Full Score

Patrick Harrex

A Klee Diptych

for clarinet and string quartet

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. [S*tarting 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.

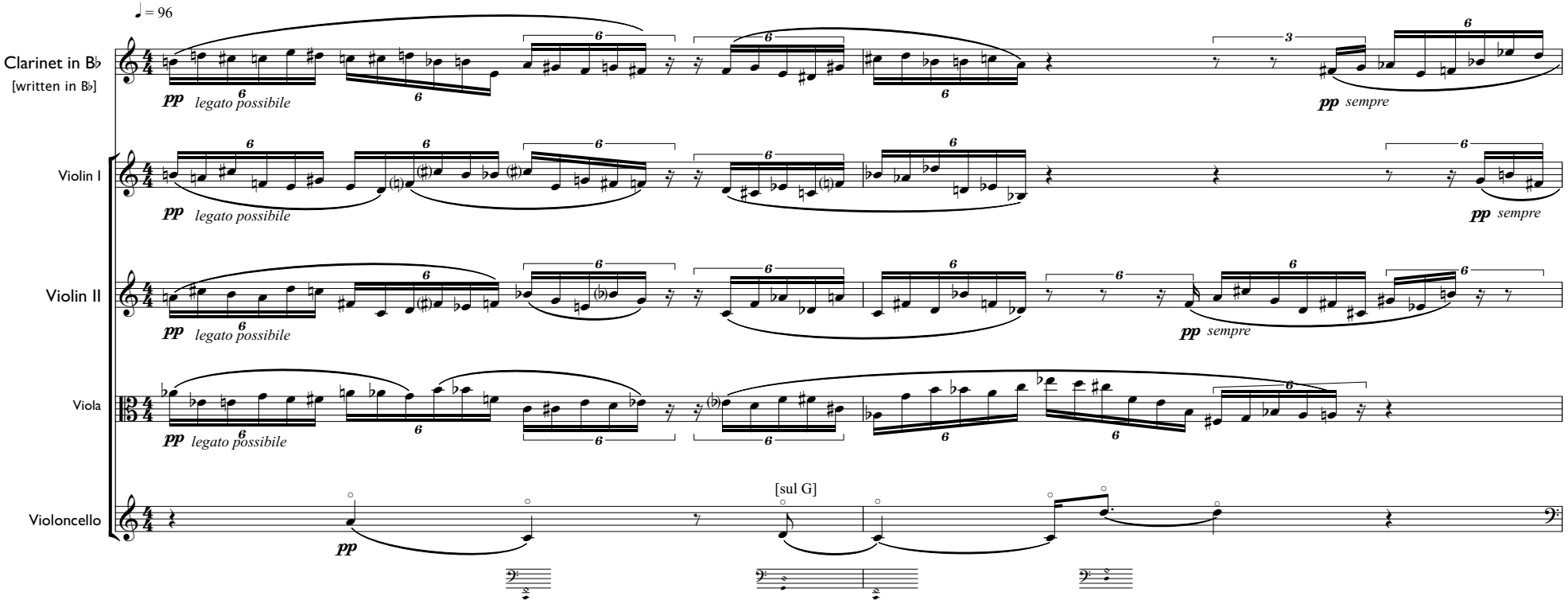
PH

for Steve Dummer

A Klee Diptych

I
Secondary Lines

Patrick Harrex



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