

James Weeks

Düsseldorf

for flute, clarinet in Bb, violin, cello, piano, and
tubular bells (one or two sets)



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(2017)

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perusal score
not for performance
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2017

Duration: 11'10

Introduction and Staging

Düsseldorf is a free recreation of a sonic memory-image: a small urban garden through which two Angelus bells ring. The bells are translated literally; the 'environment' in which they are placed is less realistic – an informal canon of gentle breath sounds and harmonic resonances.

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Timing and rhythmic notation

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Sound and balance

All instruments except the bells create a harmonic atmosphere, playing very gently and blending into each other's sounds. The piano is the quietest; other instruments should try to play as close to its level as possible (but never in a constrained way: always free and gentle). The bells should be somewhat more present (*p-mp* to the others' *pp*).

Signs

- ↑ ↓ microtonal inflections, between 1/6 and 1/4-tone *ad lib.*
- **(wind)** breath noise (only a faint hint of pitch)
- ◐ **(wind)** breathy pitch (half pitch, half breath)
- **(wind)** pitch without breath
- ⊕ **(strings)** 'muted': *poco sul tasto*, LH harmonic touch, RH very light bow pressure. The equivalent of flute and clarinet's faintly pitched breath tones: there should be just a little pitch in the sound at all times, like a faint resonance. Sometimes a little more LH pressure may be applied to give a slightly clearer note to blend with the surrounding context, *ad lib.*
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- W whistle (mouth only, no instruments)
- ◐ W breathy whistling: the pitch can be quite faint
- W
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- ⊗

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Flute

$\text{♩} = 48-52$

pp sempre: gentle, relaxed and free

0'30

1'00

1'30

2'00

2'30

3'00

3'30

4'00

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● (full tone)
(b) \flat

4'30

●
W
↓

5'00

●
(f) \flat

5'30

(f) \flat

6'00

(nat.)
↓

6'30

(b) \flat

7'00

●
 \flat

7'30

(b) \flat

8'00

W
(nat.) 8'30

9'00

o (air) W 9'30

10'00

10'30

W 11'00

11'00

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Clarinete in B \flat

$\text{♩} = 48-52$

pp sempre: gentle, relaxed & free (0'10) 0 (air)

0'30

1'00

1'30

2'00

2'30

3'00

3'30

4'00

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Musical staff 1: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. A handwritten note '(do) W' is above the F4. The staff ends with a half note G4. A box at the end contains '4'30'. A downward arrow is below the final note.

Musical staff 2: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. A handwritten note '(pitch)' is above the F4 with an upward arrow. The staff ends with a half note G4. A box at the end contains '5'00'.

Musical staff 3: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. The staff ends with a half note G4. A box at the end contains '5'30'. A downward arrow is below the final note.

Musical staff 4: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. The staff ends with a half note G4. A box at the end contains '6'00'. A downward arrow is below the final note.

Musical staff 5: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. A handwritten note 'O (air)' is above the G4. The staff ends with a half note G4. A box at the end contains '6'30'. A downward arrow is below the final note.

Musical staff 6: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. The staff ends with a half note G4. A box at the end contains '7'00'. A downward arrow is below the final note.

Musical staff 7: Treble clef, starting with a half note G4. A slur covers a half note G4 and a half note F4. A handwritten note '(do) W' is above the F4. The staff ends with a triplet of quarter notes G4, F4, E4. A box at the end contains '7'30'. A downward arrow is below the first note of the triplet.

Musical staff 8: Treble clef, starting with a triplet of quarter notes G4, F4, E4. A slur covers a half note G4 and a half note F4. The staff ends with a triplet of quarter notes G4, F4, E4. A box at the end contains '8'00'. A downward arrow is below the first note of the triplet.

u/2

8'30

9'00

9'30

10'00

10'30

11'00

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include a circled 'O' with a downward arrow above it, and a circled 'bd' with a downward arrow above it. A box containing '8'30' is at the end of the staff.

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include a circled 'W' above a note, and a circled note with a downward arrow above it. A box containing '9'00' is at the end of the staff.

