

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 generally gradual. Repeated notes in each instrument create most of the movement, particularly when one or more introduce triplets, 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

B

This musical score page contains measures 12 through 19 for a string quartet and woodwind section. The instruments are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Violin 5 (Vln. 5), Violin 6 (Vln. 6), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.).

Violin 1 (Vln. 1): Starts with a natural (nat.) articulation. Measures 12-15 feature a melodic line with dynamics *mf* and *ppp*. Measure 16 has a 9:8 ratio. Measure 17 has a *p* dynamic. Measure 18 has a *pp* dynamic.

Violin 2 (Vln. 2): Starts with *arco* and *pp*. Measures 12-15 have dynamics *mf* and *ppp*. Measure 16 has a triplet (3) and dynamics *p* and *mp*. Measure 17 has dynamics *mp* and *pp*. Measure 18 has a 9:8 ratio and dynamics *mp* and *pp*.

Violin 3 (Vln. 3): Starts with *sul pont.* and *pp*. Measure 13 has a natural (nat.) articulation and *pp*. Measures 14-15 have dynamics *mf* and *ppp*. Measure 16 has a 9:8 ratio and dynamics *mp* and *pp*.

Violin 4 (Vln. 4): Starts with *pizz.* and dynamics *mp*, *mp*, and *p*. Measures 14-15 have dynamics *mf* and *ppp*. Measure 16 has dynamics *mp* and *pp*.

Violin 5 (Vln. 5): Starts with *Ff*. Measures 12-13 have dynamics *mf* and *mf*. Measure 14 has *p*. Measures 14-15 have dynamics *mf* and *ppp*. Measure 16 has dynamics *p*, *mp*, and *pp*.

Violin 6 (Vln. 6): Starts with *arco sul pont.* and *pp*. Measure 13 has a natural (nat.) articulation and *pp*. Measures 14-15 have 5:4 ratios. Measure 16 has a 5:4 ratio and *pizz.*. Measure 17 has a 5:4 ratio.

Viola 1 (Vla. 1): Starts with *pizz.* and *Ff*. Measure 13 has *mf*. Measure 14 has *arco* and *pp*. Measures 14-15 have 5:4 ratios.

Viola 2 (Vla. 2): Starts with *pp*. Measures 14-15 have 5:4 ratios. Measure 16 has *pizz.* and a 5:4 ratio.

Violoncello 1 (Vc. 1): Starts with *pizz.* and *p*. Measure 13 has *arco* and *pp*. Measures 14-15 have 5:4 ratios. Measure 16 has *pizz.* and a 5:4 ratio.

Violoncello 2 (Vc. 2): Starts with *mf*. Measure 14 has *ppp*. Measures 14-15 have 5:4 ratios.

Double Bass (Db.): Starts with *mp*. Measure 13 has *arco* and *pp*. Measures 14-15 have 5:4 ratios. Measure 16 has *pizz.* and a 5:4 ratio.

C

This musical score page contains ten staves, labeled Vln. 1 through Vln. 6, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db. The music is in common time (4/4) and begins at measure 21. The key signature has one flat (B-flat). The score includes various dynamics such as *p*, *ppp*, and *pp*, and performance instructions like *pizz.* (pizzicato) and *arco* (arco). Slurs and *5:4* markings are used to indicate phrasing and specific rhythmic patterns. The woodwind parts (Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Db.) feature complex rhythmic patterns with many *5:4* markings. The string parts (Vln. 1-6) provide harmonic support and melodic lines, with Vln. 1 and Vln. 4 having more melodic content than the others.

31

D

pizz. *mf* *f* *mp* *mp* *mf* *ppp*

arco *p* *mf*

arco *p* *mf*

5:4 *mf* *f* *pp*

3 *mp* *mf* *pp* *p* *mf* *pp*

pizz. *mf* *pp* 5:4

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

(pizz.) *mf* *ff*

arco *mf* *p* *mf* *f* *pp* 5:4 5:4

5:4 *mf* *mp* *ppp* *pp*

arco II (harmonics) *ppp* *pp*

E

38

Vln. 1 (arco) *pp*

Vln. 2 *p* *ppp* *pp* *mf*

Vln. 3 arco *ppp* pizz. *pp*

Vln. 4 5:4 5:4

Vln. 5 arco *p* *ppp* *pp* *mf*

Vln. 6 (h) 5:4 (h) 5:4 (h) 5:4 5:4 5:4 5:4 5:4 (h) 5:4 (h) 5:4 (h) 5:4

Vla. 1 (pizz.) *pp* arco *pp* *mf*

Vla. 2 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Vc. 1 arco *pp* *mf*

Vc. 2 arco *pp* *mf*

Db.

