in the distance...
Cl.
pp
[pick up]
gradually dampen
D
W
meditative, but with an energy
tr
(rim)
l.v.
pp
mf
Bb tr
Ab
(1)
(♯)
poco
mp
mf
mp
pp
p
single stroke
l.v.
mp
f
p


Cl.
portamento
p
pp
mp
p
p
improvised 'rustling'
continuous
p
D
W
[pass to r.h.]
f
r.h. with brushes
plunge l.h. into water
mp
T
(F)
Ab
(1)
Cl.
mp
mp
D
W
knuckle
p
fingers
(brushes)
mf
mp

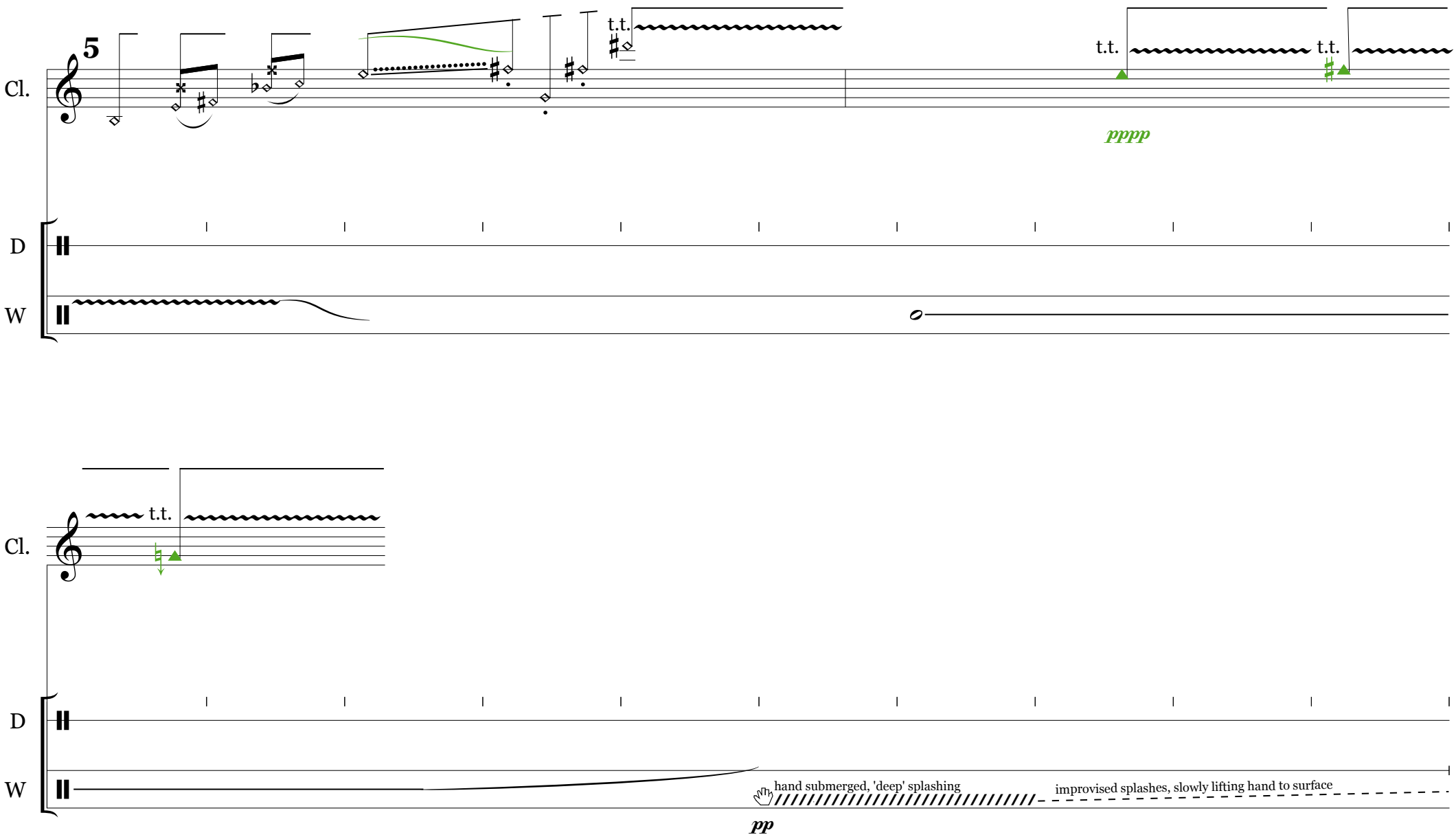

Cl.
p
A
C
all detached
mf
mp
D
W
tr
p
(R)
3
G#
(fade in)
(fade in)
mf
splashing
mf
f
mf
mp
mf

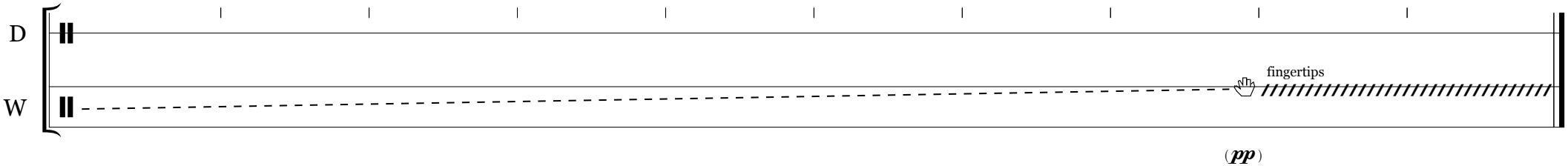

Cl.
mp
mf
portamento
p
mf
p
pp
D
W
tr
p
molto
l.v.
(R)
G#
tr
Cl.
mf
p
a blur of colours
tr
D
W
tr
mp
ff
mf


Cl.
D
W
mf
p
mf
[put down]
Hands
mf
almost more air than pitch
3·5
(dyad)
(off)
3
t.t.
(lip)
4·5
t.t.
(dyad)
pitch to air
p
ppp
pp
p
pp
mp
p
ppp
mp
Chimes
mp
mp


(airy)
5
pitch to air
material slowly evaporating into a bird-like residue...
4
t.t.
Cl.
D
W
pp
p
7·5
[pick up rice]

(no fundamental)
5·5
t.t.
3
(pp sempre)
Cl.
D
W
pour rice into water
(pp)
gestures becoming elongated
4
t.t.
6
t.t.
Cl.
D
W


5
Cl.
t.t.
t.t.
t.t.
pppp
D
W
Cl.
t.t.
D
W
hand submerged, 'deep' splashing
improvised splashes, slowly lifting hand to surface
pp


D
W
fingertips
(pp)