James Weeks

Saenredam

(2003-4)

for chamber ensemble

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Saenredam

for chamber ensemble of 8 players
(2 alto flutes, 2 clarinets in A, oboe d'amore, guitar, vibraphone, chamber organ)

Duration
16 minutes

Order of performance
Pages 1-29 are performed consecutively. The vibraphone solos on pages 10 and 20 should be performed at the same speed as the previous pages (1 second between each of the dashes), but should not be conducted.
The five oboe/guitar passages (I-V) are overlaid across the whole span of the piece. Overlay I begins at exactly the same moment as Panel 1 at the start of the piece. Overlay V should end at exactly the same time as Panel 3 at the end of the piece. An approximate entry-point for Overlay V is given in the score of Panel 3 (p.27). The oboist and guitarist should ensure (by trial and error) that they do not end before the rest of the instruments; it is however permissible for them to omit a small portion of the end of Overlay V if they would otherwise overrun the end of Panel 3.
The total duration of oboe/guitar material is approximately 9'30. The four gaps should be of equal length, c.1'30 each.

Notation
Accidentals are notated above (or occasionally below) the affected note in all cases, in the manner of *musica ficta*. Unlike *musica ficta*, they are mandatory. They affect only the note above or below which they are placed.
Trills are notated as ~~~~, with the upper note's accidental marked thus: 𝄪
Diagonal glissando lines (oboe only) indicate a slight pitch-bend (up to a semitone) in the direction of the line.
Quartertones: 𝄲 = ¼ sharp, 𝄰 = ¾ sharp, 𝄳 = ¼ flat, 𝄫 = ¾ flat.
When the stave disappears (ob/gtr), players should improvise a likely pitch solution until it reappears. Breaks in the line (rests) only occur when both the stave and the rhythm (or the grace-note beam) disappear simultaneously (e.g. very end of page I/1).
No difference in performance is entailed by the use of black and white pitches in the vibraphone part (this indicates different contrapuntal lines).

Score in C; guitar is notated an octave above sounding pitch.

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Saenredam

for chamber ensemble of 8 players
(2 alto flutes, 2 clarinets in A, oboe d'amore, guitar, vibraphone, chamber organ)

2003-4

Saenredam is the first in a trilogy of works entitled *Schilderkonst* ('Art of Painting'). All three pieces use a fragment of Ockeghem (the 'In nomine Domini' section from the Benedictus of the *Missa Prolationum*) and explore Art's relation to 'the real' with reference to the Netherlandish art of the 16th and 17th centuries. *Saenredam* is named after the great painter of church interiors, Pieter Saenredam, whose formal clarity and lucid empty spaces are reflected in the three canonic Panels that make up the work. The 'choir' of two flutes and two clarinets is divided into two pairs (each containing one of each instrument) that read slowly through the Ockeghem in canon with each other, sometimes breaking out into quicker diminutions. The organ and vibraphone constitute a second layer, the organ sustaining a constant chordal aura (another very slow-moving canonic system) while the vibraphone marks the start and end of each Panel with a more chromatic refraction of the Ockeghem. Over this are laid five passages for a duo of oboe d'amore and guitar, free-floating over the measured music of the other instruments, examining the same material in a different light.

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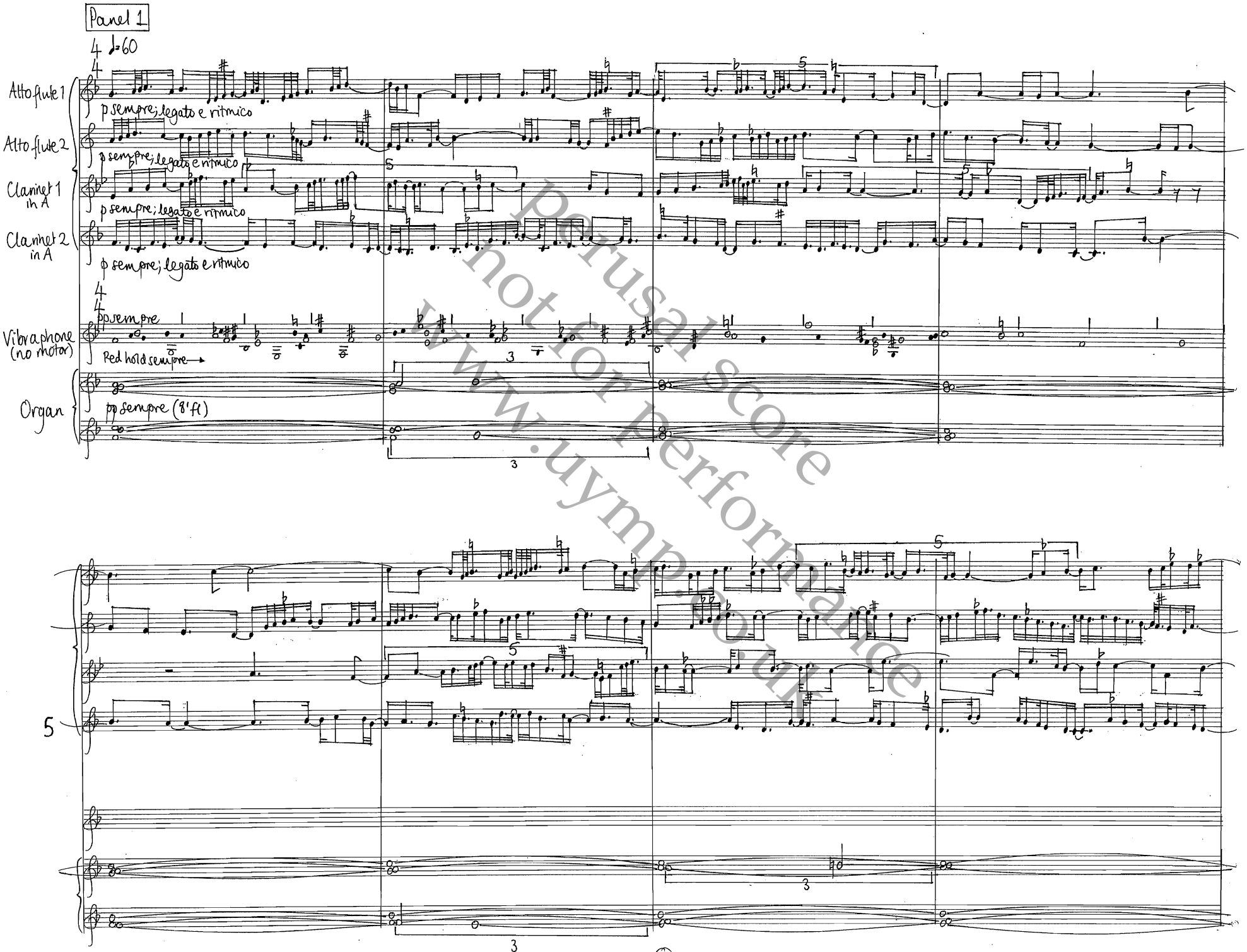

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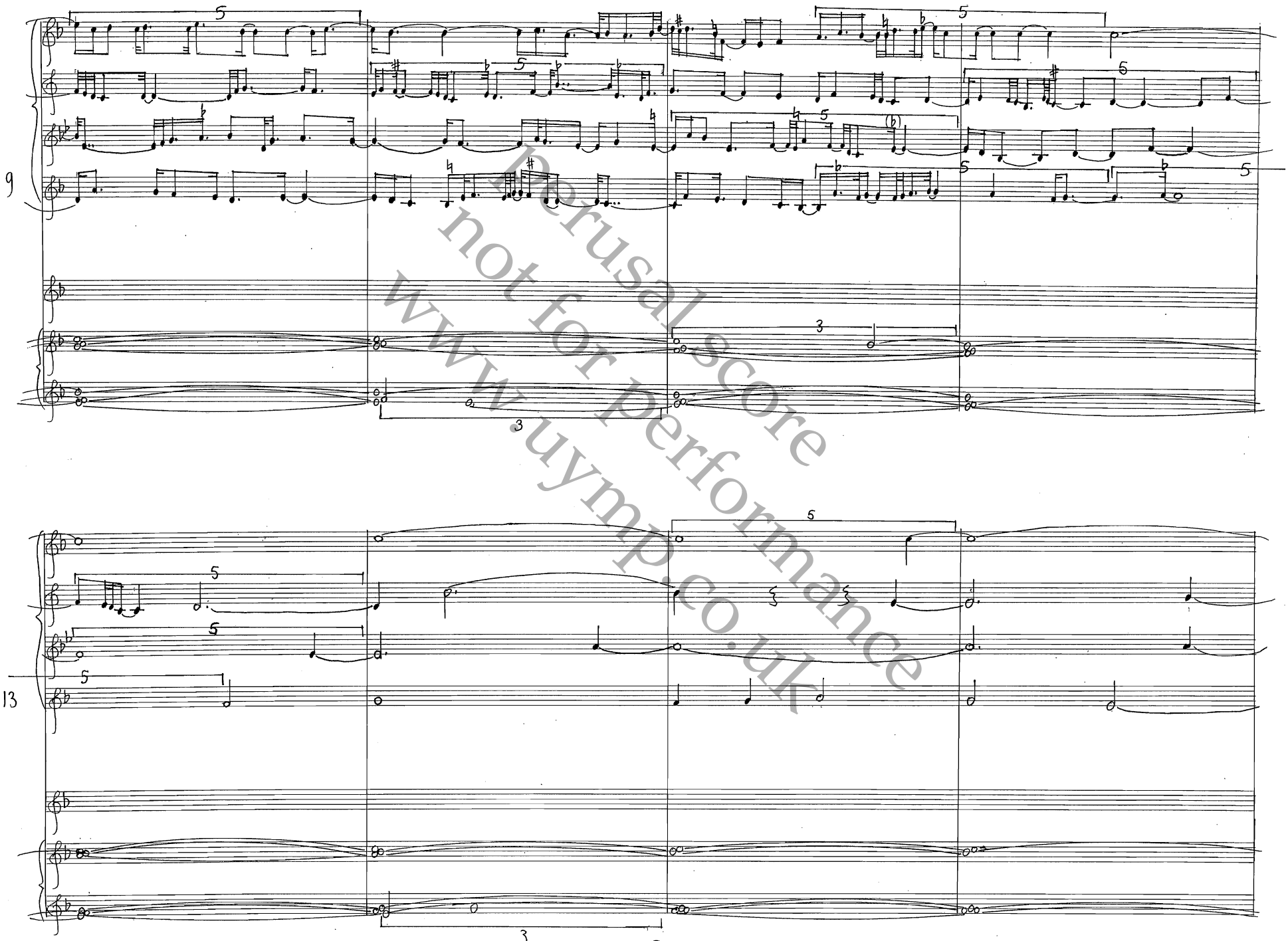

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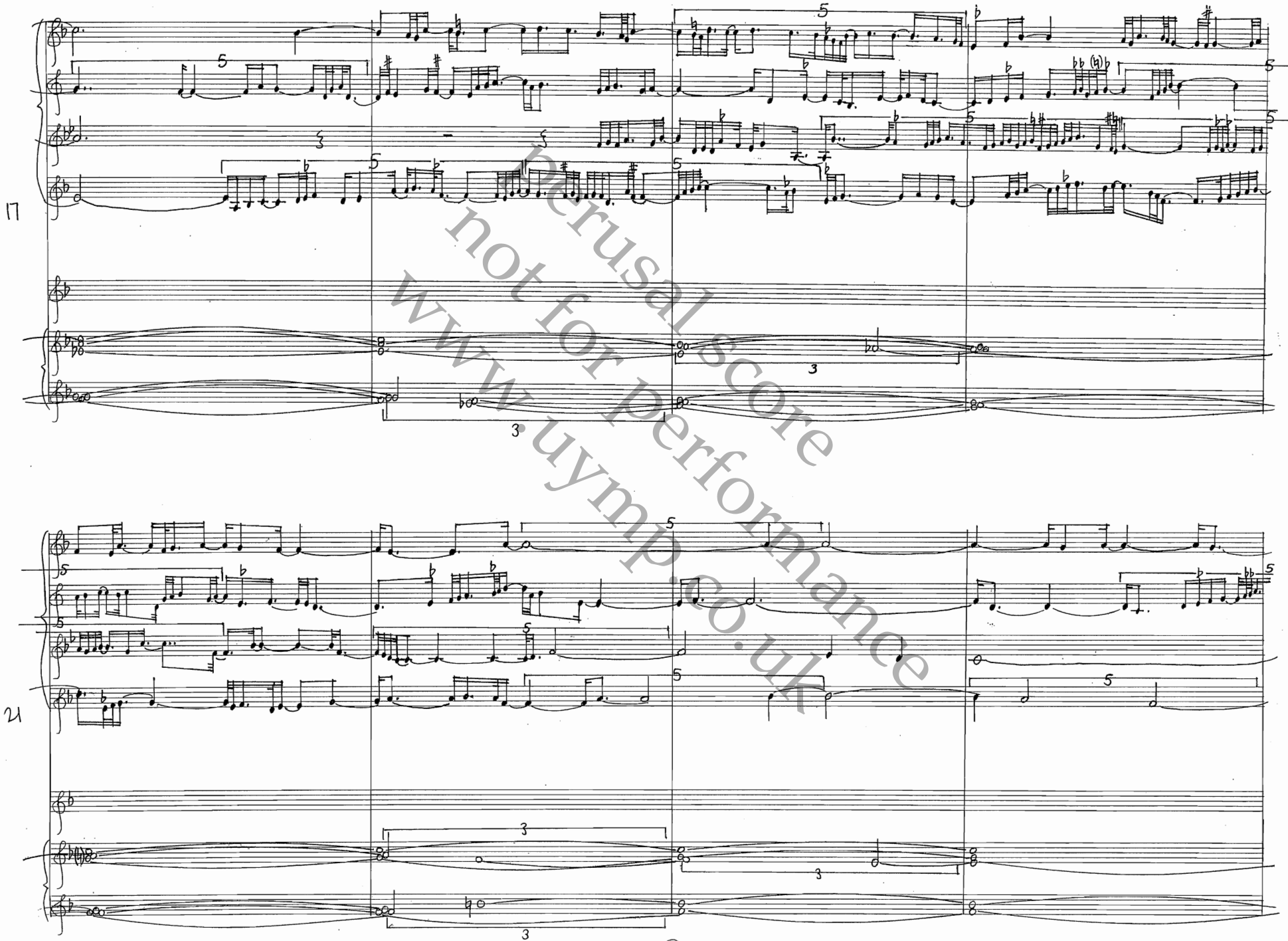

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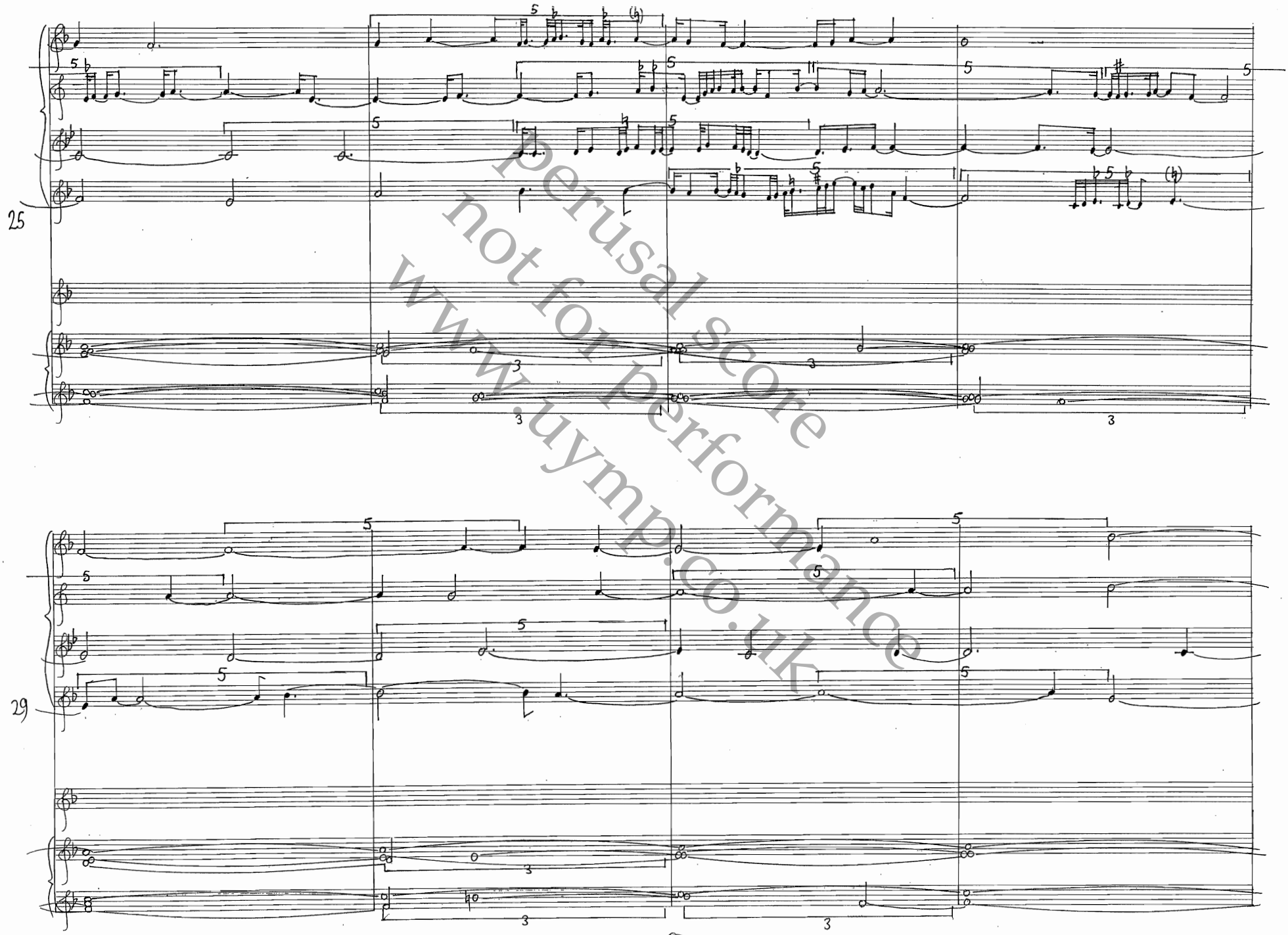

