

Patrick Harrex

A Klee Diptych

for clarinet and piano



A Klee Diptych - Composer's note

I - Secondary Lines

Like *Conjugation* (2001) for two pianos, sub-titled *...a little journey...*, *Secondary Lines*, has its starting point in the works and theories of Paul Klee. The two compositions also share common musical material.

Specific Klee influences to be found in *Secondary Lines* are the example given in his Pedagogical Sketchbook of 'Two secondary lines, moving around an imaginary main line'



and his verbal illustration of how a line can develop into a picture, quoted by Werner Haftmann in 'The Mind and Work of Paul Klee': '...suppose we plot a topographical map and make a little journey into the land of fuller understanding. [*Starting from a point, a line,*] after a short time [*we*] pause to draw breath (broken line or, if repeated, rhythmically interrupted line). A backward look to see how far we have already gone (counter-movement), weighing up intellectually the distance between here and there (bundle of lines). A river seeks to hinder us, we take advantage of a boat (wavy movement)... On the other side of the river we meet someone with the same ideas, who also wants to go where he can find greater understanding. At first we are united in joy (convergence), then gradually differences intrude (two lines moving independently). A certain excitement on both sides (expression, dynamism, and psyche of line). We cross an untended field (surface traversed by lines) - then dense forest... I am no longer quite cool: another river is lost in fog. But this is soon left behind. Basket weavers are going home with their cart (the wheel); beside them is a child with the funniest curls (spiral movement). Later it becomes muggy and nocturnal. A flash of lighting on the horizon (zigzag line). Over our heads the stars are still apparent (a series of dots). Soon our first sleeping quarters are reached. Before we fall asleep, much will recur in our memory, for even such a brief journey is full of impressions.'

Although not intended to illustrate Klee's 'little journey', elements of his story may be identified within the music.

II - Snake Paths

The second of the two movements is an interpretation of Klee's *Schlangenwege* of 1934. In the painting the snake is depicted across the centre of the picture but there are numerous 'shadows', which may be marks made in sand by the snake or images of current or earlier movements across the same space by this or one or more other snakes. Visually and in my music, the result is that a number of single lines are superimposed to create polyphony.

A Klee Diptych

I - Secondary Lines

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$\text{♩} = 96$ *play into the piano, gradually moving away (to $\text{♩} = 96$)*

Clarinet in B \flat
(written in B \flat)

pp legato *6* possibile

Piano

pp

Ped. _____ Ped. _____

2

Cl.

pp sempre

Pno.

pp

3

Cl.

pp sempre

Pno.

pp

Ped. _____ Ped. _____

face audience

5

Cl. *6* *6*

Pno. *6* *6*

Ped. *senza Ped.*

7

Cl. *ppp* *ppp*

Pno. *pp* *3*

9

Cl. *pp* *5*

Pno. *pp* *5* *p*

hold down key silently

Ped.

12

Cl. *ppp*

Pno. *6* *6* *ppp* *ppp*

Ped.

16

Cl.

Pno.

_____ Ped. _____

22

Cl.

ppp

Pno.

ppp sempre

24

Cl.

5 6 3

Pno.

ppp

6 6

_____ Ped. _____

25

Cl.

ppp

3

p

Pno.

5 5

28

Cl. *ppp* sempre *mp*

Pno. *ppp*

33

Cl. *p*

Pno. *mf* *pp*

39

Cl. *pp*

Pno. *pp* sempre

43

Cl. *mp* *p* sempre

Pno. *mp*

46

Cl.

Pno.

3

3

f

48

Cl.

Pno.

3

mf

mp

ff

p

ff

mp

ff

50

Cl.

Pno.

ff

ff

ff

ff

54

Cl.

Pno.

diminuendo to follow natural fading of piano sounds, therefore each pause is likely to be of a different duration

dim...

ff dim...

58

Cl.

pp poco misterioso

Pno.

pp poco misterioso

62

Cl.

Pno.

66

Cl.

Pno.

70

Cl.

Pno.

72

Cl.

Pno.

cresc. molto

cresc. molto

from here to $\textcircled{\text{H}}$ the performers should not be too concerned about coordination: each to judge own tempo - wait at the end of this section (at $\textcircled{\text{C}}$) for each other

73

Cl.

Pno.

f

f

Cl.

Pno.

Cl.

Pno.