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include a circled note with a downward arrow above it. A box containing '9'30' is at the end of the staff.

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include 'b.o.' above a note, a circled 'W' above a note, and a circled 'bd' with a downward arrow above it. A box containing '10'00' is at the end of the staff.

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include '(b-o) W' above a note and 'k.o.' above a note. A box containing '10'30' is at the end of the staff.

Musical staff with treble clef. It contains a series of notes with a slur. Annotations include a circled note with a downward arrow above it. A box containing '11'00' is at the end of the staff.

Empty musical staff with treble clef.

Empty musical staff with treble clef.

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- W
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- ⊗

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Violin

$\text{♩} = 48-52$

pp sempre: gentle, relaxed and free

0'30

1'00

1'30

2'00

2'30

3'00

3'30

4'00

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(nat.)

W
B \flat .

4'30

↓

IV

B

5'00

♩

(nat.)

5'30

♩

(n v..)legato

3

3

(nat.)

6'00

W
B \flat .

(nat.)

6'30

7'00

B

(nat.)

7'30

♩

8'00

Vn/2

(nat.) 8'30

Musical staff with notes, a long slur, and a triplet ending. The ending is marked with a circled phi symbol and '(n v)'. A box at the end of the staff contains the time '8'30'.

B 9'00

Musical staff with a slur, a circled phi symbol, and triplets. A box at the end of the staff contains the time '9'00'.

W \uparrow \flat - \circ (nat.) 9'30

Musical staff with notes, a slur, and a circled phi symbol. A box at the end of the staff contains the time '9'30'.

(n v) 10'00

Musical staff with notes, a circled phi symbol, and a slur. A box at the end of the staff contains the time '10'00'.

ϕ B 10'30

Musical staff with notes, a circled phi symbol, and a slur. A box at the end of the staff contains the time '10'30'.

(n v) 11'00

Musical staff with notes, a circled phi symbol, and triplets. A box at the end of the staff contains the time '11'00'.

Musical staff with notes and a double bar line.

Empty musical staff.

Vn/ (3)

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Cello

$\text{♩} = 48-52$

pp sempre: gentle, relaxed and free

0'30

1'00

1'30

2'00

2'30

3'00

3'30

4'00

The musical score consists of eight staves of music. The first staff begins with a treble clef and a whole rest. The second staff features a whole note B with a slur extending to the right. The third staff has a whole rest followed by a whole note B. The fourth staff starts with a whole rest, followed by a whole note B with a slur. The fifth staff contains a triplet of eighth notes with a circled cross above and the notation '(n v...)' above the notes. The sixth staff begins with a circled cross above a whole rest. The seventh staff has a whole rest followed by a whole note B with a slur. The eighth staff starts with a circled cross above a whole rest, followed by a whole note B with a slur, and ends with a circled cross above a whole note B with a slur and the marking '(nat.)' above it. The Roman numeral 'III' is written below the final note. Time markers are located at the end of each staff: 0'30, 1'00, 1'30, 2'00, 2'30, 3'00, 3'30, and 4'00.

Handwritten musical score for Violin 2 (Vc/2). The score consists of ten staves of music, each ending with a time signature in a box: 4'30, 5'00, 5'30, 6'00, 6'30, 7'00, 7'30, and 8'00. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Performance instructions include '(nat.)', '(n.v.)', 'warmly (pp)', and '(non arm.)'. A large watermark 'www.uymusic.com' is overlaid diagonally across the page.

Vc/②

8'30

9'00

9'30

10'00

10'30

11'00

Musical staff with a downward bow stroke (v) and a sequence of notes marked with a circled phi symbol (ϕ) and '(n v)'. The staff is in bass clef.

Musical staff with a natural breath mark '(nat:)', a whole note (W), and a circled phi symbol (ϕ). The staff is in bass clef.

Musical staff with a circled phi symbol (ϕ), '(n v)', a bar line with 'B', and a circled phi symbol (ϕ). The staff is in bass clef.

