

Patrick Harrex

Chorale II

for double bass and eight instruments



Chorale II

composer's note

Chorale II is one of three short works (*Chorales I, II and III*) commissioned by Stephen Phillips from members of New Music Brighton, the collective of composers in the Sussex area, the other two composers being Barry Mills (*Chorale I*) and John Alexander (*Chorale III*). The three works are linked only by their titles and the instrumentation, with a prominent part for the double bass.

Chorale II takes as its starting point one of J.S.Bach's harmonisations of the chorale melody *Christ lag in Todesbanden*. This is given to the four wind instruments (cor anglais, bass clarinet, bassoon and French horn) which over five repetitions of the chorale develop the harmonies, which in Bach's version are already quite complex, while retaining the melody largely in its original form. The string quartet (violin, two violas and cello) adds 'commentaries', mostly in the form of sustained chords but occasionally joining in the rhythmic movement of the wind parts. The bass, beginning the work alone, adopts an essentially independent line which, because of its prominence – essentially a virtuosic concertante part – reduces the chorale harmonisation to an accompaniment. However, for the last repetition of the chorale melody the nine instruments come closer together, harmonically and rhythmically, with the bass taking over the melody.

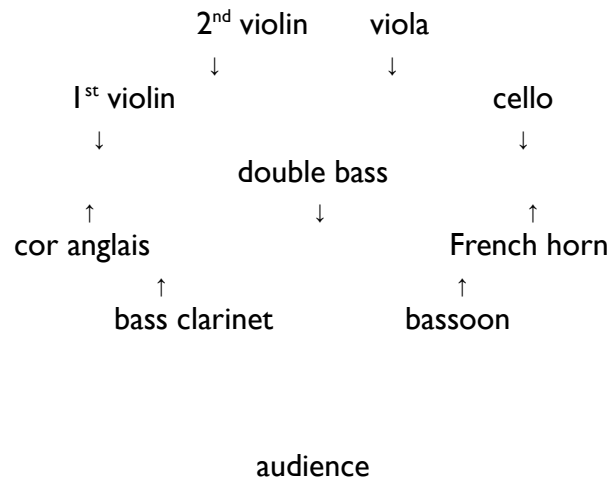
P.H.

Christ lag in Todesbanden
Für unser Sünd gegeben,
Der ist wieder erstanden
Und hat uns bracht das Leben.
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja
Halleluja.

Christ lay in death's bondage
For all our sin sacrificed;
He is now again risen
And has to us brought new life.
For this we shall be joyful,
Praising God and giving thanks
And singing Hallelujah
Hallelujah!

Corale II

The arrangement of performers should ideally be as set out in the diagram below. If it is impractical to place the wind players in front of and facing the double bass player, i.e. with their backs to the audience, if, for example, it is desired to have a conductor, they should be in a second row behind the string players. It is important that the wind sounds are always very quiet, sounding rather distant relative to the double bass (especially) and the other string players.



all notes sound as written in score
except bass clarinet and double
bass sound an octave lower

for Stephen Phillips

Chorale II

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$\text{♩} = 54$

Cor Anglais
pp sempre (match other wind instruments as far as possible)

Bass Clarinet in B \flat
pp sempre (match other wind instruments as far as possible)

Bassoon
pp sempre (match other wind instruments as far as possible)
con sord.

Horn in F
pp sempre (match other wind instruments as far as possible)

Violin
ppp

Viola I
ppp

Viola 2
ppp

Violoncello
ppp

Double Bass
f *ppp* *< mf* *p* *mf* *pizz.* *arco* *gradual change* *sul pont.* *p* *gradual change* *nat.* *3* *pp*

7

C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla.1
Vla.2
Vc.
Db.

pizz.
molto vibrato
f
arco
mp

p
pp
pp sempre

p
pp
pp sempre

p
pp
pp sempre

p
pp
pp sempre

12

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. I

Vla. 2

Vc.

Db.

ppp *mf* *fp* *ppp* *f* *mp*

sul pont. gradual change sul tasto nat.

Detailed description of the musical score: The score is for page 4, measures 12 through 17. It features eight staves: C.A. (Corno Alto), B. Cl. (Clarinete Baixo), Bsn. (Basson), Hn. (Fagote), Vln. (Violino), Vla. I (Viola I), Vla. 2 (Viola II), Vc. (Violoncelo), and Db. (Contrabaixo). The time signature changes from 4/4 to 5/4 and back to 4/4. The Db part includes dynamic markings: *ppp* (measures 12-13), *mf* (measures 14-15), *fp* (measure 16), *ppp* (measure 17), *f* (measure 18), and *mp* (measures 19-20). Performance instructions for Db include 'sul pont.' (measures 12-13), 'gradual change' (measures 14-15), 'sul tasto' (measures 16-17), and 'nat.' (measures 18-20).

18

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. 1

Vla. 2

Vc.

Db.

pp *ff* *mf* *pp* *f* *mf* *p*

mp *pp* *mf* *pp* *mf* *pp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

mf *pp* *mf* *pp* *mf* *pp*

24

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla.1

Vla.2

Vc.

Db.

mp

pp

mf

p

p sempre

pp

mp

pp

pp

pp

mf

mf

mf

pizz.

arco

pizz.

pizz.

arco

39

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. I

Vla. II

Vc.

Db.

44

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. I

Vla. 2

Vc.

Db.

molto vibrato

arco

port.

ff

p

f

pp

pp

pp

pp

pp

pizz.

3

3

49

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. 1

Vla. 2

Vc.

Db.

5

3

arco

pizz.

arco

ff

Detailed description of the musical score: The score is for measures 49-52. It features eight staves: C.A. (Clarinet in A), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), Vln. (Violin), Vla. 1 (Viola 1), Vla. 2 (Viola 2), and Db. (Double Bass). The time signature changes from 5/4 to 4/4, then to 6/4, and back to 4/4, finally ending in 5/4. The woodwinds (C.A., B. Cl., Bsn., Hn.) have active parts with various notes and rests. The strings (Vln., Vla. 1, Vla. 2, Vc.) are mostly silent, indicated by rests. The Double Bass (Db.) has a complex rhythmic pattern with triplets and a quintuplet in measure 49, followed by arpeggiated chords and a final *ff* (fortissimo) chord in measure 52. Performance instructions include 'arco' (arco), 'pizz.' (pizzicato), and 'arco' (arco) for the double bass.

53

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. 1

Vla. 2

Vc.

Db.

ff *p* *pp* *ff* *pp* *ff* *pp* *pp* *ff*

p *mf* *ff* *pp* *mp* *p* *f* *mf* *ff*

pizz. arco

3 5

56

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla. I

Vla. 2

Vc.

Db.

ff *pizz.* *3*

ff *sempre* *3*

pp

pp

pp

pp

73

C.A.

B. Cl.

Bsn.

Hn.

Vln.

Vla.1

Vla.2

Vc.

Db.

Detailed description of the musical score: The score consists of nine staves for different instruments. The measures are grouped into four bars. The time signature alternates between 5/4 and 4/4. The C.A. part is mostly whole notes. The woodwinds (B. Cl., Bsn., Hn.) have more active parts with eighth and sixteenth notes. The strings (Vln., Vla.1, Vla.2, Vc.) play sustained notes with long slurs. The Db. part has a steady eighth-note pattern. The key signature has one sharp (F#).

78 rall.

C.A. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Vln. *pppp*

Vla. 1 *pppp*

Vla. 2 *pppp*

Vc. *pppp*

Db.