Dedicated to Juan Riveros

Mirrors

For Harp Alone

(2024)

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Sami SEIF

سمي سيف

Duration: 7 minutes

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Program notes:

Mirrors' material comes from my Harp Concerto (2021), which I wrote for Juan Riveros. *Mirrors* operates around a seven-note aggregate—convenient for the harp. This aggregate is activated in various ways, with diverse timbres, and the notes are played in different orders throughout the piece, shaping a variety of contours and forms. Throughout the performance, I think of the player as carving themselves into the harp or, alternatively, extracting themself from its wall of resonance through selective muffling/filtering.

Mirrors explores symmetry and reflection (asymmetry), both structurally and emotionally. The title suggests doubling, a duality, yet the piece blurs the distinction between subject and object, between the performer and the instrument. In this music, the performer is both sculptor and sculpture. At the heart of *Mirrors* lies the concept of reflection—some sections are fast and pulsating, while others are meditative and contemplative. There is a great deal of rhythmic flexibility in certain parts, allowing the performer to shape time itself, which plays into the idea of self-sculpture.

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

Performance notes:

In the last bar, the player has the option end the piece either gracefully or brashly. This is done through the optional gesture indicated with the bracket.

Mirrors allows for a lot of rhythmic freedom, inviting the performer to embrace self-expression within this flexibility. This freedom not only allows for variations between different performers but also enables the same artist to adapt the interpretation based on the acoustics of the space, their mood, or other situational factors.

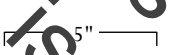
Grace notes are to be played as fast as possible and are always on the beat unless indicated otherwise.

Harmonics sound an octave higher than written.

Accidentals apply until the following barline.

Humming is optional in various parts of the piece. Player may hum in any comfortable octave, and jump octaves as needed.

All indications of time in seconds are approximate.



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

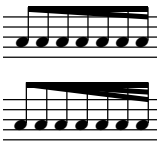
senza misura, cancels time signature

short fermata (*ad lib.*)

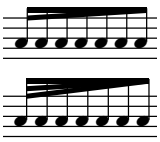
pause (*ad lib.*)

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.

Diamond noteheads indicate muted notes.

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

bdlc 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.

hdlc Haut dans les cordes: play higher than mid-level on the string(s)

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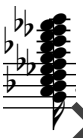

Gushing chord: slide finger(s) very quickly between top and bottom note (either ascending or descending, as indicated)

Descending gushing chord

Ascending gushing chord

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

R Right hand

L Left hand

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

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Mirrors

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Dreamy and Hypnotic

15-20"

p.d.l.t.

top of string vib.
(top staff only)

Harp

p *cresc. poco a poco*

notes in parenthese are optional (ord.)

repluck *ad lib* h.d.l.c. to maintain drone

C♯ D♭

ppp

ppp *just barely audible*

spemre insert ornaments *ad lib.*

A) B) C)

(Optional)
Voice

hum; breathe as necessary

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13-18"

Slightly Faster

2

(***mf***)

A♯ D♮ D♮ D♭

12-15"

3

(***f*** *e sempre cresc.*)

G♮

B♭ C♯

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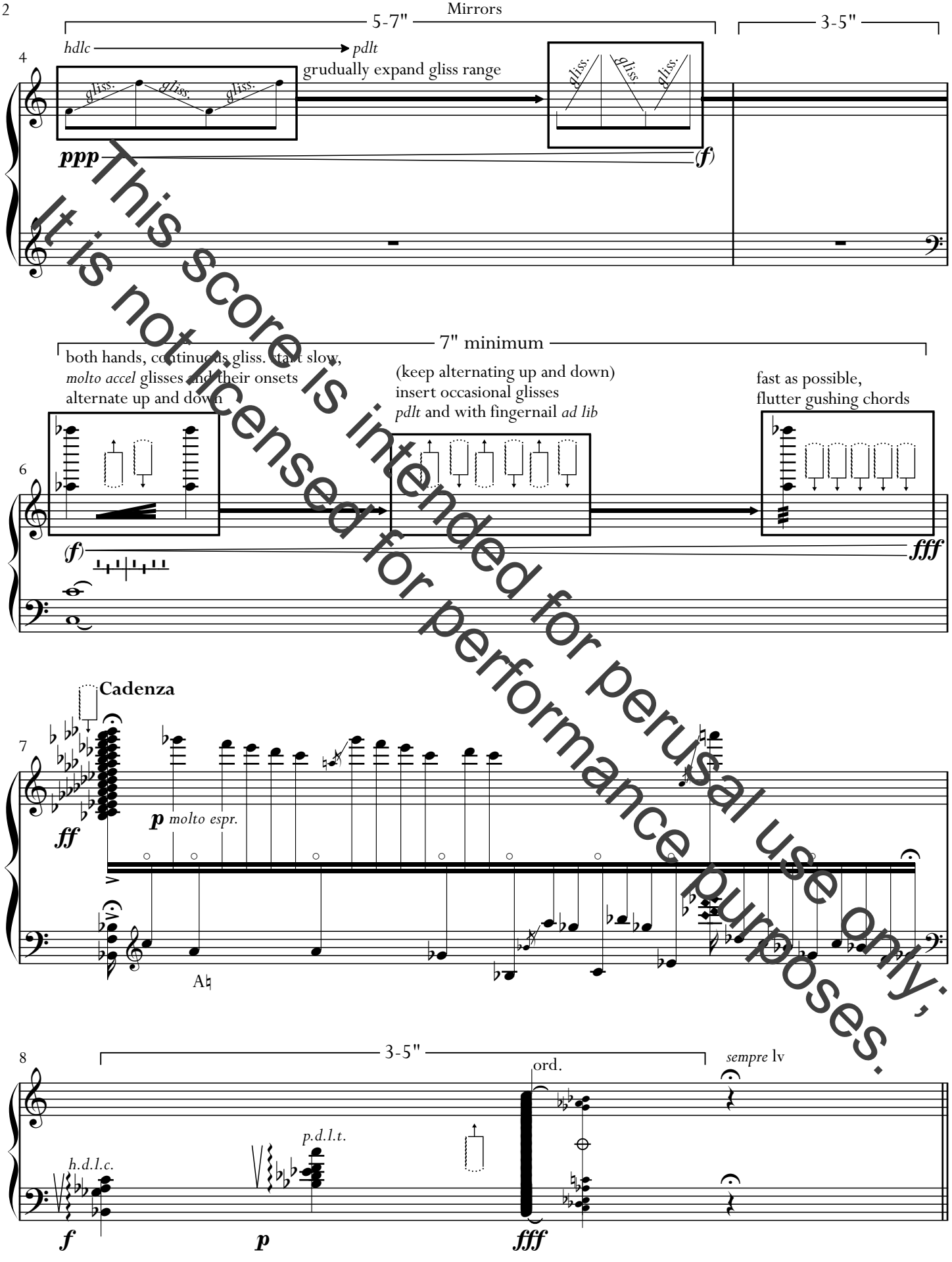

