

Dedicated to Juan Riveros

Harp Concerto

(2021)

Sami SEIF

سامي سيف

Duration: 14 minutes

Copyright © 2021, Sami Seif

This score is intended for personal use only; it is not licensed to be used for performance purposes.

Sami SEIF

سامي سيف

Harp Concerto

Duration: 14 minutes

Instrumentation:

Harp

Three Percussionists including:

Percussion 1: Triangle, Crotales, Tam-tam, two large Cymbals, and four Timpani

Percussion 2: Tam-tam, Glockenspiel, Vibraphone, Suspended Cymbal

Percussion 3: Tubular Bells, Vibraphone, Tam-tam

Strings*

4 Violins

2 Violas

2 Cellos

Doublebass

**Harp Concerto* may be performed with chamber strings, a full string orchestra, or anything in between.

Program notes:

Harp Concerto oscillates around two contrasting worlds. One is martial in character, the other is intimate and sensuous. The duality of their affects operates on all levels of these piece including the approach to temporality, symmetry and asymmetry as well as regularity and irregularity, among other matters.

Harp Concerto form functions like a mirror in that each affect predominates its respective half of the piece. At the same time, both affects are present at least to a small extent in either half. Both are inspired by the contrasting literature I was reading at the time of composition. The first one centers around courage and came as a result of a wealth of literature that stuck with me about courageous historical characters. One of said figures is Hannibal Barca, whose courage, zeal, creativity and ingenuity is endlessly inspiring and compelling. This affect was further nourished by many poems I was reading at the time about courage, most notably those of Abu Al-Tayyib Al-Moutanabbi and Al-Akhtal.

The second affect centres around a recurring quote from Gibran Khalil Gibran's Arabic poetry on love. The quote is re-contextualized in his different works, nevertheless, it always relates to the inexpressibility of love. As Gibran is among the best-selling poets in English as well as Arabic, I have always wondered why this quote never made it into his English poetry since it is so compelling in either language. Other poetry that I was prominently interested in with regards to this affect is that of Said Akl and Nizar Qabbani. I was also obsessively looping specific passages of Fayrouz's songs which most substantially speak to this affect.

I have chosen one quote from either affect to be representative of either of these worlds.

Affect 1: "Courage is the only virtue you cannot fake" – Nassim Nicholas Taleb

Affect 2: "Between what is said and not meant, and what is meant and not said, most of love is lost." – Gibran Khalil Gibran

Harp Concerto is dedicated to Juan Rivera, without whom this piece would not exist in its current form. I am eternally grateful for all of his help, patience, inspiration and dedication.

Harp Concerto received the second prize in the SOCAN Foundation's 2021 Young Composers Award, Large Ensemble Category, and honorable mention at the 2021 RED NOTE New Music Festival Composition Competition as well as the 2021-2022 Metropolitan Youth Orchestra of New York Emerging Composers Competition.

Performance notes:

A. Symbols

Occasional small numbers within the measure occur. These help the interpreters keep track of the gestures that take place in that measure so that the ensemble knows not to move on to the next measure until all gestures have been played. It is suggested that the conductor indicates these as numbered cues with fingers.

Vertical arrows indicate conductor downbeat cues.

Horizontal arrows indicate a gradual shift from one playing technique to another.

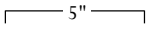
Grace notes are to be played as fast as possible and are always on the beat unless indicated otherwise.


Slashes that cross beams indicate that the notes are to be played as fast as possible, or at least very fast.

Harp harmonics sound an octave higher than written.

String harmonics with a circle above/below the notehead sound at pitch.


All indications of time in seconds are approximate. Throughout rehearsals I have never witnessed two players align, even when their indications (of say, 7" for example) were the same; that is the desired outcome. One in which the individual's time-perception is manifested as part of the time-layers of the ensemble.


 indicates that what is within the bracket should last 5 seconds

 indicates that a musical event or rest is supposed to last the approximate duration


X senza misura, cancels time signature

 pause (*ad lib.*)


 long pause (*ad lib.*); round fermatas may be as long as desired, however, square fermatas *must* be long.

 gradual increase in speed. The absolute note values do not necessarily need to be strictly observed.



