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.

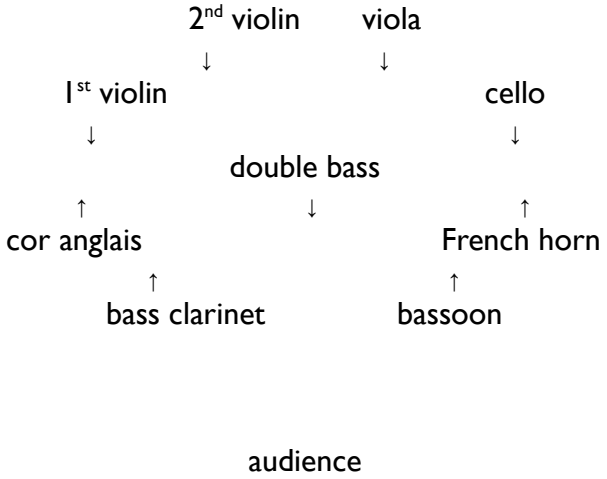
Chorale II takes as its starting point one of J.S.Bach's harmonisations of the chorale melody *Christ lag in Todesbanden*. This is given to the four wind instruments (cor anglais, bass clarinet, bassoon and French horn) which over five repetitions of the chorale develop the harmonies, which in Bach's 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	Christ lay in death's bondage
Für unser Sünd gegeben,	For all our sin sacrificed;
Der ist wieder erstanden	He is now again risen
Und hat uns bracht das Leben.	And has to us brought new life.
Des wir sollen fröhlich sein,	For this we shall be joyful,
Gott loben und ihm dankbar sein	Praising God and giving thanks
Und singen Halleluja	And singing Hallelujah
Halleluja.	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

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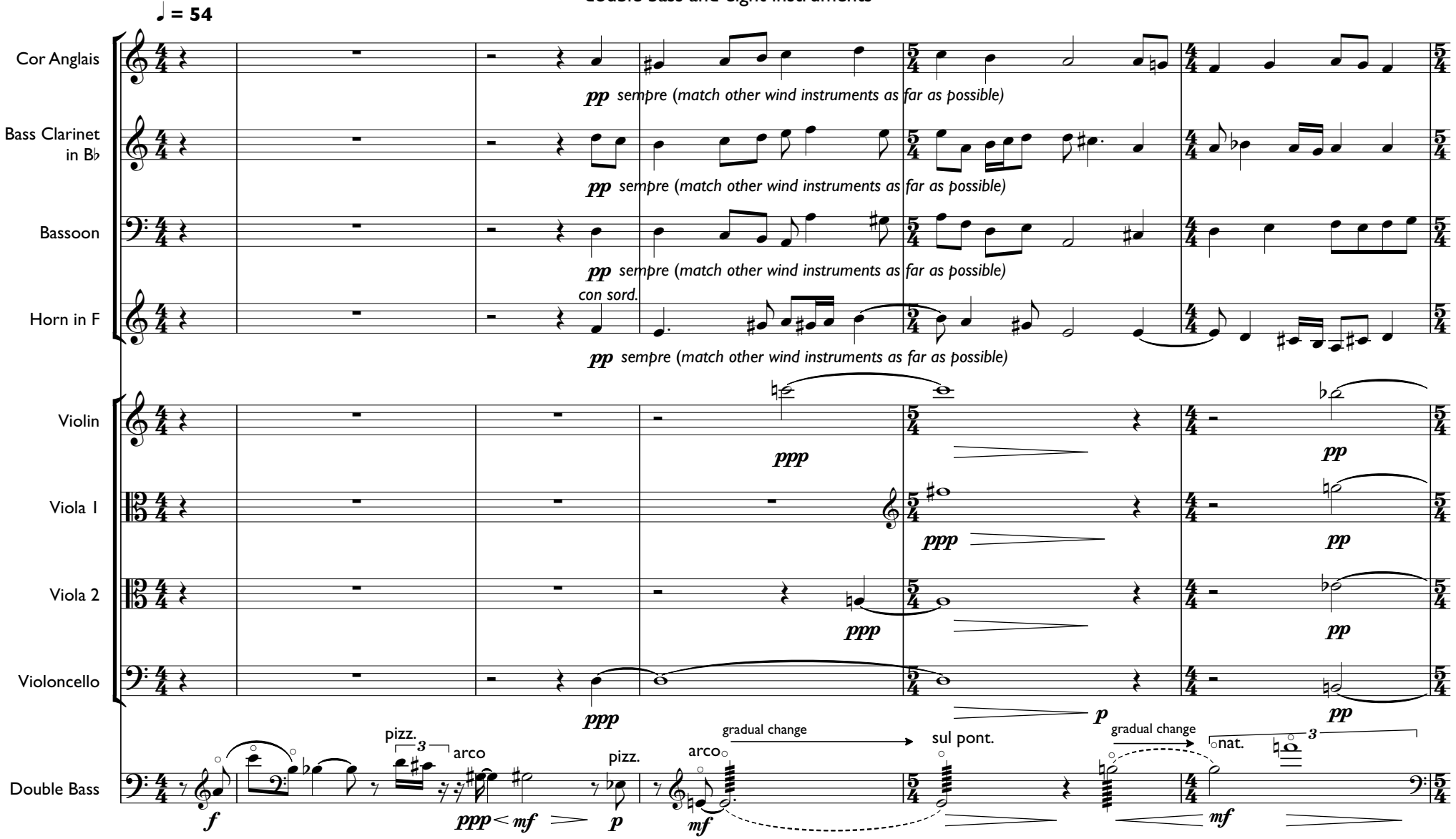

