James Weeks

Walled Garden
(2015)

for two alto flutes, bass flute, violin, viola and cello

University of York Music Press

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Duration: c. 24'

Performance Context

Walled Garden is designed to be interleaved within a complete performance of *Mala punica* (for 8 solo voices, 2008-9).

- *Walled Garden I* should begin the performance, overlapping with the start of *Quae est ista* by roughly 8 secs (all players to have finished by the end of the tenor's first phrase).

- *Walled Garden II* begins at the end of *Hortus conclusus* (during the top of p.30 in the full score) and is overlapped with *Veni in hortum meum* (all players to have finished by the end of the first page – p.33 in the full score).

- *Walled Garden III* should begin during *Donec aspiret dies,* promptly at the bottom of p.52; subsequent phrases will begin more-or-less at the start of each line of *Donec.*

Walled Garden should be unconducted, but the conductor of *Mala punica* may wish to give time indications during *Walled Garden I*, and to indicate to the players before the end of *Walled Garden I* and *II,* so that they are ready to end at the appropriate time.

Layout

	Vla		Afl 2	
Afl 1			Vc	
Vn			Bfl	

Pitch inflections

Arrows up or down in front of a note or attached to the normal ♭ and ♯ notes indicate a slight variation in pitch, between an eighth-tone and a quartertone ad lib. They should be considered (and heard) as inflections of the main pitch, and should never sound closer to the adjacent semitone.

I

Duration: c. 8'00

There are six areas, marked A-F. Each instrument begins in a different area and moves round each area in turn clockwise through the piece:

Violin   starts F   ends E
Alto flute 1   starts A   ends F
Viola   starts B   ends A
Alto flute 2   starts C   ends B
Cello   starts D   ends C
Bass flute   starts E   ends D

Each player decides independently when to move to the next area, so overlapping will result.

Within each area, players are free to trace any path through the material desired, beginning anywhere and moving from one note to an adjacent one in any direction.

It is not necessary to play all the notes in an area before moving to the next one. Notes can be repeated.

<u>Timing</u>
Each note lasts 6-8 secs – the length of a medium-slow bow-stroke on the strings and a medium-length breath on the flutes.

Between each note are rests of any duration (but never less than 2 secs).

Players should begin in the following order, all entering within the first 2 minutes of the piece:

Afl2 – Vla – Vc– Afl1– Bfl - Vn

Each player independently moves through the piece, at the same time being attentive to the other players and the overall texture, sometimes overlapping with others' sounds, sometimes not.

The texture should begin sparsely, including silence, and gradually increase in density: by ¾ of the way through (around 6'00) there should be continuous sound with no silences.

There is no prescribed duration for each area, though all areas should be covered by all players within the overall duration of c.8 minutes. At the start, all players should start moving through their first area silently from the first entry of Afl2, so that when they begin to play (some time within the first 2 minutes) they maintain their place in the clockwise canonic sequence.

All instruments should continue into the entry of the Tenor soloist at the start of *Quae est ista,* and stop playing (independently) by the end of his first phrase.

<u>Other directions</u>
All players: Each note should contain a natural hairpin, either *pp-p-pp* or *p-mp-p* with a few *p-mf-p,* ad lib.

From time to time, notes may be played as harmonics (i.e. the same fingering but with harmonic touch/sound). For the flutes this should be the octave or double-octave harmonics of the fundamental pitch. For the strings, the following harmonics are available:

Harmonics should be used sparingly at the start, and more towards the end of the piece. <u>At least one</u> flute harmonic should be sounding at the entry of the Tenor singer at c.8'00.

- Slow oscillation: at some point (ad lib.) during the piece, each player independently plays one of his/her non-harmonic notes as a slow, shallow (microtonal) oscillation. For strings this is achieved by gently rolling the fingerpad up and down, regularly, without shifting position on the string. The effect should be very subtle.

Strings: *sul tasto sempre.* Use different degrees of *flautando* bowing (including *normale*) ad lib.

Senza vibrato sempre.

Avoid open strings. Viola notes may be played on III or IV. Cello notes should all be played on II (apart from the D harmonic above).