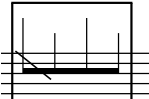
 gradual increase in speed. The absolute note values do not necessarily need to be strictly observed.




 crescendo from niente

 decrescendo to niente


Hairpins with no indication of dynamics are meant to be light, "expressive" crescendos or decrescendos.

 (bowed strings only); I, II, very high continuous, random note tapping as fast as possible with the fingers. The pitches should be indiscernible, only a complex of sounds should be heard.

 Diamond noteheads in the harp part indicate muted notes.

p.d.l.t. *Près de la table*: play the string(s) very near the soundboard to produce a muted, guitar-like effect.

b.d.l.c. *Bas dans les cordes*: play lower on the string, near the soundboard, however, a few inches above the wood surface. Whenever used, this is intended to help the low register pitches be more articulate.

 Gushing chord: slide finger(s) very quickly between top and bottom note (either ascending or descending, as indicated)

 Descending gushing chord

 Ascending gushing chord

 Finger nail: nail surfaces of fingers 2, 3, and 4 are suggested

A thick line indicates that the musical event (or held note) is to continue until the end of the line.

For the relevant percussion events to be most effective, it is suggested that small superball mallets be used on cymbals, and large ones be used on tam-tams.

Whenever there is music contained in a box, it must occur on the individual player's own time. Players in the same section should not synchronize in these cases. In fact, it may be necessary for players to intentionally fall out of sync. Although some of these instances contain metronome markings, these are just suggestions, and the efficacy of the soundworld must take precedence over following the metronomic value strictly.

B. Controlled Aleatory

There are several moments of controlled aleatory throughout the piece. In these instances, individual players (section or single players) should individually decide how to execute the music while following the indications. Players should be careful never to synchronize

during these passages. It may be necessary to intentionally fall out of synch if players find that they have accidentally synchronized. To illustrate how these sections should be interpreted, in the following excerpt,

Continue humming, and holding the same pitch, insert any of the indicated figures every 7"

here is one of several possible realizations:

Or, when the following is indicated,

below is a guideline of it should be interpreted

In such instances, whenever the individual player carries out a tremolo (or a pizzicato or ricochet, as the score indicates), a light accent should be executed in order for the change of sound to be subtly (and not jarringly) apparent to the audience. The effect should be that of a rich timbral landscape where the different playing techniques gently, tranquilly and unpredictably surround the audience from all different directions. If necessary, players of the same section may start at different points within the box to avoid unintended and undesired synchronization.

Reminder: indications of time in seconds are approximate. Different players will naturally tremolo on different notes, even within the same section, and that is desired and encouraged by the composer. Interpreters will also naturally not play in the exact same tempo.

As a final example, when the following is indicated,

use any notes for gestures *ad lib*.

here is one of many possible realisations. The performer may choose to repeat gestures and/or notes *ad lib*.

Harp Concerto

Sami SEIF

سامي سيف

Dreamy and Hypnotic

15-20" *slightly faster* 13-18"

top of string vib. (top staff only)

f

notes in parentheses are optional

ppp

Db

D#

Db

circular superball scrape of upside down cymbal on timpani and *sempre* pedal gliss.

pp

sempre poco cresc. e decresc. ad. lib.

strike with loose wirebrushes and slow scrape with superball mallet

f

Tam-tam, scrape with superball mallet

pp

Tubular bells, acrylic or rubber beater

p

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

color sound very slowly *ad lib.* (pont ↔ tasto)

pp

This score is intended for personal use only; it is not licensed to be used for performance purposes.

5 ↓ **Cadenza**

ord.

Harp. *p sub. e molto espr.*

Cym.
Timp.

Vib. slowly fade out with pedal

Tub. B. slowly fade out with pedal

Vln. 1 ord. *fp*

Vln. 2 ord. *fp*

Vln. 3 ord. *fp*

Vln. 4 ord. *fp*

Vla. 1 ord. *f*

Vla. 2 ord. *fp*

Vc. 1 sempre col legno battuto *ff*

Vc. 2 sempre col legno battuto *ff*

Cb. ord. color sound very slowly *ad lib.* (pont ↔ tasto) *fp pp*

F \flat
C \flat

A \flat D \sharp

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

6

Hp.

Cb.

f *p* *ff*

7

Hp.

Cb.

p molto espr.

