University of Southampton

Faculty of Law, Arts and Social Sciences

School of Humanities

Portfolio of Compositions

by

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ABSTRACT

FACULTY OF LAW, ARTS AND SOCIAL SCIENCES

SCHOOL OF HUMANITIES

Doctor of Philosophy

PORTFOLIO OF COMPOSITIONS

by James Douglas Edward Weeks

The thesis consists of a portfolio of original compositions and a commentary thereon. There are eleven separate works, including two vocal ensemble works, four solo works and five works for small ensemble. These pieces do not delineate a unitary thread of compositional research; however, a prevailing theme of the portfolio, discussed in detail in the commentary, is the relationship of the composer to the world around, and in particular the incorporation of found musical objects into the fabric of the music. The related subject of realism in music is explored in a number of pieces, including the portfolio's focal point, an extended instrumental trilogy entitled *Schilderkonst.* This work may be viewed as an investigation into the aesthetics of realism, and takes as its explicit subject-matter certain aspects of Dutch seventeenth-century art.

DECLARATION OF AUTHORSHIP

I, JAMES DOUGLAS EDWARD WEEKS,

declare that the thesis entitled

PORTFOLIO OF COMPOSITIONS

and the work presented in it are my own. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- none of this work has been published before submission.

Signed: [redacted]

Date: 7/2/05

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(the following are all separately bound)

Two Perscriptions (Gloomy Clouds, Ring)

Distant Intimacy

Glimpse

Capricho

Siciliano

Nothing to See, Nothing to Hide

Sint lumbi

Stella Matutina

Schilderkonst (Saenredam, Low Country, Duinland)

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"It's simply not enough to operate from the closed world of a specialised ideal. If a painting is to be a work, a work that aspires to the condition of art, it is obliged to express the tenor of existence. There is no escaping the changing pulse of our experience. To assert, for instance, a holistic image or even distribution of incidents as a viable expression amounts to counterfeit, mere 'fabrication'. Art has to be expressive of the urgency and failure, love and inadequacy that drive human endeavour."

Bridget Riley (1990, p.120)

"They taught us art was
self-expression. You had to have
"something to say." They were wrong:
you don't have to say anything. Think of
the others as artists. Art's
self-alteration."

John Cage (1973, p.17)

"Life is probably *round.*"

Vincent van Gogh (Bachelard 1964, p.233)

1.1 Introduction: principles

Utopia can wait: composing is a relationship with the present-as-it-is, a writing-through-life, an exploration of the inner and outer worlds of lived experience; an act of questioning rather than asserting, open not closed, hypothetical not conclusive. The pieces in this portfolio are experimental in the sense of being open-ended in the spirit of their undertaking: they are speculative in their approach to musical ontology and meaning. Each is a self-contained entity, technically and stylistically *sui generis*, not

manifesting part of an explicit overall project, though exhibiting a broad consistency of compositional and philosophical preoccupations. "Self-expression" (that is, self-alteration) arises not from the deliberate (and lazy) cultivation of a *maniera* that holds itself apart from contamination or influence (or experience), but from the confrontation with an unapologetically heterogeneous collection of hypotheses and source materials. Technique predominates over superficial elements of style; personal idiom is defined by the nature of the relationships formed between material and procedure, content and meaning. In terms of an ongoing process of self-definition, these pieces, which should be viewed as salient fragments of a larger continuity of writing in the last three years (see table1), also show an evolution of sensibility towards a clarification of discourse marked by simplicity of processual working and relative emptiness of texture, that reaches its furthest extent thus far in the trilogy *Schilderkonst.* This work is the portfolio's focal point and will be the subject of Chapter 2; the present chapter will expand on the general principles set out above and discuss briefly each of the other works.

Table 1: Chronology of works, 2001-4, in order of commencement
works listed in italics not in portfolio
dates of revisions in brackets

2001-2	*Time Stands Still*	pf/vn	45'
2002	*Auferstehung*	choir/org	7'
2002 (-3)	Ring (Two Perscriptions)	pf	7'
2002 (-4)	*Amor de lonh*	voice/instr	12'
2002	Distant Intimacy	fl/bcl/vn/vc/pf	19'
2002 (-4)	Gloomy Clouds (Two Perscriptions)	pf	6'
2002 (-3)	Glimpse	fl/ob(cl)/vc/pf	4'
2003	Capricho	vn	8'
2003	Siciliano	pf	3'
2003 (-4)	*Ave maris stella*	choir/org	5'
2003	Nothing to See, Nothing to Hide	vc/perc/pf	9'
2003-4	Saenredam (Schilderkonst I)	ens	15'
2003	*Selbstbildnis als Laute*	vocal ens	4'

2004	*Spanish Ladies*	voices/2cl/cym/pf	7'
2004	Low Country (Schilderkonst II)	strg qt	20'
2004	*Close-up*	pf	4'
2004	Sint lumbi	choir	5'
2004	Duinland (Schilderkonst III)	pf(/vib)	18'
2004	Stella Matutina	vocal ens	6'

1.2 Writing through life: found materials

"Writing through life" posits an explicitly realist approach to the relation of art to the world, which moreover proceeds necessarily from an examination of the nature of perception rather than being merely a naïve attempt at transcribing either inner or outer reality (*vide* Gombrich's assertion that the artist tends to "see what he paints rather than to paint what he sees" 1960, p.73). The starting-point for each piece is an "object" to be explored; this might be a situation, natural system or realistic scenario taken from the outside world (as, for example, in Cage's theatre pieces and chance works, Xenakis' arborescences and crowd movements, or the Dutch realist painters' street scenes and landscapes) or, more usually, a specific "found object" or "found idiom" (as, for example, in Liszt's, Busoni's and Finnissy's transcriptions, Ives' and Cage's collages, Dada montage, Duchamp's and Arte Povera's *objets trouvés*, Land Art's "landscapes *trouvés*", or Aldo Clementi's fragments of the musical past). Almost all the works in the portfolio use other pre-existent music as raw material: thus the speculative aspect of these works can be understood in terms of a dialogue with these other musics and the aesthetic ideas contained in them (or of which they are a manifestation). The particular semantic significance of the found music varies from piece to piece; however, it is never referenced merely as quotation in an otherwise alien discourse, but integrated fully into the whole fabric of the work's processes. In *Sint lumbi* and *Two Perscriptions* the process of writing through the source materials renders them irrecoverable as distinct works, although they must be borne in mind as the explicit foundations of the new pieces. In *Schilderkonst* and *Nothing to See, Nothing to Hide* the source material is submerged to such an extent within the work's discourse that, although knowledge of its identity and the procedures to which it is subjected is vital to a complete contextual understanding of the work, it is not

essential to a fully coherent experience of it. And in *Siciliano* the identity of the source material is not merely submerged but completely irrelevant to an understanding of the piece, functioning as it does as essentially anonymous, semantically cold material.

Of course, any use of found material affects the meaning of the work insofar as it influences the composition of the work – consciously or not – on a number of levels; at the lowest of these levels its significance merges with that of the countless found objects which clutter the experienced present and which constitute our knowledge of music. The use of specific music as a basis for one's own, therefore, far from being an act of escapist historicism, acknowledges the existence of the past as the basis for the construction of an understanding of the present and explores the effect of this accumulation of cultural and personal memory on lived experience. This exploration generally mediates between a number of different attitudes to the found material: an acknowledgement of its objective existence in the present, a possession of it as an object of love or special importance, and an investigation of its contextual or aesthetic meanings through its technical and stylistic features. To some extent, all these attitudes can be seen to be in play simultaneously on one or other subtextual level in all of the pieces in the portfolio which acknowledge their source material.

1.3 Genre and tradition: *Siciliano, Capricho*

Many of the works can also be viewed in the context of more general musical traditions, of which they are more or less oblique examples or which they evoke or reference to a greater or lesser degree. In the case of the *Perscriptions,* the tradition of piano transcription of which they are partly a continuation involves the use of found materials, and in this case the use of Liszt's *Nuages Gris* as the basis of *Gloomy Clouds* suggests a homage to Liszt's own transcriptions. *Sint lumbi* is a Latin introit that can be used in the same liturgical circumstances as the work it transcribes. *Siciliano* and *Capricho* also "take on" a specific musical lineage, although without using found material as a basis. *Siciliano* is in essence a Romantic miniature, a single "lyric moment" in the tradition of Mendelssohn's Venetian Gondola Songs and the shorter piano pieces of Chopin, Schumann and Grieg. The identification is not complete, however, as the peculiarly empty textures of the work provide a distance from these Romantic models that suggests a dialogue with them that is far from

straightforward. The repetitive left-hand figures preserve the outward rhythmic feature of the Siciliano without underpinning a conventional lyric discourse: the right hand's intermittent clusters of notes may suggest entangled fragments of melody, but they never even out into an extended, rhythmicised melodic statement. One is not forced to explain these features dialectically-historically in terms of the "loss" of Romantic discourse, of course – the piece could be seen more simply as an "inhabiting" or reconfiguring of a particular tradition in terms of one's own idiom; but the comparison is explicitly invited by the work's title, and certain issues of exoticism, distance and longing, and the use of folk music in art music, are thus germane to an exploration of the music's meaning.

Capricho dates from the same time as *Siciliano*, and likewise invokes a particular Romantic tradition: the virtuoso violin showpiece exemplified by the Paganini *Capricci*. The other impetus for the work, however, was the *Caprichos* etchings of Goya, in which human caprice, or folly, is revealed in all its bestial unreason in a series of nightmarish satirical visions. The attempt to create a meaningful connection between these two sources occurs on different levels within the piece. The basic idiom adopted is flagrantly virtuosic, and makes much of the "empty" virtuoso figurations of scales and arpeggios that are the staples of such display. Taking only this into account it would be possible to read the *Capricho* as a straightforward showpiece; however, this Paganini-derived idiom is shown as if in photographic negative: the violin uses distortions of "normal" timbre exclusively, with violent chiaroscuros of extreme dynamics and exaggerated changes of mood. Furthermore, the structural strategy is one of sudden, unexpected cuts into completely different material, so that whereas one might expect a conventional ratcheting-up of virtuosity as the piece goes on, the music "goes" nowhere: the anticipated structural rationale is continually contradicted. Seen from this viewpoint, it is possible to understand the work as a "stripping-off" of the conventions of the genre (and of "ordinary" music) to reveal a kind of musical unreason beneath. One might also pursue this further into metaphor, and draw a connection between social or public behaviour (virtuosic outward display) and the animalistic, sub-rational urges which often drive it; in this respect Paganini's demonic reputation (a result of the quasi-pathological extremity of his public performance) makes him an ideal model. The view of the work thus outlined is predicated on constant comparison with the Paganini models, read imaginatively

against the Goya etchings: to understand the piece in this way, context is everything. To demand always this sort of contextualisation (not to mention a single "correct" interpretation of the intended critique) from the listener would be misguided, however, as it would attempt to deny the fundamental ambiguity and polyvalency of musical meaning. Therefore the *Capricho* may equally be apprehended as the flashy *pièce de concours* that was commissioned by its dedicatee; whether that in itself might be a subversive critique at the expense of the listening public is in the eye of the analyst.

1.4 Taking part in the world: *Glimpse, Sint lumbi*

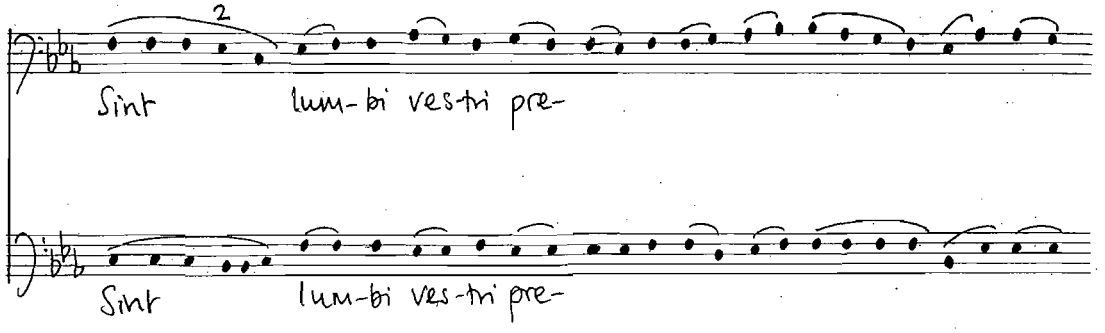
The usefulness of *Capricho* as a *pièce de concours* shows my interest in writing from time to time works that fulfil specific functions in real musical-social contexts. To those still wedded to the peculiarly socially-detached idealism of late modernism this may seem either a subversive or a degenerate choice (or both), but it reflects a no-less-idealistic insistence on "taking part in" the world, without however losing one's autonomy or observational detachment. This is ambiguous and negotiable territory; my solution in such works is to find a way of accommodating a necessary functionality and pragmatism within a discourse that rejects normative ways of conceptualising one or other aspect of the music. This is demonstrated by the two works in the portfolio written for amateurs (others outside the portfolio, such as *Ave maris stella* and *Spanish Ladies,* follow a similar principle). In *Glimpse,* written for a group of adult amateurs and subsequently performed by schoolchildren, the simplicity of the material is offset by the presence of a quasi-staged "scenario" and independent parts. *Sint lumbi* was designed for liturgical performance by a good amateur college chapel choir lacking in experience of contemporary music. The only accommodation in this case was to restrict the tonal resources to the modality of the source material; the (very slightly) unconventional element is found in the lack of rhythmic specificity of the grace-notes and solo line. *Sint lumbi* has a liminal status as a autonomous work: it was composed by writing out another piece – a two-part organum from the early-eleventh-century Winchester Troper – from beginning to end, dividing the material between four parts and making new compositional decisions about pitch and rhythm that were not in the original. Thus the plain modality of the original is transferred to the new work, but every so often the music shifts up a semitone; a rhythmic process is imposed in which long notes gradually accumulate bunches of short ones as the piece

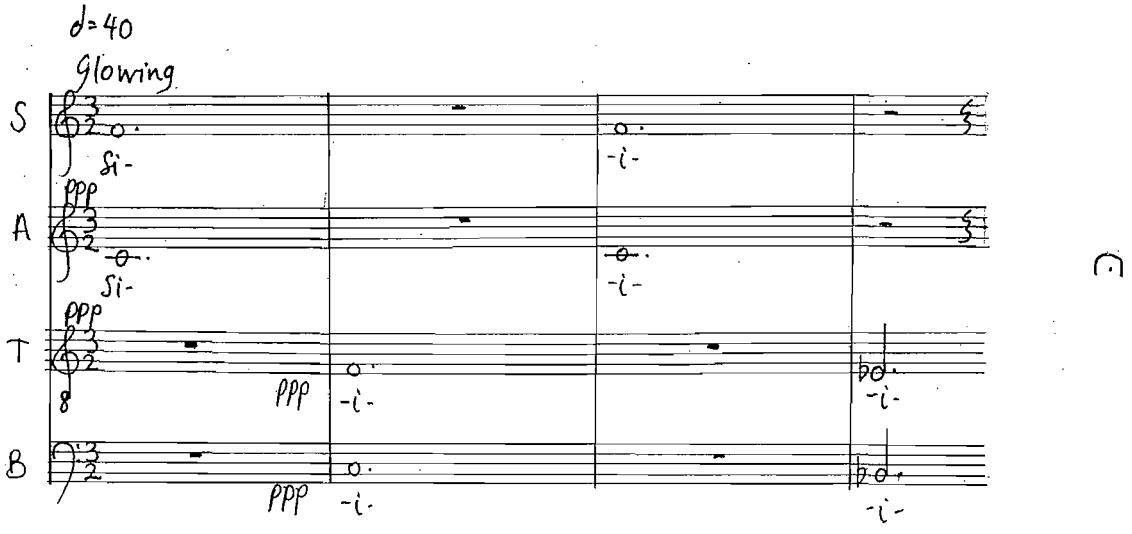
progresses; and the original is divided between two pairs of voices alternately, producing a simple hocket texture:

Ex.1

Winchester Polyphony (c.1000AD): *Sint lumbi vestri* (opening)

Sint lumbi (opening)





The issue of transcription runs deeper in this piece, however, as the edition of the original piece used contains both a working (i.e. broadly hypothetical) transcription of the extremely ambiguous (indeed, virtually indecipherable) neumatic notation in which the piece was written down, *and* the neumes themselves. This allowed me to reinterpret the original neumes, deliberately taking alternative solutions at points where the notation was ambiguous, and thus creating an alternative transcription, or mistranscription, of the material. In this respect the work can be viewed as an investigation of the relationship of past and present, an examination of the idea of tradition and of the changing meaning of historical and cultural artefacts through time. In *Sint lumbi,* reconstruction, transcription and invention are blurred

categories; the piece performs precisely the same function in an almost-unchanged Christian liturgy as its predecessor, yet the relationship and meaning of that liturgy and music to the world around it have changed subtly and irrevocably over the millennium.

1.5 Writing-through: "Perscription"

Sint lumbi introduces to the discussion the concept of writing-through in a literal as well as metaphorical sense, in that the piece "reads" the material more or less systematically from one end to the other. This technique underpins virtually all my recent work: the material is set up and then written-through from one end to the other in various ways using various processes of distortion, transformation, erasure and rearrangement. It is thus an examination of both material and process: one simultaneously takes possession of the world outside and explores both it and oneself by taking it apart in a particular way. The idea of "reading-through" in the very pure sense of *Sint lumbi* derives from Cage, who used a similarly clarified process in works such as *Apartment House 1776* and *Hymns and Variations* to read through early American hymns, and it is easy to see the Cageian fingerprint in its potential for authorial non-intention. However, while the passivity of Cage's chance-derived process of excision may indeed be construed as an erasure of compositional will, the idea of ceding responsibility for note-to-note continuity can also be conceived as an objectification of the material, in which systematic intervention into the already-existing preserves the conceptual distance between writer and subject.

The systematic writing-through of another work or fragment may be termed "perscription" (*per* meaning "through" in Latin). This is distinct from transcription (Latin *trans* = "across"), which refers to the "writing-across" or "carrying-across" of some aspect of the substance of a work from somewhere to somewhere else, be it a neo-Platonic "idea" of the work (*vide* Busoni) or some more tangibly-related material. Perscription might therefore be viewed as a particularised subset of transcription, in that the former necessarily involves the latter, but perscription specifies a particular, distanced relationship between composer and source-material in which the emphasis is placed on the exact nature of the processes used to transform the latter. Whereas *trans* begs the question "from where to where?", *per* begs the question "how?".

1.6 Linearity, Structural Realism: *Two Perscriptions*

Perscription as a term also suggests other aspects of style that are typical of my work: linearity (writing *through*) and steady-state textures resulting from consistency of process applied to the musical object. All my music manifests a preoccupation with real counterpoint as opposed to "orchestration": lines are viewed as discrete entities, textures as layers of lines, harmony as a result of the layering of lines. This reflects both a deep and fundamental involvement with medieval and Renaissance music (manifest in many choices of source-material and technical procedure) as well as an artisanal (and essentially low-tech) view of composition as an act of making and fitting-together.

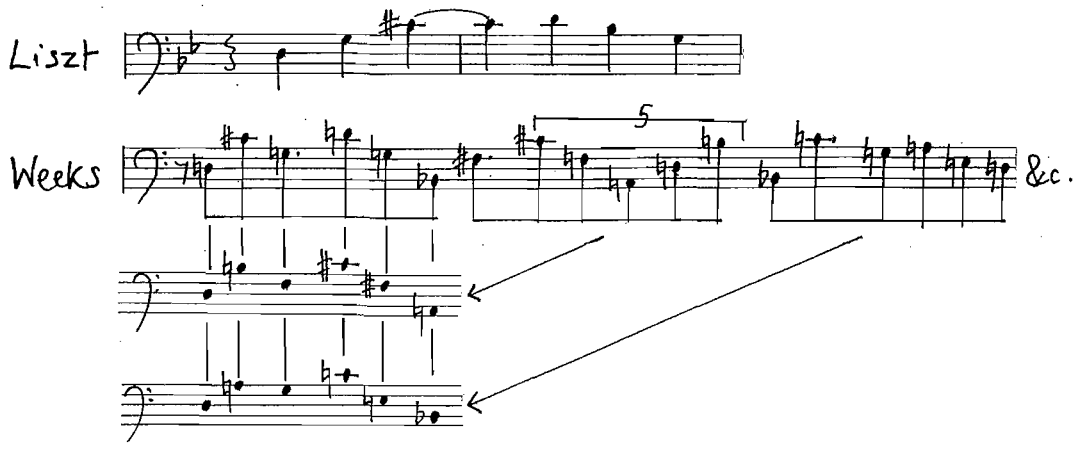
Similarly, as perscription objectivises the material and emphasises the writing-through process, the continuities wrought from that process become "viewings" of the material; this leads to overall structural discourses that are anti-developmental, fragmentary, episodic or layered. This quasi-visual approach to musical form owes much to Feldman's conception of static, spatialised time, as may be seen in the use of repetition and circular canonic processes, blocks of non-evolving material, structures that oscillate between two textures or material-types and "arrays" of events that do not observe a developmental or formalistic logic through time. A further technique involves the vertical layering of different component strands with distinct temporalities, often non-aligned and independent, as found in the work of Cage, Finnissy and others. This latter approach allows the listener to create their own path through the work, thus de-emphasising yet further the ordering of events in favour of a global structural meaning: structure is perceived as a constellation or assemblage of events or continuities rather than as coherent, unitary narrative.

Once again, what is sought in these approaches to structure – even those which apparently seek to redefine musical temporality metaphorically in terms of space – is a less artificial, more realistic reflection of the perception and ordering of events in time. Episodic or fragmentary structures reflect the perception of discrete events as changing or staying still, intermittent, continuous or unique, rather than as part of a narrative or formal design; layering reflects the polyphony of perceptions that make up our awareness of the present. In works such as *Distant Intimacy,* with its scenario of five completely independent solos sounding simultaneously, or *Glimpse,* with its

counterpoint of four independent sets of footsteps, the listener may shift continuously between a concentration on a single part to a general apprehension of the whole, as one might choose to do in real life. Finally, such conceptions of musical structure result in a more realistic reflection of the perception or experience of duration itself (Bergson's concept of *durée*). As Raymond Monelle has written, "Music naturally expresses a present temporal ensemble, made up of parts that are simultaneous yet distinct...Music, then can subsist in time without taking time; the temporal signified may be a seamless present, even though the musical expression is full of events" (2000, p.88). In making a music that reflects the *durées* of perception as realistically as possible, it is perhaps possible to aid in what he calls the "recovery of Western man from the abyss of clock time" (p.94), the unnatural tempo of hours, minutes and seconds imposed on a fluidly-experienced present, that Paul de Man has called the "fallen temporality of everyday existence...that always falls back into estrangement and falsification" (de Man 1983, pp.44-5).

The first pieces to adopt consistently the methodology of perscription were, appropriately, the *Two Perscriptions.* These announce their independence from the concept of transcription by using piano pieces as the basis for more piano pieces: there is no transference from one medium to another, the result of which being that they have the effect of "rewrites" or "writings-over" of the original. In the case of *Ring,* this feels like four rewrites, as it is a series of four consecutive canons that differently perscribe Howard Skempton's *Ring in the Valiant.* The most extended and complex of these is the second, the "Gyre", a static polyphonic web of four canonic lines describing a slow spiral; intercutting is visible between the first and second canons (pp.3, 5) and between the two contrasted textures of the third (pp.8-11). There are similarities of idiom (static contrapuntal textures, oscillating pitches) between *Ring* and *Gloomy Clouds,* though the latter is more opaque structurally. Here, the reading-through of Liszt's *Nuages Gris* is fragmentary, as if the original were being glimpsed occasionally through thick cloud. The "premise" of the Liszt – stepwise chromatic movement – is extended to all parts of the work, including individual notes (ex.2), so that the work becomes an exploration of the operating principles of the Liszt as well as of the notes themselves. *Gloomy Clouds* closely follows the Liszt in completing a general motion upwards from the mid-point of the piece to the end.

Ex.2 Processual working in *Gloomy Clouds*, showing derivation from Liszt



1.7 Radical clarity: *Nothing to See, Nothing to Hide*

Another motion used extensively in both *Perscriptions* is an oscillation between textural extremes of complexity (or at least opacity) and simplicity (or clarity). In *Gloomy Clouds* the sense of stripping away to something very plain and clear is particularly marked against the nebulousness of the surrounding texture; many works subsequent to this show an expressive interest in textural states that tend towards extreme bareness, clarity or distillation of content, not as a negativist attitude expressing a view of the world as devoid of meaning or hope, but as a state of perception in which extreme clarification of discourse through simplification of textural, harmonic, rhythmic or structural features becomes a sort of plain-speaking, a focusing of vision that "gets to the heart of things" while containing within itself an apprehension of the fullness of the world. Emptiness, therefore, as an essential state of being, may be seen not as void but pregnant with meaning. It is important to distinguish the nuances of this aesthetic position with care: Howard Skempton, who along with Satie and Feldman exhibits a highly pared-down idiom in contrast to the general tendency towards complication of the musical surface in twentieth- and twenty-first century music, has spoken of the crucial distinction between clarity and simplicity. He rightly states that "simplicity isn't of interest to artists. Artists are interested in subtlety, in complexity. The artist's role in society is to say that, actually, things aren't so simple" (Skempton 2000). Simplicity, then, describes only the surface features of the music, which preserves its complexity of discourse and richness of potential meaning. Plain, too, has set of connotations that only partially overlap with clarity and simplicity, in that it can mean at least two different things: either open (in the sense of clear, as in "make plain") or unembellished or ordinary ("plain-style").

The various nuances of this aesthetic nexus are most extensively explored in *Schilderkonst,* but their first explicit manifestation was in the trio for 'cello, piano and percussion, *Nothing to See, Nothing to Hide.* It takes its title from a work by Alighiero Boetti which consists of an empty, framed window-pane; a Cageian construction, perhaps, yet Cage shows transparency where Boetti seems poised between transparency and emptiness. The fascination of Boetti's work for me lies in the ambiguity between negative (nothing to see: empty) and positive (nothing to hide: open) readings; whilst my work does not seek to replicate Boetti's in any way, nor does it posit silence as an analogue for Boetti's "nothing", it does approach the idea of openness or extreme clarity with the same emphasis on dialectic manifested in the title. It also uses the title as a structure for the work, by dividing it into two more-or-less equal halves in which the same proposition is examined from two differing viewpoints: in both halves a dialectic of clarity-opacity is manifested texturally in a stripping-away of the "mud and scum of things" (in Emerson's phrase, from the poem "Music") to a plain substance beneath.

This "plain substance" is in fact the chorale which opens the slow movement of Beethoven's last 'cello sonata, op.102/2. The choice is deliberate, for *Nothing to See, Nothing to Hide* takes over the Beethovenian sense of seriousness and dialectical struggle, though without the logic of development or teleology. Instead, the first half of the work consists of clogged chordal accretions that are continually and variously denuded of pitch (for example, in the bass drum line, or in the piano LH from bar 41), rhythm (piano RH and 'cello, from bar 42) or texture; in fact, all the chords in this half of the piece are multiplications of the pitches of the Beethoven chorale that can be thus literally stripped away to reveal the original material. Structurally, each phrase is a partial reading-through (forwards or backwards, or both) of the multiplied chorale, so that the first half could be said to consist of a series of starts. The Beethoven is then shown in its denuded form in the 'cello and piano right hand in the second half of the piece, while the tom-toms and piano left hand play horizontalisations of the multiplied chords of the first half.

Both halves of the work thus show different views of an unresolved textural dialectic between cluttered and denuded that points to a metaphysical dialectic that can be

construed either as opacity-clarity or (differently) fullness-emptiness. The larger dialectic of the piece, remains that of the title: nothing to see, or nothing to hide? What are we doing when we "denude" the texture; what is being emptied out? In the deliberate irresolution of this dialectic in both halves of the work, *Nothing to See, Nothing to Hide* may be seen to convey the idea that the oppositional textural states of complexity and simplicity are conceived as complementary, not competing, views of the world: dialectical struggle does not end in triumph for one side or other, but in an overall richness of understanding. This attempt to embody both textural states as-it-were simultaneously on the surface of the music reappears in the first piece of the *Schilderkonst* trilogy, *Saenredam*; elsewhere, textural complexity at surface level (though not complexity of meaning) is increasingly avoided in favour of a pared-down economy of discourse.

1.8 Ontology and meaning of notation: *Stella Matutina*

One of the clearest manifestations of this is in the vocal ensemble work, *Stella Matutina.* The text, a gloss on the Book of Revelation by the Venerable Bede, deals with the opposition of human temporality (the "nox saeculi", the "night of age") and the extra-temporal "everlasting day" of eternity, using the image of Christ as the morning star. This image – the morning star being the planet Venus, which is prominent in the dawn sky – suggested a cosmological contemplation of eternity to replace (or gloss) Bede's theological one. The musical analogue for the human (temporal) contemplation of the eternal (extra-temporal) was provided by the construction of three steady-state musical systems in which a numerical sequence (derived from data relating to the Transit of Venus on 6 June 2004) is repeated cyclically in different ways with respect to pitch and rhythm. Against these systems is placed a pair of voices in a contrasting texture which provide a textural foreground for the listener and a static pole around which the other voices seem to orbit. Thus in System I the basses' six phrases are fixed on three pitches throughout; in System II the tenors have modally static phrases against the glissandi of the other voices; and in System III the sopranos, mirroring the basses in System I, have short phrases that, apart from the first soprano's diminutions, use only three fixed pitches.

Schilderkonst apart, *Stella Matutina* is the clearest example in my work of the role of notational discourse as a determinant of the work's meaning and ontology that is

independent of its effect on the sounding result. The variety of notational readings of the number sequence (4-6-8-5-1-9-5-2) reflects the variety of possible ways of comprehending the same phenomenon or found object: it posits a multidimensional musical reality perceivable from a number of equally partial yet equally valid view-points. This particularly important in *Stella Matutina* in view of the work's examination of extra-temporality. Thus, the conventional musical temporal arrangement of vertical alignment in space is discarded in favour of systems whose component parts sound together yet are spatially separated on different pages; furthermore, each component uses different ways of reading through (comprehending) pitch and duration. These range from the purely conventional (SAT, System I) to the parametrically-separate circular orbits in System III (ATB), where time – in the form of the conductor's number circle on p.12 – is shown as a graphic design, a singular object "containing" the whole of the music's temporality. In the glissandi of System II (AB) a sort of relative time is posited, whereby duration is shown by non-horizontal lines (1cm in any direction = 1 second), so that vertical alignment between the voices is not that which is apparent on the page: temporality is enfolded into a space-time continuum that is slightly different from each point of observation. All of these notational differences have a negligible effect on the sound of the work, but each changes the ontological status of the material in different ways, thus contributing greatly to the work's potential meaning *vis à vis* its subject-matter. Notation and sound can thus be said to inhabit two discrete planes of the work's ontology that exist simultaneously but in semantic counterpoint to each other. This and many of the other ideas discussed above are explored to their furthest extent in *Schilderkonst,* a detailed discussion of which follows in chapter two.

2

2.1 Depiction of the real: Vermeer's "Art of Painting"

Schilderkonst ("Art of Painting"), a trilogy of instrumental works for varying forces lasting close to an hour, is the furthest exploration of many of the evolving aesthetic principles in my work so far. It developed from a nexus of ideas concerning various aspects of Netherlandish art of the 17th century, but although it clearly refers to certain painters and styles – indeed, exists in dialogue with them – it is not an attempt to translate or depict literally the art itself, but to transcribe certain aesthetic principles from the art into the music, remaining throughout absolutely in the aesthetic present. It would be only too easy to indulge – even subconsciously – a penchant for the cosy historicism that Dutch art of the Golden Age (Vermeer, for example) so often elicits, owing to its rhetorically understated stylistic purism and sense of material and spiritual well-being, but the subject of *Schilderkonst* is the aesthetic radicalism of artists such as Pieter Saenredam and Jan van Goyen, reconfigured in post-Cageian musical terms as an "art of everyday living."

"De Schilderkonst" is the title of perhaps Vermeer's most important painting, in which he depicts a painter (himself?) seen from behind painting a girl posing as Clio, the Muse of History. The reflexive nature of the work is doubled by Vermeer's use of a typical *trompe-l'oeil* effect, a curtain painted as if it were to be pulled across the whole picture. The meaning of the picture (whose title appears to be original) is debated: the conventional view is that Vermeer's aim was to suggest that History painting is the noblest manifestation of the art, and that this is how one does it; however, given that there is not a single mature History painting by Vermeer and that he has chosen, even in this apparent departure from genre painting, to depict a *real-life* scene of a girl dressed up as Clio *being painted,* it seems more plausible to suggest that Vermeer is in fact subverting the efforts of the painted painter by deliberately showing the real world around his artificial one.

Thus the subject of Vermeer's painting becomes the relationship of art to the real, a painting about the aesthetics of painting in which he both depicts (in the painted

painter) and implies (in the *trompe-l'oeil* curtain) the *painting hand.* In the same way *Schilderkonst* is an investigation into the aesthetics of music in which technique has become the explicit subject of the work: what I depict and how (and thus, why). This is of course a matter of degree, as one can construe any music as "meaning" only the sum total of its processes; however, the material of *Schilderkonst* is rendered so anonymous, and the processes and continuities foregrounded to such a degree, that one is forced to look for meaning *through* the moment-to-moment details to the "art" (that is, the art-making) which is producing them, and the aesthetics that are giving rise to it. This is not to say that the music attempts a puritanical didacticism, but rather that it adopts an attitude of speculation (in the form of three linked "experiments") as to its relationship with "reality". Just as Vermeer's curtain acknowledges its artifice even as it attempts to deceive, *Schilderkonst* acknowledges its status at every moment as an unavoidably approximated, distorted, poeticised, self-conscious simulacrum (transcription) of the "real", while stating an intention to "depict" it as far, and as accurately, as possible.

2.2 Aesthetics of realism: the Dutch Golden Age

"Realism" in Dutch 17th-century art is grounded above all in the visual exploration of the actual world around, as opposed to an idealised, embellished, imagined, exaggerated or otherwise distorted vision of it through religious, historical or allegorical imagery and symbolism. It posits both a morality of living and a view of the role of art in articulating, affirming and critiquing that way of life that is deeply bound up with the philosophical attitudes of the liberal bourgeois society in which it flourished. The Dutch realists – such as van Goyen, de Hooch, Saenredam, van de Velde, Steen, Fabritius and Vermeer – share, in their different ways, a concern for the materiality and reality of things and attention to visual and textural detail that recalls the earlier Flemish Primitives, but develop much further a discourse of seeing that is against bombast, artifice, mannerism, over-elaboration, grand gesture and rhetorical flourish. Truth, in this art, is to be found in scrutinising what is close-to, everyday, visibly and experientially present; the texture and meaning of life are explored with visual and moral honesty, and contemplated in observational serenity (see, for a detailed discussion of genre and landscape painting in particular, Fuchs 1978).

It is these aesthetic principles that *Schilderkonst* sets out to reconfigure as the basis of a musical realism for the present day, an aesthetics that necessarily involves moral and political dimensions as well as artistic and spiritual ones in its world-view. To some extent of course these may be abstracted as the tenets of any realist movement, but the focus in each of the works in the trilogy is on one painter or genre of Dutch 17th-century art in turn, through which a specific "scenario" is hypothesised and examined. Thus the first piece is named after Pieter Janszoon Saenredam, the painter of lucid, boldly formalised church interiors; the second, *Low Country,* takes off from the idea of "genre" painting, such as the courtyard exteriors or street scenes of Pieter de Hooch and others; the third, *Duinland* (Dune land), references the fanatically dry landscapes of Esaias van de Velde, and more particularly the empty "tonal" landscapes of Jan van Goyen. In none of these pieces is an attempt made to depict a particular painting, or even these painters' works in general: rather, from each source certain features are extracted as a conceptual influence on an explicitly musical discourse, as will be examined in detail later.

2.3 Principles of musical realism in *Schilderkonst*

The formulation of an idiom of musical realism in *Schilderkonst* picks up some general features from Dutch realism: the combination of intricacy and clarity (of line, rhythm, tonal materials, process) sought throughout much of the work's discourse is analogous to the particular clarity of material texture and demarcation of pictorial space exhibited by much of that art (whether deliberately "orderly" or not); the plainness of musical materials mirrors the plainness (the "everydayness") of genre and landscape subjects; the pieces lack rhetorical flourish or grand gesture (though they are structurally and processually lucid); they are generally calm and placid. Together, these features might be said to point to a shared sense of objectivity in their way-of-seeing that is manifest in the precision of the visual style and the transparency of the music's textures and processes.

Equally, the music's quest for realism with regard to its structuring in time picks up and extends analogies with the "real" space depicted by Saenredam, van Goyen and de Hooch. In *Schilderkonst*, as in mature Cage (from *4'33''* to the late number pieces), the question of temporal and formal/processual realism in music proceeds from a consideration of "how time passes", or "how events happen" in real life, as

experienced by the observing (not ordering) artist. Each piece views the structuring of time differently, according to its governing musical conception, but all are characterised by the desire to avoid a complex formalised or developmental ordering of events in an effort to informalise the musical continuity, thereby creating a freer and more "realistic" temporal discourse. Thus in *Saenredam* the organ provides an underlying musical continuity that does little more than simply continue (making real the work's *durée*, its "time-space"), on top of which are other layers that appear, change and disappear without any particular musical reason; one of these – the oboe d'amore-guitar music – is not aligned with the rest of the instruments, but floats freely over the top. In *Low Country* the arrangement of events is deliberately haphazard – intentionally meaningless and casual. In *Duinland* the musical line is continuous but directionless and extremely monotonous, a wandering that leads only fortuitously and abruptly into a belated change of texture. Thus while *Schilderkonst* does not follow Cage into a literal integration of musical and real time, it sets out to de-artificialise the experience of time within the necessarily artificial frame of its status as a musical work. Likewise, though not to the same extent, the Dutch Realists can be seen to attempt to de-artificialise space, painting emptiness where there is emptiness and incoherent clutter where there is incoherent clutter, although this force is often offset in their work by a more profound need to search out and depict an orderly, tranquil world.

2.4 Structural metaphors: time as space, *forma formans*

The idea of an ontological "frame" around the musical work, separating it from reality, opens up a deeper level of metaphor in *Schilderkonst* between musical and pictorial experience. All three works manifest a spatial approach to musical form ultimately derived from Feldman's conception of the "surface" of music (Feldman 1969), and subsequent reformulation of the notion of musical time and timing in terms of the space of a canvas. Each piece plays on the relationship of musical notational space (the score) and time by drawing the analogy more or less explicitly with the space of a canvas. We have noted the use of the organ in *Saenredam* as delineating the music's "time-space", calling attention, in other words, to the music's "dimensions"; furthermore, the three long paragraphs into which the music is divided are called Panels, and thus encourage the listener to consider the disposition of recognisable events in the piece (the more active sections of the flutes and clarinets,

and the oboe-guitar paragraphs) as a disposition in space rather than time. In *Low Country* the music begins as a series of graphic marks on a blank page, and even after that the fragments of music that make up the piece give the appearance of having been placed according to visual rather than musical-temporal criteria – as indeed they were. In *Duinland* the music is set out on the page to represent a low horizon-line, where the land meets the sky, exactly like the more extreme of van Goyen's landscapes; thus the player (and the listener) proceeds through the music as if wandering through space as well as time.

The previous paragraphs show how ideas of informalised, "realistic" continuity and ideas of music taking place on a temporal "canvas" can be seen as acting in tandem throughout *Schilderkonst.* A third principle guiding the formal procedures of the work relates to Frits Noske's concept of *forma formans*, as found in the fantasias of Jan Pieterszoon Sweelinck. *Forma formans* describes a form which forms itself as it goes along, so that "structural factors come through as movement. They are time factors, affecting our experience of time" (Noske 1976, p.47). This idea of form as a series of contrasted temporalities lies behind *Duinland,* which was modelled on Noske's paradigm for Sweelinck's apparently loosely-structured fantasias, as will be shown below. Opposite to this is *forma formata,* music structured according to a pre-existent "architectural" formal design: this describes the entirely artificial "panel" structure of *Saenredam,* which as mentioned above acts as a metaphor for the frame that must enclose the artistic depiction of reality. Having exhausted Noske's binary opposition it would nonetheless be useful to invent a term for *Low Country,* which might be *forma fracta* – fragmented form – in which an assemblage of shards from a dispersed continuity replaces structure, which is properly speaking absent.

2.5 "Qualities of brushstroke": notational variety

As well as the analogy of musical score with canvas, other aspects of the notation of *Schilderkonst* point to an analogy with visual art, and as such continue concerns developed across my recent work (such as *Stella Matutina*) with regard to notation and musical ontology. Indeed, it is possible (not least in the context of a work called "Art of Painting") to make a quite explicit connection between the "ambiguities of line" that are introduced into the notation and a consideration of 'what is being depicted'; in fact, the intention was to develop different "qualities of brushstroke", or

different levels of detailing or focus in different parts of the music, so that the pitchless and rhythmless notes in *Saenredam* and *Duinland* and the diagonal strokes in *Low Country* stood for differentiated categories of depiction of the material – differentiated, that is, on an ontological rather than literally audible level. Differentiation on an audible level is also present, but not necessarily in tandem with the notational differentiation; examples of this are the trills and slides of the oboe and guitar in *Saenredam* (an obvious blurring tactic), the tremoli in *Low Country,* and the pedalled notes in *Duinland* (which do operate in tandem with the loss of rhythmic specificity in the notation). As with the multiple layering of structural discourses discussed above, ideas of focusing and blurring of material thus operate on different ontological levels simultaneously in *Schilderkonst,* not all of which are audible in performance.

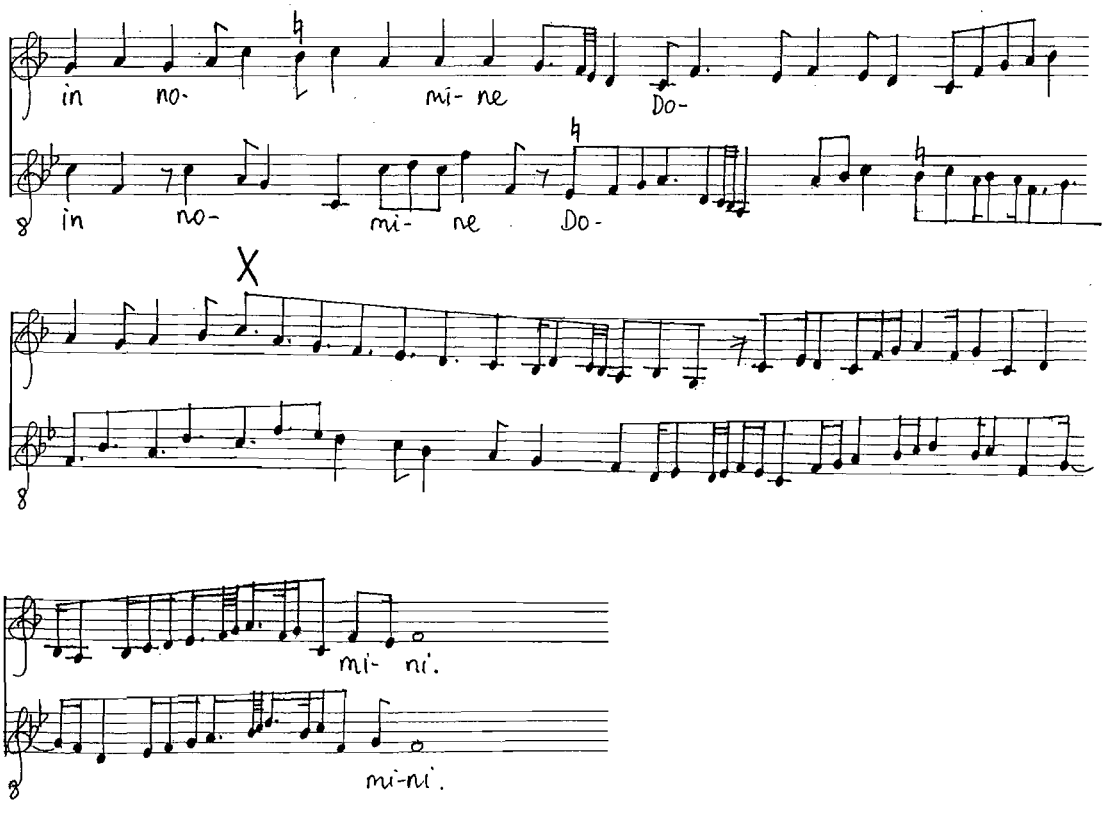
2.6 Anonymous material: Ockeghem's *Missa Prolationum*

As was mentioned above, the basic material of *Schilderkonst* is characterised by a deliberate quality of anonymity, or perhaps "unmarkedness", throughout the work; that is, it is sufficiently defined – modally and rhythmically – to register a consistent presence, but not sufficiently motivic to interfere with the listener's concentration on process or temporal array: it is "pure line". Once again, material from another composer's work was chosen in order to provide objective distance: here, the whole trilogy is derived from the "In nomine Domini" section of the Benedictus of Ockeghem's *Missa Prolationum* (ex.3).

The choice of both composer and work is deliberate. Ockeghem, as well as being Flemish, is also characterised by the remarkable amotivicism of his music, as well as the intricacy of his linear writing, the unprecedented complexity of his compositional designs and the serenity of his music's surface, all of which mark him out from the texturally grander and even dramatic styles of younger contemporaries such as Obrecht or Brumel. In all these ways it was natural to turn to his work – partly in oblique homage to these specific achievements in his music – in looking for a basis for *Schilderkonst.* The *Missa Prolationum* is his most astonishing compositional feat, in which nearly every section of the mass is written as two simultaneous canons (at intervals that expand from unison to a ninth in each subsequent section) with each canonic pair of voices sharing one line of music, which they read simultaneously in

different clefs and in different prolations (time-signatures) to produce a four-part texture. In the "In nomine" section, however, the canons are not sounded simultaneously, allowing Ockeghem to give the lines a melodic and rhythmic freedom which suited the desire in *Schilderkonst* for variety within the source material. Although the material is fairly unmarked motivically, certain events within it are notable, and can be heard more or less clearly throughout *Schilderkonst*: in particular, the passage marked X appears audibly at various times, as does the "fast-forward" passage at the end of the extract, where Ockeghem's rhythmic values contract dramatically towards the cadence.

Ex.3 Ockeghem: *Missa Prolationum,* "In nomine Domini"



The particular way the Ockeghem is used in the piece – and indeed its status as a historically-marked fragment of "found material" – is crucial to an understanding of the nature of *Schilderkonst's* discourse. Although, as stated above, the Ockeghem passage was chosen carefully for a variety of contextual and purely musical reasons, the role it plays in the music is that of semantically cool material, unmarked with regard to historical reference: it represents nothing other than a meaningless bit of material. Its status as a historicised found object, whilst appropriate to an

understanding of the piece on a contextual level, is not intended to contribute to the piece's meaning in the way that it would in a transcription or in works such as the *Two Perscriptions:* there is no dialogue with history *per se* here. Nor does it have the *metaphorical* status of "outer reality", whereby the processes enacted upon it would indicate the piece's response to the "world outside". In fact, its relationship to the music of *Schilderkonst* – which is derived exclusively from it – is more complex, and best illustrated by considering its appearance towards the end of *Low Country* (p.19). Here the complete upper voice of the Ockeghem is played, in strict four-part canon, with nothing either side of it or above it to disguise its appearance: it is nakedly - quadruply - exposed to the listener. The listener, however, has no reason to suspect that it is the original fount of all the other material, as it sounds more-or-less the same as the three previous canons (on pages 3, 8 and 12 of the score) and is certainly not unduly marked with respect to structural placement. In the context of *Low Country,* then, there is no reason to take any of the material as more of a *Grundgestalt* than any other; there is as much reason for imagining the canon on page 19 as being derived from an earlier canon as *vice versa.*

Thus the sense of "In nomine..." as *In nomine*, or original material as Original Material, is lost amidst a plethora of equally meaningless (unmarked) derivations of itself. The music, in effect, erases its own history as a meaningful factor in the discourse and instead puts everything that happens into a continuous present tense of different, though similar, musical objects. Throughout *Schilderkonst,* the processes used to derive all the music from the Ockeghem are designed to realise this relationship of original material to new material: they are, as we shall see, permutational in essence, taking the whole of the Ockeghem each time and treating it systematically or randomly rather than intuitively (in order not to privilege particular features or subjectivise the compositional relationship with them). They are also for the most part extremely simple, and even crude: this is on one level purely an issue of rhetoric, but equally may be seen as a deliberate ploy not to become involved in tortuous derivational procedures that arguably end up subjectivising the relationship with the material just as much as intuitive ones. Finally, the governing procedure in use throughout the whole trilogy is that most objective and systematic of contrapuntal processes, canon.

2.7 Canon

The concept of canon is central to *Schilderkonst.* The choice, again, relates (if only sentimentally) to Ockeghem and the *Missa Prolationum,* and has several ramifications for an understanding of the work. To begin with, canon is an obviously audible procedure: in the first two works in *Schilderkonst* one is aware of it (or perhaps rather "a canonic-sounding texture") at the expense of the relatively anonymous, unmarked material: its marked presence serves to de-emphasise moment-to-moment events within its duration, thus provoking the idea mentioned above of looking through the music to the composing hand. However, canon is itself "transparent": it may be obviously "there" but it is also *musically* meaningless in its automatic self-generation. From this it is possible to infer a de-personalised, "objectivised" contrapuntal discourse which provides in effect an anonymous contrapuntal continuity. This affects the temporal experience of canon: its existence is within time, but its essence lies outside it, allowing the listener to extrapolate the whole from the moment and thus see (listen) through it without following it through time. This temporal emptiness of canon suggests obvious analogies with visual and spatial discourses, as it implies a method of listening that regards musical continuities as objects within a temporal frame; these analogies are pursued differently in each of the works in *Schilderkonst,* as will be discussed below. For now it is important to note that the use of canon in *Schilderkonst* may be understood in a number of different ways that are themselves involved in the larger nexus of the work's meaning.

2.8 "Plain style": methodologies of rhythm and pitch

Before looking at each piece in detail, two further features that define all three should be discussed: the general rhythmic language, and tonality. These are broadly consistent across the series, and in both domains the idiom reflects the ideals of plainness and clarity that define Dutch Realism and the overall discourse of *Schilderkonst.* Both achieve this by sticking closely to the rhythmic and modal "givens" of the Ockeghem: in other words, the music eschews apparently more sophisticated ways-of-speaking, such as chromaticism and complex "irrational" rhythm, in an attempt to explore fully the expressive potential of the simplest musical units. This is therefore essentially a process of clarification. A number of issues arise from this statement. Firstly, this is not an exercise in anachronism, nostalgia or escapist historical recreation: the Ockeghem "givens" are used as the basis of a

complex discourse that is *not* semantically historicised and bears little relation to fifteenth-century music, though it abstracts concepts and techniques such as canon from it. Secondly, it would be foolish to describe Ockeghem, and certainly the *Missa Prolationum,* as unsophisticated; however, the building-blocks of the music are relatively straightforward, and can be viewed as musical "fundamentals" that can serve – even assuming a relativistic understanding of musical style – as "plain" style.

Tonally, this means sticking quite closely to the plain mode of the Ockeghem, although one interesting feature of the "In nomine" section is that the parts are written with two different mode-signatures – one flat and two flats – that transpires to be of more conceptual than practical significance, as there is no sense of two-modes-at-once in listening to the piece. Furthermore, the two *comes* parts in the Ockeghem, which as mentioned above do not run simultaneously with the *dux* and thereby do not create a sounding canon at all, use the mode-signatures of no flats and one flat (being a canon at the lower fourth). This modal flexibility is played on throughout *Schilderkonst*. In *Saenredam,* the piece which most resembles the sound-world of the Ockeghem, the flutes and clarinets use exactly those four mode-signatures, while the oboe and guitar change between them successively. In *Low Country* only the upper line of the Ockeghem is used, so the two mode-signatures available are no flats and one flat; furthermore, the transposition of the material shifts between the upper and lower fourths throughout, acting as an audible dialectic of upper and lower tonal levels, while presenting (unintentionally, in fact) a rather oblique reference to the "authentic" and "plagal" modal forms of medieval theory. In *Duinland* the mode shifts between four flats and no flats, again using the idea of modal flexibility, this time with a slightly larger gap between the two modalities; as we shall see, this acts as an analogy for changes in light with respect to the "tonal" landscapes of Jan van Goyen.

The use of chromaticism throughout *Schilderkonst* derives from the concept of *musica ficta*, in that accidentals are seen as deviations from the mode that cause a blurring of the modality while not undermining it or becoming the agents of transposition. They are essentially colourations of the plain mode, and can occur as semitone or quartertone deviations. Thus we see again the principle of blurring that was discussed in relation to "qualities of brushstroke" earlier and which is fundamental to

Schilderkonst: several further extensions of the principle in the pitch and rhythmic domains will be explored in the analysis of *Saenredam* below.

Finally, the rhythmic idiom of *Schilderkonst* likewise derives closely from the exceptionally variegated but very precise style of the Ockeghem. A decision to avoid brackets of any sort was taken early in the compositional process, the only exception being the "immovable" quintuplet bars of *Saenredam* (see below). As with pitch, only the simplest rhythmic procedures – multiplying or dividing of note values – are used, thus increasing the possibility of variegation (and indeed producing considerable complexity, often with a somewhat geometric quality) while also referring to the principle of prolation that underpins Ockeghem's mass. Rhythmic blurrings (or "*ficta*", perhaps) are produced notationally by not specifying precise durations, or by extending the prolation principle onto the micro-level of the diminutions, as shown in the following commentary on each of the pieces in turn.

2.9 *Saenredam*

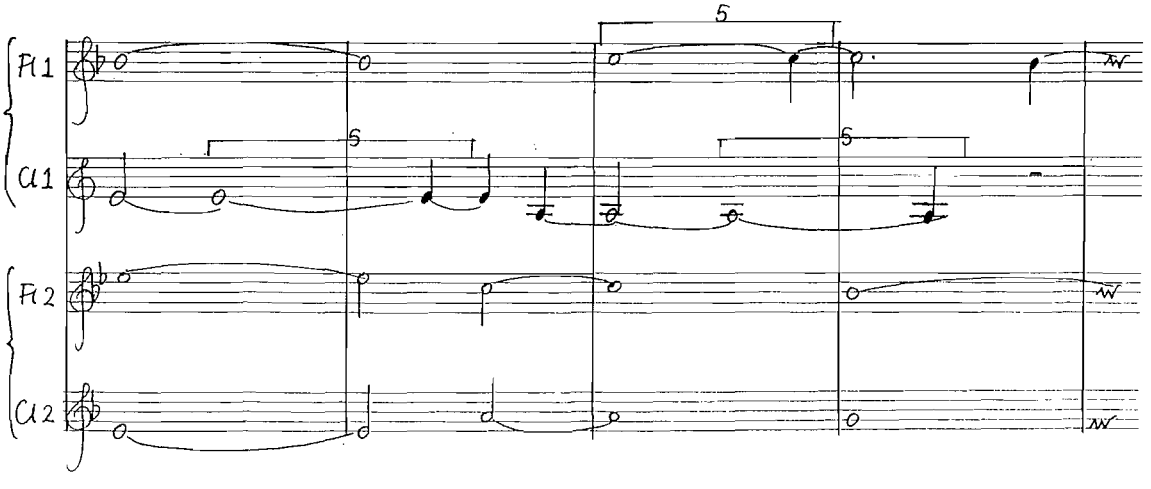
Saenredam concerns itself primarily with multiple perspectives. It superimposes three different layers of audibly similar material, each of which presents a way-of-viewing that is qualitatively slightly distinct from the others, while adding up to a single coherent sound-picture. In musical terms this is achieved through the variety of processes and levels of focus of the material, and also through the structural devices used. *Saenredam* is the closest of the three pieces to the Ockeghem, both in sound and in philosophical conception: as well as basing the work's rhythmic conception on an extension of the prolation idea, it is possible to see the multi-perspectival unity of the work in terms of a magnification of the two-lines-from-one principle of the *Missa Prolationum.* Furthermore, it is the only piece of the three to use the whole Ockeghem fragment from start to finish in its original form, without reshuffling the order of notes or omitting any of it.

The structure of the piece is a rigidly artificial *forma formata* with a free-floating element offsetting it. Two of the three layers of music – the four-part "choir" formed by two pairs of alto flutes and clarinets in A, and the organ-vibraphone duo – are given three "panels" of music of almost exactly the same length (just under five minutes), separated by temporal "blank spaces" that act as frames. The vibraphone is

the only instrument to inhabit this conceptual no-man's-land between the panels: its role, discussed below, is of a fragmented reflection or after-image of the organ's music. The other layer consists of another duo, between oboe d'amore and guitar. This duo is given five passages of varying length (usually a couple of minutes or so) that cannot overrun the outer limits of the piece (they have to start Panel 1 with the other instruments and finish at the end of Panel 3) but are otherwise free-floating: they can start passages II-V whenever they like at more-or-less regular intervals, and can play across the internal "frames" between panels.

The flute/clarinet "choir" reflects the texture and internal structure of the four-part Ockeghem mass: it divides into two pairs (fl/cl, fl/cl) who play the upper and lower lines of the Ockeghem (see ex.3 above). The relationship between the pairs is canonic, so that flute 1 is in canon with flute 2, and likewise the clarinets. This canon is projected in slow note-values which are eight times the original length of the Ockeghem, so that one complete reading of the "In nomine" passage takes a whole panel to complete. Each of the panels begins at the same point in the canon, so each is identical in underlying canonic structure: as can be seen in the schema for Panel 1 (ex.4), the first pair begins at the beginning of the Ockeghem passage, but the second begins at the point marked X in ex.3. In Panels 2 and 3 the pitch levels of the canon change: the first pair rises, the second pair falls. The rhythmic clarity and togetherness of the instruments is then obscured by an unchanging pattern of quintuplet bars (the pattern, though, is swapped between first and second pairs in each panel) which blur the rhythm and create a smoother texture.

Ex.4 *Saenredam*: underlying canonic schema for flutes/clarinets, Panel 1, opening



So far, then, we have a rigidly ordered outside-time structure, a delineated contrapuntal grid, a primed canvas; better still, a "canonic space". The experience of this canon in time is, as argued above, empty, in that it is completely apprehensible as a static canonic texture at each moment of its duration: its projection into time therefore becomes analogous to the experience of the *space* of a building (or the metaphorical perspectival space of a painting), a space that is meaningful in its extension but materially void. The canon becomes a sort of coloured silence.

The canon is not, however, completely experientially transparent. Over the slow-moving background are placed passages of fast diminutions that take off motivically from wherever the underlying canon has reached. They may be seen as a form of refraction of the canonic substratum into tiny motivic particles; they also blur the material by shifting small fragments up and down steps at will, and enacting on the rhythm a form of micro-prolation wherein note-values of, say, 3 demisemiquavers are extendable *ad lib.* to values of 5 demisemiquavers, although values of 1 or ½ must remain the same. In fact, this "rhythmic transposition" of note-values (which is essentially what prolation is) can be seen to underlie the whole concept of diminution and augmentation which produces the different textural strata of *Saenredam,* and indeed is fundamental to the whole trilogy. Furthermore, one may view Ockeghem's canon-transposition system (unison, second, third etc) as a deliberate analogy in the pitch parameter for his rhythmic prolation devices, and thus in *Saenredam* the pitch transpositions on micro- and macro-levels are likewise linked to the same governing concept of prolation. None of this, however, would be of more than incidental value to the work without being viewed in the wider conceptual context of the piece, to which we shall return below.

The second layer of the piece, the organ and vibraphone duo, occupy the same tonal and metrical spaces as the "choir" but a different temporal one: the result is that it is only when the music seems to be breaking apart simultaneously on all three layers, between the second and third panels, that there is a real feeling of congruence between them. Elsewhere, the enormously distended six-part organ canon in consonant cluster harmony (the first of numerous homages to Aldo Clementi embedded in the trilogy) takes place on a different time-span from the "choir", providing an apparently motionless aura on which the rest of the music rests. Indeed,

the canon it follows does not fit into a single panel but into two-and-a-half; there is a literal return to the opening bars at bar 191 as the canon begins again. The vibraphone, described above in terms of an after-image of the organ's luminosity, is laden with accidentals – which throughout *Saenredam* are notated as if they were *musica ficta* – and thus clouds the music's consonance at the liminal moments of the structure which it occupies. Notationally it also blurs the clarity of the music's vision by dispensing with clear rhythmic values, although it is the organ, ironically, that sounds the more unrhythmicised of the two.

A third different way-of-seeing marks the music for oboe d'amore and guitar. The five floating sections are not canonic, nor do they read through the Ockeghem from start to finish, but instead break the material into eight chunks which are explored in different orders using the intuitively-organised variation techniques that characterised the "choir's" diminutions. It is a crucial point, therefore, that this differentiation in way-of-seeing (or "quality" of vision), is achieved structurally and technically, but it also operates on notational and aural levels. The notation is distinguished by grace-notes in space-time (with ticker-tape beat lines keeping the instruments roughly together), the frequent loss of pitch specificity in the form of the stave, and even the loss of the musical line itself. These notational strategies act in counterpoint (rather than in tandem) to the aural colourations of timbre and pitch in the form of trills, quartertones and pitch-bends.

In spite of the differentiation of the three layers that comprise it, *Saenredam* projects an overall unity. It is of course static in pitch-field, and indeed in temporal field, insofar as there is no sense of meaningful change from one moment to the next, although one's attention may be pulled towards a new entry of the "choir's" diminutions (which are intuitively, not dramatically, placed) or the oboe-guitar duo. The listener is thus free to wander between layers of the piece *ad lib.*, creating his or her own foregrounds and backgrounds; the only event in the piece is a very gradual disintegration of the piece's static "image" about two-thirds of the way in, and its equally gradual reformation by the end. This disintegration perhaps raises a question of compositional interference: how far can one meddle with the presentation of this static image if one wants to give the listener freedom to wander? Is this a guided tour? The answer lies in the fact that *Schilderkonst* as a whole is intended to explore a more

ambiguous relationship between author and work (art and reality) than that of Cage's apparent self-erasure. *Saenredam* makes explicit the idea of the frame around the work precisely to point up the imperfection – the necessary unreality – of metaphor. The disintegration of the image in Panels 2 to 3 is also a disintegration or slipping of the work's sustaining illusion – the music falls away, revealing the canvas on which it is drawn: it is both the only meaningful intervention possible and a recognition of necessary failure.

2.10 *Low Country*

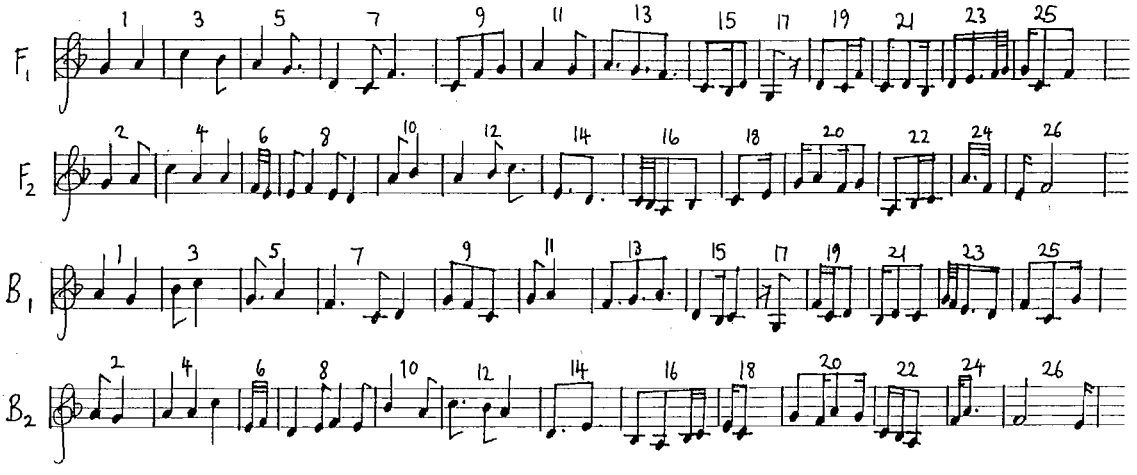
The composing hand is immediately in evidence at the start of *Low Country*, joining the piece to the end of *Saenredam* in the form of the 'cello's "brushstrokes" (in a complete performance these overlap with Panel 3). The listener is pitched out of the frame into another dimension, in which sound is demusicalised through the semantic emptiness of the musical discourse, and the listener instead becomes aware of the physical gesture of playing: the analogy to watching the painter's hand move across the canvas is clear. This conceit is strengthened by the fact that the notation is generic, not literal: the player does the *sort* of thing indicated rather than literally attempt to play each of the strokes accurately with respect to rhythmic and dynamic differentiation. This "stroke" passage appears twice more in the piece and so becomes the only real structural determinant in what is conceptually an anti-structure.

Low Country is an anti-structure because it presents only the remnants of coherent temporal continuities: the placement of the shards of continuities (canons) which comprise it is haphazard and meaningless, the concatenation of events accidental and insignificant. It is, perhaps, more a generic discourse than a piece. Although the distribution of this "array of casual fragments" (to quote Sontag on photographs, 1978, p.80) was not achieved randomly, the processes used held no regard for temporal succession or meaningful form-building: it was done crudely, very quickly, by eye. The subject of the piece is "the everyday", and the style of the music thus "low" in the sense of ordinary, quotidian, anti-rhetorical, roughly-fashioned and non-transcendental. In all these respects it is the opposite of *Saenredam's* smooth style; unlike *Saenredam* (whose title, ironically, was found long after its composition) *Low Country* doesn't really reference a particular painter: rather, the *idea* of genre painting

is evoked, though again this is a genre painting of a distinctly rough and informal sort, worlds away from the serenity of Vermeer.

Having completed *Saenredam,* with its oscillation between (relative) extremities of diminution and augmentation, *Low Country* – as per its "banal" scenario – was conceived of as inhabiting only the middle regions of the rhythmic spectrum: hence the use of the Ockeghem in its prime rhythmic form, with only two-fold diminution and augmentation either side. The piece uses only the top line of the Ockeghem, chunked into two-, three- and four-note segments and reordered alternately into two streams (ex.5, F_1 and F_2). These two streams are then read forwards or backwards, either one after another or alternating cell by cell. A further permutation involves reading the notes in each cell backwards, thus scrambling the Ockeghem yet further (ex. 5, B_1 and B_2). The complete crudity of these processes – the sheer unimportance and superficiality of their permutationalism – was the crucial factor in adopting them here: they produce a meaningless variety of roughed-up versions of Ockeghem's smooth original, not an orderly set of beautiful, meaningful objects.

Ex.5 *Low Country*: Permutation streams derived from upper line of Ockeghem



The things formed from these melodic chains are, again, canons, here employed to suggest a more or less complex musical *object* that can be viewed, like a stone, apart from its prolongation in time (a reading strongly suggested by the look of the score) or, in temporal terms, as a discrete, internally consistent sound-event. There are two types of such events in *Low Country.* The first are a series of eight four-part canons ripped into fragments vertically and/or horizontally, all of which are characterised by

the fact that they are missing some, most or virtually all of their notes: they have been "used", consumed; they are no longer pristine. They are all in 4/4, but are differentiated with respect to tempo (mid-range values from MM60-84 are used), articulation and permutation of the original material. They all use permutations that read the streams (see ex.5) consecutively, not alternately.

The other type of event is a series of four complete ("unused", perhaps) canons that use interlocking versions of the two streams; hence, when reading both streams forwards alternately one gets the original Ockeghem melody back, which occurs on page 19. Because they are not comprised mainly of rests, these four canons are the main events in *Low Country.* In their extreme bareness (and perhaps banality: the straight Ockeghem one on page 19 resembles nothing so much as a school round) they stand out and define the nature of *Low Country's* discourse; they are poles around which the canon-fragments are gathered, both conceptually and by the listener negotiating his or her way through the work. *Low Country,* more perhaps than *Saenredam* or *Duinland,* demands a listening that is almost visual, most of all in the cut-up-fragment sections and in the areas of silence, both of which make most "sense" when simultaneously projected by the listener onto an imaginary visual plane. In the complete canons, however, we are jolted back into the conventional forward-moving temporality of audible contrapuntal imitation (fugue: "flight"), a dramatic perceptual contrast that is mediated by the 'cello's "painting hand".

2.11 Aldo Clementi

The subtitle of *Low Country* is "Homage to Aldo Clementi". In fact, the whole of *Schilderkonst* can be seen partly as a dialogue with Clementi's music, not least in *Saenredam,* which contains elements such as the organ's background held cluster and the "choir's" micropolyphonic "weave", that evince a deliberate stylistic nod towards Clementi's mature idiom. Several facets of his music fascinate me. The "predicament" he outlines in his "Commentary on my music" (1973), which led him to his canonic style, seems from the standpoint of 2005 more than a little over-dramatic (and of course extremely dated) in its terror of dialectic and discourse and its insistence on music's imminent extinction, even while casting perceptive light on the inconsistencies and omissions underlying the Darmstadt new music project. What seem more valuable are the musical conclusions wrought from that crisis: the canonic

systems enclosing the found objects of music's past, the artisanal optimism of the contrapuntal craft (an optimism that gives the lie to his protestations of *musica moriens*), the sense of music as material to be shaped and cut, the steady-state structures that eschew rhetoric, drama, change (other than losing their energy towards the end), the low-tech aesthetic, the renegotiation of ideals of beauty and morality in art. All of this relates to the idiom and idealism of *Schilderkonst,* in which Clementi's *soi-disant* negativism is critiqued and reconfigured as the fertile soil for the emergence of a clear-eyed, positivist, unhistrionic musical realism. Alongside Cage, Clementi stands as a tutelary deity of *Schilderkonst*.

2.12 *Duinland*

In moving out into the open country, *Duinland* completes a journey that began in the spacious interior of *Saenredam* and continued into the backyard or quiet street of *Low Country.* It is ostensibly a straightforward "landscape", depicting the featureless, low-slung dunes and wide sky of the Dutch coastal regions, exemplified in the work of Jan van Goyen, following the pioneering realistic style of Esaias van de Velde. In fact, the work grew out of a previous large piano piece (now withdrawn) which attempted a similar view of the landscape of the Norfolk Breckland near my family home, a depopulated area of light topsoil and grassy scrub that strongly resembles the Netherlandish dune-land. The focus of *Breckland* was the idea of emptiness, dealing with a fundamental psychological desire (surely also manifest in the Dutch artists' work) to confront the "void of the real" and to internalise this as a basis of truth, from which a cleansed imagination can grow towards positive, optimistic living. Evoking the Wanderer figure of early nineteenth-century literature and the self-absorbed pianism of Liszt and others, *Breckland* seemed in hindsight too straightforward an adoption of Romantic motifs to define the peculiar imaginative terrain it set out to explore. However, I decided to save a long sequence of very slow three-part chords of particularly barren harmony, representing in that work a *ne plus ultra* of emptiness. These were reworked canonically to form the basis of the second half of *Duinland.*

In the context of *Schilderkonst, Duinland* has a number of unique characteristics. Being a *forma formans* it is specifically concerned with time passing; it is a progressive temporal system rather than a spatial pattern, in which the rate of musical time passing – the change in our experience of time as it passes – is structurally

determinant. It thus reinstates a quasi-narrative temporality, though at the same time it is profoundly anti-narrativistic in its aimless wandering and pausing. Insofar as elements of a journey are noticeable in the piece, we are still in the realm of the Wanderer, but the absorption of Romanticism has become more of a critical dialogue with it, as the following analysis aims to show.

There are two other new features to note. The first is that there is a very close link between the music and the paintings of a specific artist – van Goyen – painting a specific landscape, so that the music finally becomes an evocation of a "real" place, thus bringing it half out of the realm of metaphor (and even more so at the very end). This close correlation between the art and the music is felt all over *Duinland.* The extreme monotony of the modality and tessitura, more strongly felt here even than in *Saenredam* owing to the bareness of the texture, is analogous to the monotony of tint employed by van Goyen in his "tonal" landscapes. Only slight changes in modality, between flats and naturals, act as a change of musical light on the scene. Next, the bumpy melodic lines represent the uneven dune-ground, an analogy replicated by the visual layout of the score, with the music set beneath the middle of the page as a low horizon, with an expanse of silent sky above it. There is one principal line (or "cantus firmus") in the piece, marked always by its bass clef; the other lines, whose assumed bass clef is not marked, and which appear below and occasionally above the cantus firmus in tessitura, are related to it once again by canon.

The nature of the canonic structure is the second notable new feature, in that it is directional. Exactly like the Ockeghem mass (and picking up from *Saenredam*), it features a series of canons from the unison to the octave; these canons, however, are only sounded occasionally, when additional lines are added to the principal one. They can be either interjected in between notes of the principal line or sounded in conventional simultaneous counterpoint with it. The method of composing the cantus firmus follows on from the chunking and reordering procedure of *Low Country,* now taken to an extreme: the lower line of the Ockeghem is here cut up into single notes and reordered randomly. Eight reorderings of the complete line were made; these correspond to, though do not exactly line up with, the eight canonic transpositions (unison to octave). The lines are then read through, one after another, to make the complete piece. Once again, method of procedure reflects affective aim: the random

reordering and reading-through correspond to the purposeless wandering of the journey.

Another tutelary deity presides over *Duinland*: the Dutch organist Sweelinck. As mentioned above, it is his monothematic free-form fantasias that Noske theorises as examples of *forma formans*; more specifically, this relates to Sweelinck's use of a tripartite temporal structure consisting of the theme in prime rhythmic values, then later in augmented values, and finally in diminutions. The near-exact correspondence of technical procedures involved in this "elastic" form to those involved in the expanded conception of prolation developed in the first two pieces of the trilogy is as clear as it was fortuitously discovered. Augmentation and diminution play a very different role here, however, as they control the speed of the journey, and thus the speed at which musical time passes: in the first half of the piece, despite some stumbling diminutions, the speed is medium, meandering; at the halfway point we reach the augmentations (p.18), evened-out into equal durations as the music nears the complete stillness of a one-minute silence; finally, the diminutions appear towards the end.

Two elements stand outside this structure. The right-hand part, placed way above the principal line, is a chromatically-altered randomised reordering of the upper voice of the Ockeghem. It represents the sky. The vibraphone (which only appears here during a complete performance of the trilogy) ties the piano's diminutions to the material of *Saenredam,* of which it is a continuation. However, there is a more poetic resonance to its appearance here. As mentioned above, this "coda" brings the music still closer to "reality" by incorporating a sonic image of real life. Noske (1988) writes that the authentic music of the Netherlands is to be found in the organ music and carillons of its churches. If the piano is a substitute for Sweelinck's organ, the vibraphone might stand for the carillon, whose bells return the listener from the reverie of metaphor to the real world outside the concert hall.

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James Weeks

Sint lumbi

REFERENCE ONLY
THIS ITEM MAY NOT
BE TAKEN OUT OF THE
LIBRARY

SATB choir
2004

Sint lumbi

for SATB choir, S or T solo

To Geoffrey Webber

Duration
4'30

Rhythmic notation
Unstemmed noteheads should be treated as rather slow and deliberate grace notes, sung *on the beat*.

When the number of grace notes preceding a main note becomes higher towards the end of the piece (end of page 5 and following), in order to avoid visual confusion, *all* notes are given as unstemmed noteheads, and the rhythm is notated above the stave within square brackets. This change of notation does not require differentiation in performance.

In the latter stages of the piece the number of grace notes per minim beat should be roughly 6. It might be useful to begin rehearsing these passages in 'strict time' at this speed in order to develop coordination within each part: the alignment is designed to facilitate this.

The tenor solo is notated in space-time notation.

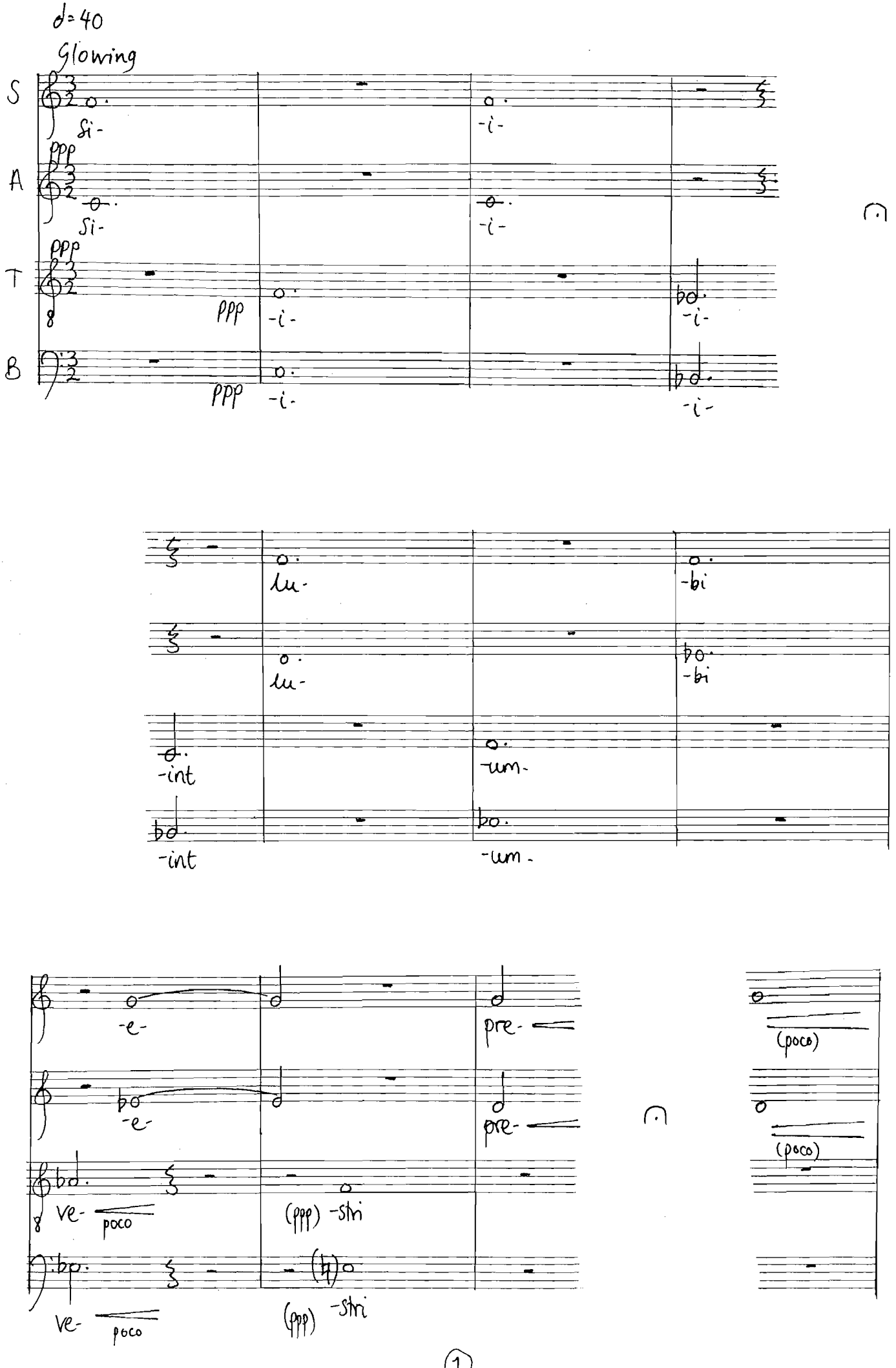
Accidentals
apply throughout the bar.

Repeated notes
should all be articulated; only those tied across a barline should not.

Source of the material
Sint lumbi is a 'reading-through' of an original two-part composition dating from c.1000 and apparently written down for performance in the Old Minster in Winchester. The organa of the 'Winchester Troper' are the oldest surviving two-part music, and until recently the partially-heighted neumes *in campo aperto* in which these pieces were notated were believed to be untranscribable. I am grateful to Dr Susan Rankin for permission to use her transcription of *Sint lumbi* as the basis of this piece.

Text
Sint lumbi vestri precincti et lucerne ardentes in manibus vestris et vos similes hominibus expectantibus dominum suum quando revertatur a nuptiis. [Luke 12. 35-6]
V. Vigilate ergo quia nescitis qua hora dominus noster venturus sit. [Mark 13. 35]
Let your loins be girded about and your lights burning, and ye yourselves like unto men that wait for the Lord, when he will return from the wedding.
V. Be ye watchful therefore, for ye know not at what hour our Lord will come.

James Weeks, Winchester, May 2004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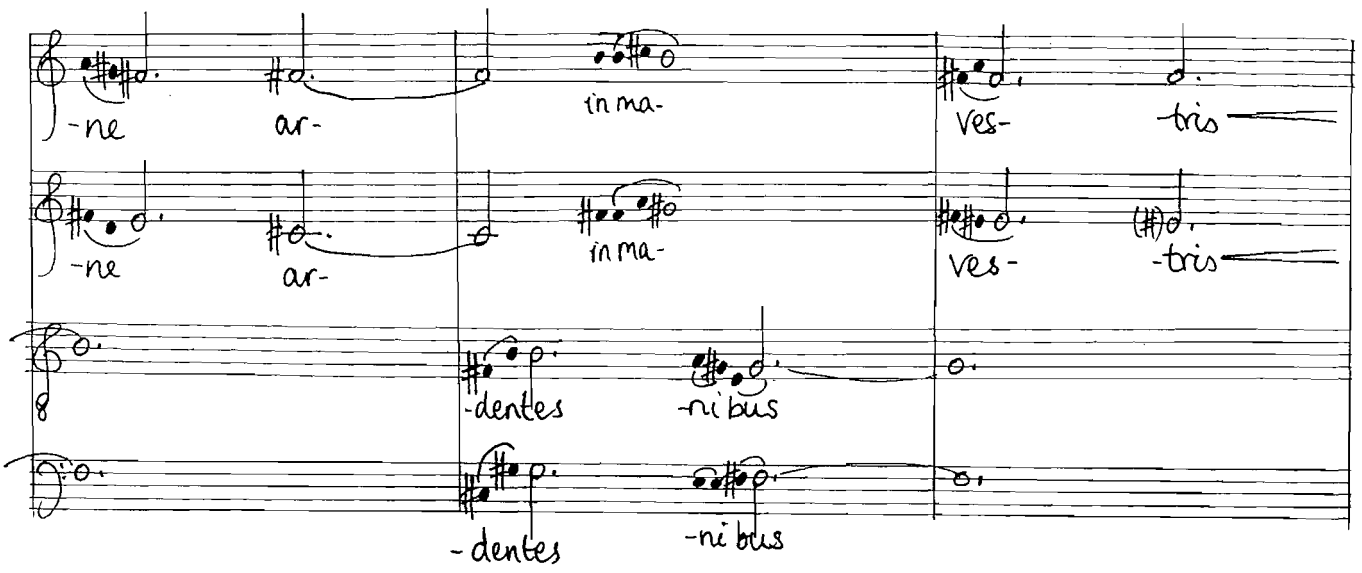
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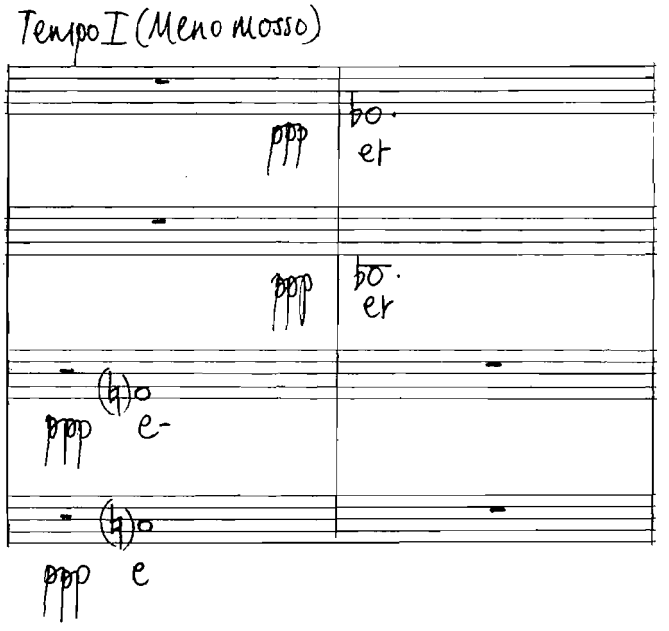
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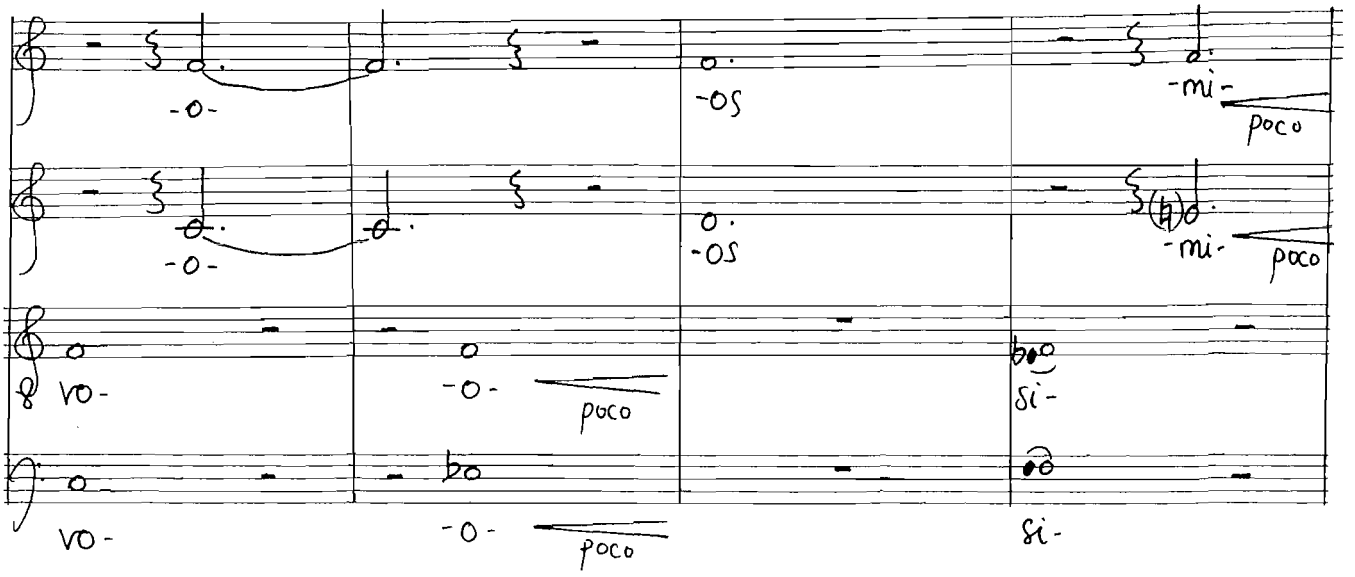
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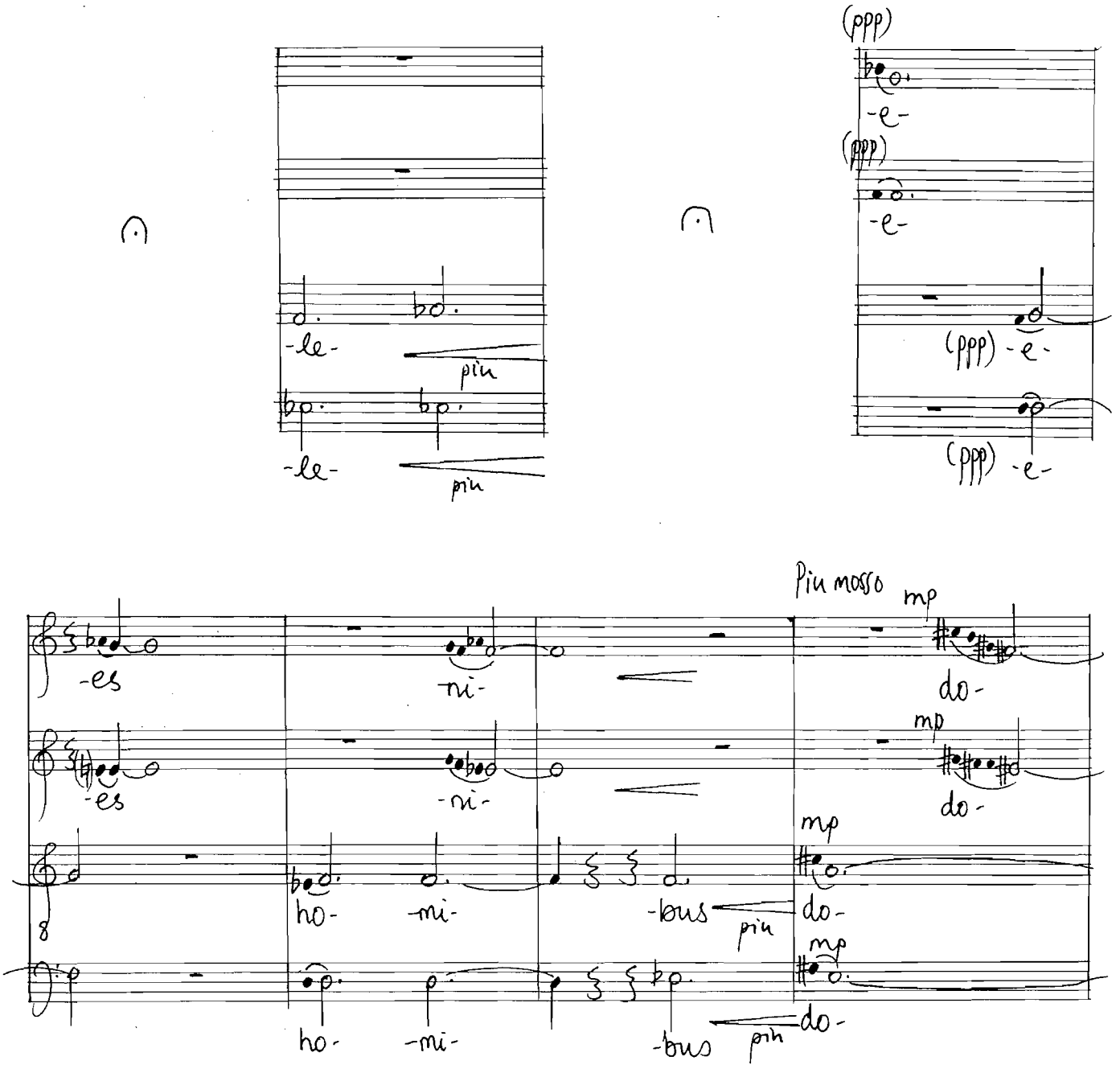
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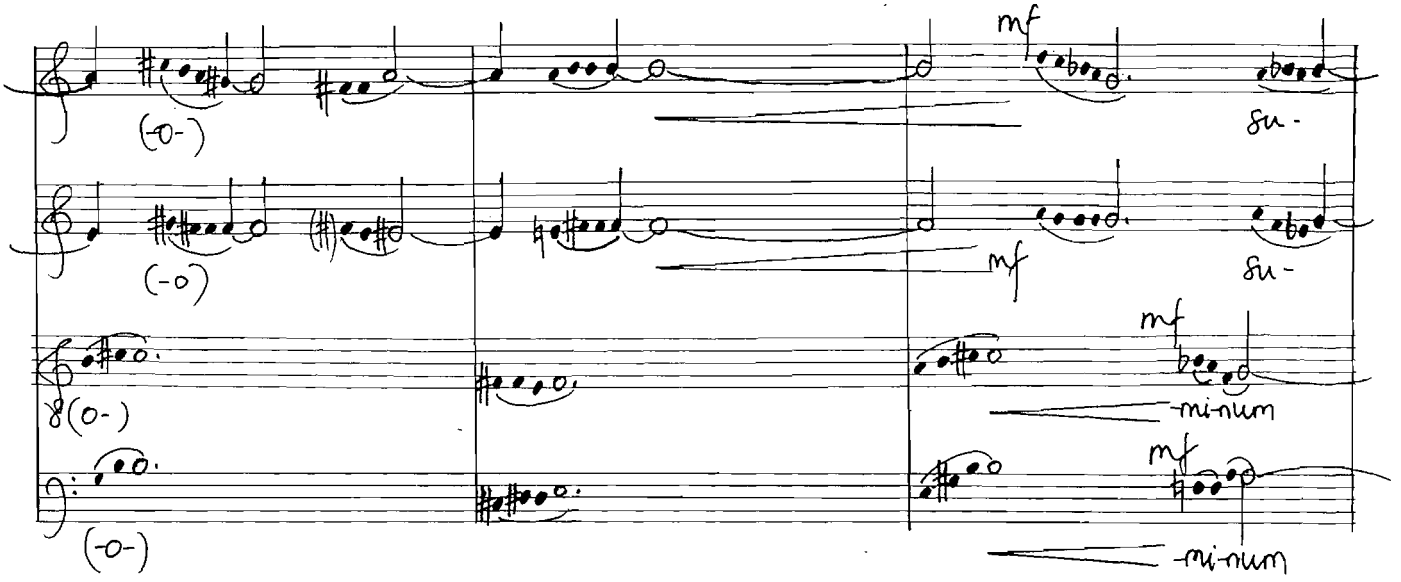
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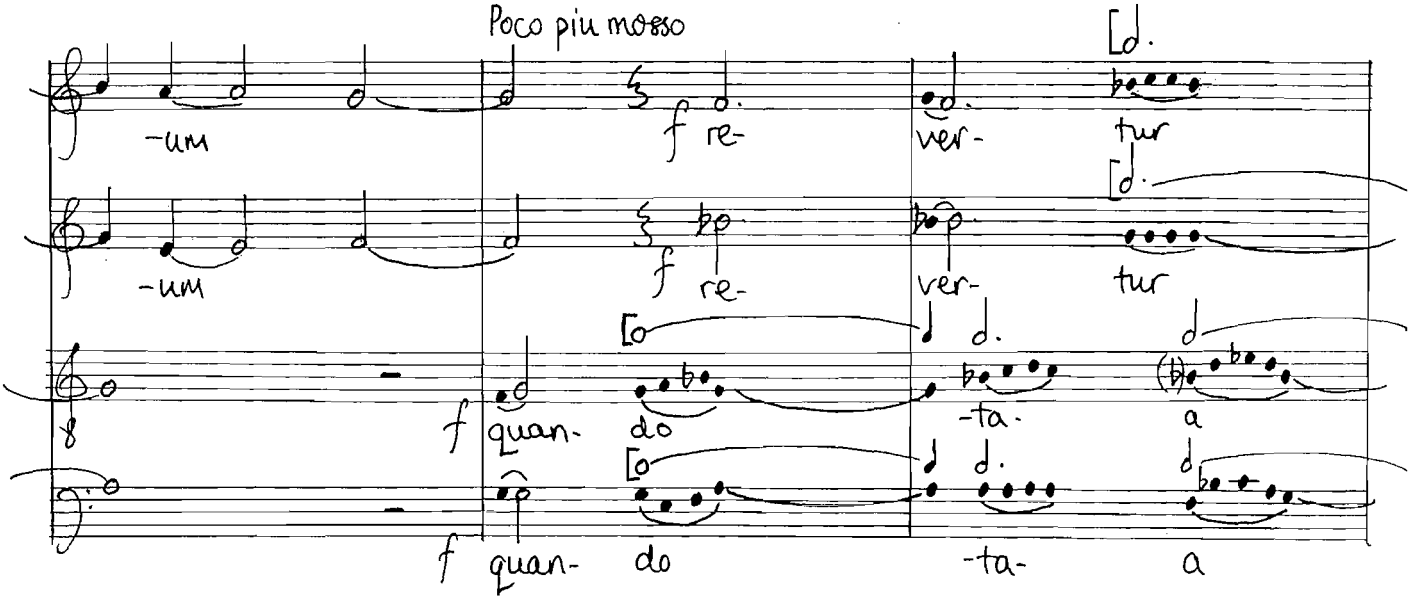
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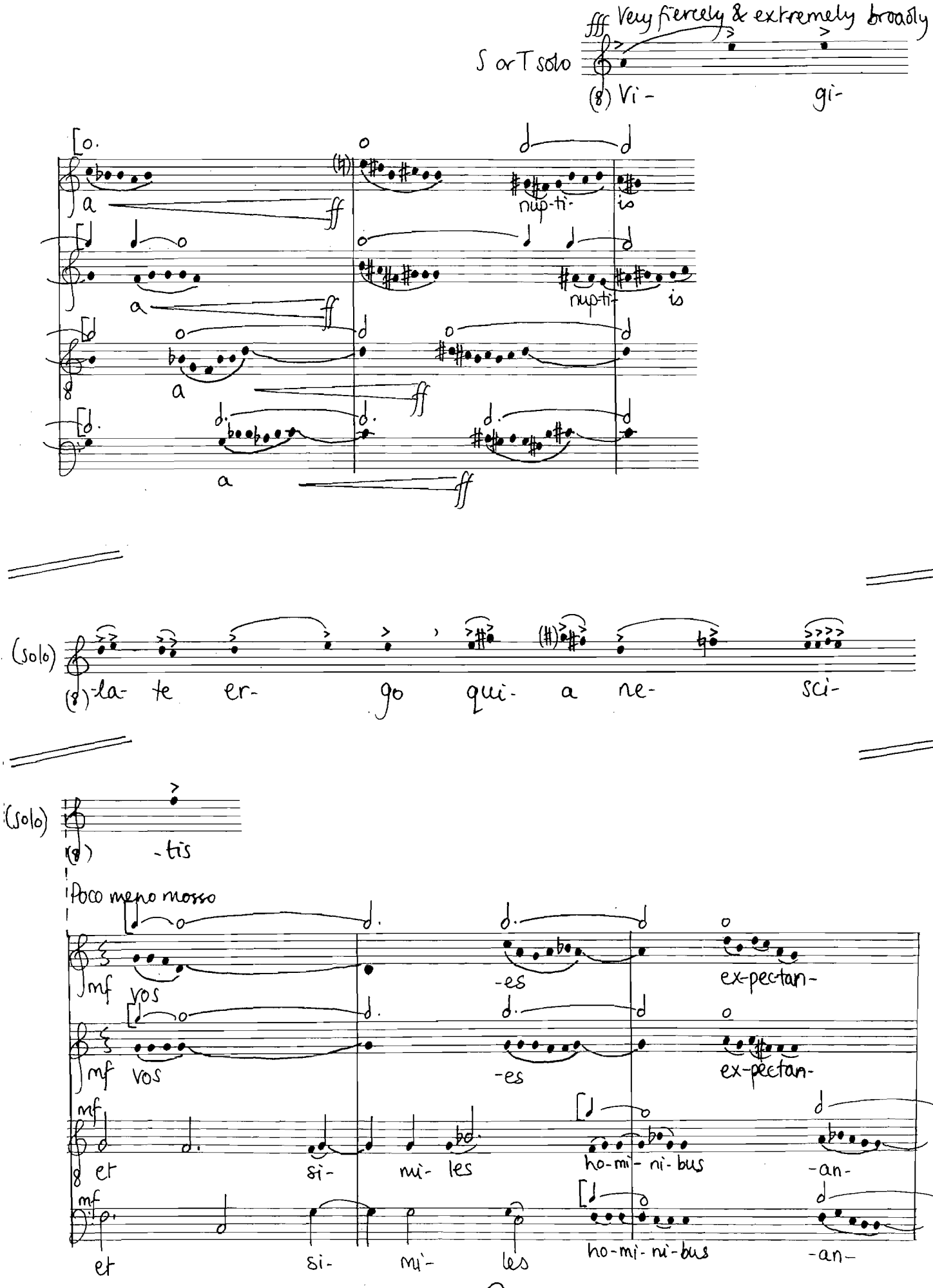
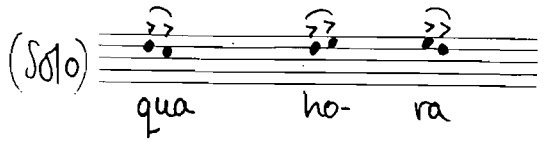

fff Very fiercely & extremely broadly
S or T solo
(8) Vi- gi-
a ff
nup-ti- is
a ff
nup-ti- is
a ff
a ff
(solo)
(8) la- te er- go qui- a ne- sci-
(solo)
(8) -tis
Poco meno mosso
mf vos -es ex-pectan-
mf vos -es ex-pectan-
mf et si- mi- les ho-mi- ni-bus -an-
mf et si- mi- les ho-mi- ni-bus -an-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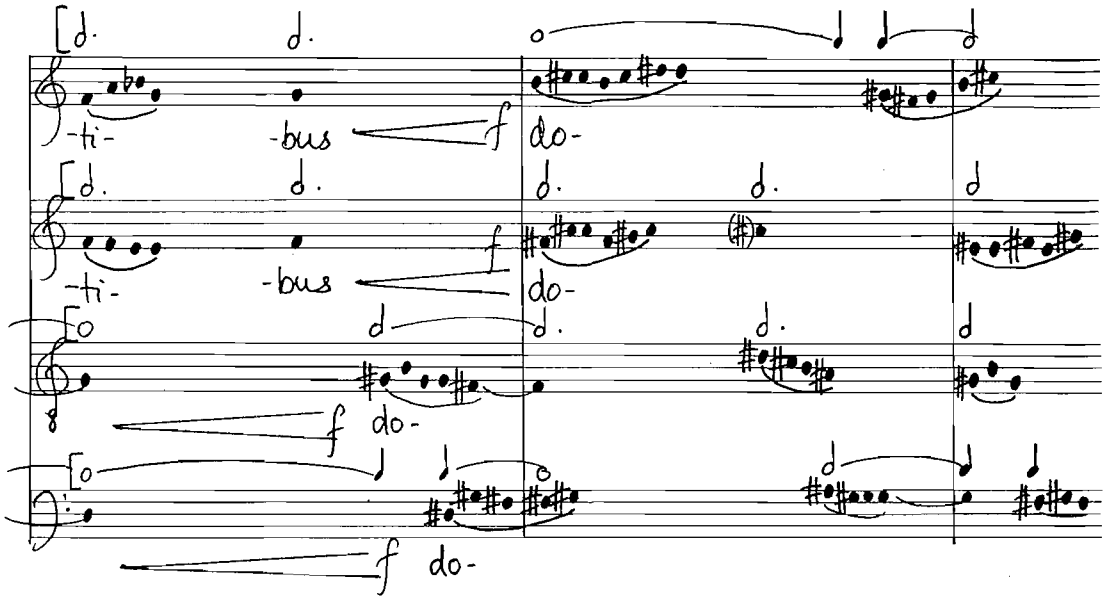
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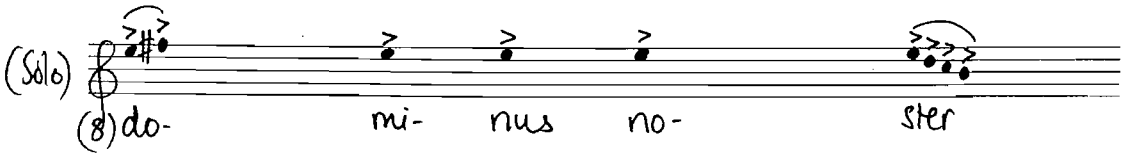
(Solo)
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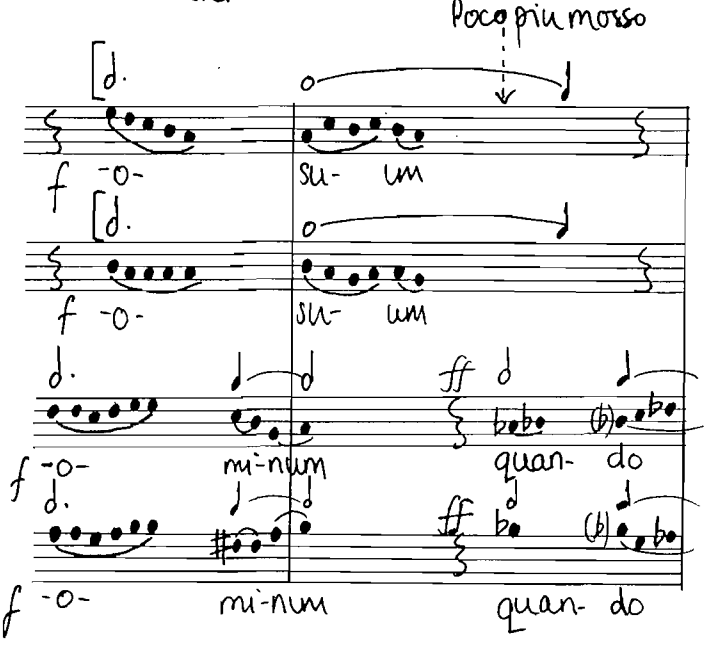
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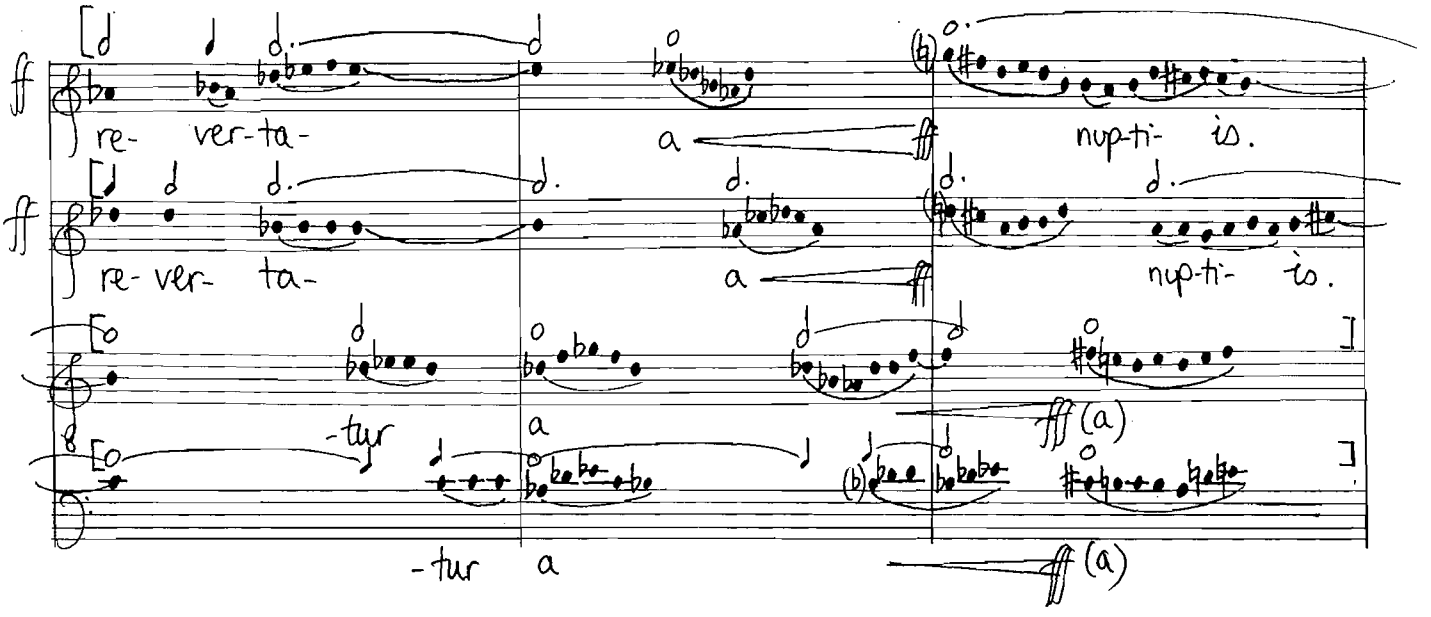
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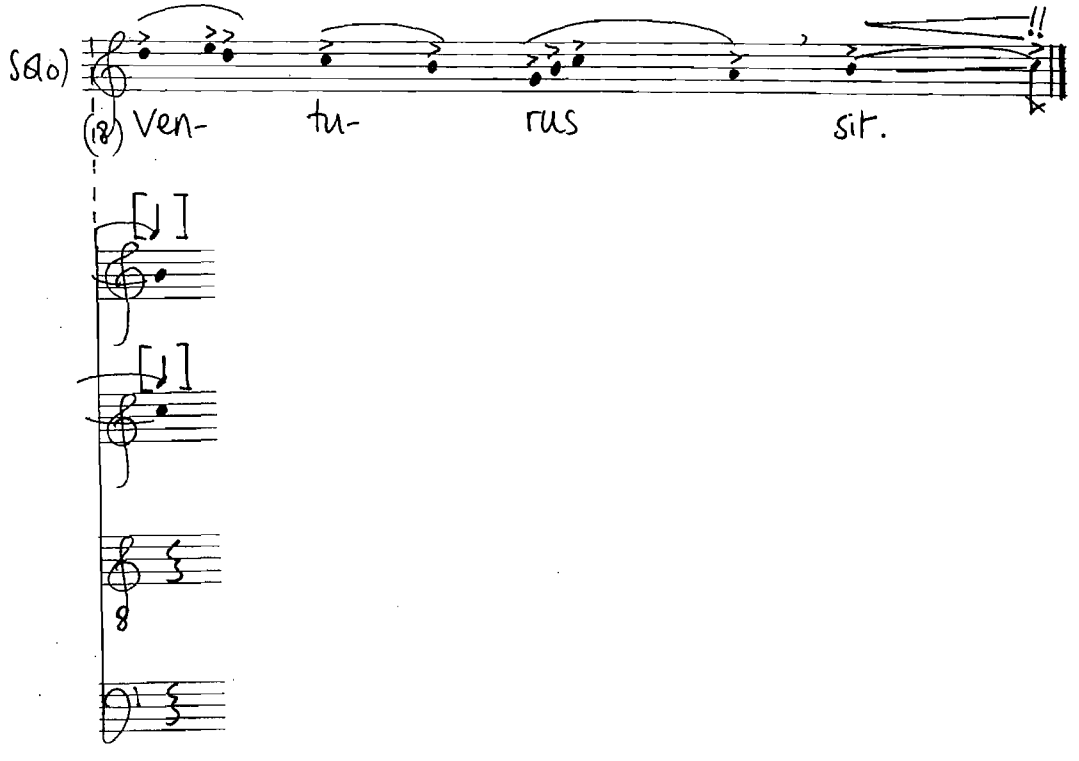

Solo
(18) Ven- tu- rus sit.

James Weeks

Siciliano

REFERENCE ONLY
THIS ITEM MAY NOT
BE TAKEN OUT OF THE
LIBRARY

Piano
2003

Siciliano

for piano

To Jo, on her 26th birthday

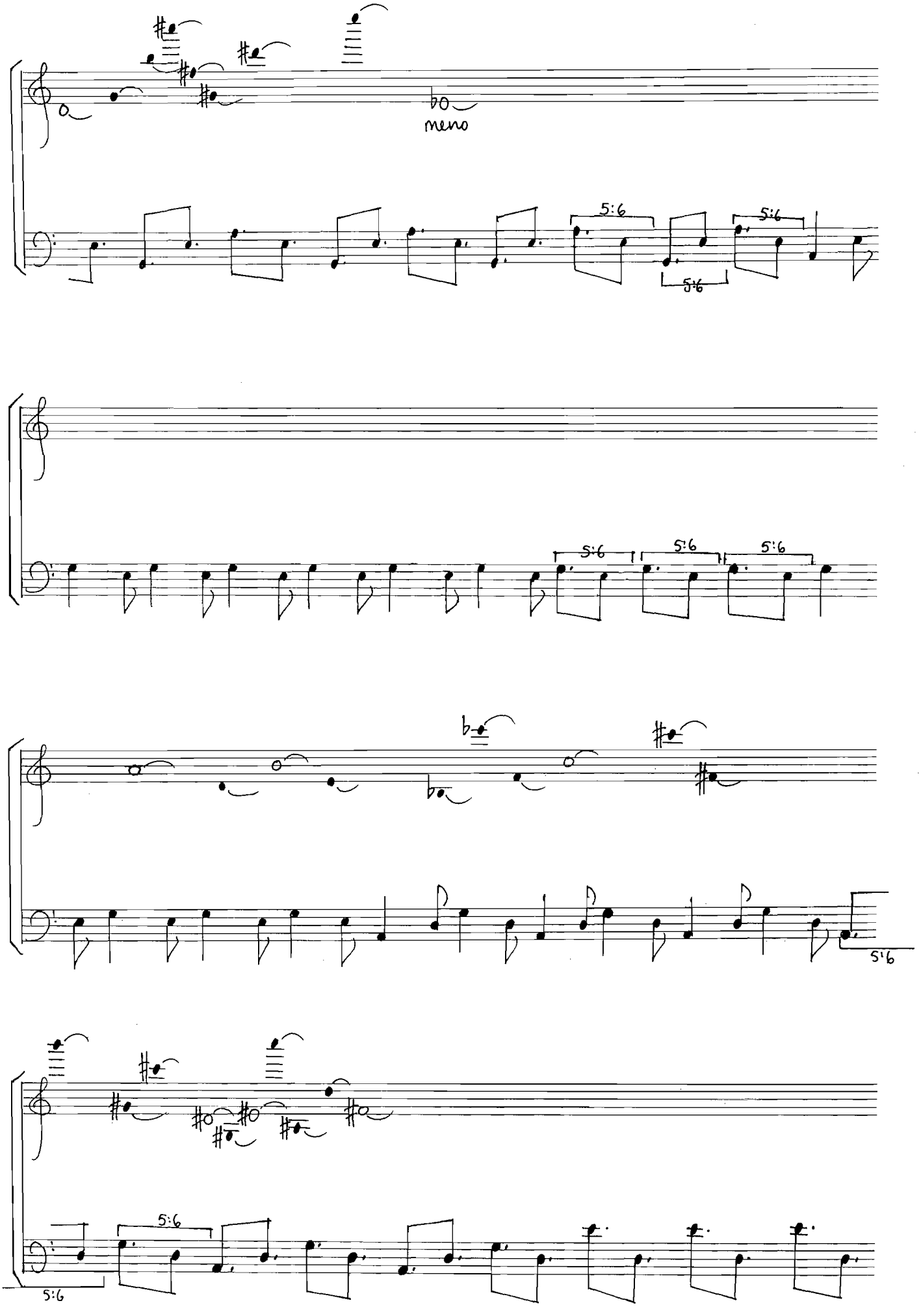
Duration
3'30

Performance note
The right hand should be oblivious to the left hand throughout.

At the end, the player is required to tap his or her fingers against the wood of the piano, either just below the keys or on the lid. This should be done with the fingertips, very gently and without dramatising the gesture, at a barely audible dynamic.

Accidentals apply only to notes they immediately precede.

♩.=46
(A)
(C)
Very gentle
pp sempre
very delicately
5:6
ppp sempre
Hold Pedal and Una Corda throughout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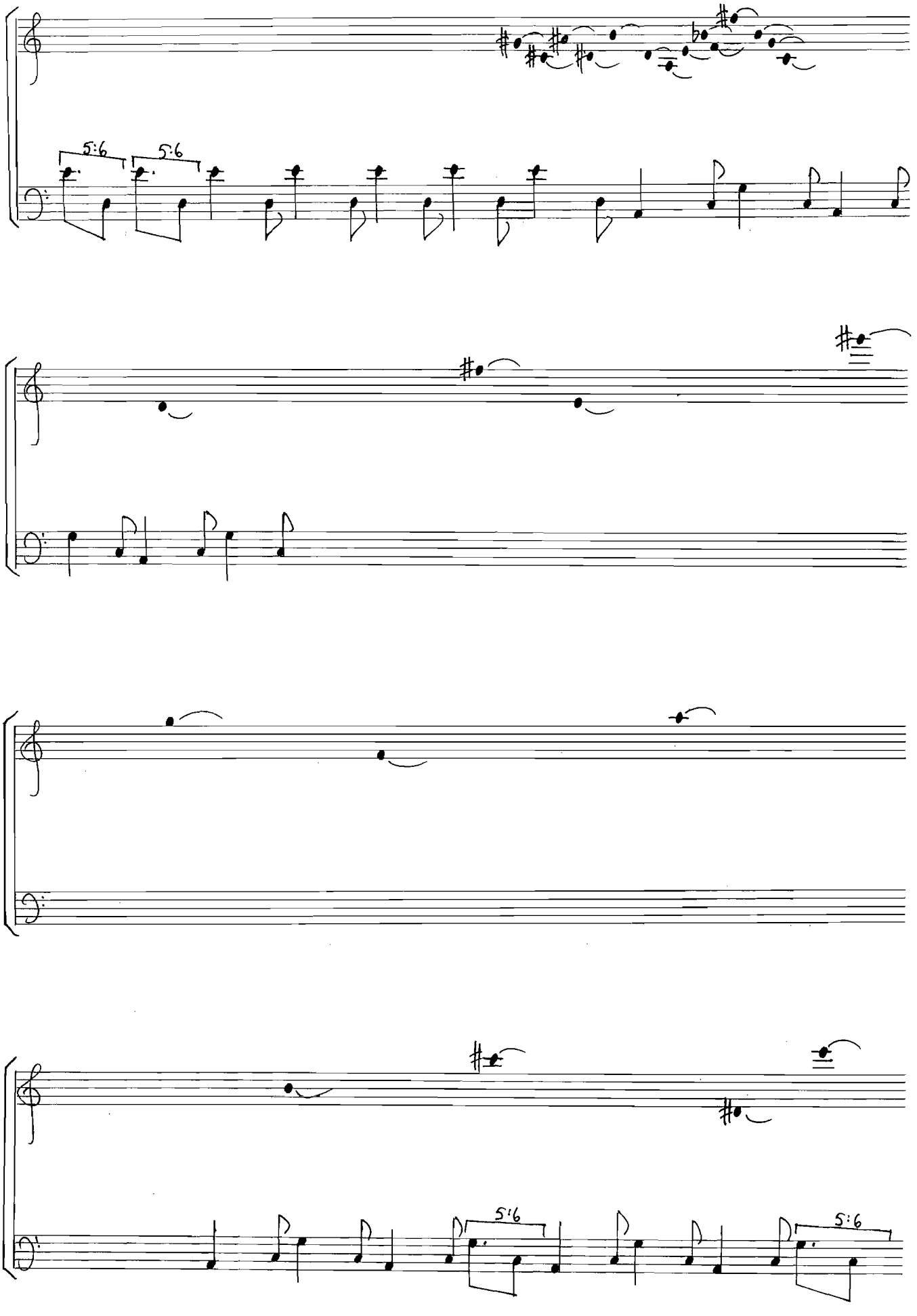
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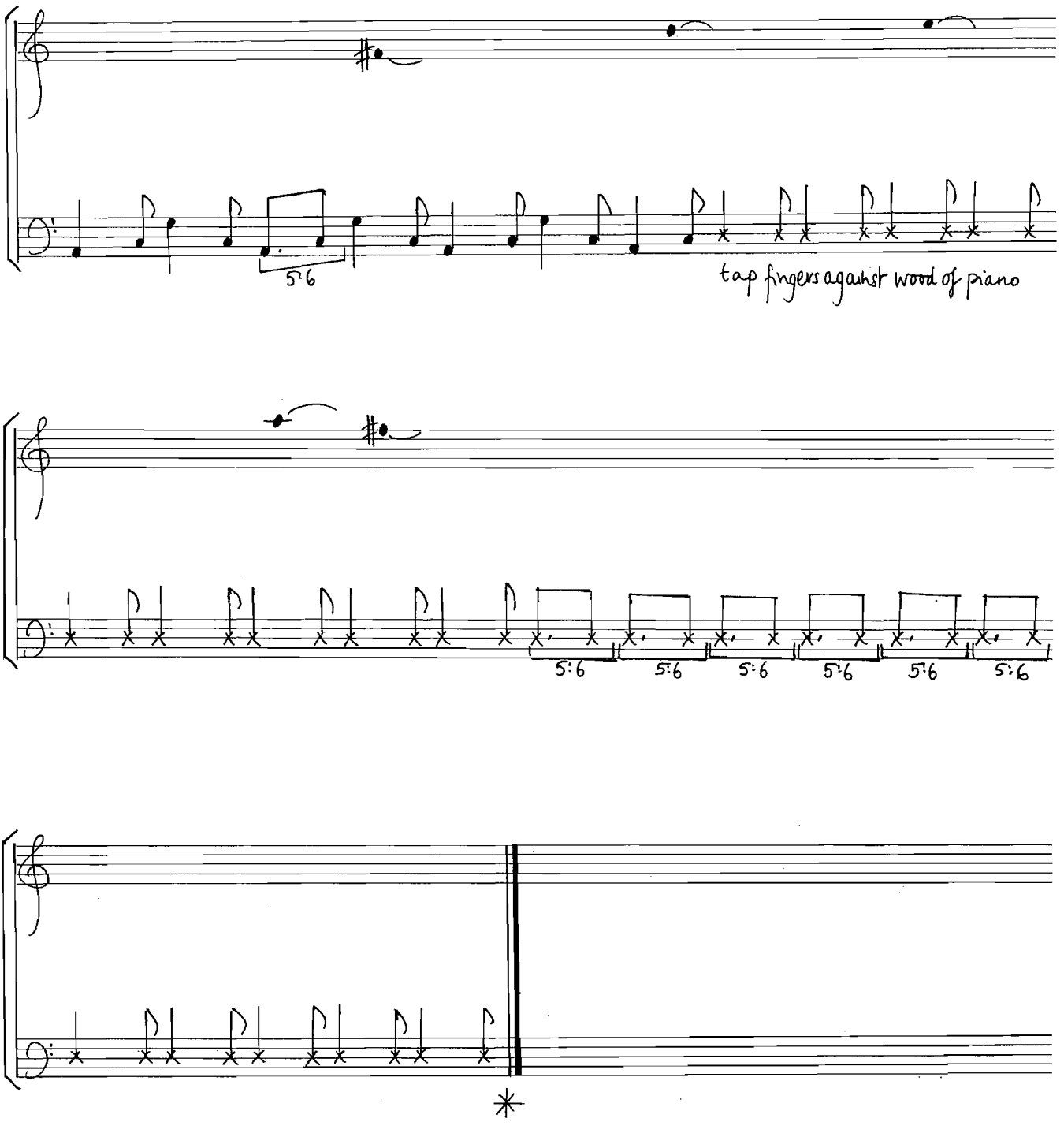
5:6
tap fingers against wood of piano
5:6
5:6
5:6
5:6
5:6
5:6

James Weeks

Stella Matutina

REFERENCE ONLY
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SSAATTBB
2004

Stella matutina

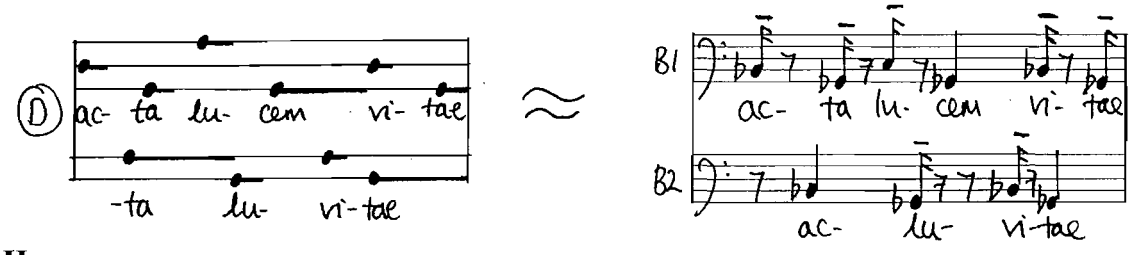
for 8 solo voices, SSAATTBB

To my father

Duration
6-7 minutes

Order of Performance
There are three sections:
I – Basses (p1) simultaneously with SATs (p2-4). Bass entries as marked on p2-4.
II – Altos and Basses (p5-7) overlaid with Tenors (p.8); tenor entries as explained below.
III – Sopranos (p9-10) with ATBs (p11-12).

Method of Performance
I
Basses: begin with any of the phrases A-F and move round clockwise until reaching the sixth phrase. The first phrase begins at bar 1 of the piece (see p2); the second begins at bar 5; the third at bar 11, the fourth at bar 15, the fifth at bar 21, the last at bar 25 (all as marked on pages 2-4). The conductor should give each entry. Each bar lasts 4 seconds, exactly as the SATs. Within each bar, durations are marked by different-length lines extending from the notehead. They should be approximated by eye; alignment between parts need not be absolutely accurate. Bass 1 has 3 different notes, C (top line), B flat (middle line) and G flat (bottom line). Bass 2 has 2 different notes, B flat (upper line) and G flat (lower line).
An example 'translation' is given below:



II
Altos and Basses: begin directly at the end of section I. The lines show a near-continuous glissando with a total range of about a minor 10th (choose whatever tessitura is most comfortable: male altos must continue in falsetto). **H** indicates to stop the glissando and hold the pitch you have reached; **gl.** indicates to resume glissando. Breathe when you reach the end of a breath for as long as you want (not more than 10 seconds), continuing to follow the line in your head. Avoid synchronising breaths with your neighbour. There is *no vertical alignment in this section:* each singer should take 1cm of his/her line (whether it is very steep or very flat) as a duration of 1 second; thus (taking into account also the necessary approximations involved) each singer will be at least marginally 'out' with the others at all times. This passage fades out (at whatever point has been reached by each singer) in the first two bars of the sopranos' entry in III (see below).
Tenors: begin and end together, preserving only a very loose alignment and observing the accel and rit in each section. Begin the first phrase after approximately 10 seconds of the AB glissandi. Leave 10-15 second pauses between each phrase. The conductor should indicate each entry.

III

The conductor should bring in the sopranos about 10 seconds after the end of the tenors' last phrase in II, whereupon the glissando should fade out over the course of the next two bars. The first ATB chord should begin a short time after the start of the third bar, as indicated by the conductor.

Altos, Tenors and Basses: begin on any note within a fifth of middle C. Move either way (clockwise or anti-) around the series of intervals of your allotted interval circle, in either direction (up or down) ad lib. Do not move more than a minor 7th away from middle C at any time, thus keeping the chords light and closely-spaced. Likewise, choose a point on the syllable circle (each singer should start in a different place) and move either way around it. Each note lasts for a long crotchet beat, and is indicated by the conductor, who reads around the duration circle (bottom of p12) to determine the interval between each note. Keep going round and round until the sopranos have completed their music; the conductor finishes the piece between 10 and 60 seconds after the sopranos have finished by ceasing to indicate any more notes.

Option: each singer may *twice* (ad lib) lengthen a note by 1, 2 or 3 beats.

A blank stave has been provided for working out an example sequence; ideally the sequence should be improvised in performance.

Layout

There are three possible layouts:

(1) Singers stand in a wide circle around the whole performance space (enclosing the audience), with the conductor at the centre.

(2) Singers stand in pairs (SS-AA-TT-BB) spread out at the four points of the compass, with the conductor at the centre.

(3) Conventional concert or liturgical formations.

Accidentals

apply throughout the bar.

Text

Christus est stella matutina qui nocte saeculi transacta lucem vitae sanctis promittit et pandit aeternam. (Bede, *In Apocalypsim II.28*)

Christ is the morning star who when the night of time is past promises to his saints the light of life and opens eternal day.

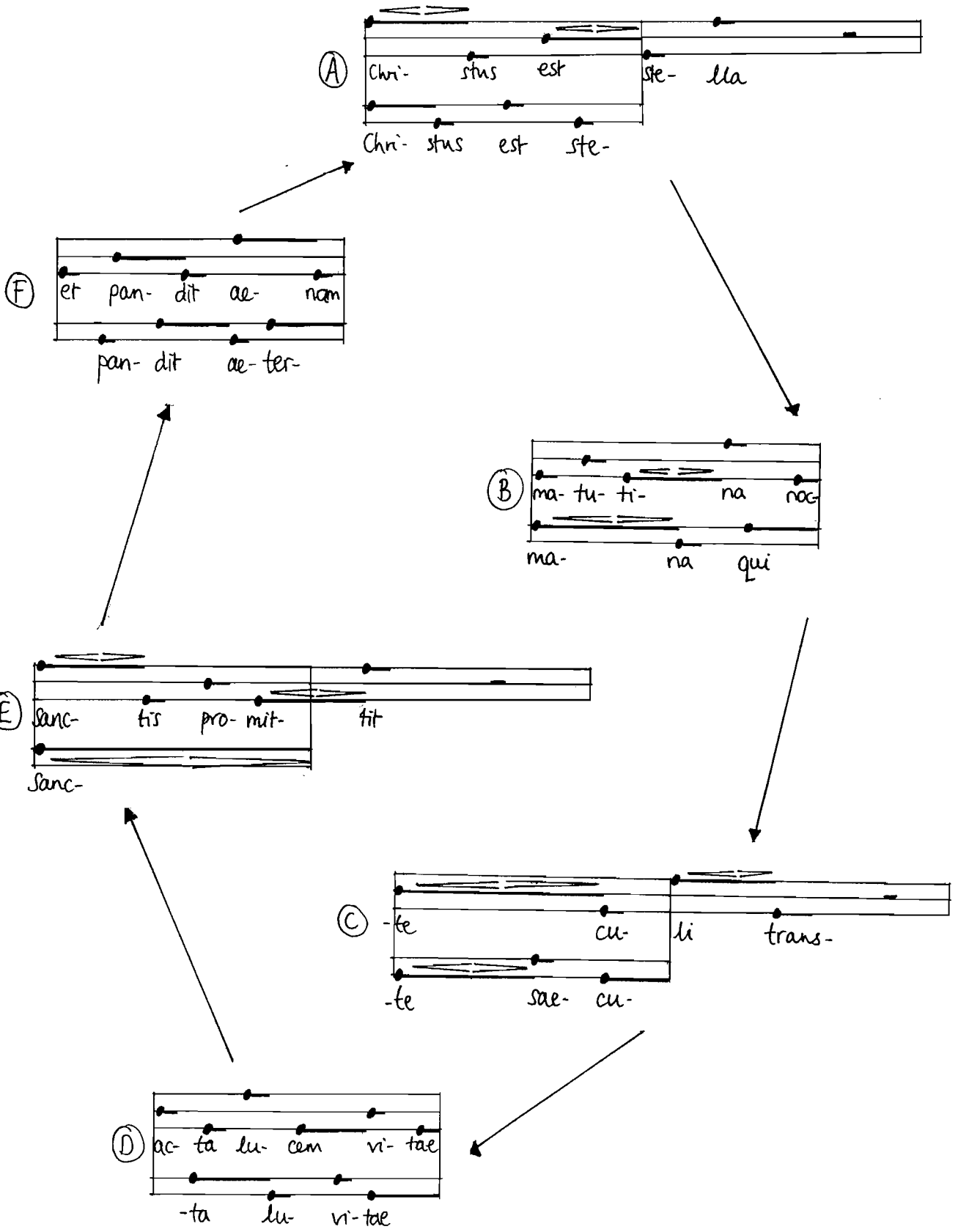
Commissioned to mark John Weeks' fifteenth year as Headmaster of Thetford Grammar School, and the fifth season of the Old School Concerts.

