

LUKE LEWIS

GARDENING TIPS  
for string quartet and electronics  
2024



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Total duration: c.5mins

Written for the Komuna Collective and  
first performed at the Taphouse, Tap Social, Oxford on 27<sup>th</sup> February 2024

Commissioned by the University of Oxford's Cultural Programme

## Performance notes

### General

Players all require earphones (ideally discrete in-ears) as the entire piece is performed to a click. The first bar is brought in by **four clicks**. The click track ends on beat 1 of the final bar (b.137) so that the final chord can be played freely.

The players should familiarize themselves with the audio to be played back as almost all of the score's basic material derives from the interview. In particular, Steve Martland saying 'western classical music' and the passage beginning 'It's impossible to say that the note C...'. The other music in the score derives from the following places: 1) the pitch content of Mike Searby's two questions – that is used quite freely; 2) the first page of Martland's composition *Patrol* – the chords and single note motives.

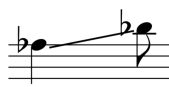
As a result of much of the material deriving from transcriptions of speech, there are sometimes rhythms that are particularly difficult to execute on their own but even more so when taking ensemble playing into consideration. The priority should always be on musicality and expression and over exactness. An aspiration to both, however, is the dream.

Glissandi from bb.48-55 should not be left too late in the bar. It's not essential that the gliss. be immediate but just not rushed at the end of the bar.

### Notation



Pizzicato with 'slide' to a bracketed note:  
in each case do not re-pluck the bracketed note.



Pizzicato with 'slide' to unbracketed note:  
in each case do re-pluck the note.



The 'unstress' symbol is the opposite of an accent.  
Almost a 'ghost note'.

Dotted slurs denote phrasing, not bowing.

s.p. = sul ponticello

s.t. = sul tasto



for the Komuna Collective

# gardening tips

for string quartet and electronics

## I. British music

Luke Lewis

Angry but witty, ♩ = c.107 [2.2.3]

Violin Left *ff* *mp* *mp*

Violin Right *ff* *f* *mf*

Viola *ff* *f* *mp*

Violoncello *ff* *f* *mp*

Tape (for reference) Scarby  
Brit-ish mu-sic is all run by white...

5

Violin Left *mp* *p* *mp* *p*

Violin Right *mf* *p* *mp* *p*

Viola *mf* *p* *mp* *p*

Violoncello *mf* *mp* *pp* *p*

9

*p* *f* *mp cresc.* *mf* *f* *arco* *arco* *mf* *f*

Martland

If so why's it a bad thing? Well, I think it's pret-ty ob-vi-ous...

13

Almost singing, folk-like

*p* *f* *f* *f*

*arco* *pizz.*

Um... that... uh... ugh... Uhh... Wes-tern

18

*f* *f* *mf* *f* *p* *f* *p* *f* *f* *p* *f* *f*

*pizz.* *l.v.* *arco* *pizz.* *pizz.* *arco* *pizz.* *pizz.*

clas-si-cal mus-ic. Um... ...in this coun-try and in Eu-robe is. Um...

23

arco *f* *p* pizz. arco *mp* *p* *mp* *mf*

arco l.v. pizz. arco *mp* *p* *fp* *mf*

arco *p* *f* *mp* *p* *fp* *mf*

arco *mp* *p*

Um. Is... Yeah, for want of of a better term is...

27

arco *mf* l.v. *mf* *mp* *pp espress.*

*mp* *mf* *p* *mf* *mp* *p* *pp espress.* *mf*

*mp* *mf* *p* *mf* *mp* *p* *pp espress.* *mf*

arco *mp* *p* *p* *mf*

All the sort of things... Uh, will tend to come from the same sort of back-ground real-ly.

32

*f* *pizz.* arco *f* *pizz.* arco

*f* *pizz.* arco

*f* *pizz.* arco

*f* *pizz.* arco

4  
36 [2.2.3]

*p* *f* *p* *f* *ff*

*p* *f* *p* *f* *ff*

*p* *mf* *p* *f* *ff*

*p* *mf* *p* *f* *ff*

There are cer-tain pro - fes-sions...

40

*p* *mf* *f* *p* *ff* *f* *f*

*p* *mf* *f* *p* *f* *mf*

*p* *mf* *f* *p* *ff* *f*

*p* *mf* *f* *mp* *ff* *f*

...of - ten pub - lic schools.. on - ly way..

