

Patrick Harrex

Conjugation

... a little journey

for two pianos



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Conjugate, *v.t.* to give the various inflections or parts of (a verb) (*gram.*): to unite (*biochemistry*). - *v.i.* to undergo inflection (*gram*): to unite. - *adj.* joined: connected: coupled: occurring in pairs (*bot.*): reciprocally related: of two complex numbers, having their real parts equal and their imaginary parts equal but of opposite sign (*math.*). - *n.* a word agreeing in derivation with another word: anything conjugate with another - joined, or from the same root, or reciprocally related. - *n.* **conjugation** the act of joining: union: a connected view or statement of the inflectional forms of a verb (*gram.*): a class of verbs similarly inflected (*gram.*).....

Chambers English Dictionary

The miniature but exploratory nature of the work led me to add the subtitle as a homage to Paul Klee. His pictures, most of which are small scale, and writings make frequent cross references between painting and music. In one of his lectures* he imagined making 'a little journey', exploring progressively the characteristics of the line, a broken ('rhythmically interrupted') line and 'bundles of lines'. Meeting someone with the same ideas we experience 'convergence' and 'then differences' ('two lines moving independently'), and so on. Klee concludes that 'even a brief journey is full of impressions'.

Conjugation has also been on its own journey. It became the starting point for my *Hauptweg und Nebenwege* (Highway and Byways) (2003) written for the Luxembourg Sinfonietta.

Conjugation was given its first performance on 2 June 2001 by Nicolas Hodges and Rolf Hind, in the Assembly Rooms, Bath, during the 2001 Bath International Music Festival.

* quoted in 'The Mind and Work of Paul Klee', Werner Haftmann, p 95 (Faber)

for Rolf Hind and Nicolas Hodges

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$\text{♩} = 72 - 76$ ($\text{♩} = 144 - 152$)

Piano I *fff marcato*

Piano II *pp sempre e molto legato*

(no pedal to ⊕)

II

⑧

I

II

(l.h.) (r.h.)

⑧

⑧

II

⑧

I

II

⑧

⑧

⑧

mf

rall. ♩ = 60

I

mf *f* *p* *f*

II

cresc. *f* *p sub.* *f*

Measures 12-15: This section begins with a **rall.** (ritardando) and a tempo marking of ♩ = 60. The first system (measures 12-13) features piano I with *mf* and *f* dynamics, and piano II with *cresc.* and *f* dynamics. The second system (measures 14-15) continues with piano I dynamics of *p* and *f*, and piano II dynamics of *p sub.* and *f*. Both pianos utilize numerous triplets and slurs throughout the passage.

I

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

II

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

Measures 16-19: This section continues the musical material. The first system (measures 16-17) shows piano I with *p* and *f* dynamics, and piano II with *p* and *f* dynamics. The second system (measures 18-19) maintains the *p* and *f* dynamic contrast between the two pianos. The notation includes complex rhythmic patterns with triplets and slurs.

19 $\text{♩} = 84$

ff

ff

3

3

8^{vb}



22 $\text{♩} = 42$

molto rall.

molto rall.

3

3

3

3

(8)

$\text{♩} = 42 (\text{♩} = \text{♪})$ $\text{♩} = 84$

25 8^{va} accel.

I *p* *(p)* 3 3 3 3

una corda - - - - - ↑

II *p* *(p)* 3 3 3 3

una corda - - - - - ↑

$\text{♩} = 42 (\text{♩} = \text{♪})$ accel. $\text{♩} = 84$

$\text{♩} = 84$

29 (8)

I *f* *ff* 3 3 3 3

II *f* *ff* 3 3 3 3

33

Musical score for measures 33-34. It consists of two systems, labeled I and II. Each system has two staves. The music features piano accompaniment with triplets and slurs. The dynamic marking *pp* is present in the second measure of each system.

35

Musical score for measures 35-37. It consists of two systems, labeled I and II. Each system has two staves. The music features piano accompaniment with slurs and dynamic markings *ff* and *fff*. A first ending bracket is shown above the first measure of measure 35. The dynamic *fff* is used in the second measure of each system.

♩ = 36 (♩ = 72)

I

pp

ppp

Ped.

II

pp

ppp

Ped.

II

I

II

Musical score for measures 51-53. The score is written for two staves, I and II. Measure 51 starts with a tempo of quarter note = 56. Staff I begins with a fortissimo (*ff*) piano in the bass clef, marked with a pedaling instruction (Ped.) and an 8^{va} (octave up) marking. The melody in the treble clef is also fortissimo (*ff*). Measure 52 continues with fortissimo (*ff*) in the bass clef and mezzo-forte (*mf*) in the treble clef. Measure 53 features a mezzo-forte (*mf*) piano in the bass clef and piano (*pp*) in the treble clef. The tempo changes to quarter note = 48 in measure 53.



Musical score for measures 54-56. The score is written for two staves, I and II. Measure 54 starts with a piano (*p*) piano in the bass clef and mezzo-piano (*mp*) in the treble clef. Measure 55 continues with mezzo-piano (*mp*) in the bass clef and piano (*p*) in the treble clef. Measure 56 features a piano (*p*) piano in the bass clef and piano (*p*) in the treble clef. The tempo changes to quarter note = 48 in measure 56. The score includes various dynamics such as *pp*, *mp*, *p*, and *mf*. Pedaling instructions (Ped.) and fingering numbers (3, 6) are present. A note in measure 56 is marked with an asterisk (*) and the word "niente".

* depress key silently