James Weeks
Winchester, August 2004

I

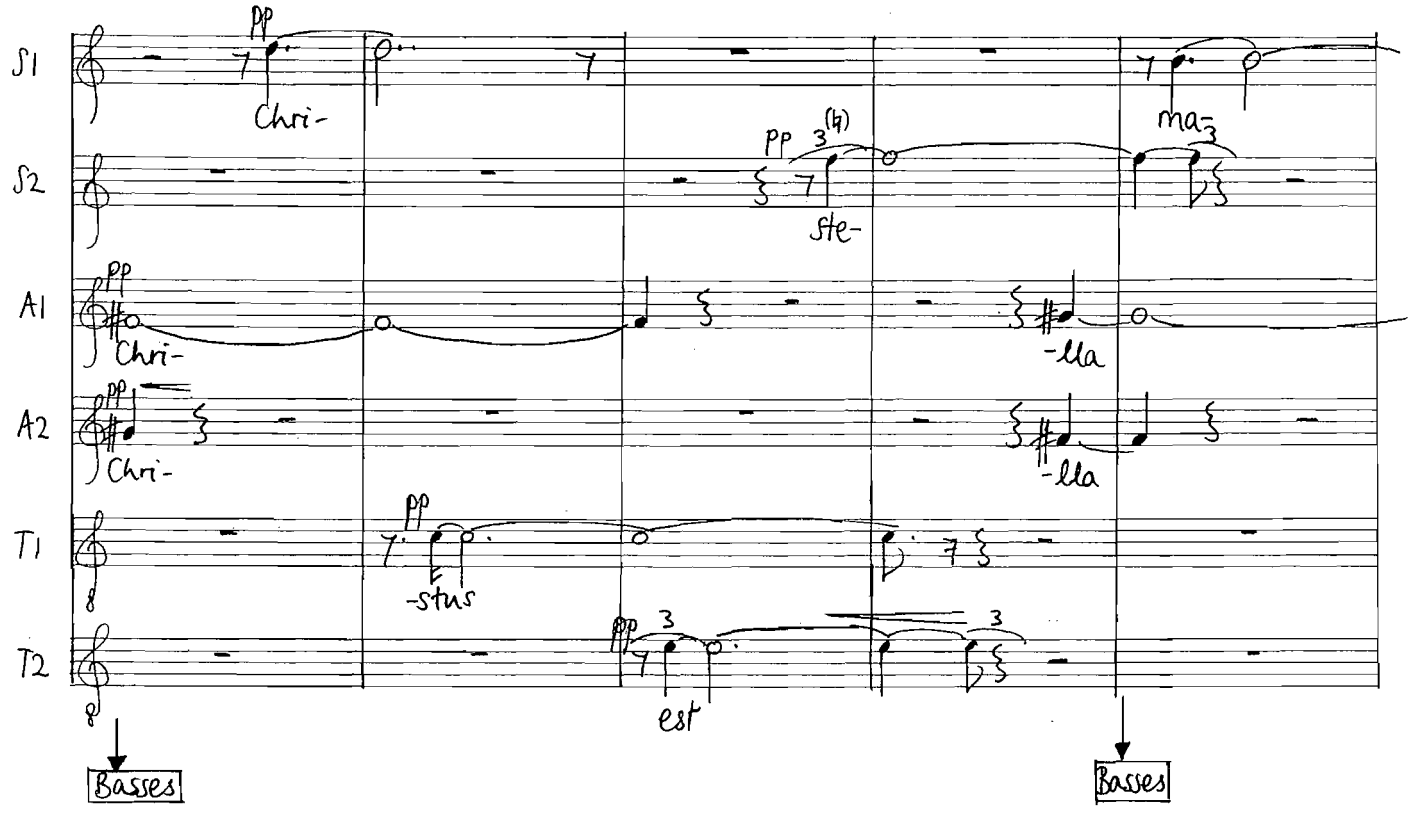
Basses

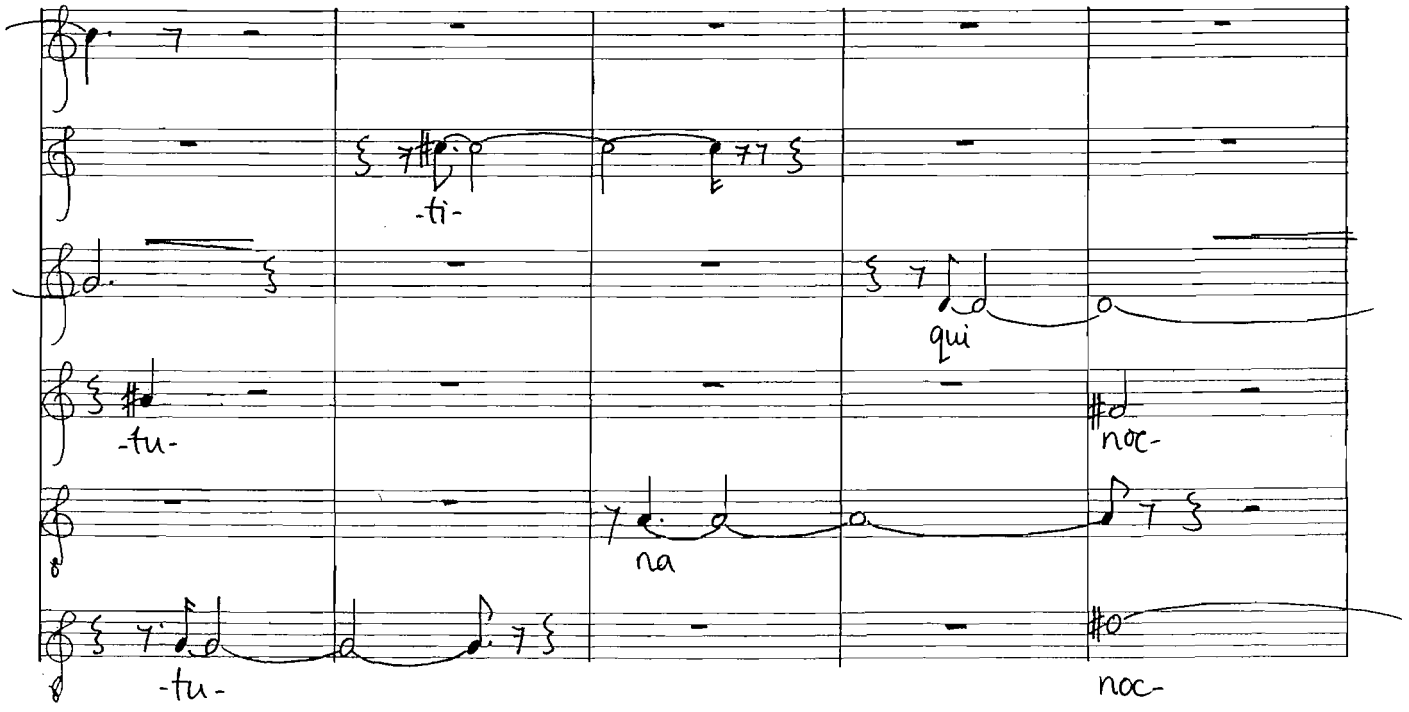
weighty but not forceful
p sempre

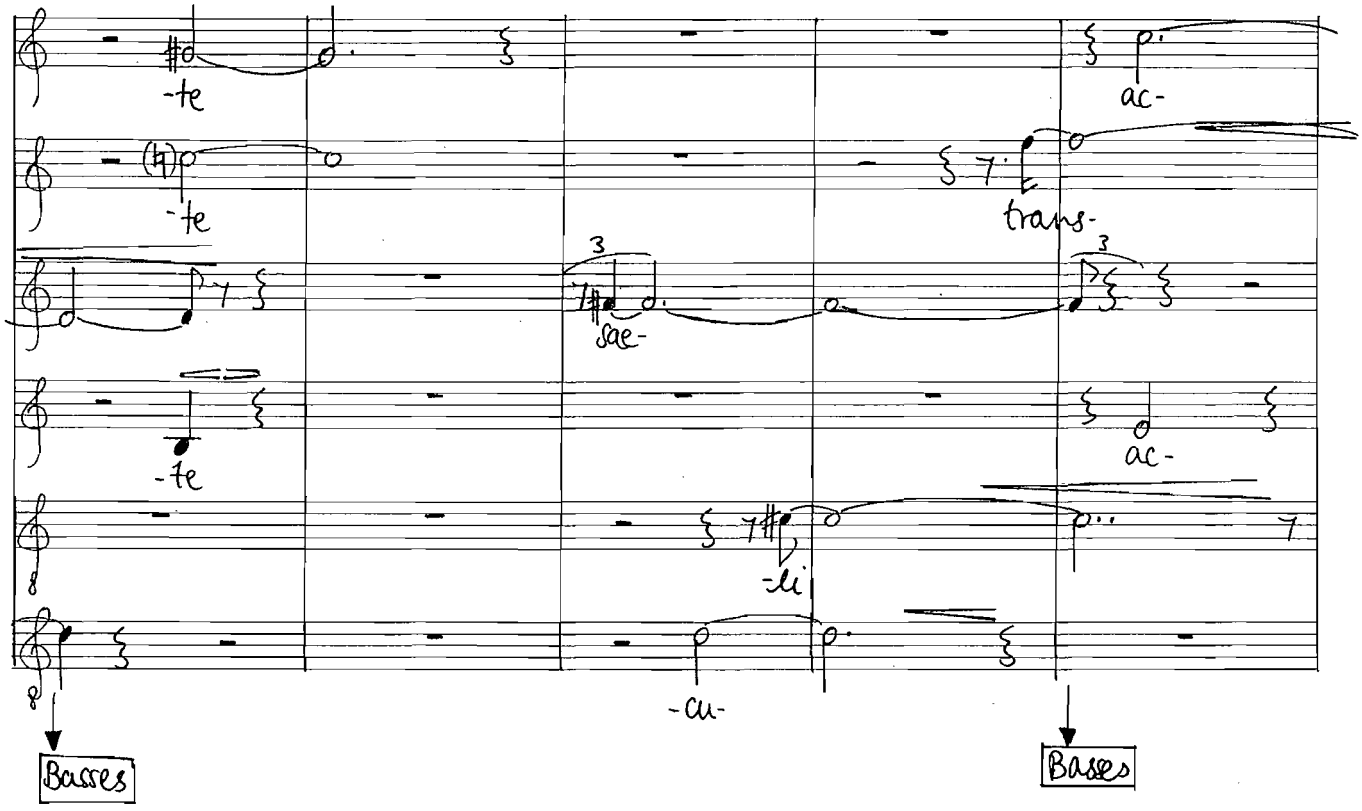


Weightless

♩=60 (4)






-te
-te
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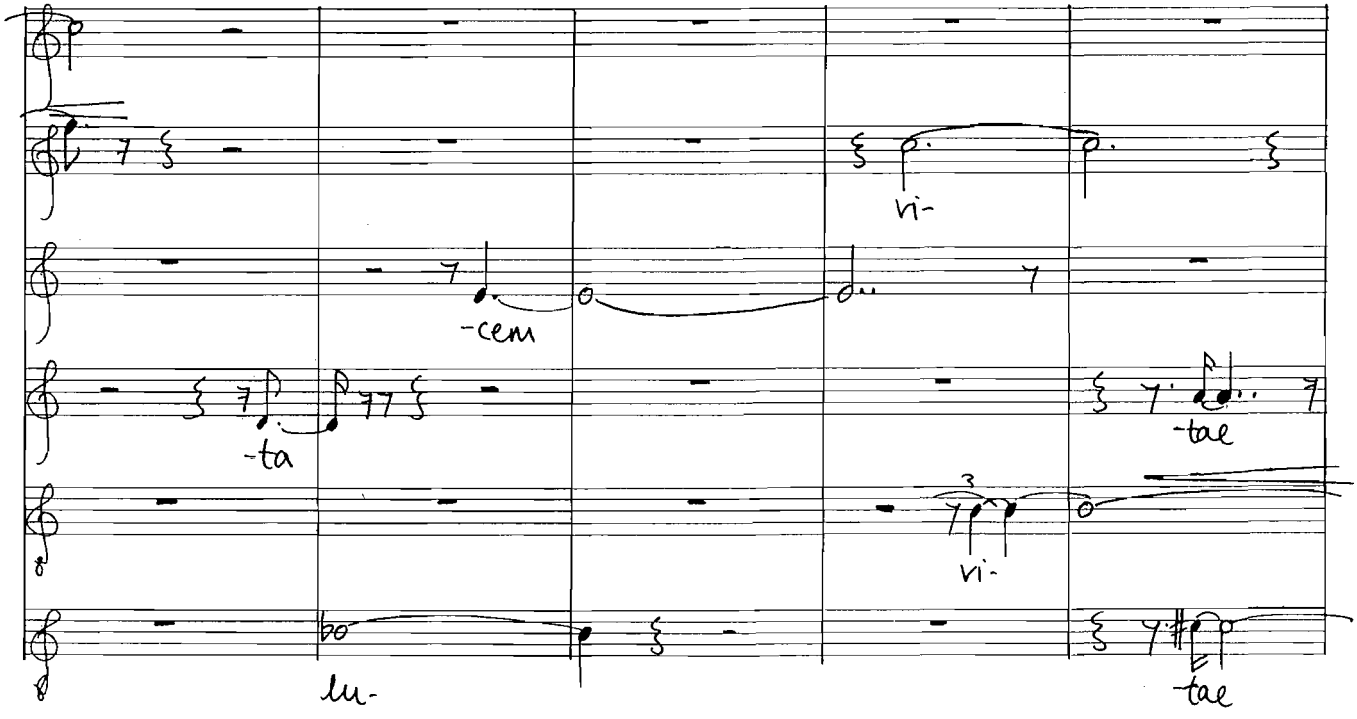
Basses
Basses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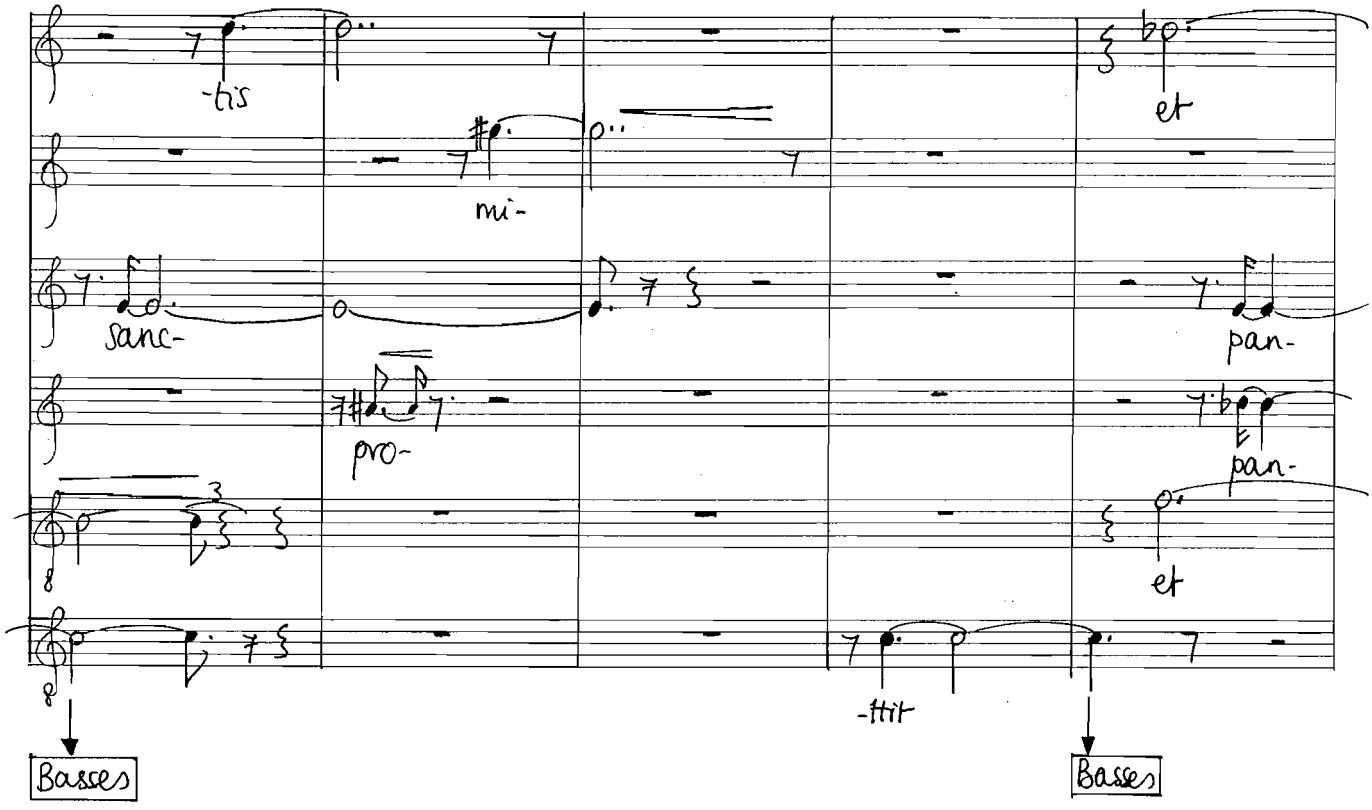
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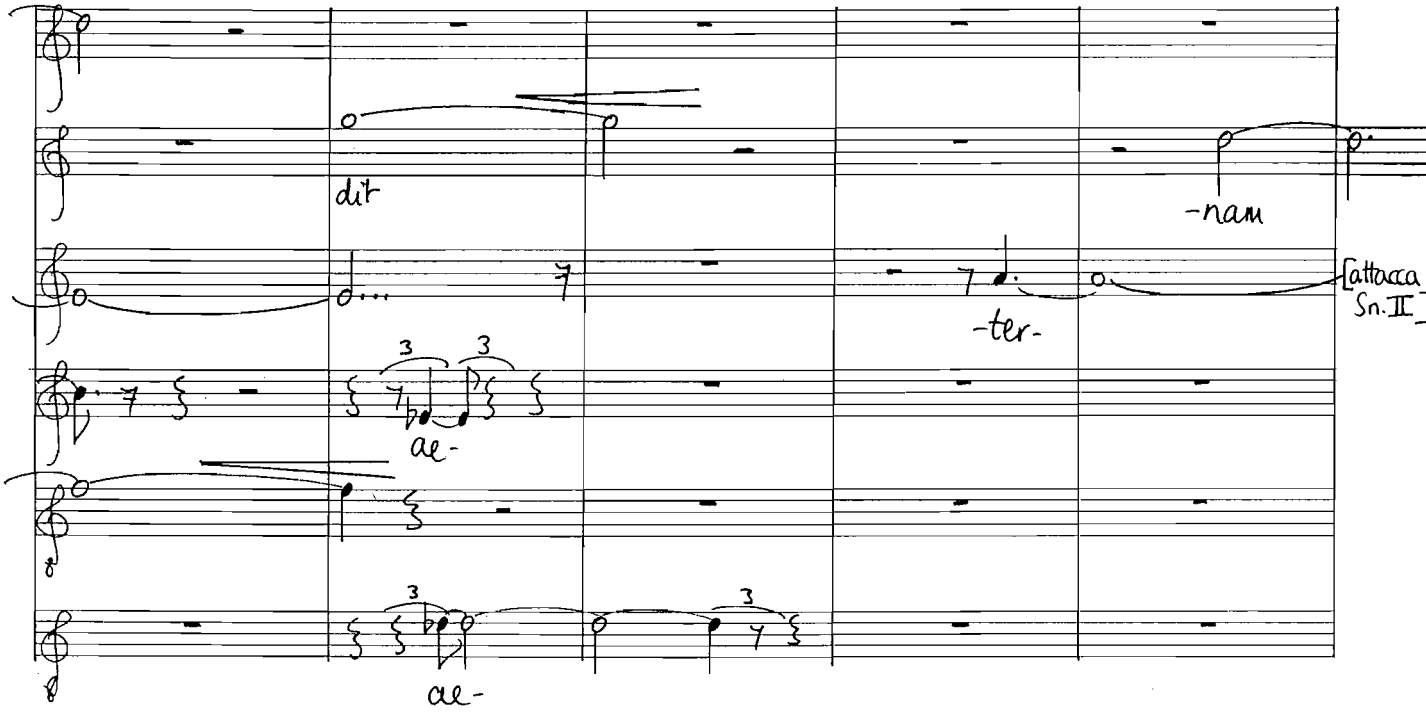
Basses


dit
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Cattacca
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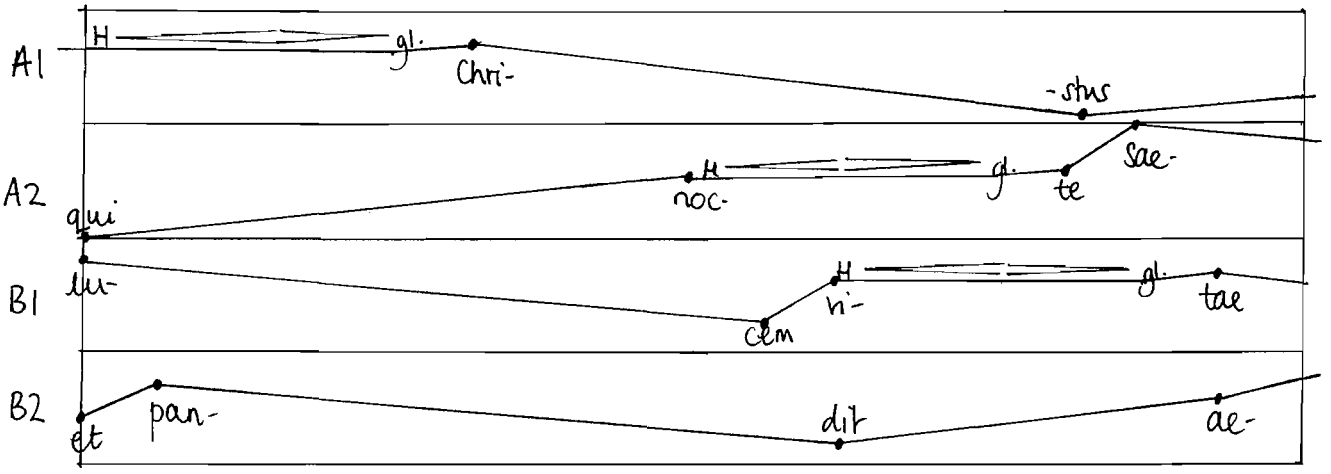
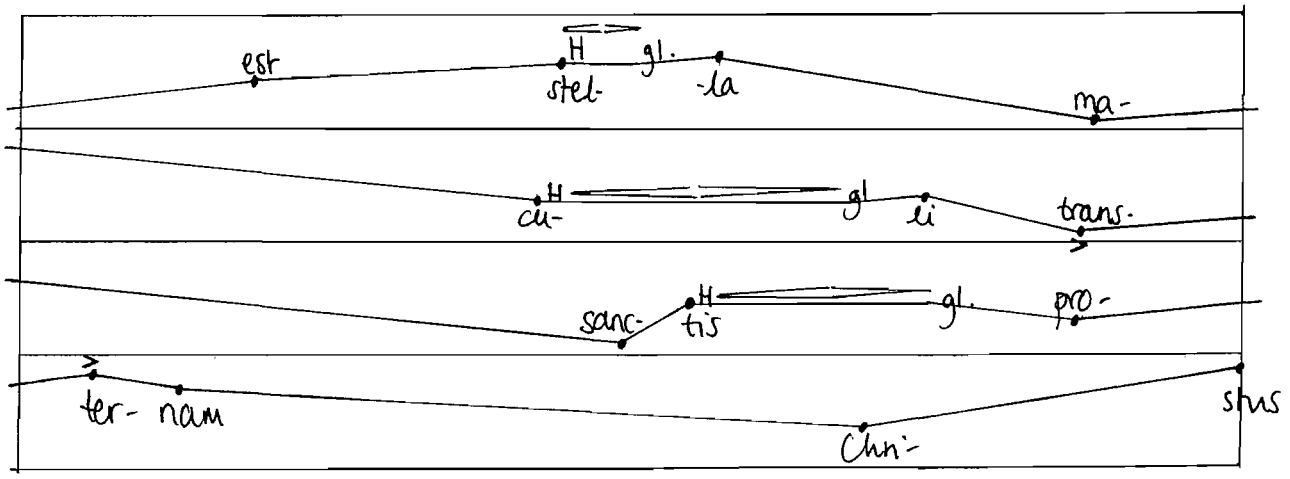
ae-

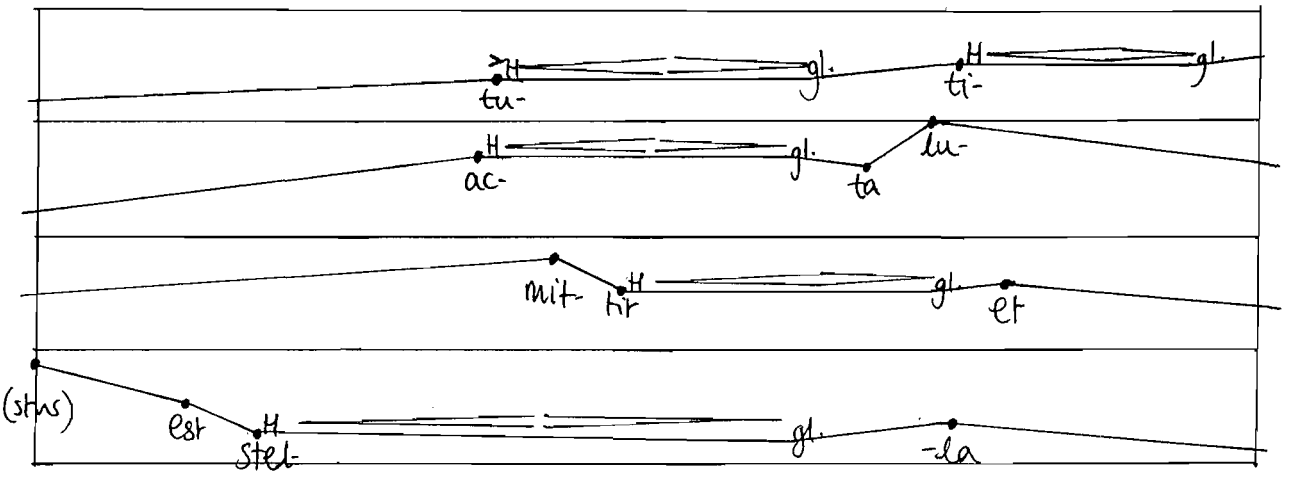
II

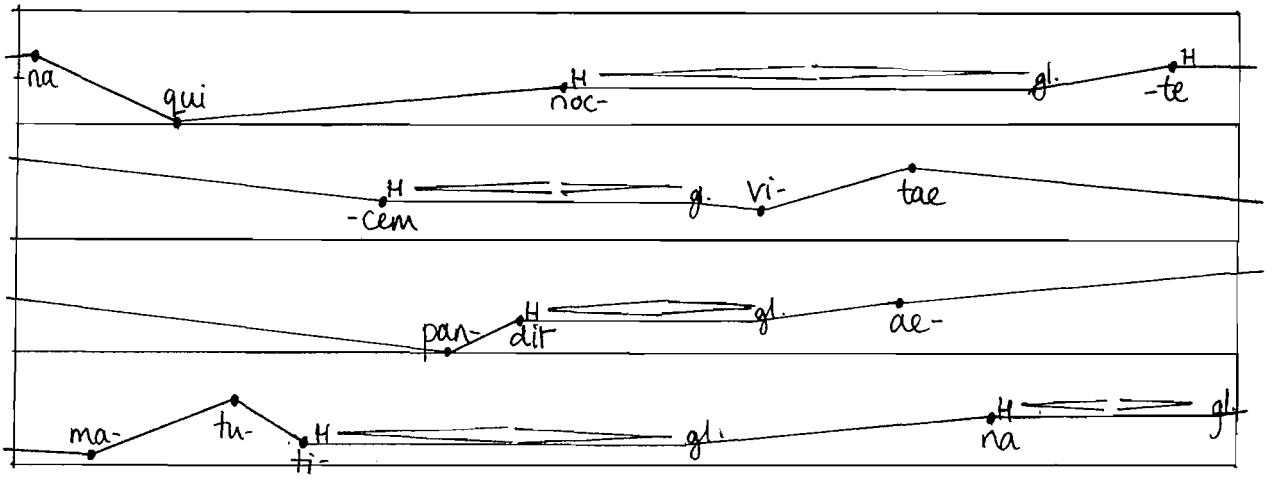
pp sempre

⟷ = 1 second (in any direction)





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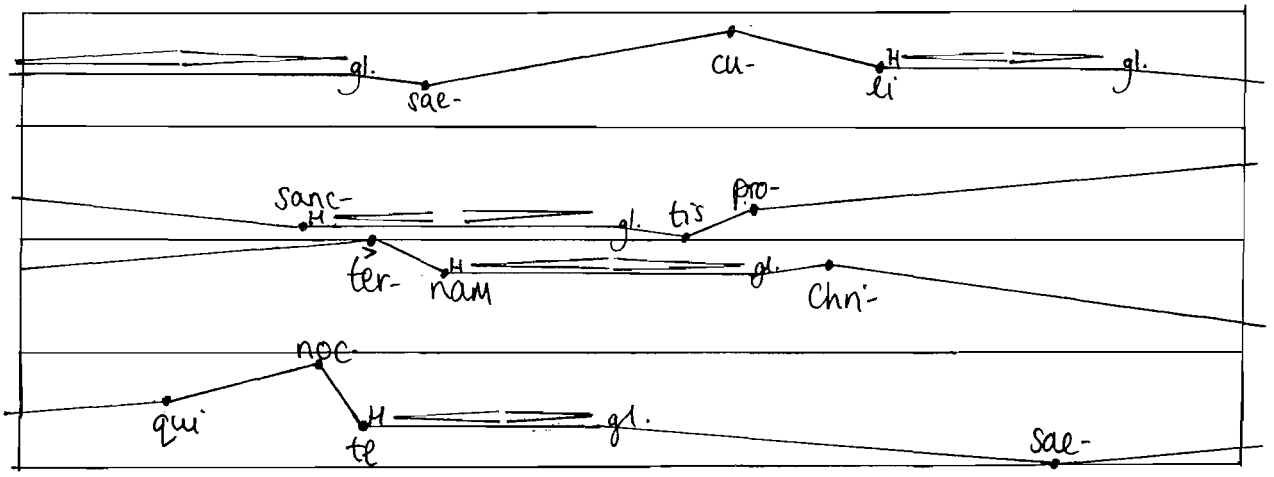
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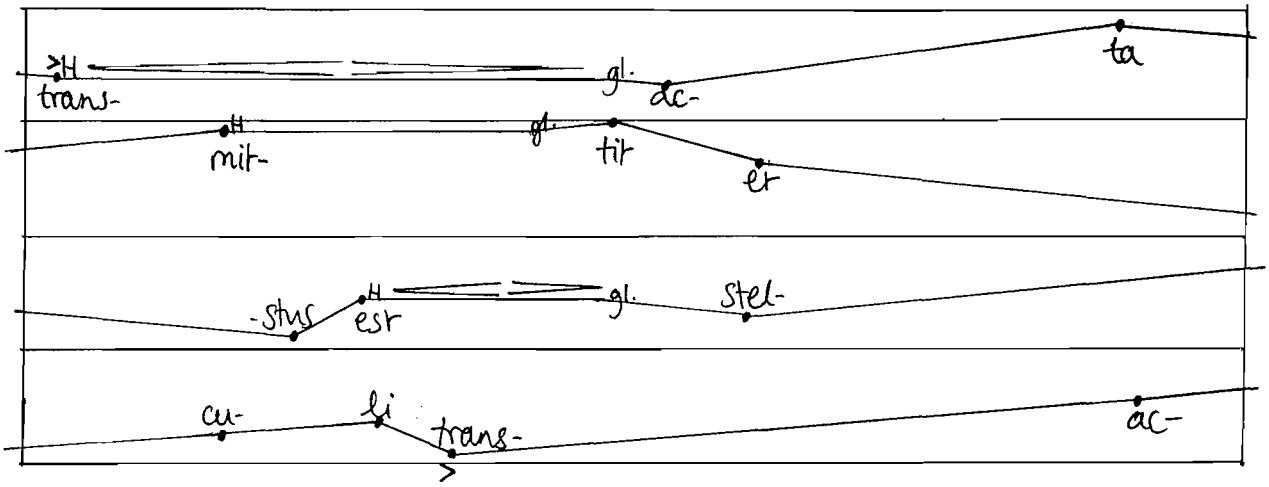
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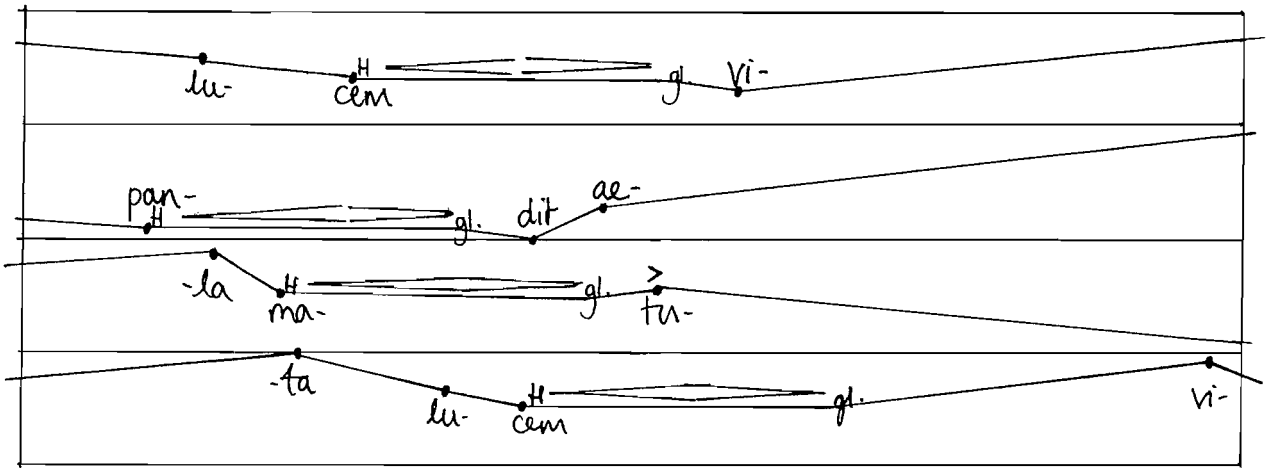
lu-
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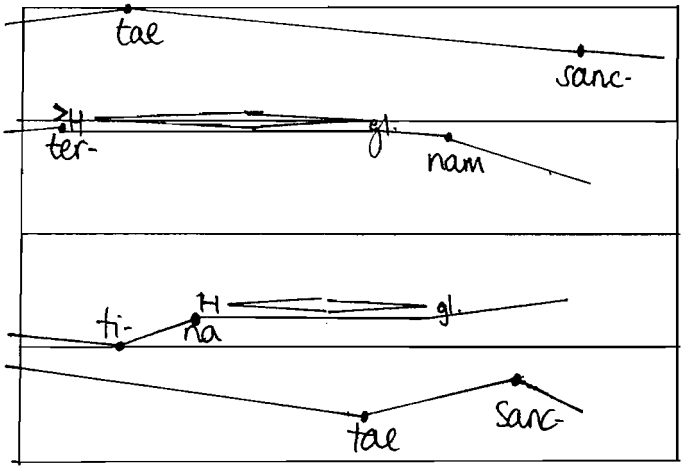
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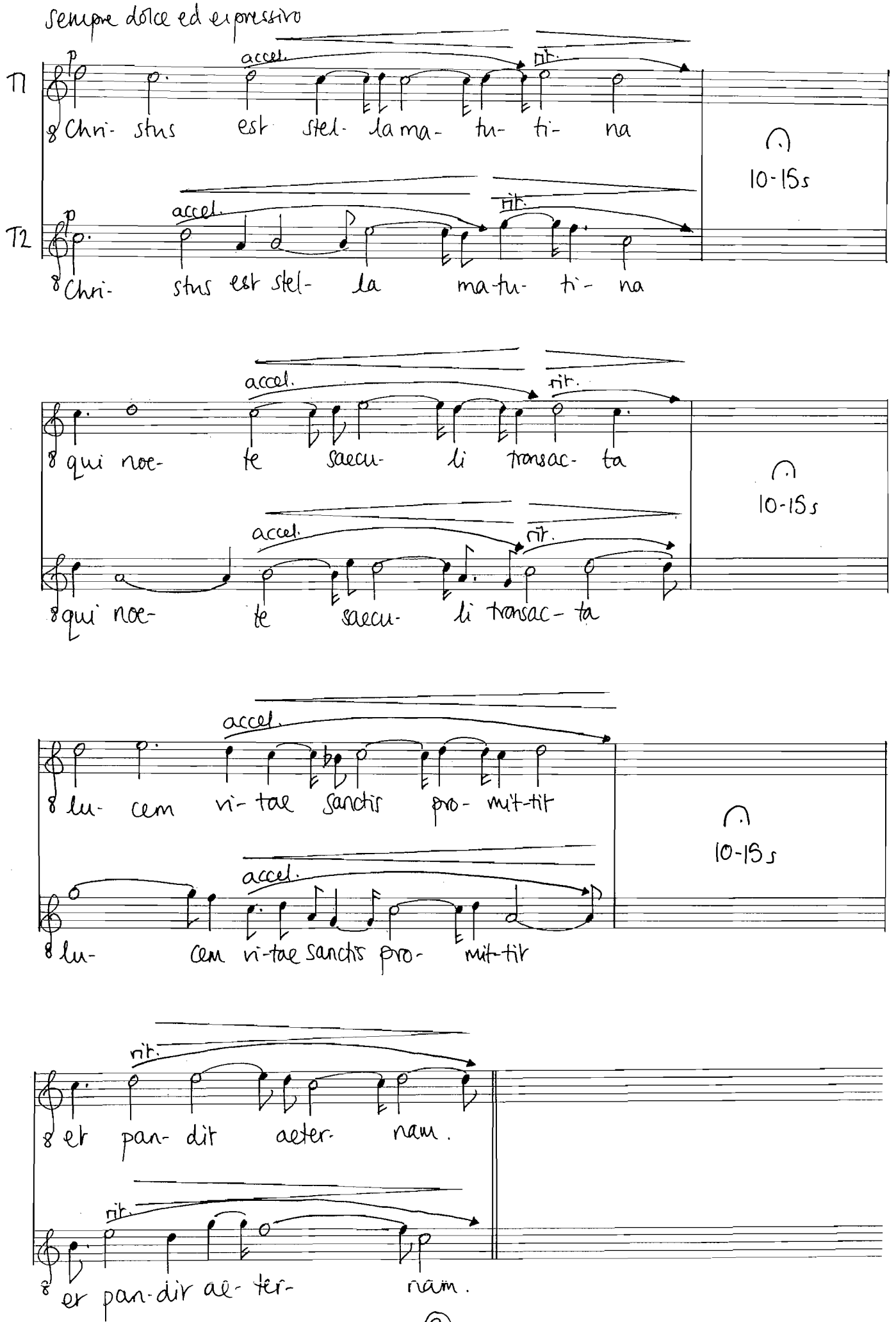
Sempre dolce ed espressivo



III

Sempre dolce ed espressivo

S1

p Chri- stus ste-

Sempre dolce ed espressivo

S2

p est

-lla ma- tu-

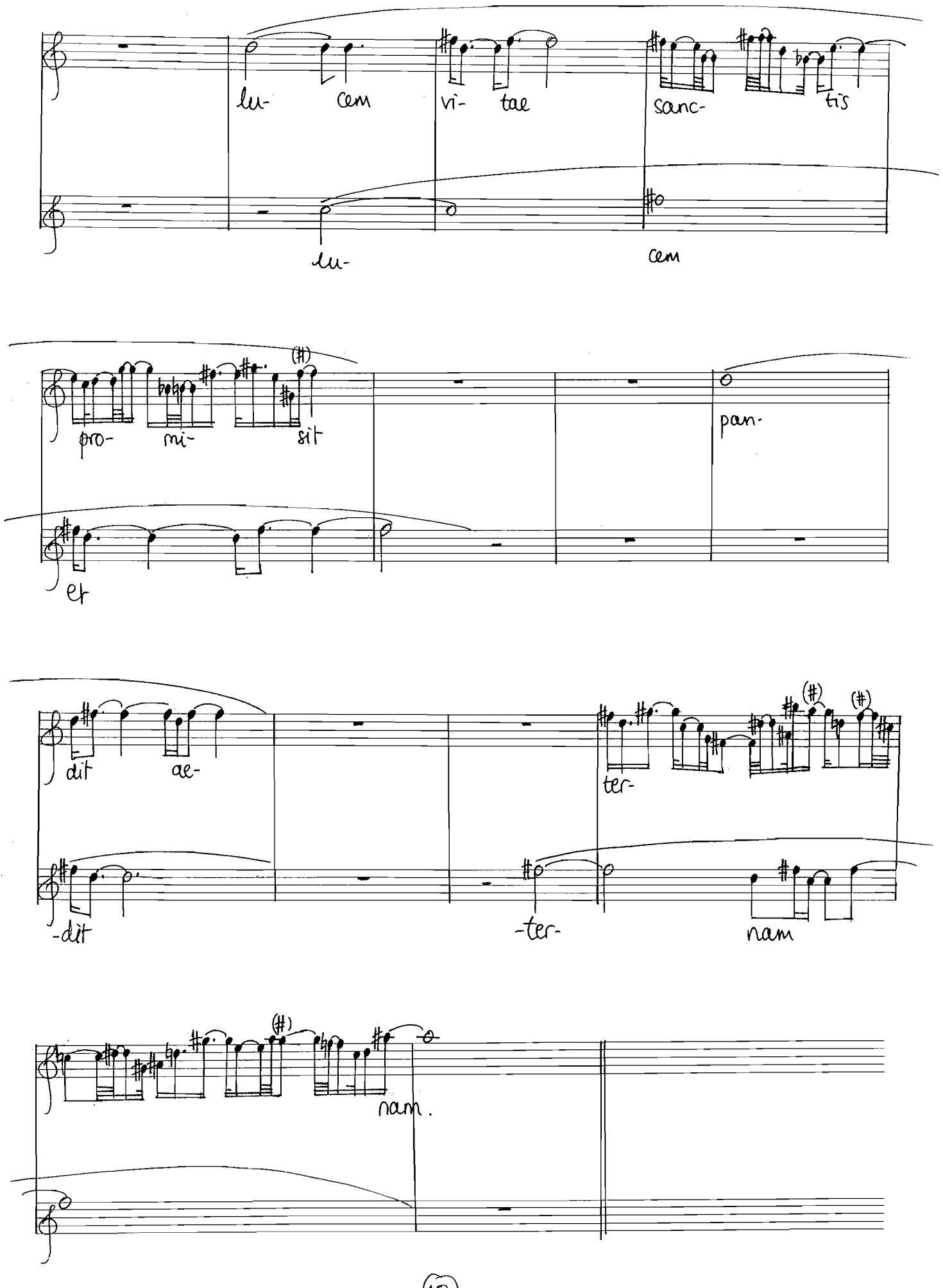
ma- ti-

-na qui

-na

noc- te trans- ac- ta

sae- cu- li


lu- cem vi- tae sanc- tis
lu- cem
pro- mi- sit
pan-
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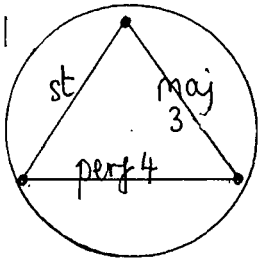
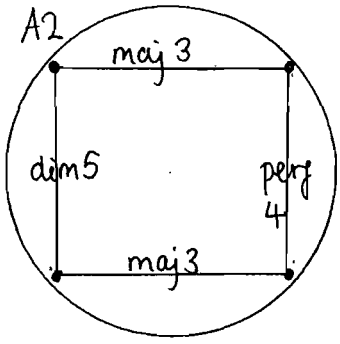
dit ae-
ter-
-dit
-ter-
nam
nam.

A1

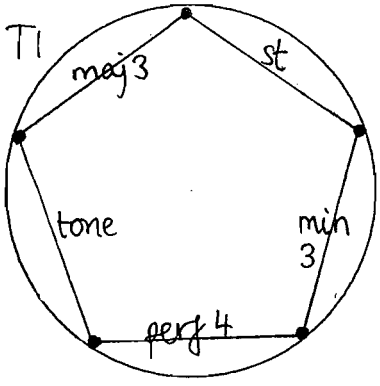


A2

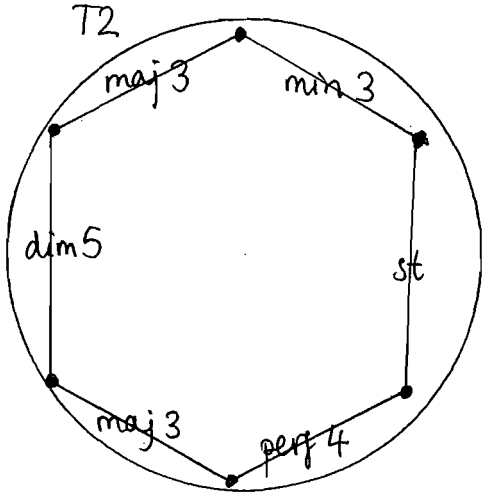


pp sempre

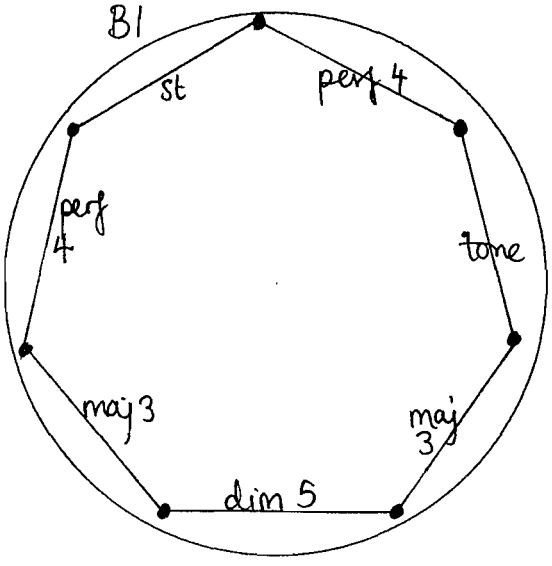
T1



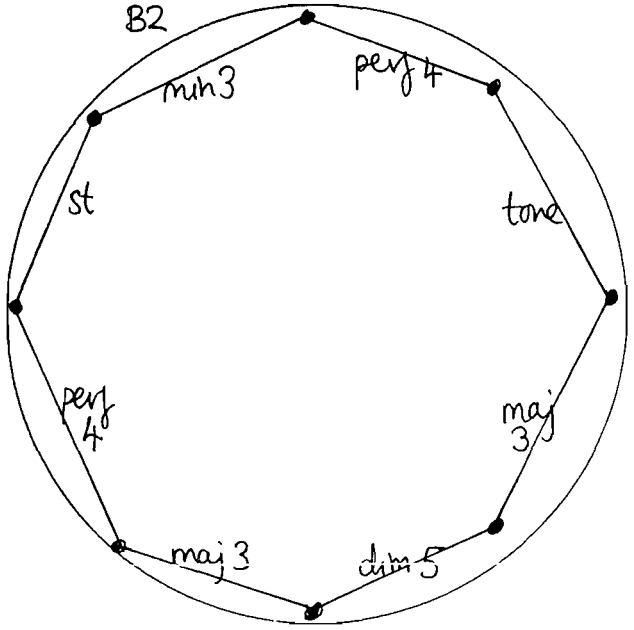
T2

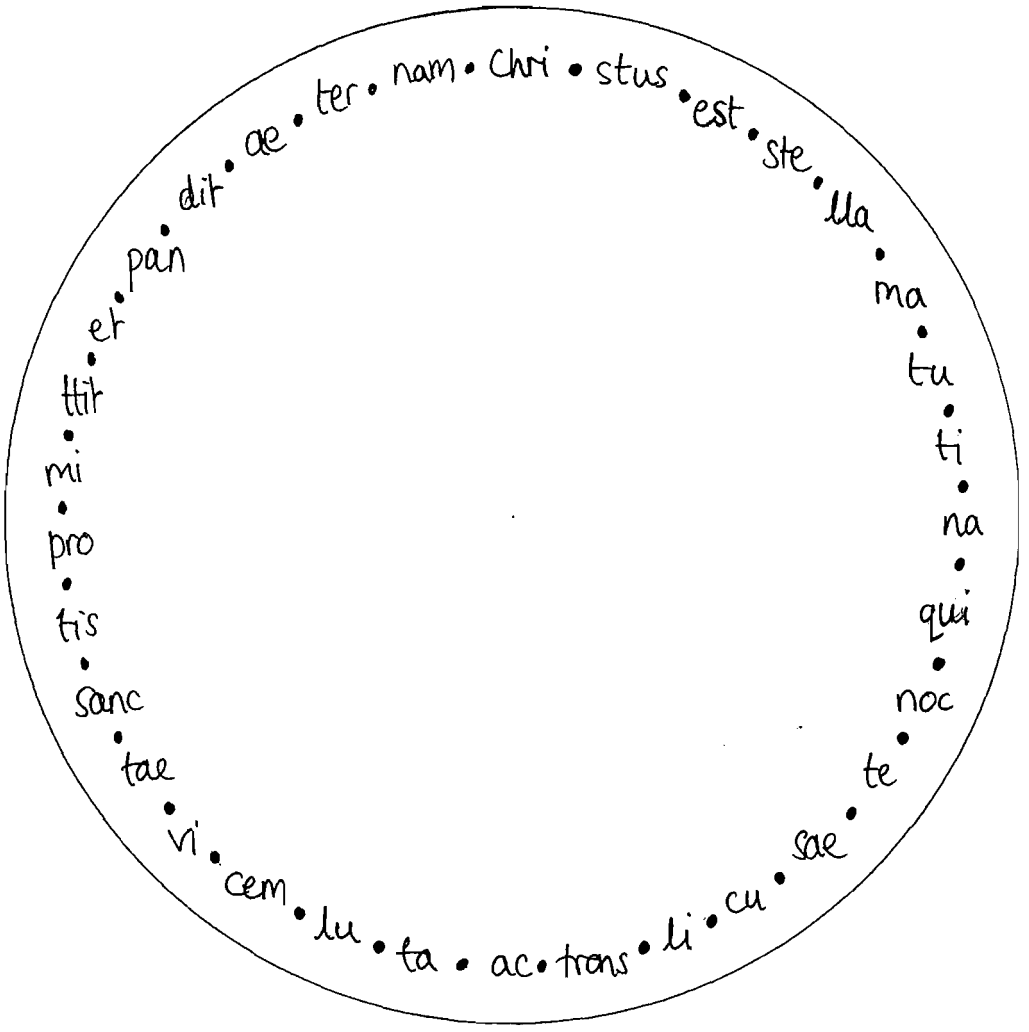


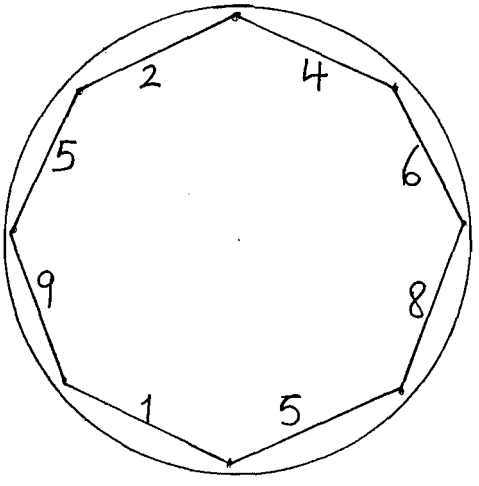
B1



B2




ae • ter • nam • chri • stus • est • ste • lla • ma • tu • ti • na • qui • noc • te • sae • cu • li • trans • ac • ta • lu • cem • vi • tae • sanc • tis • pro • mi • ttir • et • pan • dit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James Weeks

Two Perscriptions

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BE TAKEN OUT OF THE
LIBRARY

piano solo
2002-4

Two Perscriptions

piano solo

I Gloomy Clouds (2002/4)
II Ring (2002/3)

Perscription is 'writing-through' (reading done with the pen).
Gloomy Clouds dissolves the notes of Liszt's *Nuages Gris* into contrapuntal nebulae; *Ring* is a series of four canons on Howard Skempton's chordal *Ring in the Valiant.*

Performance note
Colouration is used in both pieces to aid reading.
Accidentals affect only the notes they immediately precede.
The two pieces can be played together or separately, with or without their source-pieces. If played together, a long pause of 15-20 seconds should be left before commencing *Ring.*

Durations
Gloomy Clouds: 5'
Ring: 7'30

James Weeks
Winchester, September 2004

I

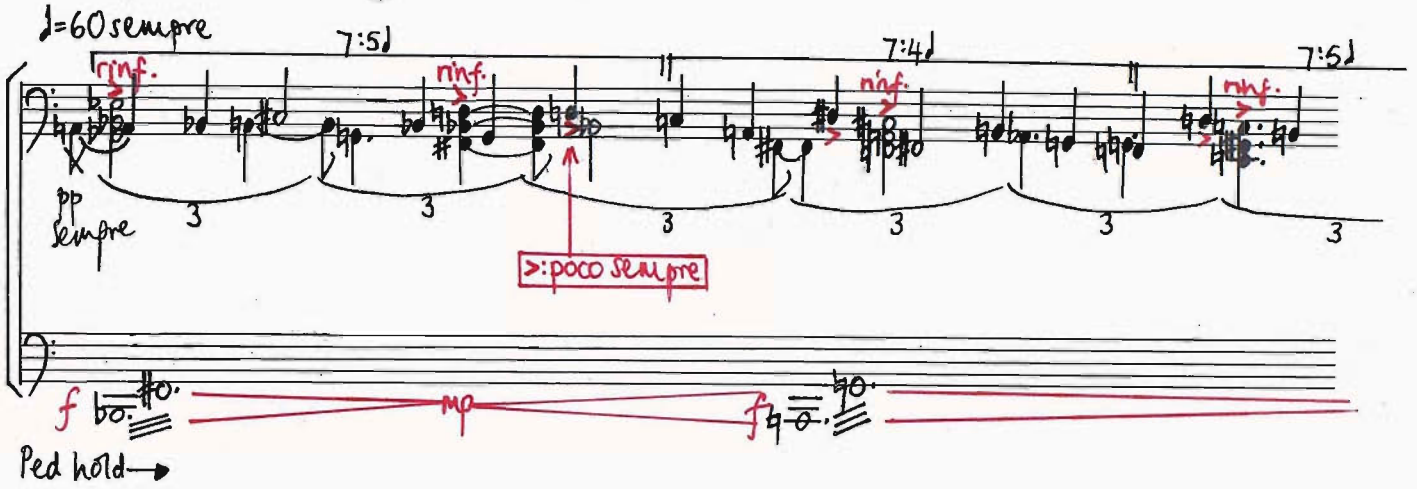
Gloomy Clouds

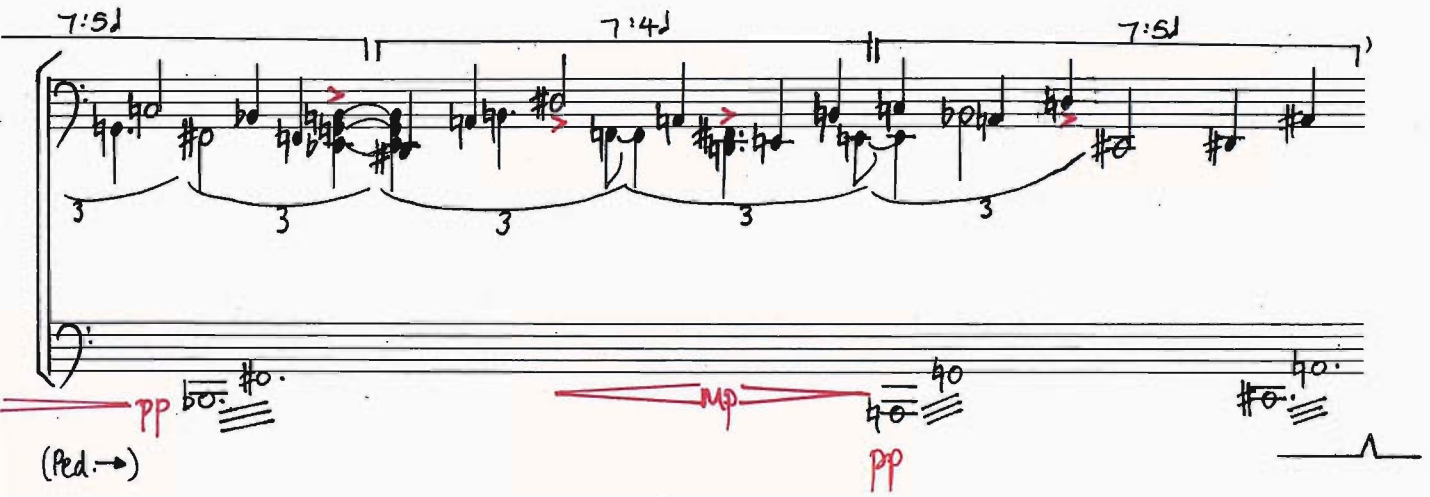
(Liszt: *Nuages Gris*)

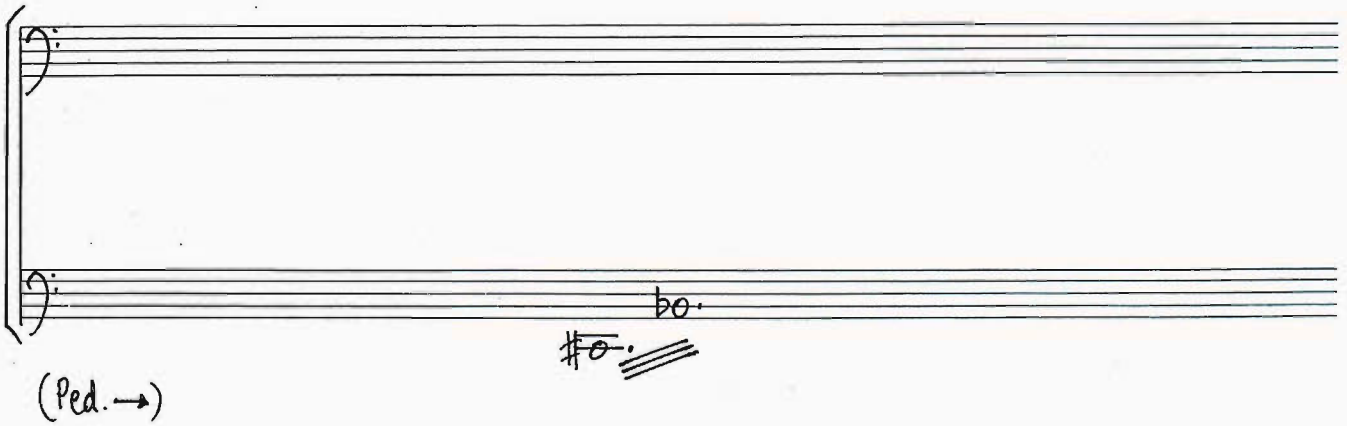
September-October 2002 / September 2004

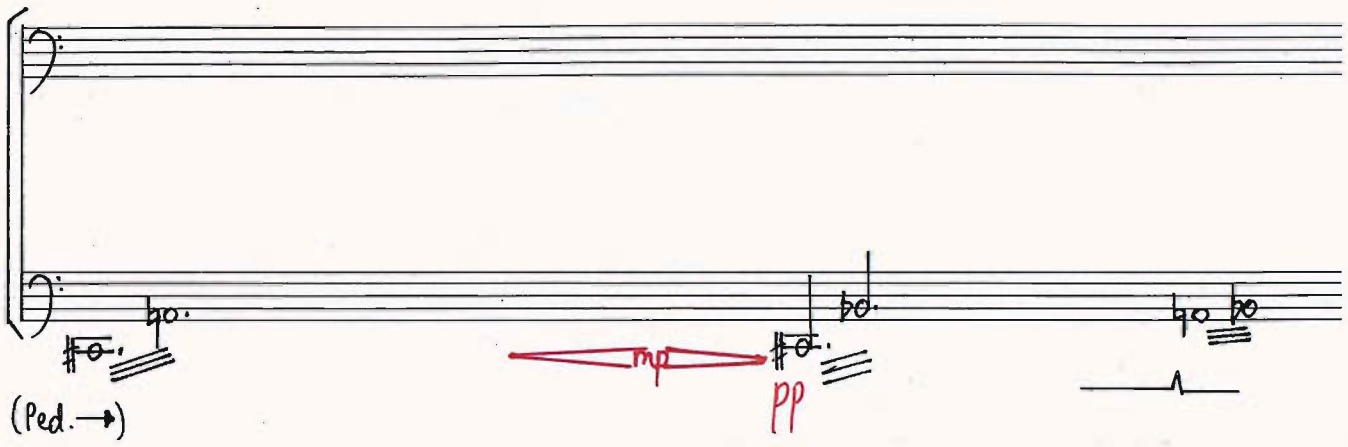
Slowly and Indistinctly

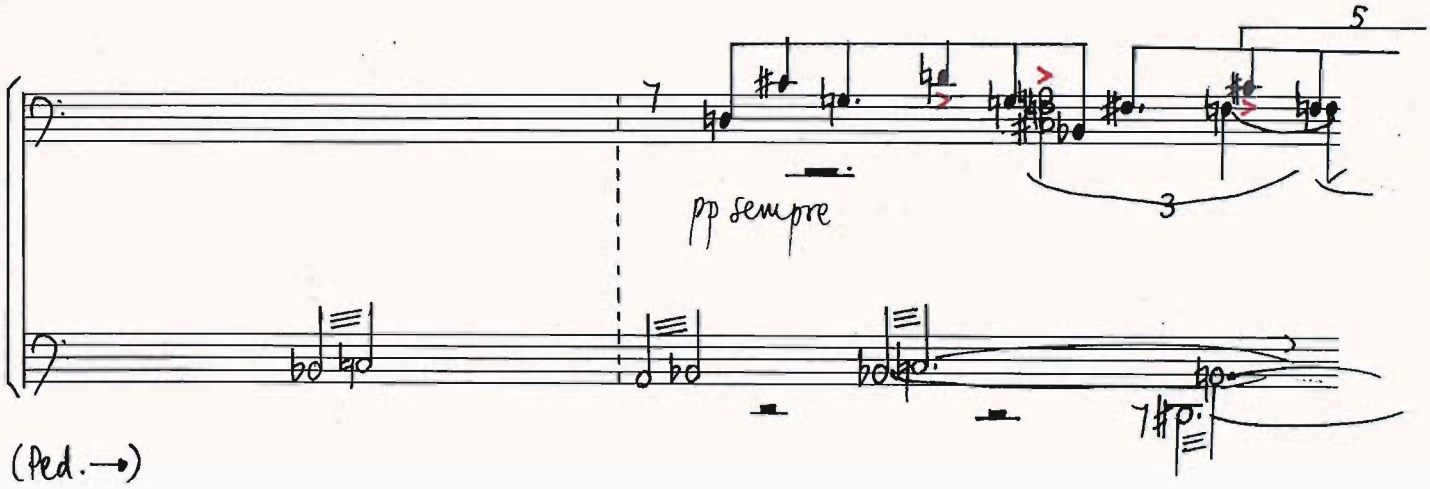
♩=60 sempre

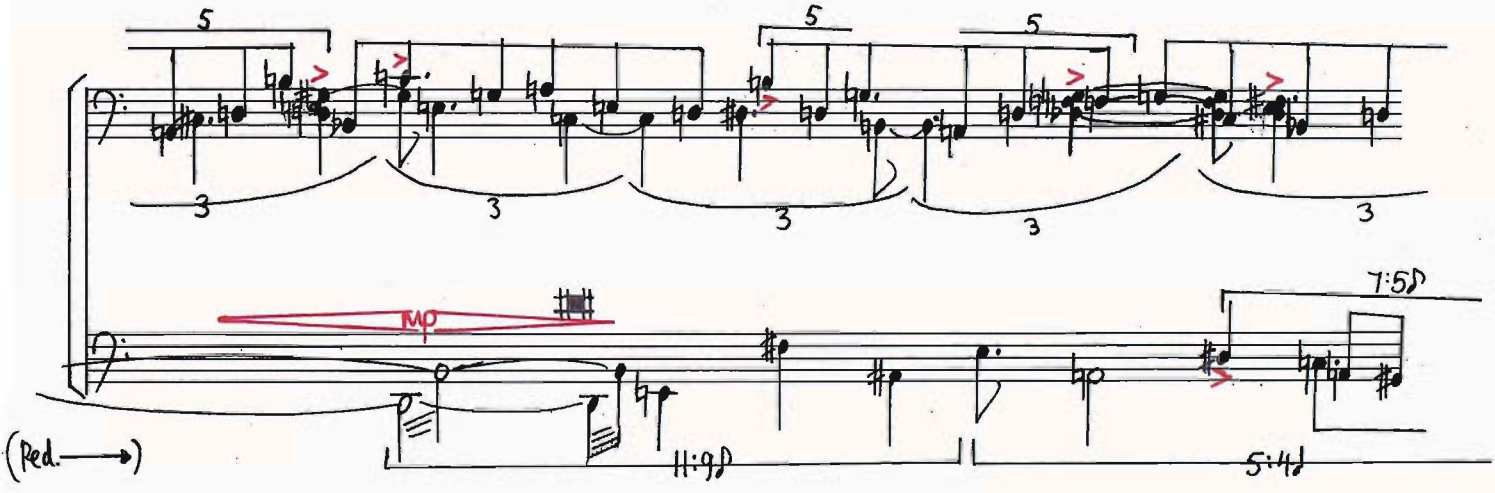







mp
pp
(Ped.→)


pp sempre
(Ped.→)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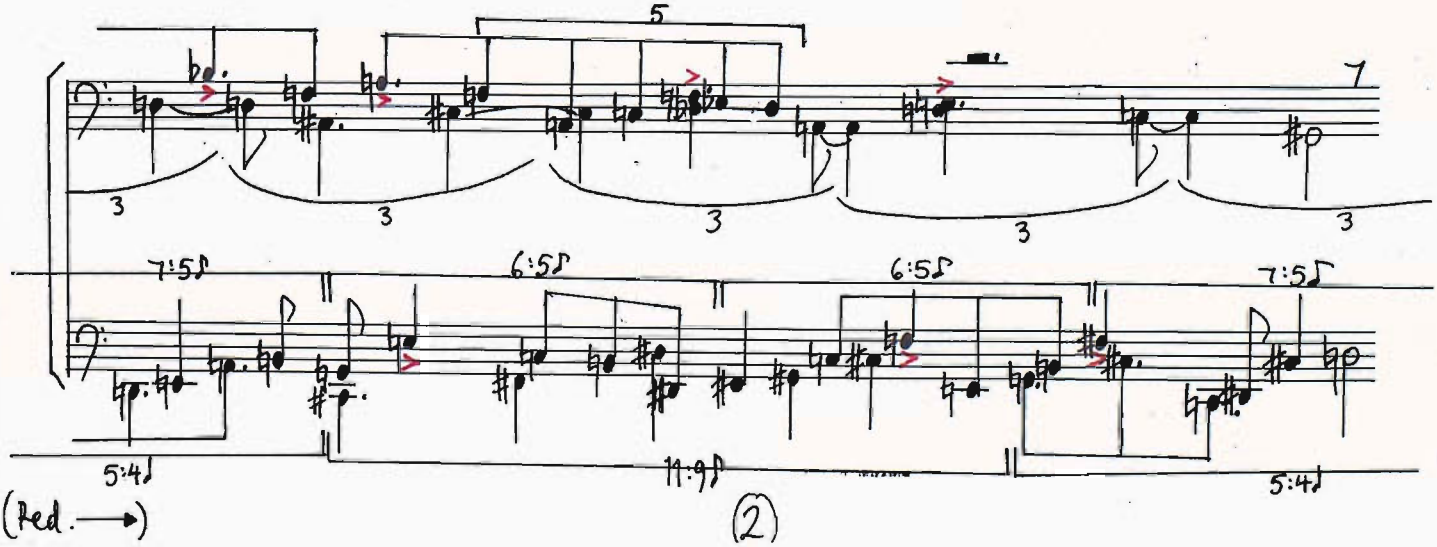
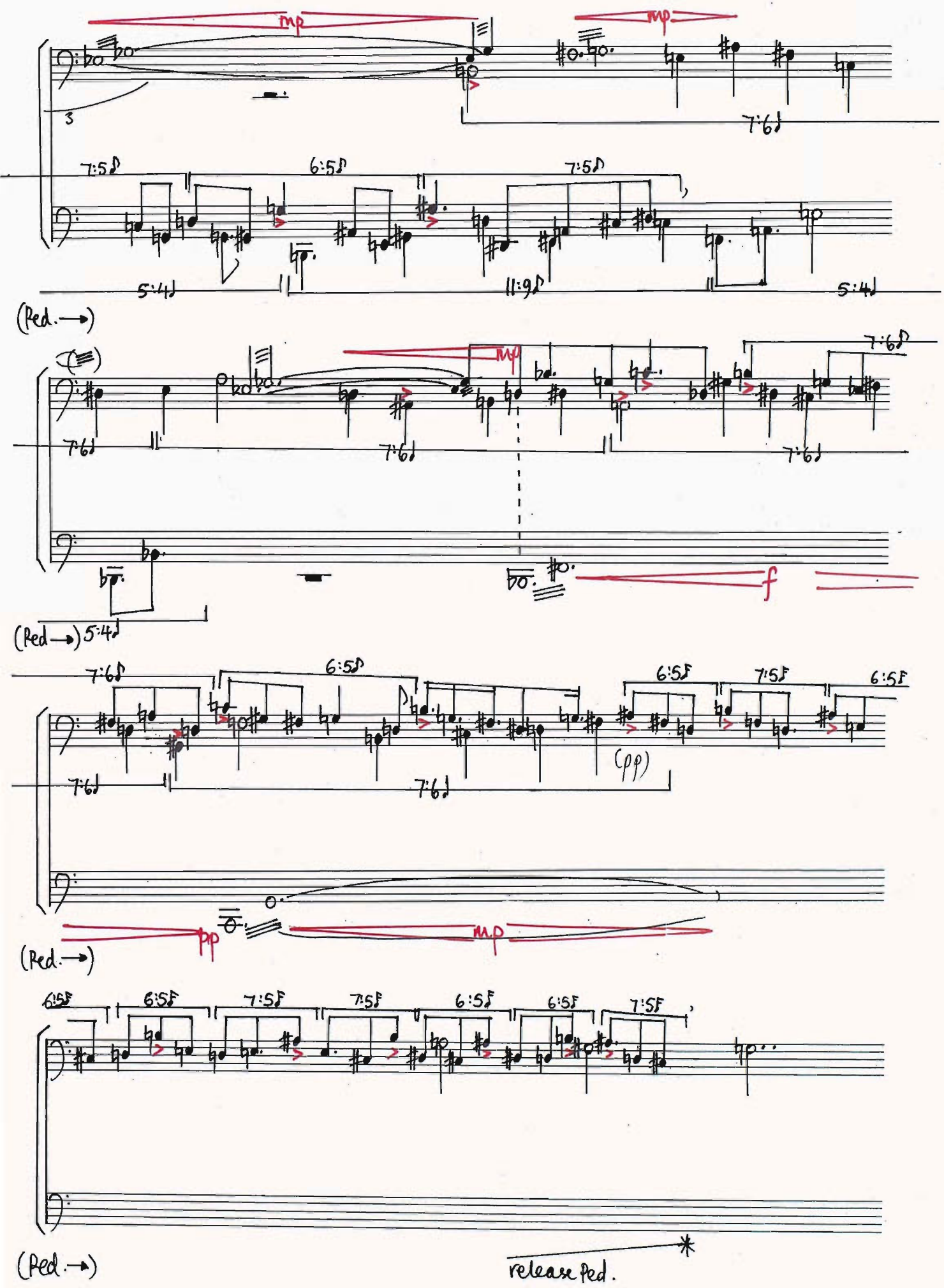
(Ped.→)


(Ped.→)


mp
mp
3
7:6
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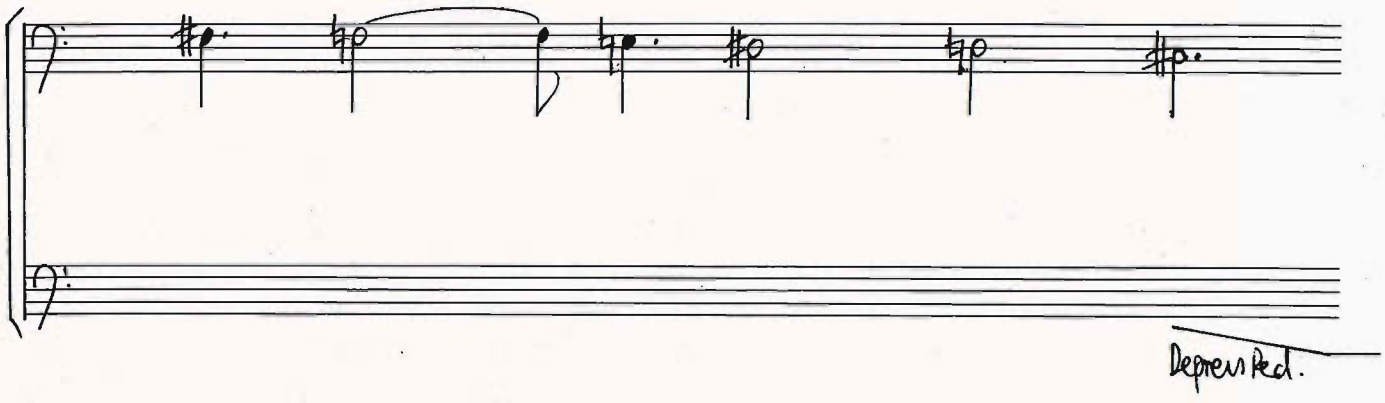
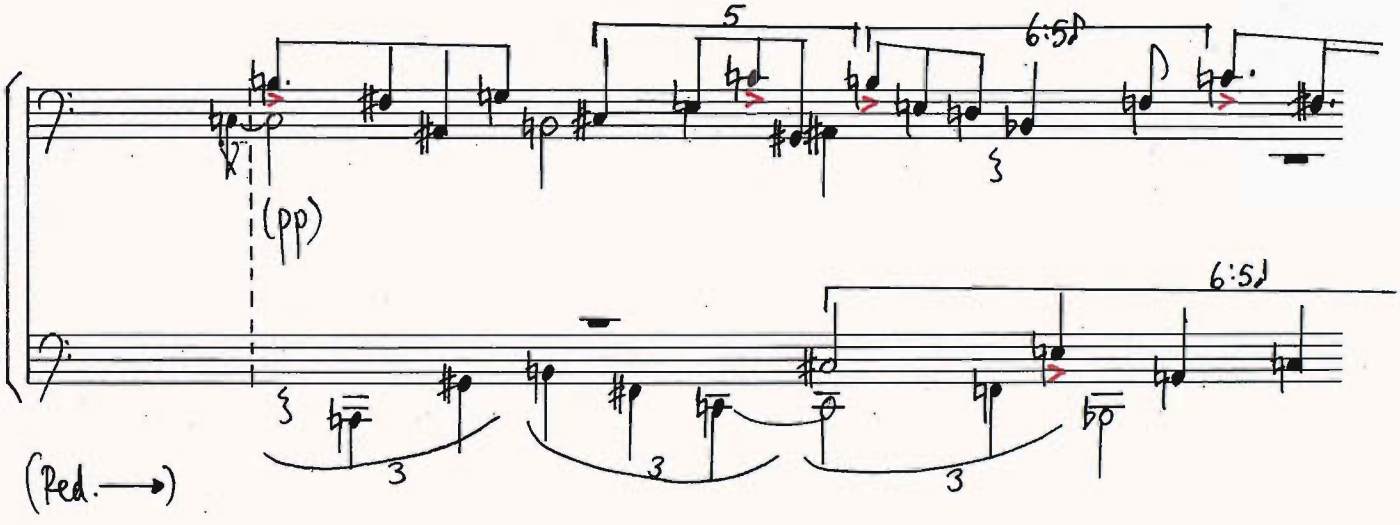
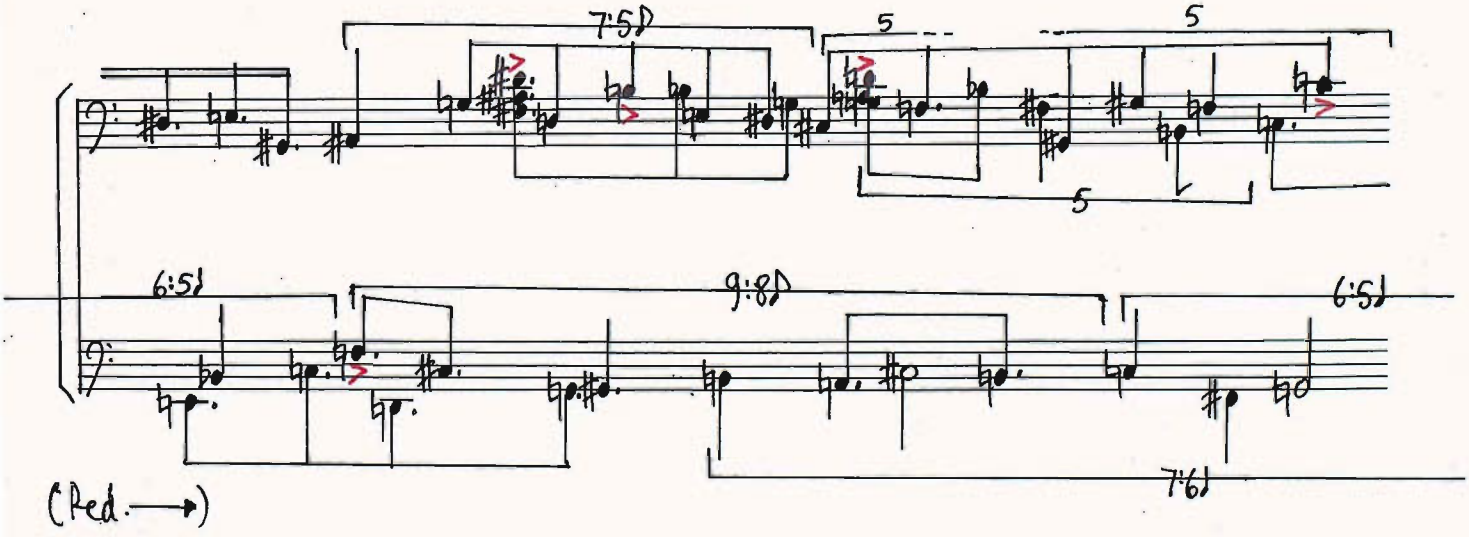
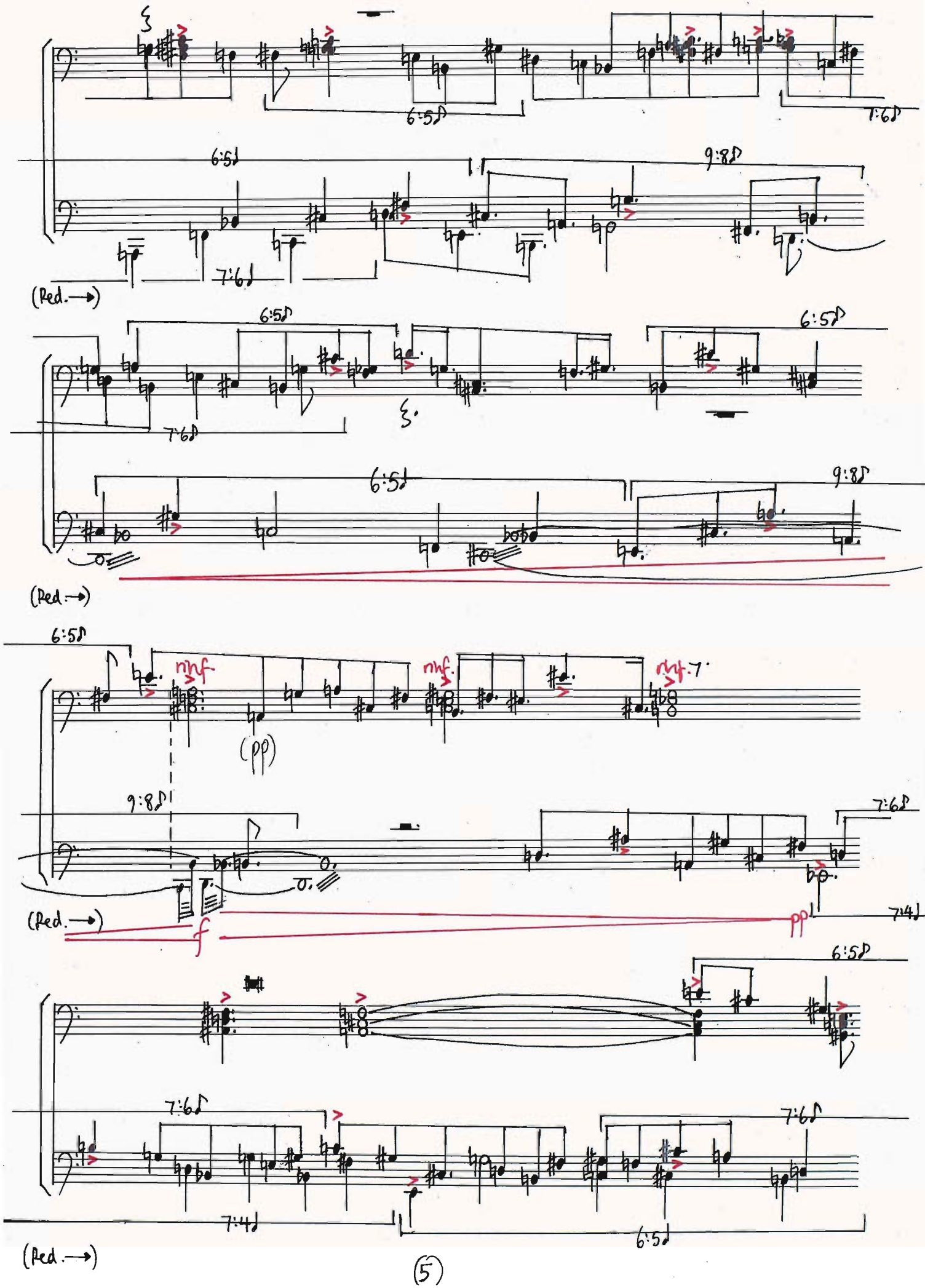
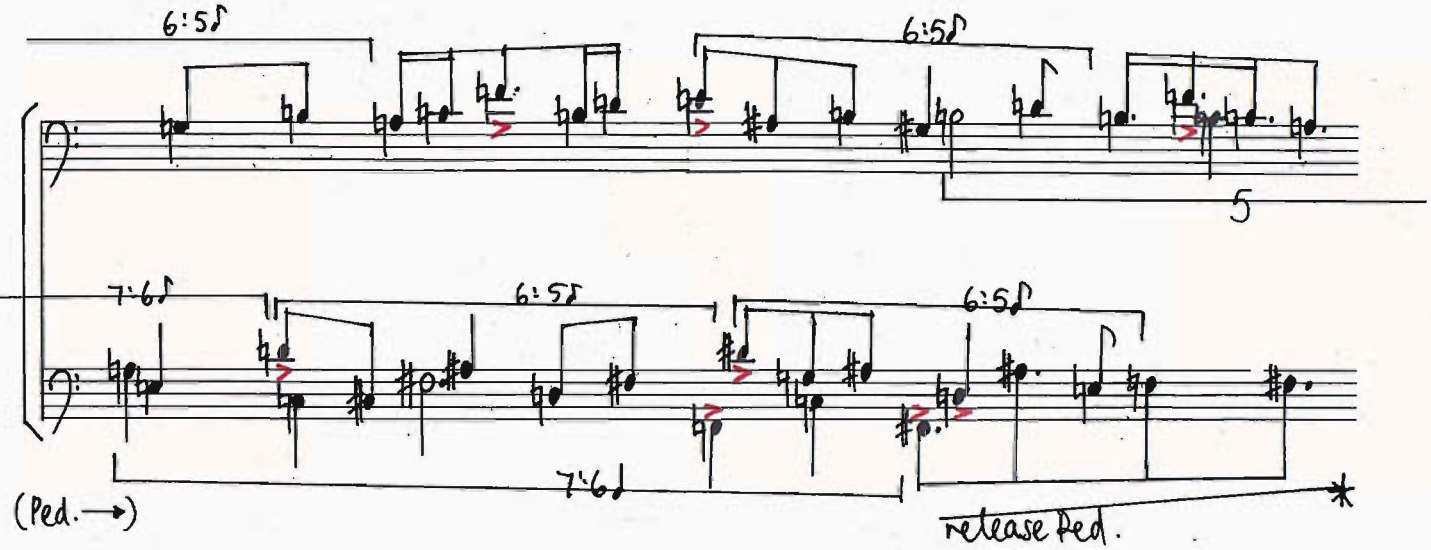
5:4
11:9
5:4
(Ped.)
mp
7:6
7:6
7:6
7:6
(Ped.) 5:4
f
7:6
6:5
6:5
7:5
6:5
7:6
7:6
(pp)
pp
mp
(Ped.)
6:5
6:5
7:5
7:5
6:5
6:5
7:5
(Ped.)
release Ped.

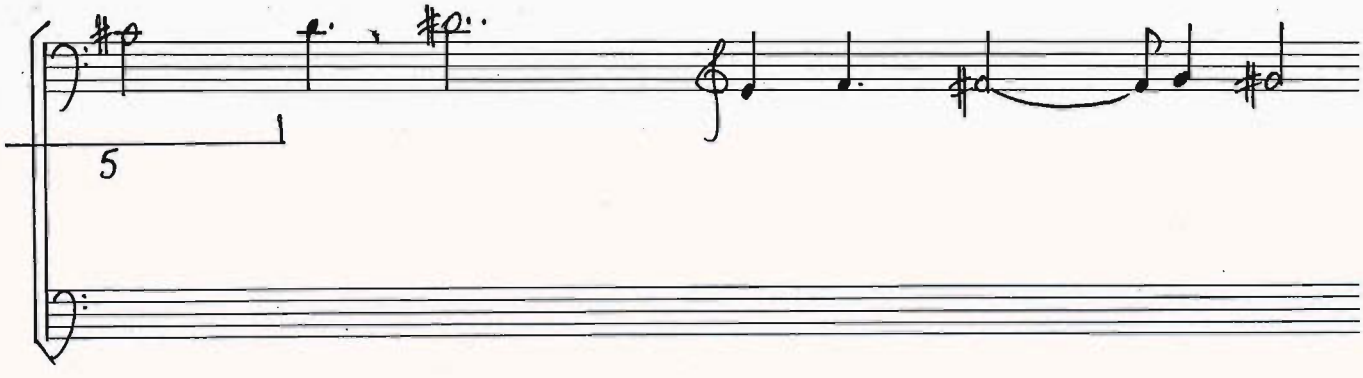

Depress Ped.

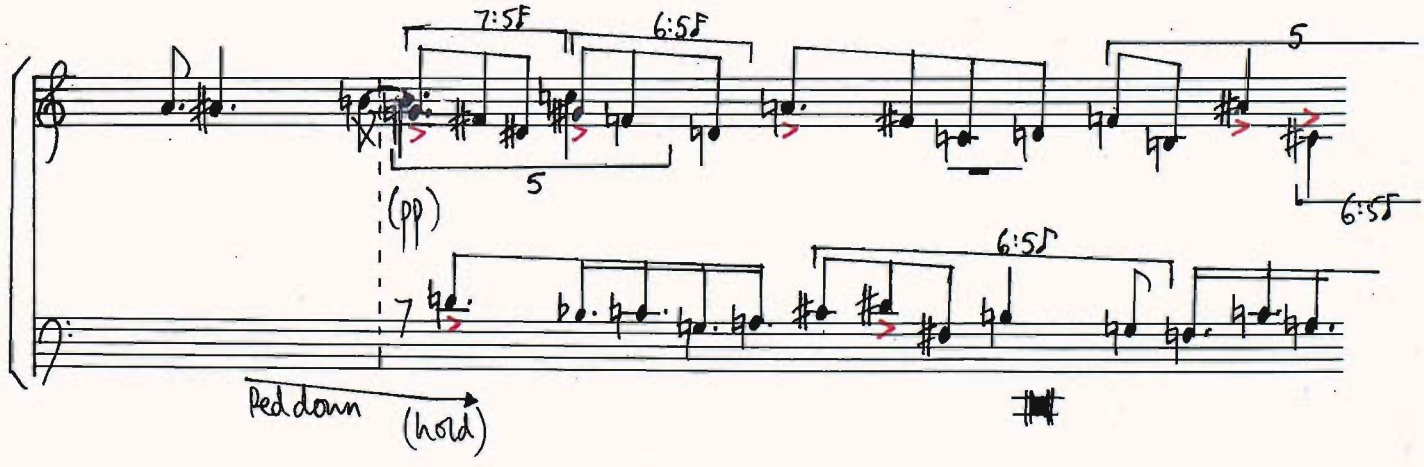

5
6:5
(pp)
6:5
3
3
3
(Ped.)

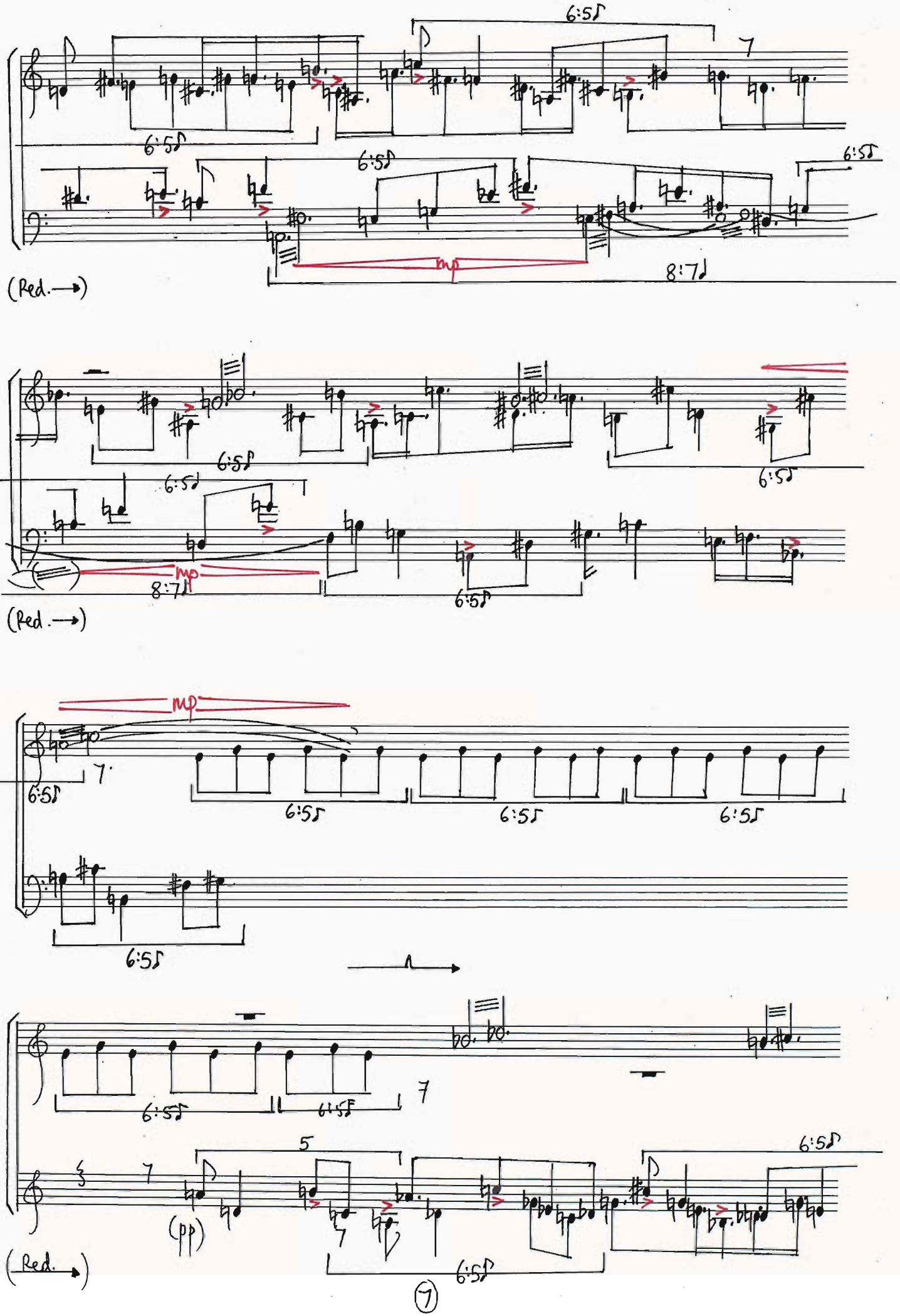

7:5
5
5
5
6:5
9:8
6:5
7:6
(Ped.)

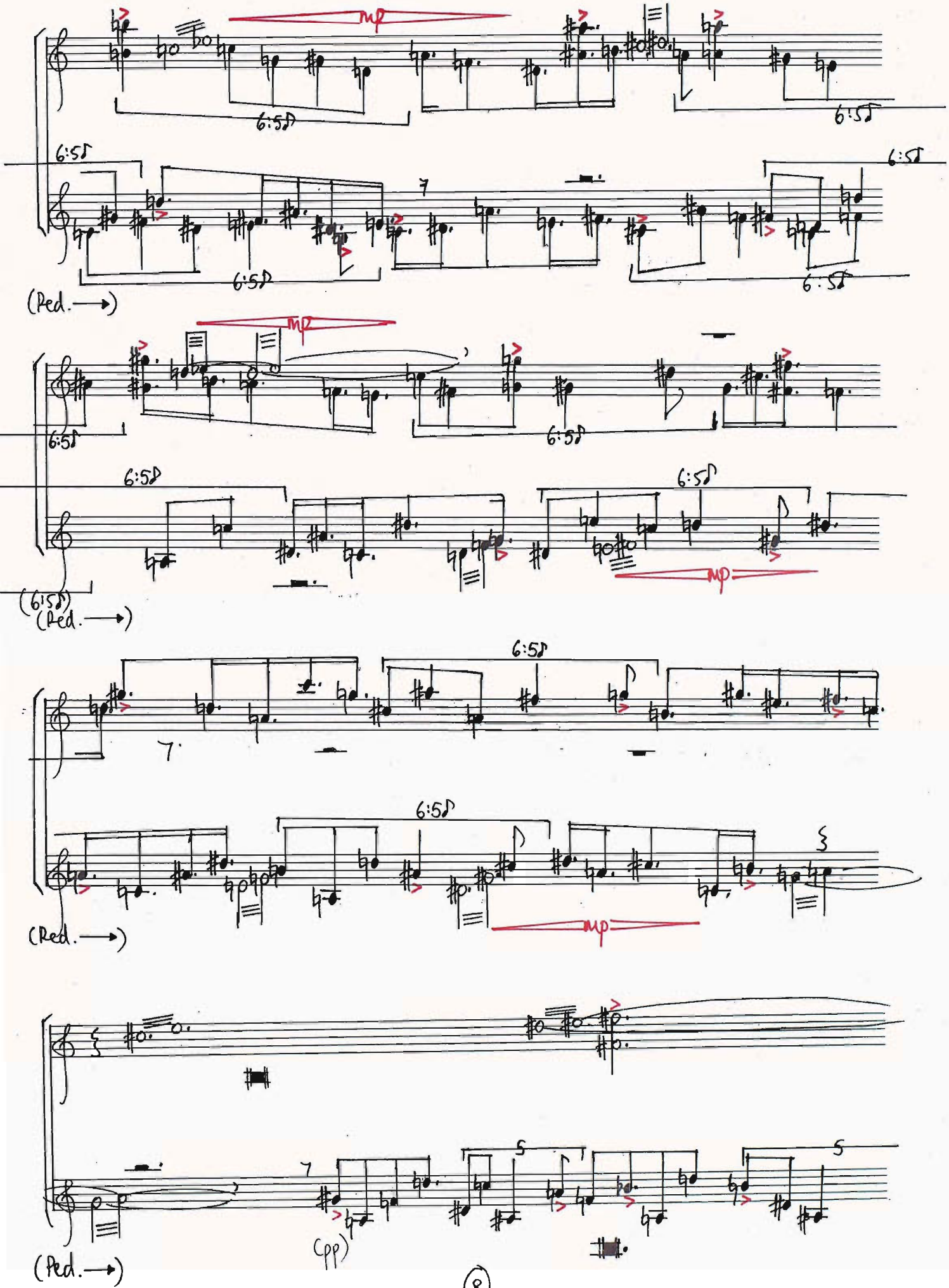

6:5
7:6
9:8
(Red.)
mf
(pp)
f
pp
7:4

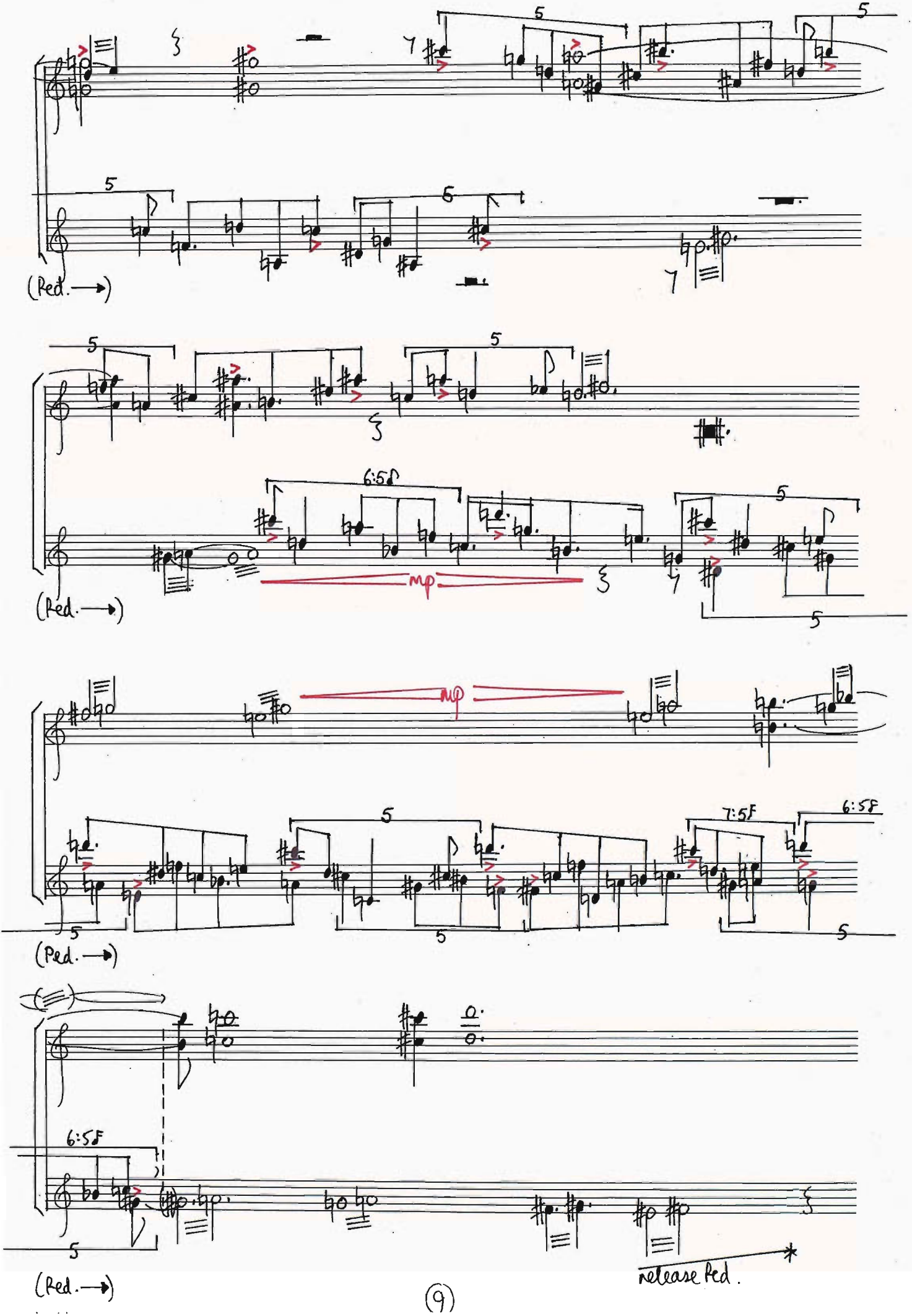

6:5
6:5
5
7:6
6:5
6:5
7:6
(Ped.→)
release Ped.

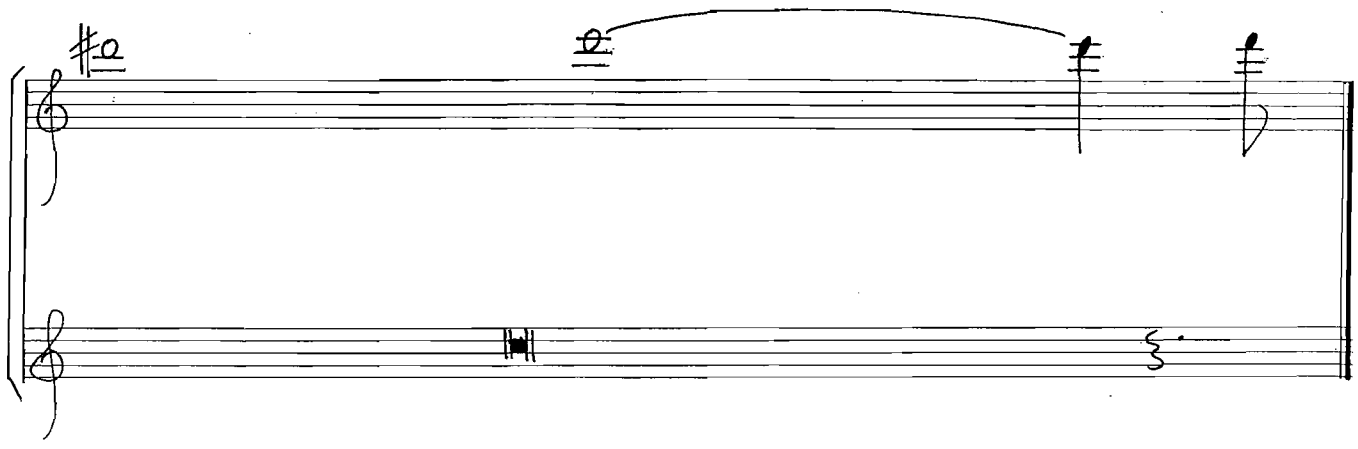

5


7:5
6:5
5
5
6:5
(pp)
6:5
7
Ped down
(hold)


6:5
7
6:5
6:5
6:5
mp
8:7
(Red.→)
6:5
6:5
6:5
6:5
mp
8:7
6:5
(Red.→)
mp
7
6:5
6:5
6:5
6:5
6:5
6:5
7
5
7
(pp)
7
6:5
(Red.)


mp
6:5
(Ped.)
mp
6:5
(Ped.)
6:5
mp
(Ped.)
(pp)
(Ped.)


(Ped.)
mp
6:5F
7:5F
release Ped.



II

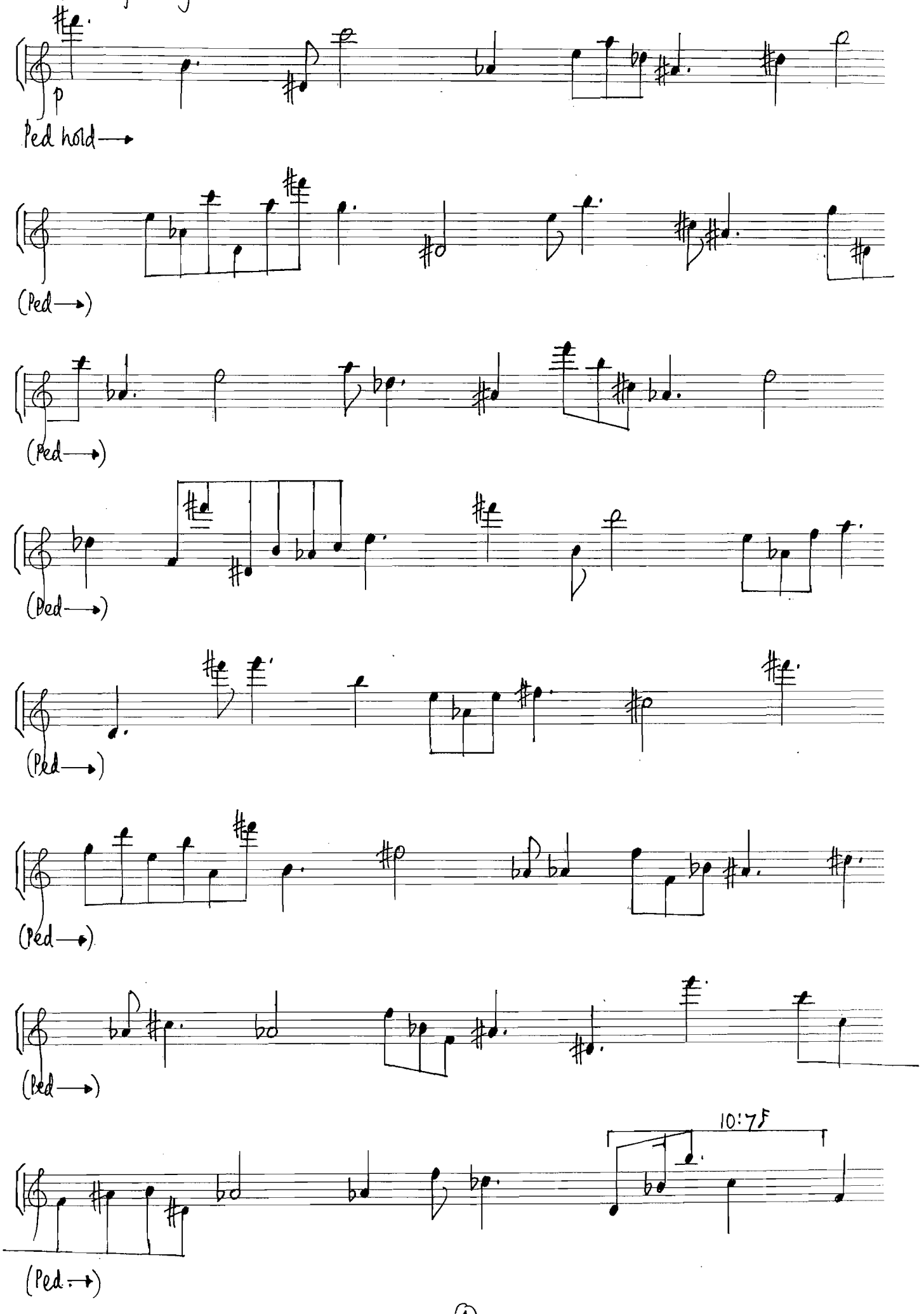
Ring

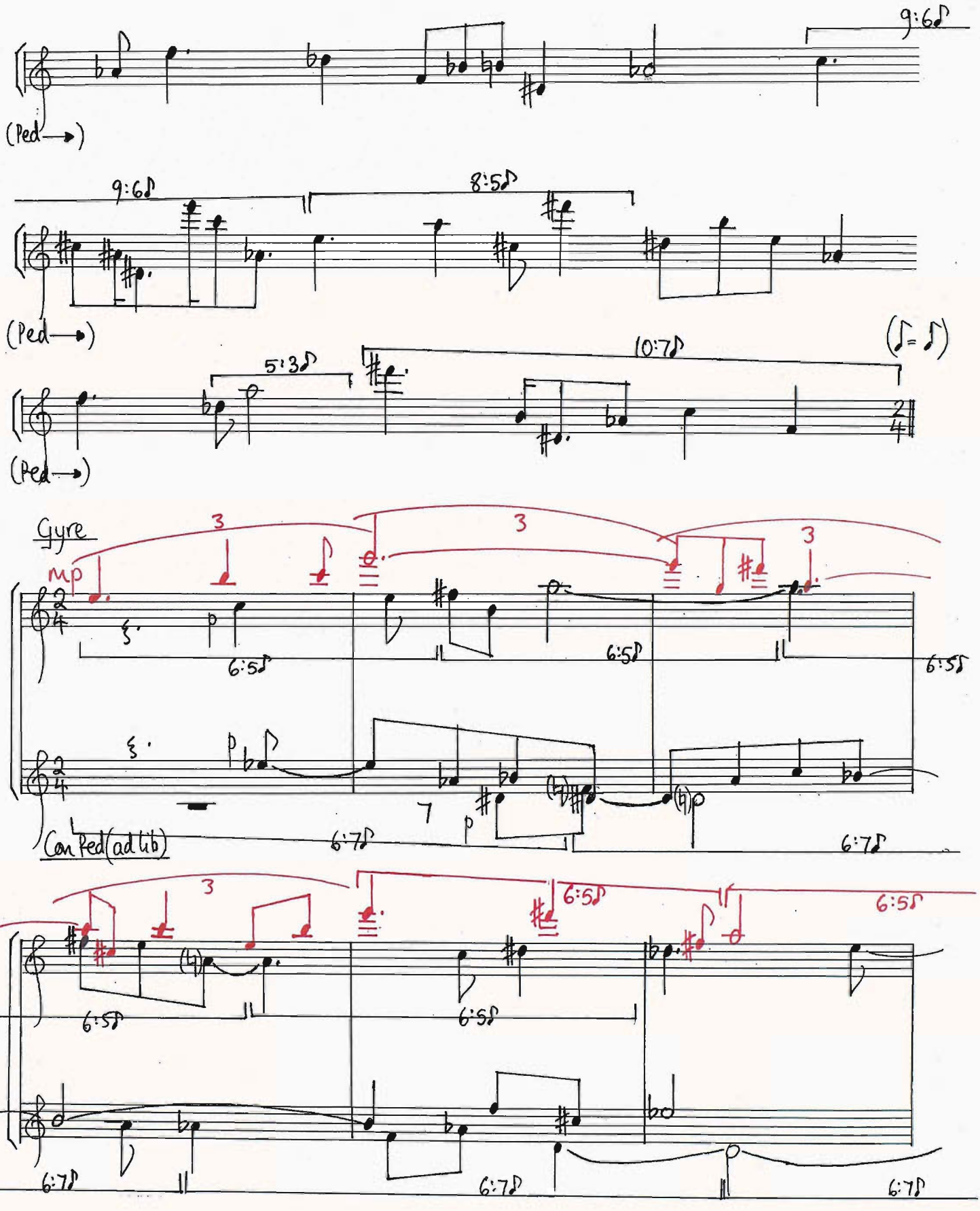
(Skempton: *Ring in the Valiant*)

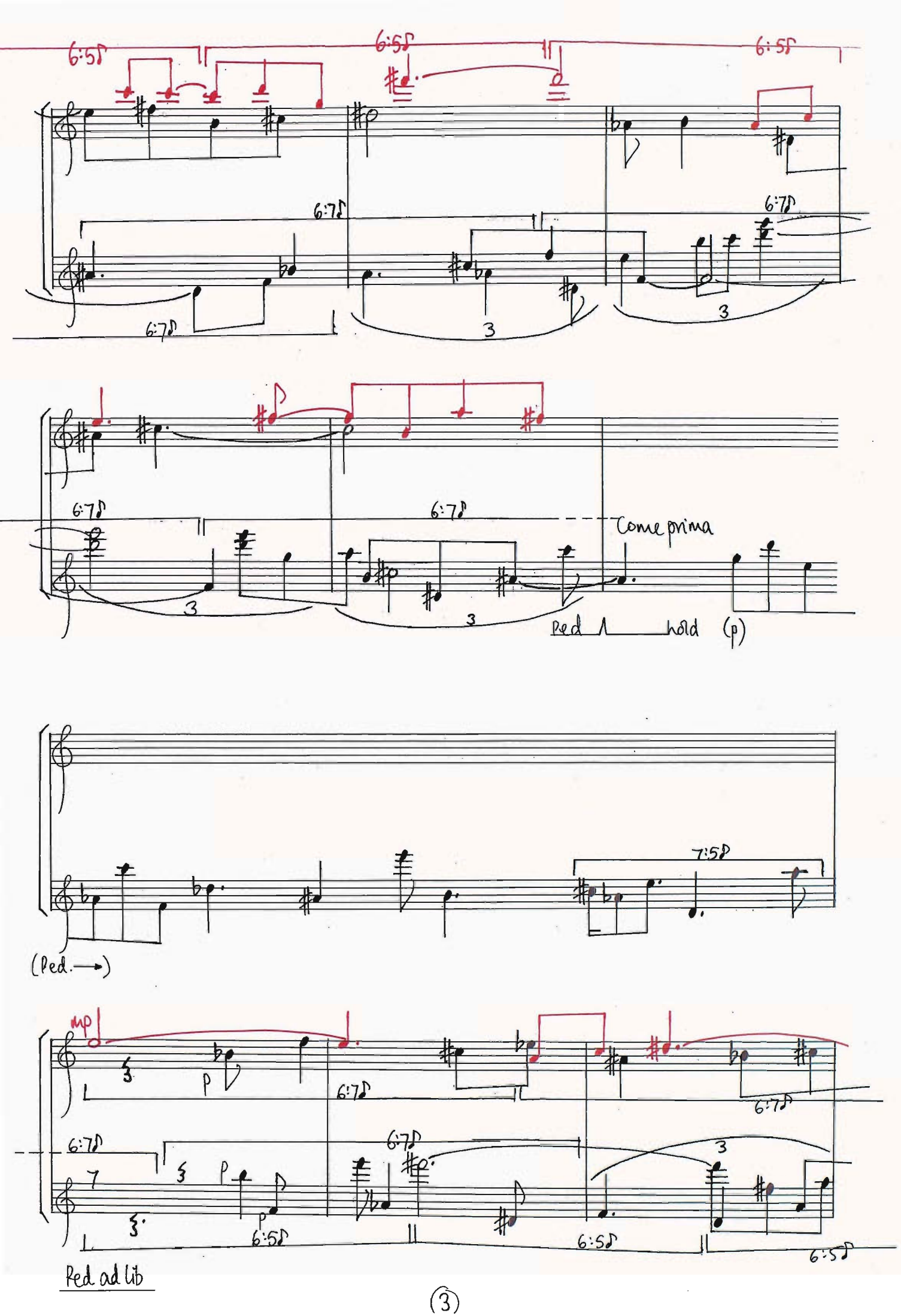
To Jo, on her 25th birthday

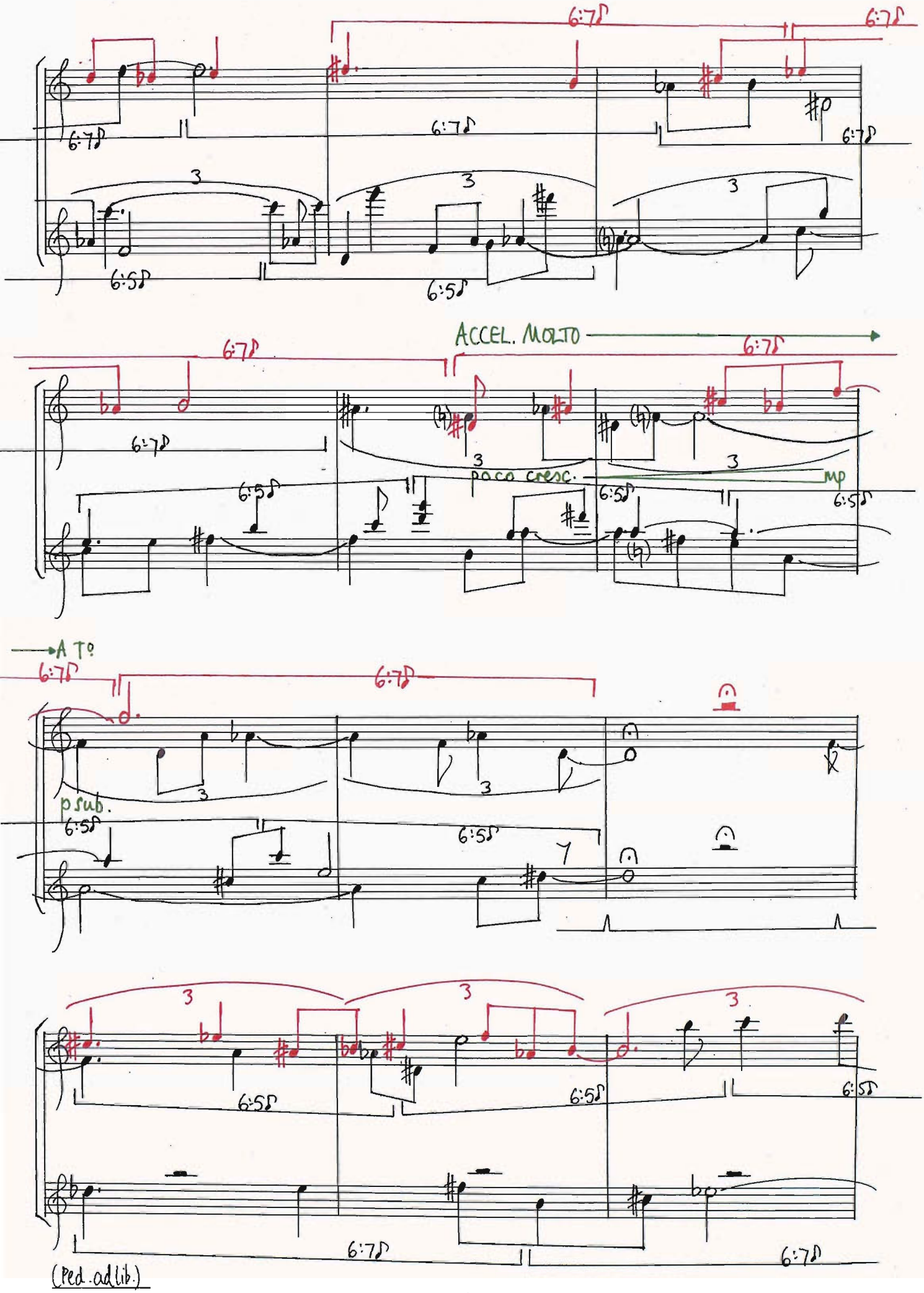
March 2002 / February 2003

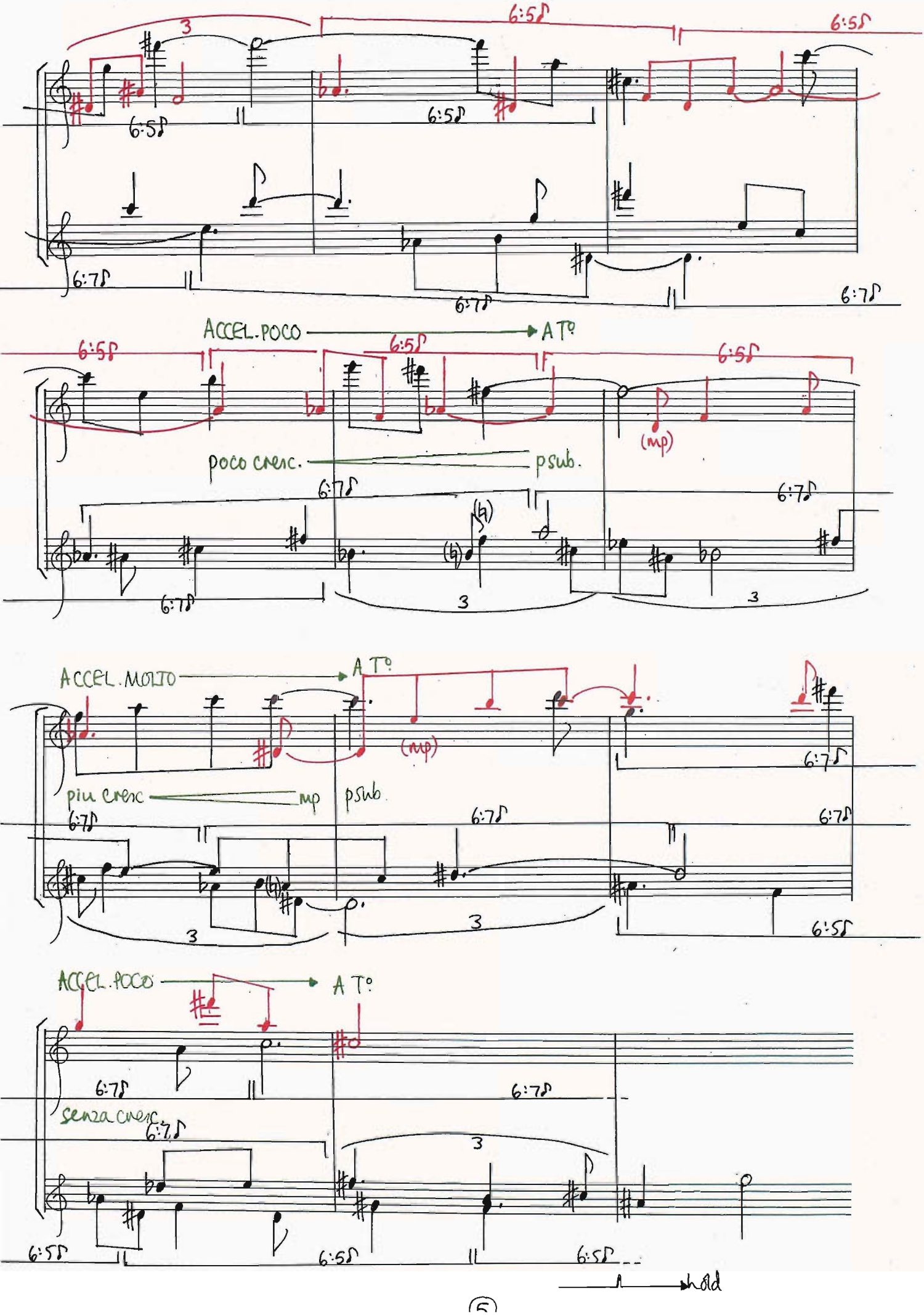
♩=120 flowing and resonant: with line

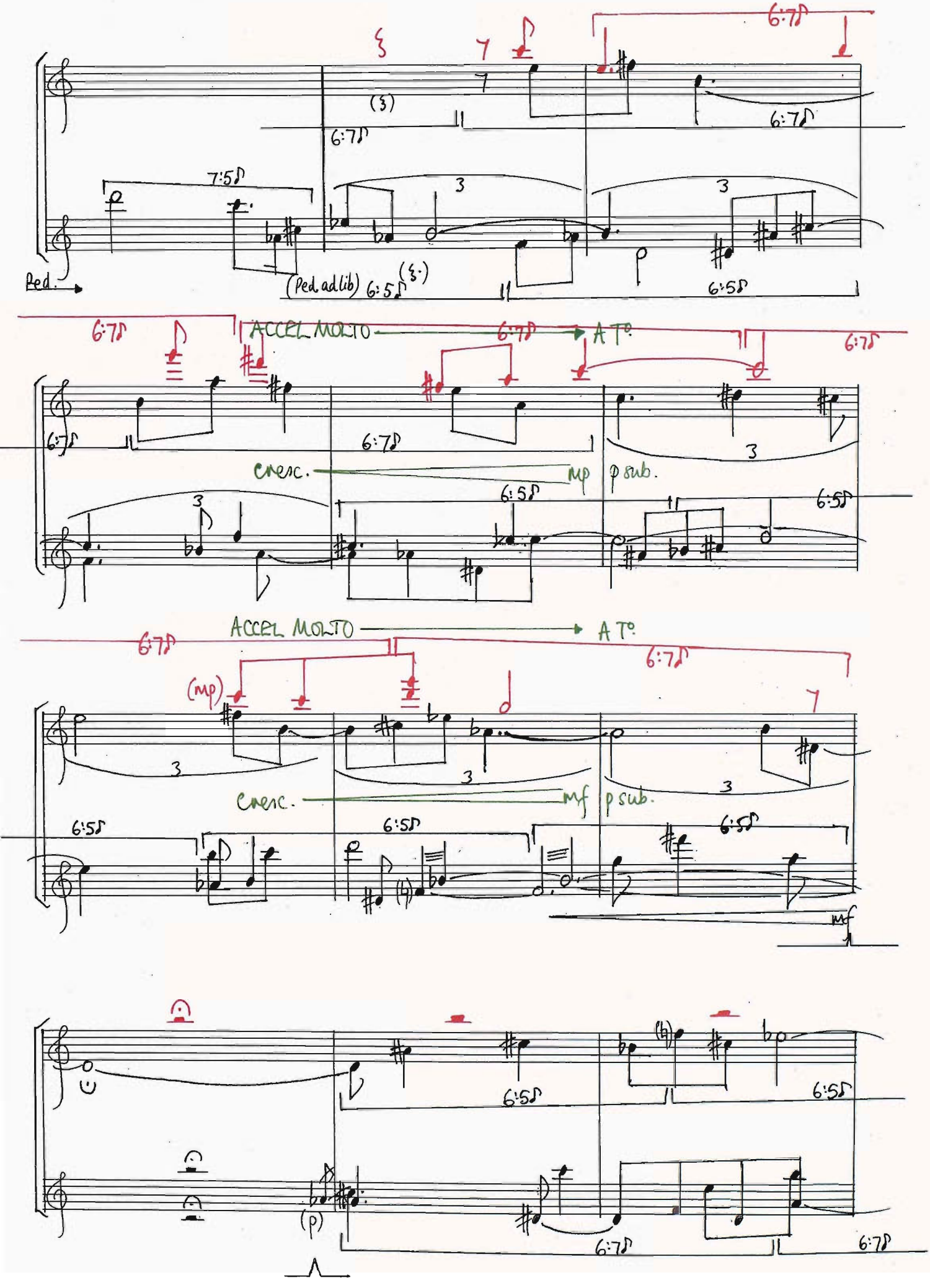


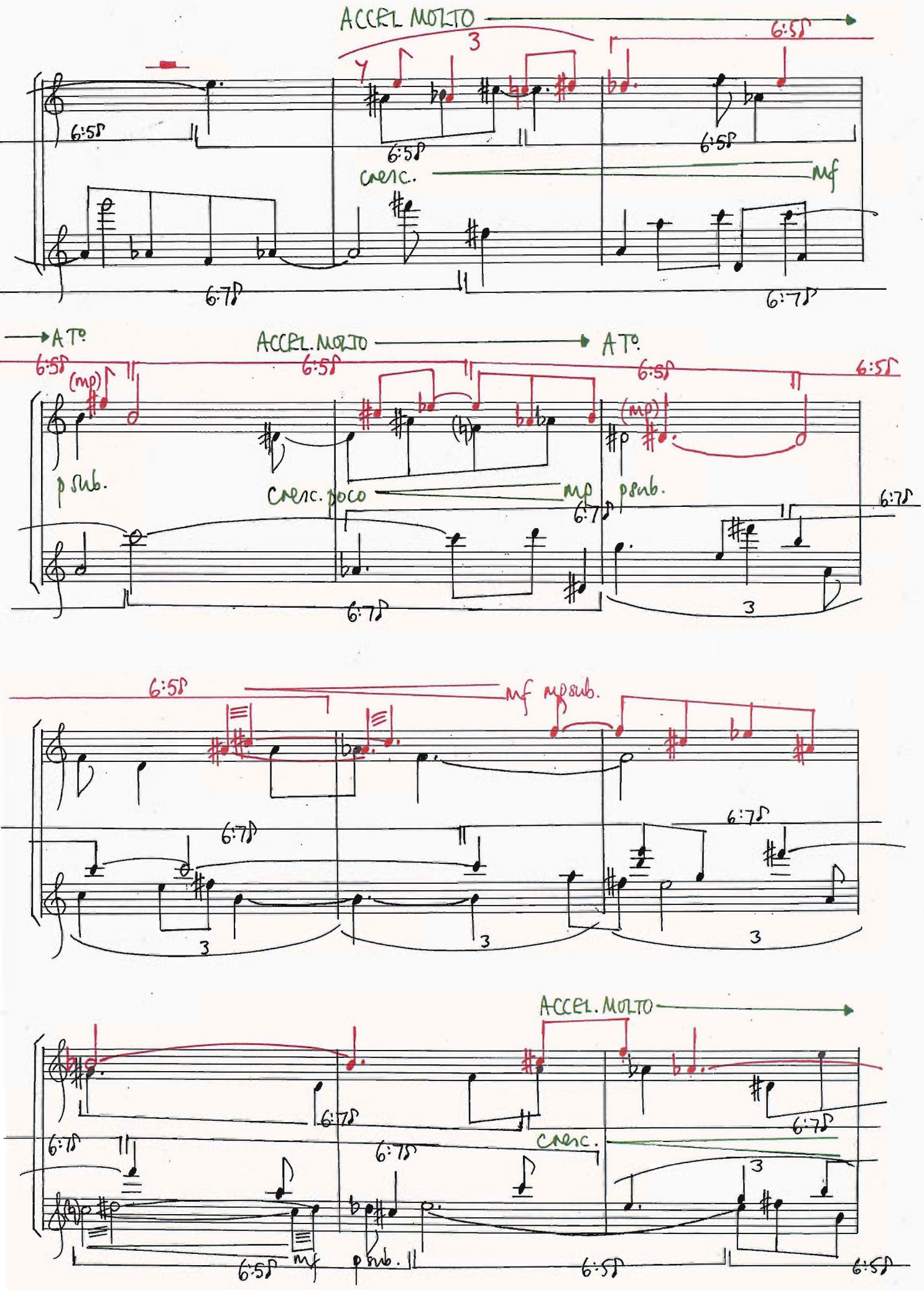

9:6
(Ped→)
9:6
8:5
(Ped→)
5:3
10:7
(♪=♪)
(Ped→)
Gyre
mp
3
3
3
6:5
6:5
6:5
Con Ped(ad lib)
6:7
6:7
3
6:5
6:5
6:5
6:7
6:7
6:7

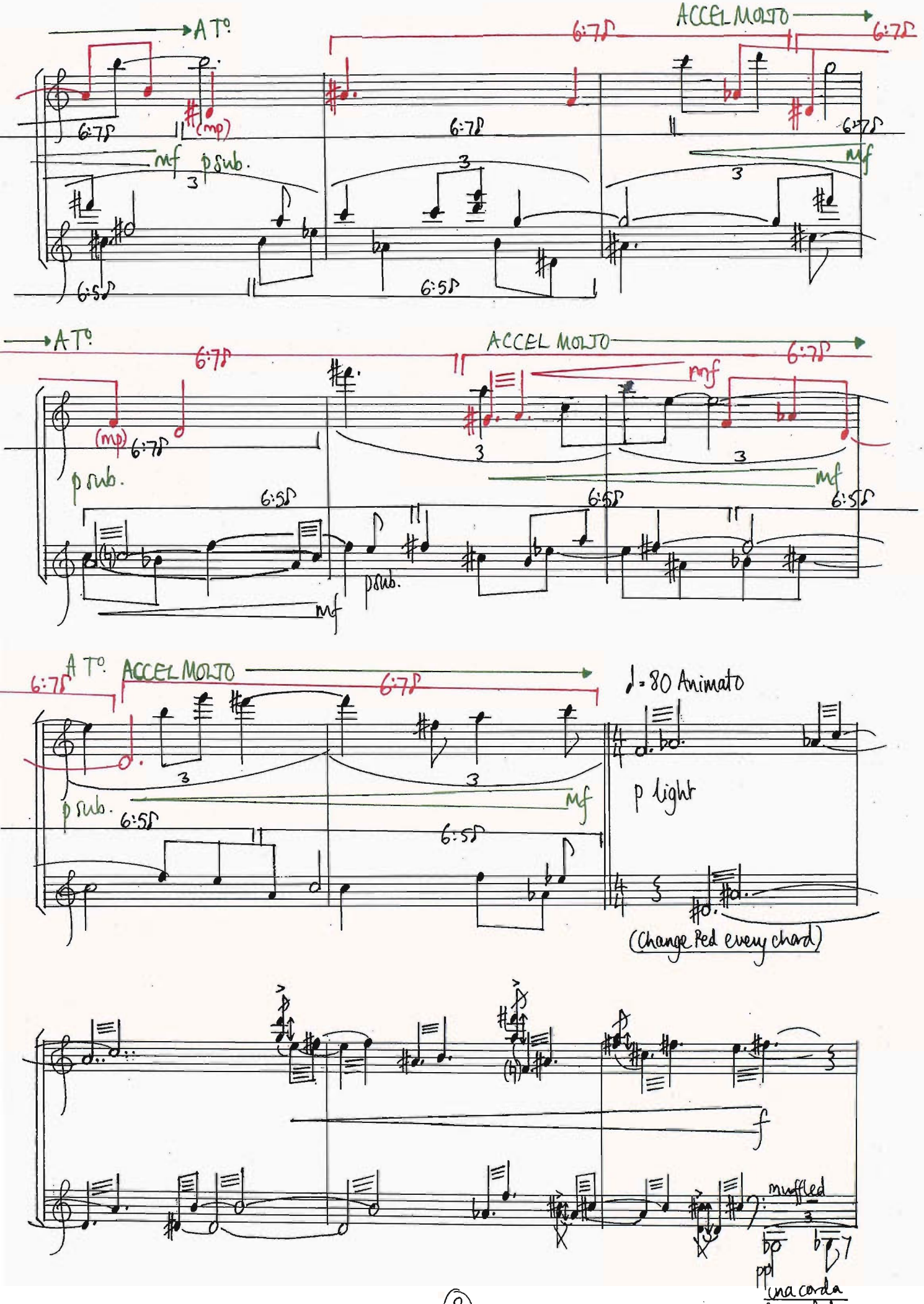

6:5♪
6:7♪
3
Come prima
Ped hold (p)
7:5♪
(Ped.→)
mp
p
6:5♪
Ped ad lib

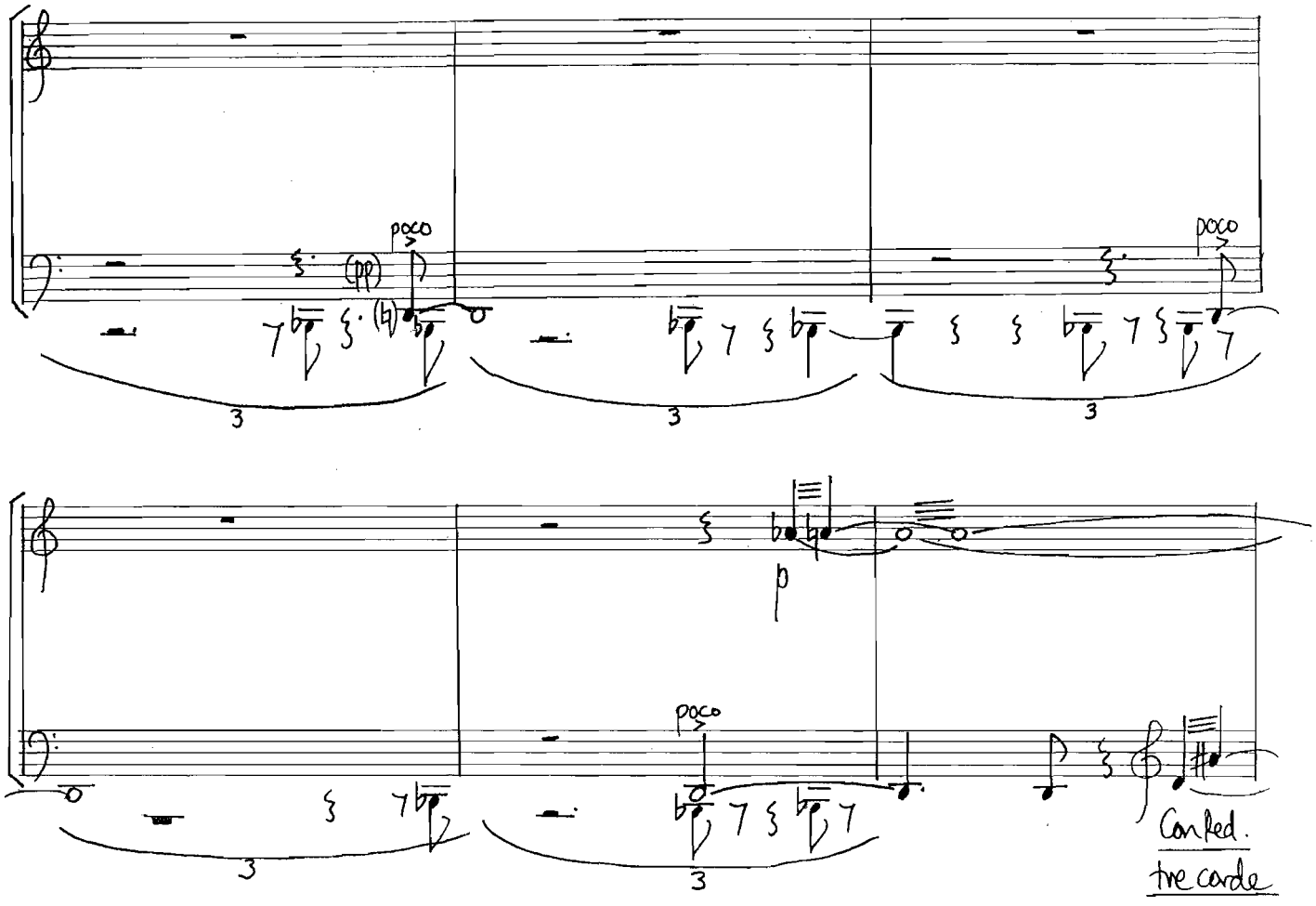

6:7
6:5
3
ACCEL. MOLTO
poco cresc.
mp
A T?
p sub.
(Ped. ad lib.)

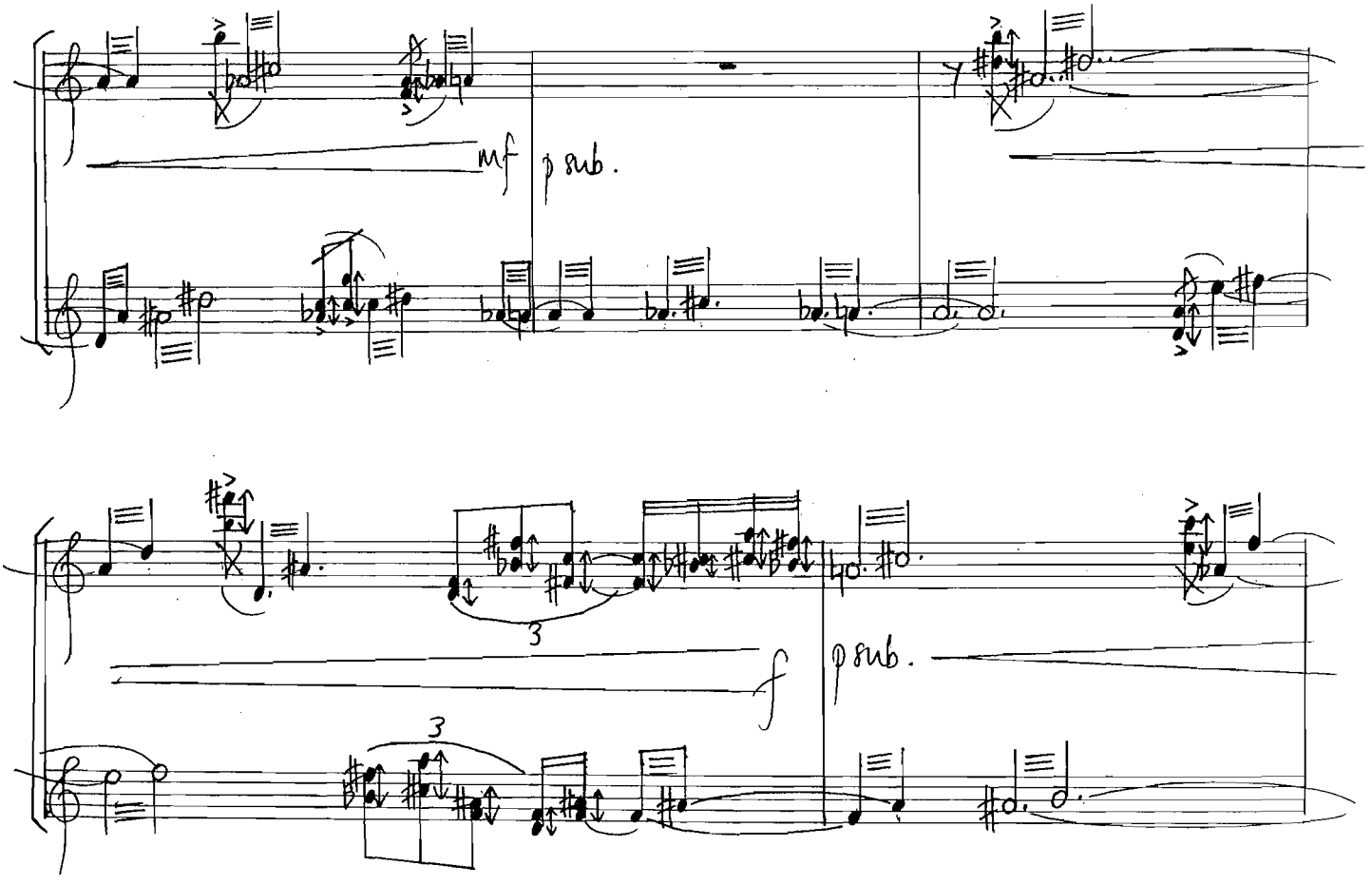

6:5
6:7
ACCEL. POCO
A T°
poco cresc.
p sub.
(mp)
ACCEL. MOLTO
più cresc
mp
p sub
senza cresc.
hold

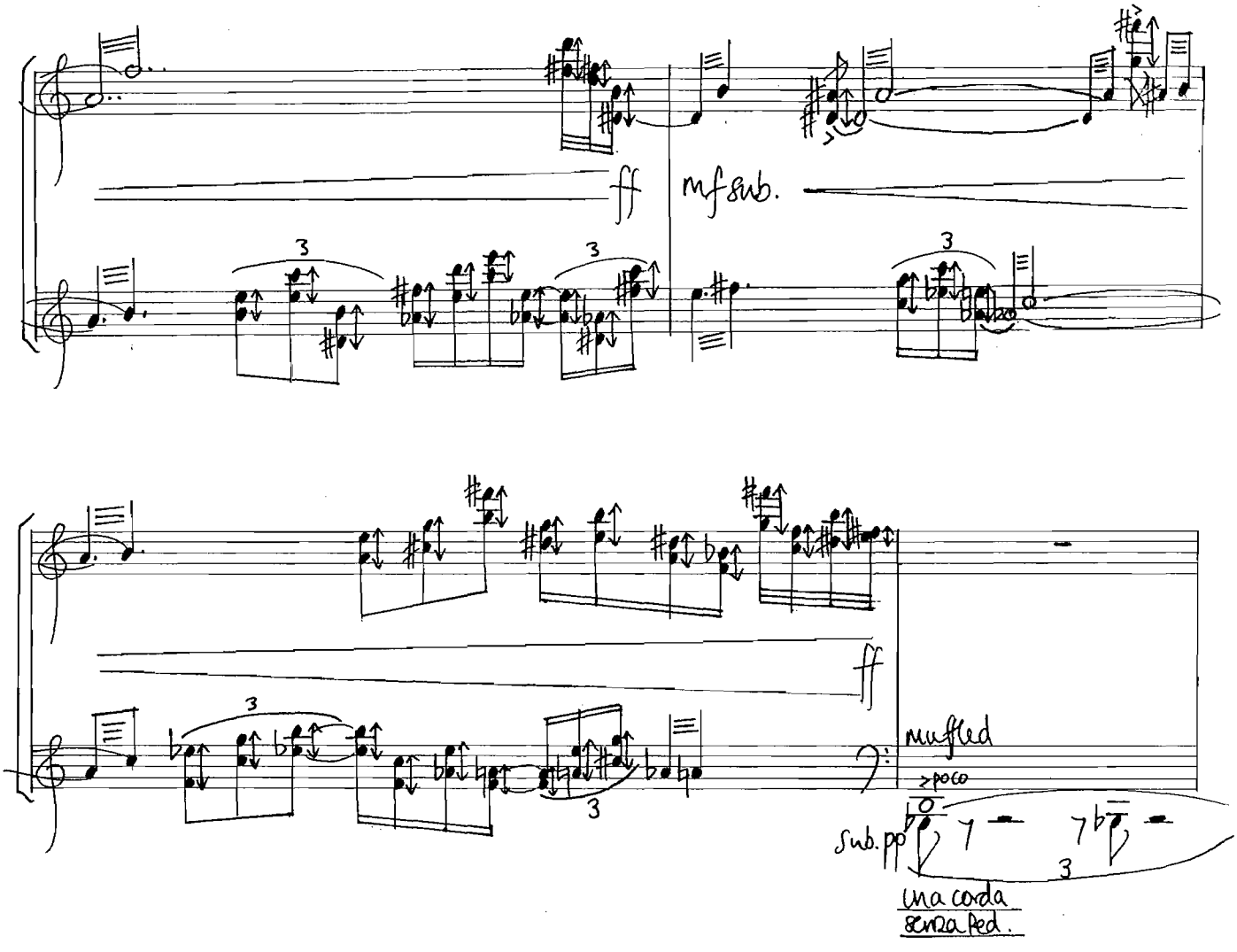

Ped.
(Ped. ad lib)
ACCEL MOLTO
A T°
cresc.
mp
p sub.
ACCEL MOLTO
A T°
(mp)
cresc.
mf
p sub.
mf
(p)


ACCEL MOLTO
6:5♪
cresc.
mf
6:7♪
A T°
ACCEL. MOLTO
A T°
(mp)
p sub.
cresc. poco
mp
p sub.
mf
mp sub.
ACCEL. MOLTO
cresc.
mf
p sub.