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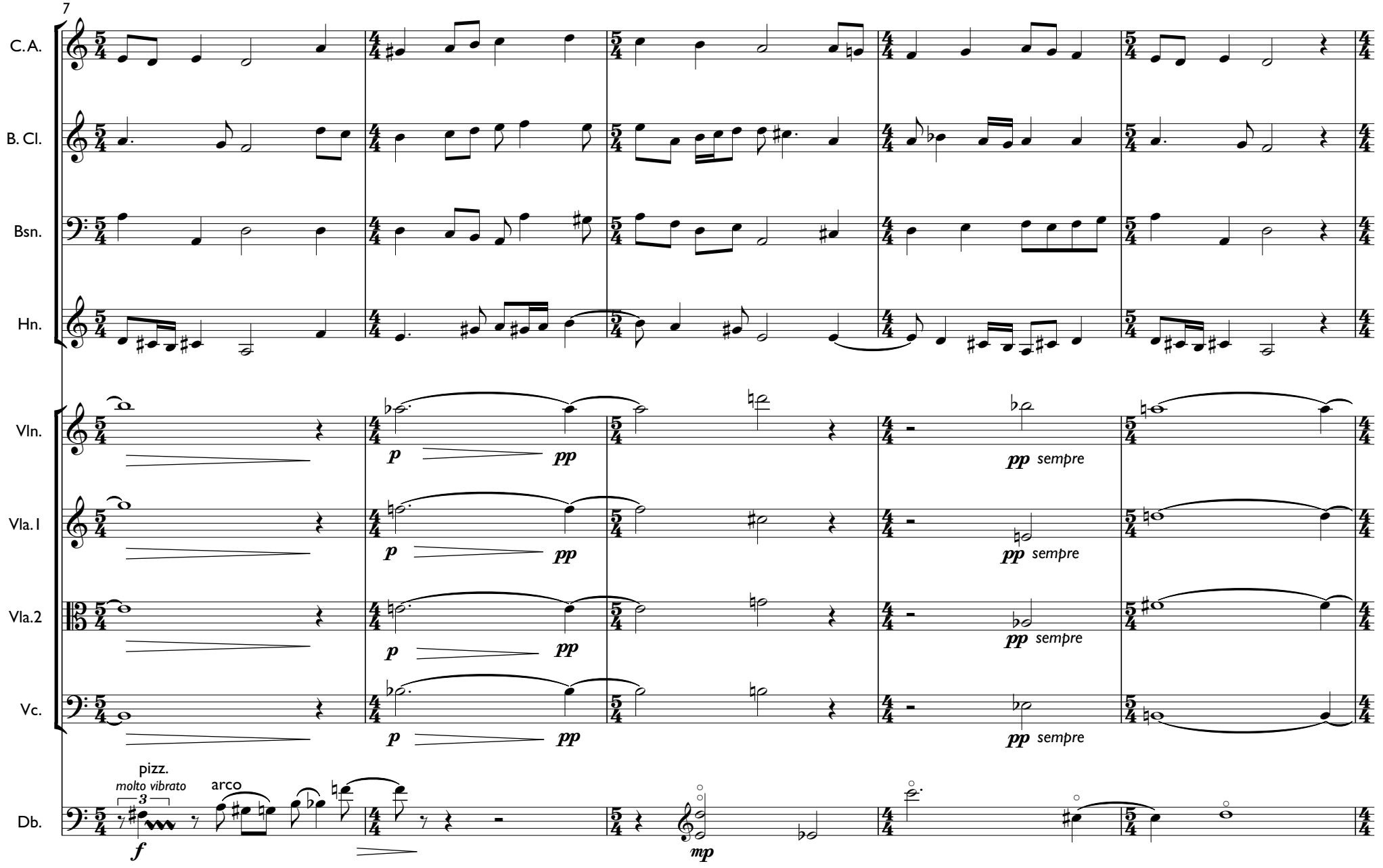
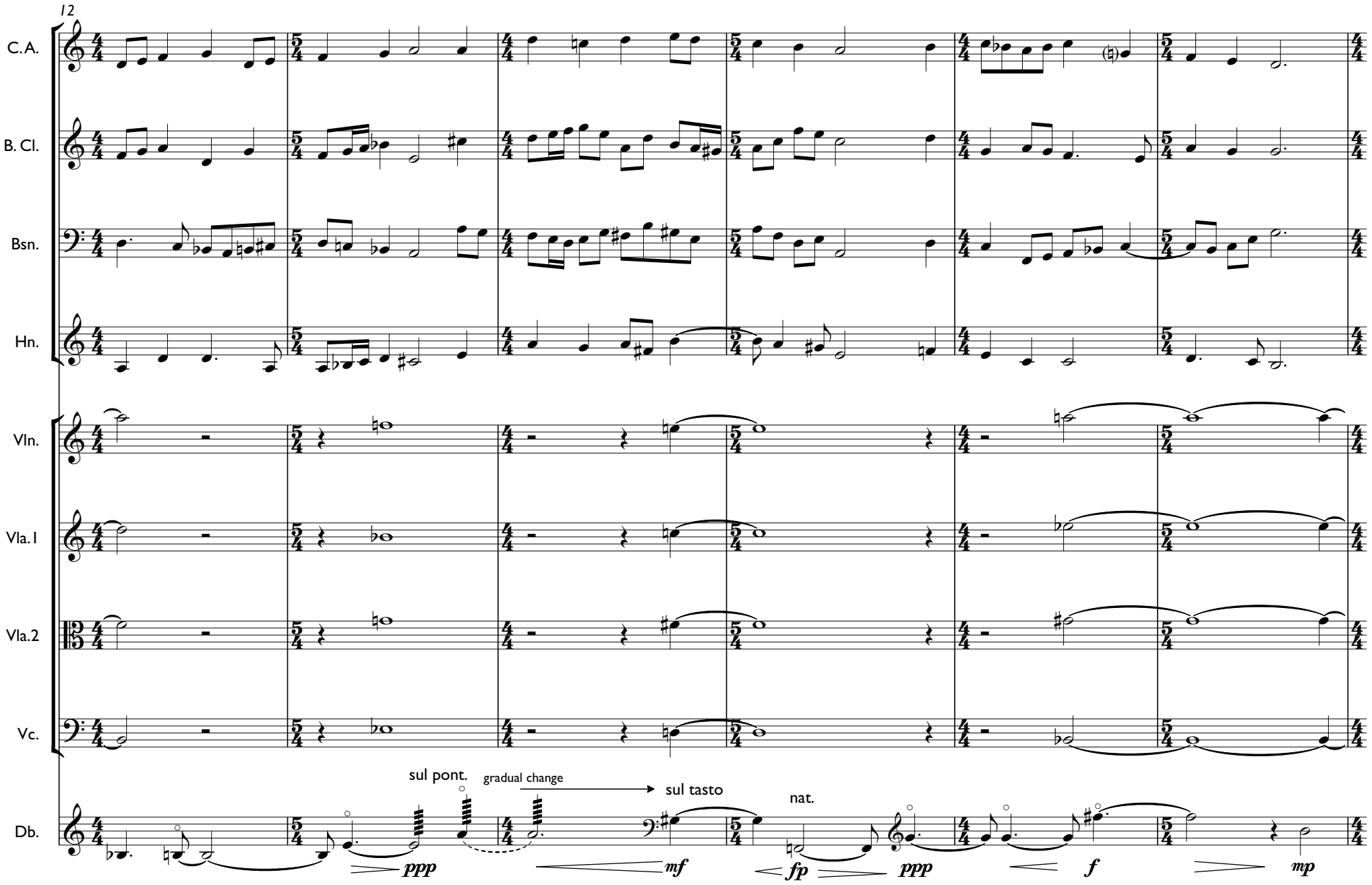