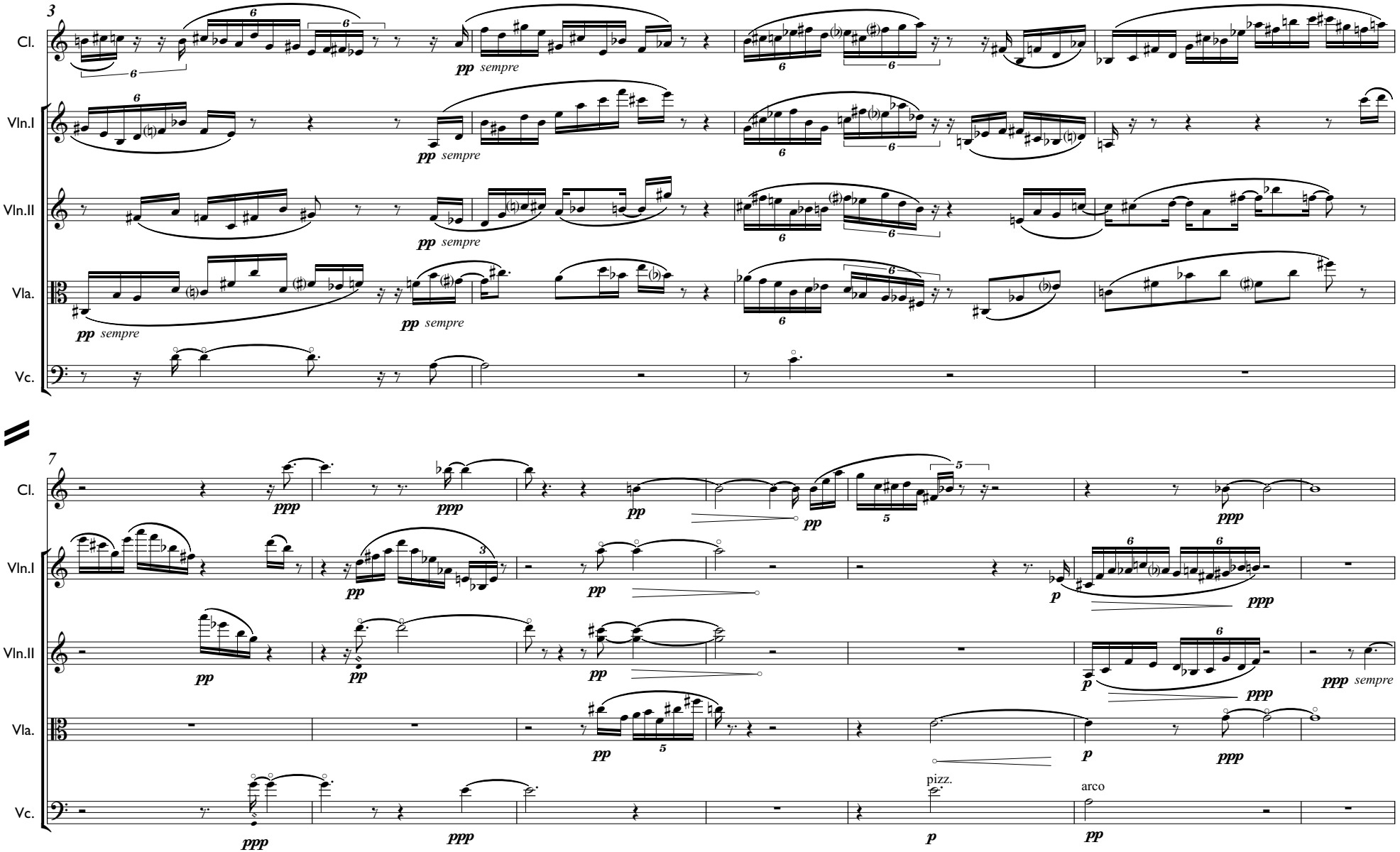
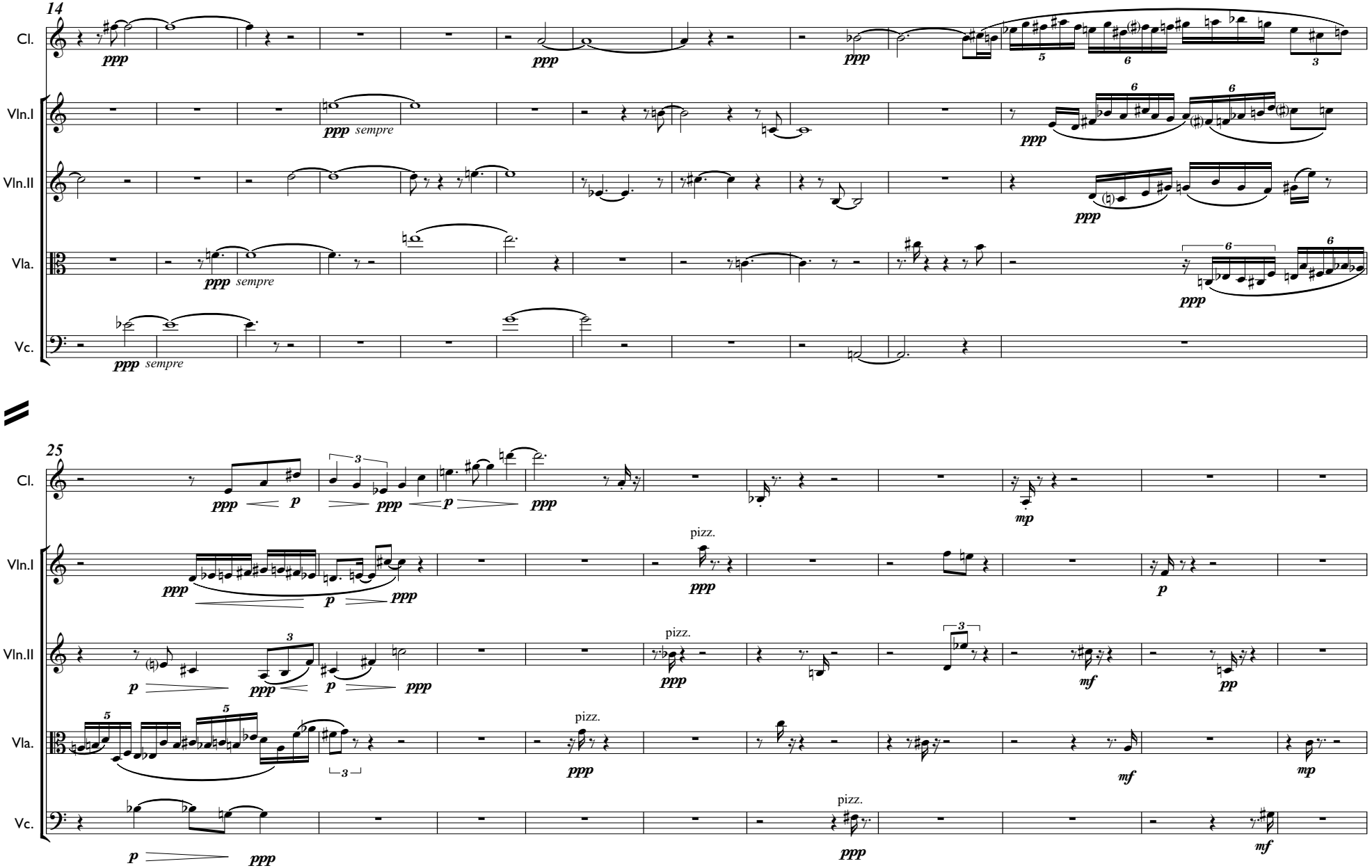
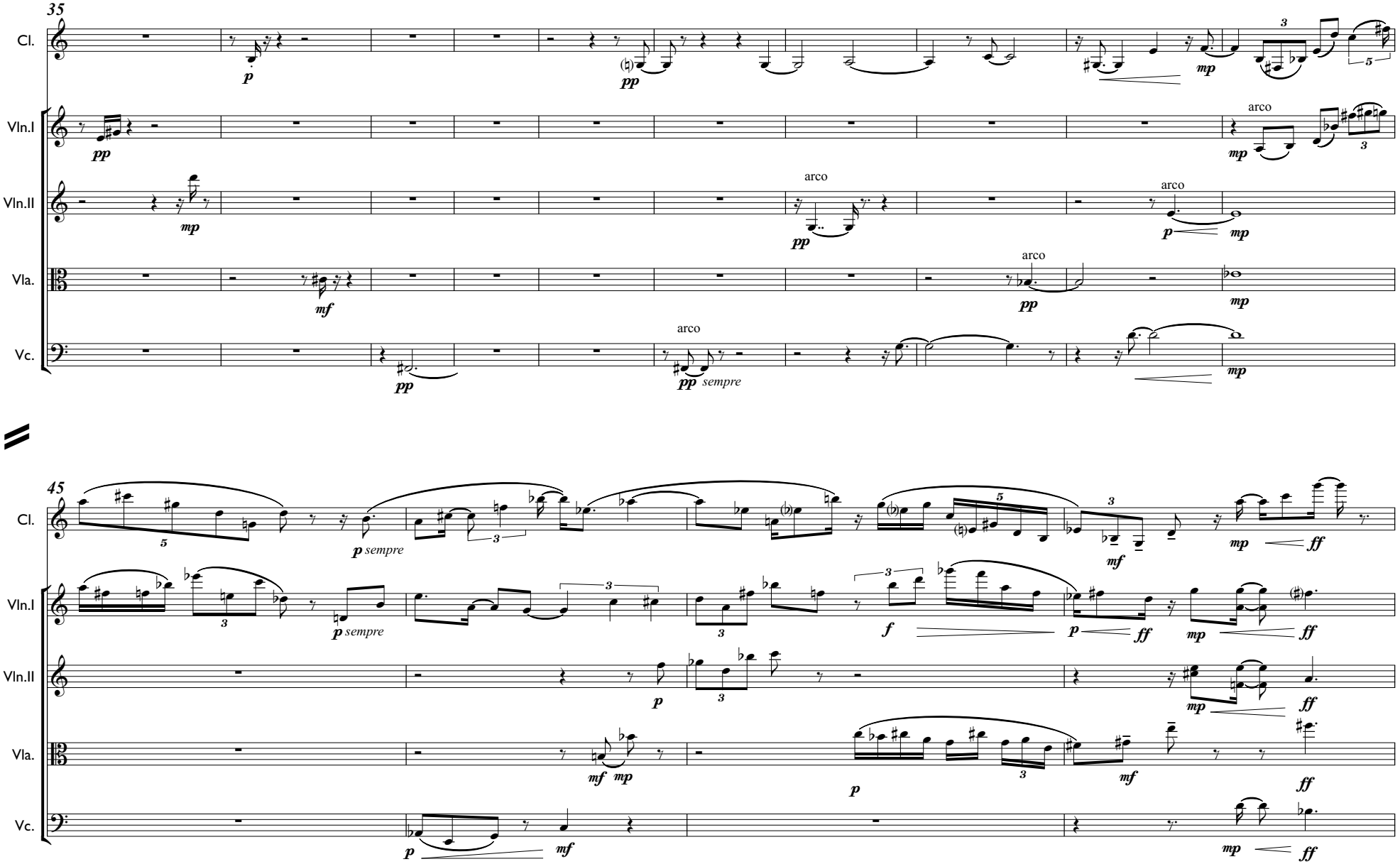
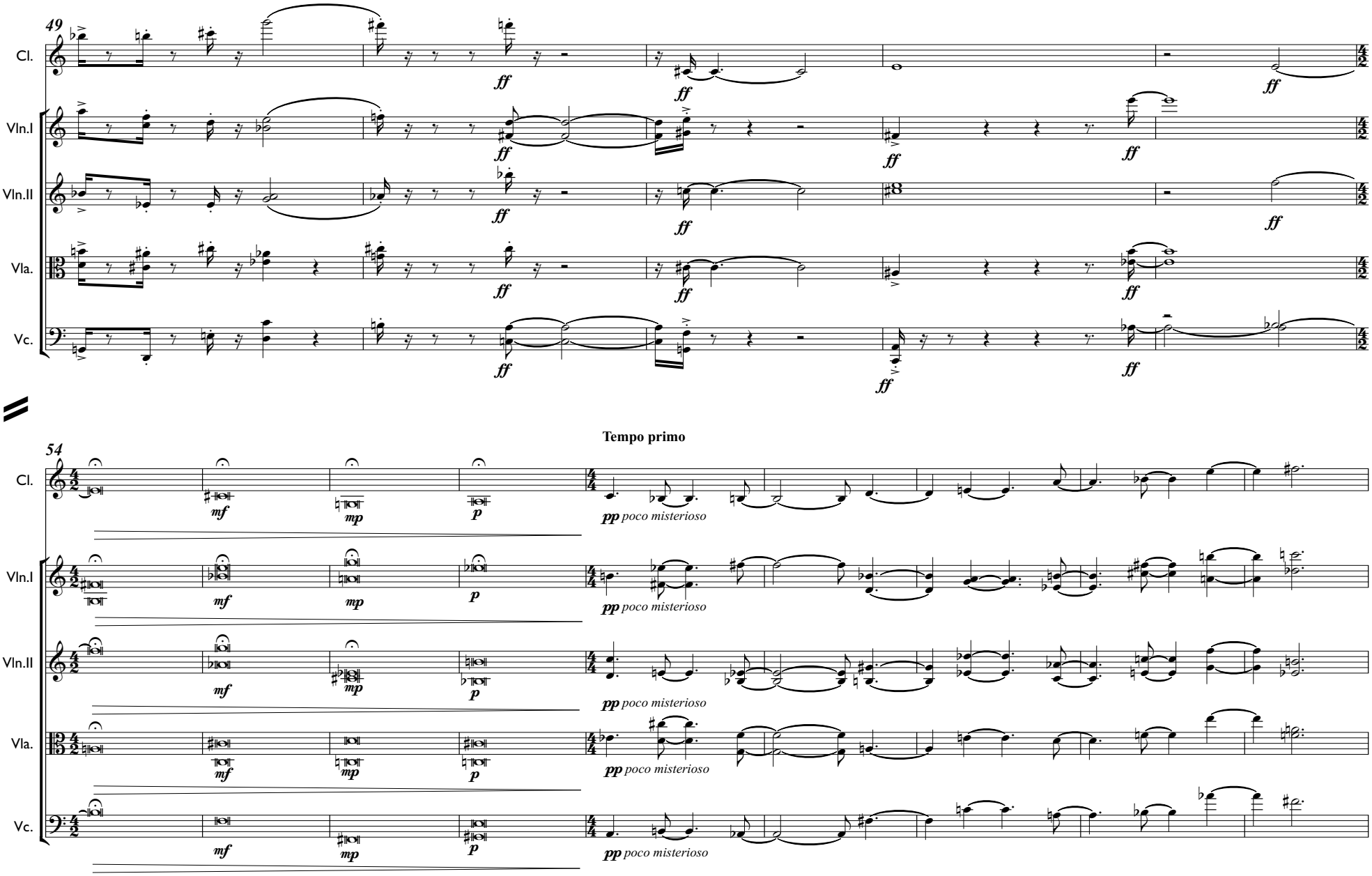