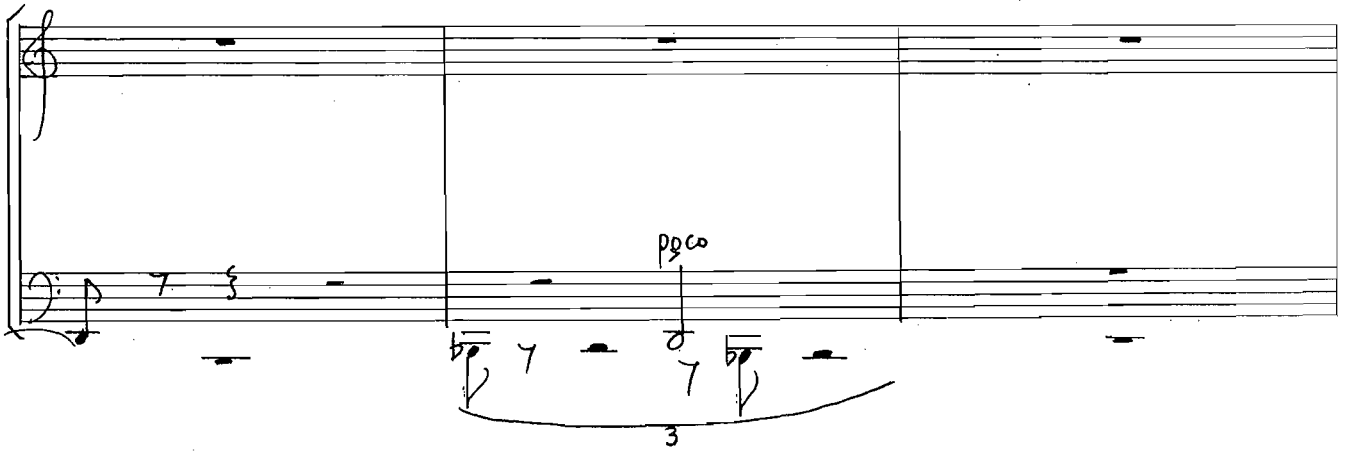

A T°
ACCEL MOLTO
6:7♪
6:5♪
(mp)
mf
p sub.
3
A T°
ACCEL MOLTO
(mp)
p sub.
mf
A T°
ACCEL MOLTO
♩=80 Animato
p sub.
p light
(Change Ped every chord)
f
muffled
pp
una corda
senza Ped.

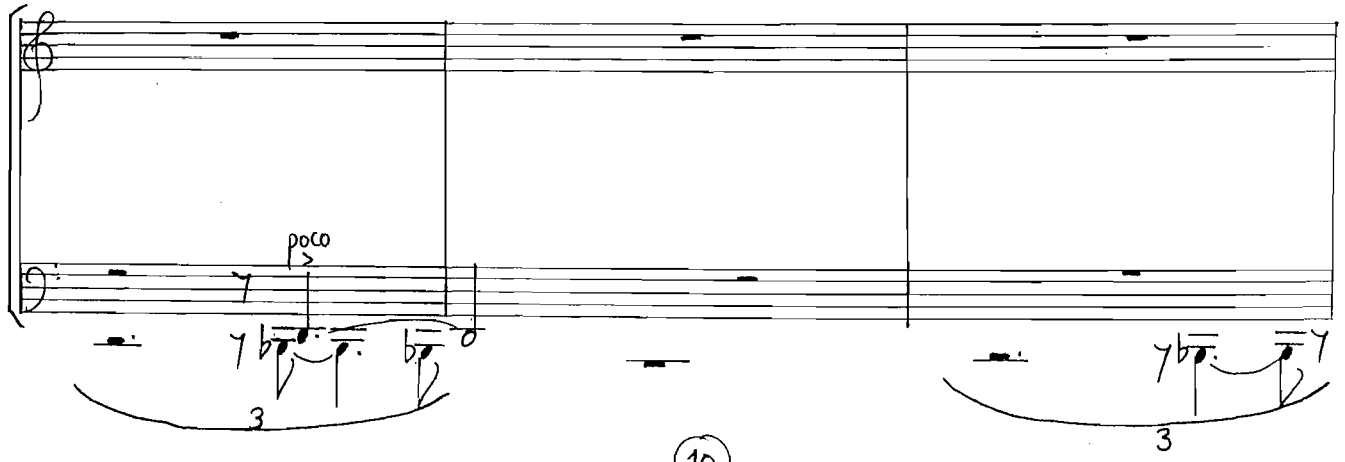

poco
poco
3
3
3
p
poco
3
3
Con ped.
tre corde

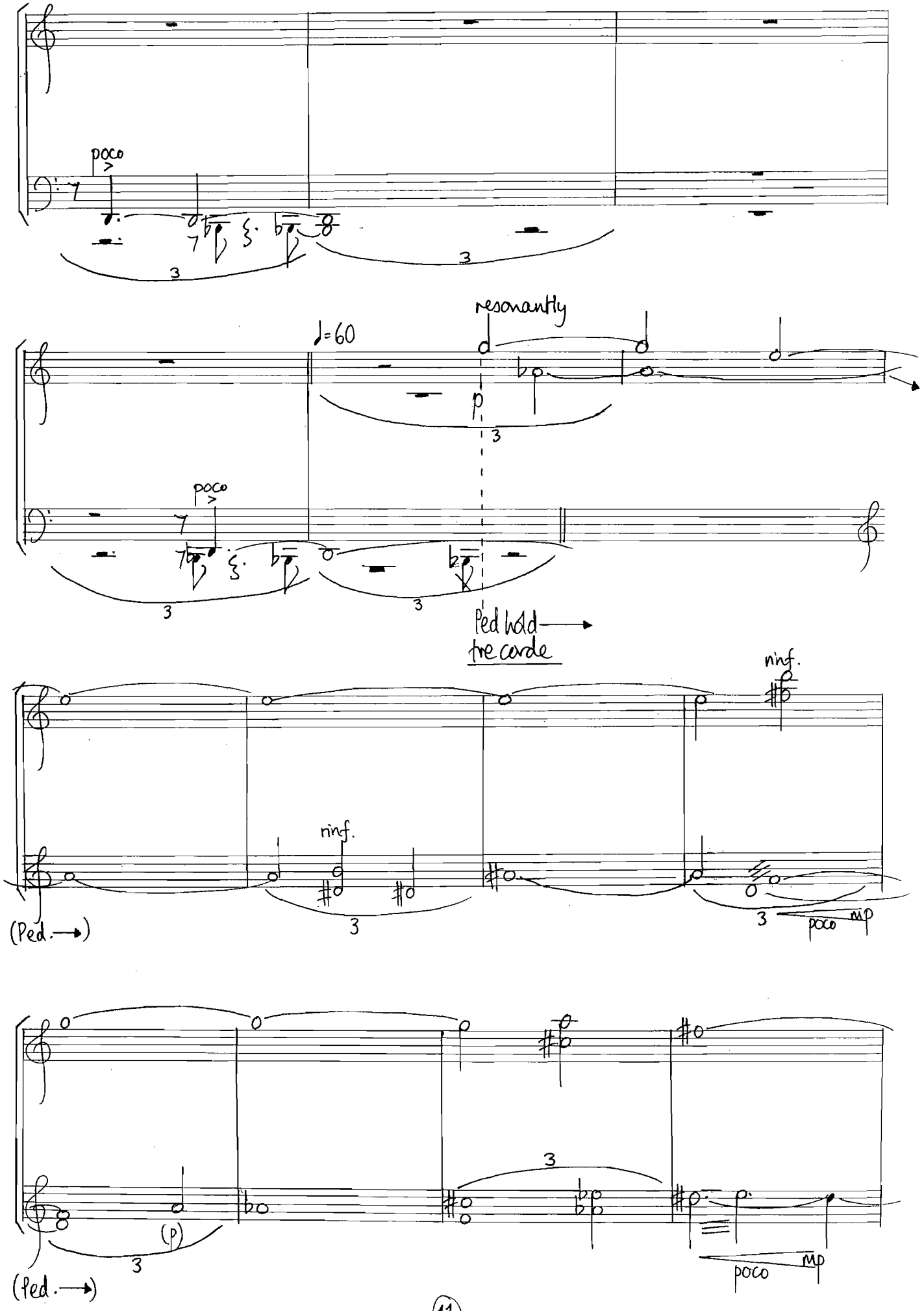

mf
p sub.
3
f
p sub.
3

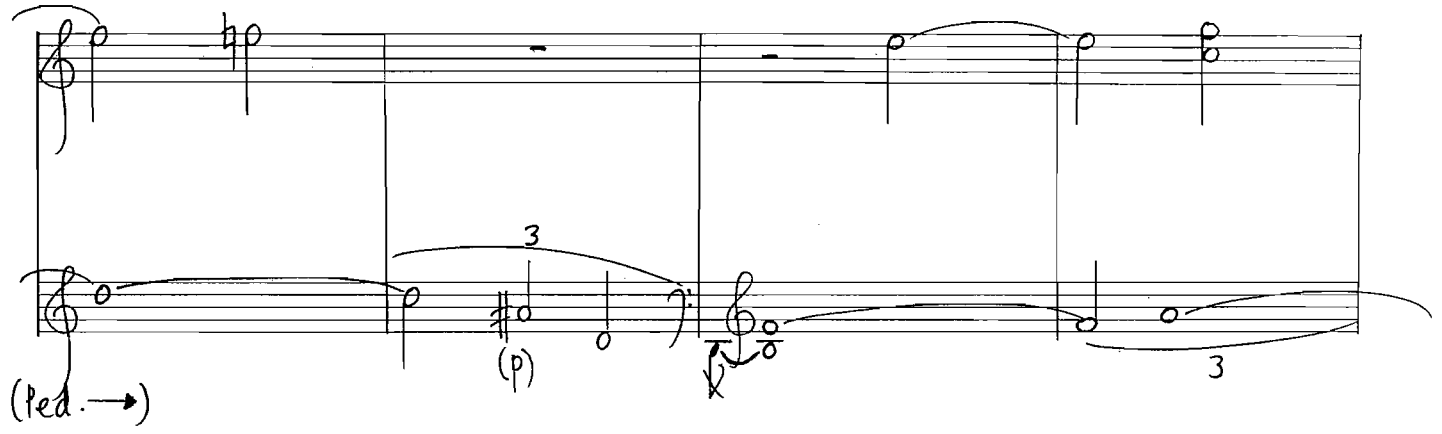

ff
mf sub.
3
3
3

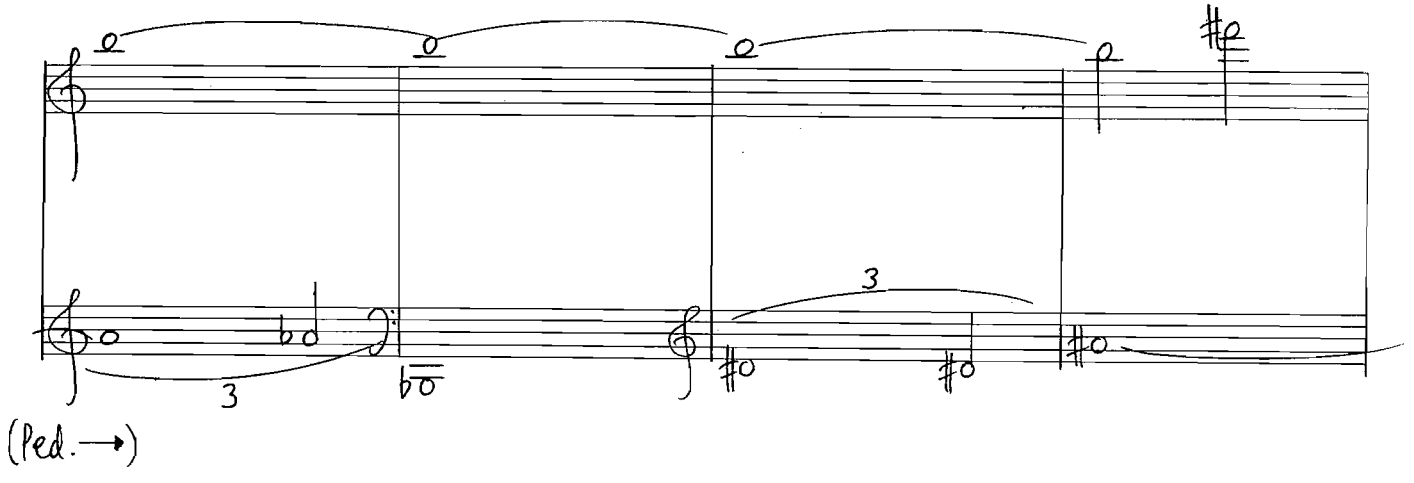
ff
muffled
>poco
sub. pp
3
una corda
senza ped.
3

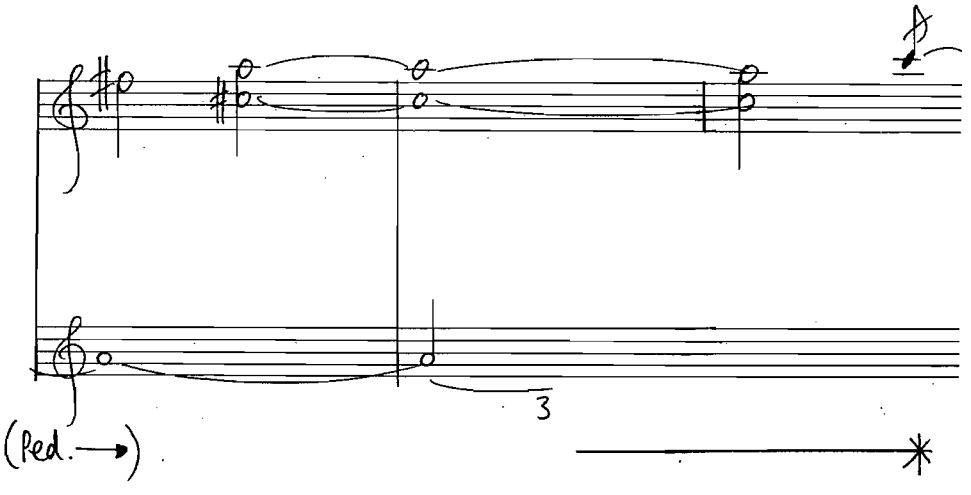

poco
3


poco
3
3


poco
resonantly
♩=60
p
poco
Ped hold
tre corde
ninf.
ninf.
(Ped.)
poco
mp
(p)
(Ped.)
poco
mp


3
(p)
(Ped.→)
3


3
3
(Ped.→)


3
(Ped.→)

James Weeks

Distant Intimacy

REFERENCE ONLY
THIS ITEM MAY NOT
BE TAKEN OUT OF THE
LIBRARY

Chamber ensemble
2002

Distant Intimacy

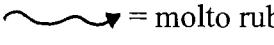
for flute, bass clarinet, violin, 'cello, piano

Duration
18-19 minutes

Scenario
Five instrumentalists, each with an individual, independent part, share a single, intimate space. They each pursue their separate paths through the piece, relating to each other only so far as to allow each other room to play: a peaceful coexistence of heterogeneous musics.

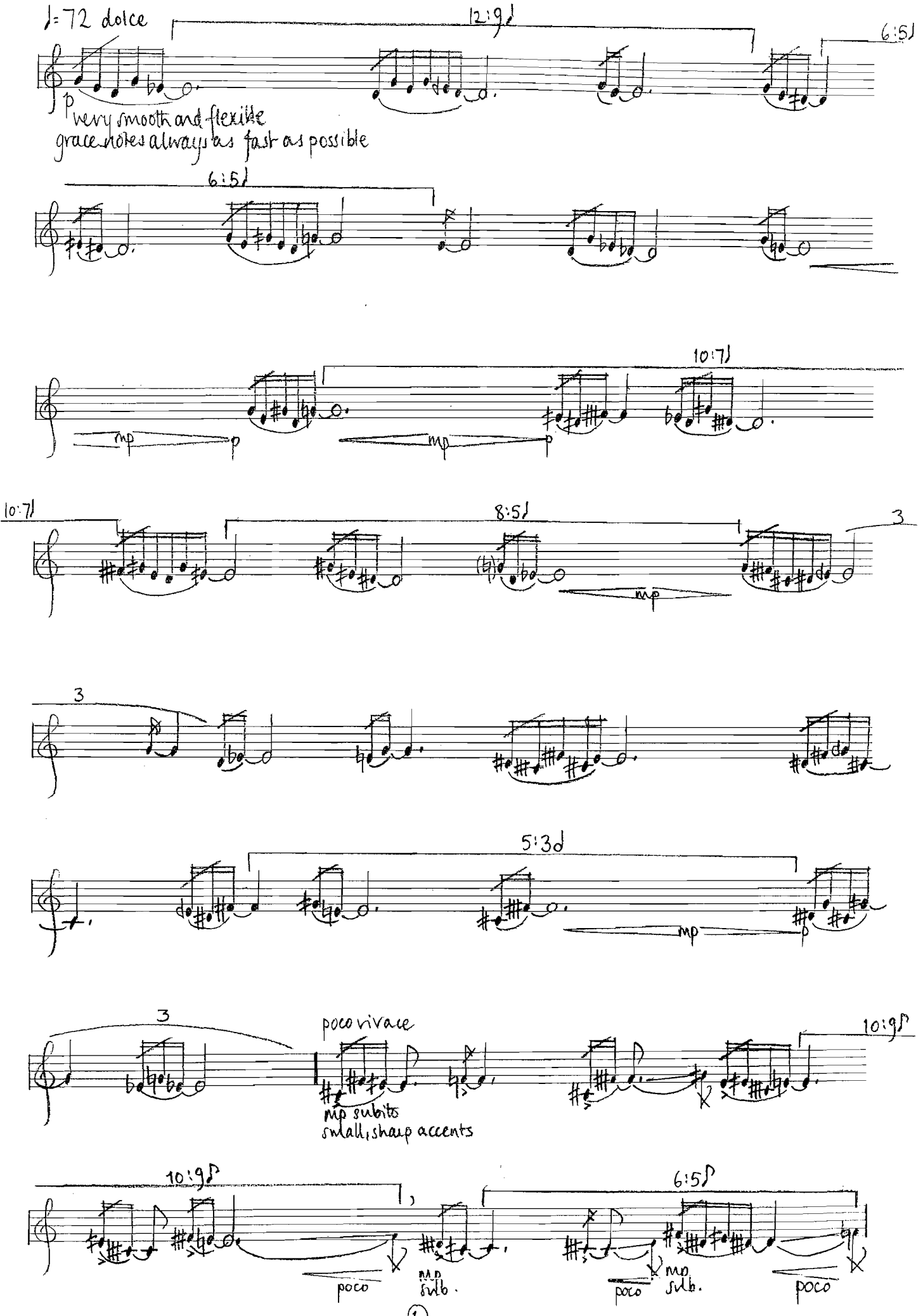
General instructions
Layout: The performance area should be small but not claustrophobic. Players may arrange themselves in this space in any way other than in a conventional formation.
Duration: The time-frame of the work is 18 minutes. Each player must fit his/her music into that duration, timed with stopwatches. The time-frame begins when the bass clarinet begins: at this point all five stopwatches should be started, although the other instrumentalists may pause before starting to play. The only player to go beyond 18 minutes is the bass clarinet, who has a 1-2 minute pause in the music after c.12 minutes. A 1-minute pause gives a total timing of 18 minutes; a 2-minute pause gives 19 minutes in total. The player should decide the length of the pause during performance.
Timing of pauses: Each player has a certain number of pauses in his/her part, the length of which is left to the judgement of the player, attempting as far as possible to avoid 'getting in the way of' the other players. Bass clarinet has 1 pause (see above). Piano, 'cello and flute have c.12 minutes of material and thus c.6 minutes of pauses. Violin has c.4 minutes of material and thus c.14 minutes of pauses.

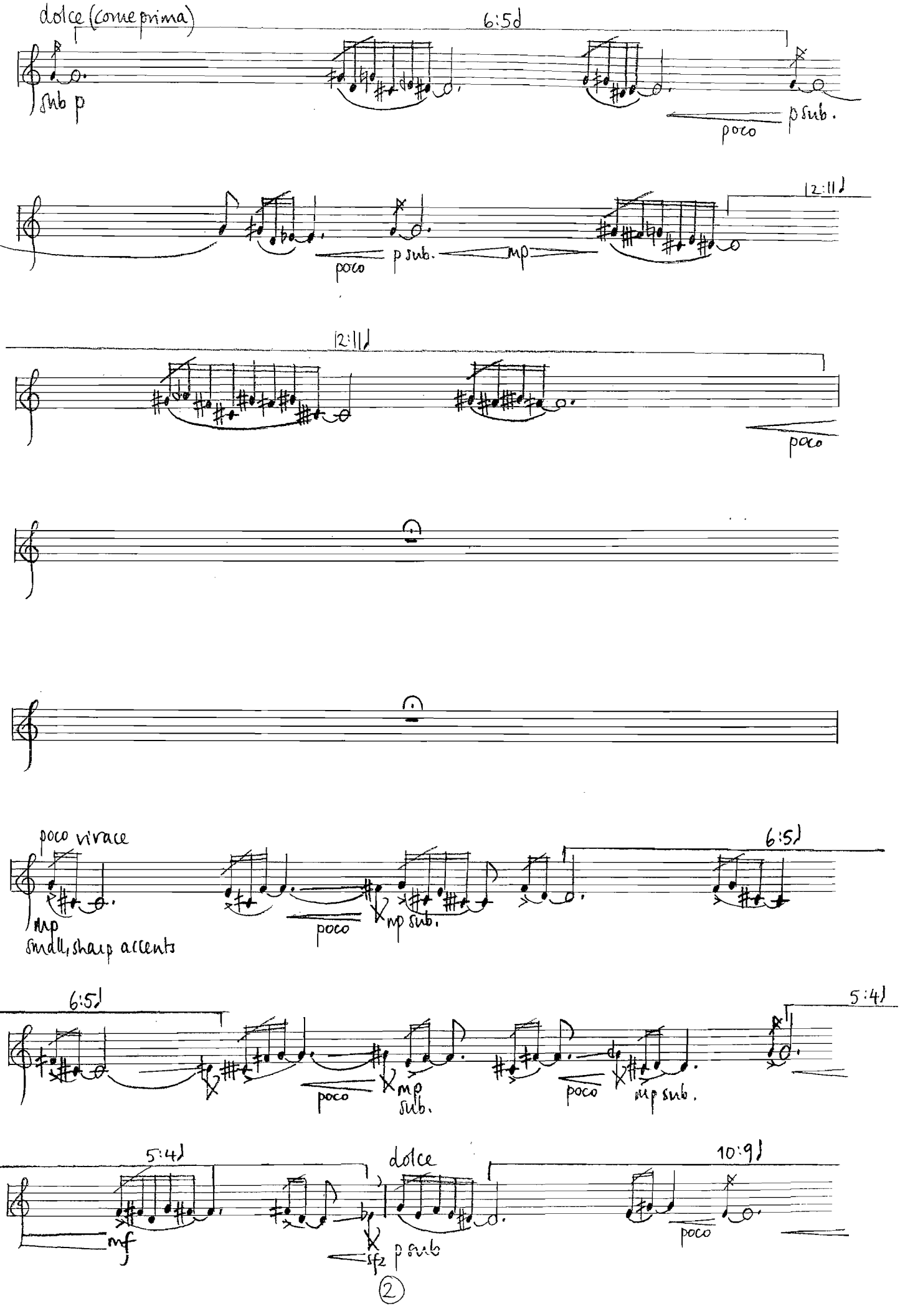
Flute instructions
Grace notes should be played as fast as possible. In the first section (to the top of p.10) they are played outside the tempo (i.e. not impinging on other note values). At the 12/4 bar at the top of p.10, the grace notes become constrained by the metres, which should be strictly observed.

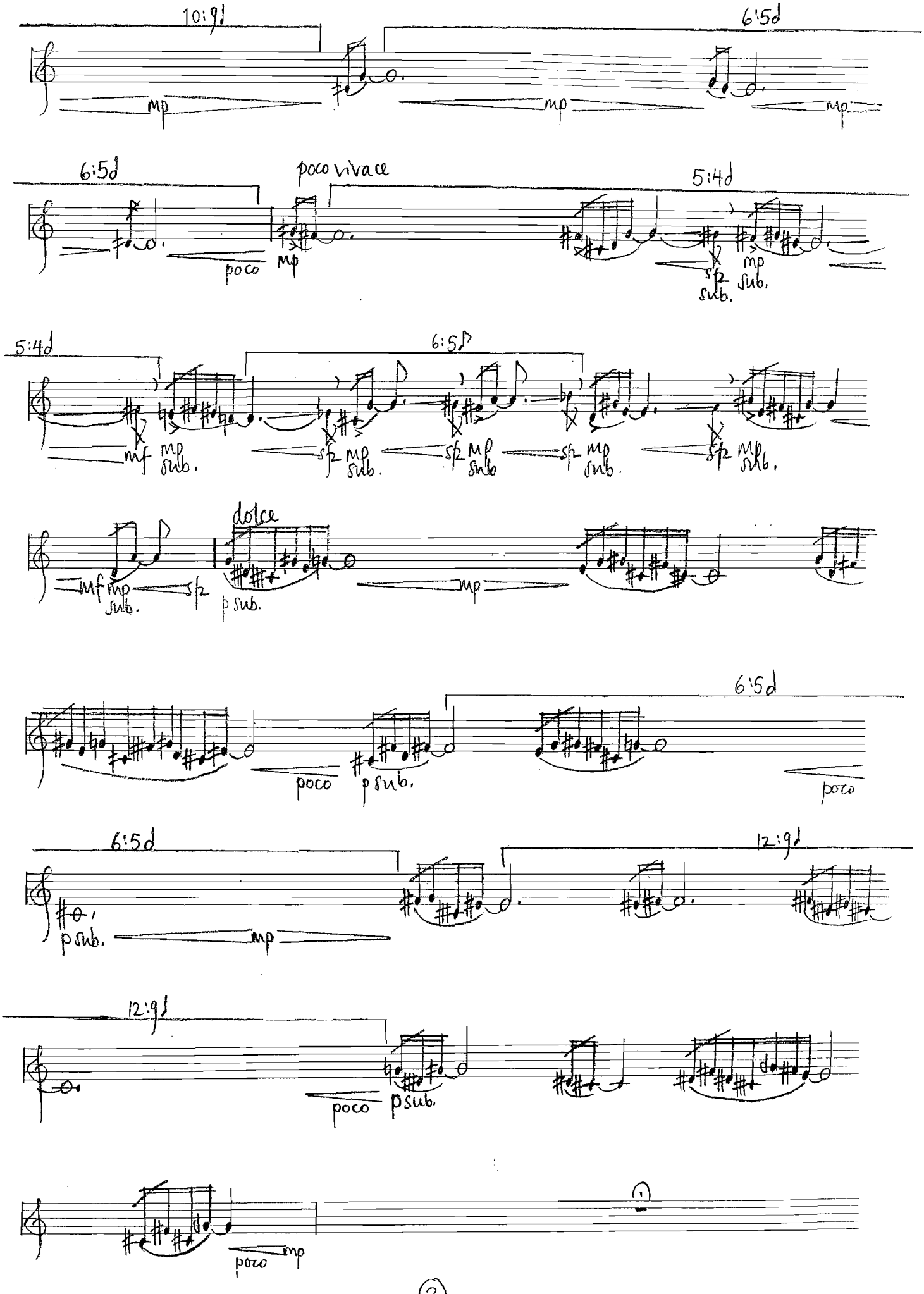
 = molto rubato

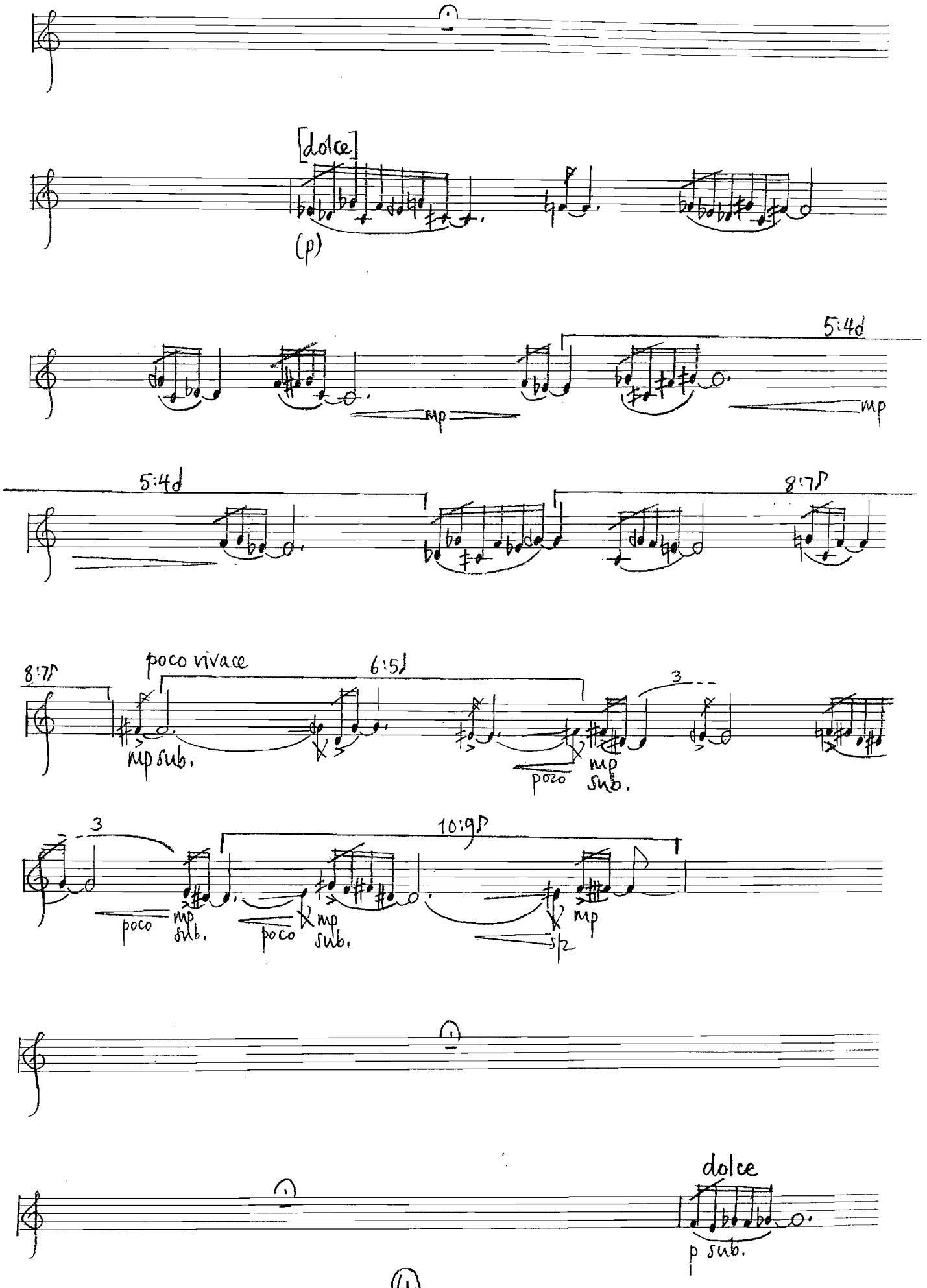
Quartertones: = ¼ sharp, = ¾ sharp, = ¼ flat, = ¾ flat.

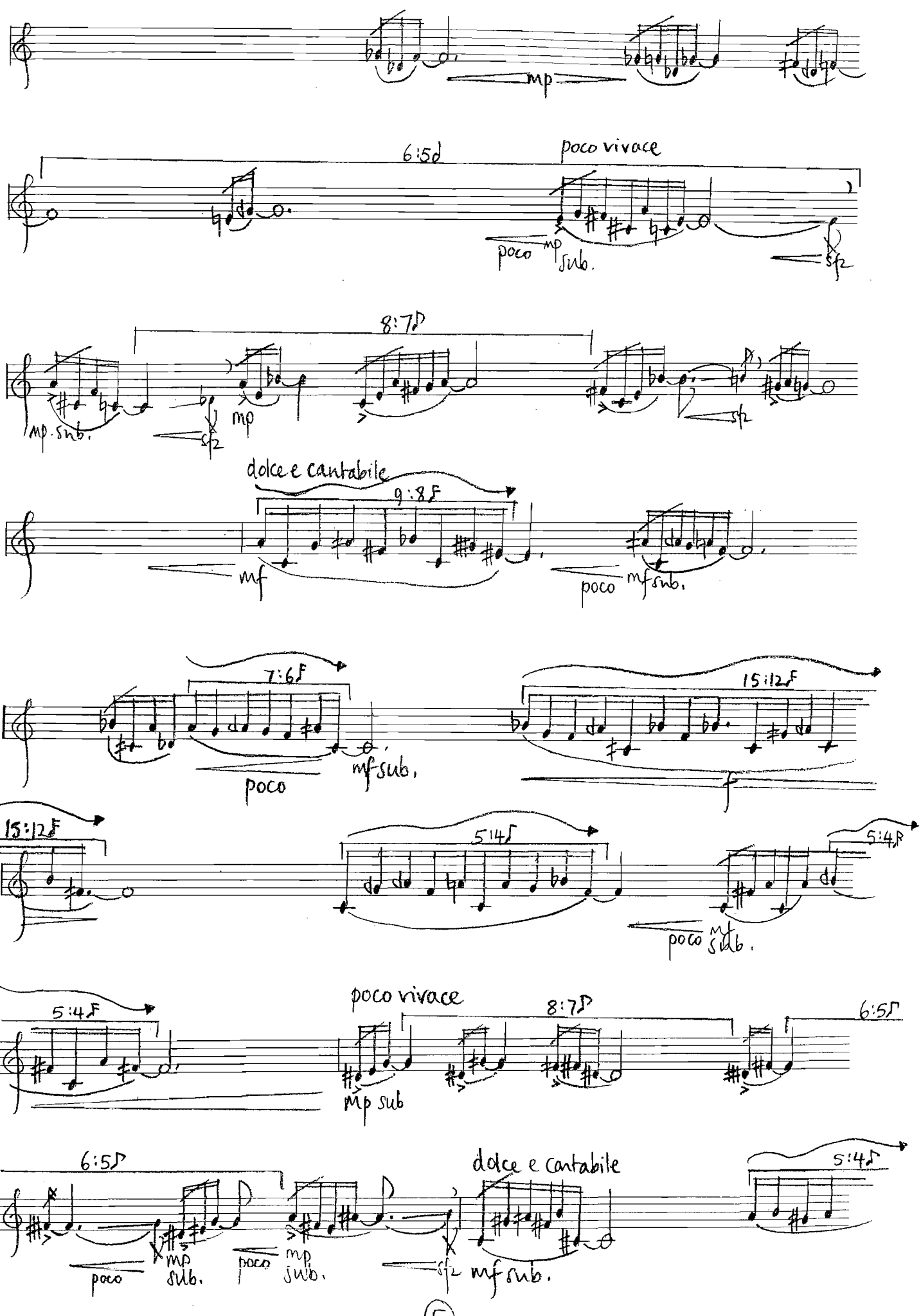
Pause-lengths at discretion of player.

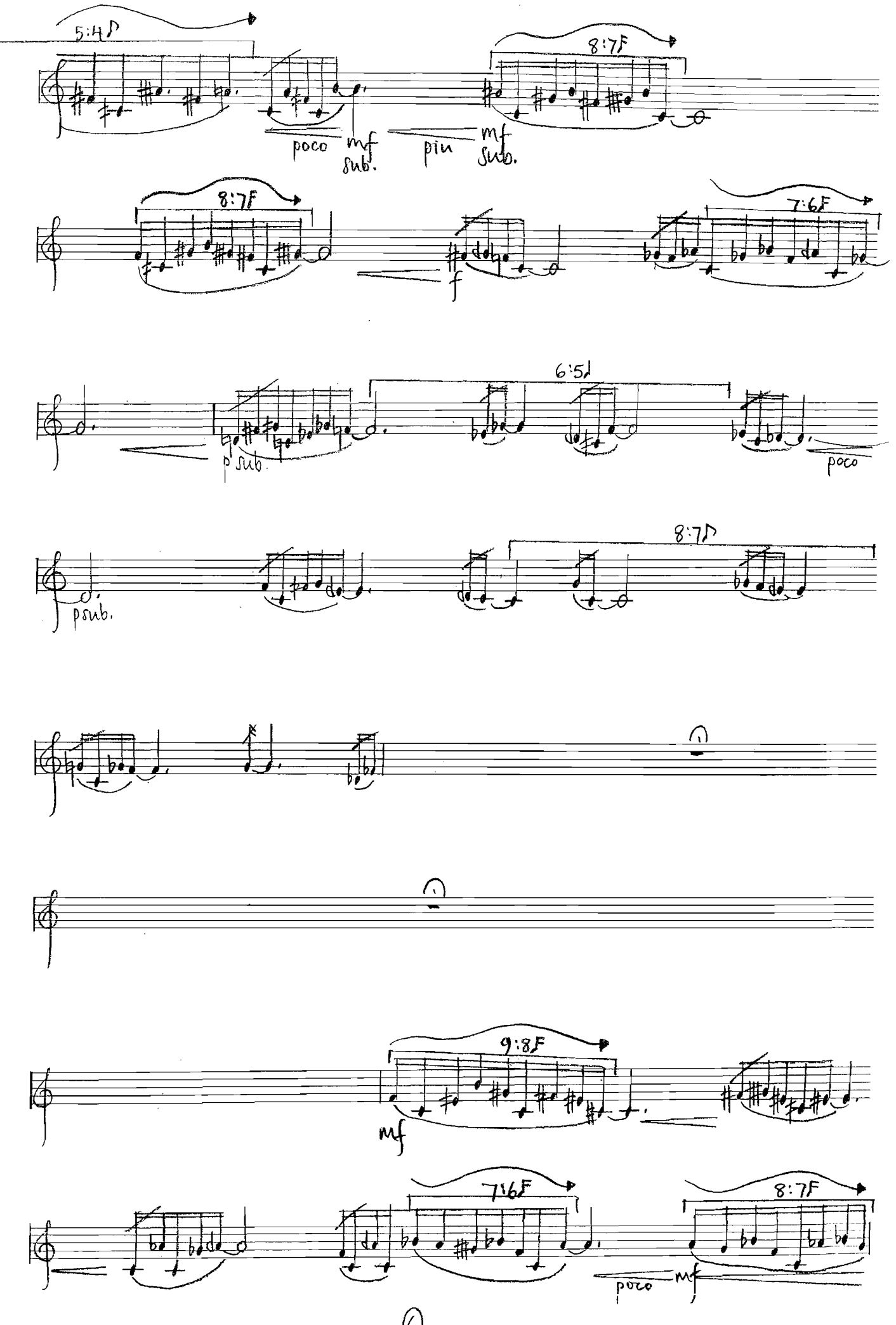

♩=72 dolce
12:9♩
6:5♩
p
very smooth and flexible
grace notes always as fast as possible
6:5♩
10:7♩
mp
p
mp
p
10:7♩
8:5♩
3
mp
3
3
5:3♩
mp
p
3
poco vivace
10:9♪
mp subito
small, sharp accents
10:9♪
6:5♪
poco
m.p.
subito
poco
mp
subito
poco

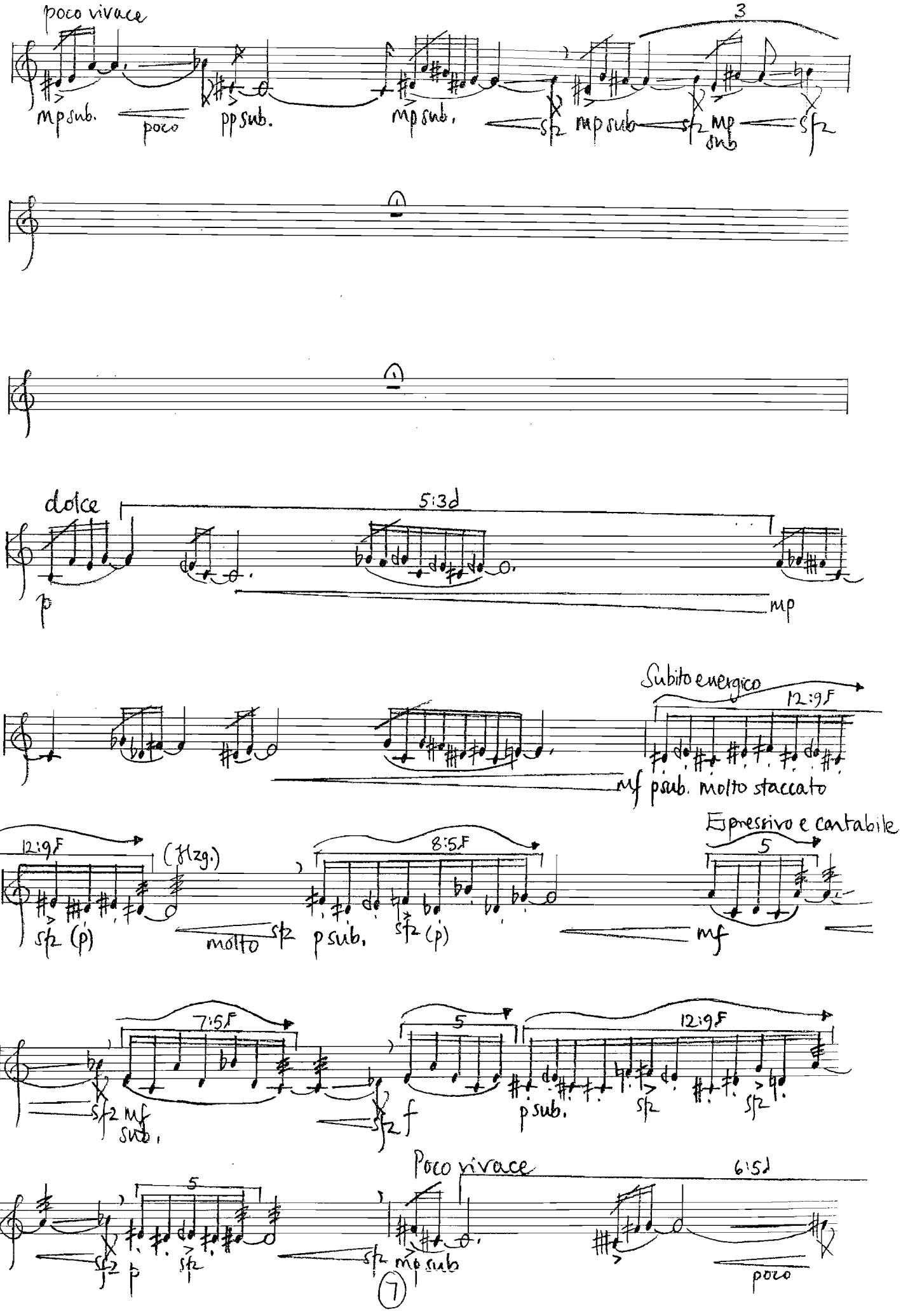

dolce (come prima)
6:5
sub p
poco
p sub.
12:11
poco
p sub.
mp
12:11
poco
poco vivace
6:5
mp
small, sharp accents
poco
mp sub.
6:5
5:4
poco
mp sub.
poco
mp sub.
5:4
dolce
10:9
mf
sfz p sub
poco

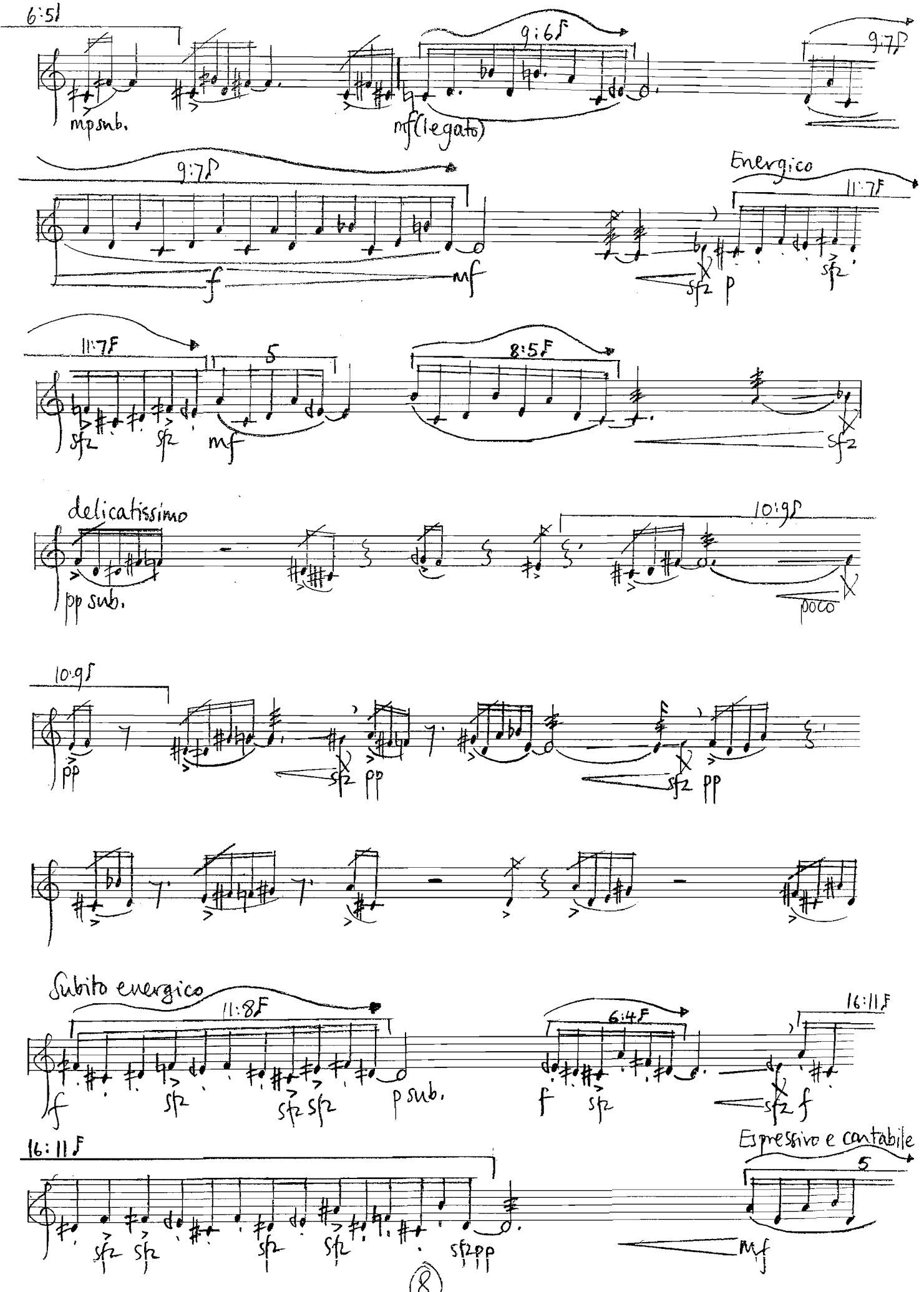

10:9
6:5
mp
mp
mp
6:5
poco vivace
5:4
poco
mp
sfz
sub.
mp
sub.
5:4
6:5
mf
mp
sub.
sfz
mp
sub.
sfz
mp
sub
sfz
mp
sub.
sfz
mp
sub.
dolce
mf
mp
sub.
sfz
p sub.
mp
6:5
poco
p sub.
poco
6:5
12:9
p sub.
mp
12:9
poco
p sub.
poco
mp

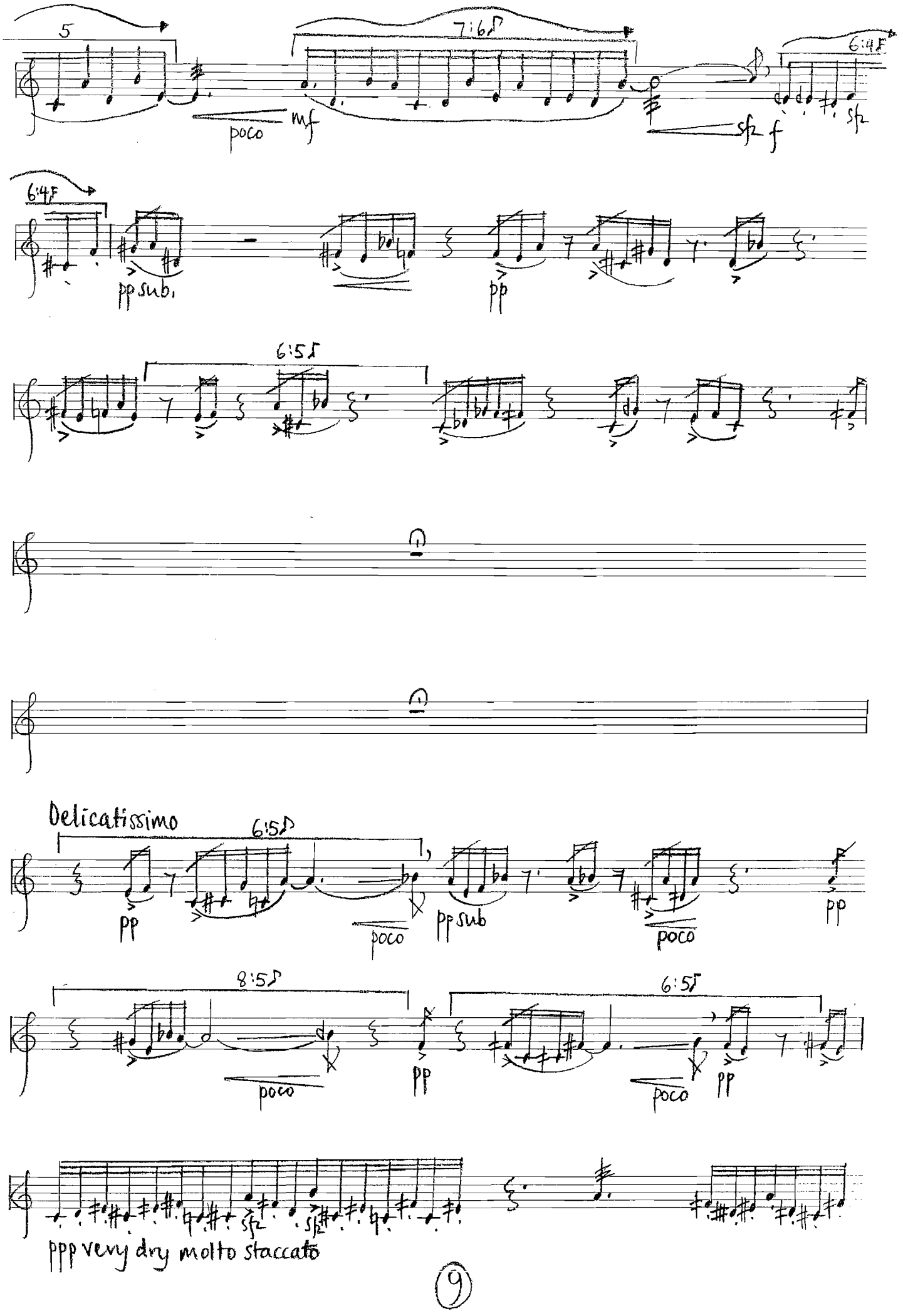

[dolce]
(p)
5:4
mp
5:4
8:7
8:7
poco vivace
6:5
mp sub.
poco
mp sub.
3
3
poco
mp sub.
poco
mp sub.
10:9
mp
dolce
p sub.

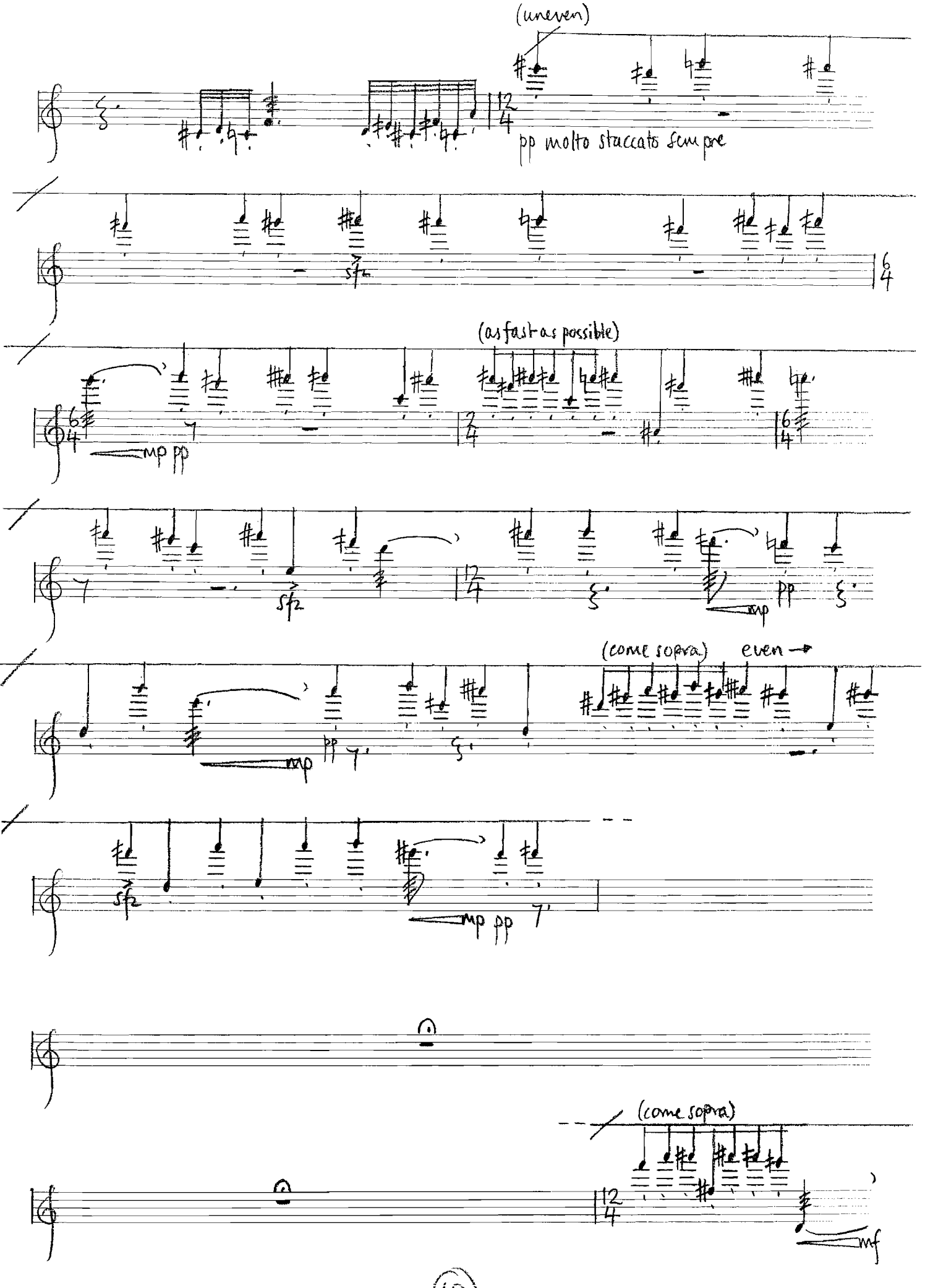

mp
6:5
poco vivace
poco mp sub.
sfz
8:7
mp. sub.
mp
sfz
dolce e cantabile
9:8
mf
poco mf sub.
7:6
poco
mf sub.
15:12
15:12
5:4
poco mf sub.
5:4
poco vivace
8:7
6:5
mp sub
6:5
poco
mp sub.
poco
mp sub.
dolce e cantabile
sfz
mf sub.
5:4

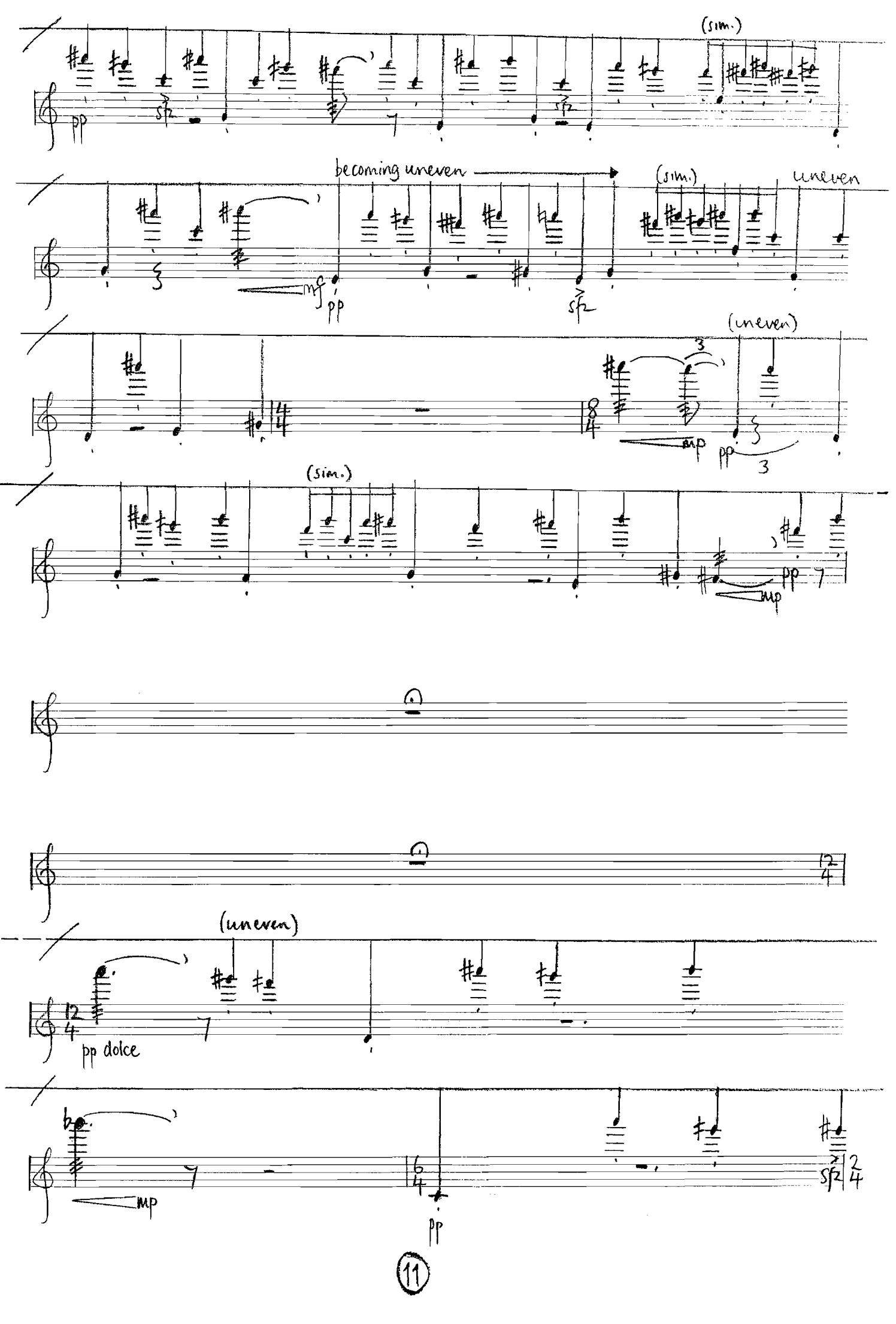

5:4♪
8:7F
poco
mf
sub.
più
mf
sub.
8:7F
f
7:6F
6:5♩
p sub.
poco
8:7♪
p sub.
9:8F
mf
7:6F
8:7F
poco
mf

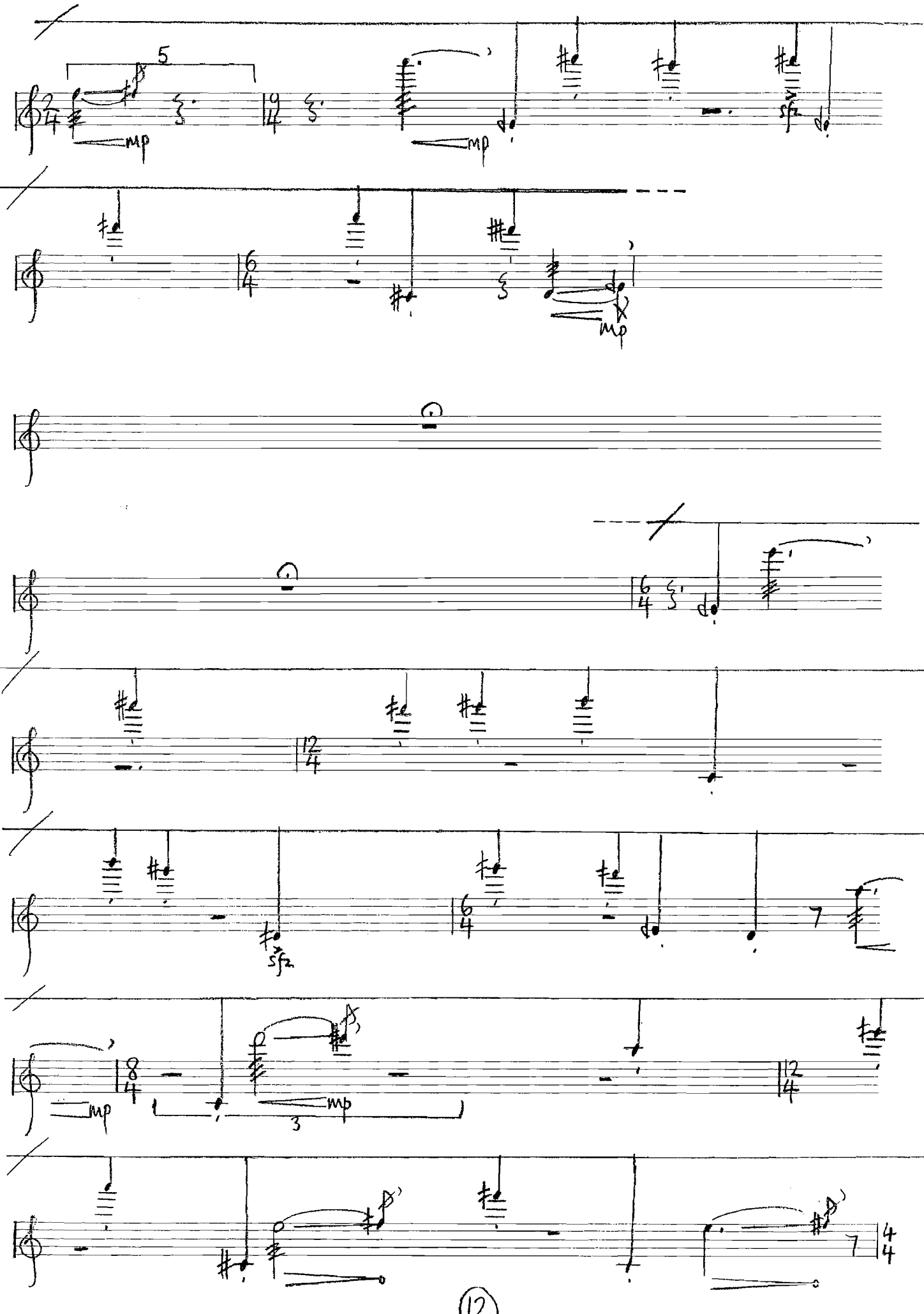

poco vivace
3
mp sub.
poco
pp sub.
mp sub.
sfz
mp sub
sfz
mp sub
sfz
dolce
5:3d
p
mp
Subito energico
12:9F
mf p sub. molto staccato
12:9F
(f lzg.)
sfz (p)
molto sfz
8:5F
p sub.
sfz (p)
Espressivo e cantabile
5
mf
7:5F
sfz mf sub.
5
sfz f
12:9F
p sub.
sfz
sfz
5
sfz
p
sfz
Poco vivace
6:5d
sfz mp sub
poco
7

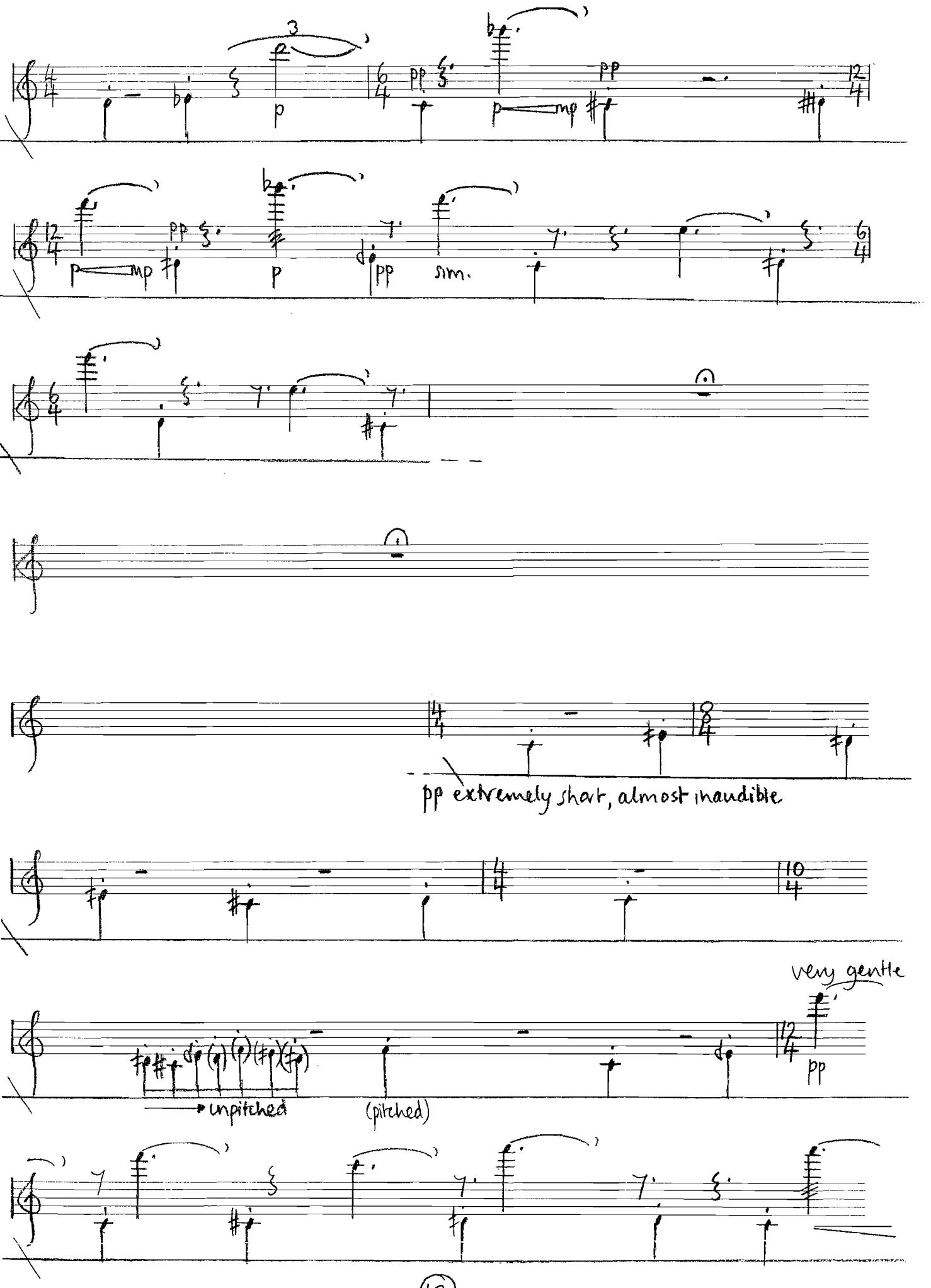

6:5
mp sub.
9:6
mf (legato)
9:7
9:7
f
mf
Energico
11:7
sfz
p
sfz
11:7
5
8:5
sfz
sfz
mf
sfz
delicatissimo
pp sub.
10:9
poco
10:9
pp
sfz
pp
sfz
pp
Subito energico
11:8
f
sfz
sfz sfz
p sub.
6:4
f
sfz
16:11
sfz
f
16:11
sfz sfz
sfz
sfz
sfz pp
Espressivo e cantabile
5
mf

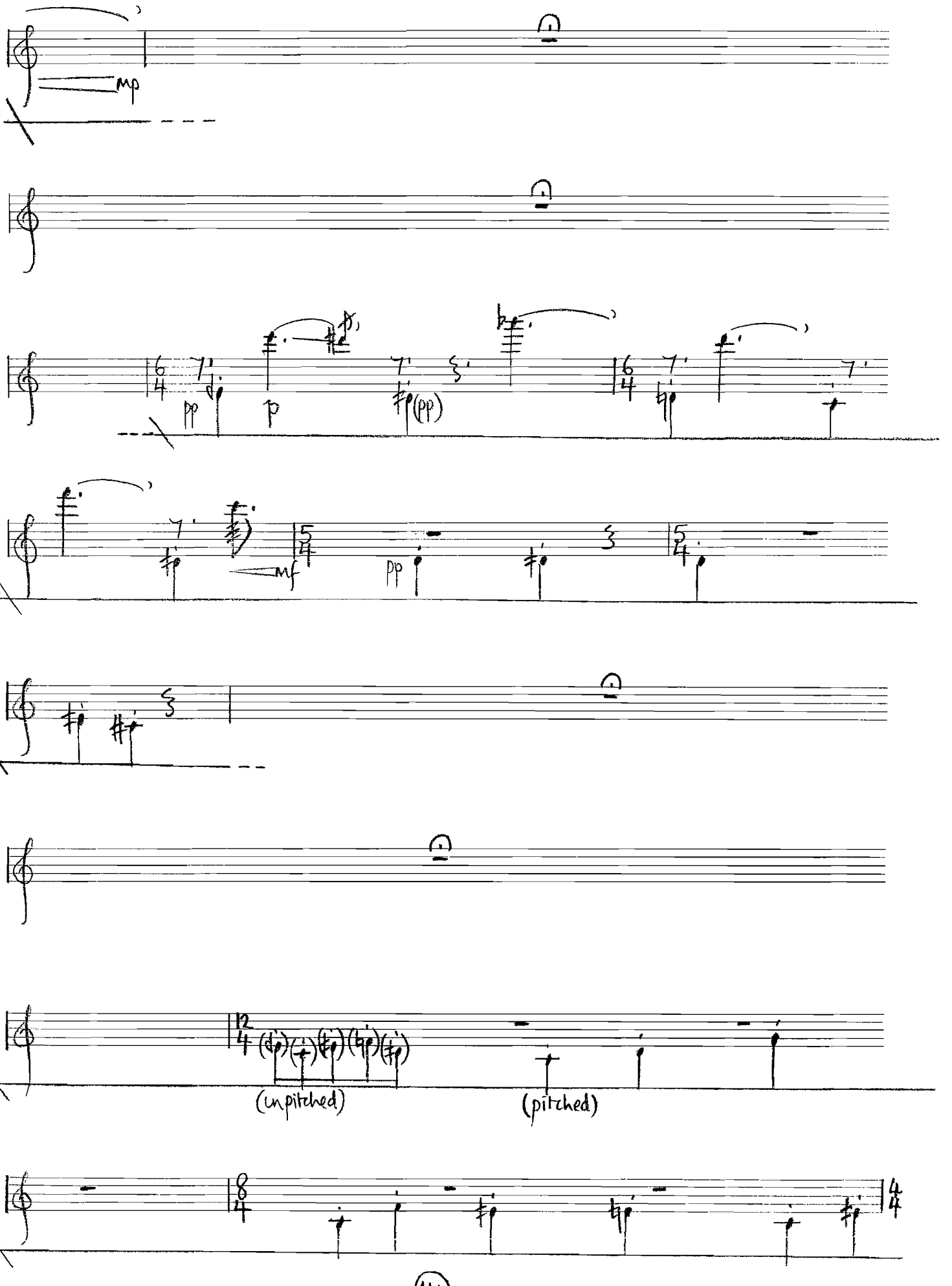

5
poco
mf
7:6
sfz
f
6:4
sfz
6:4
pp sub.
pp
6:5
Delicatissimo
6:5
pp
poco
pp sub
poco
pp
8:5
poco
pp
6:5
poco
pp
ppp very dry molto staccato

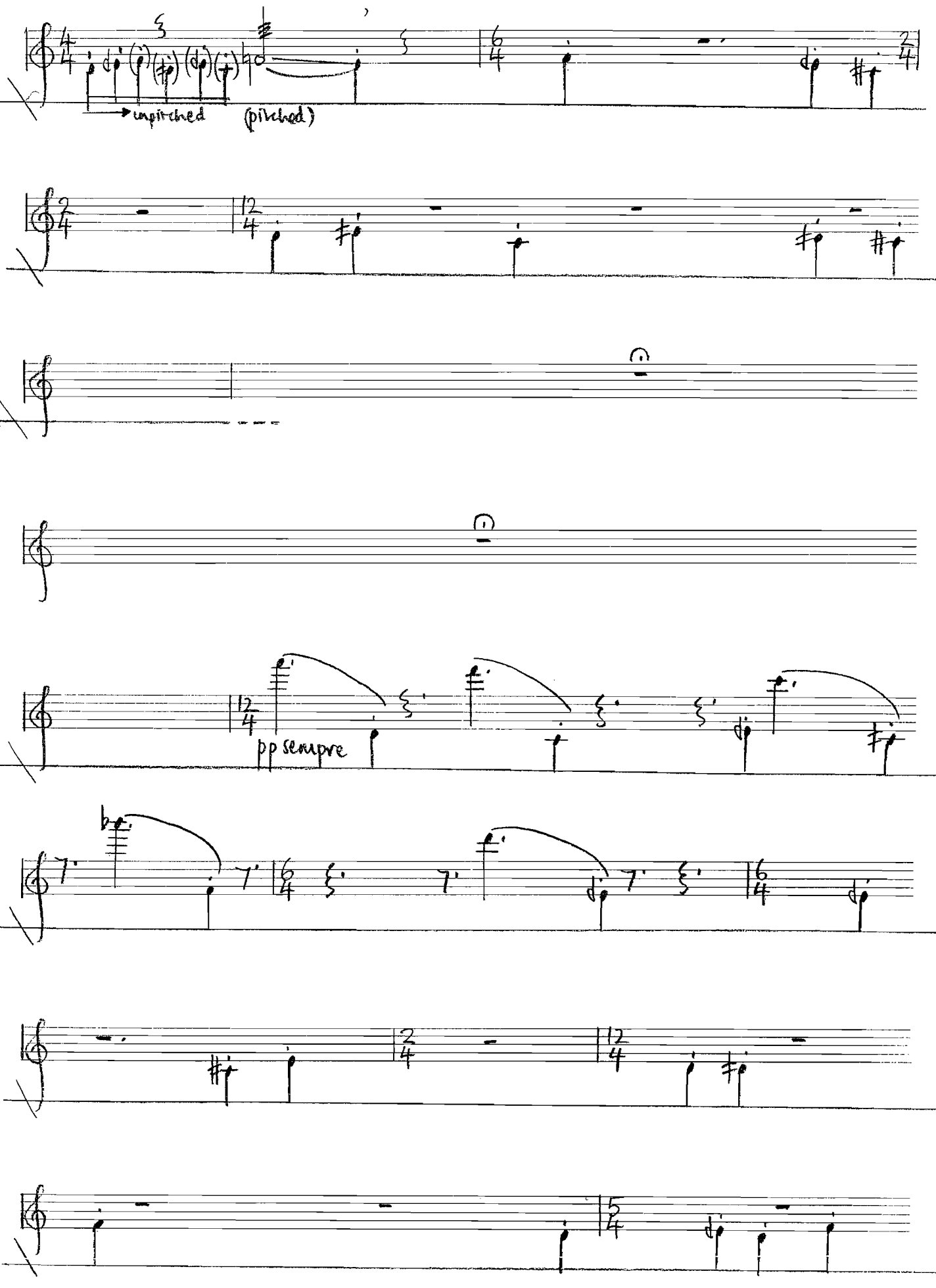

(uneven)
pp molto staccato sempre
sfz
(as fast as possible)
mp pp
sfz
mp
pp
(come sopra)
even →
mp
pp
sfz
mp pp
(come sopra)
mf

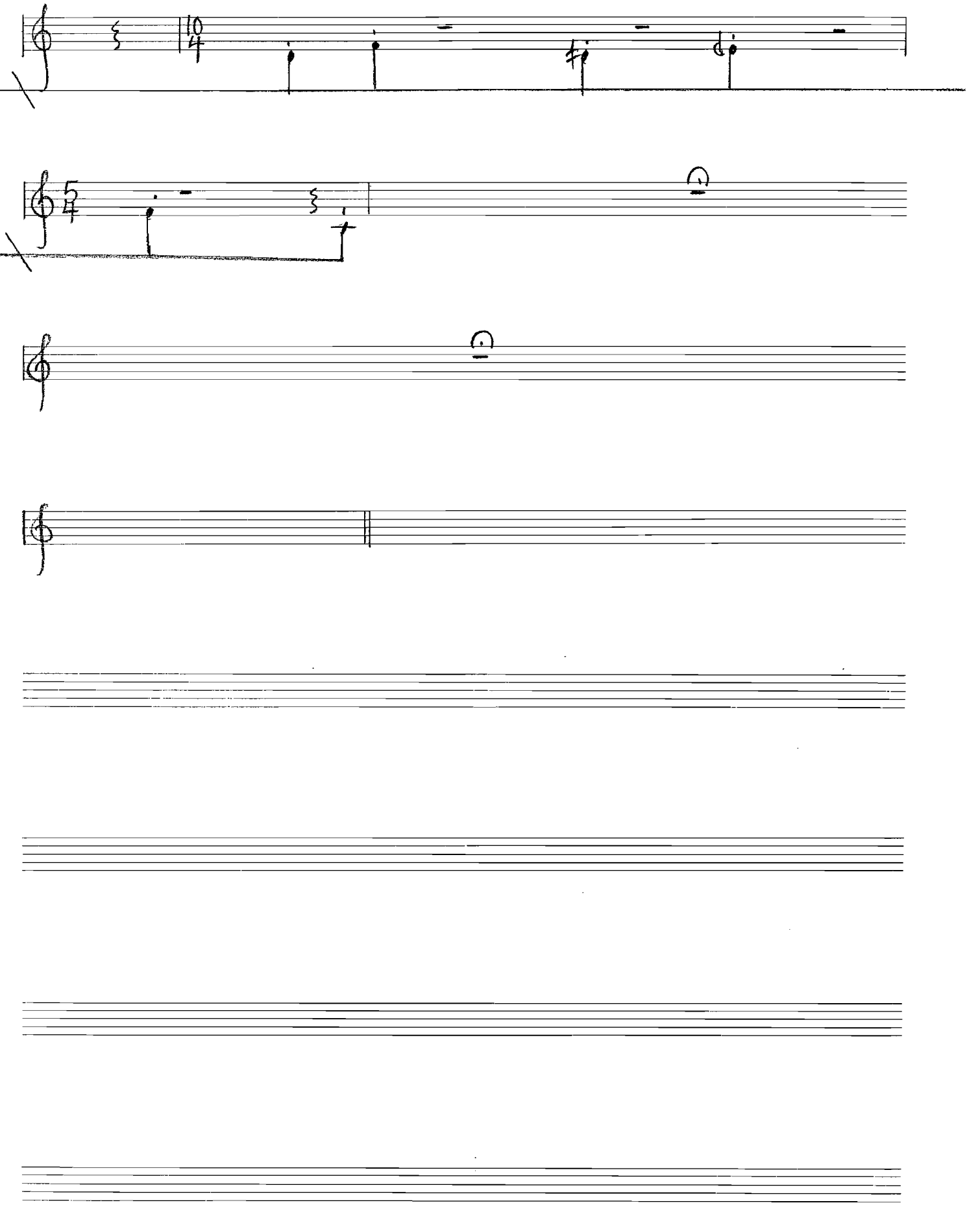

(sim.)
pp
sfz
becoming uneven
(sim.)
uneven
mf
pp
sfz
(uneven)
3
mp
pp
3
(sim.)
pp
mp
12/4
(uneven)
pp dolce
mp
6/4
pp
sfz
2/4


5
mp
mp
sfz
mp
sfz
mp
3
mp
7
7


3
p
pp
p
mp
pp
p
mp
p
pp
sim.
pp extremely short, almost inaudible
very gentle
pp
unpitched
(pitched)


mp
pp
p
(pp)
mf
pp
(unpitched)
(pitched)


unpitched
(pitched)
pp sempre



Distant Intimacy

for flute, bass clarinet, violin, 'cello, piano

Duration
18-19 minutes

Scenario
Five instrumentalists, each with an individual, independent part, share a single, intimate space. They each pursue their separate paths through the piece, relating to each other only so far as to allow each other room to play: a peaceful coexistence of heterogeneous musics.

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Bass clarinet instructions
Tempo: 6 = 6/4 at ♩= 60 (i.e. 1 = 1 second duration)
3 = 3/4 at ♩= 60

Within each bar, notes are arranged in quasi-space-time notation:
is used for long notes; and for short notes
 for long rests; for short rests
The player should judge exact timings by observing the position of each note andrest within the bar, as in space-time notation.

= breath noise: no pitch, but finger the notated pitch.

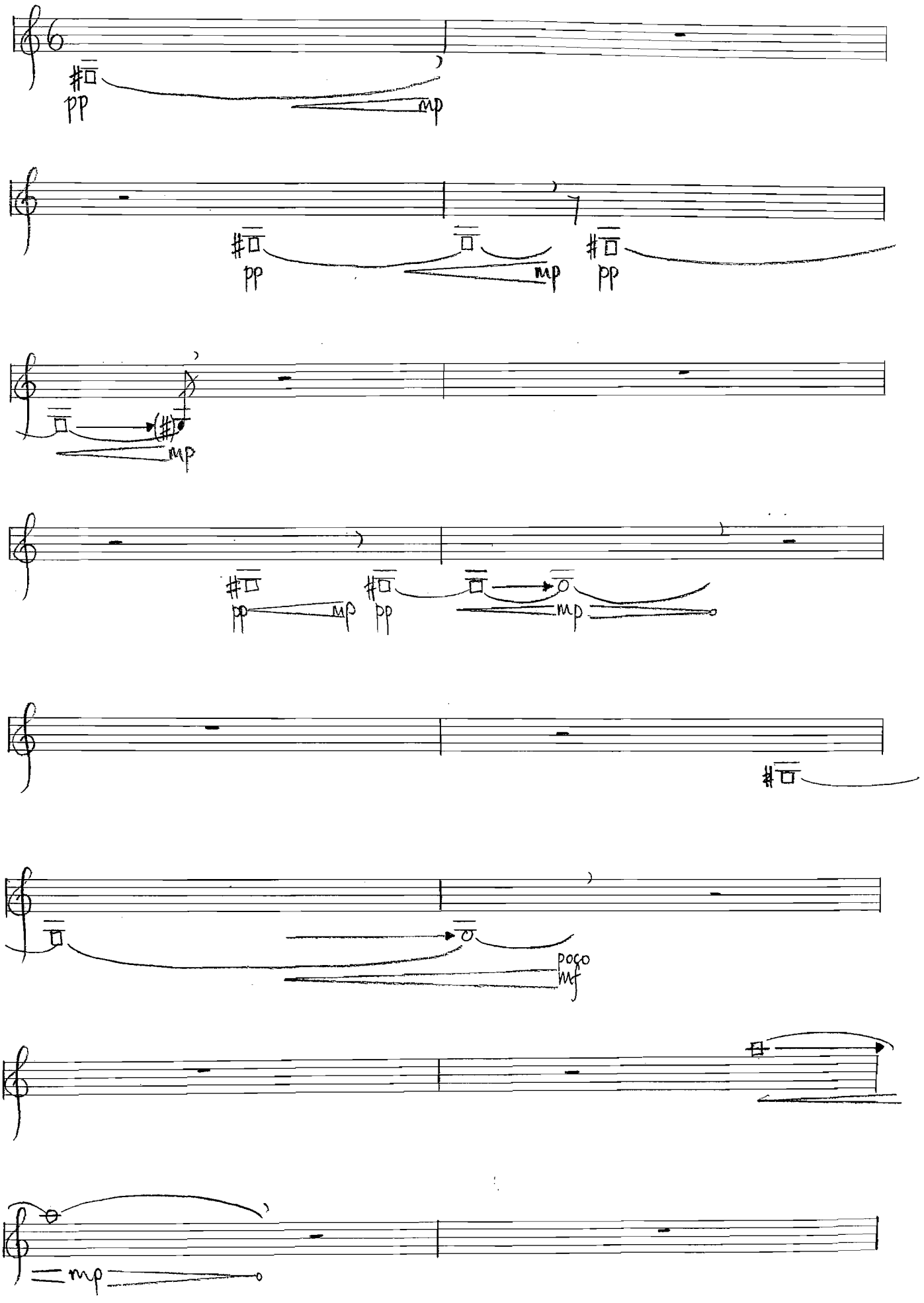
 = move from breath noise to distinct pitch.

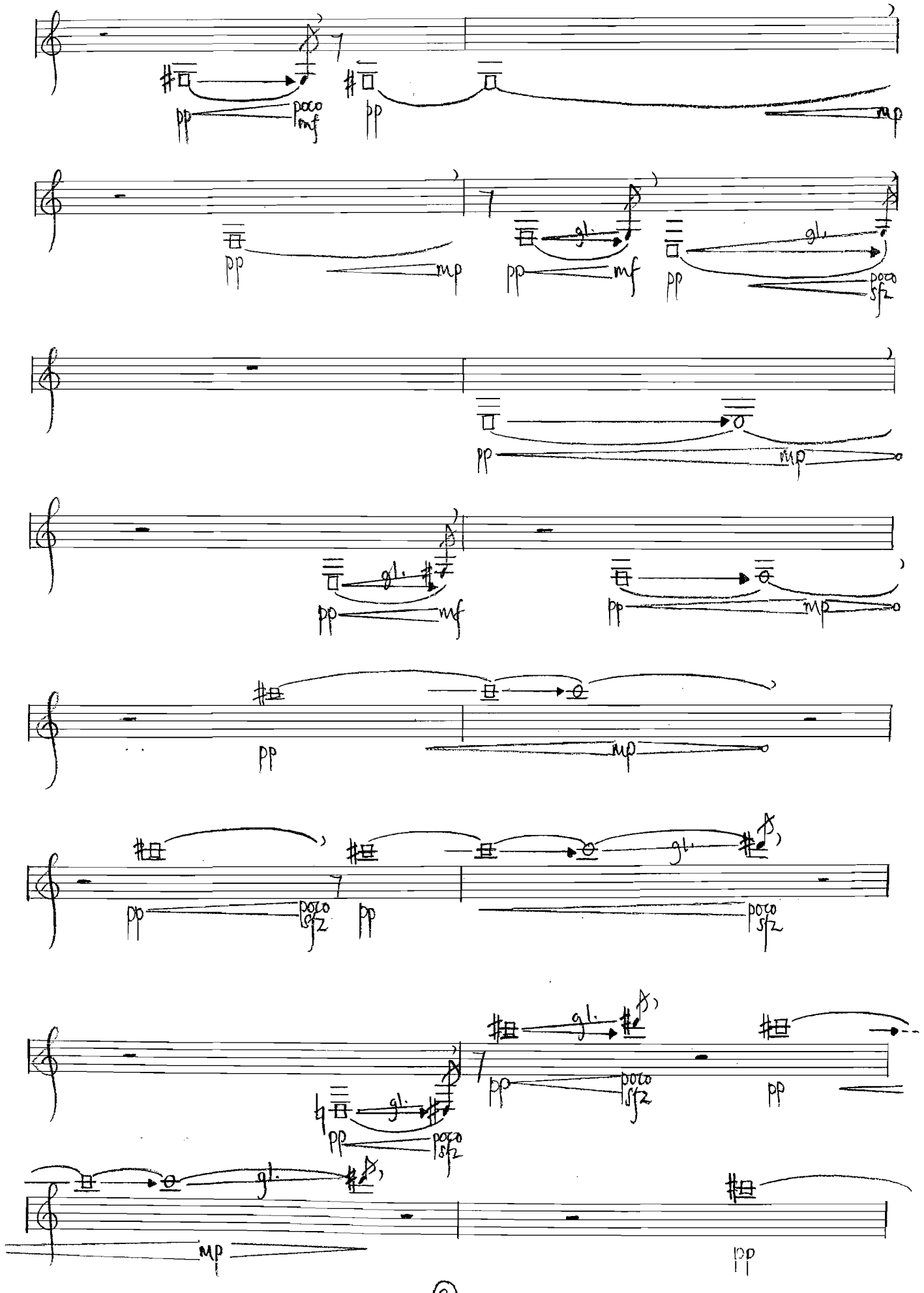
 = glissando

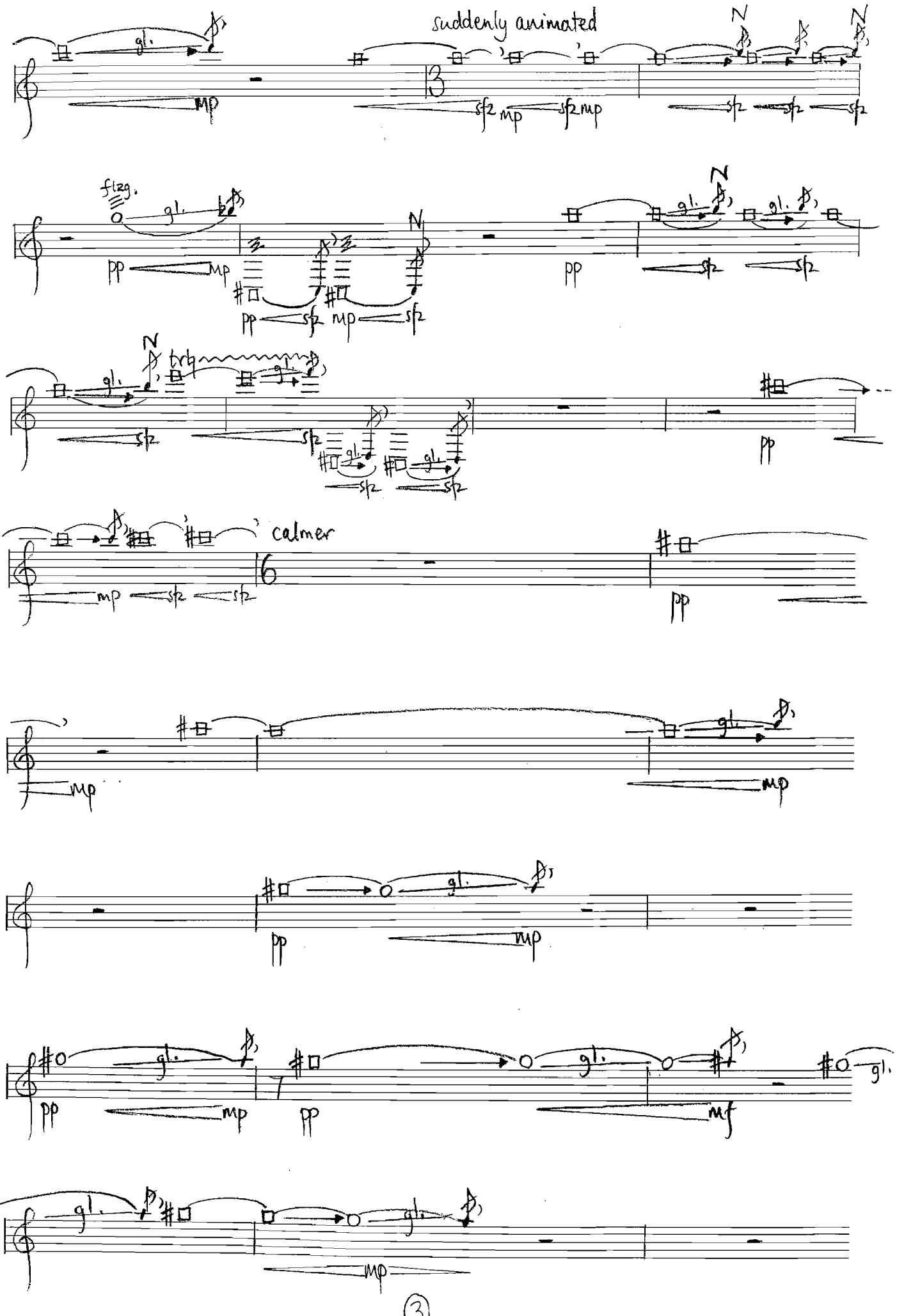
 = abrupt reed noise at end of note.

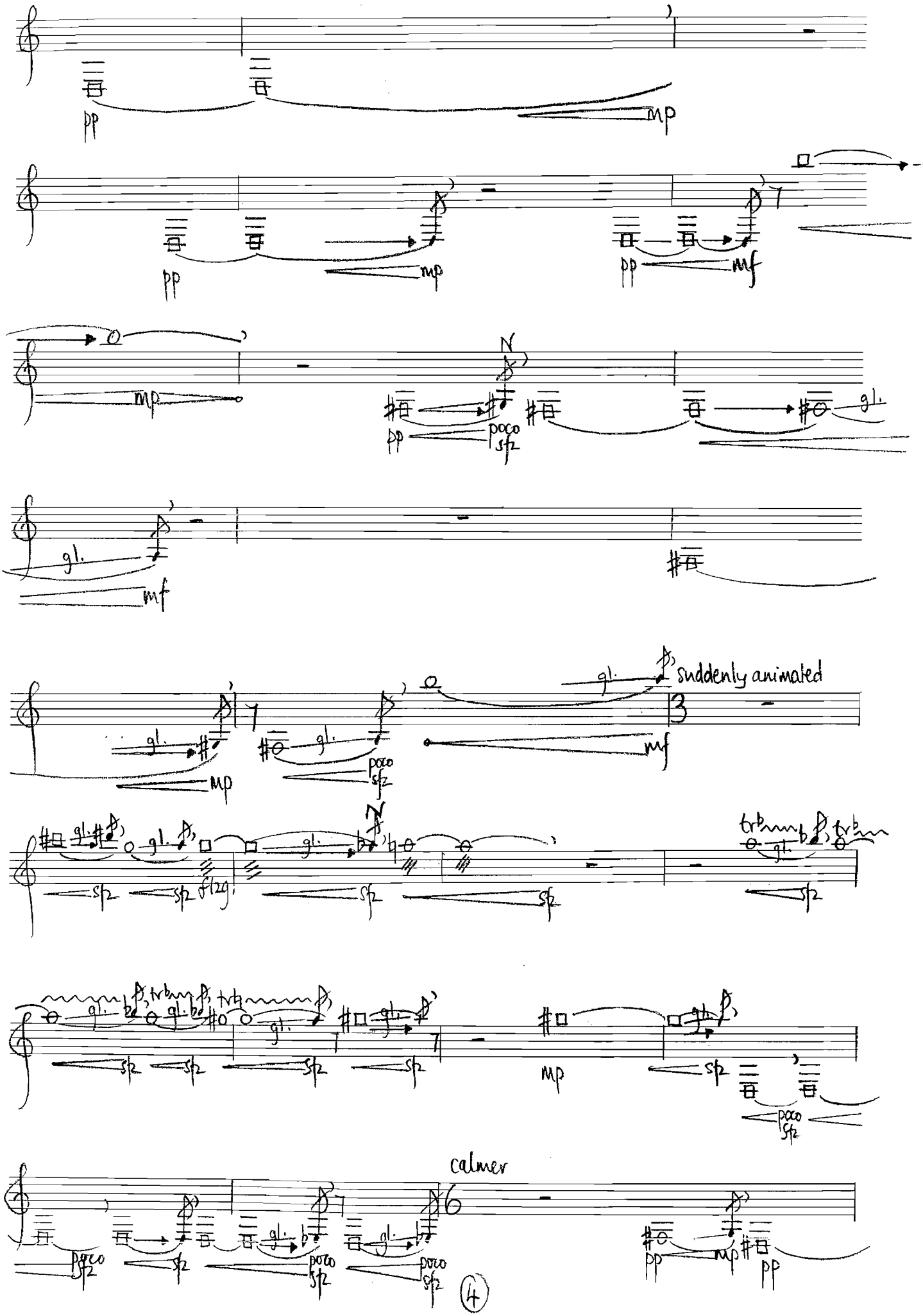
Grace notes should be played as fast as possible.

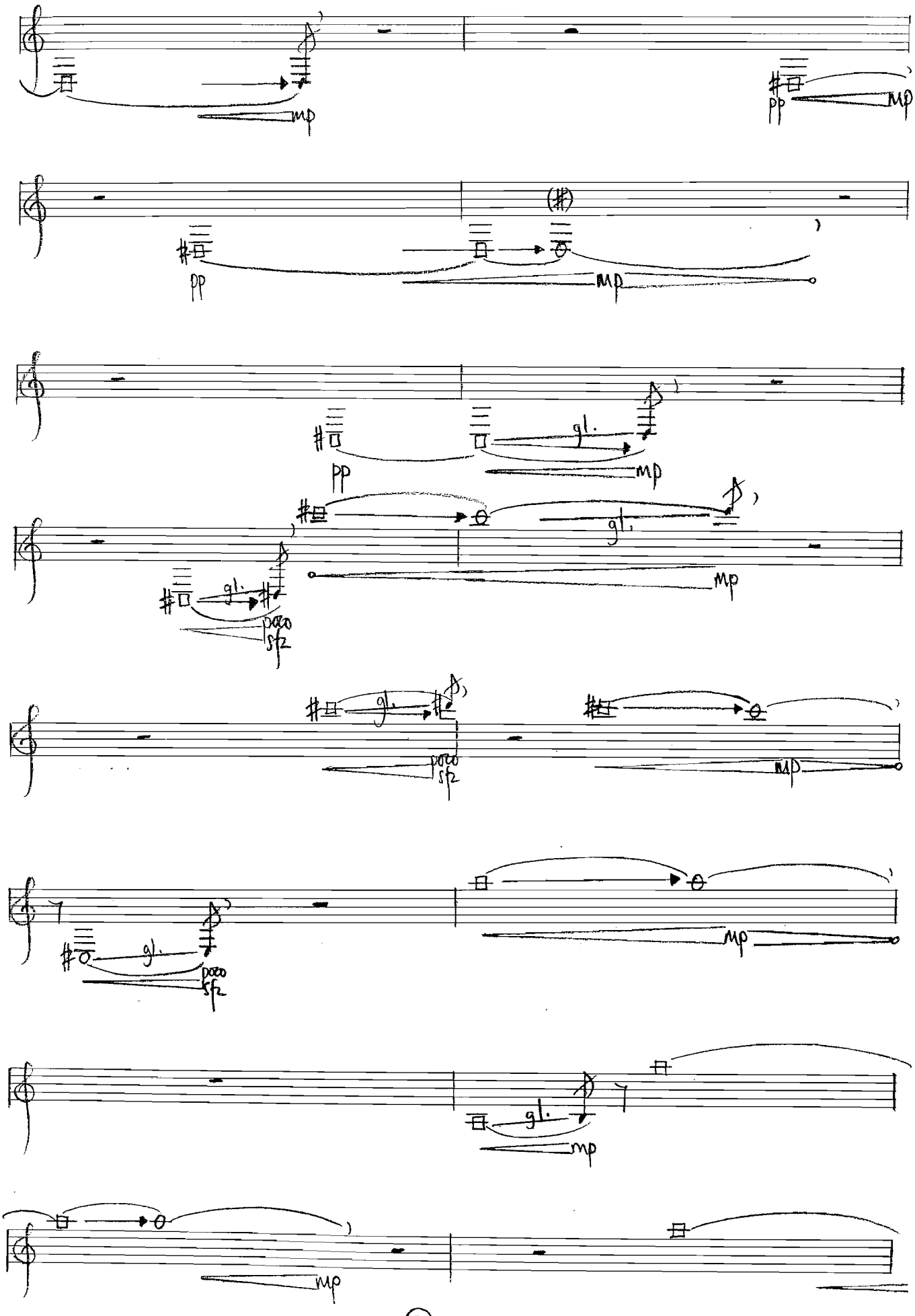
Quartertones: = ¼ sharp, = ¾ sharp, = ¼ flat, = ¾ flat.

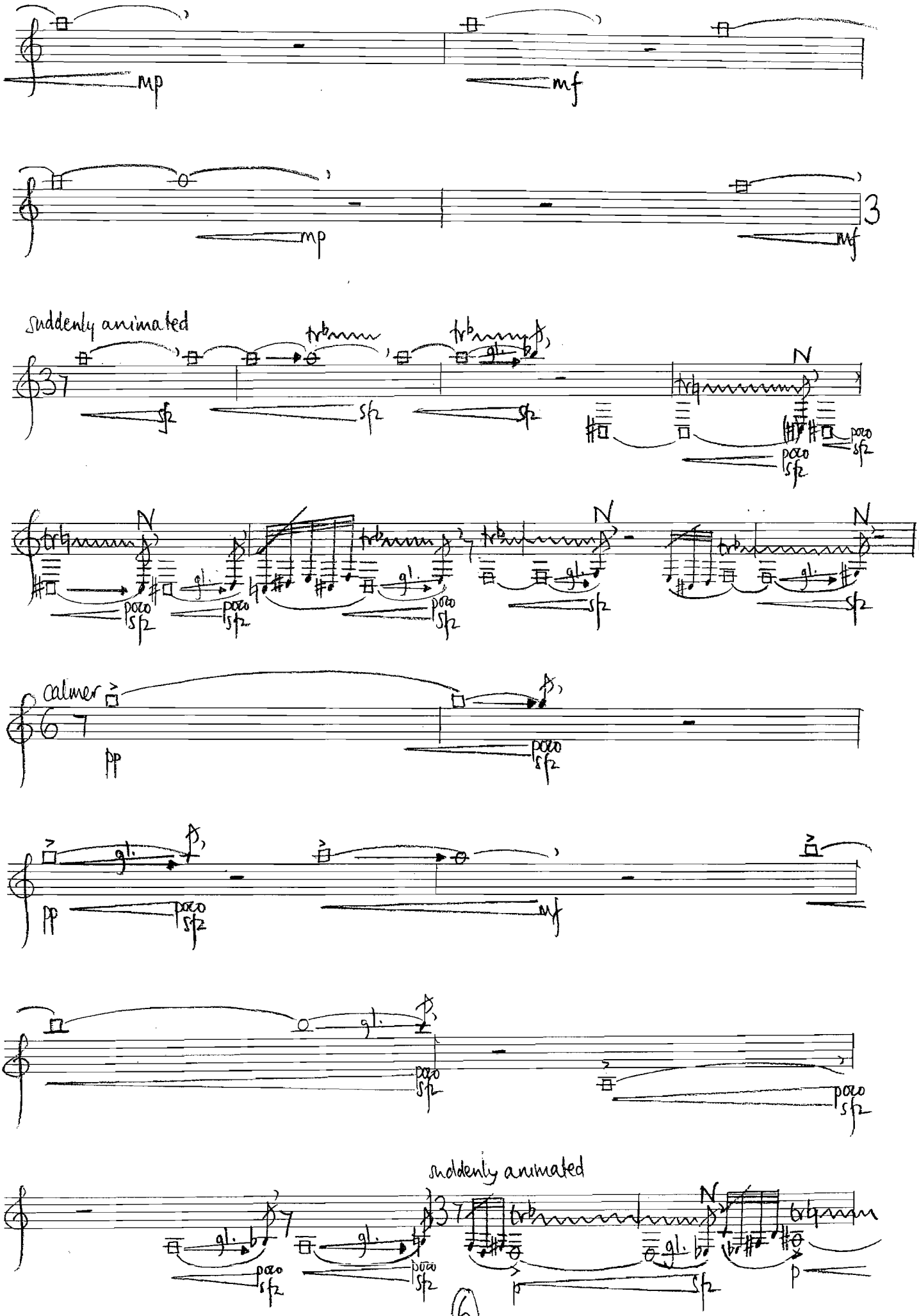

pp
mp
pp
mp
pp
mp
pp
mp
pp
mp
poco
mf
mp

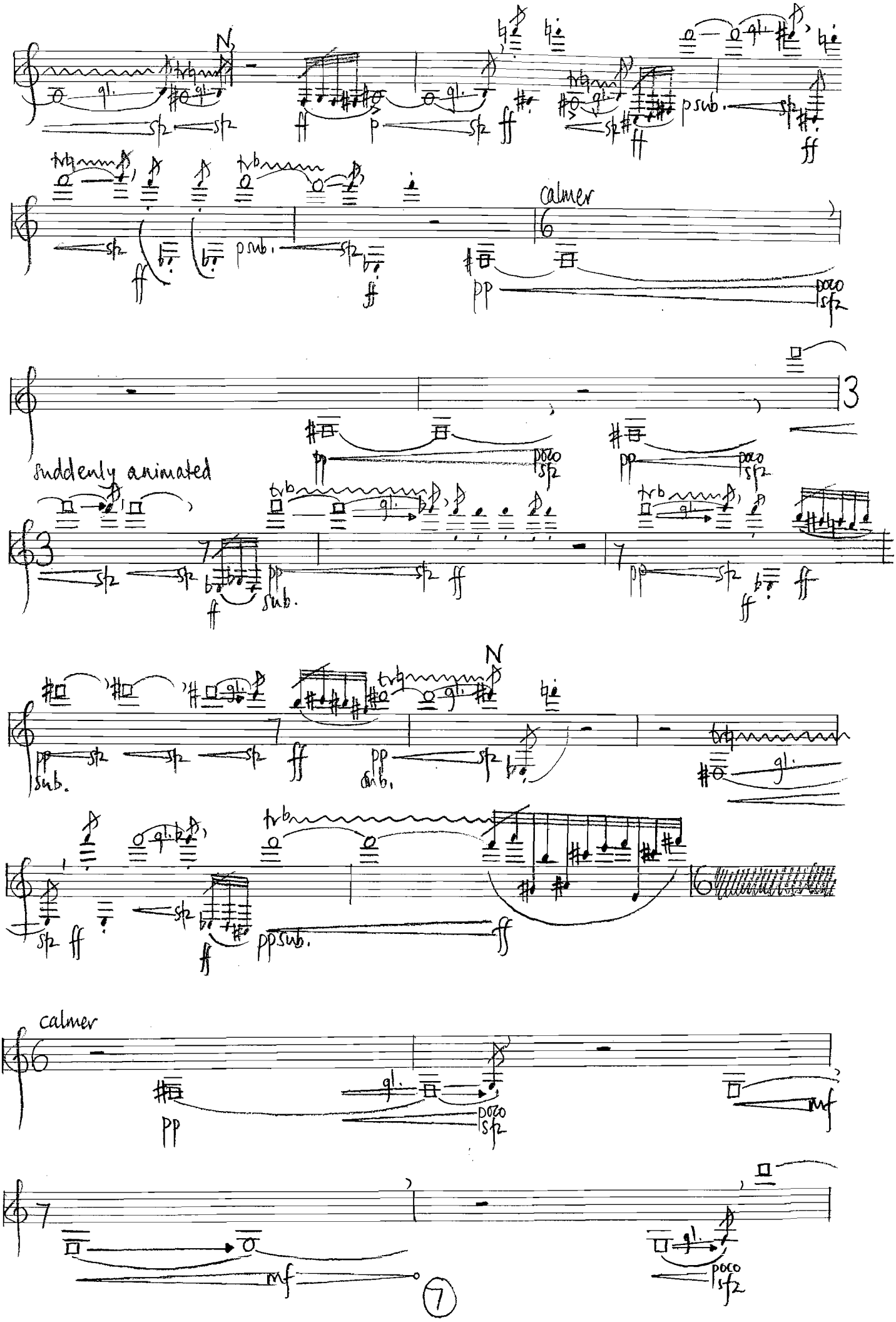

pp
poco mf
pp
mp
pp
mp
gl.
pp
mf
gl.
pp
poco sfz
pp
mp
gl.
pp
mf
pp
mp
pp
mp
pp
poco sfz
pp
gl.
poco sfz
gl.
pp
poco sfz
pp
gl.
pp
poco sfz
pp
mp
pp

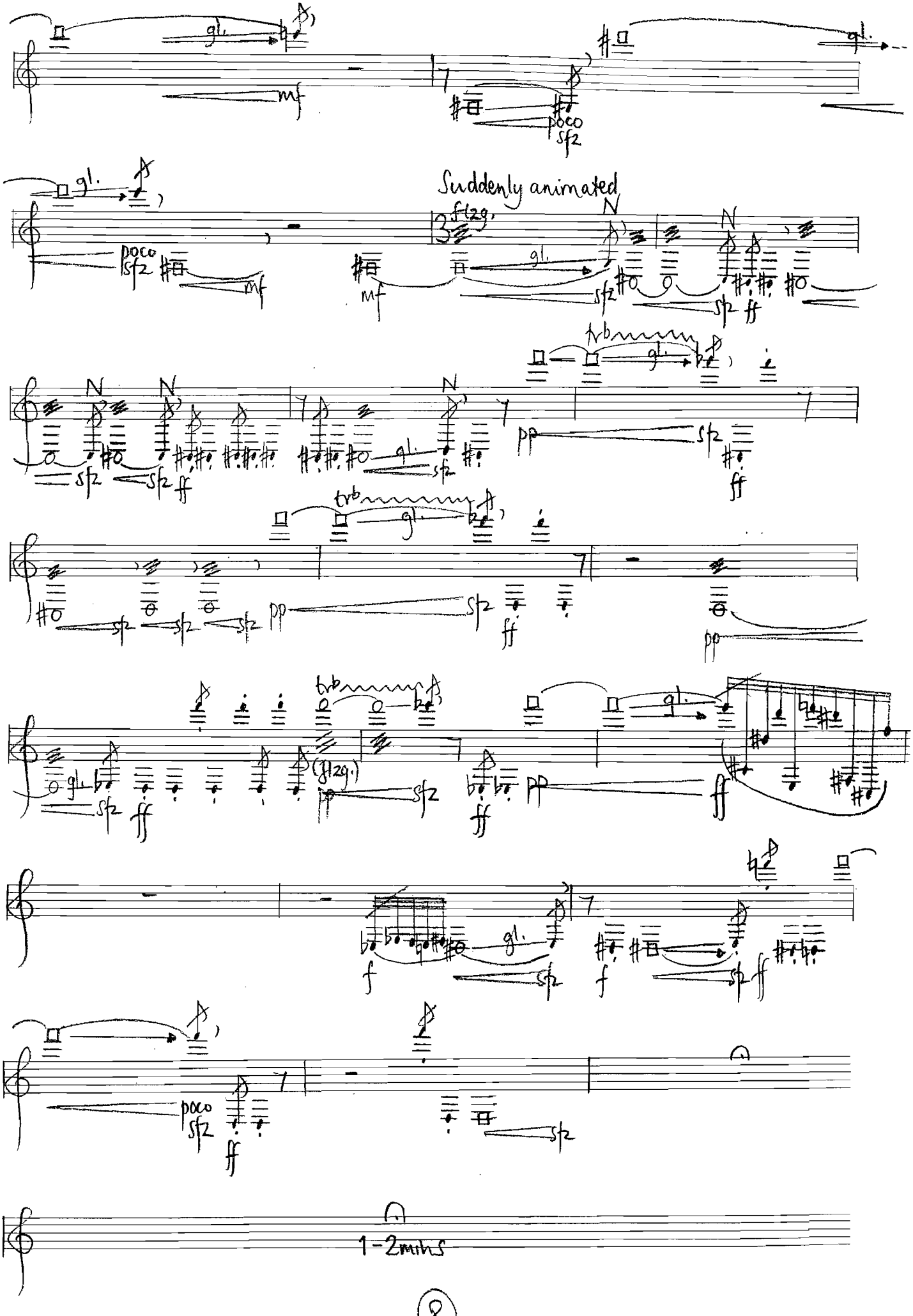

suddenly animated
flzg.
trb
calmer

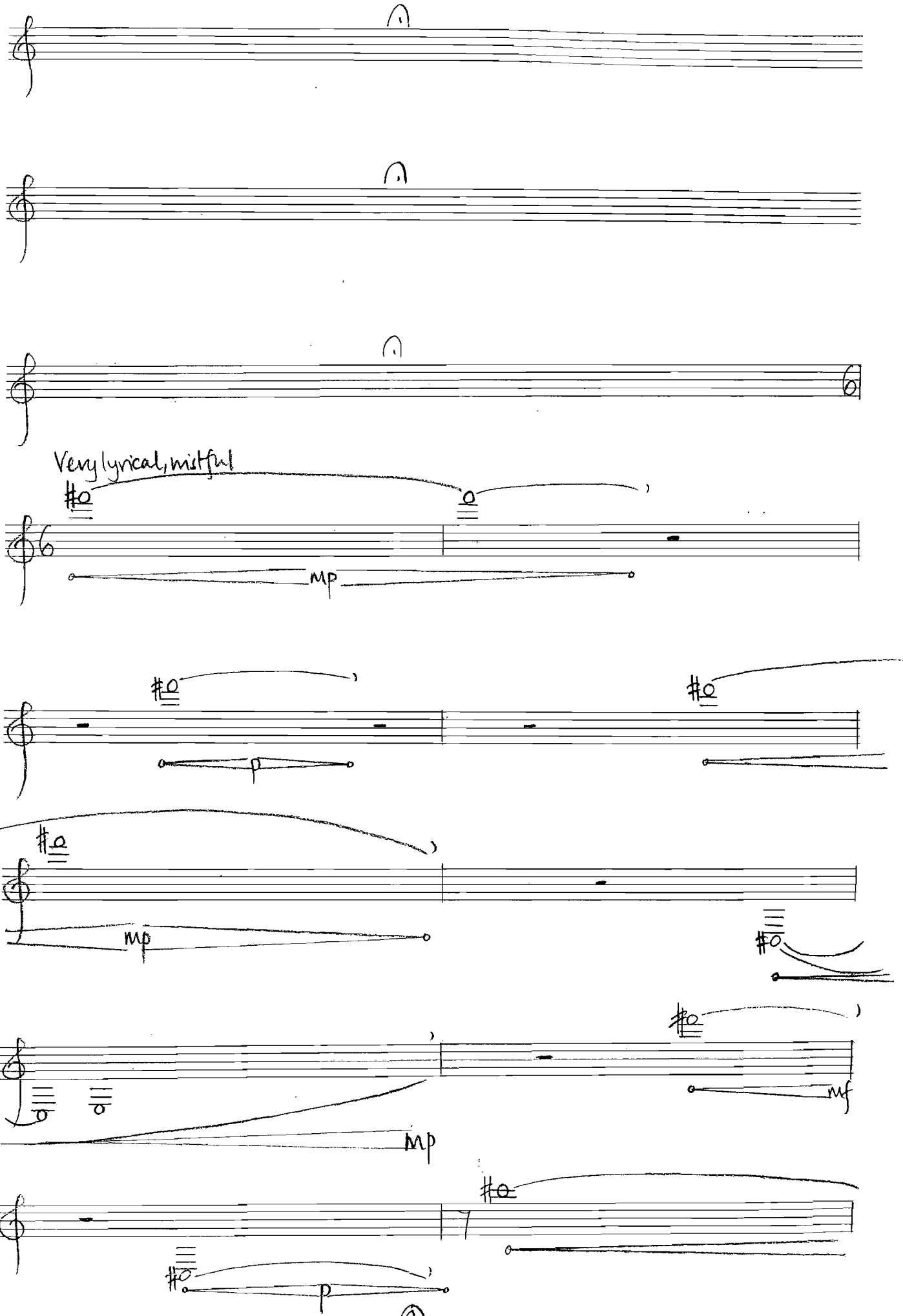

pp
mp
mf
poco sfz
gl.
suddenly animated
sfz
flzg
trb
calmer

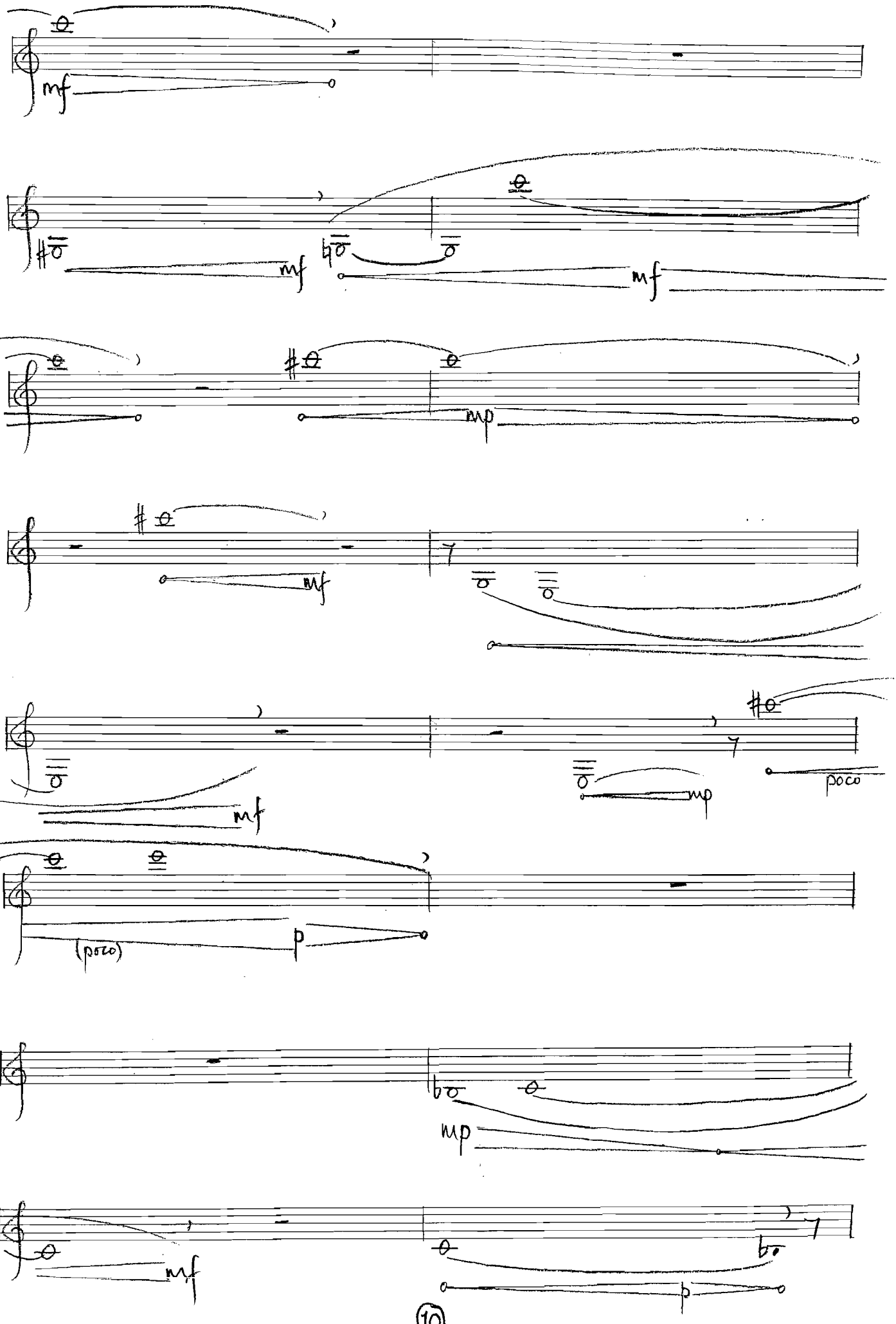

mp
pp
mp
pp
mp
gl.
pp
mp
gl.
gl.
mp
gl.
poco
sfz
gl.
poco
sfz
mp
gl.
poco
sfz
mp
gl.
mp
mp

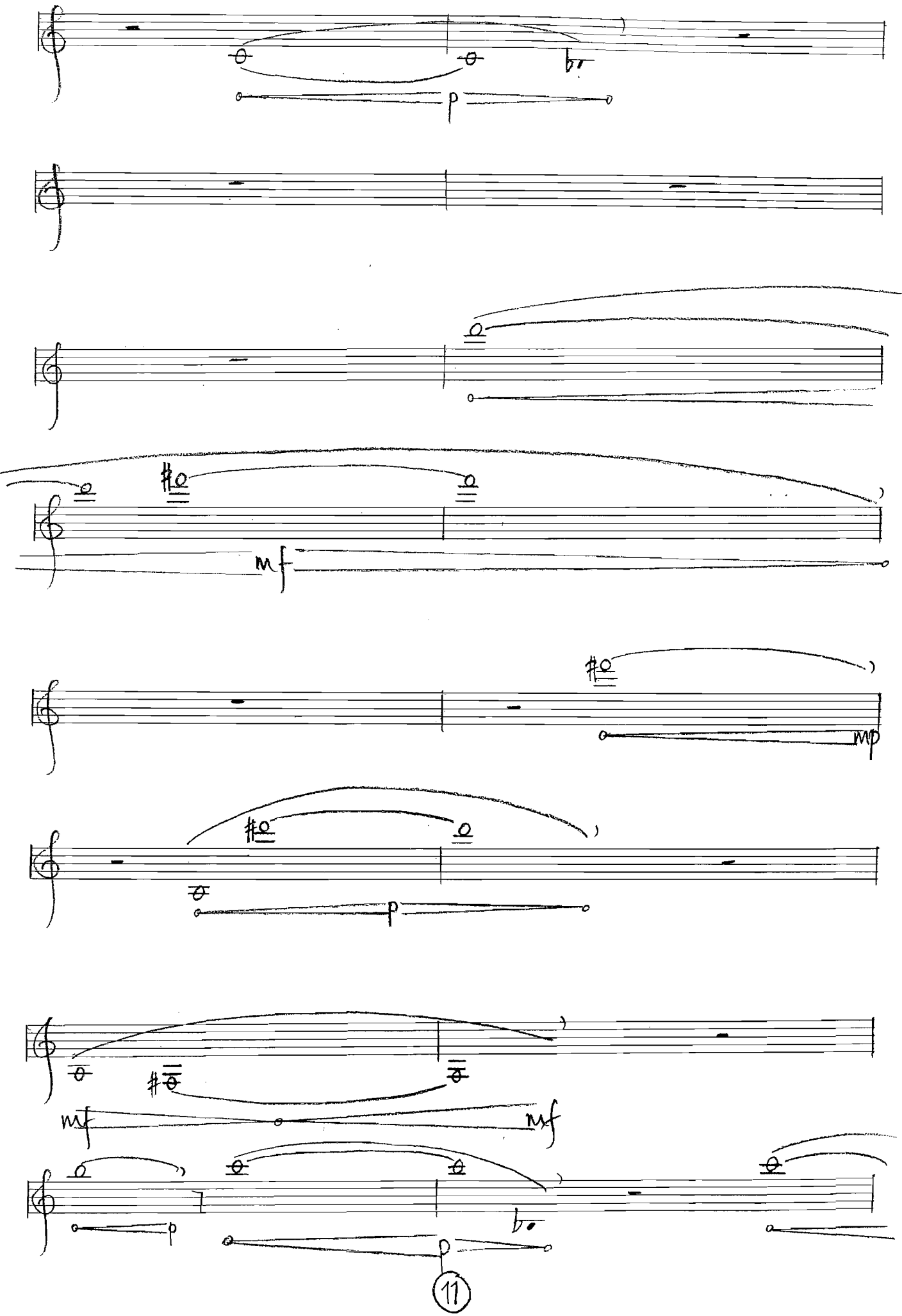

mp
mf
mp
mf
3
suddenly animated
sfz
sfz
sfz
N
poco sfz
poco sfz
N
N
N
poco sfz
poco sfz
poco sfz
sfz
sfz
6
calmer
pp
poco sfz
pp
poco sfz
mf
poco sfz
poco sfz
suddenly animated
N
poco sfz
poco sfz
p
sfz
p

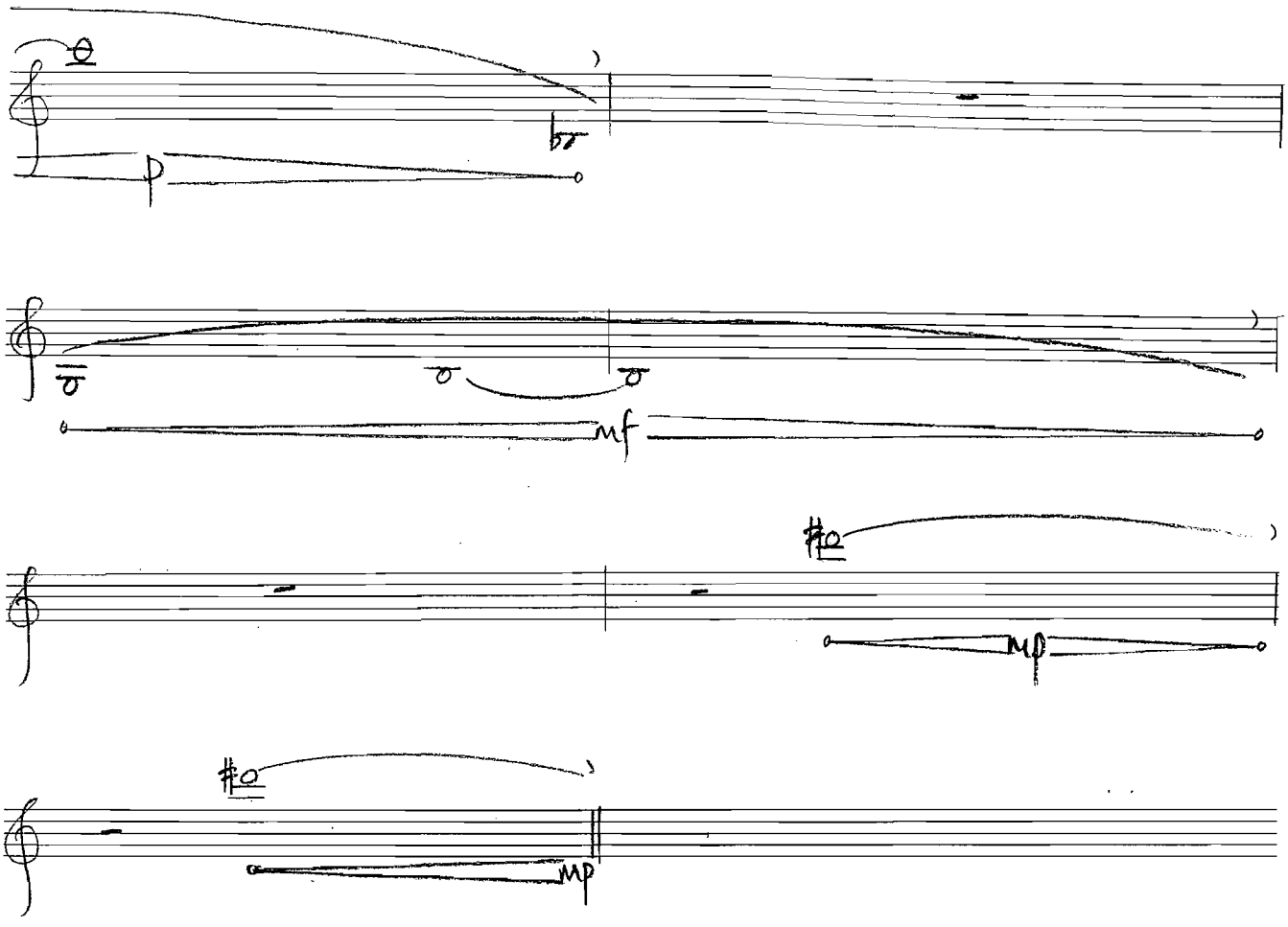

N
calmer
suddenly animated
N
calmer


gl.
mf
poco sfz
Suddenly animated
fl.zg.
N
sfz
ff
trb
pp
(fl.zg.)
f
1-2mins


Very lyrical, mistful
mp
p
mp
mp
mf
mp
p


mf
mf
mf
mp
mf
mf
mp
poco
(poco)
p
mp
mf


p
mf
mp
p
mf
mf
p
b.
11


p
mf
mp
mp

Distant Intimacy

for flute, bass clarinet, violin, 'cello, piano

Duration
18-19 minutes

Scenario
Five instrumentalists, each with an individual, independent part, share a single, intimate space. They each pursue their separate paths through the piece, relating to each other only so far as to allow each other room to play: a peaceful coexistence of heterogeneous musics.

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Violin instructions
Each barline denotes a pause of indeterminate length, or the player can choose to go straight from one bar to the next. The total length of the barline-pauses is c.14 minutes (see General Instructions, above).

◇ = harmonic pitch, string denoted underneath in Roman numerals.

= ricochet then hold note = ricochet then do not hold note

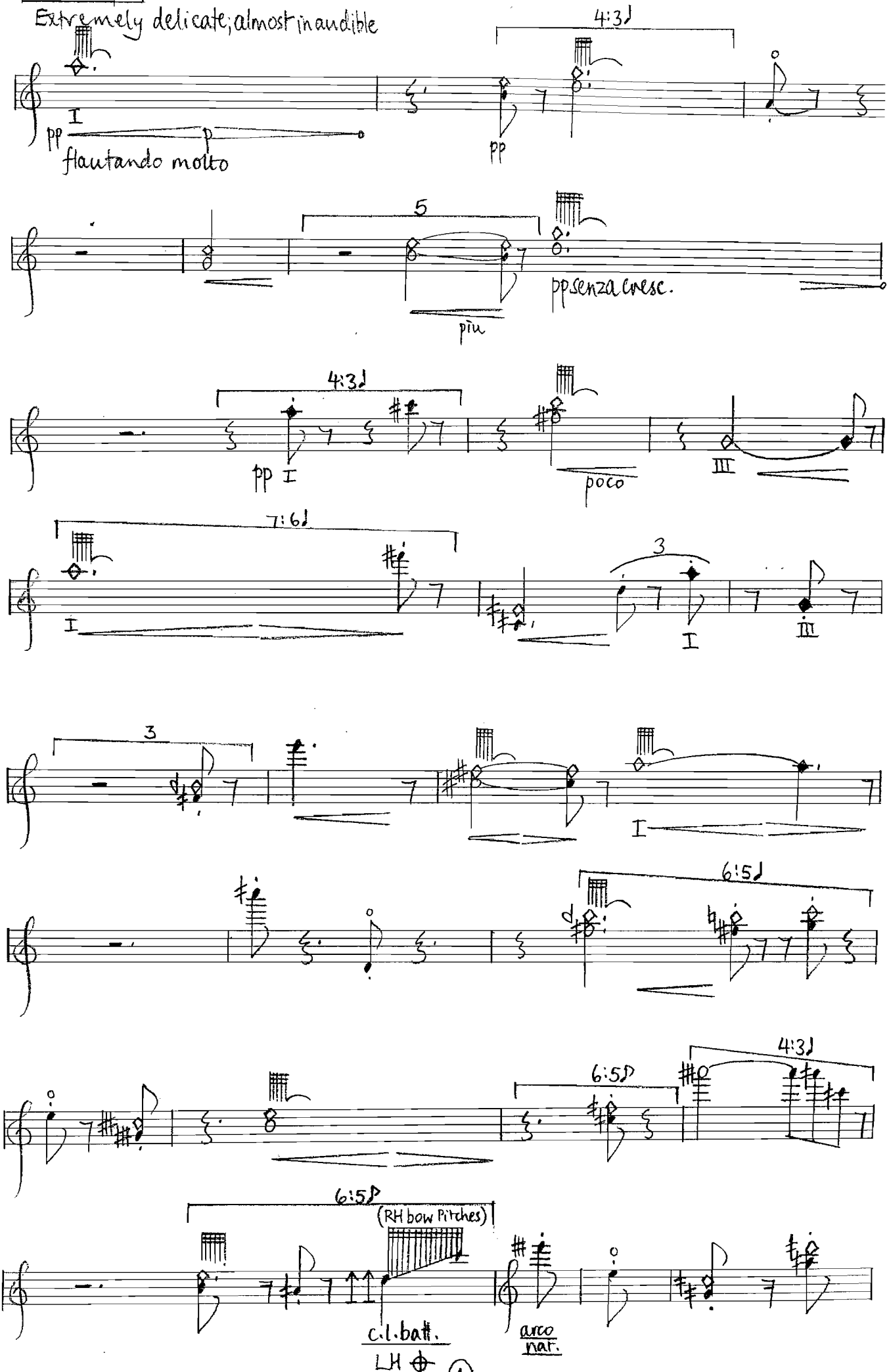
= 1 octave higher = 2 octaves higher

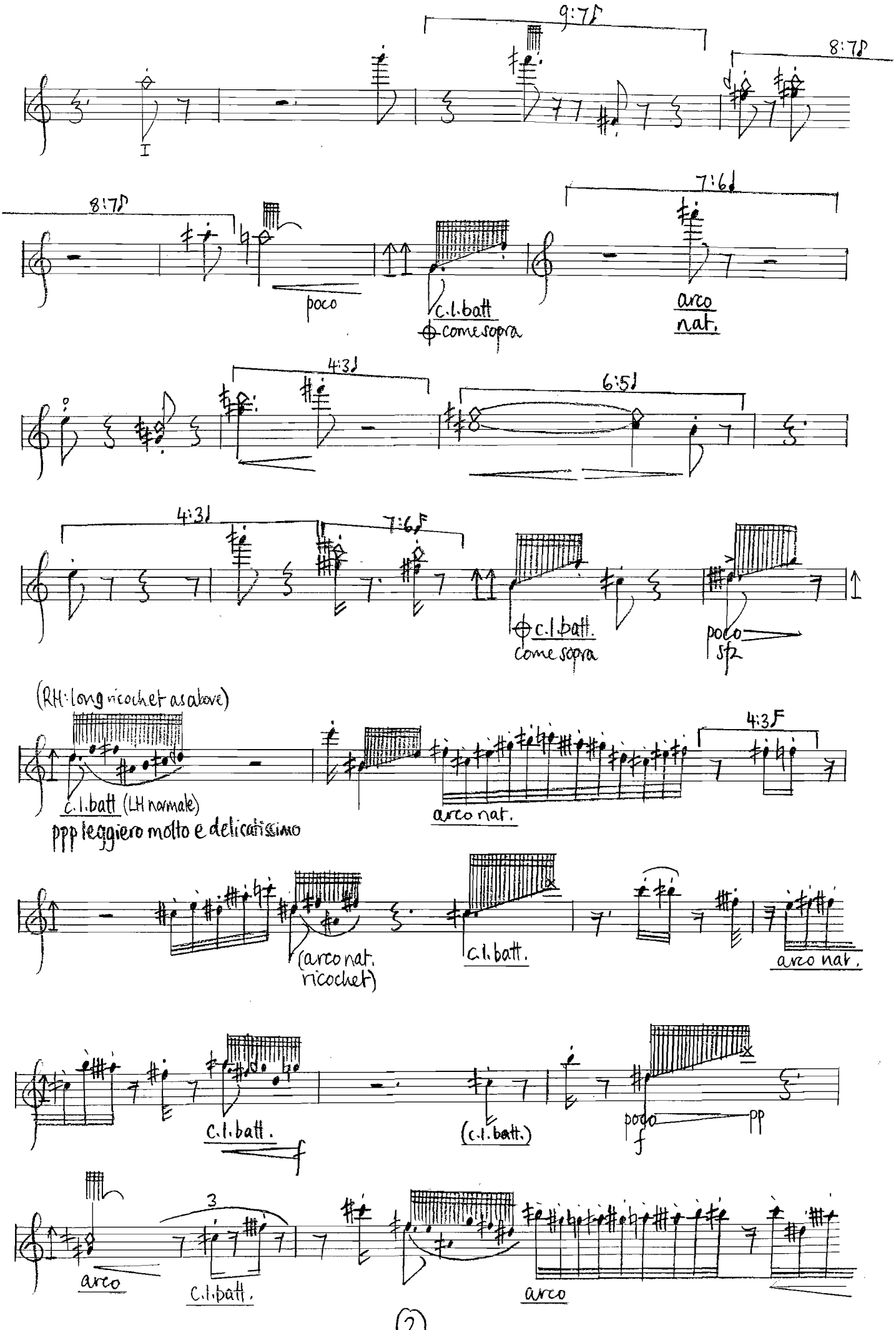
= extended ricochet with glissando. If ⊕ is added to this notation, the LH should mute the strings while the RH strikes the string at the pitches indicated. If ⊕ is absent, pitches are played as normal, fingered with LH.

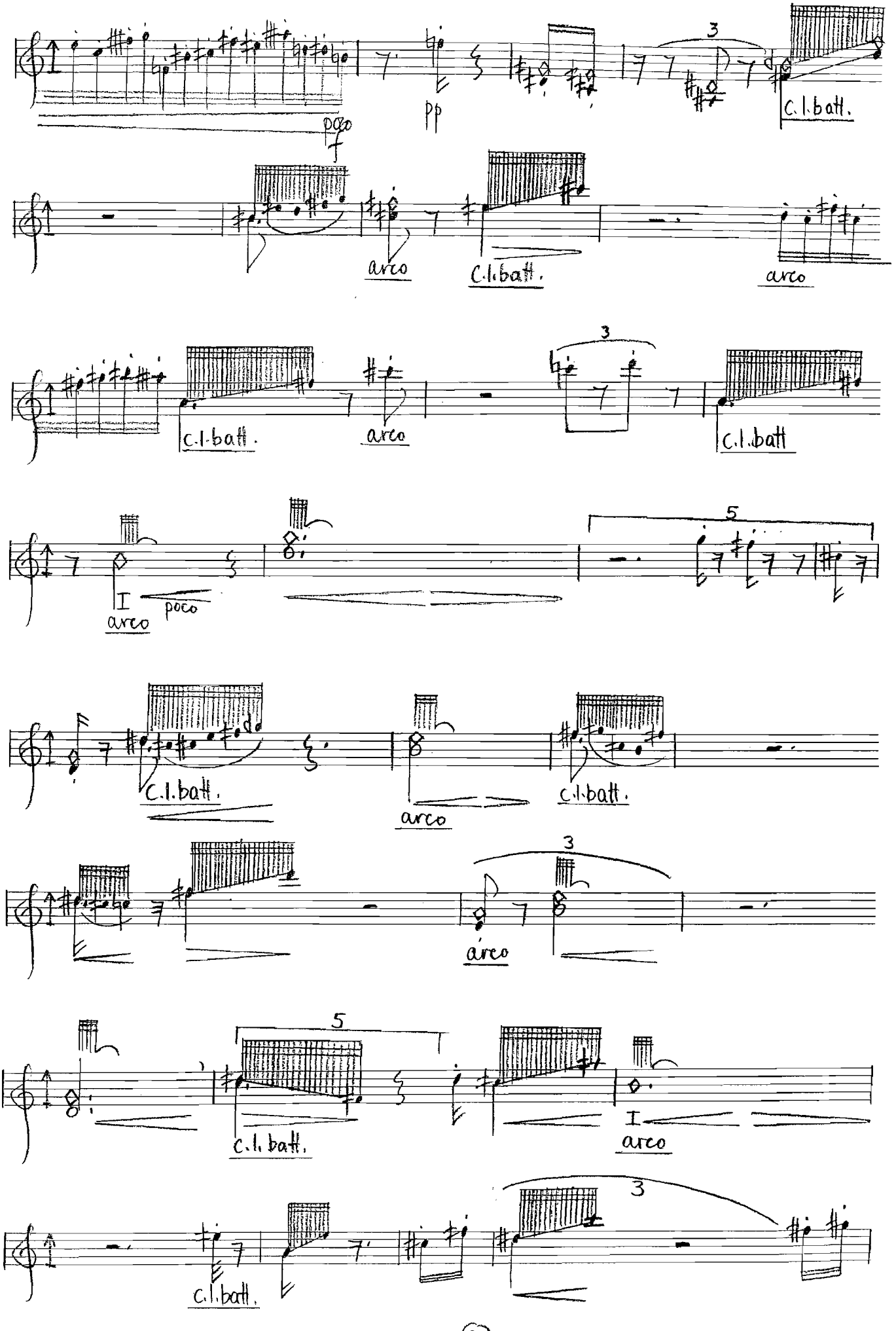
Quartertones: 𝄲 = ¼ sharp, ♯ = ¾ sharp, 𝄳 = ¼ flat, 𝄫 = ¾ flat.