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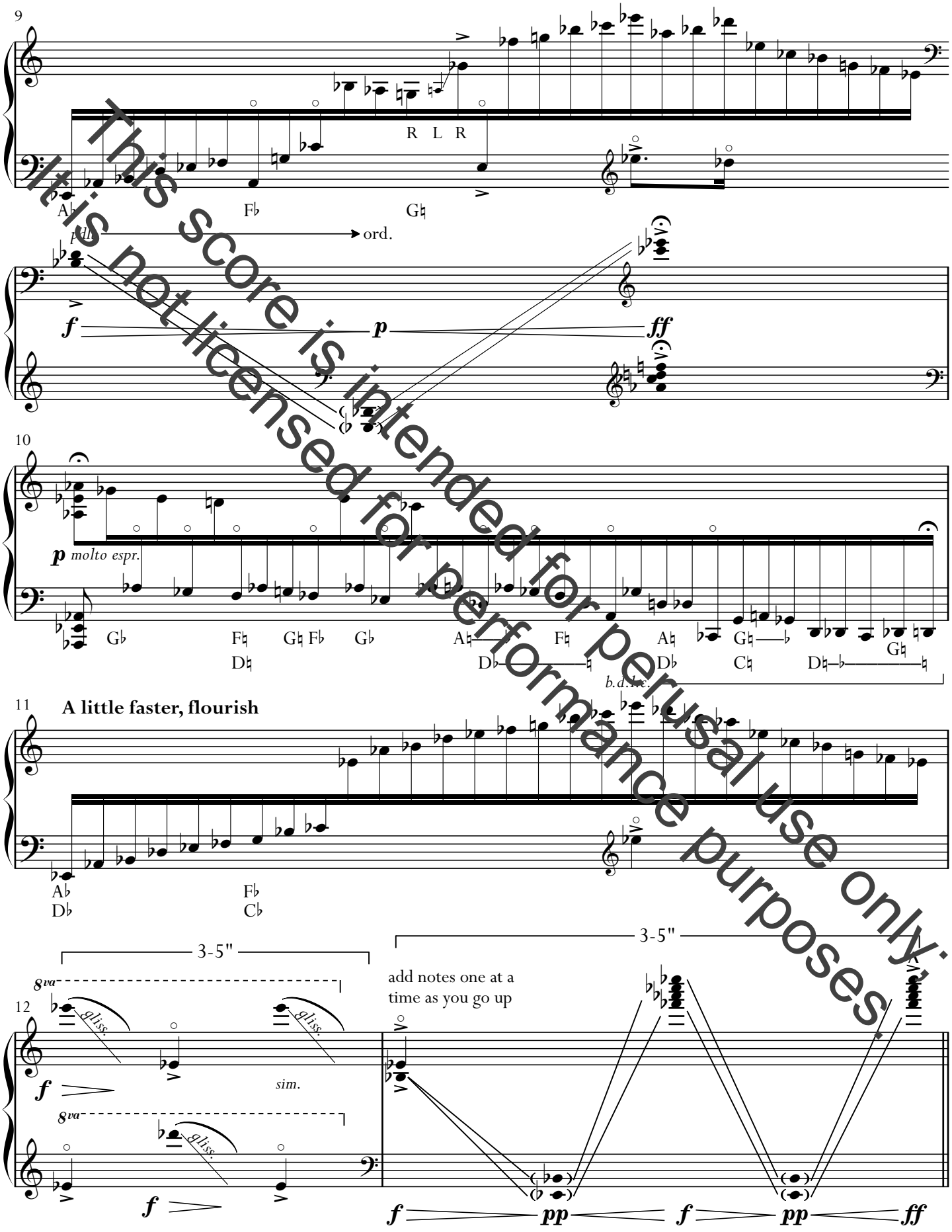