G \flat F \sharp G \sharp F \flat G \flat A \sharp F \sharp A \sharp G \sharp C \sharp D \flat G \sharp

(keep coloring sound)

b.d.l.c.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

B Ferocious $\text{♩} = 38$

Hp. *ff* *fff* *ff*

Cym. Timp. strike cymbals and gliss down on any 2 timpani (*senza misura*)

Vib. gliss down with 2 wirebrushes (both hands, white keys only, *senza misura*)

Tub. B.

Vln. 1 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vln. 2 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vln. 3 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vln. 4 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vla. 1 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vla. 2 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vc. 1 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Vc. 2 *ord.* *tasto* *ord.* *sfz* *p* *fff* *sfz* *molto*

Cb. *ord. arco* *tasto* *ord.* *ppp* *fff* *sfz* *molto*

This score is intended for personal use only. It is not licensed to be used for performance purposes.

13

Hp. *fff* *fff secco*
Ab ♭

Cym. Timp. To Crot. Crotales *ff* *secco*

Vib. pick up rubber mallets rubber mallets *ff* *secco*

Tub. B. hard mallets *ff* 1/4 inch phonic mallets *ff* *secco*

Vln. 1 *ff* on the string *secco*

Vln. 2 *ff* on the string *secco*

Vln. 3 *ff* pizz. arco on the string *ff* *secco*

Vln. 4 *ff* pizz. arco on the string *ff* *secco*

Vla. 1 *ff* pizz. arco on the string *ff* *secco*

Vla. 2 *ff* pizz. arco on the string *ff* *secco*

Vc. 1 *ff* col legno battuto ord. on the string *ff* *secco*

Vc. 2 *ff* col legno battuto ord. on the string *ff* *secco*

Cb. *ff* on the string *secco*

16

Hp.

ff

secco

ff *secco e alla marcia*

sempre (repeat chord with same notes)

sempre

p B \flat -b A \flat F \flat G \flat

Crot.

To Cymbal on Timp.

Cymbal on Timpani

fp *ff*

Vib.

pick up yarn mallets

Tub. B.

Vln. 1

fff

III gliss

IV *fp* *fff*

off the string

ff *arco, pesante*

Vln. 2

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Vln. 3

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Vln. 4

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Vla. 1

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Vla. 2

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Vc. 1

fff

II gliss

III *fp* *fff*

off the string

ff *marcato, pesante*

Vc. 2

fff

III gliss

IV *fp* *fff*

off the string

ff *marcato, pesante*

Cb.

fff

I or III gliss

II *fp* *fff*

off the string

ff *marcato, pesante*

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

24

Hp.

poco

ff *pp*

G^b F^b G[♯]

Timp.

poco *ff* *pp*

pick up snare mallets

Vib.

Tub. B.

Vln. 1

col legno battuto
pp

Vln. 2

col legno battuto
pp

Vln. 3

col legno battuto
pp

Vln. 4

col legno battuto
pp

Vla. 1

col legno battuto
pp

Vla. 2

col legno battuto
pp

Vc. 1

col legno battuto
pp

Vc. 2

col legno battuto
pp

Cb.

col legno battuto
pp

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

28

Hp.

Timp.

Vib.

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

30

Hp.

Cym.
Timp.

Vib.

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ff

ff marcato

ff sub, marcato

hard yarn

1/4 inch phenolic mallets

Cymbal on Timpani
roll on cymbal on timpani with drumsticks with moleskin

This score is intended for personal use only, it is not licensed to be used for performance purposes.

Hp. 32 *ff* secco e alla marcia *ord.*

Cym. Timp. crash with both hands roll on cymbal on timpani with drumsticks with moleskin *pp* *ff* *poco* *poco*

Vib.

Tub. B.

Vln. 1 unmeasured *ren.* *poco*

Vln. 2 unmeasured trem. *poco*

Vln. 3 unmeasured trem. *poco*

Vln. 4 unmeasured trem. *poco*

Vla. 1 unmeasured trem. *poco*

Vla. 2 unmeasured trem. *poco*

Vc. 1 unmeasured trem. *poco*

Vc. 2 unmeasured trem. *poco*

Cb. unmeasured trem. *poco*

This score is intended for personal use only; it is not licensed to be used for performance purposes.

