Patrick Harrex

untitled (2013)
for large ensemble

Perfomance directions

The work may be performed by any number of players, but at least 10, playing any melody/ sustaining instruments (so a piano may not be used but an organ or other electronic keyboard could be included).

The positioning of the players is to be determined by the conductor. It may be convenient to adopt a conventional orchestral layout but alternative arrangements, such as mixing high and low instruments together, will allow for more variety in the mix of lines as each player enters. If there is a very large number of players, they could be placed around the audience.

The performance is begun by the conductor making a fairly slow single sweep of the arm from left to right or right to left, each player beginning as the conductor's arm passes that player. The conductor may vary the speed of the sweep as it goes across the ensemble – the effect being to create overlaps of parts more quickly or slowly as the case may be.

There are four basic parts (I to IV), but these exist in (a) high, (b) medium/ high, (c) medium/ low and (d) low versions. The four parts and the various versions should be allocated among the players to achieve the maximum possible mix of parts. In any performance all four parts (I to IV) must be used but not necessarily all the versions if, for example, no low/ bass instruments are available or chosen by the conductor. Parts are available for instruments in C, B flat, E flat, F and G.

The work is not to be conducted in the traditional sense. Each player must determine and maintain their own tempo, set at crotchet = ca. 30 (or quaver = ca 60). They must not attempt or consciously allow themselves to coordinate with any other player. It is important to avoid creating what may seem to be a regular beat of whatever length. (Bar lines and bar numbers are provided purely for reference/ rehearsal purposes.)

The dynamic must at all times be very quiet: ***ppp***. String and brass players may use a mute (brass: straight mute). Parts should be allocated in such a way that each player has a part that is appropriate to the dynamic envelope of the instrument. For example, string players can play very quietly at any pitch, whereas flutes become naturally louder in the higher register of the instrument, so flutes should be given parts where the notes are predominately between middle C and about a tenth or so above that.

Players may transpose individual notes or a short series of notes, but not long sequences, by an octave to allow them to play the passage more quietly or if the given note(s) is (are) outside the range of the instrument.

Instruments that transpose by an octave, such as piccolo and bass clarinet, should play their parts as written, i.e. sounding, as usual, an octave higher or lower.

Always play as smoothly (legato) as possible, with as little attack as possible on each note. String players should endeavour to play more than one note per bow (but not at the expense of maintaining a steady tone or accentuating the attack on the next change of bow direction), wind players more than two notes per breath. Repeat the final note, still with minimal attack, until all players reach it.

After all the players have reached the final note (concert C sharp) the conductor indicates that, together, they fade to nothing.

Brighton, 20 November 2013

score in C

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for large ensemble

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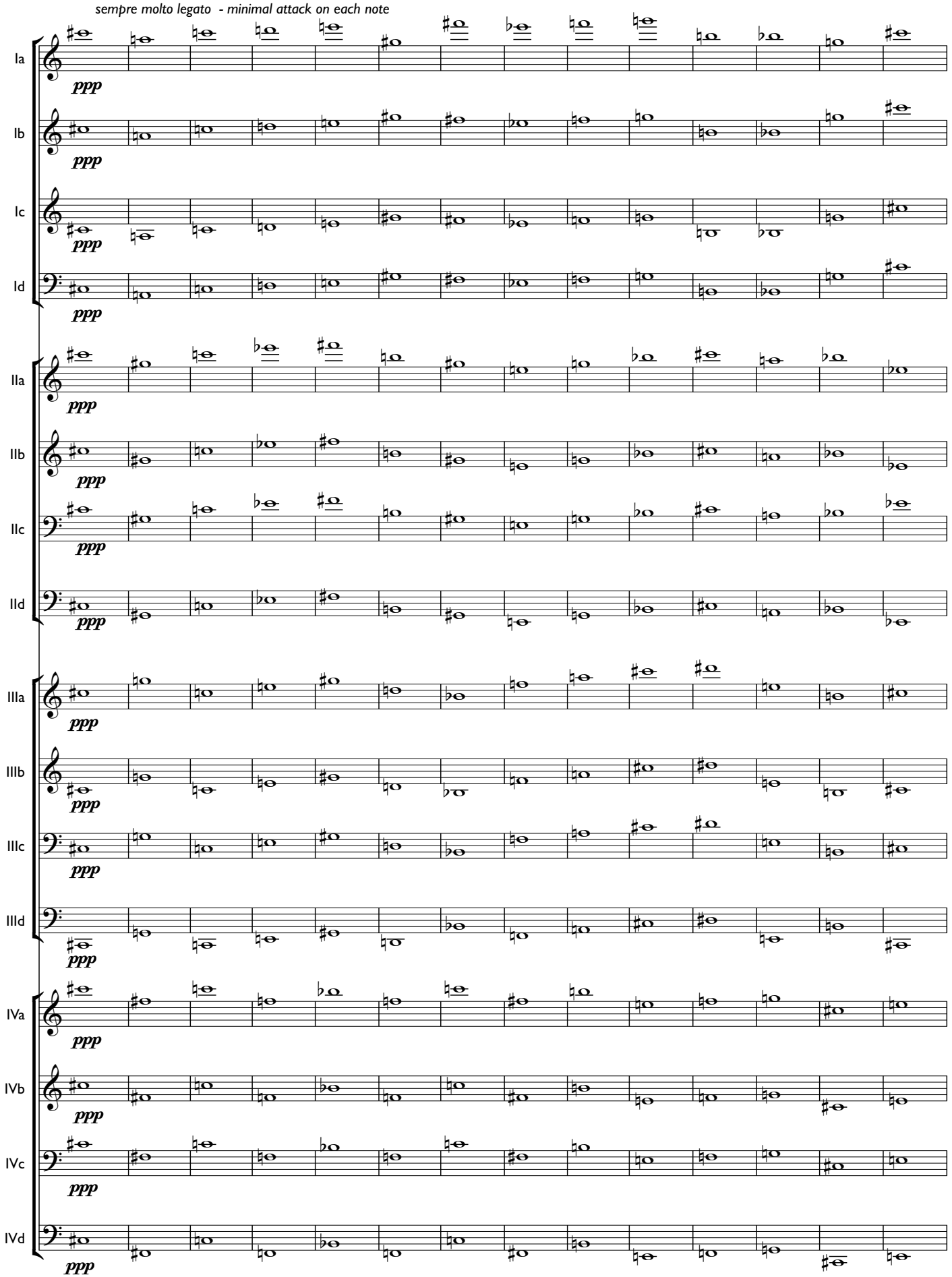
very slow ♩ = ca. 30 (♪ = ca. 60)

