

EWAN MACKAY

IN A MYSTIC GARDEN

ORCHESTRA

(2017)



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Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

2 Percussionists*

Handheld Chimes

Vibraphone

Bass Drum

Suspended Cymbal (Soft Mallet and Metal Rake)

Triangle

Handheld Chimes (For All Players Under Seats)

Strings

Score in C

Duration: circa 23 Minutes* Duration of the work is an estimate. Performers can explore tempi – faster and/or slower, but efforts to keep to the written tempi should be made.

Composer's Note

In a Mystic Garden was composed for my 3rd year portfolio at the University of the Highlands and Islands. While working with Mark Sheridan, I was working on the idea of creating an orchestral work inspired by the landscape surrounding me on the fringe of the North-East coast of Scotland. The landscape – in some form, has proved to be a hugely impactful element of my work. Mark, in his kind way sent me a copy of book he had read some years ago, titled 'The Philosopher's Garden'. This book has been the driving inspiration for the piece. As the vast majority of my work is concerned with the wide expansive landscapes I encounter, taking the idea and paring it down to a manicured landscape represented in a garden was an interesting idea for me to write a piece around. The other interesting thing about the said book, is the inclusion of 10 walks, these have been hugely helpful as each walks description and corresponding photographs have obviously informed the notes on the score.

This piece is comprised 8 sections. These sections are not separate to the overall work, nor should they be played as such, as each section is played attacca. I view these sections as part of a greater whole.

Each of the 8 titles within the work, such as 'Entering the Garden' or 'Storm in the Garden' are not programmatic but rather impressionist. As a composer, I am inspired by Claude Debussy and Toru Takemitsu. Having been inspired by these composers for many years, one could say I've grown with them. Their individual styles have mingled and blended with my own, thus creating an impressionist lens for the 21st century.

Through this, a listener hears elements of the 20th century atonal writing. I would argue that my music inhabits a place where tonal, atonal and modal writing are in conversation with one another. There is no real emphasis on one above the other, but rather the result is a kaleidoscope of sound, grown from my own inspirations and sound world.

IN A MYSTIC GARDEN

I

'ENTERING THE GARDEN'

EWAN MACKAY

Molto tranquillo. (c. ♩ = 40)

Flute

Oboes

Clarinets in B♭

Bassoons

Horns in F

Trumpet in C

Tenor Trombone

Timpani

Percussionist 1

Percussionist 2

Molto tranquillo. (c. ♩ = 40)

Violin I A

div → *

gliss.

gliss.

Violin I B

gliss.

gliss.

Violin I C

Violin I D

Violin II

ppp

Viola

ppp

p

ppp

Cello

tr. (4)

pp s.t.

pp norm.

Double Bass

pp

* Vln. I (A) - Lightly press and run finger from the top of the E string to the bottom - repeat over (senza tempo)
* Vln. I (B) - Lightly press and run finger from the half way point of the E string to the bottom - repeat over (senza tempo)

* Vln. I (C) - Lightly press and run finger from the top of the A string to the bottom - repeat over (senza tempo)
* Vln. I (D) - Lightly press and run finger from the top of the G string to the bottom - repeat over (senza tempo)

14

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

2.

gliss.

gliss.

gliss.

gliss.

gliss.

Tutti →

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

Tutti →

gliss.

gliss.

gliss.

Tutti →

Vln. I

Vln. II

Vla.

C.

pp ord. *ppp*

DB.

4 20

Fl.

Ob.

Cl. *a2.*
spp

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1. Put down Chim. To S. Cims.

2. Put down Chim. To Vib.

Vln. I *Tutti*

Vln. II

Vla. *pppp*

C. *tr* *(2)* *tr* *(2)* *tr* *(2)*
pp = p = mf = p = pp

DB. *pppp*

FULL SCORE
II
'LIGHT PLAY IN THE GARDEN'

Più meno fluido. (c. ♩ = 40)

5

[illegible]

* Vln. I (A) Play with minimal bow pressure PP until FFF with great pressure.

6 7

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

2. Bass Drum

Vln. I

Vln. II

Vla.

C.

