

About The Pieces

Harpation is a trilogy of solo harp pieces based on a whole-tone scale. It is available in two tuning versions, Eb major and C major, in order to accommodate the most common tunings used by folk harpers. (Harpers who tune in Bb may also use the Eb version.) Pedal harpists may use either tuning, although Eb is recommended for a richer sound.

In addition to being interesting selections for pleasure or performance, these pieces teach students contemporary harp techniques in an enjoyable way. Each piece makes an interesting duet if two harps alternate some measures (or sections) in a kind of echo effect. In addition, an ensemble of harpers or harpists may play the entire trilogy simultaneously.

The total range required to play all pieces (in both keys) is four and one-half octaves, from low C to high G (33 strings). All harmonics are to be played on the string indicated and not “down the octave.” Metronome markings are approximations only. Feel free to use choose your own tempos or re-arrange each selection to your liking.



Notes on the Titles

1. Kymation (“ribbon-shaped ornament”)

An oriental mood is woven into the construction of this piece.

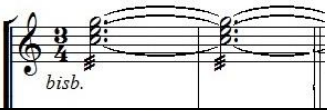
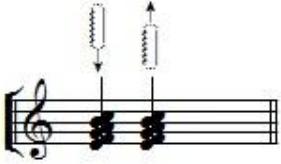
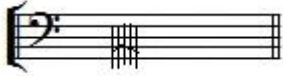
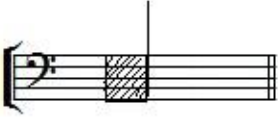
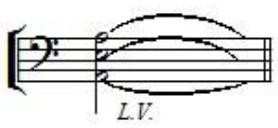
2. Luxation (“dislocated”)

The recurring 5/4 time signature gives a disjointed feel to the music.

3. Vexation (“disquieted”)

This piece in the style of a Celtic-flavored Siciliano invokes restlessness.

Explanation of the Symbols in This Music

	Arpeggio: Roll the chord rapidly from bottom to top.
	Bisbigliando: Rapidly brush the finger tips of the right hand on the strings, creating a murmuring effect.
	Effleur: With the thumbs, make short, brisk glissandos in the rhythm and direction indicated.
	Fingernail: Play the strings with the nail instead of the fingertips.
	Glissando: Sweep one finger across the strings in the direction indicated.
	Glisser: Slide the left palm on the lowest strings from the bottom to the top of the harp, creating a “swooshing” or “whistling” sound.
	Harmonics: Damp the string at the midway point while simultaneously playing on the string indicated.
	Kloster (KL): Hit the metal bass strings violently with the palm of the hand, producing a gong-like effect.
	Laisser vibrer (L.V.): Let the strings vibrate freely; do not muffle.
Ord.	Ordinary: Return to the usual manner of playing on the strings.
P.d.l.t.	Près de la table: Play on the strings near the sounding board, creating a crisp, more guitar-like tone.
P.N.	Position normal: Play on the center of the strings, neither high nor low.
	Tympanic sound: Rap on the soundboard briskly with the fingertips or knuckles in the rhythm indicated.
	Xylophone sound: Hold the base of the strings indicated with the left hand, at the soundboard, while plucking these strings with the right hand.

1. Kymation

(Eb Tuning Version)

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D. Rees-Rohrbacher: ASCAP

Andantino ♩ = 100

Fix all levers & pedals to Eb whole-tone scale.

mf *pp*

(Eb, F, G, A, B, C#, D#)

gliss. *LH* *RH* *LH* *RH* *LH* *RH* *mp*

4

♩ = 76

mp *p* *gliss.* *gliss.* *LH* *RH*

8

pp *ppp* *ff* *p*

12

The musical score is written for piano in 3/4 time. It begins with a tempo marking of 'Andantino' and a metronome setting of 100. The key signature is E-flat major, with a note that all levers and pedals should be fixed to the E-flat whole-tone scale (Eb, F, G, A, B, C#, D#). The score is divided into three systems. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, with dynamics ranging from mezzo-forte (mf) to pianissimo (pp). The second system (measures 5-8) includes glissando markings and alternating left hand (LH) and right hand (RH) passages, with dynamics from mezzo-piano (mp) to piano (p). The third system (measures 9-12) continues the piece with dynamics ranging from pianissimo (pp) to fortissimo (ff), ending with a piano (p) section.

1 - Kymation in Eb