sempre molto legato - minimal attack on each note



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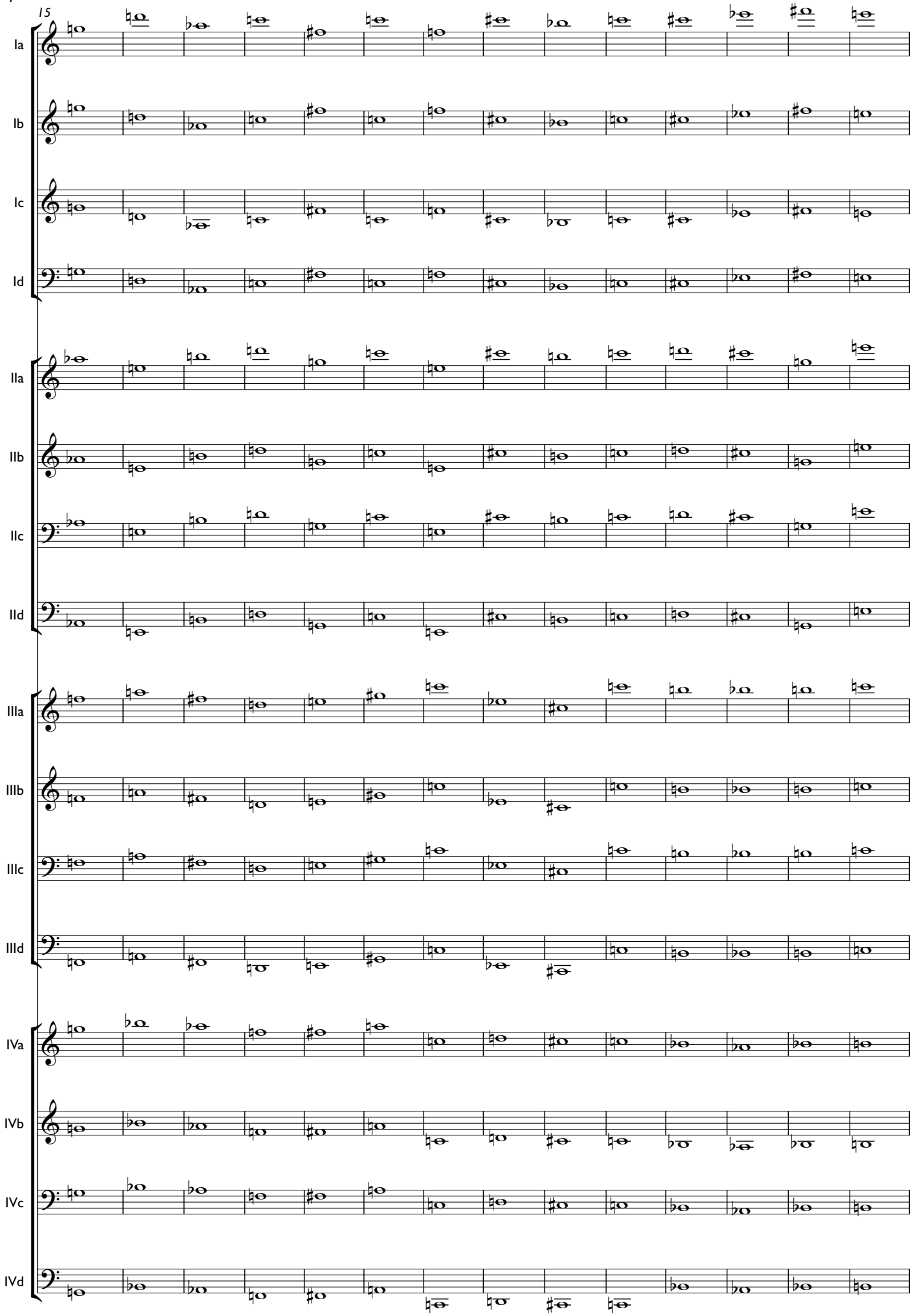
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Ia
Ib
Ic
Id
IIa
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IId
IIIa
IIIb
IIIc
IIId
IVa
IVb
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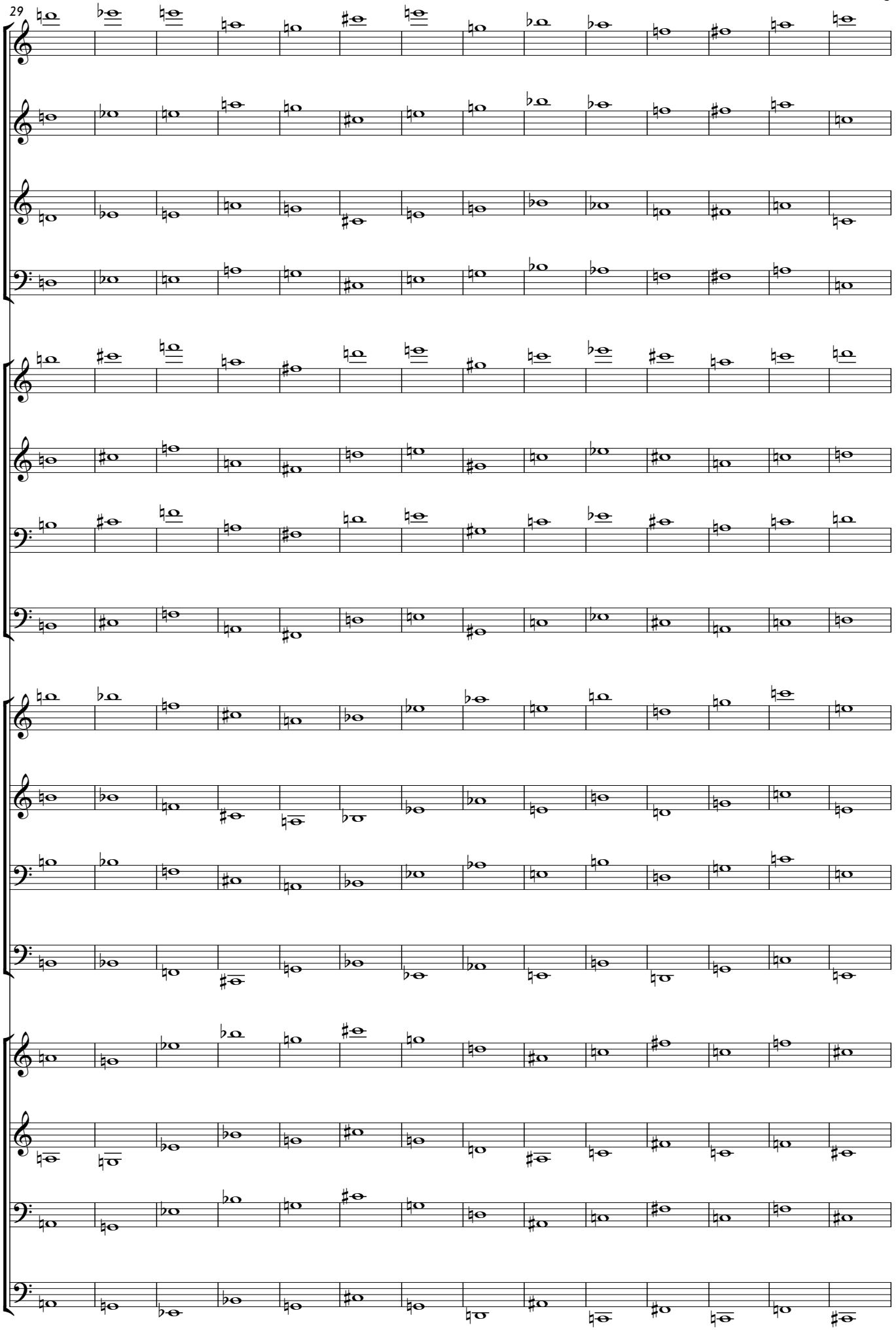