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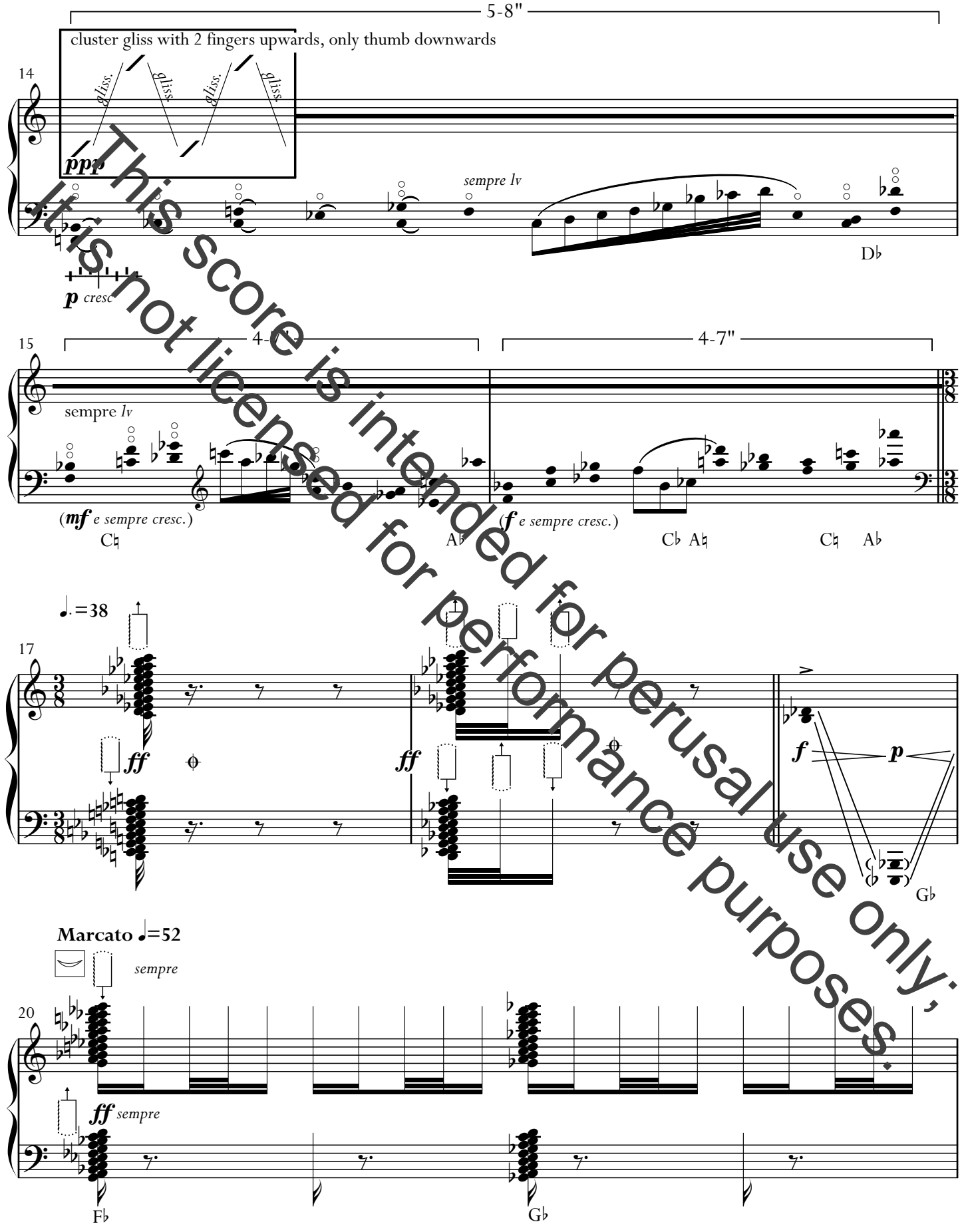

