

James Weeks

Siro's Garden
(2018-20)

for ensemble

University of York Music Press

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perusal score
not for performance
www.uymp.co.uk

Siro's Garden

2018-20

for ensemble

Duration: 30'

Instrumentation

three duos:

alto flute – violin
clarinet in A – viola
bass flute – cello

two Celtic harps, or other plucked instrument (e.g. lyre) with range C3-A4

tape

Introduction

Siro's Garden is an imaginary recreation of the historical garden of the Epicurean philosopher and teacher Siro in Naples, where Virgil is said to have studied as a young man. It is based on 12 lines from the Georgics (II.475-486) in which Virgil directs a prayer to the Muses to teach him understanding of the world (in the scientific, Lucretian sense); but that if it is not in his nature to understand it intellectually, that he may nevertheless love it (to apprehend nature in a directly sensual and emotional way).

In the piece, instrumentalists are spread around the stage, singly or in groups of two, as if inhabiting a garden, contemplating, reading, or writing poetry: their music, always very soft, is the sound of their inner thoughts. The three duos each read through the passage from Virgil, one word at a time (which is spoken aloud at the beginning of each phrase). The harps have freer passages, not tied to the recitation, and the tape provides harmonic underlay or atmosphere.

The music uses 12 different tetrachordal scales, some authentic Greek modes, others invented. These are used in three ways: the tape cycles through them systematically, the duos adopt a different one for each line of poetry, and the harps move among them informally, retuning for each new passage.

Staging

The various groups (each duo, and each harp separately) should be spread out from each other around the performance stage (not among/around the audience) as if dispersed within a garden. They should not be so spread out that their sounds cannot blend together. The tape part should seem to emanate from the entire performance space (not among/around the audience), as a soft atmosphere.

Timing

The performance is cued with stopwatches.

Timings for the start of each section are given in the individual parts.

Tuning

Siro's Garden uses Just Intonation (JI); accidentals are spelt according to the Sabat-Schweinitz Extended Helmholtz-Ellis system (<https://marsbat.space/pdfs/notation.pdf>).

The Table of Modes preceding the score gives the cent deviations from Equal Temperament for all 12 modes used.

Notes:

- Pythagorean semitones are given only on the top line but apply throughout
- Roman numerals refer to the section of the piece (both for duos and harps) where the mode is used.

Tape Part

The tape part begins at 0'00 and runs throughout the piece. It consists of a chordal underlay which cycles slowly through the 12 modes, and should sound *pp*, beneath the level of the other instruments, as a non-intrusive atmosphere.

Also attached to the tape part are two short Latin recitations (at 0'00 and 25'12), performed by the composer.

The tape part was realised by Nicholas Moroz from the composer's score.

Instrument-specific Performance Notes precede their parts in the score.

Siro's Garden, performed by Explore Ensemble, was released on the Another Timbre label, (James Weeks *Summer*, at174, in May 2021).

Virgil: from Georgics, II.475-486

Me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant caelique vias et sidera monstrent,
defectus solis varios lunaeque labores;
unde tremor terris, qua vi maria alta tumescant
obcibus ruptis rursusque in se ipsa residunt,
quid tantum Oceano properent se tingere soles
hiberni, vel quae tardis mora noctibus obstet.
sin has ne possim naturae accedere partis,
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes,
flumina amem silvasque inglorius.

As for me, may the sweet Muses, supreme above all,
whose rites I celebrate, stirred by a great love,
receive me, and show me heaven's roads, and the stars,
the sun's many eclipses, the moon's labours,
where earthquakes come from, forces that swell the deep seas,
bursting their barriers, then sinking back again into themselves:
why winter suns rush so to dip themselves in the ocean,
and what it is that holds back the slow nights.
But if the chill blood around my heart prevents me
from reaching those regions of nature,
let the country and the flowing streams in the valleys please me,
let me love the rivers and the woods, unknown.

tr. A.S. Kline

Siro's Garden: Modes

Diatonic

Clarinet in A Alto Flute

XII +2 -8 -4 +0 +4 -6 -2 +2 +2 -8 -4 +0 +4 -6 -2 +2

I -31 -29 -31 -29 -31 -29

XI -35 -33 -35 -33 -35 -33

IX -35 -31 -33 -29 -35 -31 -33 -29 -35 -31 -33 -29

X +45 +47 +45 +47 +45 +47

Chromatic

VI +6 +8 +6 +8 +6 +8

II -35 -33 -35 -33 -35 -33

IV -35 -16 -33 -14 -35 -16 -33 -14 -35 -16 -33 -14

VII -35 +33 -33 +35 -35 +33 -33 +35 -35 +33 -33 +35

Enharmonic

V -35 -33 -35 -33 -35 -33

III -35 +14 -33 +16 -35 +14 -33 +16 -35 +14 -33 +16

VII -35 +45 -33 +47 -35 +45 -33 +47 -35 +45 -33 +47

Note: Pythagorean semitones are given only on top line but apply throughout.