37

Hp. *ff* *pp*

Cym. Timp. Drumstick with moleskin *ff*

Vib. *pp*

Tub. B. *pp*

Vln. 1 *ff* col legno battuto

Vln. 2 *ff* col legno battuto

Vln. 3 *ff* col legno battuto

Vln. 4 *ff* col legno battuto

Vla. 1 *ff* col legno battuto

Vla. 2 *ff* col legno battuto

Vc. 1 *ff* col legno battuto

Vc. 2 *ff* col legno battuto

Cb. *ff* col legno battuto

38

Hp.

G \flat F \flat
D \sharp
G \flat
G \flat

Cym.
Timp.

Cymbal on Timpani
roll on cymbal on timpani with drumsticks with moleskin

Vib.

hard yarn
ff marcato

Tub. B.

ff marcato

Vln. 1

ord.
ff sub, marcato

Vln. 2

ord.
ff sub, marcato

Vln. 3

ord.
ff sub, marcato

Vln. 4

ord.
ff sub, marcato

Vla. 1

ord.
ff sub, marcato

Vla. 2

ord.
ff sub, marcato

Vc. 1

ord.
ff sub, marcato

Vc. 2

ord.
ff sub, marcato

Cb.

ord.
ff sub, marcato

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

40

Hp.

ff

Cym.
Timp.

cymbal crash on timpani with both hands

Vib.

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

smoothly gliss every note
sim.

Vla. 2

smoothly gliss every note
sim.

Vc. 1

fff
ff

Vc. 2

fff
ff

Cb.

fff
ff

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

41

Hp.

G \sharp A \flat
C \flat

Cym.
Timp.

Vib.

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

This score is intended for personal use only; it is not licensed to be used for performance purposes.

Hp.

Tam-tam
Execute boxes in any order, alternate from any tam-tam to cymbal on timpani *ad lib*, gestures may be repeated

T. -t.

A) scrape with super ball <i>ff</i>	B) bow <i>ff</i>	C) yarn mallet or drumsticks <i>ff</i>	D) yarn mallet or drumsticks <i>ff</i>
--	---------------------	---	---

Execute boxes in any order, gestures may be repeated

Vib.

A) yarn mallets	B) bow any note	C) play 1-3 times <i>ff</i>	D) <i>ff</i>
-----------------	-----------------	--------------------------------	--------------

Tam-tam
Execute boxes in any order, alternate any tam-tam with chimes *ad lib*, gestures may be repeated

Perc. 3

A) scrape with super ball <i>ff</i>	B) bow <i>ff</i>	C) yarn mallet <i>ff</i>	D) yarn mallet <i>ff</i>
--	---------------------	-----------------------------	-----------------------------

Tubular Bells (♩=58)

A) <i>ff</i>	B) play 1-3 times <i>ff</i>	C) <i>ff</i>	D) play any harmonic <i>ff</i>
--------------	--------------------------------	--------------	-----------------------------------

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 1

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 2

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 3

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 4

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vla. 1

fff
Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vla. 2

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vc. 1

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vc. 2

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Cb.

This score is intended for rehearsal use only, it is not licensed to be used for performance purposes.

43

10"

Hp.

Execute boxes in any order, alternate from any tam-tam to cymbal on timpani *ad lib*, gestures may be repeated

A) scrape with super ball
ff

B) bow
ff

C) yarn mallet or drumsticks
ff

D) yarn mallet or drumsticks
ff

T.-t.

Execute boxes in any order, gestures may be repeated

A) yarn mallets

B) bow any note

C) play 1-3 times
ff

D) *ff*

Vib.

Tam-tam
Execute boxes in any order, alternate any tam-tam with chimes *ad lib*, gestures may be repeated

A) scrape with super ball
ff

B) bow
ff

C) yarn mallet
ff

D) yarn mallet
ff

Perc. 3

Tubular Bells (♩=58)

A) *ff*

B) play 1-3 times
ff

C) *ff*

D) play any harmonic
ff

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 1

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 2

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 3

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vln. 4

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vla. 1

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat.

Vla. 2

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat. molto pont.

Vc. 1

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat. molto pont.

Vc. 2

ff *legatissimo* ————— *al*

Repeat as fast as possible until conductor indicates next downbeat. Move on to next bar immediately regardless of where you happen to be when conductor beats downbeat. molto pont.