IVd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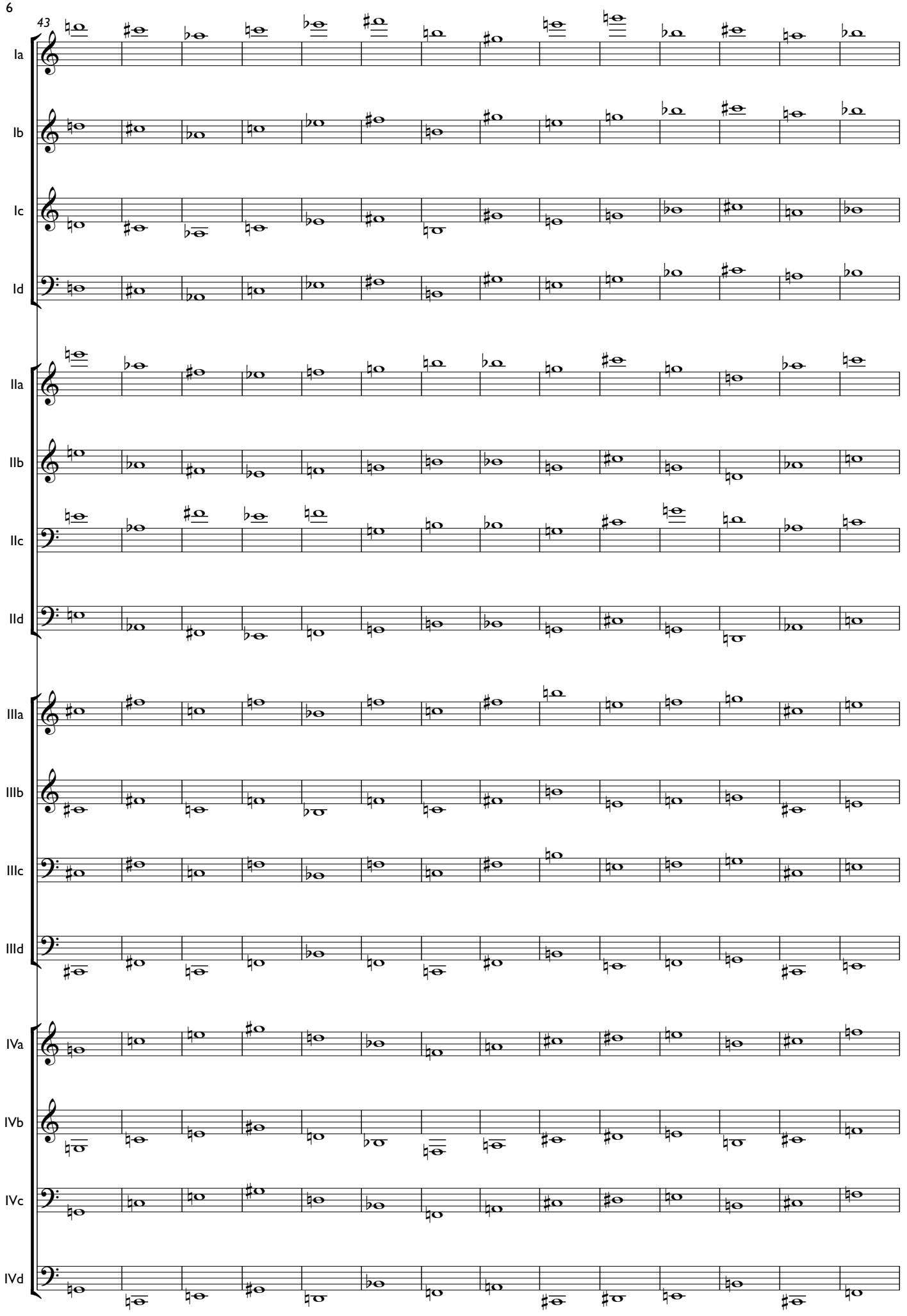
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IIb
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IId
IIIa
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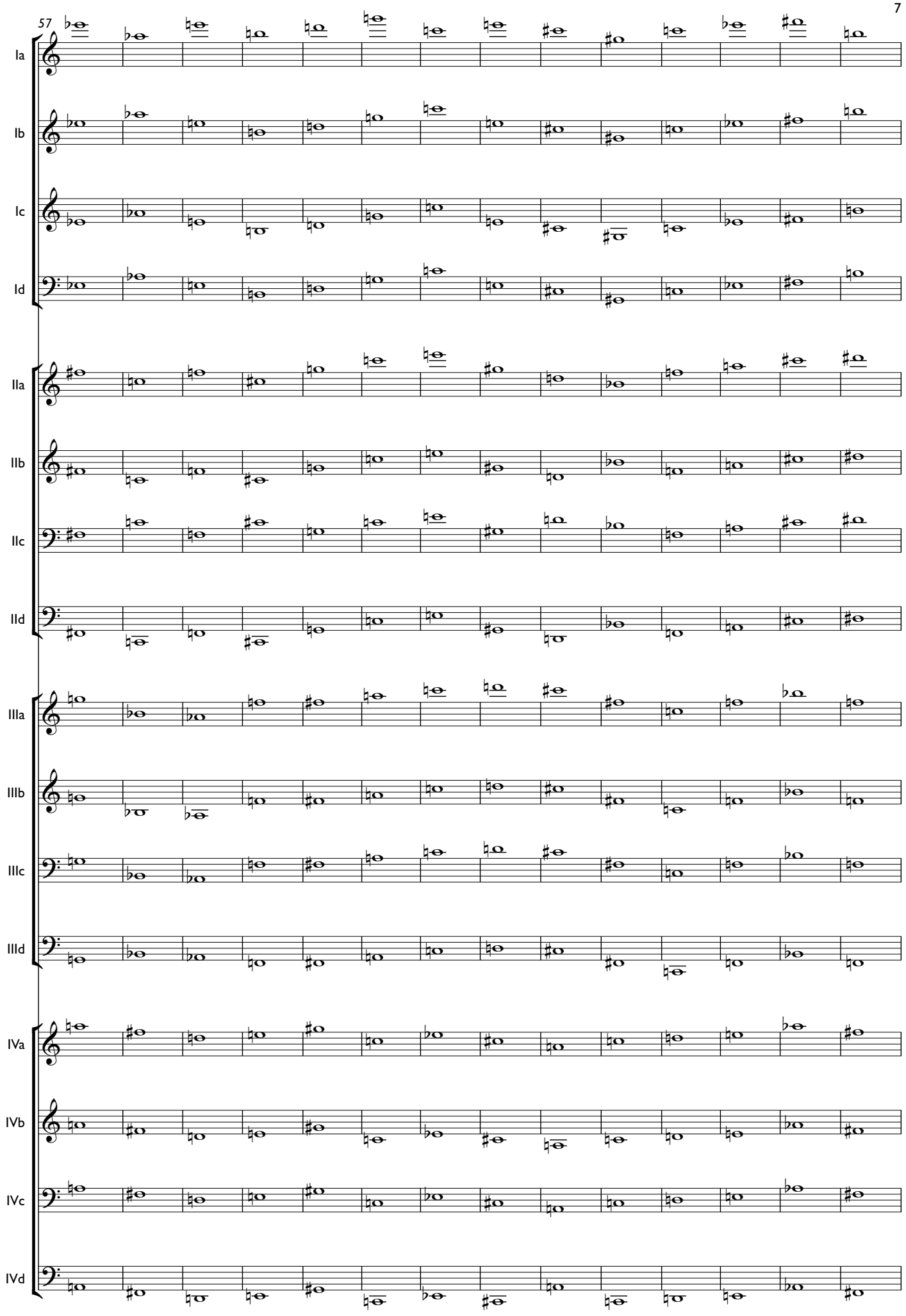