Performance Notes: String and Wind Duos

Passages should be played in numerical order (I-XII).

Underlined words should be spoken (Latin pronunciation) by one of the string players (whichever is most confident and adept in delivery) at the start of the note over which they are placed in their part, very softly and without projection or dramatic delivery.

Dynamics are generally *pp* but intimate rather than tentative. Some details (e.g. the dynamic at the top of a crescendo) are not reiterated after their first appearance, but should be taken as *simile*.

Glissandi, where not specified, should cover a range of between a semitone and a $\frac{3}{4}$ -tone: i.e. an appreciable distance but not as much as a tone.



shallow oscillation at the tempo marked, sounding both strings at once;
oscillation heard only through dynamic variation

I 1'00
♩ = 60

Alto Flute

pp

Violin

* Me Vero primum

Lo. dulces ante

omnia Musae

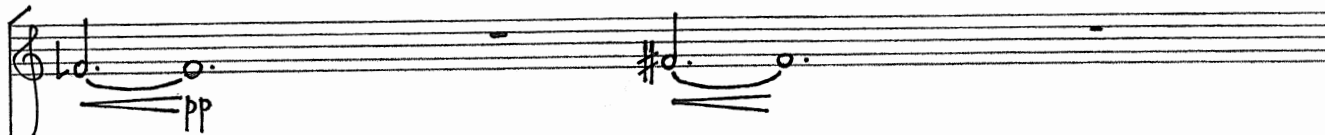
Lo. o.

*spoken very softly (pp, murmured, but clear) as if to oneself (see Performance Notes)

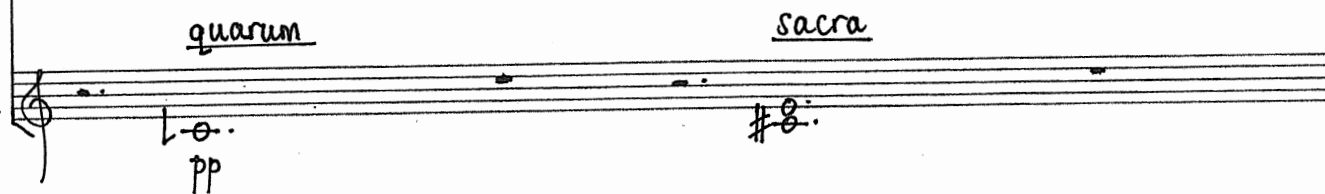
II

3'30

Alto
Flute



Violin



III

7'00

Alto Flute

pp

accipiant

caelique

vias

Violin

pp

et

Sidera

IV

monstrent,

IV (segue)

Alto Flute

pp (pp)

This staff shows two measures. The first measure contains a half note on G4 with a piano (pp) dynamic marking. The second measure contains a half note on G4 with a piano (pp) dynamic marking. There are triplets of eighth notes above the first and second measures.

Violin

defectus solis

pp

This staff shows two measures. The first measure contains a half note on G4 with a piano (pp) dynamic marking. The second measure contains a half note on G4 with a piano (pp) dynamic marking. There are triplets of eighth notes above the first and second measures.

pp

varios lunaque

(pp)

This system contains two staves. The top staff shows a half note on G4 with a piano (pp) dynamic marking. The bottom staff shows a half note on G4 with a piano (pp) dynamic marking. There are triplets of eighth notes above the first and second measures.

labores;

This system contains two staves. The top staff shows a half note on G4. The bottom staff shows a half note on G4. There are triplets of eighth notes above the first and second measures.

12'30

Alto Flute

Flute

pp

9:8J

Violin

unde

tremor

pp

pp

pp

terris,

qua

IV

III

7:6J

5

5

5

vi

maria

10:8J

alta

tumescant

VI

(segue)

Alto Flute

pp \rightarrow p \rightarrow pp

Violin

pp \rightarrow p \rightarrow pp

obicihus

raptis

7:6 \downarrow

rursusque

in

p

(pp)

7:6 \downarrow

se

ipsa

p

residant,

p

VII (segue)

Alto Flute

quid tantum

Violin

pp

Oceano properent

(pp)

se tingere

(pp)

soles

(pp)

VIII (segue)

Alto Flute

pp

hiberni,

pp

Violin

pp

vel

quae

tardis

mora

noctibus

obstet.

IX

21'00

Alto
Flute

pp

Violin

pp

sin

has

ne

possim

naturae

accedere

partis

X

23'00

Alto
Flute

pp

Violin

frigidus

pp

obstiterit

circum

praecordia

sanguis,

XI

27'00

Alto
Flute

pp

Violin

rura

pp

mihi

et

rigui

placeant

in

10:8^p

attacca

vallibus

amnes,

9:8^p

XII (segue)

Alto Flute

Violin

(pp)

flumina

10:8P

amem

silvasque

10:8P

inglorius.