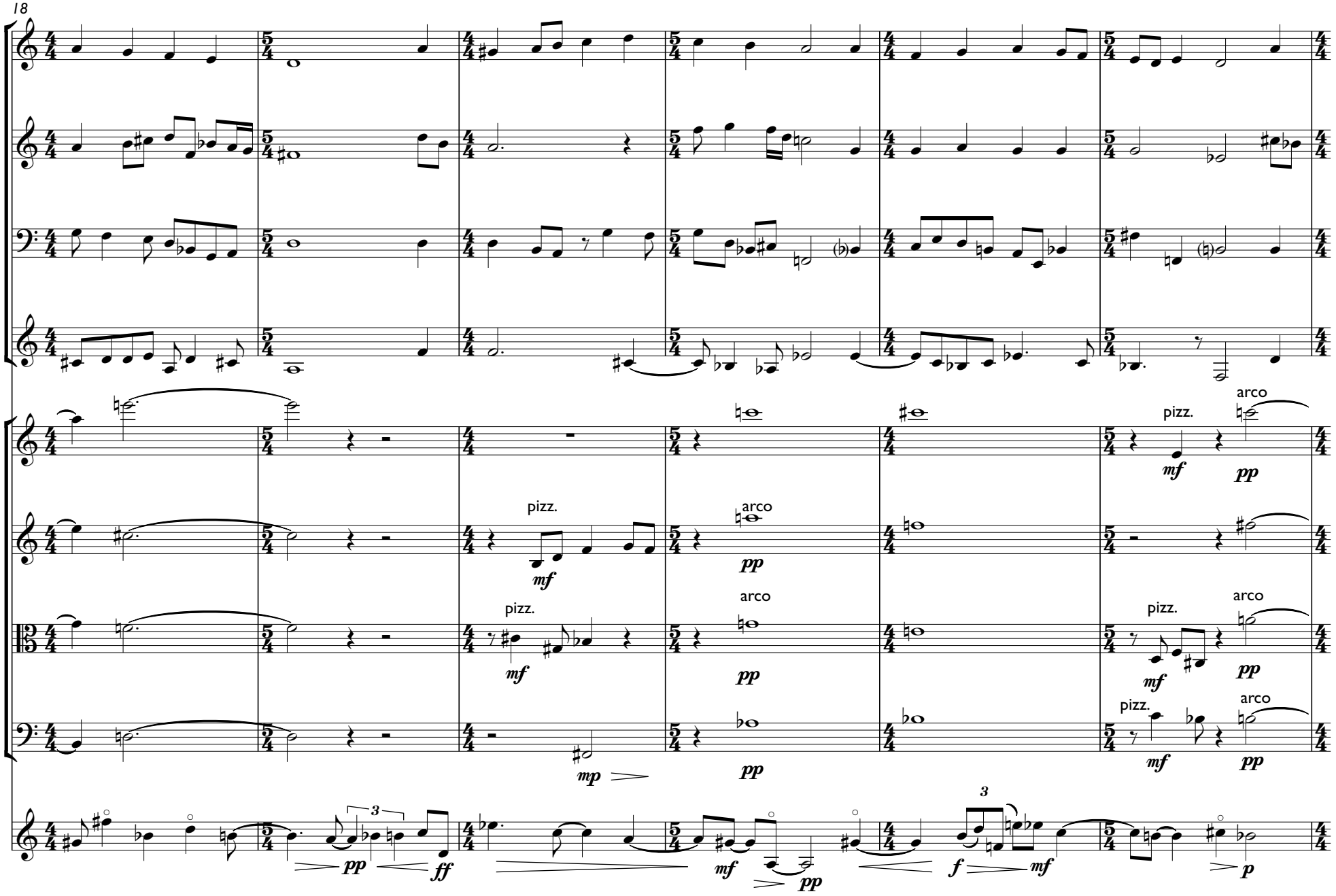
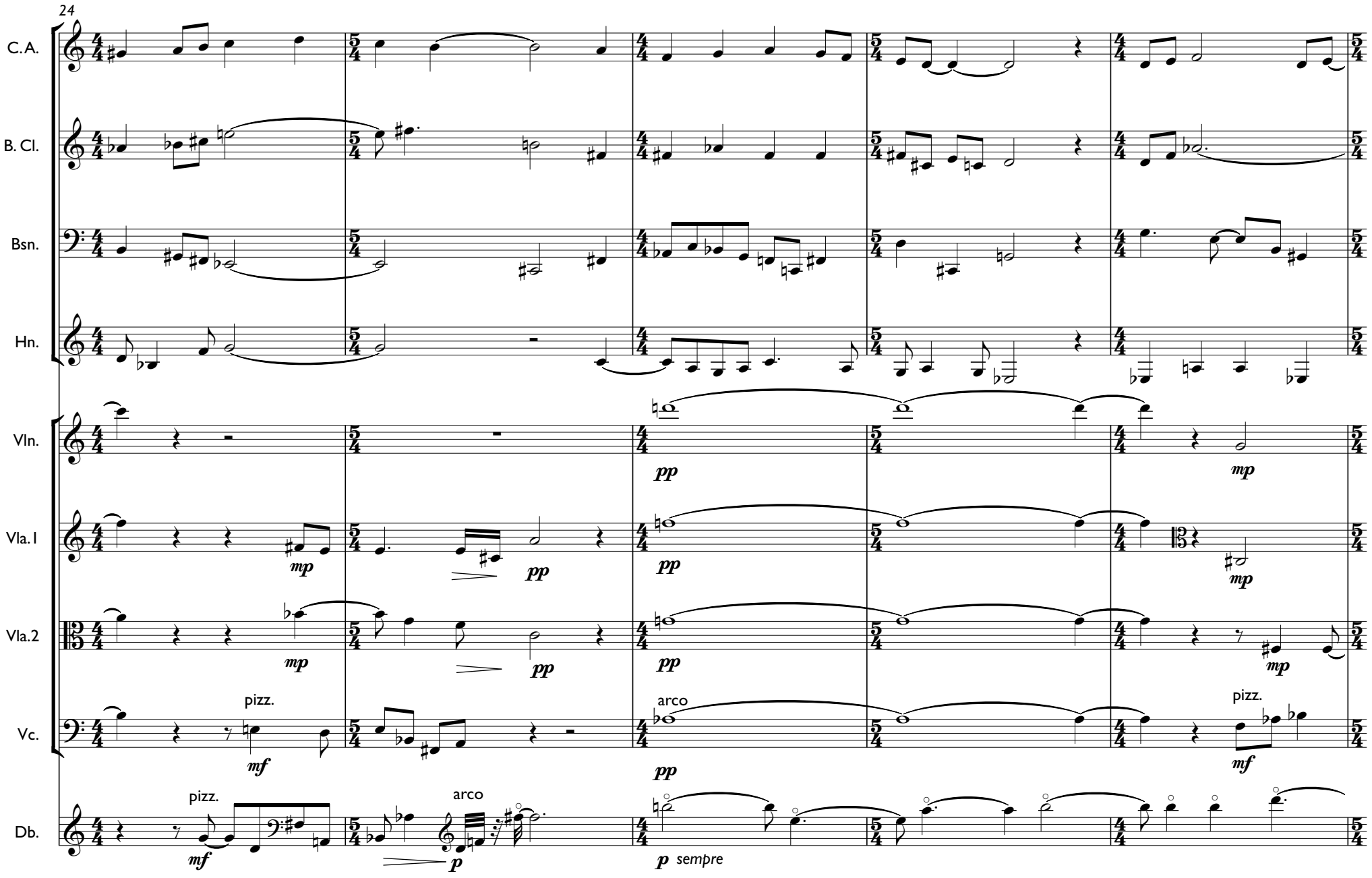
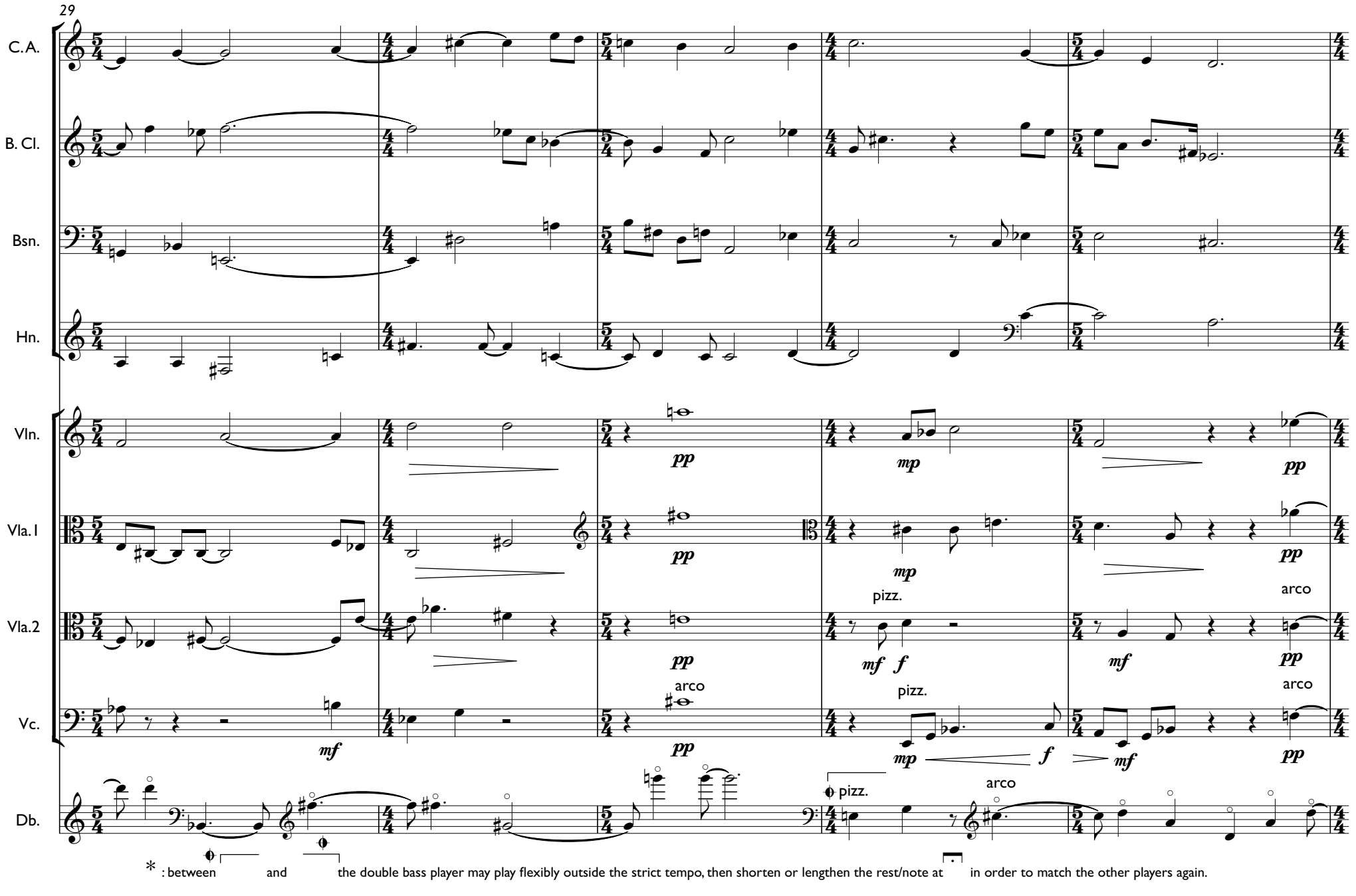
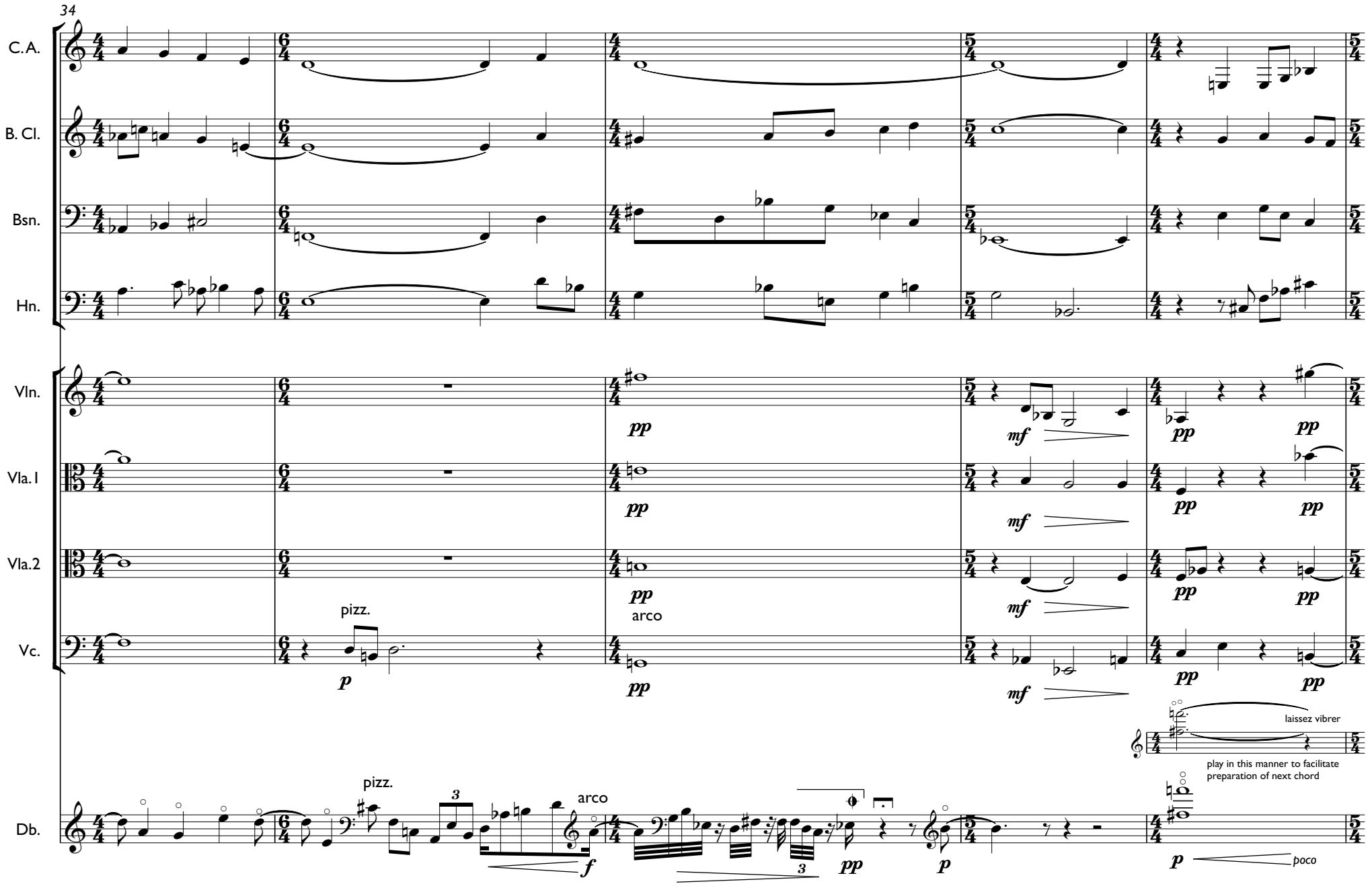