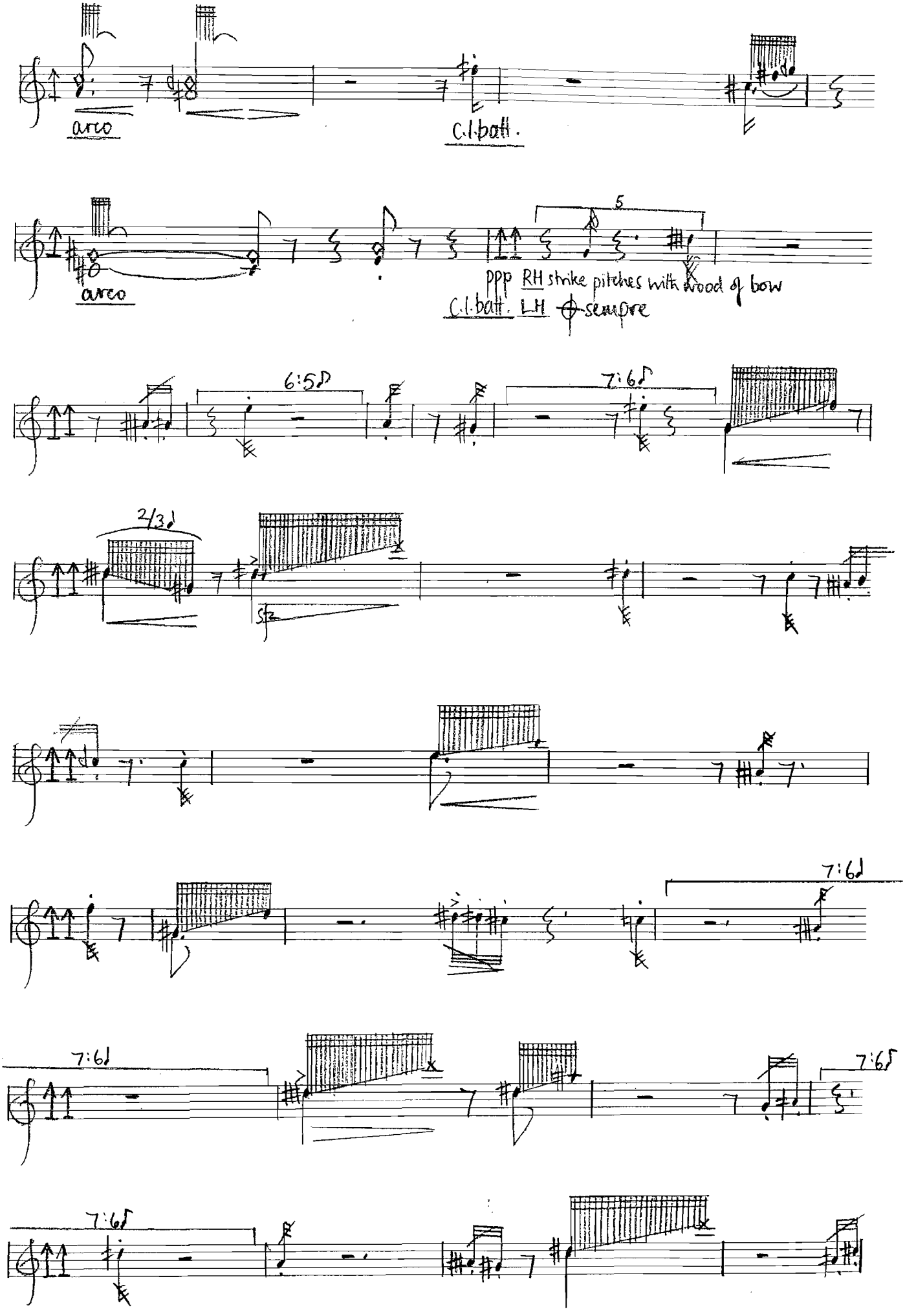
♩=80 sempre

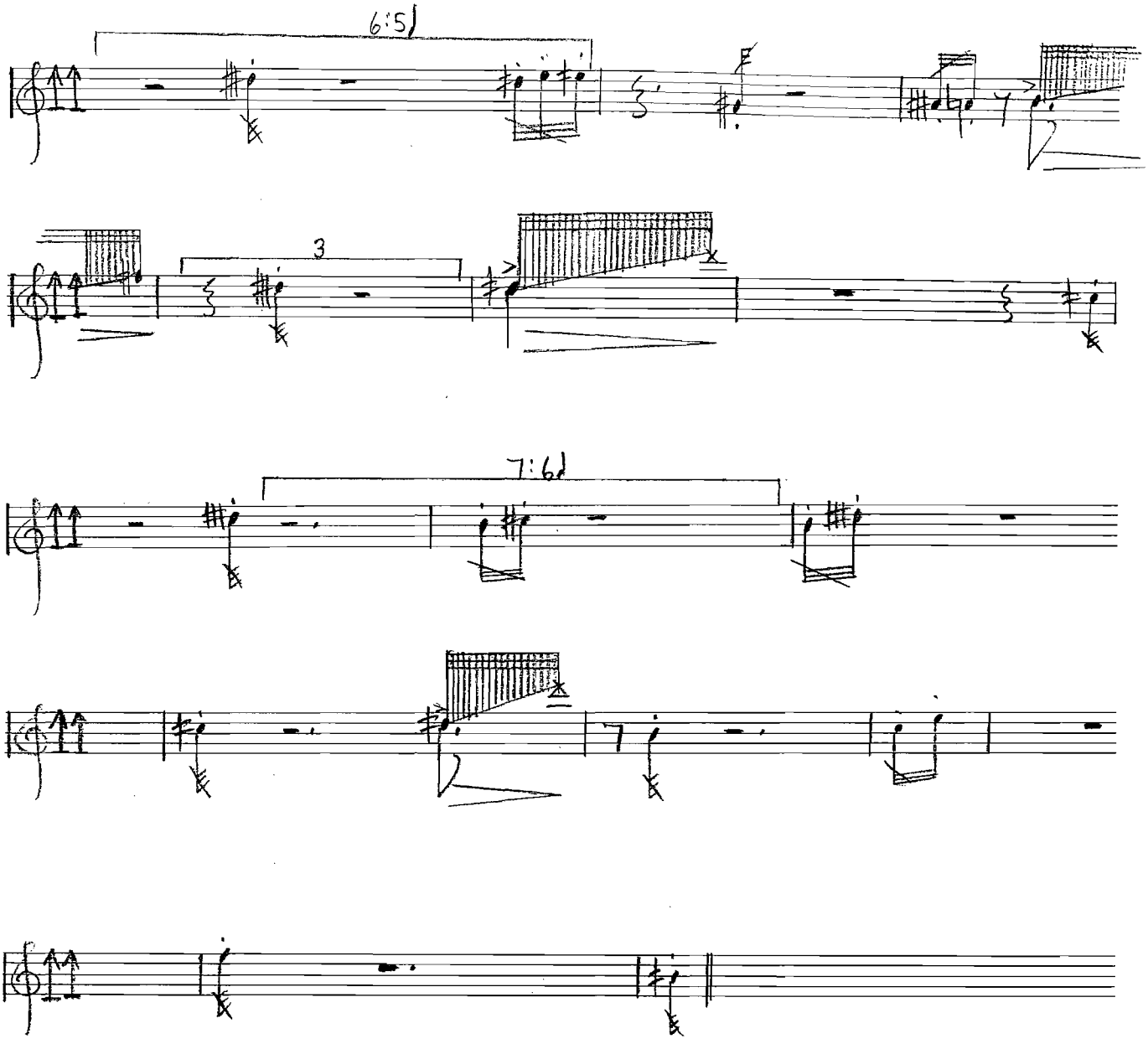
Extremely delicate; almost inaudible




9:7
8:7
I
8:7
poco
c.l.batt
come sopra
7:6
arco
nat.
4:3
6:5
4:3
7:6
c.l.batt.
come sopra
poco
sfz
(RH: long ricochet as above)
c.l.batt (LH normale)
ppp leggiero molto e delicatissimo
4:3
arco nat.
(arco nat.
ricochet)
c.l.batt.
arco nat.
c.l.batt.
(c.l.batt.)
poco
f
pp
3
arco
c.l.batt.
arco


poco
pp
3
c.l.batt.
arco
c.l.batt.
arco
c.l.batt.
arco
3
c.l.batt
5
I
arco
poco
c.l.batt.
arco
c.l.batt.
3
arco
5
c.l.batt.
I
arco
3
c.l.batt.


arco
C.l.batt.
arco
5
ppp RH strike pitches with wood of bow
C.l.batt. LH
sempre
6:5
7:6
2/3
7:6
7:6
7:6
7:6


6:5
3
7:6

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'Cello instructions
Scordatura: The C string should be tuned down a minor 3rd to A.

The music moves constantly between arco and LHP – 'left-hand pitches'. These latter should be audibly fingered pitches, without using the right hand at all (neither bowing nor plucking).

= unpitched LHP note, tapped on the fingerboard next to the string.

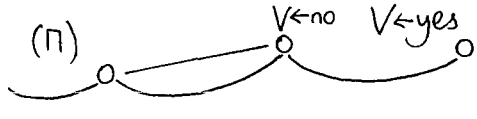
Durations of glissandi should be accurately observed. They are often very slow and gradual.

Grace-notes should be played outside the tempo (i.e. not impinging on other note values) and should be played as fast as possible.

Quartertones: = ¼ sharp, = ¾ sharp, = ¼ flat, = ¾ flat.

Pause-lengths at discretion of player.

In the long slurred passages, bow-changes should be as discreet as possible. They should not occur when a new pitch is reached:



Very light and gentle

♩= 60

3

Con sordino sempre

pp flautando sul tasto

Change bow discreetly as necessary

p

pp

p

p

ppsub.

LHP

arco

p

3

pp

sul pont.

p

pp

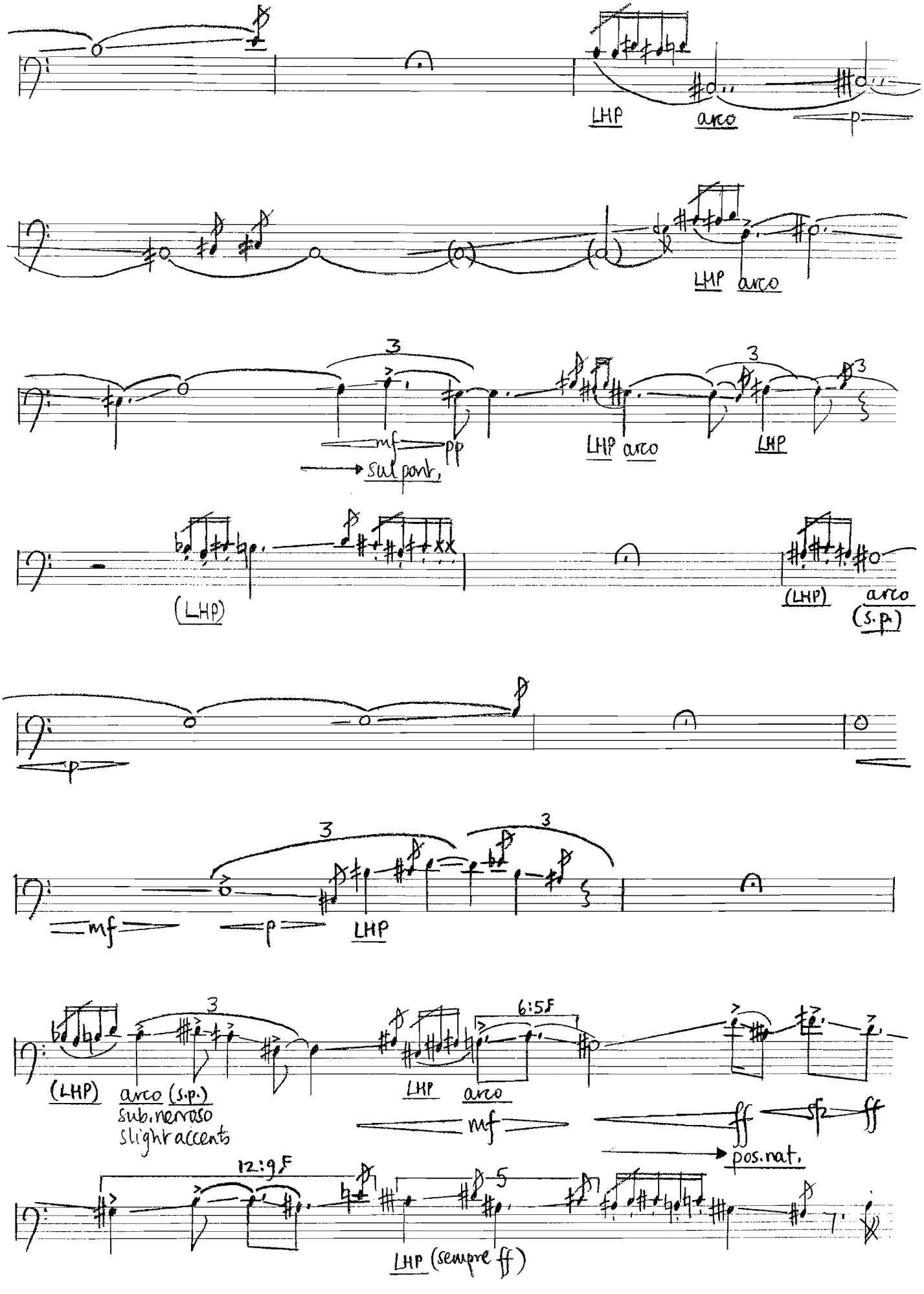
3

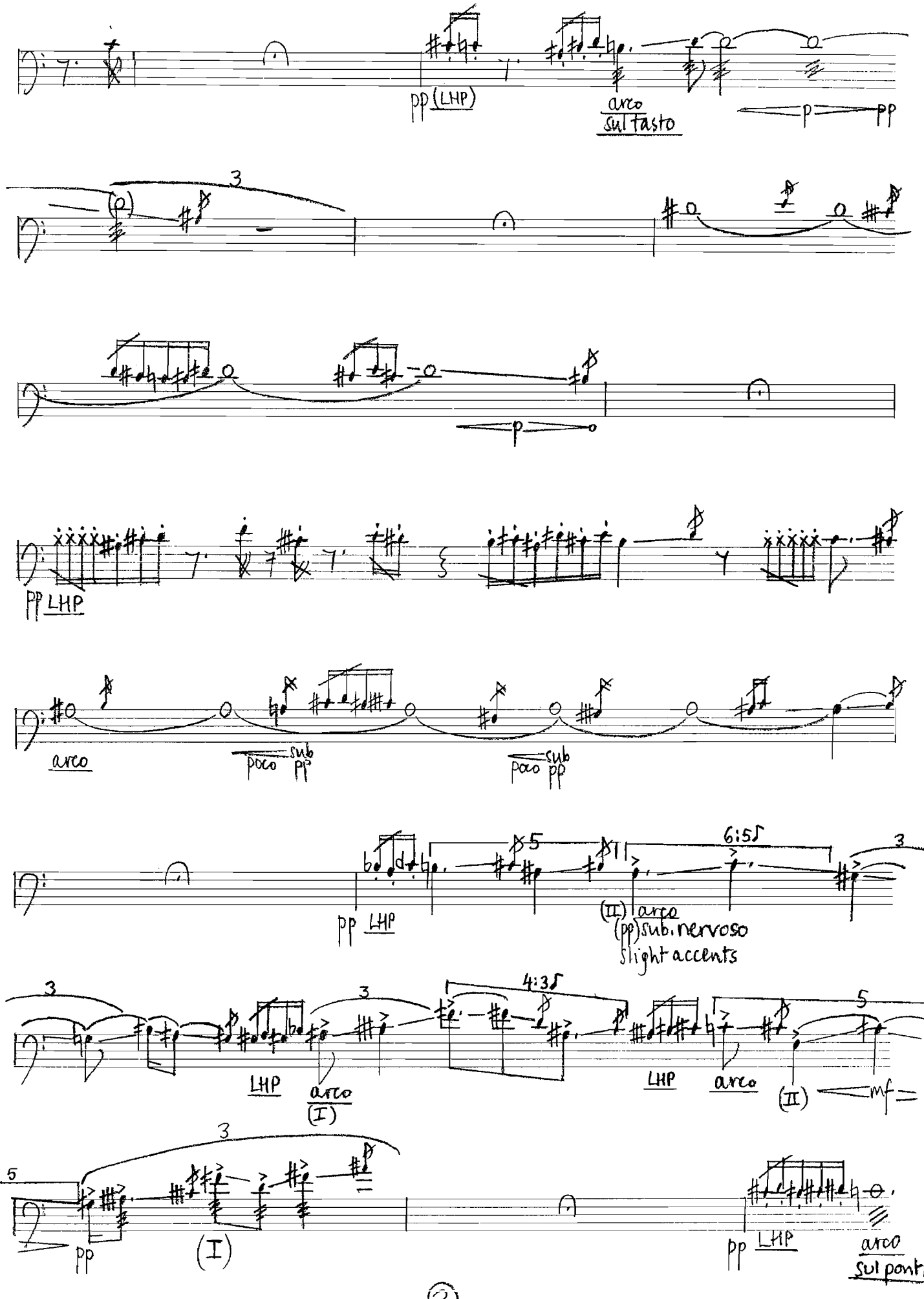
(s.p.)

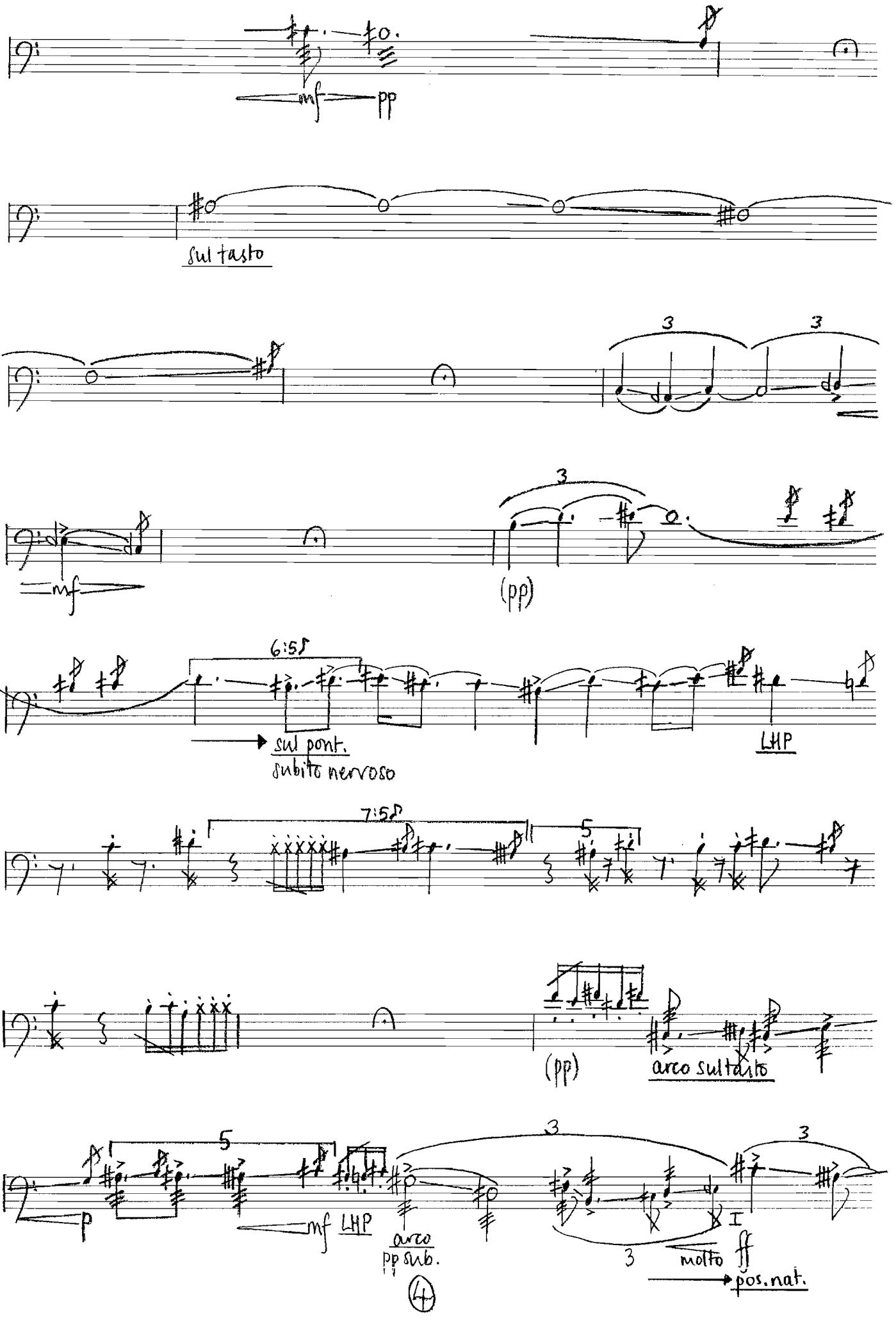
mf

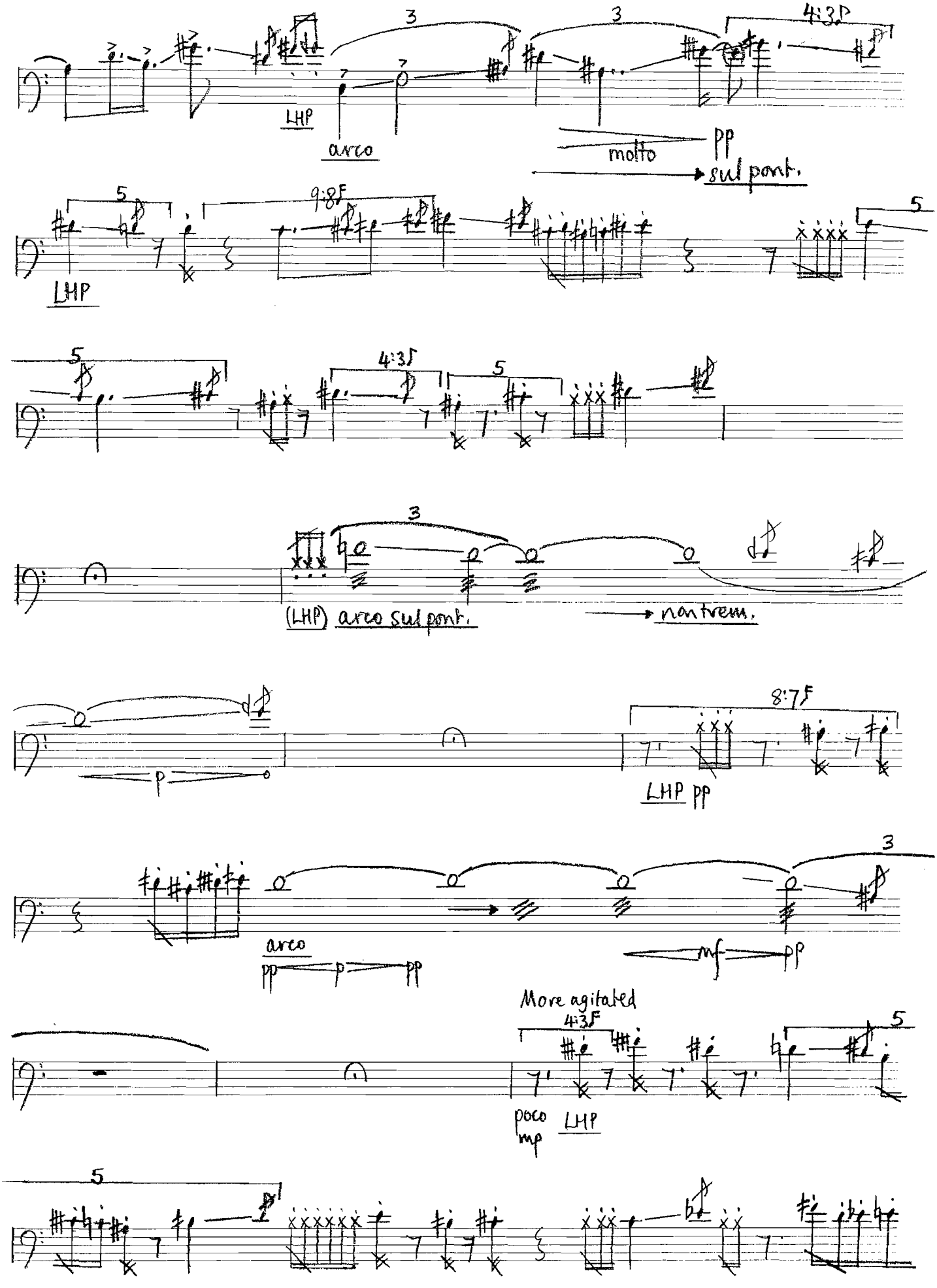
pp

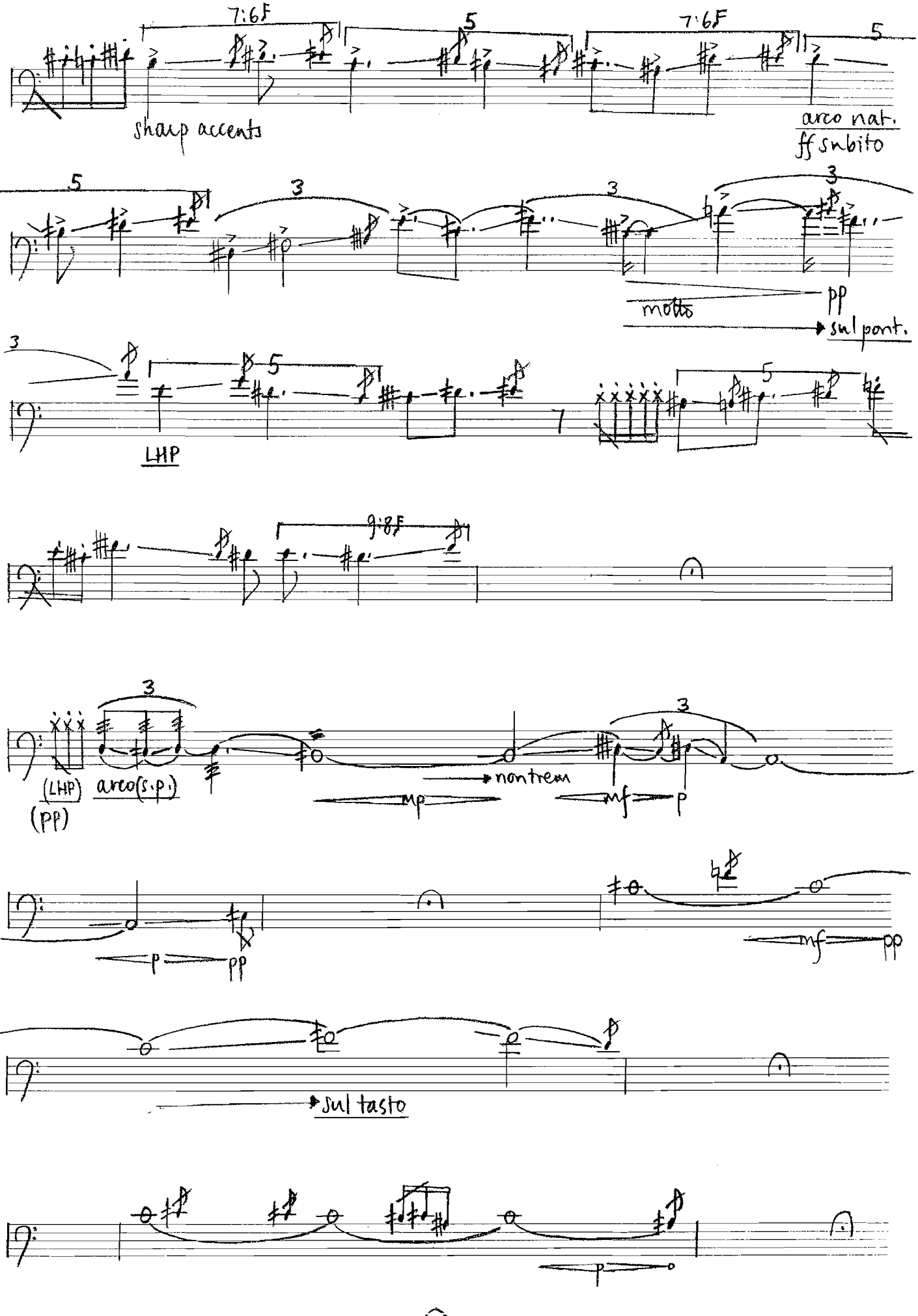
sul tasto come prima

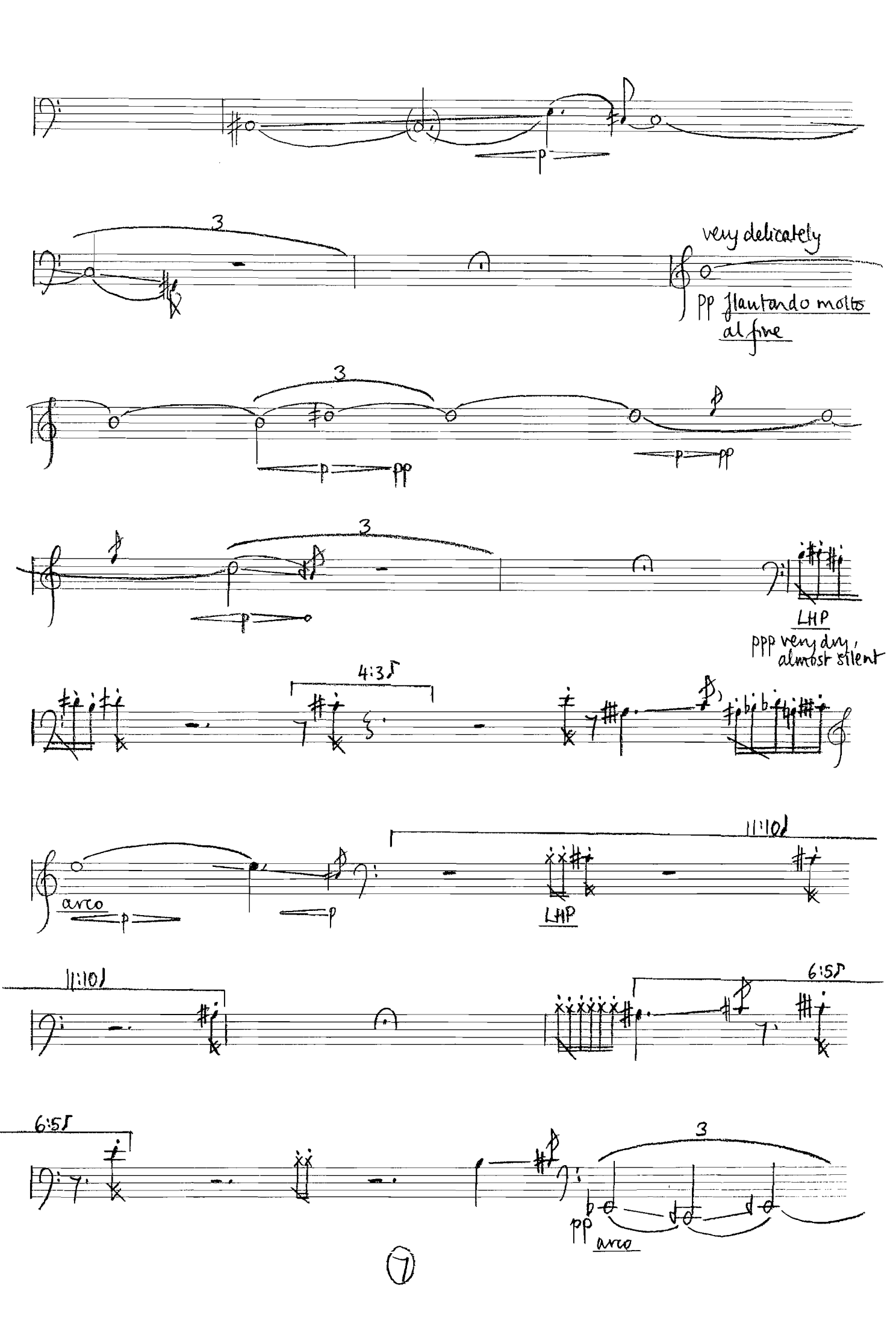

LHP
arco
p
LHP
arco
3
mf
pp
sul ponte
LHP
arco
3
LHP
3
(LHP)
(LHP)
arco
(s.p.)
p
3
3
mf
p
LHP
(LHP)
3
arco (s.p.)
sub. nervoso
slight accents
6:5F
LHP
arco
mf
ff
sfz
ff
pos. nat.
12:9F
5
LHP (sempre ff)

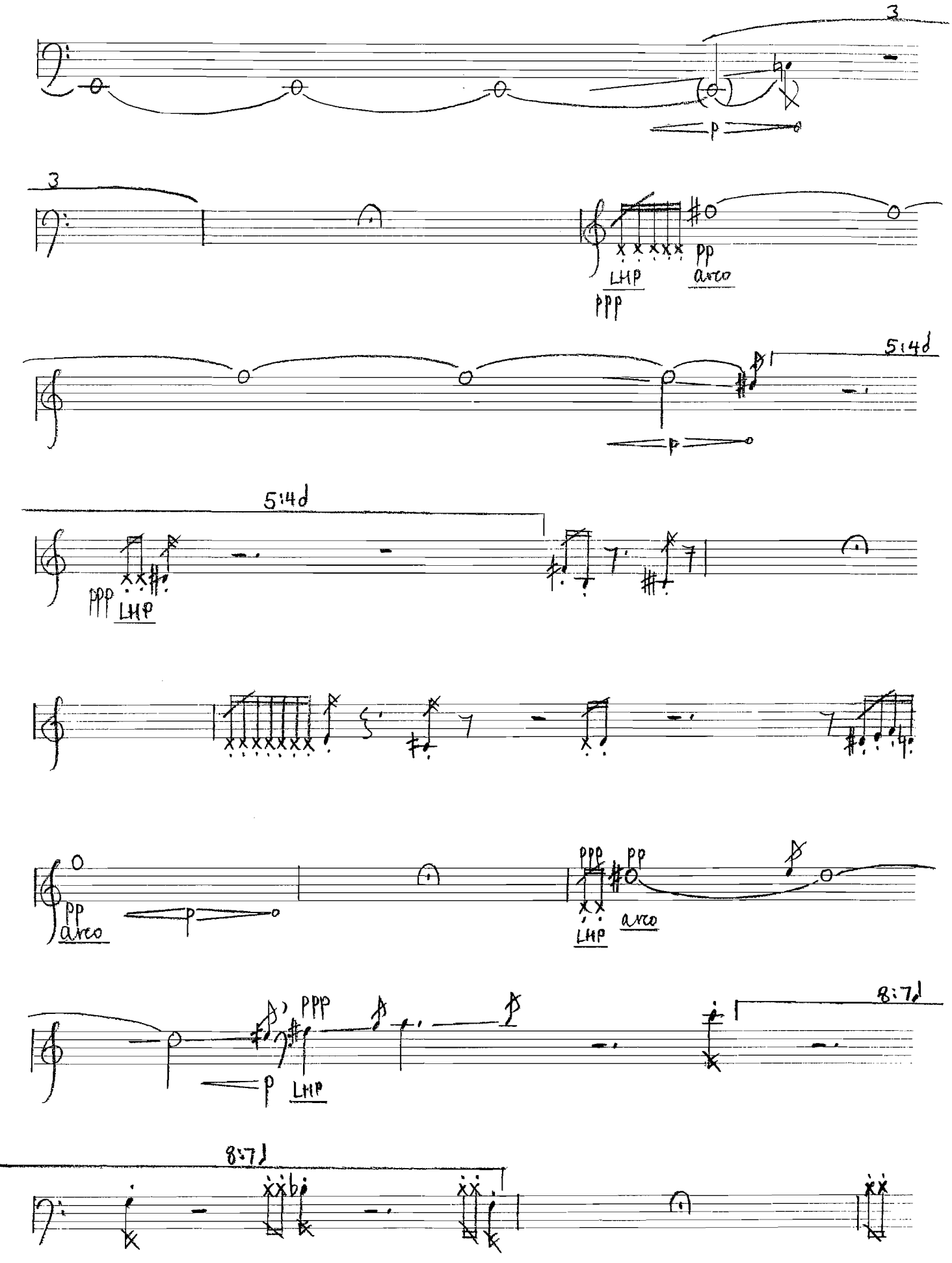

pp (LHP)
arco
sul tasto
p
pp
3
pp LHP
arco
poco sub pp
poco sub pp
pp LHP
6:5
3
(II) arco
(pp) sub. nervoso
slight accents
3
3
4:3
5
LHP
arco
(I)
LHP
arco
(II)
mf
5
3
pp
(I)
pp LHP
arco
sul pont.

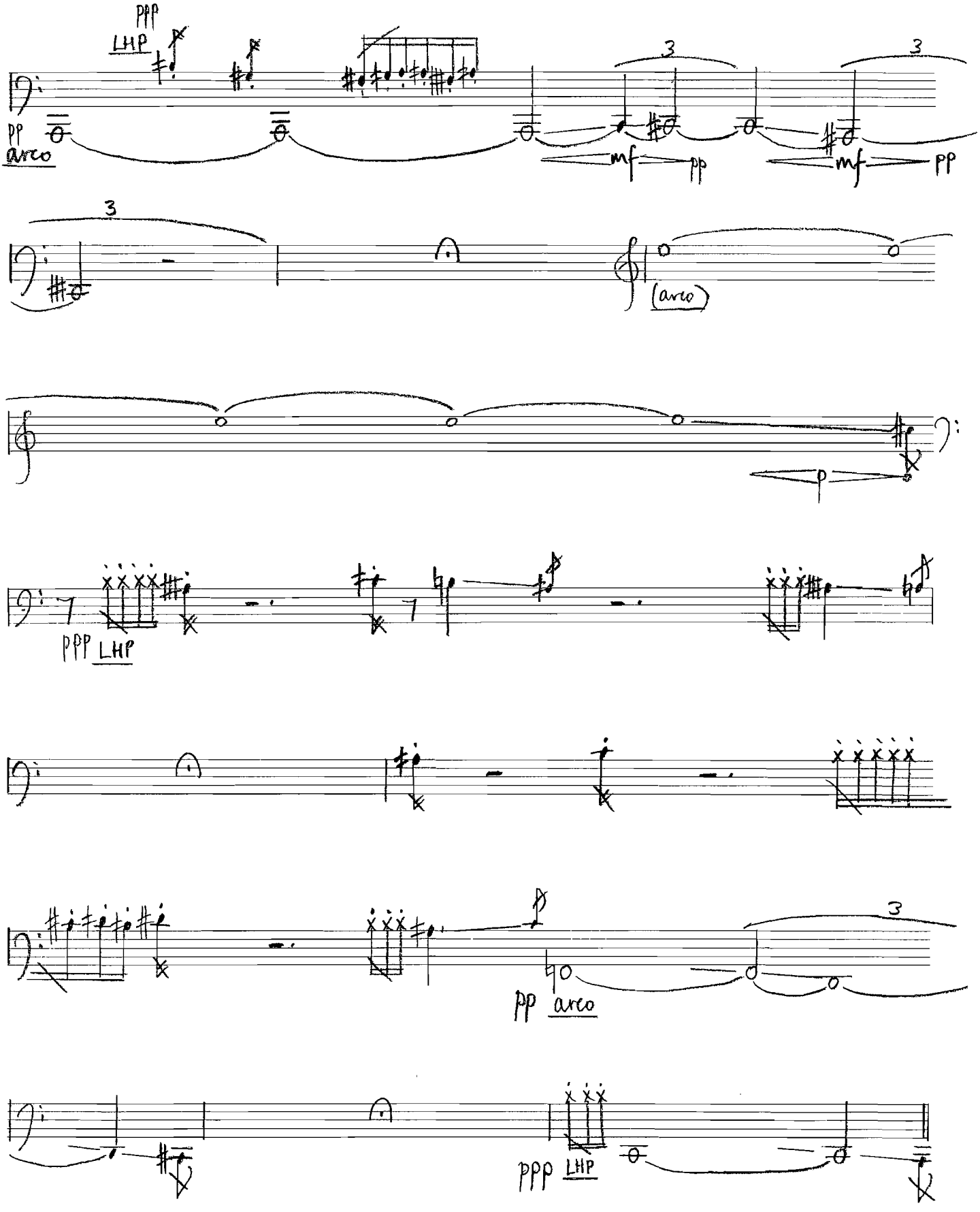

mf
pp
sul tasto
3
3
mf
3
(pp)
6:5
sul pont.
subito nervoso
LHP
7:5
5
(pp)
arco sul tasto
5
p
mf
LHP
arco
pp subito
3
3
3
molto
ff
pos. nat.
4


3
3
4:3
LHP
arco
molto
pp
sul pont.
5
9:8
LHP
5
5
4:3
5
3
(LHP) arco sul pont.
non trem.
p
8:7
LHP pp
3
arco
pp
p
pp
mf
pp
More agitated
4:3
5
poco
mp
LHP
5


7:6F
5
7:6F
5
sharp accents
arco nat.
ff subito
5
3
3
3
motto
pp
sul pont.
3
5
5
LHP
9:8F
3
(LHP)
(pp)
arco (s.p.)
mp
non trem
3
mf
p
p
pp
mf
pp
sul tasto
p


p
3
very delicately
pp flautando molto
al fine
3
p
pp
p
pp
3
p
LHP
ppp very dry, almost silent
4:3
arco
p
p
11:10
LHP
11:10
6:5
6:5
3
pp
arco


3
p
3
LHP
pp
arco
ppp
5:4d
p
5:4d
ppp
LHP
pp
arco
LHP
ppp
pp
arco
8:7
p
LHP
8:7


ppp
LHP
pp
arco
3
mf
pp
3
mf
pp
3
(arco)
p
7
ppp LHP
pp arco
3
ppp LHP

Distant Intimacy

for flute, bass clarinet, violin, 'cello, piano

Duration
18-19 minutes

Scenario
Five instrumentalists, each with an individual, independent part, share a single, intimate space. They each pursue their separate paths through the piece, relating to each other only so far as to allow each other room to play: a peaceful coexistence of heterogeneous musics.

General instructions
Layout: The performance area should be small but not claustrophobic. Players may arrange themselves in this space in any way other than in a conventional formation.
Duration: The time-frame of the work is 18 minutes. Each player must fit his/her music into that duration, timed with stopwatches. The time-frame begins when the bass clarinet begins: at this point all five stopwatches should be started, although the other instrumentalists may pause before starting to play. The only player to go beyond 18 minutes is the bass clarinet, who has a 1-2 minute pause in the music after c.12 minutes. A 1-minute pause gives a total timing of 18 minutes; a 2-minute pause gives 19 minutes in total. The player should decide the length of the pause during performance.
Timing of pauses: Each player has a certain number of pauses in his/her part, the length of which is left to the judgement of the player, attempting as far as possible to avoid 'getting in the way of' the other players. Bass clarinet has 1 pause (see above). Piano, 'cello and flute have c.12 minutes of material and thus c.6 minutes of pauses. Violin has c.4 minutes of material and thus c.14 minutes of pauses.

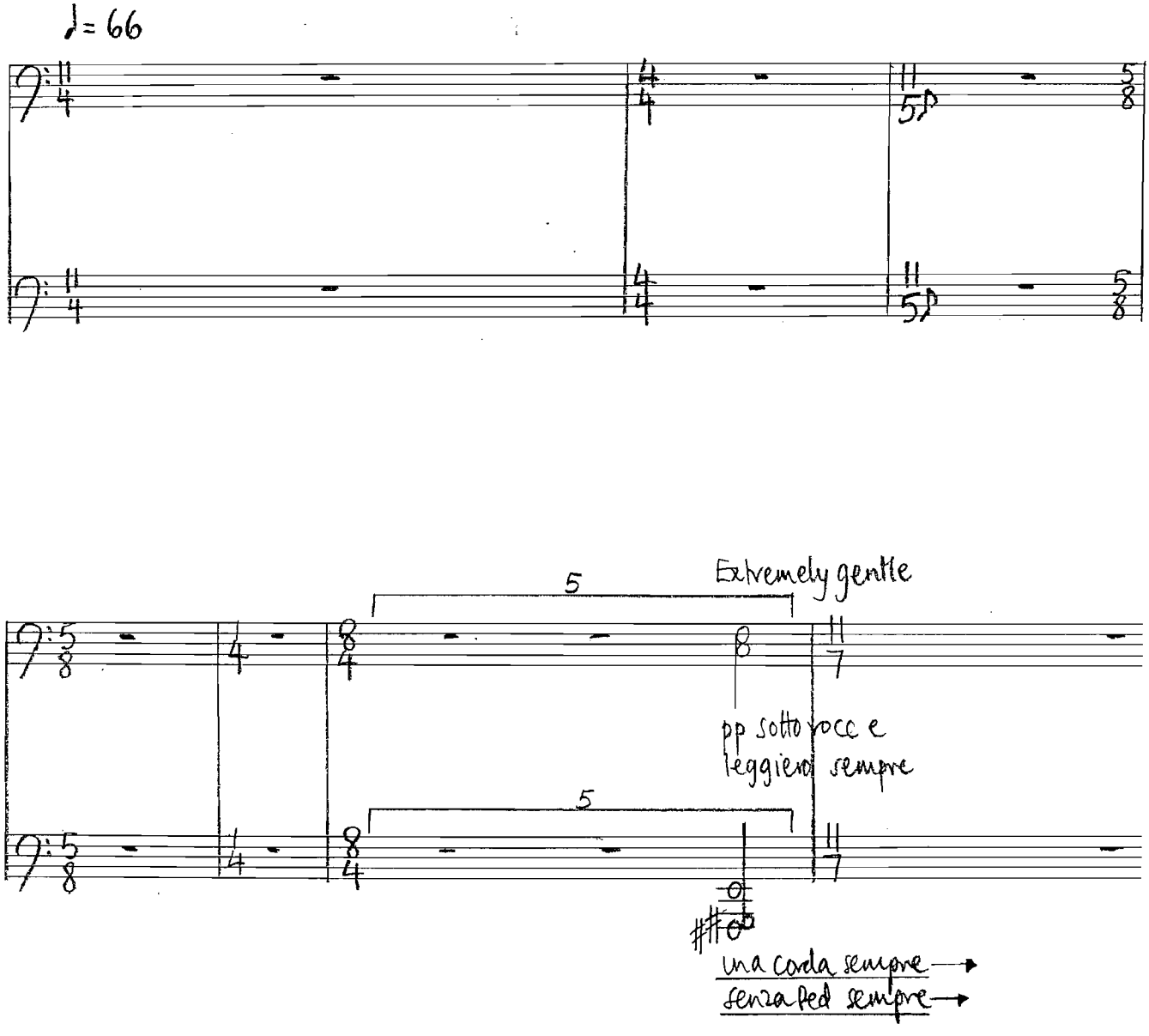
Piano instructions
The piano part is divided into four large sections of roughly equal length. Within these the player should play (or count) continuously.

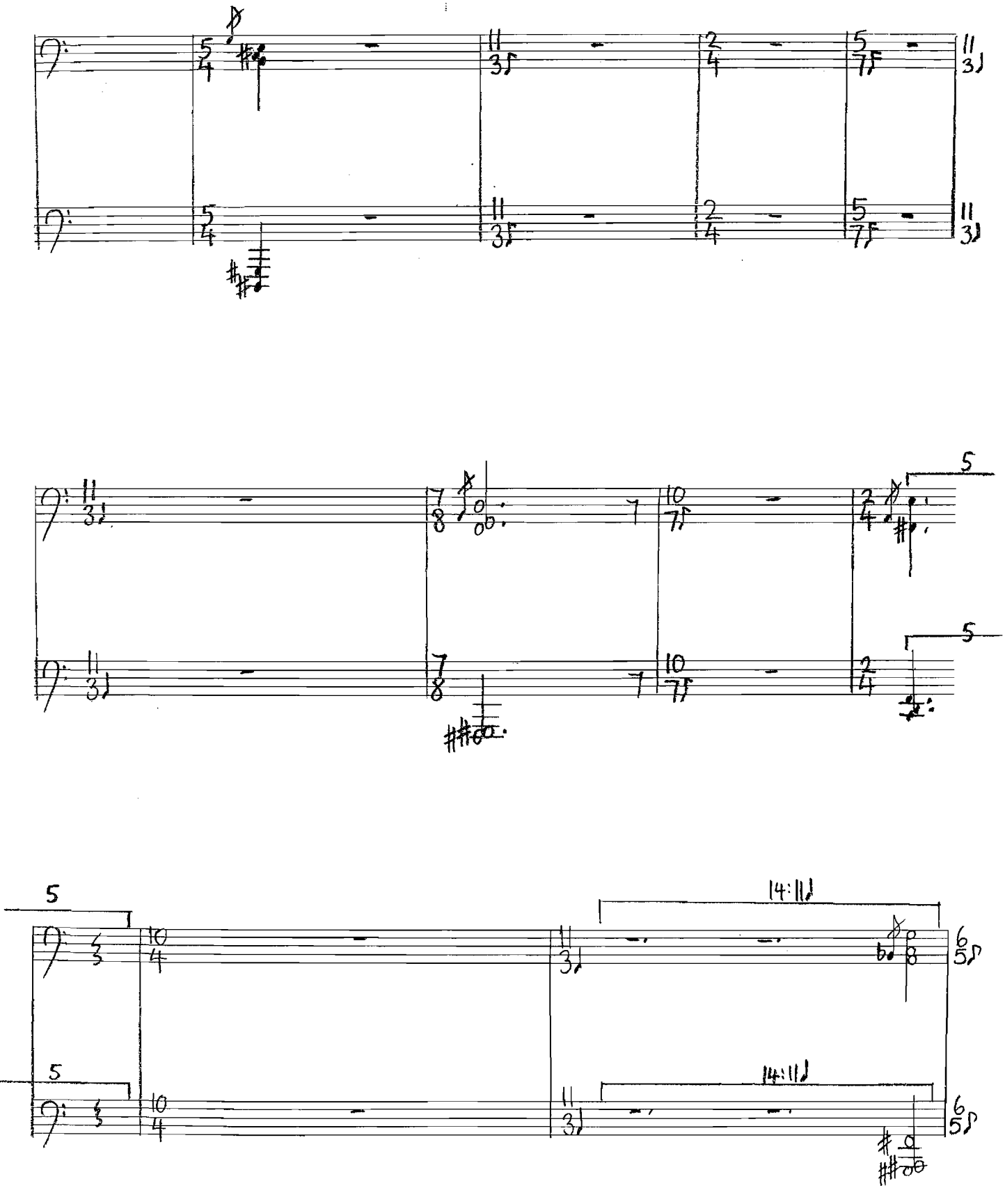
The three pauses should be long (at least 1 minute each).

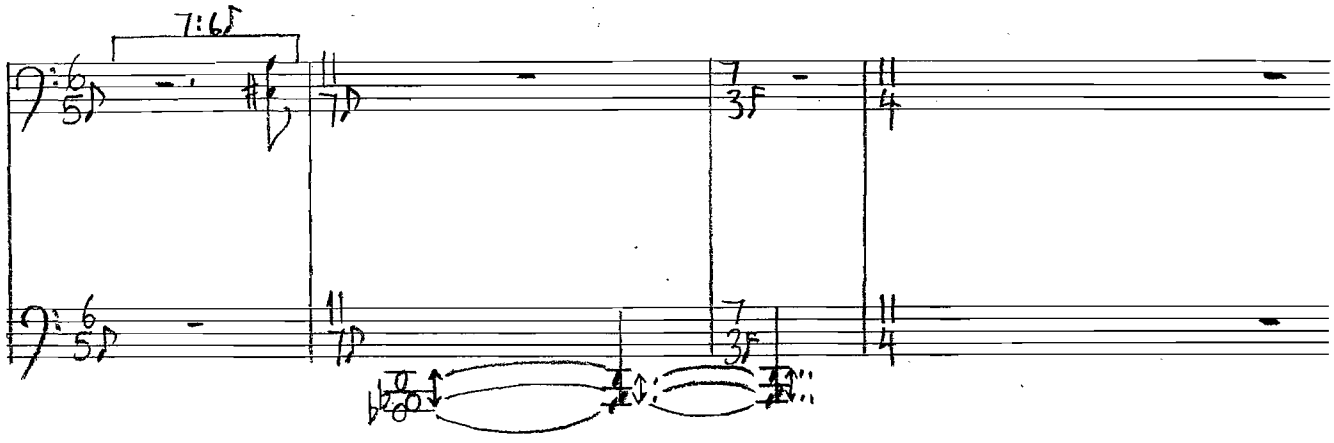
Time-signatures constantly shift between ♩, ♩ (3), ♩ (5) and ♩ (7) pulses (equivalent to speed-changes). Rather than having different lower numbers for, e.g. ♩ (5) and ♪ (5) pulses (i.e. x/5, x/10) I have used x/5♩ and x/5♪ etc for ease of reading.

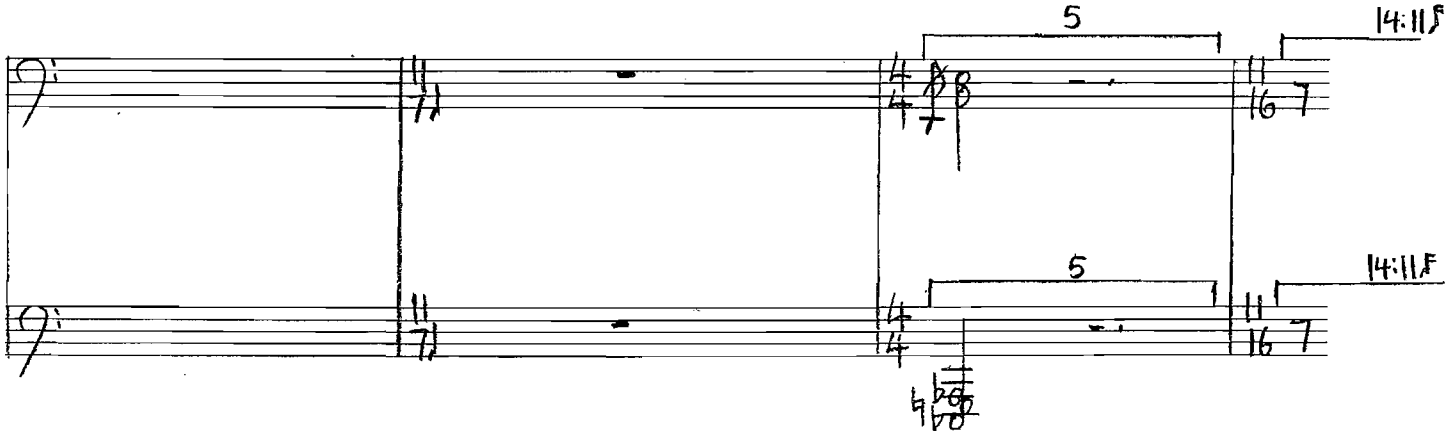
↑ = chord to be played 1 octave higher than written.

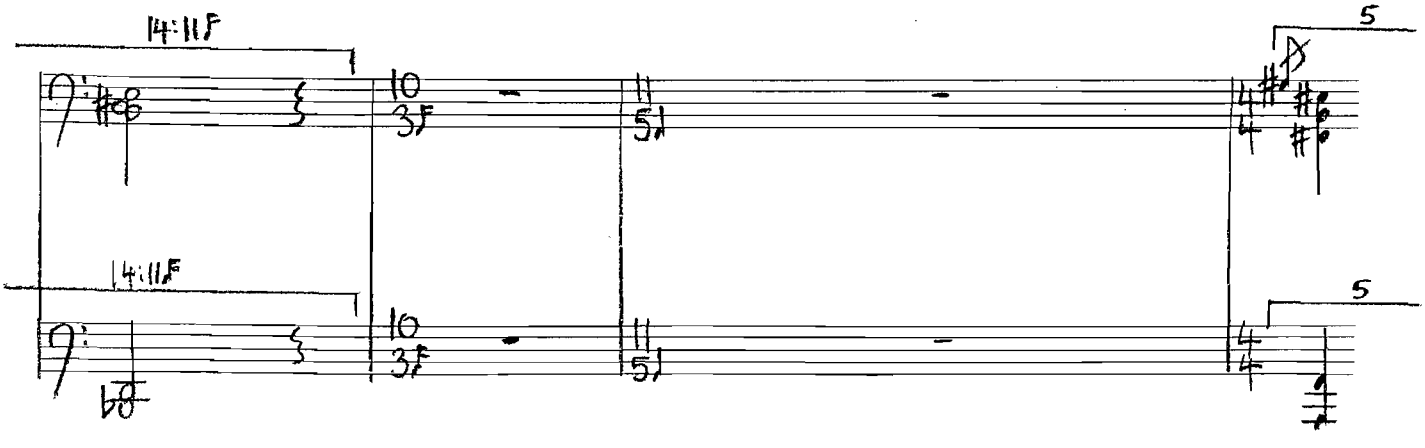
Accidentals apply only to notes they immediately precede.

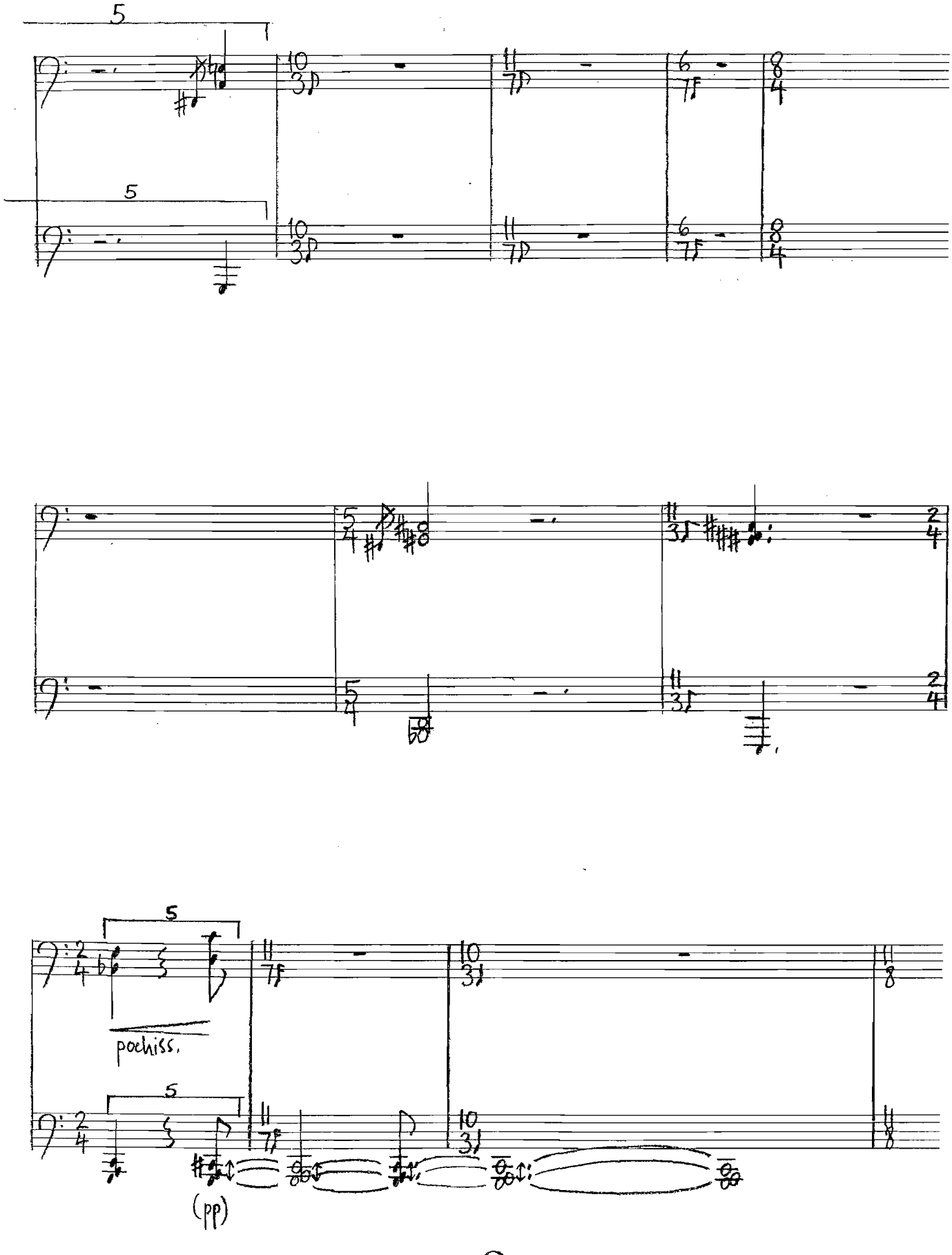

♩= 66
5
Extremely gentle
pp sotto voce e leggiero sempre
una corda sempre
senza ped sempre

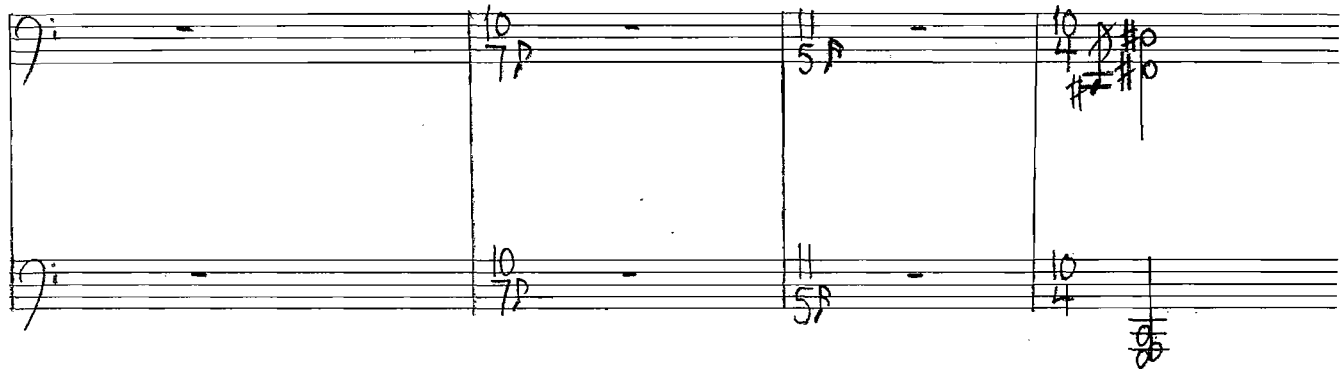


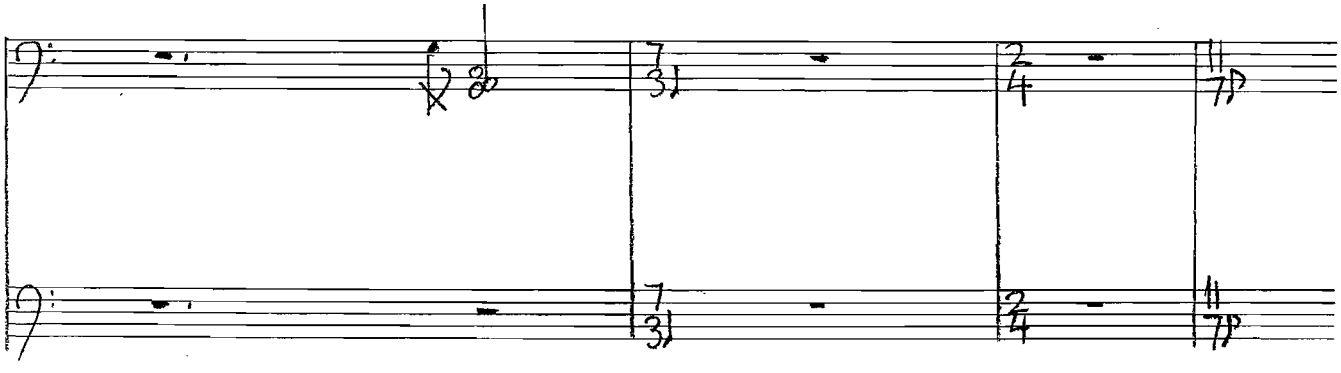

7:6
5
7
3
11
4

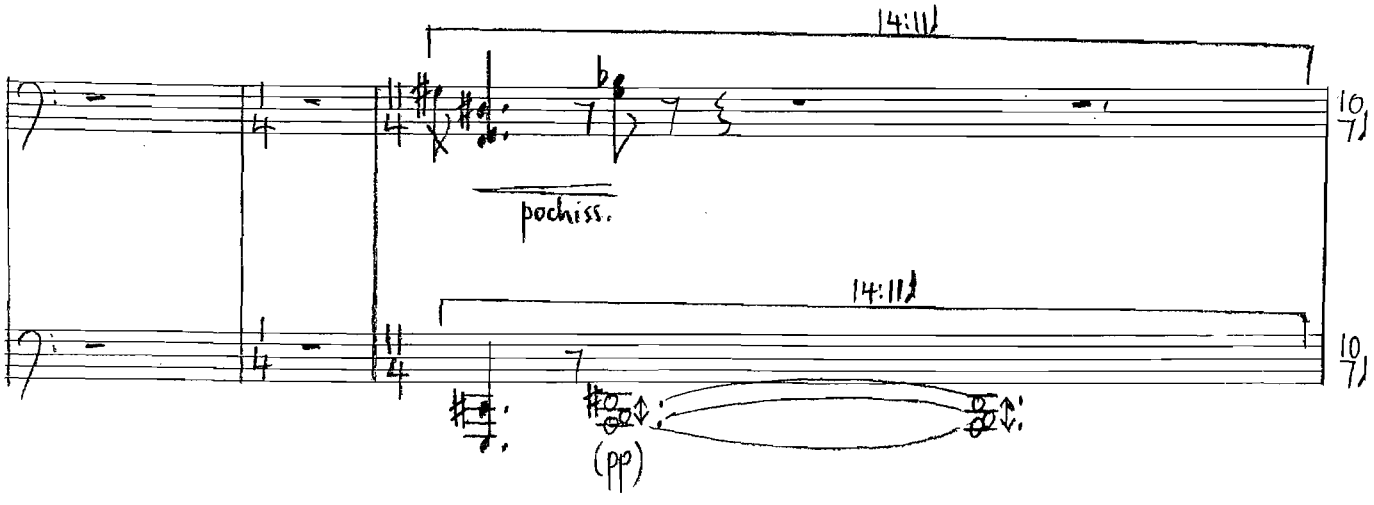

5
14:11
16
7
5
14:11
16
7

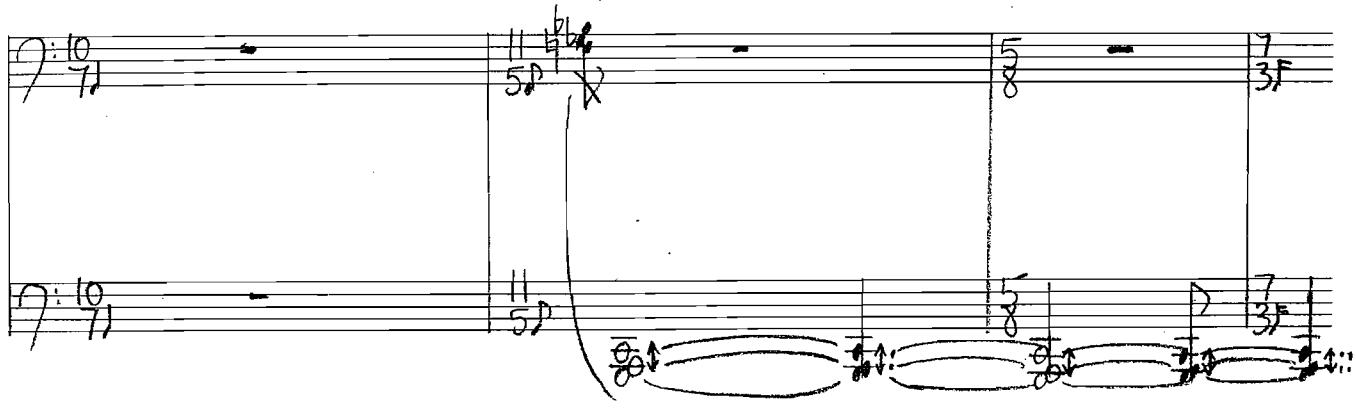

14:11
10
3
5
14:11
10
3
5
5

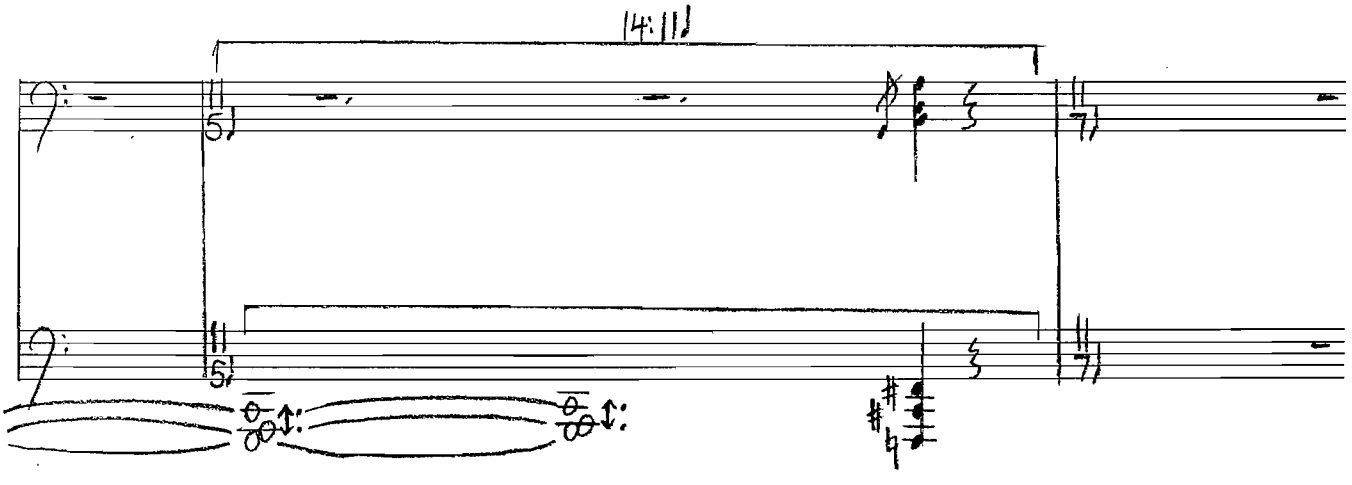

5
5
pochiss.
5
(pp)

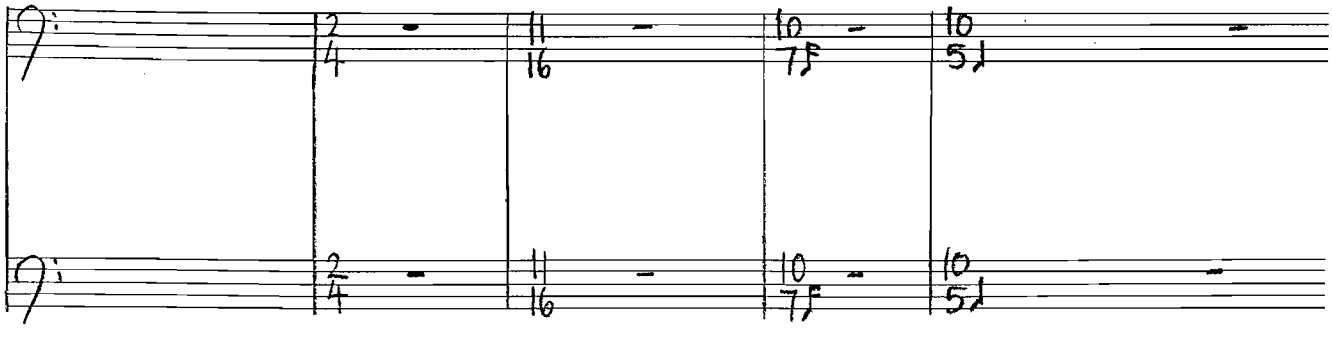


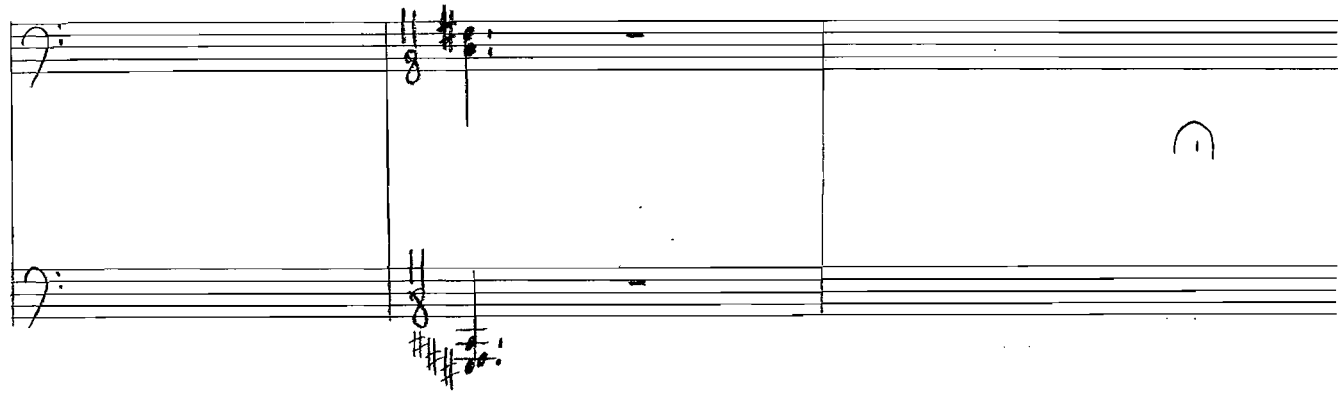


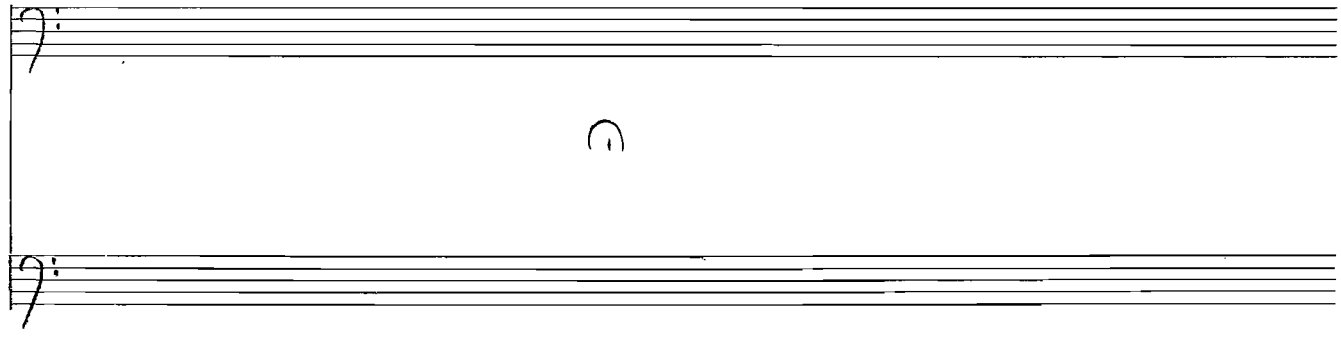

pochiss.
(pp)

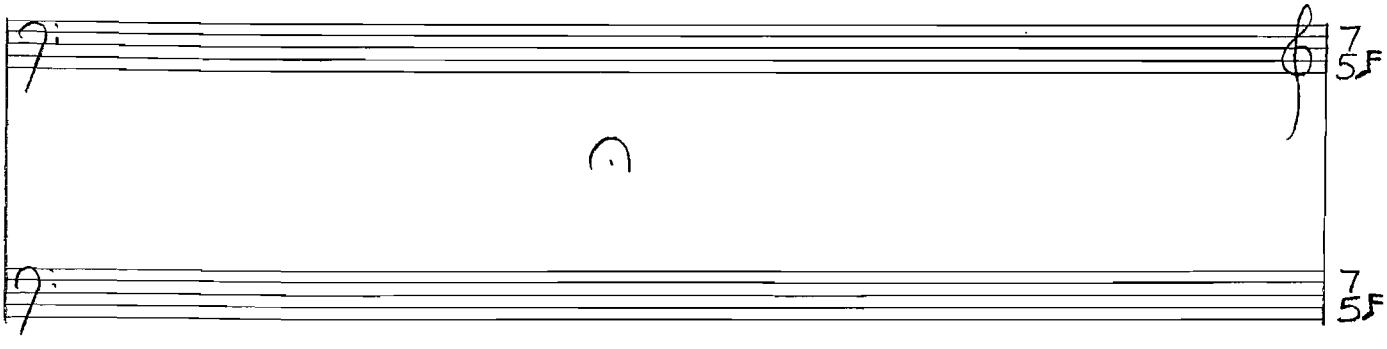


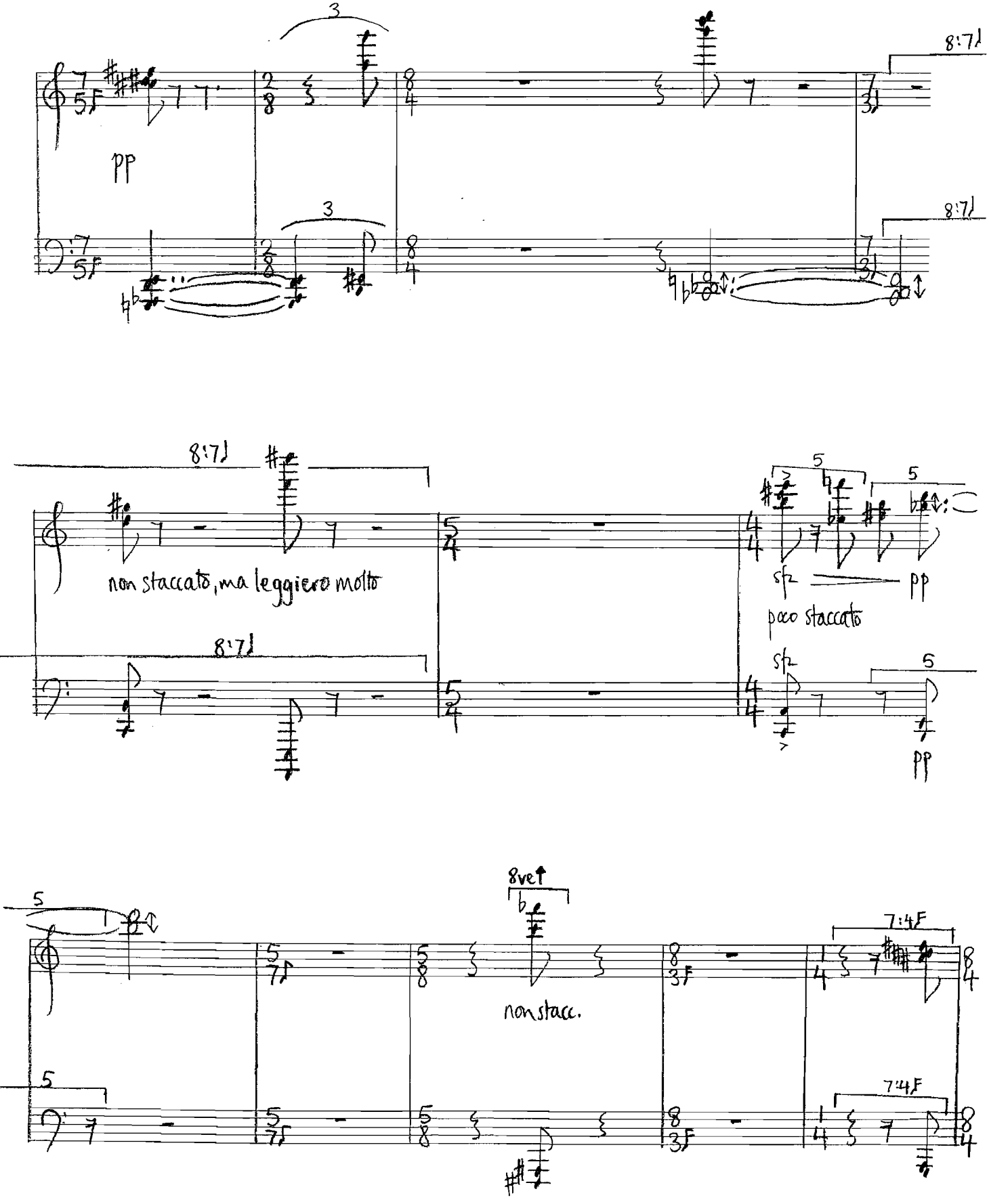


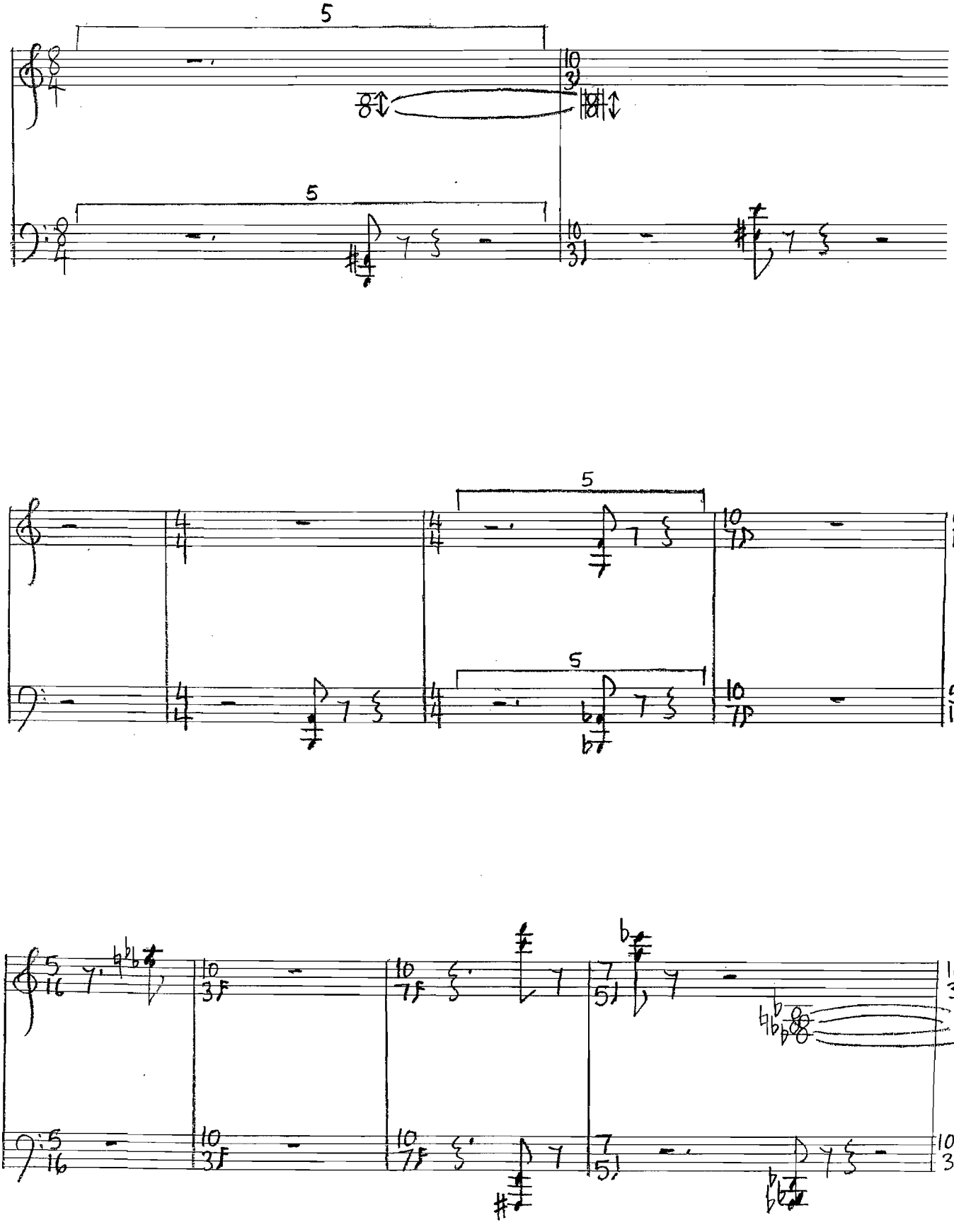


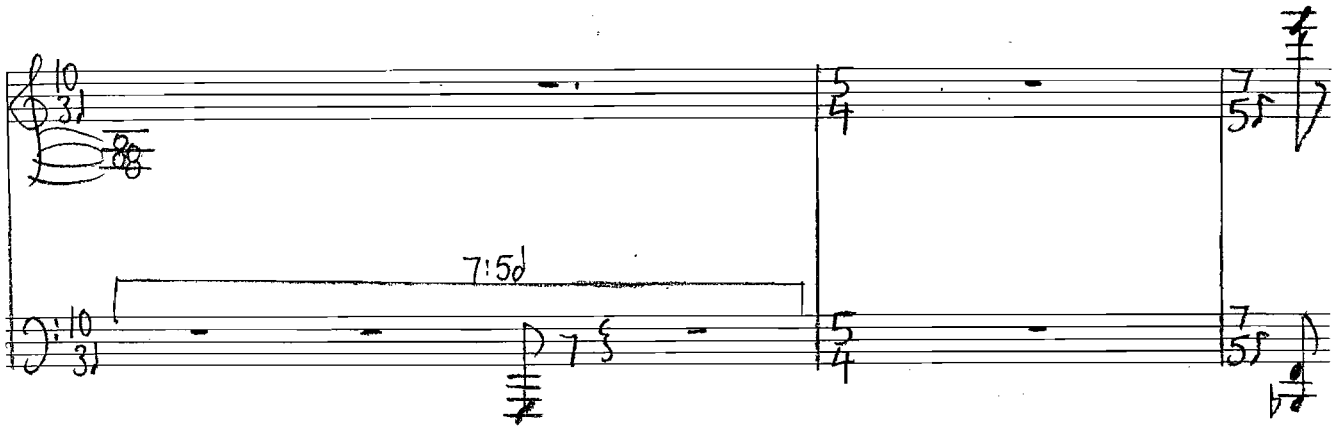


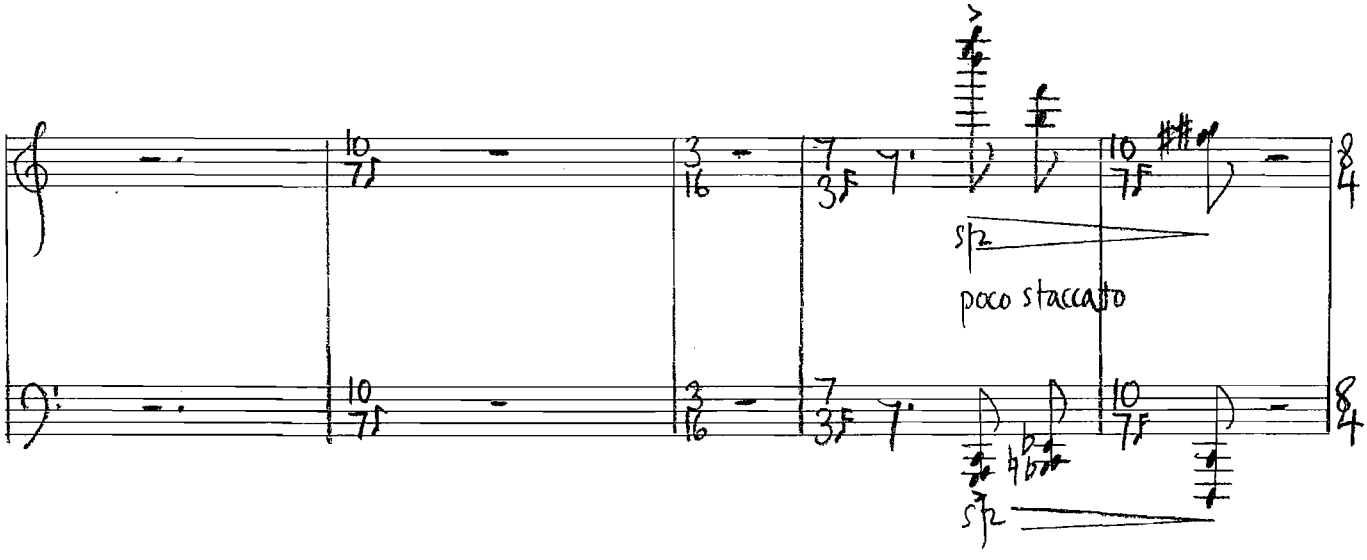


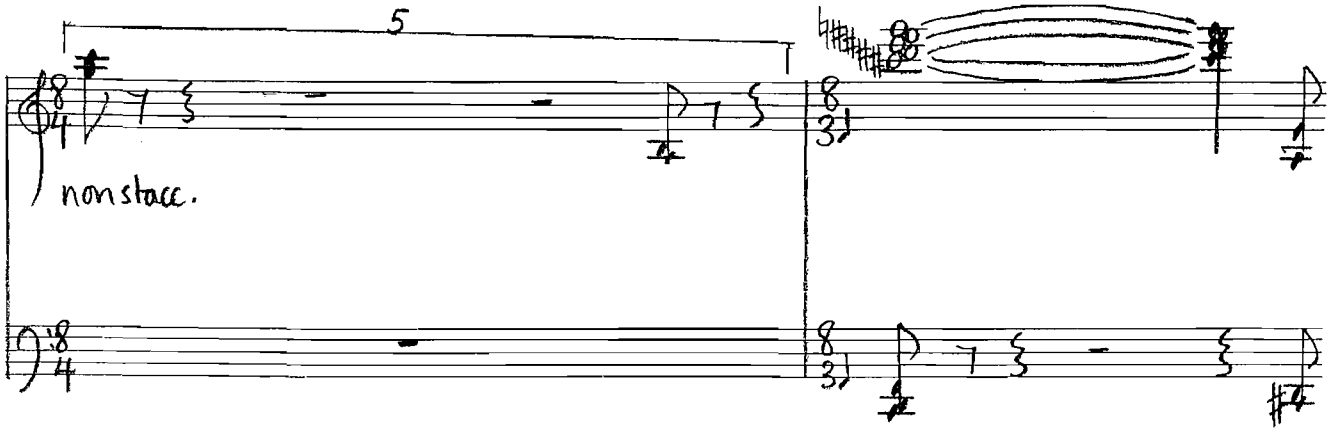

7
5
F
7
5
F

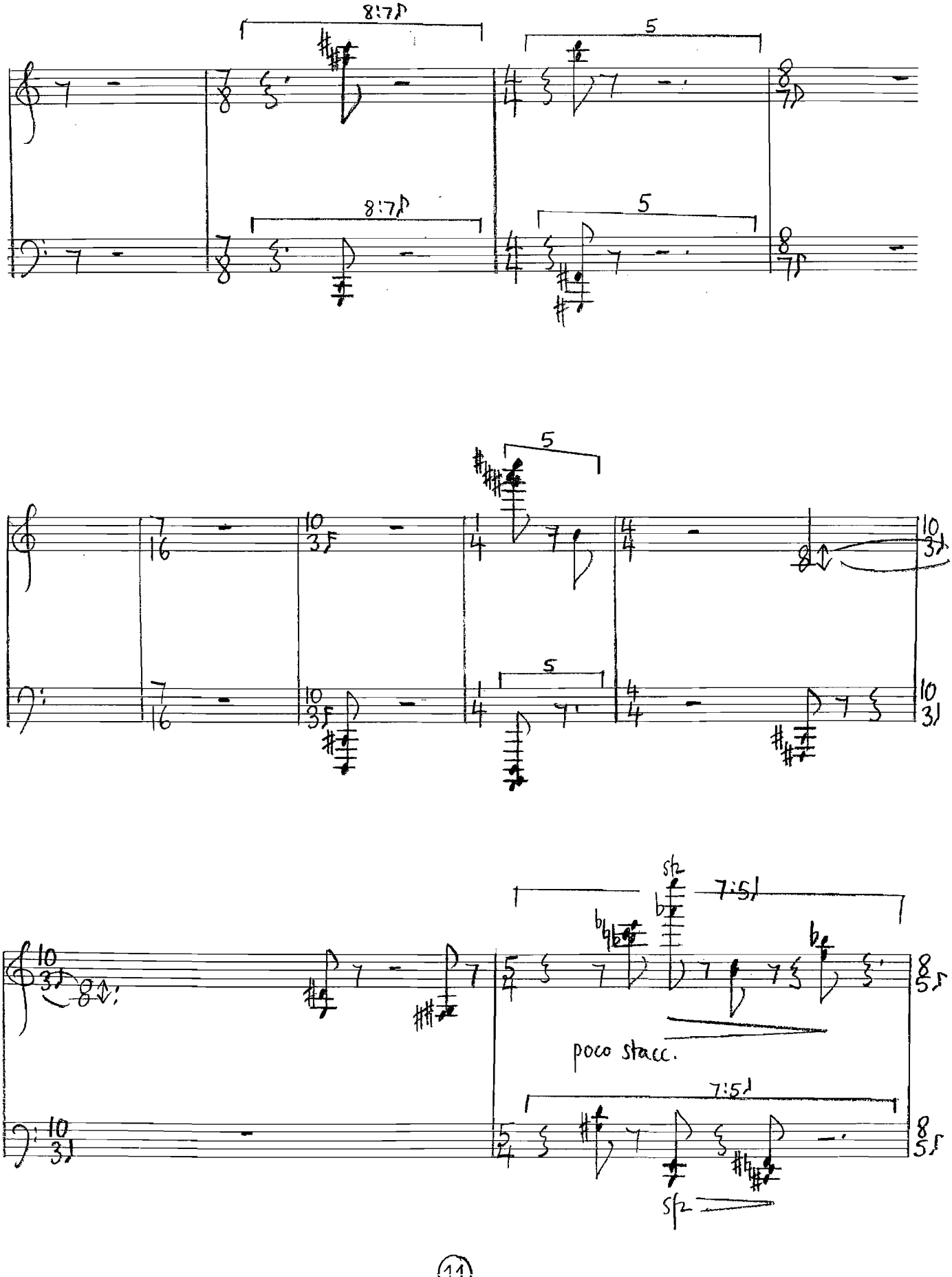

8:7
pp
8:7
8:7
non staccato, ma leggiero molto
8:7
5
5
sfz
pp
poco staccato
sfz
5
pp
8ve
5
non stacc.
7:4
5
7:4

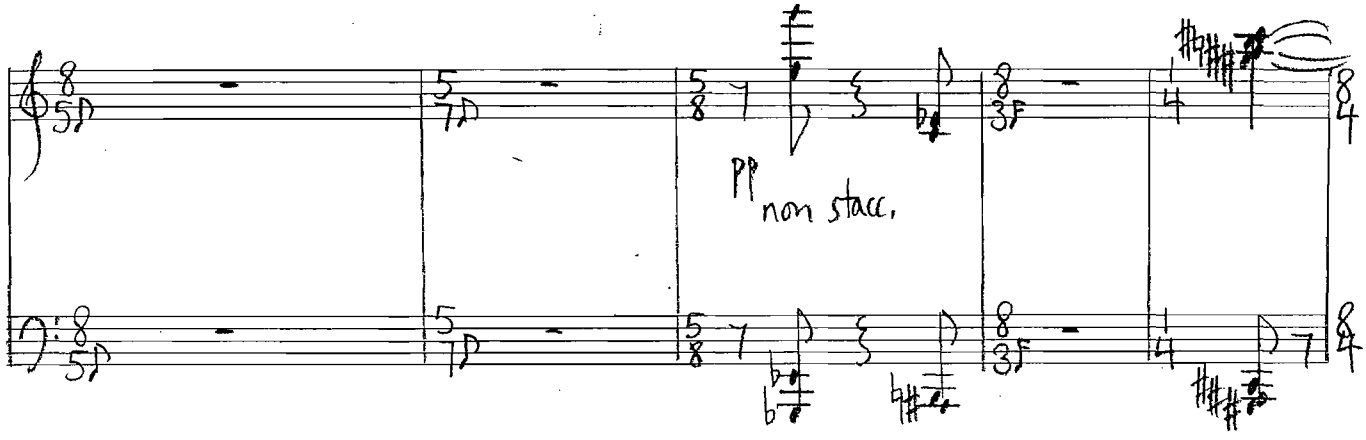

5
5
5
5

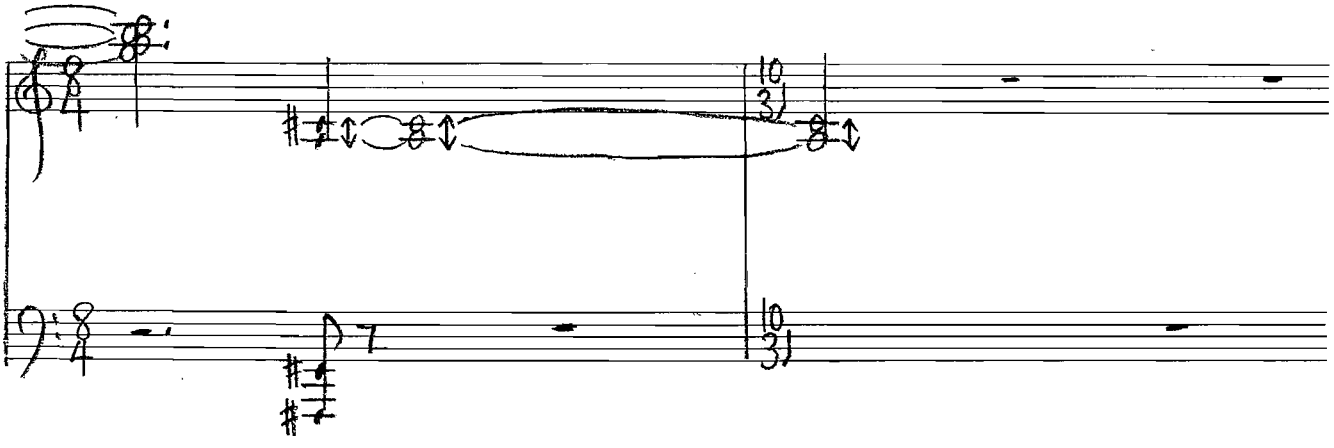

7:5

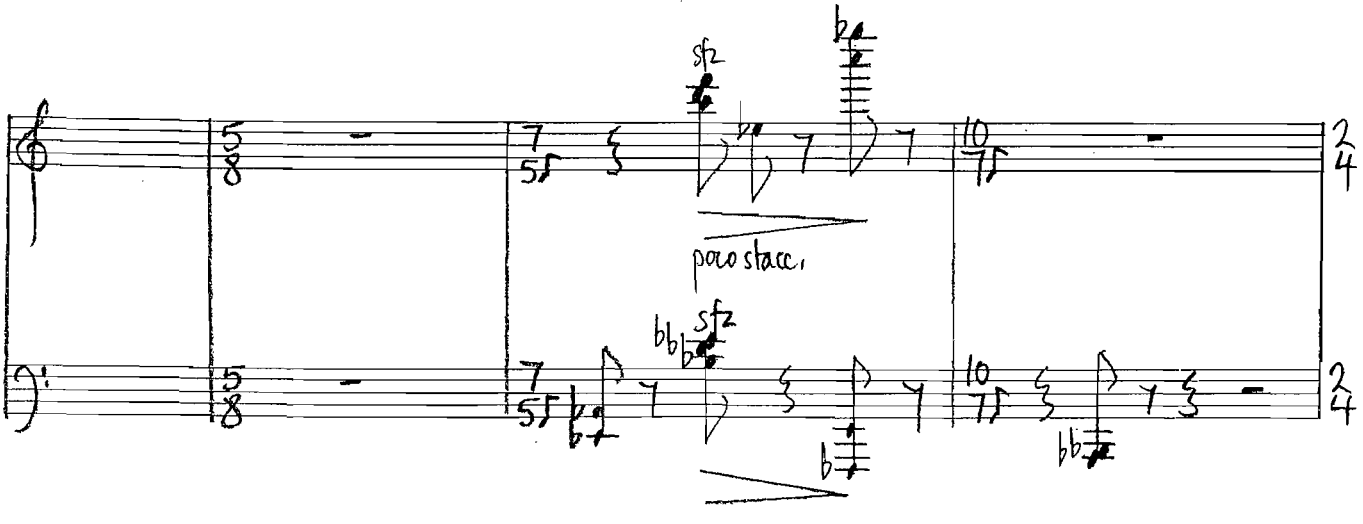

poco staccato

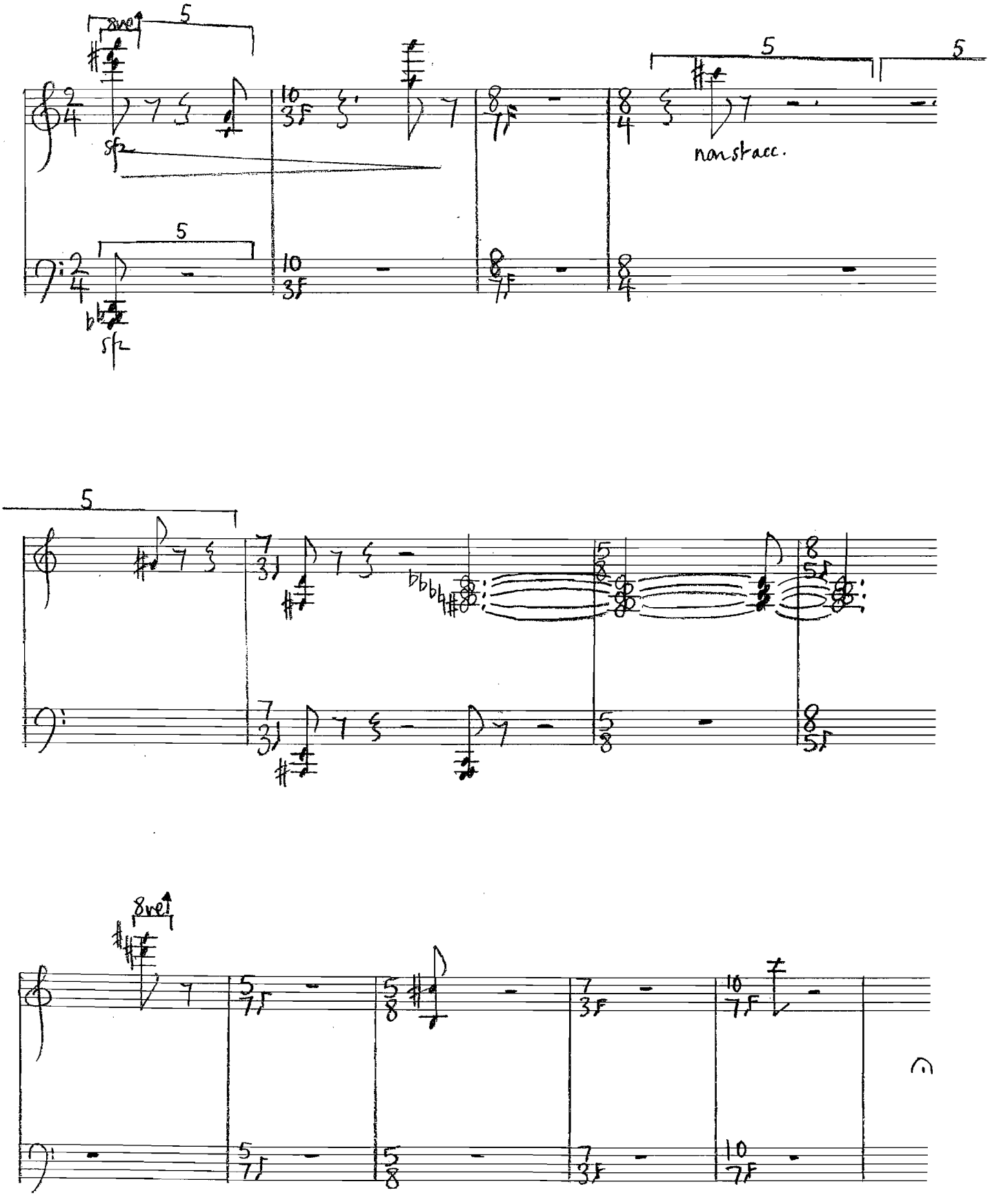

5
non stacc.

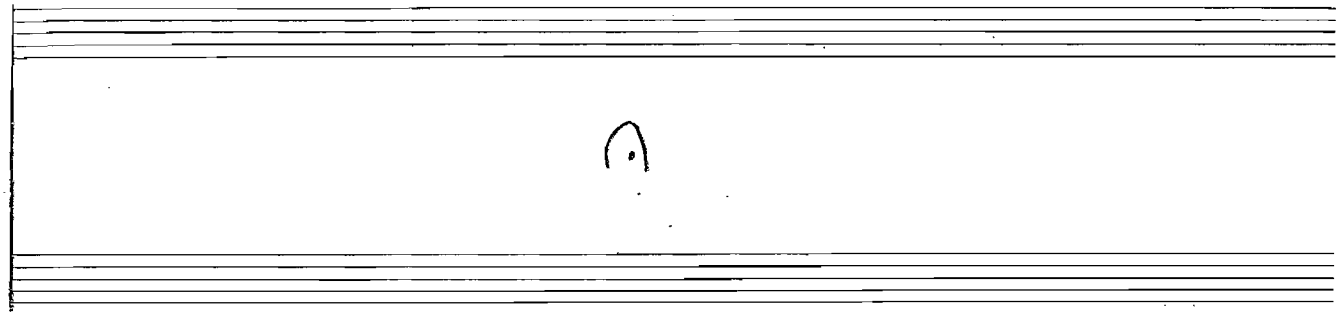

8:7
5
8:7
5
5
5
poco stacc.
7:5
7:5
sfz

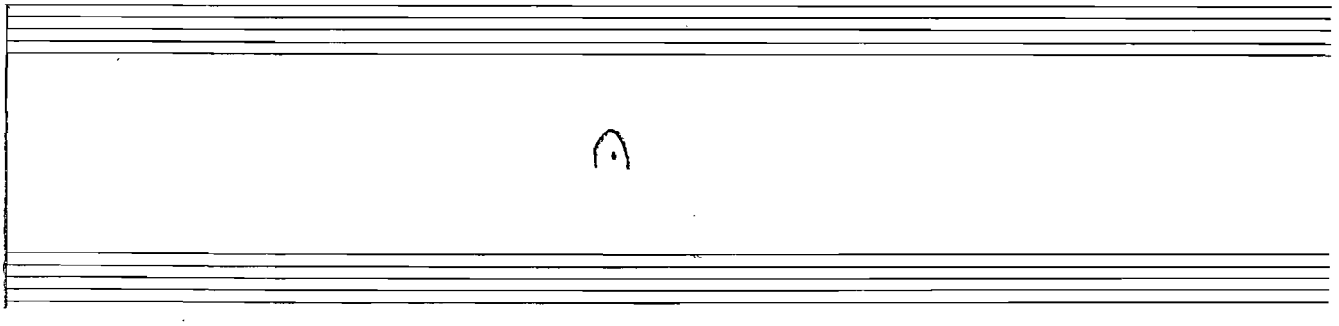

pp
non stacc.

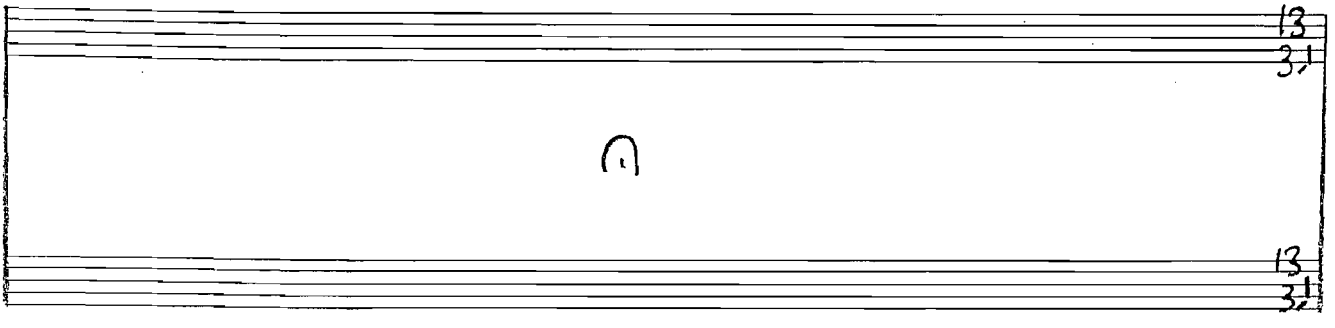



sfz
poco stacc.
sfz

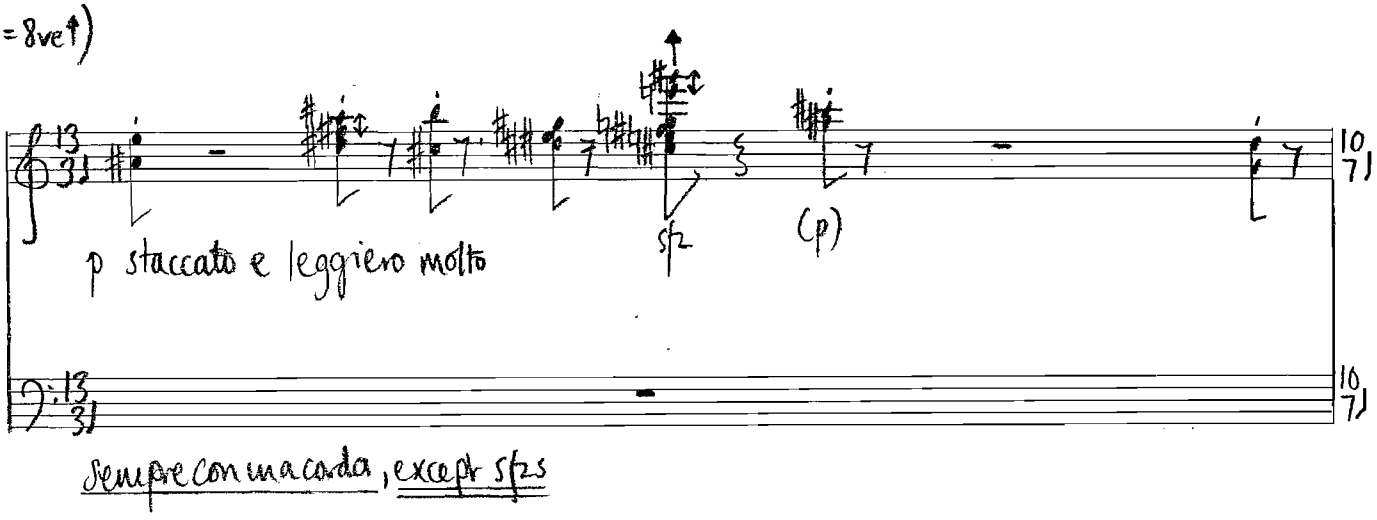

8ve
5
sfz
non stacc.
8ve

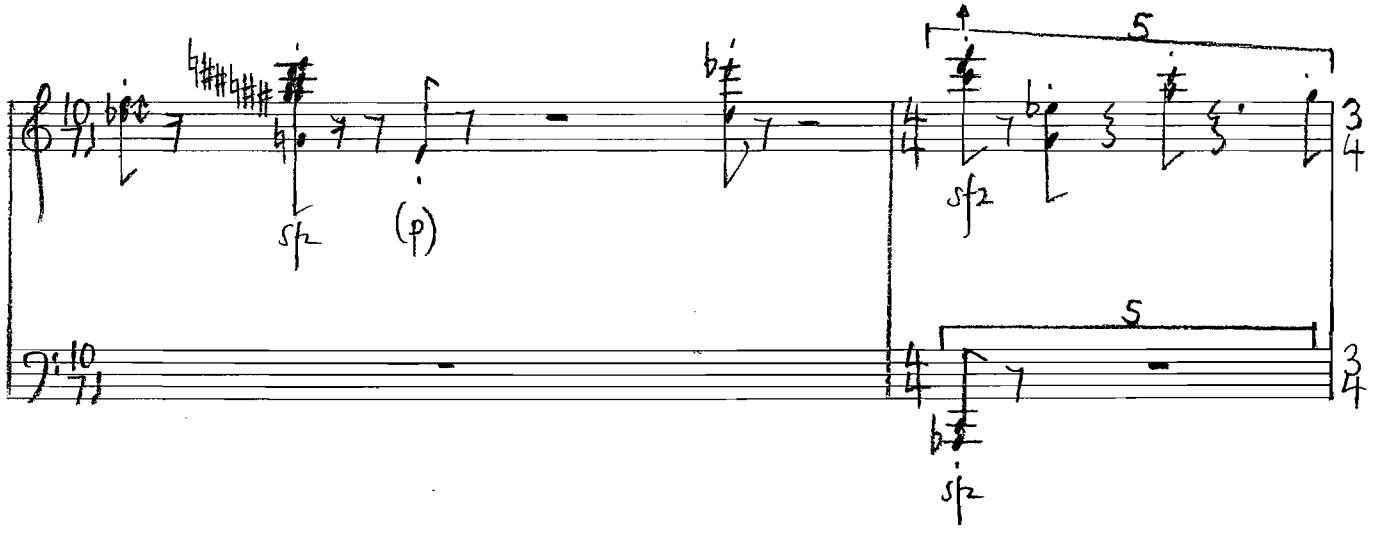


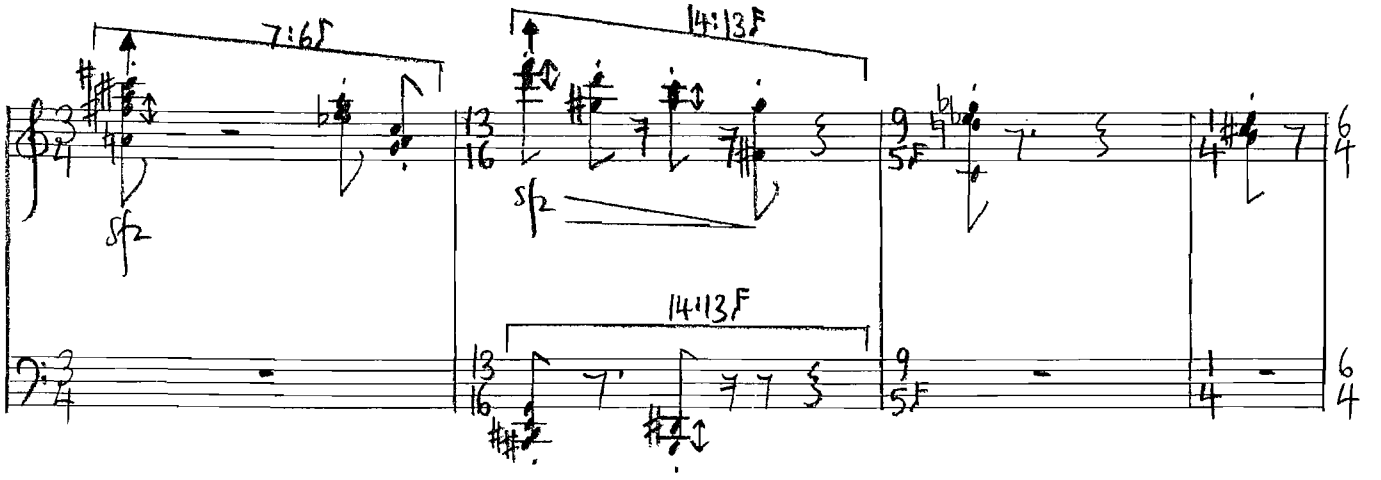


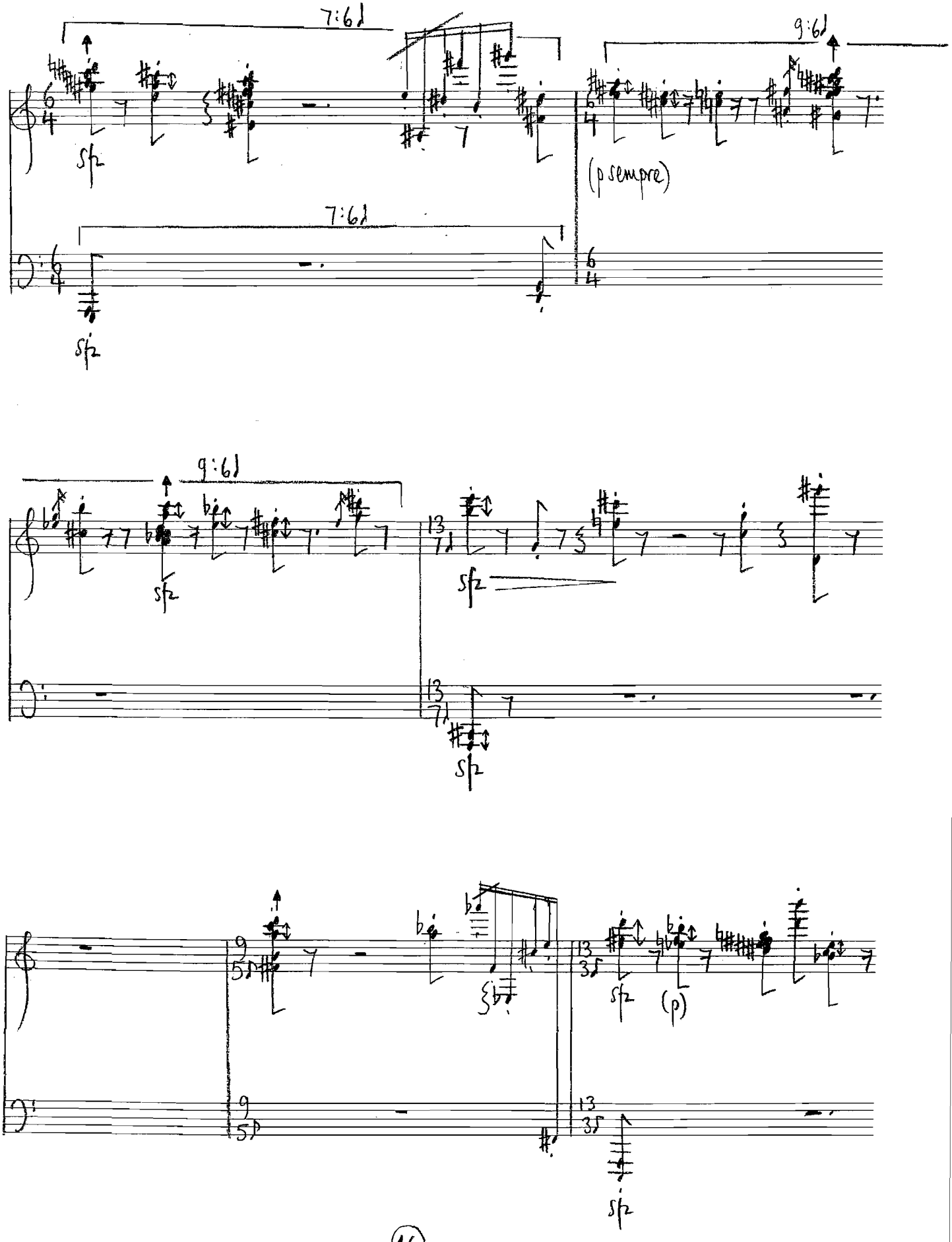

13
3,1
13
3,1

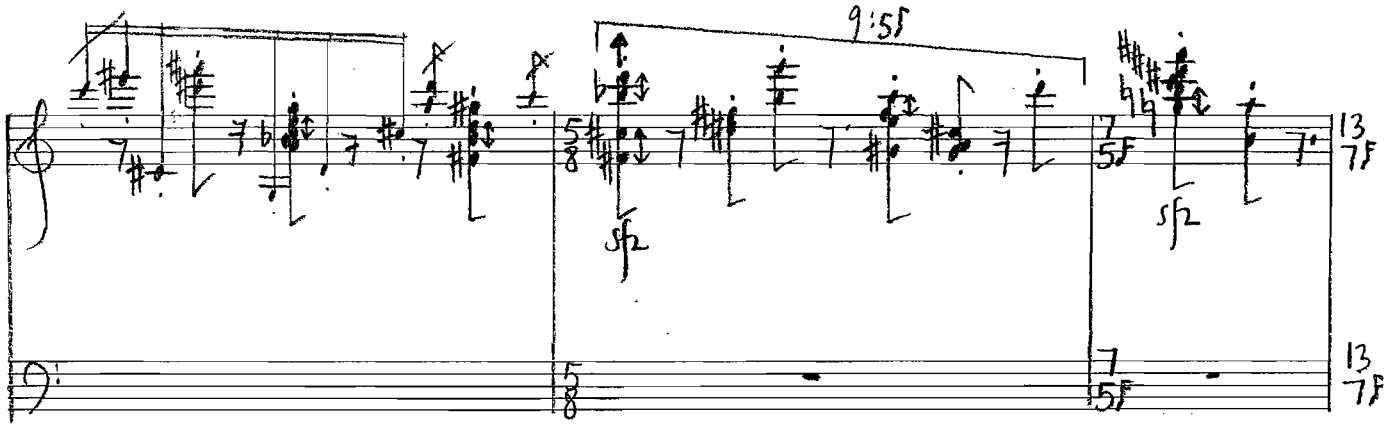
(↑ = 8ve↑)

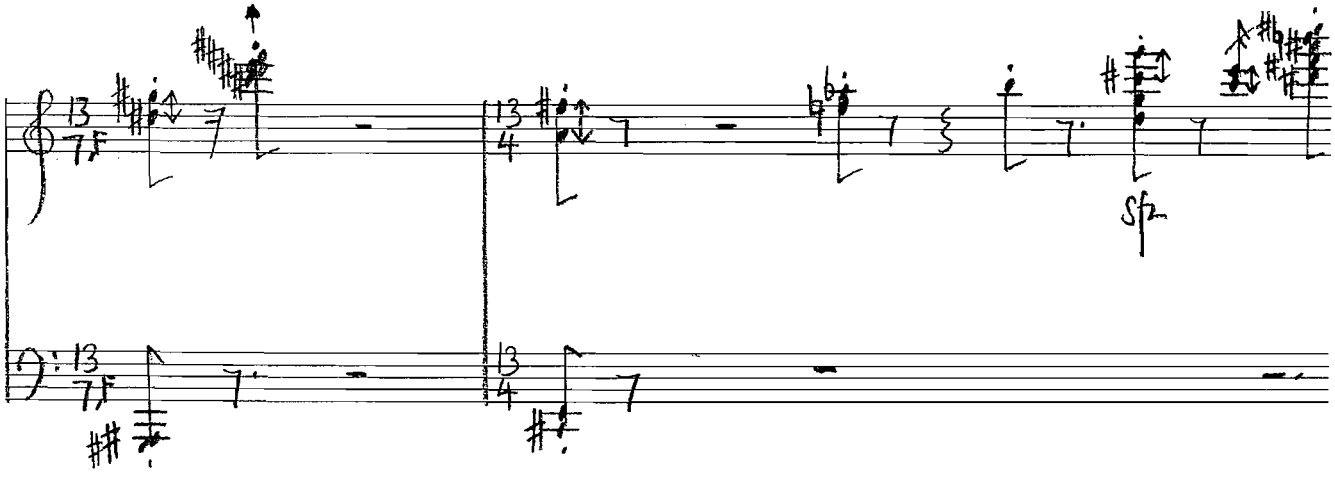

p staccato e leggiero molto
sfz
(p)
Sempre con una corda, except sfzs

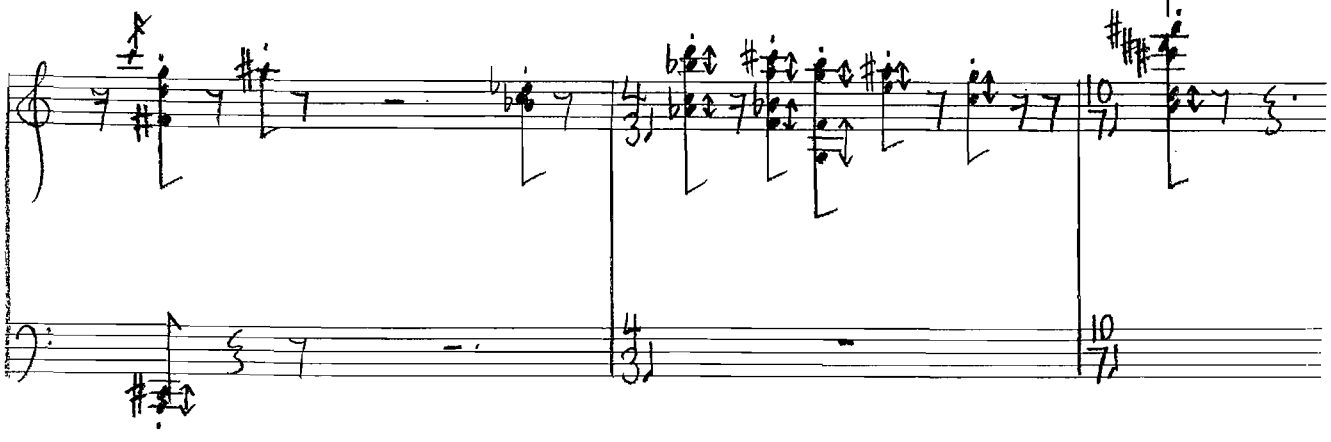

5
sfz
(p)
5
sfz

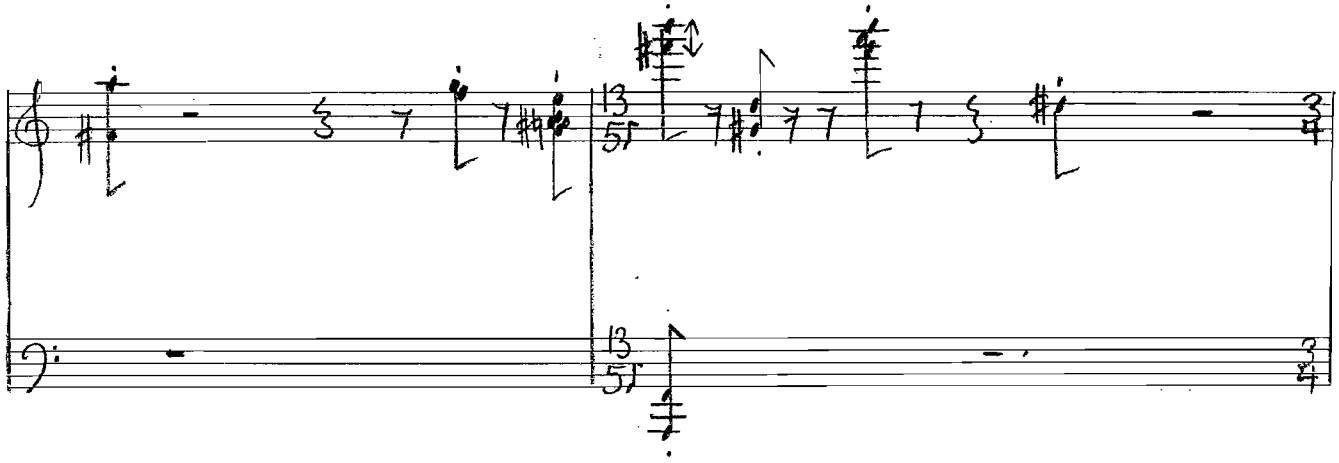

7:6F
sfz
14:13F
sfz
14:13F

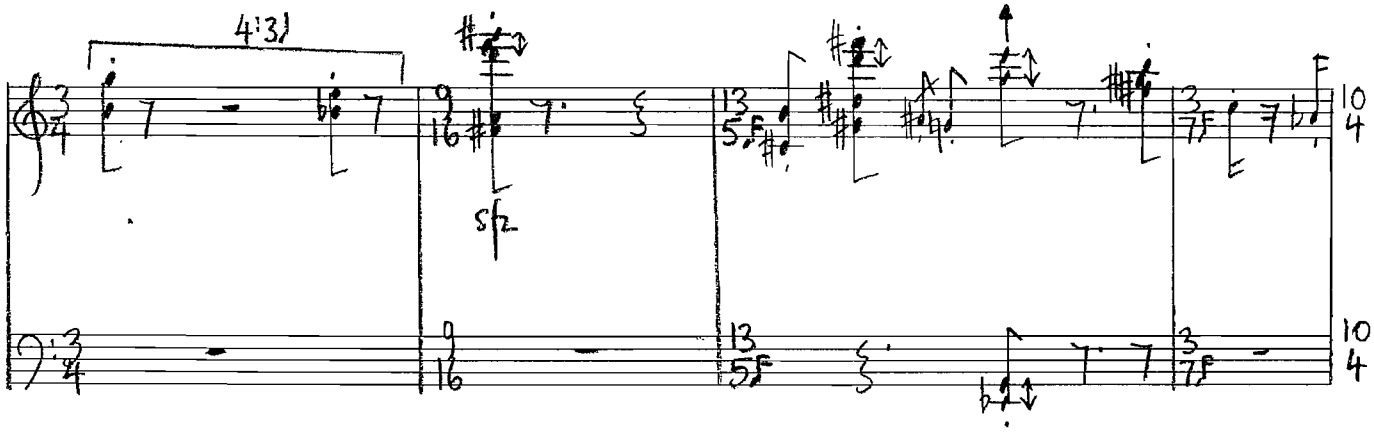

7:6
9:6
sfz
(p sempre)
7:6
sfz
9:6
sfz
sfz
sfz
sfz
(p)
sfz

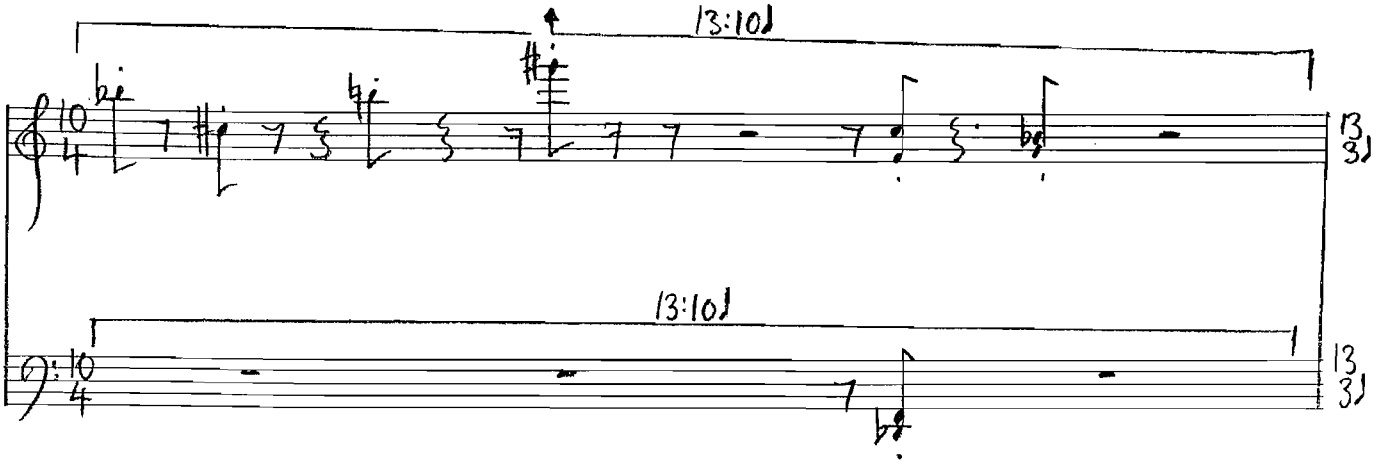

9:5F
sfz
sfz


sfz

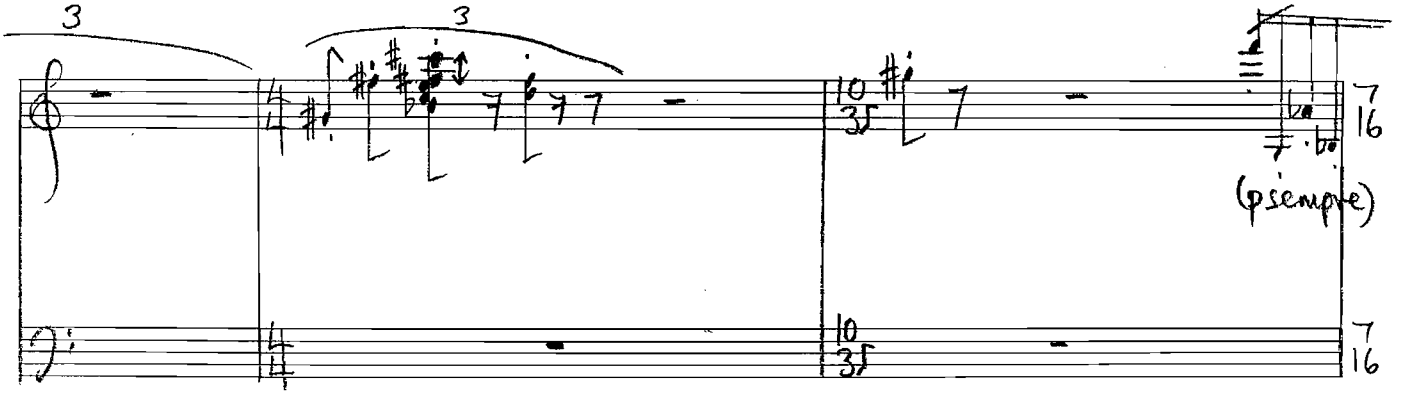


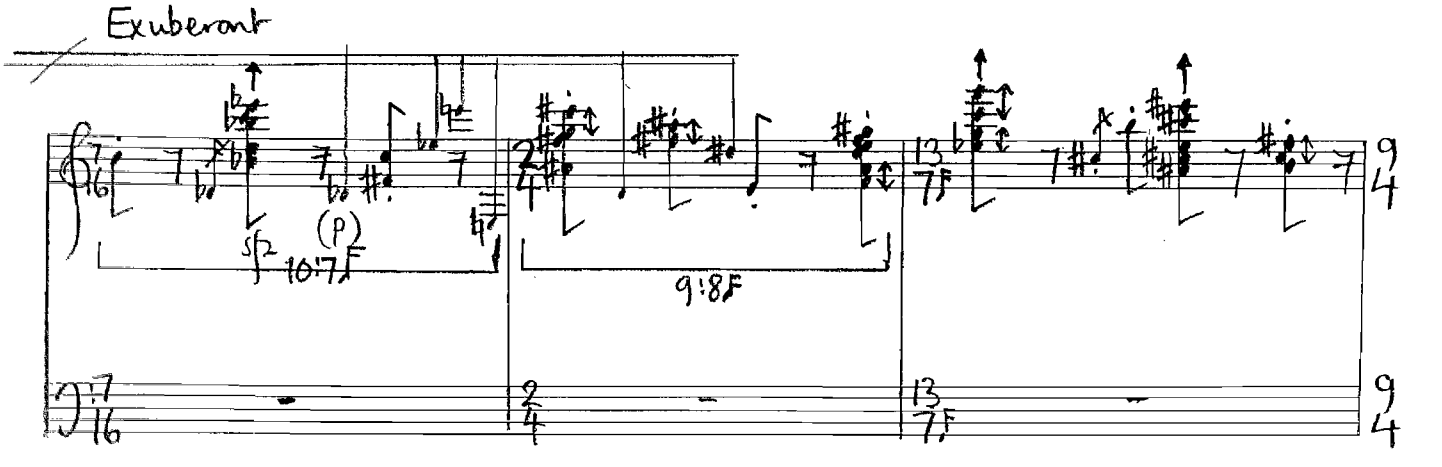


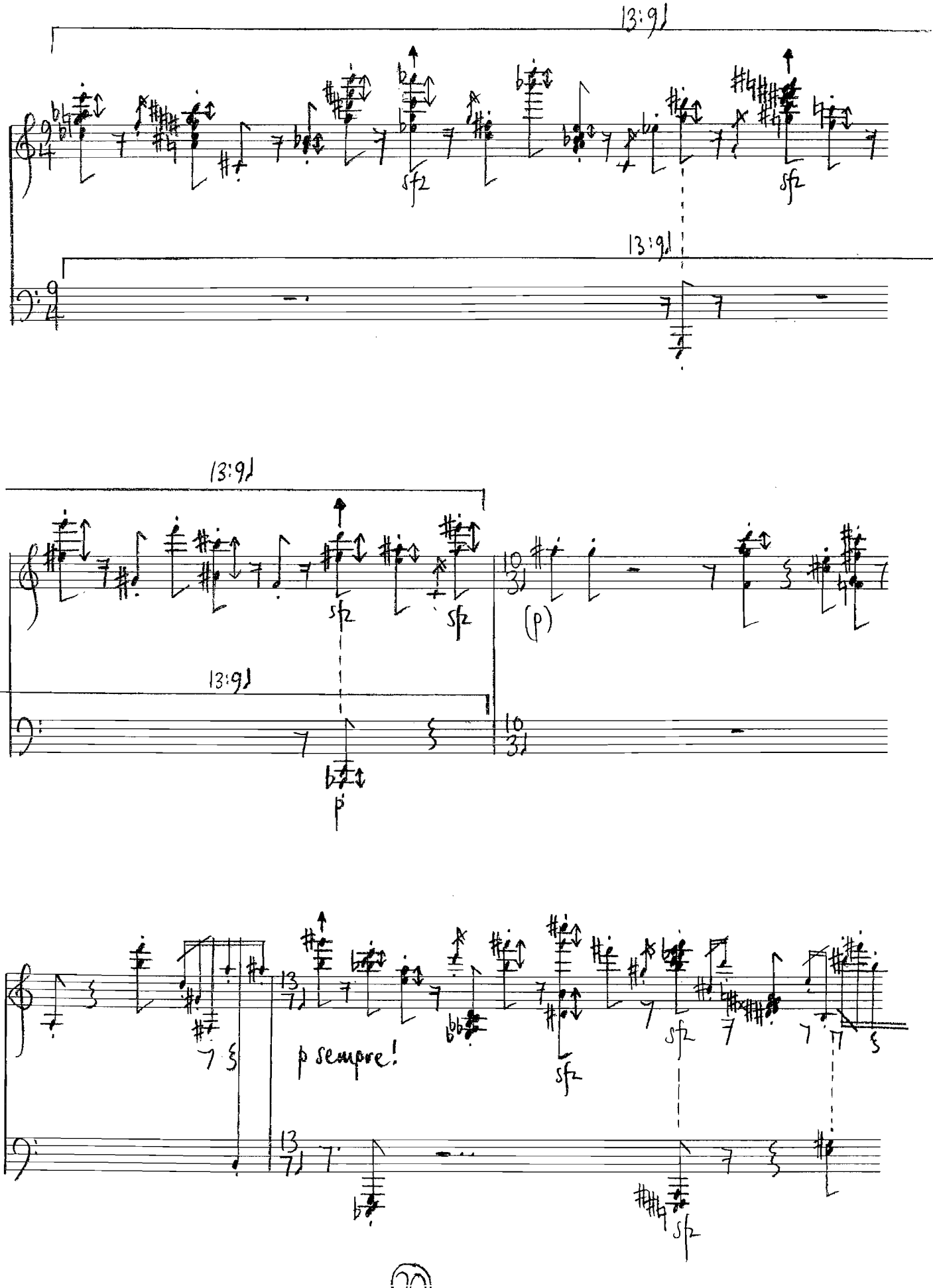

4:3

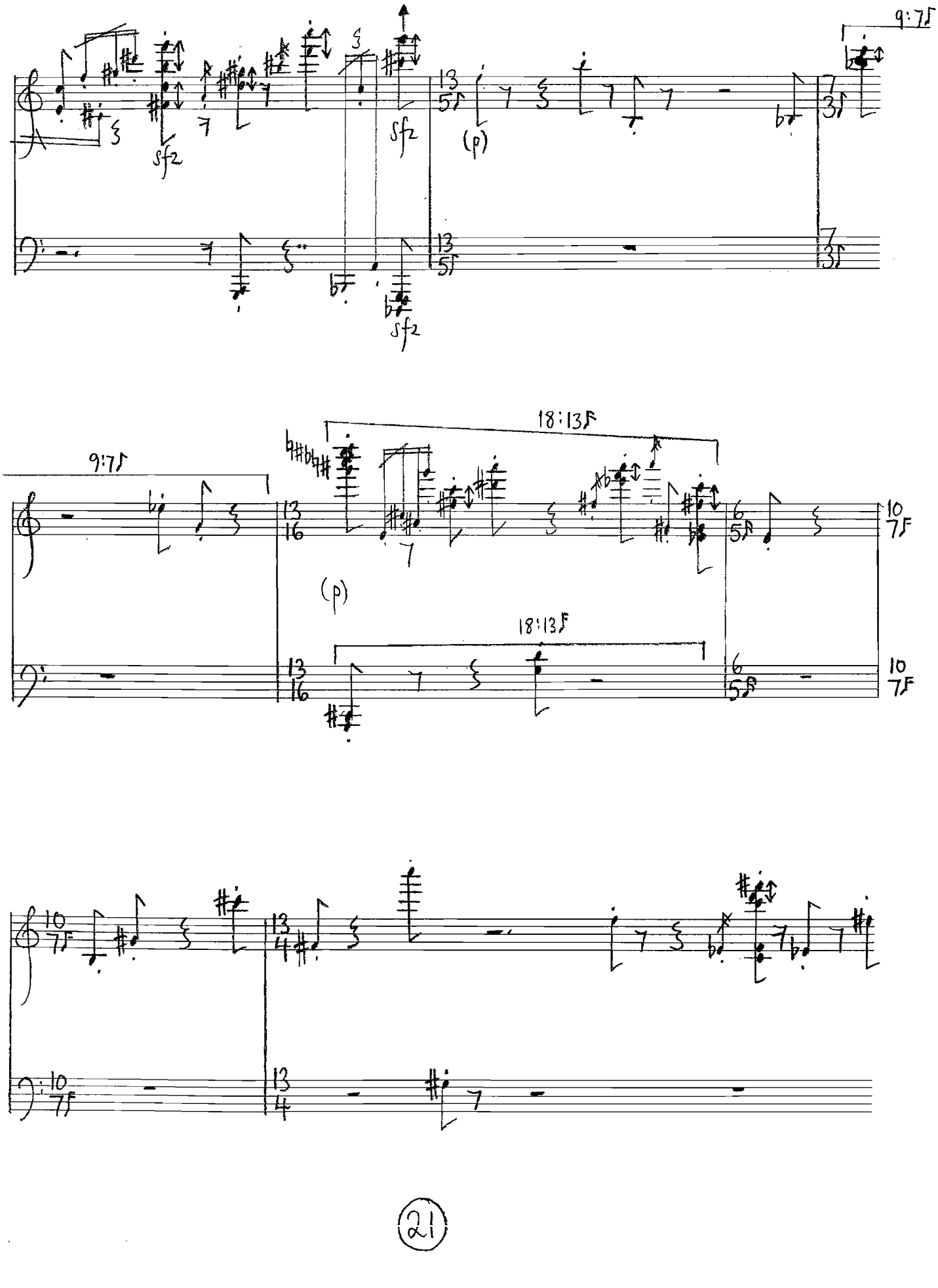

13:10
13:10

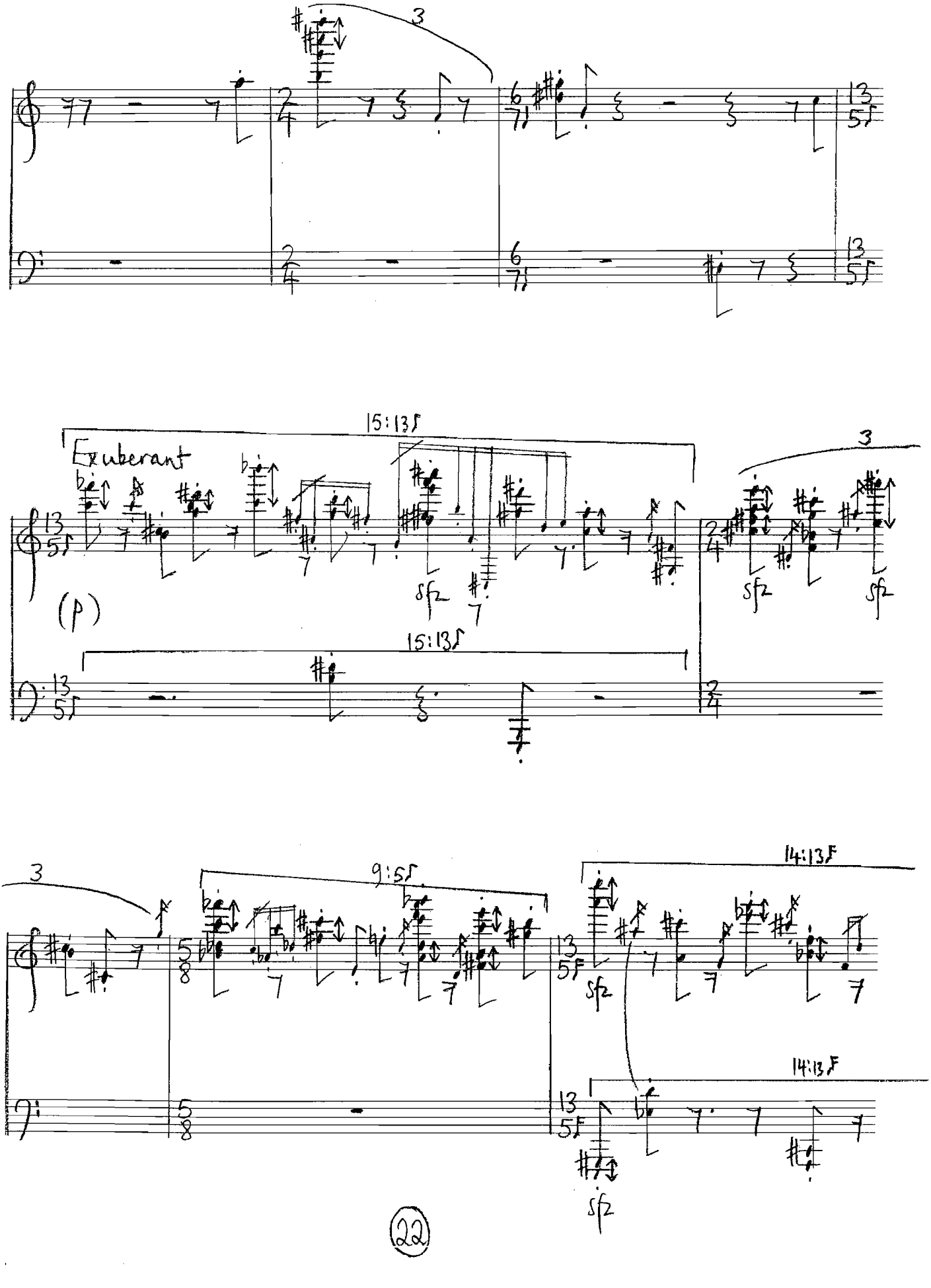
3

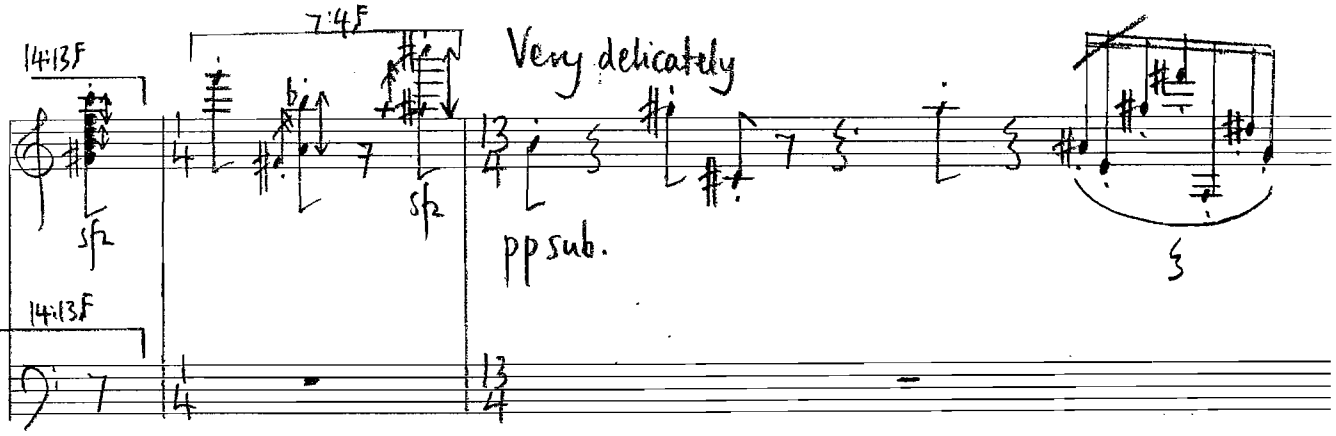

3
3
(p sempre)