DB.

al.

sp

a2.

mp sempre l.v

gliss.

fpp

pp

smf

mp

pp

fpp

fpp

pp

13 7

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

sp *sp* *al.* *pp* *p* *mp* *fff*

p *mp* *f* *fff*

pp *p* *mp* *fff* To Vib.

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *tr* *mp* *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

8

20

Fl.

Ob. *Tutti*
f 3

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1. *ff*

2.

Vln. I *gliss.*

Vln. II

Vla. *f* *ff*

C. *f* *ff*

DB. *f* *ff*

24 9

Fl. *ff*

Ob. *ff*

Cl. *ff* *fff*

Bsn.

Hn. *ff* *ff*

C Tpt. *ff* *fff*

Tbn. *ff* *fff*

Timp. *f* *fff* *ff* *f* 3 6

1.

2.

Vln. I *ff* ord *ff* *p*

Vln. II *fff*

Vla. *fff*

C. *fff*

DB. *f* *fff*

III 'THROUGH THE MISTS'

10 *Crescente non fisso. (♩ = 40)*

Fl. *sf sf sf mp sp*

Ob. *sf*

Cl. *sf sf sf mp sp sf*

Bsn.

Hn.

C Tpt. *Tutti, con sord*
ff mf ff = fff

Tbn.

Timp.

1. *f l.v*

2. *Vibraphone*
f l.v f l.v

Vln. I *Crescente non fisso. (♩ = 40)*
p mf ff fff f
div →

Vln. A

Vln. I B *ff fff f*

Vln. I C *gliss. mp*

Vln. I D *gliss. mp*

Vln. II *p mf ff fff f*

Vla. *p mf ff fff f*

C. *p mf ff fff f*

DB. *p mf ff fff f*

* Vln. I (C) - Lightly press and run finger from the top of the E string to the bottom - repeat over (senza tempo)

* Vln. I (D) - Lightly press and run finger from the top of the G string to the bottom - repeat over (senza tempo)

7

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

Vib.

Vln. I

Vln. II

Vla.

C.

DB.

ff

ff

sf

ff

mp

f

ff

To B. D.

f l.v

mf

sf sf

ff

p

Tutti

mf

Tutti →

gliss.

gliss.

tr

Tutti →

gliss.

Tutti →

mf

ff

p

mf

ff

p

mf

f

ff

p

pizz

arco

sf

ff

p

12 13

Fl. *f*

Ob. *sf* *sf* *sf*

Cl. *sf* *ff*

Bsn. *f* *f*

Hn. *sf* *sf*

C Tpt. *f*

Tbn. *f*

Timp. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

1. Bass Drum *mf* *ff* *fz* *fz* *fz* *fz* *fz*

Vib. To Susp. Cymb.

pp *mf* *ff* *sf* *div* →

Violin I B *sf*

Vln. II *pp* *mf* *ff* *f*

Vla. *pp* *mf* *ff* *f*

C. *pp* *mf* *ff* *f*

DB. *pp* *mf* *ff* *f*

17

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

Vib.

Vln. I

Vln. II

Vla.

C.

DB.

ff

sf

ff

f

f

f

ff

ffz

ffz

ffz

ffz

ffz

Susp. Cymb. (soft mallets)

13

Detailed description: This is a full score musical score for measures 17, 18, and 19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (1.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C.), and Double Bass (DB.). Measure 17 shows the Flute and Clarinet playing a melodic line with a forte (ff) dynamic. The Oboe and Bassoon play a rhythmic pattern with a sforzando (sf) dynamic. The Snare Drum and Vibraphone play a rhythmic pattern with a forte (ff) dynamic. Measure 18 shows the Flute and Clarinet playing a melodic line with a forte (ff) dynamic. The Oboe and Bassoon play a rhythmic pattern with a forte (f) dynamic. The Snare Drum and Vibraphone play a rhythmic pattern with a forte (ff) dynamic. Measure 19 shows the Flute and Clarinet playing a melodic line with a forte (ff) dynamic. The Oboe and Bassoon play a rhythmic pattern with a forte (f) dynamic. The Snare Drum and Vibraphone play a rhythmic pattern with a forte (ff) dynamic. The Viola, Cello, and Double Bass play a melodic line with a forte (ff) dynamic.