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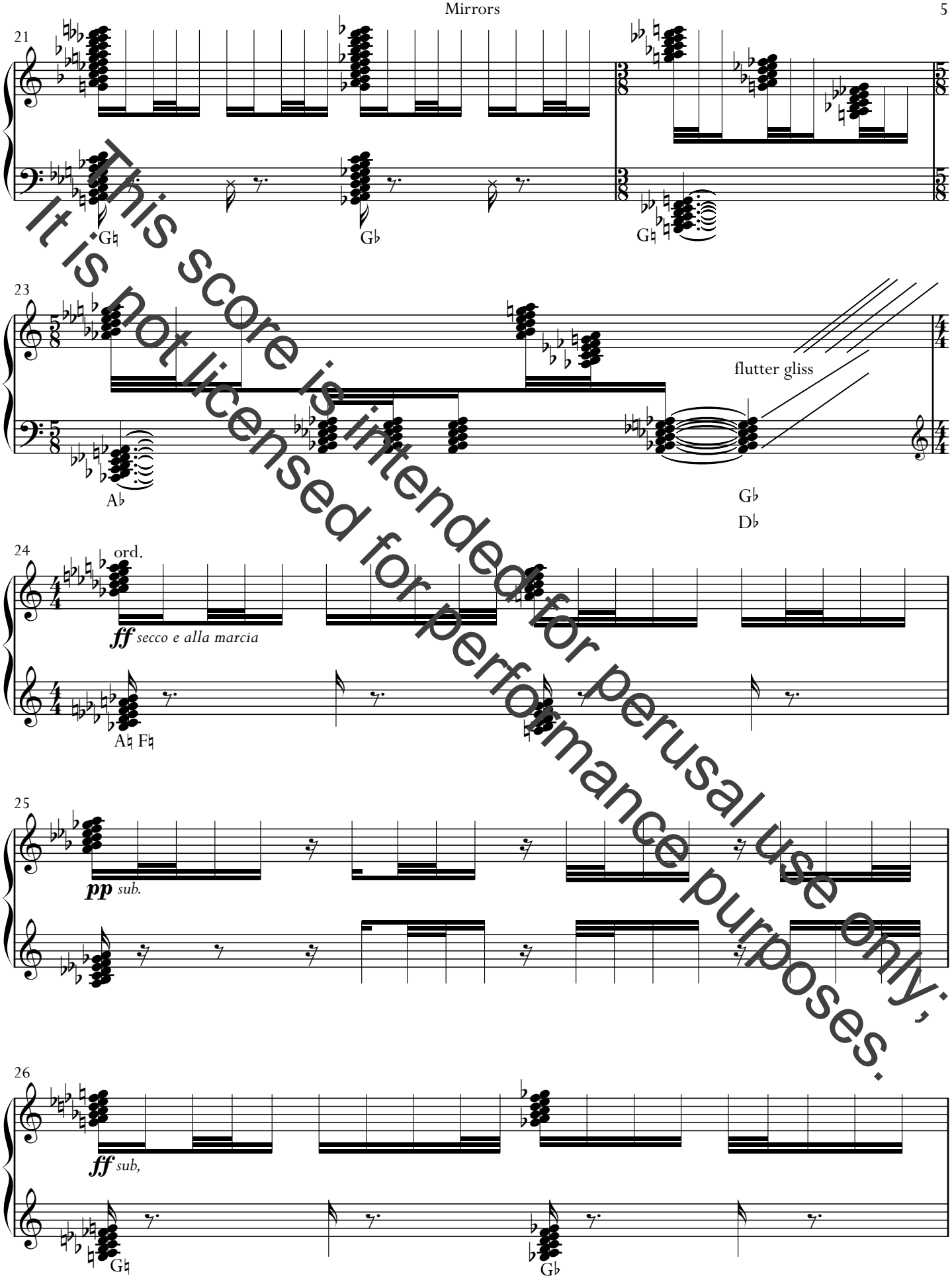

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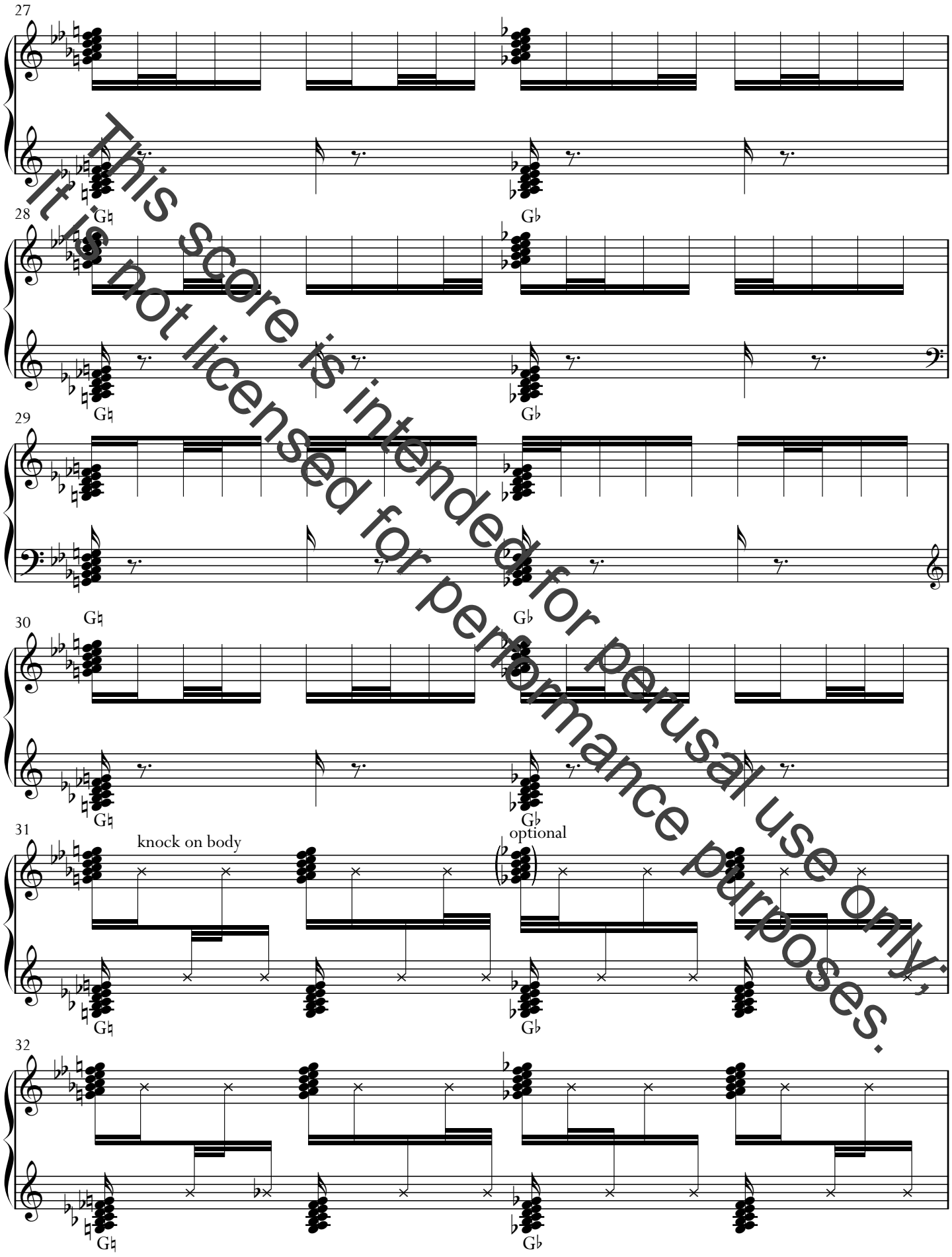