Detailed description: This page of a musical score, numbered 6, contains measures 38 through 45. It features ten staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Violin 5 (Vln. 5), Violin 6 (Vln. 6), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The score is written in treble clef for violins and violas, and bass clef for cellos and double bass. The key signature has one sharp (F#). The time signature is 5/4, indicated by '5:4' markings above the notes in measures 39-45. Measure 38 begins with a measure rest for Vln. 1 and Vln. 2, and a whole note for Vln. 3. Vln. 1 plays a melodic line starting in measure 39 with a dynamic of *pp* and an *arco* instruction. Vln. 2 and Vln. 3 play a rhythmic accompaniment of eighth notes, with Vln. 2 starting in measure 39 and Vln. 3 starting in measure 40. Vln. 4, Vln. 5, and Vln. 6 play a steady eighth-note accompaniment throughout. Vla. 1 and Vc. 1 play a melodic line starting in measure 40 with a dynamic of *pp* and an *arco* instruction. Vc. 2 plays a steady eighth-note accompaniment. The score includes various dynamics such as *pp*, *ppp*, *p*, and *mf*, as well as performance instructions like *arco*, *pizz.*, and *(h)*. Slurs and hairpins are used to indicate phrasing and dynamic changes.

47 **F**

Vln. 1
Musical notation with dynamic markings: *f*, *p*, *mf*. Includes performance instructions: *pizz.*, *arco*.

Vln. 2
Musical notation with dynamic markings: *ppp*, *mf*, *pp*. Includes performance instruction: *arco*.

Vln. 3
Musical notation with dynamic markings: *f*, *p*, *mf*, *pp*. Includes performance instructions: *pizz.*, *arco*.

Vln. 4
Musical notation with dynamic markings: *ppp*, *mf*, *p*, *mf*, *pp*. Includes performance instruction: *arco*.

Vln. 5
Musical notation with dynamic marking: *pp*. Includes performance instruction: *arco*.

Vln. 6
Musical notation with dynamic marking: *pp*. Includes performance instruction: *arco*.

Vla. 1
Musical notation with dynamic marking: *pp*. Includes performance instruction: *arco*.

Vla. 2
Musical notation with dynamic marking: *pp*. Includes performance instruction: *arco*.

Vc. 1
Musical notation with dynamic marking: *f*. Includes performance instruction: *pizz.*.

Vc. 2
Musical notation with dynamic markings: *f*, *pp*. Includes performance instructions: *pizz.*, *arco*.

Db.
Musical notation with dynamic marking: *pp*.

63

Vln. 1: Treble clef, 3/4 time signature. Measures 63-68 contain six groups of triplets of eighth notes, each starting with a sharp sign.

Vln. 2: Treble clef, 3/4 time signature. Measures 63-65 contain five groups of 5:4 ratios of eighth notes. Measure 66 has a quarter rest, and measures 67-68 are whole rests.

Vln. 3: Treble clef, 3/4 time signature. Measures 63-68 contain six groups of eighth notes, each starting with a sharp sign.

Vln. 4: Treble clef, 3/4 time signature. Measure 63 has a half note with a sharp sign. Measure 64 starts with a pizzicato (pizz.) instruction and a quarter rest, followed by eighth notes. Dynamic marking: *pp*.

Vln. 5: Treble clef, 3/4 time signature. Measure 63 has a half note with a sharp sign. Measure 64 starts with a pizzicato (pizz.) instruction and a quarter rest, followed by eighth notes. Dynamic marking: *pp*.

Vln. 6: Treble clef, 3/4 time signature. Measure 63 has a half note with a sharp sign. Measures 64-65 have a long slur over two half notes. Measure 66 has a long slur over two half notes. Measure 67 starts with a pizzicato (pizz.) instruction and a quarter rest, followed by eighth notes. Measure 68 has a long slur over two half notes. Dynamic marking: *pp*.

Vla. 1: Bass clef, 3/4 time signature. Measures 63-68 contain six groups of triplets of eighth notes, each starting with a flat sign.

Vla. 2: Bass clef, 3/4 time signature. Measures 63-68 contain six groups of half notes, each starting with a flat sign.

Vc. 1: Bass clef, 3/4 time signature. Measures 63-68 contain six groups of half notes, each starting with a flat sign.

Vc. 2: Bass clef, 3/4 time signature. Measures 63-64 contain two groups of triplets of eighth notes, each starting with a flat sign. Measure 65 starts with an arco instruction and a quarter rest, followed by half notes. Dynamic marking: *ppp*.

Db.: Bass clef, 3/4 time signature. Measures 63-68 contain six groups of half notes, each starting with a sharp sign. Dynamic marking: *ppp*.

