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Harp n Ropes (No.4)

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♩=45  
soft

Flute

Oboe

Musical notation for Flute and Oboe. The Flute staff has rests in measures 1, 3, 4, and 5, and a half note in measure 2. The Oboe staff has rests in measures 1, 2, 3, and 5, and a half note in measure 4.

Harp

Musical notation for Harp. Both the treble and bass staves have rests in all five measures.

Accordion

Musical notation for Accordion. The treble staff has rests in measures 1, 3, 4, and 5, and half notes in measures 2 and 4. The bass staff has rests in measures 1, 2, 3, and 5, and half notes in measures 2 and 4.

Viola

Violoncello

Double Bass

Double Bass

Musical notation for Viola, Violoncello, and two Double Bass staves. The Viola staff has half notes in measures 1, 2, 3, 4, and 5. The Violoncello staff has half notes in measures 1, 2, 4, and 5, and rests in measures 3 and 5. The first Double Bass staff has half notes in measures 1, 2, 4, and 5, and rests in measures 3 and 5. The second Double Bass staff has half notes in measures 1, 2, 3, 4, and 5.

Percussion

Musical notation for Percussion. The staff shows a steady eighth-note rhythm in all five measures.

6

Fl.

Ob.

Hp.

Accord.

Vla.

Vc.

Db.

Db.

Perc.

12

Fl.

Ob.

The Flute staff (Fl.) begins with a treble clef and a key signature of one sharp (F#). It contains a half note G4 in the first measure, a half note A4 with a sharp sign in the second measure, and rests in the third and fourth measures. The Oboe staff (Ob.) contains rests in the first and second measures, a half note G4 in the third measure, and a half note F4 with a flat sign in the fourth measure.

Hp.

Accord.

The Harp staff (Accord.) is a grand staff with treble and bass clefs. It contains rests in both hands for the first two measures. In the third measure, the right hand plays a half note G4 and the left hand plays a half note F4 with a flat sign. In the fourth measure, there are rests in both hands.

Vla.

Vc.


Db.


Db.

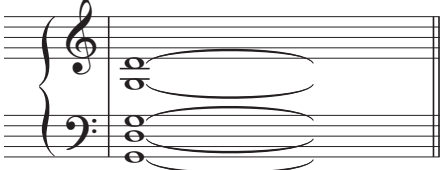
The Viola staff (Vla.) uses a alto clef and contains half notes G4, F4 with a flat sign, G4, and F4 with a flat sign. The Violin staff (Vc.) uses a bass clef and contains half notes G4 with a sharp sign, F4 with a flat sign, G4, and F4 with a flat sign. The upper Double Bass staff (Db.) contains rests. The lower Double Bass staff (Db.) contains half notes G4 with a flat sign, F4 with a flat sign, G4, and F4 with a flat sign.

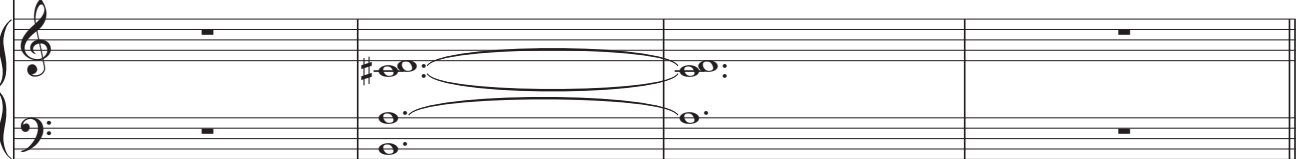
Perc.


The Percussion staff (Perc.) starts with a double bar line and contains a sequence of eight quarter notes on a single line, representing a rhythmic pattern.

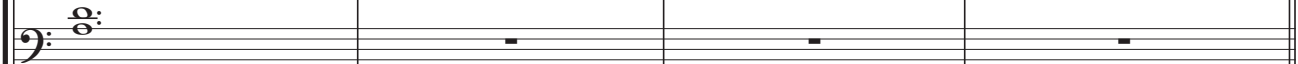
Fl. 