7
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
p
pp
pp sempre
pizz.
molto vibrato
3
arco
f
mp

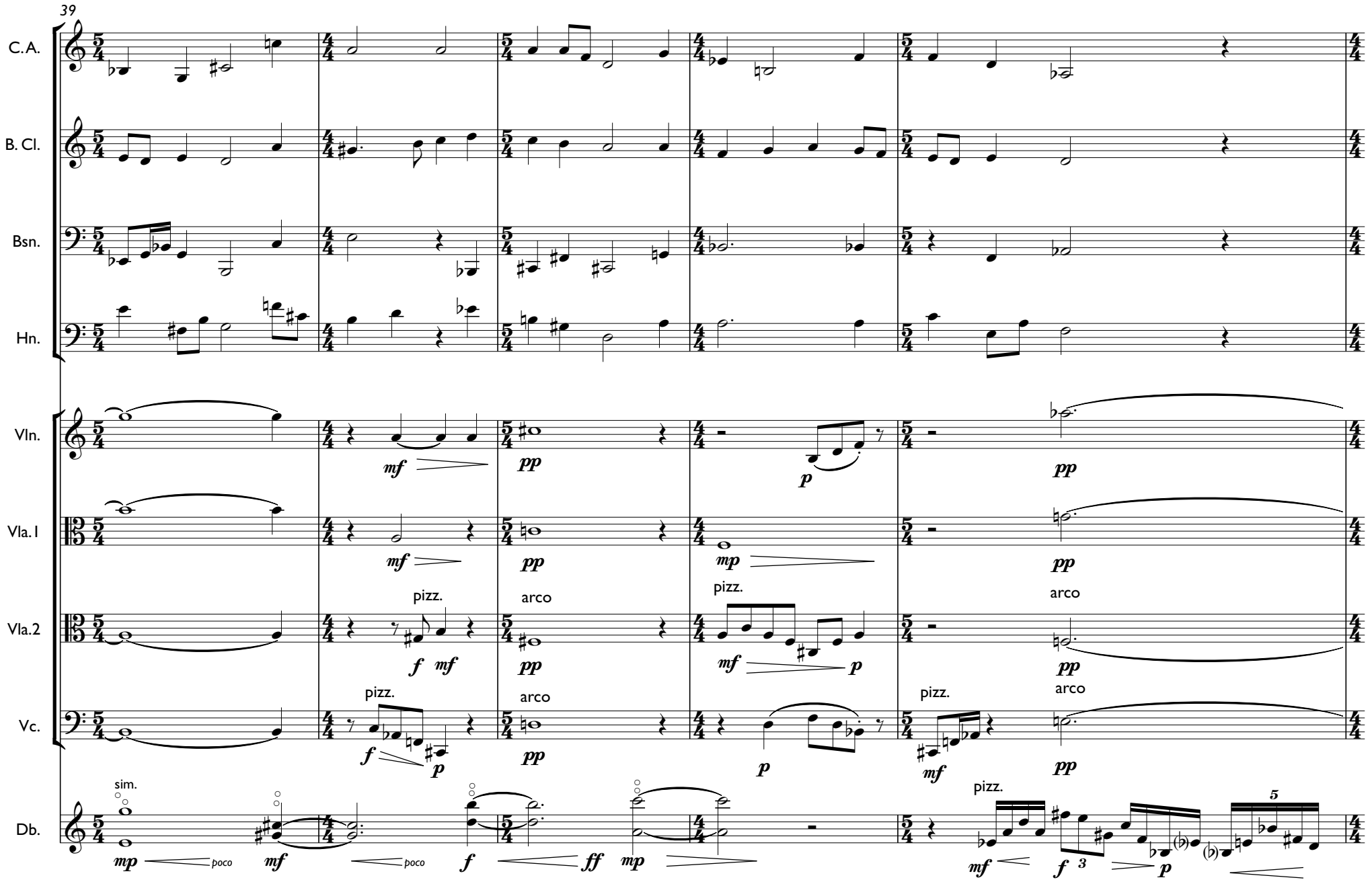

12
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
sul pont.
gradual change
sul tasto
nat.
ppp
mf
fp
ppp
f
mp

