

a starling with winter coat



Peter Wilson

a starling with winter coat

for clarinet in Bb and percussion

# Some pointers to help you interpret the score:

This work is notated 'durationally'. Each system denotes approximately 10 seconds.  
 However, an authentic interpretation of phrasing is more important than strict adherence to the score!

Gestures that are to be performed in absolute synchronisation are marked with a dotted arrow (eg. page 3, system 3).

Accidentals apply only to the note they precede and immediate repetitions.

Clarinet is transposed.

Crotales are written in C, but sound two octaves higher than written.

All rhythms notated in the score are to be interpreted at the speed of crotchet = 60 beats per minute.

Percussion instruments:

- Crotales
- 3 Woodblocks (high, medium, and low)
- Jingle bells sewn onto an elastic wristband
- A large and beautiful-sounding frame drum
- Wood chimes
- Tam-Tam
- Finger cymbals

## Clarinet notation

### Smorzato:

An unarticulated accent occurring with each hanging stem.  
 The speed of repetition of these accents is indicated by a note value before the extended beam. In this example, the smorzato begins at the speed of a crotchet (60 beats per minute).

Trill beginning slowly and getting faster.

Cl.

*pp*

(1) (2) (3)

*tr*

(general dynamic)

Double tonguing

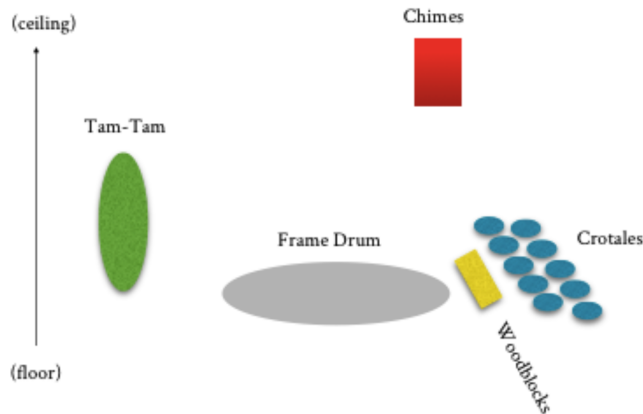
### Timbral trills:

- 1 = trilling to a warm timbre.
- 2 = trilling to a medium timbre.
- 3 = trilling to a bright timbre.
- ~ = an unstable trill, threatening to distort (eg. page 2, system 2)




Underblown/overblown partials fade in or out.  
 These directions relate only to the specified pitch (not the entire multiphonic).

# Percussion notes

The crotales and woodblocks must be close to each other, and preferably to the right of the frame drum.  
 The frame drum should be mounted on a stand in front of the percussionist.  
 The wood chimes should be hung quite high, above and slightly forward of the frame drum.  
 The bells are held with the left hand until Part 2, when they will be placed on the right wrist (see below for more details).



**Mallets:**

-  = medium-hard mallet
-  = brushes
-  = with the hand

An extended wavy line indicates a trill.

A hollow diamond notehead denotes a 'finger slap'.

Beamed rhythms denote small accents at the indicated speed.  
 In this example, the accents are at triplet quaver speed (at 60 bpm).  
 N.B. The 3:2 ratio indicates speed only and not necessarily number of repetitions.

## Part 2

Part 2 eschews sound-based notation for tablature. With bells and finger cymbals attached to the percussionist's hands, they are transformed into a visual and sonic incarnation of the eponymous starling. This section should be frenetic and ritualistic. Music and movement play equal importance.

- At the end of the first section, dress yourself with the appropriate 'accessories':
- Place the bell-covered wristband around your right wrist.
  - Attach finger cymbals to your right thumb and middle finger.
  - Place two short sticks with rubber-ball ends between the fingers of your left hand.

Noteheads in red indicate a visual (and sonic) pause. Stay absolute still - even if only for a brief moment!

An annotated version of the percussion part is provided at the back of the score.

**Spatialisation of instruments in the score:**



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N.B. Clarinet is transposed.  
Crotales are written in C.  
They sound 2 octaves higher.

Very light;  
think of fluttering wings.

Clarinet (Bb)

Crotales

3 Woodblocks

Bells

pp (blend with bells)

pp (blend with clarinet)

mf

10"

Cl.

Perc.

smorzato (poco)

gentle multiphonic

pp (blend with clarinet)

sim.

mf

pp

poco

lip bend entire multiphonic down slightly

double tongue

20"

Cl.

Perc.

mf

pp

p

poco

pp

mf

edge

5:4

3:2

mid

f

N (higher W.B.)

ppp

pp

(Crotales)

pp

30"

a starling with winter coat

Cl. *lip bend*  
*underblow (suggested pitch)*  
*restrained* ①  
*rich multiphonic, but not harsh*  
*p* *pp*

Perc. *(lower W.B.) pp (blend with bells and clarinet)*  
*a woodblock melody mp*  
 7:8

40"

Cl. *(unstable; quasi-trill)*  
*mp*  
*melodious but airy*  
*lip bend*  
*poco*  
*ppp (harm. sub ppp)*

Perc. *poco*  
*edge*  
*sf N*  
*p*  
*mf*

50"

Cl. ③ ③ ②  
*mf*  
*ppp* *p*

Perc. *mf*  
*(Bells)*  
*p*  
*p*

1:00"

Cl. ①  
*accel.*  
*underblown note emerging*  
*underblown note disappearing*  
*(general dynamic)*

Perc. *pp* *mf*  
 5:4  
*mf* *pp*  
*interruption sfz*  
*(lower W.B.)*

1:10"



Cl. *chirpy; never harsh* ②

*mf* *mf* *pp* *poco* *mf* *ppp* *p* 'whispered harmonics' emerging

+ reg. key

Perc. *p* *ppp*

Frame Drum (rub skin of drum with thumb) *mf*

1:20"