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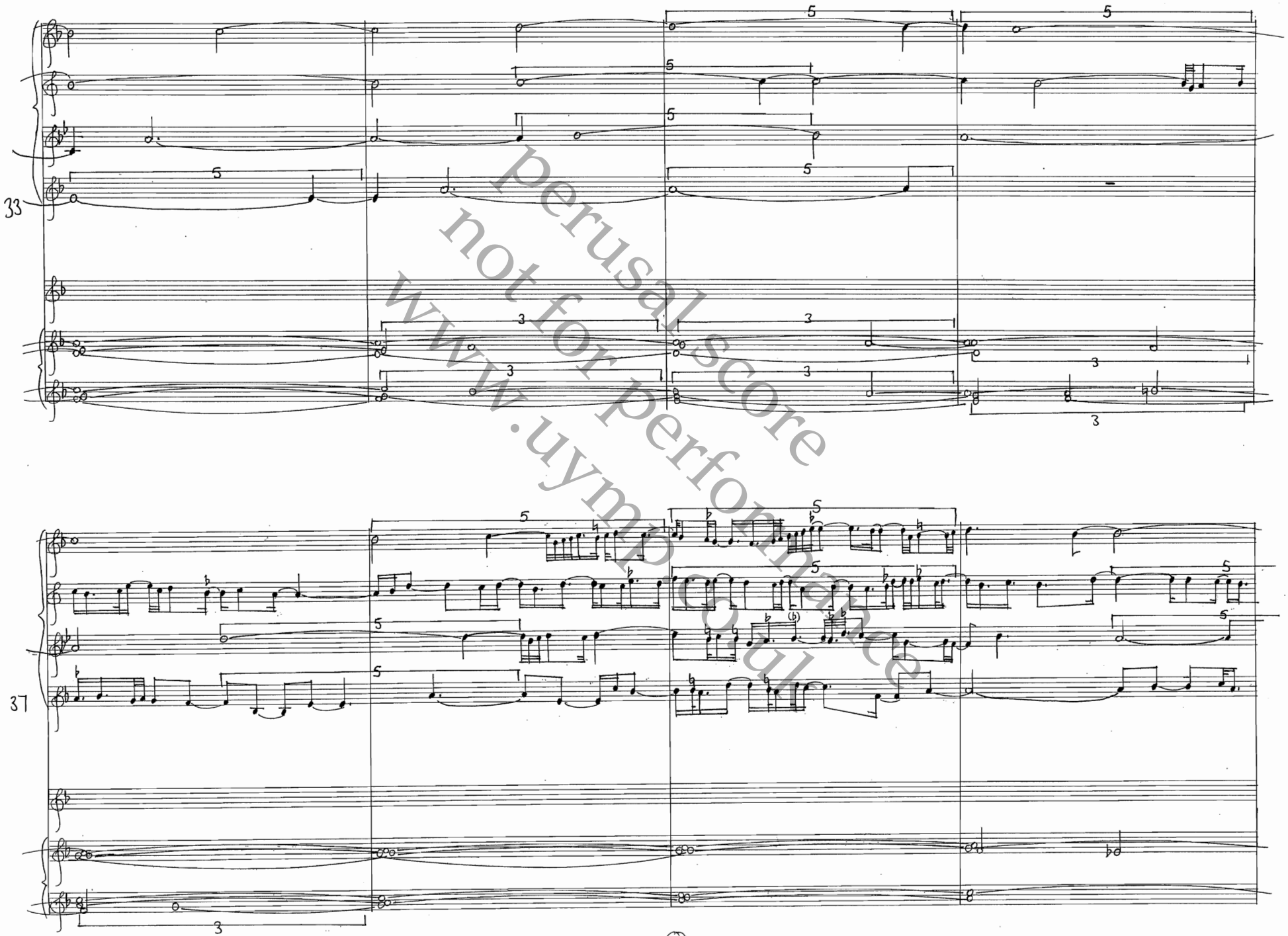

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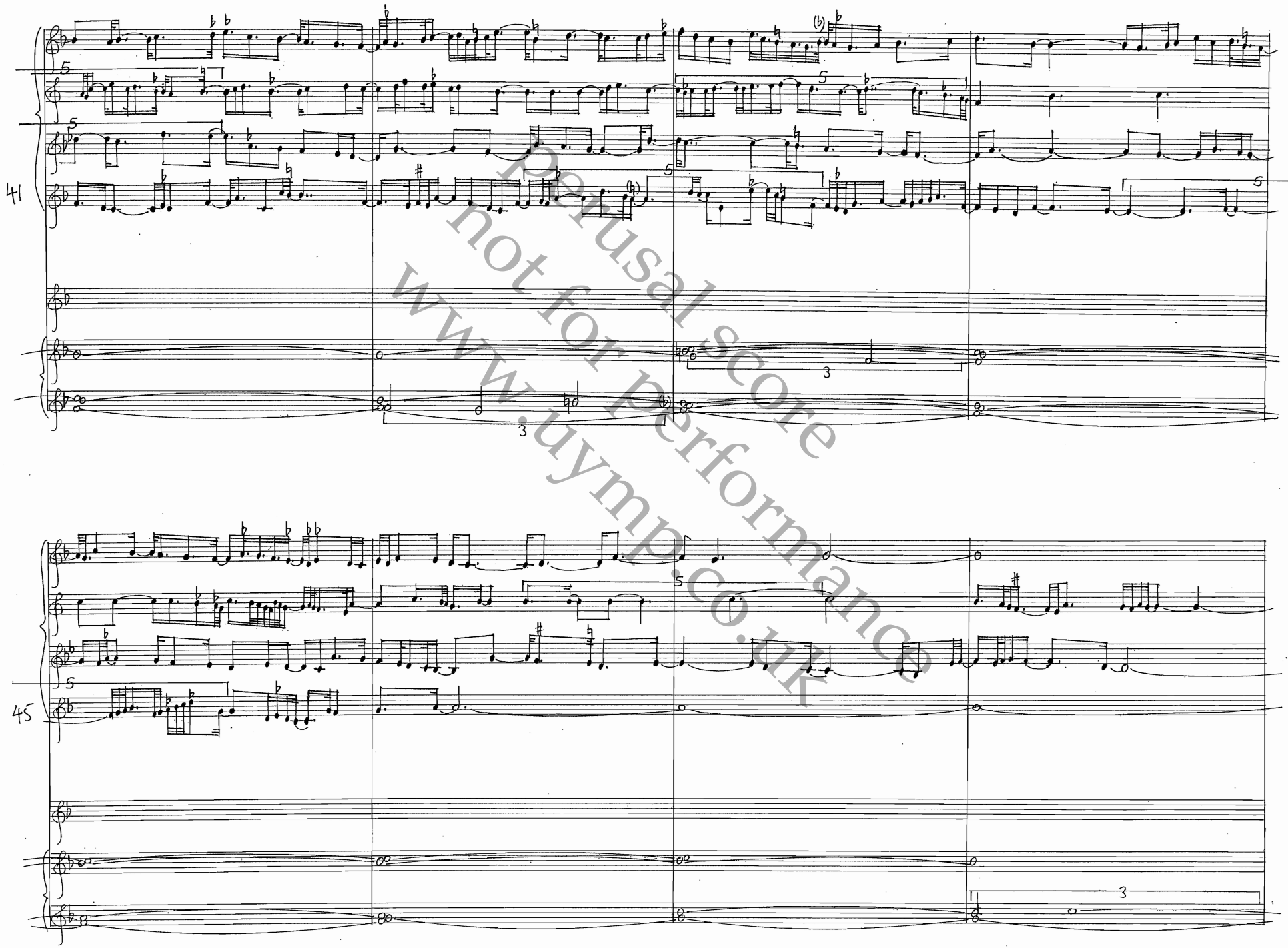

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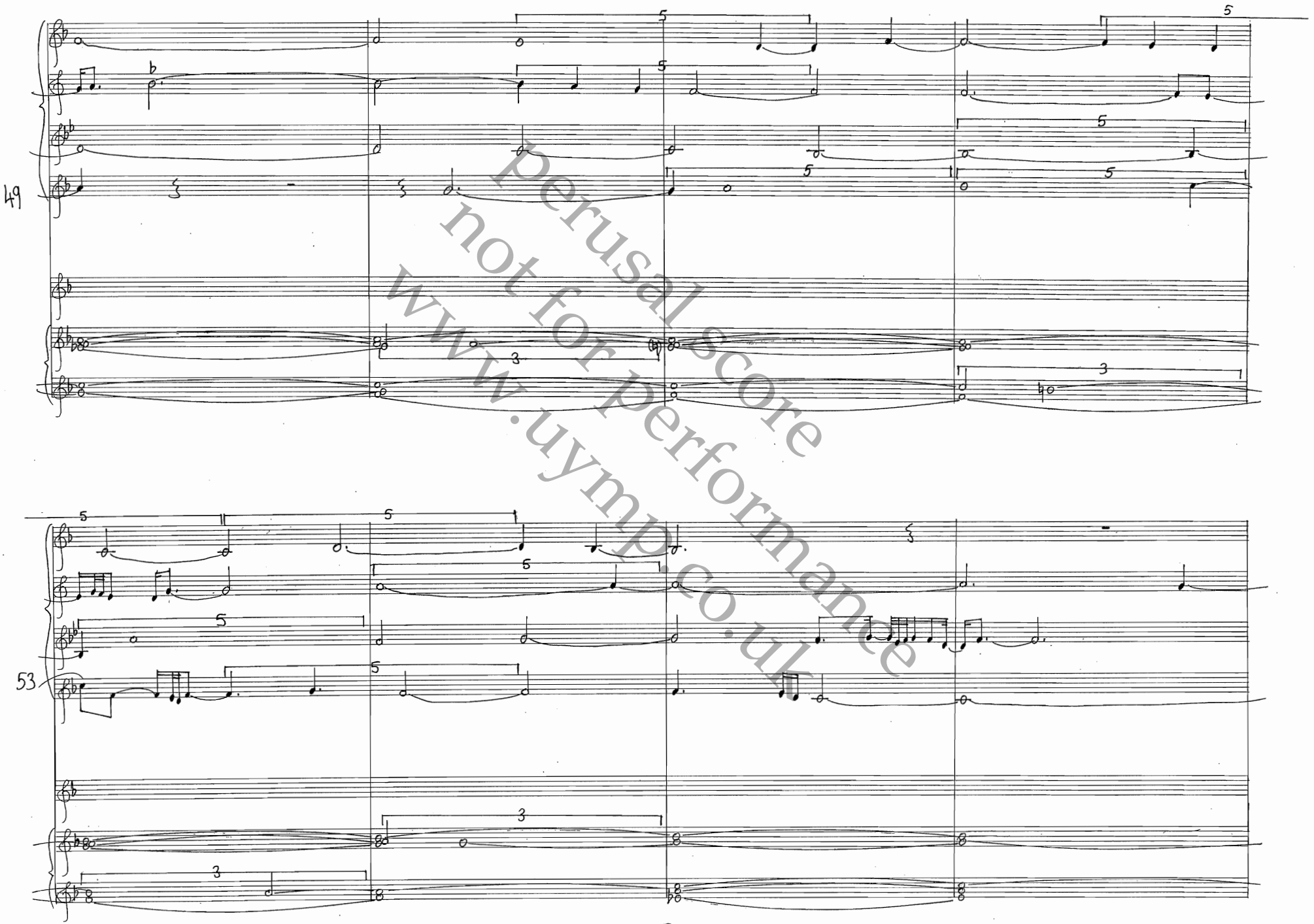

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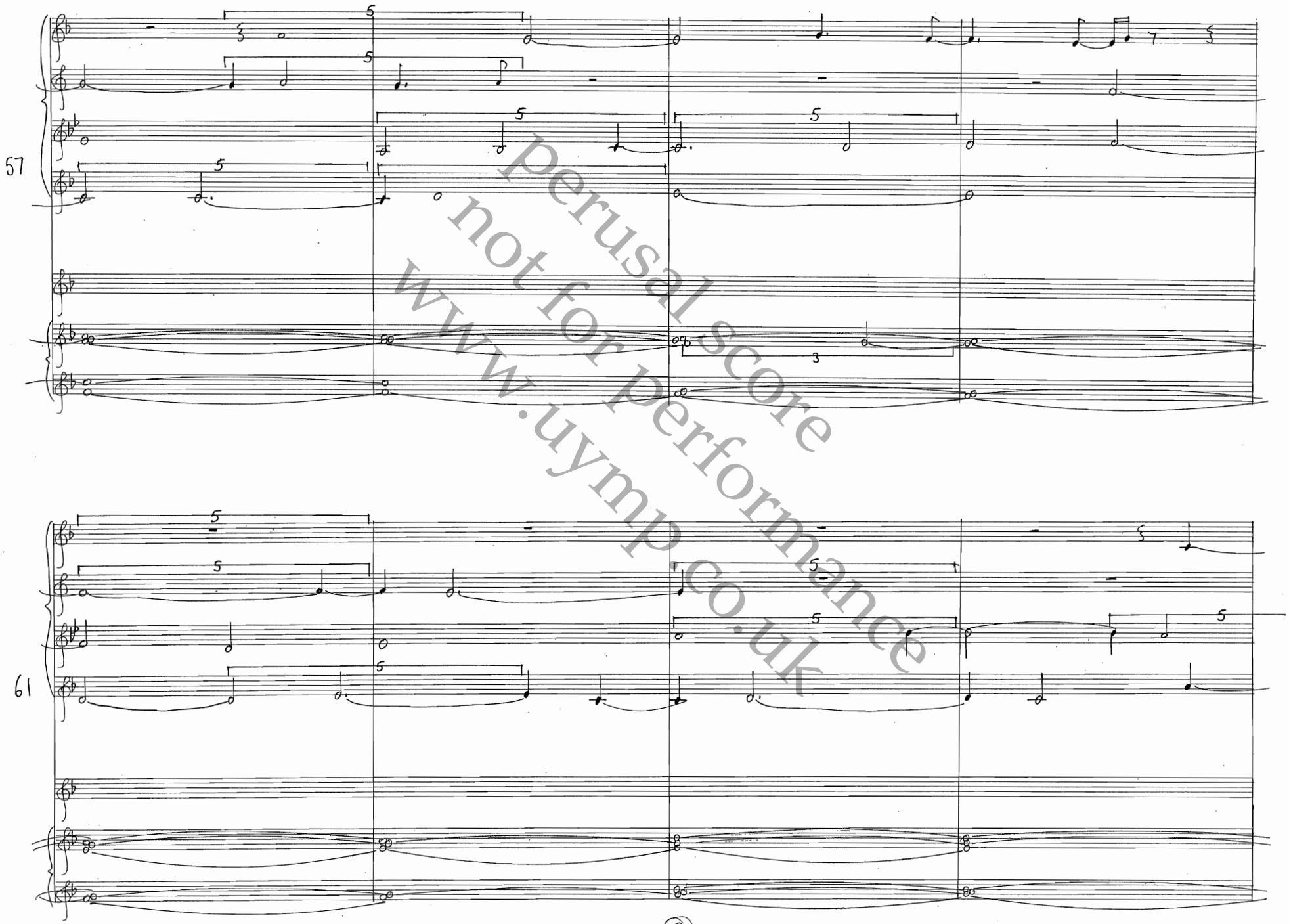

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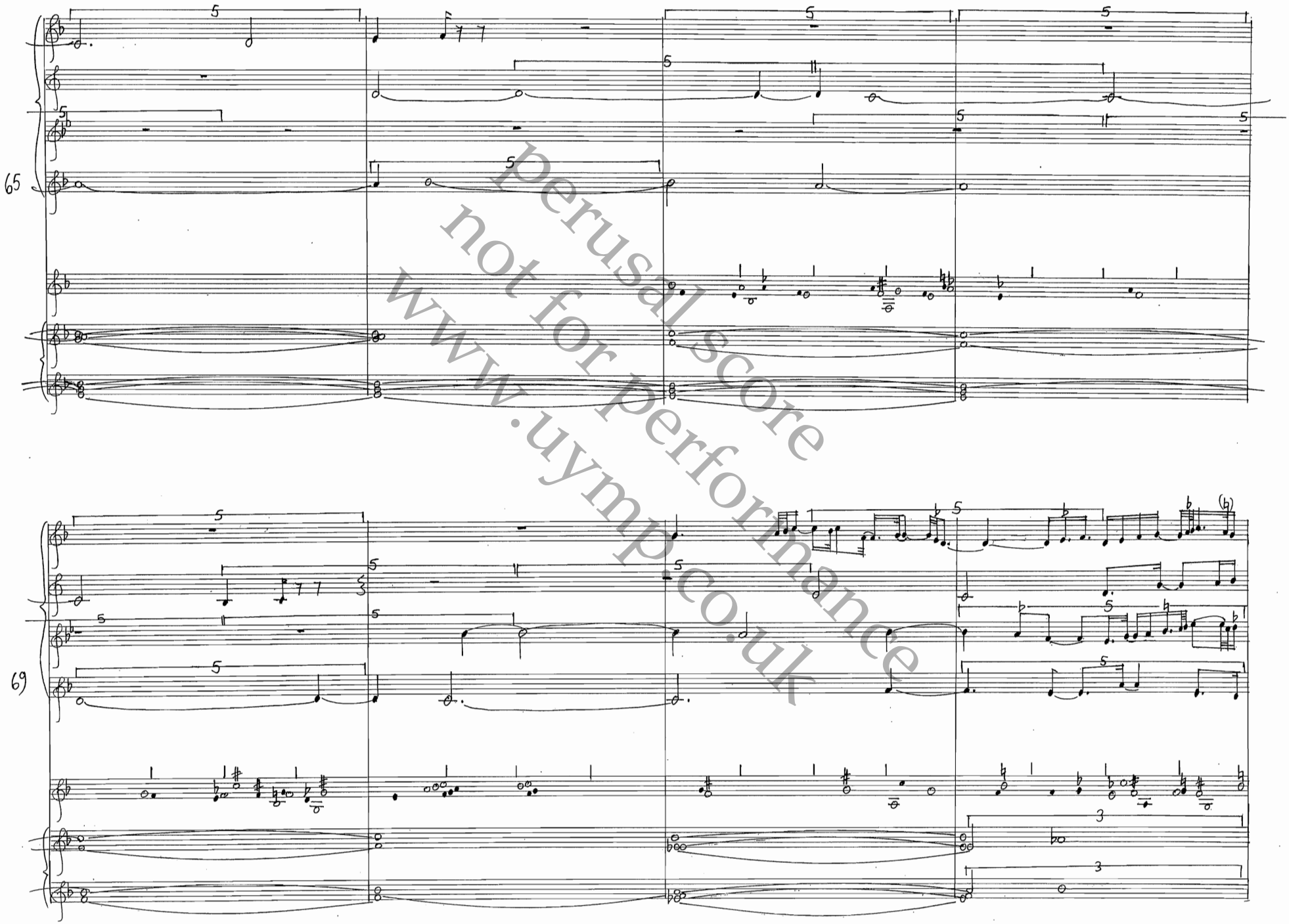