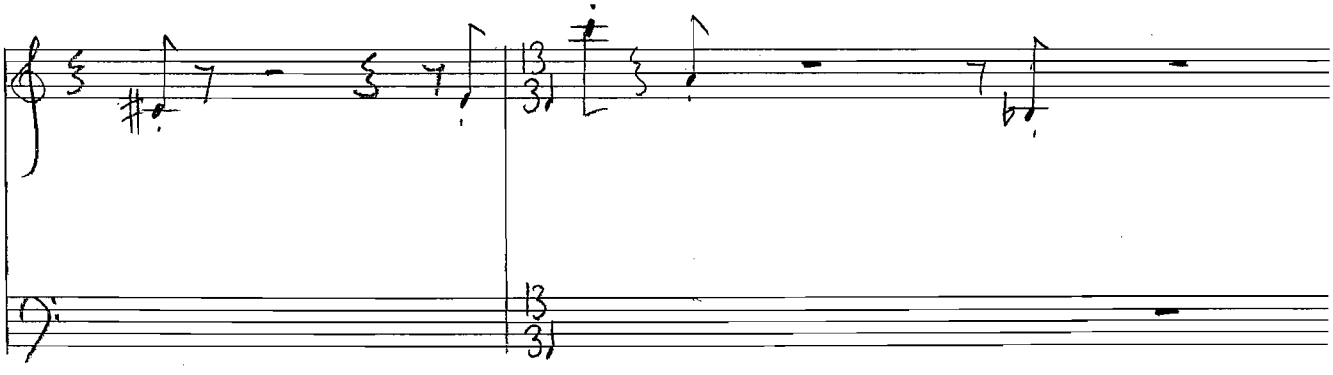

Exuberant
sf
(p)
10:7F
9:8F

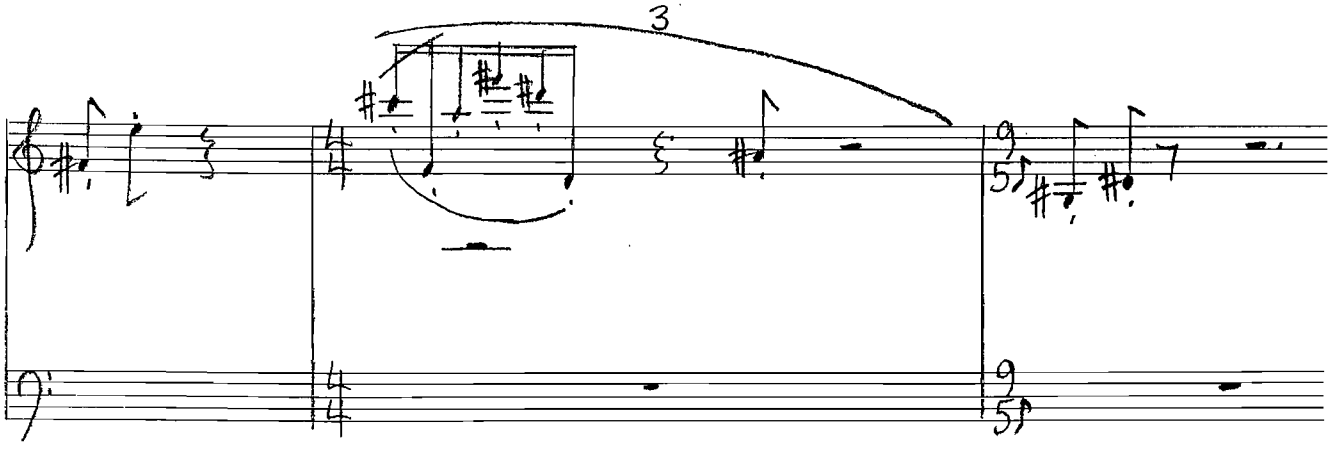

13:9
sfz
sfz
13:9
13:9
sfz
sfz
(p)
13:9
p
13
7
p sempre!
sfz
sfz
sfz

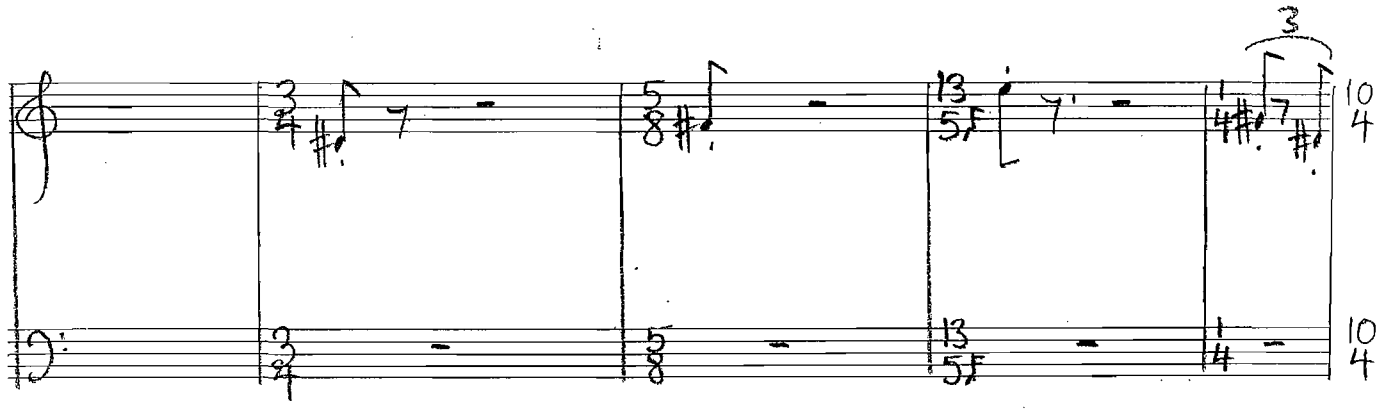

9:7
sf2
sf2
sf2
(p)
9:7
18:13
(p)
18:13

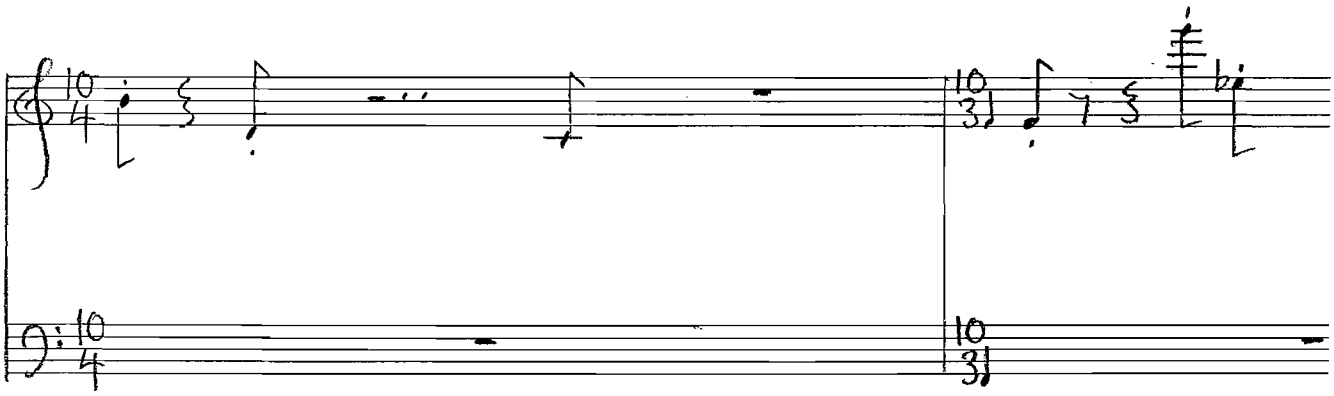

Exuberant
(p)
15:13
sfz
9:5
14:13

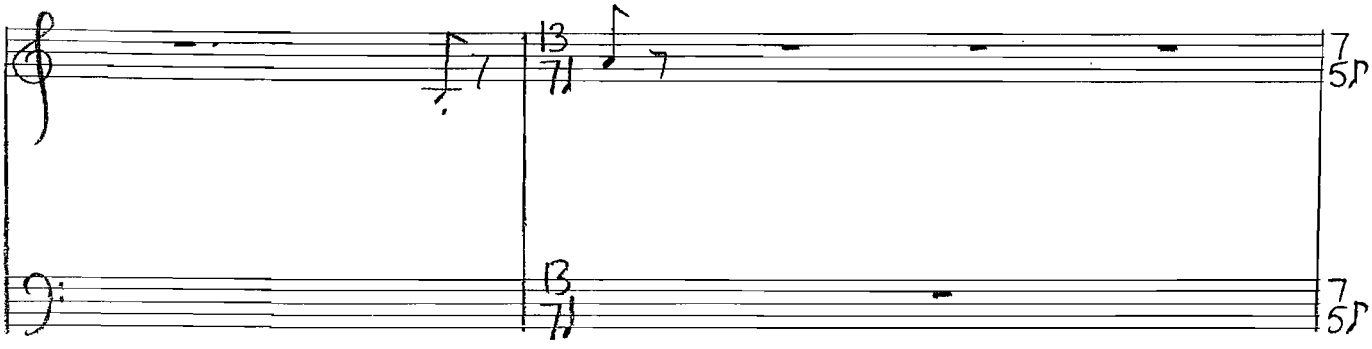

14:13F
7:4F
sfz
sfz
Very delicately
pp sub.
14:13F

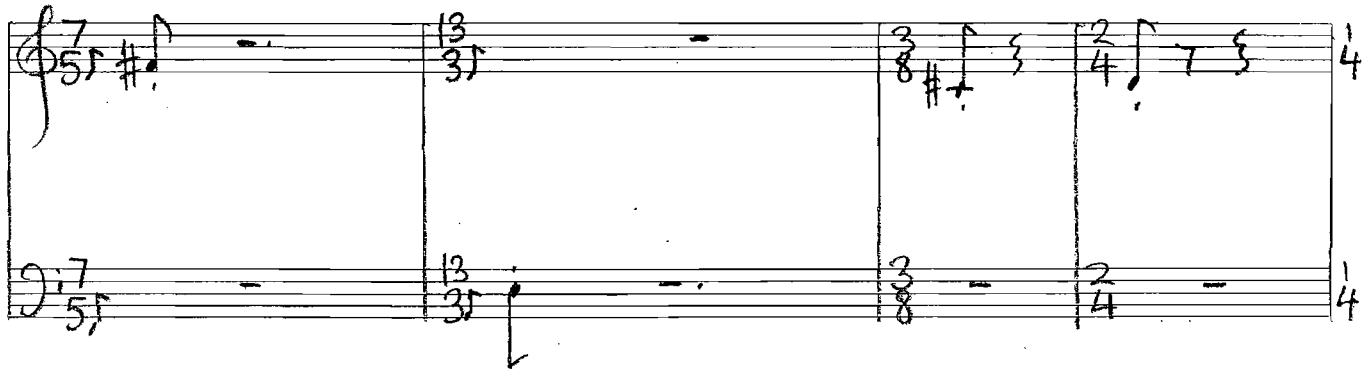


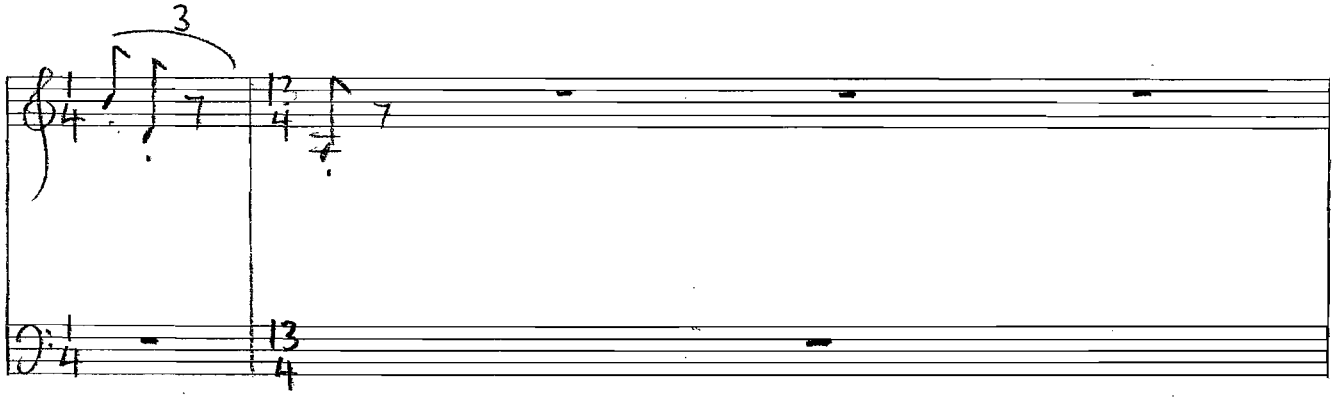

3

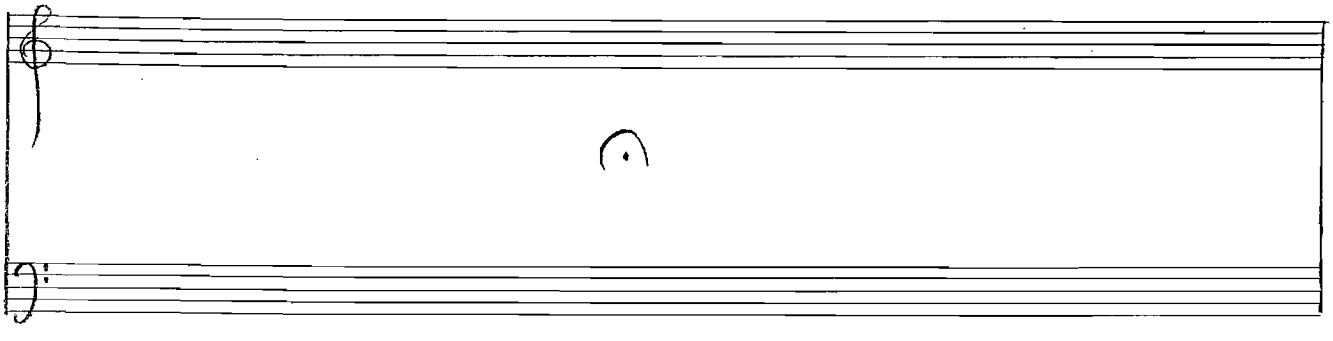


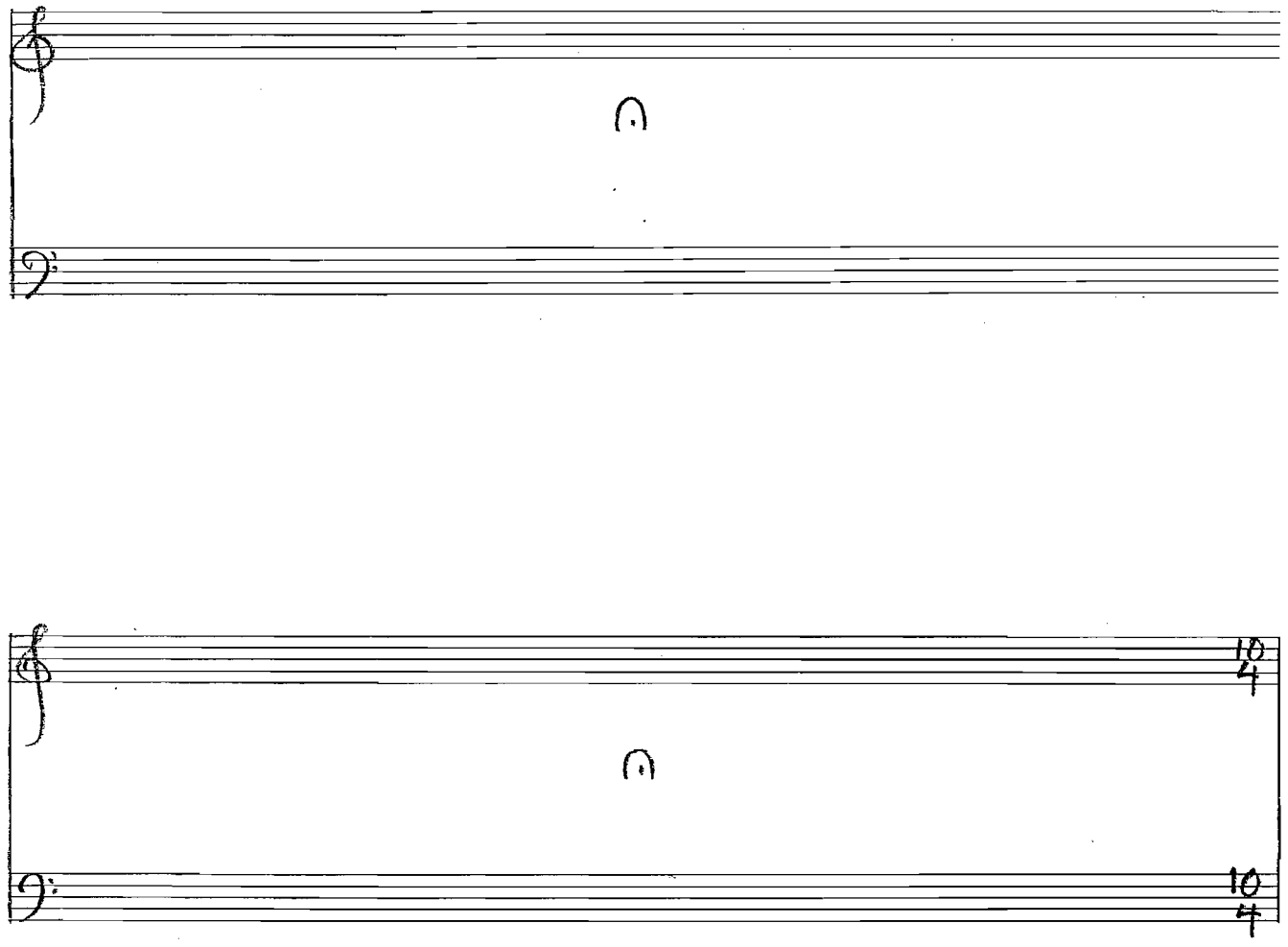






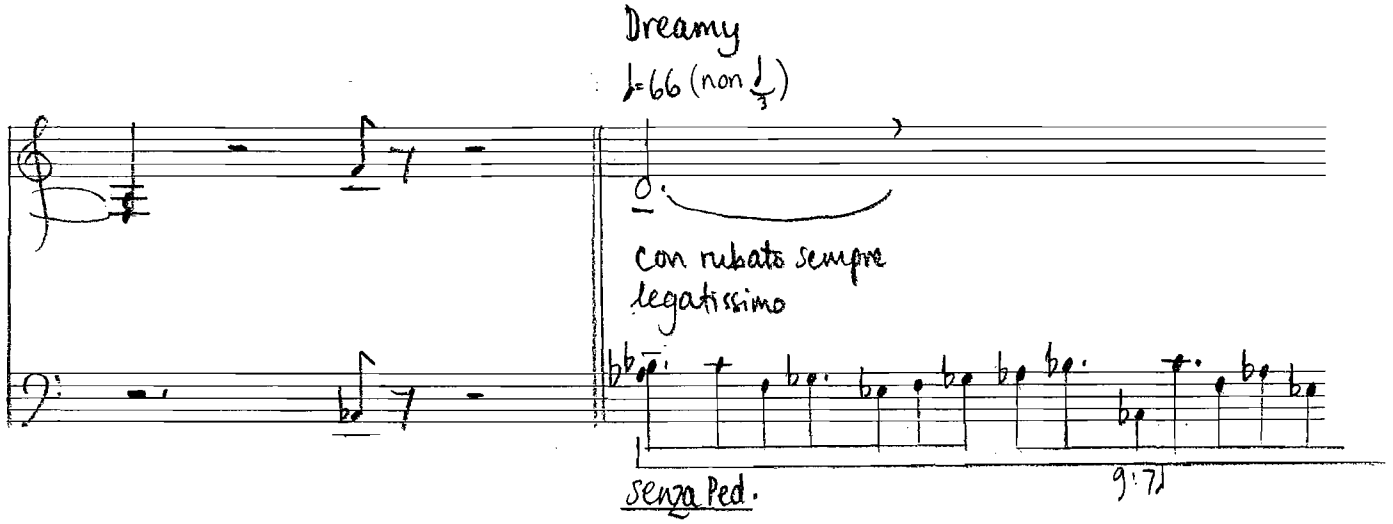


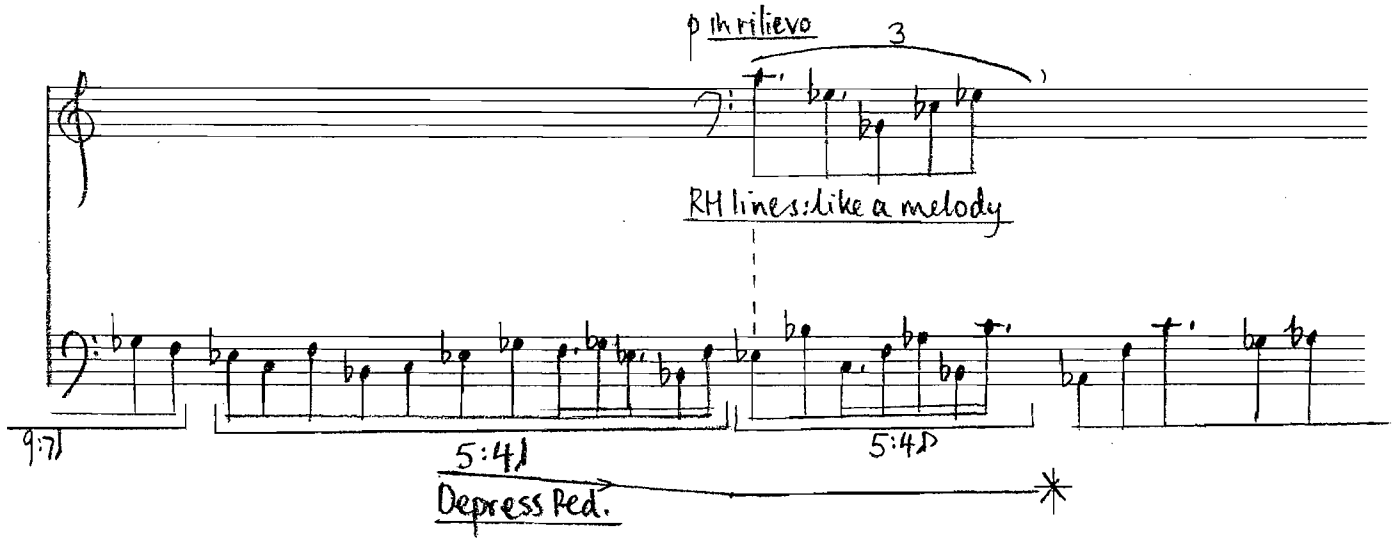


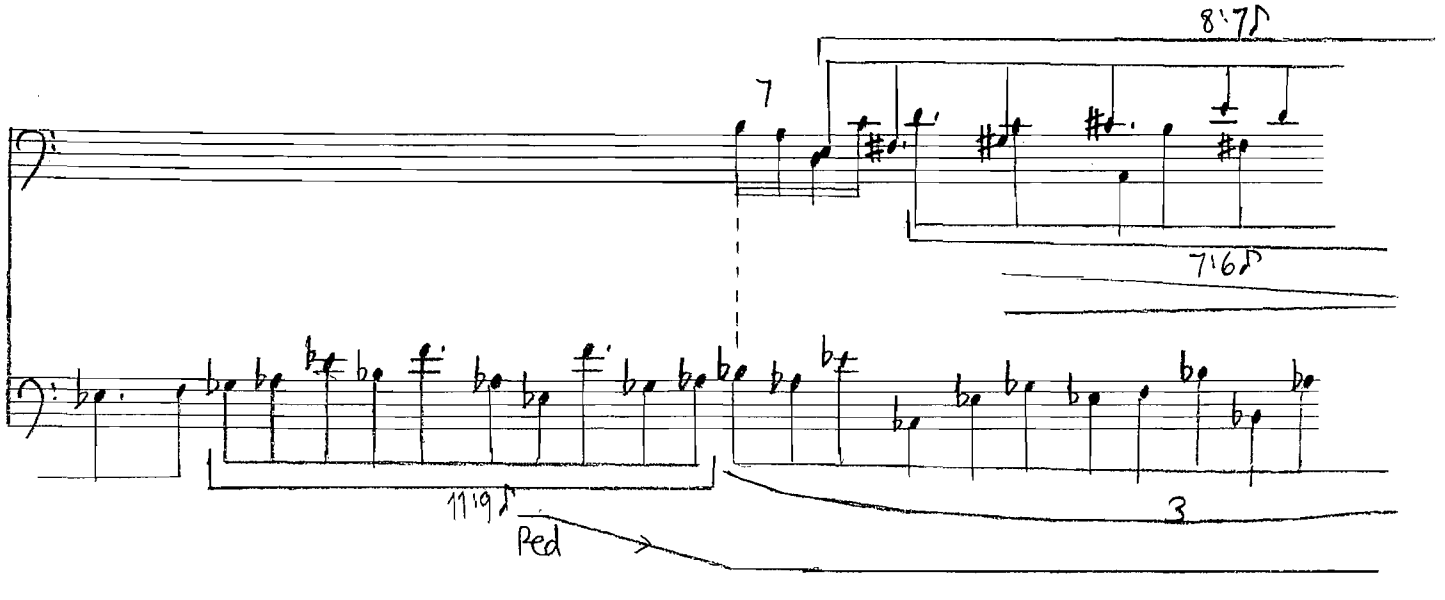


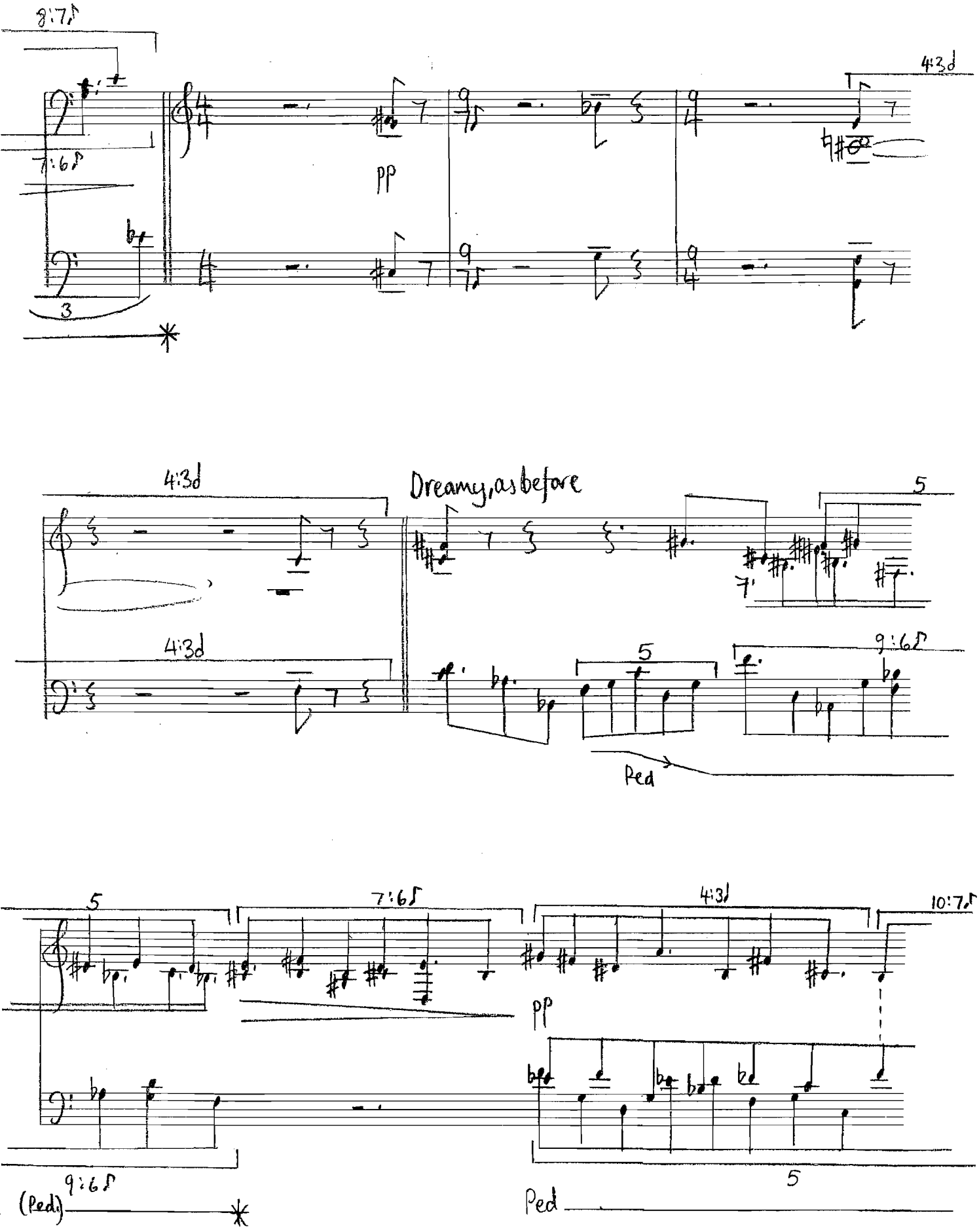
(una corda sempre al fine)

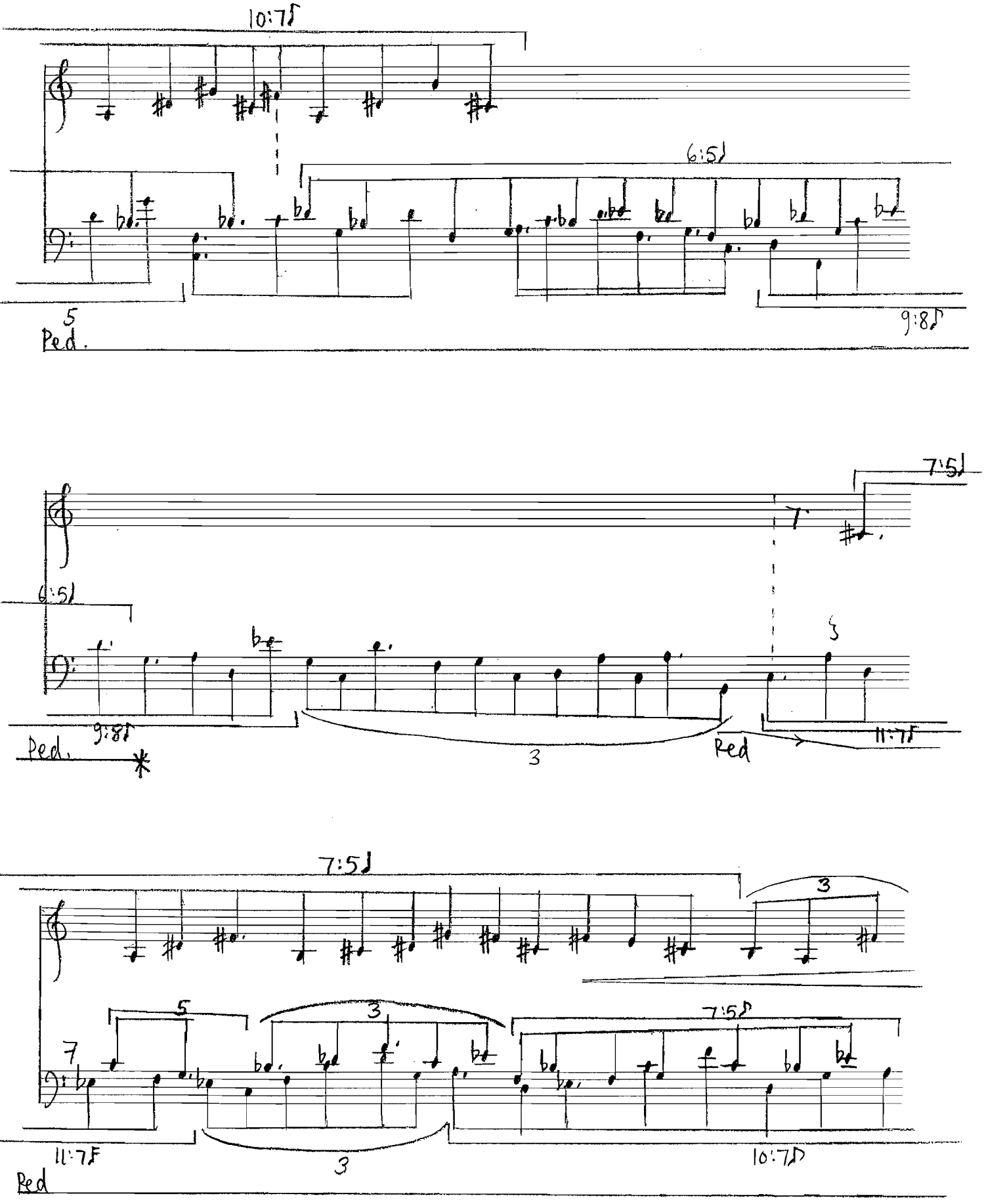
* all ♩ durations should be roughly the same regardless of ♩ speed.

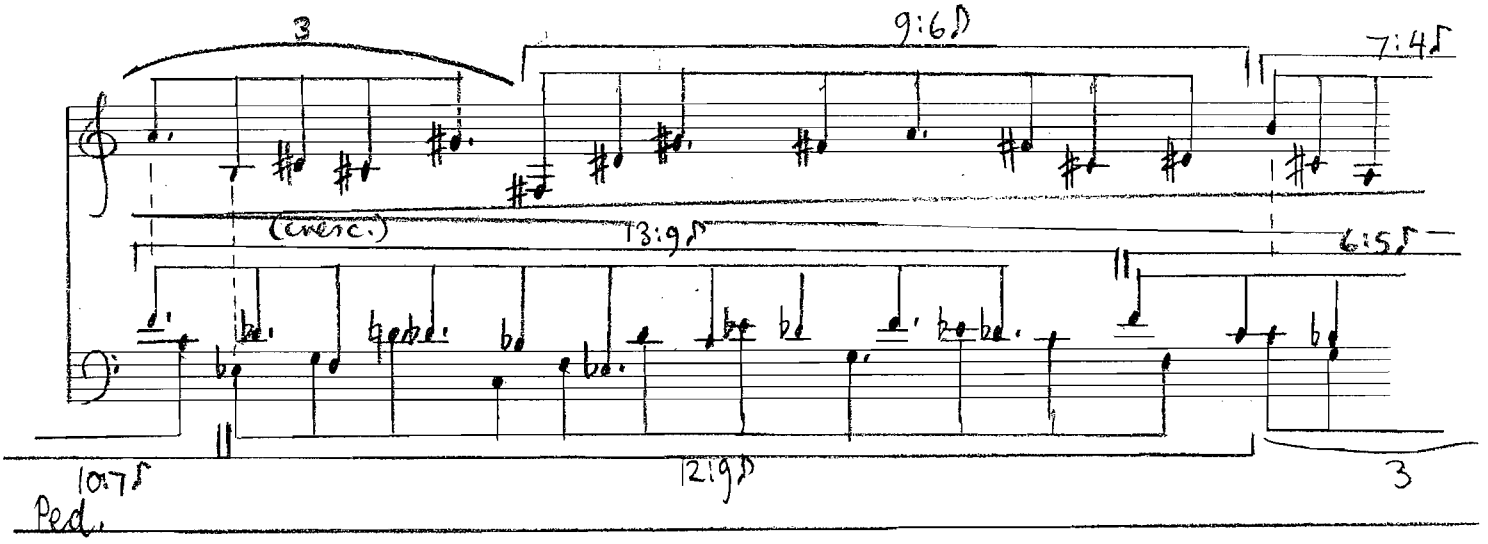

Dreamy
♩=66 (non $\frac{♩}{3}$)
con rubato sempre
legatissimo
senza Ped.
9:7

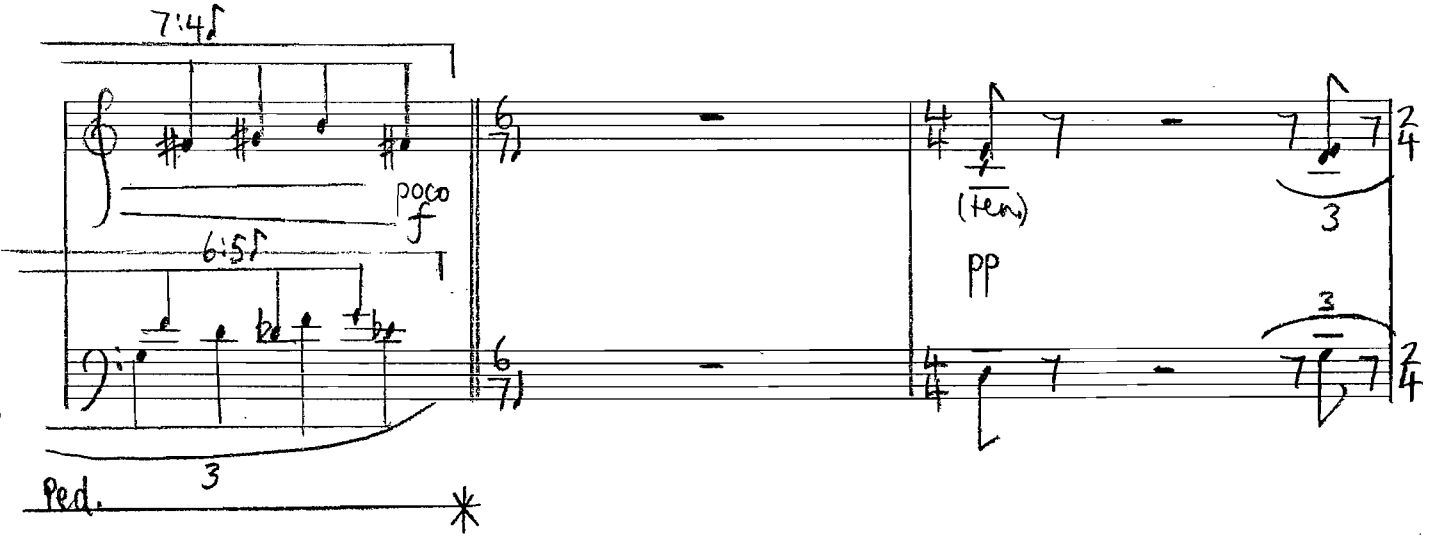

p in rilievo
3
RH lines: like a melody
9:7
5:4
5:4
Depress Ped.

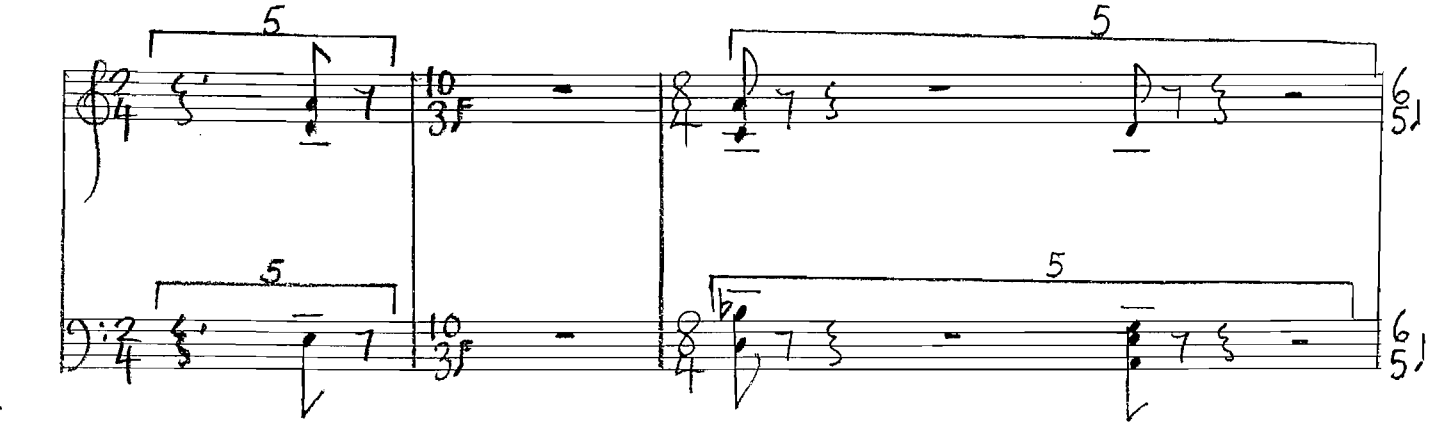

8:7
7
7:6
11:9
Ped
3

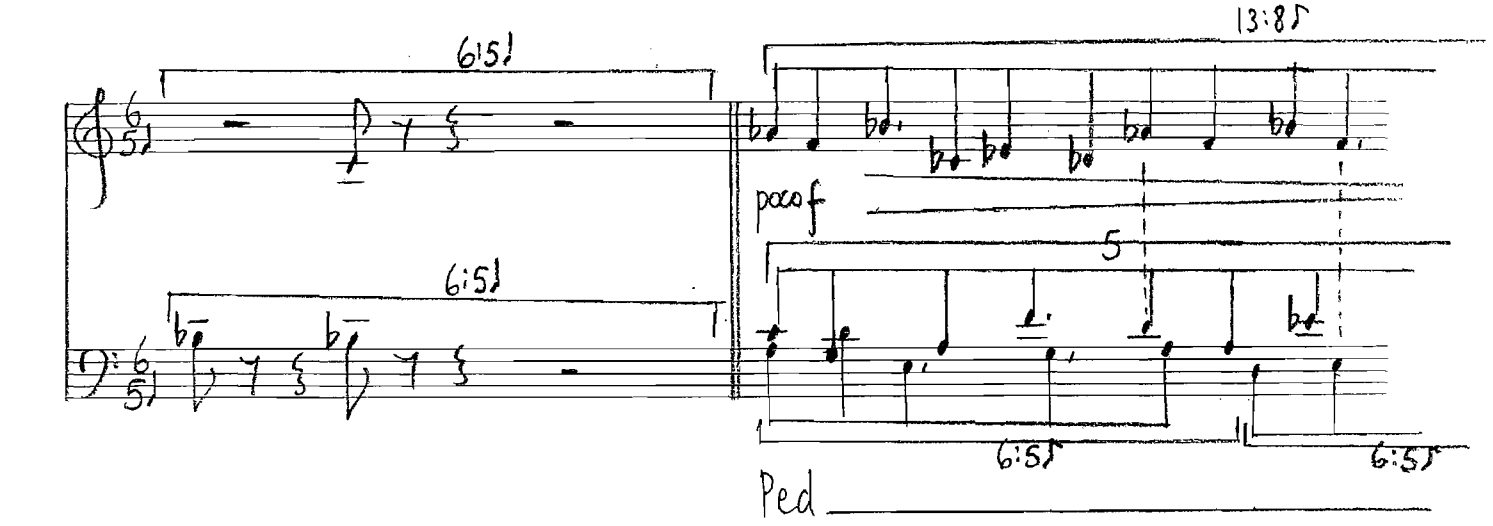

8:7♪
7:6♪
4:3♪
pp
3
4:3♪
Dreamy, as before
5
4:3♪
5
9:6♪
Ped
5
7:6♪
4:3♪
10:7♪
pp
9:6♪
(Ped.)
5
Ped

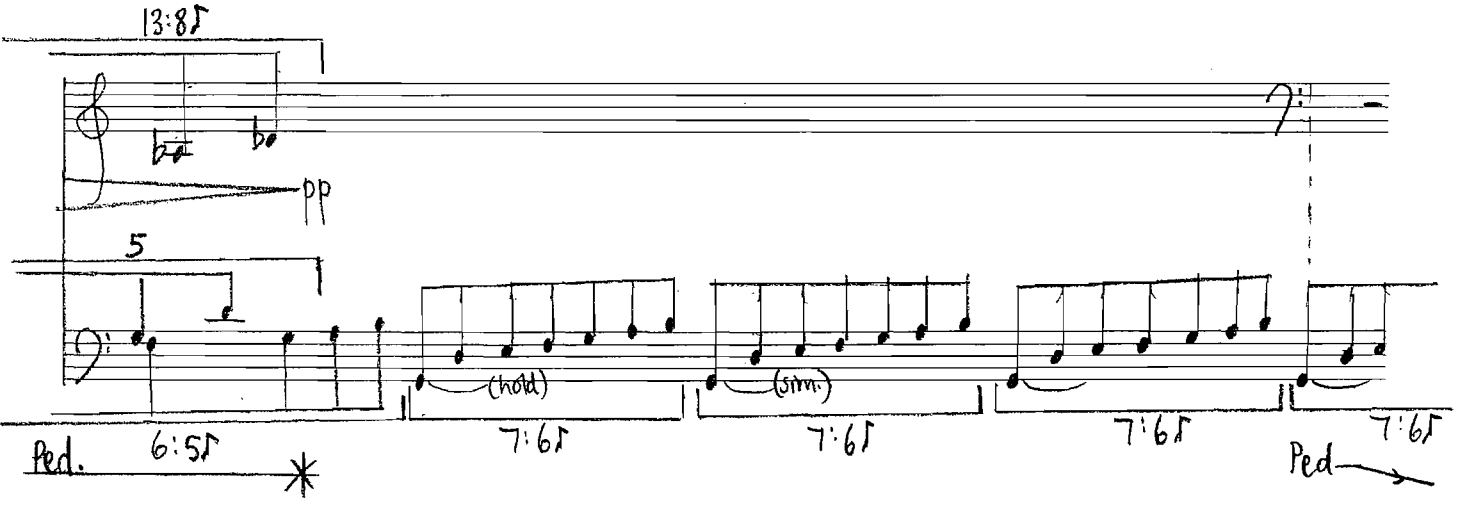

10:7♪
6:5♩
5
Ped.
9:8♪
7:5♩
6:5♩
9:8♪
Ped.
3
Red
11:7♪
7:5♩
3
5
3
7:5♪
11:7♪
3
10:7♪
Red

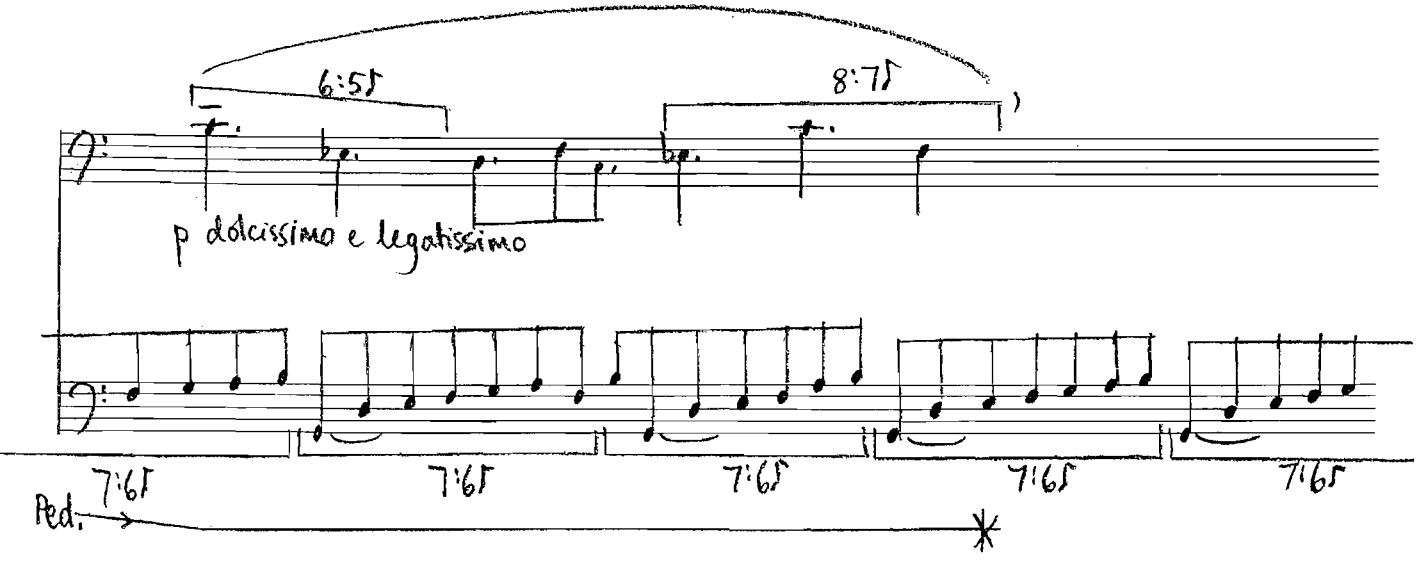

3
9:6
7:4
(cresc.)
13:9
6:5
10:7
12:9
3
Ped.

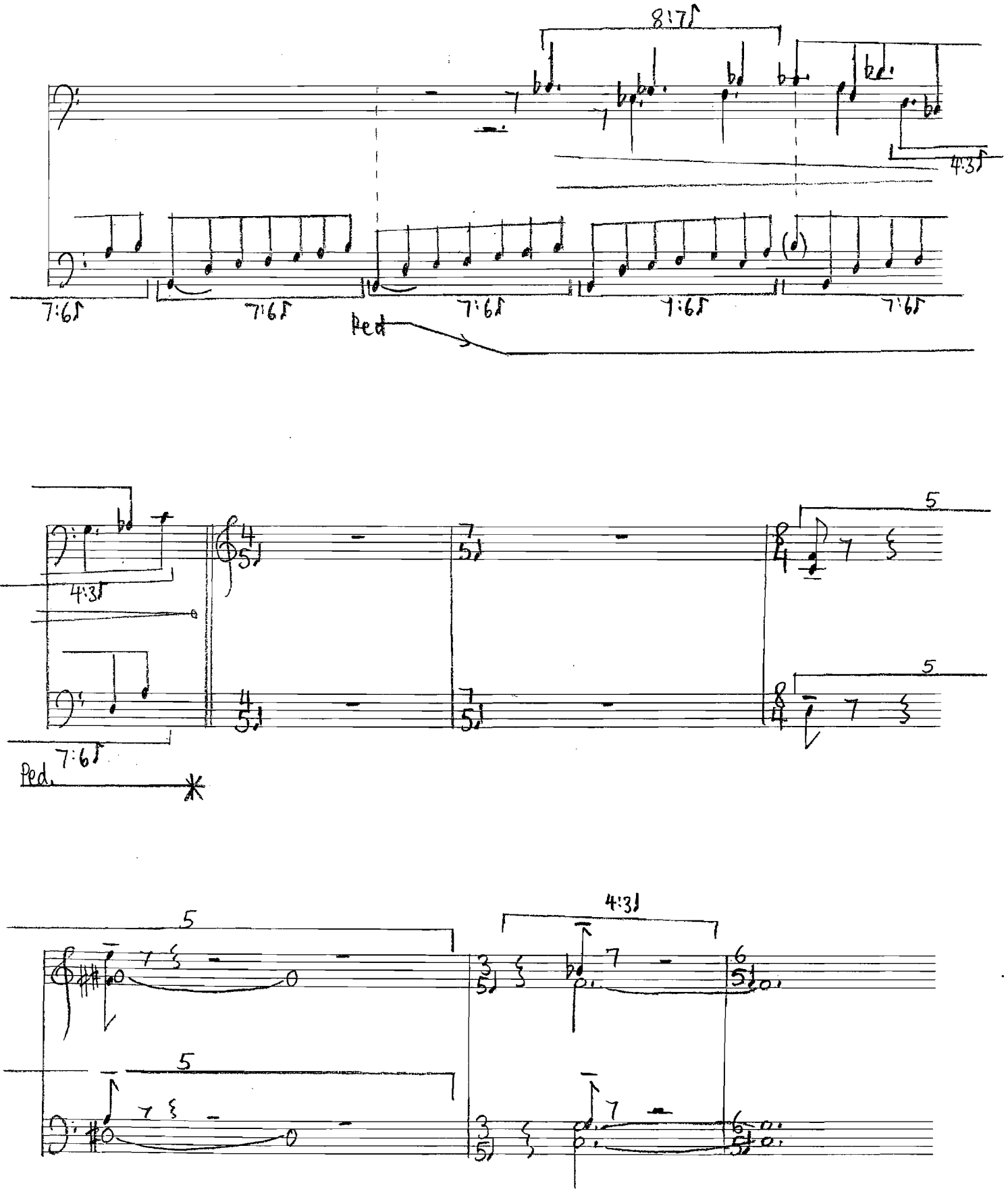

7:4
poco f
6:5
(ten.)
pp
3
3
Ped.

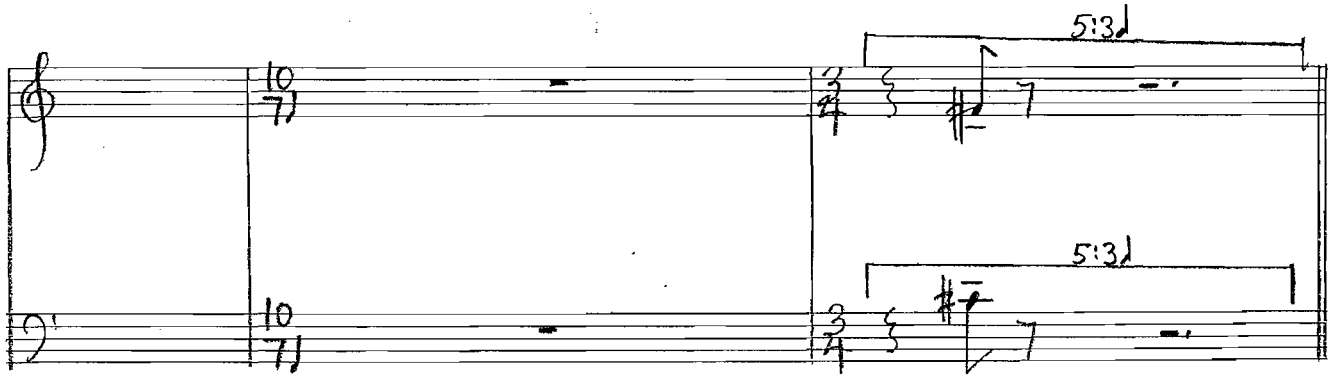

5
5
5
5

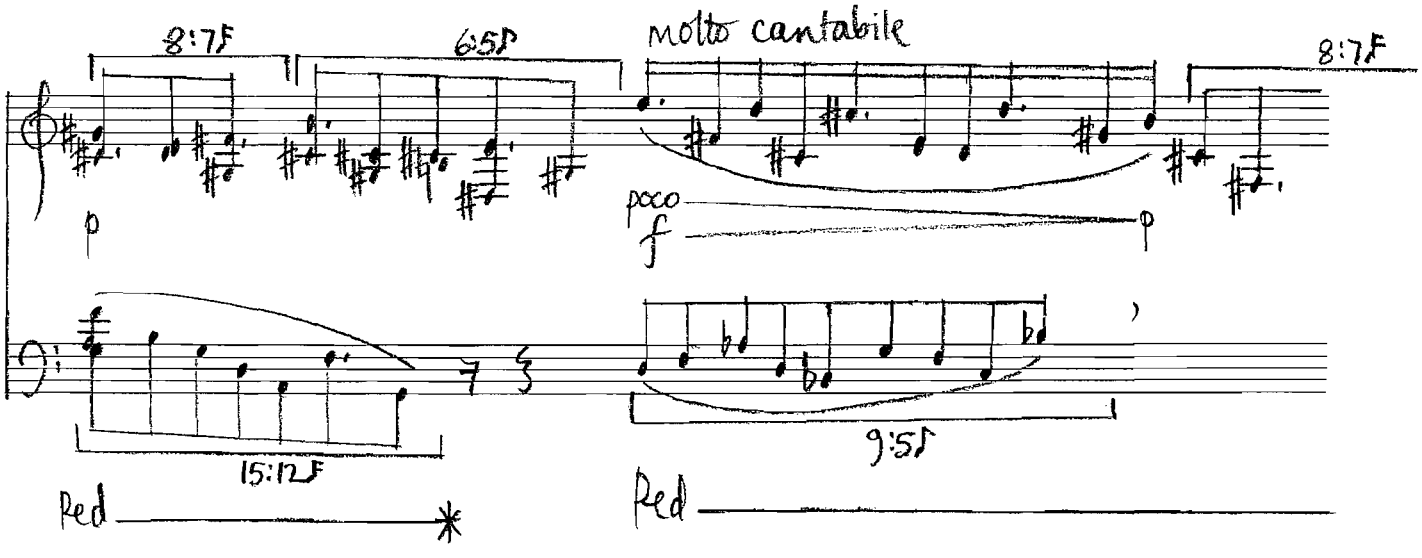

6:5
13:8
poco f
5
6:5
6:5
6:5
Ped

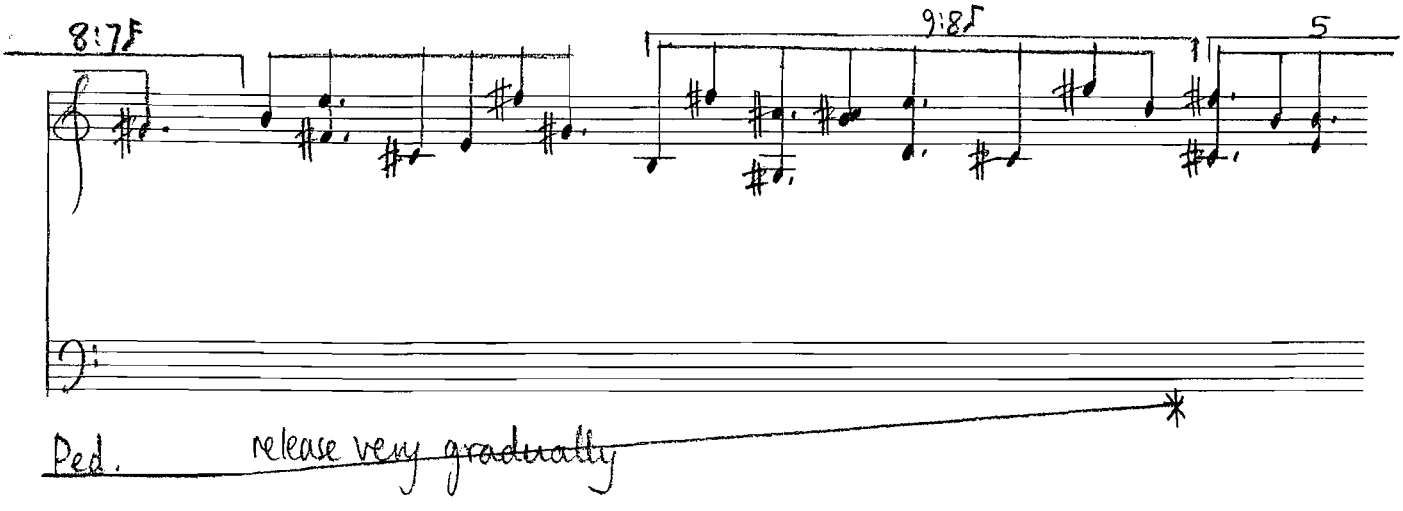

13:8
pp
5
(hold)
(sim.)
7:6
7:6
7:6
7:6
Ped.
6:5
Ped

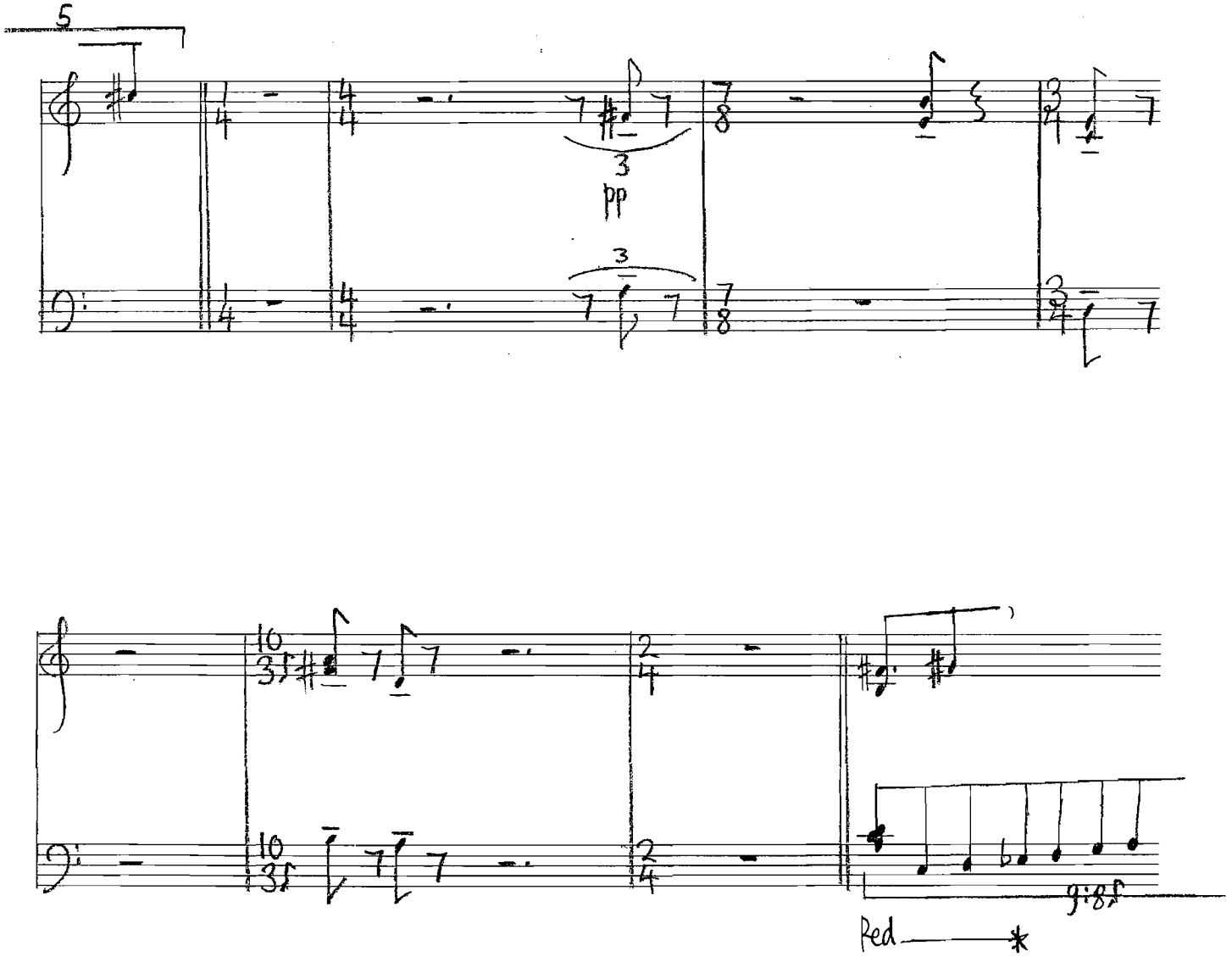

6:5
8:7
p dolcissimo e legatissimo
7:6
7:6
7:6
7:6
7:6
Ped.

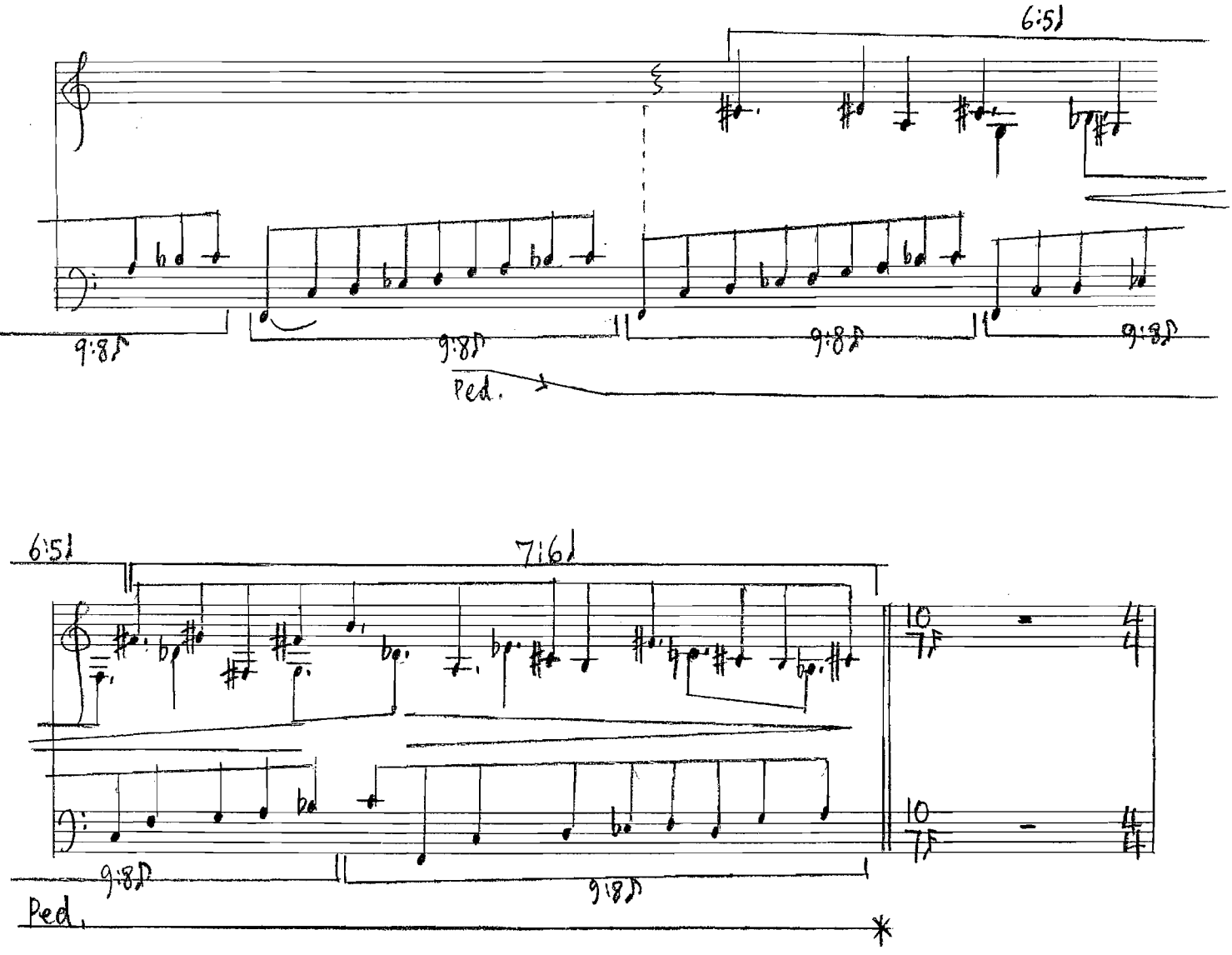

8:7
4:3
7:6
7:6
7:6
7:6
7:6
Ped
4:3
7:6
Ped.
5
5
5
5
4:3


5:3
5:3

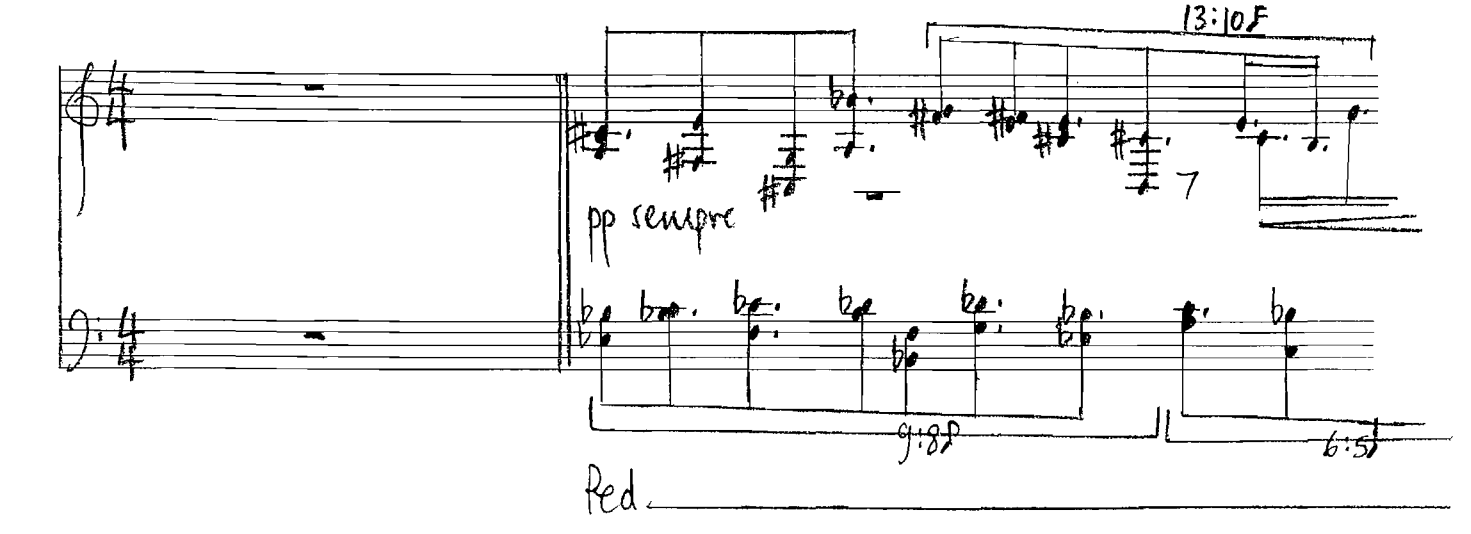

8:7
6:5
molto cantabile
8:7
poco
f
p
15:12
9:5
Ped
Ped

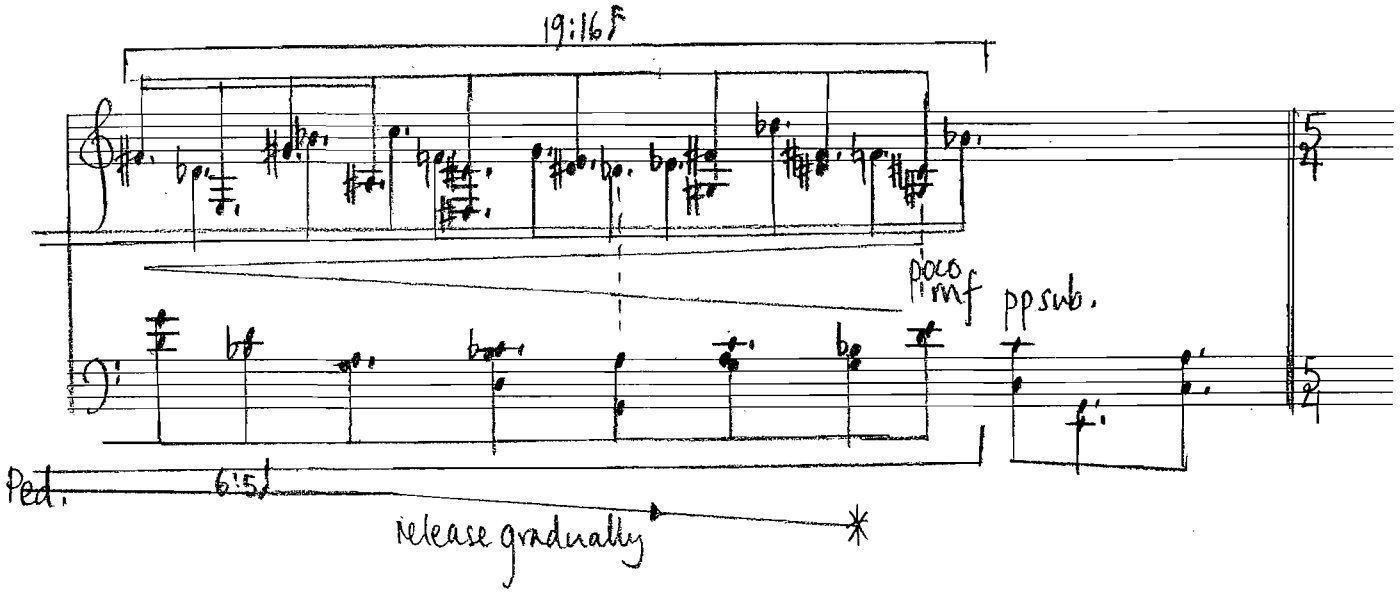

8:7
9:8
5
Ped.
release very gradually

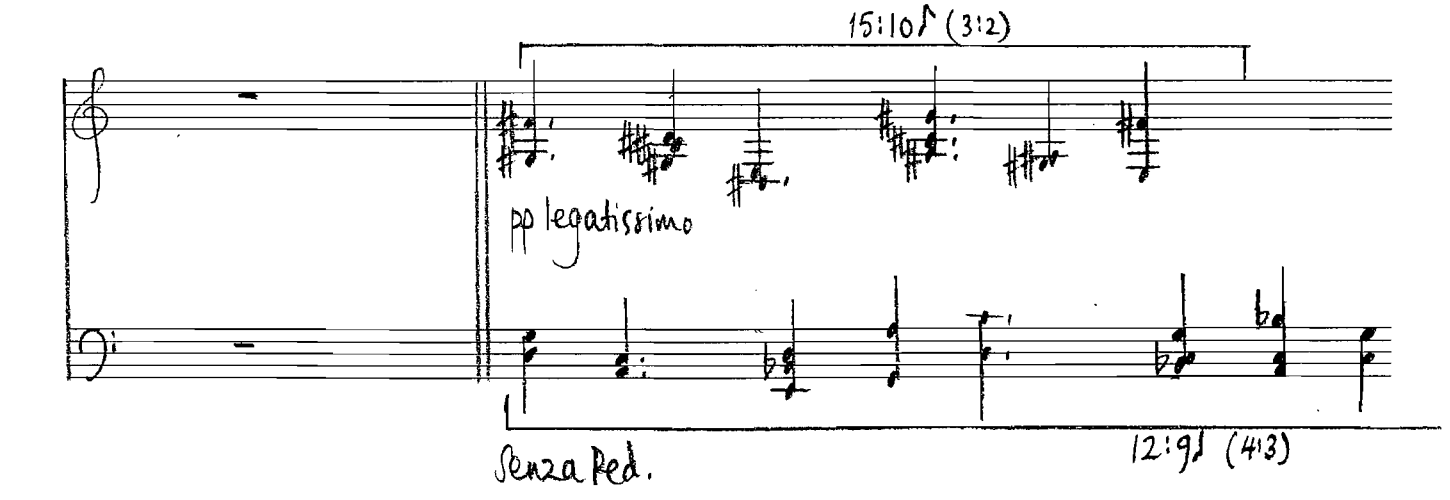

5
pp
Red
(hold)
(sim.)

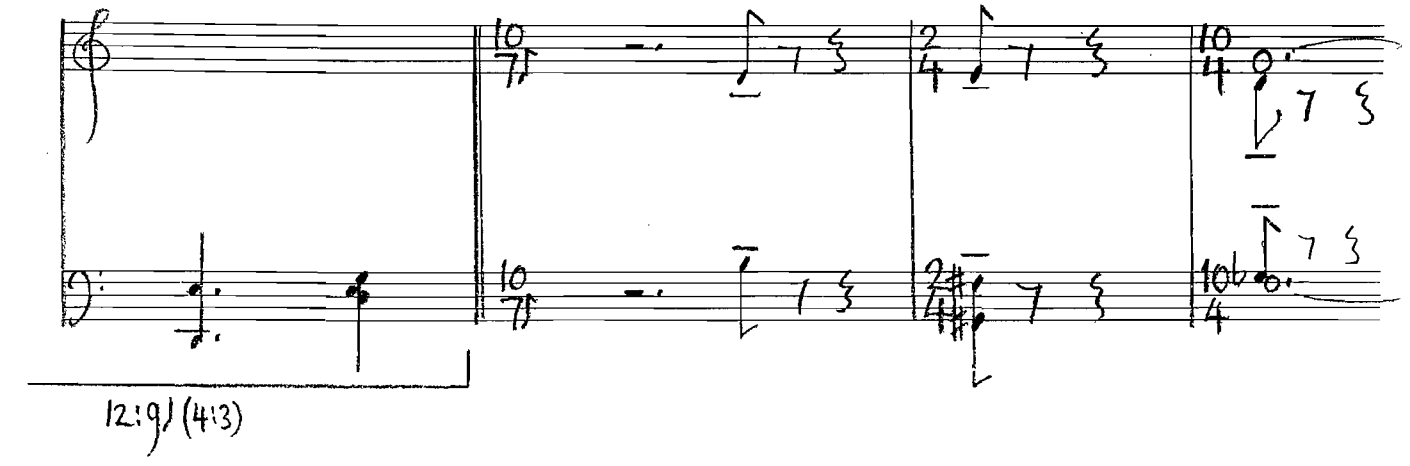

6:5
9:8
9:8
9:8
9:8
Ped.

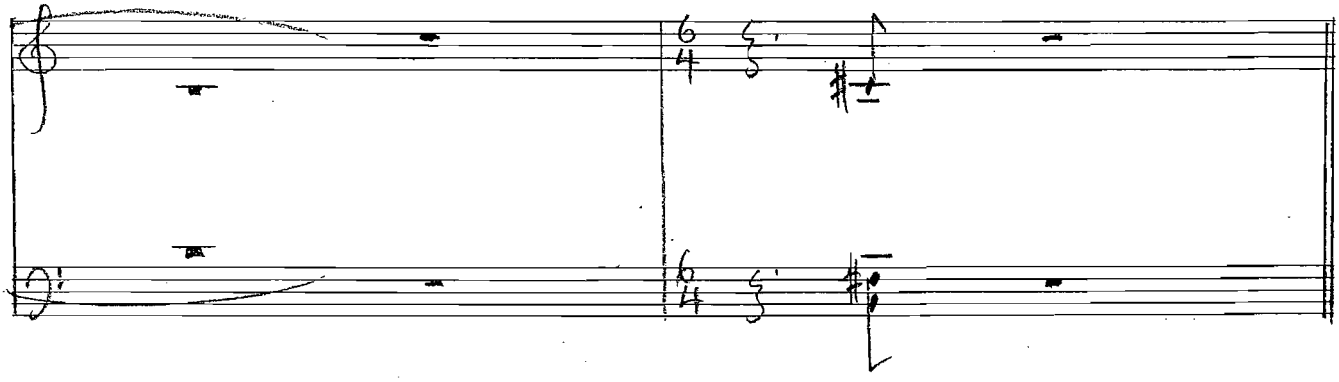
6:5
7:6
9:8
9:8
Ped.
*

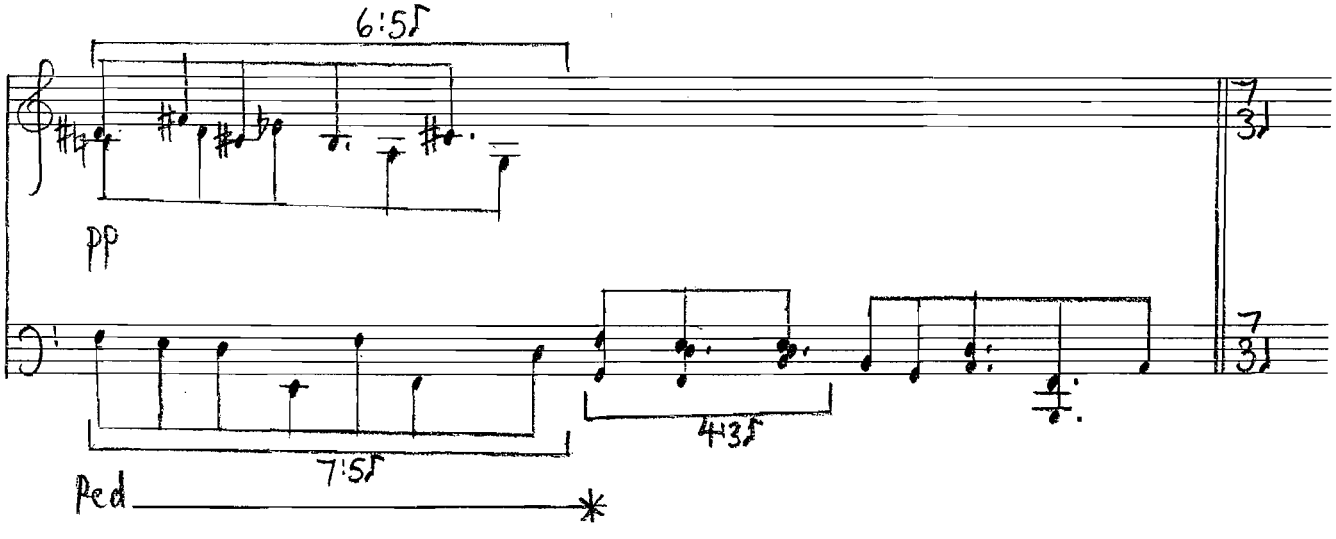

13:10
pp sempre
9:8
6:5
Ped.

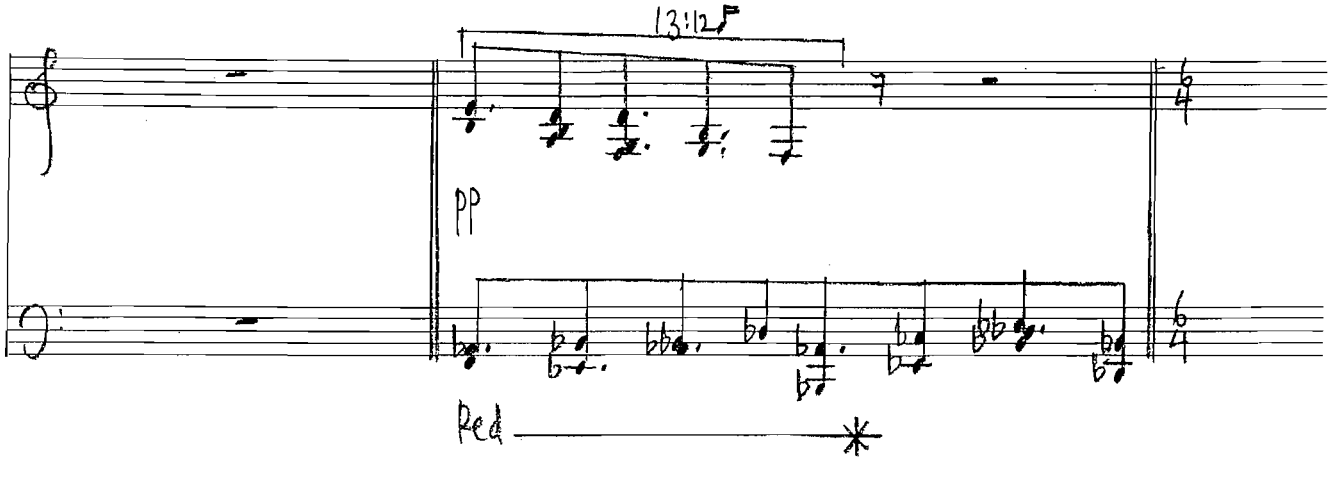

19:16
poco mf
pp sub.
Ped.
6:5
release gradually

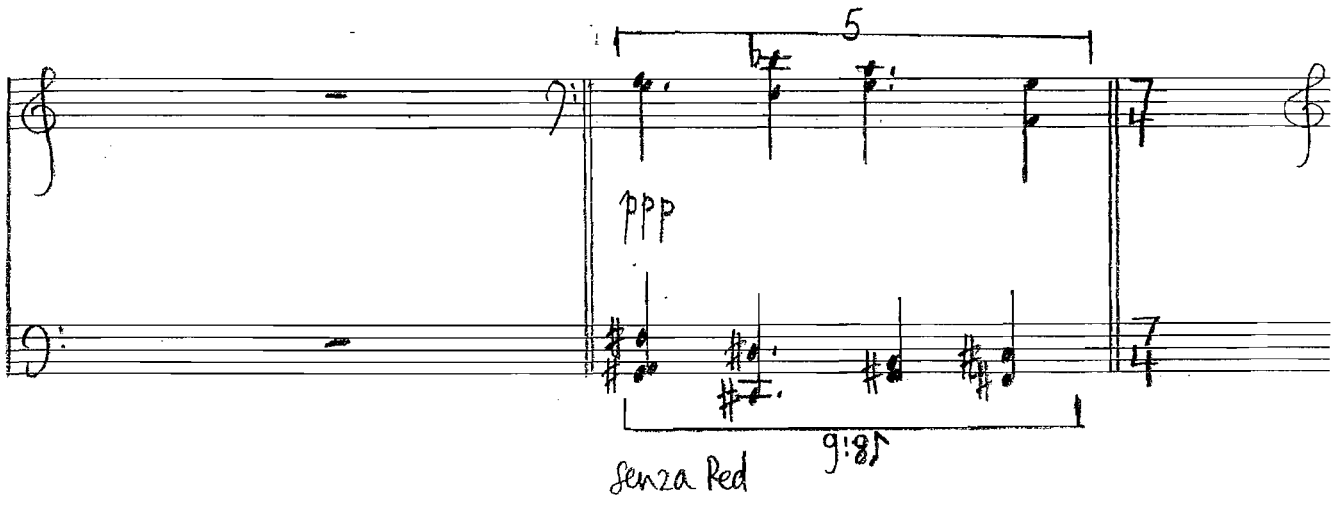

15:10 (3:2)
pp legatissimo
Senza Ped.
12:9 (4:3)

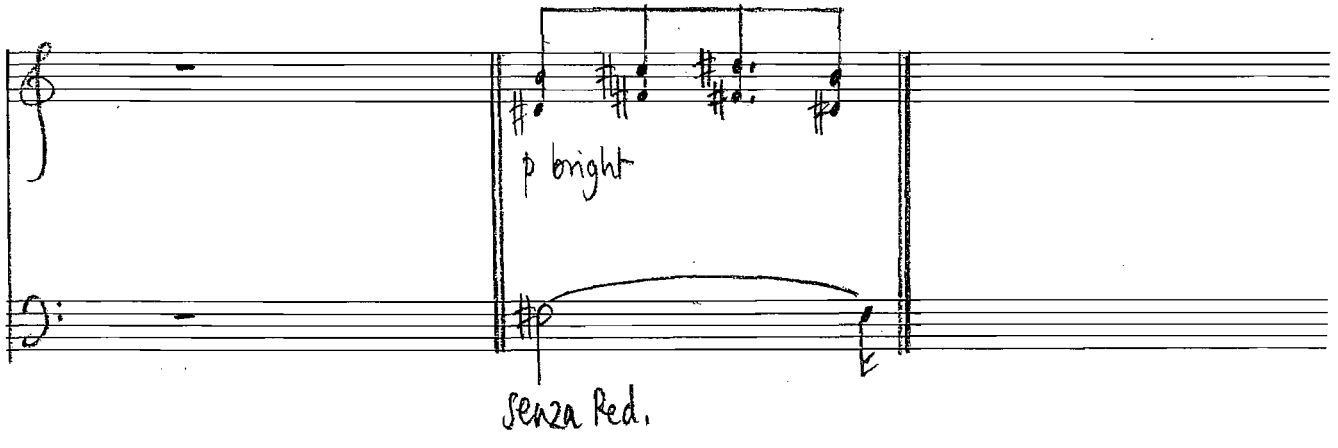

12:9 (4:3)




6:5
pp
7:5
4:3
Ped


13:12
pp
Ped


5
ppp
9:8
Senza Red


p bright
Senza Red.

James Weeks

Glimpse

REFERENCE ONLY
THIS ITEM MAY NOT
BE TAKEN OUT OF THE
LIBRARY

Chamber ensemble
2002/3

Glimpse

for flute, oboe (or clarinet in B♭), 'cello and piano

Duration
4 minutes

Scenario
The four instruments are arranged as if seen in profile walking along a pavement:

Piano ⟶ ⟵ Flute
Oboe (Clarinet) ⟶ ⟵ 'Cello

(⟶ = facing direction)

The piece represents their cheerful walk along the pavement. When one player 'passes' another they share a brief smile before returning to their thoughts.

Directions for Performance

- The four parts are independent of each other but should be played simultaneously.

- The piece should last 4 minutes, timed independently by each player (using stopwatches) from the moment each plays his or her first note. Any player may start, and the others should begin (independently) as soon as they hear the first player, at first only feeling the notes, then (within 15 seconds) making them audible. The piece should thus begin informally and unexpectedly, so that the audience only gradually becomes aware of the music.

- Noteheads without stems are always played *staccatissimo*. The rhythmic placement of these unstemmed noteheads is left to the discretion of the player, and they should be placed slightly unevenly (the score is not written in space-time notation). The average speed of these unstemmed noteheads should remain constant throughout the piece.

- Approximate indications of [¼] [½] and [¾] of the way through the piece are indicated in each part. Each quarter lasts roughly 1 minute.

- Normally-notated rhythms are played in strict tempo (♩ = 90).

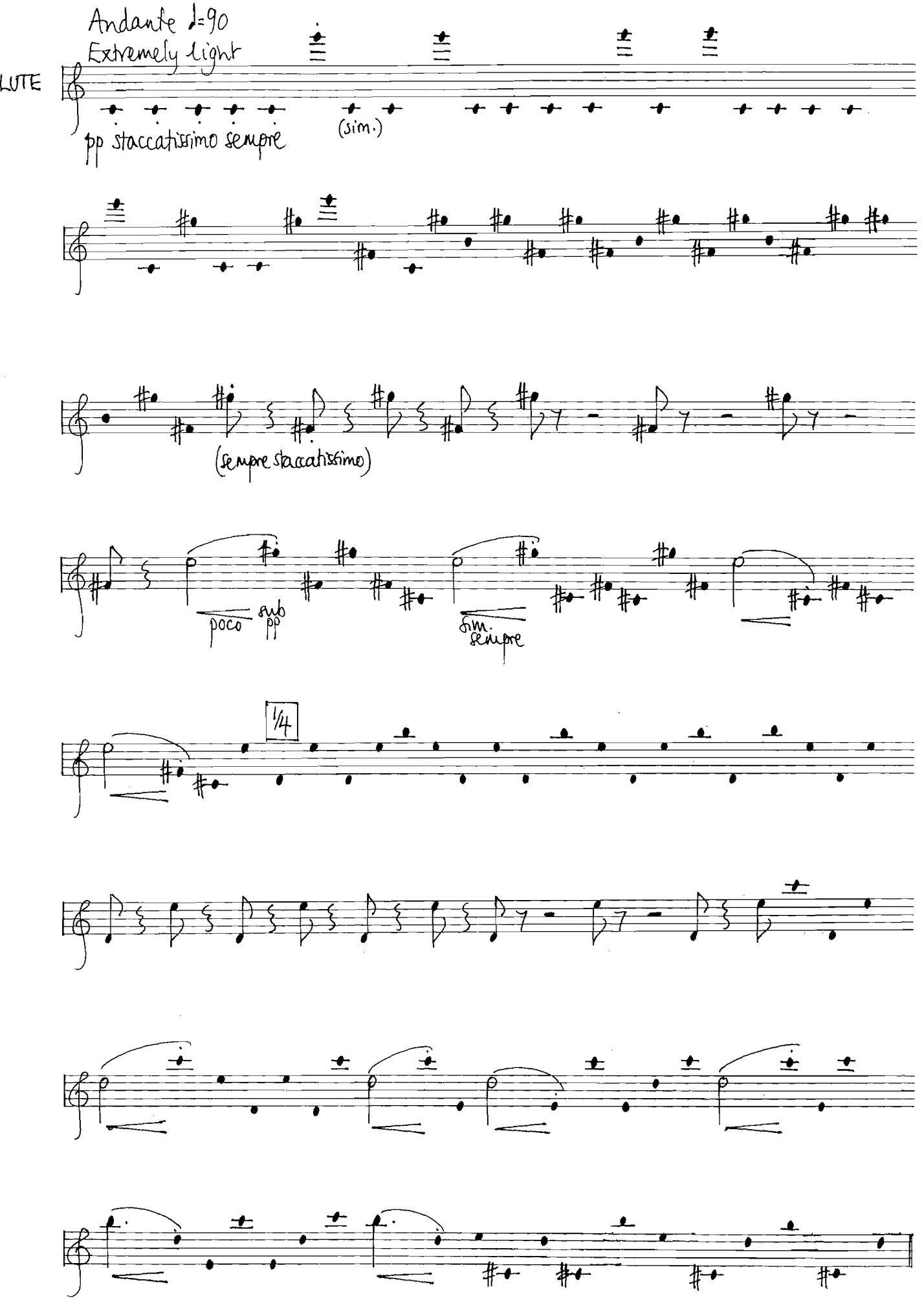
- The players should not look at each other during the performance, except at 'Smile' moments marked ☺ (see Scenario, above). At these moments the players should obviously direct their attention to the player marked next to the smile sign (e.g. ☺ OBOE). Smiles are also the only moments of co-ordination between the players. For each smile involved, one of which will almost certainly reach the smile sign before the other. This first player should begin the smile music, catching the attention of the other, who immediately jumps forward in the music

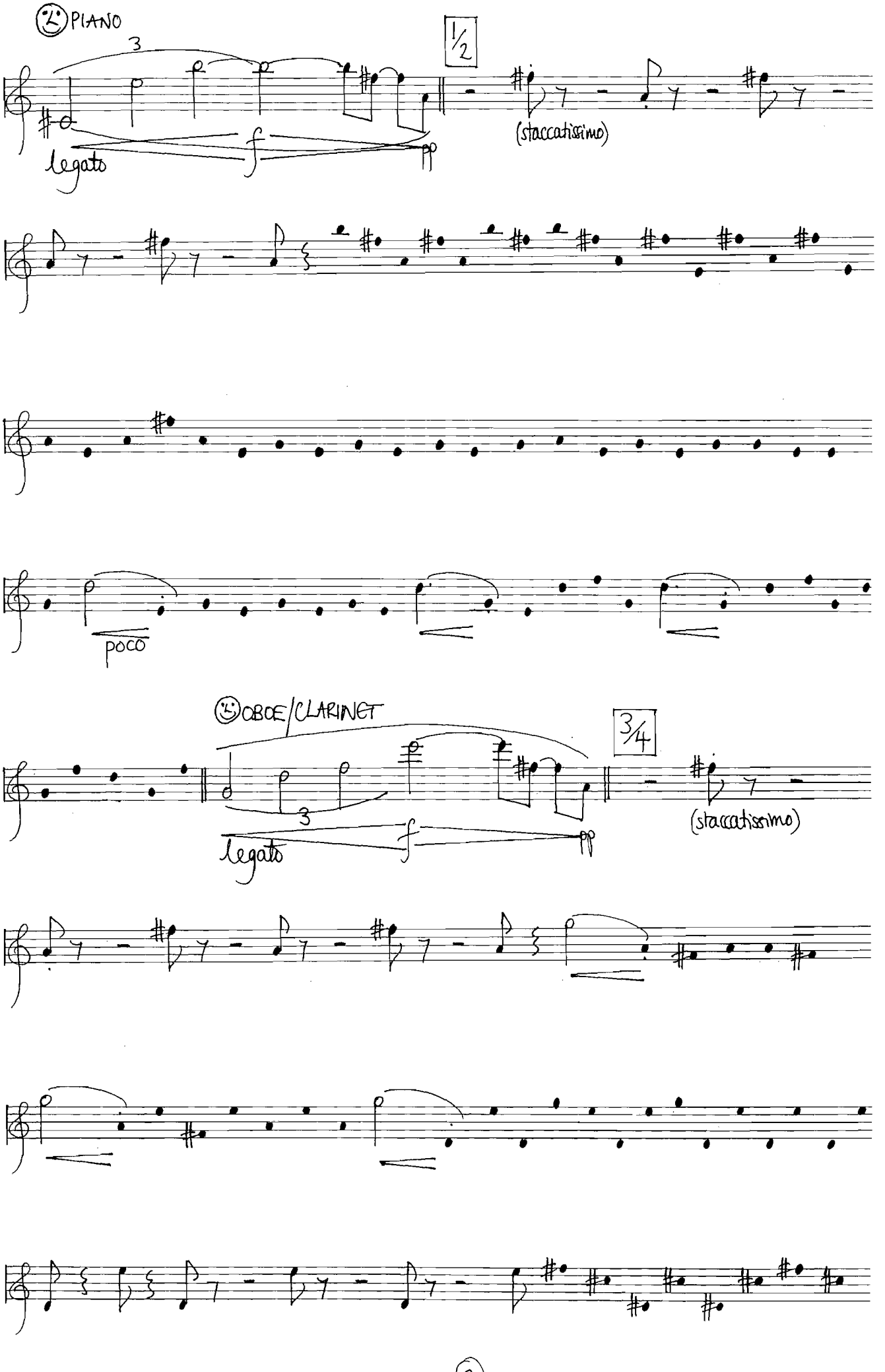
to the relevant smile passage, thus co-ordinating roughly (but not exactly) with the first player. The second player should not rush his or her smile. Smiles occur just before each quarter mark in the piece, and thus divide it into four equal-length sections.

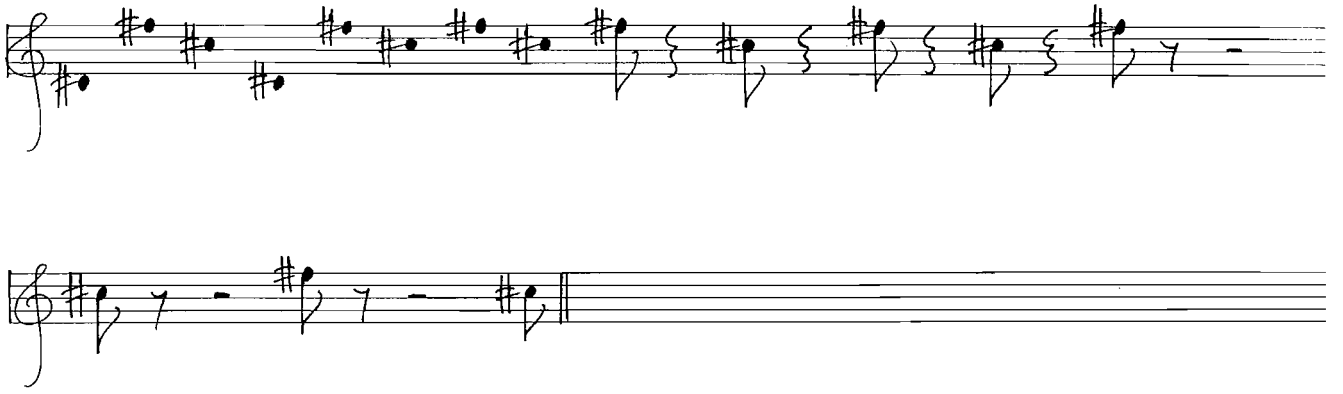
- Accidentals apply only to notes they immediately precede.

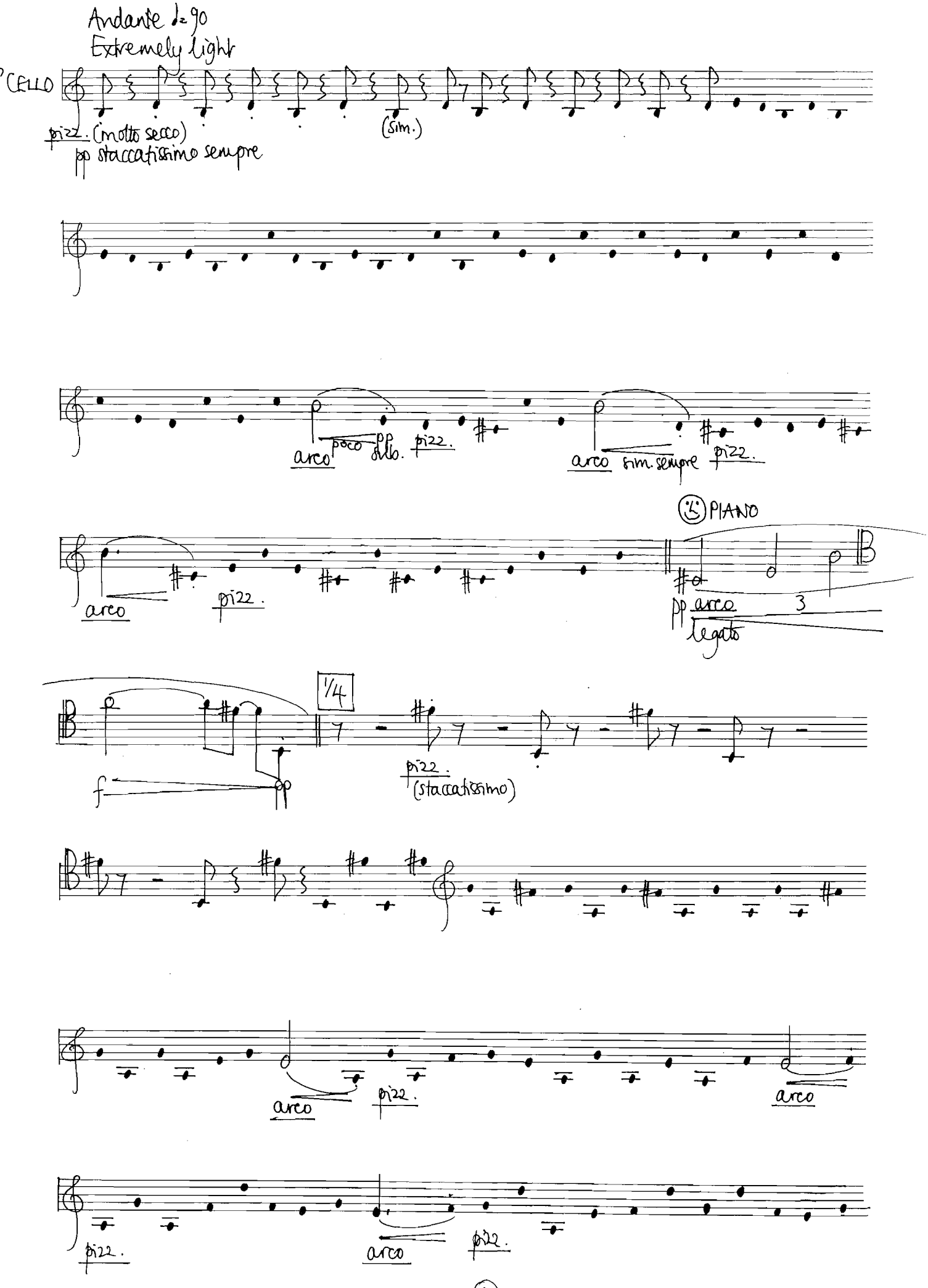
Glimpse is dedicated to my mother, and was written for members of Ad Lib Ensemble. It was first performed in September 2003 in St Peter's Church, Rocklands, Norfolk.

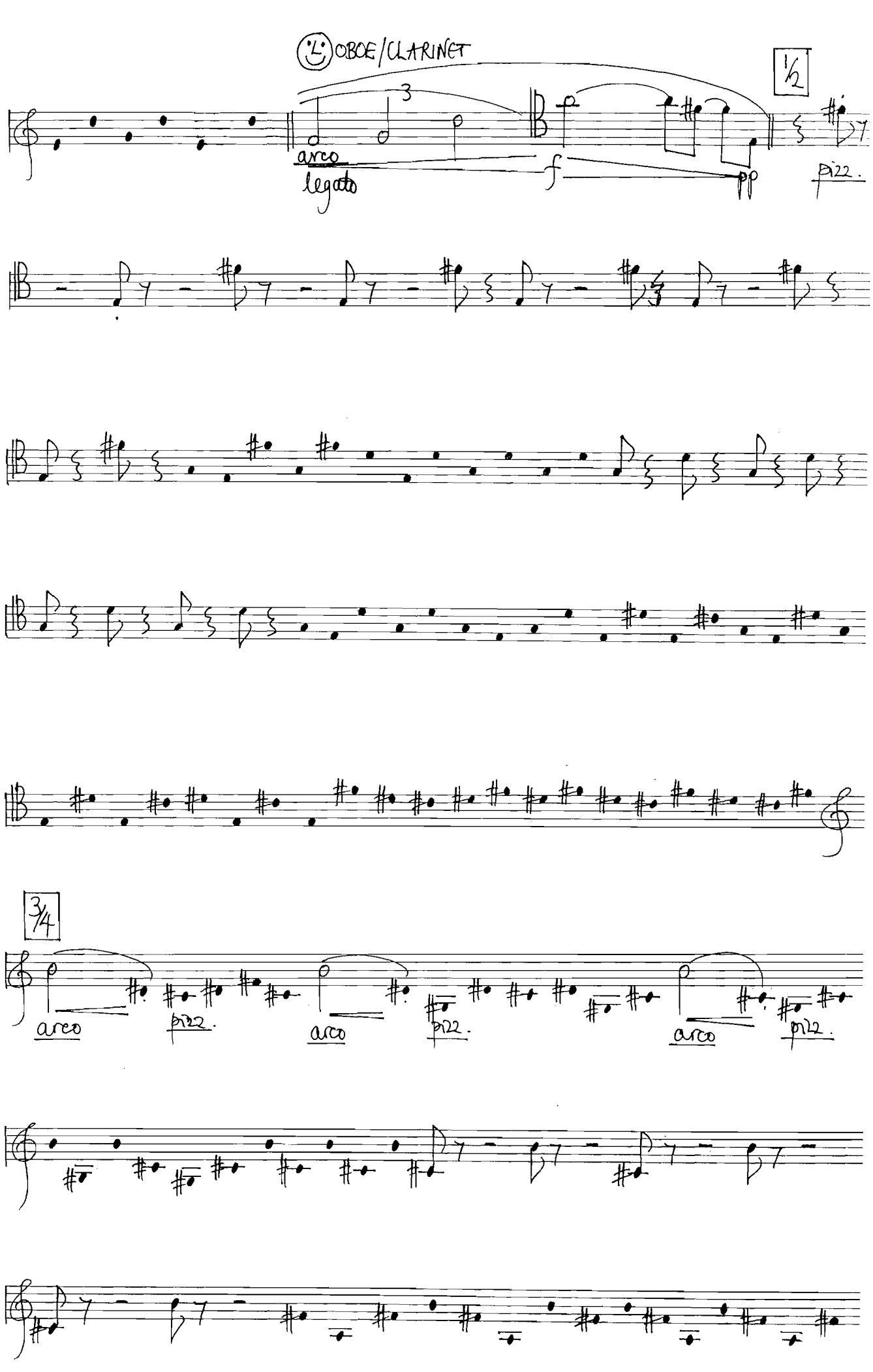
James Weeks
Winchester
October 2003

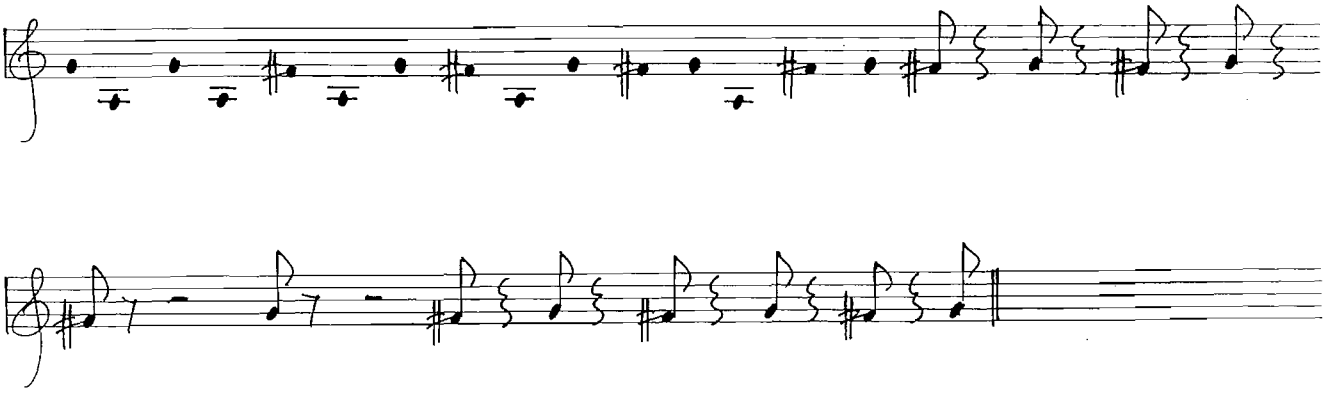

Andante ♩=90
Extremely light
LUTE
pp staccatissimo sempre
(sim.)
(sempre staccatissimo)
poco sub pp
sim. sempre
1/4

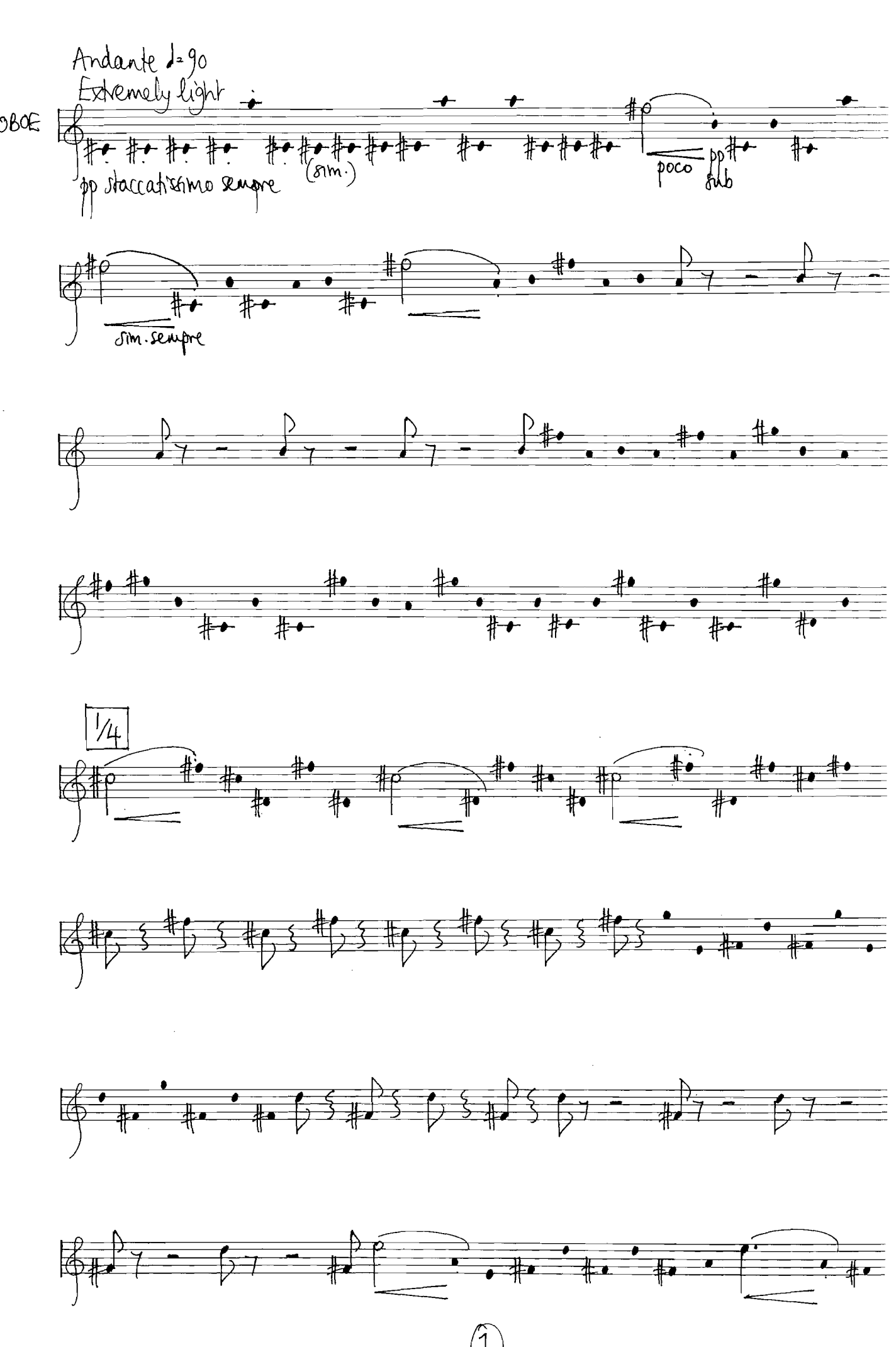

PIANO
1/2
(staccatissimo)
legato
poco
OBOE/CLARINET
3/4
(staccatissimo)
legato

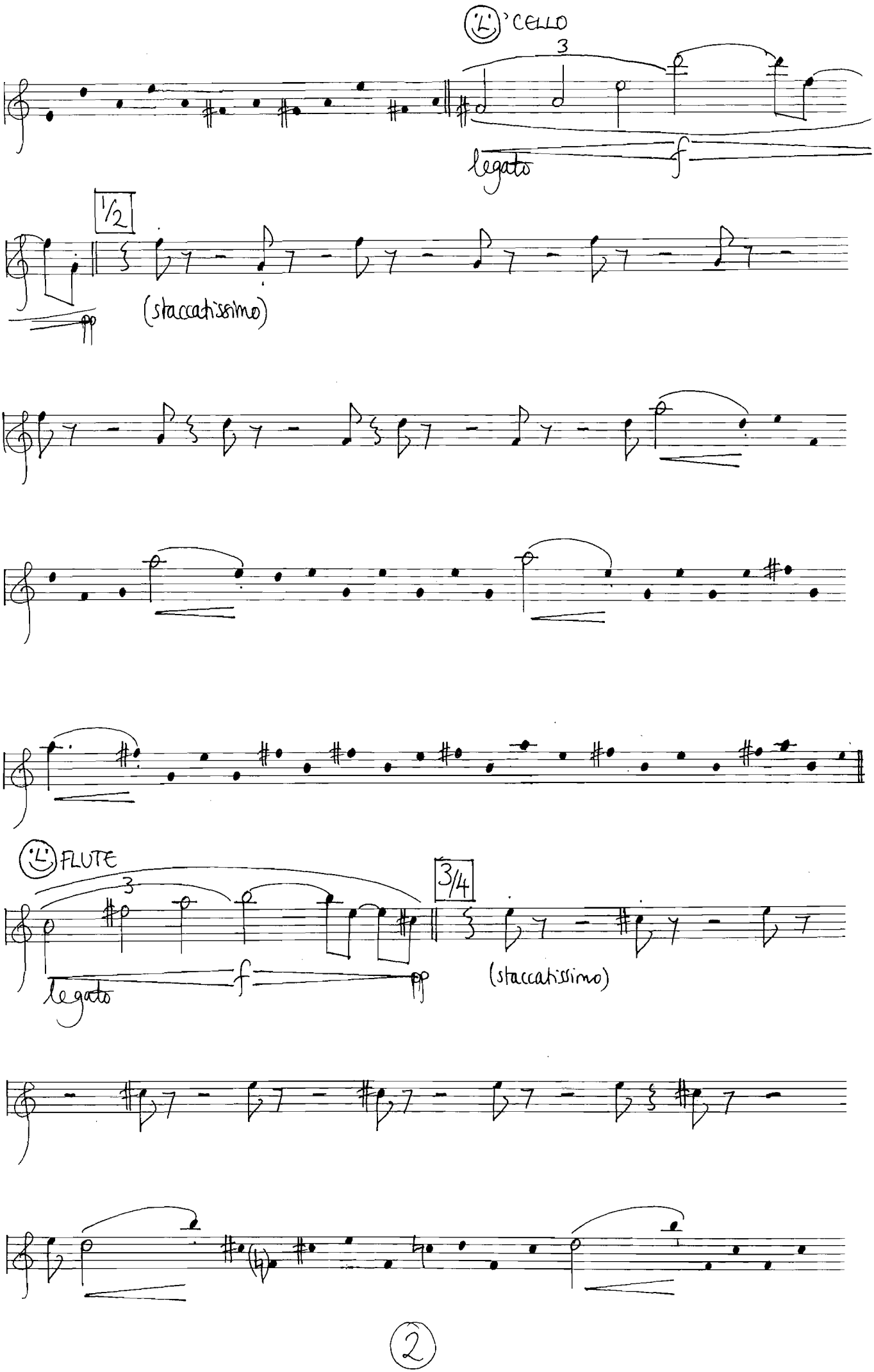


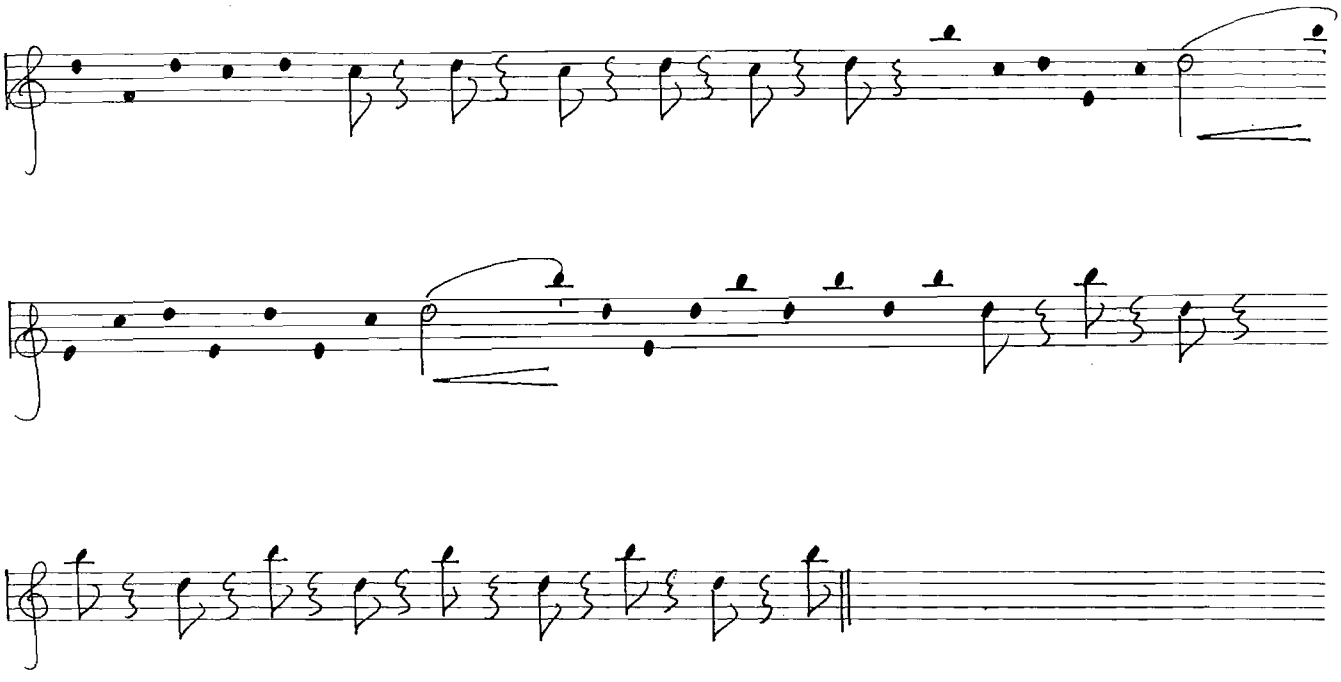

Andante ♩= 90
Extremely light
CELLO
pizz. (molto secco)
pp staccatissimo sempre
(sim.)
arco
poco pp sub.
pizz.
arco sim. sempre
pizz.
arco
pizz.
PIANO
pp arco
legato
3
1/4
f
pp
pizz.
(staccatissimo)
arco
pizz.
arco
pizz.
arco
pizz.

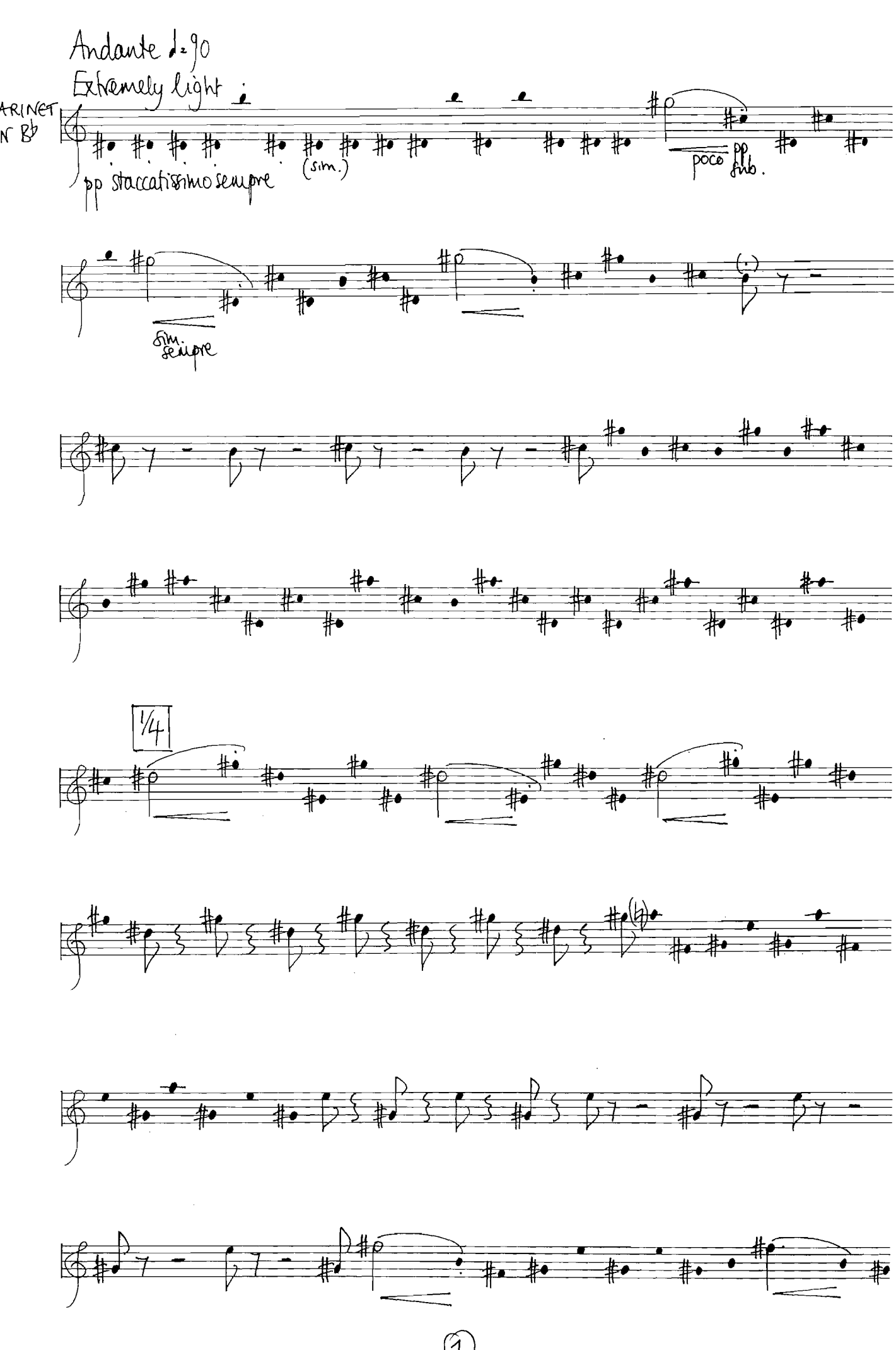

OBOE/CLARINET
1/2
arco
legato
f
pp
pizz.
3/4
arco
pizz.
arco
pizz.
arco
pizz.