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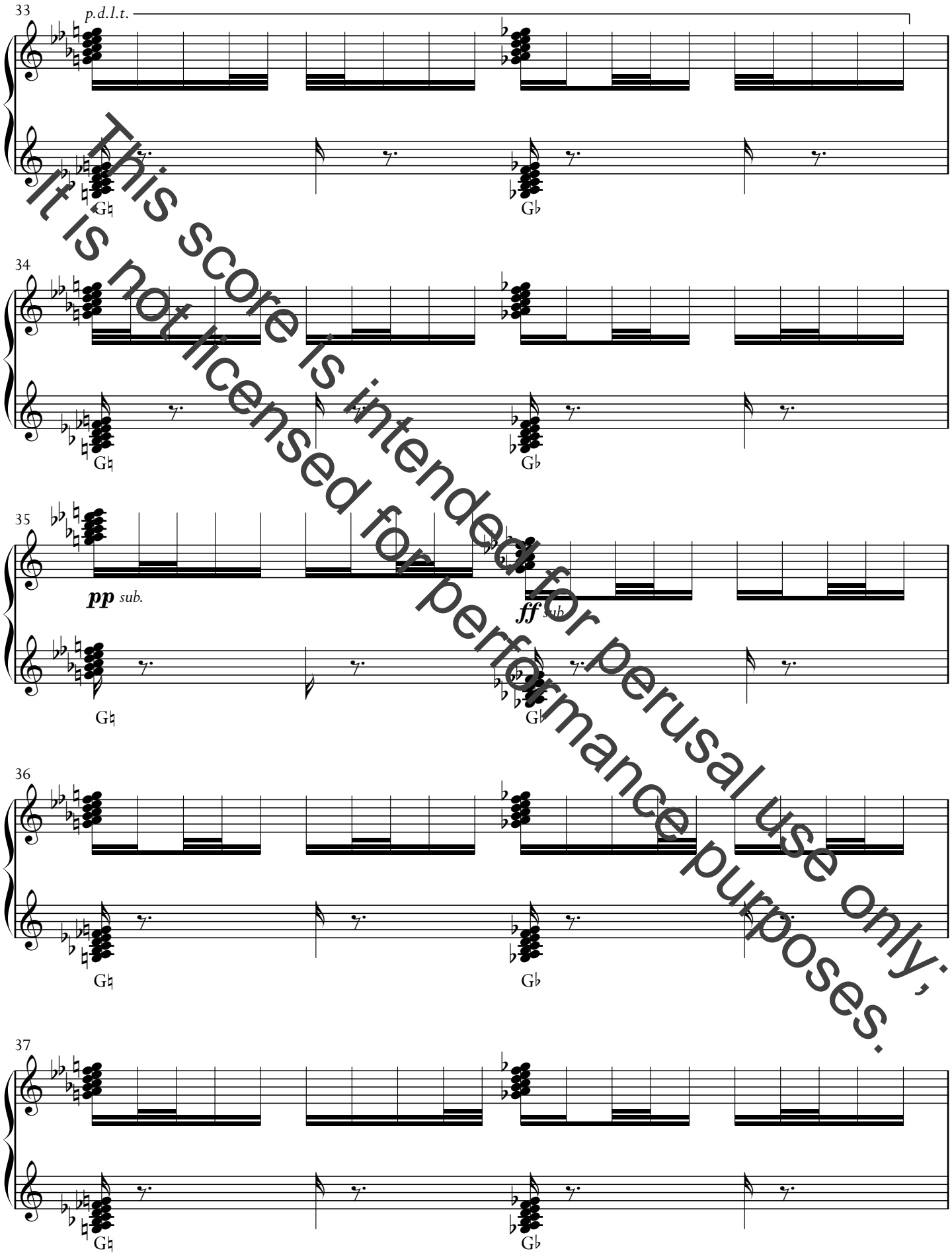