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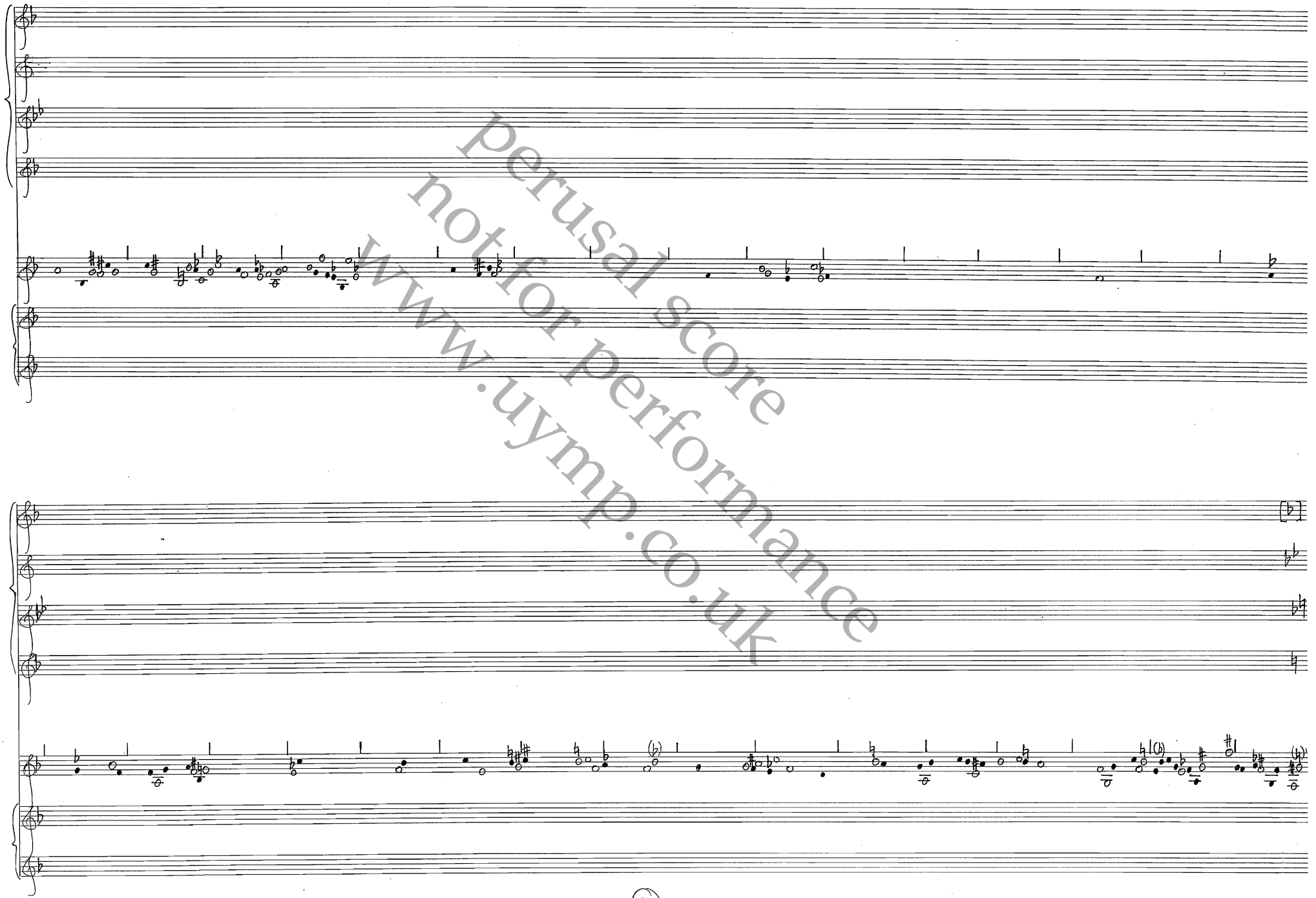

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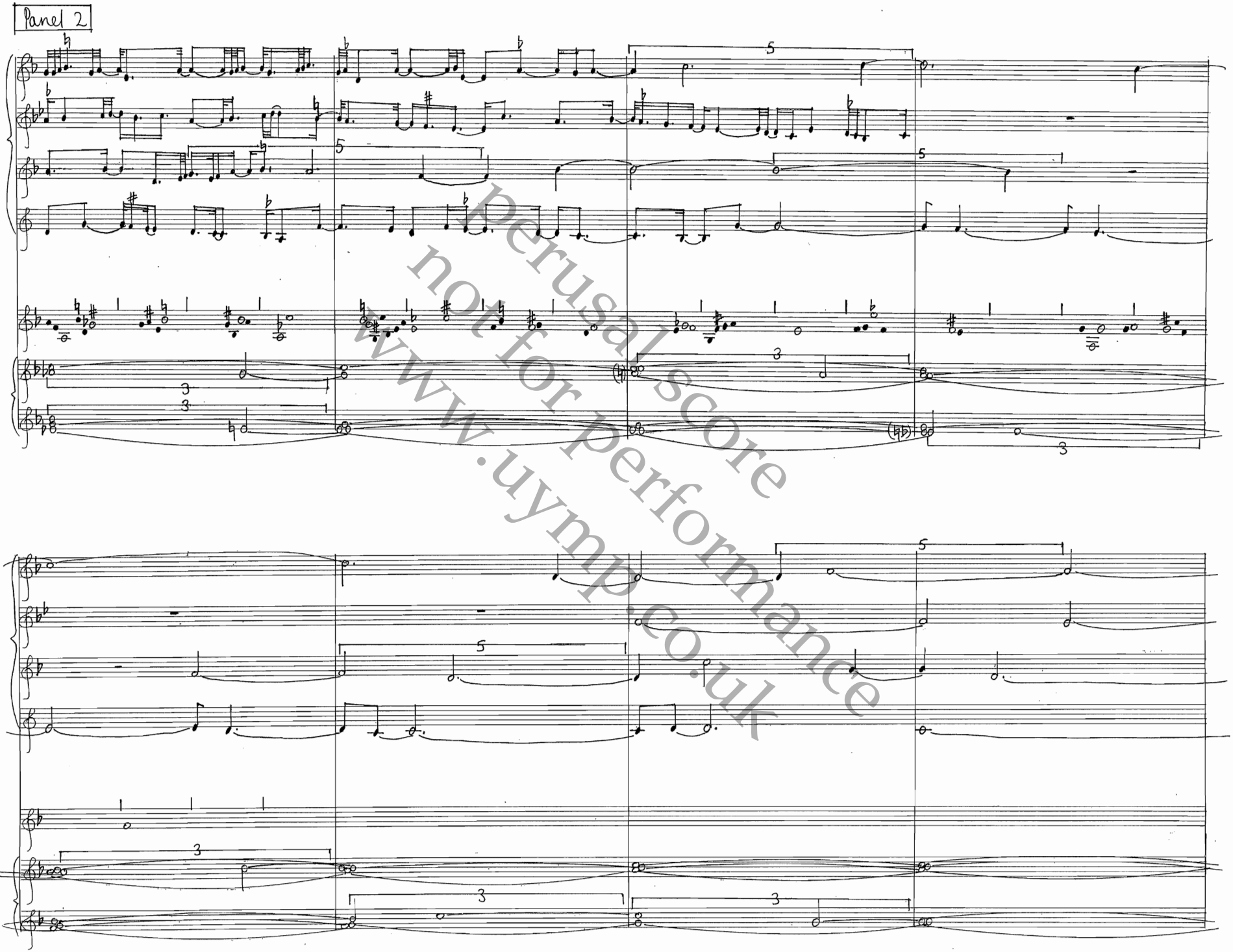

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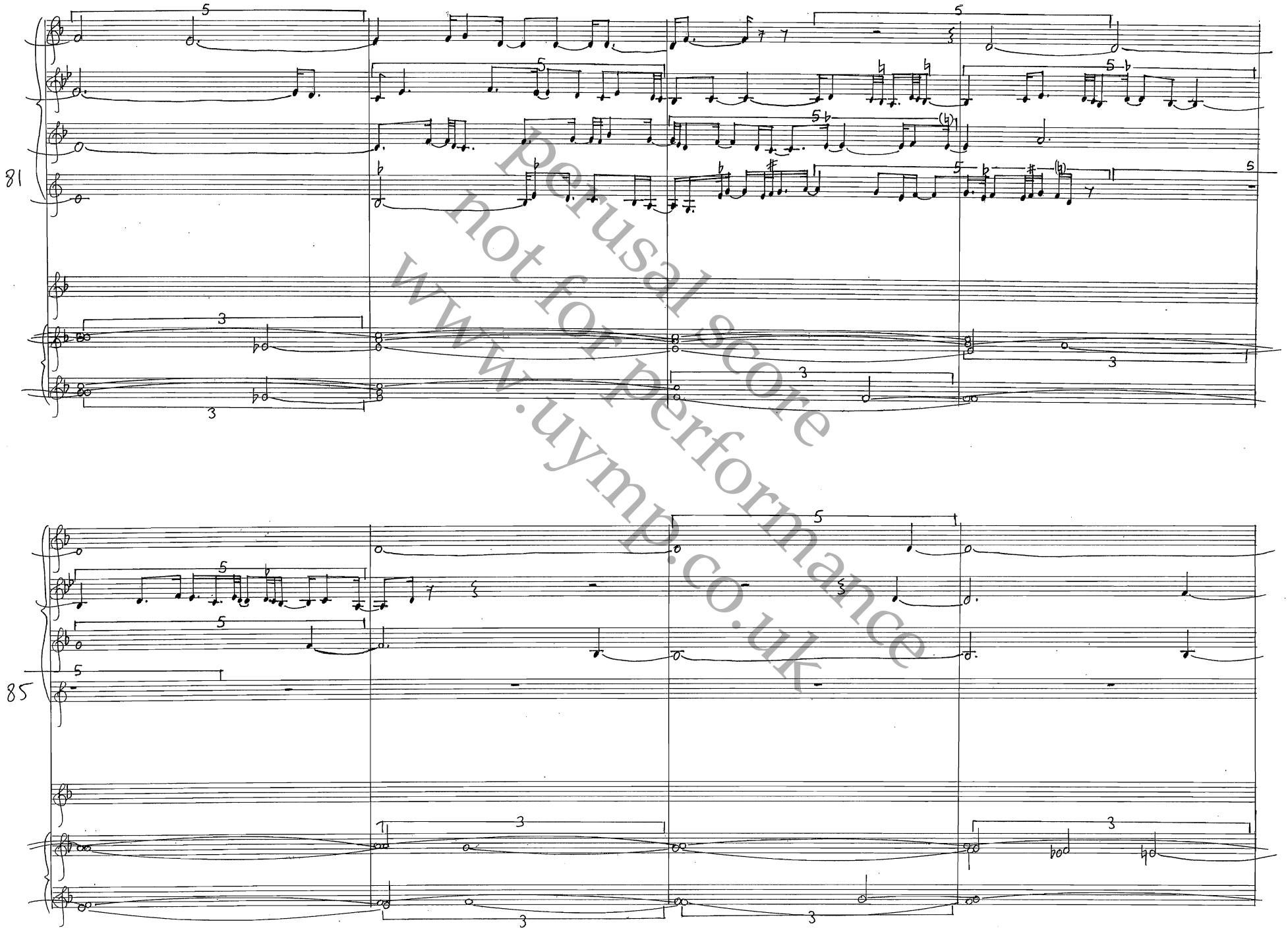

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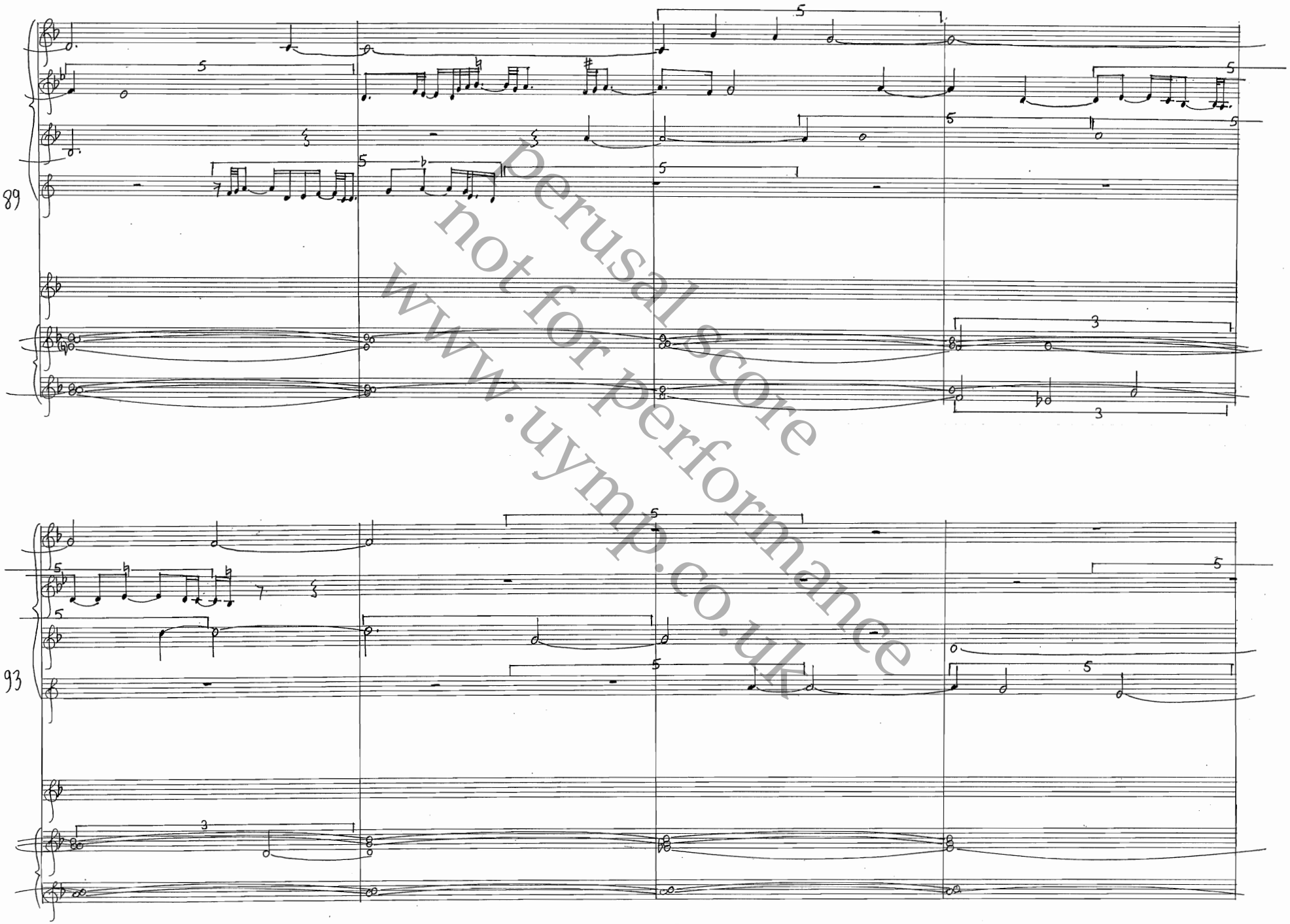