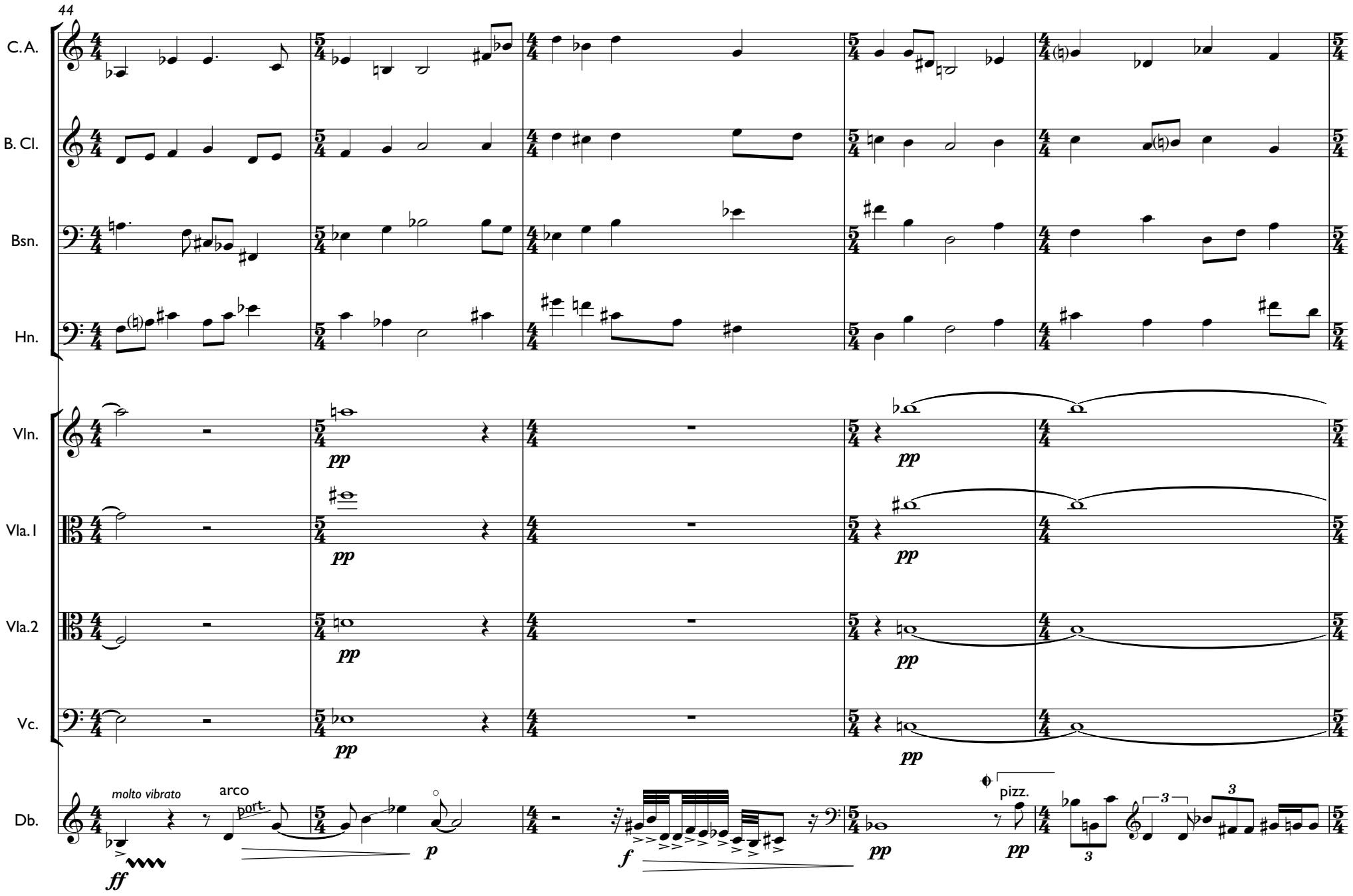

18
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pizz.
arco
mf
pp
mp
ff
f
3

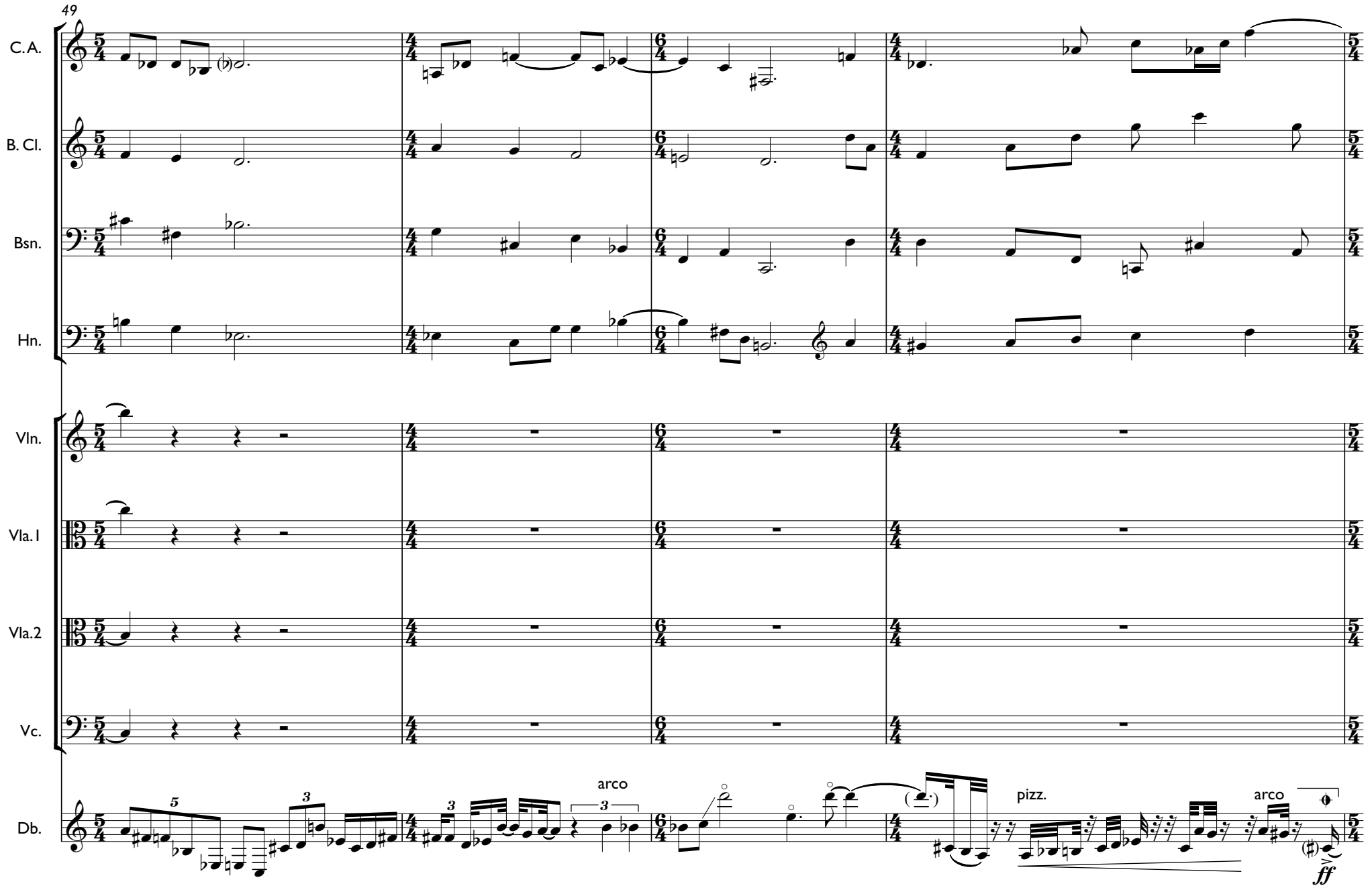

24
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pizz.
arco
pizz.
arco
pizz.
sempre

