

Patrick Harrex

Corale interrotto

for piano (4 hands)



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Patrick Harrex (2005)

– performance directions

The lid should be removed from the piano if possible.

Section **A** (begin here):

1. clusters: closed fist, so that palm depresses white keys and knuckles the black keys
2. at each arrow (↓) either player may move to section **B** or to section **C** (see below). It is not necessary for a player to move at every arrow, indeed it is probably better that they do not, but each of the boxes within section **B** should be played at least twice during a performance.

Section **B**:

1. each note or fragment is unrelated to any other
2. use only one of the two boxes each time section **B** is played
3. first box – strike any part of the inside of the piano other than the strings with any object that will produce short sounds, e.g. wooden sticks, metal beaters, the hand, and so on
4. second box - play the strings in any way which produces a sustained sound, e.g. drag a wooden stick or wire brush along the length of the strings, 'bow' strings (draw a rosined string up and down around one or more strings), and so on
5. the notes or fragments in the boxes may be played in any order and repeated at will, either immediately or later in that performance of the box. The sounds need not be continuous. Not all the notes or fragments in the boxes need be used
6. dynamics are free except where indicated
7. the player not playing a box is to depress the sustaining pedal throughout section **B** until the return to section **A**
8. return to the point at which section **A** was left at the end of each performance of section **B**.

Section **C**:

1. to be played once only during the performance, at any of the points marked with an arrow, in which case return to the point at which section **A** was left at the end of section **C**, or after the end of section **A**
2. section **C** may be repeated as many times as the performers wish, but it must be played at least twice
3. the player not playing the notated music in section **C** is to silently place objects on the strings to dampen or alter the sounds, for example wooden or metal sticks, balls of varying types and weights, plastic bottles, books, and so on – experiment! Any number of objects may be placed, or left, on the strings at one time but to obtain variety it is probably best not to place too many objects together. If section **C** is not played after the end of section **A**, all objects must be removed before continuing with section **A**.

Corale interrotto – composer's note

The title may be translated *interrupted chorale* or *broken unanimity*. The work is a chorale-like sequence, played as clusters, interrupted from time to time in various ways. At specified points either player may break off to play inside the piano – either percussive or sustained sounds. The 'cluster chorale' is also interrupted once by one pianist who plays the chorale melody *Christ lag in Todesbanden* (*Christ lay in death's bondage*), in this version using a harmonisation borrowed from my *Chorale II* for double bass and 8 instruments. The latter work takes as its starting point one of Bach's harmonisations, which were themselves fairly adventurous, expanding the vertical intervals, so taking the sounds even further away from any traditional harmonic basis. The second player, meanwhile, is instructed to (gently!) place objects inside the piano to dampen and possibly distort still further the chorale.

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A

very slow and quiet
molto legato

B

player 1 or 2 (other player holds down sustaining pedal)

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C

very slow and quiet (a little louder than A)
player 1 or 2 (other player places objects on strings)