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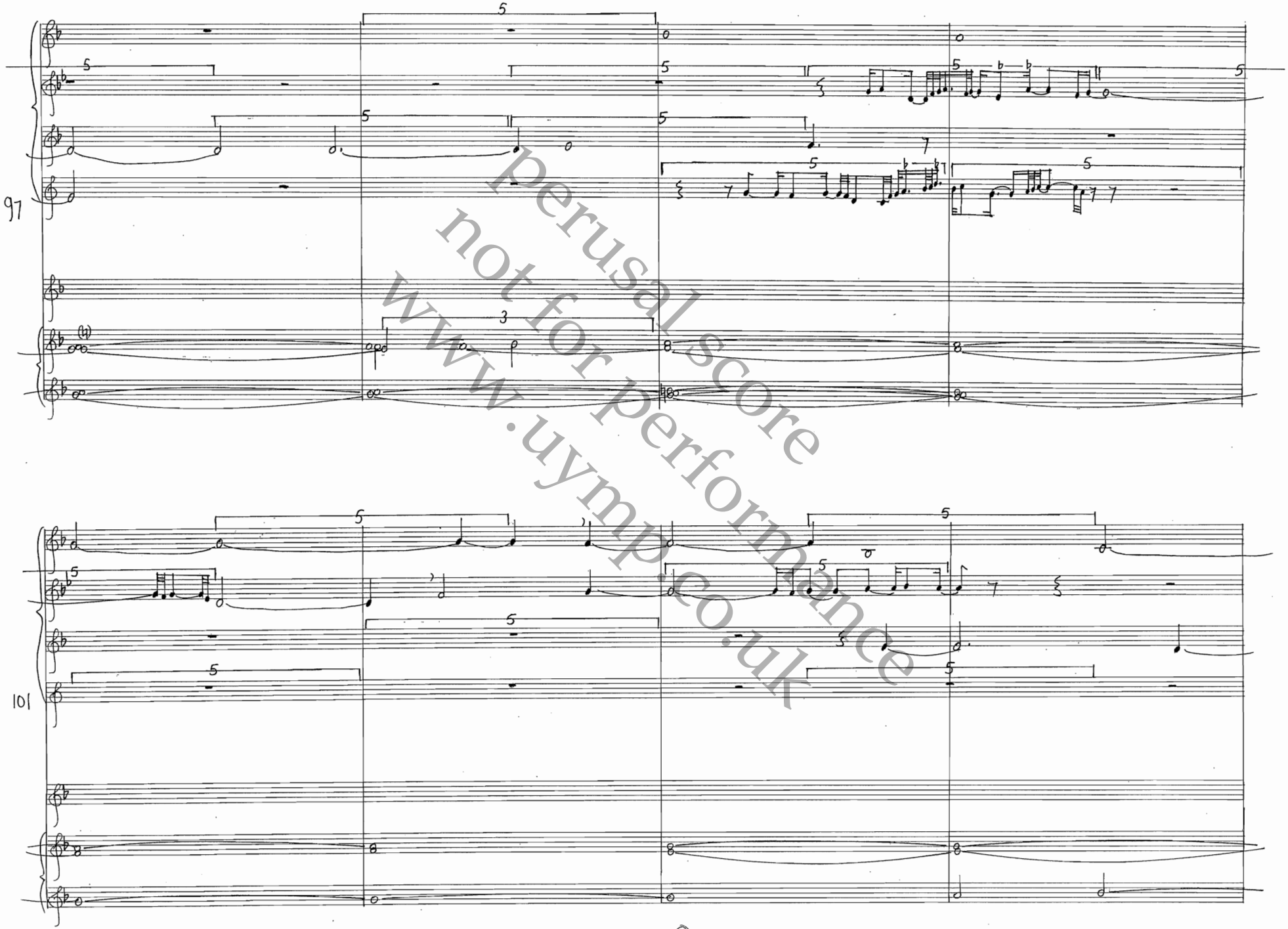

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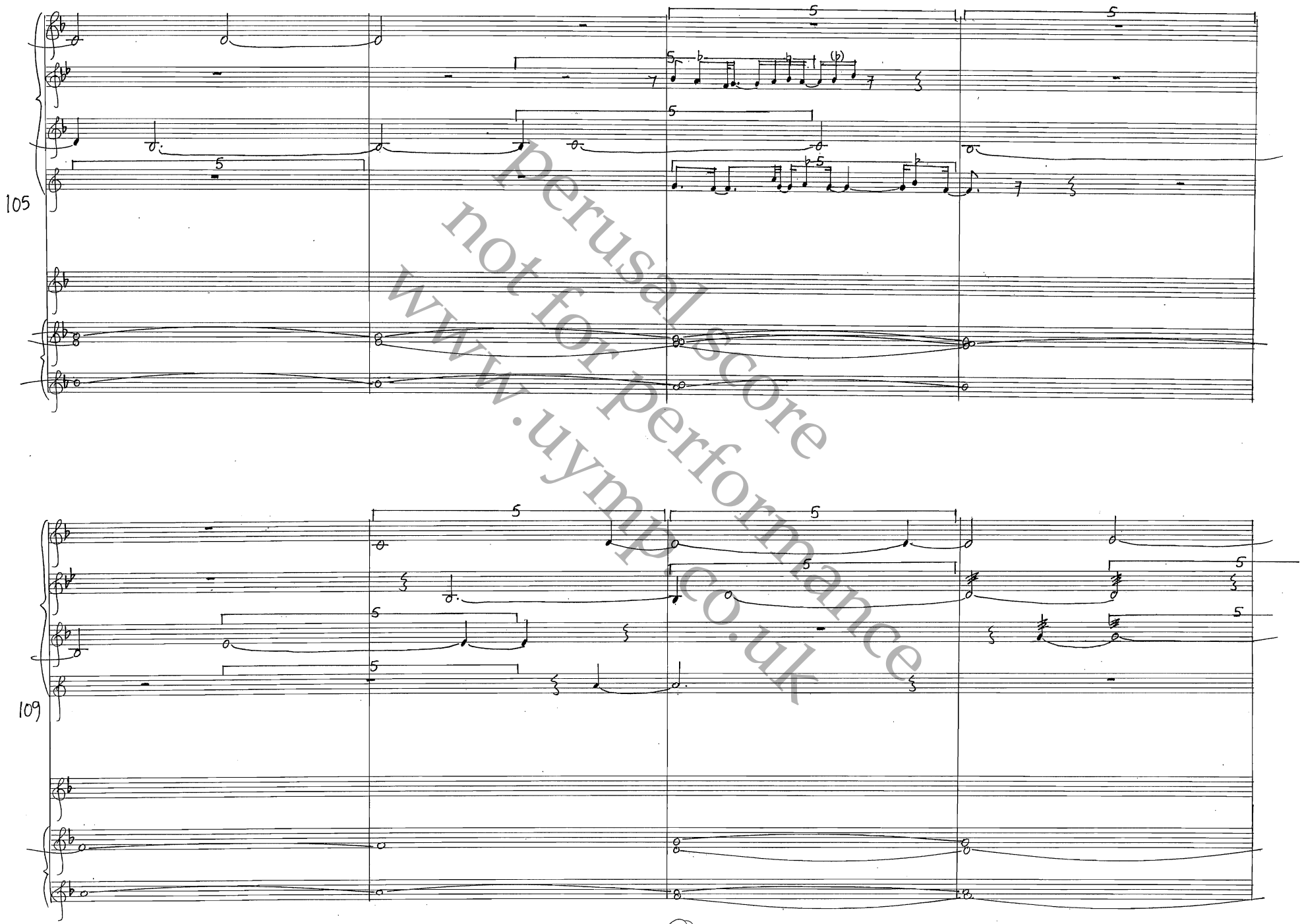

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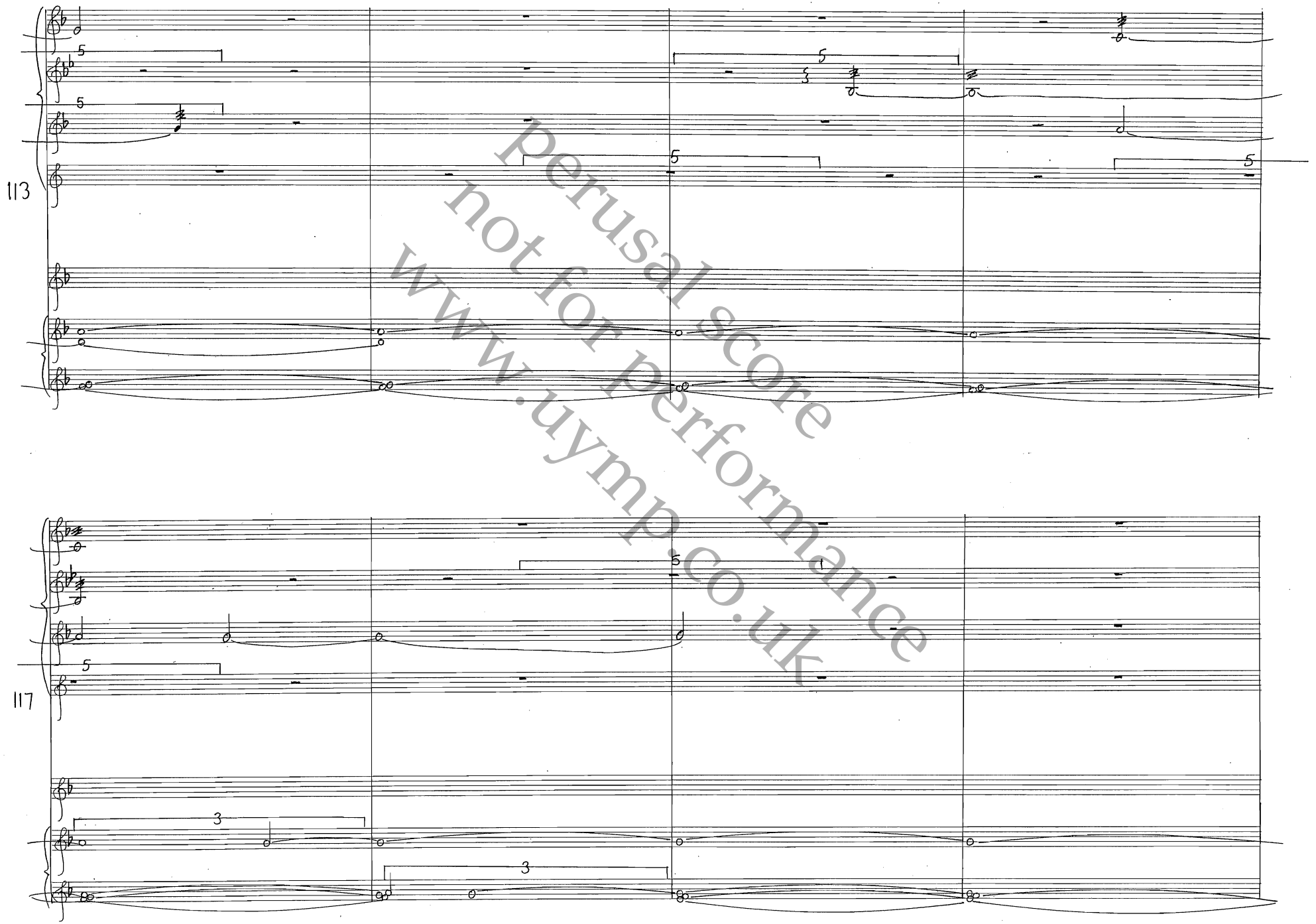

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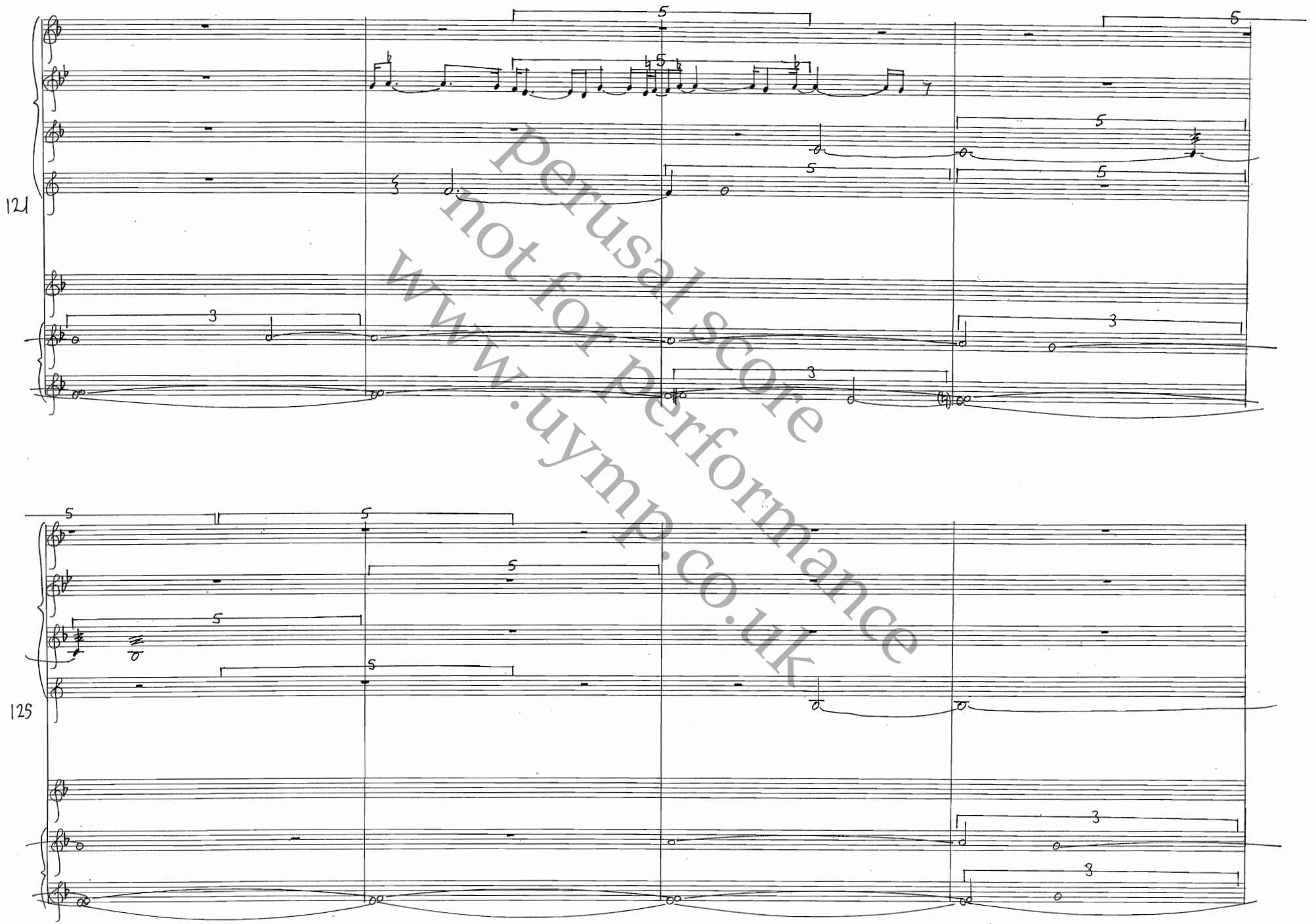

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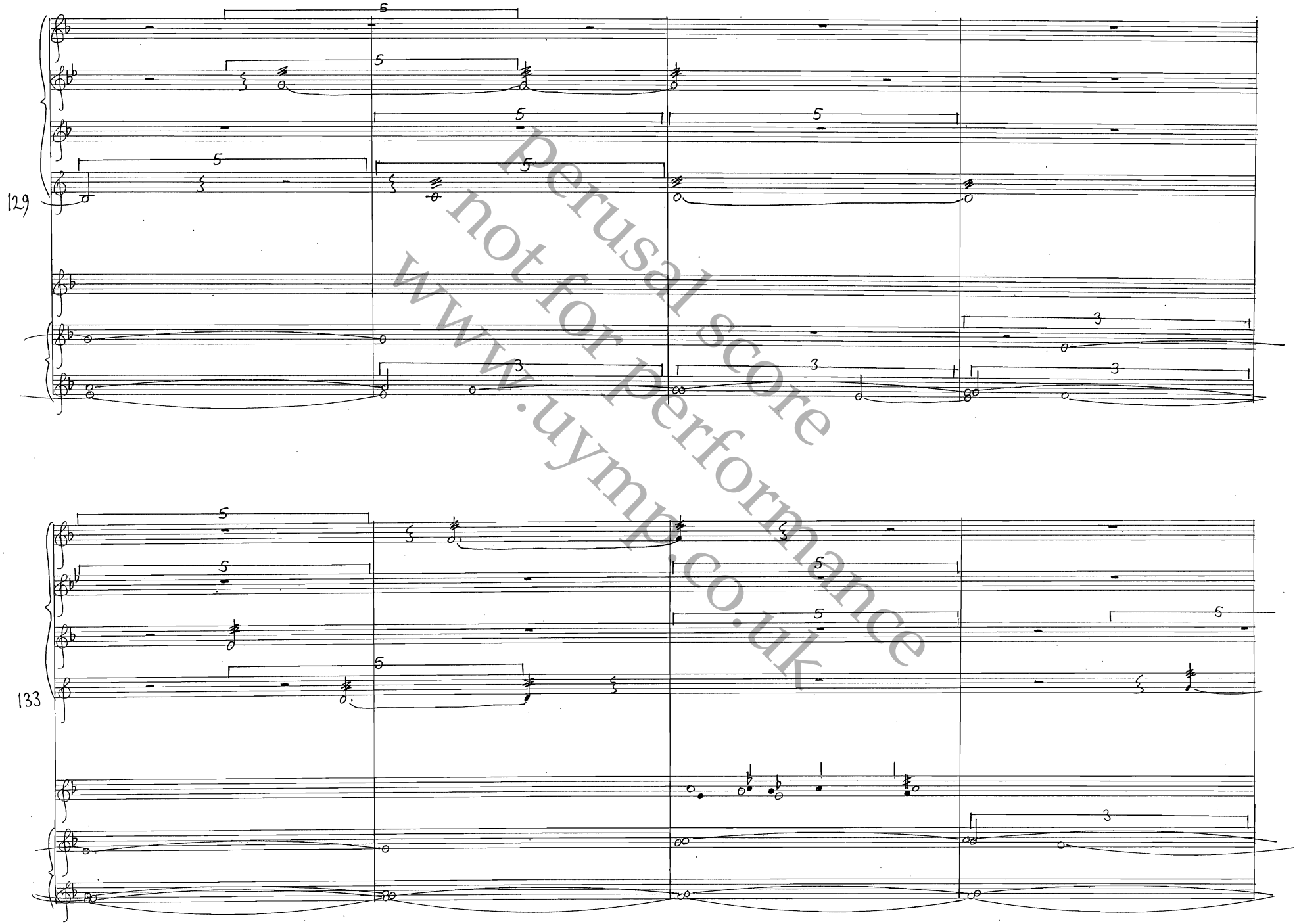