3
Cl.
Vln.I
Vln.II
Vla.
Vc.
pp sempre
7
ppp
pp
p
pizz.
arco
ppp sempre


14
Cl.
Vln.I
Vln.II
Vla.
Vc.
ppp
sempre
25
p
mp
mf
pp
pizz.


35
Cl.
Vln.I
Vln.II
Vla.
Vc.
arco
sempre
45
Cl.
Vln.I
Vln.II
Vla.
Vc.
sempre


49
Cl.
Vln.I
Vln.II
Vla.
Vc.
ff
54
Tempo primo
mf
mp
p
pp poco misterioso

63

Cl.

Vln.I

Vln.II

Vla.

Vc.

pizz.

p

mp

from here to ⊕ the performers should not be too concerned about coordination: each to judge own tempo - wait at the end of this section (at ⊕) for each other

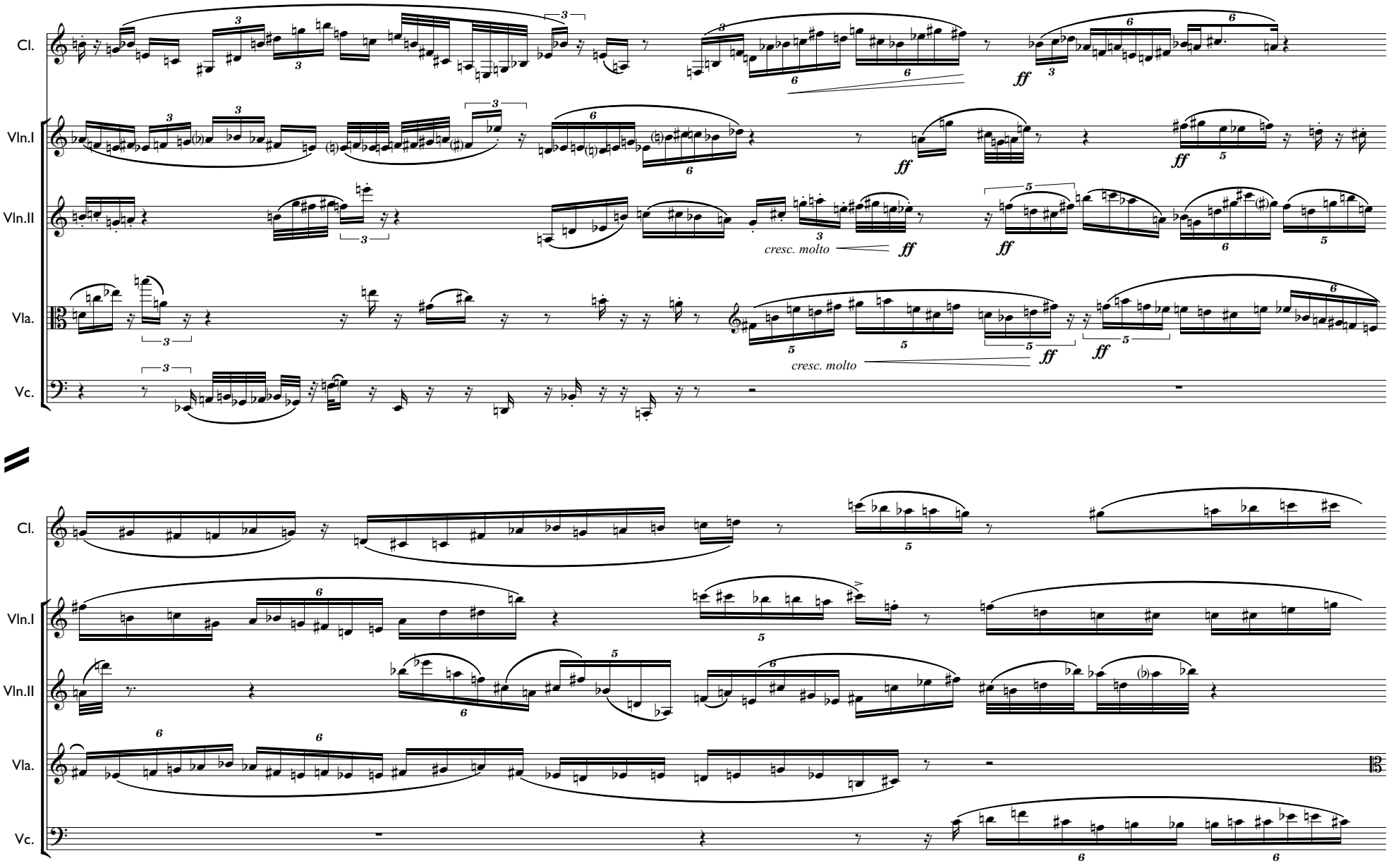
72

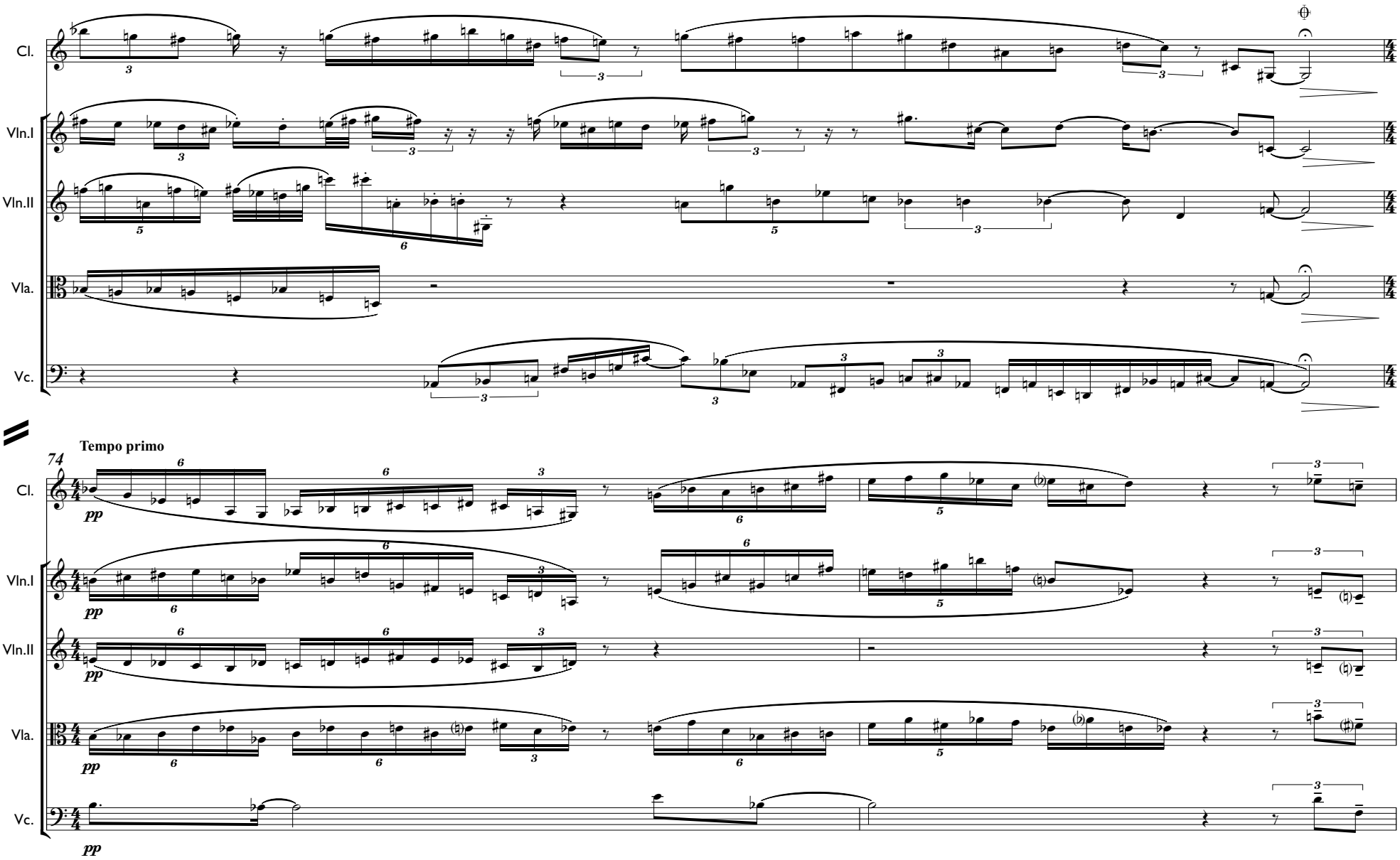
mf

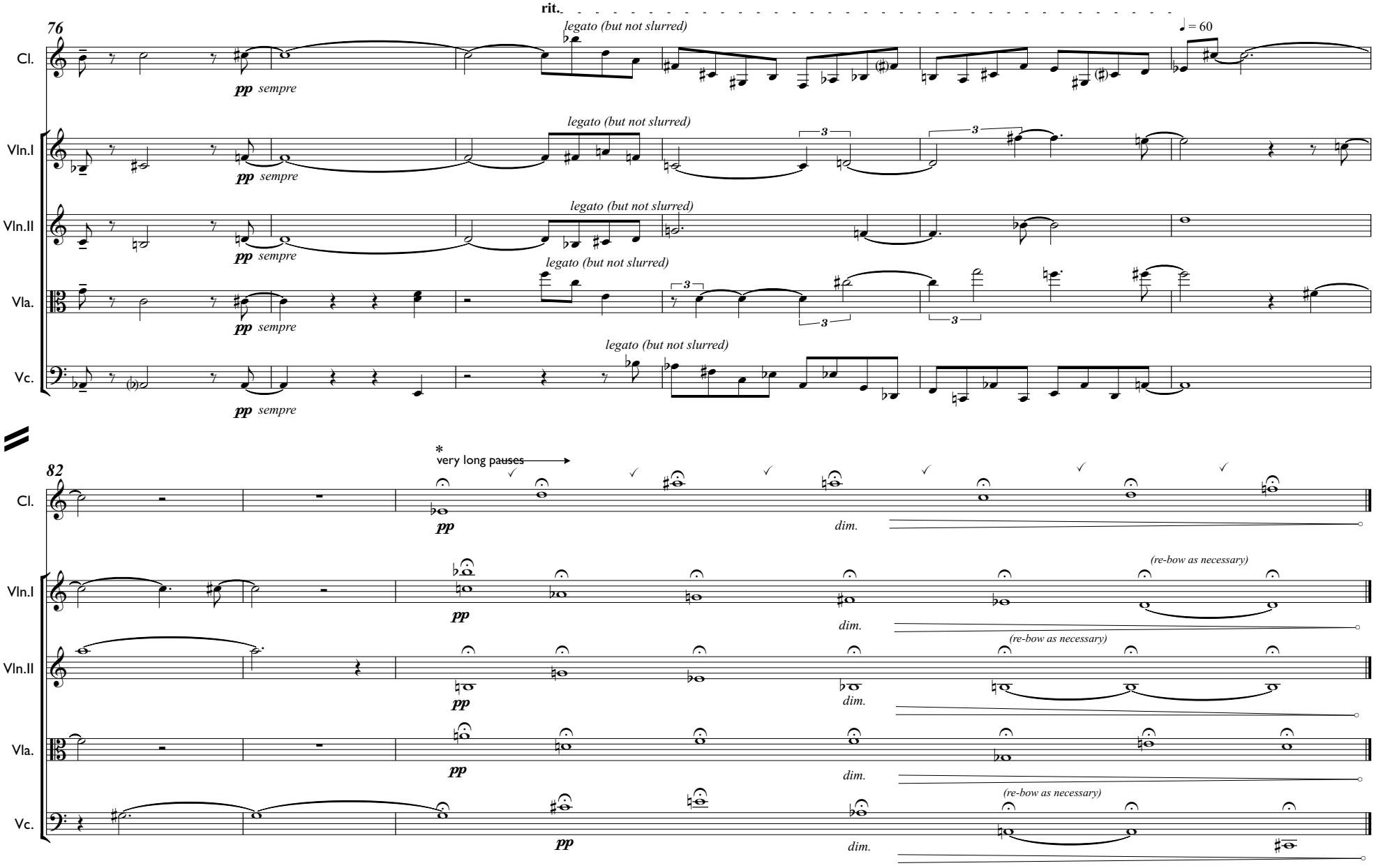
f

pizz.

