

Patrick Harrex

Passages X+
for cello & ensemble

short score - ensemble parts



Passages X + for cello and ensemble

composer's note for the ensemble players

1. This work is a version of my *Passages X* (for solo cello) with accompaniment by a mixed/variable instrumental ensemble added.
2. The ensemble always plays as quietly as possible (*ppp*), matching the very quiet sounds of the solo cello heard towards the end of the piece. Even when the solo cello is very loud, the ensemble must remain at its very low dynamic level, it being hardly - if at all - audible except during those moments when the cello is silent.
3. Members of the ensemble play their parts completely independently of each other and of the solo cello, except at the very end when the dynamic levels must be matched and the soloist and ensemble, together, fade out to nothing.
4. The ensemble consists of any number of any instruments capable of playing sustained sounds but a minimum of 10 players is desirable.
5. There are four distinct ensemble parts, or strands (1,2,3 and 4). All these parts should be covered by the available players and the full range of pitches covered. See the 'reference score' (in two sections: i woodwind & ii brass & strings) which shows the currently available instrumental parts (more will be added if required for a performance) and the full versions of parts (strands) 1, 2, 3 and 4. Players should be positioned randomly and close together to achieve, as far as possible, the impression of a single, homogeneous sound source.
6. A performing version of each of parts 1, 2, 3 and 4 has been prepared for the instruments included in the reference score so as to eliminate notes which are outside the normal range of the relevant instrument or which are unlikely to be playable at a very low dynamic level. Eliminated notes are replaced by rests (see note 9, below).
7. The parts for cellos and double basses include a number of natural harmonics which allow higher notes to be included. All possible fingerings for these harmonics are given below although in those cases where options are available only the 'lowest' fingering (towards the nut) is given in the parts – players may wish to experiment with alternative fingerings:

The image displays four staves of musical notation in 4/4 time, illustrating fingerings for natural harmonics. The top two staves are for the cello: 'cello sounding' (treble clef) and 'cello fingering' (treble clef). The bottom two staves are for the double bass: 'double bass sounding (octave lower)' (treble clef) and 'double bass fingering' (treble clef). The notes are: C4 (open), G4 (natural), Bb4 (flat), and C5 (natural). Fingerings are indicated by Roman numerals: I, III*, II, I for the cello; and I, III*, II*, II, I*, I for the double bass. The asterisk (*) indicates alternative fingerings.

* options: choose best (easiest/best sounding) fingering

Passages X + for cello and ensemble

composer's note for the ensemble players (cont.)

8. If any player is not able to play any note sufficiently quietly, that note may be replaced by a rest of equal duration.
9. All notes are long, each lasting not less than about 8 to 10 seconds. Rests are to be of a similar duration – if there are two or more rests together they will have the combined duration of two or more (played) notes.
10. The ensemble should be arranged in a semicircle around the solo cellist, in two or more rows if necessary. The latter arrangement may help to achieve a better balance of sound if the ensemble contains naturally louder instruments, such as saxophones, which can be positioned behind other players.
11. Any one of the ensemble players begins the performance, the others following in their own time over about the next 15 to 20 seconds. The cello soloist begins not less than 30 seconds after the first ensemble player has begun to play.
12. Each of the ensemble players decides their own tempo, trying to keep the same duration for all notes and rests throughout the performance. There should be no deliberate coordination between any of the players.
13. String players should play one note per bow. Wind players may play one or two notes per breath. Always keep the changes of notes *legato* and the notes *sostenuto*. There should be no breaks between notes except for the effect of the change of bow direction or taking a breath.
14. Mutes may be used only to achieve a more homogeneous ensemble sound. It is unlikely, for example, that this will be the case in an ensemble with woodwind and strings if only the latter are muted, but it may be effective in an ensemble consisting only of strings or one of muted brass and strings. On the other hand, it may help to mute brass even if other instruments are not muted.
15. If any player reaches the end of their given part before the performance is completed, they should return to the beginning, without a break, and start again (but see below).
16. Towards the end, over the last line of the printed solo cello part, the ensemble players are to match the dynamic level of the solo cello and should fade out with the soloist as the latter completes the performance. To achieve this unity of sound, it may be appropriate for some of the ensemble players to drop out before the end, possibly not following the instruction at 15 above. Players who have adopted a very slow tempo may not have played all their written notes before the piece comes to a conclusion – they should always maintain their chosen tempo and simply leave notes which have not been reached unplayed, i.e. do not try to finish the given part. String players should play their last few notes *col legno tratto*, along with the solo cellist.

Patrick Harrex
Brighton
January 2014

Passages X + for cello and ensemble

composer's note for solo cellist

This work is a version of my *Passages X* (for solo cello) with accompaniment by a mixed/ variable instrumental ensemble added. The solo cello part is almost identical to *Passages X*, the only differences being the addition of a few more rests in the solo part, which will allow the ensemble to be heard during loud solo sections.