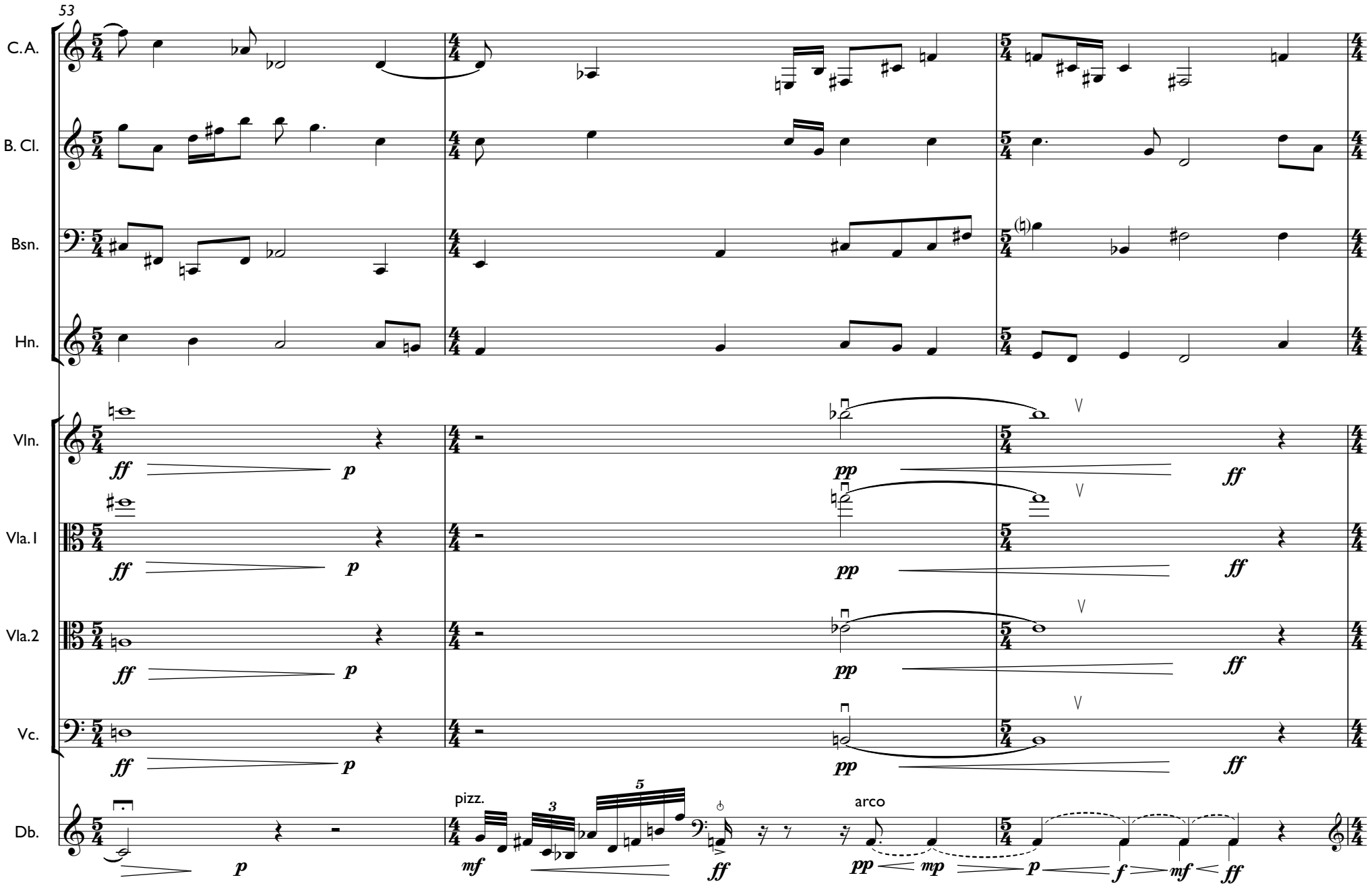

29
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla.1
Vla.2
Vc.
Db.
pp
mp
mf
f
pizz.
arco
* : between and the double bass player may play flexibly outside the strict tempo, then shorten or lengthen the rest/note at in order to match the other players again.

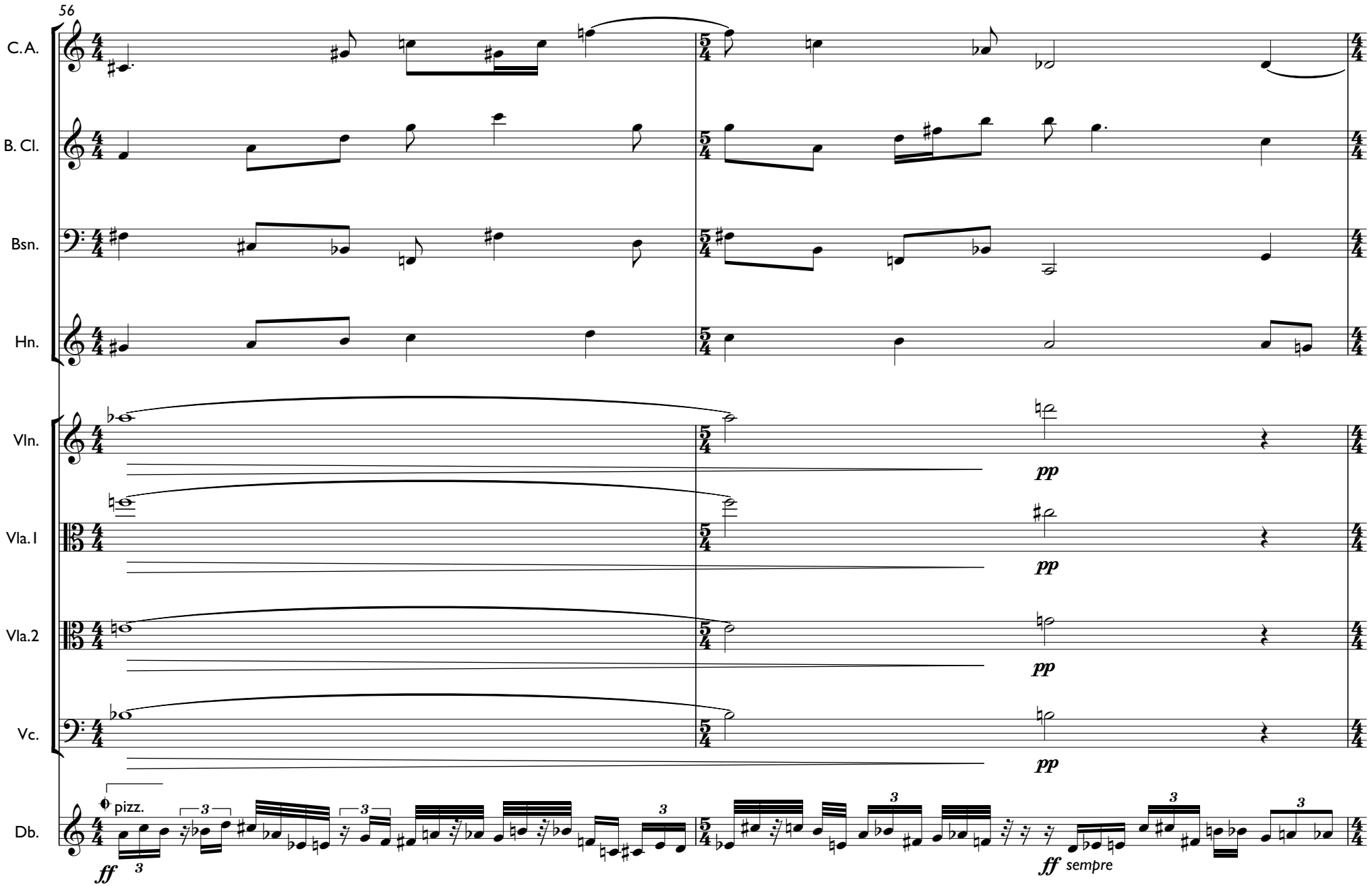

34
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pizz.
arco
pizz.
arco
laissez vibrer
play in this manner to facilitate
preparation of next chord
poco

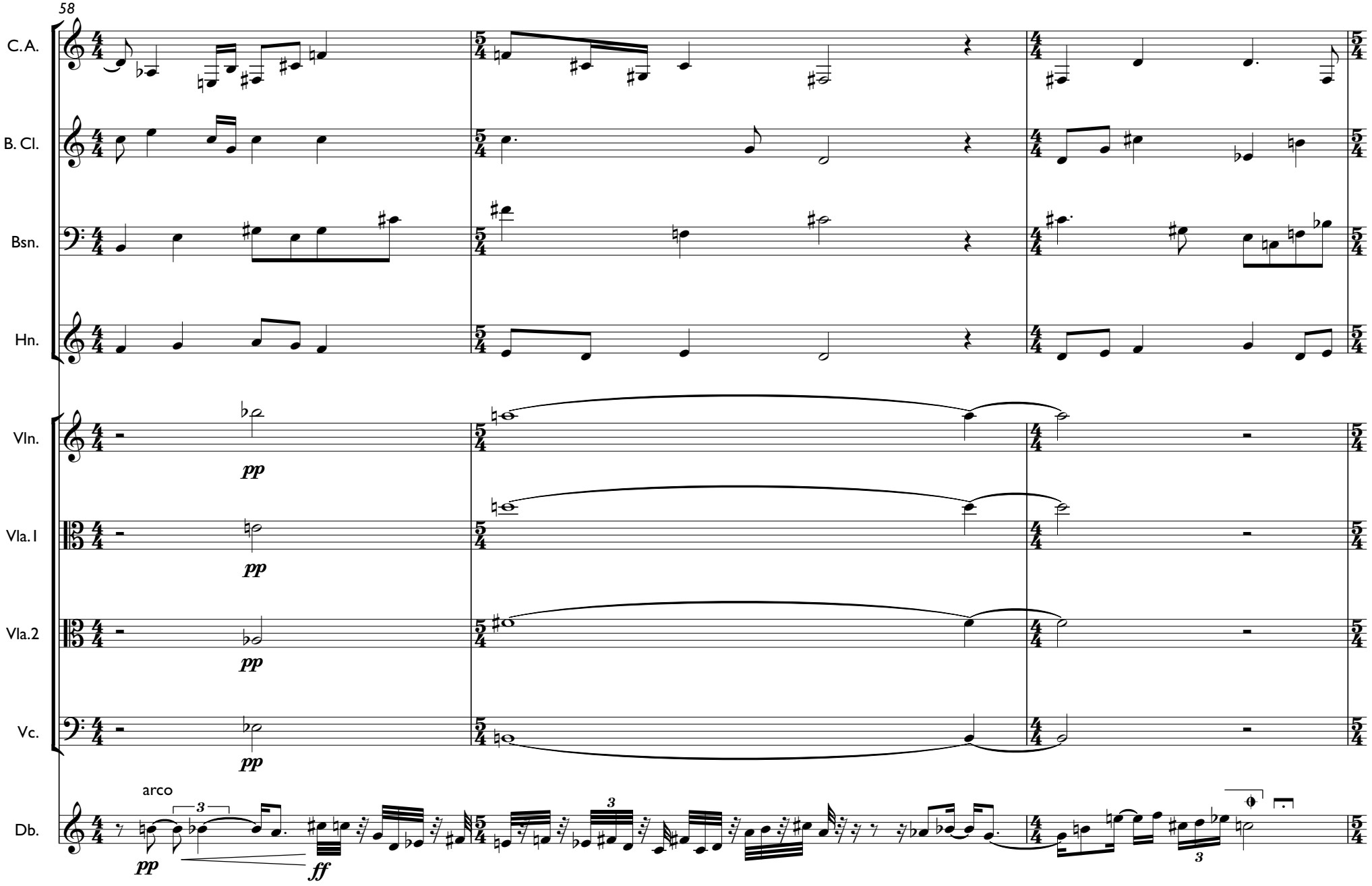

39
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
sim.
pizz.
arco
poco
3
5