H **I**

70

Vln. 1 *ppp* *arco* *pp*

Vln. 2 *pp* *pizz.* *pp*

Vln. 3 *pp* *arco*

Vln. 4 *arco*

Vln. 5 *ppp* *arco* *pp*

Vln. 6 *arco*

Vla. 1 *arco*

Vla. 2 *pizz.* *pp* *arco*

Vc. 1 *pp* *(arco)*

Vc. 2 *pp* *pp*

Db. *pp* *(arco)*

J

84

Vln. 1
pizz.
ppp *mp* *ppp*

Vln. 2
(pizz.)
ppp *mp* *ppp*

Vln. 3
pizz. 3
ppp *mp* *ppp*

Vln. 4
3
ppp *mp* *ppp*

Vln. 5
ppp *pp* *ppp*

Vln. 6
pp

Vla. 1
3
ppp *mp* *ppp* *pp*

Vla. 2
ppp *mp* *ppp* *pp*

Vc. 1
pizz. 3
ppp *mp* *ppp* *pp*

Vc. 2
3
ppp *mp* *ppp* *pp*

Db.
pizz. 3
ppp *mp* *ppp* *pp*

K

90

Vln. 1 (pizz.) *p* *mf* *p* arco *mf*

Vln. 2 arco *ppp* *mf* *ppp* *mf*

Vln. 3 arco *pp*

Vln. 4 *pp*

Vln. 5 *pp* *mf*

Vln. 6

Vla. 1 *mf*

Vla. 2

Vc. 1 arco *pp*

Vc. 2 *mf*

Db. arco *mf*

Detailed description: This page of a musical score, numbered 13, contains measures 90 through 93. It features ten staves for string instruments: Violins 1-5, Violas 1-2, Violoncello 1-2, and Double Bass. The score is marked with a 'K' in a box at the top. Measure 90 shows the first violin playing a triplet of eighth notes (pizzicato) starting with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) and then back to piano (*p*). The second violin plays a similar triplet starting with pianissimo (*ppp*), moving to *mf* and then *ppp*. The third violin plays a half-note line starting with piano-piano (*pp*). The fourth violin has a triplet of eighth notes starting with *pp*. The fifth violin has a triplet of eighth notes starting with *pp*. The sixth violin has a melodic line with slurs and accents. The first and second violas have triplet eighth notes. The first and second violoncellos have triplet eighth notes. The double bass has triplet eighth notes. Measure 91 continues these patterns. Measure 92 shows the first violin playing a triplet of eighth notes starting with *p*, moving to *mf* and then *p*. The second violin plays a triplet of eighth notes starting with *ppp*, moving to *mf* and then *ppp*. The third violin plays a half-note line starting with *pp*. The fourth violin has a triplet of eighth notes starting with *pp*. The fifth violin has a triplet of eighth notes starting with *pp*. The sixth violin has a melodic line with slurs and accents. The first and second violas have triplet eighth notes. The first and second violoncellos have triplet eighth notes. The double bass has triplet eighth notes. Measure 93 shows the first violin playing a half-note chord starting with mezzo-forte (*mf*). The second violin plays a half-note chord starting with *mf*. The third violin plays a half-note chord starting with *pp*. The fourth violin has a triplet of eighth notes starting with *pp*. The fifth violin has a triplet of eighth notes starting with *pp*. The sixth violin has a melodic line with slurs and accents. The first and second violas have triplet eighth notes. The first and second violoncellos have triplet eighth notes. The double bass has a triplet of eighth notes starting with *pp*.

L

Musical score for measures 95-100, featuring strings and double bass. The score includes parts for Violin 1-6, Viola 1-2, Violoncello 1-2, and Double Bass. The music is in 5/4 time and features various articulations and dynamics.

Violin 1 (Vln. 1): Treble clef, starting at measure 95. Features triplet eighth notes and quarter notes. Dynamics: *pp*.

Violin 2 (Vln. 2): Treble clef, starting at measure 95. Features quarter notes with 5:4 slurs. Dynamics: *pp*.

Violin 3 (Vln. 3): Treble clef, starting at measure 95. Features quarter notes with 5:4 slurs. Dynamics: *pp*.

Violin 4 (Vln. 4): Treble clef, starting at measure 95. Features triplet eighth notes and quarter notes. Dynamics: *ppp*.

Violin 5 (Vln. 5): Treble clef, starting at measure 95. Features quarter notes with triplet eighth notes. Dynamics: *pp*.

Violin 6 (Vln. 6): Treble clef, starting at measure 95. Features quarter notes and eighth notes. Dynamics: *ppp*. Includes *pizz.* marking at measure 100.

Viola 1 (Vla. 1): Alto clef, starting at measure 95. Features quarter notes with triplet eighth notes. Dynamics: *pp*.

Viola 2 (Vla. 2): Alto clef, starting at measure 95. Features quarter notes with triplet eighth notes. Dynamics: *pp*.

Violoncello 1 (Vc. 1): Bass clef, starting at measure 95. Features quarter notes with 5:4 slurs. Dynamics: *pp*.

Violoncello 2 (Vc. 2): Bass clef, starting at measure 95. Features quarter notes with 5:4 slurs. Dynamics: *pp*.

Double Bass (Db.): Bass clef, starting at measure 95. Features quarter notes and eighth notes. Dynamics: *pp*. Includes *pizz.* marking at measure 100.

M

108

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

pp

ppp

pp

pp