Musical staff with a circled phi symbol (ϕ), '(v)', a circled phi symbol (ϕ), and a circled phi symbol (ϕ). The staff is in bass clef.

Musical staff with a circled phi symbol (ϕ), '(W)', a circled phi symbol (ϕ), '(n v)', and a circled phi symbol (ϕ). The staff is in bass clef.

Musical staff with a circled phi symbol (ϕ) and a circled phi symbol (ϕ). The staff is in bass clef.

Empty musical staff with a double bar line.

Empty musical staff.

Vc/ ③

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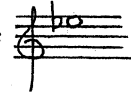
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Düsseldorf

Piano part

Thread a line of thin, soft wool, about 12-18 inches in length, around the strings of



With the sustaining pedal held down throughout the piece (this should be done while setting up, before the piece starts), holding the ends of the wool in each hand, pull up and down to 'bow' the string. Take care not to touch strings of adjacent pitches.

Bow slowly, about 6 seconds per rise (i.e. 6 secs of RH rising, 6 secs LH etc.), as if a very slow breathing. Try to keep the tone going across the 'bow change', however, so the sound is continuous.

The tone can be very soft, *pp-ppp* – aim for resonance and beauty rather than volume. For the most part it will be inaudible but it is nevertheless a presence in the atmosphere of the piece: a 'tint' to the air.

0.25 Play

5.35 Stop

7.25 Play

10.45 Stop

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
Düsseldorf

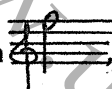
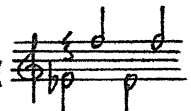
Tubular bells part

Note: in the 1-player version (see general performance notes) the player plays both notes; in the 2-player version each player plays one note each.

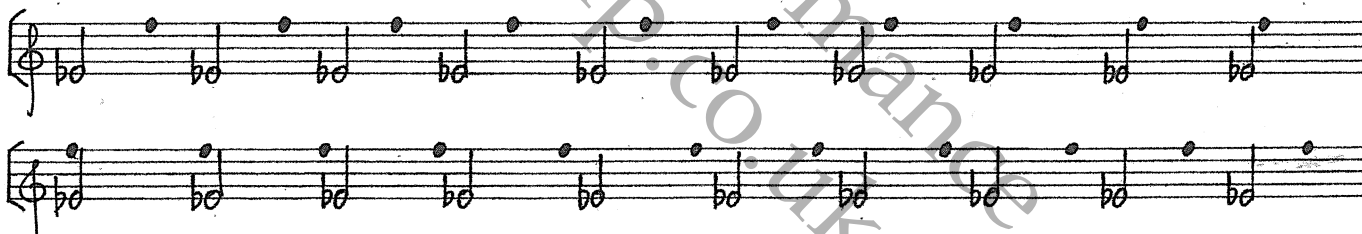
The pedal should be held down throughout.

0.00 *Tacet*

3.10 Begin tolling an  at $\text{♩} = 30$ (i.e. one note per 2 secs or so). The chime should be mostly regular but with a subtle degree of irregularity, so the notes are placed flexibly around the minim pulse. This should not be exaggerated: just enough to avoid rigidity (as with the slight imprecision of most bellringing, dependent on small changes in the physical action and exertion of the bellringer). The dynamic (also for the F) should be *p-mp*, a little louder than the other instruments, so that the bells are the main component of the global sound without completely overwhelming the very soft sounds of the other instruments.

3.55 Add a tolling on , beginning a crotchet after one of the Ebs ().

The tolling speed should be very slightly faster than the Eb in such a way that there is one extra F roughly every 20 Ebs and a divergence is heard, thus:



The image shows two staves of musical notation. The top staff contains a series of notes on a line, representing Eb. The bottom staff contains a series of notes on a line, representing F. The F notes are slightly faster than the Eb notes, creating a divergence over time. The notes are placed flexibly around the minim pulse, as described in the text.

Each cycle thus takes c.40s. Retain the subtle, flexible irregularity of the rhythm of both bells, so the rhythmic process is not audibly completely linear or foregrounded in any way.

