Patrick Harrex

Landscape *(44 x 121)*

for eleven solo strings

full score

Composer's note

A landscape may appear static, but there is always movement. The wind moves trees, flowers and grass. Birds, animals and insects move about in it. It changes with the seasons and in the long term there may be erosion caused by wind and rain or deposits in river beds may build up to change its character.

This short work - it lasts a little over seven minutes - reflects the natural scene. The overall structure is based on a series of very slow moving chords which grow out of a high cello A. Successive chords are linked by one or more common notes, so the changes are generaly gradual. Repeated notes in each instrument create most of the movement, particularly when one or more introduce tuplets, setting up more complex rhythmic patterns. Occasionally a group of instruments breaks into this static atmosphere with brief flurries of sounds.

The tempo remains the same throughout, but there are times when the introduction of shorter or longer notes gives the impression of change, most obviously towards the end where the 'slowing down' happens because the notes get longer and longer and the chords resolve into the note A, from which the work began, held in octaves across all eleven instruments.

The inclusion of *(44 x 121)* in the title is an allusion to painted landscapes - 44 is the number of individual strings (assuming a 4-string double bass: it does not go below bottom E) and 121 is the number of bars in the work. In particular, the setting up of rhythmic patterns in a fairly static situation by repeating notes at different speeds in two or more instruments is a response to the paintings of Paul Klee, especially those that are themselves influenced by the patterns and rhythms of landscapes.

The experience of listening to this work, from its beginning to its end, should be compared with scanning a panorama or a painting from left to right, to take in the overall perspective rather than to explore specific points or to expect the development of particular ideas.

PH

Landscape *(44 x 121)*

Patrick Harrex

♩ = 72

A

Violin 1
Violin 2
Violin 3
Violin 4
Violin 5
Violin 6
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Double Bass

sul pont.
pizz.
pizz.
pizz.

during long tied notes re-bow at will, but with minimum attack

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12

B

Vln. 1
nat.
mf *ppp*
9:8
p *pp*

Vln. 2
arco
pp
mf *ppp*
3
p *mp*
mp *pp*

Vln. 3
sul pont.
pp
nat.
pp
mf *ppp*
9:8
mp *pp*

Vln. 4
pizz.
mp *mp* *p*
arco
mf *ppp*
mp *pp*

Vln. 5
Ff
o o
mf *mf* *p*
arco
mf *ppp*
p *mp* *pp*

Vln. 6
arco sul pont.
pp
nat.
5:4
pizz.
5:4

Vla.1
pizz.
o o
Ff *mf*
arco
pp

Vla.2
pp
pizz.

Vc.1
pizz.
p
arco
pp
5:4
pizz.
5:4

Vc.2
mf *ppp*

Db.
pizz.
mp
arco
pp
5:4
pizz.
5:4

C

21

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

p

ppp

pp

pizz.

arco

5:4

31

D

E

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

pizz.

arco

(pizz.)

arco II(harmonics)

5:4

3

38

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

(arco)

arco

pizz.

(pizz.)

5:4

pp

ppp

p

mf

47

F

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla.1
Vla.2
Vc.1
Vc.2
Db.

arco
pizz.
5:4
3
ppp
pp
mf
p
f

55

G

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla.1
Vla.2
Vc.1
Vc.2
Db.

(arco)
sul pont.
nat.
pizz.
arco
arco IV
gliss.

63

Vln. 1

Vln. 2

Vln. 3

Vln. 4

pizz.

pp

Vln. 5

pizz.

pp

Vln. 6

pp

pizz.

pp

Vla.1

Vla.2

Vc.1

ppp

Vc.2

arco

ppp

Db.

ppp

ppp

H

I

70

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

ppp

pp

arco

pizz.

(arco)

77

Vln. 1

Vln. 2

mp *ppp* *p* *ppp*

Vln. 3

ppp

Vln. 4

pp

Vln. 5

Vln. 6

Vla.1

pp

Vla.2

Vc.1

ppp

Vc.2

pp

Db.

pp *ppp*

J

84

Vln. 1
pizz.
ppp mp ppp

Vln. 2
(pizz.)
ppp mp ppp

Vln. 3
pizz.
ppp mp ppp

Vln. 4

Vln. 5
ppp pp ppp

Vln. 6
pp

Vla.1

Vla.2

Vc.1
pizz.
ppp mp ppp pp

Vc.2

Db.
pizz.
ppp mp ppp pp

K

90

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vla.1
Vla.2
Vc.1
Vc.2
Db.

(pizz.)
arco

95

L

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

pizz.

102

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

5:4

pp

108

M

Vln. 1

Vln. 2

Vln. 3

pp

Vln. 4

Vln. 5

ppp

pp

Vln. 6

Vla.1

Vla.2

Vc.1

pp

Vc.2

Db.

114

long pause

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.1

Vla.2

Vc.1

Vc.2

Db.

pp

niente

arco

ppp