- Bee sounds: Each string player also has either one or two *tremolando* notes enclosed in repeat marks (bee sound). This should be played at the point of the bow, with a gentle but fast ricochet moving seamlessly into a fast *tremolo.* The *tremolo* can be sustained for 5-8 secs and the whole gesture repeated immediately once or twice before continuing with other notes. The pitch of the note should be destabilised by a subtle, irregular rolling of the fingerpad upwards and downwards. Bee sounds should be *p sempre.*

Flutes: occasional notes are marked *fl.* in the score and should be gently fluttertongued.

Use different degrees of breath in the sound (including none) ad lib., but always retaining some pitch.

Senza vibrato sempre.

II

Duration: c. 9'00

Each player's material consists of a sequence of 98 pairs of notes arranged in 29 columns. This sequence is always read through from left to right on the page. The player begins at the indicated arrow and continues by moving <u>diagonally</u>, one row up or down ad lib, from column to column. At the end of the line s/he jumps back to the first column, again moving diagonally over the line-break.

As with I, the basis of the music is a single breath or bow-stroke for each pair of notes, which in II are articulated in various different ways as if the material has been caught in a gentle wind.

The lengths of breath or bow-stroke should be roughly 4-6 secs each (a little shorter than I), with a brief rest of c.1 sec. in between each. The overall texture should be continuous, full and dense.

<u>Articulation</u>
With each pair of notes, a player can choose to hold either one on its own (as in *Walled Garden I*), or both together, or to oscillate between them. There should be a predominance of oscillating notes overall.

There are two facets to the oscillation of the notes: speed of oscillation and depth of rocking motion.

Speed of oscillation: oscillation between the two notes in a single breath or bow-stroke. Each pair of notes has its own speed of oscillation between ♪ and ♪. at ♩= 52-60.

When going diagonally up the oscillation should be faster, when going diagonally down the oscillation should be slower.

Depth of rocking motion: this applies only to the strings, who play each pair of notes across two strings (see below). The rocking motion across the strings can go from deeper (clear movement from one string to the other: a clean oscillation) to shallower (both strings sounding at once: oscillation heard only through dynamic variation).

Flutes are unable to play the pairs of notes as dyads, but as a counterpart to the strings' double-stopping, flutter-tonguing has been indicated in the score (above the pair of notes affected) to give a similar thickening of the sound. This can occur throughout the indicated pair or emerge halfway through, ad lib., and should be played as gently as possible.

Relationship between oscillation speed and depth of rocking motion: there need not be a consistent relationship between the two articulation types: i.e. fast oscillation does not necessarily entail deep rocking motion, etc. Players are advised to focus attention while playing on the speed of oscillation and its correct correlation with their diagonal progress through the sequence (see above), allowing the depth of rocking motion to vary naturally/intuitively within the general parameters above.

<u>Timing</u>
Players should begin in the following order, all entering within the first 30 secs of the piece:

Afl1 – Vla – Bfl – Vn – Afl2 - Vc

Each player continues to play through the sequence, jumping back to the first column again each time s/he reaches the end of a line, until the entrance of the voices with *Veni in hortum meum*. After this each player finishes independently within 20 seconds after the vocal entry. One iteration of the sequence should take roughly 3'00, so players will likely complete roughly 3 iterations over the c.9'00 of the piece.

At the start of the piece there should be quite a few held single notes (connecting it to the music of *Walled Garden I*) amongst the oscillations, but from thereon the choices are free.

Players should be attentive to the texture around them. Peaks and troughs of oscillation activity will emerge naturally – for instance, when most/all players are oscillating quite fast, or mostly playing held tones/dyads, etc. – but there must be a continuous density and full presence of sound at all times.

<u>Other directions</u>
The tone should be quite warm (but *senza vibrato*), *mp-mf,* with hairpins on each bowstroke/breath, and occasional louder peaks towards *mf-f.*

——→ indicates starting point for each player

◊   harmonic

Strings: each pair of notes should be played across two strings (violin and viola use III and IV, cello use II and III throughout).

Pairs marked *tremolo* with an initial ricochet (like the bee sounds in I) are easiest played without oscillation (dyad or single pitch), but a slow oscillation is also possible.