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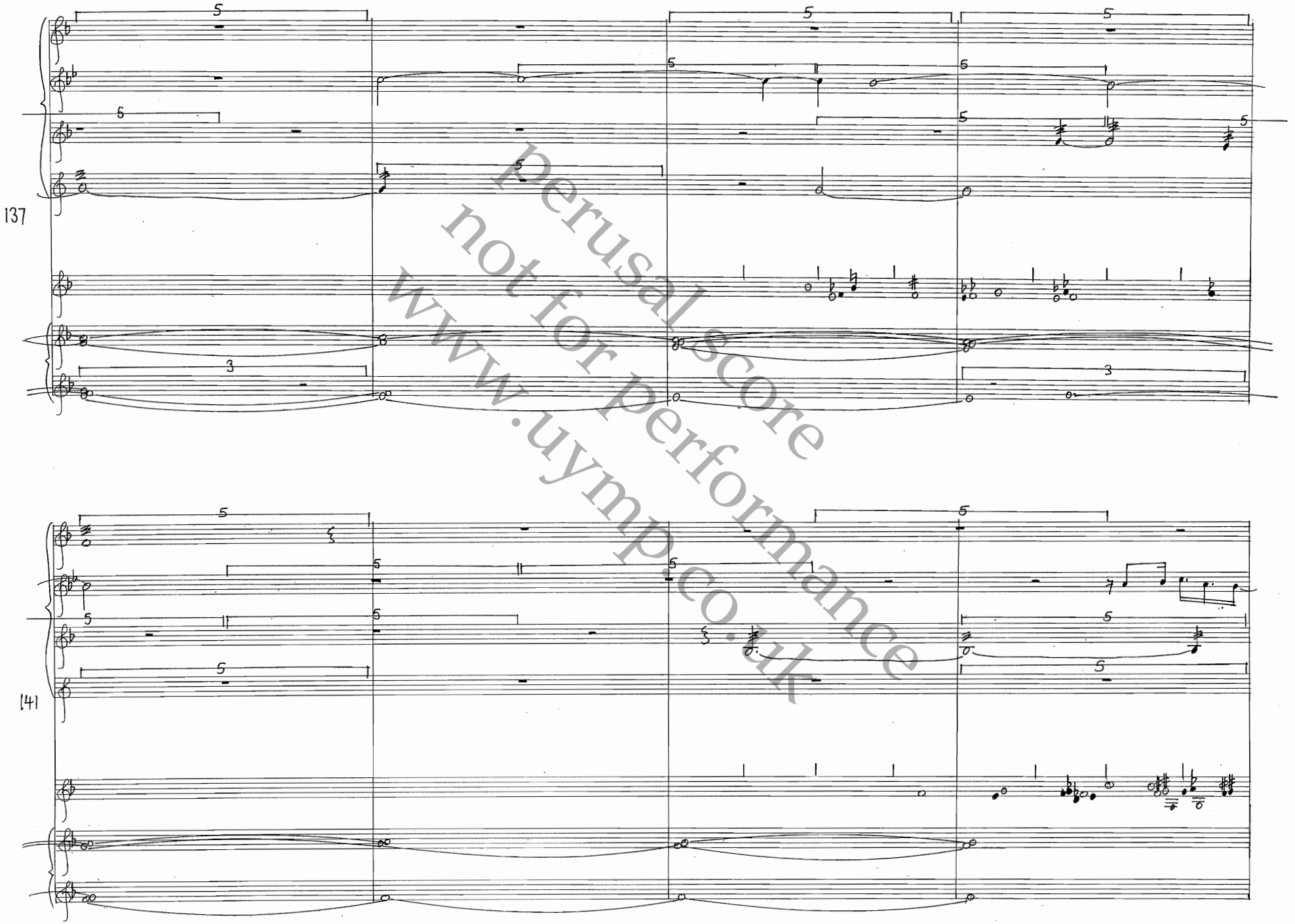

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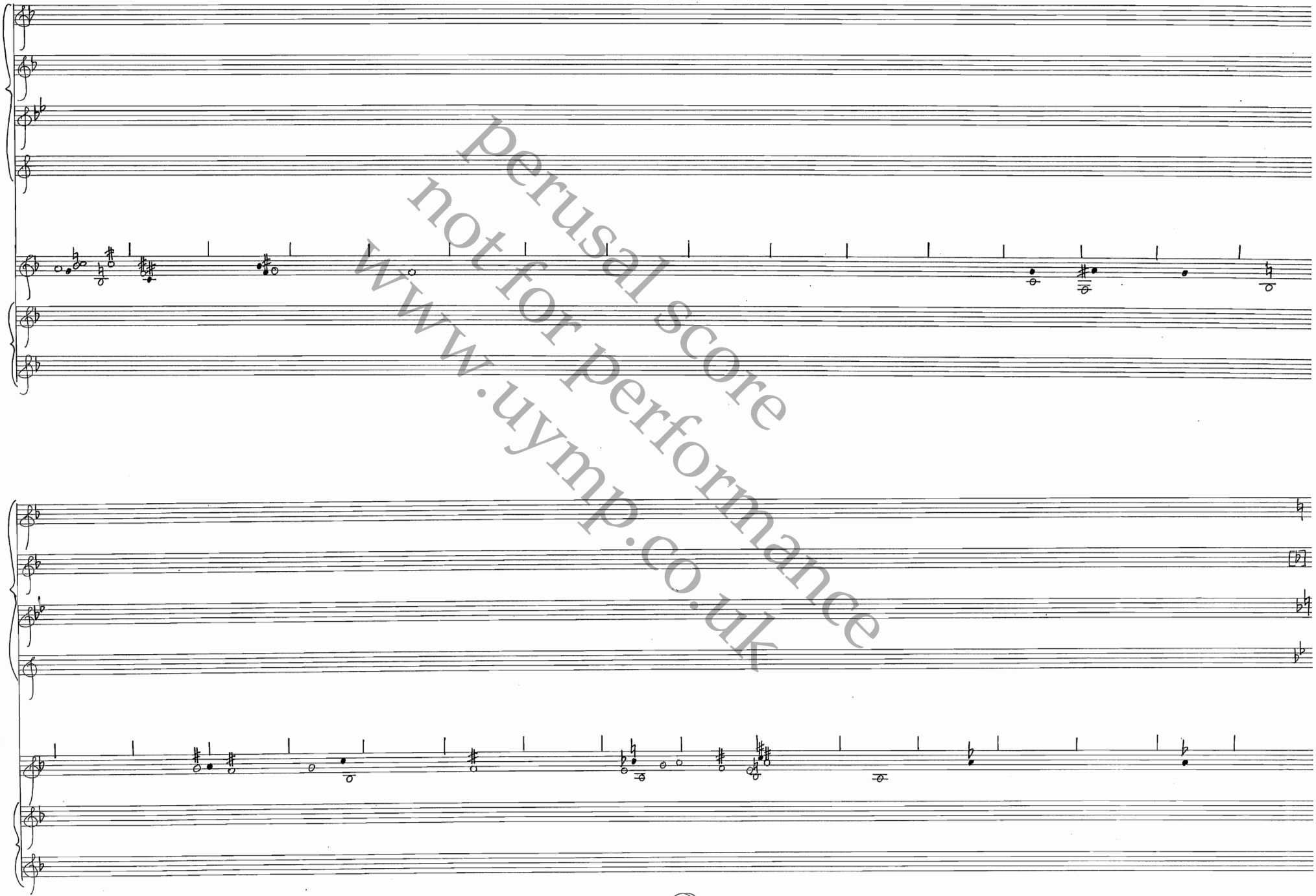

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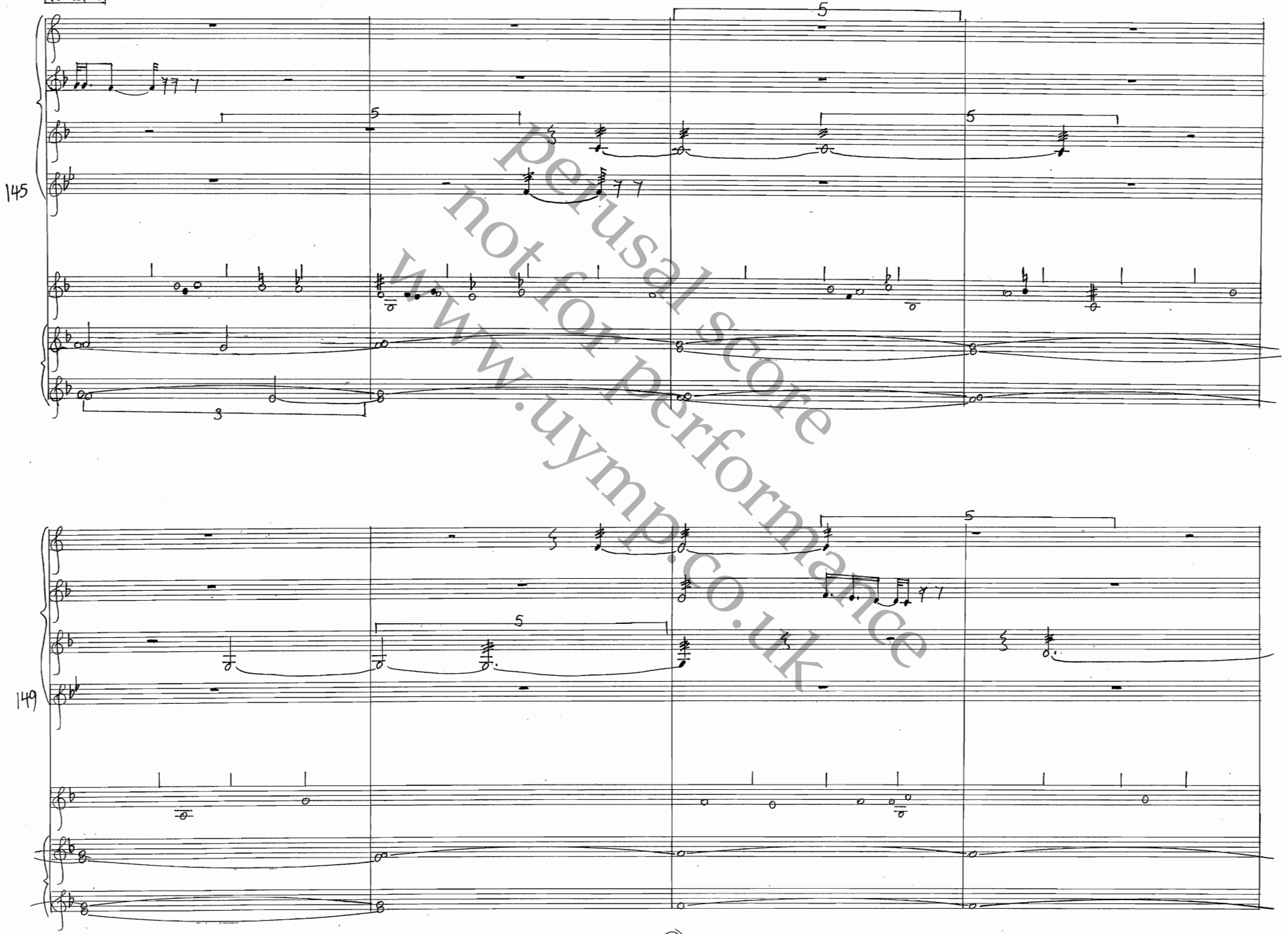
Panel 3



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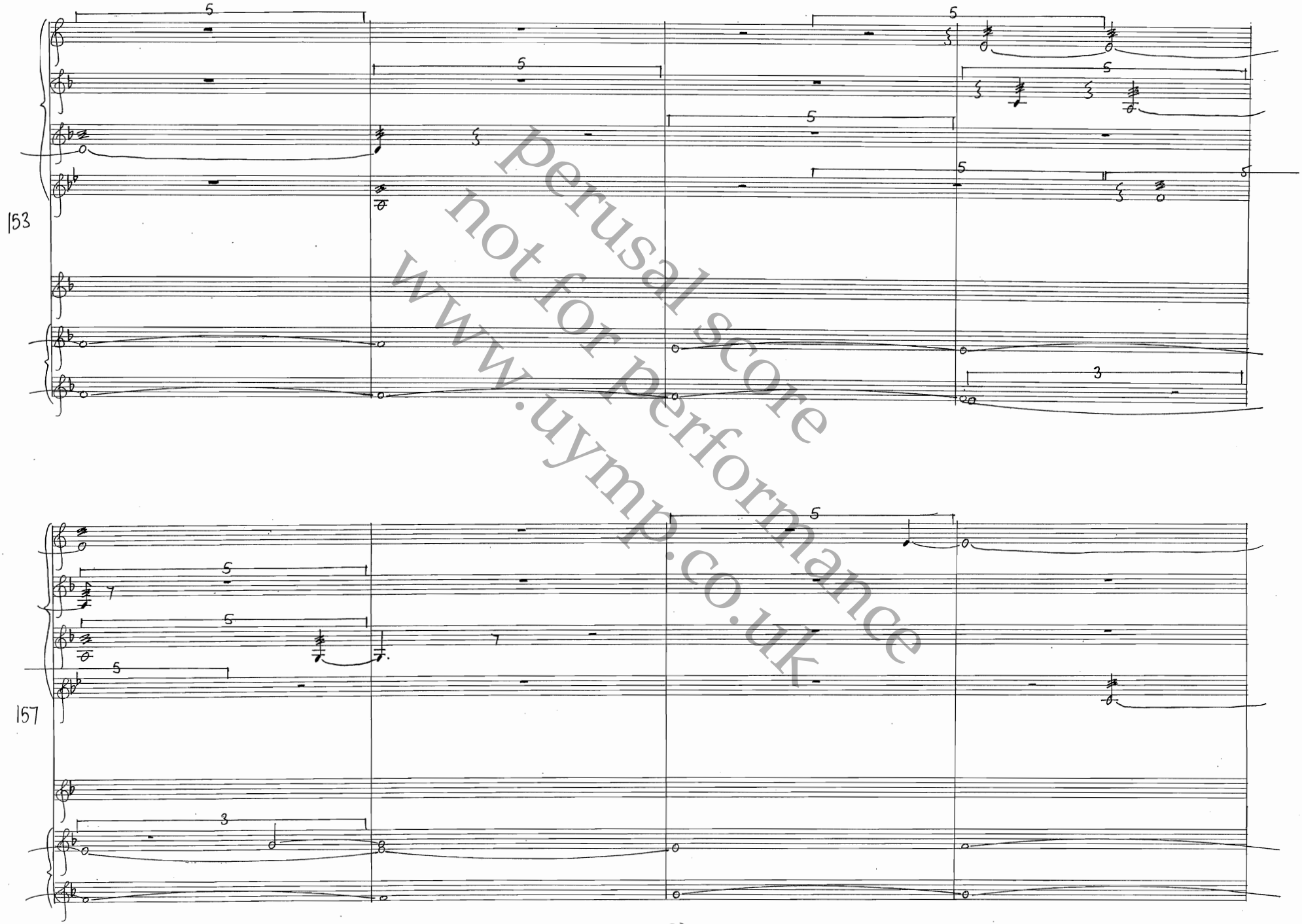

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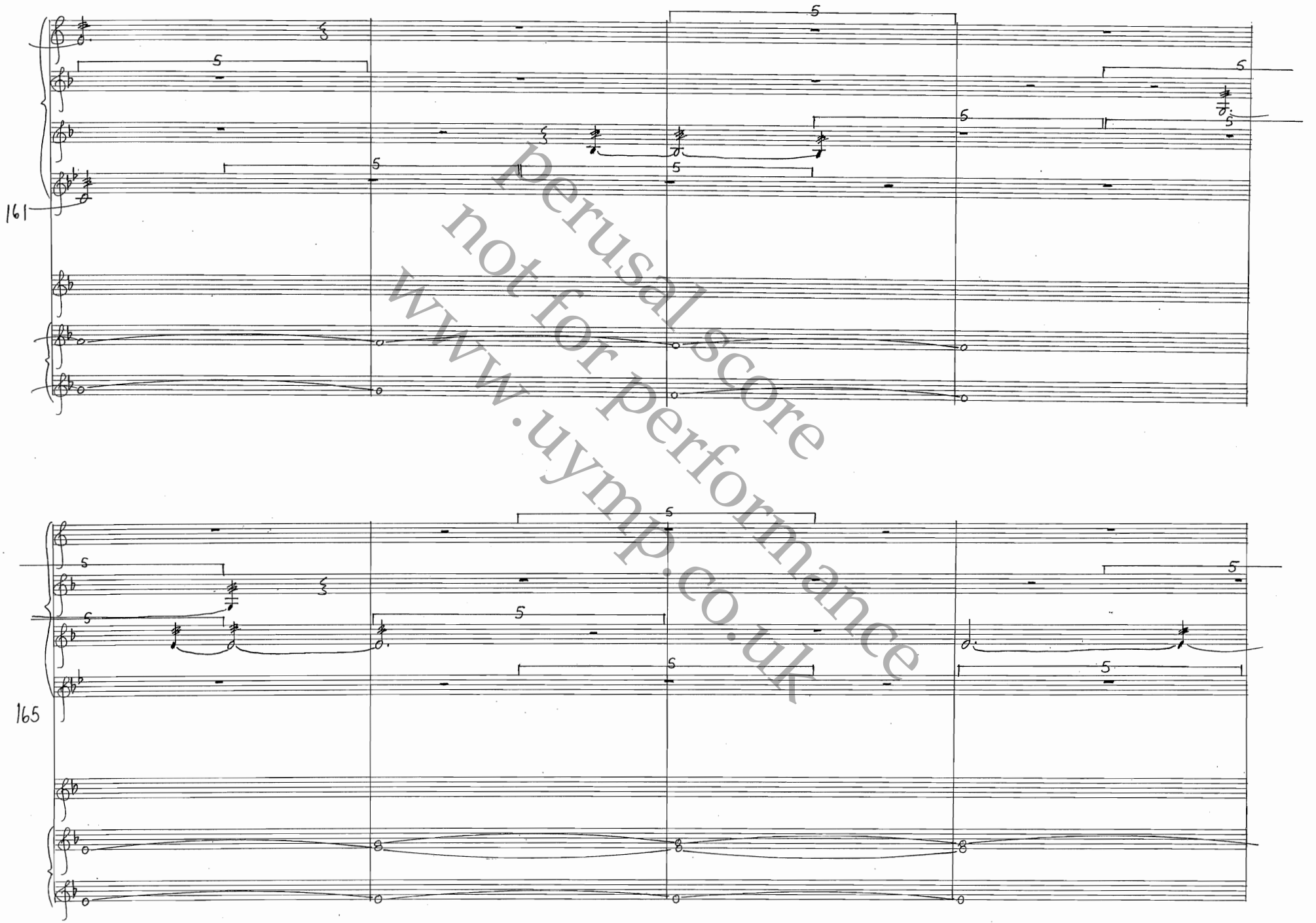