I 1'45
♩ = 60

Clarinet (in A)

pp

* Me vero

Viola

pp

primum dulces

ante omnia

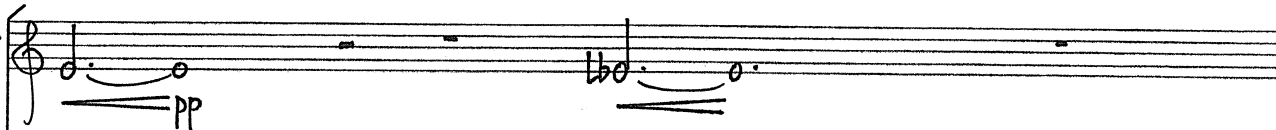
Musae,

*spoken very softly (pp, murmured, but clear) as if to oneself (see Performance Notes)

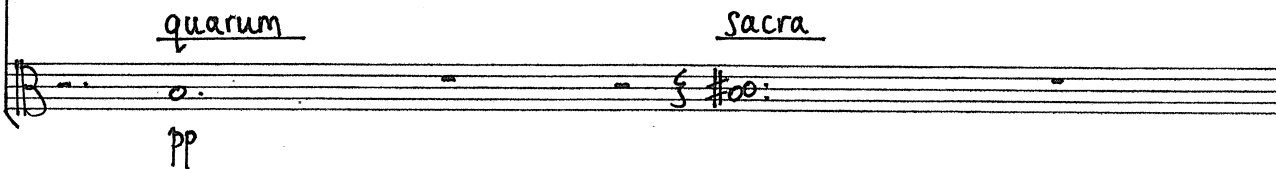
II

4'00

Clarinet



Viola



III

7'30

Clarinet

pp

pp

Viola

pp

pp

Clarinet

pp

pp

Viola

pp

pp

IV (segue)

Clarinete

pp

defectus

solis

Viola

pp

varios

lunaque

labores

V 12'00

Clarinete

Viola

pp *p*

unde

tremor

pp *p*

terris,

qua

pp

vi

mania

9:8

9:8

10:8

alta

tumescant

VI (segue)

Clarinete

Viola

pp

obscuro

ruptis

rursusque

(pp)

7:6♯

in

se

(pp)

7:6♯

ipsa

residant,

www.tympano.org.uk

not for performance

perusal score

VII (segue)

Clarinete

pp

quid

tantum

Viola

pp

Oceano

properent

(pp)

se

tingere

soles

VIII (segue)

Clarinet

Viola

hiberni, vel

pp

pp

quae tardis

mora noctibus

obstet.

IX 21'30

Clarinet

$\text{b}\flat$ pp $\text{b}\flat$

sin has

Viola

$\text{b}\flat$ pp $\text{b}\flat$

$\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

ne possim

$\text{b}\flat$ $\text{b}\flat$

$\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$ $\text{b}\flat$

naturae accedere

$\text{b}\flat$ $\text{b}\flat$

$\text{b}\flat$

partis

$\text{b}\flat$ $\text{b}\flat$

X

23'30

Clarinet

frigidus

obstiterit

Viola

pp

pp

circum

praecordia

sanguis,

XI 26'00

Clarinete

pp

Viola

pp

rura

mihi

et

rigui

placeant

in

vallibus

amnes,

10:8P

attacca

10:8P

XII (segue)

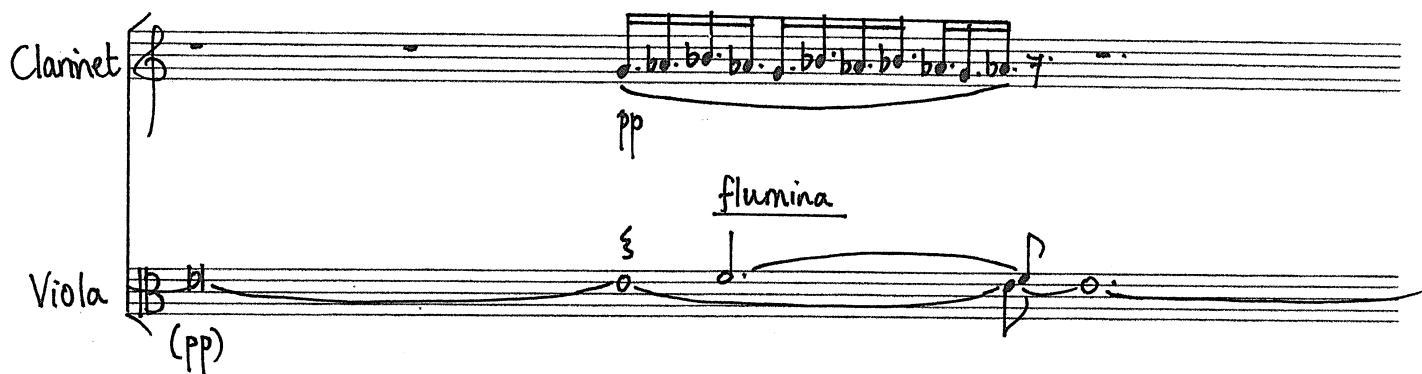
Clarinet

pp

flumina

Viola

(pp)