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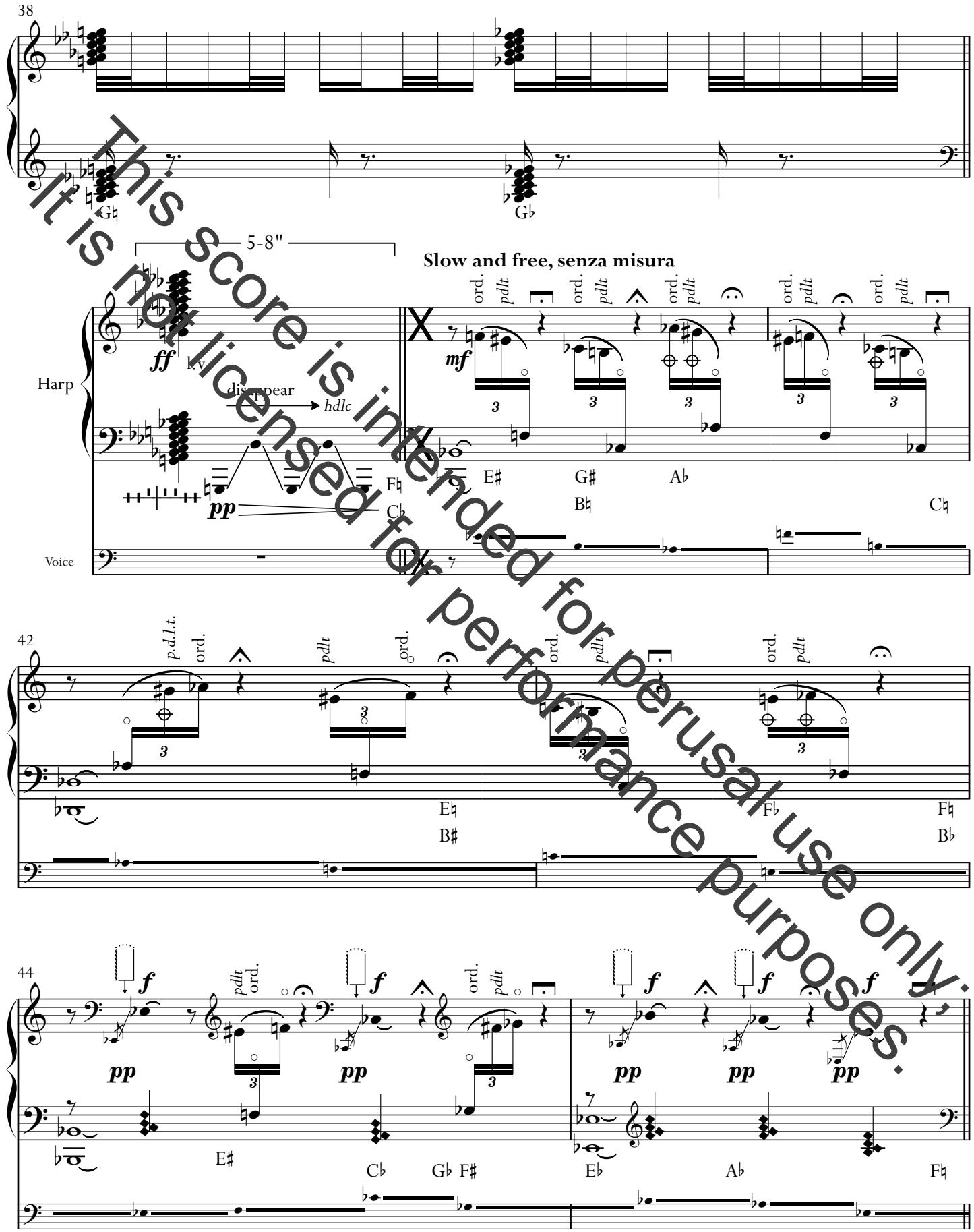