Cb.

ff *legatissimo* ————— *al*

This score is intended for personal use only, it is not licensed to be used for performance purposes.

D Dreamy and Hypnotic

Hp. 44

8"

top of string vib. 18"

f

ppp

G \flat

Execute boxes in any order, alternate from any tam-tam to cymbal on timpani *ad lib*, gestures may be repeated

A) scrape with super ball B) bow C) yarn mallet D) yarn mallet

scrape with superball mallet on tam-tam only

ppp

Execute boxes in any order, gestures may be repeated

A) yarn mallets B) bow any note C) play 1-3 times D)

bow as many of the notes as possible

pp

Tam-tam

Execute boxes in any order, alternate any tam-tam with chimes *ad lib*, gestures may be repeated

A) scrape with super ball B) bow C) yarn mallet D) yarn mallet

Tubular Bells ($\text{♩} = 58$)

A) *ff* B) play 1-3 times *ff* C) *ff* D) play any harmonic *ff*

pp

Vln. 1

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vln. 2

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vln. 3

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vln. 4

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vla. 1

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vla.

sim.

discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vc. 1

sim.

ord. discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Vc. 2

sim.

ord. discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

Cb.

sim.

ord. discretely put on mute in this bar

ffpp sub.

staccatissimo and accented

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

46

12" 10" 7" 12-15"

vib. sim.

Hp.

G♯

F♯
D♭ C♯

T. - t.

To Timp.

Vib.

To Glock.

Tub. B.

Vln. 1

(♩=60) *ppp*

Vln. 2

(♩=54) *ppp*

Vln. 3

(♩=48) *ppp*

Vln. 4

(♩=42) *ppp*

Vla. 1

(♩=36) *ppp*

Vla. 2

(♩=30) *ppp*

Vc. 1

(♩=60)
col legno battuto, play figure sparsely
pp

Vc. 2

(♩=60)
col legno battuto, play figure sparsely
pp

Cb.

(♩=60)
col legno battuto, play figure sparsely
pp

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

Spiritual and Sensuous,
Pause between all gestures

Harp Concerto: (Full Score)

49

Hp. *p* *fff* *mf* *p*

Timpani
drumstick with moleskin, roll cymbal on timpani, sempre very slow pedal gliss.

Perc. 1 *pp* slowly cresc. e decresc. ad lib.

Glock. follow harp *pp*

Tub. B. follow harp *pp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 color sound very slowly ad lib. (pont ↔ tasto), hum and play *ppp* (senza misura)

Vla. 2 color sound very slowly ad lib. (pont ↔ tasto), hum and play *ppp* (senza misura)

Vc. 1 color sound very slowly ad lib. (pont ↔ tasto), hum and play *ppp* (hum Bb and play F)

Vc. 2 color sound very slowly ad lib. (pont ↔ tasto), hum and play *ppp*

Cb. color sound very slowly ad lib. (pont ↔ tasto), hum and play *ppp*

(gushing chord with muted notes)

pdlt.

Continue humming, and holding the same pitch, insert any of the indicated figures every 7"

A) B) C) pizz. D) *ricochet*

fp *fp*

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

52 *ord. mp*

ff *pdt.* *ord.* *molto* *fff*

Perc. 1

Triangle *pp*

Glock.

To Cym. Suspended Cymbal

Tub. B.

Vln. 1

hum first note of each bar *ppp*

Vln. 2

color sound very slowly *ad lib.* (pont ↔ tasto), hum and play *ppp*

hum first note of each bar

Vln. 3

hum first note of each bar *ppp*

Vln. 4

color sound very slowly *ad lib.* (pont ↔ tasto), hum and play *ppp*

hum first note of each bar

Vla. 1

(♩=66) trem. on whatever note you land on every 7" stop humming *ppp senza cresc.*

Vc. 1

color sound very slowly *ad lib.* (pont ↔ tasto), stop humming *ppp senza cresc.*

Continue humming and holding the same pitch, insert any of the indicated figures every 7"

A) B) C) D) E) pizz. F) pizz. G) ricochet H) ricochet

fp > *fp* > *fp* > *fp*

Cb.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

② top of string vib.

55

ord. *p*

fff

8va-7

8va-1

Harp (Hp.)