Cl. *3* *3* *6* *6*

Pno. *5* *5* *cresc. molto*

Cl. *3* *6* *6* *ff*



Pno. *5* *5* *ff* *6*


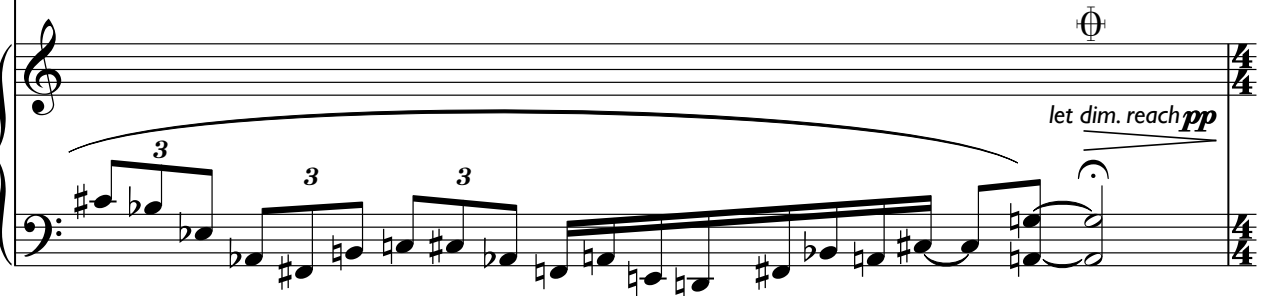
Cl. *6* *6*


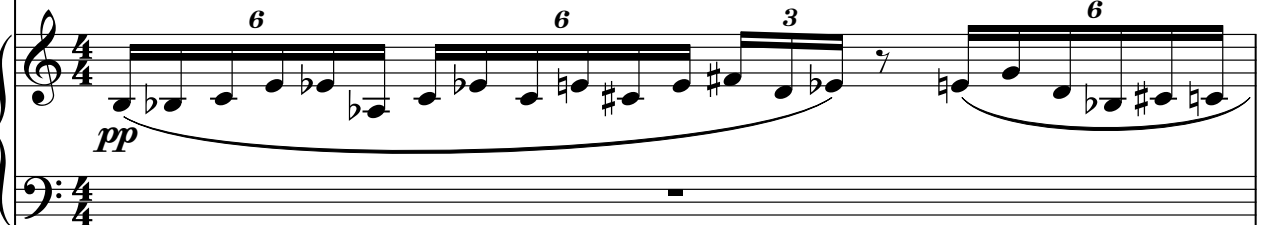
Pno. *6* *6*

Cl. *5*

Pno. *6* *6*

Cl. 
Pno. 

Cl. 
Pno. 

74 Cl. 
Pno. 
Ped. (gradually release pedal) * Ped. sim.

75 Cl. 
Pno. 

78 **rit.**

80 $\text{♩} = 60$

84 **very long pauses** →

duration approx. 5'30"

* from here to the end the piano notes are to be played at any time after the preceding clarinet notes and then held until the next (piano) note is played

II - Snake Paths

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to Φ the arrows indicate *rallentando* (downwards) or *accelerando* (upwards). The performers are to interpret the triplets freely but should try to reach the following long(er) note together. Each *rallentando* and *accelerando* should be noticeable without being excessive within the gradually increasing metronome marks.

The musical score is divided into three systems. The first system (measures 1-4) features a Clarinet in B \flat (written in B \flat) and Piano. The Clarinet part starts with a tempo of $\text{♩} = 51$ and includes a quintuplet (5) and a triplet (3). Dynamics range from *f* to *ff*. The Piano part includes a triplet (3) and a septuplet (7). The second system (measures 5-8) features a Clarinet (Cl.) and Piano (Pno.). The Clarinet part starts at measure 5 and ends at measure 8 with a tempo of $\text{♩} = 78$. It includes a septuplet (7) and a quintuplet (5). Dynamics range from *mp* to *f*. The Piano part includes a septuplet (7) and a triplet (3). The third system (measures 9-12) features a Clarinet (Cl.) and Piano (Pno.). The Clarinet part starts at measure 9 and includes a 17:14 ratio. The Piano part includes 13:14 and 11:7 ratios. Dynamics are marked *pp*. Arrows indicate *rallentando* and *accelerando* throughout. Performance instructions include "(clarinet: take breath at all similar places)" and "sempre legato".

11

Cl. *mf* (dim. with sound of piano)

Pno. *mf*

14

Cl. *pp* *pp sempre*

Pno. *pp* *pp sempre*

17:14

17

Cl. *f*

Pno. *f*

♩ = 108

17:14

13:14

19

Cl. *f sempre* 5:3 7:6

Pno. *f sempre* 7:6 11:12 11:12

22

Cl. *p* 11:12

Pno. *p* 5:3 7:6

26 ♩ = 144

Cl. *mf* (with piano) *p* *ff*

Pno. *mf* *p* *ff* 13:10 11:10

29

Ci. *13:10*

Pno. *11:10* *7:5* *pp*

31

Ci. *11:10* *f*

Pno. *7:5* *f*

34

Ci. *p* *7* *ff* (with piano) *mp* *molto legato al fine*

Pno. *p* *13:10* *ff* *mp* *molto legato al fine*

$\text{♩} = 180$, $\text{♩} = 144$

37

Cl.

Pno.

41

Cl.

Pno.

44

Cl.

Pno.

48

Cl.

Pno.

rall.

pp al fine

$\text{♩} = 108$