IIIc
IIId
IVa
IVb
IVc
IVd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IIIc
IIId
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IVb
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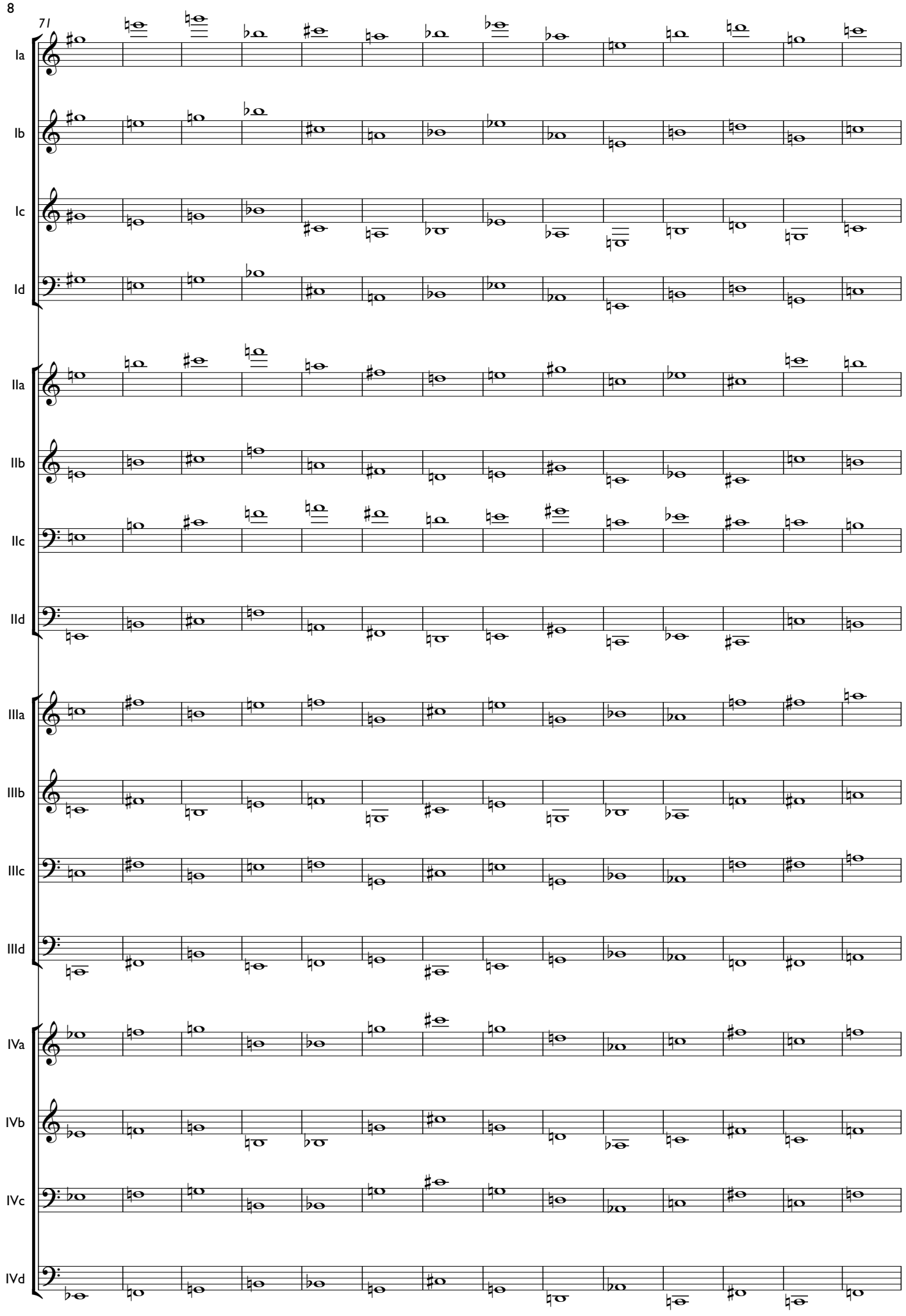
IVd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IIb
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IId