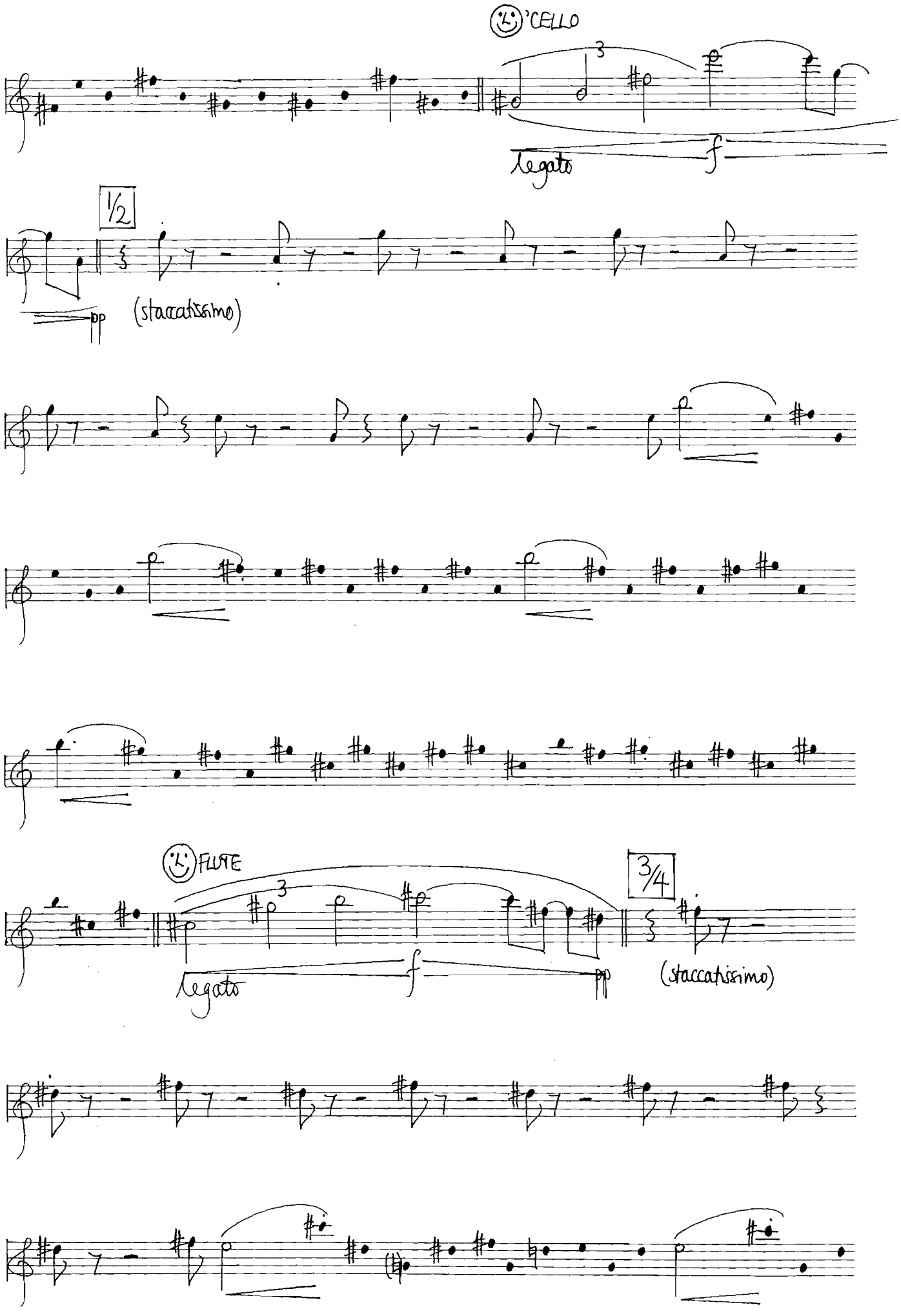


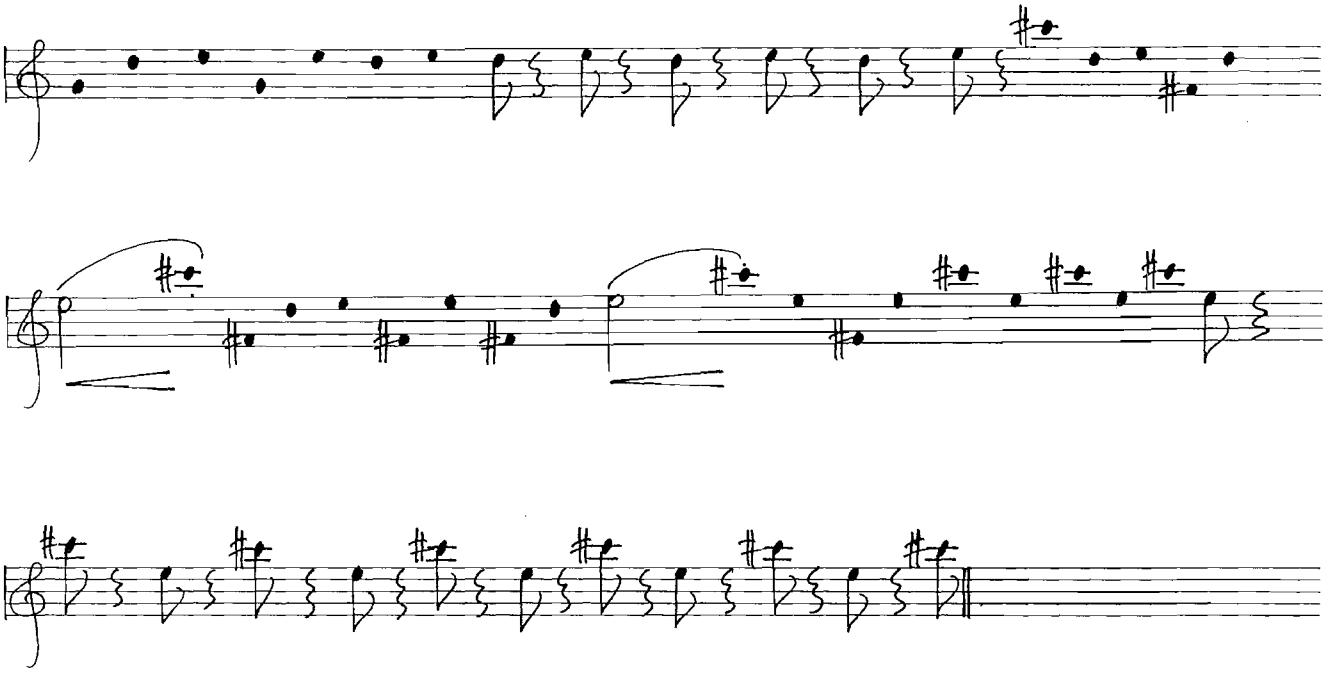

Andante ♩=90
Extremely light
OBOE
pp staccatissimo sempre
(sim.)
poco pp sub
sim. sempre
1/4

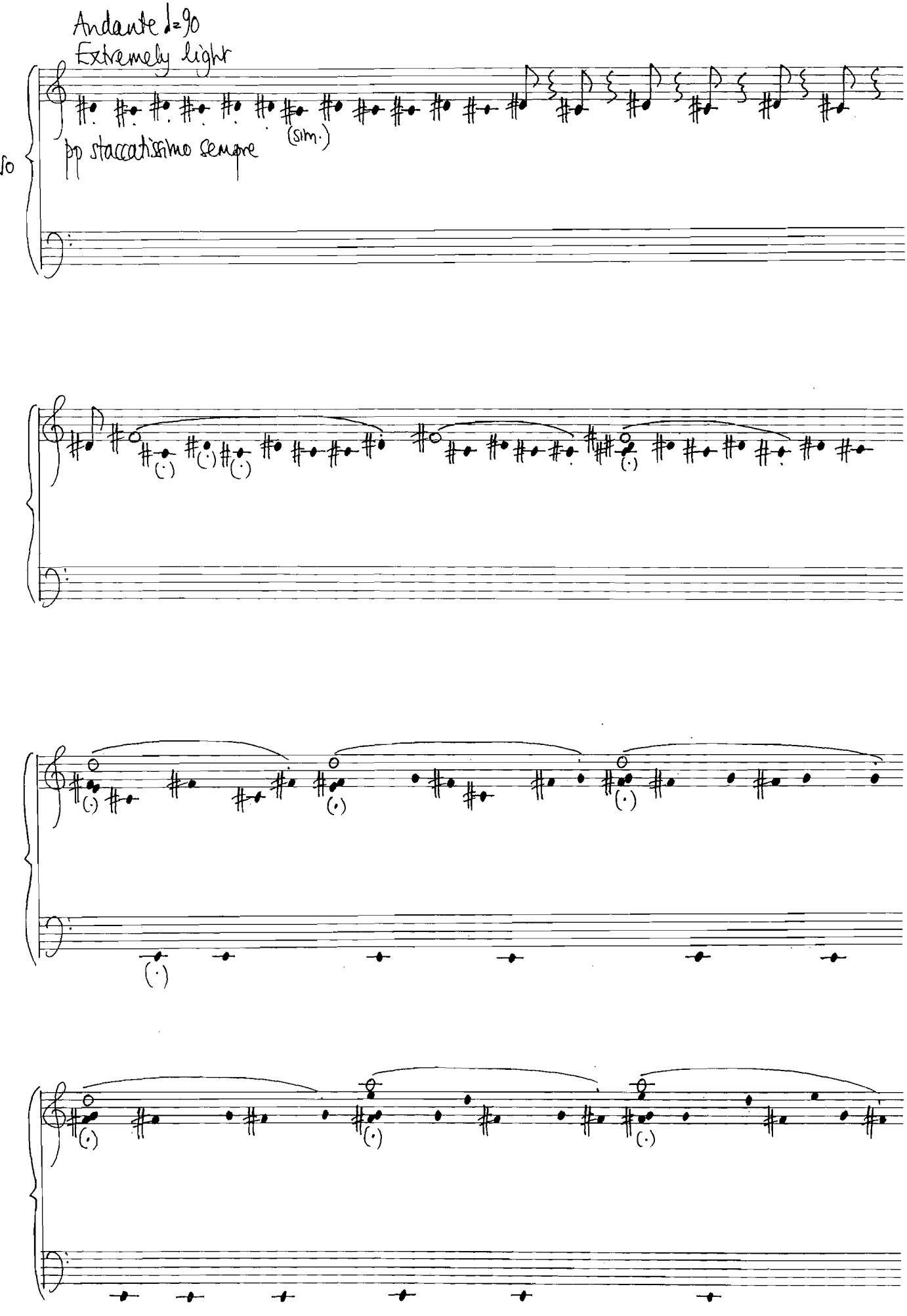

'CELLO
3
legato
f
1/2
(staccatissimo)
pp
FLUTE
3
3/4
legato
f
pp
(staccatissimo)

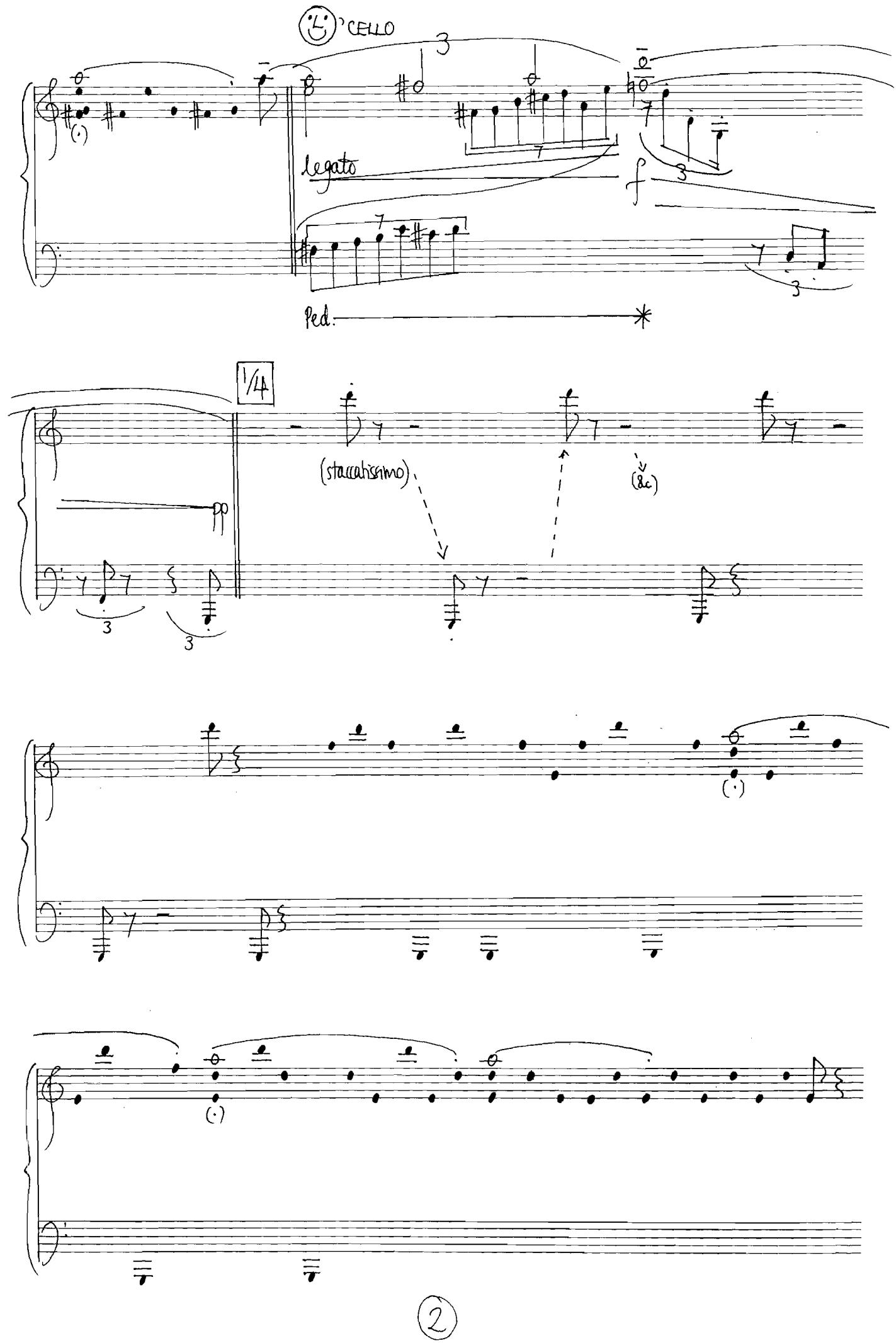


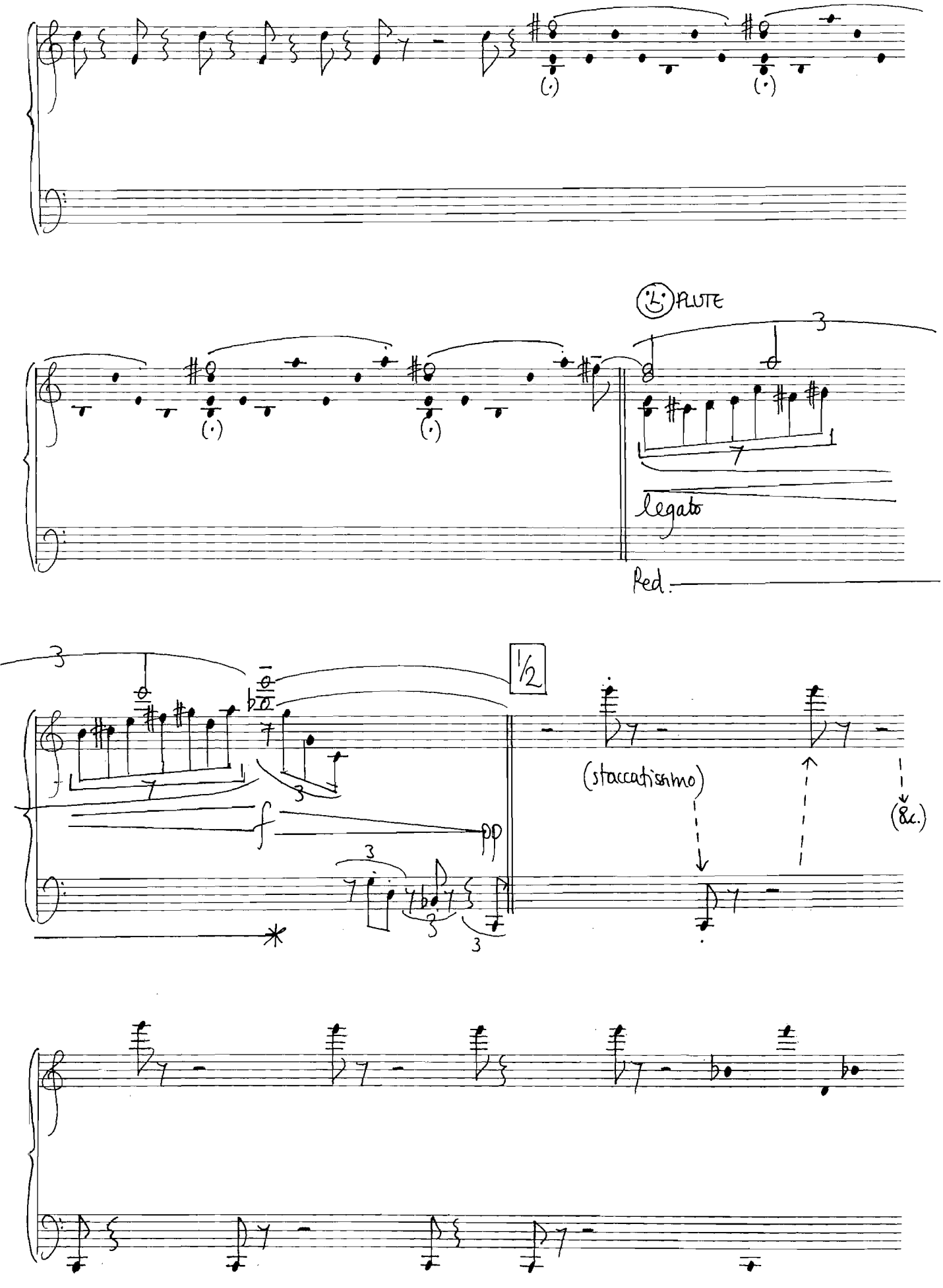

Andante ♩=90
Extremely light
ARINET
N B♭
pp staccatissimo sempre
(sim.)
poco pp
sub.
sim.
sempre
1/4

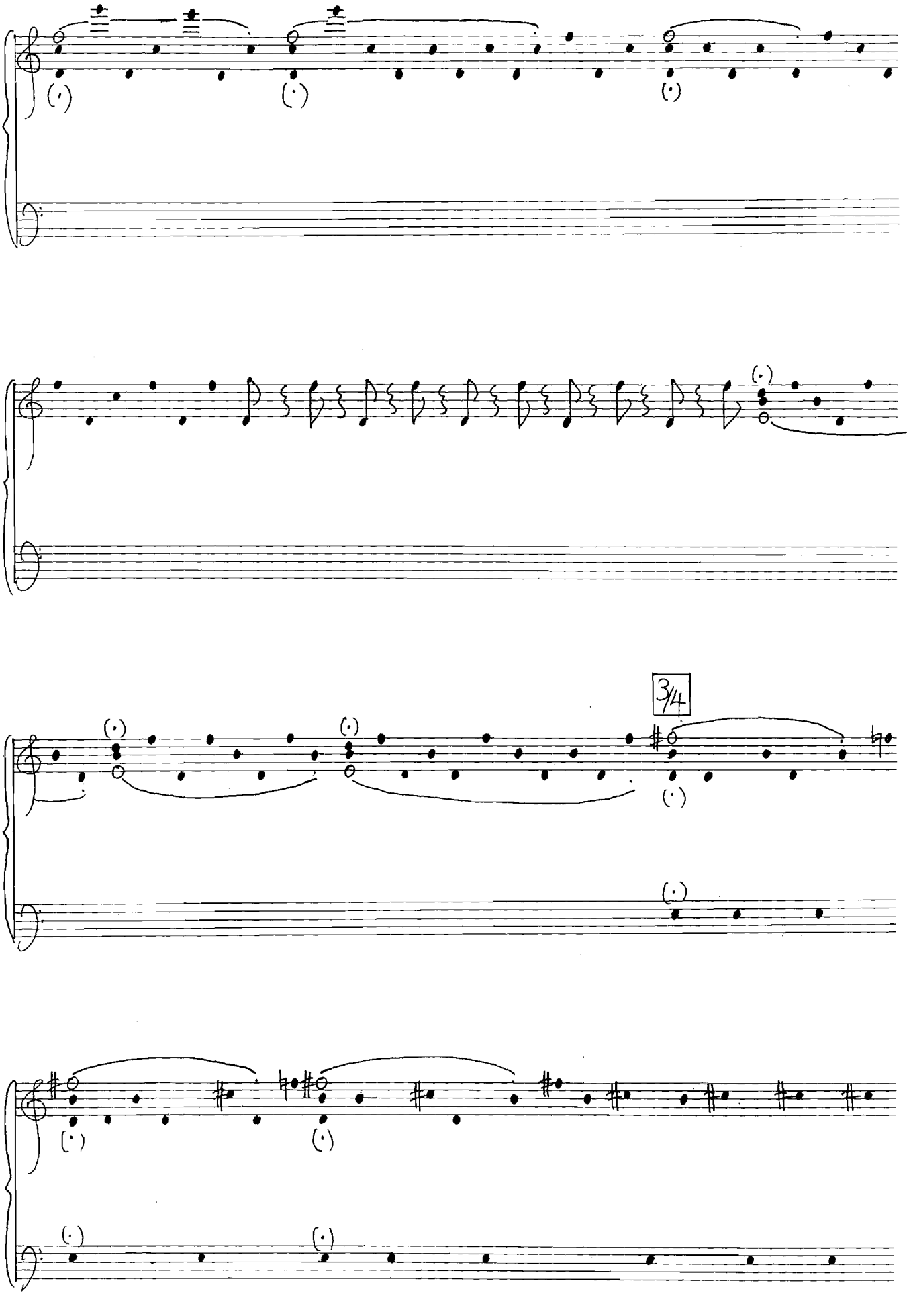

'CELLO
3
legato
f
1/2
pp
(staccatissimo)
FLUTE
3
3/4
legato
f
pp
(staccatissimo)

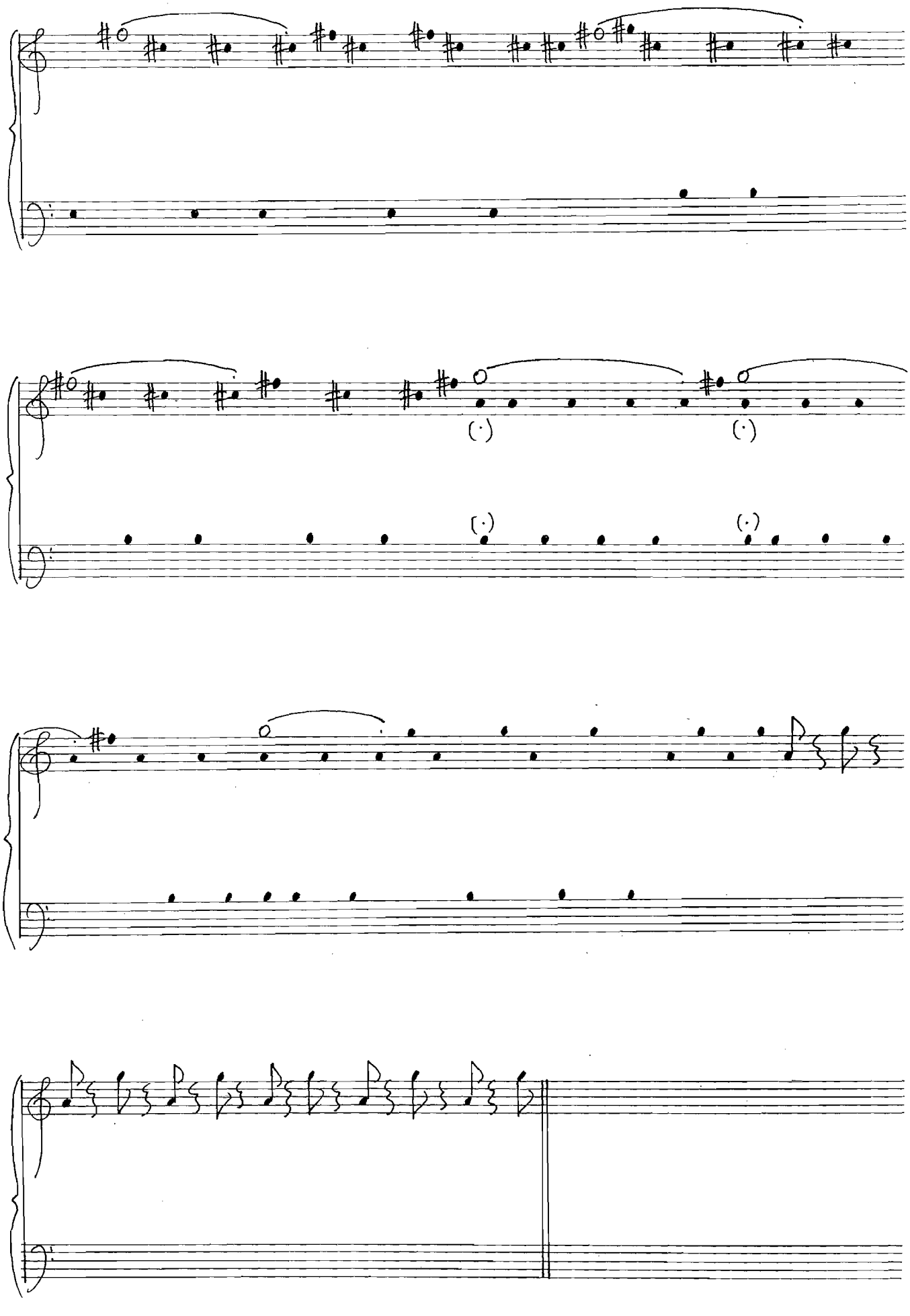



Andante ♩=90
Extremely light
pp staccatissimo sempre
(sim.)


'CELLO
legato
f
Ped.
1/4
(staccatissimo)
(&c)


FLUTE
legato
Ped.
1/2
f
pp
(staccatissimo)
(&c.)


3/4



James Weeks

Capricho

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BE TAKEN OUT OF THE
LIBRARY

Violin
2003

Capricho

for violin

To Sophie Appleton

Duration
8 minutes

Performance note
In Tempo I, all unstemmed noteheads (𝅗𝅥 and ◊) should be counted as demisemiquavers.

◊ = half-harmonic note, played *sul pont.* with light LH finger pressure, virtually toneless.

s.p. = *sul pont.*, cancelled by *nat[urale].*

——→s.p. = move from *naturale* to *sul pont.*

etc. = toneless bowing on the bridge.

= LH muting the strings

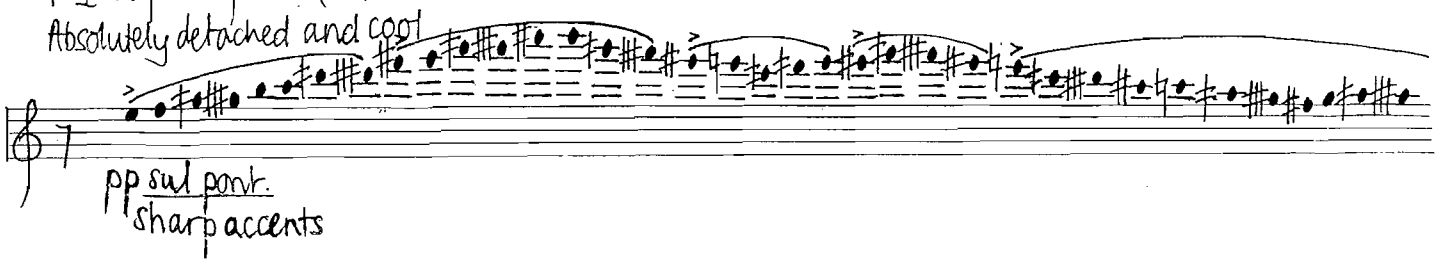
= heavy bow pressure, *naturale,* but not extremely grating

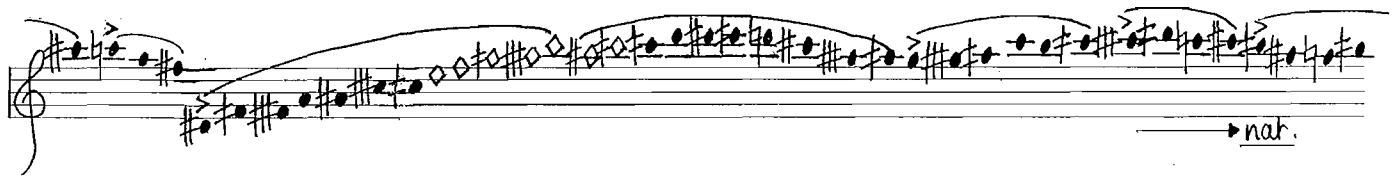
= extremely heavy bow pressure, producing no (or very little) pitch and a very harsh grating sound.

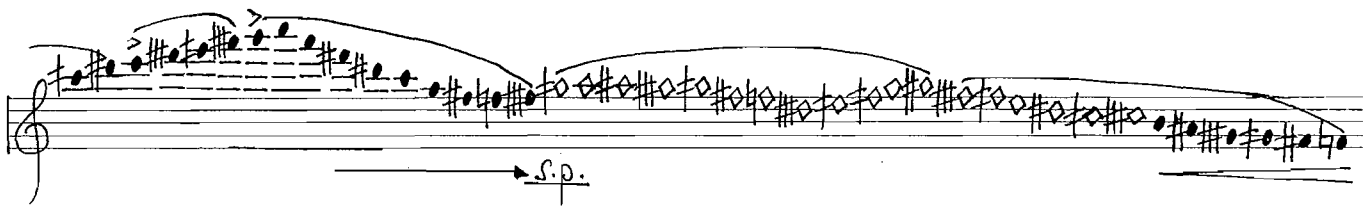
Quartertones: = ¼ sharp, = ¾ sharp, = ¼ flat, = ¾ flat.

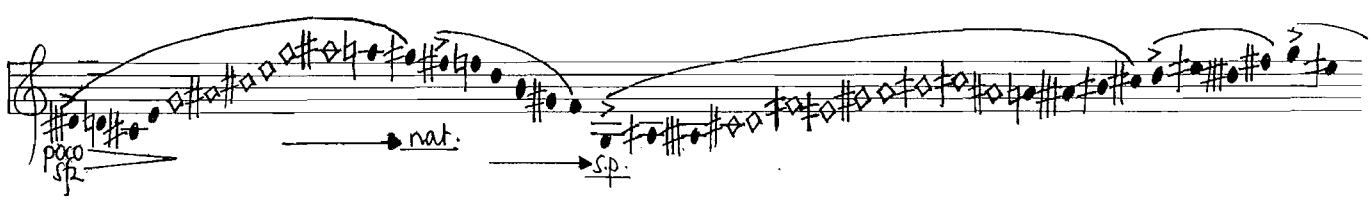
Programme note
Capricho takes its title both from Paganini's celebrated exploration of virtuosity and from Goya's moralistic etchings, in which human caprice, or folly, is revealed in all its bestial unreason in a series of nightmarish satirical visions. In this work, Paganini's hyper-virtuosic violin style is stripped of its straightforward aspect of display, beginning hollowed-out and expressively detached and later becoming frenzied and out-of-control. This music is continually interrupted by a second type of material in which fleeting fragments of melody appear briefly out of a background of suffocating silence.

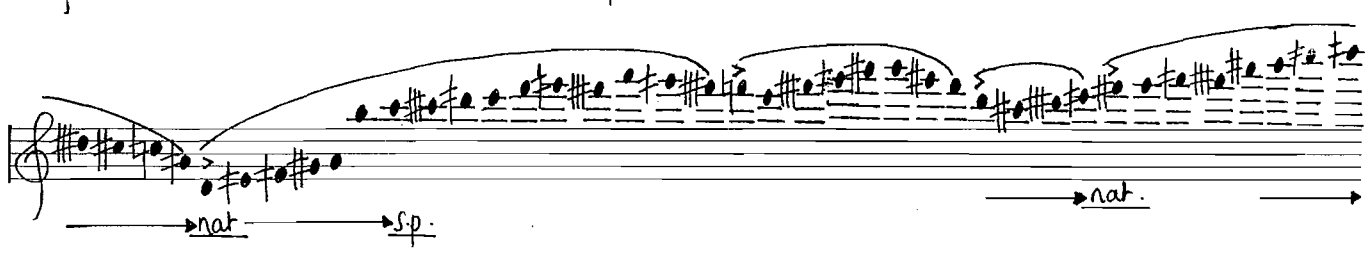
Tpt I: as fast as possible (♩= 96+)
Absolutely detached and cool

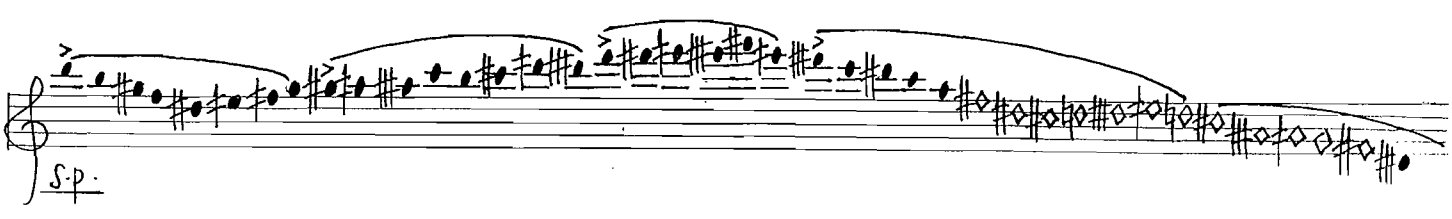


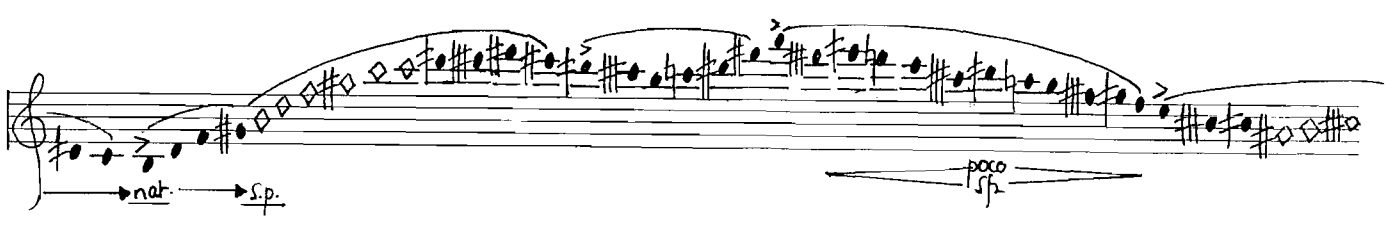


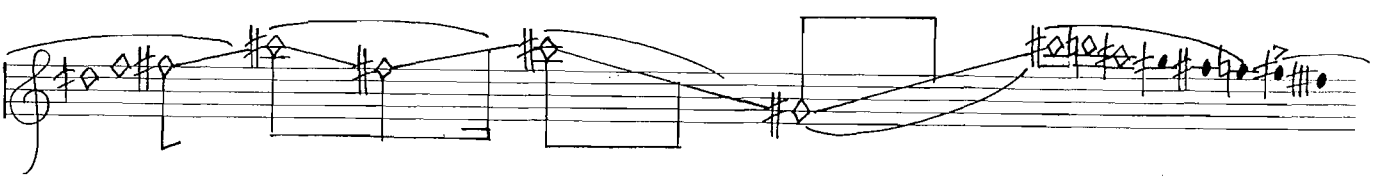


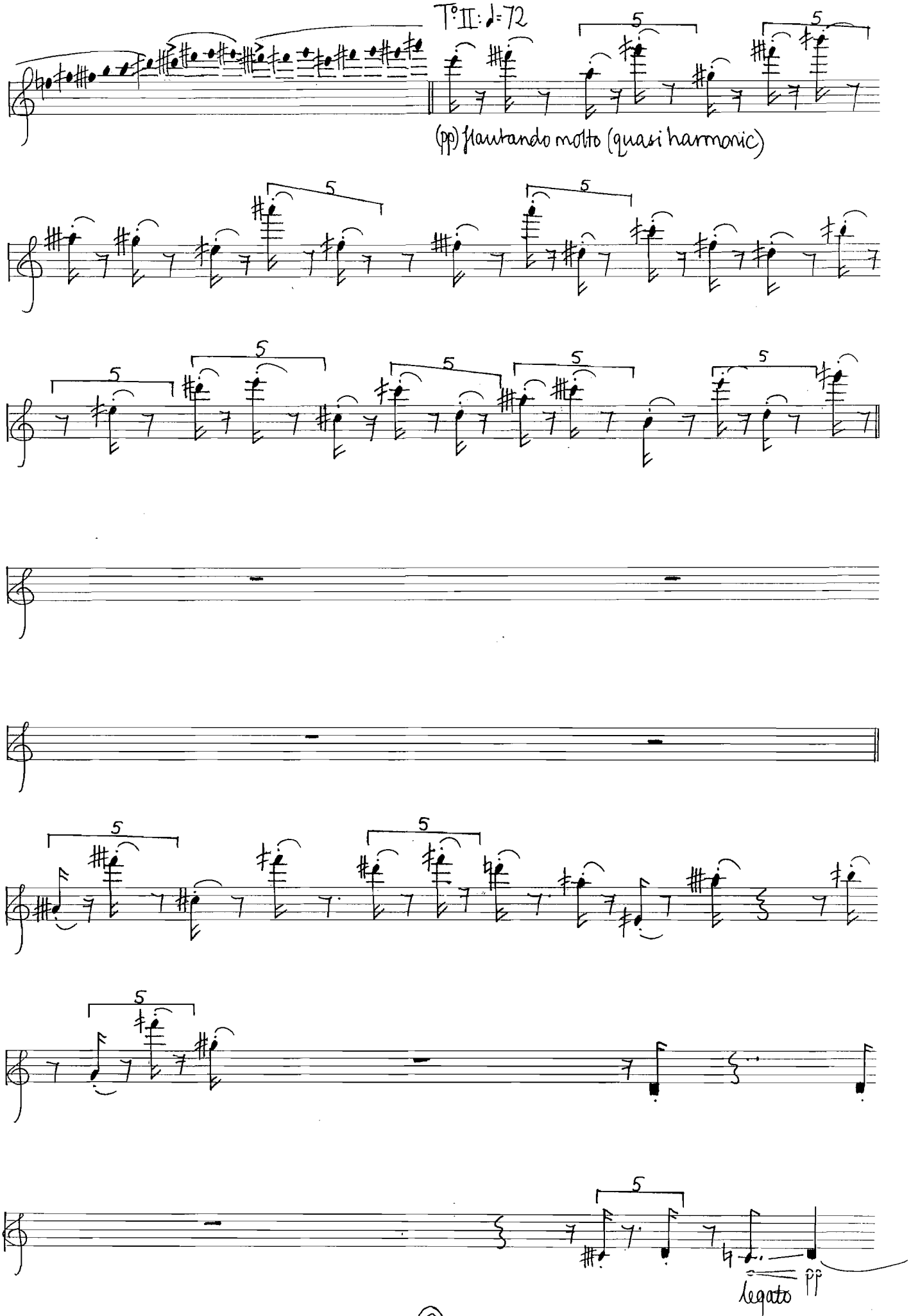


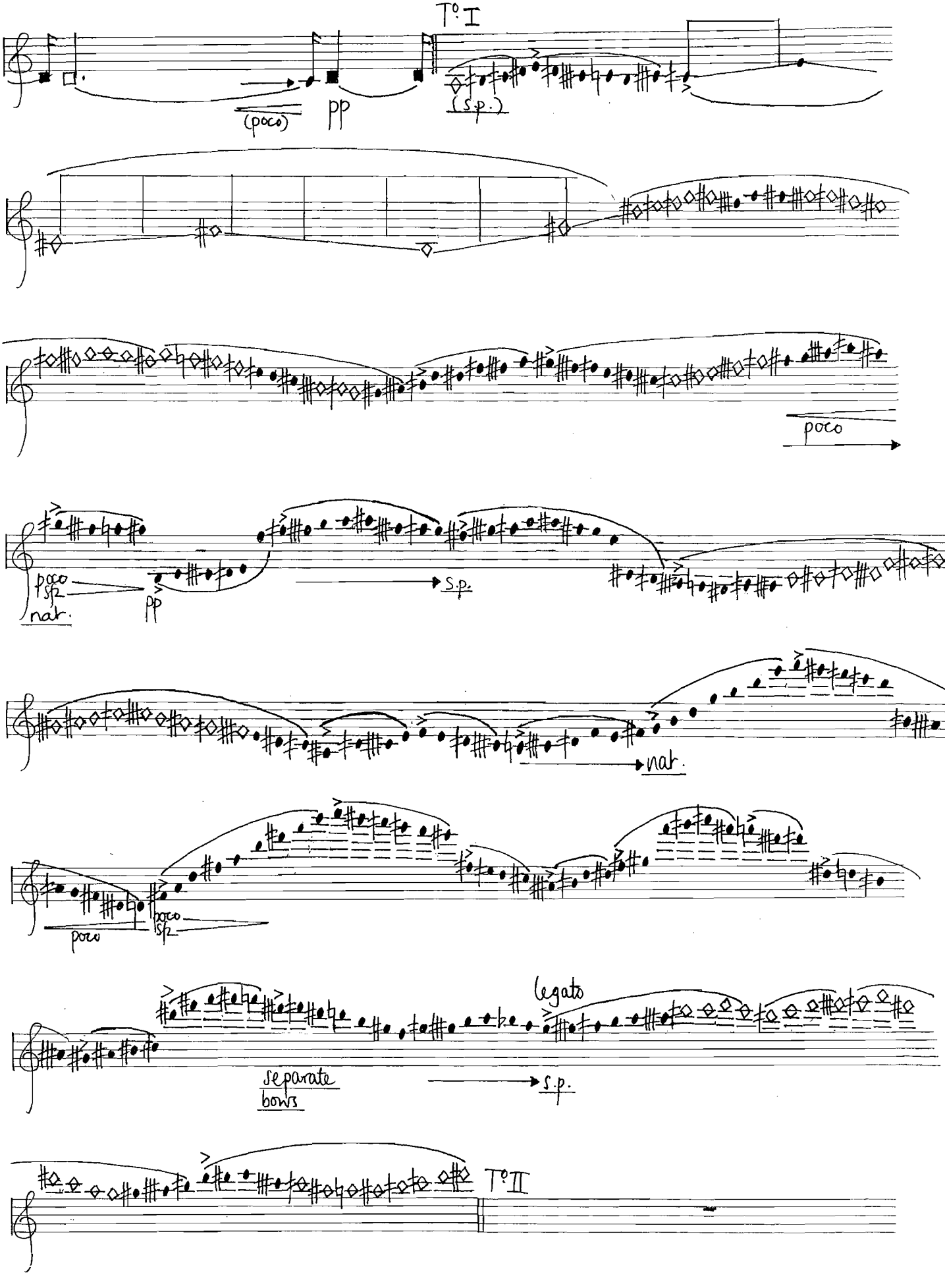









T°II: ♩=72
(pp) flautando molto (quasi harmonic)
legato pp


T° I
(poco)
pp
(s.p.)
poco
poco
sfz
nat.
pp
s.p.
nat.
poco
poco
sfz
legato
separate
bows
s.p.
T° II

T.º I

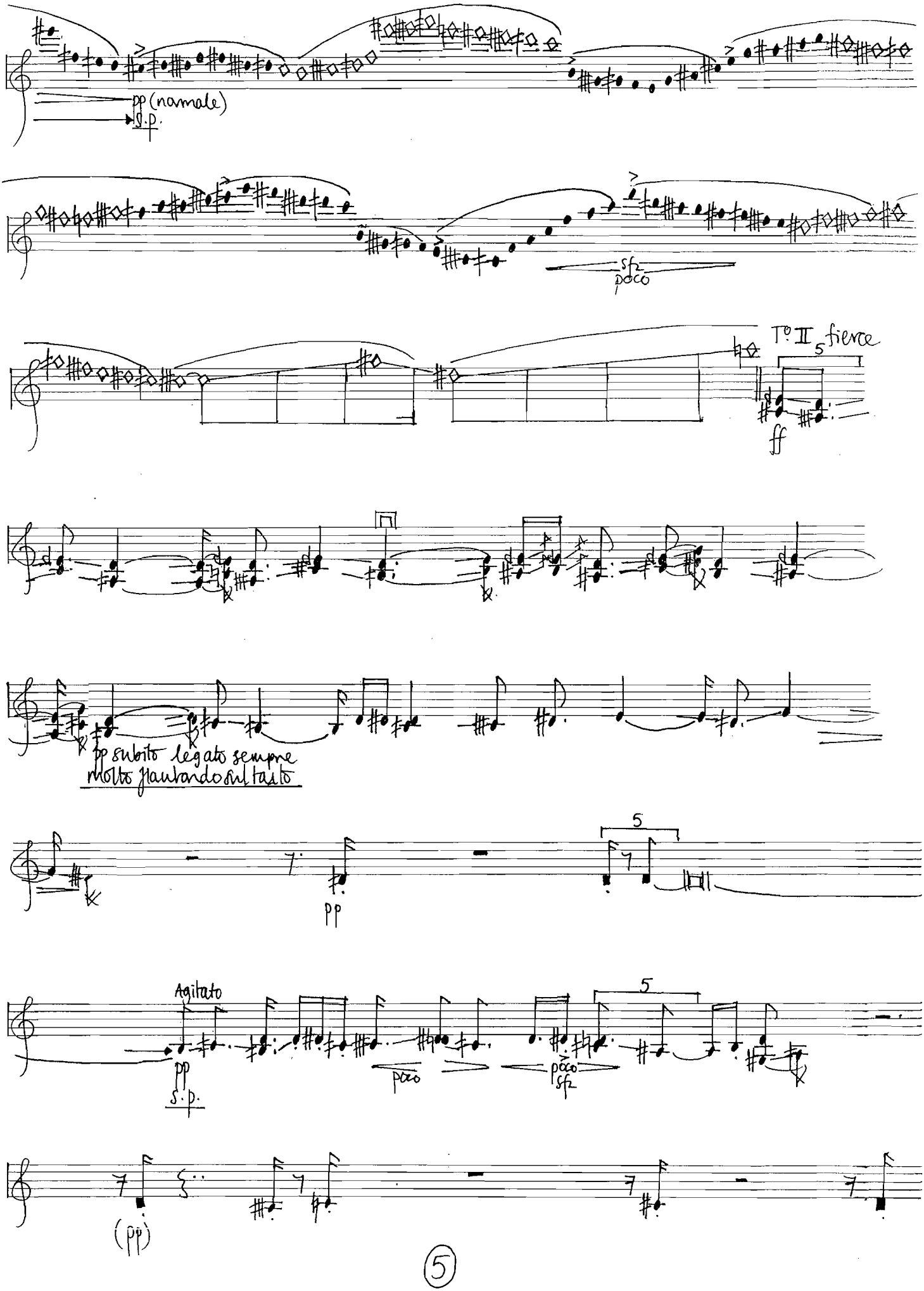
poco sfz

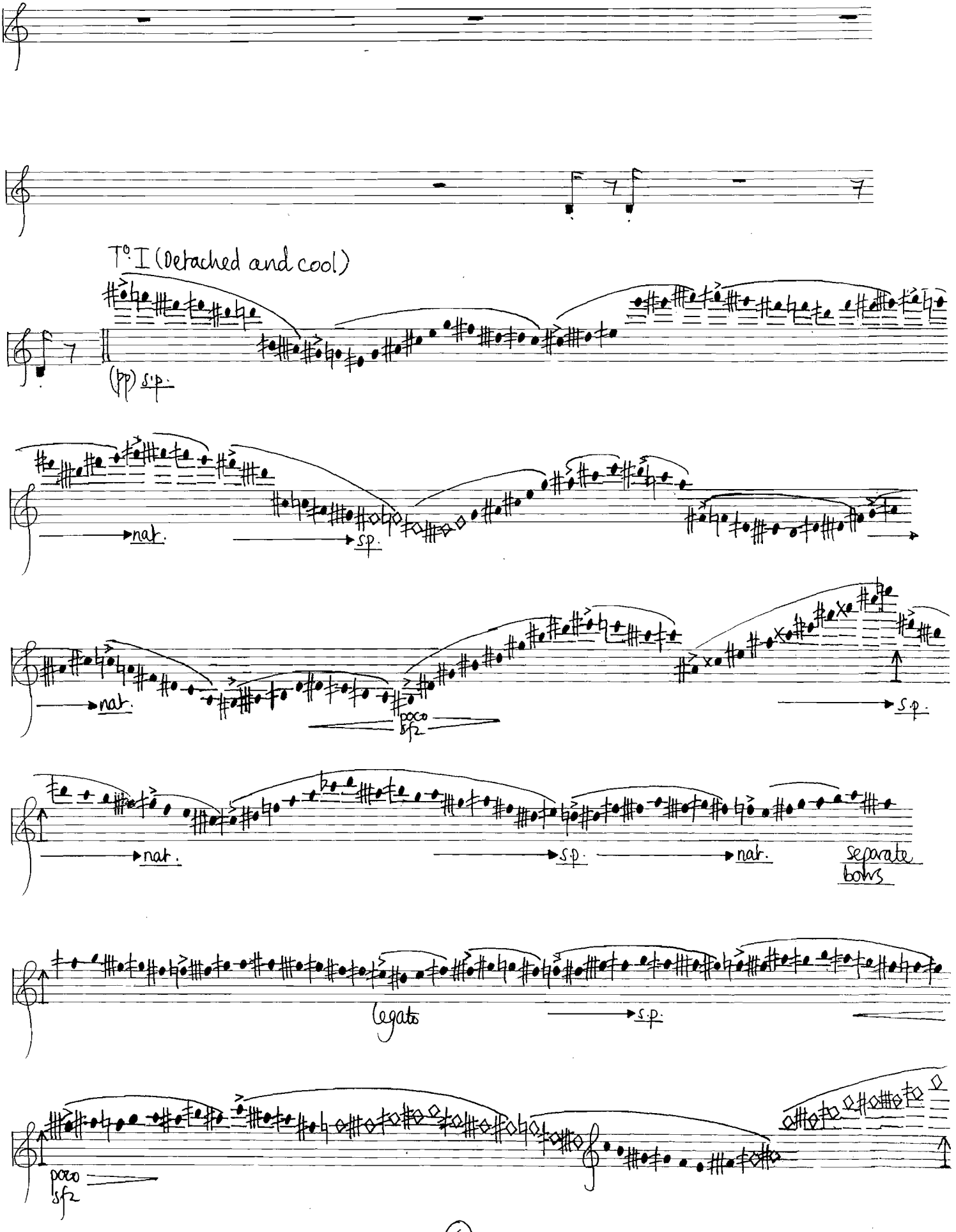
poco sfz

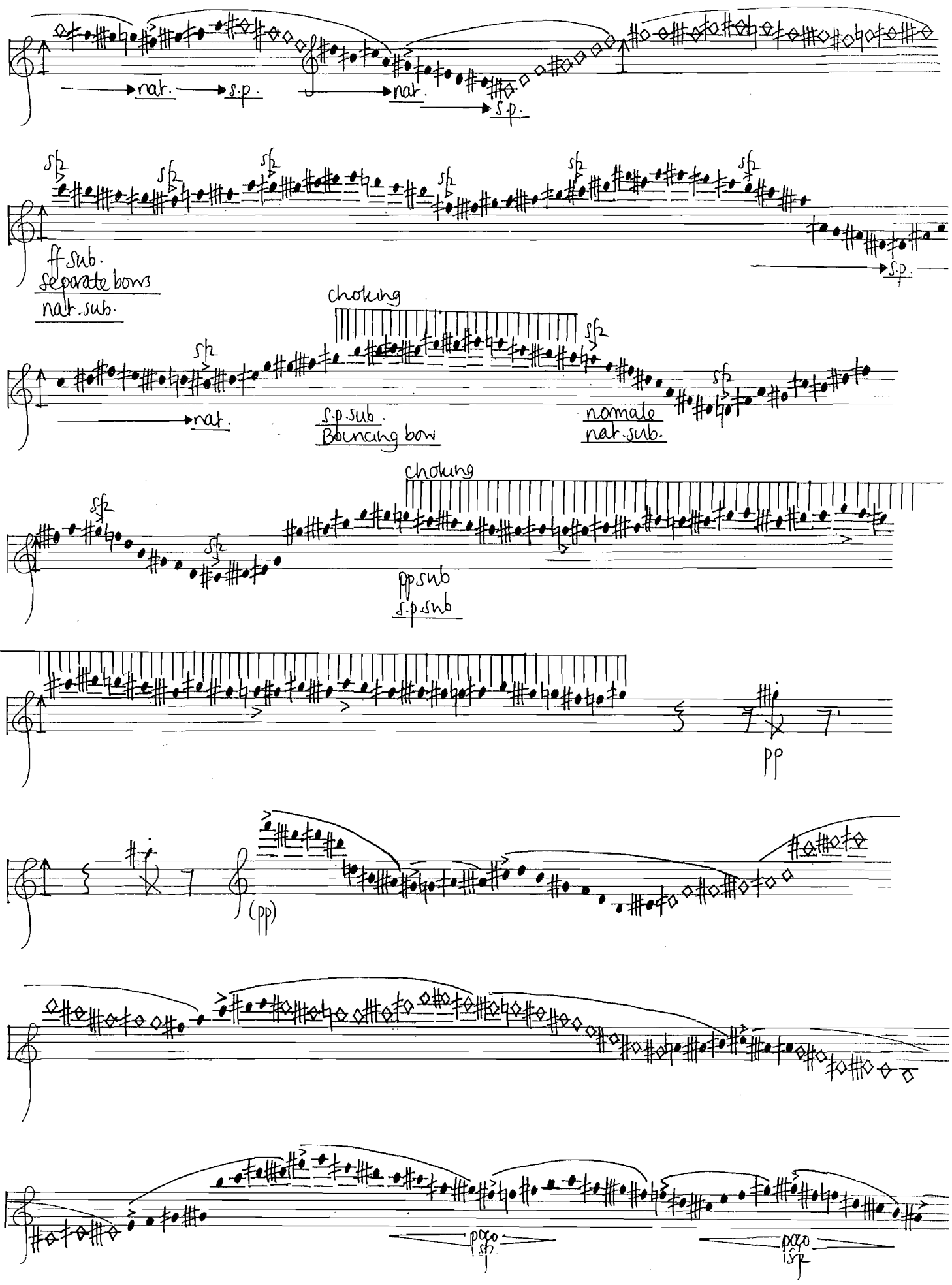
ff sub. separate bows nat. sub.

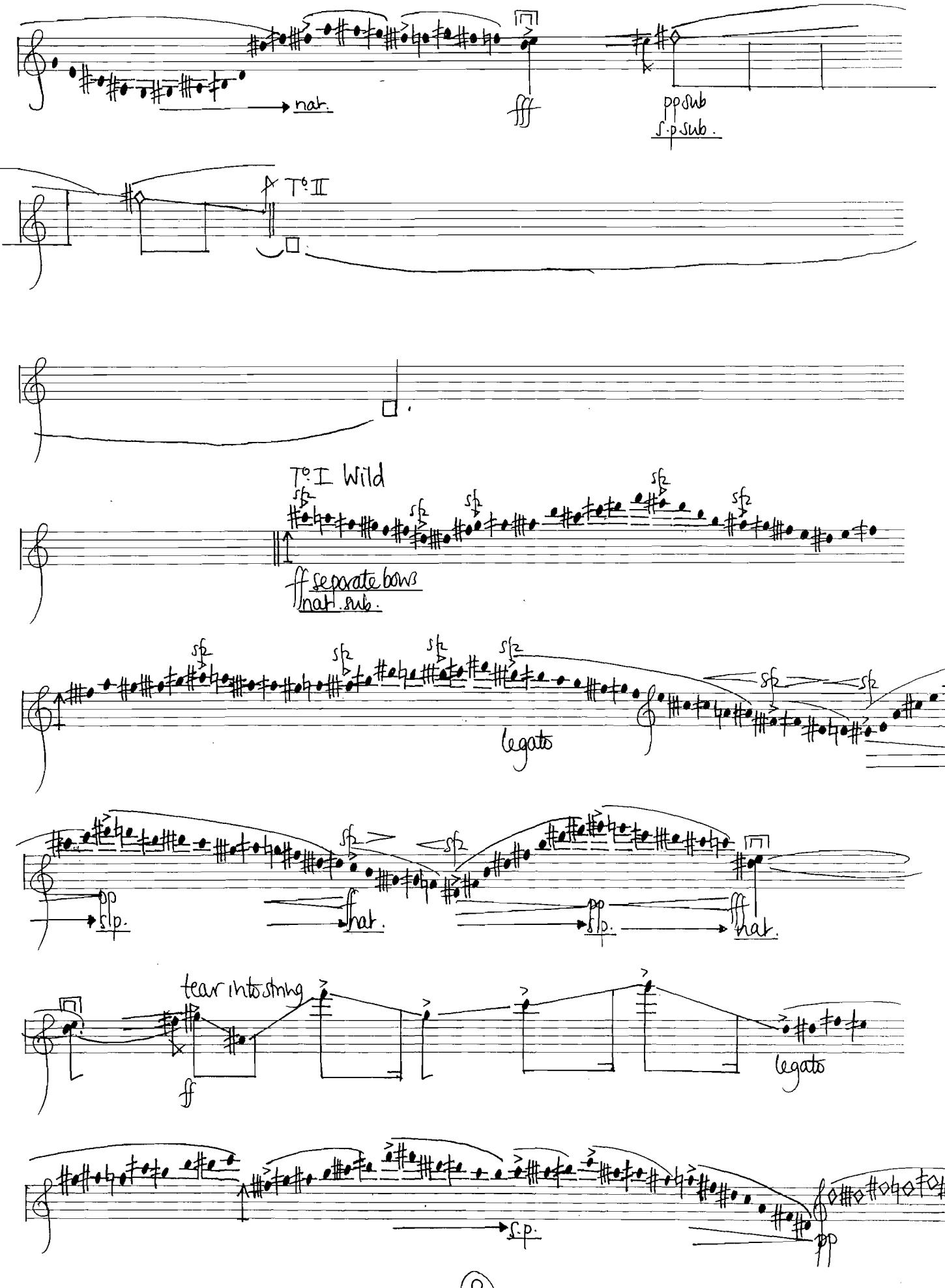
Brillante e leggiero sub.

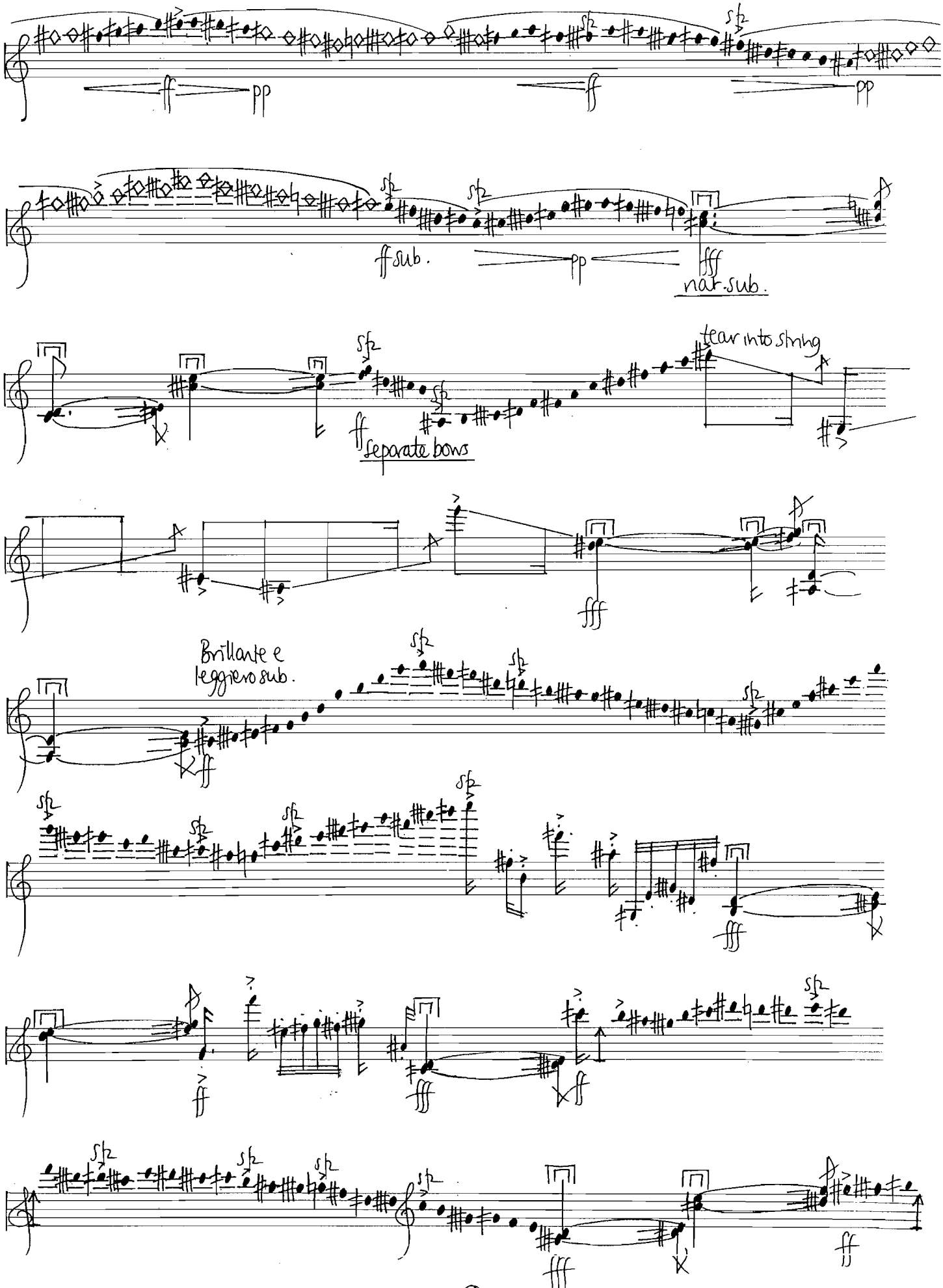
ff legato

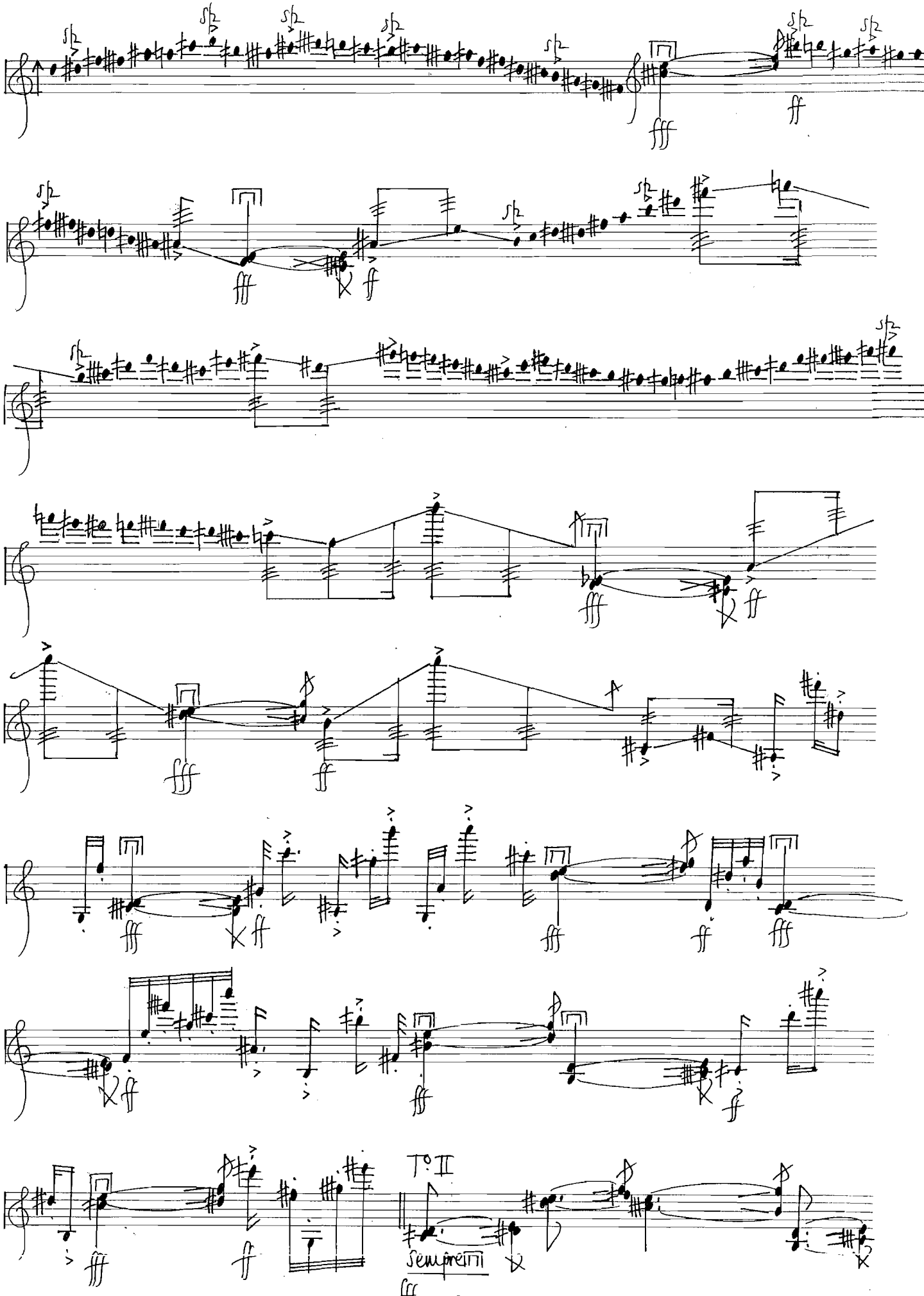

pp (normale)
S.p.
sfz
poco
T° II 5 fierce
ff
pp subito legato sempre
molto flautando sul tasto
5
pp
Agitato
pp
S.p.
poco
poco
sfz
5
(pp)

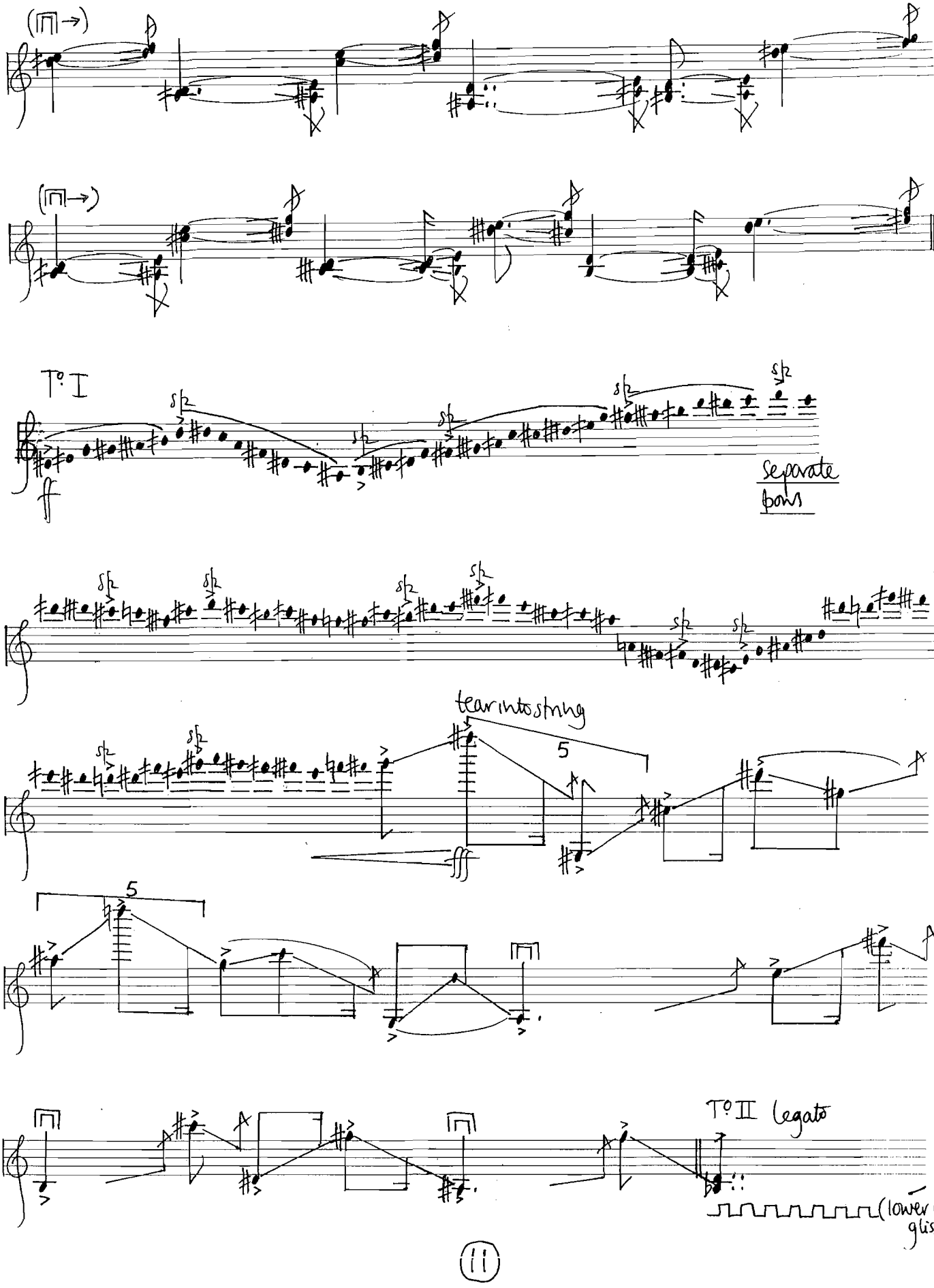

To I (Detached and cool)
(pp) s.p.
nat.
s.p.
nat.
poco sfz
s.p.
nat.
s.p.
nat.
separate bows
legato
s.p.
poco sfz

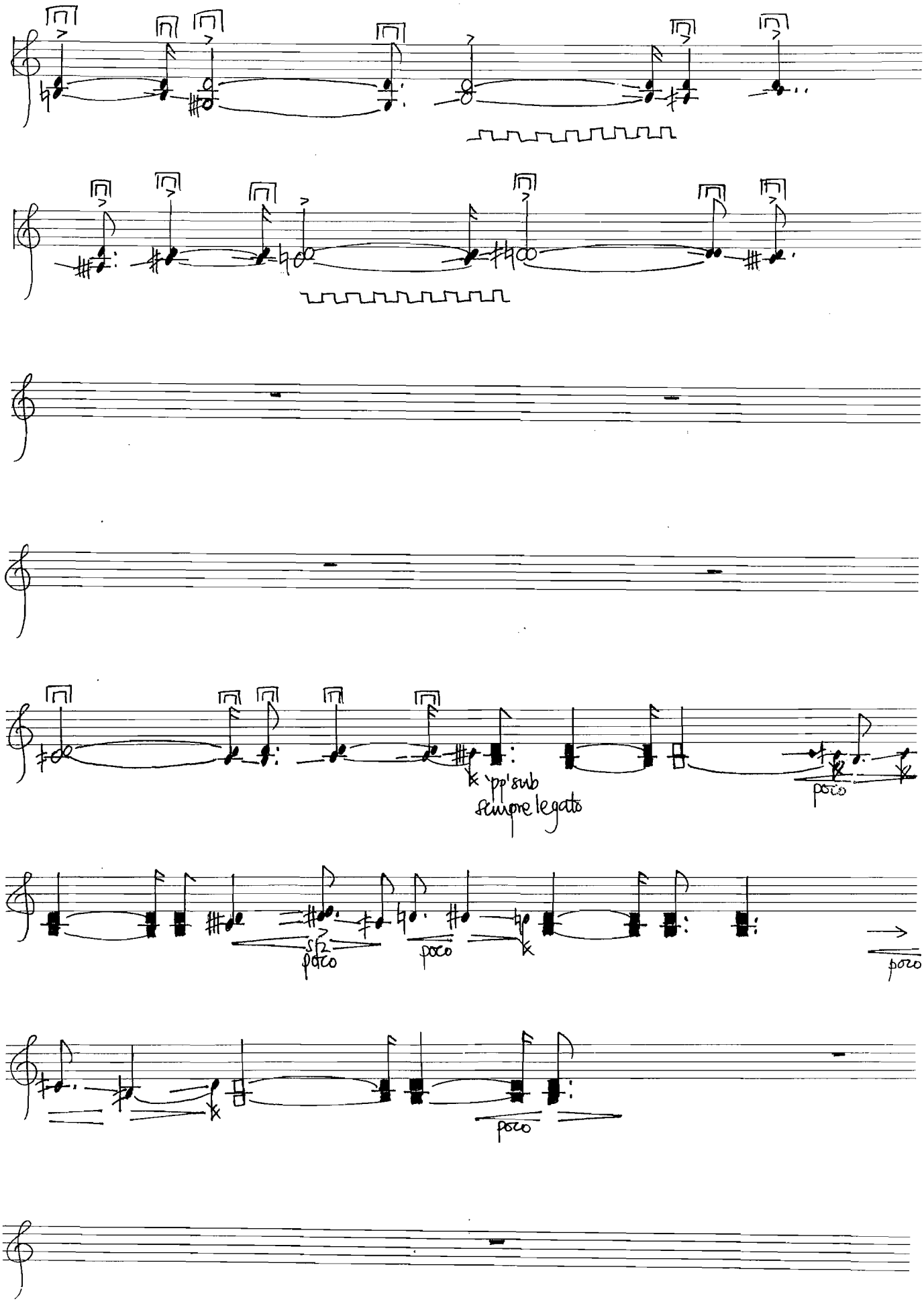

nat.
s.p.
nat.
s.p.
sfz
ff sub.
separate bows
nat. sub.
s.p.
choking
nat.
s.p. sub.
Bouncing bow
normale
nat. sub.
choking
pp sub
s.p. sub
pp
(pp)
pizz
pizz

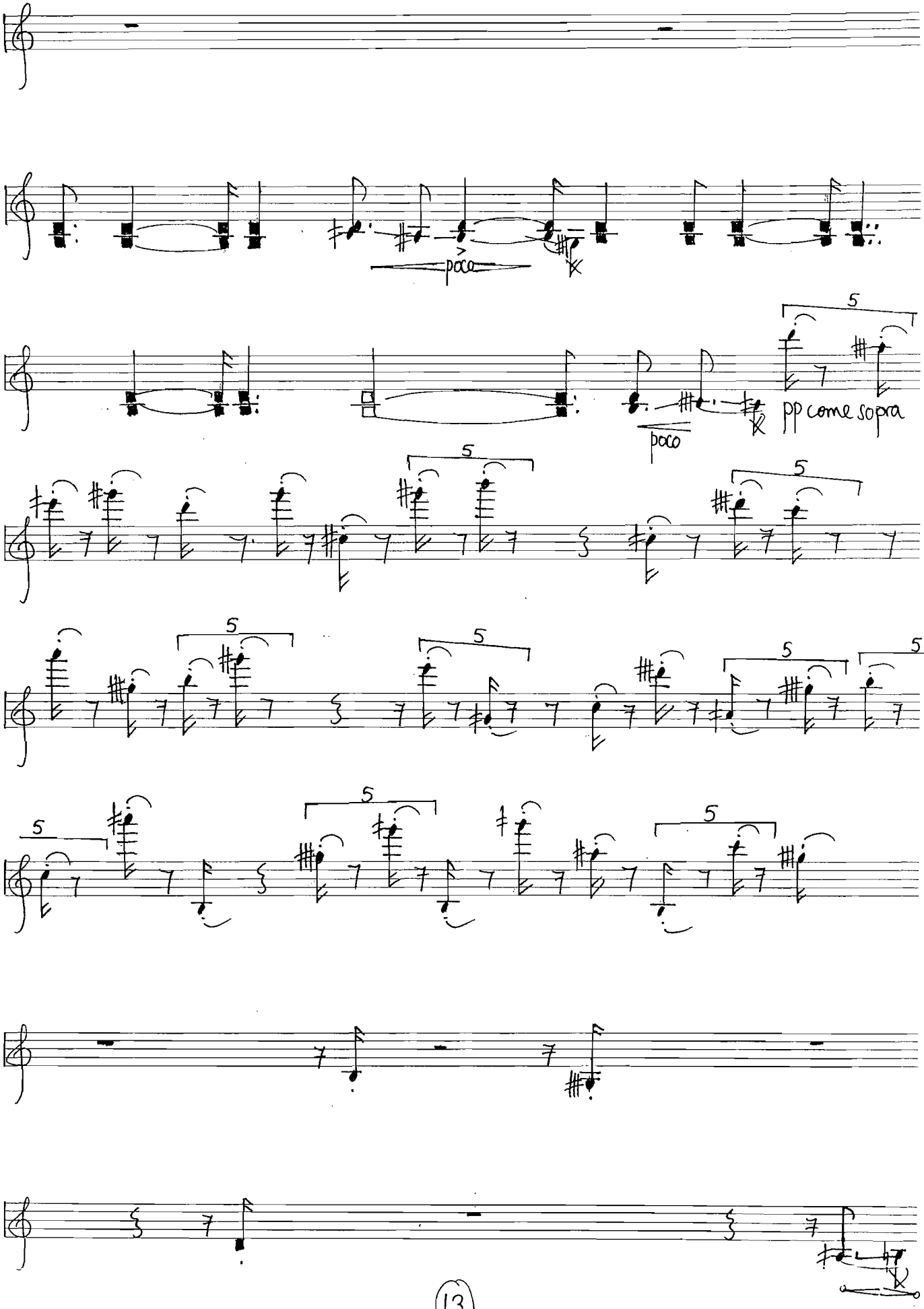

nat.
fff
pp sub
s.p. sub.
T° II
T° I Wild
sfz
ff separate bows
nat. sub.
legato
pp
s.p.
ff
nat.
fff
tear into string
ff
legato
s.p.
pp

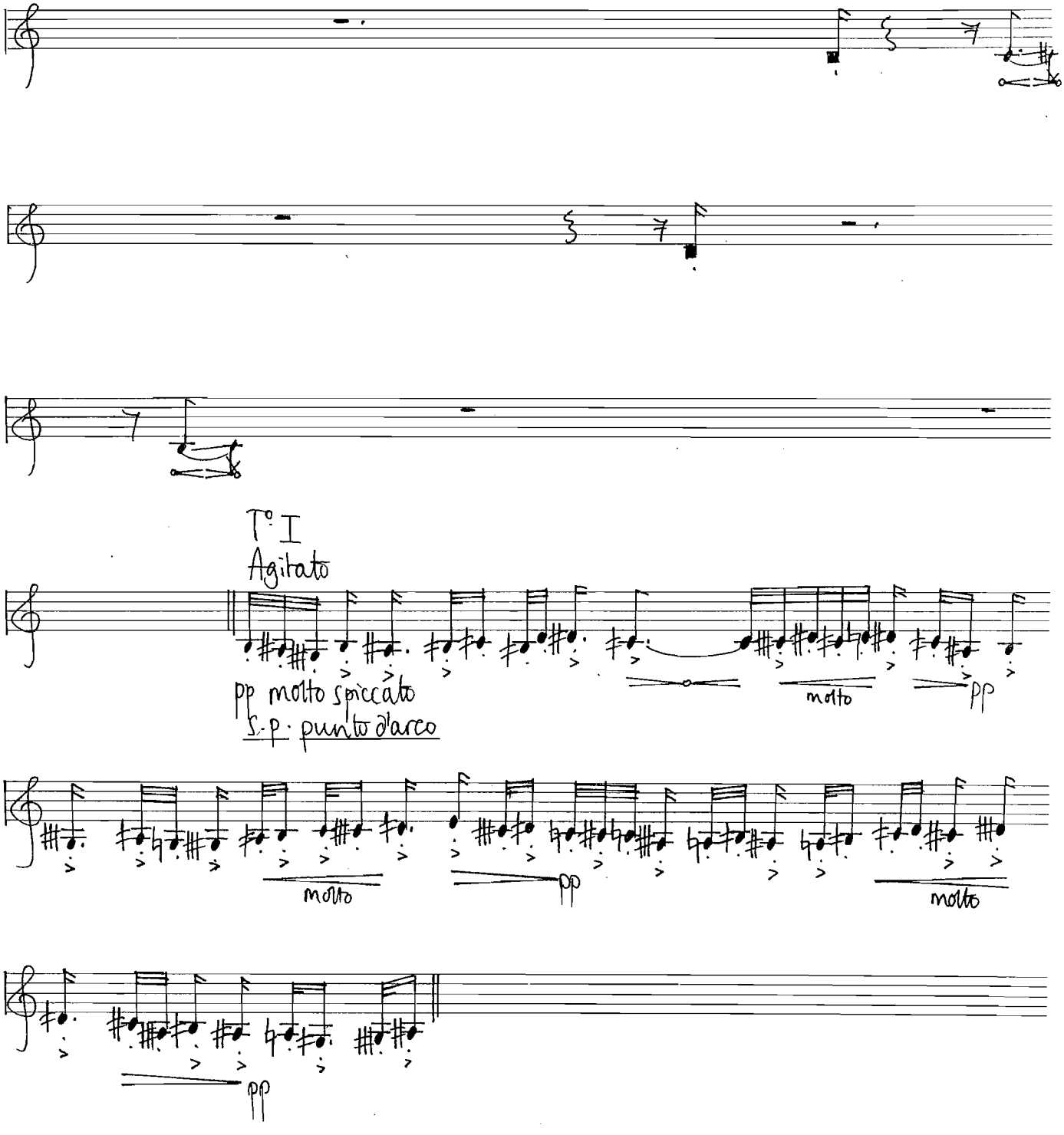

ff
pp
ff
pp
ff sub.
pp
fff
nat. sub.
tear into string
ff
separate bows
fff
Brillante e
leggiero sub.
ff
fff
ff
fff
fff
ff


T° II
Sempre ff


(⊓→)
(⊓→)
T° I
sh
ff
separate bows
tear into string
5
fff
5
T° II legato
(lower note gliss.)


pp subito
sempre legato
poco
sfz
poco
poco
poco
poco
poco


poco
poco
pp come sopra


T° I
Agitato
pp molto spiccato
S.P. punto d'arco
molto
pp
molto
pp
molto
pp

James Weeks

Nothing to See, Nothing to Hide

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BE TAKEN OUT OF THE
LIBRARY

'Cello, percussion, piano
2003

Nothing to See, Nothing to Hide

for 'cello, percussion (claves, 3 tom-toms, bass drum), piano

Duration
9 minutes

Performance notes
Accidentals apply only to notes they immediately precede, with the exception of the repeated-note passages in the piano in bars 11-13 and 32-34, where the sign above an accidental indicates that it should apply to the ensuing repeated pitches.

Piano
In the first half of the piece, use of the sustaining pedal should be to assist the production of a resonant legato sonority. Care should be taken not to muddy the texture unduly or blur the harmonies into an undifferentiated mass.

↕ = chromatic cluster between given pitches

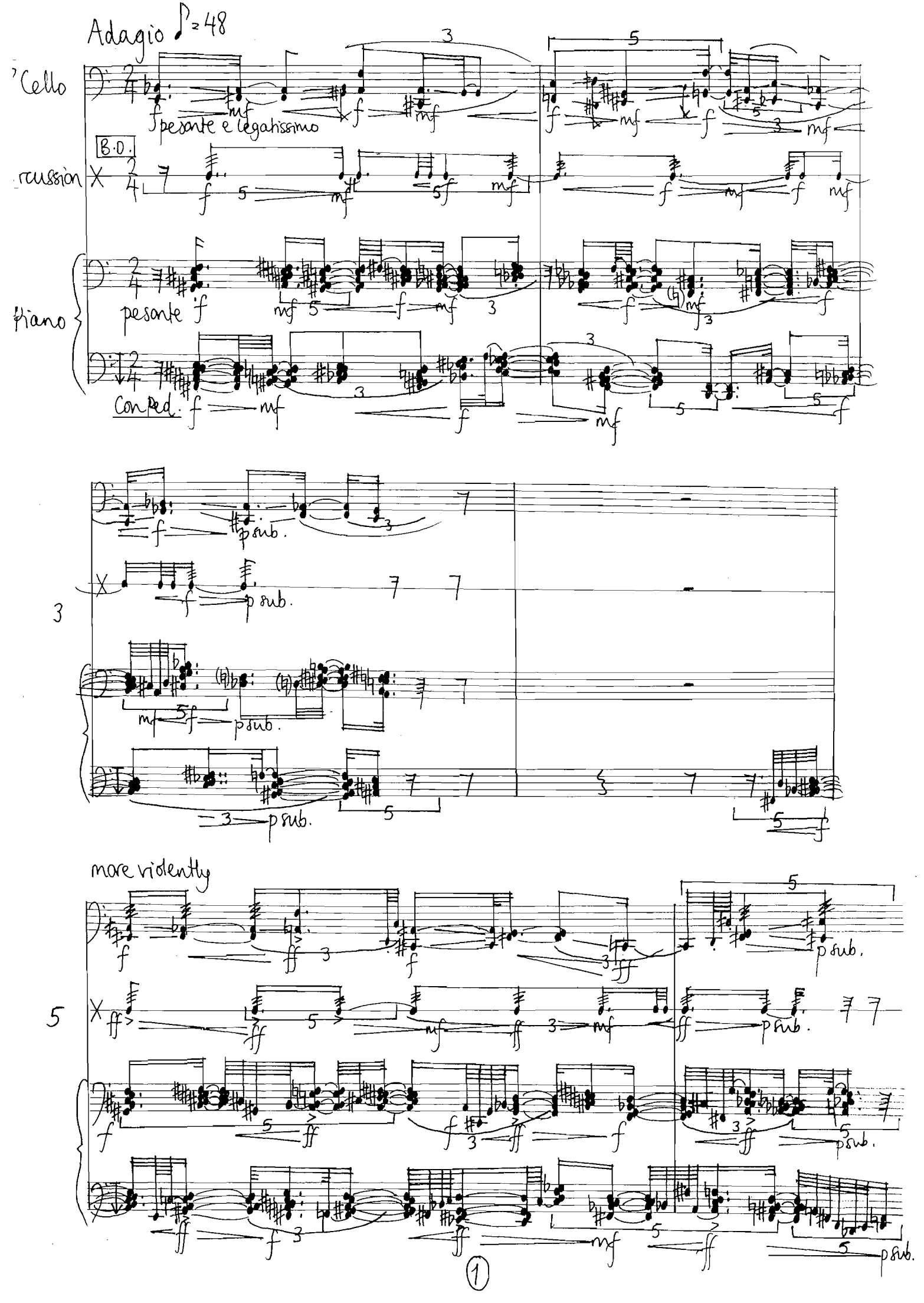
'Cello
Quartertones: 𝄲 = ¼ sharp, 𝄳 = ¼ flat

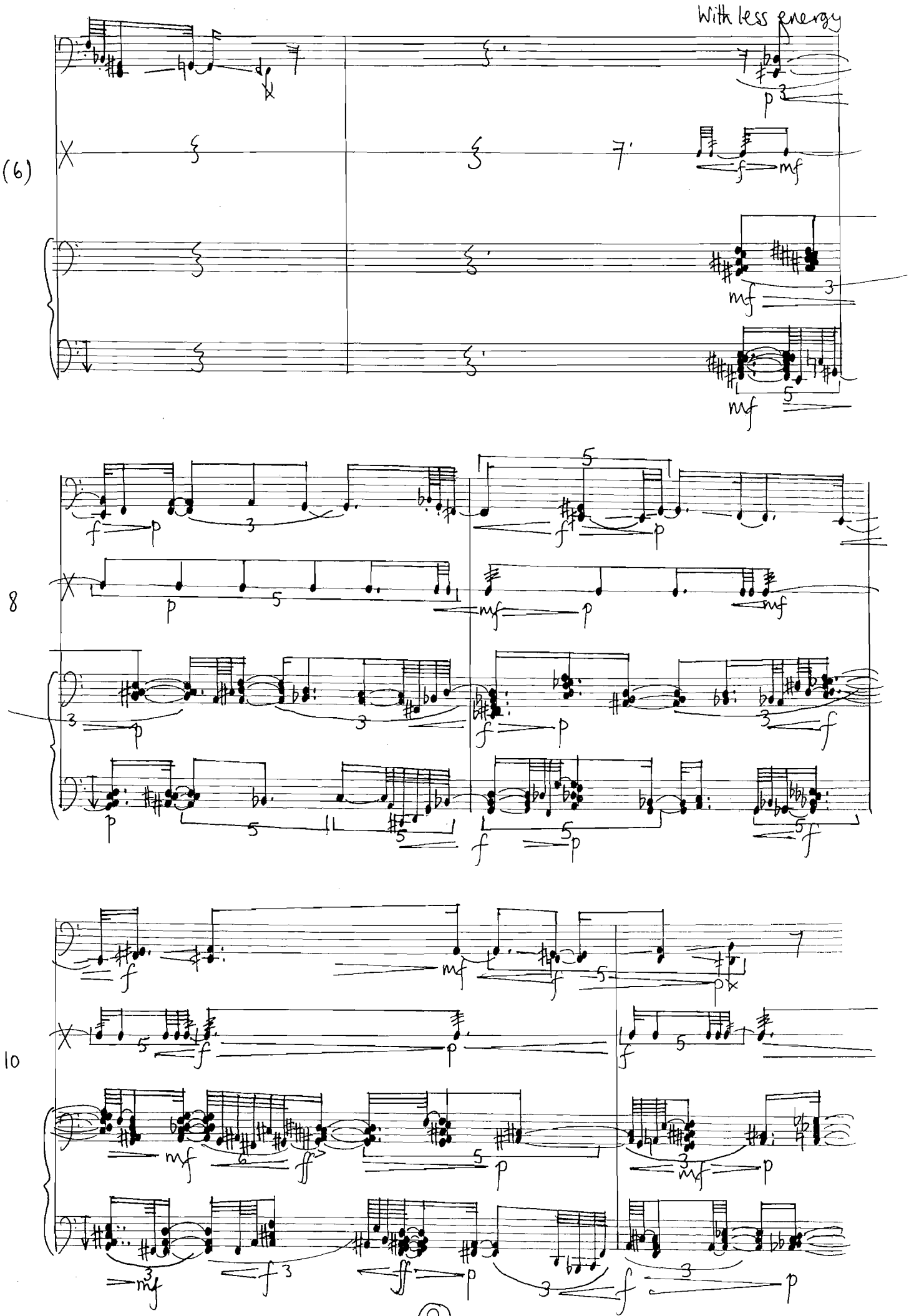
= ricochet (very light bow pressure).

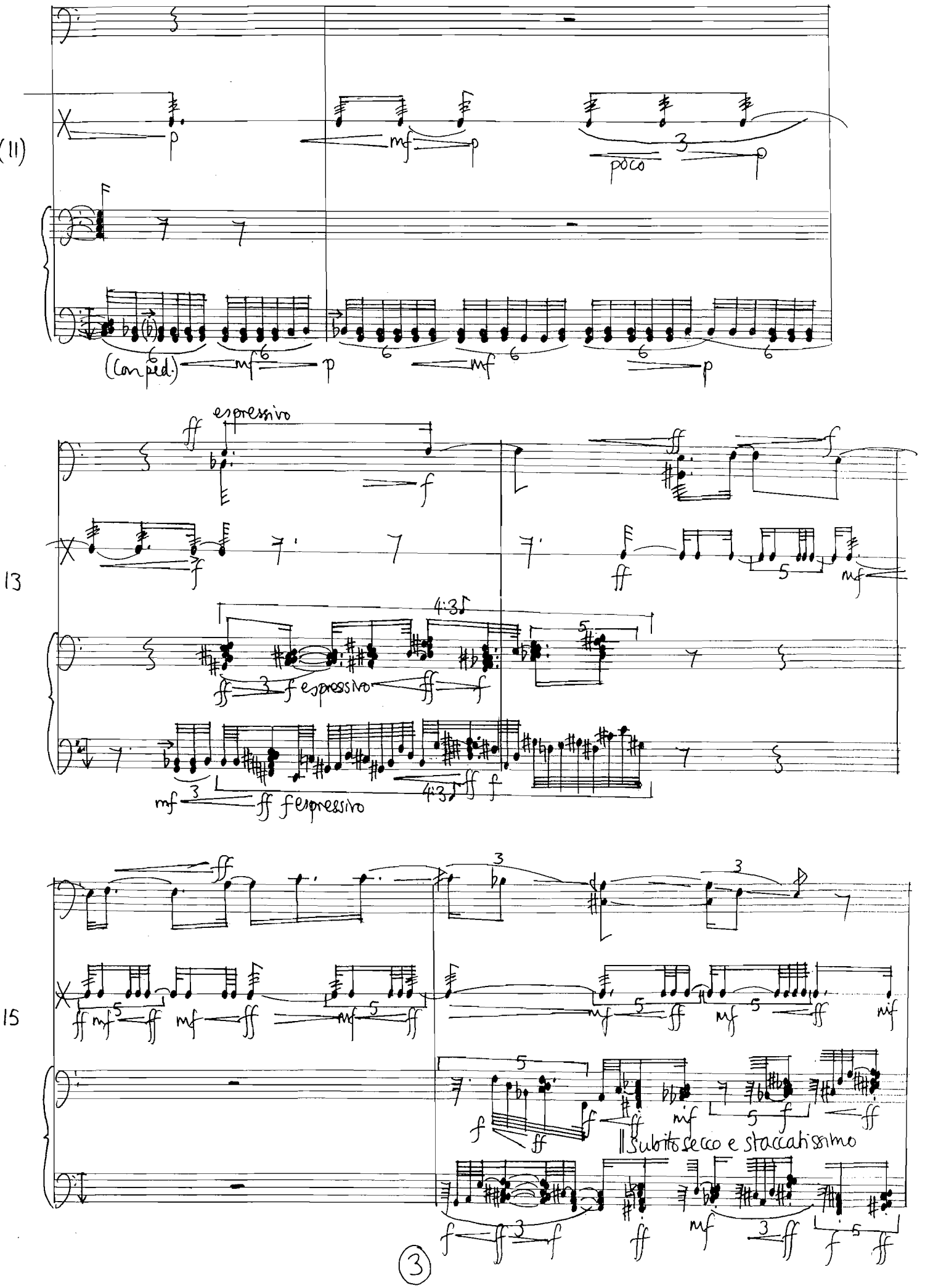
Percussion
Beaters and sticks at discretion of player.

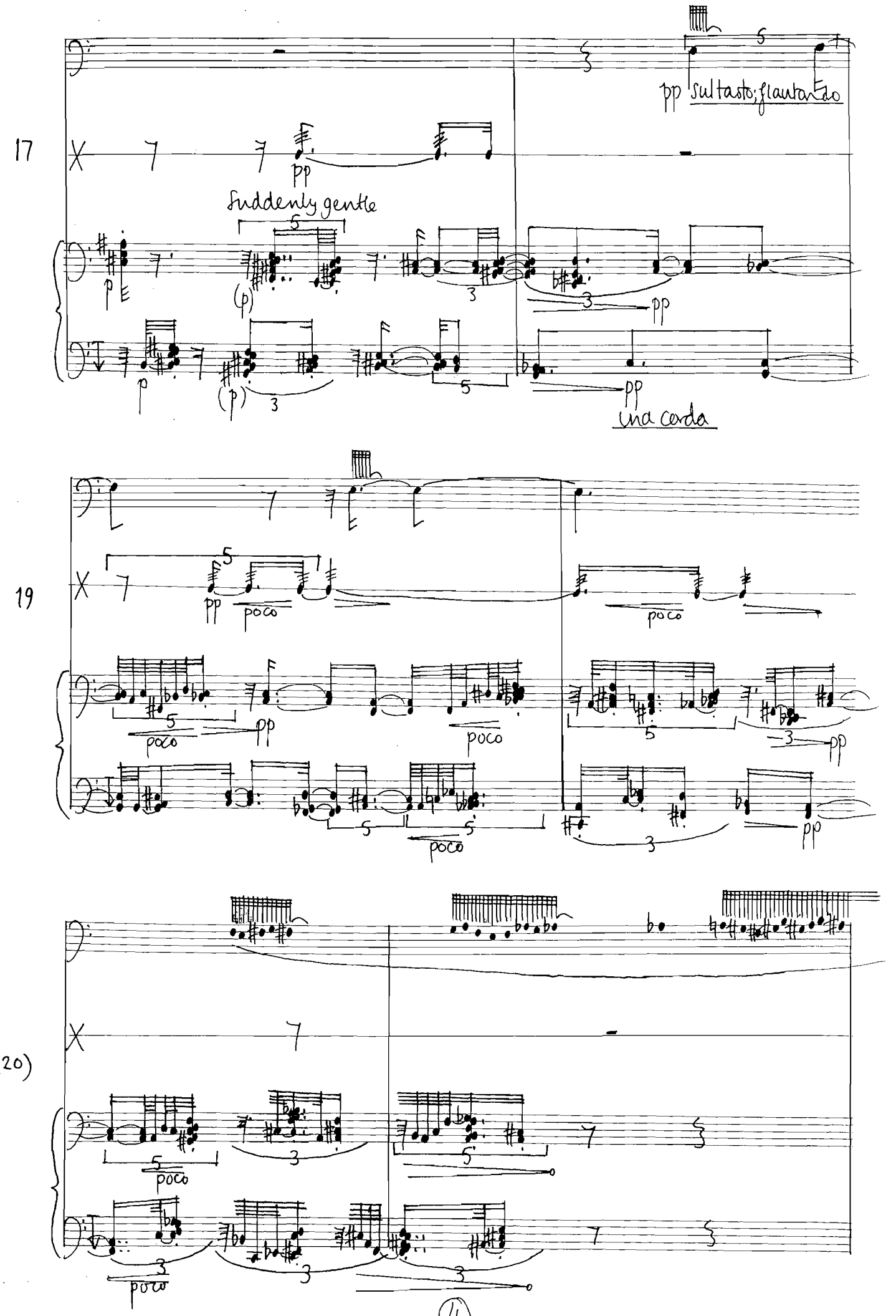
'Cello and piano
Where no rhythm is specified, determine rhythm according to position of the note in the bar; where notes are closely adjacent (i.e.), play as fast as possible, even if that results in the piano RH getting momentarily ahead of the LH. In these passages the 'cello should change bow on each new ricochet.

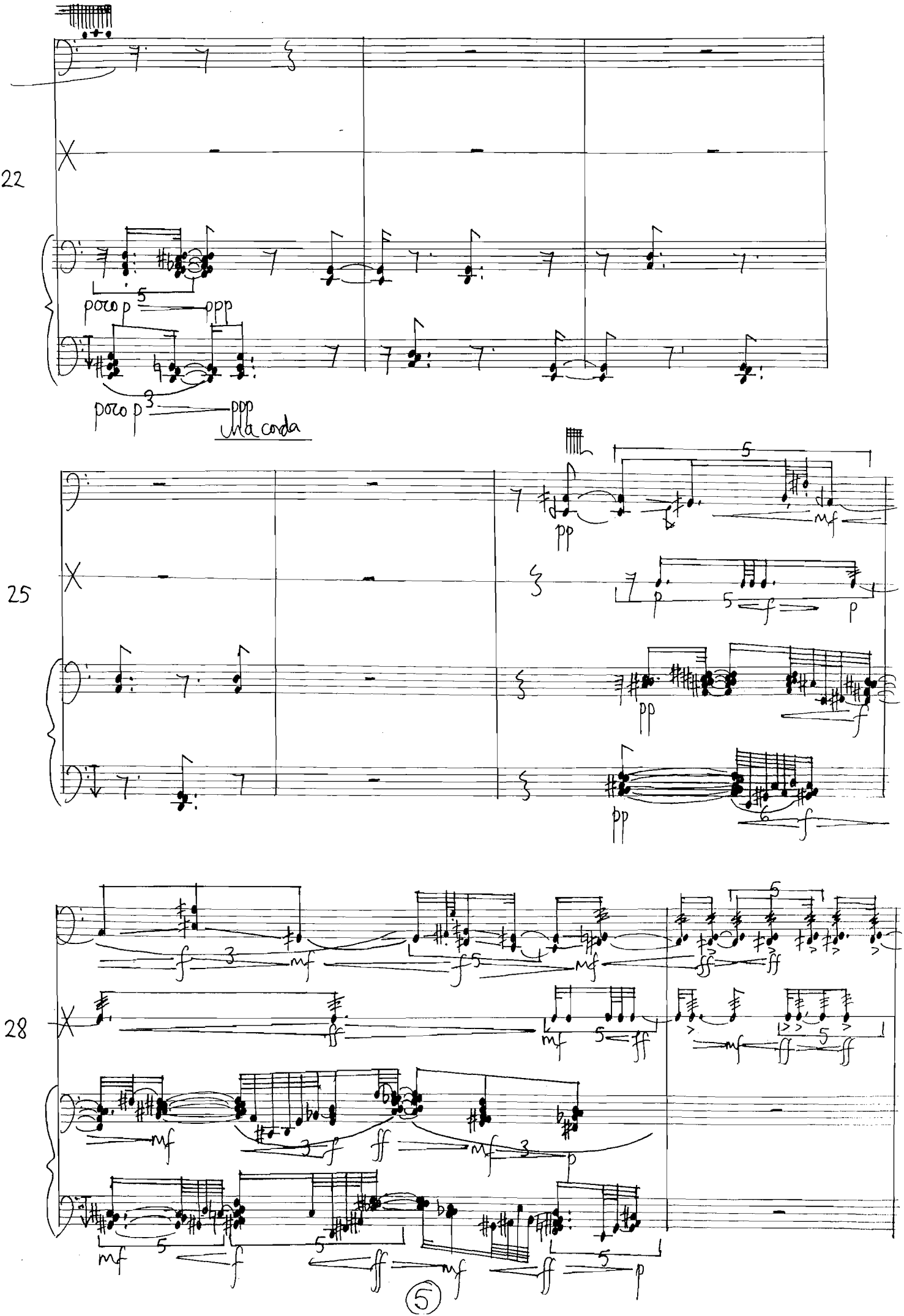
Programme note
Nothing to See, Nothing to Hide takes its title from a work by the Italian artist Alighiero Boetti, consisting of an empty, framed window-pane, and is based on the slow movement of Beethoven's last 'cello sonata, op.102/2. Like its title, the piece is divided into two roughly equal halves (marked by the change from bass drum to tom-toms), in each of which complex textures are stripped down to a denuded, 'plain substance' beneath.

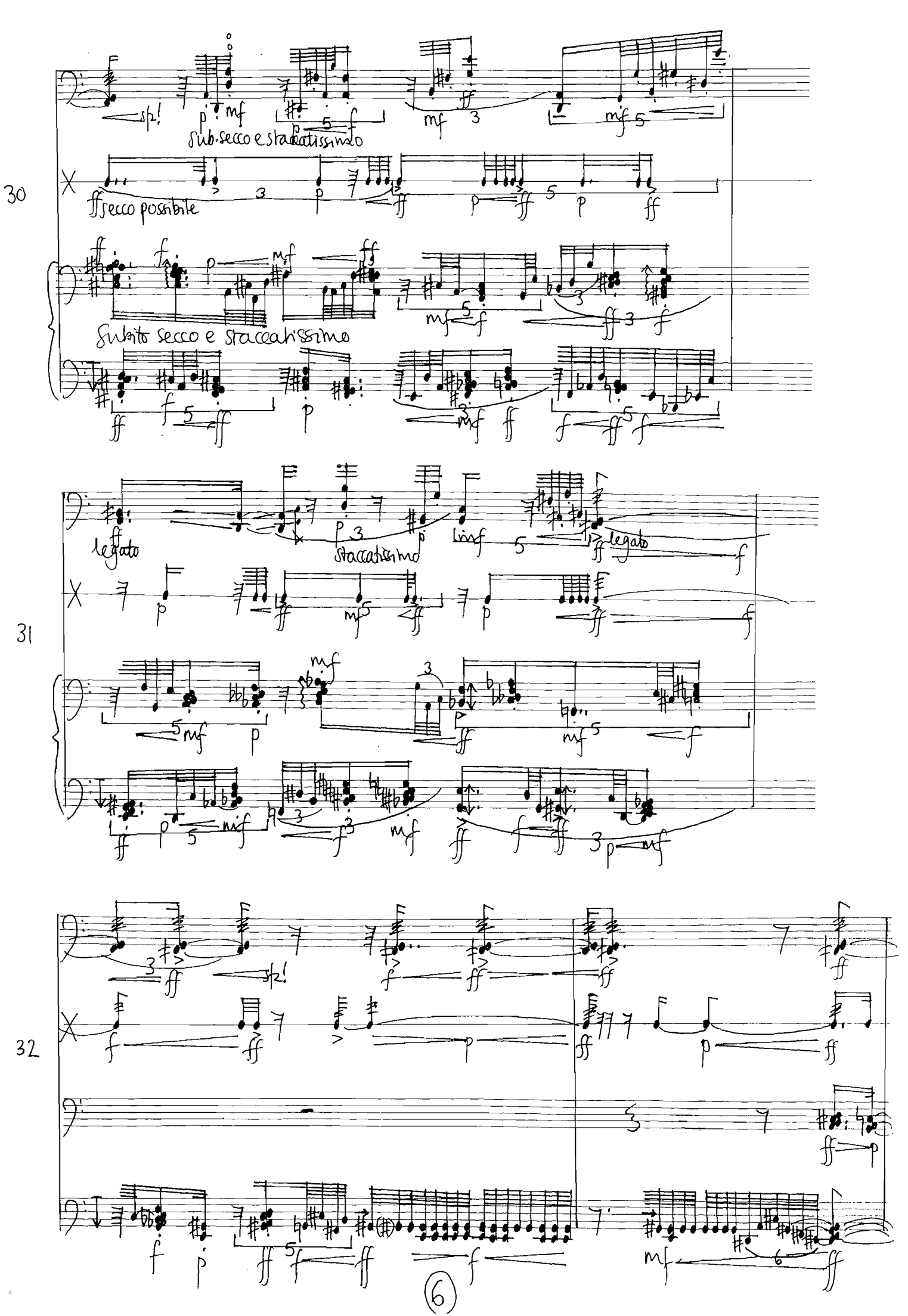

Adagio ♪=48
Cello
pesante e legatissimo
B.O.
rcussion
Piano
pesante
Con Ped.
p sub.
more violently
p sub.

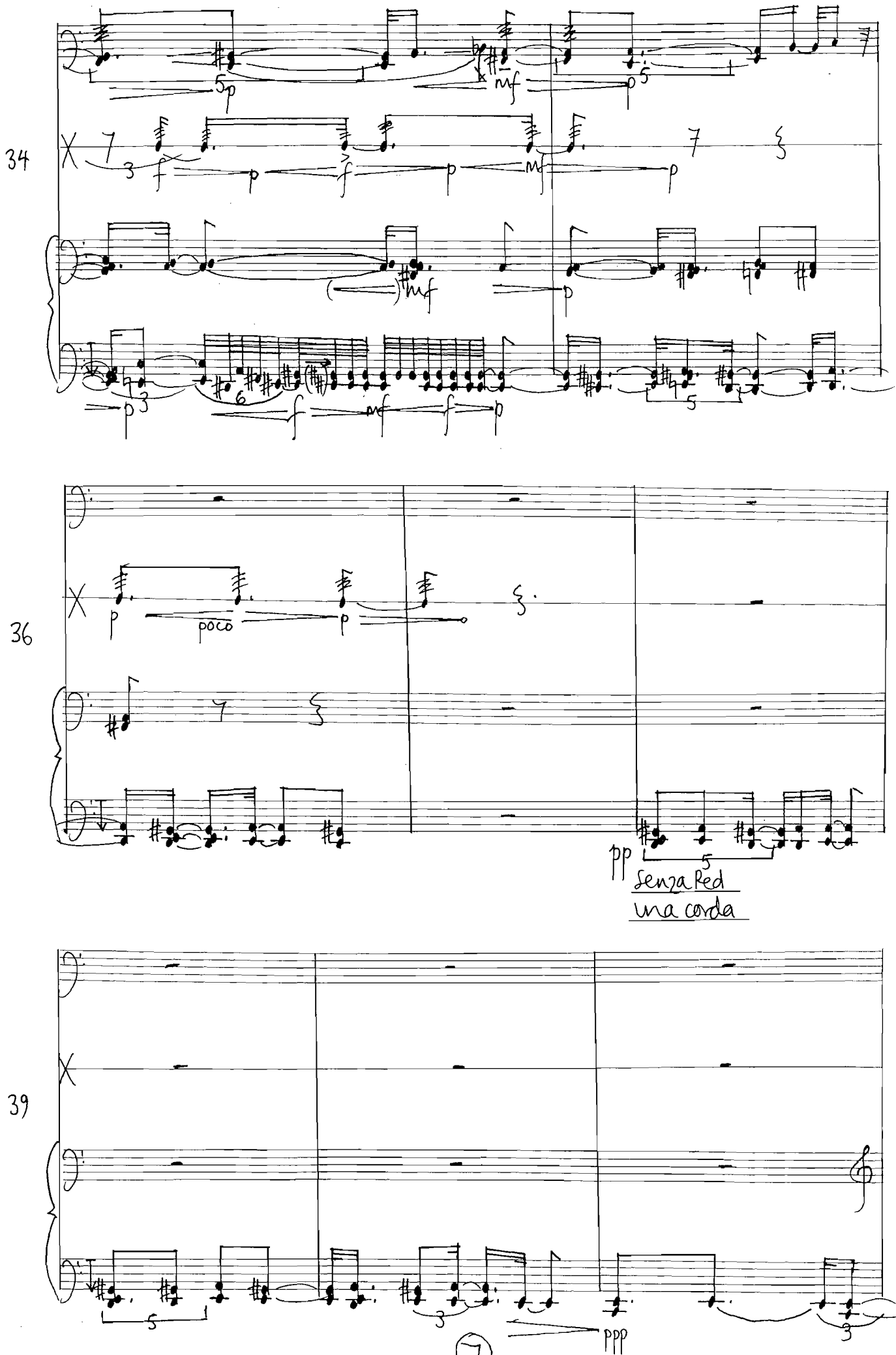

With less energy
(6)
8
10

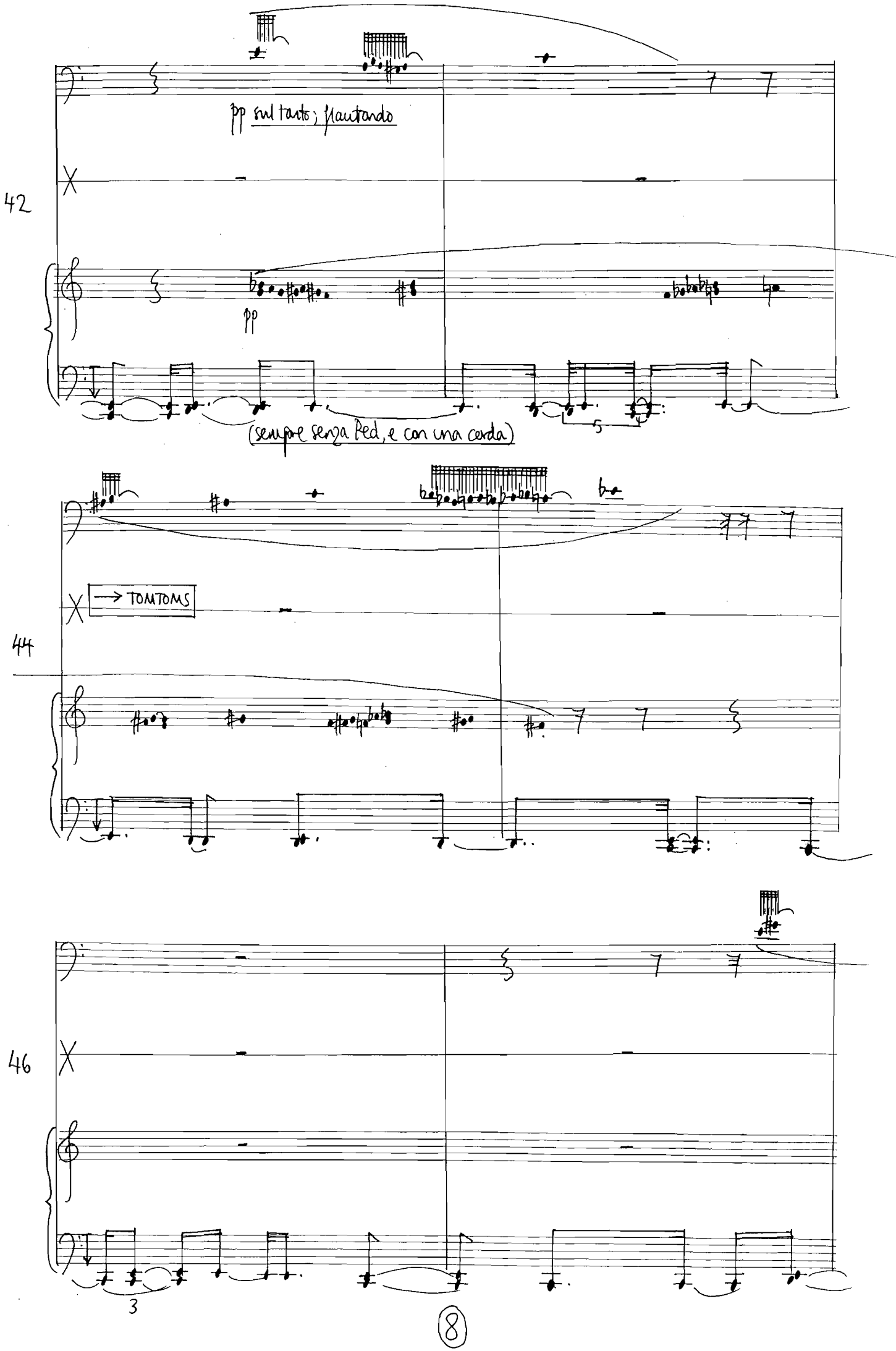

(11)
p
mf
p
poco
3
p
(Ped.)
mf
6
p
6
mf
6
6
p
6
13
espressivo
ff
f
ff
f
ff
5
mf
4:3
3
f espressivo
ff
f
5
mf
3
ff f espressivo
4:3
ff
f
15
ff
3
3
ff mf
5
ff
mf
ff
mf
5
ff
mf
5
ff
mf
5
ff
mf
5
f
ff
ff
mf
5
f
ff
Subito secco e staccatissimo
f
ff
3
f
ff
mf
3
ff
5
f
ff

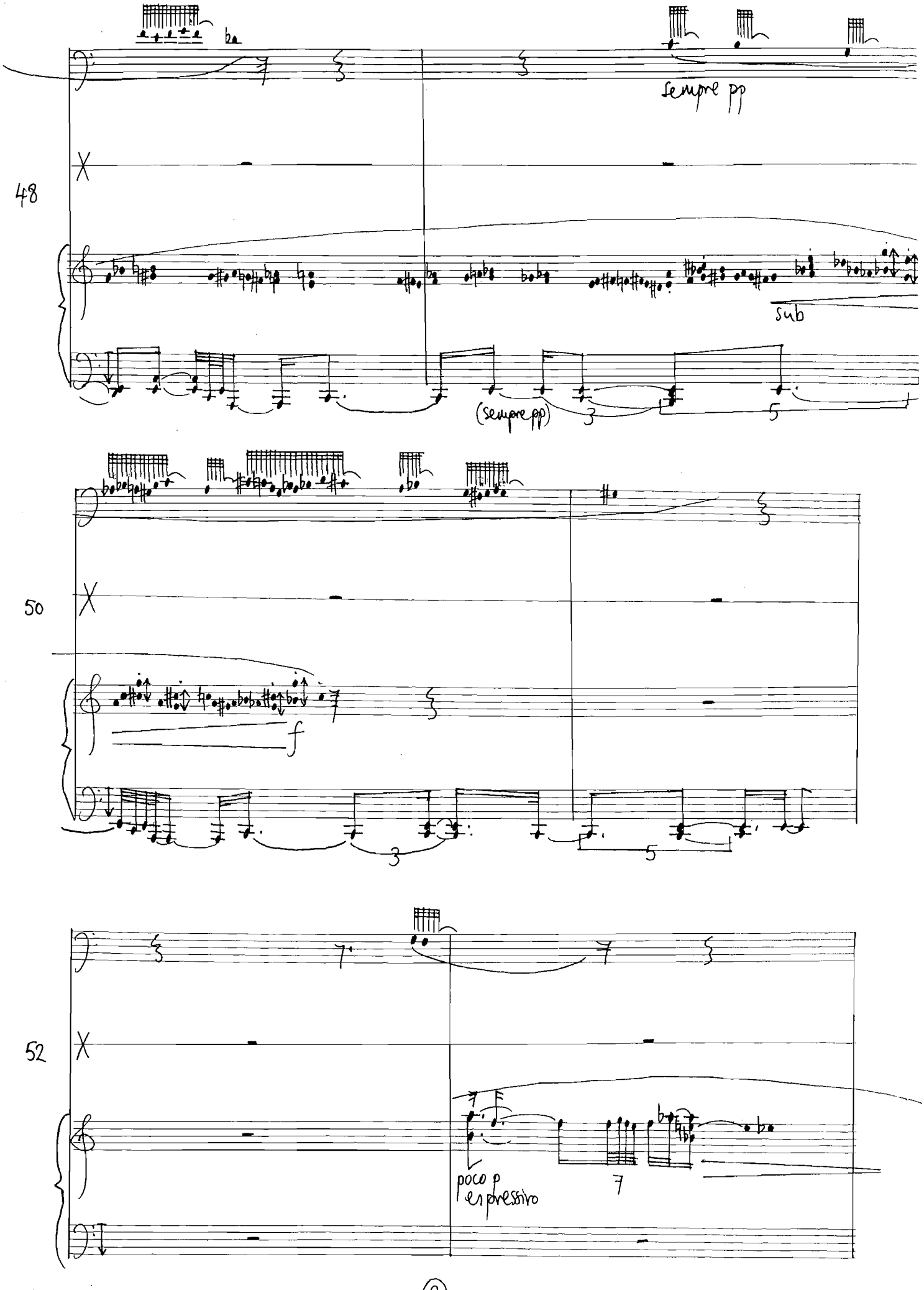

17
pp sul tasto; flautando
pp
Suddenly gentle
p
(p)
pp
una corda
19
pp
poco
(20)
poco

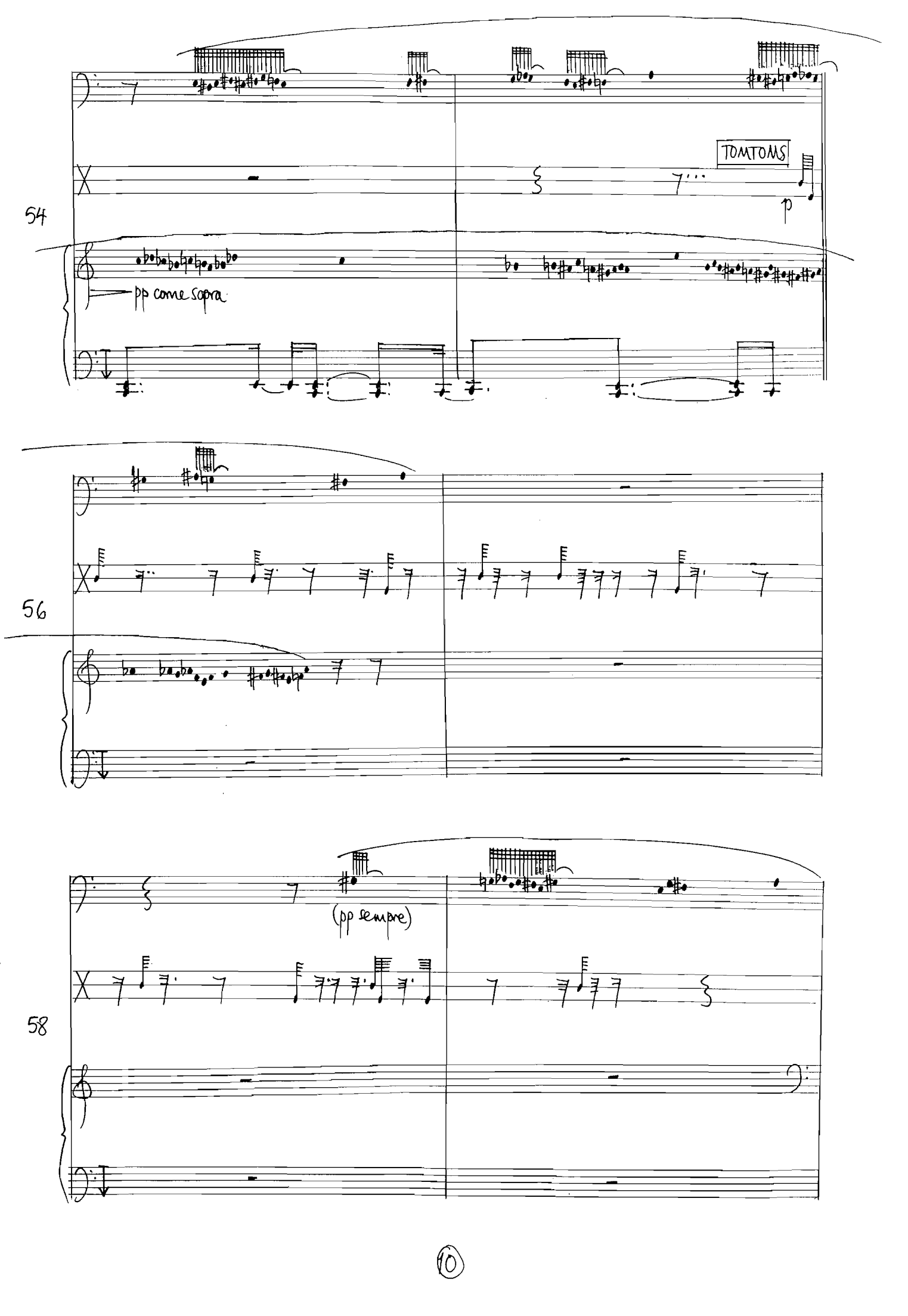

22
poco p
ppp
poco p
ppp
Una corda
25
pp
mf
p
f
p
pp
f
pp
f
28
f
mf
f
mf
ff
ff
ff
mf
ff
mf
ff
ff
mf
f
ff
mf
p
mf
f
ff
mf
ff
p

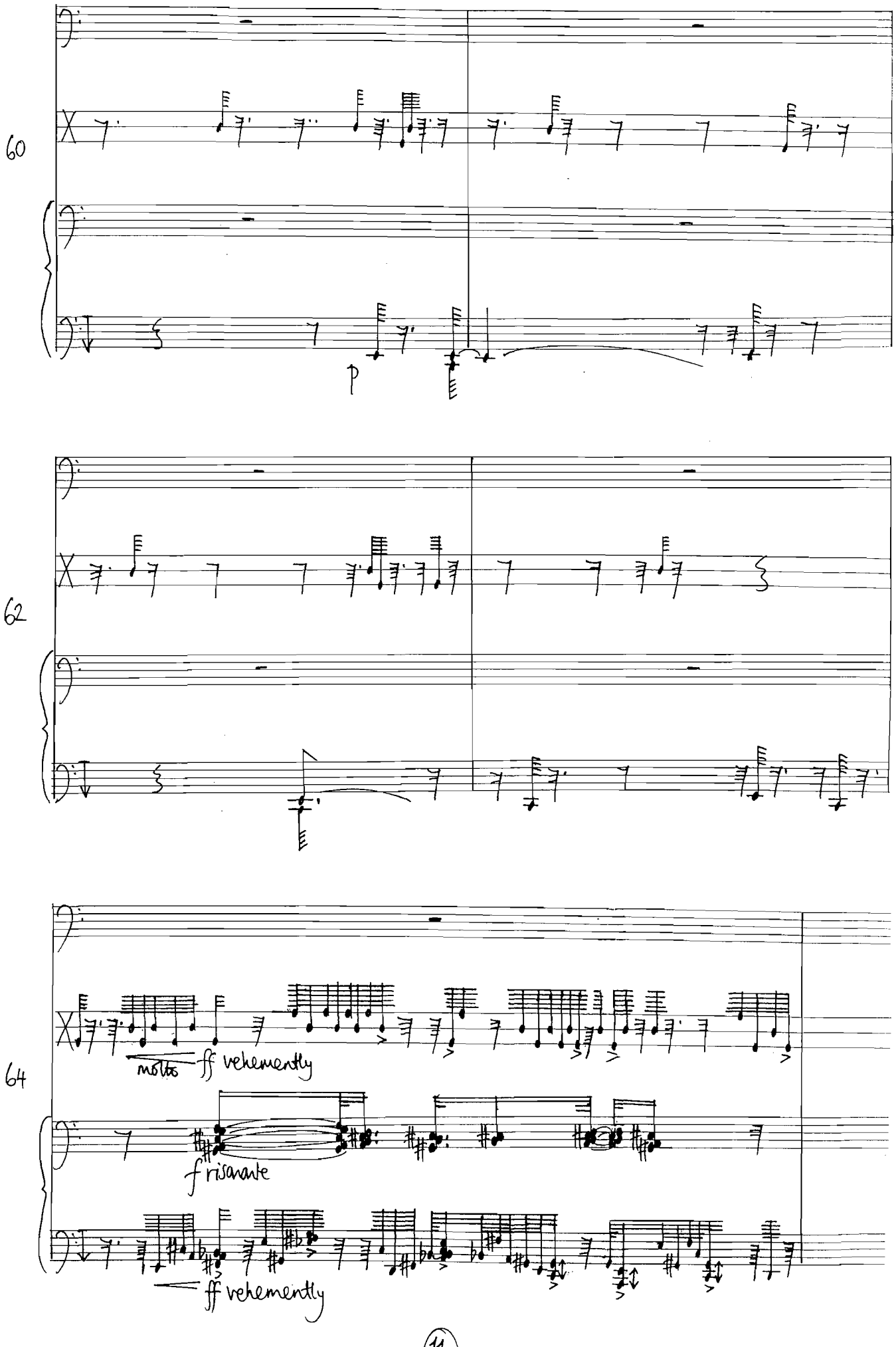

30
sfz!
Sub. secco e staccatissimo
ffsecco possibile
Subito secco e staccatissimo
31
legato
Staccatissimo
legato
32
sfz!

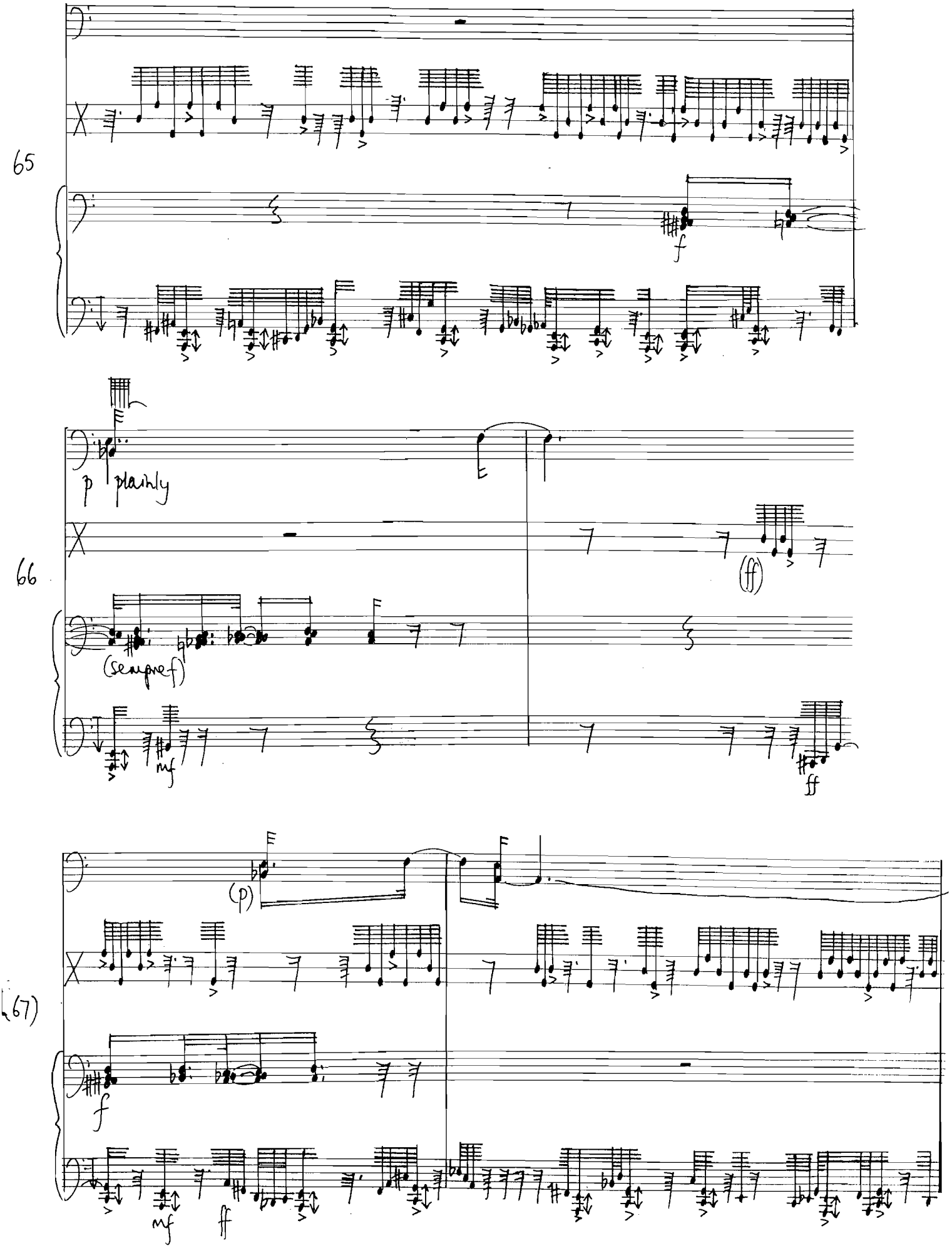

34
36
poco
pp
senza Ped
una corda
39
ppp

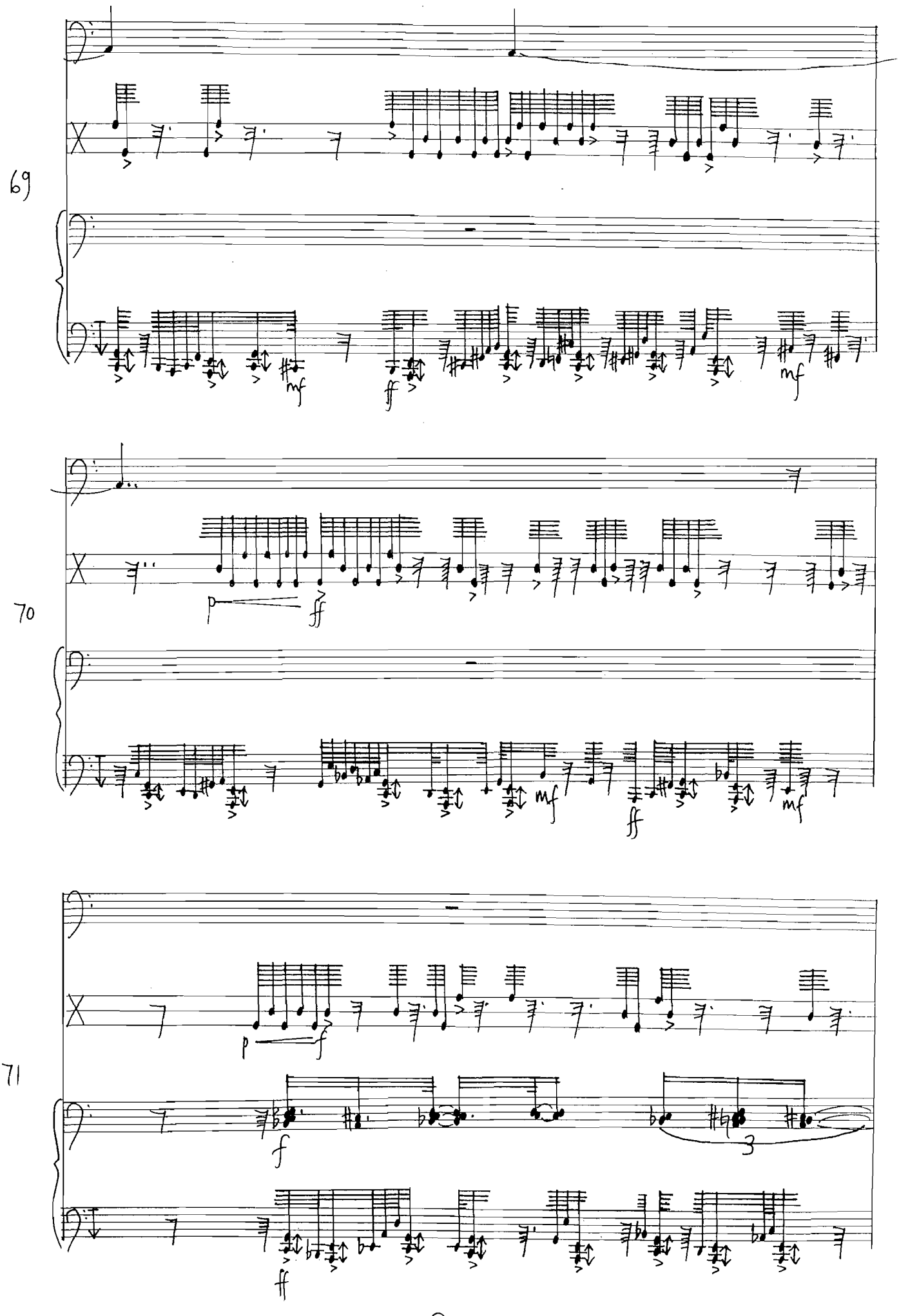

42
pp sul tasto; flautando
pp
(sempre senza Ped, e con una corda)
5
44
→ TOMTOMS
46
3

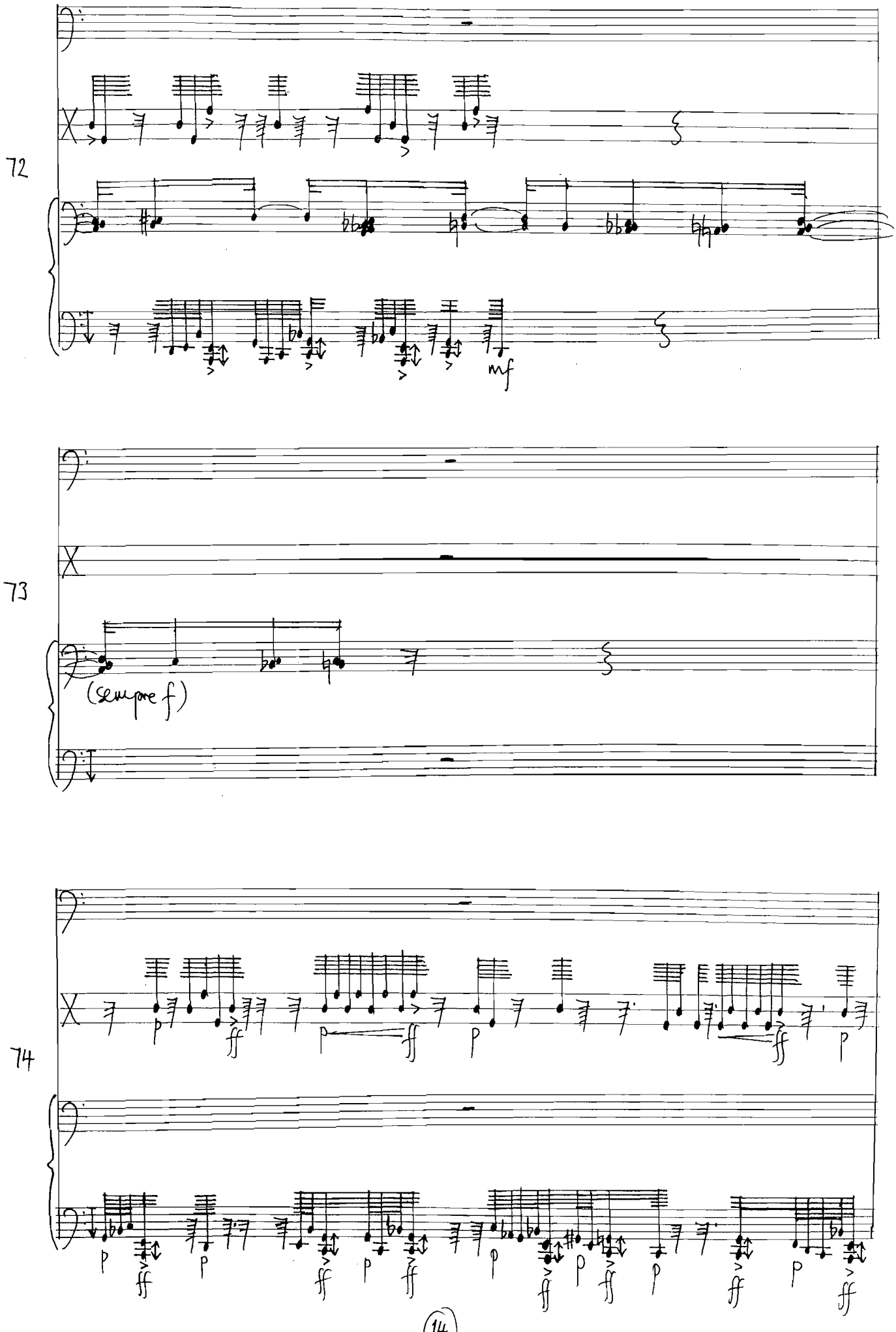

48
sempre pp
sub
(sempre pp)
50
f
52
poco p
espressivo

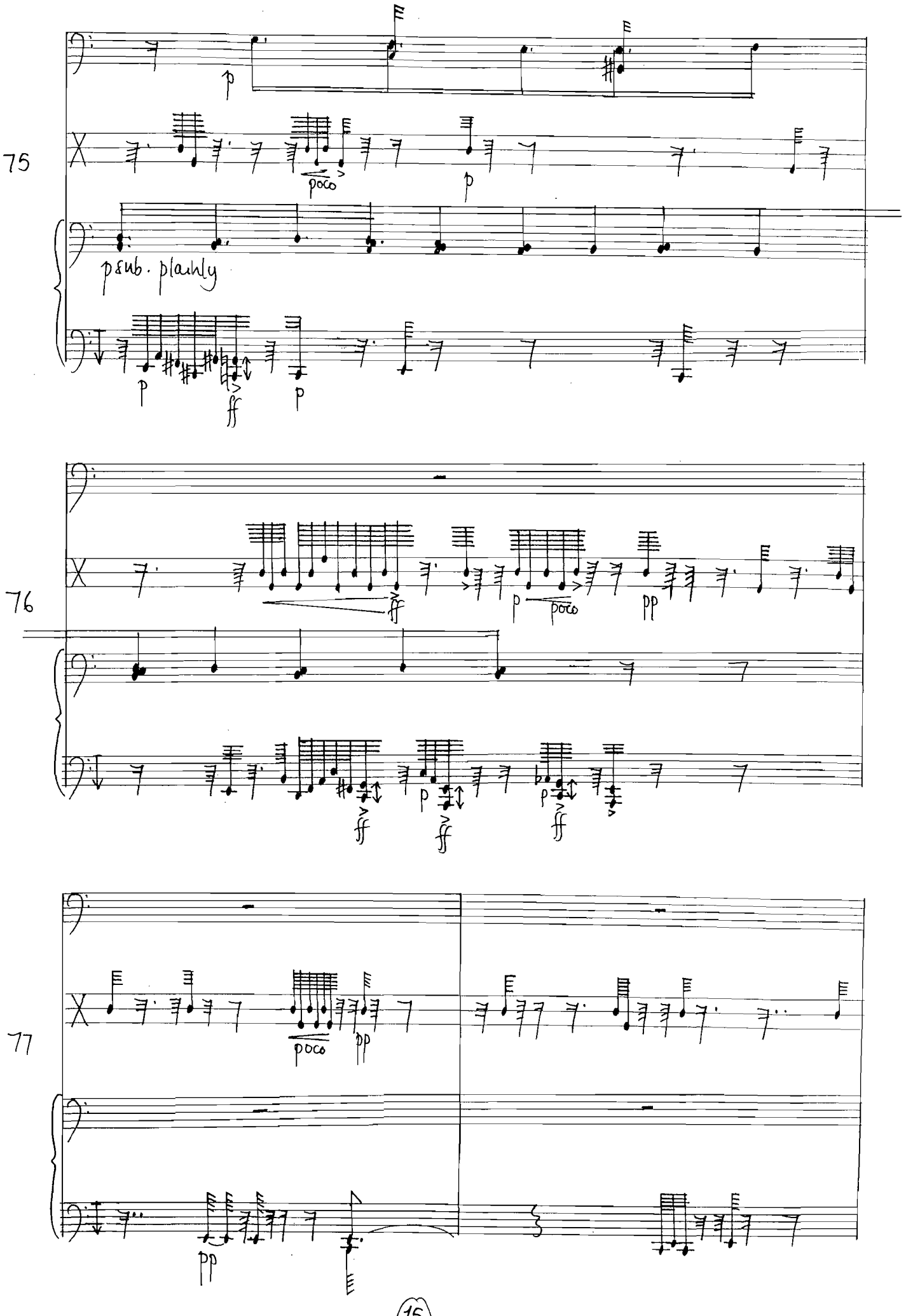

54
TOMTOMS
p
pp come sopra
56
(pp sempre)
58


60
p
62
64
molto ff vehemently
f risonante
ff vehemently


65
f
66
p plainly
(ff)
(sempre f)
mf
ff
(67)
(p)
f
mf
ff


69
mf
ff
mf
70
p
ff
mf
ff
mf
71
p
f
f
3
ff


72
mf
73
(sempre f)
74
p
ff


75
p
poco
p
p sub. plainly
p
ff
p
76
ff
p
poco
pp
ff
p
ff
p
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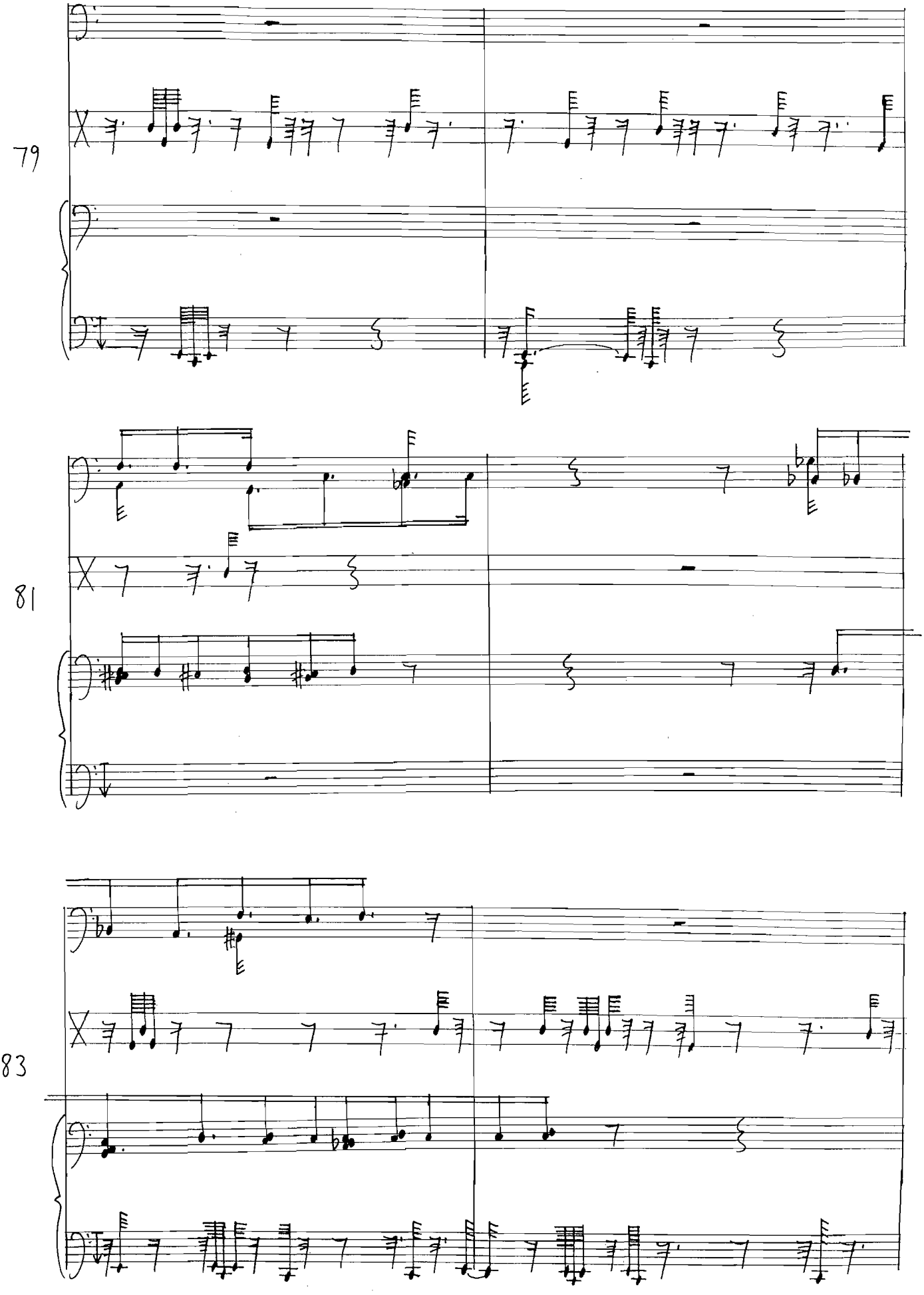
77
poco
pp
pp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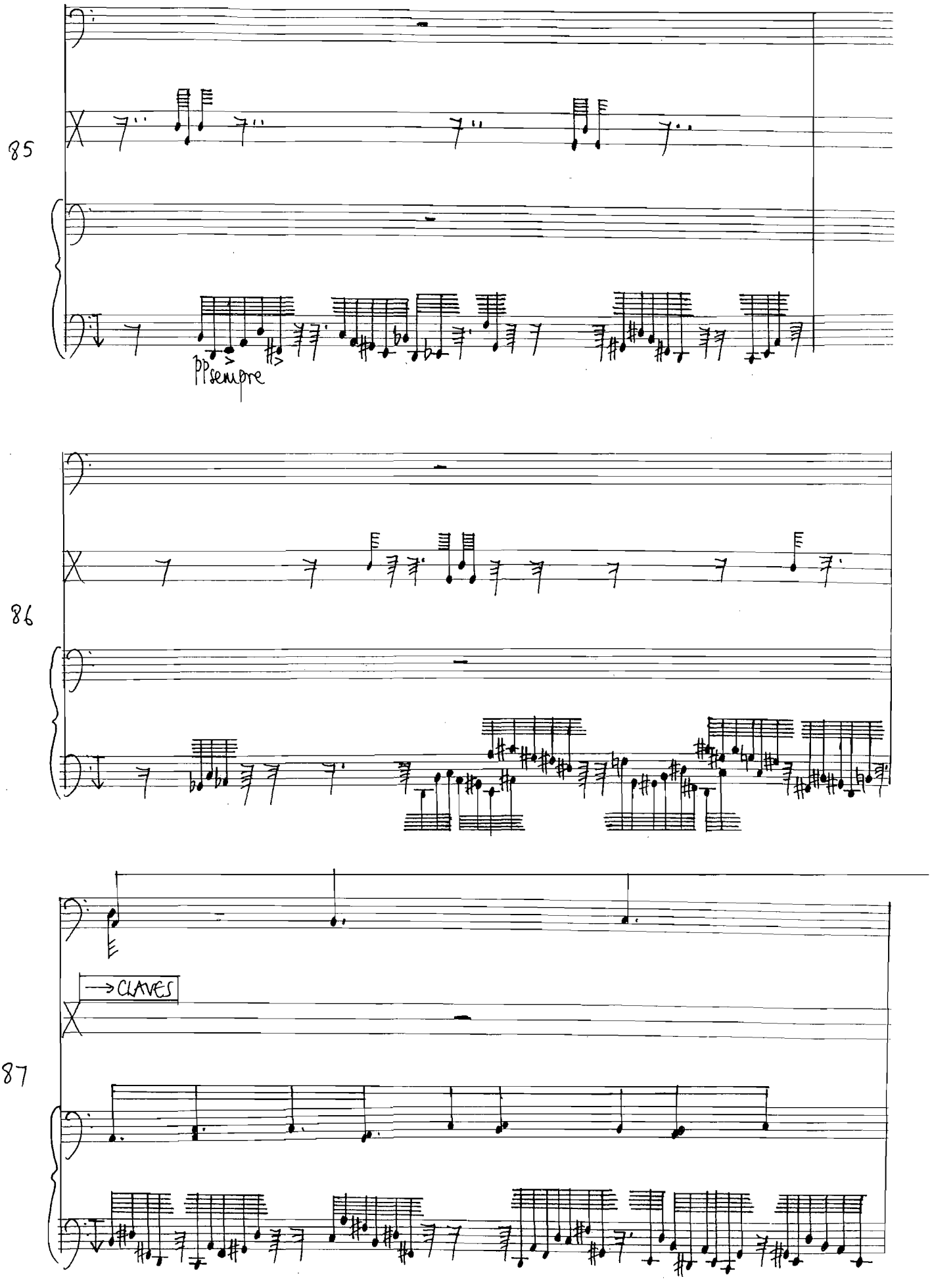
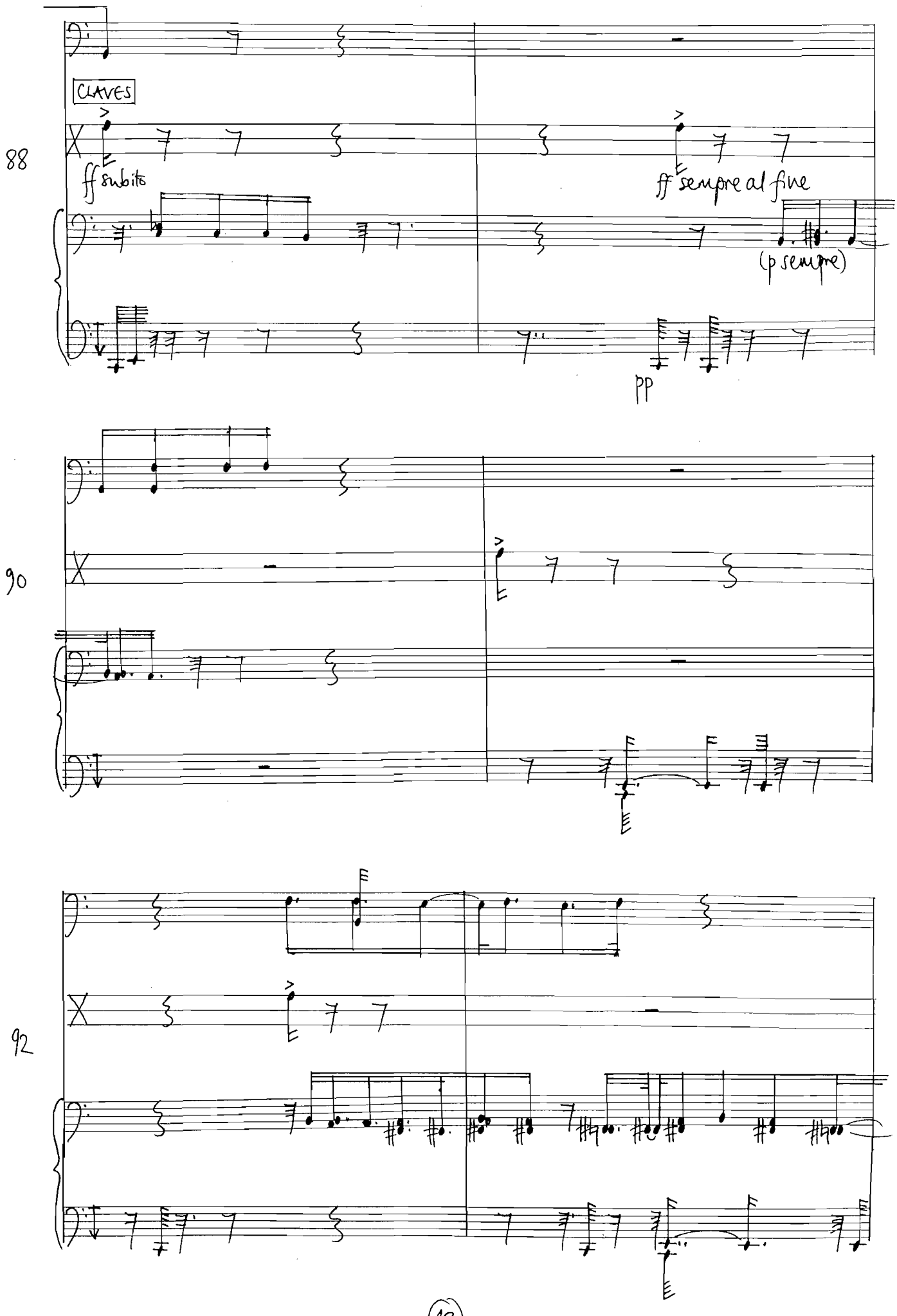
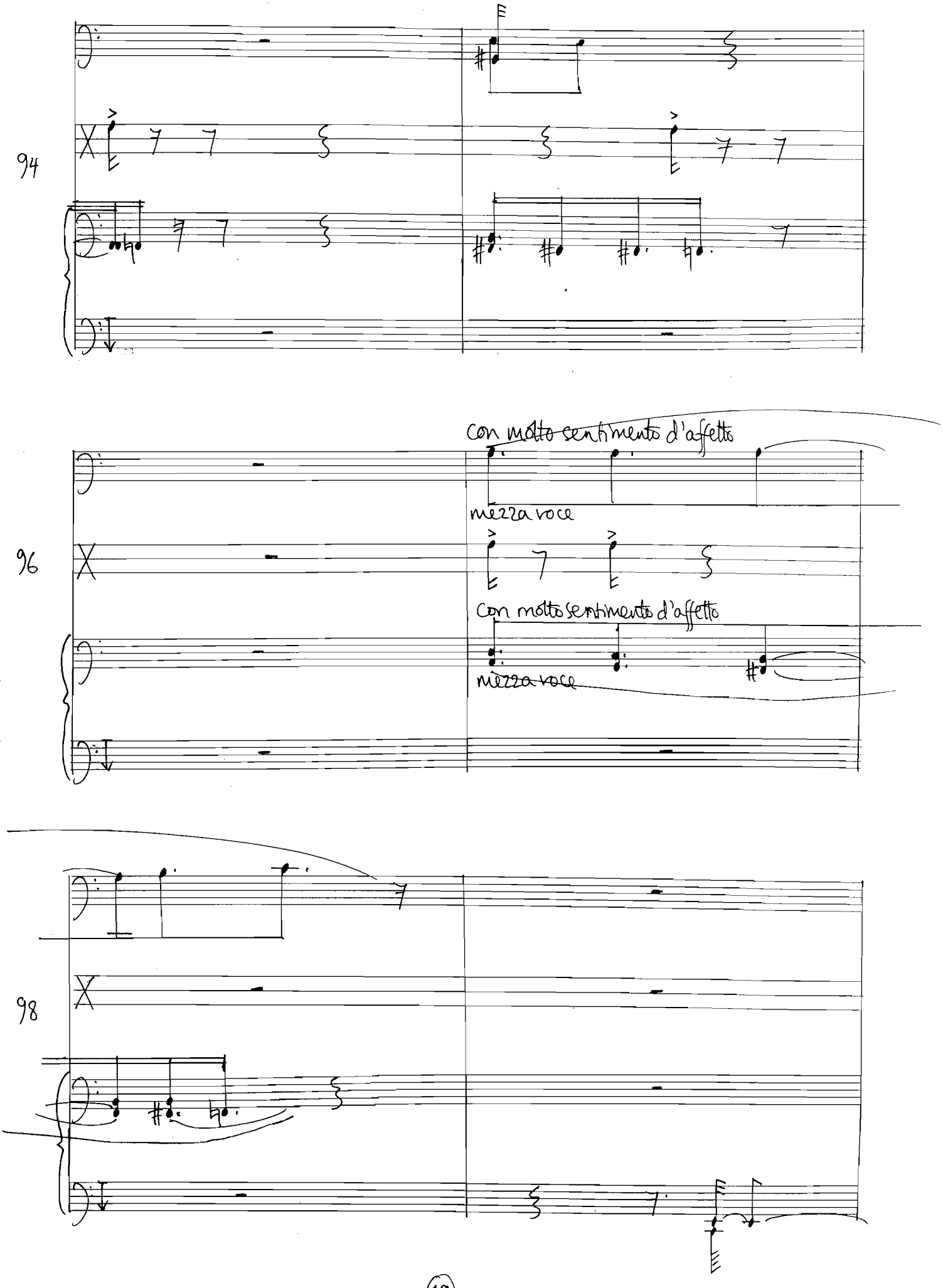
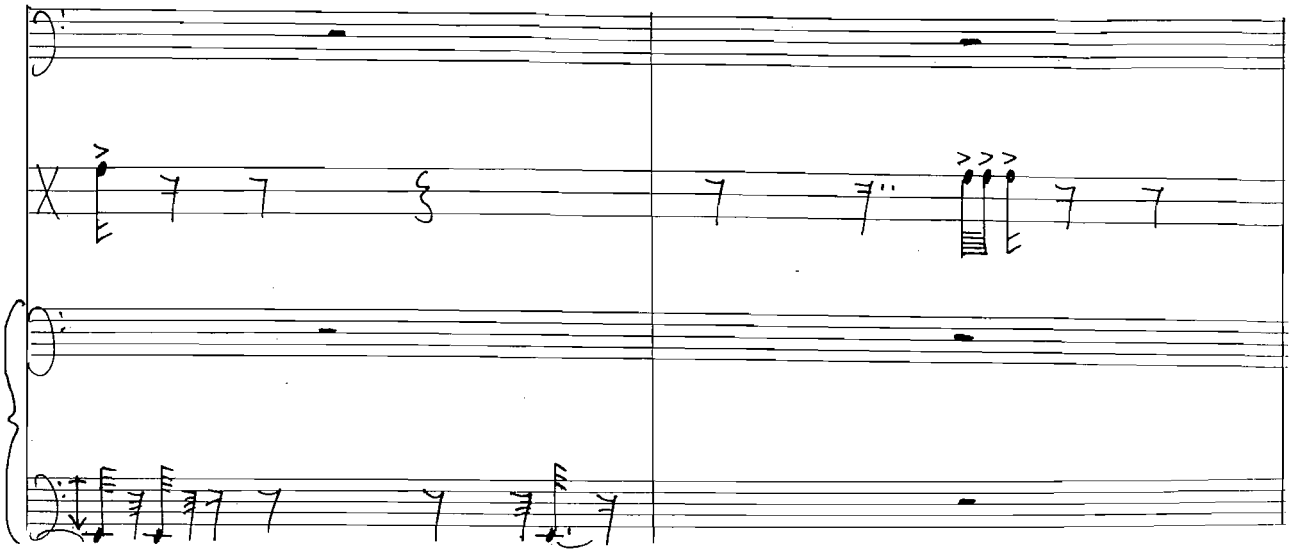
81
83


85
pp sempre
86
→ CLAVES
87


88
CLAVES
ff subito
ff sempre al fine
(p sempre)
pp
90
92


94
96
Con molto sentimento d'affetto
mezza voce
Con molto sentimento d'affetto
mezza voce
98

100



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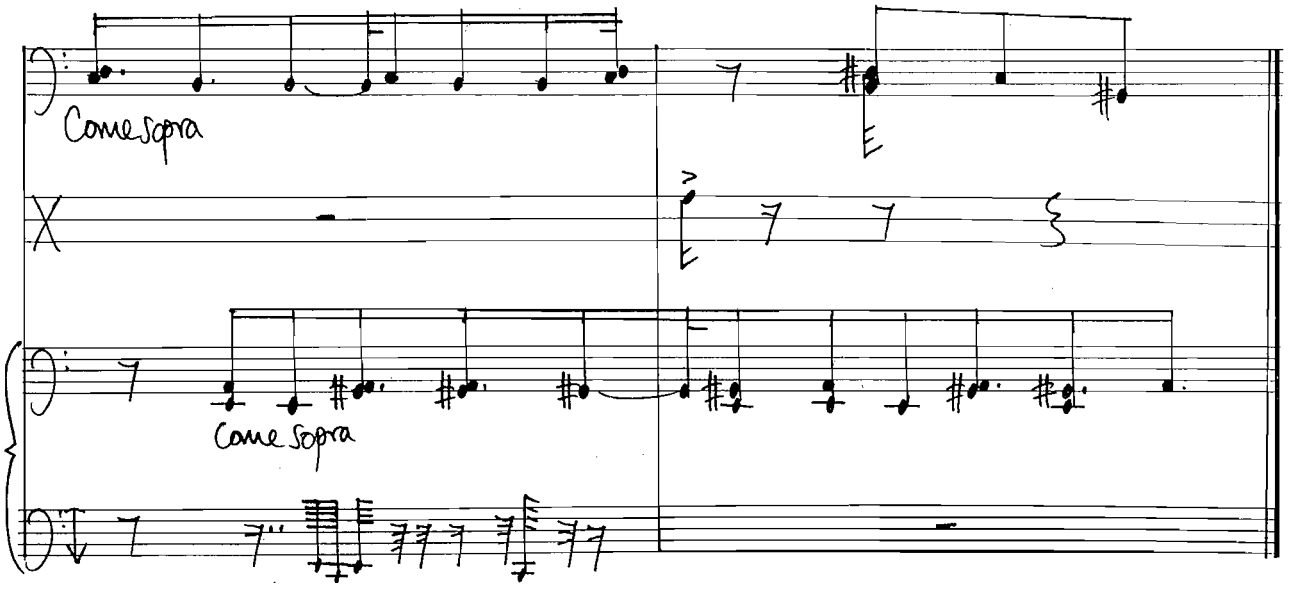

James Weeks

Schilderkonst

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BE TAKEN OUT OF THE
LIBRARY

2003-4

30303476

Schilderkonst

to Michael Finnissy

I
Saenredam (2003-4)
for chamber ensemble of 8 players
(2 alto flutes, 2 clarinets in A, oboe d'amore, guitar, vibraphone, chamber organ)
16'

II
Low Country (2004)
for string quartet
20'

III
Duinland (2004)
for piano (with optional vibraphone)
19'

Directions for performance of complete trilogy
In a complete performance of *Schilderkonst* the pieces should be overlapped without a break. The 'cello should begin playing the first page of *Low Country* during the last 8 bars of *Saenredam*, ensuring that there is at least 1 minute of the first page after the end of *Saenredam* before the entry of the violins. The piano should enter during the last 2 bars of page 19 of *Low Country*, ensuring that there is about 1 minute of the repeated-note passage after the end of *Low Country* before the start of the rhythmicised material at the end of page 2.
In a complete performance, *Low Country* should be played a semitone lower than written (by retuning strings).
The vibraphone passage at the end of *Duinland* should only be played in a complete performance of the trilogy.