10:8♩

amem

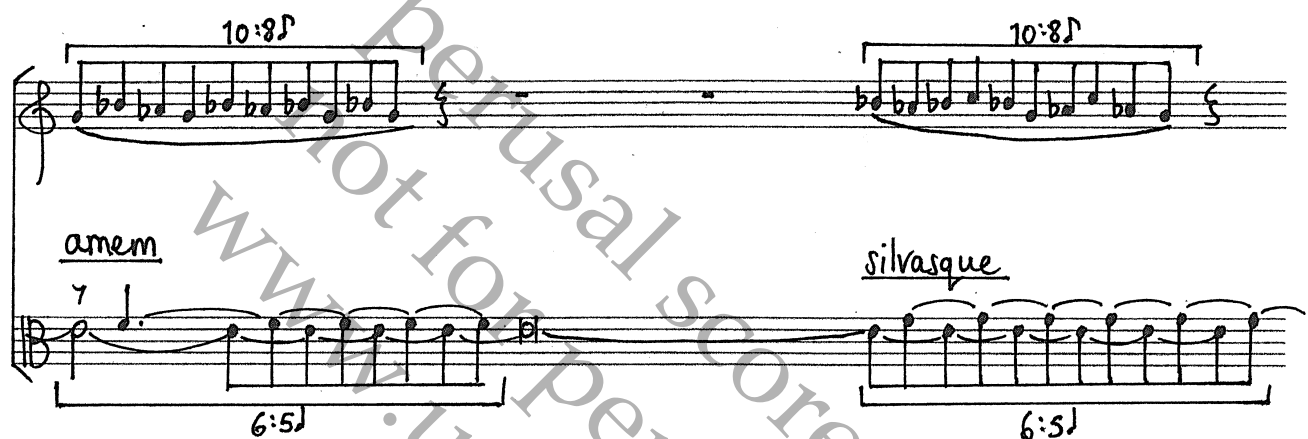
7

6:5♩

10:8♩

silvasque

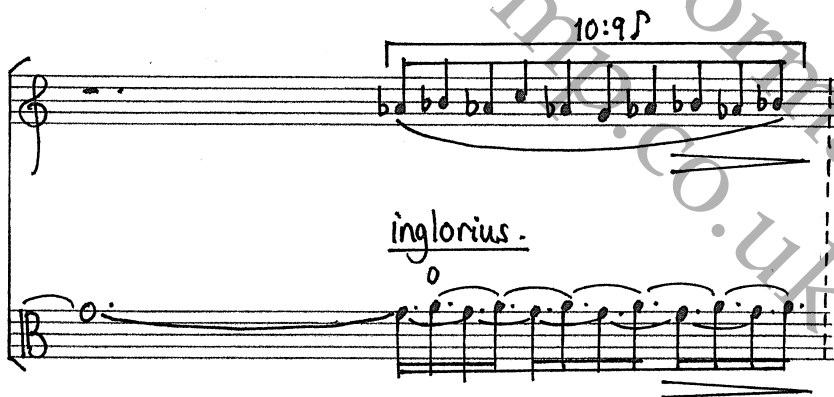
6:5♩



10:9♩

inglorius.