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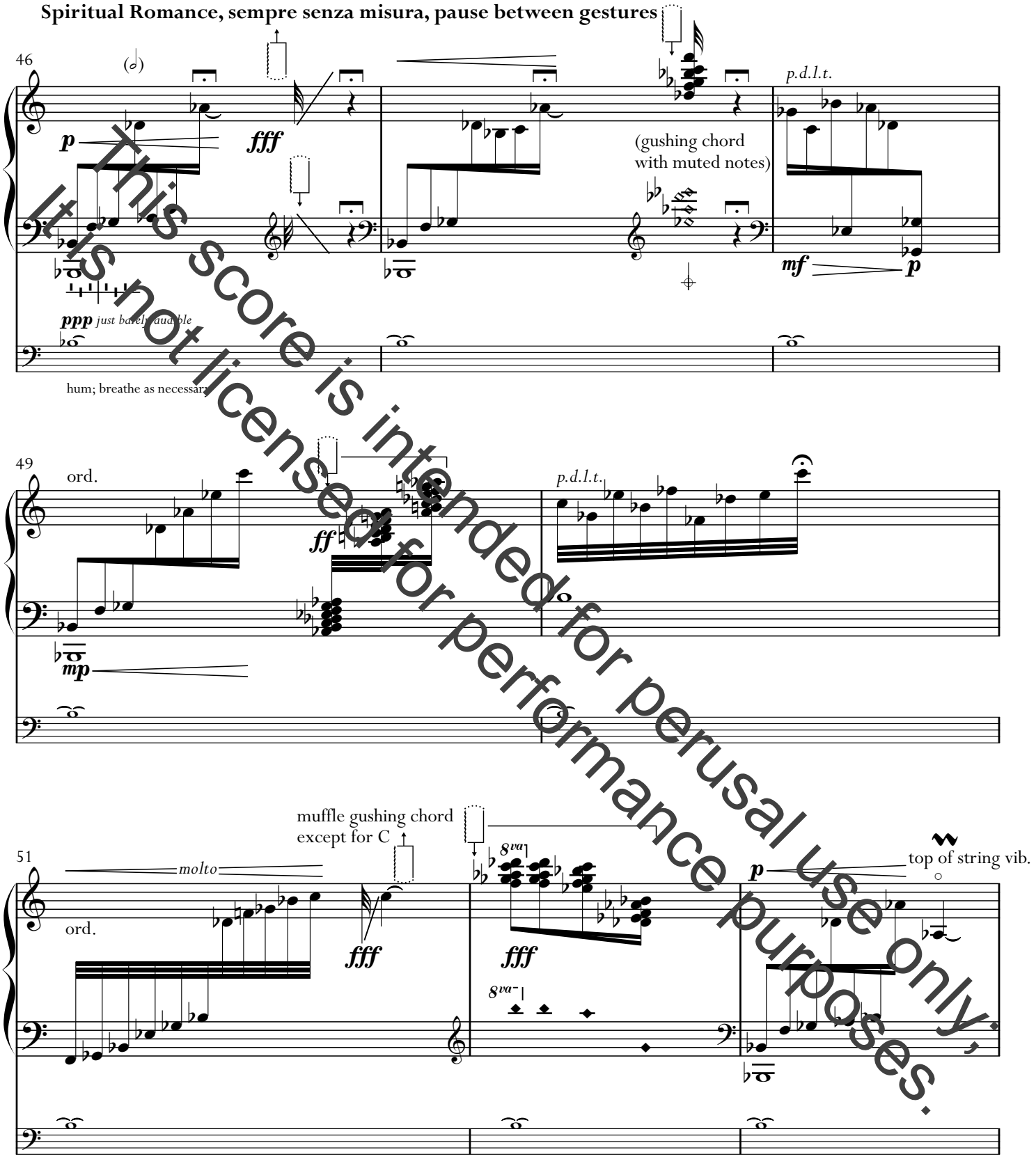
Spiritual Romance, sempre senza misura, pause between gestures



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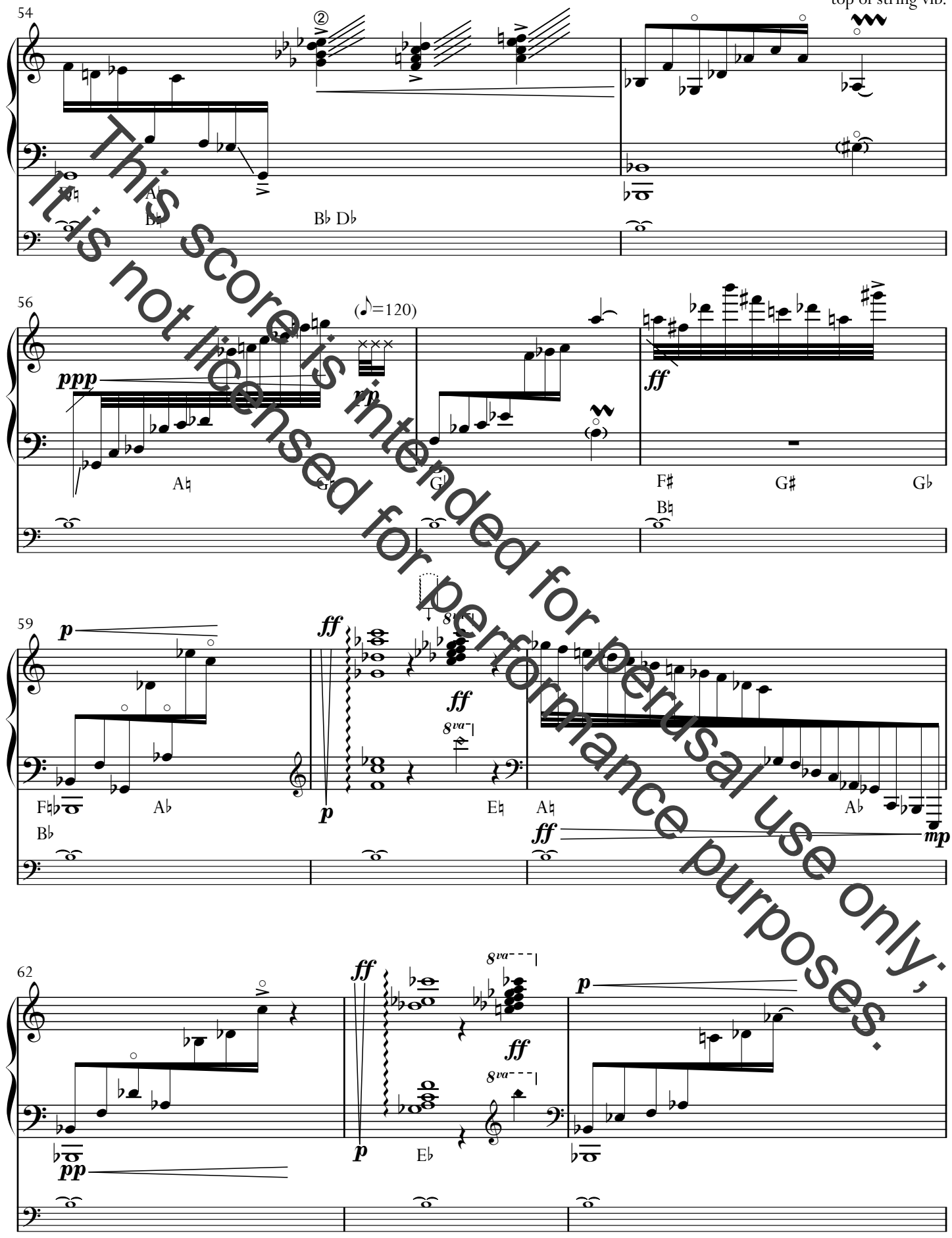