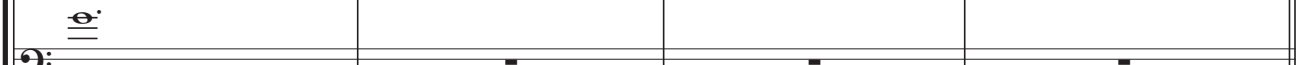
Ob. 

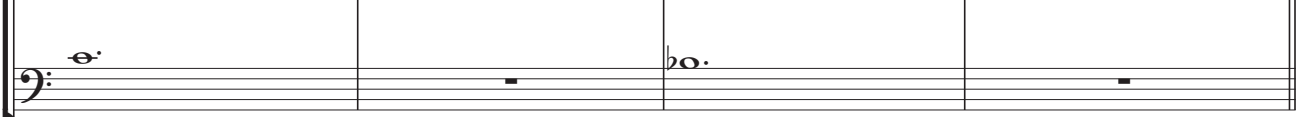
Hp. 

Accord. 

Vla. 

Vc. 

Db. 

Db. 

Perc. 

20

Fl.

Ob.

play one, two or all three chords at any point until your next written chord (bar 38)  
 separate the chords with silences. play each chord only once. free order.

Hp.

Accord.

Vla.

Vc.

Db.

Db.

Perc.

25

Fl.

Ob.

Hp.



Accord.

Vla.

Vc.

Db.

Db.

Perc.



31

F1.

Ob.

Hp.



Accord.

Vla.

Vc.

Db.

Db.

Perc.

35

Fl.

Ob.

Detailed description: This block contains the musical notation for the Flute (Fl.) and Oboe (Ob.) staves. The Flute staff begins with a treble clef and a half note G4 in measure 35. The Oboe staff begins with a treble clef and a half note G4 in measure 35. Both staves have rests in measures 36, 37, and 38.

Hp.

Bar 38

Detailed description: This block contains the musical notation for the Harp (Hp.) and a detail for Bar 38. The Harp staff has a treble clef and a whole rest in measure 35. A large blacked-out area covers the Harp staff in measures 36 and 37. The detail for Bar 38 shows a grand staff with a treble clef and a bass clef, with a whole note chord consisting of G4, A4, B4, and C5 in the treble clef, and G3, A3, B3, and C4 in the bass clef.

Accord.

Detailed description: This block contains the musical notation for the Accordion (Accord.) staves. The upper staff has a treble clef and rests in measures 35, 36, 37, and 38. The lower staff has a bass clef and rests in measures 35, 36, 37, and 38. In measure 36, there is a sharp sign and a note G4 in the upper staff. In measure 37, there is a sharp sign and a note G4 in the upper staff, and a flat sign and a note G3 in the lower staff.

Vla.

Vc.

Db.


Db.


Detailed description: This block contains the musical notation for the Viola (Vla.), Violin (Vc.), and Double Bass (Db.) staves. The Viola staff has a soprano clef and a half note G4 in measure 35. The Violin staff has a bass clef and a half note G4 in measure 35. The Double Bass staff has a bass clef and a half note G3 in measure 35. In measure 36, the Viola has a half note A4, the Violin has a sharp sign and a half note A4, and the Double Bass has a half note G3. In measure 37, the Viola has a half note B4, the Violin has a sharp sign and a half note B4, and the Double Bass has a half note G3. In measure 38, all three staves have rests.

Perc.

Detailed description: This block contains the musical notation for the Percussion (Perc.) staff. The staff has a double bar line and a half note G4 in measure 35. The staff has rests in measures 36, 37, and 38.

