

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. [*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 *Schlange Wege* 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.

for Steve Dummer

A Klee Diptych

I

Secondary Lines

Patrick Harrex

♩ = 96

Clarinet in B \flat
[written in B \flat]

Violin I

Violin II

Viola

Violoncello

pp legato possibile

pp sempre

[sul G]

3

Cl. *pp sempre*

Vln.I *pp sempre*

Vln.II *pp sempre*

Vla. *pp sempre*

Vc.

7

Cl. *ppp* *ppp* *pp* *pp* *ppp*

Vln.I *pp* *pp* *p* *ppp*

Vln.II *pp* *pp* *pp* *p* *ppp* *ppp sempre*

Vla. *pp* *p* *ppp*

Vc. *ppp* *ppp* *pizz.* *arco* *p* *pp*

14

Cl. *ppp* *ppp* *ppp* 5 6 6 3

Vln.I *ppp* *ppp* *ppp* 6 6

Vln.II *ppp* (h)

Vla. *ppp* *ppp* 6 6

Vc. *ppp* *ppp* *ppp* *ppp*

25

Cl. *ppp* *p* *ppp* *p* *ppp* *mp*

Vln.I *ppp* *p* *ppp* *pizz.* *ppp* *p*

Vln.II *p* *ppp* *p* *ppp* *pizz.* *ppp* *mf* *pp* 3

Vla. *ppp* *pizz.* *ppp* *mf* *mp* 5 3

Vc. *p* *ppp* *pizz.* *ppp* *mf*

Cl. *ff* 3 6 6 3

Vln.I 3 6 *ff* 5 *ff*

Vln.II 3 *cresc. molto* *ff* 5 *ff* 6 5

Vla. 3 5 *cresc. molto* *ff* *ff* 5 6

Vc. 3

Cl. 5

Vln.I 6 5

Vln.II 6 5 6 (b)

Vla. 6 6

Vc. 6 6

Musical score for measures 71-73, featuring five staves: Clarinet (Cl.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and includes various articulations such as slurs, accents, and triplets. A circled cross symbol is present at the end of the first staff.

Musical score for measures 74-76, featuring five staves: Clarinet (Cl.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The section begins with a double bar line and the instruction "Tempo primo". The music is in 4/4 time and includes various articulations such as slurs, accents, and triplets. The dynamic marking *pp* is present at the beginning of each staff.

76

pp sempre

rit.
legato (but not slurred)

$\text{♩} = 60$

Vln. I
pp sempre
legato (but not slurred)

Vln. II
pp sempre
legato (but not slurred)

Vla.
pp sempre
legato (but not slurred)

Vc.
pp sempre
legato (but not slurred)

82

pp

dim.

very long pauses →

Vln. I
pp
dim.
(re-bow as necessary)

Vln. II
pp
dim.
(re-bow as necessary)

Vla.
pp
dim.
(re-bow as necessary)

Vc.
pp
dim.
(re-bow as necessary)

* 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 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.

(take breath at all similar places)

Clarinet in Bb

Violin I

Violin 2

Viola

Violoncello

$\text{♩} = 51$

$\text{♩} = 78$

f, *ff*, *mp*, *f*

5, 3, 7

3, 5, 7

3, 5, 7

3, 5, 7

3, 5, 7

9

Cl. *pp* *mf* 17:14 13:14

Vln.1 *pp* *mf*

Vln.2 *pp* *mf* 13:14 11:14

Vla. *pp* *mf* 11:14

Vc. *pp* *mf* 11:7

Detailed description: This page of a musical score features five staves for different instruments. The Cl. staff starts at measure 9 and includes rehearsal marks at 17:14 and 13:14. The Vln.1 staff has rehearsal marks at 13:14 and 11:14. The Vln.2 staff has rehearsal marks at 13:14 and 11:14. The Vla. staff has a rehearsal mark at 11:14. The Vc. staff has a rehearsal mark at 11:7. Dynamic markings of *pp* and *mf* are used throughout. Arched lines above the staves indicate phrasing or breath marks. The score is written in 7/8 time and includes various musical notations such as notes, rests, and bar lines.

14

Cl. *pp* sempre *f* *f* sempre

Vln.1 *pp* *pp* sempre *f* *f* sempre

Vln.2 *pp* sempre *f* *f* sempre

Vla. *pp* *f* *f* sempre

Vc. *pp* sempre *f* *f* sempre

Tempo: $\text{♩} = 108$

Measure numbers: 11:14, 17:14, 13:14, 11:12, 5:3, 7:6

Detailed description: This page of a musical score contains five staves for Cl., Vln.1, Vln.2, Vla., and Vc. The music is in 4/4 time with a tempo of 108 beats per minute. The score is divided into measures 14 through 18. The first staff (Cl.) starts with a *pp* dynamic and a *sempre* marking, followed by a *f* dynamic and another *f* *sempre* marking. The second staff (Vln.1) starts with *pp* and *pp* *sempre*, followed by *f* and *f* *sempre*. The third staff (Vln.2) starts with *pp* *sempre*, followed by *f* and *f* *sempre*. The fourth staff (Vla.) starts with *pp*, followed by *f* and *f* *sempre*. The fifth staff (Vc.) starts with *pp* *sempre*, followed by *f* and *f* *sempre*. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are indicated above the staves: 11:14, 17:14, 13:14, 11:12, 5:3, and 7:6.

22

Cl. *11:12* *p* *mf* *p* $\text{♩} = 144$

Vln.1 *p* *mf* *p* *13:10*

Vln.2 *p* *mf* *p* *5:3*

Vla. *p* *mf* *p*

Vc. *5:3* *7:6* *mf* *p* *11:10*

Detailed description: This page of a musical score contains five staves for different instruments. The Clarinet (Cl.) staff starts at measure 22 and features a complex rhythmic pattern with a tempo marking of quarter note = 144. It includes dynamic markings of *p*, *mf*, and *p*, and a performance instruction of 11:12. The Violin I (Vln.1) staff has dynamics of *p*, *mf*, and *p*, with a performance instruction of 13:10. The Violin II (Vln.2) staff has dynamics of *p*, *mf*, and *p*, with a performance instruction of 5:3. The Viola (Vla.) staff has dynamics of *p*, *mf*, and *p*. The Violoncello (Vc.) staff has dynamics of *mf* and *p*, with performance instructions of 5:3, 7:6, and 11:10. Slurs and hairpins are used throughout to indicate phrasing and dynamics.

28

Cl. *ff* *pp* *f*

Vln. I *ff* *pp* *f*

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

Vla. *ff* *pp* *f*

Vc. *ff* *pp* *f*

13:10 11:10 11:10 7:5 7:5

34

Cl. $\text{♩} = 180$, $\text{♩} = 132$

p *ff* *mp* molto legato al fine

Vln.1 *p* *ff* *mp* molto legato al fine

Vln.2 *p* *ff* *mp* molto legato al fine

Vla. *p* *ff* *mp* molto legato al fine

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