0

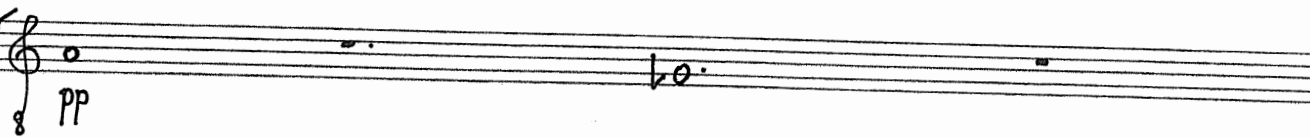


I

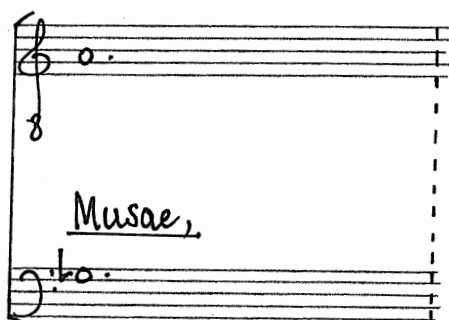
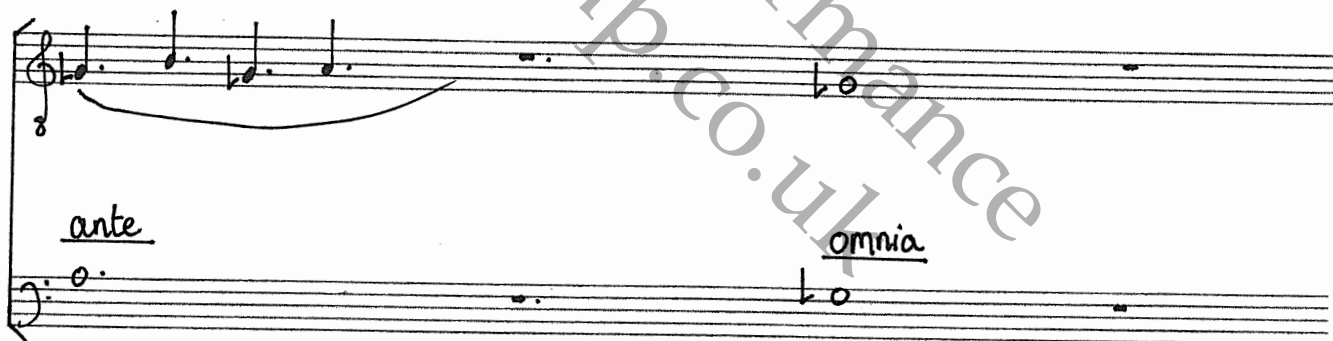
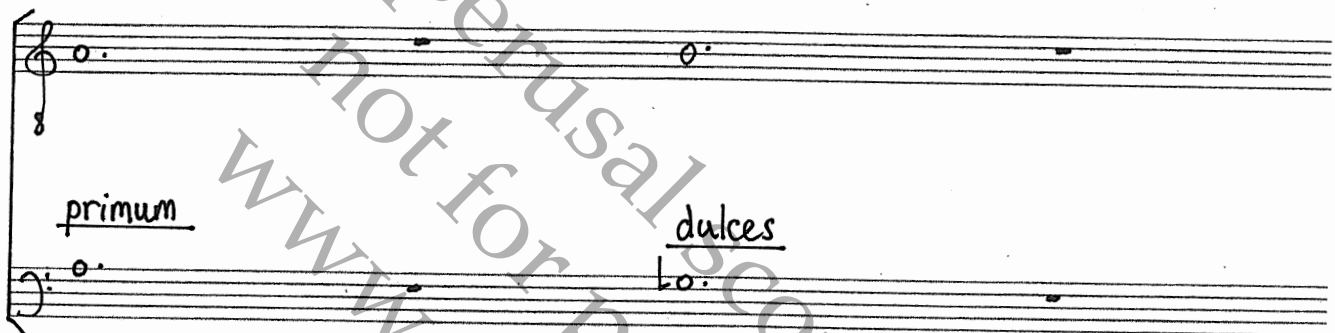
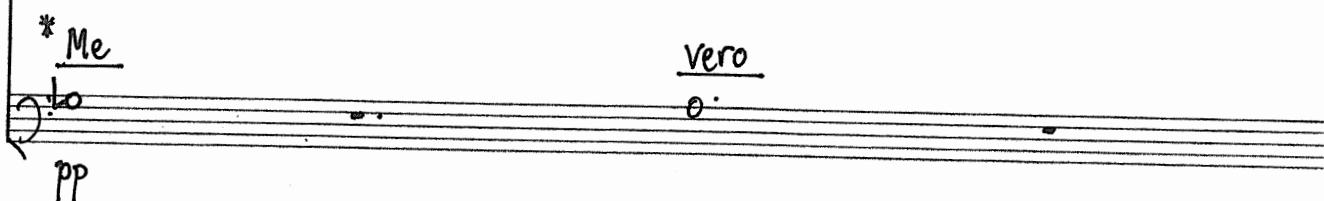
2'30

$\text{♩} = 60$

Bass
Flute



Cello



*spoken very softly (pp, murmured, but clear) as if to oneself (see Performance Notes)

II

4'30

Bass Flute

quarum

Sacra

Cello

pp

fero

ingenti

percussus

amore,

III 8'00

Bass Flute

pp

accipiant

caelique

Cello

pp

pp

vias

et

sidera

monstrent,

III

IV (segue)

Bass Flute

Cello

defectus

solis

pp

(pp)

varios

pp

lunaeque

labores;

(pp)

V

11'30

Bass Flute

Cello

unde

tremor

ternis,

qua

vi

maria

alta

tumescant

10:8P

10:8P

VI (segue)

Bass Flute

pp \rightarrow p

obocibus

Cello

pp

raptis

rursusque

in

(pp)

se

7:6 P

ipsa

pp

residant,

pp \rightarrow p

VII (segue)

Bass Flute

Cello

quid

tantum

pp

pp

Bass Flute

Cello

Oceano

properent
10:8P

pp

p

pp

p

Bass Flute

Cello

se

tingere

(pp)

Bass Flute

Cello

soles

pp

VIII (segue)

Bass Flute

hiberni vel

Cello

pp

quae tardis

mora noctibus

obstet.