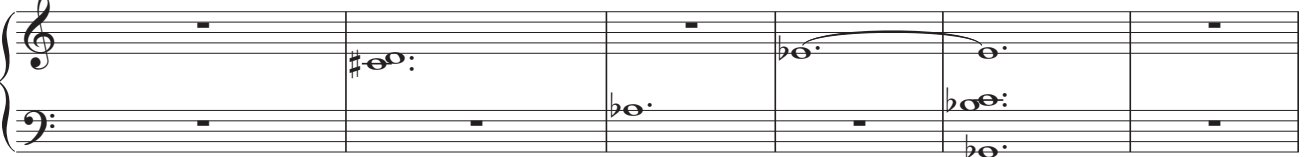
39


Fl. 


Ob. 


make few phrases using some or all of the notes from the set, always in the written order as a slow descending line. play the phrases at any point until your next written chord (bar 57). separate them with silences. all notes (but the last three) are harmonics.


Hp. 

Accord. 

Vla. 

Vc. 

Db. 

Db. 

Perc. 

45

Fl.

Ob.

Flute and Oboe parts for measures 45-51. The Flute part has notes in measures 46, 48, 50, and 51. The Oboe part has notes in measures 46, 48, 50, and 51. Measure 45 is a whole rest for both. Measure 51 has a sharp sign before the note.

Hp.



Accord.

Accordion part for measures 45-51. The right hand has notes in measures 45, 46, 48, 50, and 51. The left hand has notes in measures 46, 48, 50, and 51. Measure 45 is a whole rest for the left hand.

Vla.

Vc.

Db.

Db.

Viola, Violin, and Double Bass parts for measures 45-51. The Viola part has notes in measures 45, 48, 50, and 51. The Violin part has notes in measures 45, 46, 48, 50, and 51. The upper Double Bass part has notes in measures 45, 48, 50, and 51. The lower Double Bass part has notes in measures 45, 48, 50, and 51. Measure 45 is a whole rest for the Viola and the upper Double Bass.

Perc.

Percussion part for measures 45-51. The part consists of a steady eighth-note rhythm in every measure.

52

Fl.

Ob.

Detailed description: This block contains the musical notation for the Flute (Fl.) and Oboe (Ob.) parts from measure 52 to measure 57. Both instruments have a whole rest in measures 52, 53, 54, 56, and 57. In measure 55, each instrument plays a single half note G4.

Bar 57

Hp.

Detailed description: This block shows the Harp (Hp.) part for Bar 57. The notation is a chord consisting of the notes G4, A4, B4, C5 in the right hand and G3, A3, B3, C4 in the left hand, all held as a sustained chord.

Accord.

Detailed description: This block contains the musical notation for the Accordion (Accord.) part from measure 52 to measure 57. In measure 52, the right hand plays a half note G4 and the left hand plays a half note B3. In measure 53, the right hand has a whole rest and the left hand plays a half note B3. In measures 54, 55, 56, and 57, both hands have whole rests.

Vla.

Vc.

Db.

Db.

Detailed description: This block contains the musical notation for the Viola (Vla.), Violoncello (Vc.), and two Double Bass (Db.) parts from measure 52 to measure 57. The Viola part has whole rests in measures 52, 53, 54, 56, and 57, and a half note G4 in measure 55. The Violoncello part has whole rests in measures 52, 53, 54, 56, and 57, and half notes G3 and A3 in measure 55. The first Double Bass part has whole rests in measures 52, 53, 54, 56, and 57, and half notes G3 and A3 in measure 55. The second Double Bass part has whole rests in measures 52, 53, 54, 56, and 57, and half notes B2 and C3 in measure 55.

Perc.

Detailed description: This block contains the musical notation for the Percussion (Perc.) part from measure 52 to measure 57. The part consists of a steady eighth-note rhythm: eighth notes G4, A4, B4, C5 in the first four measures, followed by eighth notes G4, A4, B4, C5 in the fifth measure, and a half note G4 in the sixth measure.

58

Fl.

Ob.

play this descending line once at any point until your next written chord (bar 74). you can play all pitches or skip some. very slow.

Hrp.

Accord.

Bar 58

Vla.

Vc.

Db.

Db.

Perc.

Fl. Ob.

Hp.