D \sharp A \sharp B \sharp B \flat D \flat

Perc. 1

To Croc.

Perc. 2

Cymbals

② superball gliss on cymbal

pp

tight wire brushes

ppp

sempre poco cresc. e decresc. ad. lib.

Tub. B.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

sim.

sim.

use any notes for gestures *ad lib.*, stop humming

A) hold note B) C) pizz. D) ricochet

fp

Vla. 1

Vla. 2

(♩=72)

pizz. whatever note you land on every 7", stop humming

ppp senza cresc.

Vc. 1

Vc. 2

Cb.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

58

top of string vib.

2

(♩=120)

Hp.

Ab A# G#

ppp *pp*

Perc. 1

Crotales

pp

Perc. 2

Tub. B.

use any notes for gestures *ad lib.* Change to another indicated note *ad lib.*

A) hold note B) C) pizz. D) ricochet

fp

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

(♩=40)
ricochet on whatever note you land on every 7", stop humming

ppp senza cresc.

Cb.

sim.

This score is intended for personal use only; it is not licensed to be used for performance purposes.

64

Hp.

ff mp pp p ff

A4 Ab Eb

8va 29

Perc. 1

Triangle pp

Crotales

Perc. 2

Tam-tam soft yarn mallet ppp

Cymbal on Timpani

Perc. 3

Vibraphone

max speed

Vln. 1

3

Vln. 2

trem. on whatever note you land on every 7", stop humming

ppp cresc.

3

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

70 $\text{♩} = 40$ Cadenza

Hp.

Crot.

Cym.

Vib. *max speed* ② To Tub. B.

Vln. 1 *poco* sharp cutoff on downbeat

Vln. 2 *poco* sharp cutoff on downbeat

Vln. 3 *poco* sharp cutoff on downbeat

Vln. 4 *poco* sharp cutoff on downbeat

Vla. 1 *poco* sharp cutoff on downbeat

Vla. 2 *poco* sharp cutoff on downbeat

Vc. 1 *poco* sharp cutoff on downbeat

Vc. 2 *poco* sharp cutoff on downbeat

Cb. *poco* sharp cutoff on downbeat

This score is intended for personal use only; it is not licensed to be used for performance purposes.

73 *molto espr.*

Hp.

A \sharp

74

Hp.

E \sharp G \sharp D \sharp

8va

*Play lower down the strings when playing in the low register as needed to avoid a mushy sound.

76

Hp.

8va

8va

Db Eb



78

Hp.

pp affectionately

p

8va

Eb Gb



80

Hp.

8va

Db Eb C A Gb Eb Cb



81

Hp.

8va



83

Hp.

8va

Db Gb



85

Hp.

pp affectionately

8va

Ab Aq Gq

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

87 E

Hp.

A♭

Crot.

Cym.

Upside down cymbal on timpani, *sempre* pedal gliss.

ff

Vib.

Vln. 1

senza sord, *legato*

fff

pp

Vln. 2

senza sord, *legato*

fff

pp

Vln. 3

senza sord, *legato*

fff

pp

Vln. 4

senza sord, *legato*

fff

pp

Vla. 1

senza sord, *legato*

fff

pp

Vla.

senza sord, *legato*

fff

pp

Vc. 1

senza sord, *legato*

fff

pp

Vc. 2

senza sord, *legato*

fff

pp

Cb.

senza sord, *legato*

fff

pp

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

88

Hp. *fff* *secco*

Chords: G \flat A \flat , C \flat

Crot. *ff*

To T.-t.

Vib. *rubber mallets*

Vib. *Tubular Bells*
1/4 inch phenolic mallets

To T.-t.

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *pizz.* *arco* *ff*

Vln. 4 *pizz.* *arco* *ff*

Vla. 1 *pizz.* *arco* *ff*

Vla. 2 *pizz.* *arco* *ff*

Vc. 1 *col legno battuto* *ord.* *ff*

Vc. 2 *col legno battuto* *ord.* *ff*

Cb. *ff*

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

91 **F**

8-10"

Hp.

Tam-tam
Execute boxes in any order, alternate from any tam-tam to cymbal on timpani *ad lib*, gestures may be repeated

T. -t.

A) scrape with super ball
ff

B) bow
ff

C) yarn mallet or drumsticks
ff

D) yarn mallet or drumsticks
ff

Execute boxes in any order, gestures may be repeated

Perc 2.