arco


Cl.
Vln.I
Vln.II
Vla.
Vc.
cresc. molto
ff
cresc. molto
ff

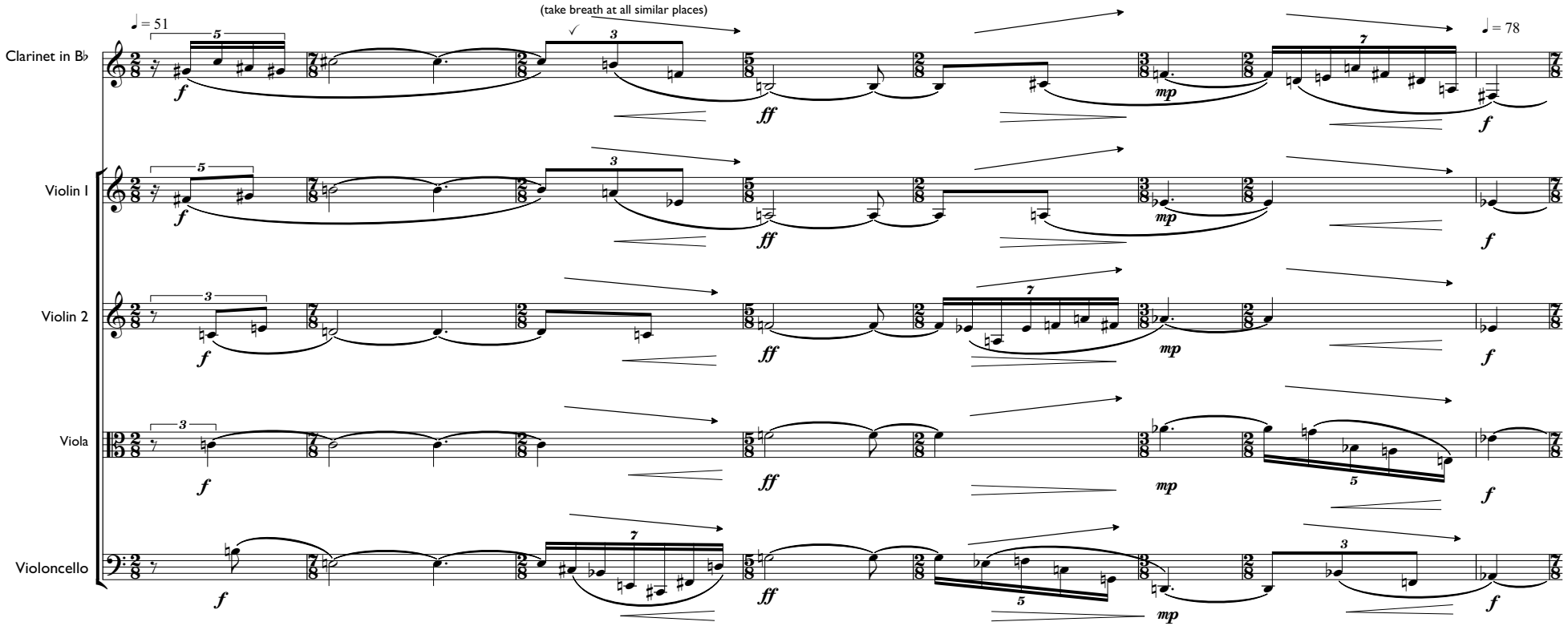

Cl.
Vln.I
Vln.II
Vla.
Vc.
Tempo primo
74
pp

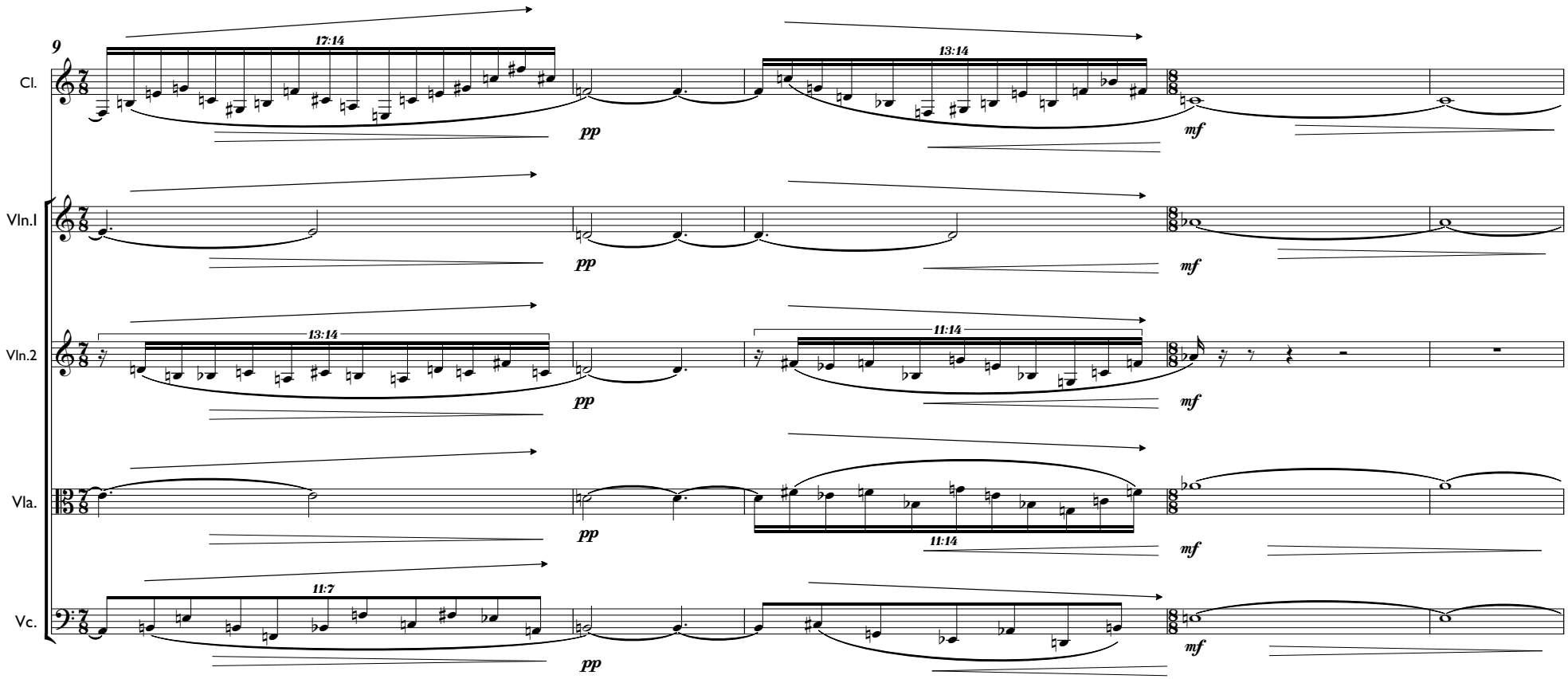


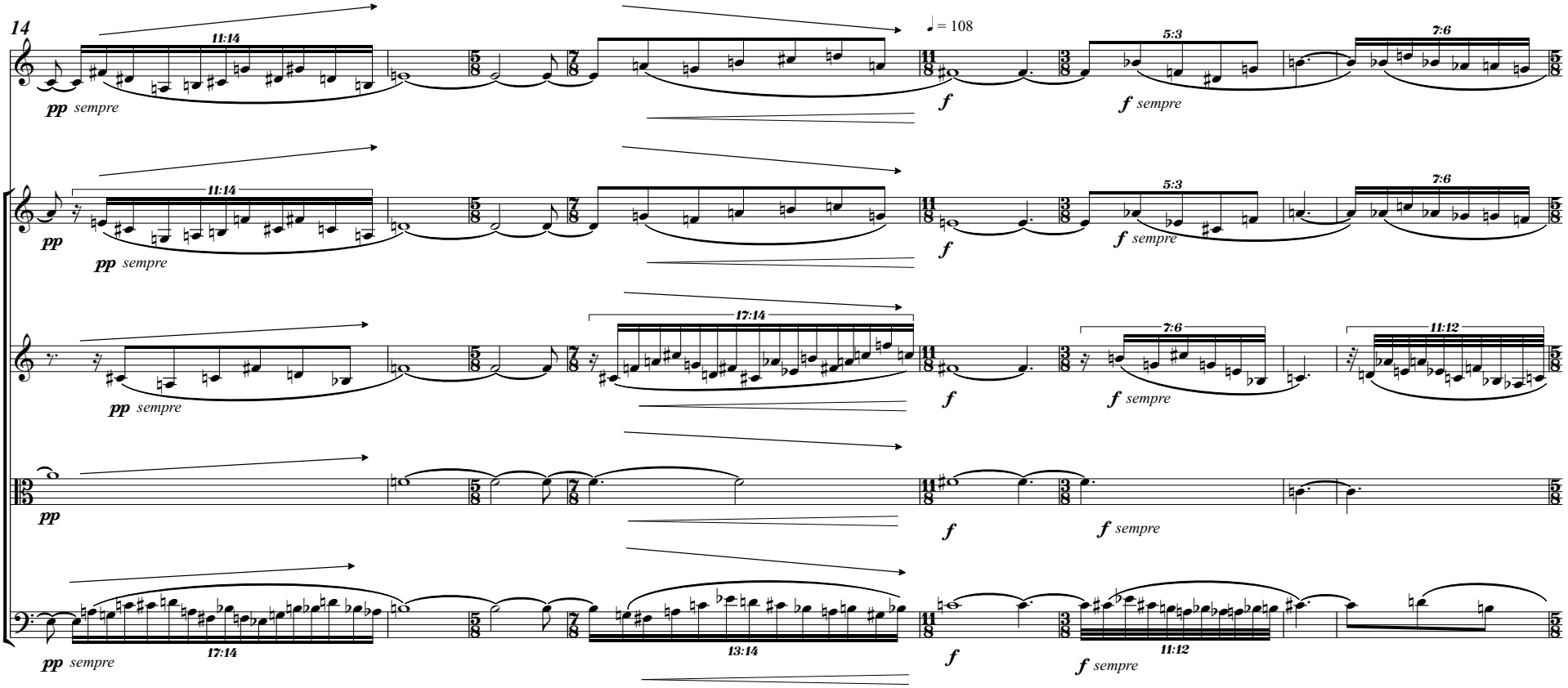
* *from here to the end the strings' notes are to be played at any time (not necessarily together) after the preceding clarinet notes and then held until their (strings) next notes are played.*