Flutes: if it is not possible to tune a pair of notes containing one inflected pitch (e.g. A↑-B*b*) without twisting the flute constantly, play the pair either both natural or both inflected (e.g. A-B*b* or A↑–B*b*↑), ad lib.

III

Duration: c. 7'00

Each player's material consists of 4 sequences of 7 phrases. Each sequence is read from left to right, and the 4 sequences are read in descending order, from top to bottom. However, from the second sequence onwards a player may at any time leap up to the sequence above (continuing to read across the page) for one or more phrases ad lib., before returning to the current sequence.

As with I and II, the basis of each phrase is a single breath or bow-stroke, which in III are occasionally articulated as long, interrupted breaths/bows, but are more usually presented fragmentarily, as brief single attacks or as a sequence of discrete rhythms. It is important that the sense of a single breath or bow-stroke be given to each phrase: bowing should always be *molto legato.*

Rhythm
The material is notated in space-time notation, 1.5cm = 1sec. Using a tempo of c. ♩= 88, the three most typical lengths to appear are

♪.　　x——x　(= 0.75 cm)

♩　　　x——x　(= 1 cm)

♩.　　x———x　(= 1.5cm ≈ 1 sec)

Phrases should always be completed within a total duration of 6-8 secs.

A degree of elasticity (*quasi rubato*) is expected in the performance of this notation.

Timing and co-ordination
Each phrase in each player's part should begin c.15 seconds after the previous one. Since the maximum amount of sounding material in any phrase is c.8 seconds, there will always be a rest of at least 7 seconds between the end of one phrase and the beginning of the next.

The order of entry for the first 7 phrases (i.e. the whole first sequence) should follow the onstage layout, beginning with the violin (who leads) and moving across the ensemble. Players should come in more-or-less promptly after the previous instrument has entered.

Thereafter players begin to drift apart: in the second sequence (phrases 8-14) entries will still be closely overlapped (but not necessarily precisely in the original order – the violin no longer leads); from the third sequence (phrase 15) onwards, players will be drifting apart completely, always maintaining their own rests between each phrase.

Other directions
The tone should be very soft and gentle, *pp sempre* <u>without</u> hairpins on each phrase. Strings should play *sul tasto e flautando sempre.*

Phrase marks/slurs indicate continuous tone (= not silence). Articulations under a phrase mark should be *molto legato,* but separate bows for the strings and tongued for the flutes.

x = unpitched (breath) tone

- for the flutes, aim for as little pitch as possible (but do not cover the mouthpiece completely with the lips)

- for the strings, mute all four strings with the LH (harmonic touch): aim for as little pitch as possible whilst remaining *sul tasto.*

x → ● (→ x) = move from unpitched to pitched (and back again). Strings slowly press down the fingers to ordinary touch (and back again to harmonic touch).

▥ = short vertical ricochet at the point, very gentle, lifted straight off

▥ = short vertical ricochet at the point, very gentle, sustained into held tone

Accidentals apply throughout a phrase.

Bfl.

fl.   fl.

pp sempre   (normale)

fl.   fl.   fl.

fl.

fl.   fl.   fl.

fl.

*

fl.→

* low C drones: very gentle tone, always on the cusp of breath.
Each note emerges from and fades back into breath (x);
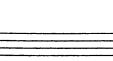allow variations of tone to emerge naturally.
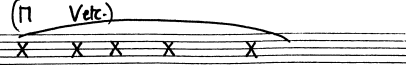
Vn

pp sempre
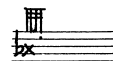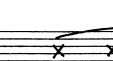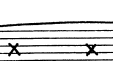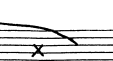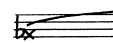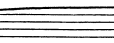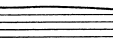sul tasto e flautando
sempre

(4)x

(π V etc.)

(♩=38) SOLO

p poco in rilievo

p sim.

* flickering, indistinct grace notes
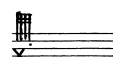
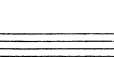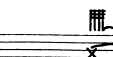Vla

(Π V etc.)

pp sempre
sul tasto e flautando
sempre

Vc

pp sempre
sul tasto e flautando
sempre

(η vel.)