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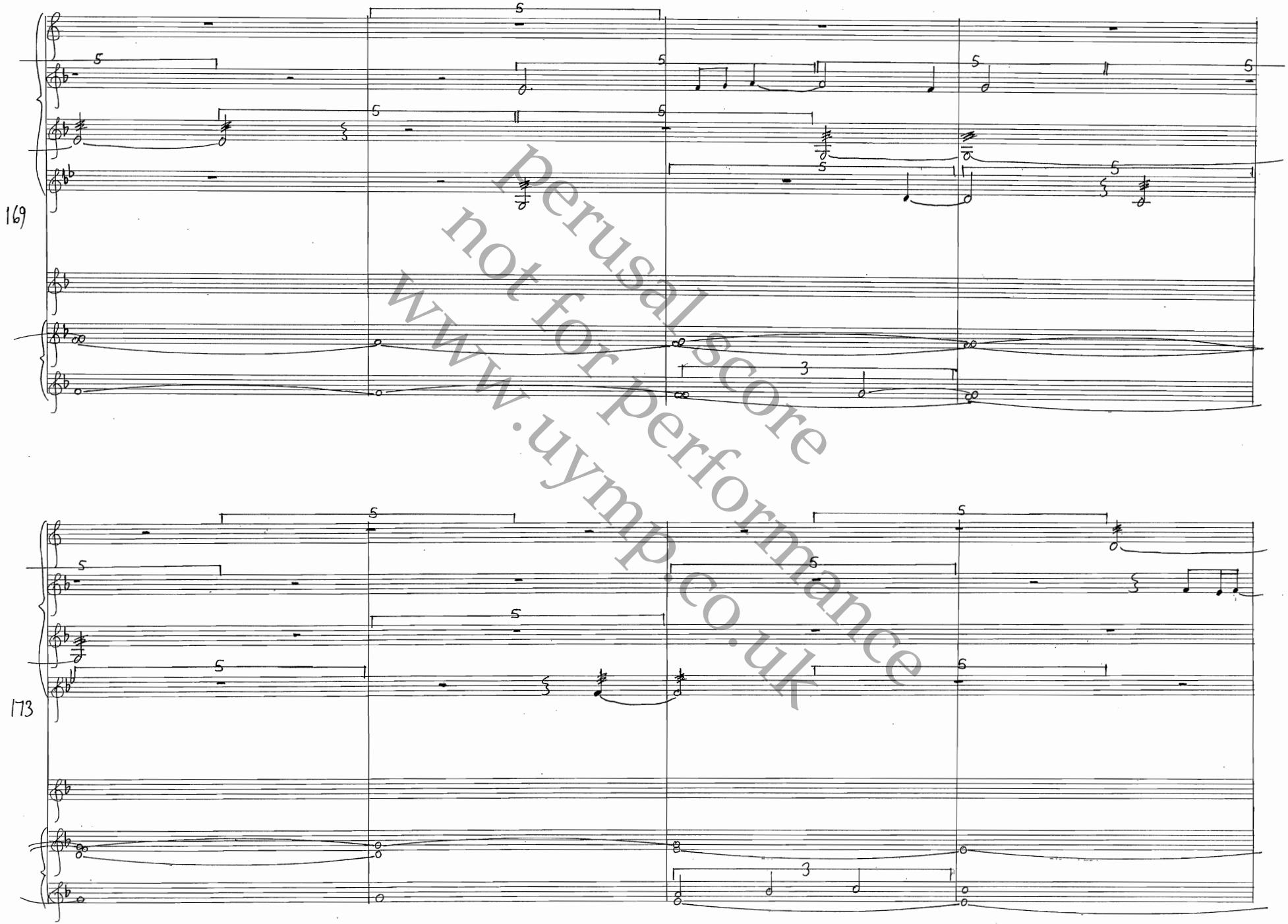

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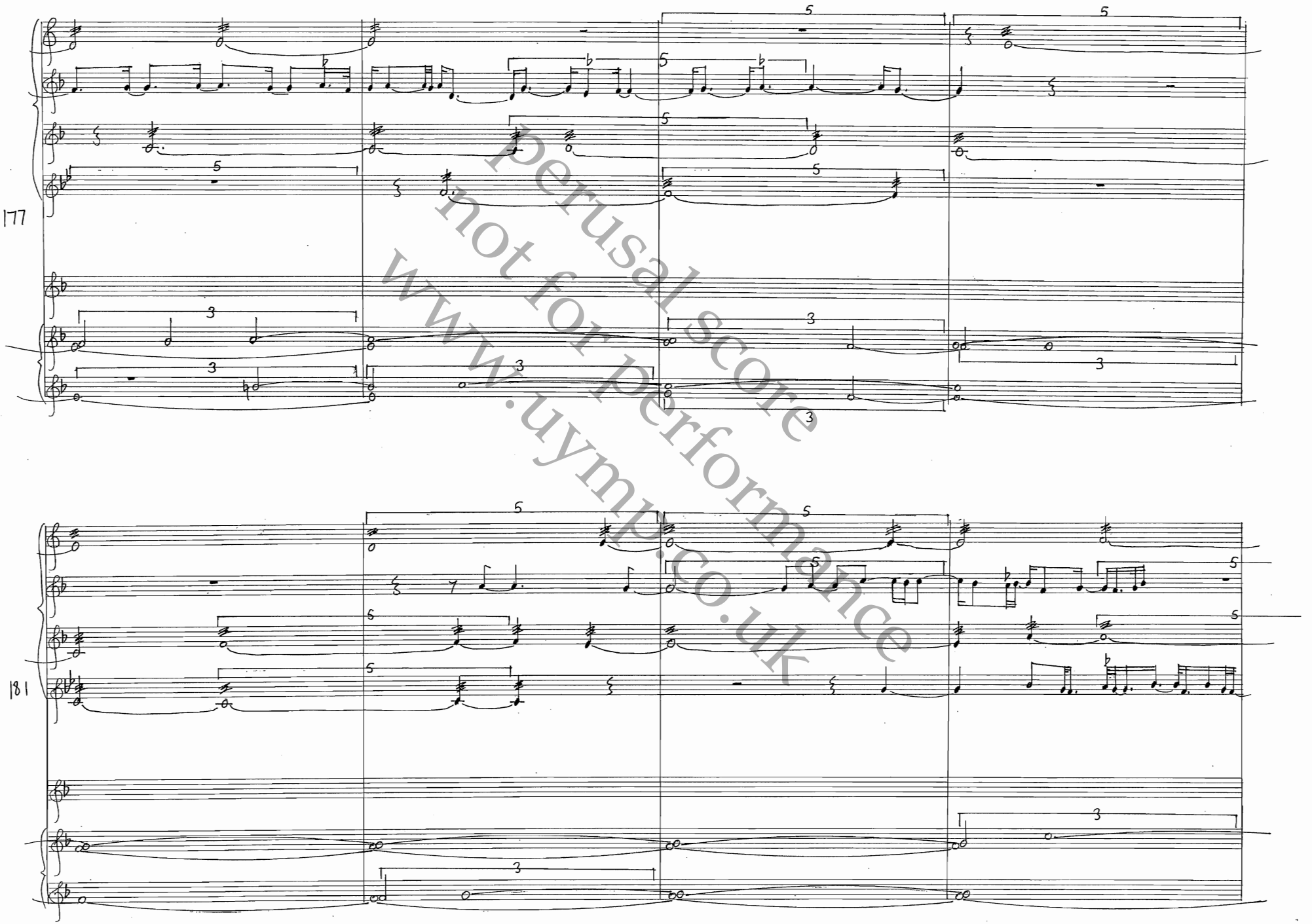

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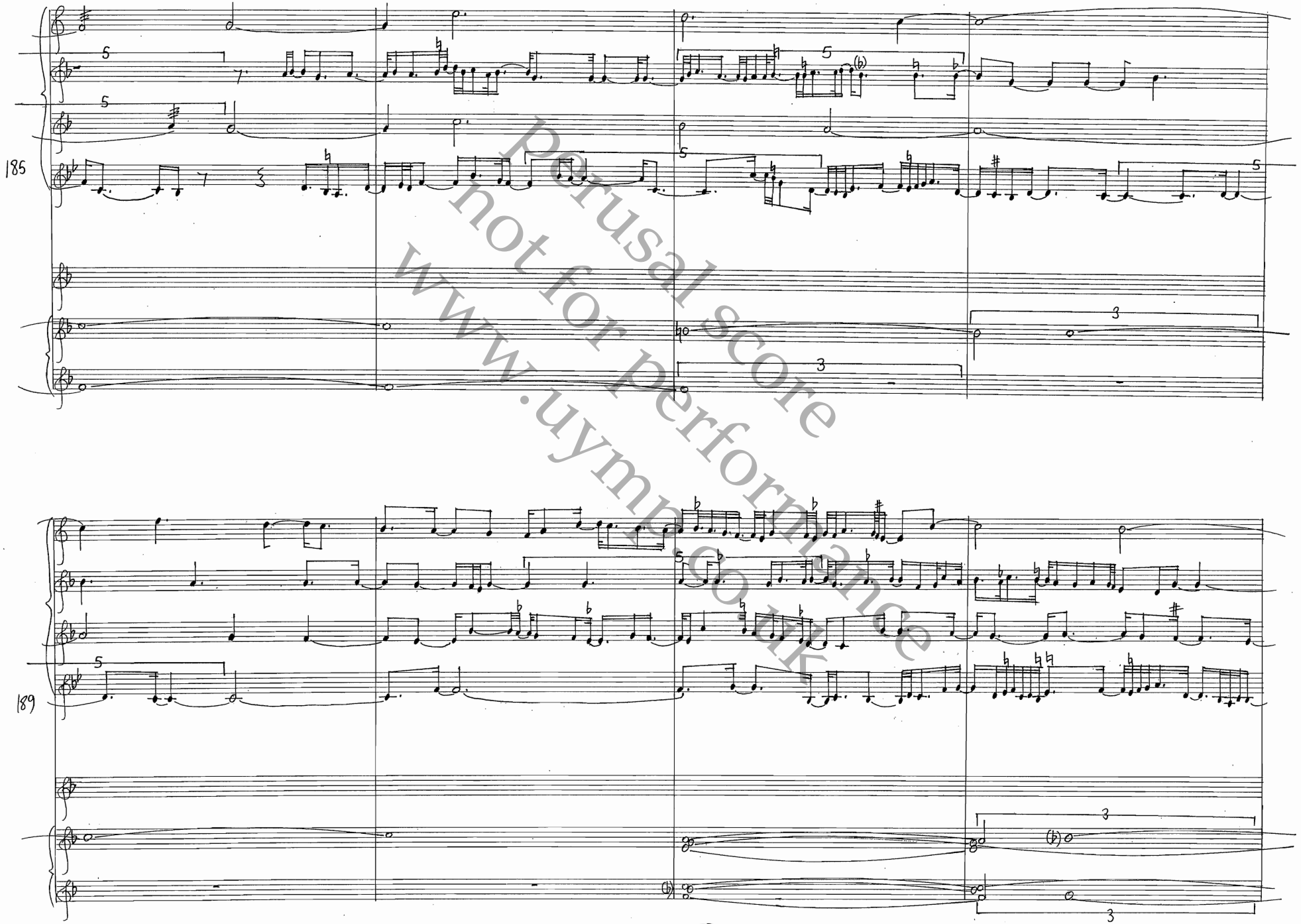

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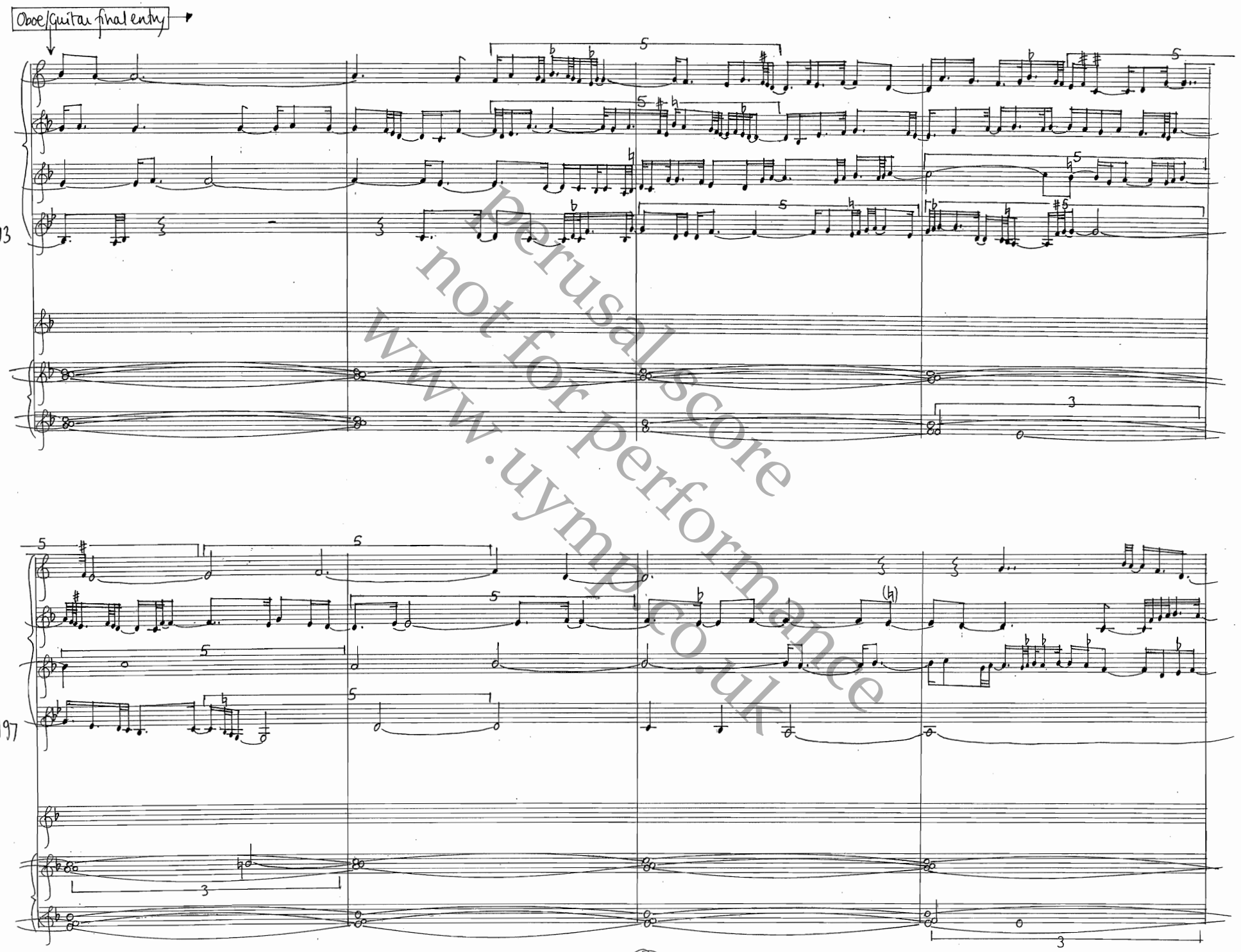

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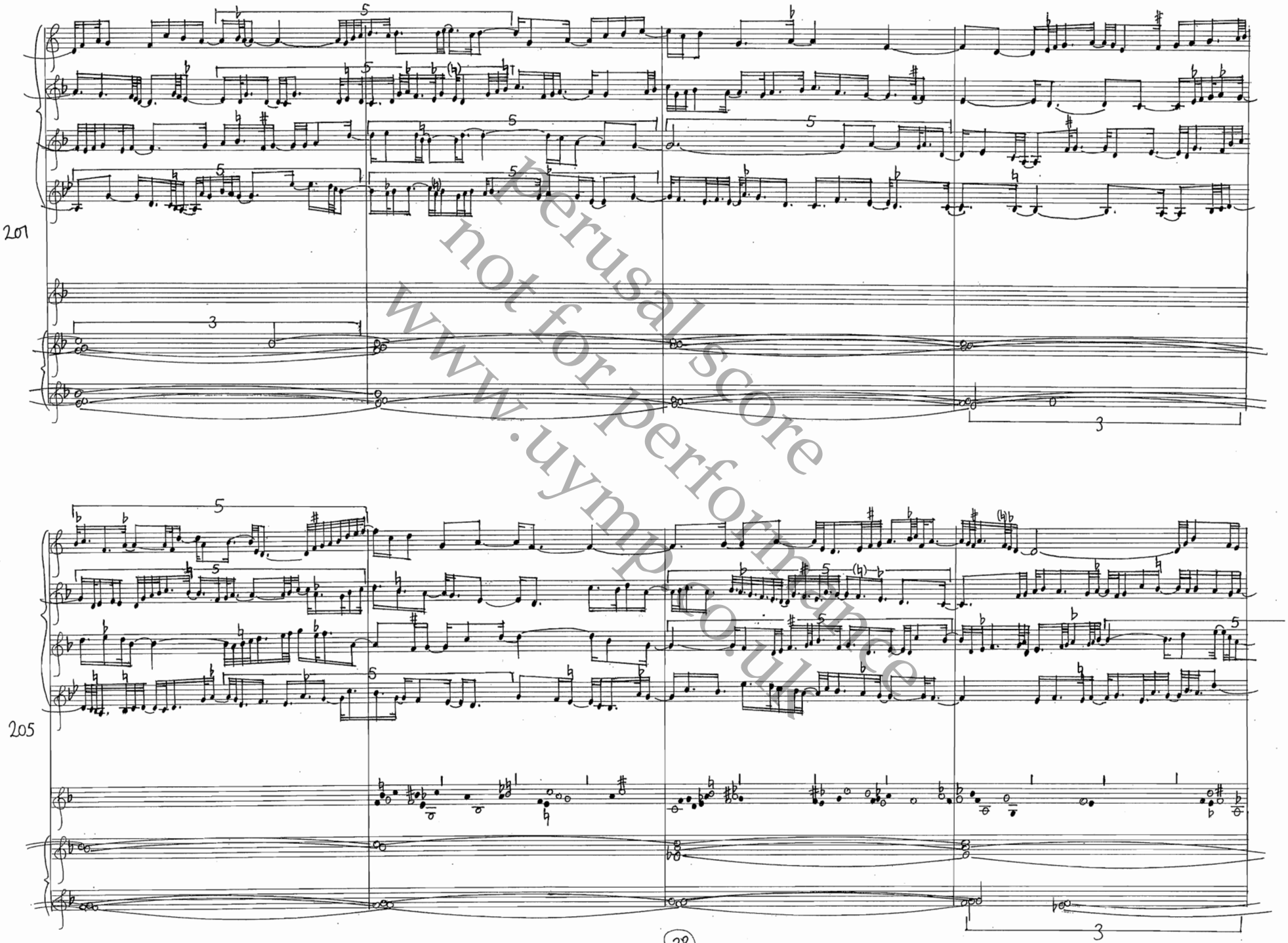