James Weeks
Winchester, December 2004

Schilderkonst

2003-4

'*De Schilderkonst*' is the title of perhaps Vermeer's most important painting, in which he depicts a painter (himself?) seen from behind painting a girl posing as Clio, the Muse of History. The reflexive nature of the work is doubled by Vermeer's use of a typical *trompe-l'oeil* effect, a curtain painted as if it were to be pulled across the whole picture. The meaning of the picture (whose title appears to be original) is debated: a plausible view is that in painting a *real-life* scene of a girl dressed up as Clio *being painted*, Vermeer is subverting the view of History as the highest of all subjects of art, deliberately showing the real world around the artificial one depicted by the painter.

Thus the subject of Vermeer's painting becomes the relationship of art to the real, a painting about the aesthetics of painting in which he both depicts (in the painted painter) and implies (in the *trompe-l'oeil* curtain) the *painting hand.* In the same way *Schilderkonst* is an investigation into the aesthetics of music in which technique has become the explicit subject of the work: what I depict and how (and thus, why). The music of *Schilderkonst* adopts an attitude of speculation (in the form of three linked 'experiments') as to its relationship with 'reality'.

Reality is *Schilderkonst* is investigated through the Dutch 'Realist' art of the 17th-century, which entailed above all the visual exploration of the actual world around, as opposed to an idealised, embellished, imagined, caricatured or otherwise distorted vision of it through religious, historical or allegorical imagery. It posits both a morality of living and a view of the role of art in articulating, affirming and critiquing that way of life that is deeply bound up with the philosophical attitudes of the liberal bourgeois society in which it flourished. The Dutch realists - such as van Goyen, de Hooch, Saenredam, van de Velde, Steen, Fabritius and Vermeer - share with the earlier Flemish Primitives a concern for the materiality of things and attention to visual and textural detail, but develop much further a discourse of seeing that is against bombast, artifice, mannerism, over-elaboration, grand gesture and rhetorical flourish. Truth, in this art, is to be found in scrutinising what is close-to, everyday, visibly and experientially present; here, the texture of life as it is (or should be) is essentially calm, contemplative, undemonstrative, optimistic and serene, a slight but constant idealisation of mood that may be seen as reflecting the confidence and optimism of Dutch society of the time.

Schilderkonst sets out to reconfigure this 'art of everyday living' as the basis of a musical realism for the present day – an aesthetics that necessarily involves moral and political dimensions as well as artistic and spiritual ones. The focus in each of the works in the trilogy is on one painter or genre of Dutch 17th-century art in turn, through which a specific scenario is hypothesised and examined. The first piece is named after Saenredam, the painter of lucid, boldly formalised church interiors; the second, *Low Country*, takes off from the idea of 'genre' painting, such as the courtyard exteriors or street scenes of de Hooch and others; the third, *Duinland* (Dune land), evokes the empty 'tonal' landscapes of van Goyen. From each source certain features are extracted as a conceptual influence on an explicitly musical discourse.

Each of the pieces in *Schilderkonst* is based on the same initial material - the 'In nomine Domini' section from the Benedictus of the *Missa Prolationum* of Ockeghem – which they treat in similar but distinct ways, all involving canon.

James Weeks

Saenredam

Chamber ensemble
2003-4

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).

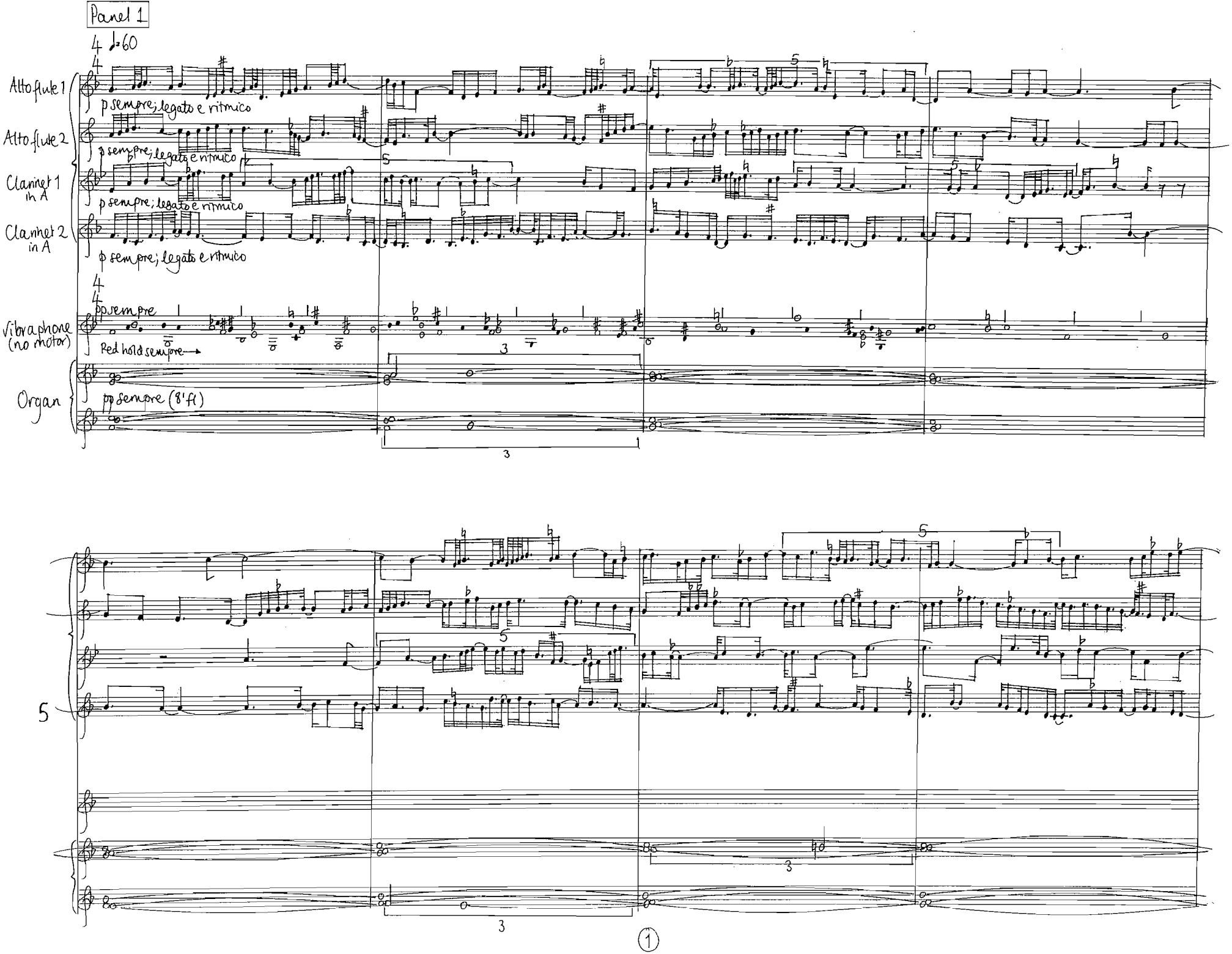
Score in C; guitar is notated an octave above sounding pitch.

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.



Panel 1

4 ♩=60

Alto flute 1

p sempre; legato e ritmico

Alto flute 2

p sempre; legato e ritmico

Clarinet 1 in A

p sempre; legato e ritmico

Clarinet 2 in A

p sempre; legato e ritmico

Vibraphone (no motor)

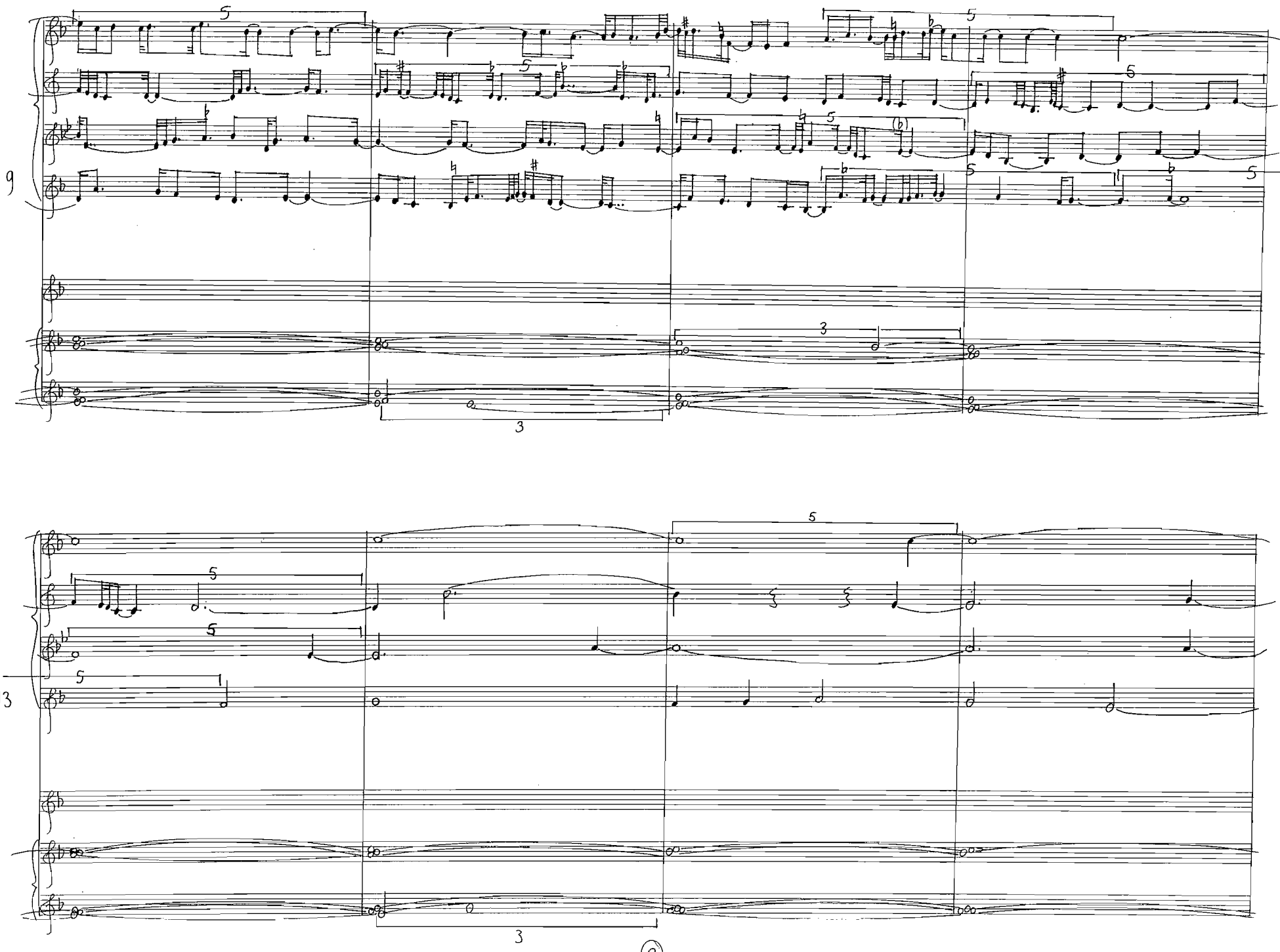
pp sempre

Red hold sempre →

Organ

pp sempre (8' fl)

5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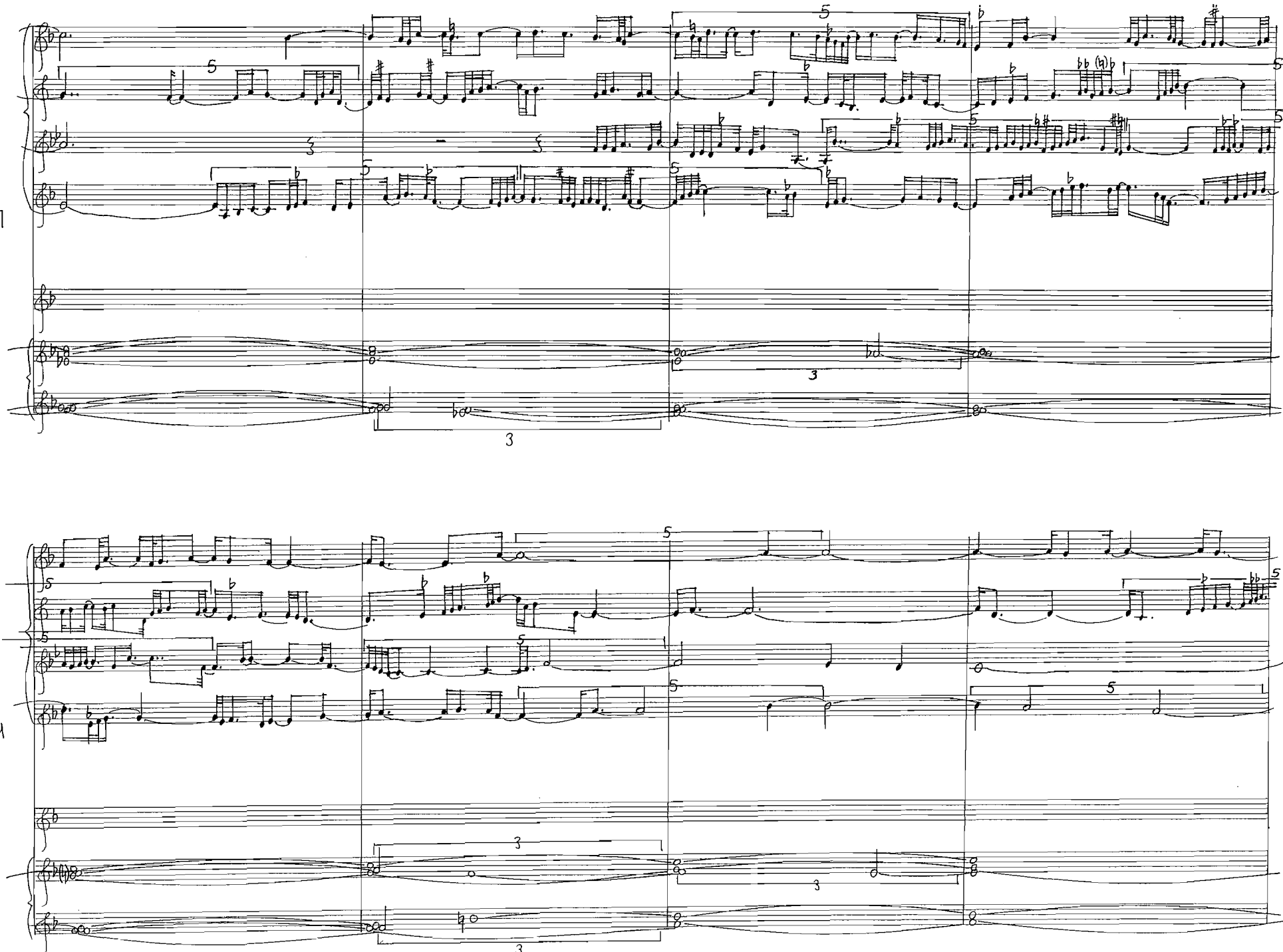
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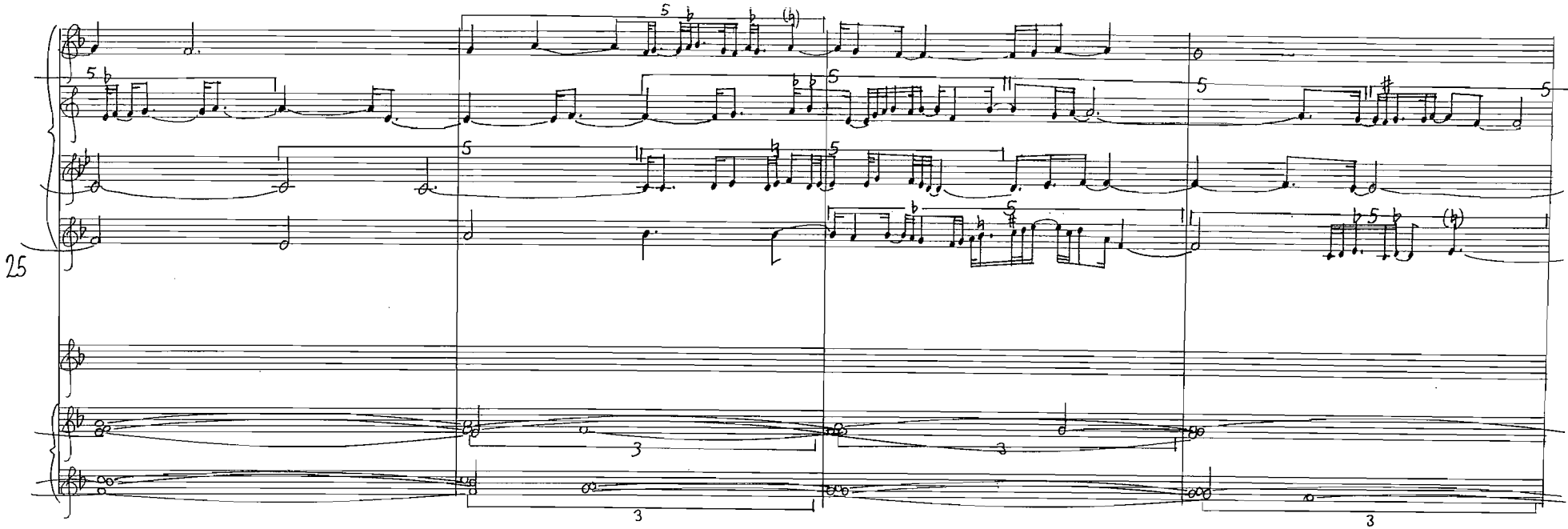
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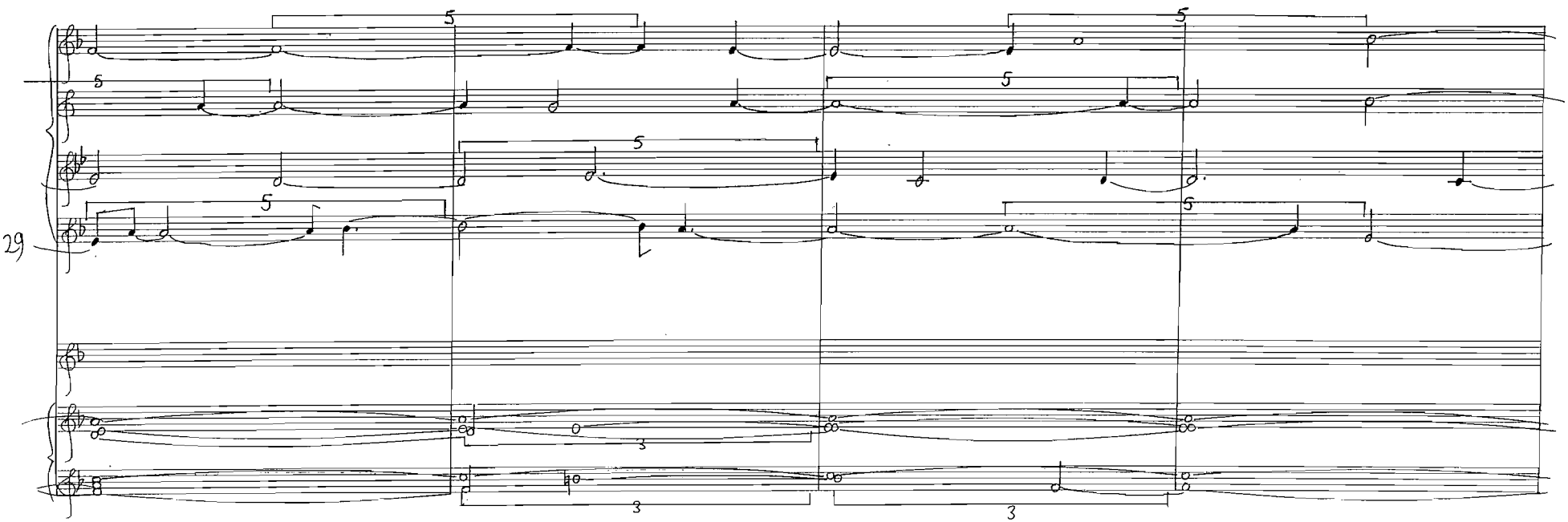
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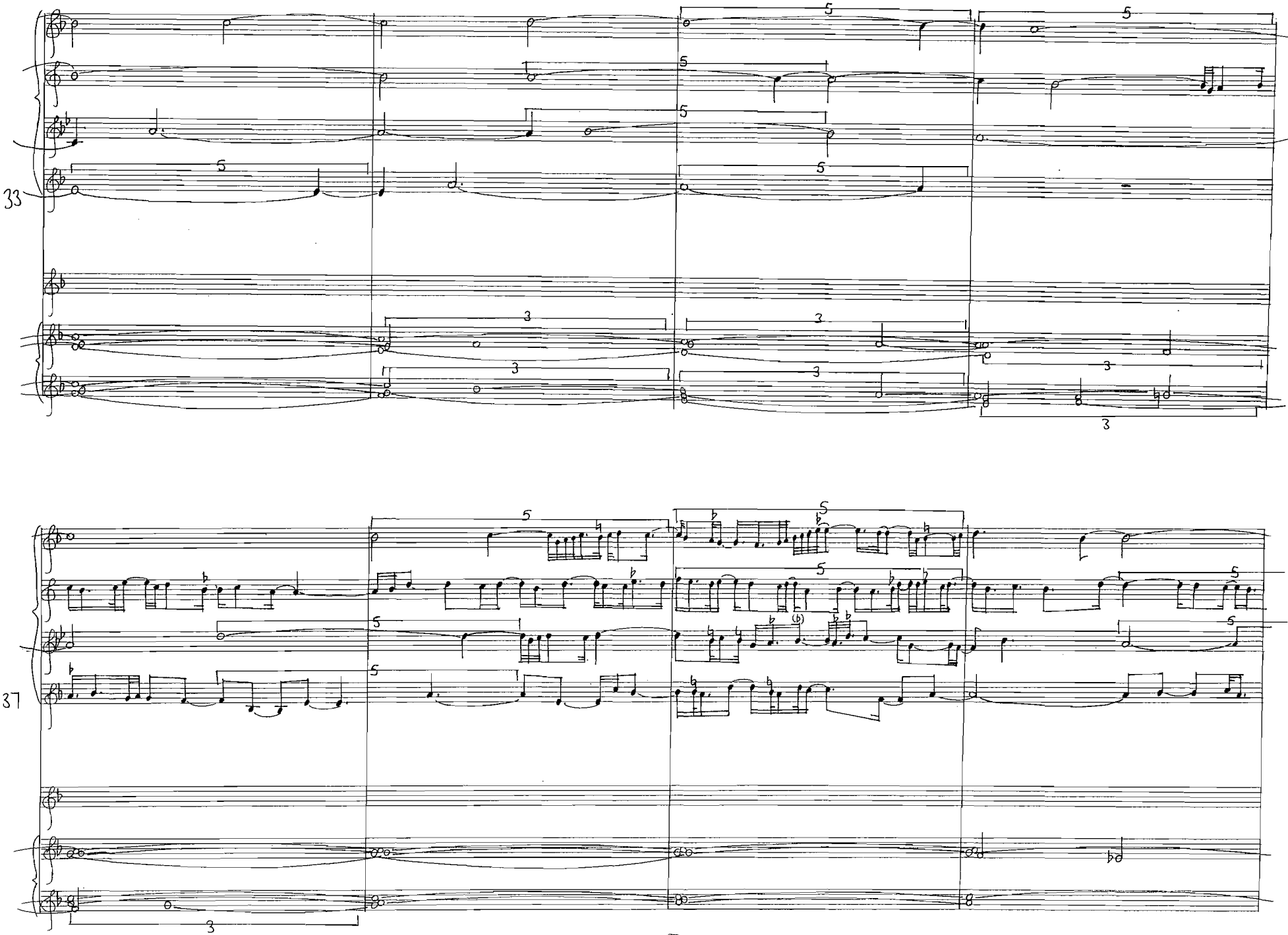
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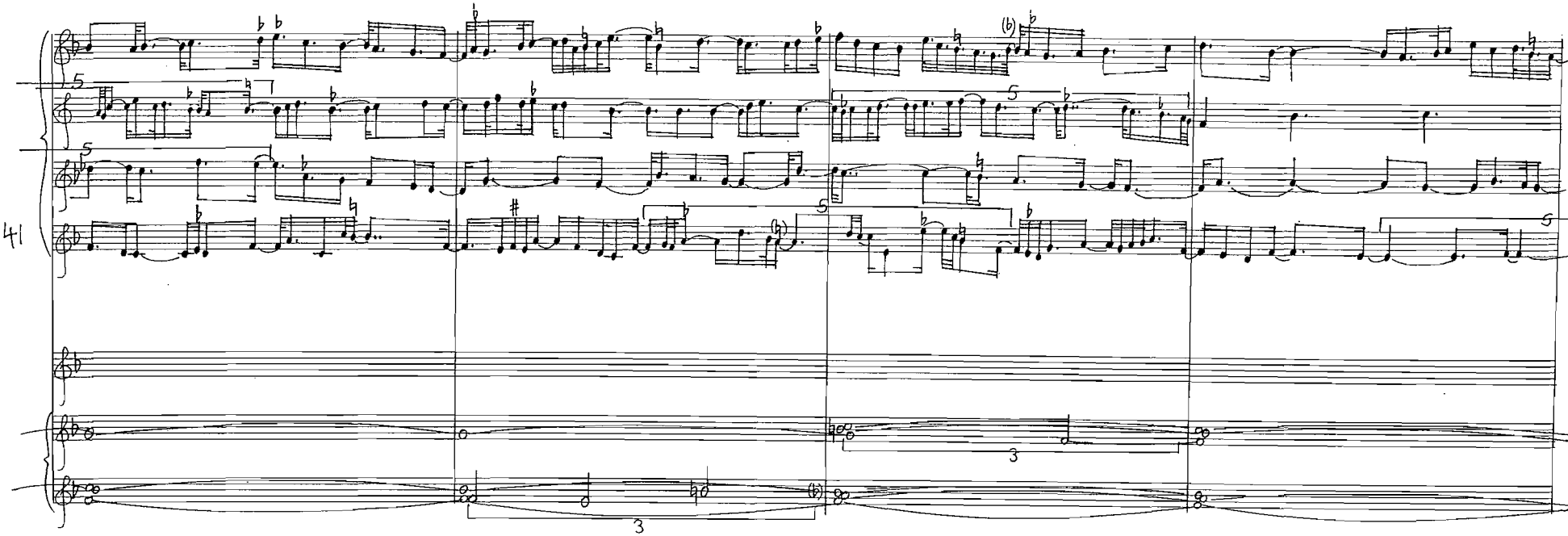
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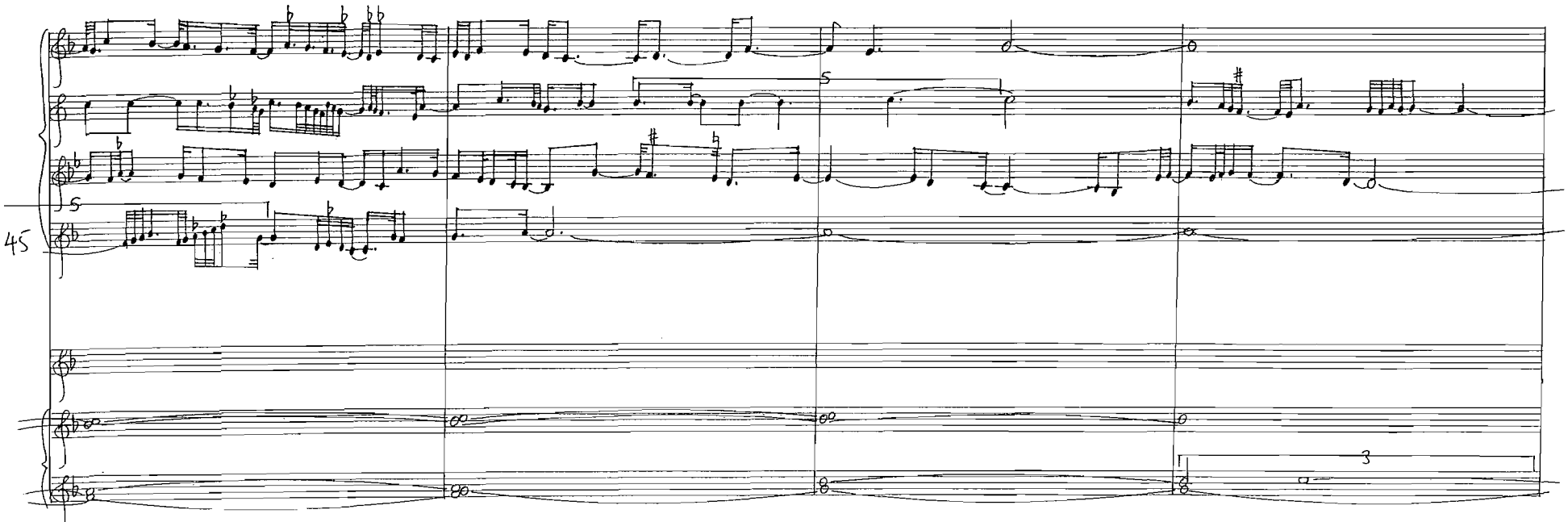
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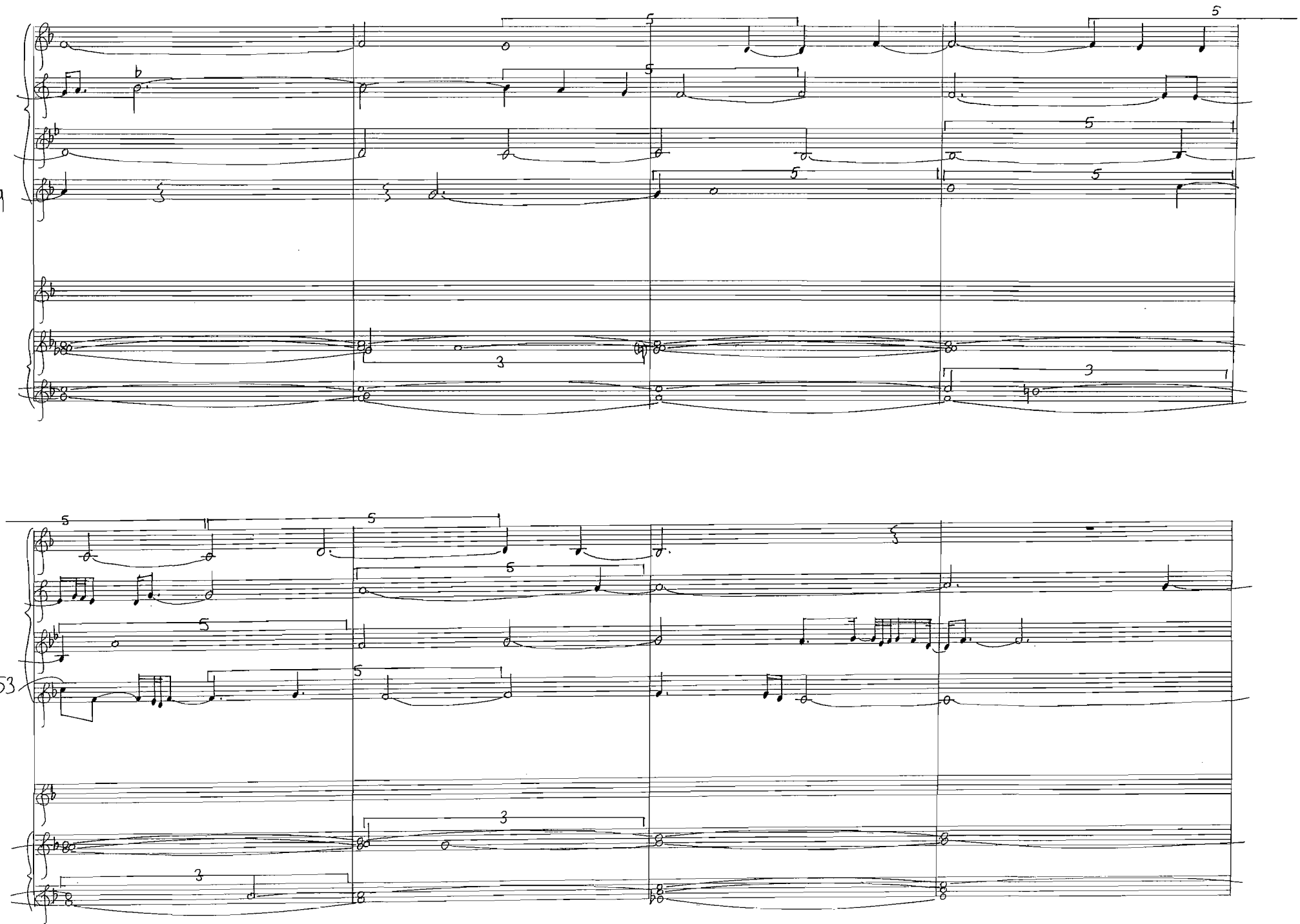
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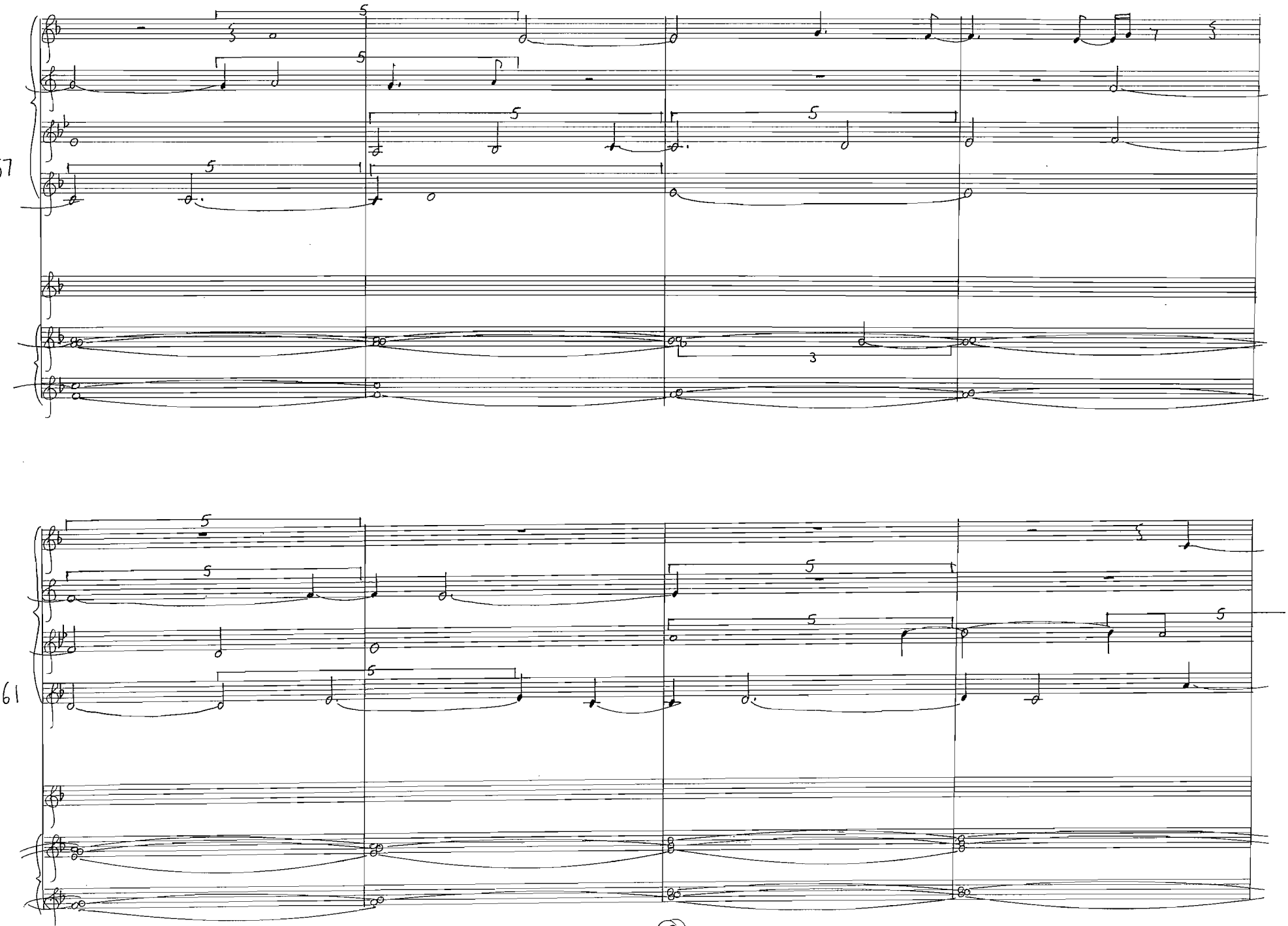
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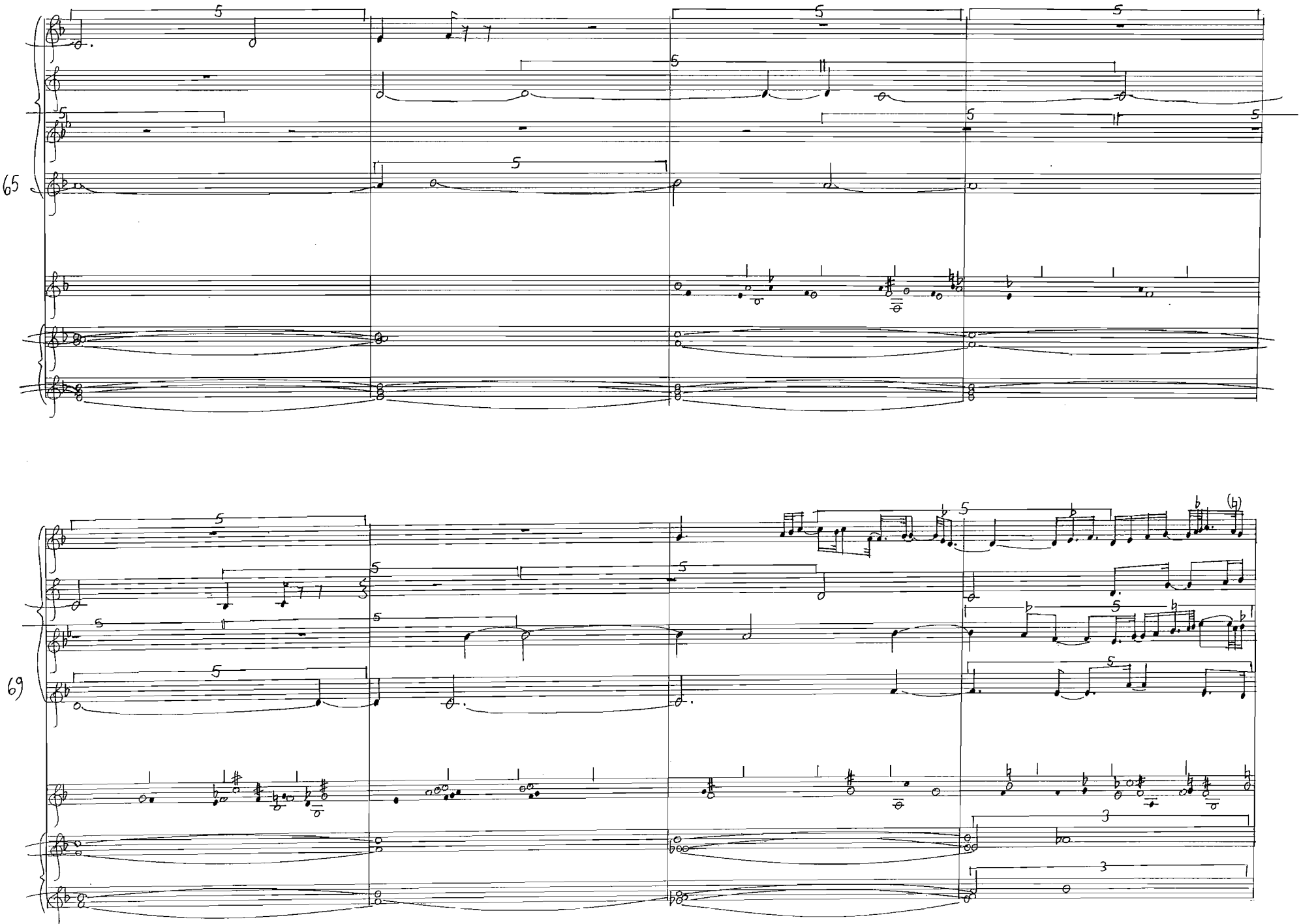
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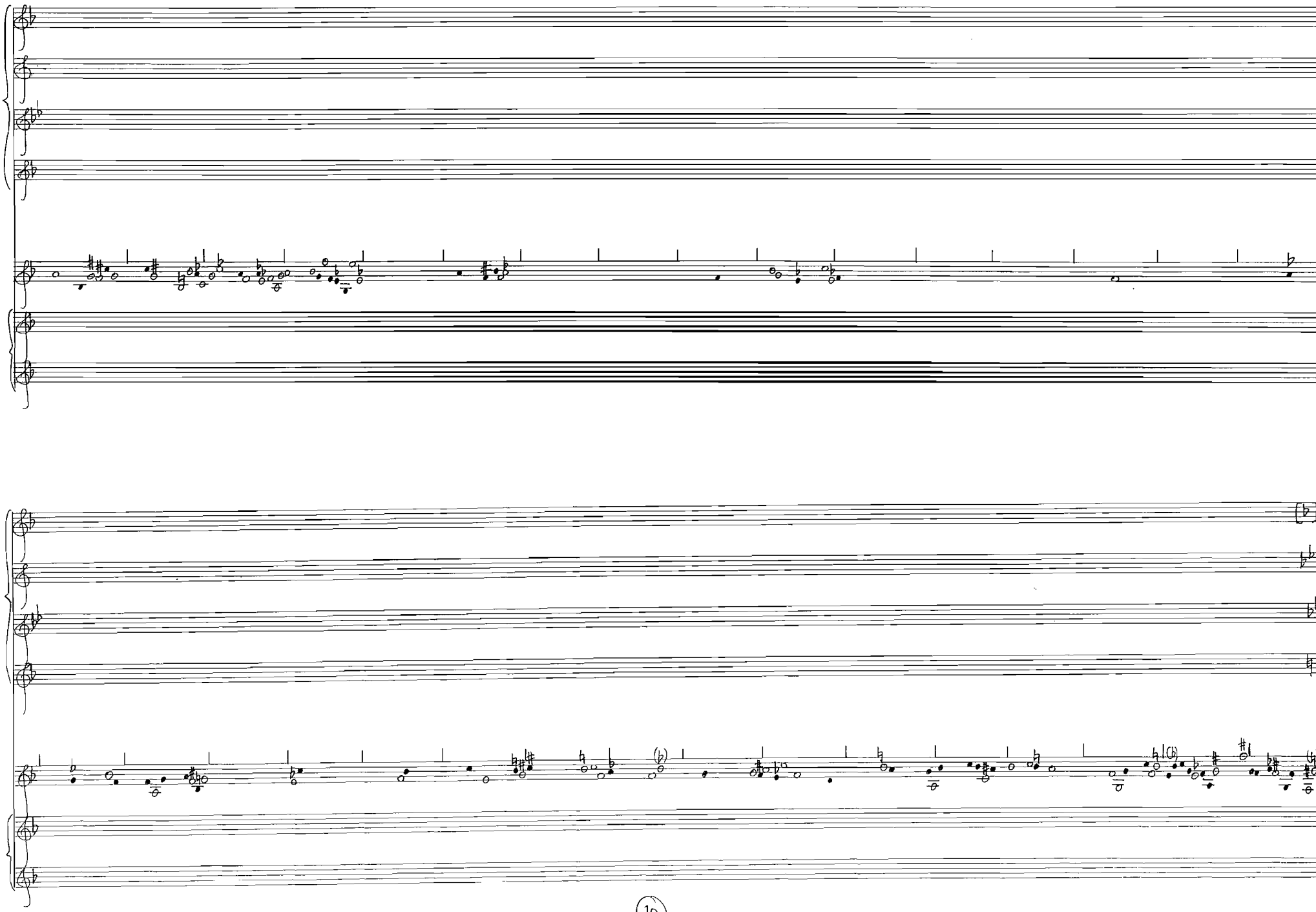
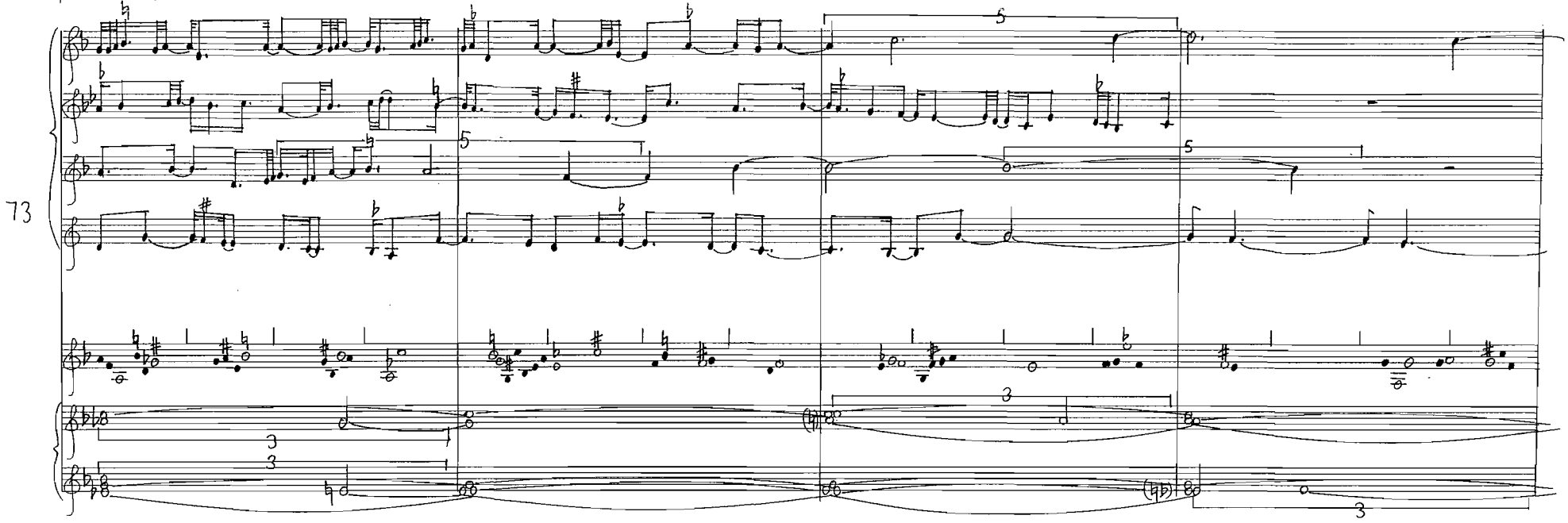
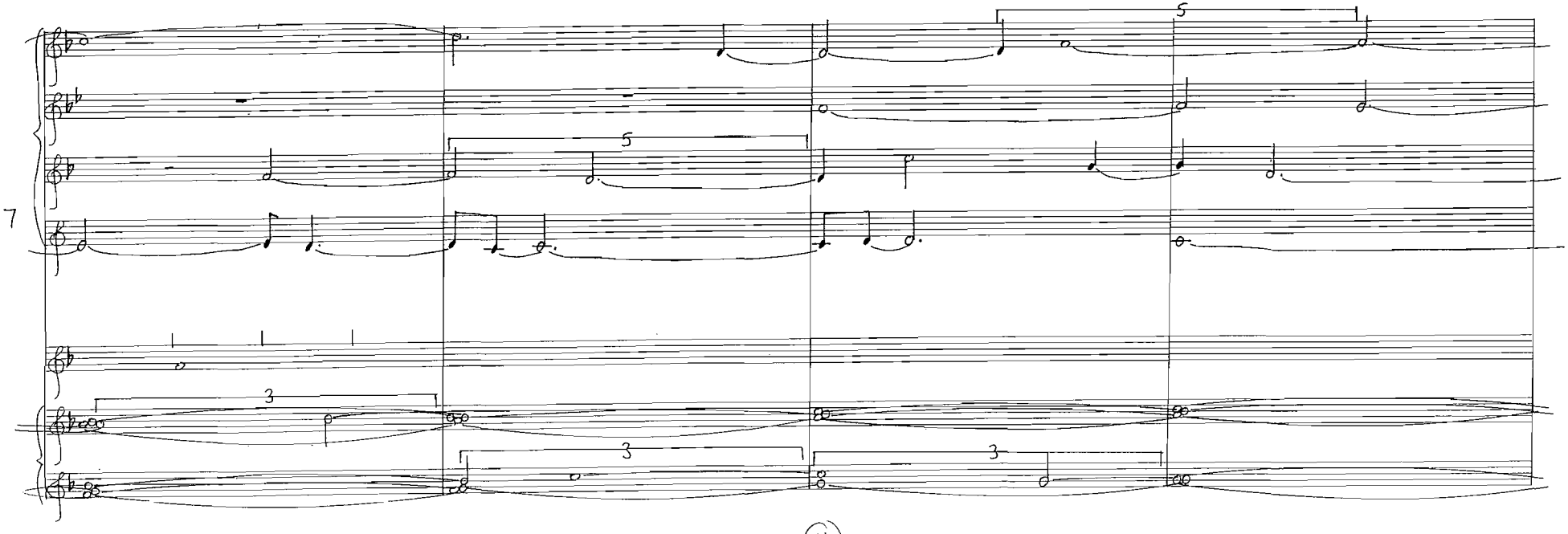
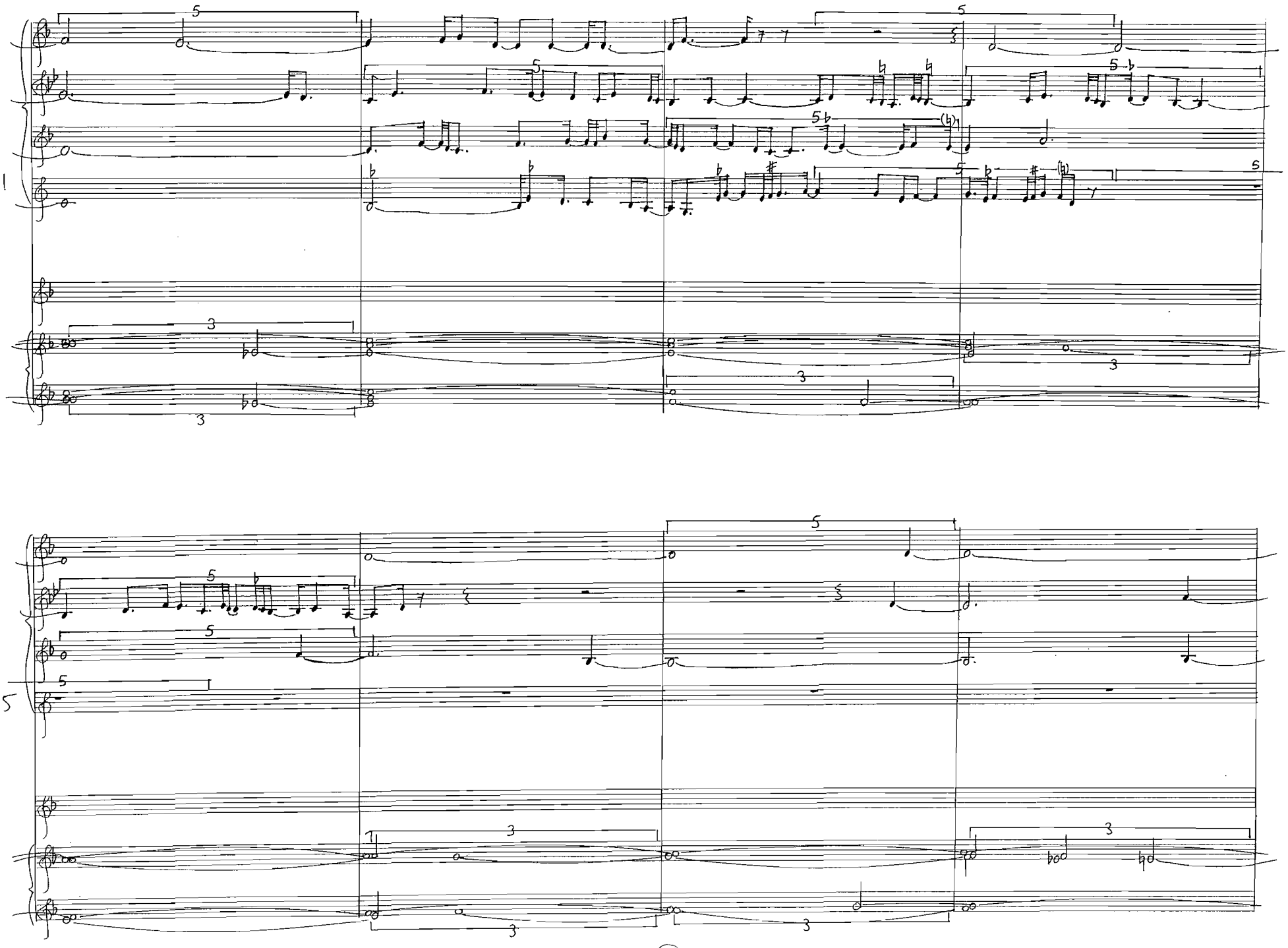


Panel 2



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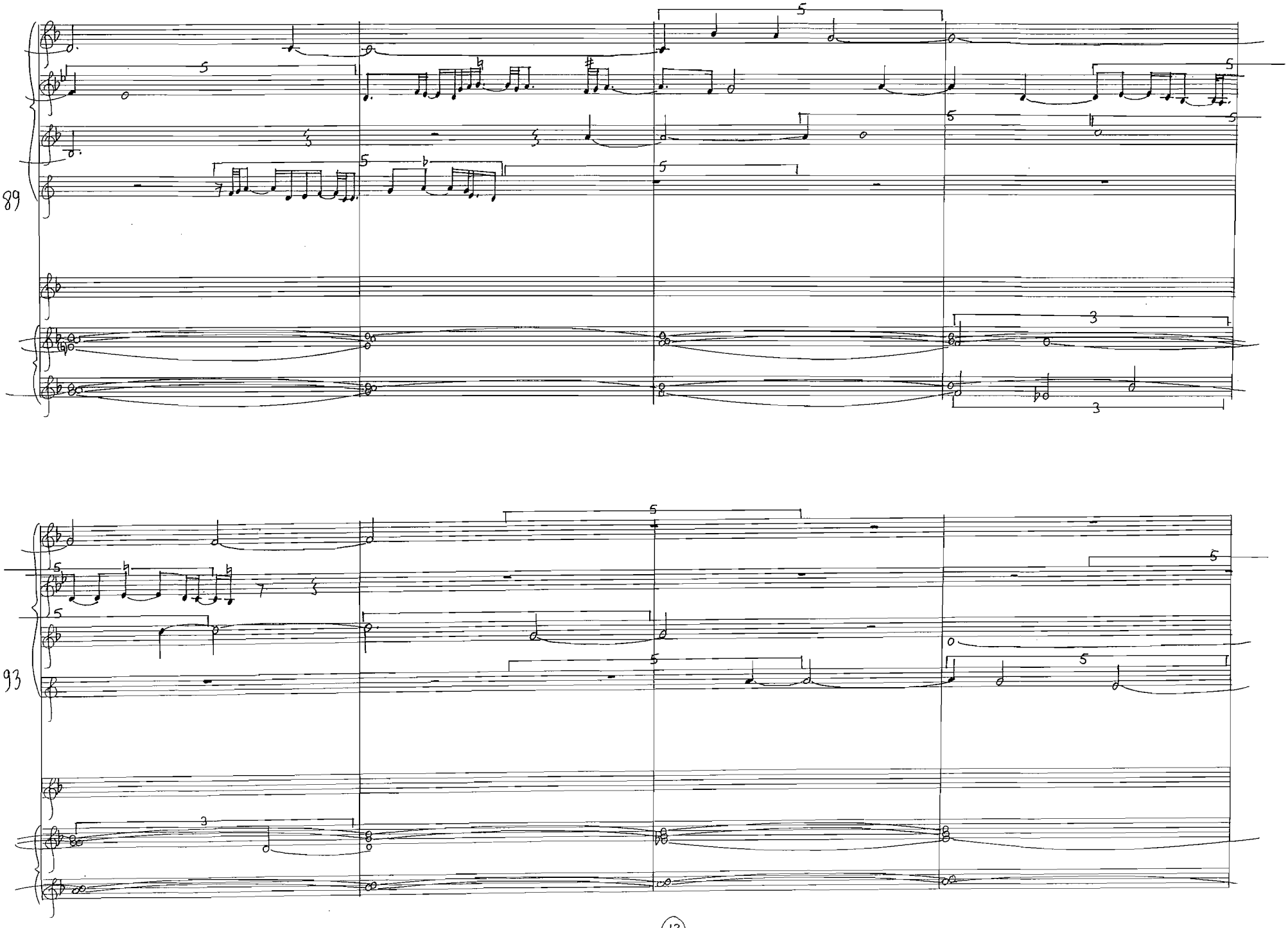
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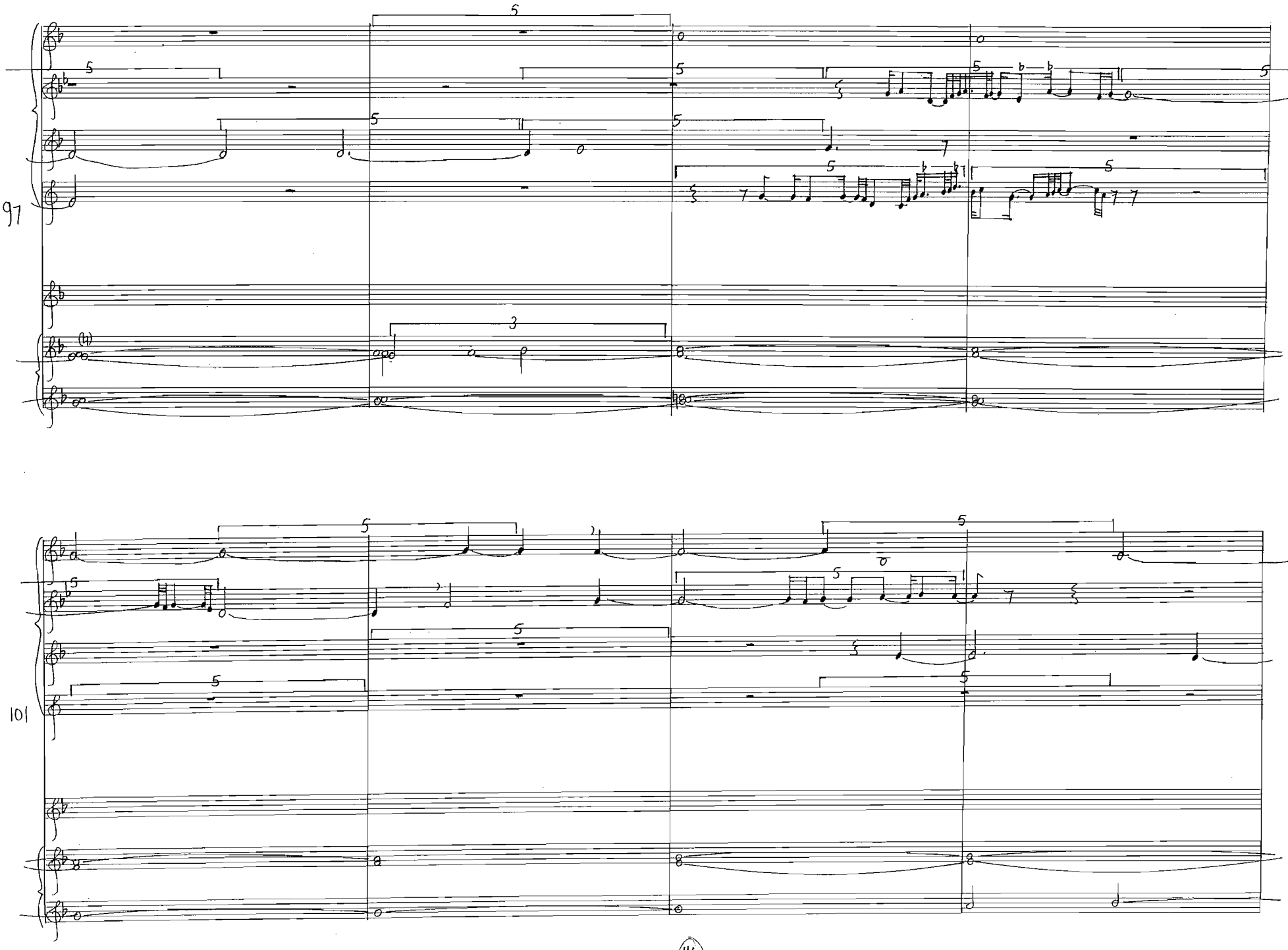
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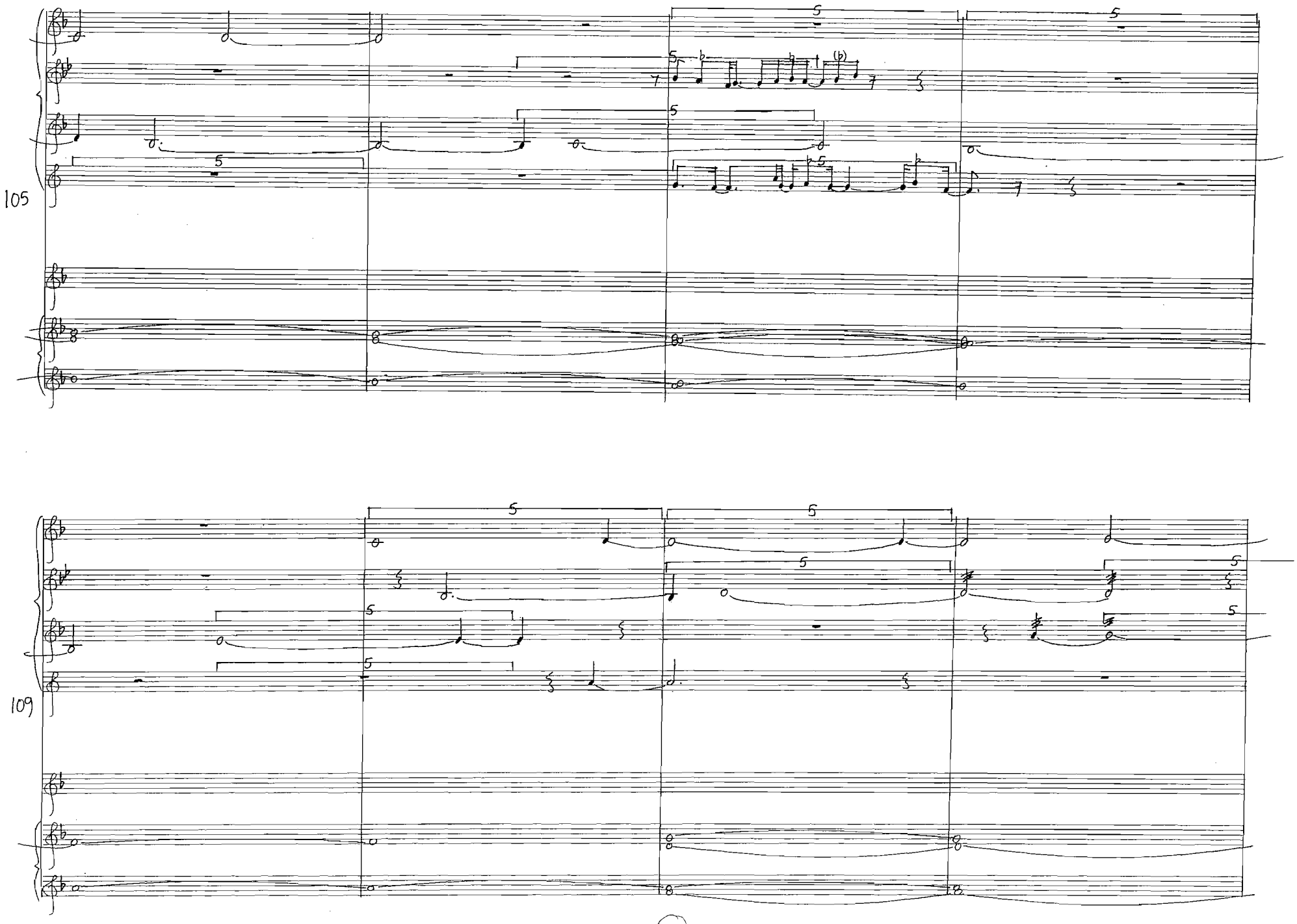
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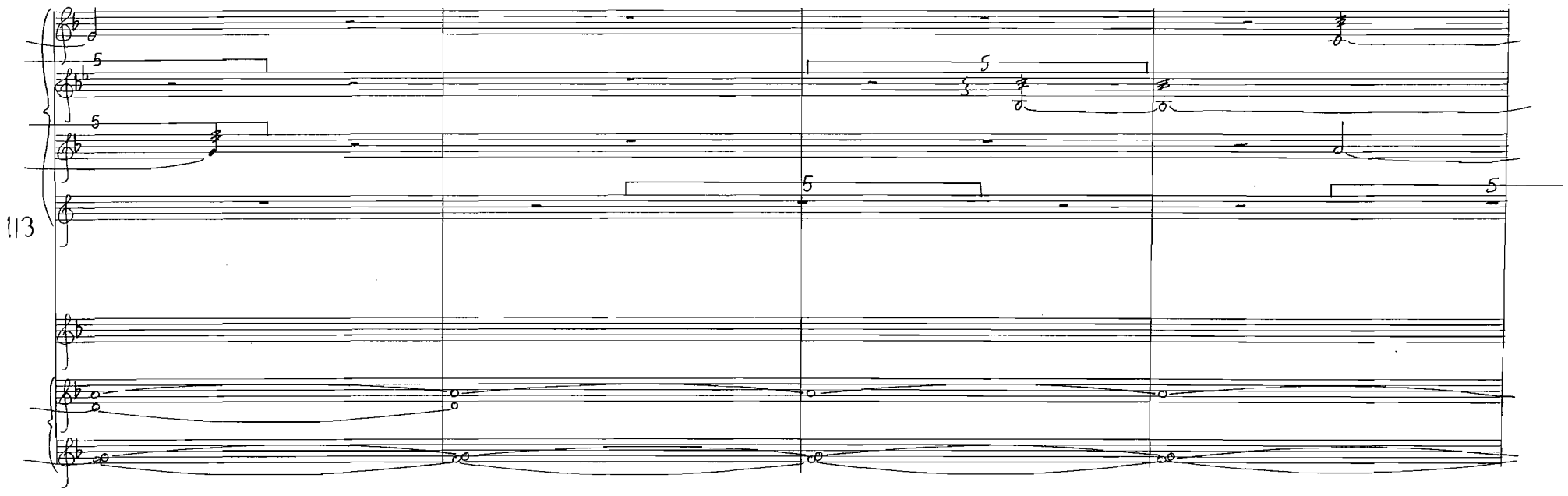
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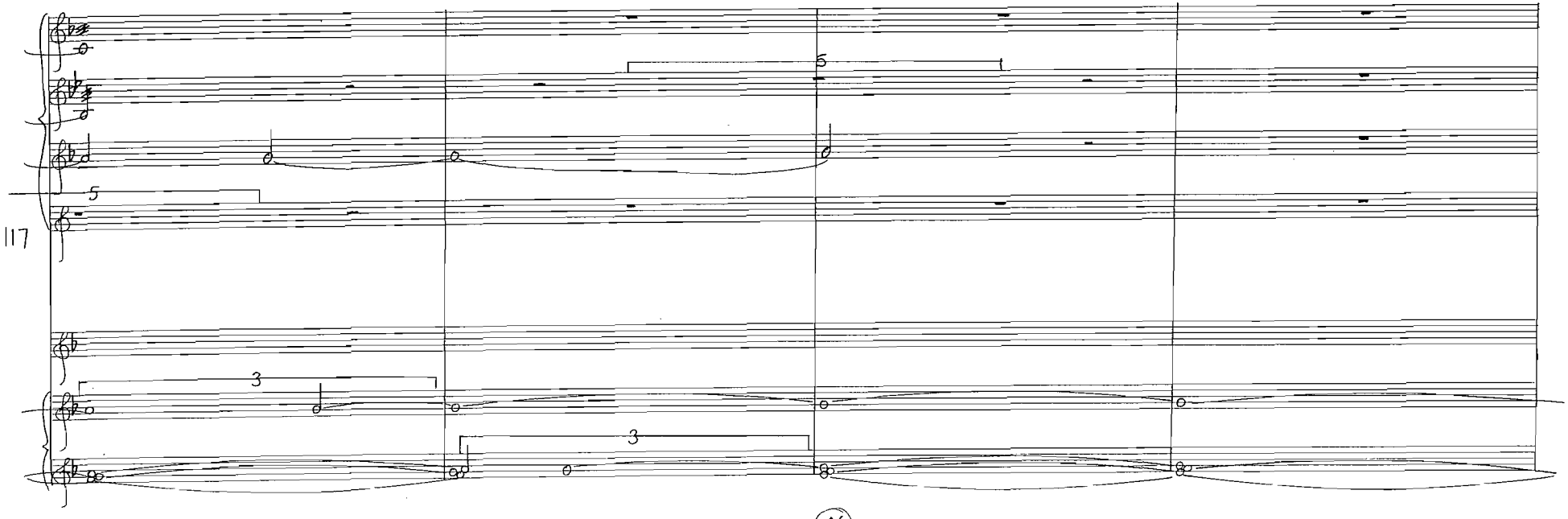
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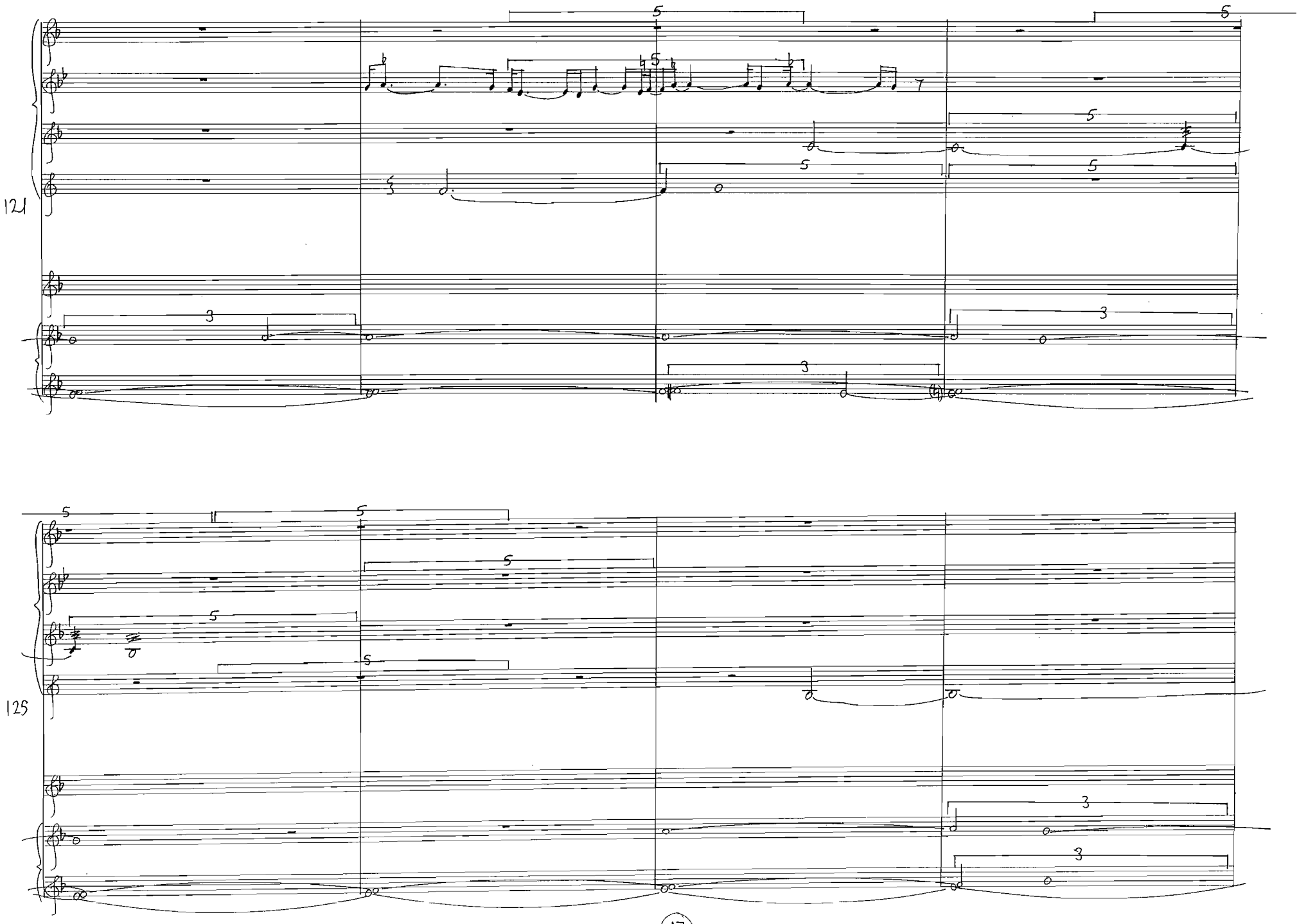
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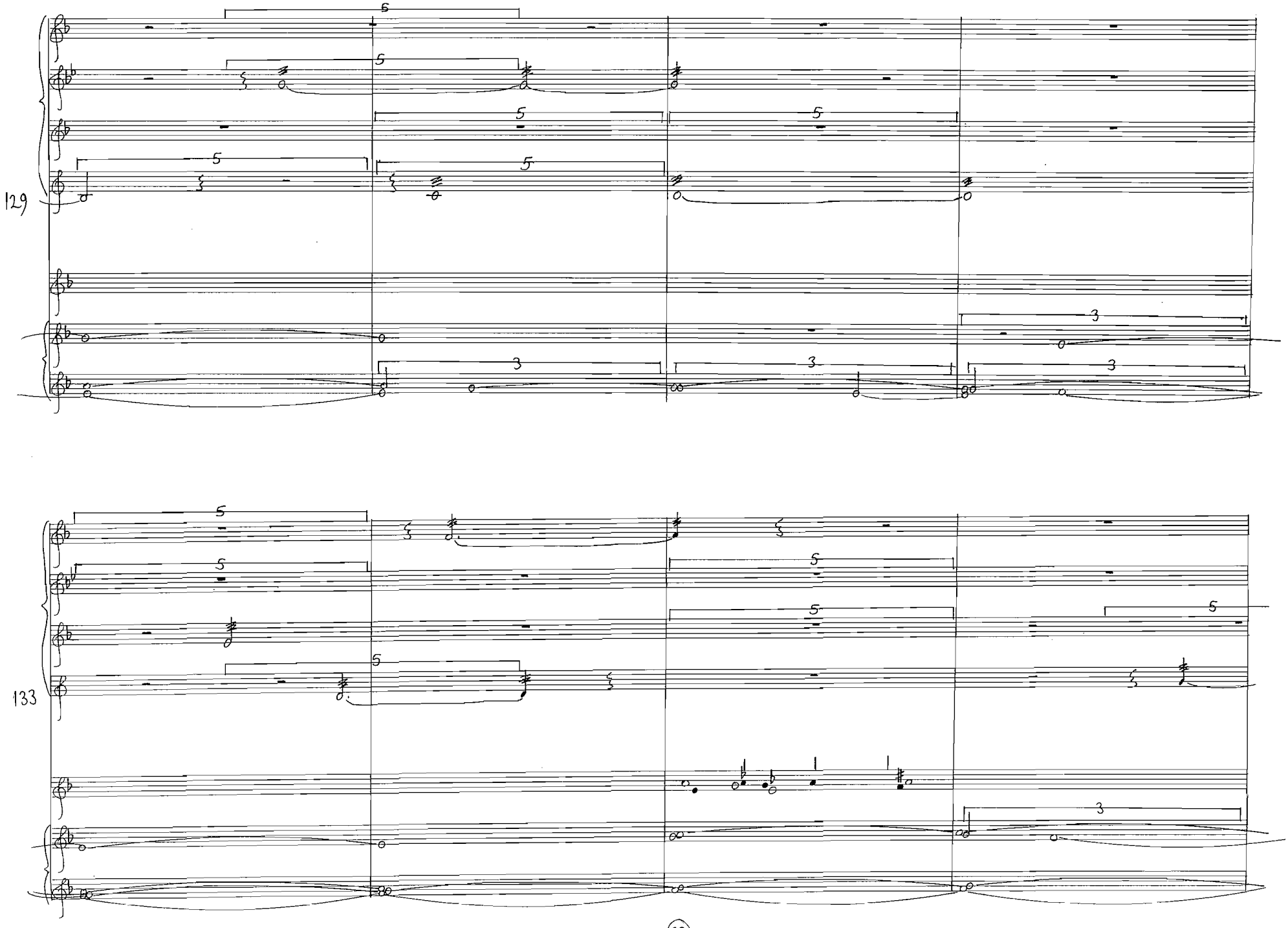
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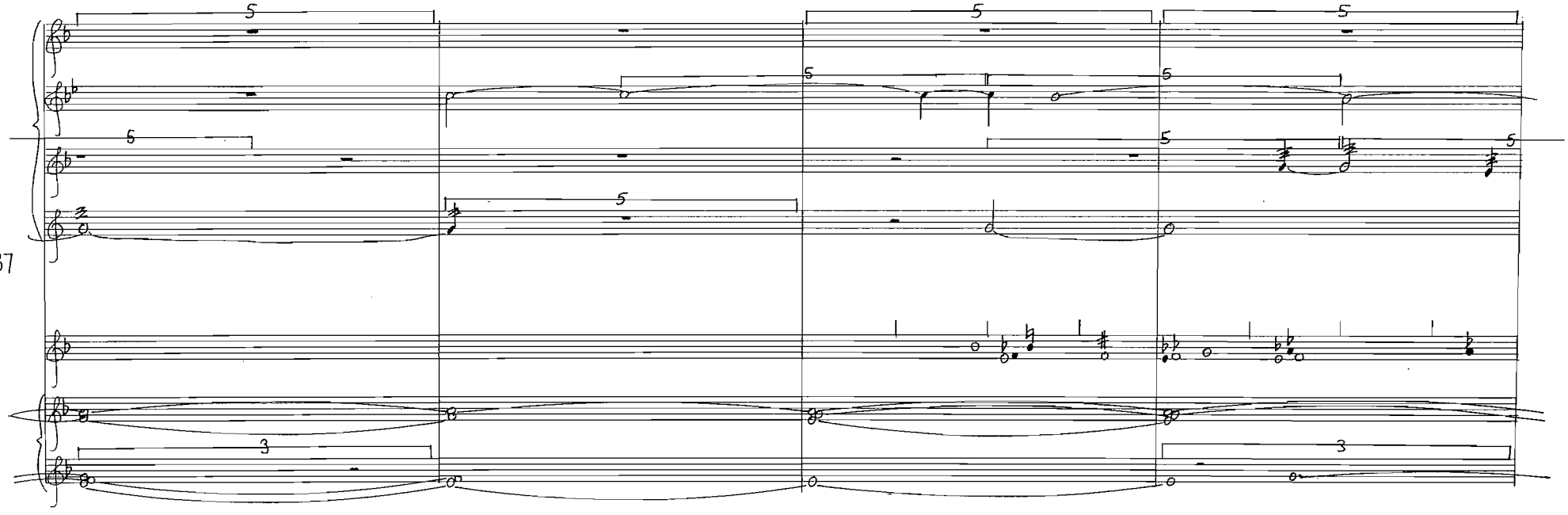
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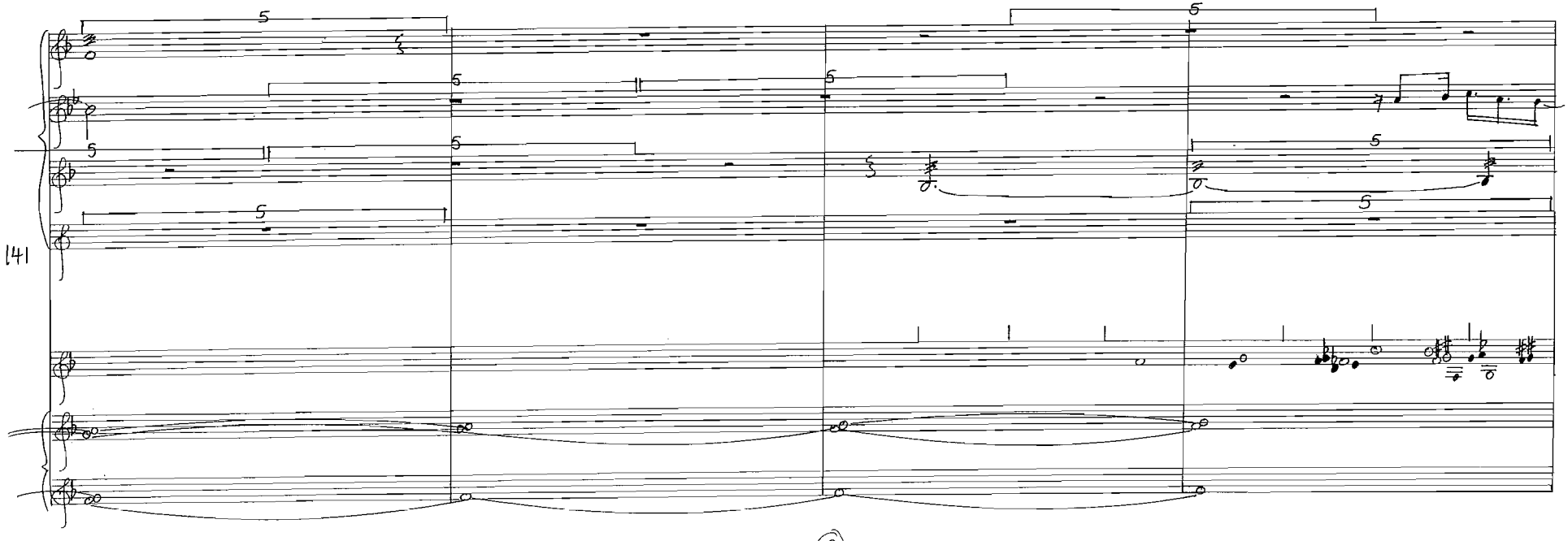
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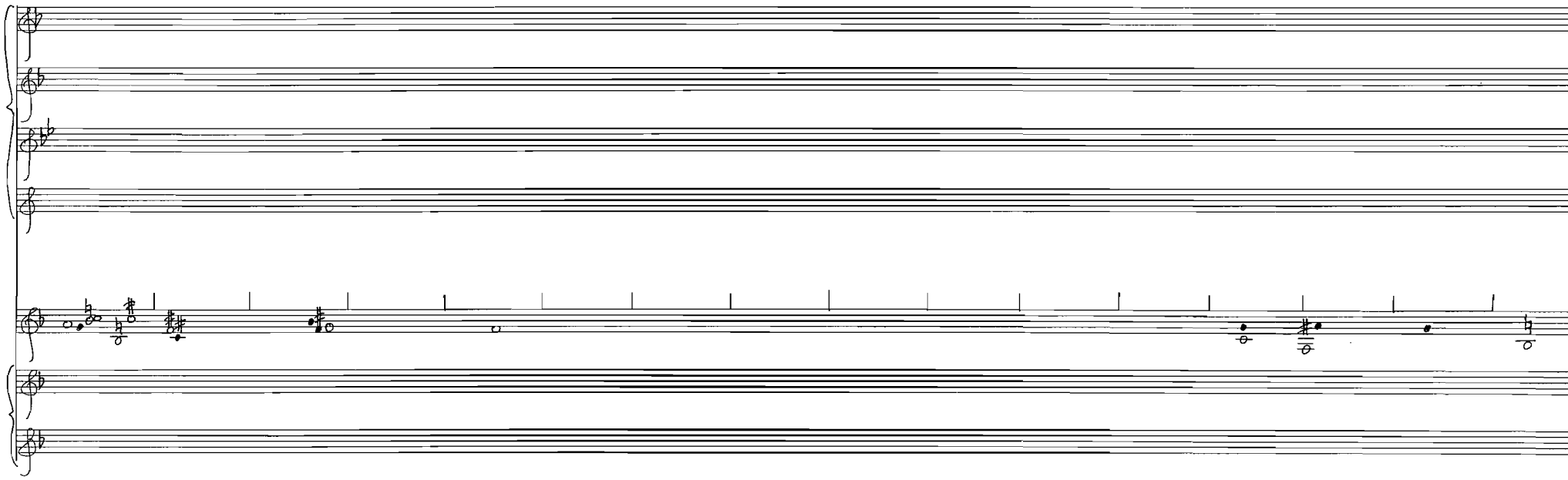
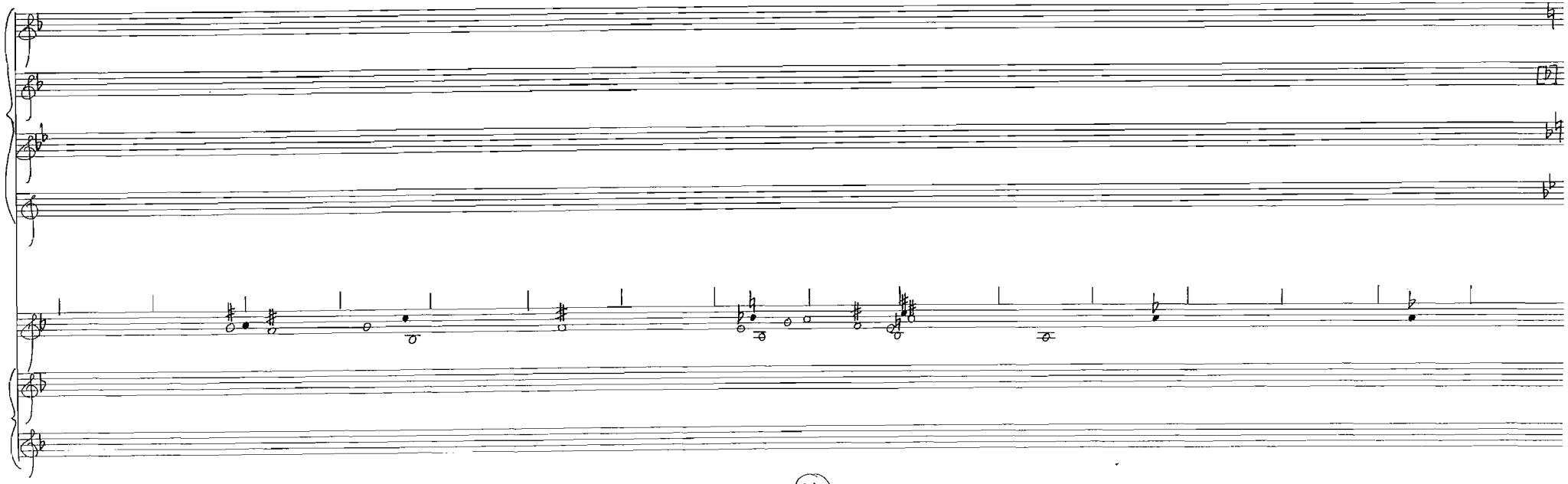
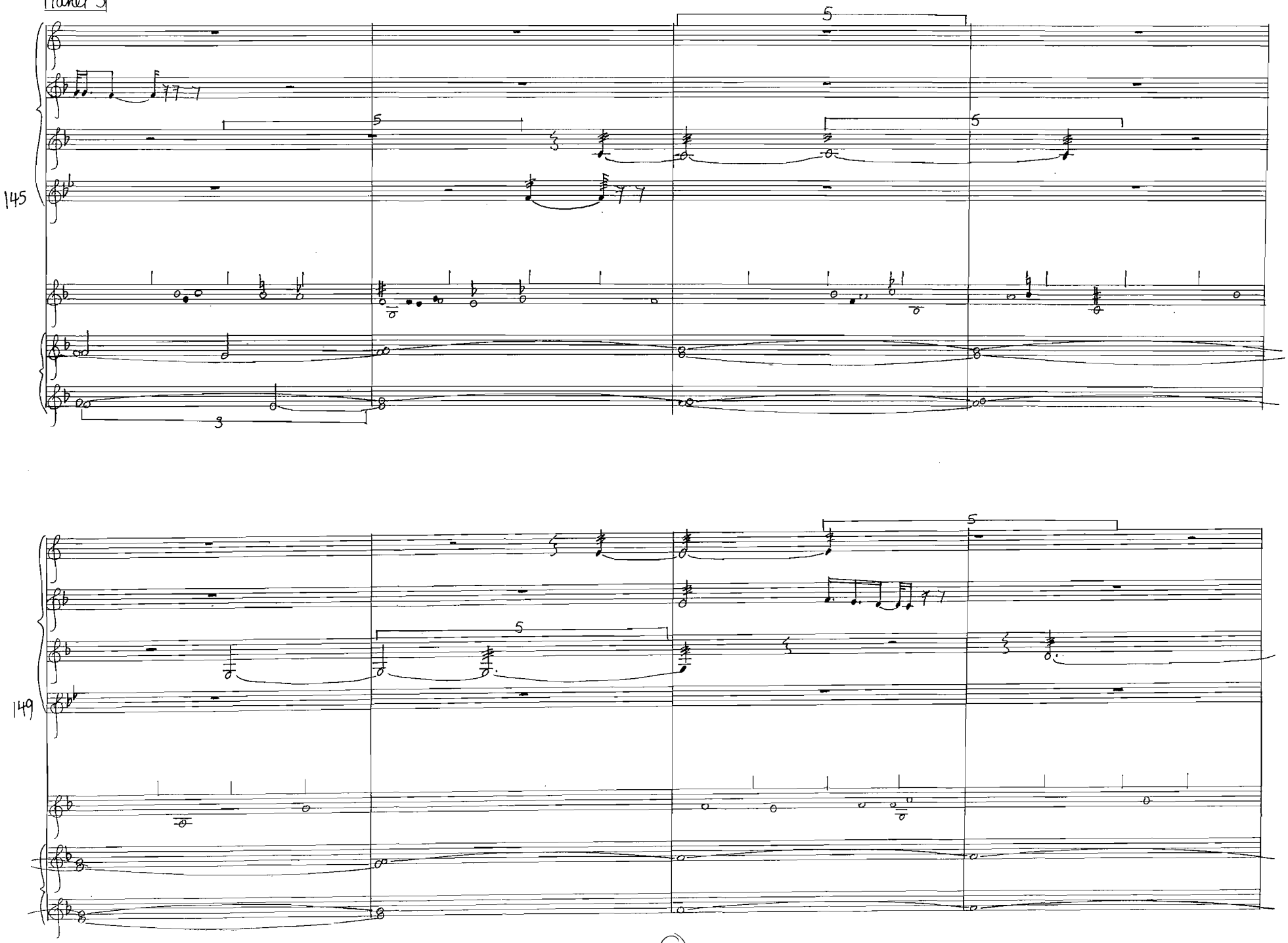
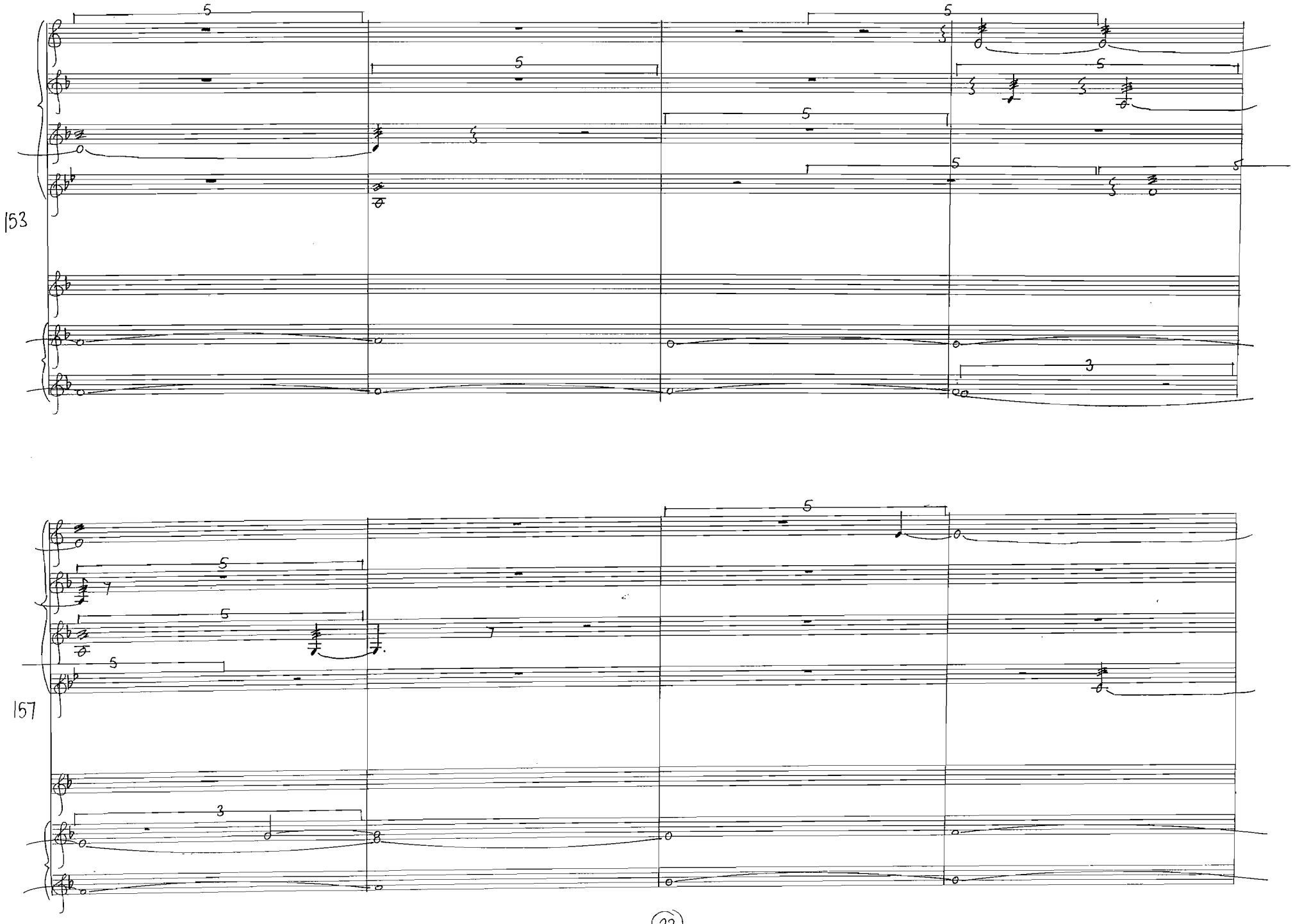




Panel 3

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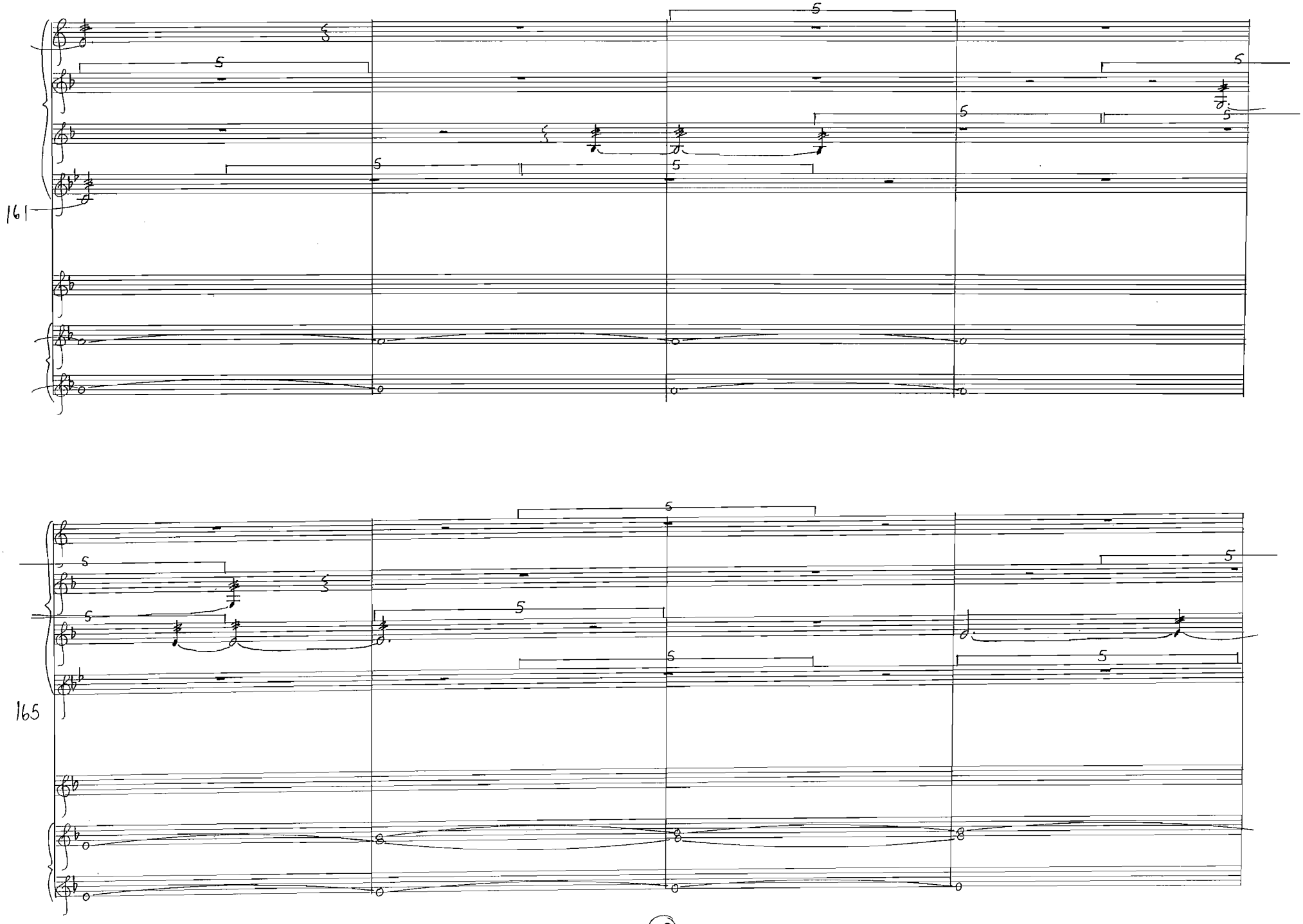
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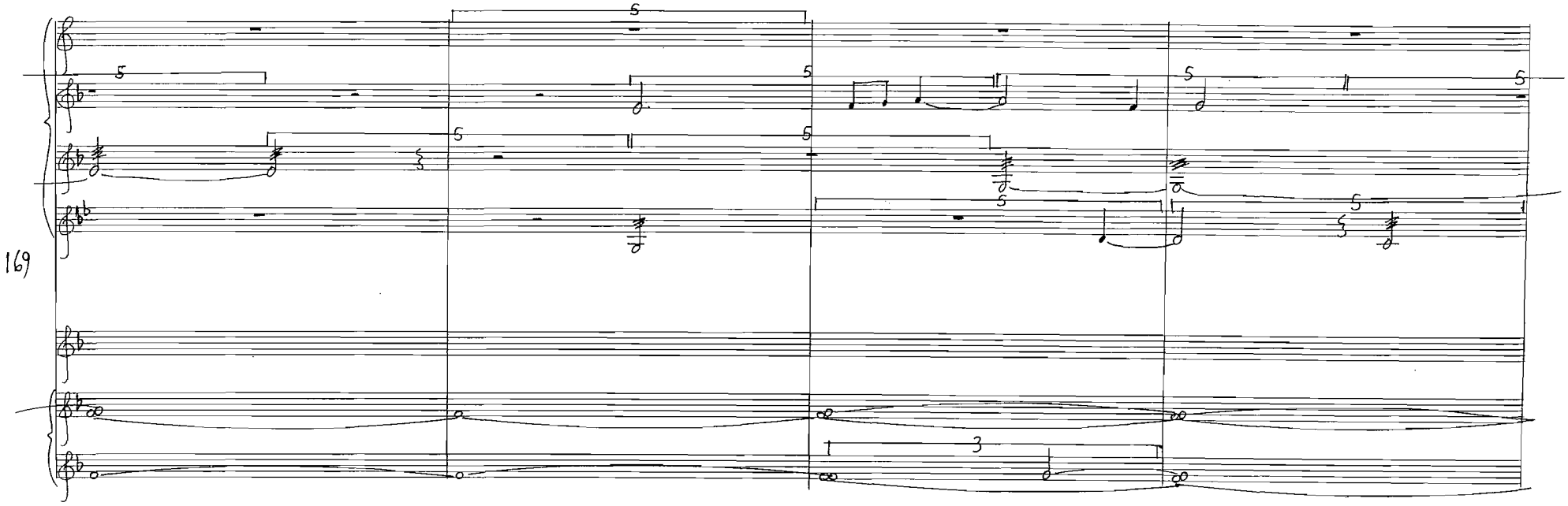
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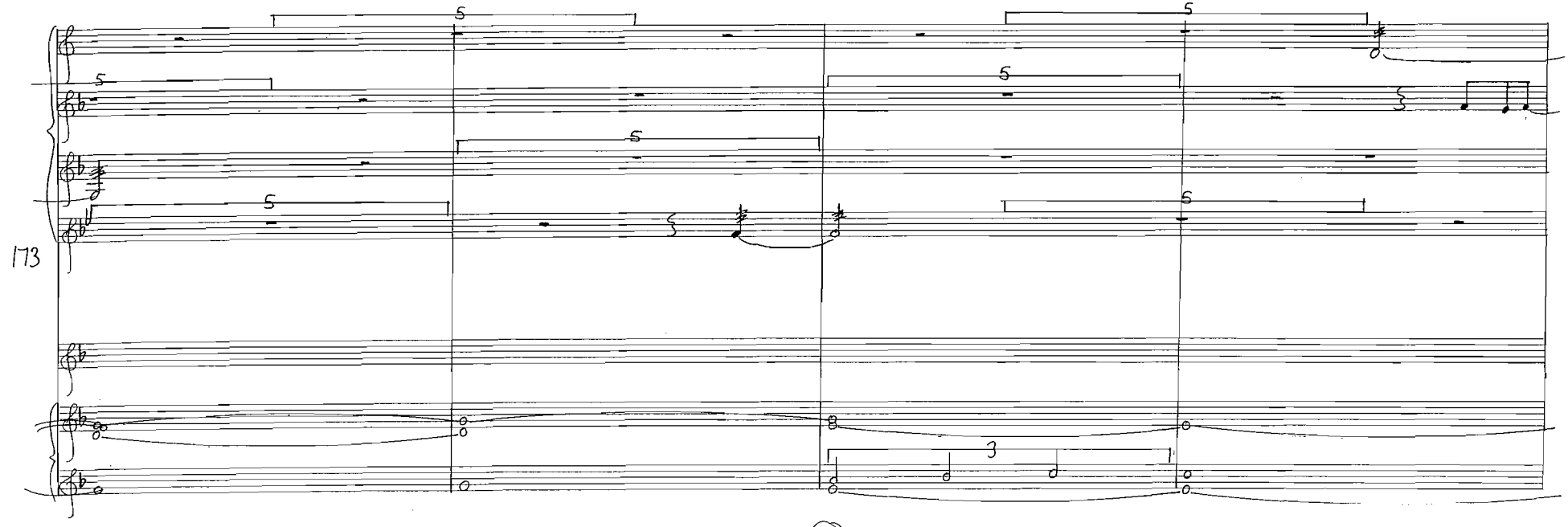
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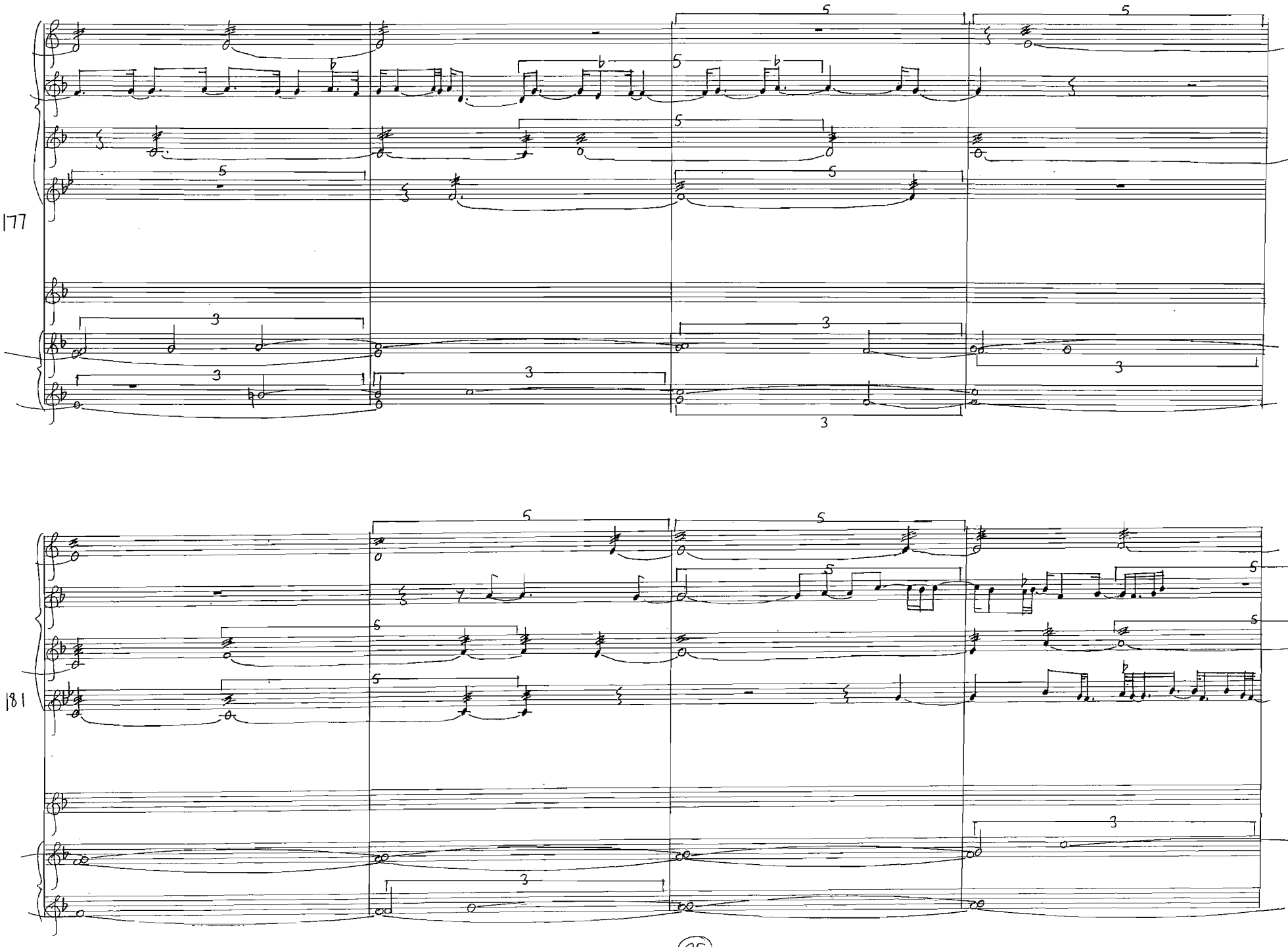
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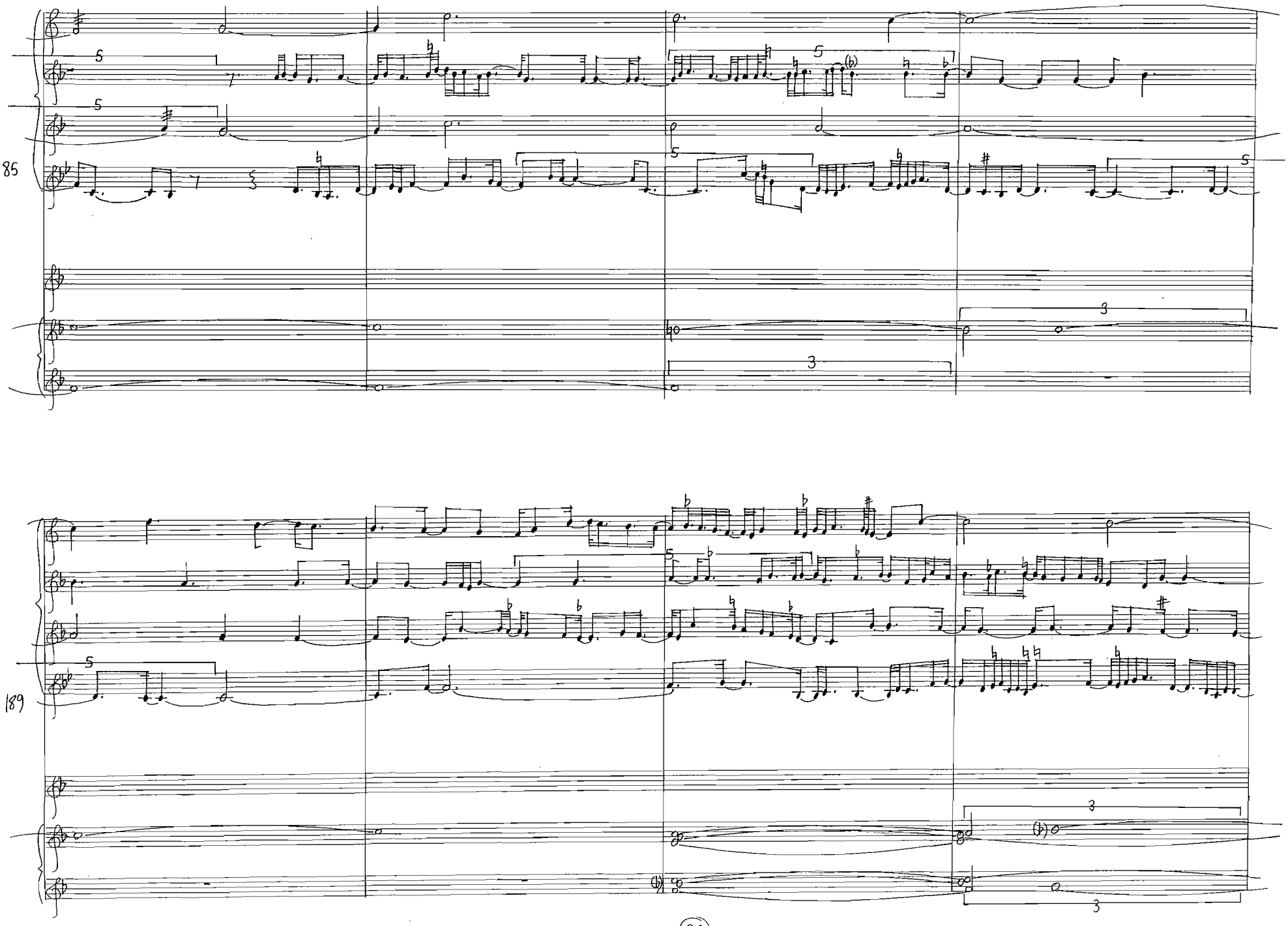
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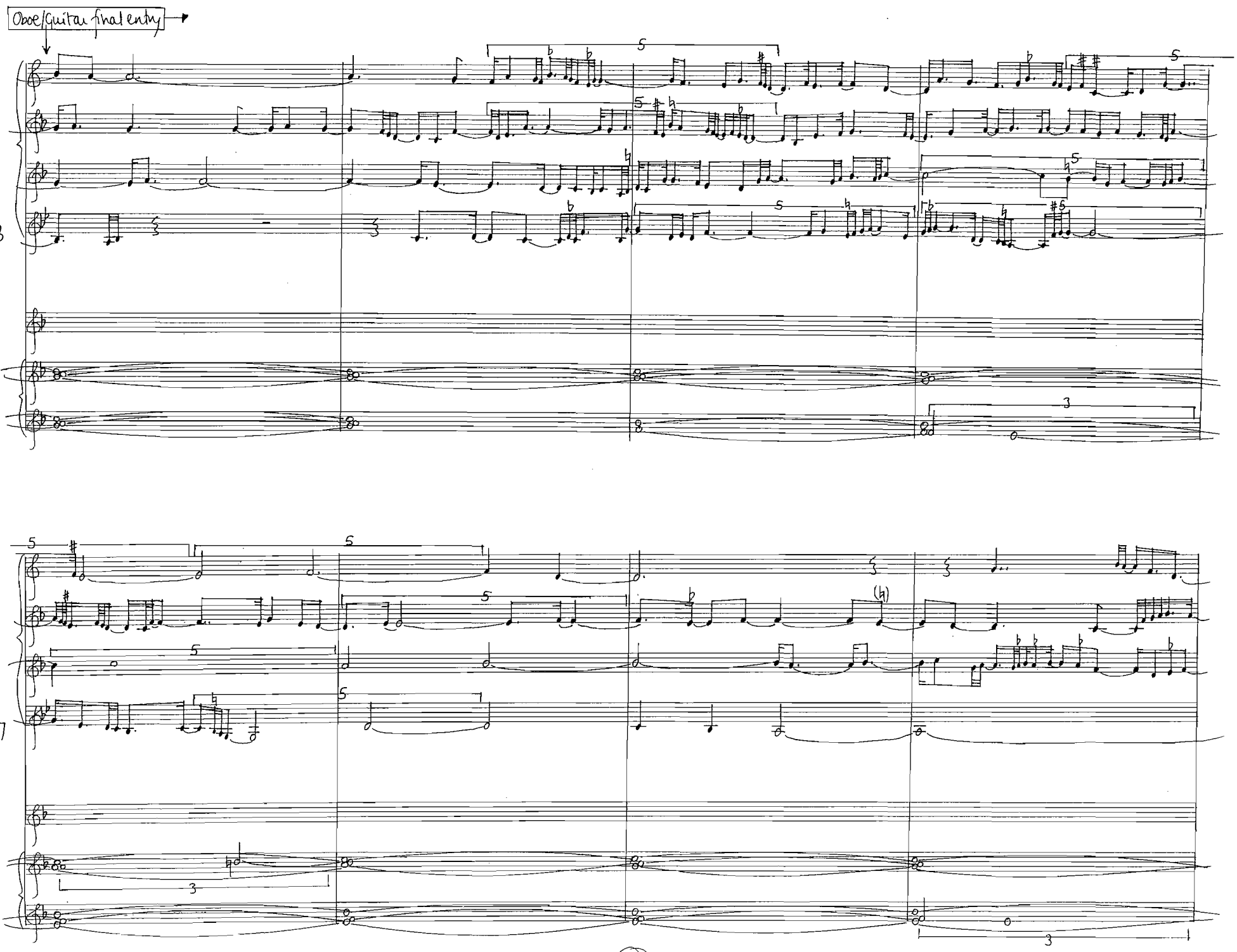
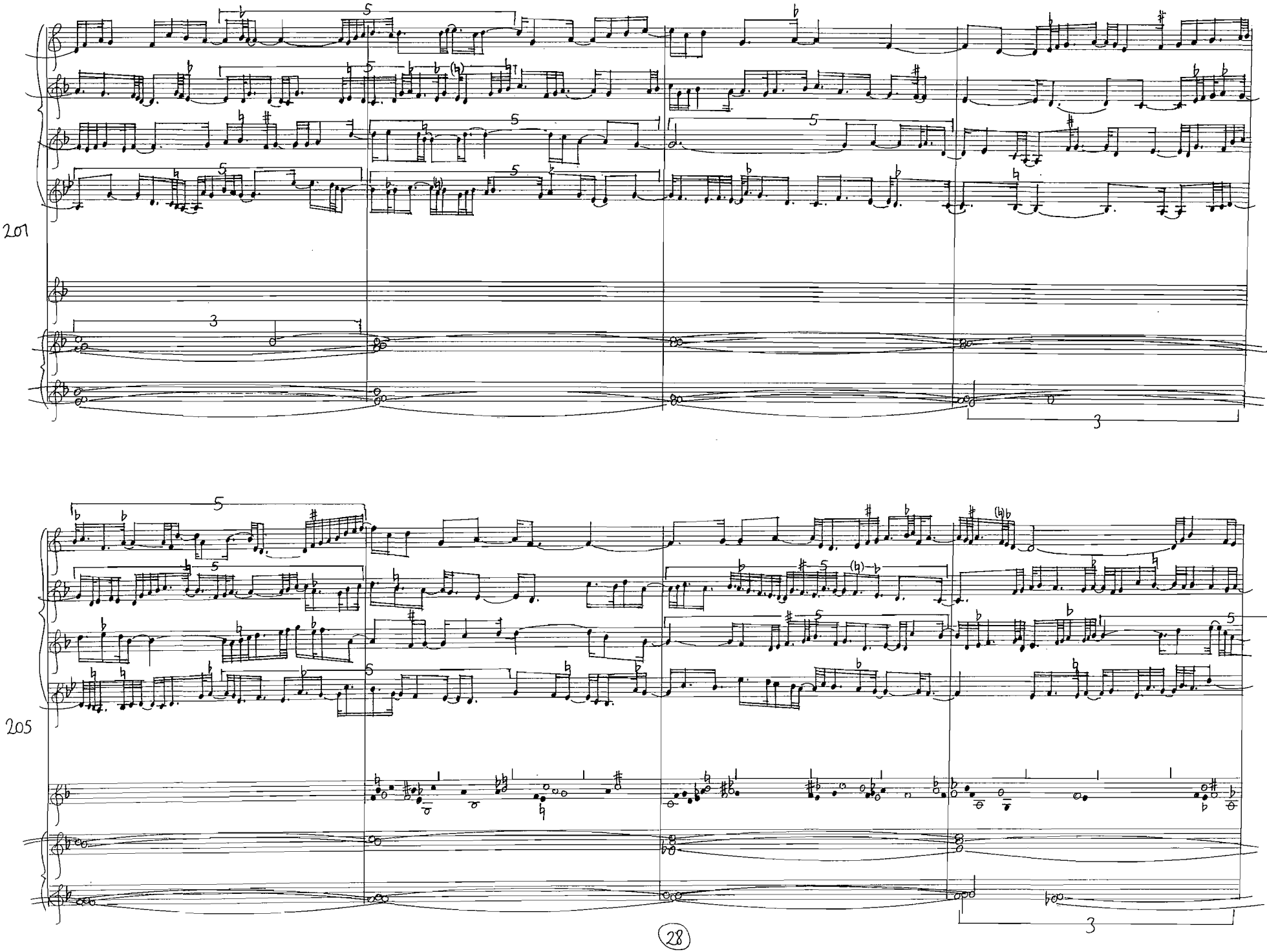

Oboe/Guitar final entry
193
197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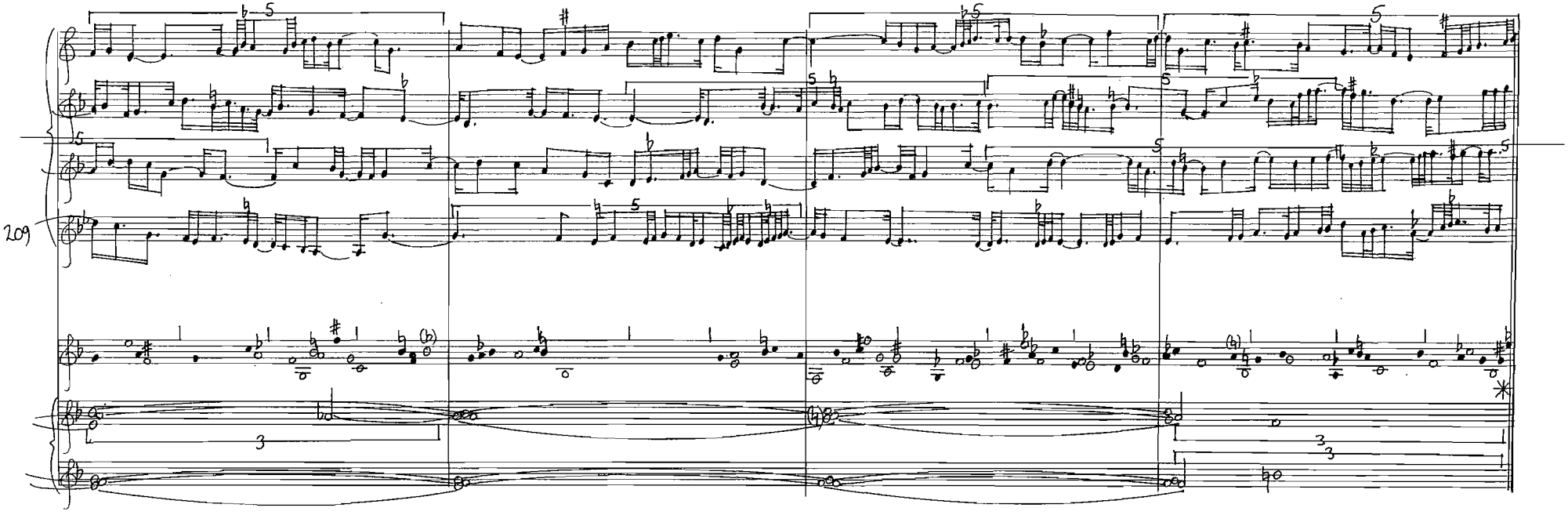