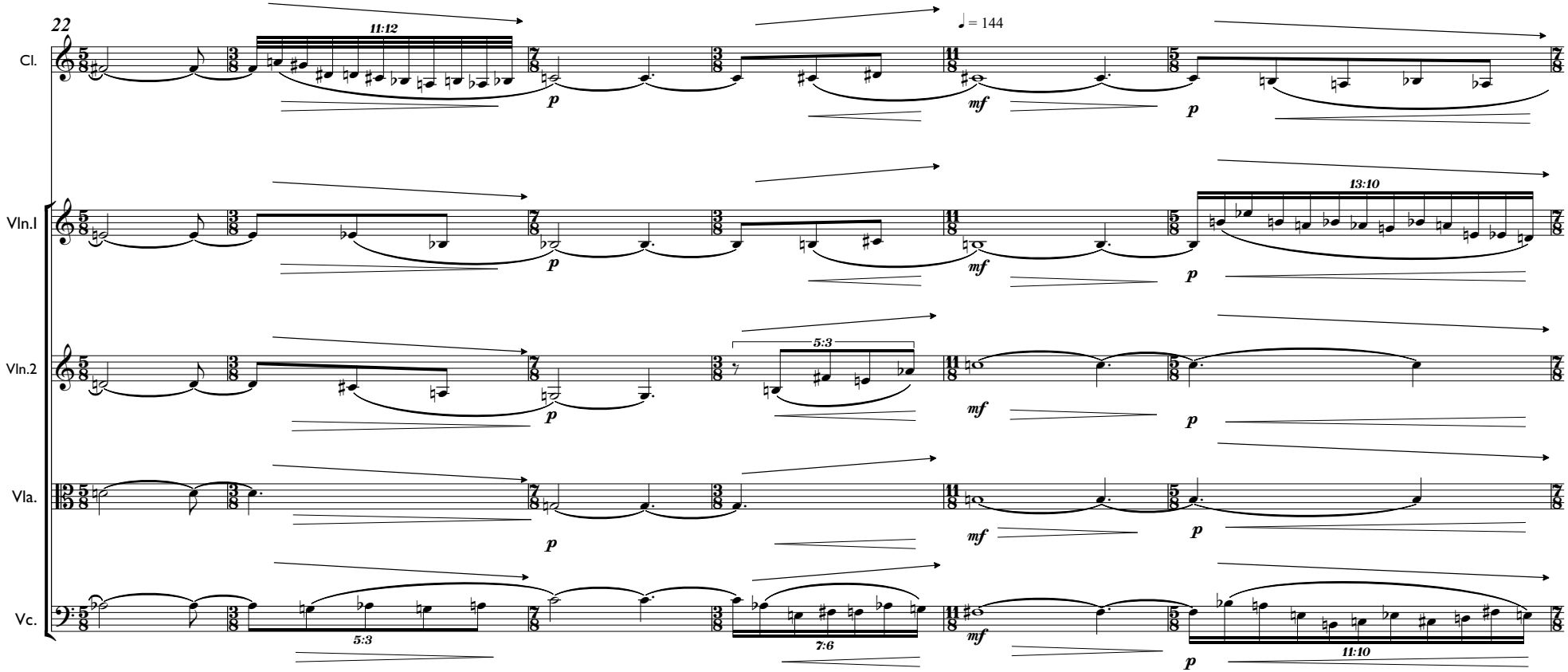
II - Snake Paths

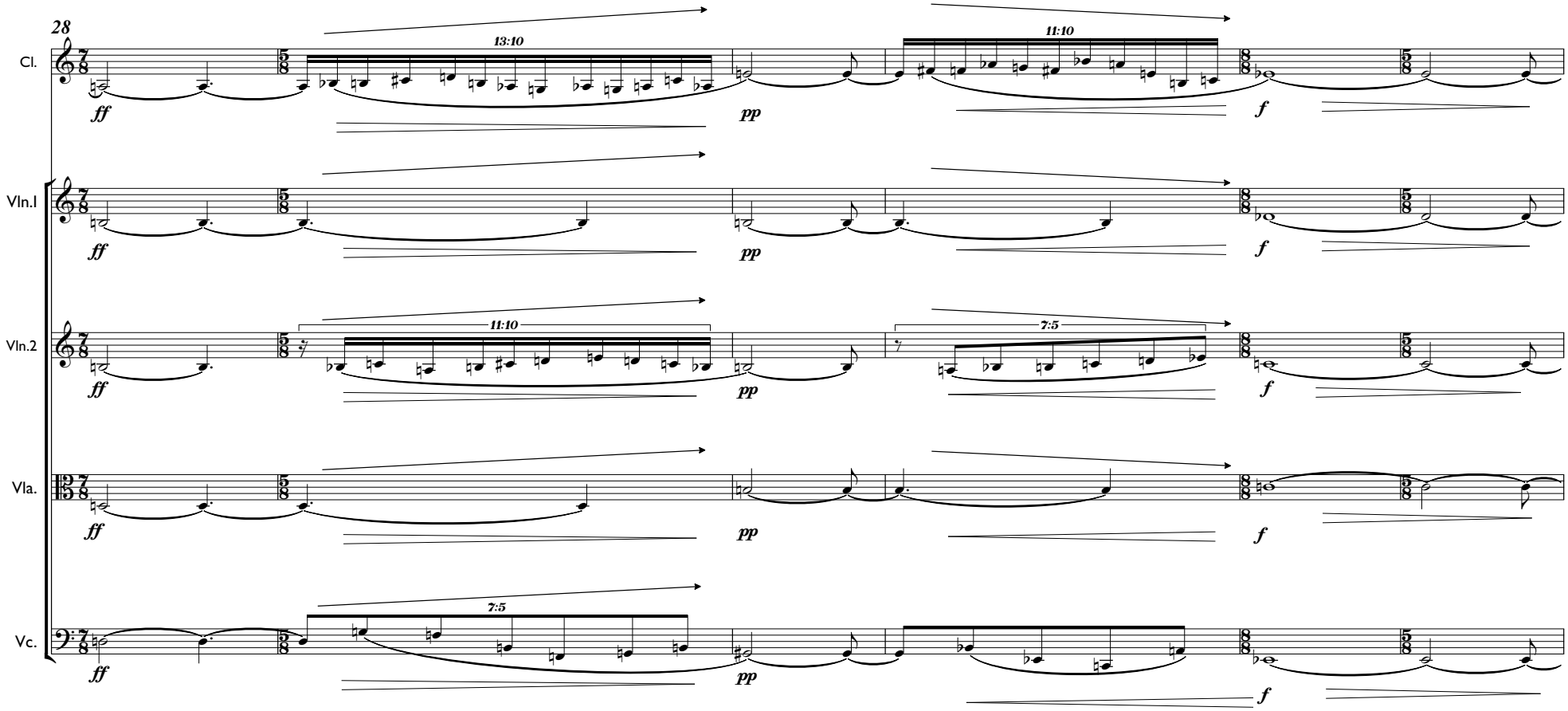
to ⟠ the arrows indicate rallentando (downwards) or accelerando (upwards). The performers are to interpret the tuplets freely but should try to reach the following long(er) note together. Each rallentando and accelerando should be noticable without being excessive within the gradually increasing metronome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