8.10 Eb ceases.

8.55 F ceases; *tacet al fine*. Hold the pedal down until the end of the piece (11.10).

Düsseldorf

for flute, clarinet in Bb, violin, cello, piano and tubular bells (one or two sets)

2017

Duration: 11'10

Introduction and Staging

Düsseldorf is a free recreation of a sonic memory-image: a small urban garden through which two Angelus bells ring. The bells are translated literally; the 'environment' in which they are placed is less realistic – an informal canon of gentle breath sounds and harmonic resonances.

There are two possible versions: a) one set of tubular bells with one player, b) two sets of tubular bells with two players. In version a) the bells are situated towards the back of the stage, slightly off-centre; in version b) the two sets of bells are situated on opposite sides of the stage towards the back, as if from different churches. Their placement need not be precisely symmetrical.

The other instruments may be situated as desired, either all onstage (in any formation) or surrounding the audience.

Timing and rhythmic notation

Stopwatches should be used. The first 10s of the piece are empty to allow for players to settle – the piece proper begins at 0'10.

Rhythmic notation is quite flexible: note-values should adhere more or less to the tempo indicated, but precise start- and endpoints are not expected and can be judged by eye according to the spacing on the page.

Reiterated notes should be played *legato* but the articulation should be audible. For strings, notes under a single slur should be played in one bow.

Sound and balance

All instruments except the bells create a harmonic atmosphere, playing very gently and blending into each other's sounds. The piano is the quietest; other instruments should try to play as close to its level as possible (but never in a constrained way: always free and gentle). The bells should be somewhat more present (*p-mp* to the others' *pp*).

Signs

- ↑ ↓ microtonal inflections, between 1/6 and 1/4-tone *ad lib.*
- **(wind)** breath noise (only a faint hint of pitch)
- ◐ **(wind)** breathy pitch (half pitch, half breath)
- **(wind)** pitch without breath
- ⊕ **(strings)** 'muted': *poco sul tasto*, LH harmonic touch, RH very light bow pressure. The equivalent of flute and clarinet's faintly pitched breath tones: there should be just a little pitch in the sound at all times, like a faint resonance. Sometimes a little more LH pressure may be applied to give a slightly clearer note to blend with the surrounding context, *ad lib.*
- (nat.) **(strings)** normal playing: cancels muted sign (but still *poco sul tasto*).
- W whistle (mouth only, no instruments)
- ◐ W breathy whistling: the pitch can be quite faint
- W
- B blow through lips in shape of 'oo' (mouth only, no instruments): very gentle
- ⊗

Düsseldorf was first performed by the Ives Ensemble at MUSICON, Durham on Saturday 26th October 2019.

James Weeks

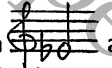
Düsseldorf


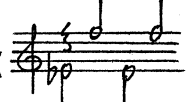
Tubular bells part

Note: in the 1-player version (see general performance notes) the player plays both notes; in the 2-player version each player plays one note each.

The pedal should be held down throughout.

0.00 *Tacet*

3.10 Begin tolling an  at $\text{♩} = 30$ (i.e. one note per 2 secs or so). The chime should be mostly regular but with a subtle degree of irregularity, so the notes are placed flexibly around the minim pulse. This should not be exaggerated: just enough to avoid rigidity (as with the slight imprecision of most bellringing, dependent on small changes in the physical action and exertion of the bellringer). The dynamic (also for the F) should be *p-mp*, a little louder than the other instruments, so that the bells are the main component of the global sound without completely overwhelming the very soft sounds of the other instruments.

3.55 Add a tolling on , beginning a crotchet after one of the Ebs ().

The tolling speed should be very slightly faster than the Eb in such a way that there is one extra F roughly every 20 Ebs and a divergence is heard, thus:



Each cycle thus takes c.40s. Retain the subtle, flexible irregularity of the rhythm of both bells, so the rhythmic process is not audibly completely linear or foregrounded in any way.

8.10 Eb ceases.

8.55 F ceases; *tacet al fine*. Hold the pedal down until the end of the piece (11.10).



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