IX

22'00

Bass Flute

Cello

sin has

pp

ne possim

naturae accedere

partis

X

24'00

Bass Flute

8

pp

frigidus

obstiterit

Cello

pp

circum

praecordia

sanguis,

XI

25'30

Bass Flute

pp

Cello

pp

rura

mihi

et

rigui

10:8P

placeant

in

vallibus

amnes

attacca

10:8P

9:8P

XII (segue)

Bass Flute

Cello

(pp)

flumina

(II)

10:8♩

9:8♩

amem

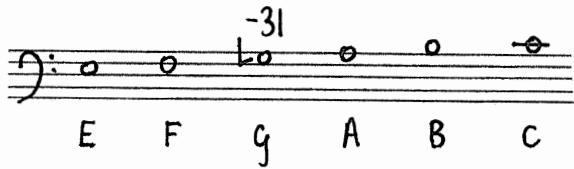
silvasque

10:8♩

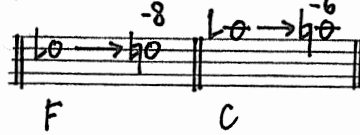
inglorius.

5:4♩

I



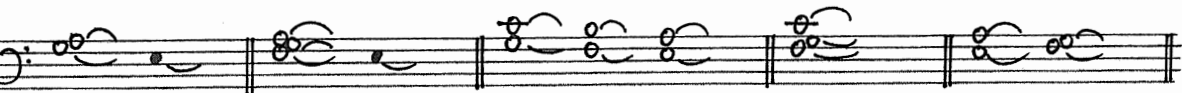
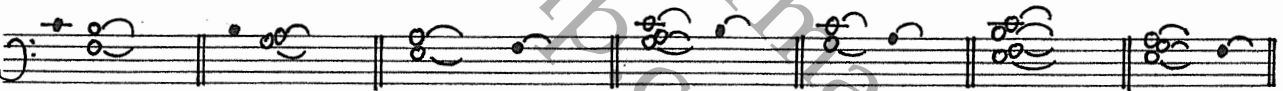
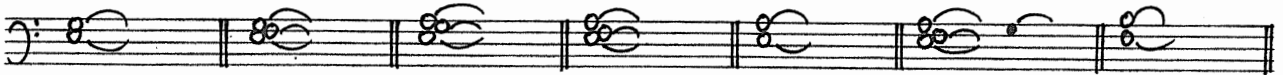
20'00-20'30



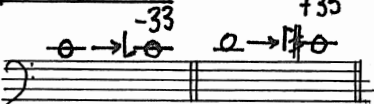
Player 2
Passage 5

20'30-23'00

3 (4) 6



23'00-23'30



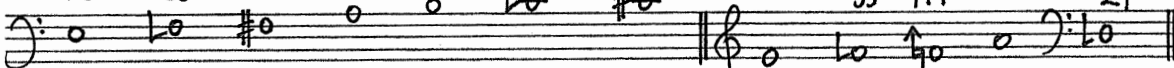
C

D

II

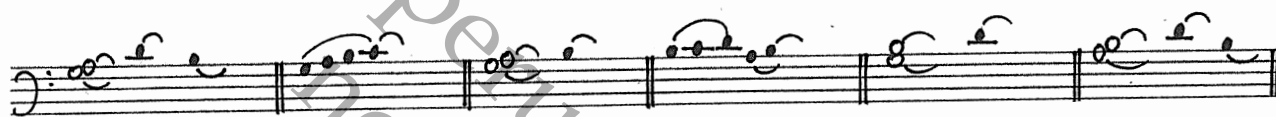
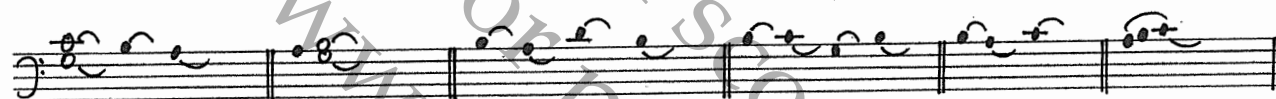
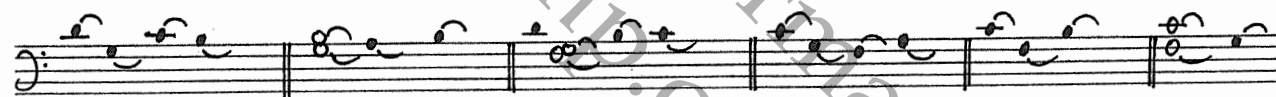
Player ②
Passage 1