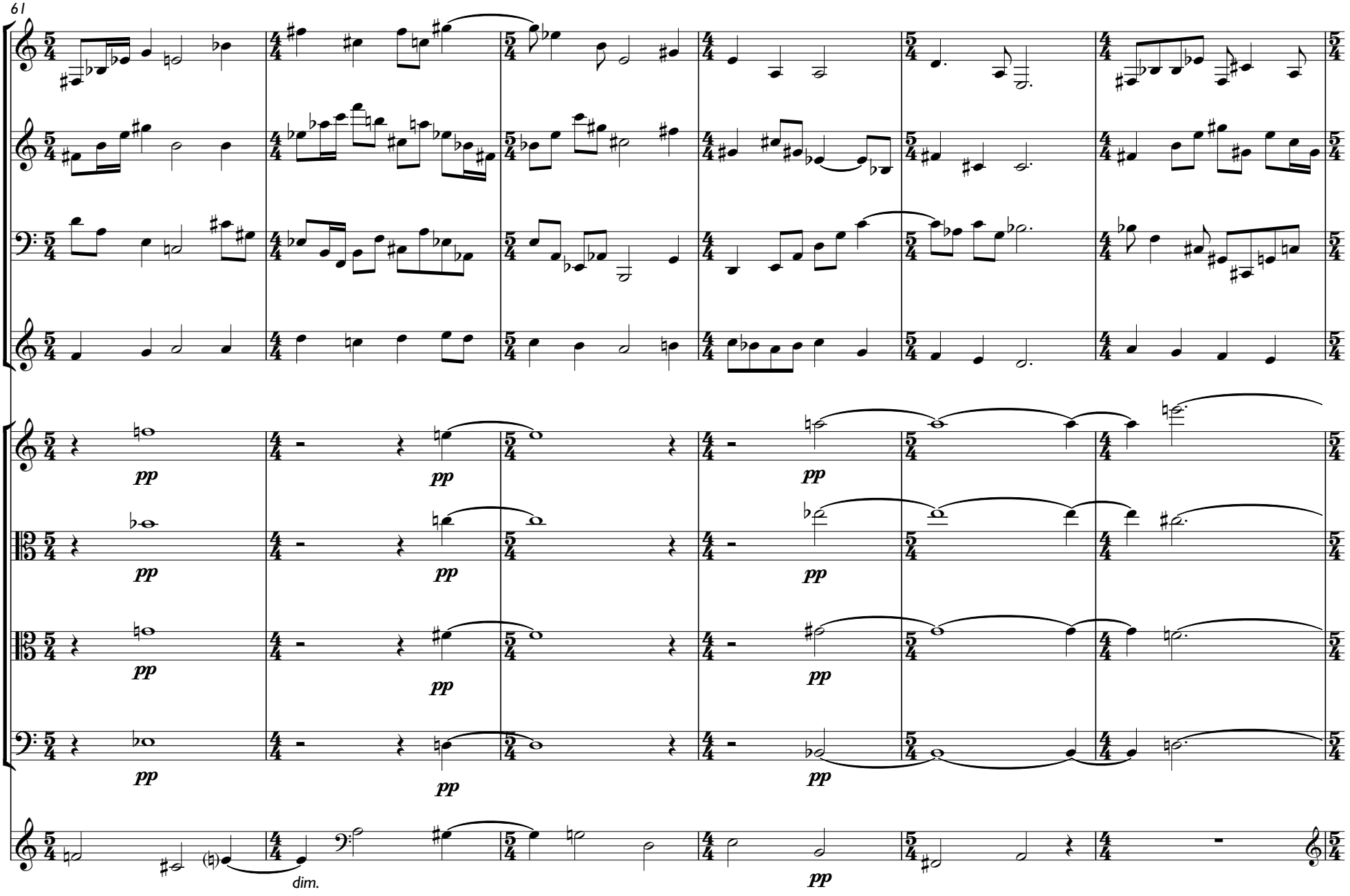

44
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
molto vibrato
arco
port.
pizz.
ff
p
f
pp