A) roll cymbal with wirebrushes, gliss with superball mallet

B) strike cymbal or tam-tam with yarn mallet or drumsticks
ff

C) strike cymbal or tam-tam with yarn mallet or drumsticks
ff

Tam-tam
Execute boxes in any order, alternate any tam-tam with chimes *ad lib*, gestures may be repeated

T. -t.

A) scrape with super ball
ff

B) bow
ff

C) yarn mallet
ff

D) yarn mallet
ff

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vln. 2

Vc. 1

Vc. 2

Cb.

This score is intended for perusal use only; it is not licensed to be used for performance purposes.

10-15"

92

Hp.

Execute boxes in any order, alternate from any tam-tam to cymbal on timpani *ad lib*, gestures may be repeated

A) scrape with super ball
ff

B) bow
ff

D) yarn mallet or drumsticks
ff

D) yarn mallet or drumsticks
ff

Execute boxes in any order, gestures may be repeated

A) roll cymbal with wirebrushes, gliss with superball mallet

B) strike cymbal or tam-tam with yarn mallet or drumsticks
ff

C) strike cymbal or tam-tam with yarn mallet or drumsticks
ff

Tam-tam
Execute boxes in any order, alternate any tam-tam with chimes *ad lib*, gestures may be repeated

A) scrape with super ball
ff

B) bow
ff

C) yarn mallet
ff

D) yarn mallet
ff

Vln. 1
ff

Vln. 2
ff

Vln. 3
ff

Vln. 4
ff

Vla. 1
ff

Vla. 2
ff

Vc. 1
ff
molto pont.

Vc. 2
ff
molto pont.

Cb.
ff
molto pont.

This score is intended for perusal use only. It is not licensed to be used for performance purposes.

93

Hp.

T.-t. To Crot.

Perc 2. To Vib.

T.-t. To Chimes

Vln. 1

pont. → ord. senza rall. hum and play*

ff *pp*

Vln. 2

pont. → ord. senza rall. hum and play*

ff *pp*

Vln. 3

pont. → ord. senza rall. hum and play*

ff *pp*

Vln. 4

pont. → ord. senza rall. hum and play*

ff *pp*

Vla. 1

pont. → ord. senza rall. hum and play*

ff *pp*

Vla. 2

pont. → ord. senza rall. hum and play*

ff *pp*

Vc. 1

(pont.) → ord. senza rall. hum and play*

ff *pp*

Vc. 2

(pont.) → ord. senza rall. hum and play*

ff *pp*

Cb.

(pont.) → ord. senza rall. hum and play*

ff *pp*

* color sound very slowly *ad lib.* (pont ↔ tasto)

This score is intended for personal use only; it is not licensed to be used for performance purposes.

G Dreamy and Hypnotic

Harp Concerto: (Full Score)

Db and C may be played either as harmonics or regular notes in last two bars

8" 10" 8

94 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Hp. *f*

Crot. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Vib. bow as many of the indicated notes as possible ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ soft yarn

Tub. B. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Vln. 1 *pp* **maintain Bb drone in voice until end stop trem. molto pont. *ppp* poco cresc. e decresc. ad lib.

Vln. 2 *pp* **maintain Bb drone in voice until end stop trem. molto pont. *ppp* poco cresc. e decresc. ad lib.

Vln. 3 *pp* **maintain Bb drone in voice hum lowest comfortable F until end

Vln. 4 *pp* **maintain Bb drone in voice hum lowest comfortable F until end

Vla. 1 *pp* **maintain Bb drone in voice until end stop trem. hum lowest comfortable F until end

Vla. 2 *pp* **maintain Bb drone in voice stop trem. hum lowest comfortable F until end

Vc. 1 *pp* **maintain Bb drone in voice until end stop trem. hum lowest comfortable F until end

Vc. 2 *pp* **maintain Bb drone in voice stop trem. hum lowest comfortable F until end

Cb. *f* harp pizz. (with harp) maintain Bb drone in voice until end ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ *pp*

**individually, sparsely insert tremolos of indicated harmonics

This score is intended for personal use only, it is not licensed to be used for performance purposes.