209

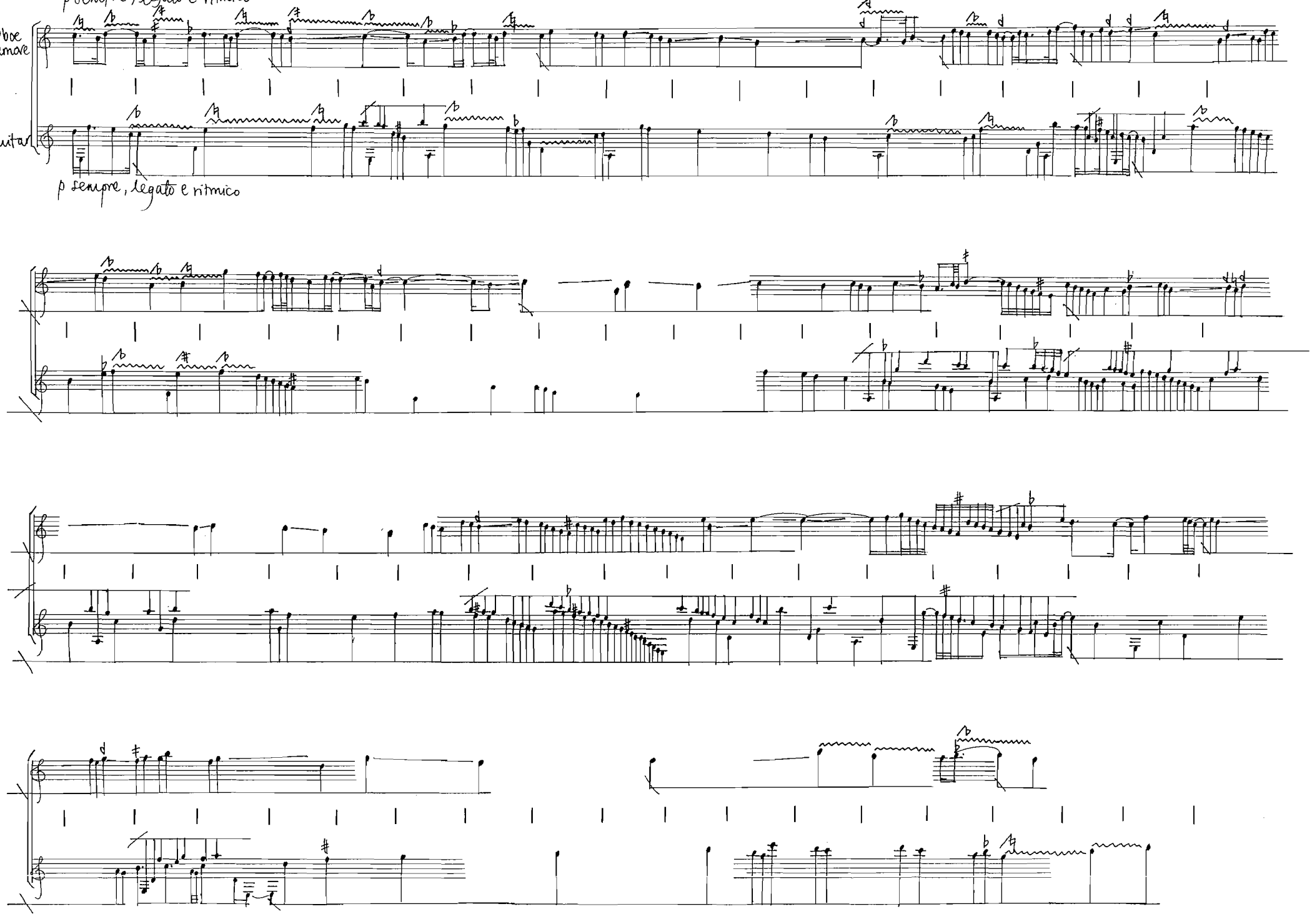
|----| = 1 second ('♩=60'), but with constant small fluctuations in tempo (not in time with other players)

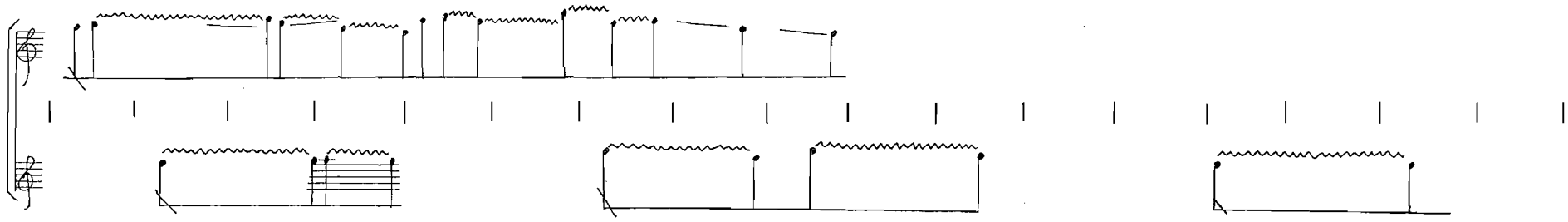
p sempre, legato e ritmico

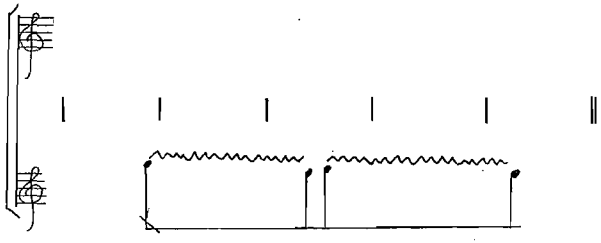
Oboe d'amore

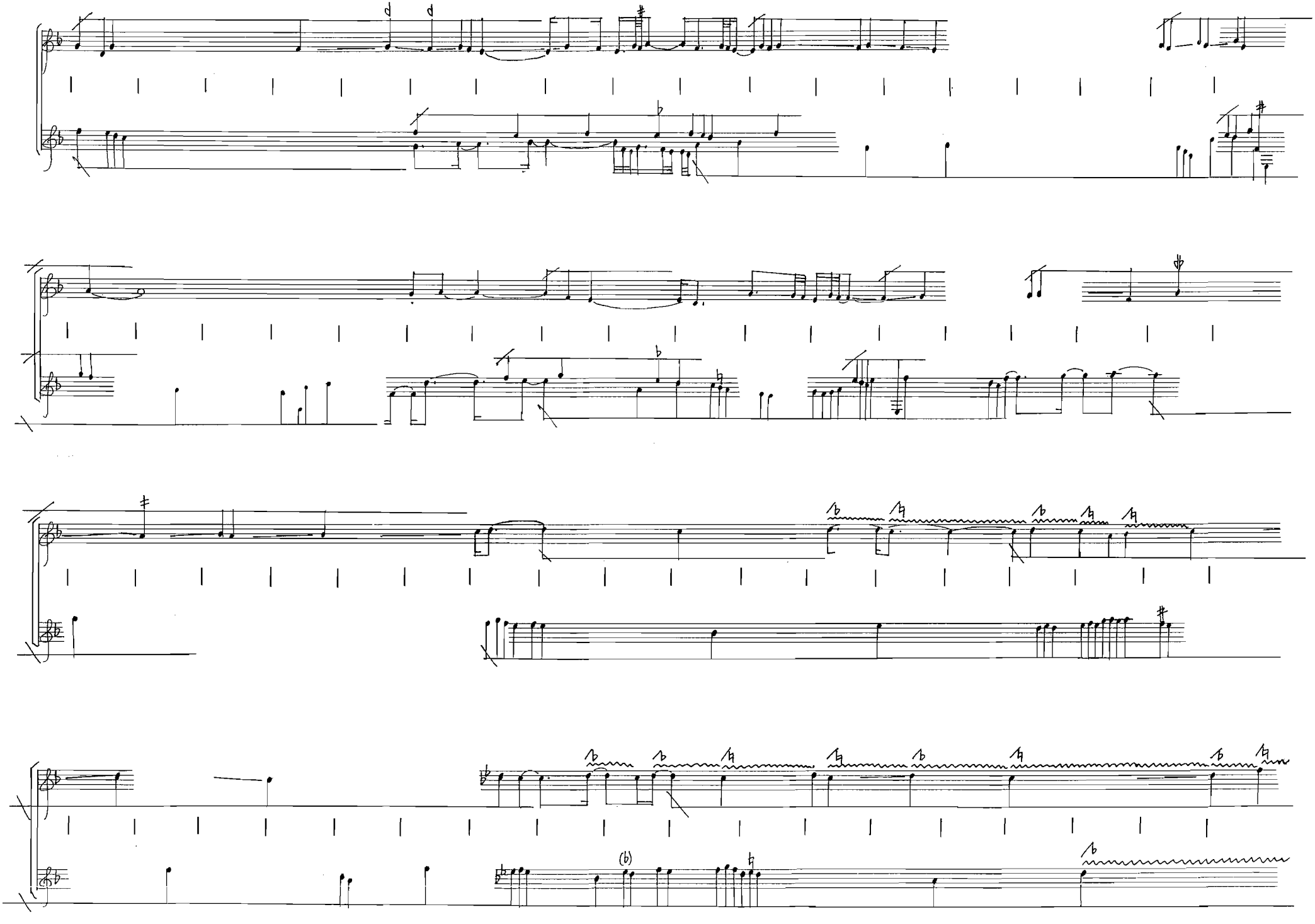
Guitar

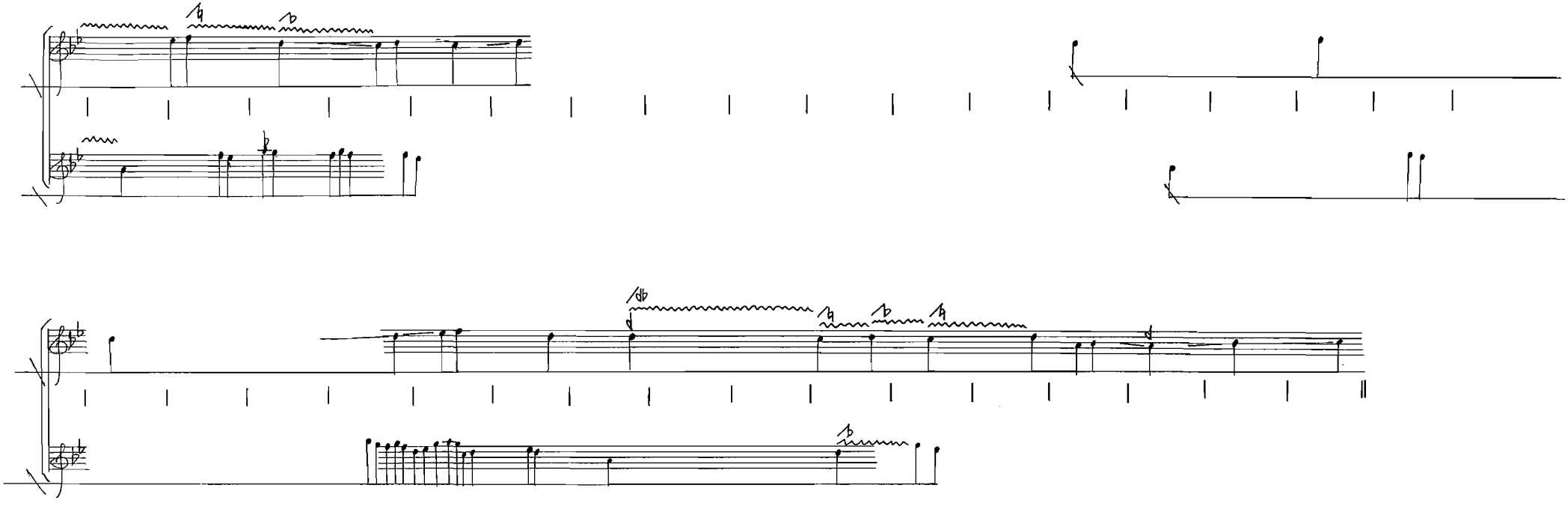
p sempre, legato e ritmico

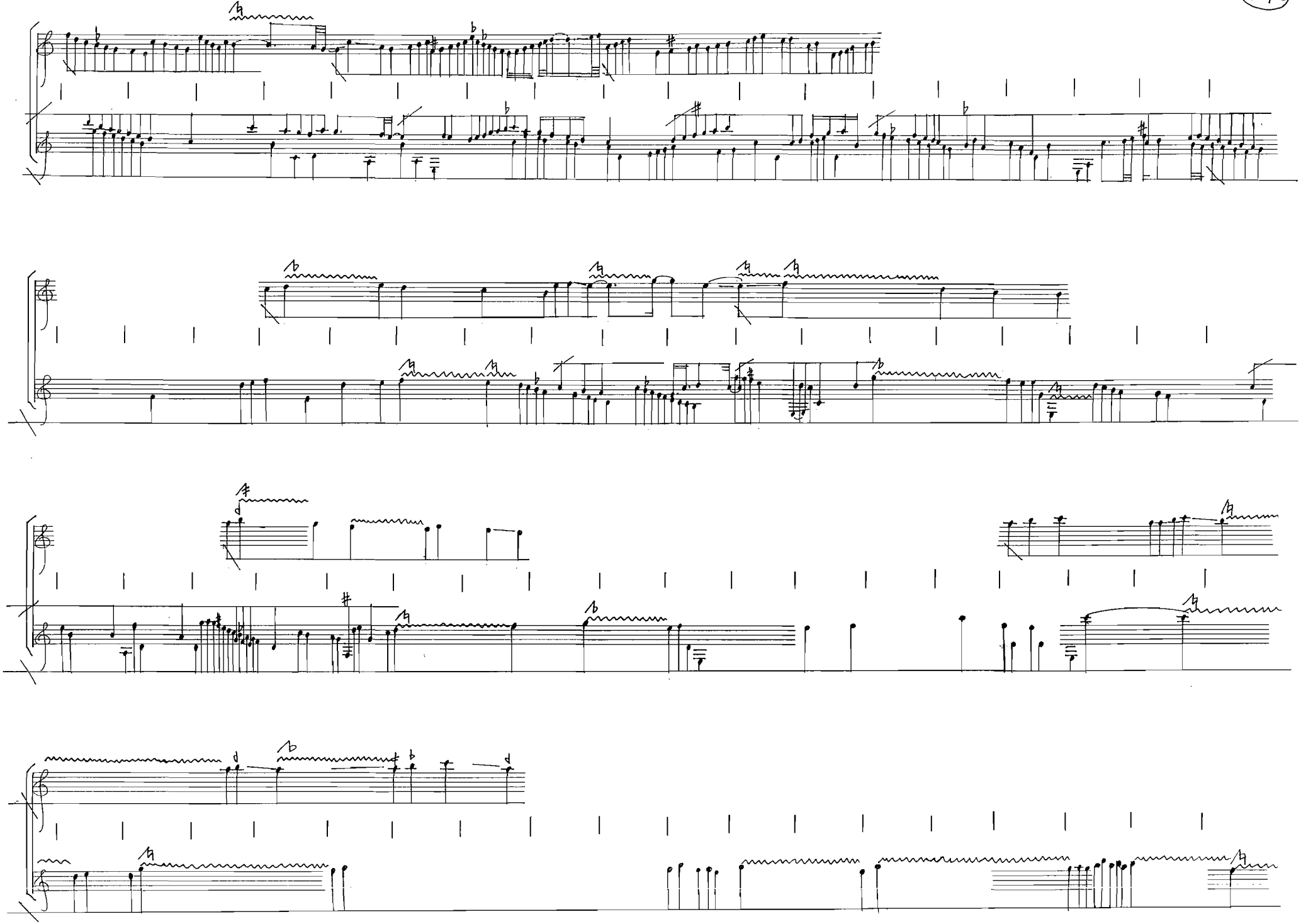


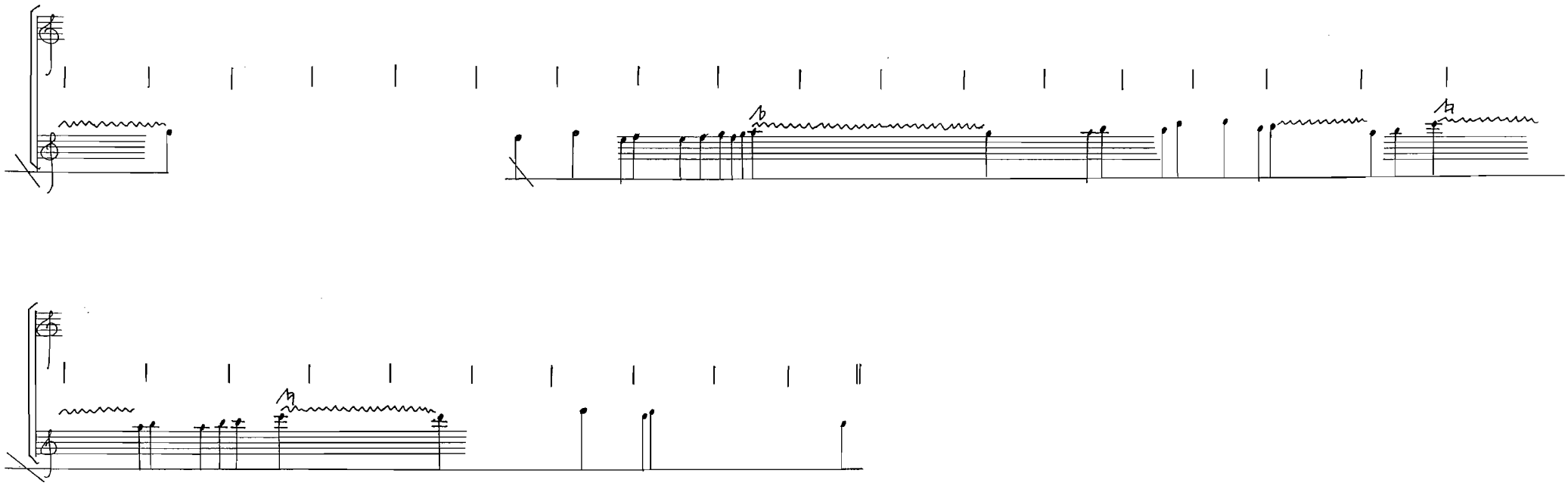


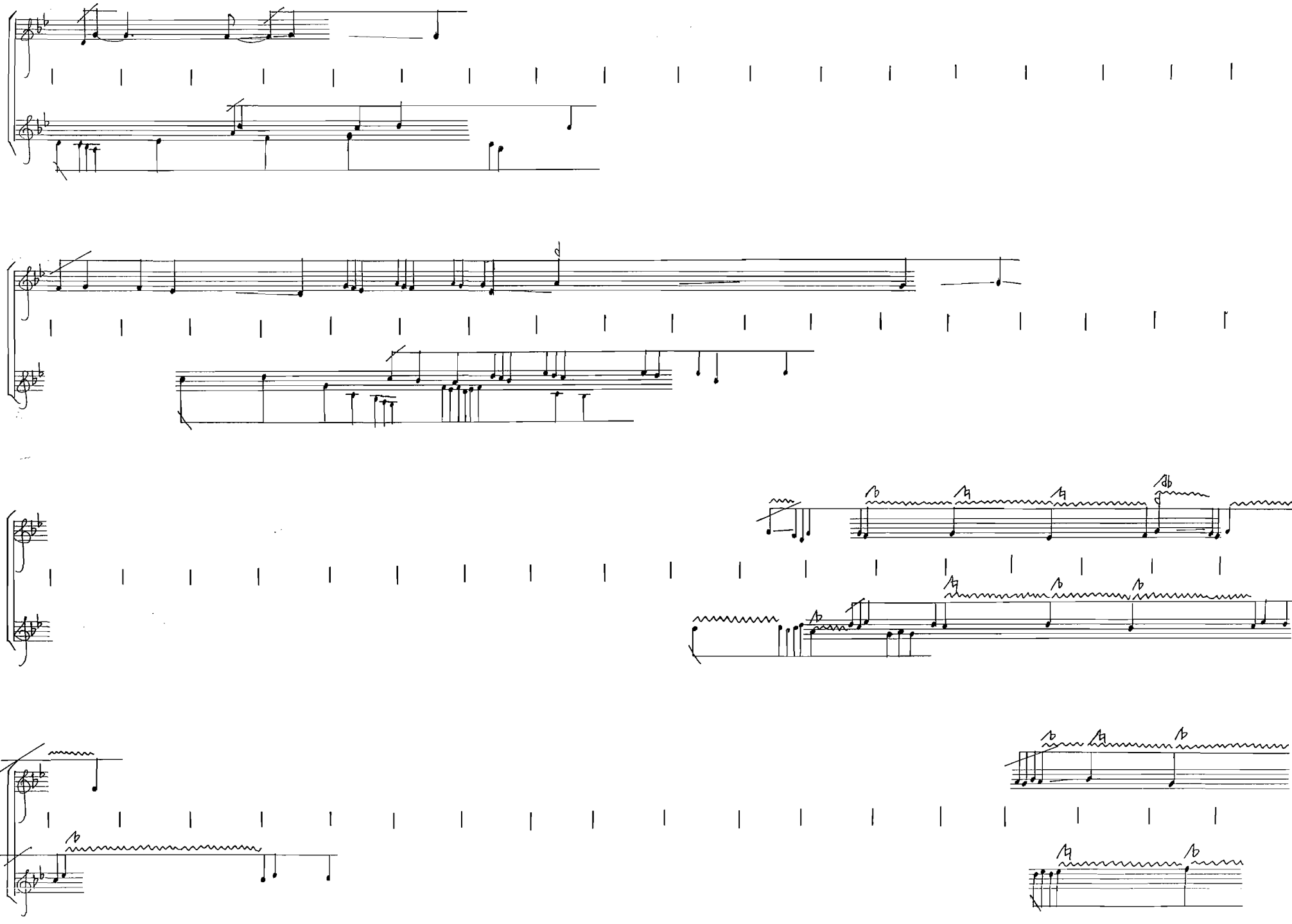


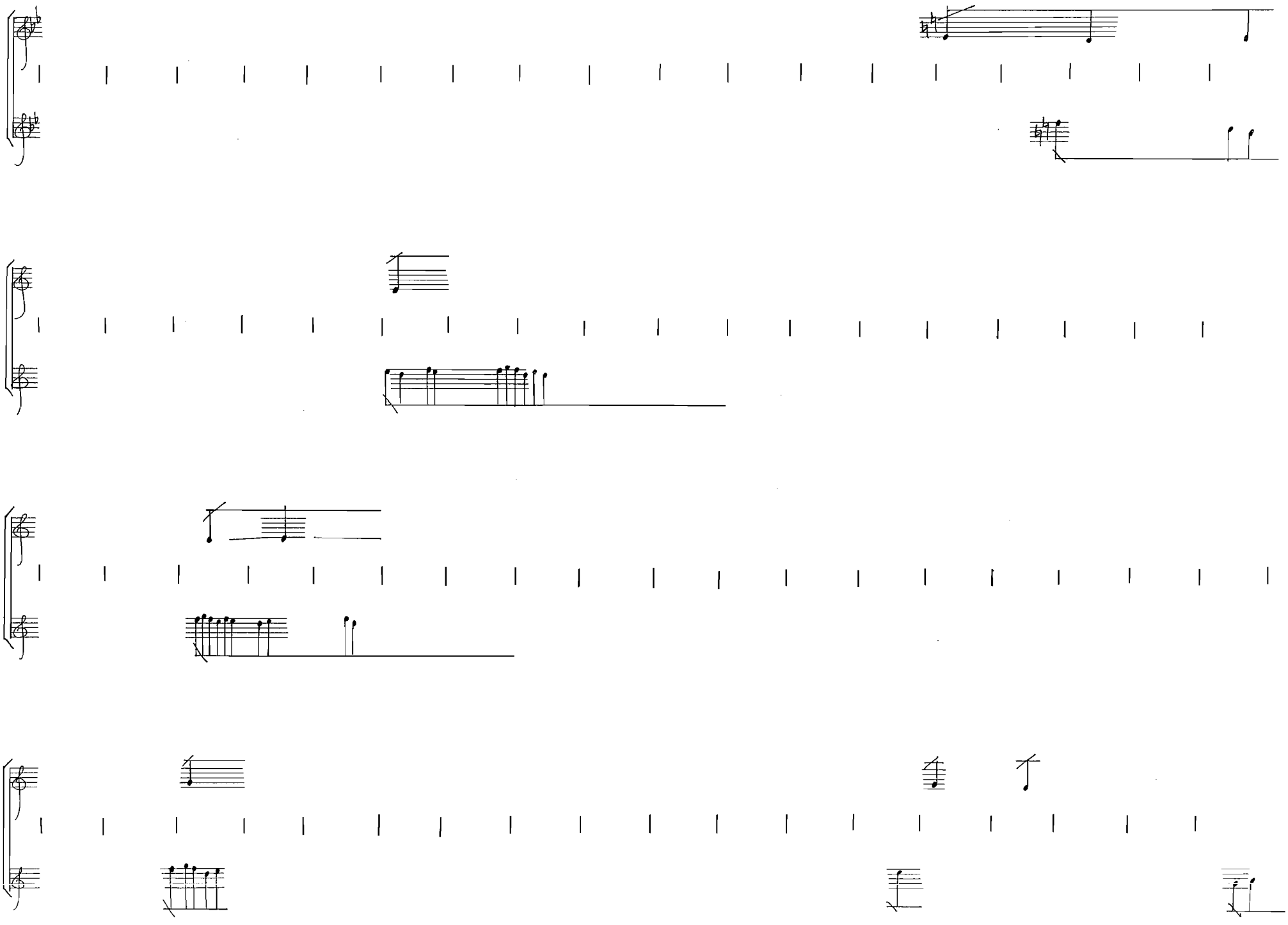

(b)

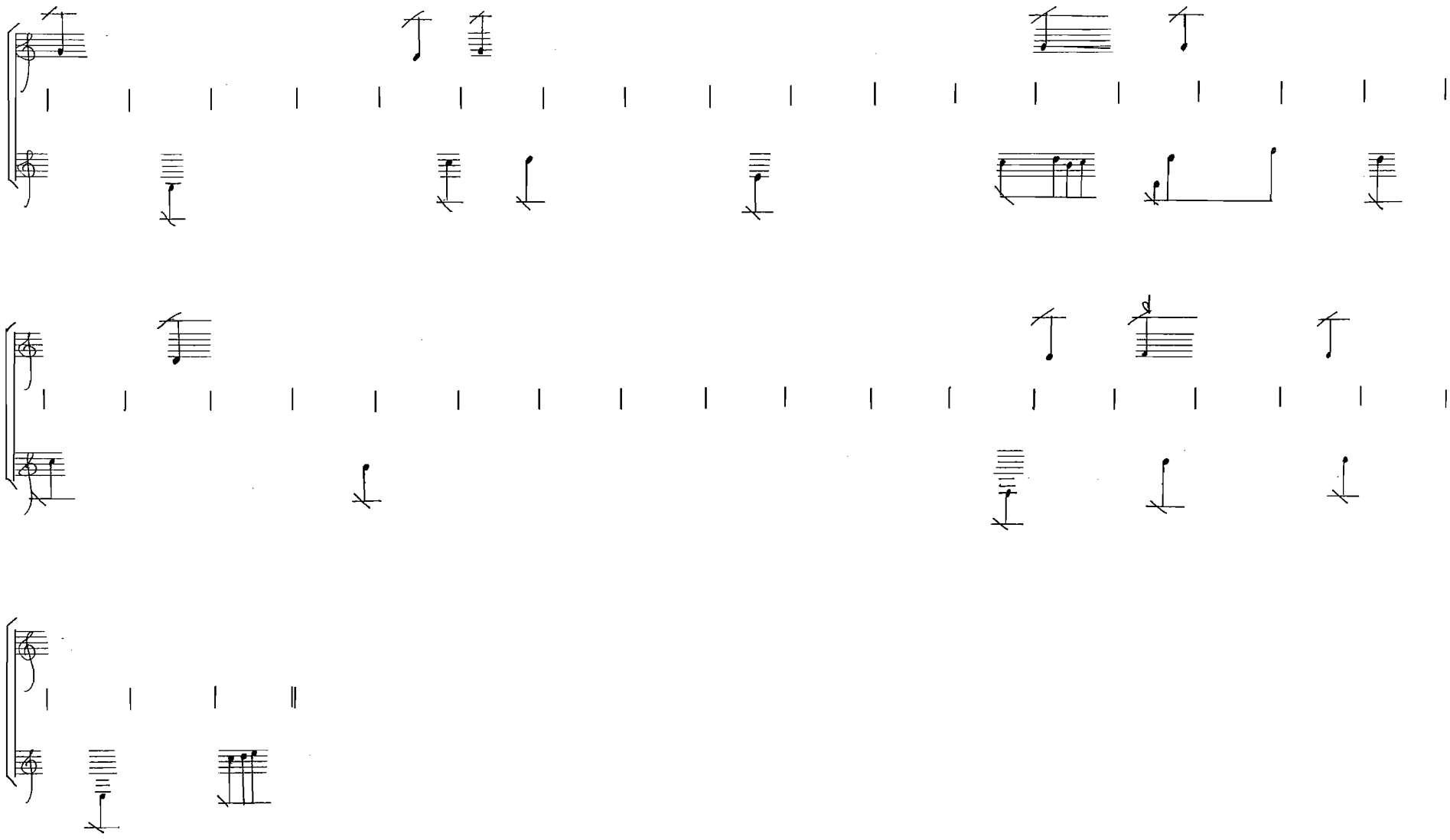


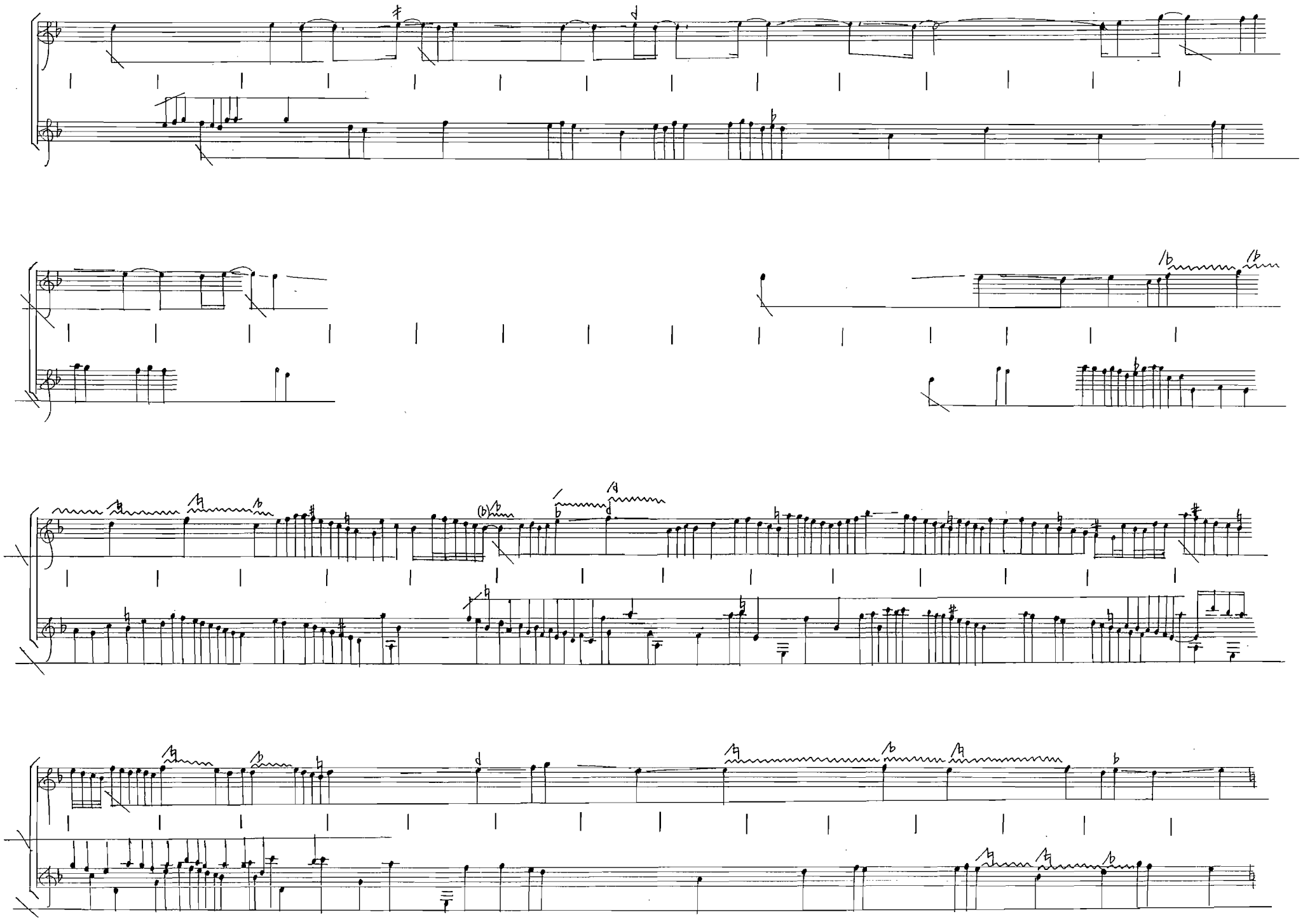


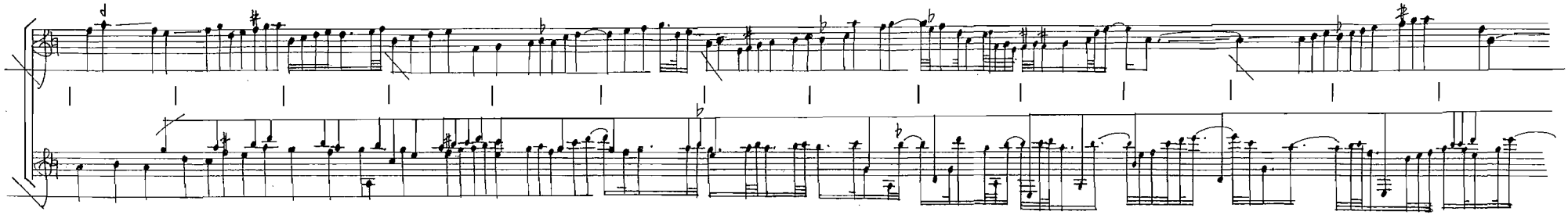


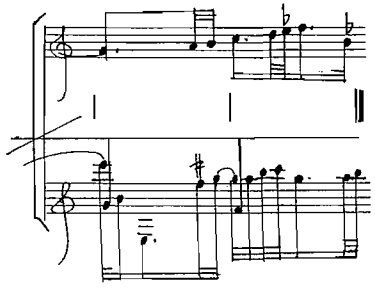












James Weeks

Low Country

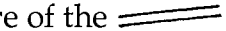
String quartet
2004

Low Country

for string quartet

Duration
20 minutes

General Notes
Sempre senza vibrato.
Dynamics should be quiet throughout, with some variation ad lib.
The rhythm should be precise and light.

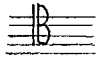
Co-ordination and timing
There are roughly 30 seconds per system (page one lasts 1'30, the rest c.1'00)
Gaps in the music should be judged approximately, according to size.
Allow for small margins at either side of the page (roughly delineated by the centre of the  sign).
When instruments are to continue *without* a break from one system to the next, the signs and are used to indicate this.
For points of entry, each instrument should co-ordinate vertically with the part that entered immediately previously, where possible.
It is expected that vertical co-ordination be generally fluid. Instruments should only co-ordinate exactly with one another when their barlines are joined together. The fourth canon (p.19) should also be in strictly co-ordinated rhythm.

* On pp.12-13, when Vn1, Vla and Vc finish their canons they should co-ordinate with Vn2 in beginning the next section (= 69).
This may entail missing out a few notes or a phrase while the Vn2 part is located. Vn2 will indicate clearly the start of its = 69 passage.

Other notational points
Clefs are indicated only for each instrument's first entry. They remain the same throughout, as shown:

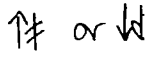
Violins

Viola

 'Cello

Key signatures, which are indicated at the beginning of each line or fragment as normal, are either ♭ or ♮ . Accidentals affect only the notes they immediately precede.

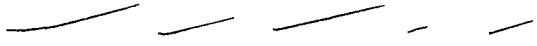
[ ] on p.12: do not play in between the brackets, but continue to follow your line as written.

 in front of a fragment: all notes either up or down a quartertone as indicated.

Quartertones: 𝄲 = ¼ sharp, ♯ = ¾ sharp, 𝄳 = ¼ flat, ♭ = ¾ flat.

light ricochet

'Cello's **notation**
The notation is generic, *not literal*. Do *not* play exactly the strokes indicated, but use the notation as a guide to general frequency and differentiation of strokes (it might be found useful to learn the passage as written first). The two legato passages should occur roughly where indicated. Co-ordinate starts and ends of passages with other instruments.

 upbow strokes of different lengths on harmonic G on C-string (sounds up 8ve).
Vary the weight and speed of bow slightly ad lib, within a general *p flautando*. The tone should be resonant and gentle, mysterious and glowing.
Slight discolorations may occur occasionally ( ); a few strokes may be entirely 𝄲 or 𝄳 , thus stopping the harmonic.
On page 17 as indicated, begin to cross over to the G string (D harmonic), and use both G and D harmonics separately or occasionally together until end of the passage.

Low Country

Homage to Aldo Clementi

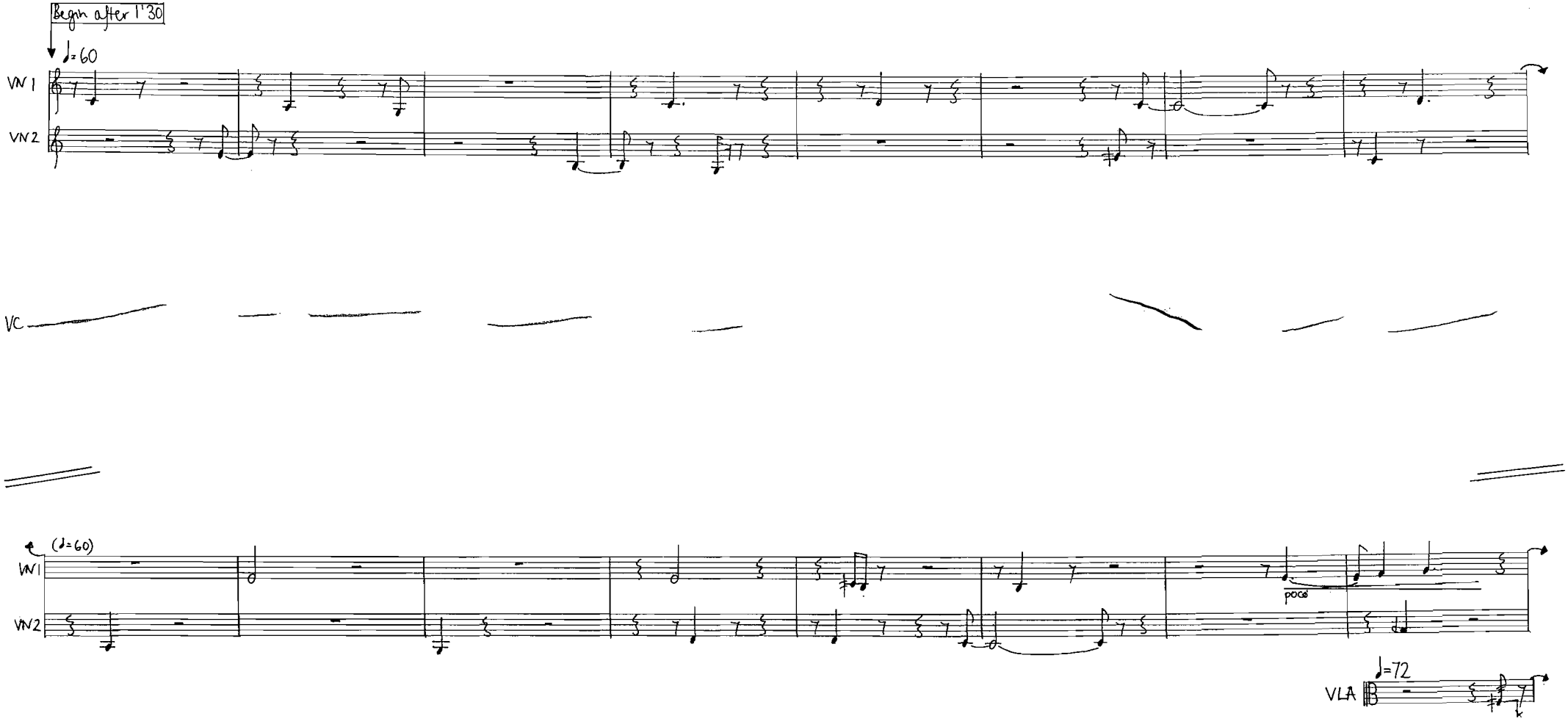
for string quartet

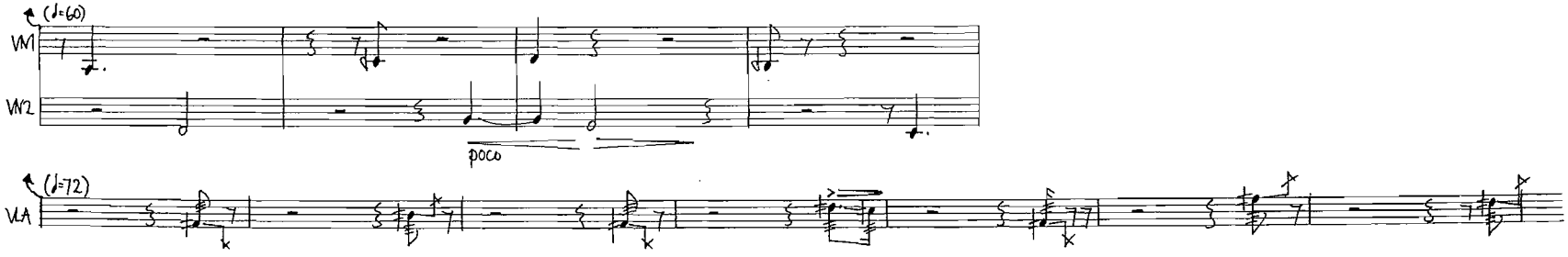
2004

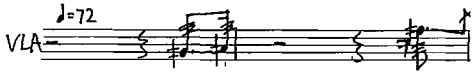
Low Country is the second in a trilogy of works entitled *Schilderkonst* ('Art of Painting'). All three pieces use a fragment of Ockeghem (the 'In nomine Domini' section from the Benedictus of the *Missa Prolationum*) and explore Art's relation to 'the real' with reference to the Netherlandish art of the 16th and 17th centuries. In *Low Country,* the source material is turned into a number of canons (distinguished by tempo and sometimes articulation) which are sounded either partially (with rests, cut into pieces) or in full. The music's discourse is fragmentary, haphazardly arranged. Gestures are accidental and insignificant. The music is 'low' in the sense of ordinary, quotidian (a de Hooch 'genre' scene?), anti-rhetorical, roughly-fashioned, non-transcendental, quiet. The connection to Clementi is the canons.

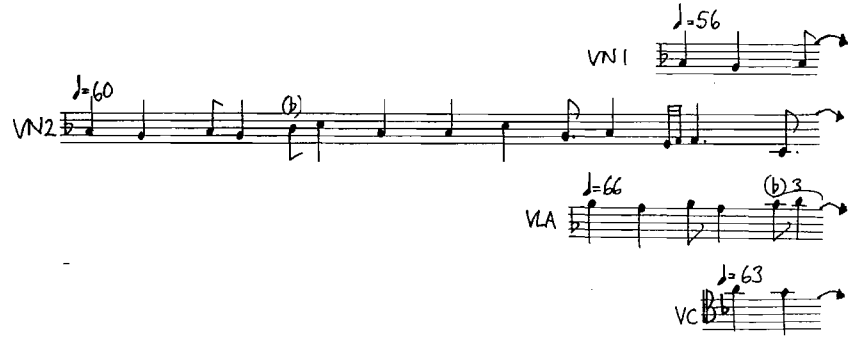
Vc

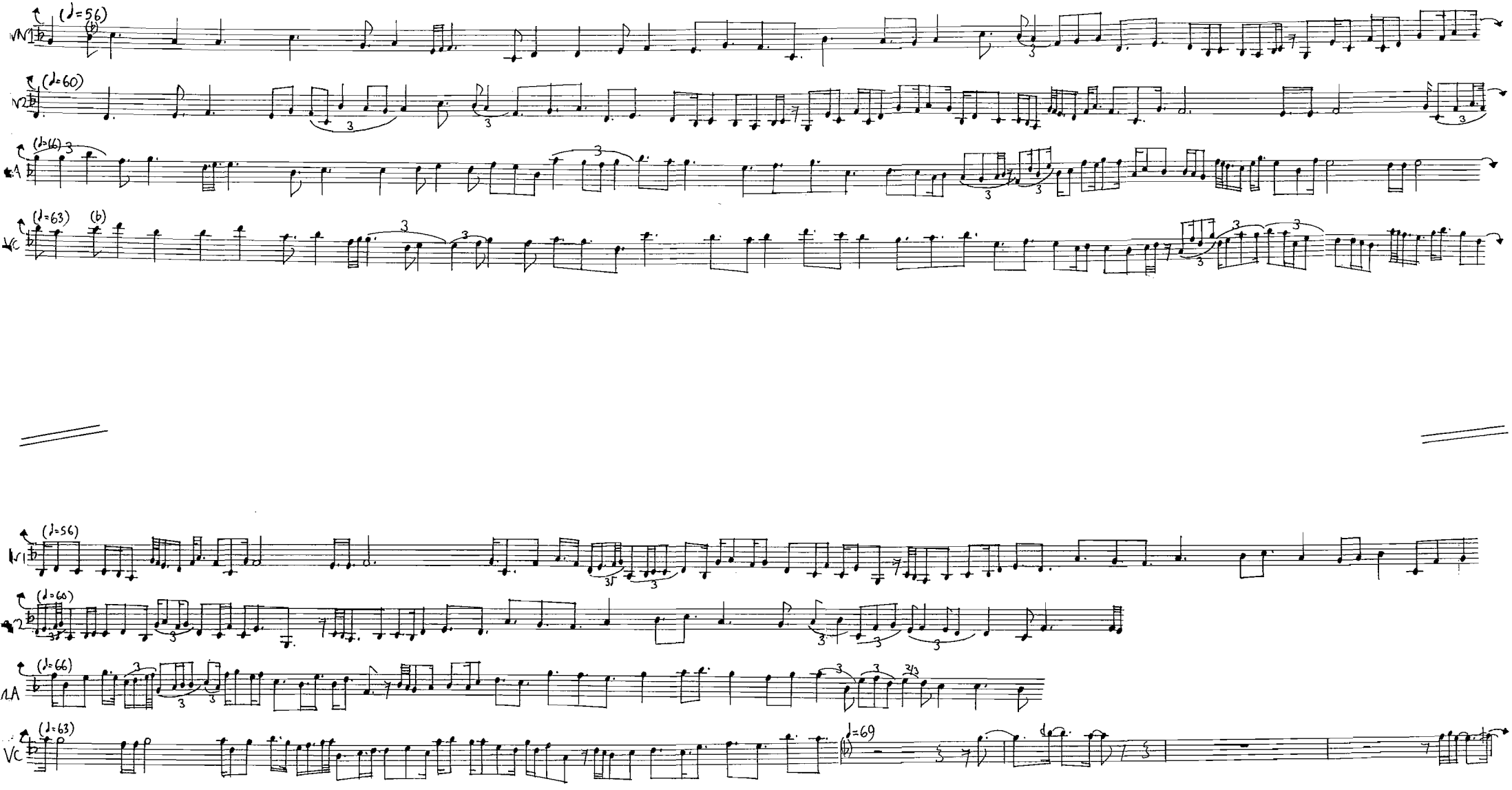
Vc

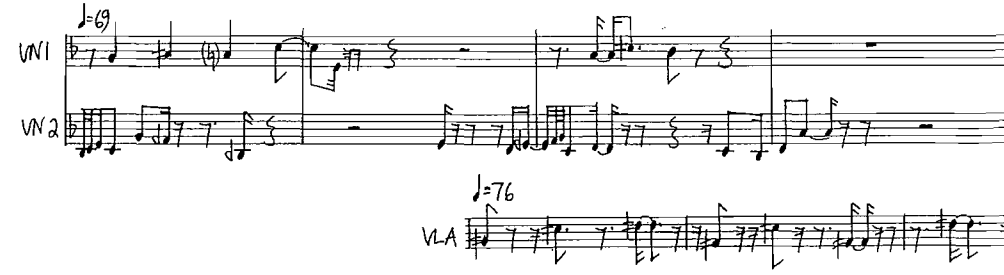

Begin after 1'30
♩= 60
VN 1
VN 2
VC
(♩= 60)
VN1
VN2
poco
♩=72
VLA
VC


(♩=60)
VN1
VN2
poco
(♩=72)
VLA

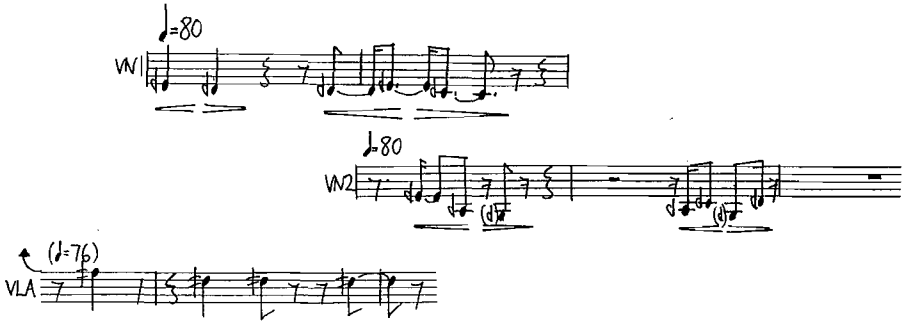

♩=72
VLA

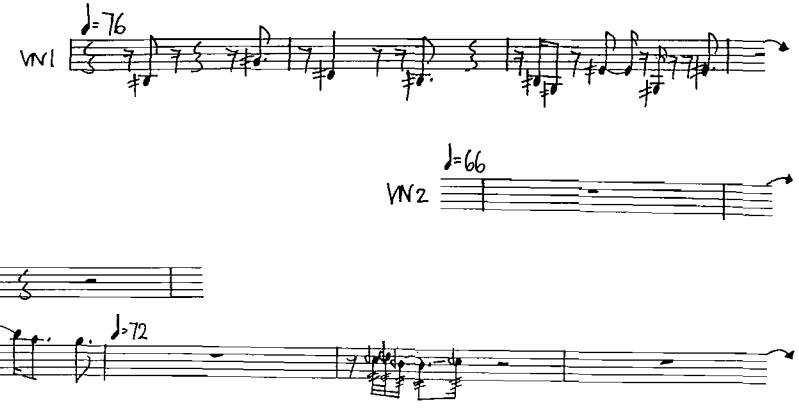

♩=56
VN1
♩=60
VN2
(♭)
♩=66
(♭)3
VLA
♩=63
VC

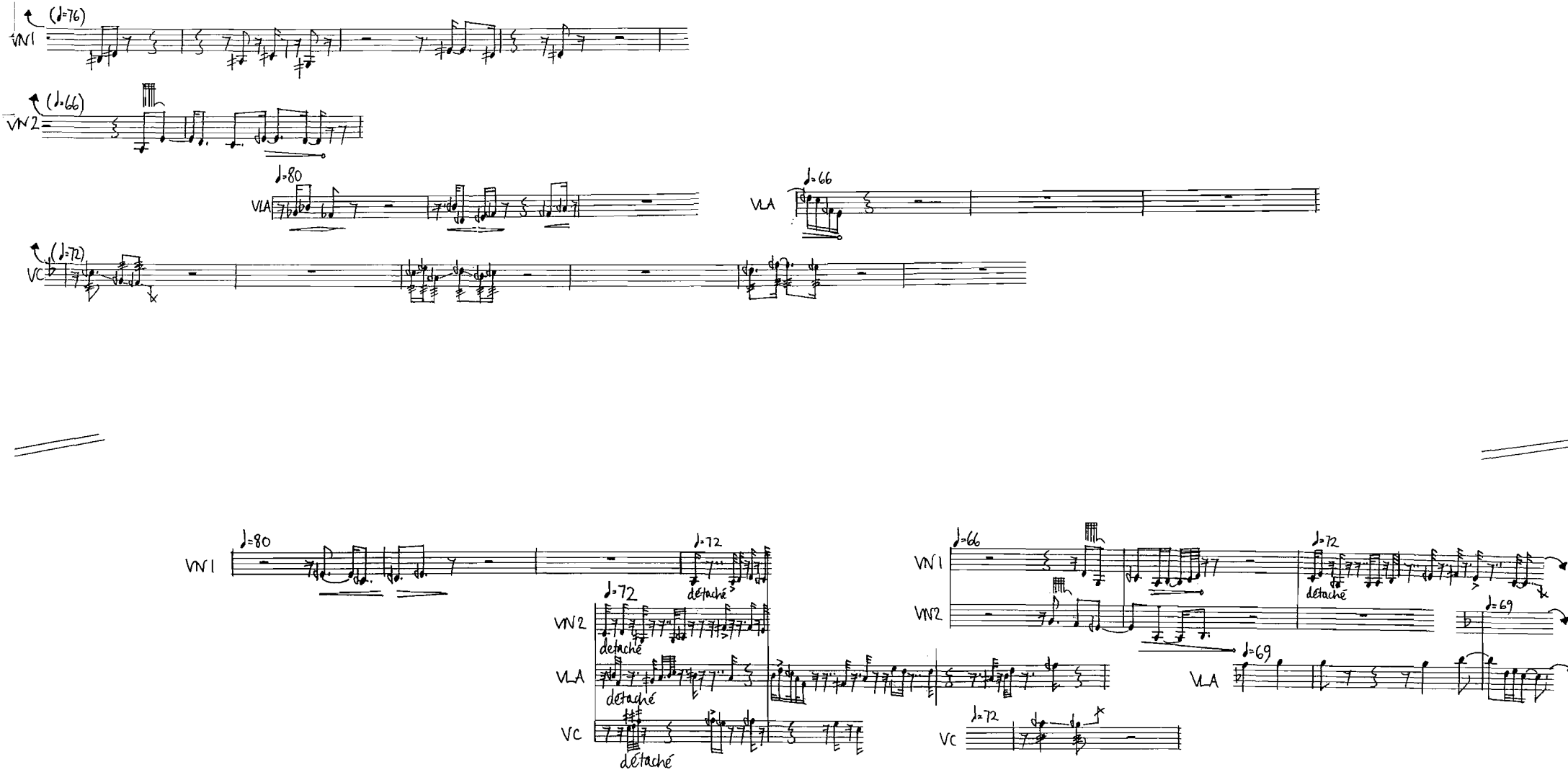

Vn1
Vn2
Va
Vc
(♩=56)
(♩=60)
(♩=66)
(♩=63)
(♩=69)

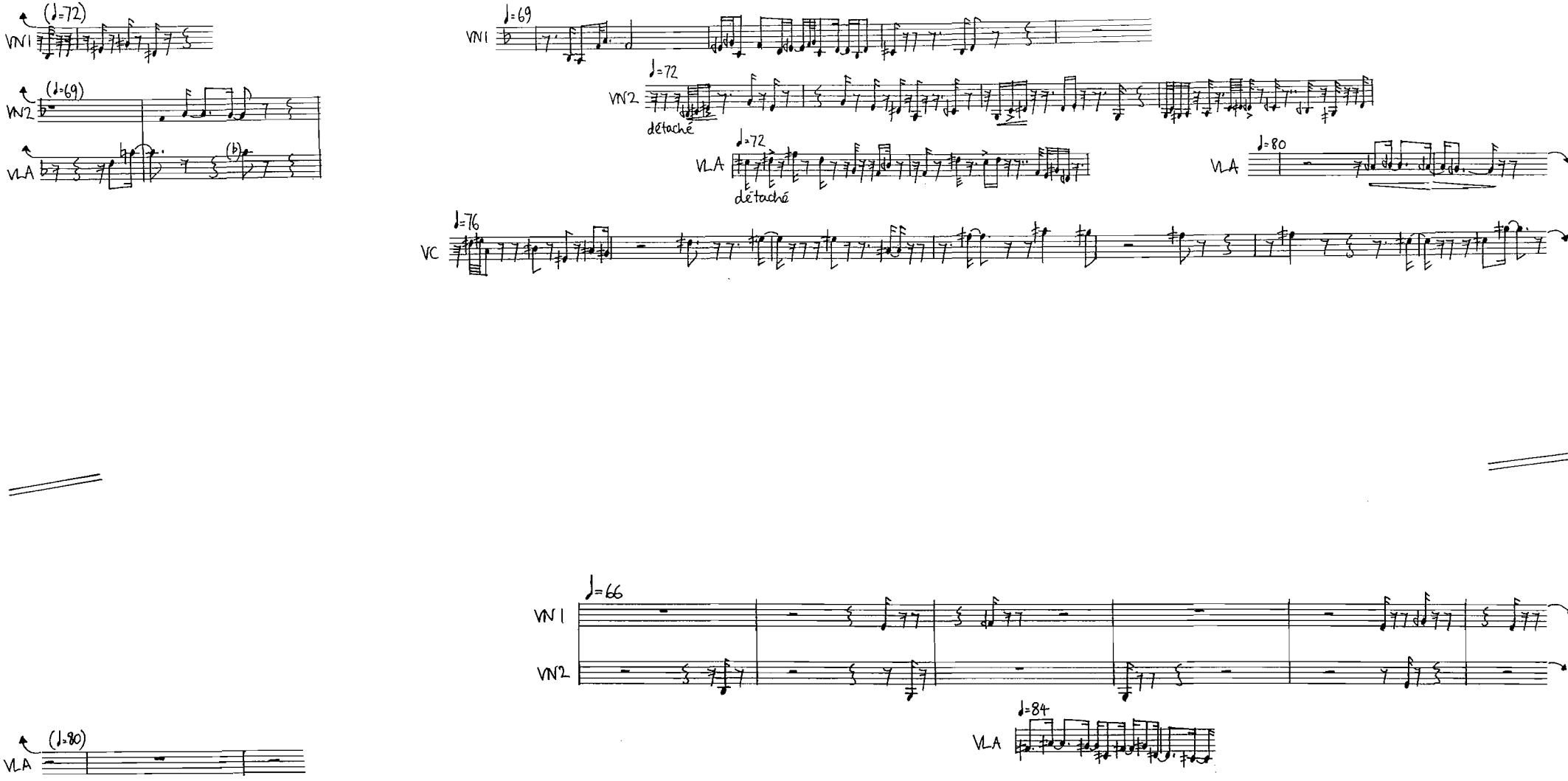

♩=69
VN1
VN2
♩=76
VLA

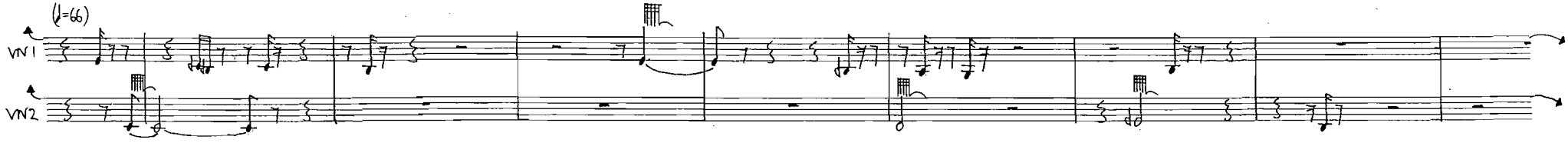
(♩=69)
Vc

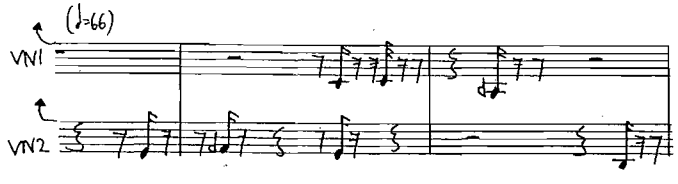

♩=80
VN1
♩=80
VN2
(♩=76)
VLA

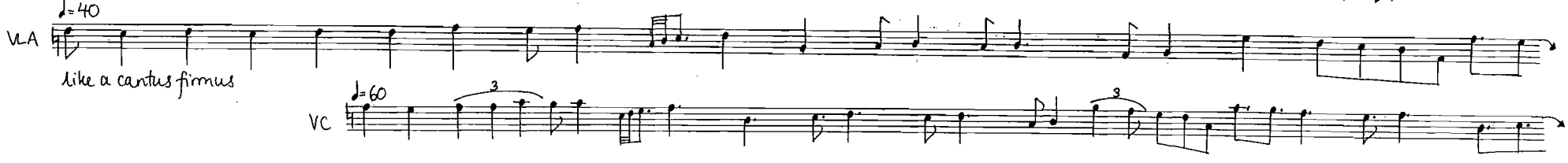

♩=76
VN1
♩=66
VN2
♩=69
VLA
♩=72
Vc

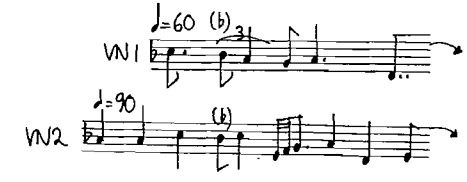

(♩=76)
VN1
(♩=66)
VN2
♩=80
VLA
♩=66
VLA
(♩=72)
VC
♩=80
VN1
♩=72
detaché
♩=72
VN2
detaché
VLA
detaché
VC
détaché
♩=66
VN1
♩=72
detaché
VN2
♩=69
♩=69
VLA
♩=72
VC

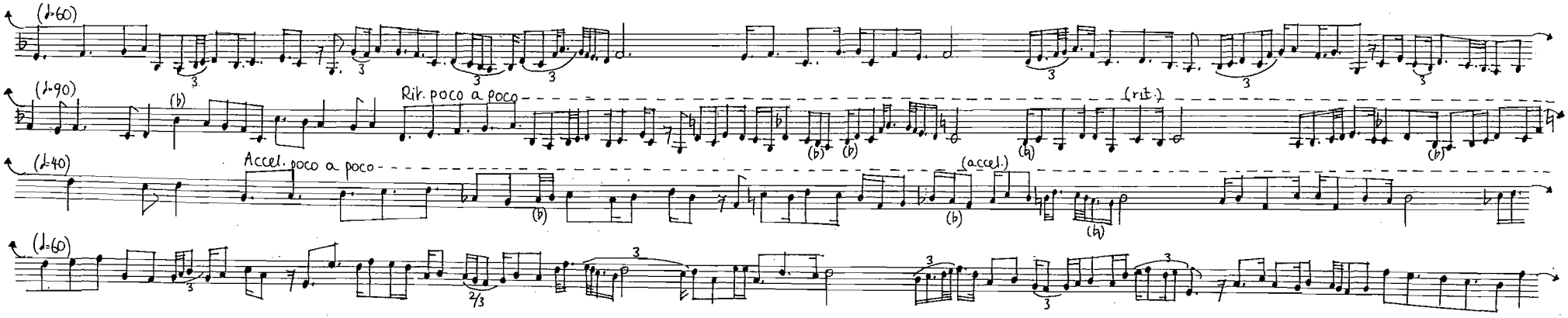

(♩=72)
Vn1
(♩=69)
Vn2
Vla
(b)
♩=69
Vn1
♩=72
Vn2
détaché
♩=72
Vla
détaché
♩=80
Vla
♩=76
Vc
♩=66
Vn1
Vn2
♩=84
Vla
(♩=80)
Vla
(♩=76)
Vc

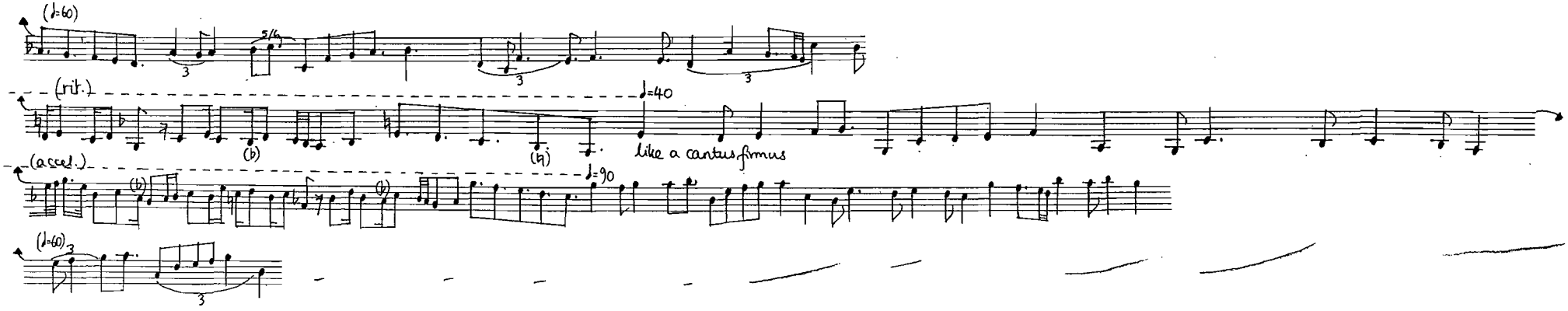

(♩=66)
VN1
VN2

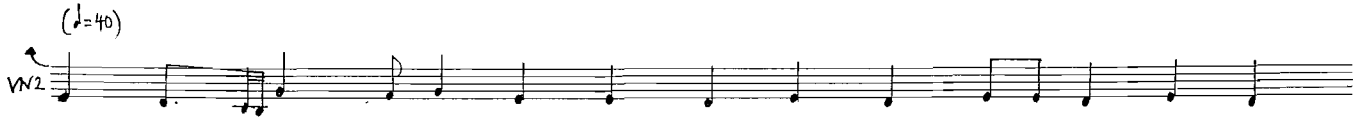

(♩=66)
VN1
VN2


♩=40
VLA
like a cantus firmus
♩=60
VC
3
3

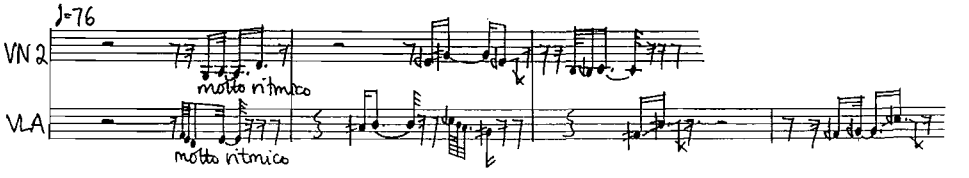

♩=60
(♭)
3
VN1
♩=90
(♭)
VN2


(♩=60)
(♩=90)
Rit. poco a poco
(rit.)
(♩=40)
Accel. poco a poco
(accel.)
(♩=60)

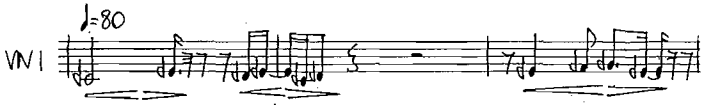

(♩=60)
(rit.)
♩=40
like a cantus firmus
(accel.)
♩=90
(♩=60)

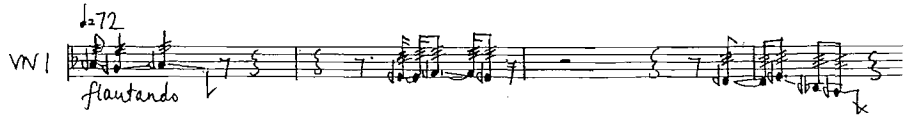


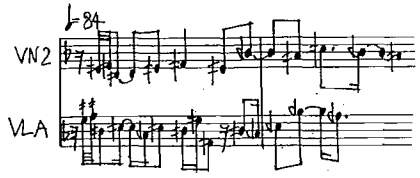
VC



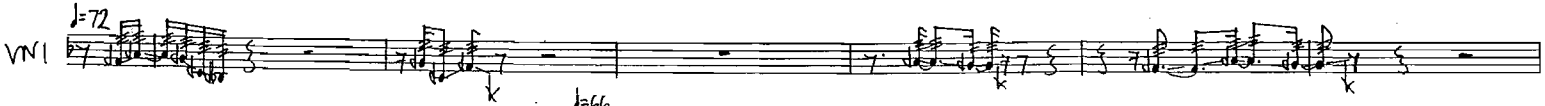
VC

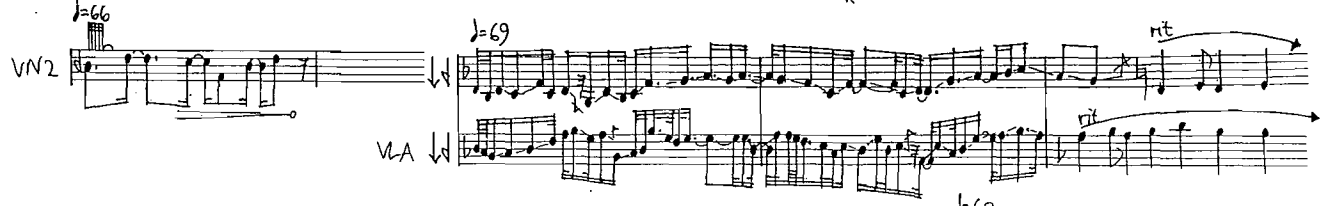

♩=80
VN I


♩=72
VN I
flautando

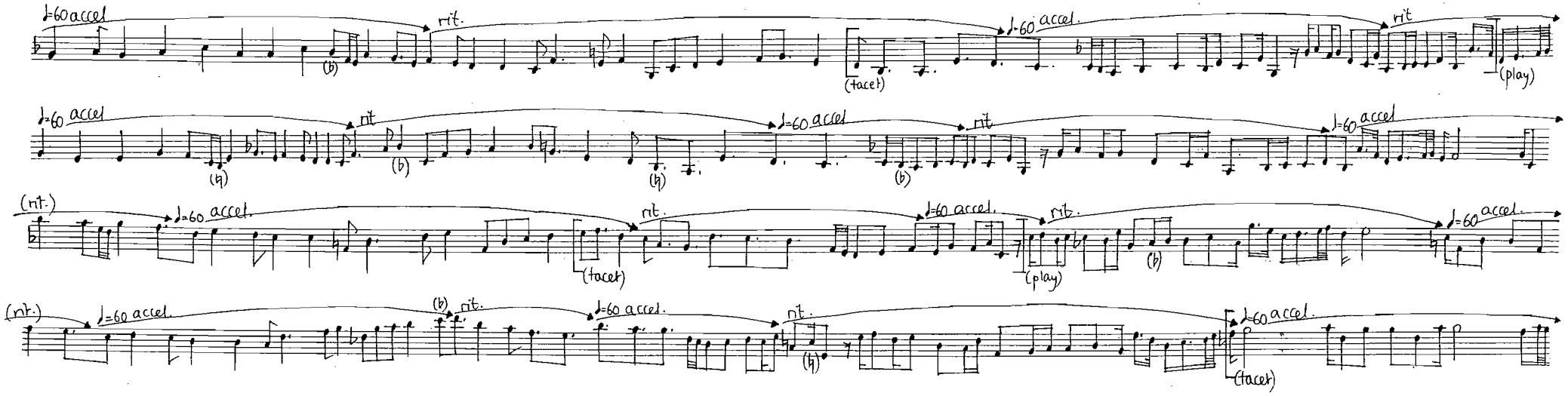

♩=84
VN 2
VLA

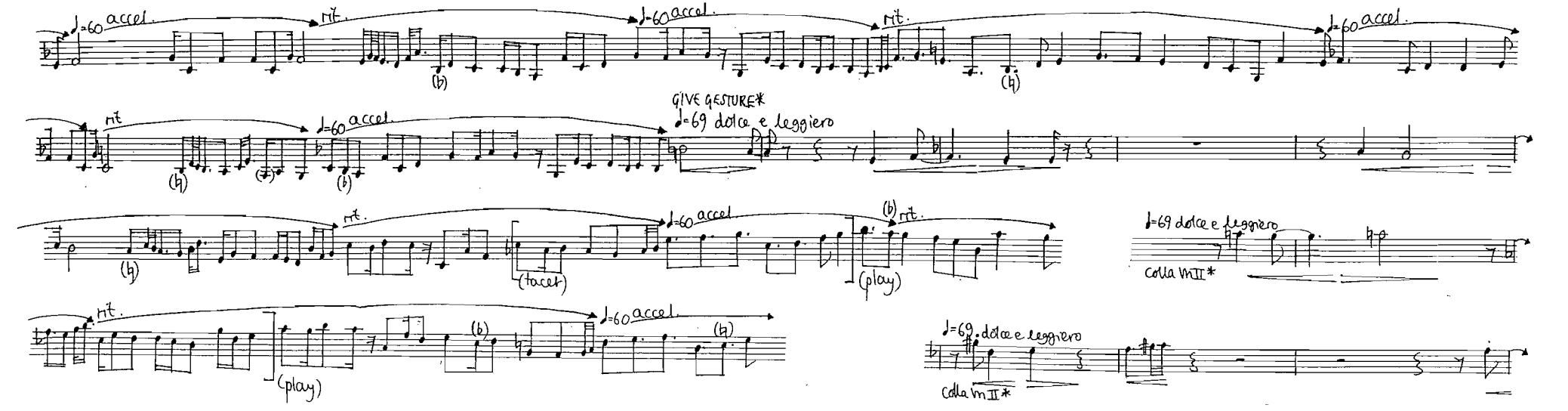
VC


♩=72
VN I

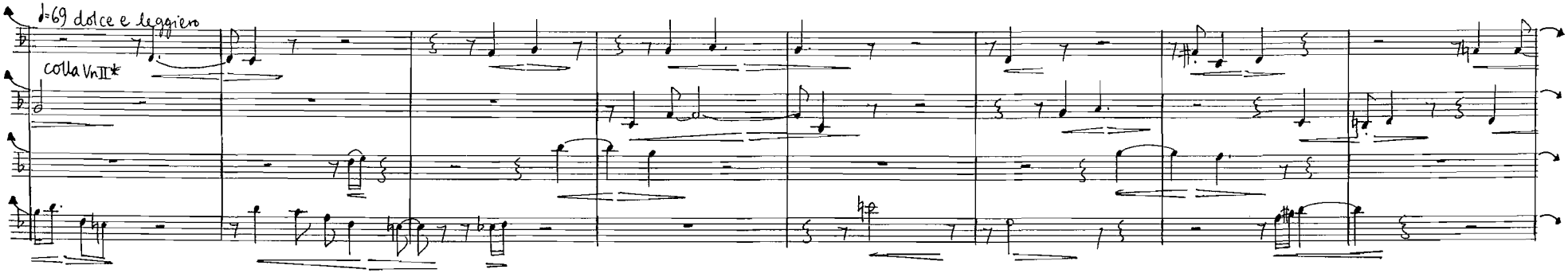

♩=66
VN 2
♩=69
rit
VLA
rit
♩=60
accel
rit
(4)

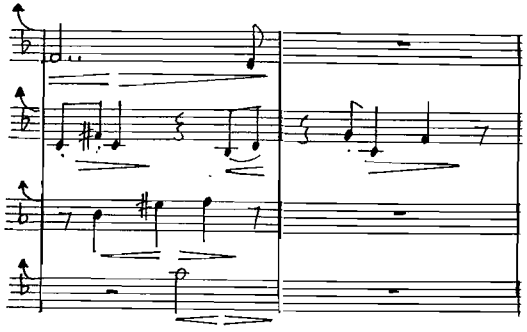
VC

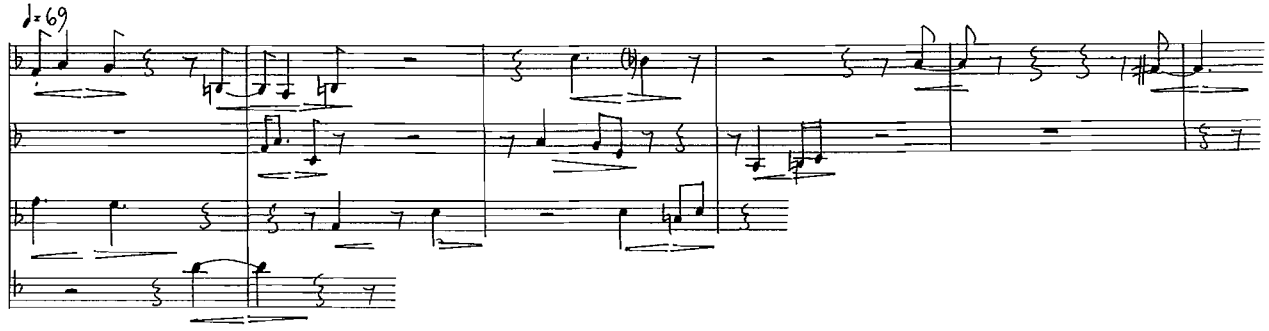


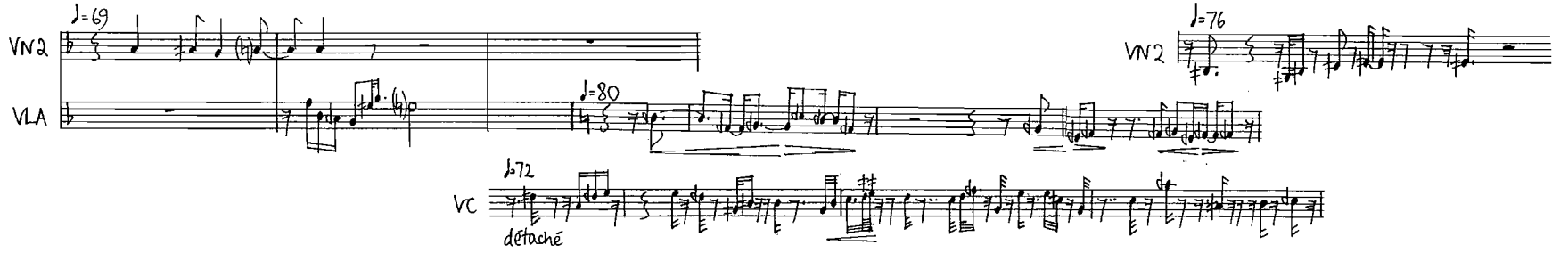


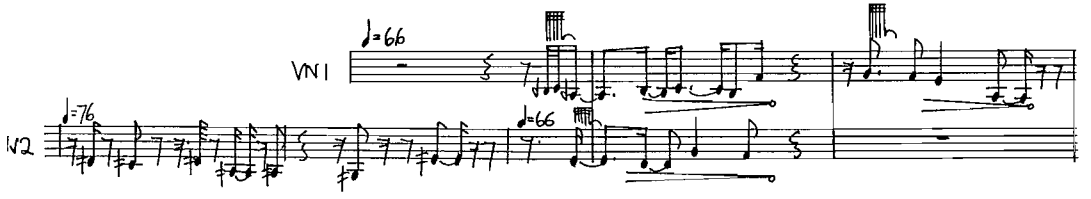
*See performance notes

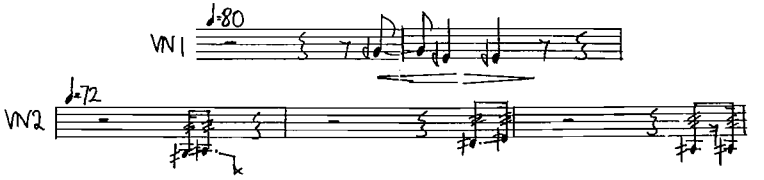

♩=69 dolce e leggiero
colla VnII*

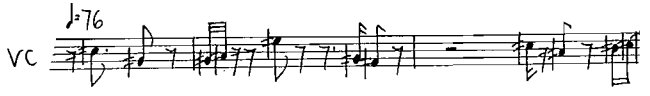


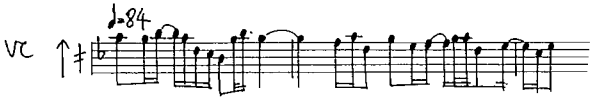

♩=69

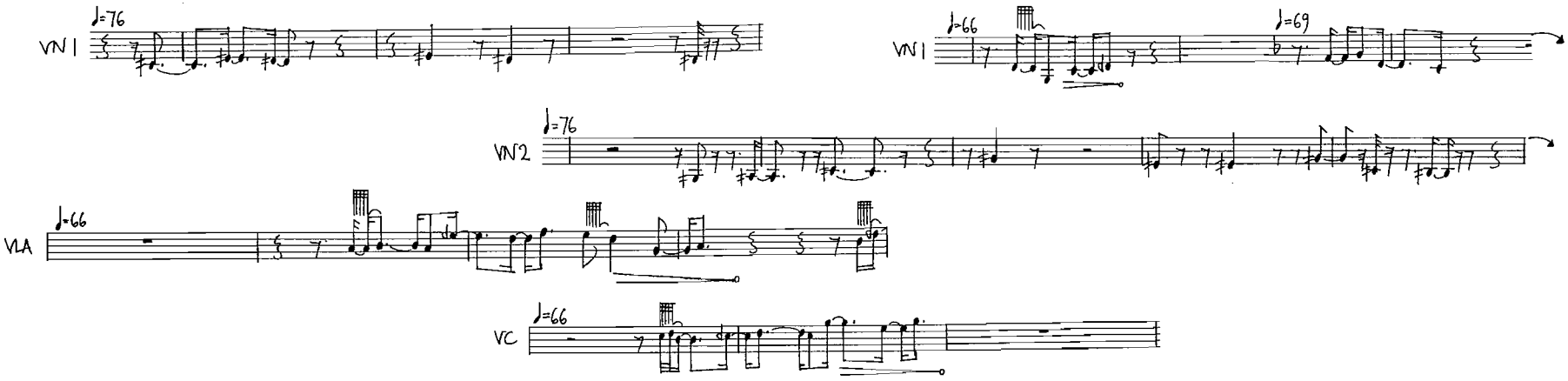

♩=69
VN2
VLA
♩=80
♩=76
VN2
♩=72
VC
détaché

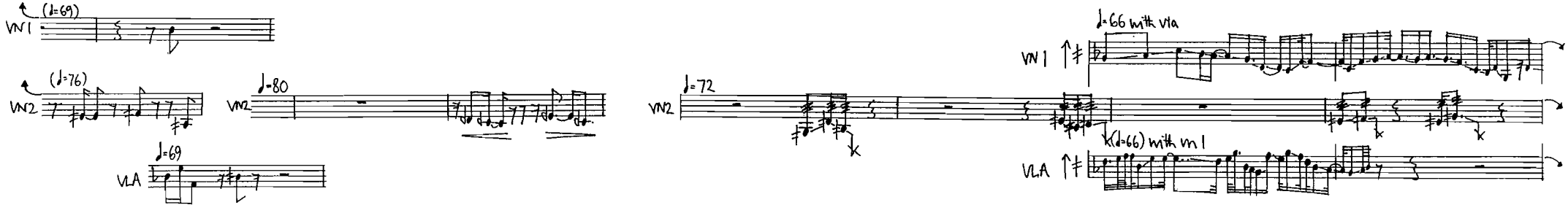

♩=66
VN1
♩=76
VN2
♩=66

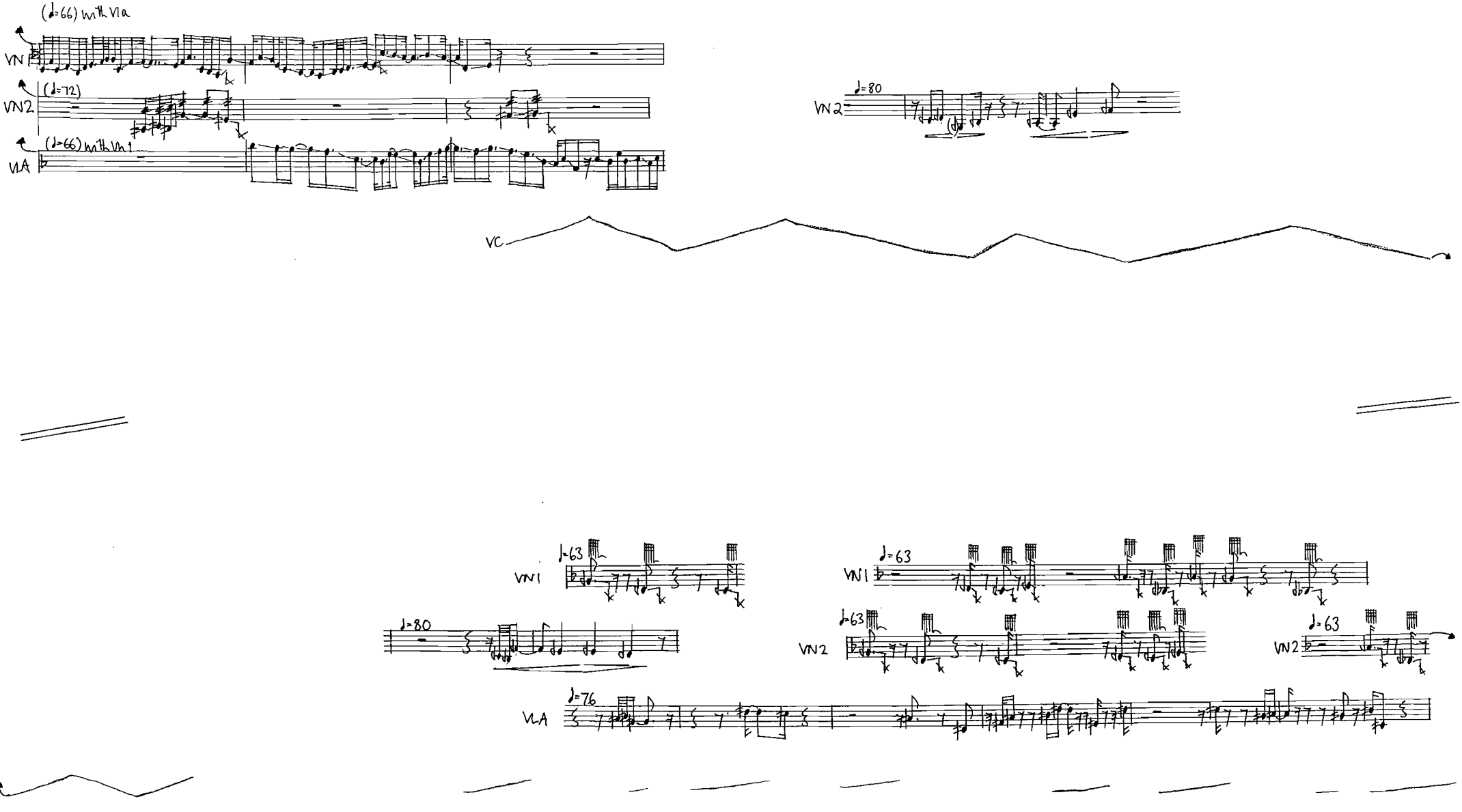

♩=80
VN1
♩=72
VN2

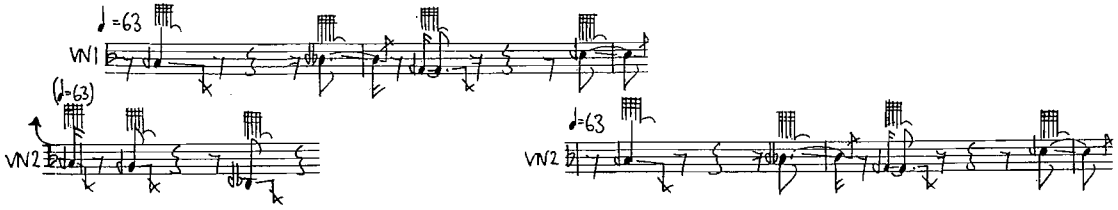

♩=76
VC

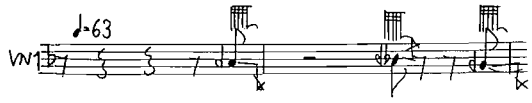

♩=84
VC

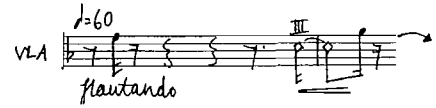

♩=76
VN I
♩=66
VN I
♩=69
♩=76
VN 2
♩=66
VLA
♩=66
VC


(♩=69)
VN I
(♩=76)
VN 2
♩=80
VN 2
♩=69
VLA
♩=66 with vla
VN I
♩=72
VN 2
x(♩=66) with vn I
VLA


(♩=66) with Vla
Vn1
(♩=72)
Vn2
(♩=66) with Vn1
Vla
Vc
♩=80
Vn2
♩=63
Vn1
♩=80
♩=63
Vn1
♩=63
Vn2
♩=63
Vn2
♩=76
Vla

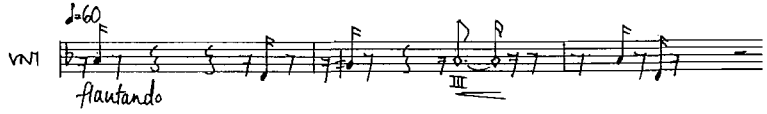


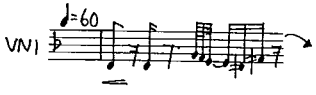


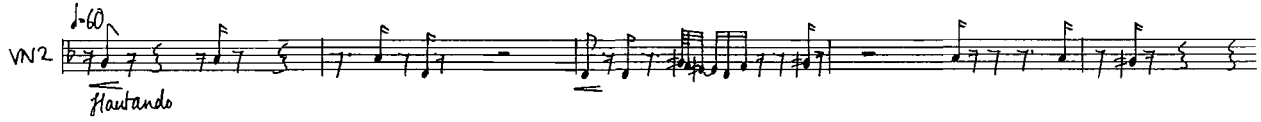


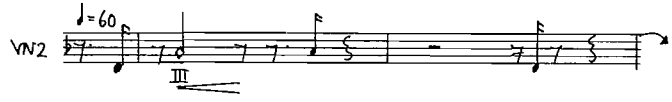
VC

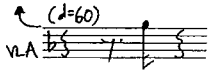
Begin to use DO as well as GO.



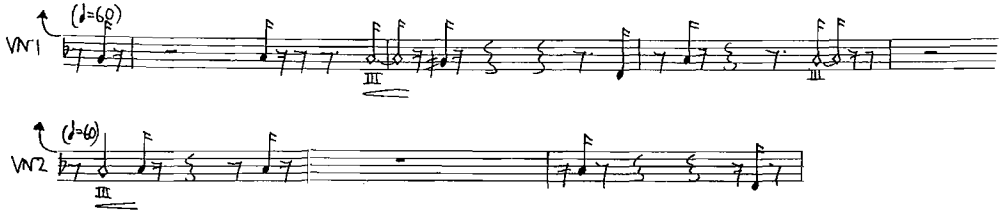




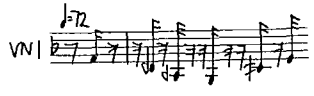


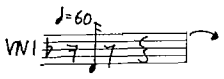


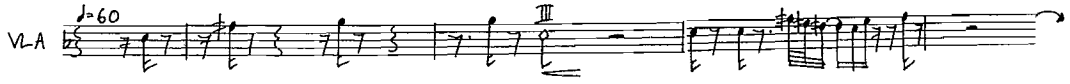
VC


Vn1
(♩=60)
III
III

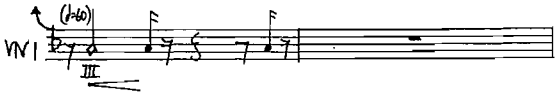
Vn2
(♩=60)
III

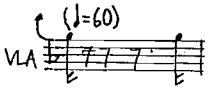

Vn1
♩=72


Vn1
♩=60

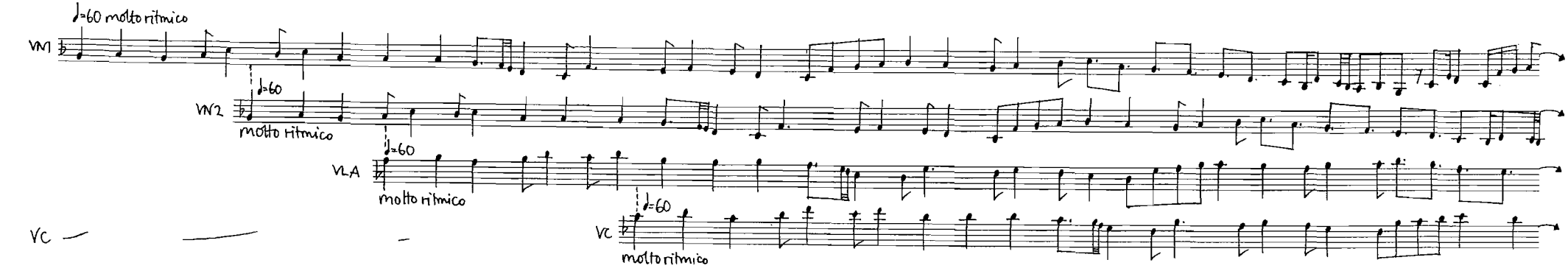

Vl.A
♩=60
III

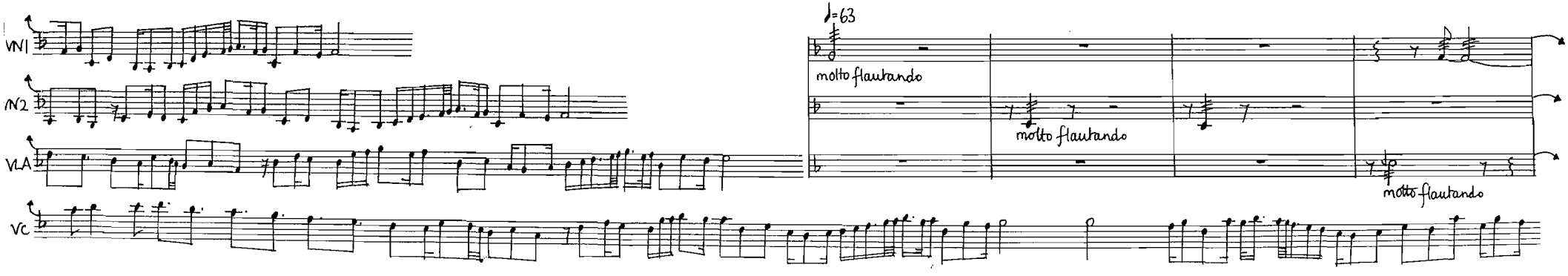
Vc

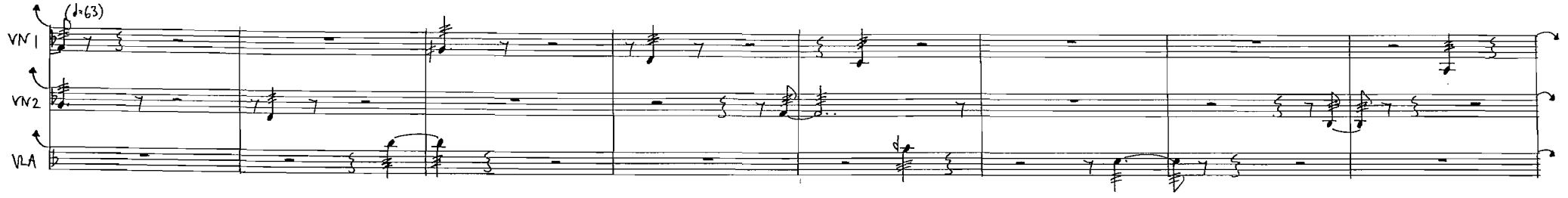

Vn1
(♩=60)
III

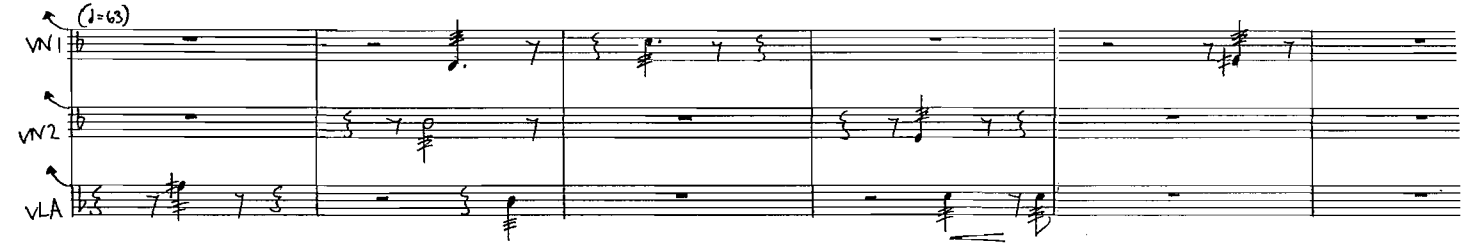

Vl.A
(♩=60)

Vc


♩=60 molto ritmico
Vn1
♩=60
Vn2
molto ritmico
♩=60
Vla
molto ritmico
♩=60
Vc
molto ritmico
Vc


Vn1
Vn2
Vla
Vc
♩=63
molto flautando
molto flautando
molto flautando


(♩=63)
VN 1
VN 2
VLA


(♩=63)
VN 1
VN 2
VLA

James Weeks

Duinland

Piano
2004

Duinland

for piano (with optional vibraphone)

Duration
19 minutes

Directions for performance
The music is notated on a number of fragmentary (canonically-related) staves which hold their exact vertical placement on the page throughout. Only one of these is marked with a bass clef (giving it the status of cantus firmus), although bass clef should be assumed where nothing is marked.
The disappearance of the staves indicates the disappearance from the music of that particular canonic line, but not necessarily a break in the overall musical line: thus on page 3 and following, a continuous melodic line should be played, even though the music oscillates between canonic levels. Simultaneous 2- and 3-part counterpoint is indicated by the presence of brackets [ ] around the passage in question.
Passages lacking specific rhythm should be played in space-time notation, as implied. It is important not to play these passages too fast: for example, the first one (as far as the end of page 2) should take about 1'45 to play.
The piece should be played calmly and quietly.

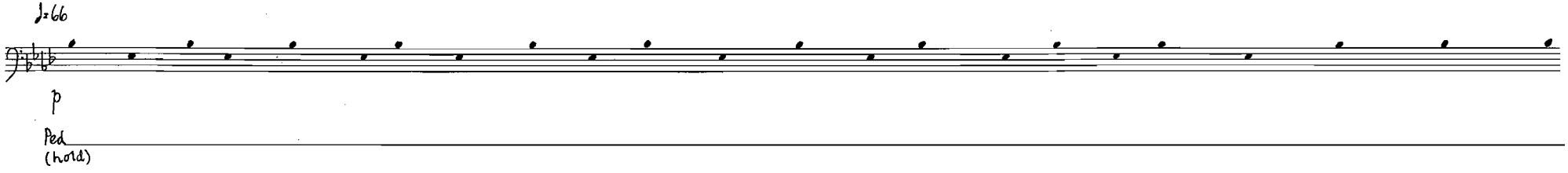
Performance with vibraphone
The vibraphone material should only be performed when *Duinland* is part of a complete performance of the *Schilderkonst* trilogy. It should enter, above the dynamic level of the piano, around the point indicated on page 28, and play to the end in the same way as in *Saenredam*. It does not need to finish at the same time as the piano, and should hold the pedal until the last notes have died completely.

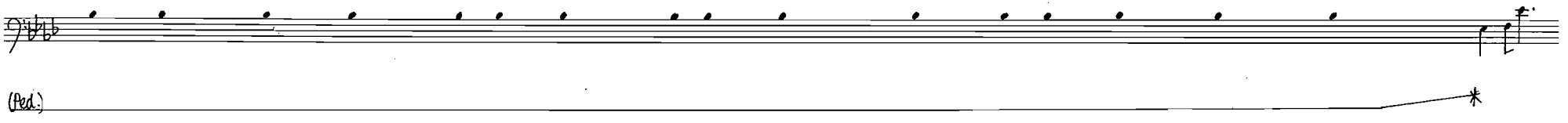
Duinland

for piano (with optional vibraphone)

2004

Duinland is the third 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. *Duinland* ('Dune land') evokes the bare coastal landscape of north Holland, as depicted in the empty 'tonal' landscapes of Jan van Goyen. The music is a walking-through of this landscape, and follows loosely the paradigm established by Frits Noske to explain the form of Jan Pieterszoon Sweelinck's keyboard fantasias. This is the idea of *forma formans*, in which the music creates its form as it continues, beginning with the theme in its prime rhythmic form, then moving to slower passages of augmentations and finishing with fast diminutions. For much of the piece the music's focus is on the ground itself; later, after it has slowed to a long period of silence, the sky is heard above it. The vibraphone coda brings together what Noske describes as the two 'authentic' musics of the Netherlands: the organ (Sweelinck's perhaps, represented by the piano) and the carillon (the vibraphone), whose bells return the listener from the reverie of metaphor to the real world outside the concert hall.


♩=66
p
Ped
(hold)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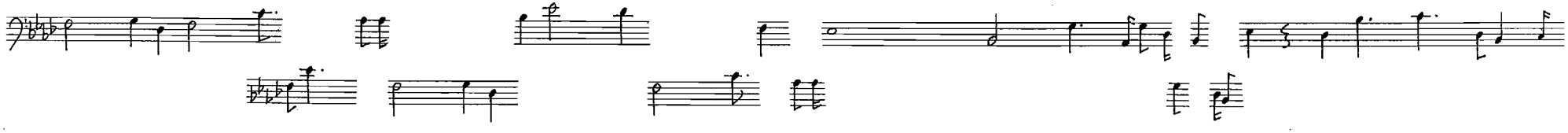
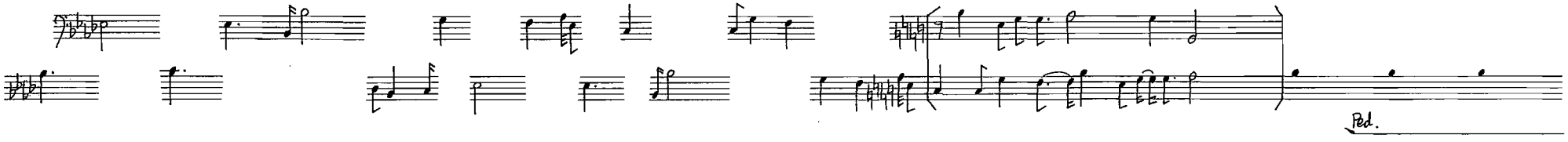
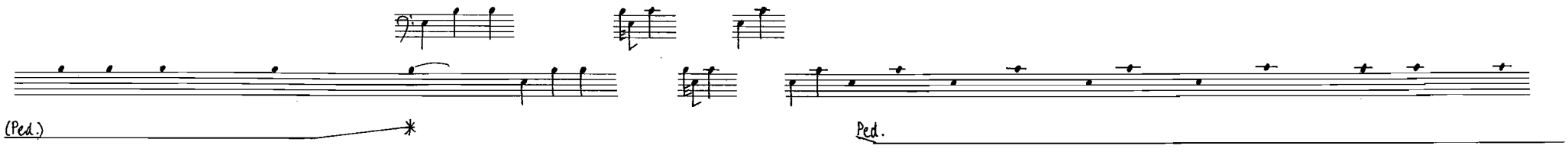



Ped.


(Ped.)
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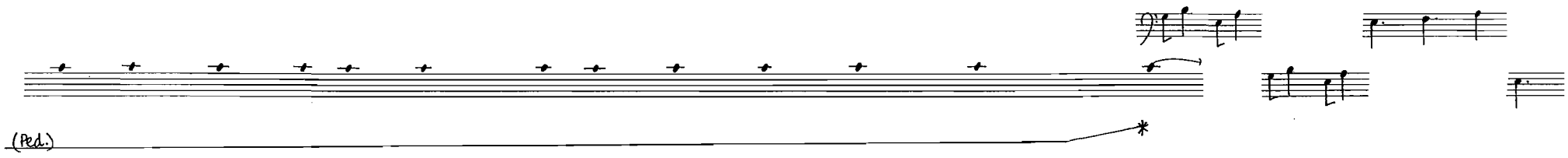
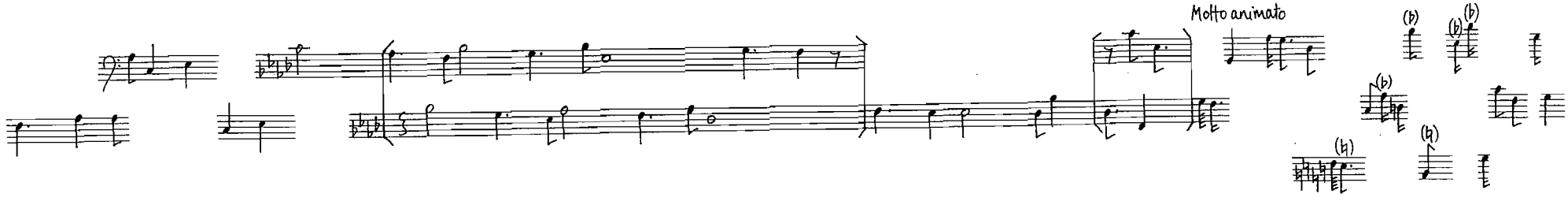
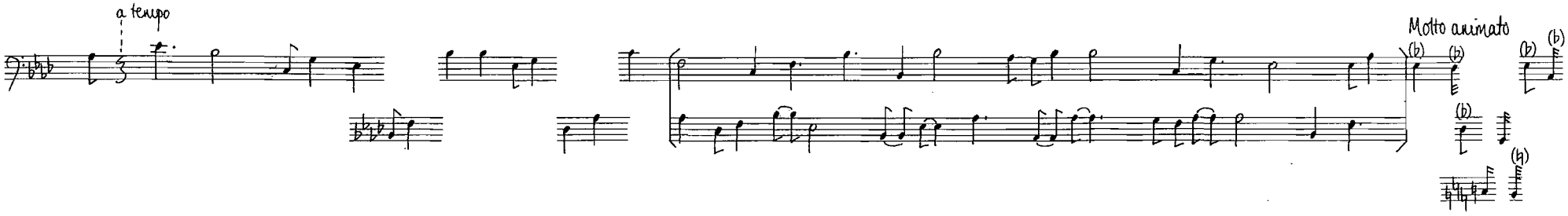
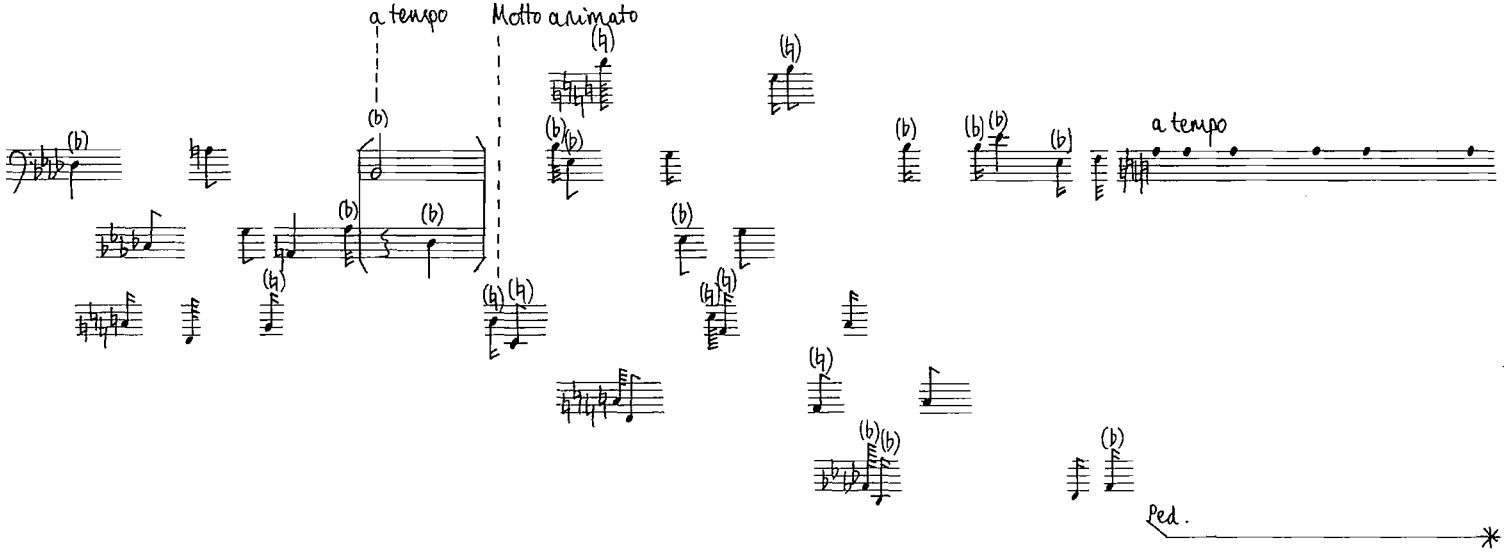
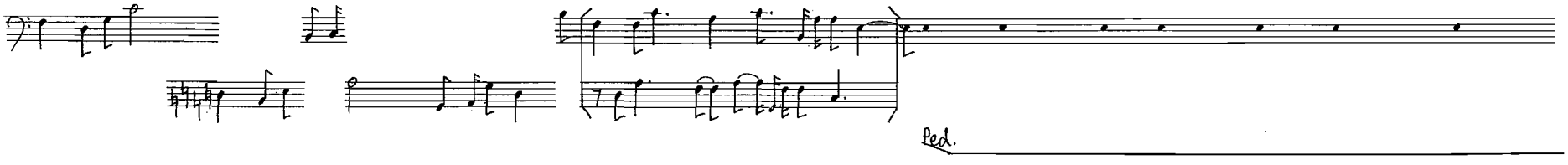
Ped.

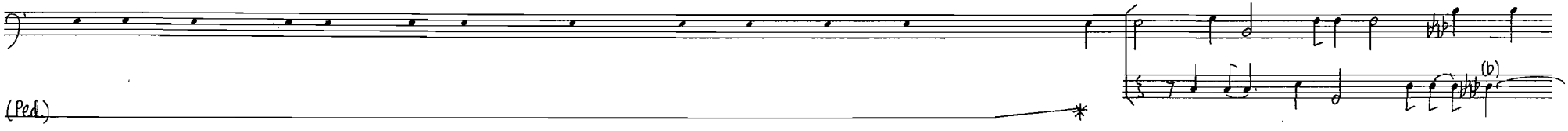

(Ped.)
*

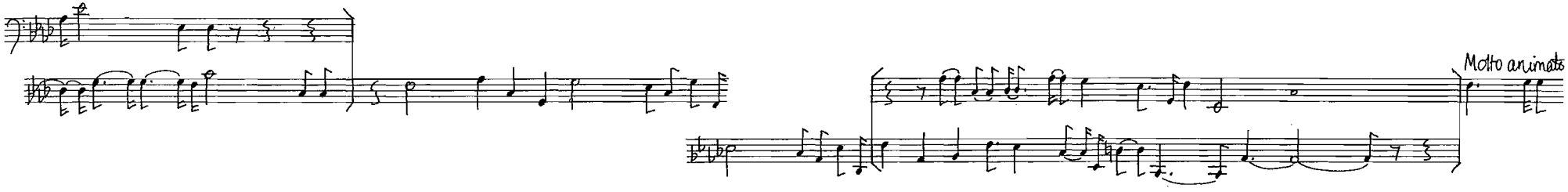

Molto animato

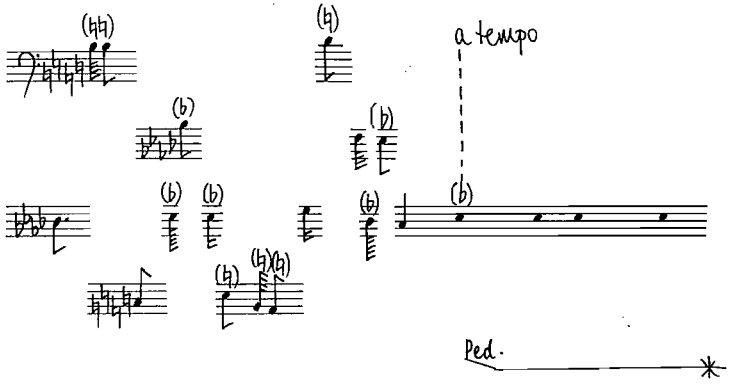

a tempo
Motto animato

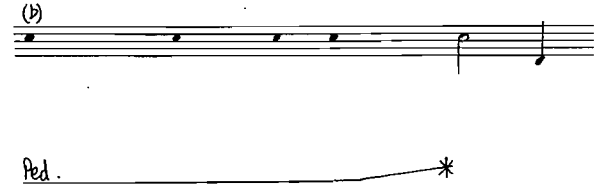

a tempo
Molto animato
a tempo
Ped.

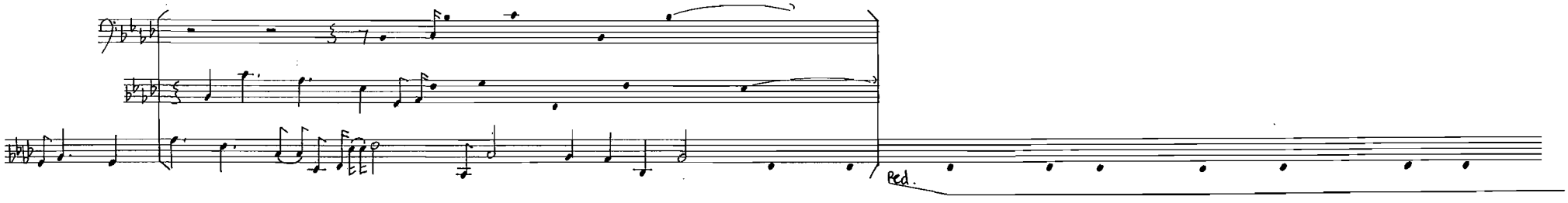

Ped.

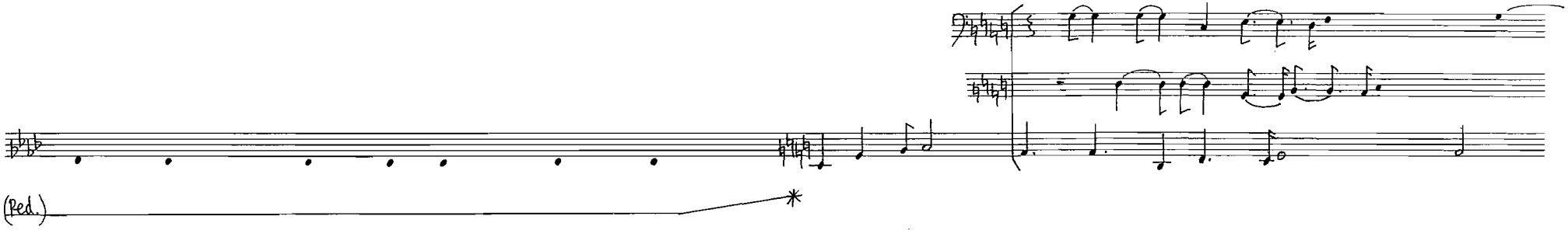

(Ped.)
*
(b)

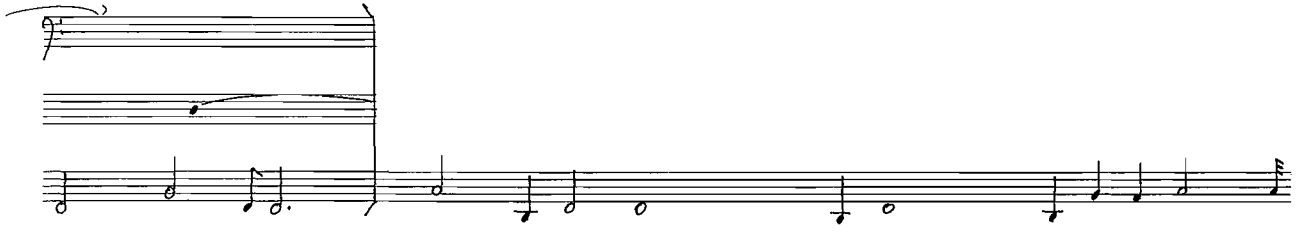

Motto animato


a tempo
Ped.

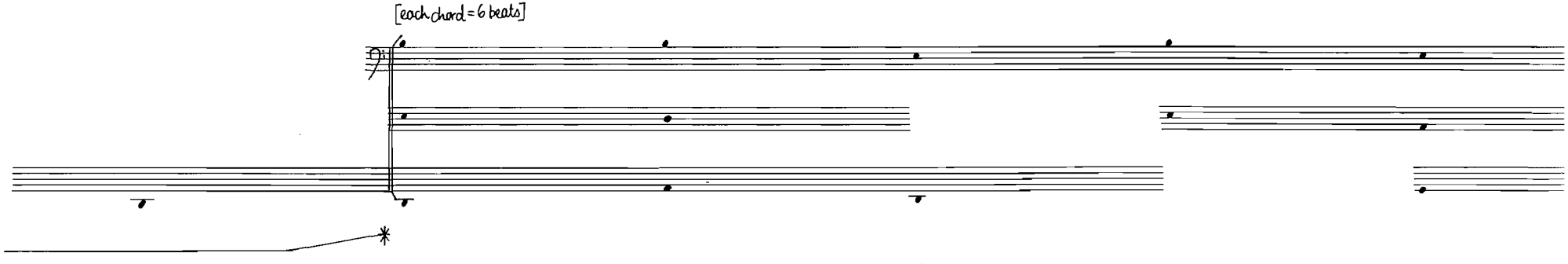

Ped.

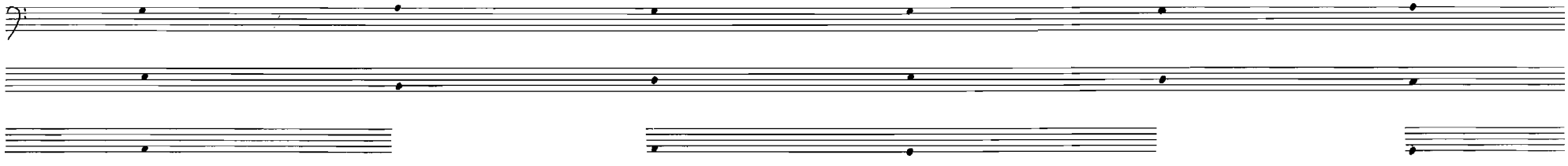

Ped.

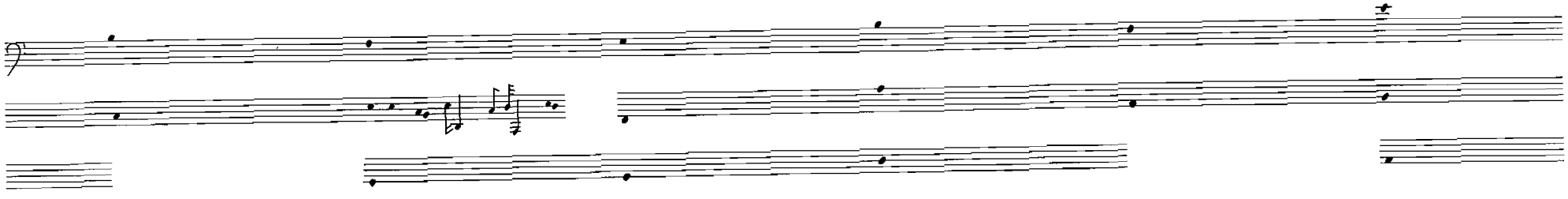

(Ped.)
*

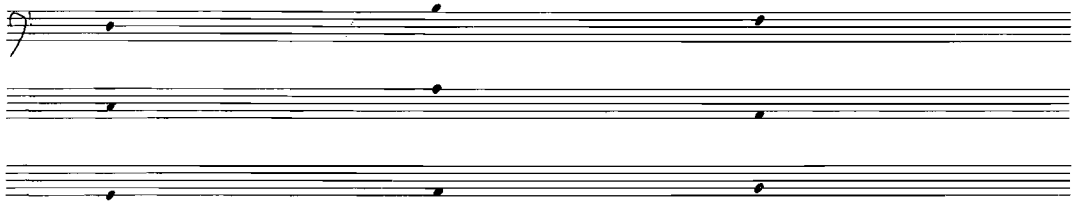


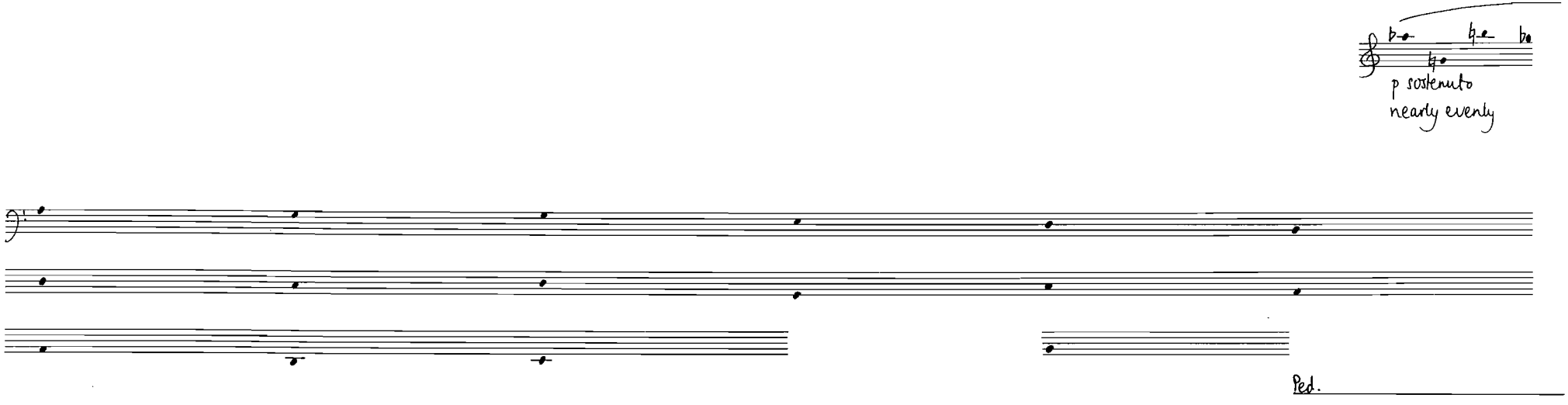
Ped.

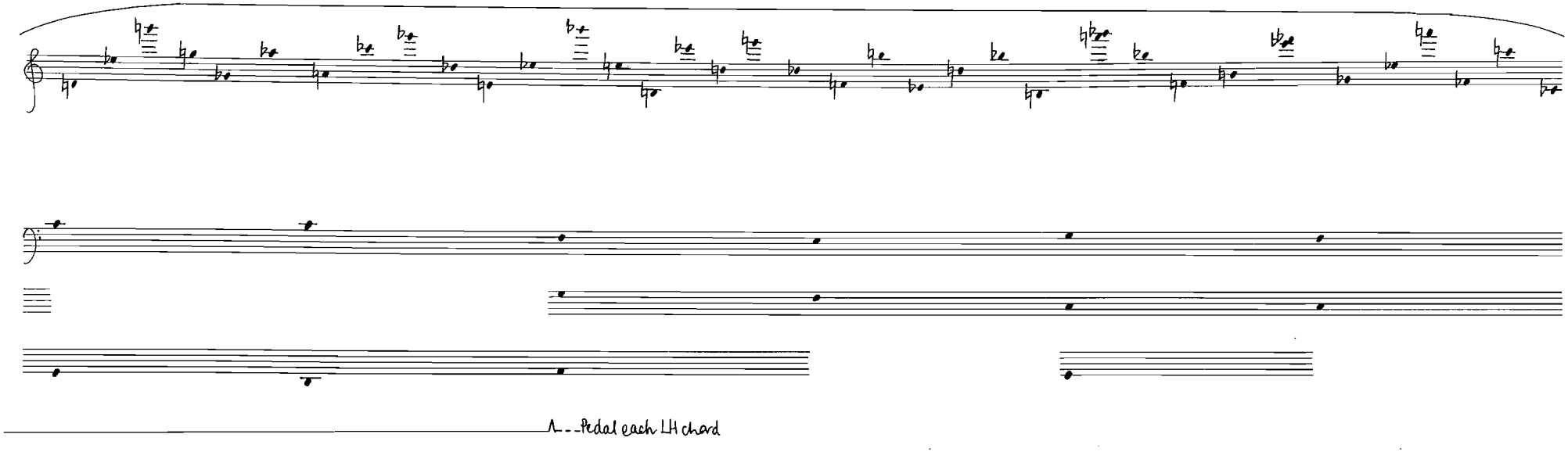

[each chord = 6 beats]

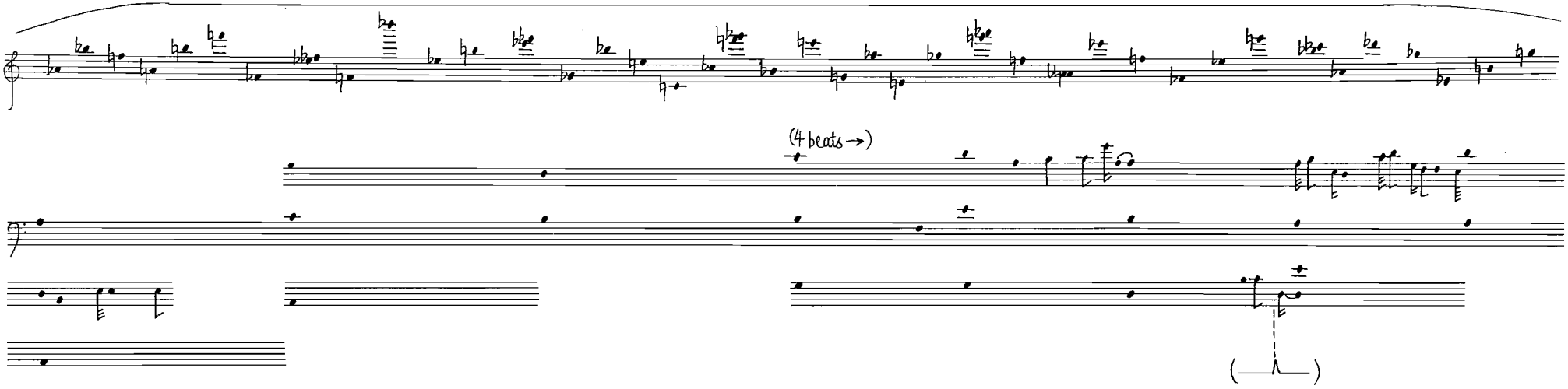


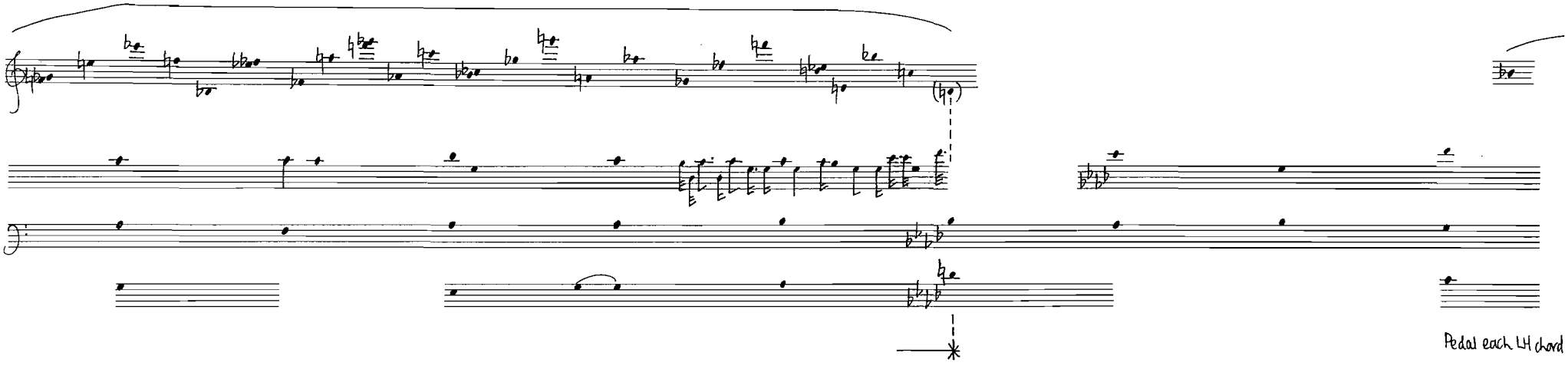


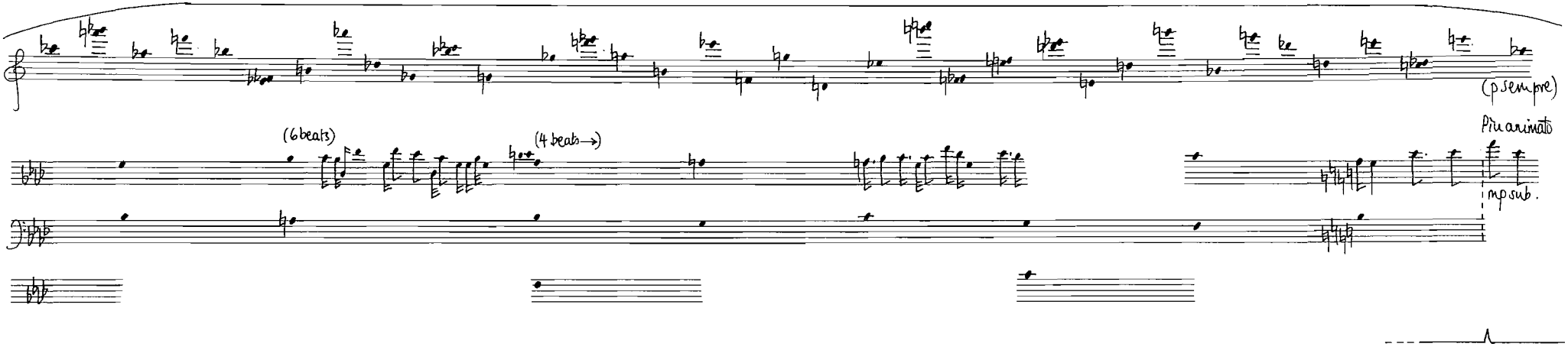


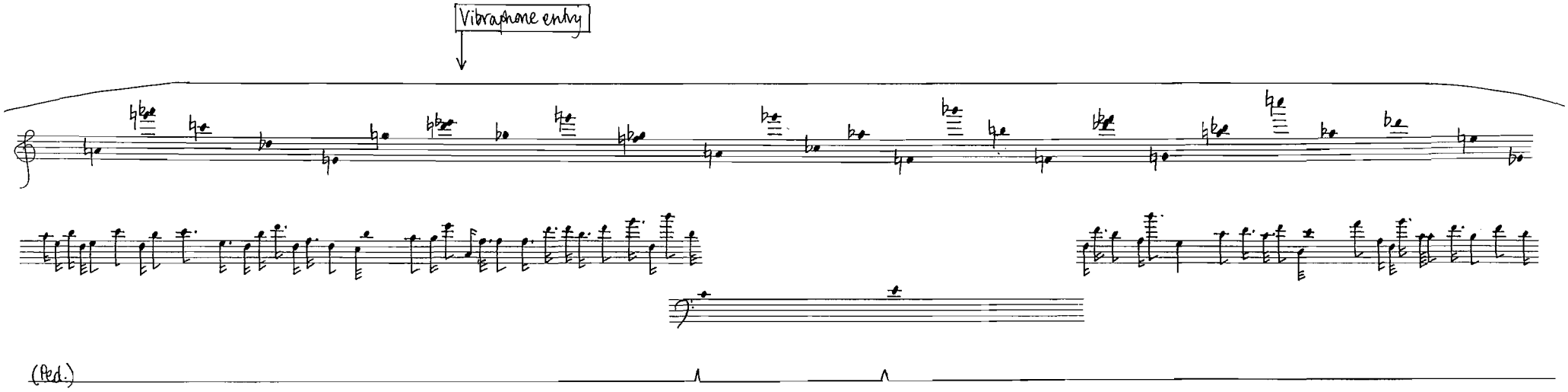

p sostenuto
nearly evenly
Ped.

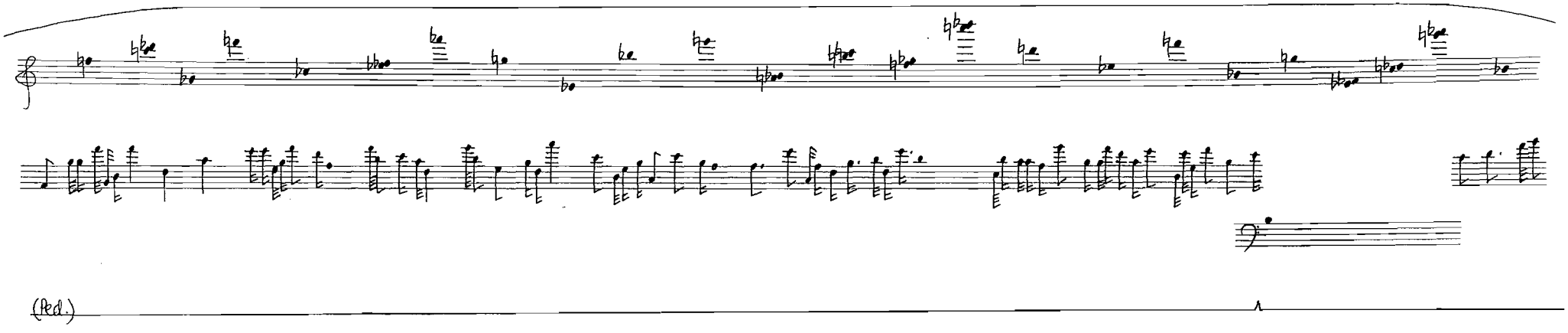

Pedal each LH chord

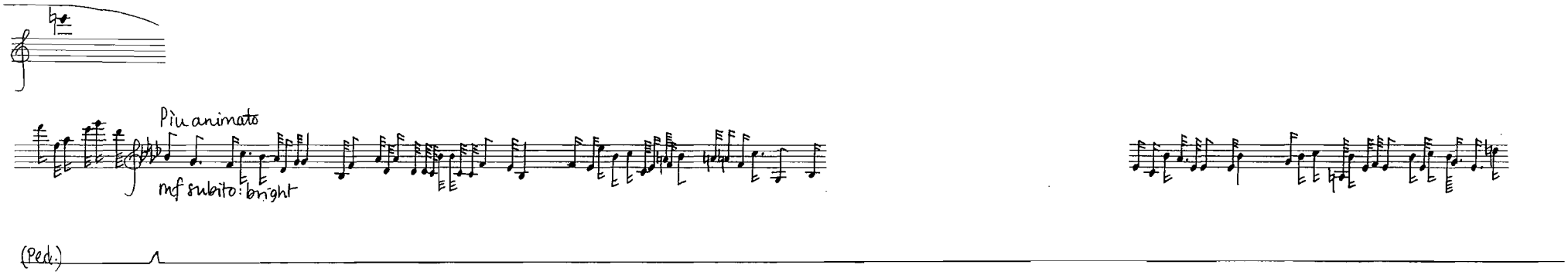

(4 beats →)

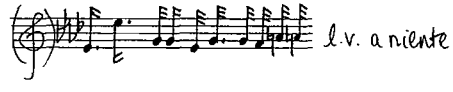

Pedal each LH chord

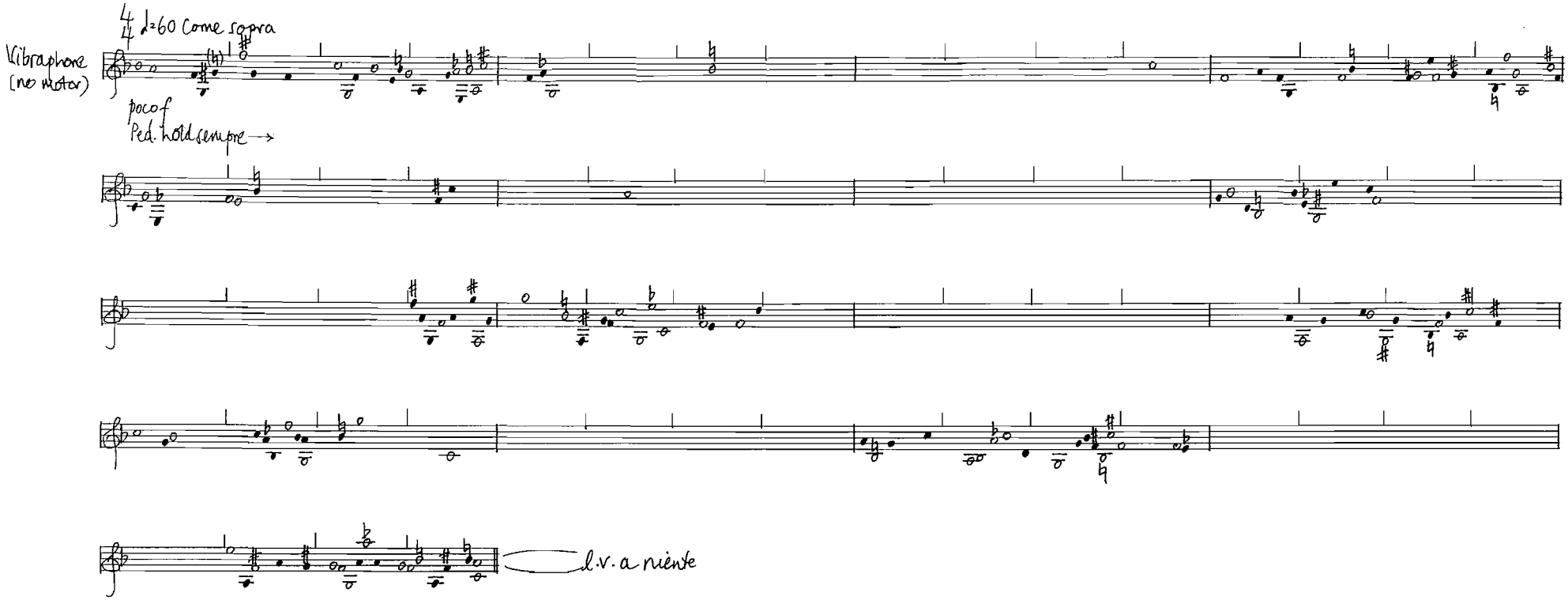

(p sempre)
(6 beats)
(4 beats→)
Più animato
mp sub.


Vibraphone entry
(Ped.)


(Ped.)


Più animato
mf subito: bright
(Ped.)


l.v. a niente


Vibraphone
(no motor)
♩=60 Come sopra
poco f
Ped. hold sempre →
l.v. a niente