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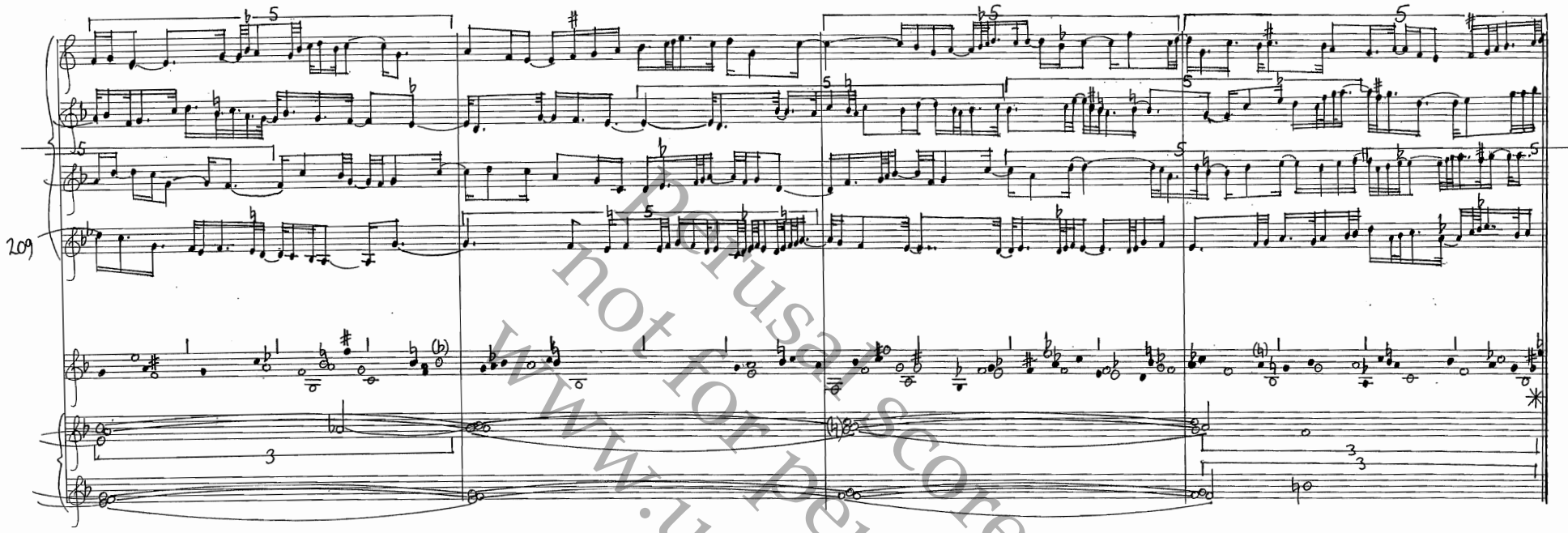

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|----| = 1 second (♩=60'), but with constant small fluctuations in tempo (not in time with other players)

p sempre, legato e ritmico

Oboe d'amore

Guitar

p sempre, legato e ritmico

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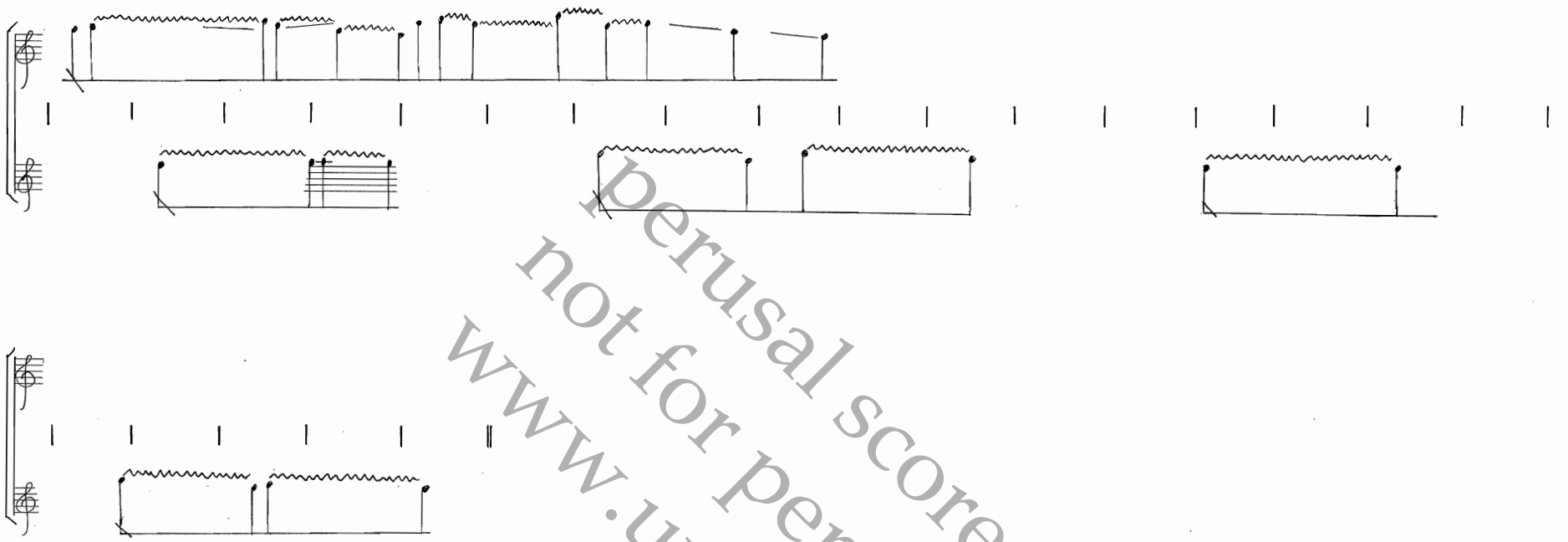

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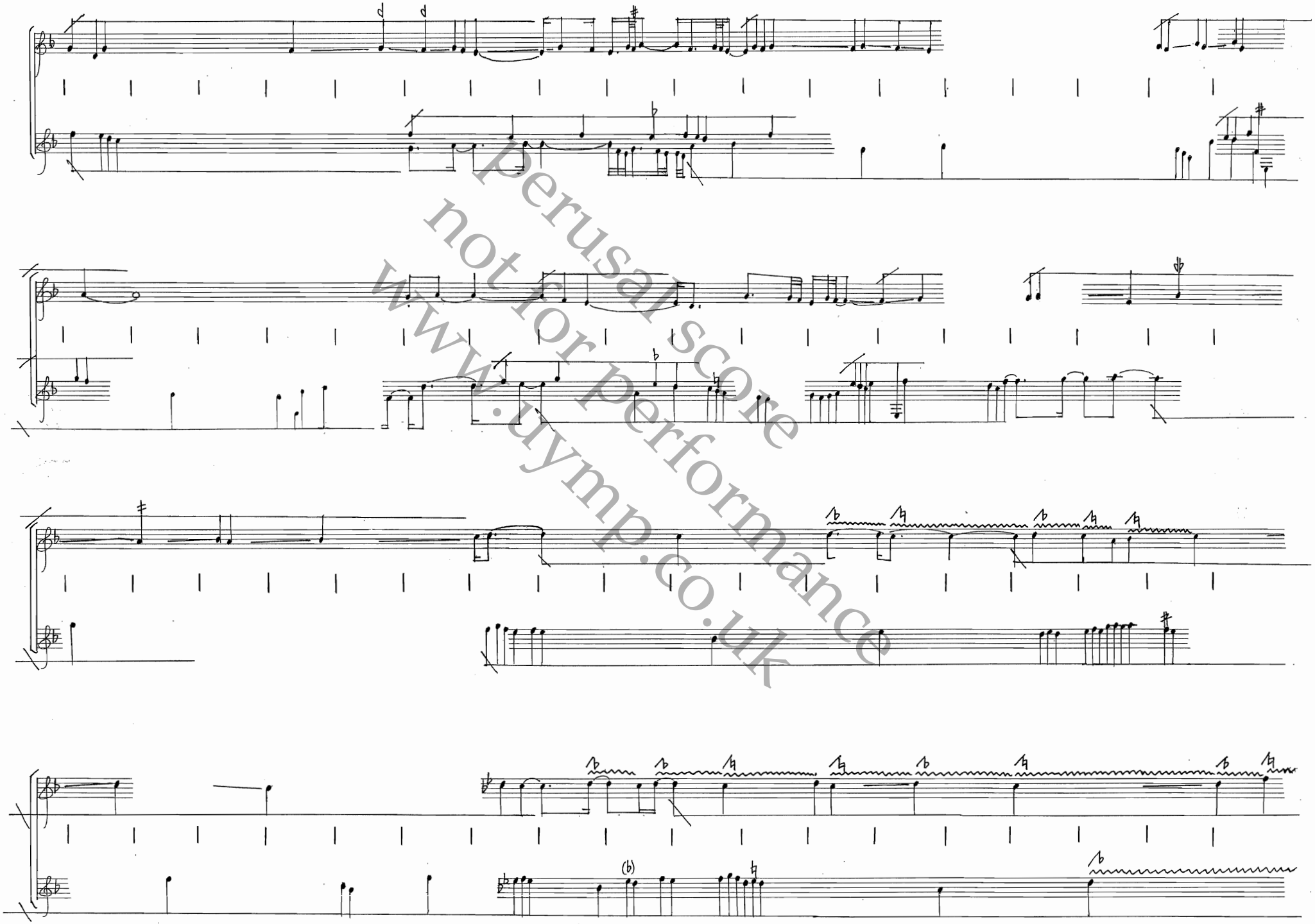

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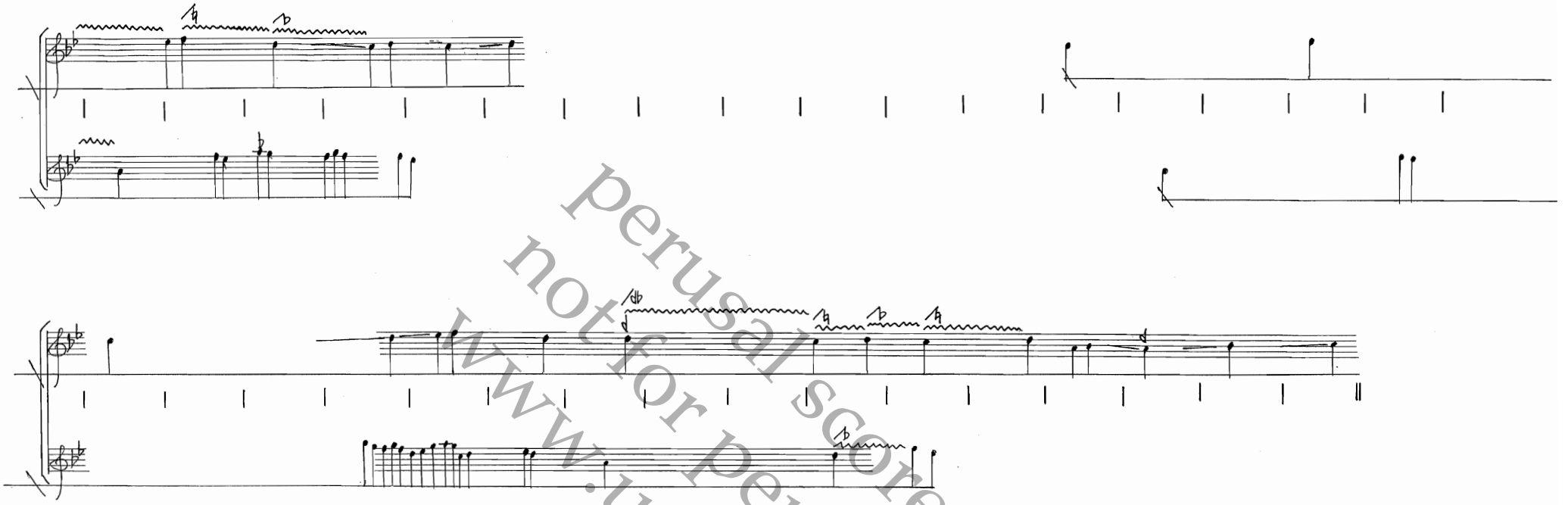

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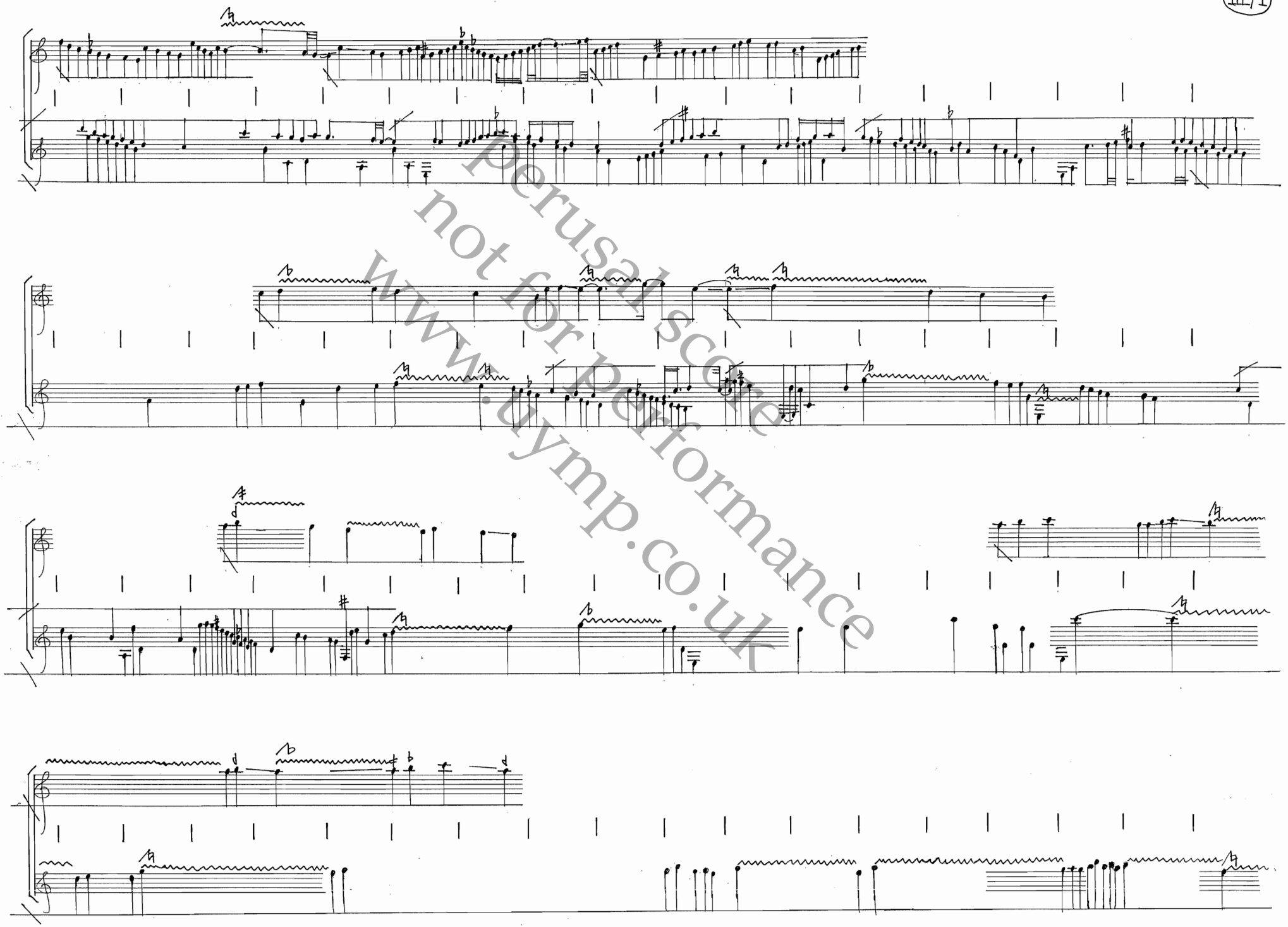

