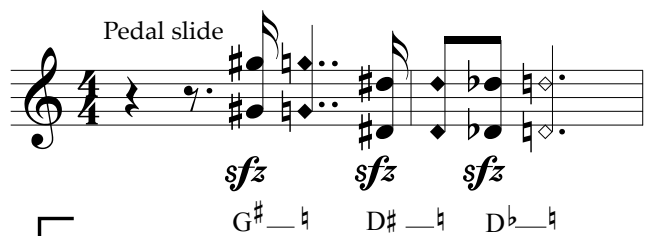


SYMBOL KEY and COMPOSER'S NOTES



Pedal slide: The round, "normal" noteheads are played with the fingers, but the diamond-shaped noteheads are "played" by moving the pedals. On an extended pedal slide, where the pedals are moved several times, the notes that sound will tend to move entirely to the bass, wire-wound strings. This is expected.



Tam-tam: *Forcefully* slap the wire-wound bass strings with an open palm to create a tam-tam effect.



Plectrum Scrape: When appearing on the stem(s) of diamond-noteheads, quickly slide a credit card over several bass, wire-wound strings in the direction of the arrow. (Notated pitches indicate range and need not be exact.) Shorter arrows indicate a quick "swipe" using a wrist action to cover a short distance while longer arrows indicate a longer swipe using the whole arm to cover a longer distance. (Use an old credit card as this technique may slightly damage the card.)



Rapido Arpeggio: This symbol appears often and indicates far more than the direction of an arpeggio. In this score it is used to indicate a *very assertive, rapidly* ascending roll. The notes should be rolled *as fast as possible* like a strummed guitar in Flamenco style where the effect is as much percussive as it is harmonic. (Exception: In Mvt. II, measures 60 & 61, this symbol appears but with the arrow pointing down. This is only to indicate the direction of the arpeggio and does not indicate a rapido arpeggio.)



Vibrato: The notated string is played with the right hand while the thumb of the left hand pushes back and forth on the part of the string that is located between the bridge pin and the tuning pin.

When the traditional "roll" symbol appears, it is an indication that the chord should be arpeggiated *a bit more slowly and expressively* than would otherwise be done if no symbol were present.



Plectric: Play the strings very close to the soundboard (PDLT) using the fingernails.

Xlphn

Xylophonic: The finger-tips of the left hand are firmly pressed on the lowest part of the strings with the bottom side of the fingers touching the soundboard. The right hand plays in the center of the same strings. The sound should carry a clear, hollow-ish tone and not be muffled.



Fan Drone: Using a small, battery powered, hand-held fan with foam fabric blades (see sample at right), hold the fan in a way as to cause the fan blades to be perpendicular to the harp string. Gently bring the blades in contact with the notated string. Some experimentation is required to find the right amount of pressure to apply. At times the string may over-vibrate causing a dramatic crescendo on an overtone. While this is a desirable effect, once it happens, back away from the string and re-establish the fundamental pitch. (Make sure that the fan batteries are fresh before performances.)



This fan measures about 5"H and 1.5" wide.

Dynamics: To achieve balance between the harp and mairimba, the dynamic markings in the harp part are often one dynamic level higher than those in the marimba part. For effects which tend to be softer (e.g., the use of fingernails played PDLT) the harp dynamic has been increased two levels. Although this has been done to help balance the harp, particularly with the marimba, it does not take into account personal playing styles, etc. of the performers.

Style and Approach: Although I have included traditional harp writing (arpeggios, glissandos, etc.) that contrasts with the percussiveness of the marimba, at times I have given the harp a percussive role that underscores the marimba's percussive nature. These parts tend to be somewhat rhythmic and should be played with a *bright, assertive sound*.

Also, the numerous rapido arpeggios and "flat chords" serve to match the marimba's characteristically strong attack and should therefore be emphasized.

I am deeply grateful to Harpist Marian Rian Hays, whose generosity of time and insight was invaluable in the writing of this part.

Don McCullough