

the door to the old garden left ajar
for four players, with an optional fifth

luke martin / july 2022

this piece has three components: chords, melody, cassette playback.
the cassette is 30' and chords/melody 40'.

the chords/melody may be repeated any number of times. the cassette is to be played once. the piece may end at any—predetermined, on the minute—time. if the cassette is still playing, it should be stopped.

somewhat quiet.
all staves in treble clef.
octaves free.

any note may be substituted for a silence of equal duration.

the score has a timecode with three staves below it. there are 24 chords arranged along the top two staves. each has two notes, one per player (four total). the bottom, third, staff is continuous. this is the melody. players have numbers: 1, 2, 3, 4.

if with a fifth player: they play only the melody—sounding, at most, approximately half the notes.

—

the cassette:

a recording of selections from Fernando Pessoa's *Book of Disquiet* (Costo 2017). its dynamic should sit just underneath that of the group, though clearly audible. playback should begin at or near the start of the piece.

the chords:

four 1' sustained notes per chord vertically arranged on each pair of floating staves.
each note within a chord has a player's number on the right and left of it (1, 2, 3, 4).



for each chord, there are two possible sound events:

sounding for a full minute. numbers on both the right and left side of the staff. the number on the left indicates who plays which note in the first 30"; the number on the right, the latter 30".

silent for 30", then sounding for 30". in this case, there are only numbers on the right of the staff.

the melody:

the third, continuous staff below the chords. note positions indicate very approximate time locations. note durations are open, relative to this. the melody should be as minimally linked together as possible. any player (excepting the fifth) may switch, at any time, from playing chords to playing the melody and vice versa, treating each as ongoing flows coming in and out of existence.

—

By thinking, I made of myself both echo and abyss. By going deeper inside myself, I became many. The slightest incident—a change in the light, the coiling fall of a dry leaf, a yellowing petal detaching itself, a voice from the other side of the wall, or the footsteps of the person doing the talking alongside the footsteps of the person listening, the door to the old garden left ajar, the courtyard opening through an arch onto the houses clustered together in the moonlight—all those things, which do not belong to me, bind me to my delicate meditations with bonds of resonance and nostalgia. In each one of those sensations, I am a different "I"; I painfully renew myself in each indefinite impression.

THE DOOR TO THE OLD GARDEN LEFT Ajar

Cassette
Playback
(~30')

0' 1' 2' 3' 4' 5' 6' 7' (8')

1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1
3 4 3 4 3 4 3 4
4 3 4 3 4 3 4 3

8' 9' 10' 11' 12' 13' 14' 15' (16')

1 2 1 2 1 2 1 2
2 1 2 1 2 1 2 1
3 4 3 4 3 4 3 4
4 3 4 3 4 3 4 3

16' 17' 18' 19' 20' 21' 22' 23' (24')

2 3 2 3 2 3 2 3
3 2 3 2 3 2 3 2
4 1 4 1 4 1 4 1
1 4 1 4 1 4 1 4

24' 25' 26' 27' 28' 29' 30' 31' (32')

//

32' 33' 34' 35' 36' 37' 38' 39' 40'