Accord.

Musical score for measures 64-69. The score includes staves for Viola (Vla.), Violoncello (Vc.), two Contrabass (Db.), and Percussion (Perc.). The key signature has one sharp (F#) and the time signature is 3/4. The Percussion part features a rhythmic pattern of eighth notes with some beamed pairs. The string parts consist of sustained notes.

Fl. Ob.

Hp.

Accord.

Bar 74

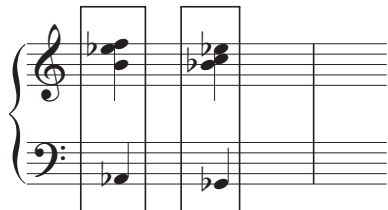
Musical score for Bar 74, showing a piano accompaniment for Flute/Oboe (Fl. Ob.) and Harp (Hp.). The Flute/Oboe part has a whole note. The Harp part has a sustained chord with a fermata.

Musical score for measures 70-73. The score includes staves for Viola (Vla.), Violoncello (Vc.), two Contrabass (Db.), and Percussion (Perc.). The key signature has one sharp (F#) and the time signature is 3/4. The Percussion part continues with the same rhythmic pattern as in the previous page. The string parts consist of sustained notes.

Musical score for measure 74, showing the Percussion (Perc.) part. It continues with the same rhythmic pattern as in the previous pages.

listen to the harp. every time you hear it, play any pitch from the set. always play single notes. your notes are a soft resonance of the harp, a soft colouring of the sound. you can wait few moments after the harp sound and then play your note. keep the notes for between 6 and 12 beats. don't play in bar 92.

Fl. Ob.



Hp.

play the chords at any point until your next written chord (bar 92). separate the chords with silences. repeat them. free order.

when you hear the harp, play one of your written chords. your chords are a soft resonance of the harp, a soft colouring of the sound. keep the chords for between 6 and 12 beats. you don't have to play every time the harp plays, if you decided to hold the chord longer. don't play in bar 92.

Accord.



Vla.

Perc.





Fl. Ob.



Hp.



Accord.



Vla.

Vc.

Db.

Db.

Perc.

Fl. Ob.



Hp.



Accord.



Bar 92

Vla.

Vc.

Db.

Db.

Perc.

Fl. Ob.

when you hear harp's chord, play any pitch from that same chord in same manner as before - a soft, prolonged resonance of harp's sound. play together. hold notes for 4-8 beats. don't play in bar 108.



Hp.

play this chord one or more times at any point until your next written chord (bar 108). simultaneously. (give cue to woodwinds)

when the harp plays the first chord, play your written chord and keep it until bar 108. your chord is a soft resonance.

Accord.



Score for strings and percussion:

Instrument	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6
Vla.	e.	e.	e.	e.	e.	e.
Vc.	e.	e.	e.	e.	e.	e.
Db.	e.	e.	e.	e.	e.	e.
Db.	e.	e.	e.	e.	e.	e.

Perc.



Fl. Ob.



Hp.



Accord.



Vla.

Musical score for Viola (Vla.), Violoncello (Vc.), and two Double Basses (Db.). The Viola part is in alto clef (C4). The Vc. and Db. parts are in bass clef. The Vc. part includes a key signature change to one sharp (F#) in the third measure. The score consists of seven measures.

Perc.

Musical staff for Percussion (Perc.) showing a rhythmic pattern of eighth and sixteenth notes across seven measures.

Fl. Ob.



Hp.



Accord.



Bar 108

Musical staff for Bar 108, showing a grand staff with Treble and Bass clefs. The notes are held with long horizontal lines, indicating sustained sounds.

Vla.

Musical score for Viola (Vla.), Violoncello (Vc.), and two Double Basses (Db.). The Viola part is in alto clef. The Vc. and Db. parts are in bass clef. The score consists of three measures.

Perc.