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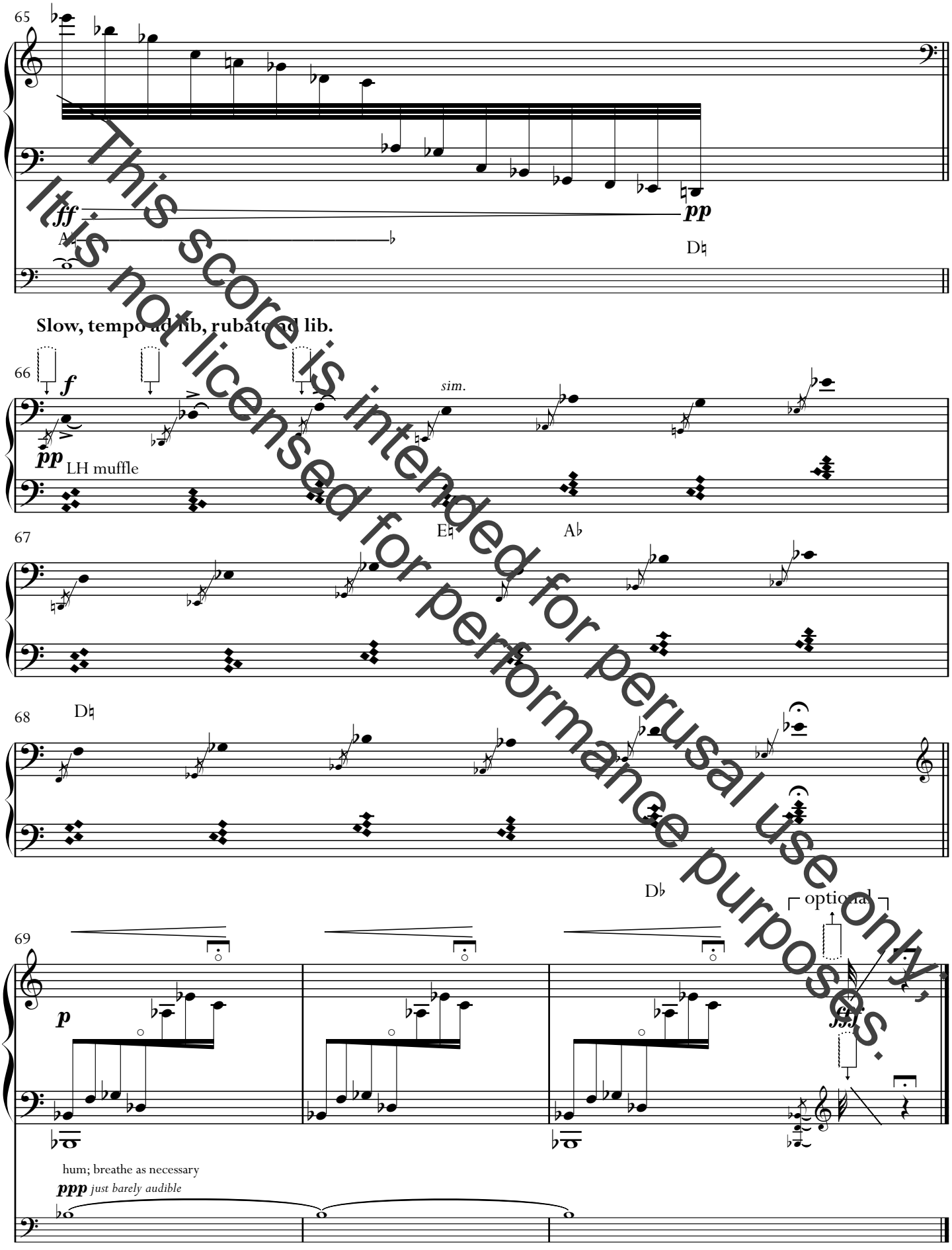

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