Cl. *sweet* ③ *breathily* ①

*mf* *p* *mp*

Perc. *ppp possible* (Bells) *p* *p sempre* (W.B.) *edge* *molto* *mf* (match clarinet dynamic) *mp*

1:30"

Cl. ① *p* *pp* ② *lip bend*

Perc. *f* *pp* *mp* *edge* *pp* *edge* *pp* (Bells) *p* *mp* *pp* *pp*

1:40"

Cl. *mp* *mf* ② ③

Perc. *mp* *f* edge *pp* N *mp* *tr* (not fast) *mp*

1:50"

Cl. *mp* *pp* *mp* *p* release reg. key *tr* fuzzy multiphonic ①

Perc. *p* N edge *p*

2:00"

Cl. (*p*) sempre

Perc. *mp* *p* *mp* expressive

2:10"

Cl. (*mp*) (*mf*) (*pp*) ① ② ① (heavily tongued; half-slap)

Perc. (Drum) (Bells) *pp* *mf* *p* *pp* (W.B.) gliss.

2:20"

Cl. *pp* *somewhat honky; like a swan* *(general dynamic)* *pp* *edge*

Perc. *p* *pp* *3:2* *2:30"*

Cl. *ppp* *"coo-coo"* *breathy* *mp* *mp* *pp*

Perc. *edge* *N* *edge* *mp* *Frame Drum* *mf* *2:40"*

Cl. *mf* *f* *mp* *mf* *mp* *(quasi-slap)*

Perc. *mf* *p* *f* *edge* *(Drum)* *ppp* *(to edge)* *molto* *(rim)* *(mp)* *2:50"*

Cl. *gentle multiphonic* *poco* *breathy* *(lip d)* *mf* *p* *pp* *poco*

Perc. *(W.B.)* *pp* *tr* *mp* *pp* *mf* *p* *3:00"*

# PART TWO

Percussion score (for clarinet part see last page)

*A dance;  
enactment of the starling.  
Quick twitch!*

Chimes  
Bells (Hand)  
Drum  
Tam-Tam

H  
D

H  
D

Chimes

H  
D  
T

molto

(open cym.)

The first system of the musical score consists of three staves: H (Harp), D (Drum), and Tam-Tam. The H staff begins with a blue wavy line, followed by a series of notes with a *p* dynamic. The D staff has a *p* dynamic and includes markings for *tr* (trills) on both the right hand (r.h.) and left hand (l.h.). The Tam-Tam staff features a *f* dynamic and is marked with 'Chimes' and 'Tam-Tam'. Dynamics for the H staff include *mf* and *mp*. The system concludes with a double bar line.

The second system consists of H and D staves. The H staff has a 'change position' instruction with a red double bar line. The D staff begins with a *mf* dynamic and is marked 'with an intensity'. The system concludes with a double bar line.

The third system consists of H, D, and T (Tambourine) staves. The H staff has a *mf* dynamic and a *p* dynamic at the end. The D staff has a *p* dynamic and a *mf* dynamic. The T staff has a *p* dynamic and is marked '(mute gong)'. The system concludes with a double bar line.

## Clarinet Score

The musical notation consists of a single staff in treble clef. It begins with a repeat sign. The first note is marked *mf* and has a slur over it. The second note is marked *p*. A dotted line follows, ending with a note marked *(\diamond)*. Above the staff, a horizontal line spans the width of the staff with the text "~ 15\"". Below this line, a note marked *(\circ)* is connected to a *p* dynamic marking. A slur labeled "harmonic gliss. ad lib." covers the rest of the staff, ending with a note marked *(\circ)*. Below the staff, there are two dynamic markings: *mf* and *p*, with a slur over them, and a horizontal line with a note marked *(\circ)* at its end.

Repeat the sequence above for as many times as necessary, until the percussionist has stopped playing. When the percussionist has finished, continue to the end of the sequence and then stop. On the last time, finish on the highest harmonic possible (always extremely quiet).

# PART TWO - ANNOTATED SCORE

*A dance; enactment of the starling. Quick twitch!*

Noteheads in red indicate a sudden pause.

Scrape across the skin of the drum with a rubber mallet.

Finger cymbal; let vibrate.

Finger cymbal; staccato

Chimes *mf'*

Bells (Hand)

Drum *mf'*

Tam-Tam *f*

Finger slap on rim (keep muted)

Complete this articulation before pausing

Dotted lines indicate a transition between instruments. I.e. from the drum to the tam-tam, or lifting the hand from the drum into the air.

scraping the skin of the drum

This notehead denotes a fluttering hand. When in the air, the bells are shaking. When on the drum, the same movement achieves a tremolo between the thumb and pinky fingers.

H

D

*ff*

rim (l.v.)

r.h. (keep muted)

scraping the skin of the drum

*p* *f*

*mf*

*p*

While shaking the bells, move the hand up and into the chimes (gently). It should look like a bird disappearing briefly into the chimes.

H

D

(remove hand from drum)

*ff*

*p*

*mf*

*f* *mp*

Chimes *p* *mp*

H

D

T

2-fingered trill; on opposite rims.

This section should be VERY agile.

Move the hand in the direction of the line. (Obviously the cymbals will move too)

Scrape cymbals together *f*

(open cym.)

*mf* *f*

molto *ff* *ff*

H

D

*p*

*tr*

r.h.

*tr*

l.h.

Tam-Tam

*f*

Chimes

*mf*

*mp*

Elbow lifted and hand fluttering,  
as though patting a drum underneath your armpit.

H

D

change position

with an intensity

*mf*

H

D

T

*p*

*mf*

Pause

*p*

(mute gong)