Musical staff for Percussion (Perc.) showing a rhythmic pattern of eighth and sixteenth notes across three measures.

choose notes from the collection.  
 play them synchronized with each  
 other, at any point throughout  
 this section, until accordion starts  
 playing. play long notes on one breath.

Fl. Ob.

follow the strings  
 taking the fishing lines.  
 pick your end of the  
 line and hold it tight.

play this chord 3 times spread out through this section  
 (the string quartet is repeating the sections from bar 58)

Hp.

when the strings start bowing the fishing  
 lines, slowly prepare the pedals to following:  
 D#, C, B#, E, F, G#, A

repeat this chord sequence. start anytime after the percussion stops playing.  
 leave silences between the sequences. always play the chords in the written  
 order. soft, slow, relatively long. after the ropes are cut, slowly finish your  
 sequence, or play it once more if you feel the atmosphere asks for it.

Accord.

Vla.  
 Vc.  
 Db.  
 Db.

repeat the whole section from bar 58. this time play  
 only the circled notes. start together and after few  
 chords get out of sync, starting to count 5-7, later  
 4-8 beats per note. use all durations equally. when  
 finished, slowly, one by one take the ropes attached  
 to the harp strings. play long notes bowing the ropes  
 and listening to the resonance coming from the harp.  
 play until the ropes are cut by the percussionist.

repeat 5 times  
 every time add an extra beat  
 to the length of your note

Perc.

Fl. Ob.



changing the pedals as indicated. give time to every pedal change.  
let each chord sound for a while before you change the pedals again.  
repeat until the ropes are cut by the percussionist.

Hp.

sounding chords

D#-D#, B#-B# G#-G#

D#-D#, B#-B# G#-G#

Accord.



bowing fishing lines

Vla.

bowing fishing lines

bowing fishing lines

bowing fishing lines

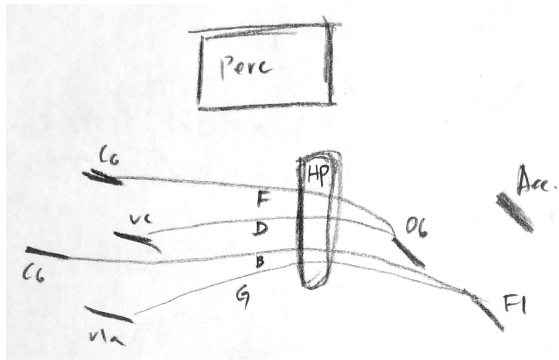
bowing fishing lines

Perc.

let the ensemble play this section for a while then  
take the siccors and very casually cut the fishing lines.



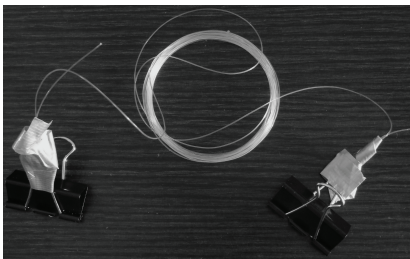
set up



play quietly throughout the piece. very little or no vibrato.  
long notes are flat. no accented attacks. no diminuendo at the end of the notes.  
first section should sound like the organ.

percussion: choose and combine several instruments.  
your sound is dry, a cold and uncompromising pulse.  
muted drums, pieces of (not too resonant) wood, etc.

four fishing lines are extending from string quartet to woodwind duo  
through specific harp strings. attach clips to both ends of each line:



make sure that lines are touching the indicated harp strings:

line 1: from viola to flute touching



line 2: from double bass 1 to flute touching



line 3: from violoncello to oboe touching



line 4: from double bass 2 to oboe touching



string quartet bows the fishing lines  
all lines should be bowed with double bass bows  
woodwind duo is holding their end of the line tightly  
harp strings resonate the indicated chord  
harpist is changing the pedals as written in the score

scissors are hanging from the ceiling in front of the ensemble, also on the  
fishing line. at the end of the piece, the percussionist walks to the front,  
cuts the line holding the scissors and slowly cuts the four lines one by one.  
do this naturally. no acting. no drama.