

Patrick Harrex

Towards equilibrium



Towards Equilibrium

Towards Equilibrium is another in a series of works which reflect my interest in the work and writings of the painter Paul Klee. My starting point was a section ('Building a tower') in Klee's Pedagogical Sketchbook: 'Stone I rests on the foundation stone. This upsets the balance towards left. To equalize, and causing a new disturbance, stone II is added to the right. Following this pattern, stone III pulls towards left, stone IV equalizes and pulls toward right, etc., until finally the keystone establishes a definitive equilibrium.' The drawing illustrating this construction is clearly related to his water-colour of 1922 'Unstable Equilibrium'.

Towards Equilibrium is not a musical translation of Klee's work but, rather, applies his ideas to a musical construction.

Starting from a position of uncertainty (noise), various events emerge, rarely related to each other except in as much as they exist for while together. They interrupt and overlap each other. Some are more controlled than others – at times the precise position of the notes relies on decisions made by the instrumentalists and occasionally the conductor is required to determine the order in which instruments enter or their dynamics. This creates a fluid and unstable structure – further emphasized by the spatial separation of high woodwind and brass from the other instruments, as well as each other. Gradually, common ground emerges through a series of individual crescendos that begin to come together, culminating in *tutti* chords which end the work.

PH

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directions for performers:

general:

✂ : non-rhythmic fast tremolando

→ : hold to end of breath/bow/natural extinction

— : hold/ continue to end of line

↓ : play on sign from conductor

point of entry of (other) notes between dashed barlines
to be determined by the player

wind:

↑ : key or valve clicks - no tone

electric guitar:

↑ : above nut

✎ : strike strings/ fingerboard with flat of hand

strings:

✂ : tremolo, thumb/ finger(s) on belly of instrument (harp on soundboard; piano on closed lid)

✂ : tremolo, with thumb and finger(s) on back of instrument

✂ : tremolo, with thumb and finger(s) on rib of instrument

✂ : tremolo, with thumb/ finger(s) on tailpiece

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$\text{♩} = \text{ca. } 60$
ppp each player: continue to repeat box freely, gradually getting louder, to **A** **mp**

Flute 1

Flute 2

Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Trumpet in Bb

Trombone
rattle mute inside bell

Harp
D \natural , C \sharp , B \flat
E \sharp , F \sharp , G \sharp , A \sharp

Piano

Electric Guitar

Electric Piano

Accordion
open/close bellows freely + air release button (- no pitches): continue/repeat freely
ppp **cresc.**

Violin 1
ppp

Violin 2
ppp

Viola
ppp

Violoncello
ppp

A

B

C

6 *mp sempre*

Fl. I

Fl. 2

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Hp.

Pno.

E. Gtr.

E. Pno.

Accord.

* *pp sempre* unless conductor indicates *ff* (single players):
 repeat box freely

Vln. I

Vln. 2

Vla.

Vc.

pp [*or ff*]*

pp [*or ff*]*

pp [*or ff*]*

pp [*or ff*]*

(pizz.) *mp*

(pizz.) *mp*

(pizz.) *mp*

(pizz.) *mp*

D ww/trumpets enter any time in this bar

E keep repeating these notes fast in groups of 3 to 5 with short rests between each group to ϕ

Fl. 1 *p*

Fl. 2 *p*

Cl. *p*

Sop. Sax. *p*

Alto Sax. *p*

Tpt. *p*

Tbn.

Hp.

Pno.

E. Gtr.

E. Pno.

Accord.

Vln. 1 *mp*

Vln. 2

Vla.

Vc.

pp

pp

pp

pp

pp

con sord.

pp

G

H

I

26 , repeat freely, to \$

Fl. 1 *mp* \rightarrow *p*

Fl. 2 *mp* \rightarrow *p*

Cl. *mp* \rightarrow *p*

Sop. Sax. *mp* \rightarrow *p*

Alto Sax. *mp* \rightarrow *p*

Tpt. (con sord.) *mp* \rightarrow *p*

Tbn. con sord. *mp* \rightarrow *p*

Hp. *ff* *ff*

Pno. *ff* *ff*

E. Gr. *ff* *ff*

E. Pno. *ff* *ff*

Accord. *mp* \rightarrow *p*

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vla. (change to A string) *ff* *ff*