IIIa
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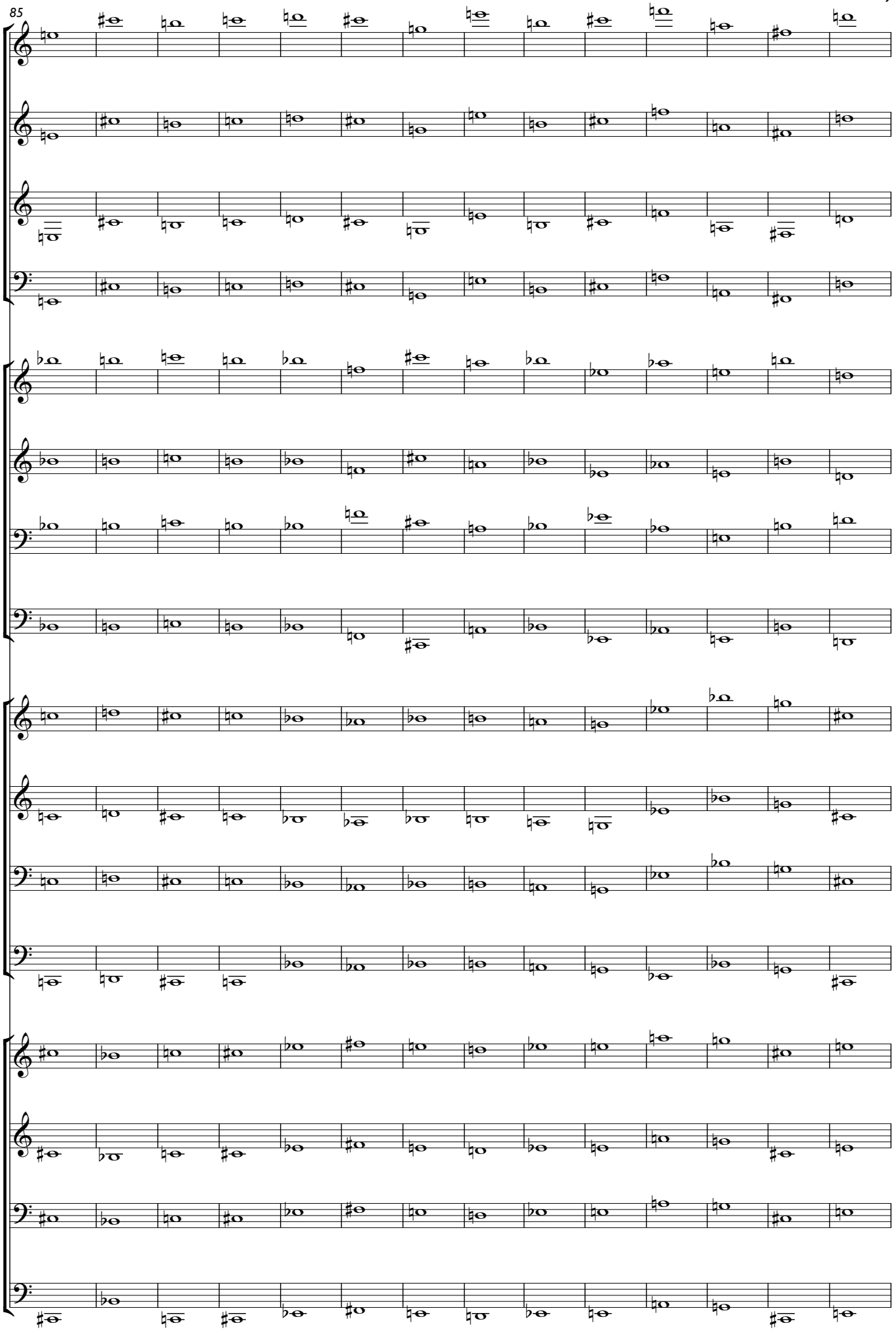
IIIc
IIId
IVa
IVb
IVc
IVd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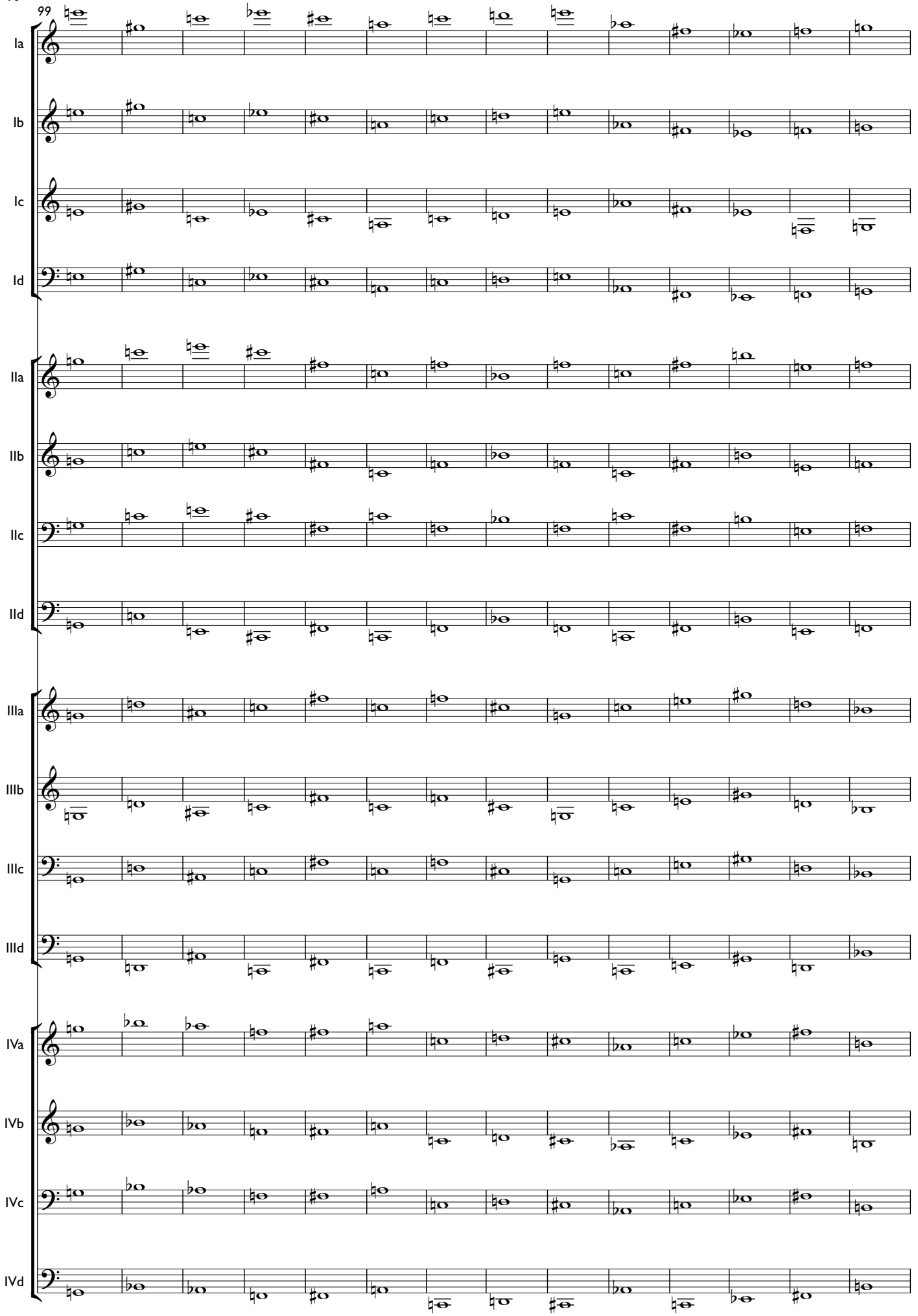
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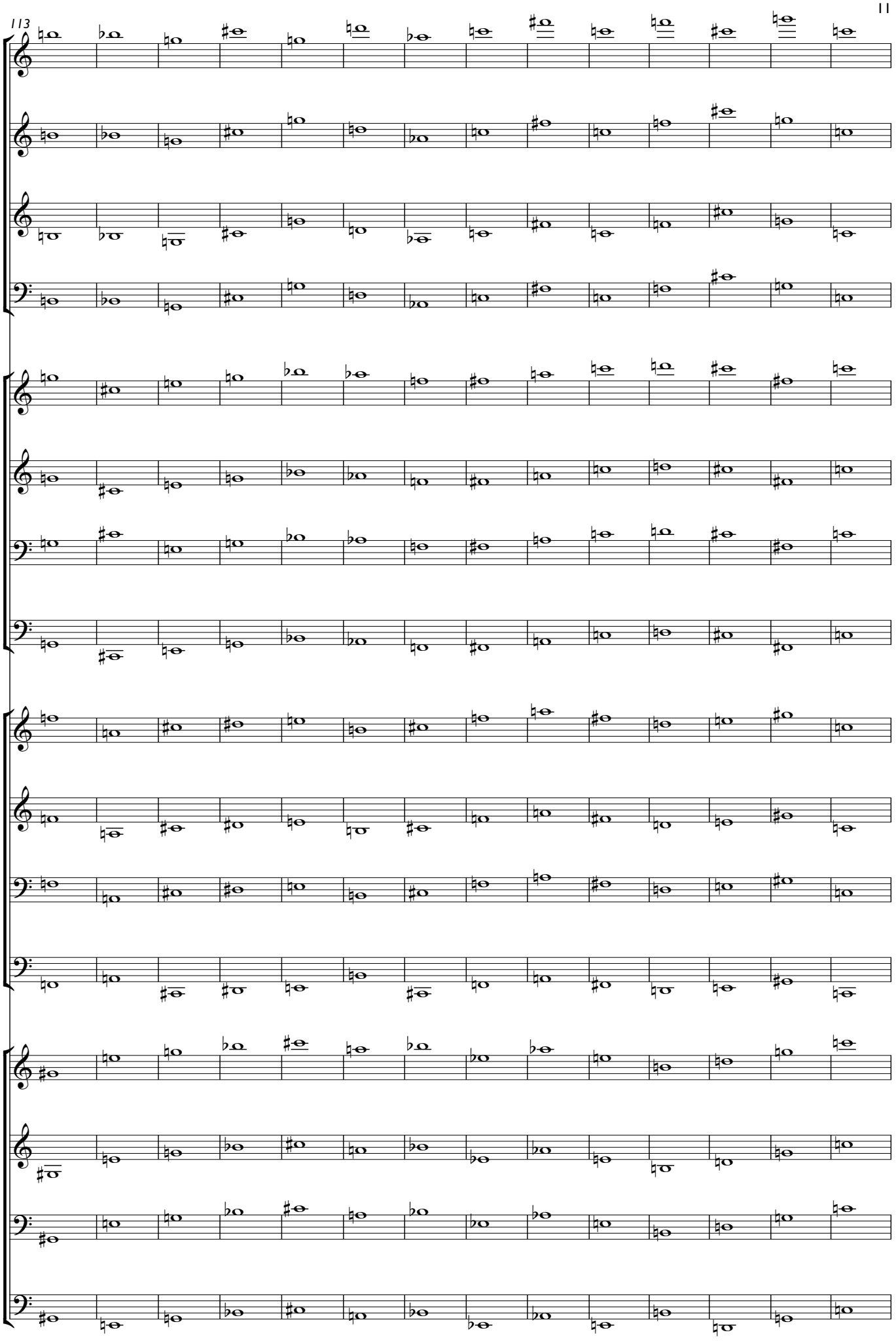