The ensemble always plays as quietly as possible (*ppp*), matching the very quiet sounds of the solo cello heard towards the end of the piece. Even when the solo cello is very loud, the ensemble must remain at its very low dynamic level, it being hardly - if at all - audible except during those moments when the cello is silent.

Members of the ensemble play their parts completely independently of each other and of the solo cello, except toward the conclusion of the piece (see below).

The ensemble begins the performance, each of the players deciding on their own point of entry. The soloist should begin not less than 30 seconds after the first ensemble player has begun to play.

Towards the end of the piece, the ensemble is required to match the soloist's dynamic level and to fade out to nothing with the soloist at its conclusion. In all other respects there is to be no coordination between the soloist and the ensemble.

In this version with ensemble, the solo cellist may take a more relaxed approach to the general continuity of the piece, for example by allowing longer over rests/ pauses and commas (breaks written in to allow for position or technique changes), as this will not result in silences/ gaps which in the original solo cello version might have detracted from the flow of the performance.

Patrick Harrex
Brighton
January 2014

Passages X+

for cello & ensemble

ensemble - short score

Patrick Harrex

Part 1

ppp sempre

Part 2

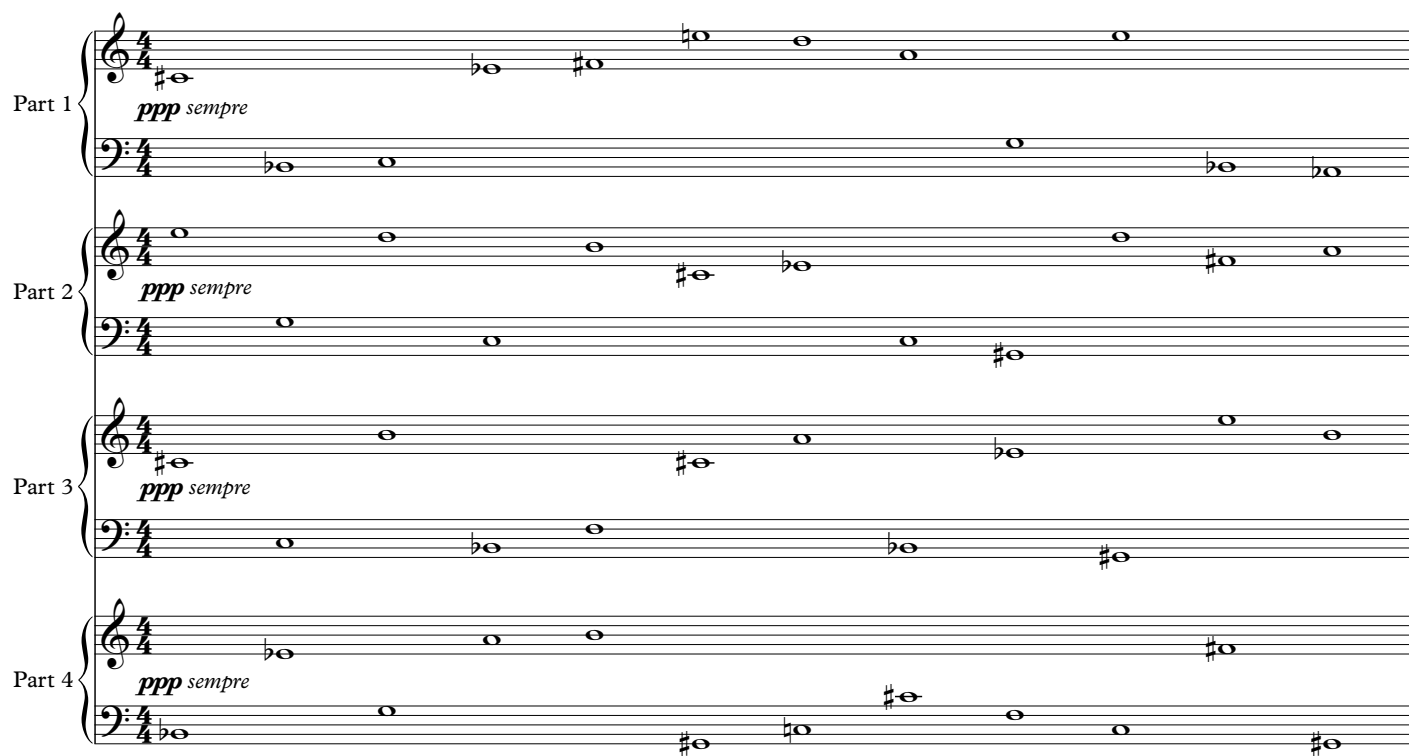
ppp sempre

Part 3

ppp sempre

Part 4

ppp sempre

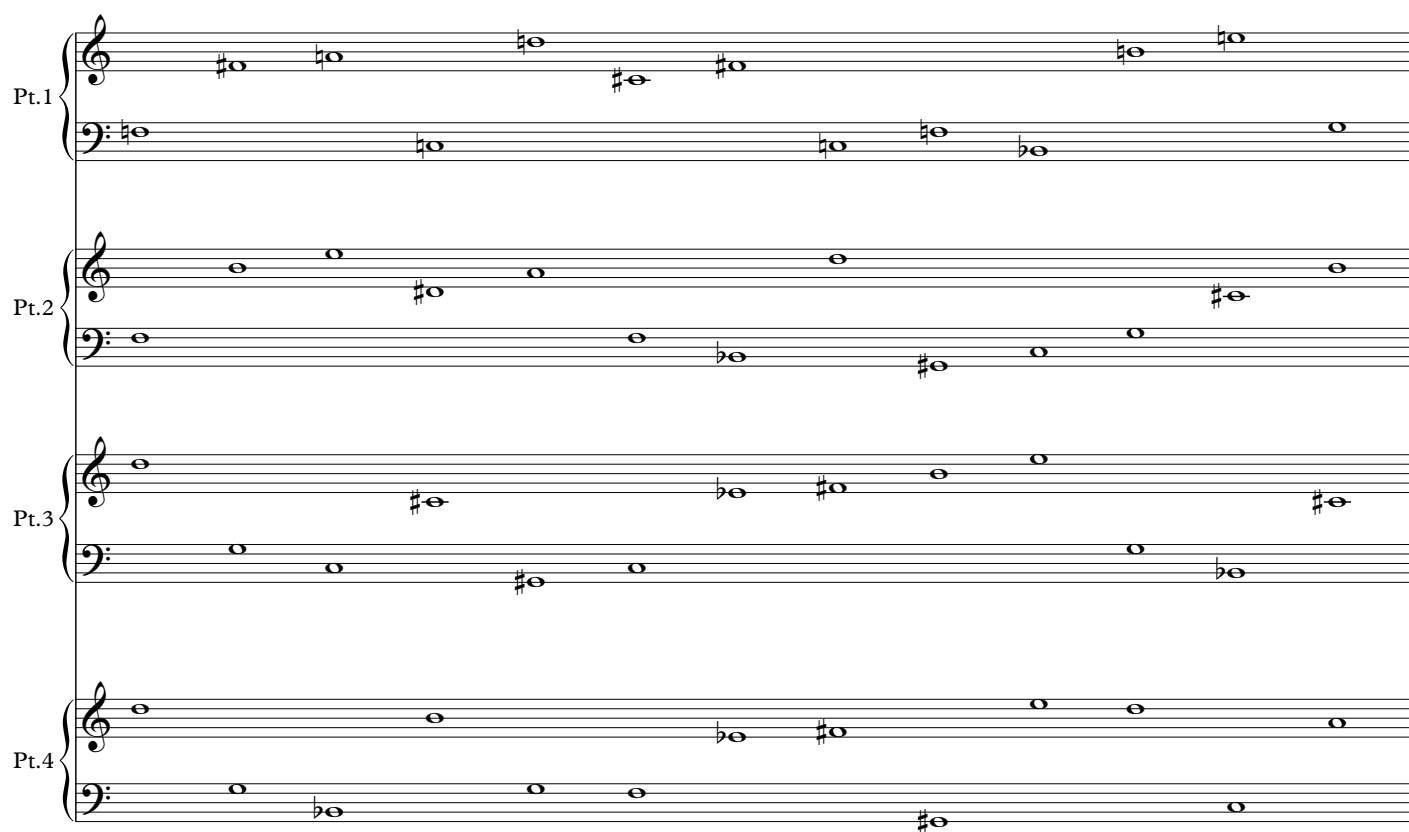


Pt.1

Pt.2

Pt.3

Pt.4



Pt.1

Pt.2

Pt.3

Pt.4

This section contains four systems of musical notation, labeled Pt.1 through Pt.4. Each system consists of a treble clef staff and a bass clef staff. The notes are as follows:
Pt.1: Treble (C4, D4, E4, F#4, G4, A4, B4, C5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.2: Treble (D4, E4, F4, G4, A4, B4, C5, D5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.3: Treble (E4, F4, G4, A4, B4, C5, D5, E5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.4: Treble (F4, G4, A4, B4, C5, D5, E5, F5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).



Pt.1

Pt.2

Pt.3

Pt.4

This section contains four systems of musical notation, labeled Pt.1 through Pt.4, continuing from the previous section. Each system consists of a treble clef staff and a bass clef staff. The notes are as follows:
Pt.1: Treble (G4, A4, B4, C5, D5, E5, F5, G5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.2: Treble (A4, B4, C5, D5, E5, F5, G5, A5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.3: Treble (B4, C5, D5, E5, F5, G5, A5, B5); Bass (C3, B2, A2, G2, F2, E2, D2, C2).
Pt.4: Treble (C5, D5, E5, F5, G5, A5, B5, C6); Bass (C3, B2, A2, G2, F2, E2, D2, C2).