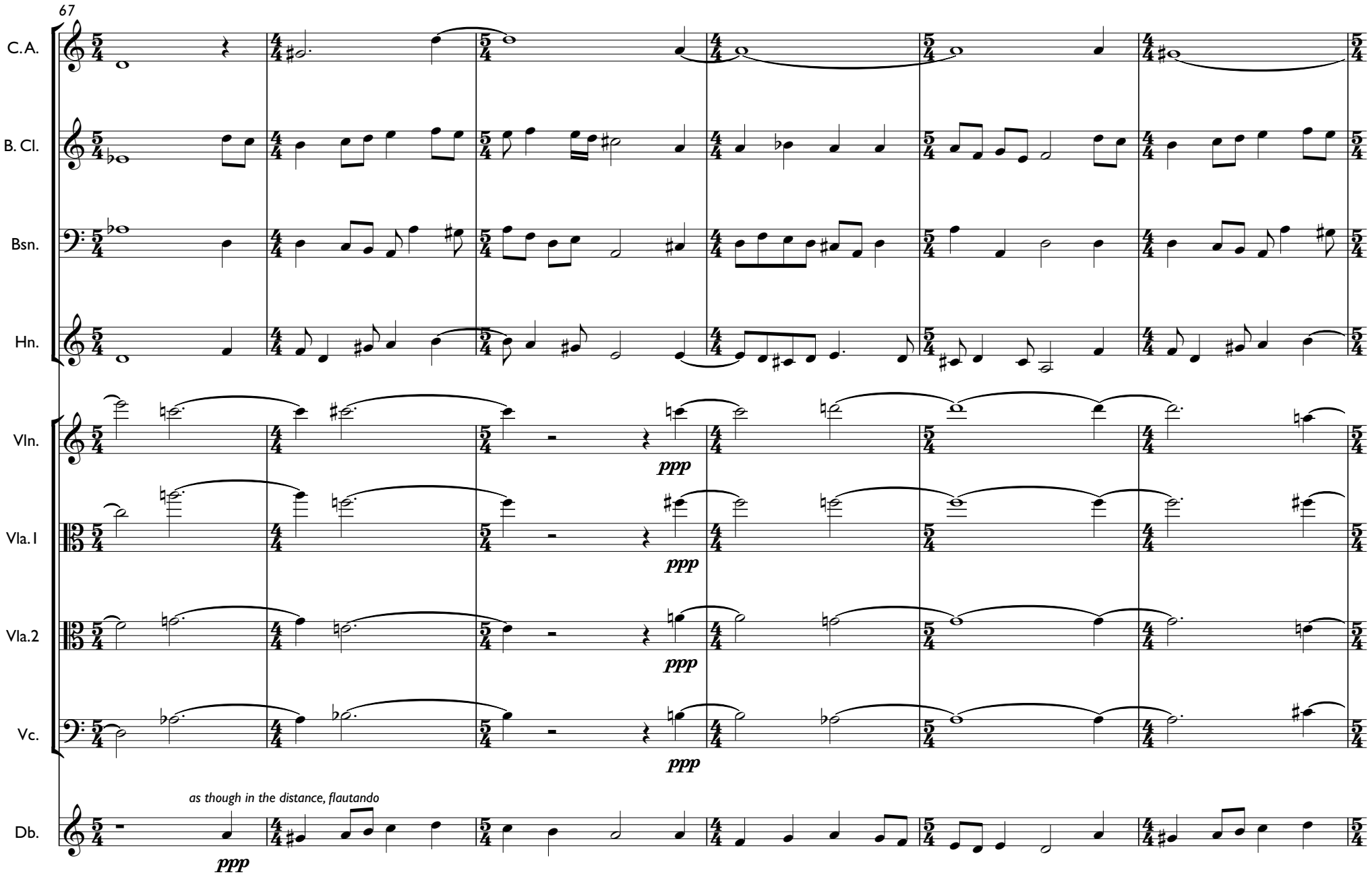

49
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
arco
pizz.
arco
ff

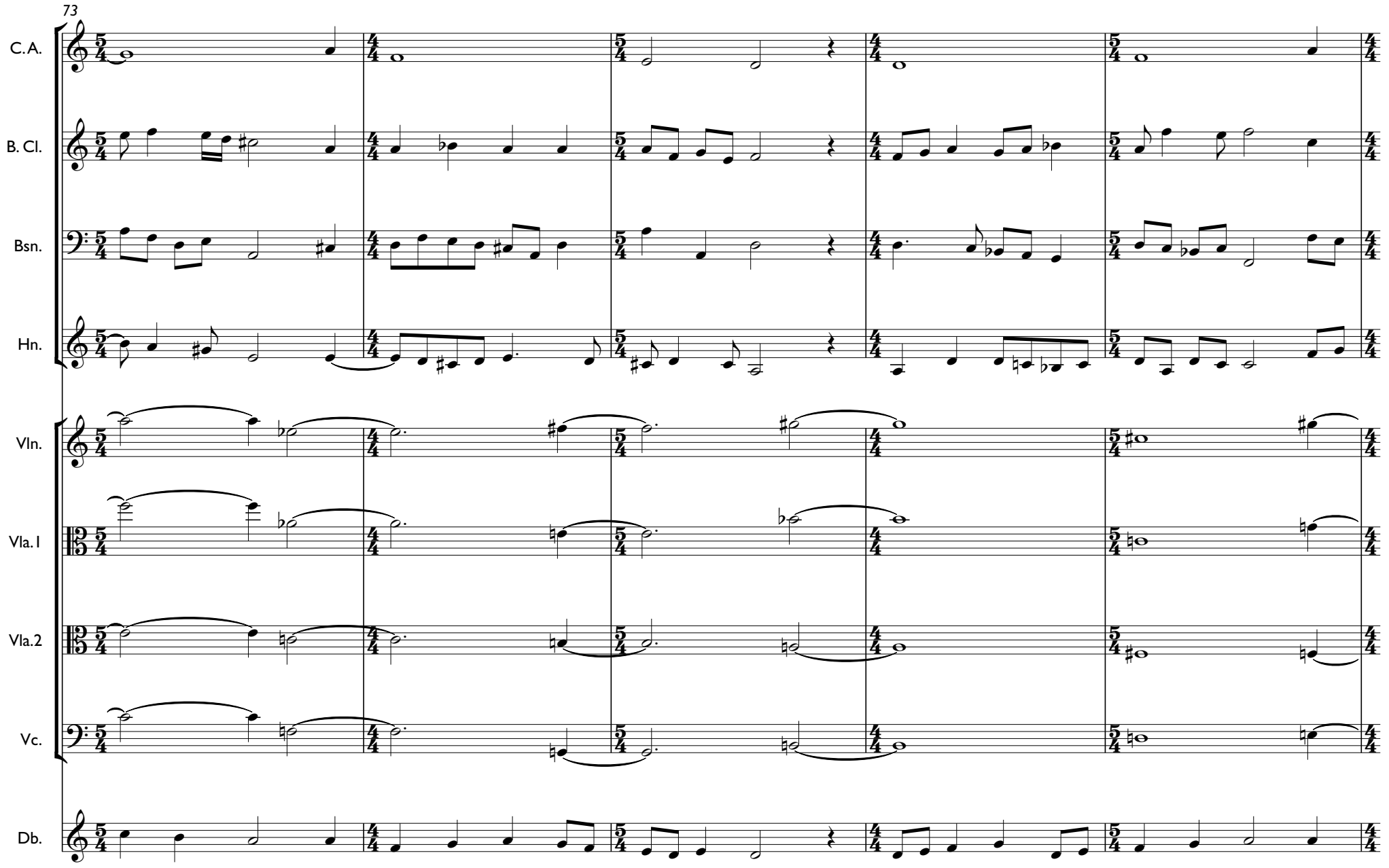

53
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla.1
Vla.2
Vc.
Db.
pizz.
arco

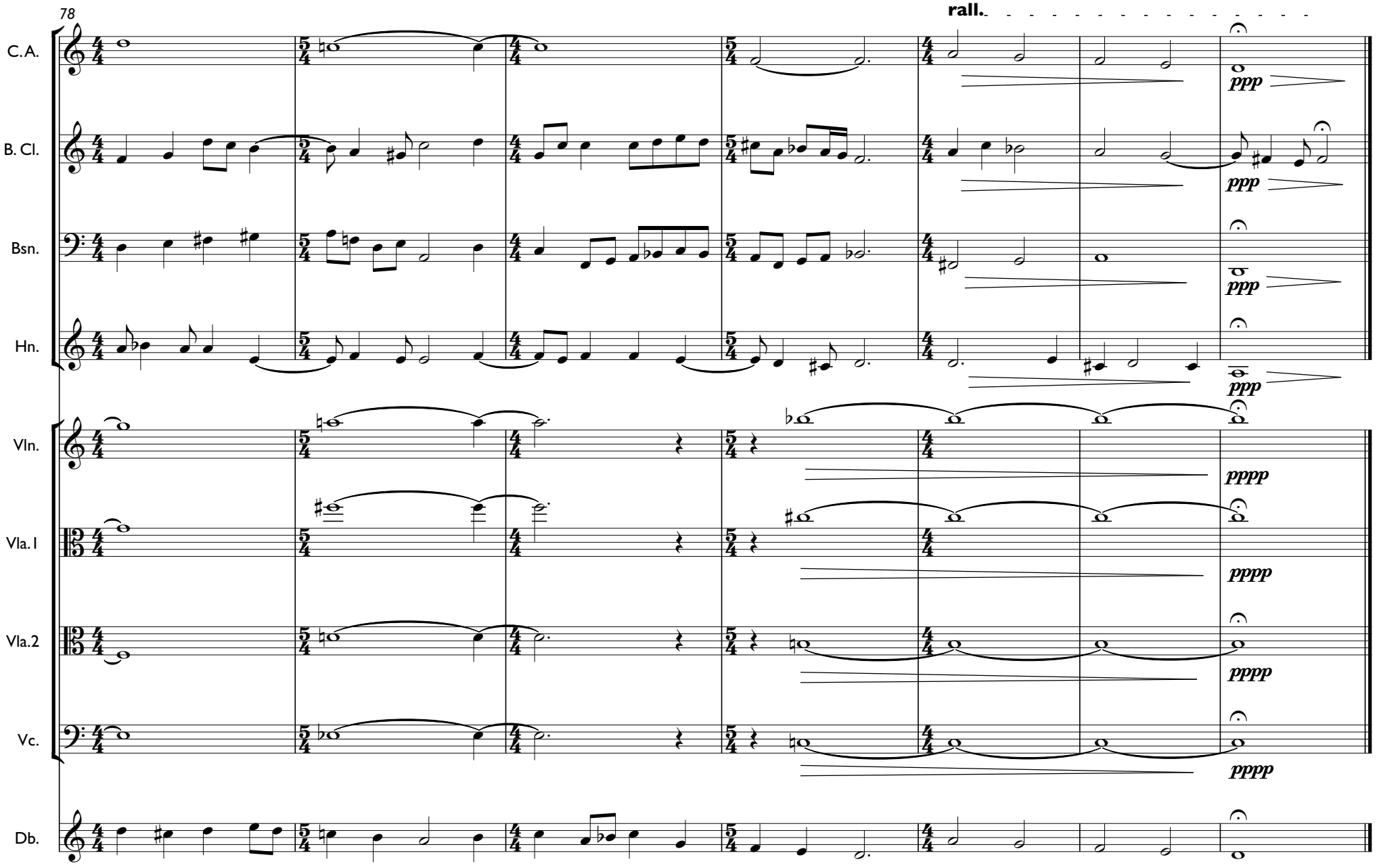

56
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pizz.
ff
pp
ff sempre


58
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pp
pp
pp
pp
arco
3
pp
ff
3
3


61
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
pp
dim.


67
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
ppp
ppp
ppp
ppp
as though in the distance, flautando
ppp


73
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.


78
rall.
C.A.
B. Cl.
Bsn.
Hn.
Vln.
Vla. I
Vla.2
Vc.
Db.
ppp
pppp