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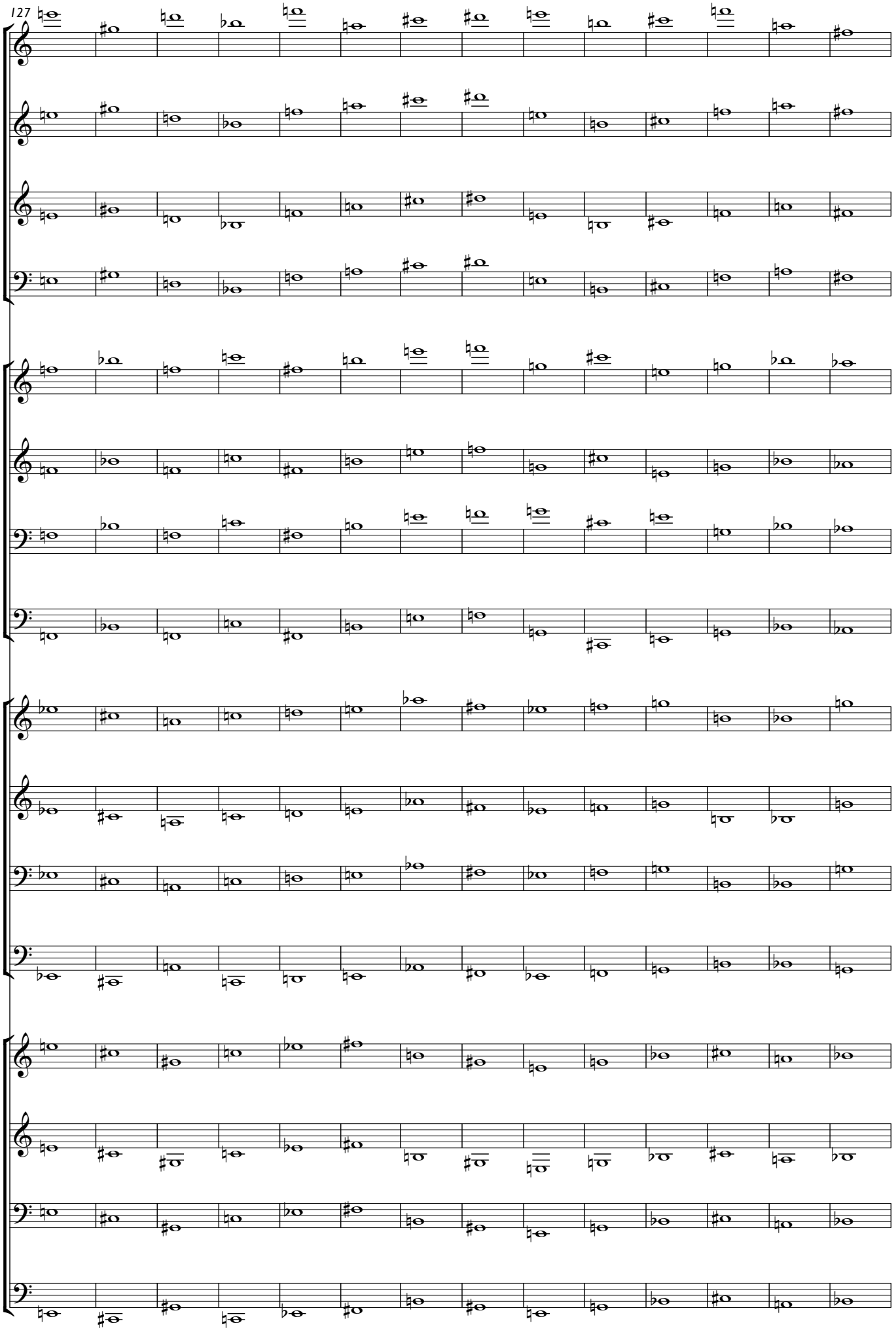
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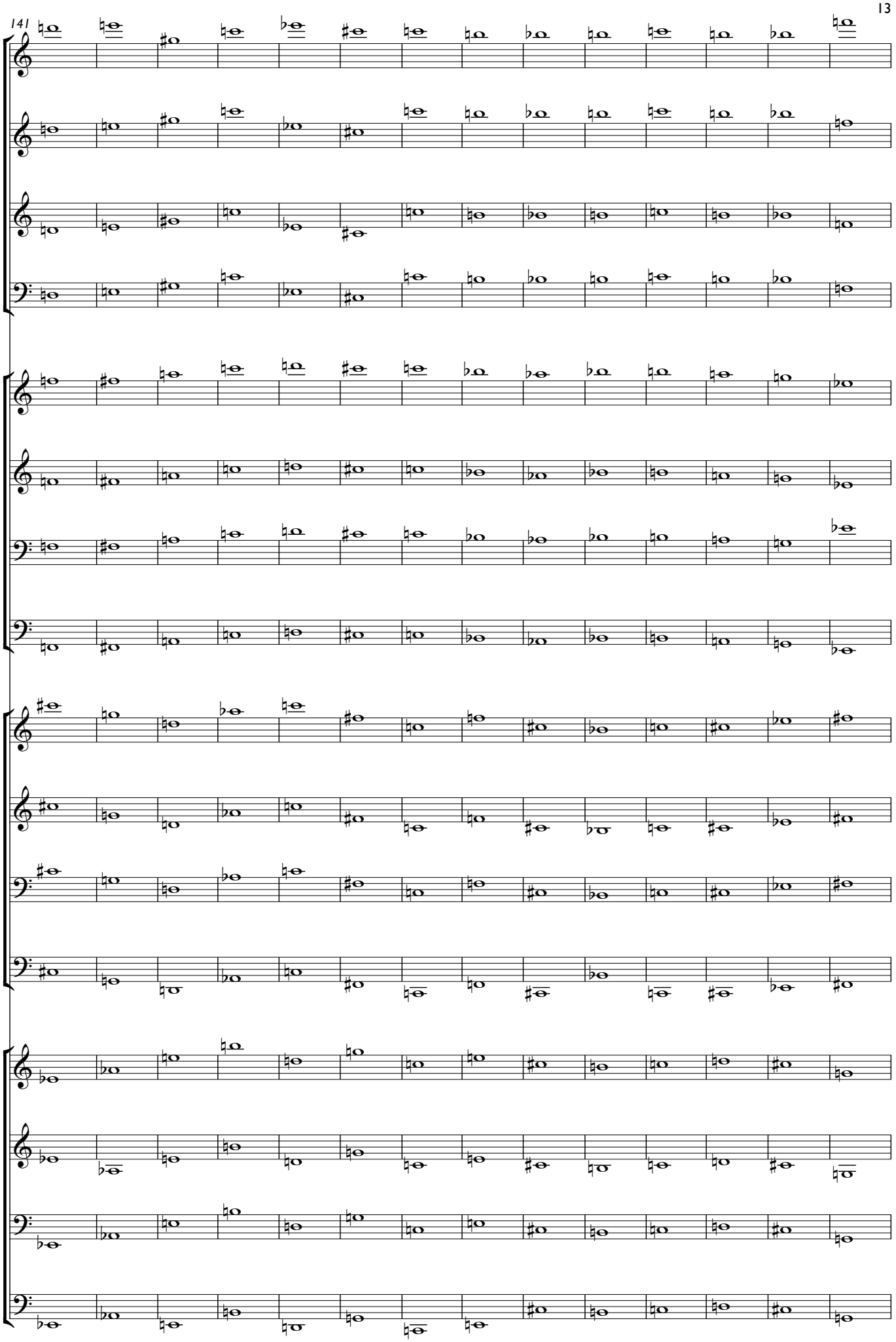
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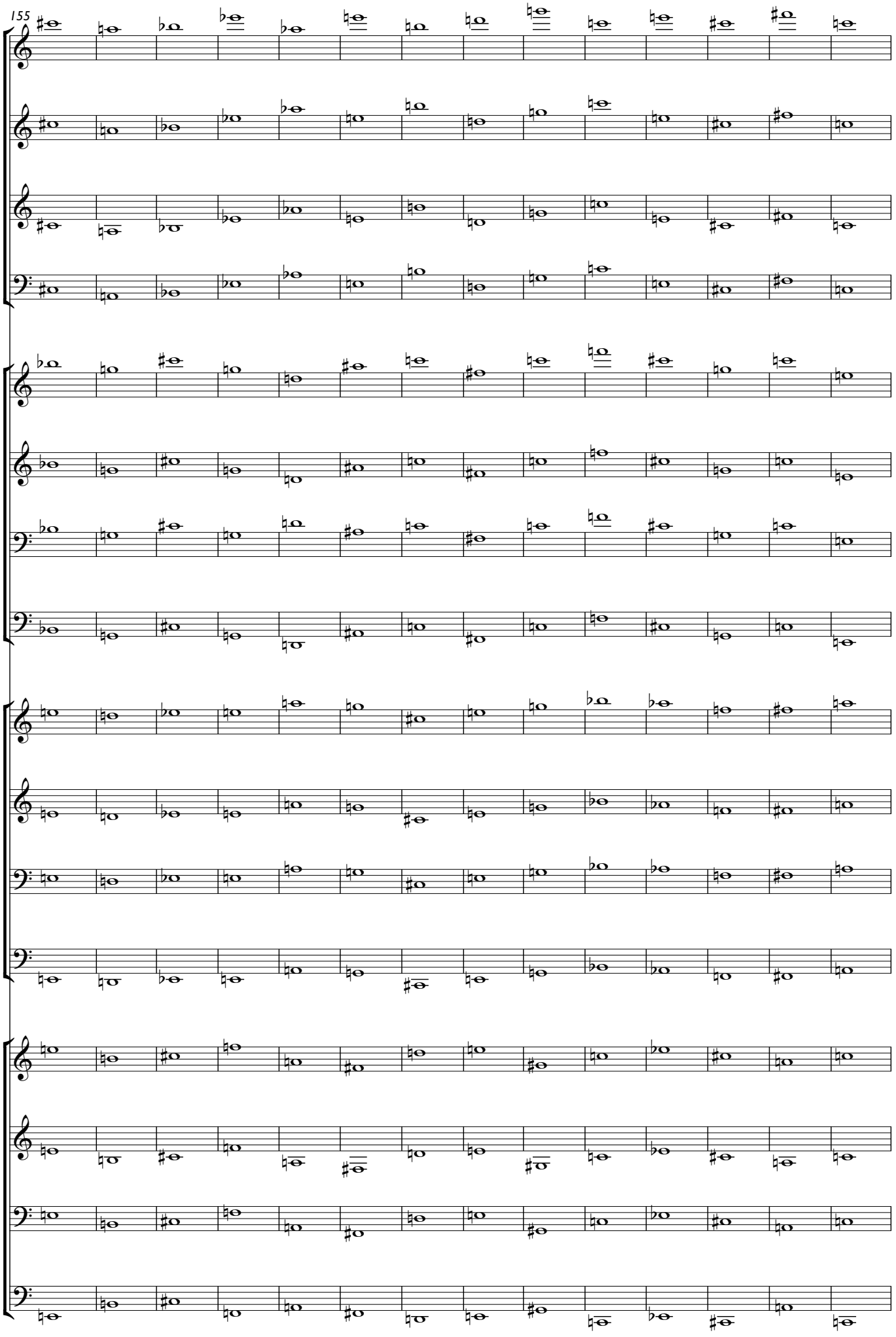
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IIId
