

Patrick Harrex

untitled (2013)  
for large ensemble



## Performance 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.

untitled (2013)  
for large ensemble

score in C

**very slow** ♩ = ca. 30 (♩♩ = ca. 60)  
*sempre molto legato - minimal attack on each note*

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The score is written for a large ensemble, consisting of 16 staves labeled Ia through IVd. The music is in C major and features a very slow tempo (♩ = ca. 30). The notation is minimalist, with long, sustained notes and a sparse harmonic texture. The dynamics are consistently *ppp* (pianissimo). The score is marked *sempre molto legato - minimal attack on each note*.

15

The image shows a musical score for 12 voices, labeled Ia through IVd. The score consists of 15 measures of music. The notation is as follows:

- Voices Ia, Ib, Ic, Id:** Treble clef, key signature of one flat (Bb).
- Voices IIa, IIb, IIc, IId:** Treble clef for IIa, IIb, IIc; Bass clef for IId. Key signature of one flat (Bb).
- Voices IIIa, IIIb, IIIc, IIId:** Treble clef for IIIa, IIIb, IIIc; Bass clef for IIId. Key signature of one flat (Bb).
- Voices IVa, IVb, IVc, IVd:** Treble clef for IVa, IVb, IVc; Bass clef for IVd. Key signature of one flat (Bb).

The music is written in a style where each voice part has a unique melodic line, often featuring intervals of a fourth or fifth. The notes are primarily quarter and eighth notes, with some rests. The overall texture is polyphonic.

29

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IIId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

43

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

57

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

71

The musical score consists of 12 staves, labeled Ia through IVd. Each staff is divided into two systems: the first system (Ia, Ib, Ic, Id) and the second system (IIa, IIb, IIc, IIId) for the first four voices, and the third system (IIIa, IIIb, IIIc, IIIId) and the fourth system (IVa, IVb, IVc, IVd) for the remaining eight voices. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of common time (C). The music is primarily composed of whole notes and half notes, with some beamed eighth notes in the first system. The notes are arranged in a way that suggests a harmonic progression across the voices.



85

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

This musical score is arranged for 12 voices, labeled Ia through IVd. The voices are organized into four systems, each containing three parts (a, b, c).  
- System I (Ia, Ib, Ic): Ia is in the treble clef, Ib and Ic are in the bass clef.  
- System II (IIa, IIb, IIc): IIa is in the treble clef, IIb and IIc are in the bass clef.  
- System III (IIIa, IIIb, IIIc): IIIa is in the treble clef, IIIb and IIIc are in the bass clef.  
- System IV (IVa, IVb, IVc): IVa is in the treble clef, IVb and IVc are in the bass clef.  
- Part IVd is a separate bass clef line at the bottom of the page.  
The music consists of a series of chords, primarily triads and dyads, with some intervals of a fourth and a fifth. The notes are mostly half notes and quarter notes, with some eighth notes in the lower parts. The key signature is one sharp (F#), and the time signature is common time (C).

113

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IIId  
IIIa  
IIIb  
IIIc  
IIIId  
IVa  
IVb  
IVc  
IVd

127

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

141

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

155

Ia  
Ib  
Ic  
Id

IIa  
IIb  
IIc  
IId

IIIa  
IIIb  
IIIc  
IIId

IVa  
IVb  
IVc  
IVd

169

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

This musical score is arranged for 12 voices, organized into four systems of three parts each. The parts are labeled Ia through IVd. The notation is as follows:

- System I:** Ia (Soprano), Ib (Alto), Id (Bass). Ia and Ib are in treble clef, Id is in bass clef.
- System II:** IIa (Soprano), IIb (Alto), IIc (Bass). IIa and IIb are in treble clef, IIc is in bass clef.
- System III:** IIIa (Soprano), IIIb (Alto), IIIc (Bass). IIIa and IIIb are in treble clef, IIIc is in bass clef.
- System IV:** IVa (Soprano), IVb (Alto), IVd (Bass). IVa and IVb are in treble clef, IVd is in bass clef.

The score consists of 12 measures. The key signature has one sharp (F#) and the time signature is common time (C). The music is primarily homophonic, with each voice part moving in parallel motion. The notes are mostly half notes and quarter notes, with some rests. The overall texture is a rich, multi-voiced setting of a single melodic line.



197

Ia  
Ib  
Ic  
Id

IIa  
IIb  
IIc  
IId

IIIa  
IIIb  
IIIc  
IIId

IVa  
IVb  
IVc  
IVd

211

Ia  
Ib  
Ic  
Id  
IIa  
IIb  
IIc  
IId  
IIIa  
IIIb  
IIIc  
IIId  
IVa  
IVb  
IVc  
IVd

225

The image displays a musical score for 12 voices, labeled Ia through IVd. The score is organized into four systems, each containing three staves. The first system (Ia-Ic) uses Treble clefs for Ia and Ib, and Bass clefs for Ic and Id. The second system (IIa-IIc) uses Treble clefs for IIa and IIb, and Bass clefs for IIc and IIId. The third system (IIIa-IIIc) uses Treble clefs for IIIa and IIIb, and Bass clefs for IIIc and IIIId. The fourth system (IVa-IVd) uses Treble clefs for IVa and IVb, and Bass clefs for IVc and IVd. The music consists of whole notes with various accidentals (sharps, flats, naturals) and stems. A large brace on the left side groups the staves into four pairs, corresponding to the four systems. The number '225' is written at the beginning of the first staff.

Hold the final note until all players have reached this point, then fade away to nothing.

239

The musical score consists of 16 staves, labeled Ia through IVd. Each staff contains a sequence of notes, primarily half notes and quarter notes, with some measures containing beamed eighth notes. The notes are arranged in a way that suggests a harmonic progression. The final measure of each staff features a note with a fermata, indicating that it should be held until all players have reached this point. The score is written in a key signature of one sharp (F#) and a common time signature (C). The parts are arranged in four groups of four, labeled I, II, III, and IV.