14

20

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

senza sord

f

ff

mf

f

mf *l.v*

mf

ff

smf

ff

Tutti

26 15

Fl. *sempre f*

Ob. *smf* *smf* *smf*

Cl. *sempre f*

Bsn. *ff* *f* *ff*

Hn. *f*

C Tpt. *sf*

Tbn. 3

Timp. *mf* *mf* *f* *ff*

1. *mf* *mf* *f* *ff* To Tri.

2. *mf* *mf* *f* *ff* To Chim.

Vln. I *fff* *f*

Vln. II *fff* *gliss.*

Vla. *fff* *ff*

C. *fff* *ff*

DB. *fff* *ff* *ff*

* Vln. II - Lightly press and run finger from the top of the G string to the bottom - repeat over (senza tempo)

32

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

smf

p

mp

pp

pppp

gliss.

div

Violin I B

pppp

'STORM IN THE GARDEN'

17

pppp niente

18

9

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt. B

Tbn.

Timp.

1. Susp. Cymbals

2.

Vln. I

Vln. II

Vla.

C.

DB.

p

sp

sp

sp

p

smf *l.v*

To Tri.

Triangle

p

p

mp

smf norm

Solo

Tutti

pp

pp

pp

col legno

mf

arco

pp

col legno

mp

mf

arco

pp

mp

17 19

Fl. *smf*

Ob. *p* *mp*

Cl. *mp*

Bsn.

Hn. blowing air *ppp* *fff*

C. Tpt. blowing air *ppp* *fff*

Tbn. blowing air *ppp* *fff*

Timp. *mp*

1. To Chim.

2. *mf* *ff*

Vln. I *mp* *f* *ff* Solo *smf*

Vln. II *mp* *f* *ff* Solo *smf*

Vla. *mp* *f* *ff* Solo *smf*

C. *mp* *f* *ff*

DB.

2nd desk

20

27

Fl.

p *mf*

Ob.

p *mf*

Cl.

p *mf*

Bsn.

pp

Hn.

ppp < *fff* > *ppp* < *fff* >

C. Tpt

blowing air *ppp* < *fff* > *ppp* < *fff* >

Tbn.

ppp < *fff* > *ppp* < *fff* >

Timp.

1. Chimes.

2.

Vln. I

pp Tutti

Vln. II

pp Tutti

Vla.

pp Tutti

C.

2nd Desk *pp* Tutti

DB.

2nd Desk *pp* Tutti

31

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bsn. *mp* *f*

Hn.

C. Tpt

Tbn.

Timp.

1. *mp*

2. *mp*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *mp* *f*

C. *mp* *f*

DB. *mp* *f*

22 35

Fl. *pp* *ff*

Ob. *pp*

Cl. *pp*

Bsn. *mp* 6

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

Vln. I *pp* *fff*

Vln. II *pp*

Vla. *f*

C. *f*

DB. *f*

This musical score page contains measures 38 through 40 of a symphony. The instrumentation includes Flute I (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C. Tpt.), Trombone (Tbn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C.), and Double Bass (DB.). Measure 38 features a flute melody starting on G4, followed by oboe and clarinet entries. The bassoon plays a low note. Measures 39 and 40 show a more complex texture with multiple instruments playing sixteenth-note patterns. Dynamics range from fortissimo (ff) to fortississimo (fff). Performance markings include accents, slurs, and articulation marks like staccato and glissando. A "Tutti" marking appears above the violin parts at the start of measure 40.

40

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

ff

ff

ff

f

f

ff

f

Detailed description of the musical score: The score is for a full orchestra. Measures 40 and 41 are shown. Flute, Oboe, Bassoon, Horn, and Percussion 1 and 2 have whole rests in both measures. Clarinet has a whole rest in measure 40 and a triplet of eighth notes in measure 41, marked *ff*. Trumpet and Trombone have eighth-note triplets in measure 40, marked *ff*, and a half note in measure 41. Timpani has eighth-note triplets in both measures, marked *f*. Violin I and Violin II have half notes in measure 40 and whole notes in measure 41. Viola has half notes in both measures. Cello has a half note in measure 40, marked *ff*, and a whole note in measure 41. Double Bass has a half note in measure 40, marked *ff*, and a whole note in measure 41, marked *f*.