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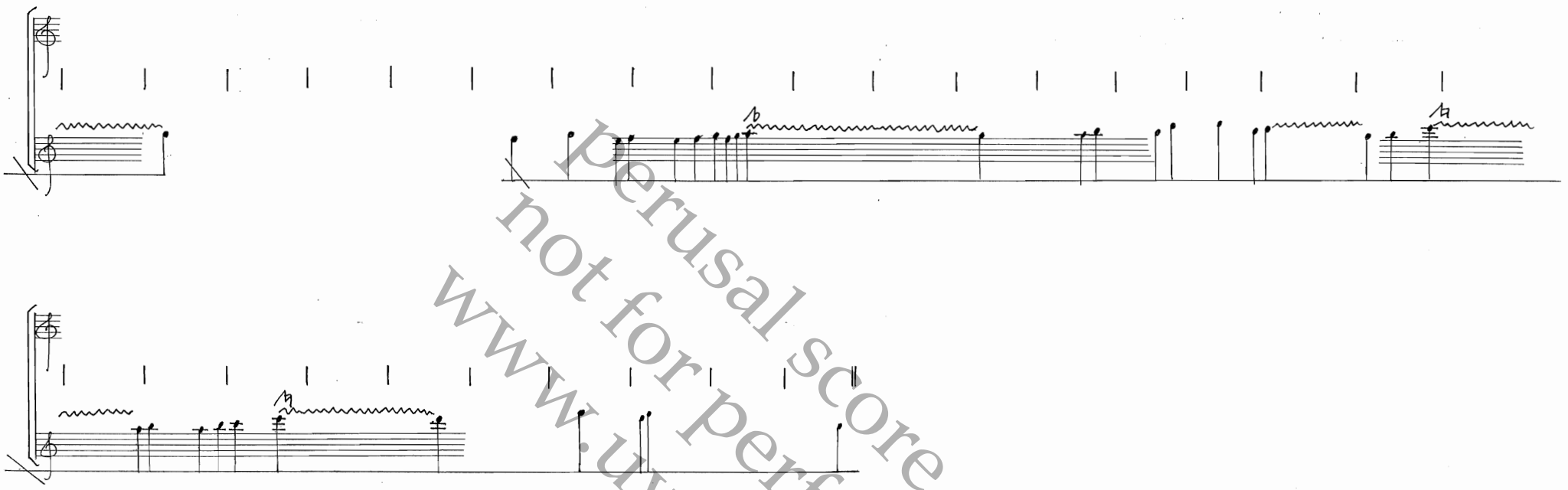

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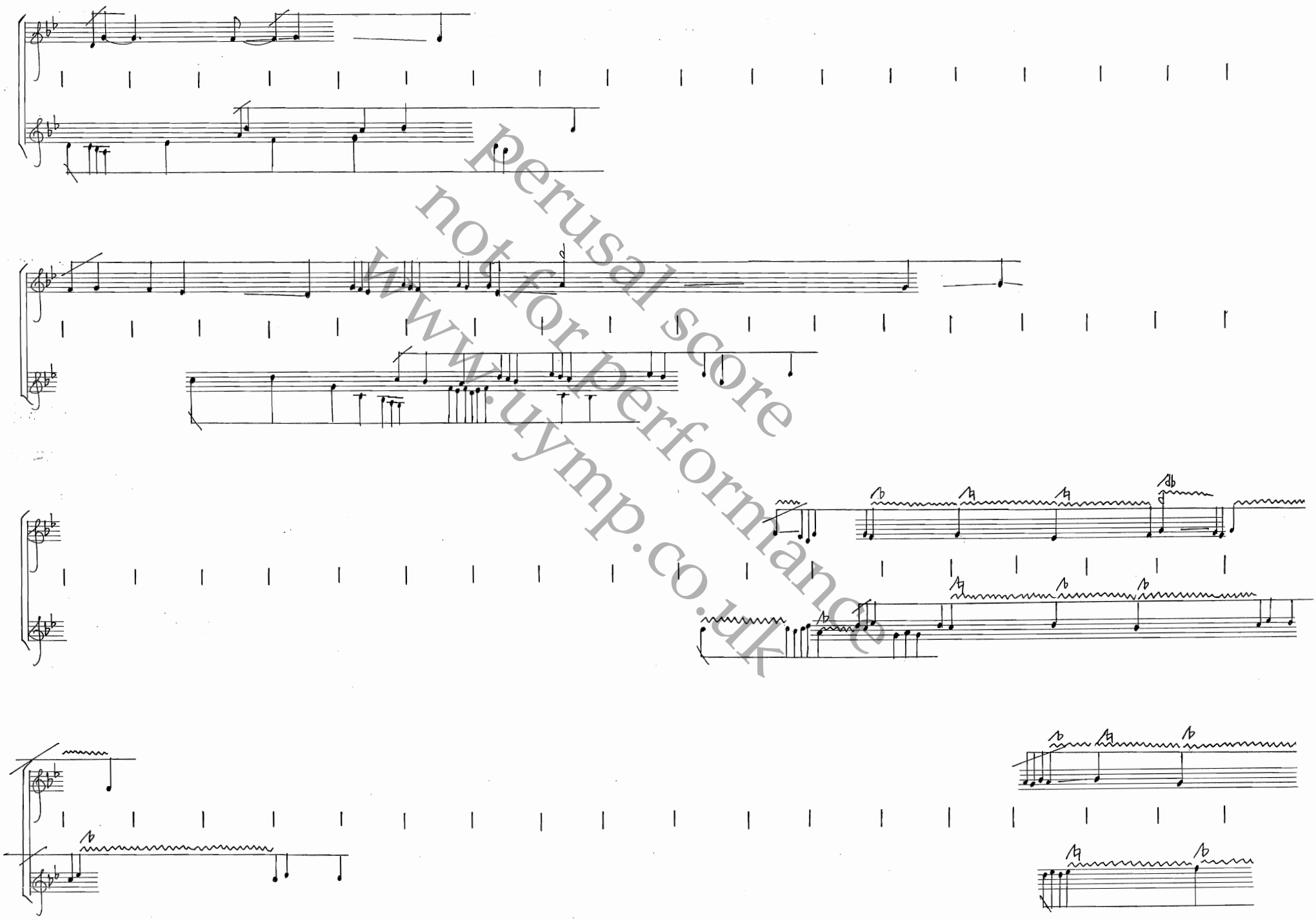

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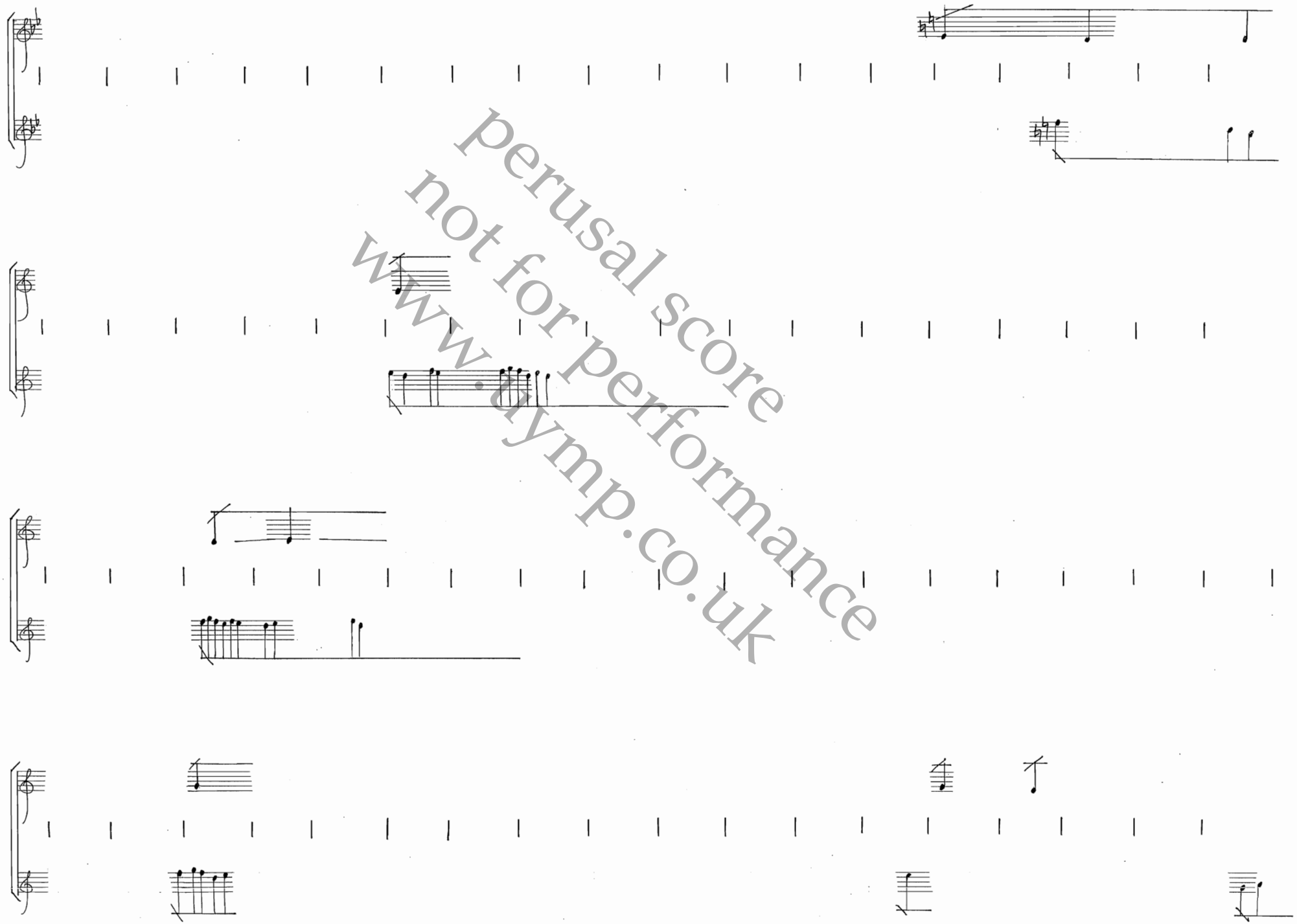

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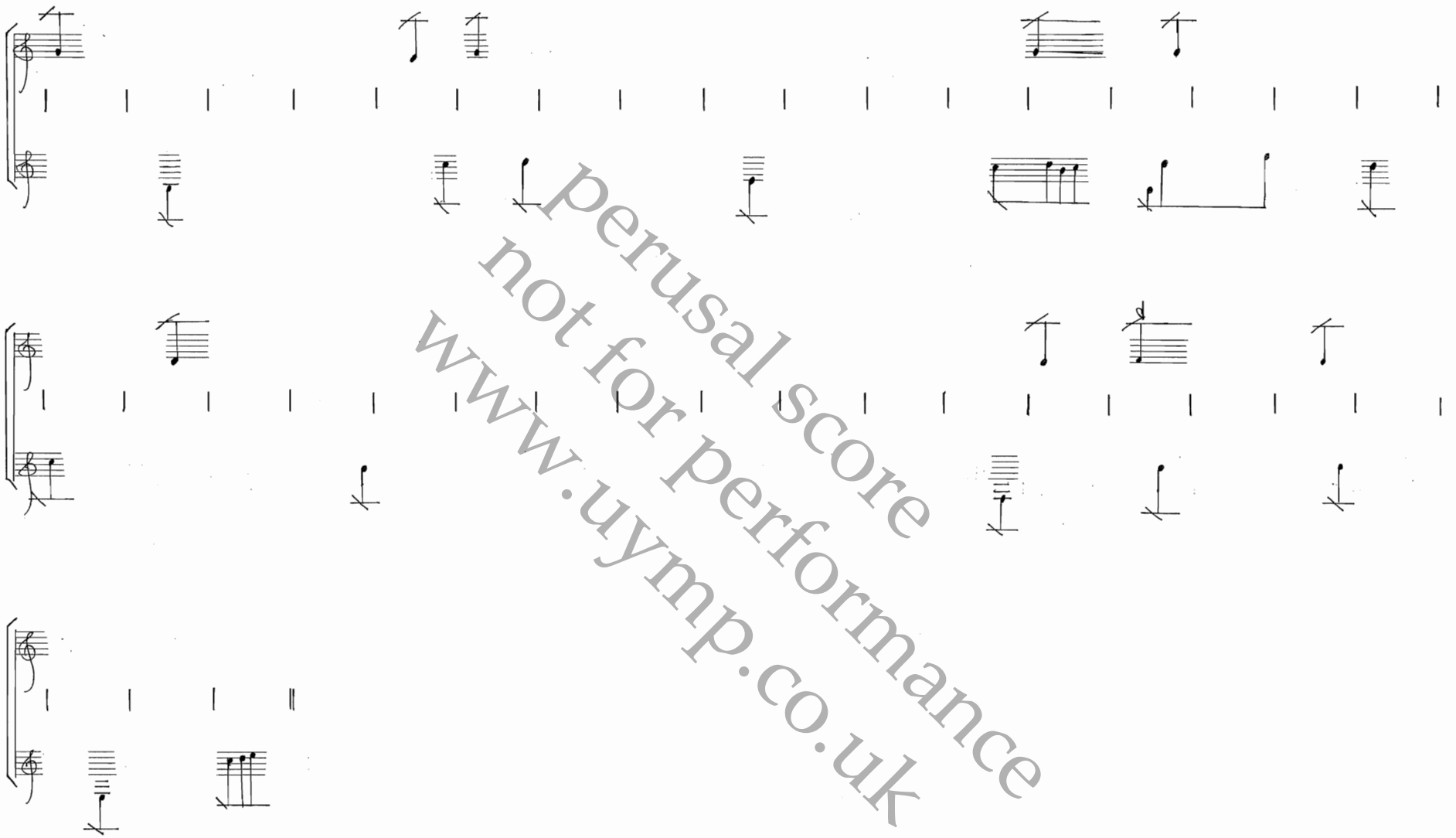

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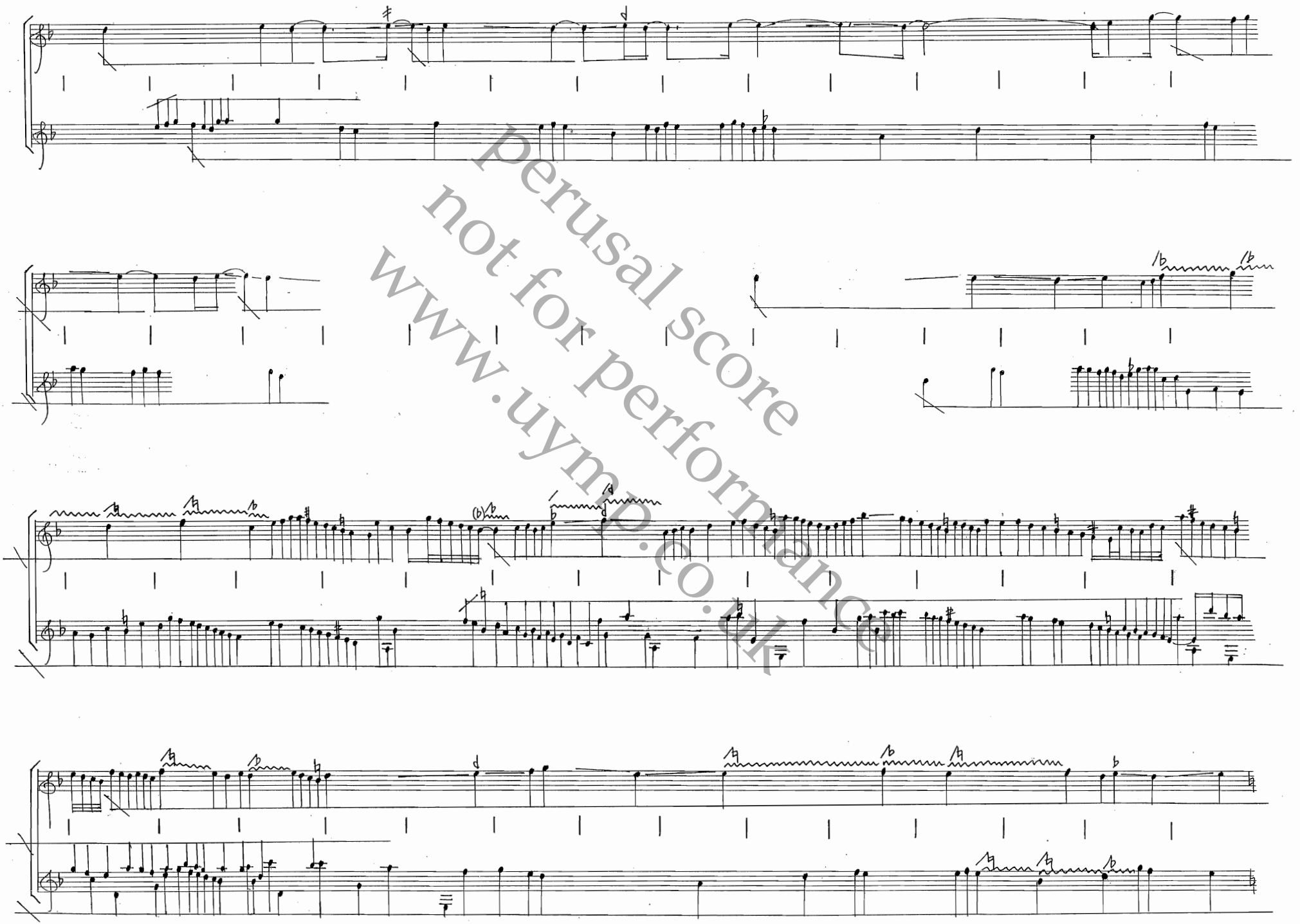

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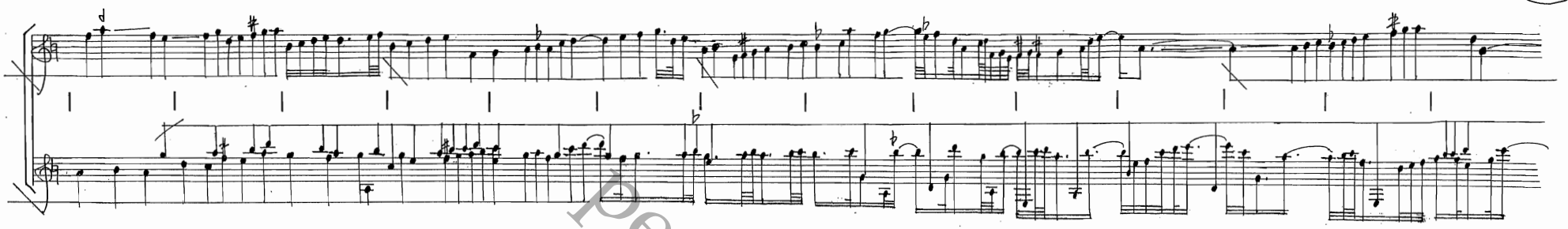

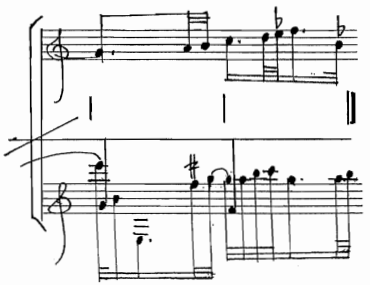

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