II. I get angry

Half speed (♩ = c.54)

45

*pp* *f* *pp poss.* *p*

*f* *f* *pp* *pp*

*p* *pp poss.* *pp*

*f* *ff* *p* *p*

That's cer-tain-ly not go-ing to happen

50

Violin I: *pp*, *pp*

Violin II: *p*, *pp*<sup>3</sup>, *pp*>

Viola: *pp*, *pp*

Cello/Double Bass: *pp*<sup>3</sup>, *pp*<sup>5</sup> < *p*, *pp*<sup>5</sup>, *pp* poss., *non vib.*

55

Violin I: *pp* < *p*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*

Violin II: *pp* < *p*, *pp* < *mp*, *pp* < *p*, *pp* < *mp*, *pp* < *mp*, *pp* < *p*, *pp* < *mp*, *pp* <

Viola: *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *non vib.*, *pp* < *mp*, *p*

Cello/Double Bass: *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *non vib.*, *pp* < *mp*

60

Violin I: *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp*, *non vib.*

Violin II: *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *mp*, *pp* < *p*, *non vib.*

Viola: *p*, *mp*, *pp* < *p*

Cello/Double Bass: *pp* < *mp*, *pp* < *mp*, *ppp*, *IV*

III. The note C

6 Faster, ♩ = c.120  
norm.

Musical score for measures 64-68. The score is in 3/4 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Percussion. The Percussion part includes a Searby instrument. The music contains various dynamics (p, mp, mf, ppp), articulations (pizz., mf sub.), and fingerings (3, 5, 6). The lyrics "How far do you think that" are written below the percussion staff.

Musical score for measures 69-73. The score is in 3/4 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Percussion. The Percussion part includes a Martland instrument. The music contains various dynamics (p, mp, pp, mf, ppp), articulations (pizz., arco), and fingerings (3, 5). The lyrics "Uh, it's im-pos - si - ble to say that the..." are written below the percussion staff.

Musical score for measures 74-78. The score is in 3/4 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Percussion. The Percussion part includes a w/Vc. and w/Vla. instrument. The music contains various dynamics (p, mp, mf, f, ppp), articulations (pizz., arco), and fingerings (3, 5). The lyrics "The" are written below the percussion staff.



92 [2.2.3]

Violin I: *mp*, *p*, *f*, *p* (pizz.)

Violin II: *mp*, *p*, *mf*, *f*, *p* (pizz.)

Viola: *mp*, *f*, *p* (pizz.)

Cello/Double Bass: *mp*, *f*, *p* (pizz.)

97 [2.2.3] arco pizz. [3.2] [2.2.3]

Violin I: *f* (arco), *mf* (pizz.), *mp*, *mf*

Violin II: *f* (arco), *p* (pizz.), *mp*

Viola: *f* (arco), *f* (pizz.), *p*, *mp*, *mf*

Cello/Double Bass: *f* (arco), *mf*, *f*, *mf*

101 arco

Violin I: *f* (arco)

Violin II: *f* (arco)

Viola: *p* (arco), *sim.*

Cello/Double Bass: *p* (arco), *sim.*

...and the interesting things ne - ver rea - ly hap - pen in or - ches - trasi it's...

105 [3.3.3]

[2.2.3]

And the interesting things never happen in

110 [2.2.3]

[2.2.3]

115 [2.2.3]

Violin I: *f*, *mp*, *f*, *mp*, *f*  
 Violin II: *f*, *mf*, *mp*, *f*, *mp*, *f*  
 Viola: *f*, *mp*, *f*, *mp*, *f*  
 Cello/Double Bass: *mp*, *mp*, *mp*, *fp*

Time signatures: 7/8, 4/4, 3/8, 4/4

Violin I: *pp* (take from Vc), *f*, *ff*  
 Violin II: *f*, *ff*  
 Viola: *f*, *ff*, *pp poss.*  
 Cello/Double Bass: *pp* (give to Vln.L.), *f*, *ff*

Performance instructions: arco, s.p., norm., take from Vc, arco pizz., arco, pizz.

Time signature: 2/4

V. Gardening Tips

Violin I: *ff*, *mp* (l.v. echo), *mp* (pizz.), *pp* (l.v. echo)  
 Violin II: *ff*, *mp* (l.v. echo), *mf* (pizz. IV), *pp* (l.v. echo)  
 Viola: *ff*, *f*, *mf* (pizz.), *mf* (arco), *pp* (l.v. echo)  
 Cello/Double Bass: *ff*, *f*, *p* (pizz.), *mf* (arco)

Performance instructions: l.v., pizz., arco

Time signatures: 2/4, 7/8, 4/4, 2/4

Footnote: by 3 white...

Freely

The musical score consists of four staves. The first two staves are for Violin I and Violin II/Viola, both in treble clef. The third staff is for the Cello in bass clef. The fourth staff is for the Double Bass in bass clef. The score is divided into three measures. The first measure contains a five-measure phrase with dynamics *mp*, *pp*, and *p*. The second measure contains a five-measure phrase with dynamics *mp* and *pizz. III*. The third measure contains a five-measure phrase with dynamics *f*, *fpp*, *mf*, and *f*. Performance instructions include *w/Vln.II, Vc.*, *w/Vln.I, Vc.*, *pizz.*, *arco*, and *w/Vlns.*. A fermata is placed over the end of the second measure. A double bar line with repeat dots is at the end of the fourth staff.

\*Click track ends on beat 1 of b.137