FULL SCORE
V
'SPECTRES IN THE GARDEN'

25

Più agitato. (♩ = 40)

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

The image shows a page from a full orchestral score. At the top, it is titled 'FULL SCORE' and 'V', with the piece name 'SPECTRES IN THE GARDEN'. The page number '25' is in the top right. The tempo is marked 'Più agitato. (♩ = 40)'. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani), strings (Violins I and II, Viola, Cello, Double Bass), and a Percussion section. The woodwinds and strings are mostly silent, indicated by whole rests. The strings have some melodic lines with dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The Double Bass part has a more active line, starting with a 'pp' (pianissimo) marking. The Percussion section is also mostly silent.

26

10

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

f

fff

f

fff

mf

fff

mf

fff

mf

fff

pppp

FULL SCORE
VI
'DARKNESS COMING'

27

Tranquillo. (c. ♩ = 40)

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1. *p*

To Cym.

Cymbals

2. *p*

Tranquillo. (c. ♩ = 40)

Vln. I

Vln. II

Vla.

C.

DB. *pppp imperceivable* *pp* *pppp*

28

12

Fl. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* > *ppp* < *mp* >

Ob. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* > *ppp* < *mp* >

Cl. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* > *ppp* < *mp* >

Bsn. blowing air, no key pressing. *al*
ppp < *mp* > *ppp* < *mp* > *mp* > *mp* < > *mp* *mp* < >

Hn. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* >

C. Tpt. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* >

Tbn. blowing air, no key pressing.
ppp < *mp* > *ppp* < *mp* >

Timp. *pp*

1. rake with metal brush
ppp < *pp* > *ppp* < *pp* >

2. To B. D. Bass Drum
pp

Vln. I

Vln. II

Vla.

C.

DB. *p*

20 29

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

mp

p

mp

mf

sp

sp

sp

a2

a1

sp

p

pp

3

3

28

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Timp.

1.

2.

Vln. I

Vln. II

Vla.

C.

DB.

1st desk

Tutti

mp

p

mp

p

mp

p

Solo

mp

mf

mf

p

tr

39

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

1.

2.

To Chim.

To Chim.

Solo

mf

gliss.

gliss.

gliss.

mp

gliss.

gliss.

gliss.

mp

Vln. I

Vln. II

Vla.

tr (4)

mf

Tutti →

C.

Tutti

DB.

* Vln. I - Lightly press and run finger from the top of the E string to the bottom - repeat over (senza tempo)
 * Vln. II - Lightly press and run finger from the top of the G string to the bottom - repeat over (senza tempo)

FULL SCORE

49

[illegible]

* Vln. I - Lightly press and run finger from the top of the E string to the bottom - repeat over (senza tempo)
* Vln. II - Lightly press and run finger from the top of the G string to the bottom - repeat over (senza tempo)
Cel. - Lightly press and run finger from the top of the A string to the bottom - repeat over (senza tempo)

34

60

Fl.

Ob.

Cl.

Bsn.

Hn.

C. Tpt

Tbn.

Timp.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Cel.

DB.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

p

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

p

pppp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

p

Vla. - Lightly press and run finger from the top of the D string to the bottom - repeat over (senza tempo)

[illegible]

'AT DAY'S END'

36

pppp

6

Fl. *pppp* *f*

Ob. *pppp* *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C. Tpt *f*

Tbn. *pppp* *f*

Timp. *f*

Perc. *f*

Perc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cel. *pppp* *f*

DB. *pppp* *f*

38 15

Fl. *ff* *ffff* *lunga*

Ob. *ff* *ffff* *lunga*

Cl. *ff* *ffff* *lunga*

Bsn. *ff* *ffff* *lunga*

Hn. *ff* *ffff* *lunga*

C. Tpt *ff* *ffff* *lunga*

Tbn. *ff* *ffff* *lunga*

Timp. *ff* *ffff* *lunga*

Perc. *ff* *ffff* *lunga*

Perc. *ff* *ffff* *lunga*

Vln. I *ff* *ffff* *lunga*

Vln. II *f* *ffff* *lunga*

Vla. *ff* *ffff* *lunga*

Cel. *ff* *ffff* *lunga*

DB. *ff* *ffff* *lunga*