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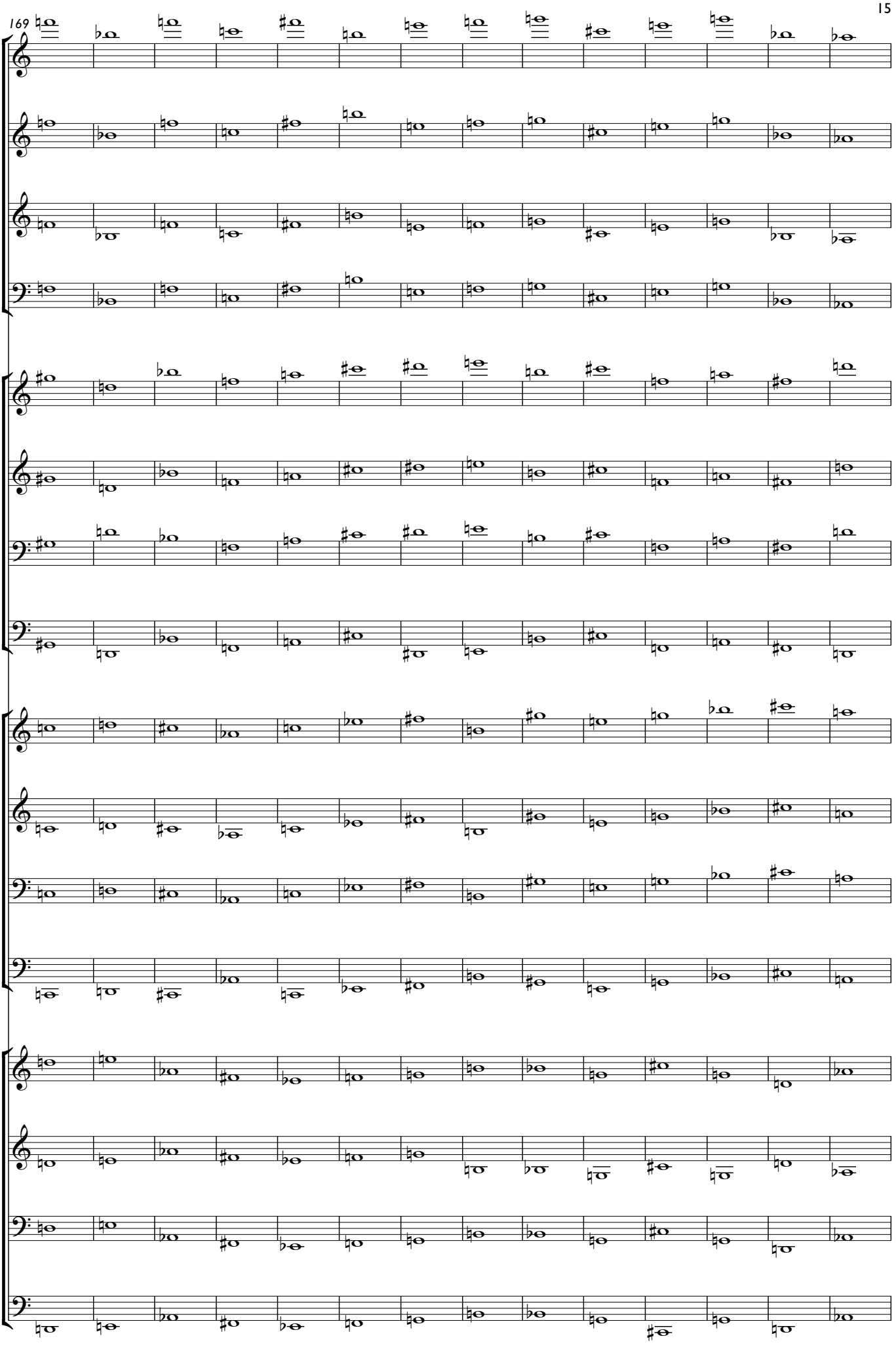
IVd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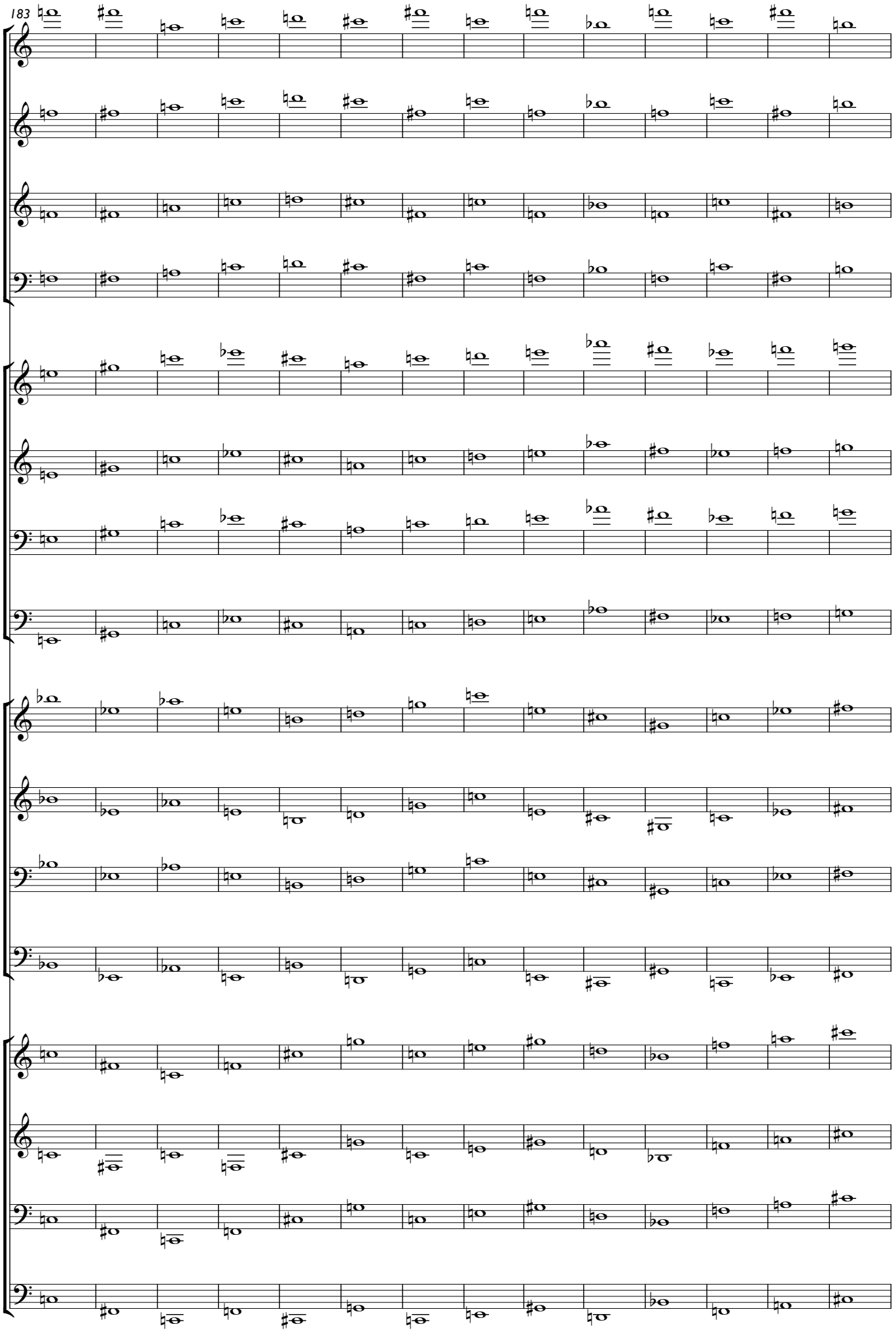
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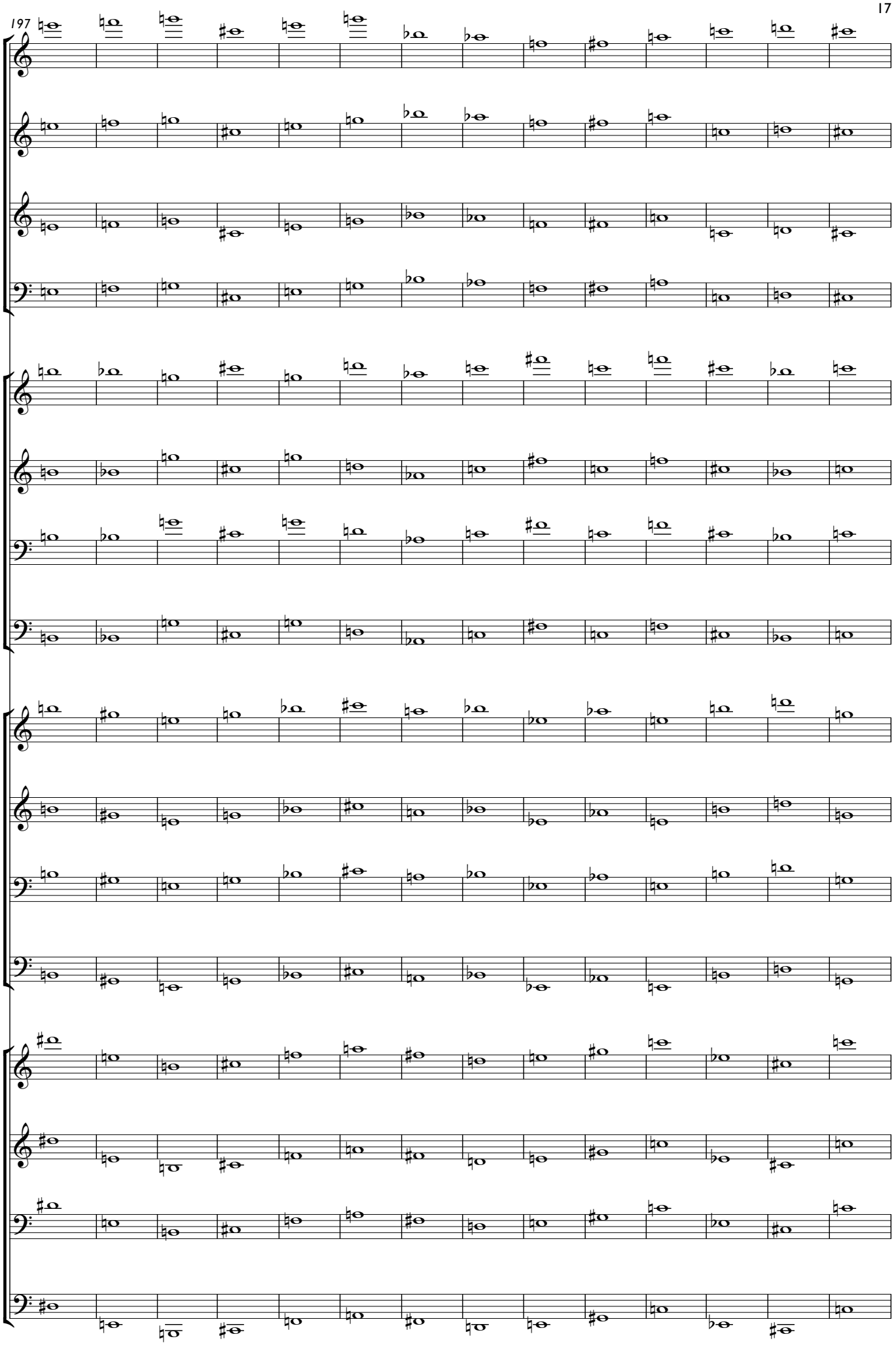
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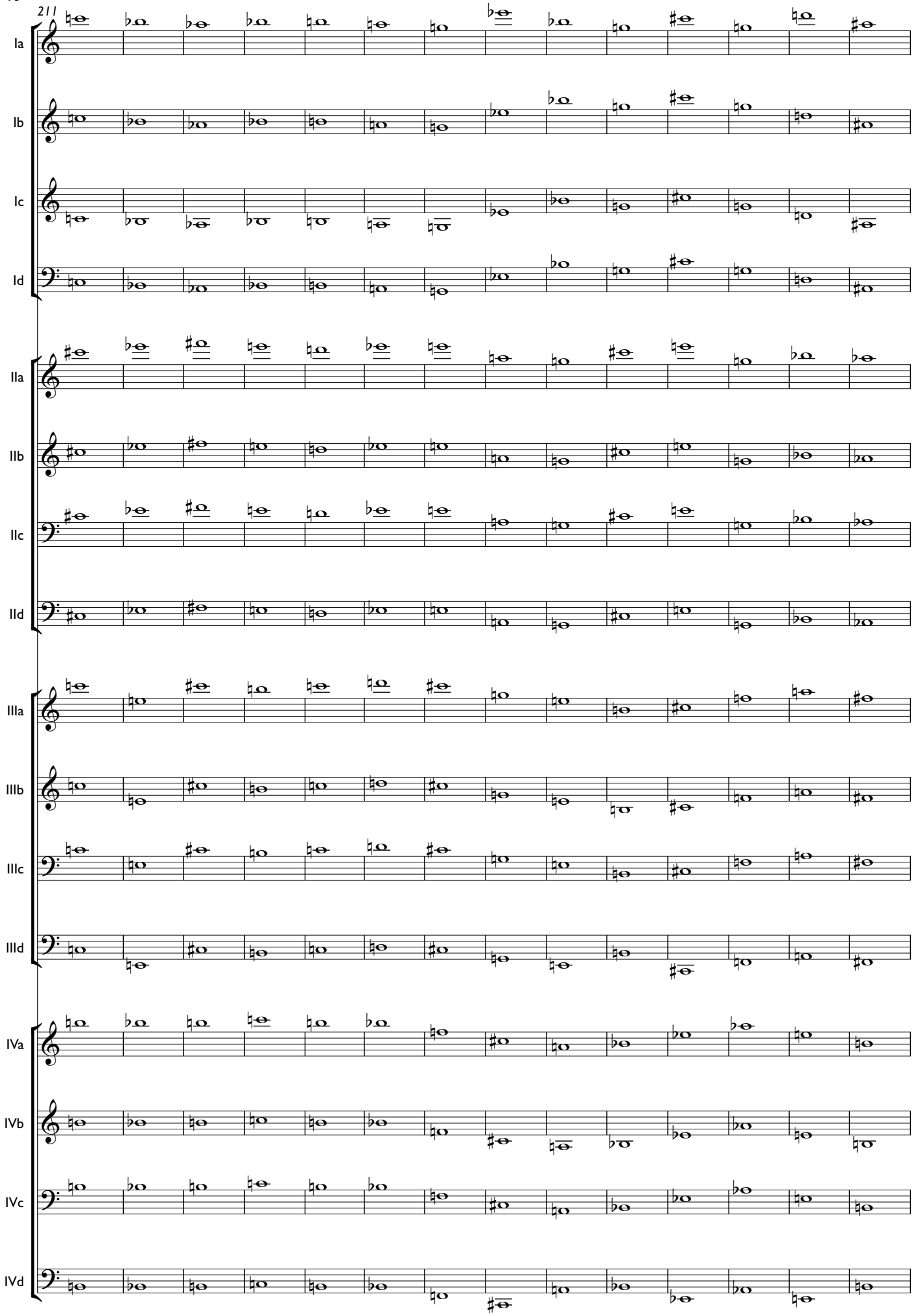
211
Ia
