

Harp Set
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Complete Set of 5 pieces SE0001SET
For Solo Harp
Performance Notes

Harp Set is a collection of pieces for solo harp. It is my intention that this piece be an open-ended collection of pieces that are eclectic in nature and utilize various traditional and “avant-garde” techniques available to the contemporary harpist. As of this writing there are 5 movements.

There will be no specified number of movements. Furthermore, the movements can be performed individually, in groups, or in total, and can be programmed in any order to suit the performer’s whim and programming desire.

The titles all refer to some aspect of the piece, that is either a “style”, compositional technique, mood or story and in that way the titles are self-explanatory.

Harp Set I – Celtic Isle catalog #SE0001SCO

The harmonics with the circle ° are to be played on the notated string, sounding an octave higher than the written pitch.

The harmonics with the diamond ◇ are to be played on the notated string, sounding a 12th higher than the written pitch.

Sometimes there are separate dynamics for the right hand and the left hand, which as one would expect are an indication of which hand should be more prominent.

Where chords are marked staccato, they should be played without rolling or arpeggiation.

PDLT indicates to pluck the strings closer to the sound board, as is standard.

Nail indicates to play with their fingernail.

Ord. indicates to play in the normal manner.

Harp Set II – Parabola catalog #SE0002SCO

The indication “with fingernail ala mandolin” in bars 11-2 and 82-83 means to play a tremolo with the fingernail of the index finger (2) much the way a mandolin player would play a tremolo with a flat pick.

Bars 21 through 38 should give the impression of a very subtle accelerando. Likewise, the tempo changes in bars 59 through 82 should give the impression of a very subtle ritardando.

“Gliss with back of fingernails” means to play a light gliss, turning the hand over and using the back of the fingernails (fingers 2, 3, 4). In bar 32, beat 4 the fingernail glisses should almost disappear.

Where ever a staccato articulation is used, the note(s) should be played short, or secco and not arpeggiated.

The notes with an x note head are used to indicate that the soundboard should be slapped with the open hand as one would play a conga drum. These are marked "Slap Soundboard" or just "Slap".

The articulation Z added to the note stem means make the strings buzz at bar 38 and let the lower notes ring. These strings can ring and decay naturally all the way to bar 49.

Harp Set III – Mambo catalog #SE0003SCO

As the title indicates, this piece is an homage to the Cuban Mambo and is characterized by the bass line. It is most important to convey the feel of this wonderful dance - jazz rhythm.

P.D.L.T. indicates play at the soundboard. Make the bass line as clear as possible. Except for a few places marked "Ord." the left hand should be played P.D.L.T.

Ord. indicates to produce sound in the normal way.

Where ever a staccato articulation is used, the note(s) should be played short, or secco.

The notes with an x note head are used to indicate that the soundboard should be slapped with the open hand as one would play a conga drum. These are marked "Slap Soundboard" or just "Slap".

OR when marked "Knuckles on Body" the notes should be played on the body of the harp by rapping with the knuckles.

It is left to the player to determine the best place on the instrument to perform these techniques.

Fingernails are to be used at bar 27 and following as indicated. At bar 37 the top notes only should be played with the fingernail while the bottom notes should be played as normally played. The same occurs starting at bar 92.

Harp Set IV – Meditation catalog #SE0004SCO

The harmonics with the circle ° are to be played on the notated string, sounding an octave higher than the written pitch.

The harmonics with the diamond ◇ are to be played on the notated string, sounding a 12th higher than the written pitch.

Harp Set V – Chroma catalog #SE0005SCO

Chroma refers to purity of color without any white or black in the color. The chords and counterpoint are intended to be sonic splashes of color.

This piece is based on a scale F, Gb, Ab, Bb, C, Db, Eb, and E or Fb, and shifts from a Db tonality to an F minor tonality or Phrygian mode on F.

At bars 10, 12, 20, 84, and 88, pedal glisses are employed to bend the notes from F flat to F natural. The arrival at F natural should not be re-articulated.

At bar 50 and wherever the mordent symbol appears the mordent should be played with the pedal, changing the pitch up a half step and immediately back down to the original pitch.

At bars 79 - 80 The left hand starts at P.D.L.T. and moves to Ord. and then back to P.D.L.T. as indicated by the dotted lines and text expressions. At bar 95 the left hand remains at P.D.L.T. until 97 then move gradually to Ord. at 99.

The piece should be performed freely and expressively from bar 1 through bar 26. At bar 27 a stricter tempo is set, but there still can be flexibility in the phrasing letting the music breathe. This section in 3/4 can be thought of as a jazz waltz, but not rigidly so.

At bars 101 through 118 please note that the right hand has much lower dynamics than the left hand. These change as the passage progresses, but the left hand is always fort \acute{e} .

At 101, the articulation Z added to the note stem means to make the string buzz with the pedal.

The chords in bars 121 through 132 - treble clef - can be quickly arpeggiated if desired for a more dramatic effect

The rest is self explanatory, as written.

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