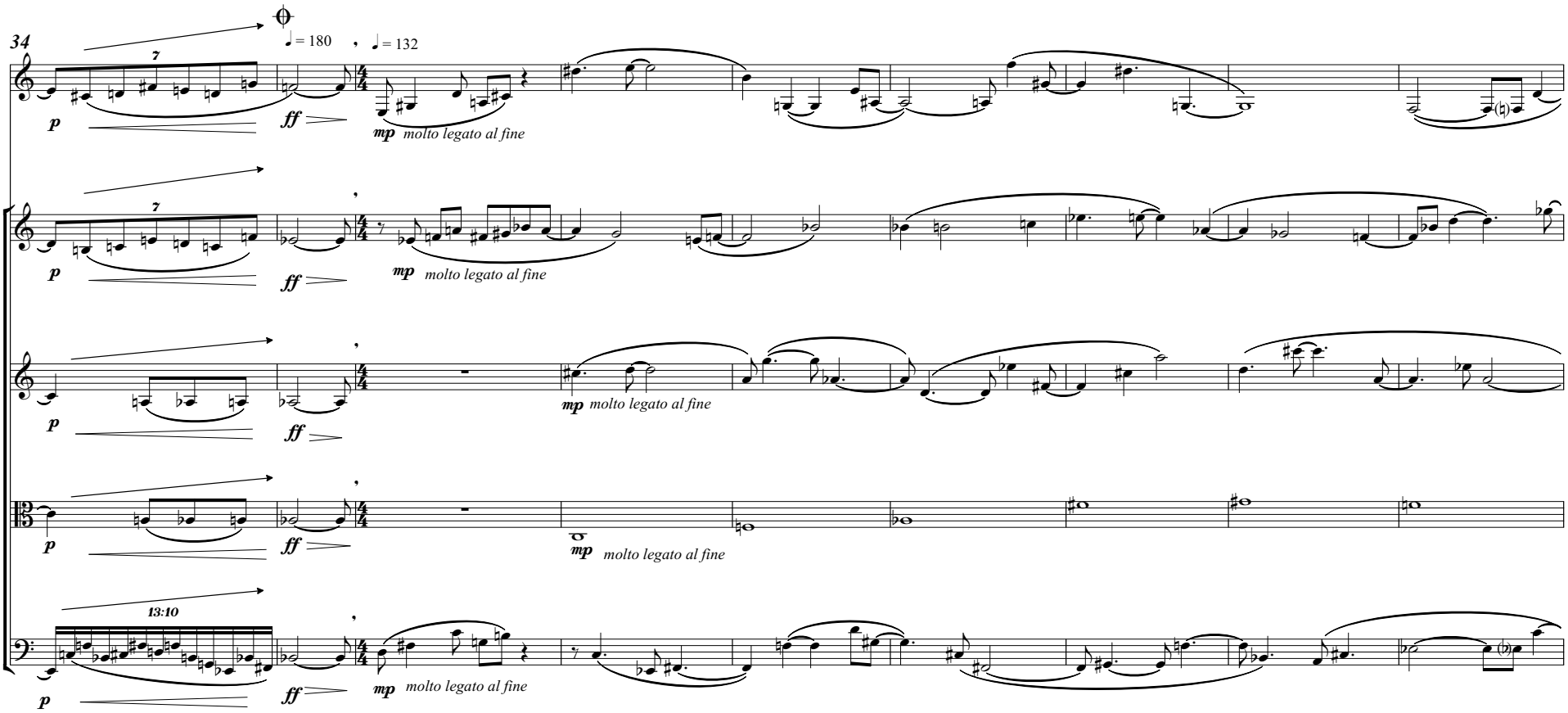



9
Cl.
Vln.I
Vln.2
Vla.
Vc.
17:14
13:14
11:14
13:14
11:14
11:7
pp
mf


14
♩ = 108
Cl.
Vln.I
Vln.2
Vla.
Vc.
pp sempre
f
f sempre
11:14
5:3
7:6
17:14
11:12
13:14


22
Cl.
Vln.I
Vln.2
Vla.
Vc.
11:12
♩ = 144
13:10
5:3
5:3
7:6
11:10
p
mf
p


28
Cl.
Vln.I
Vln.2
Vla.
Vc.
13:10
11:10
11:10
7:5
7:5
ff
pp
f


34
♩ = 180
♩ = 132
Cl.
Vln.I
Vln.2
Vla.
Vc.
13:10
p
ff
mp molto legato al fine