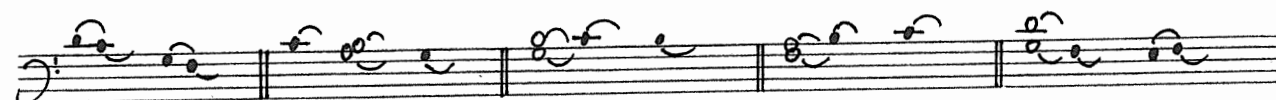
Prepare:

$+2$ -35 $+6$ $+0$ $+4$ -33 $+8$ $+2$ -35 $+14$ $+0$ -29

 E F G A B C D E F G A D

5'30-8'00

2 ③ 4 6

III

Player ②
Passage 3

-33 +16 -35 +14

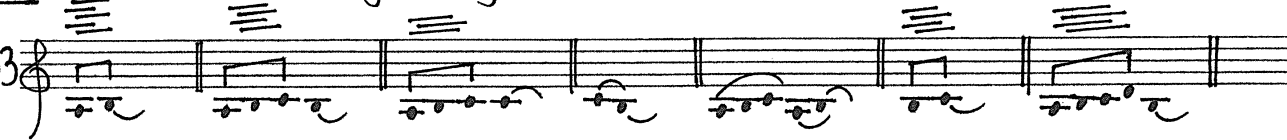
13'00-13'15

+16
D

13'15-
1600

delicatissimo (read gradually downwards)

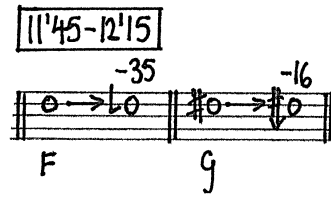
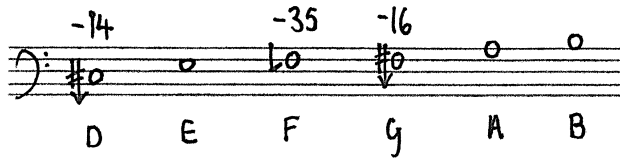
1 1/2 ② 3



segue XI

IV

Player ①
Passage 3



12'15-14'30
delicatissimo

2③4



segue VII

V

Player ①
Passage 5

-35

E F G A B C D

21'15-21'30

G

21'30-23'45

(read gradually downwards)

2③4

23'45-24'15

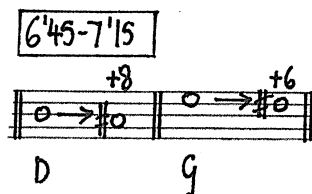
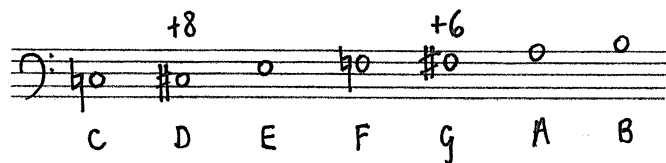
+47

C G

-4

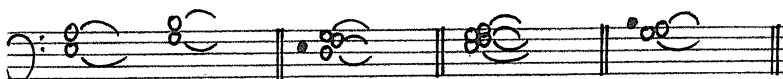
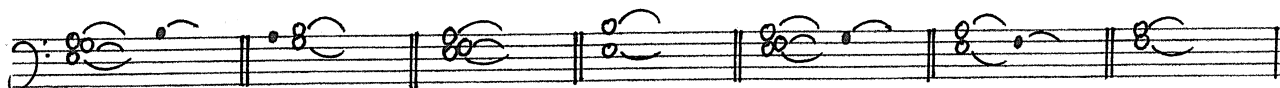
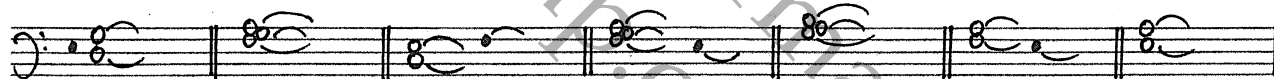
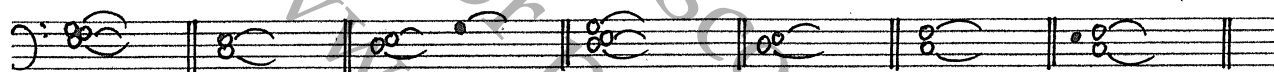
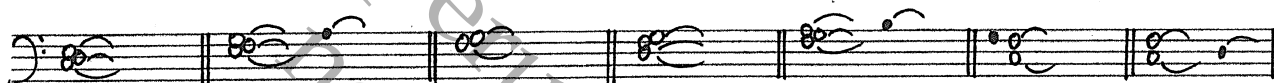
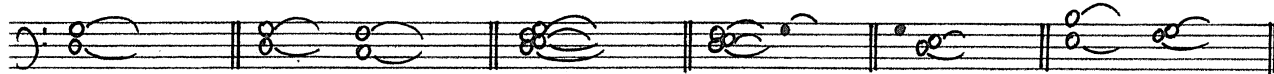
VI