Vc. *ff* *ff*

41

Fl. I
Fl. 2
Cl.
Sop. Sax.
Alto Sax.
Tpt.
Tbn.
Hp.
Pno.
E. Gtr.
E. Pno.
Accord.
Vln. I
Vln. 2
Vla.
Vc.

f

A# A

Detailed description: This page of a musical score covers measures 41 through 44. The instrumentation includes Flute I and II, Clarinet, Soprano and Alto Saxophones, Trumpet and Trombone, Harp and Piano, Electric Guitar and Electric Piano, Accordion, Violin I and II, Viola, and Violoncello. The score is written in a key signature of one sharp (F#) and a common time signature. Vertical dashed lines indicate measure boundaries. The Harp part features a dynamic marking of *f* and chordal indications for A# and A. The string section (Violins, Viola, and Cello) plays sustained notes with long horizontal lines indicating their duration across the measures.

K

Flutes: from here to bar 62 flutter-tongue optional (but preferred where marked)

45

Fl. I
Fl. II
Cl.
Sop. Sax.
Alto Sax.
Tpt.
Tbn.
Hp.
Pno.
E. Gtr.
E. Pno.
Accord.
Vln. I
Vln. II
Vla.
Vc.

da niente *mf* *mf*

da niente *mf* *mf*

da niente *mf* *mf*

da niente *mf* *mf*

da niente *mf* *mf*

da niente *mf* *mf*

da niente *mf* *mf*

mf gliss along one string with wooden stick l.v.

Ped.

distort l.v. *mf*

mf

pp poco a poco cresc. (to L)

one bow per note - hold back cresc. from p as long as needed

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* sempre

50

Fl. 1
Fl. 2
Cl.
Sop. Sax.
Alto Sax.
Tpt.
Tbn.
Hp.
Pno.
E. Gtr.
E. Pno.
Accord.
Vln. 1
Vln. 2
Vla.
Vc.

mf *f* *f* *f*

mf *mf* *f* *f*

mf *mf* *f* *f*

mf *mf* *mf* *f* *f* *f*

mf *mf* *mf* *f*

mf *f* *f*

gliss along one string with teaspoon
mf *mf* *mf* *f* l.v.

f

distort
mf

p poco a poco cresc.)

f *p* *f* *p*

f *p* *f* *p*

f *p* *f*

f *p* *f*

64 **M**

Fl. 1

Fl. 2

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Hp.

Pno.

E. Gtr.

E. Pno.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mp l.v.

mp l.v.

mp l.v.

mp l.v.

mp

mp

mp

Ped.

Ped.

drum with fingers on instrument body

72

Fl. 1 *f* *ff*

Fl. 2 *mf* *ff*

Cl. *f*

Sop. Sax. *f* *ff*

Alto Sax. *f* *ff*

Tpt. *f* *f*

Tbn. *ff*

Hp. *f* l.v.

Pno. *f* l.v.

E. Gtr. *mf* *f*

E. Pno. *f*

Accord. *mf* *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Reo.

81 **N**

Fl. I *sim.*

Fl. II *sim.*

Cl. *ff* *sim.*

Sop. Sax. *sim.*

Alto Sax. *sim.*

Tpt. *ff* *sim.*

Tbn. *sim.*

Hp. *ff* *l.v.*

Pno.

E. Gtr. *ff* *l.v.*

E. Pno.

Accord. *sim.*

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

take new breath/ bow as needed

87

Fl. I *ppp cresc.* *ff*

Fl. II *ppp cresc.* *ff*

Cl. *ppp cresc.* *ff*

Sop. Sax. *ppp cresc.* *ff*

Alto Sax. *ppp cresc.* *ff*

Tpt. *ppp cresc.* *ff*

Tbn. *ppp cresc.* *ff*

Hp. *ppp cresc.* *ff*

Pno. *ppp cresc.* *ff*

E. Gtr. *ppp cresc.* *ff*

E. Pno. *ppp cresc.* *ff*

Accord. *ppp cresc.* *ff*

Vln. I *ppp cresc.* *ff*

Vln. II *ppp cresc.* *ff*

Vla. *ppp cresc.* *ff*

Vc. *ppp cresc.* *ff*