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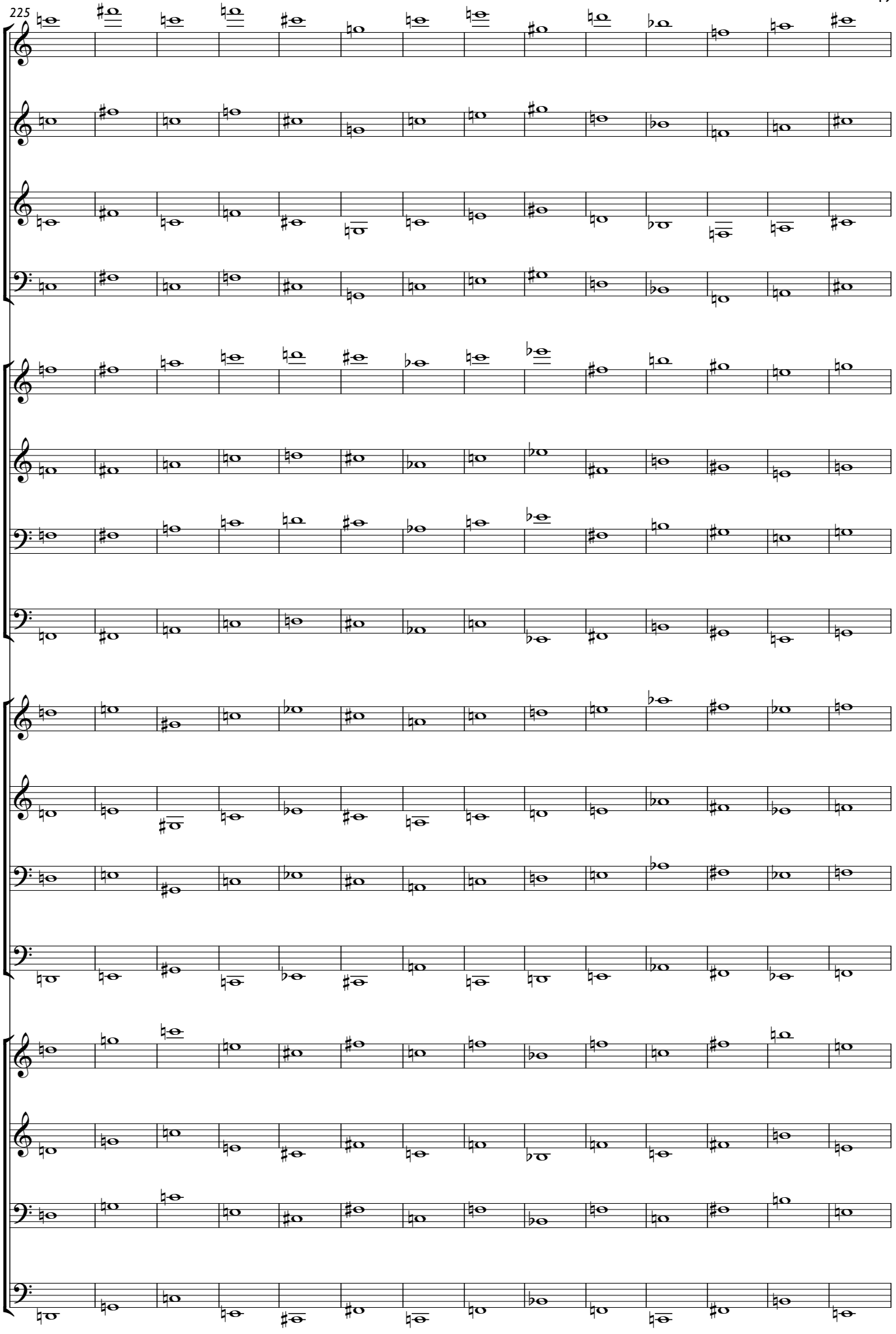
225
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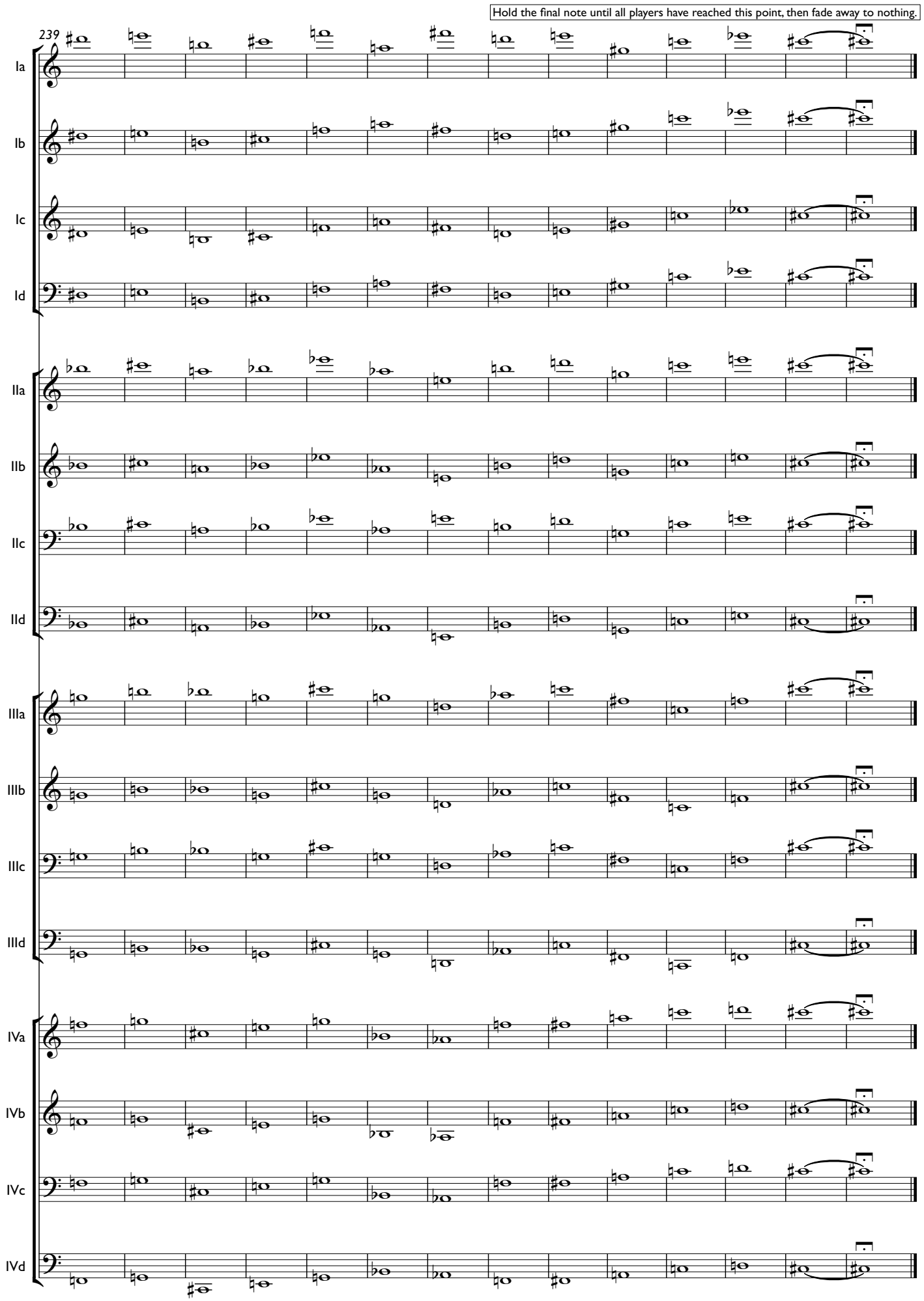
Hold the final note until all players have reached this point, then fade away to nothing.
239
Ia
Ib
Ic
Id
IIa
IIb
IIc
IId
IIIa
IIIb
IIIc
IIId
IVa
IVb
IVc
IVd