Player ①
Passage 2

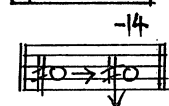


7'15-9'30

3(4)6



9'30-9'45



D

VII

Player ①
Passage 4

-33 +47 -35 +45

B C D E F G

14'30-14'45

-33

C

14'45-17'30

34

17'30-17'45

-6

D

VIII

Player ②
Passage 6

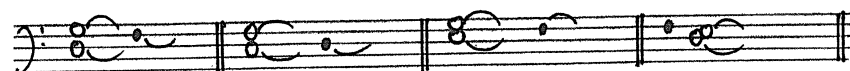
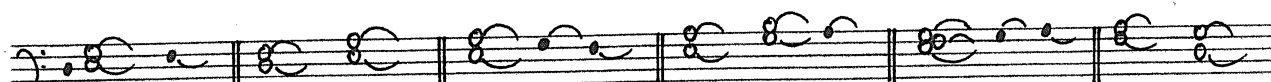
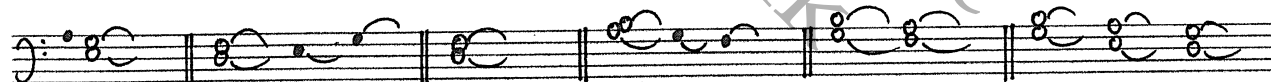
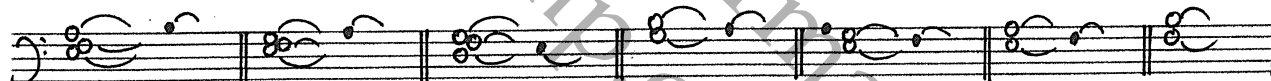
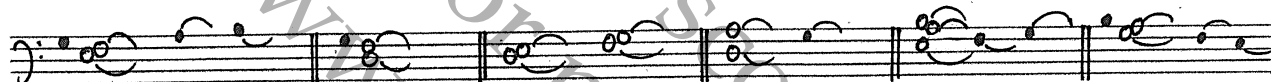
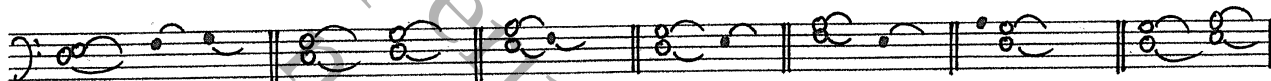
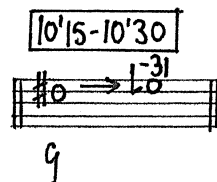
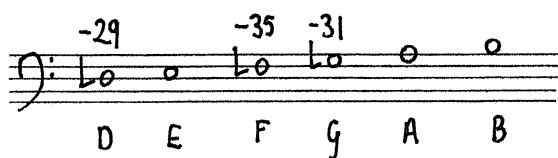
-33 +35 -35 +33

B C D E F G A G

26'15-29'00
delicatissimo

234

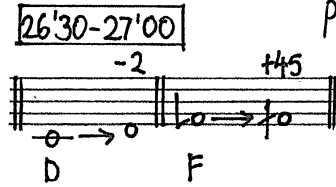
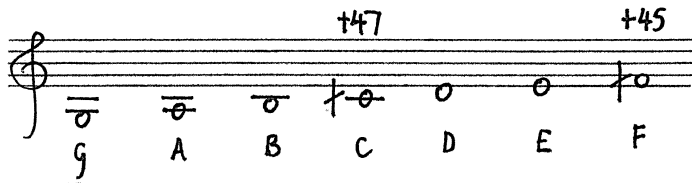
IX

Player ②
Passage 2

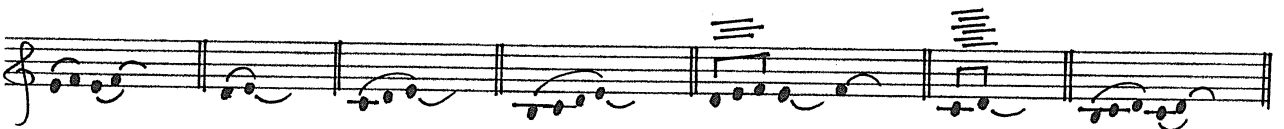
segue III

X

Player ①
Passage 6



27'00-29'45 delicatissimo



XI

Player ②
Passage 4

-33 -35

A B C D E F

16'00-16'15
-2

D

2③4

16'15-19'00

XII

Player ①
Passage 1

Prepare:

Fret numbers: -2, +2, -8, -4, +0, +4, -6, +47, +2, -35, +45, -6

Notes: D, E, F, G, A, B, C, D, E, F, G, C

0'15-2'45

2 (3 4 6)