

Dedicated to Juan Riveros

Mirrors

For Harp Alone

(2024)

Sami SEIF

سامي سيف

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Duration: 7 minutes

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Duration: 7 minutes

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 themselves 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

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


X *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)



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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Dreamy and Hypnotic

15-20"

p.d.l.t.

top of string vib.
(top staff only)

p cresc. poco a poco

Harp

notes in parentheses are optional (ord.)

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

C# D \flat

sempre insert ornaments ad lib.

ppp just barely audible

(Optional)
Voice

hum; breathe as necessary

Slightly Faster

18"

2
(mf)

A#

D \sharp

F \sharp

D \flat

12-15"

3
(*f e sempre cresc.*)

B \flat

C#

G \sharp

4 *hdlc* → *pdl* **5-7"** Mirrors **3-5"**

gliss. *gliss.* *gliss.* gradually expand gliss range *gliss.* *gliss.* *gliss.*

ppp *f*

7" minimum

both hands, continuous gliss. start slow, *molto accel* glisses and their onsets alternate up and down

(keep alternating up and down) insert occasional glisses *pdl* and with fingernail *ad lib*

fast as possible, flutter gushing chords

f *fff*

Cadenza

7 *ff* *p molto espr.*

A \sharp

8 **3-5"** *ord.* *sempre lv*

h.d.l.c. *p.d.l.t.*

f *p* *fff*

9

Chords: $A\flat$, $F\flat$, $G\sharp$

Handing: R L R

Dynamics: f , p , $ord.$

Dynamics: f , p , ff

10

Chords: $G\flat$, $F\sharp$, $G\sharp$, $F\flat$, $G\flat$, $A\sharp$, $F\sharp$, $A\sharp$, $G\sharp$, $D\flat$, $C\sharp$, $D\flat$, $G\sharp$

Dynamics: p , *molto espr.*, *b.d.t.c.*

11 A little faster, flourish

Chords: $A\flat$, $D\flat$, $F\flat$, $C\flat$

12

Annotations: *gliss.*, *sim.*, *add notes one at a time as you go up*

Measure lengths: 3-5"

Dynamics: f , pp , f , pp , ff

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Mirrors

5-8"

cluster gliss with 2 fingers upwards, only thumb downwards

14

ppp

sempre lv

p cresc

gliss.

gliss.

gliss.

gliss.

D \flat

15

sempre lv

(mf e sempre cresc.)

(f e sempre cresc.)

C \sharp

A \flat

C \flat A \sharp

C \sharp A \flat

4-

4-7"

17

$\text{♩} = 38$

ff

ff

f

p

G \flat

Marcato $\text{♩} = 52$

sempre

20

ff sempre

F \flat

G \flat

Mirrors

21

Chords: G^b , G^b

23

Chords: A^b , G^b , D^b

flutter gliss

24

ord.
ff secco e alla marcia

Chords: A , $F^\#$

25

pp sub.

26

ff sub,

Chords: G^b , G^b

27

28 G^{\sharp} G^{\flat}

29 G^{\sharp} G^{\flat}

30 G^{\sharp} G^{\flat}

31 G^{\sharp} G^{\flat} optional

32 G^{\sharp} G^{\flat}

knock on body

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33 *p.d.l.t.*

34

35 *pp sub.* *ff sub.*

36

37

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Spiritual Romance, sempre senza misura, pause between gestures

46

p *fff* *p.d.l.t.*

(gushing chord with muted notes)

ppp just barely audible

mf *p*

This system contains measures 46, 47, and 48. Measure 46 starts with a piano (*p*) dynamic and a half note. Measure 47 features a fortissimo (*fff*) dynamic and a half note. Measure 48 includes a piano *diminuendo* (*p.d.l.t.*) dynamic and a half note. A 'gushing chord with muted notes' is indicated in measure 48. The bass line includes a *ppp* dynamic and a half note, and a *mf* dynamic with a half note. A fermata is placed over the bass line in measure 48.

hum; breathe as necessary

49

ord. *fff* *p.d.l.t.*

mp

This system contains measures 49 and 50. Measure 49 starts with a fortissimo (*fff*) dynamic and a half note. Measure 50 includes a piano *diminuendo* (*p.d.l.t.*) dynamic and a half note. The bass line includes a mezzo-piano (*mp*) dynamic and a half note.

51

ord. *molto* *fff* *fff* *p*

muffle gushing chord except for C

8va

top of string vib.

This system contains measures 51, 52, and 53. Measure 51 starts with a fortissimo (*fff*) dynamic and a half note. Measure 52 includes a fortissimo (*fff*) dynamic and a half note. Measure 53 includes a piano (*p*) dynamic and a half note. A 'gushing chord' is indicated in measure 52, with a note to 'muffle gushing chord except for C'. An *8va* marking is present above the chord. A 'top of string vib.' marking is present above the piano part in measure 53. The bass line includes a half note in each measure.

top of string vib.

54

B \flat D \flat

56

(♩=120)

ppp *mp* *ff*

A \sharp F \sharp G \sharp G \flat

59

p *ff* *ff* *mp*

8va

F \sharp \flat A \flat E \flat A \sharp A \flat

62

pp *p* *ff* *p*

8va

E \flat A \flat

This score is intended for performance purposes only.

65

ff *pp*

A₂ D₄

This system contains measures 65 and 66. Measure 65 features a treble clef with a melodic line and a bass clef with a bass line. Measure 66 continues the bass line. Dynamics include *ff* and *pp*. Chords A₂ and D₄ are indicated.

Slow, tempo ad lib, rubato ad lib.

66

f *pp* LH muffle *sim.*

E₄ A_b

This system contains measures 66 and 67. Measure 66 has a treble clef with a melodic line and a bass clef with a bass line. Measure 67 continues the bass line. Dynamics include *f*, *pp*, and *sim.*. Performance instruction "LH muffle" is present. Chords E₄ and A_b are indicated.

67

E₄ A_b

This system contains measures 67 and 68. Measure 67 has a treble clef with a melodic line and a bass clef with a bass line. Measure 68 continues the bass line. Chords E₄ and A_b are indicated.

68

D₄ D_b

This system contains measures 68 and 69. Measure 68 has a treble clef with a melodic line and a bass clef with a bass line. Measure 69 continues the bass line. Chords D₄ and D_b are indicated.

69

p *ppp* optional

hum; breathe as necessary
ppp just barely audible

This system contains measures 69 and 70. Measure 69 has a treble clef with a melodic line and a bass clef with a bass line. Measure 70 continues the bass line. Dynamics include *p* and *ppp*. Performance instruction "hum; breathe as necessary" is present. Chord D_b is indicated. An "optional" bracket is shown.