



The Enchanted Sea - Enchanting Duets for Lever or Pedal Harp
or Harp and Melody Instrument by Kathryn Cater

Dear Harp Teachers and Students,

I created these duets to inspire a wide variety of playing styles and develop musical interpretation skills. I encourage each player to go beyond the written dynamic markings and let each piece come to life. Harp One is provided in both grand staff and treble staff, and can be played by harps or melody instruments.

About copyright and the copy machine: I have invested many hours into this music, and depend on the sale of these books to justify that time. Anyone who makes a living in music knows the projects and challenges facing them. Your respect of the copyright laws will encourage more harp music to be produced in the future. Please do not make multiple copies to pass on to others. Thank you for your assistance in this endeavor.

Kathryn Cater performs many of her works on her You Tube channel:

kathryncater.

Please visit her web site at <http://www.harprose.com/>

Artwork:

"British Library HMNTS 011652.g.53."

Robarts Library, the Internet Archive

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Performance notes for Enchanted Sea

Fingerings are suggestions only. Chords may be played straight, rolled or broken as suits the piece unless otherwise noted. Harmonics are performed where written. In most cases, rests are placed to help read rhythms, and do not require dampening of the strings. The ideal tempo for any piece is where the music sounds best, and this varies for harps as well as performers.

Many of the harp one parts have been written down an octave to make learning the piece easier. To perform these, play them an octave higher as indicated. Alternate harp one parts written where performed are included, and can be used to play these pieces with a melody instrument like flute or violin.

Castles in the Sand: Play with expression, do not rush, dampen only when necessary.

Merrymaids: Harp Two - keep the right hand very light, and DO dampen the strings for rests in the RH when possible. Harp One does not need to dampen strings; rests are for ease of reading only.

Kraken: This is probably the most difficult of the harp one parts. Harp two may play m. 35 all in the LH if it does not work to alternate hands. In m. 37-38 play the grace notes ahead of the beat.

Mami Wata: Inspired by the African harp "Kora" style. Listen to some on youtube! Beautiful! Harp two should get in a gentle flow with the main accent on the downbeat, keeping the RH very light. Harp one play the grace notes in m. 20-21 ahead of the beat. The harp one part has A, B and C themes. Try repeating any of these themes at will against the harp two part -- rearrange and repeat as you like to make the piece longer. Encourage improvisation.

Water Fairies: Quite slow. Choose a tempo that will make the 16th note passage ripple without sounding hurried.

The Selkie Dance: First theme should be exciting! Harp two on second page should keep the running eighths very clean and light; think of a lute improvisation in Renaissance music. Play closer to the sounding board if that helps. Rests are for reading purposes, but dampen if necessary.

Encantado: If the harp one performer cannot play m. 12-16 in that range, it may be necessary to play the harp two part down an octave as noted. Play chords straight and light except where written as rolled.

The Phantom Ship: To see the extended technique for this piece, please visit Gunnhildur Einarsdóttir's excellent page <http://sites.siba.fi/web/harpnotation/slow-whistling-sounds> (link used with permission). If you find some other techniques to add to this piece to make it even more spooky, please do so! Repeat the last section as many times as needed, and work out a signal to end together.

Sea Horses: As allegro as can be played with musicality.

The Wave's Lullaby: With repose; unhurried.

Castles in the Sand

Kathryn Cater

To perform as duet, play entire piece one octave higher.

Adagio *expressively* C

Harp 1

Measures 1-4: Treble clef, 4/4 time. Measure 1: whole rest. Measure 2: whole rest, *mp*. Measure 3: whole rest, then a half note G4 with fingering 2. Measure 4: whole rest, then a half note G4 with fingering 1.

Measures 5-8: Treble clef, 4/4 time. Measure 5: quarter note G4 with fingering 2, then quarter note F4 with fingering 1. Measure 6: quarter note E4 with fingering 2, then quarter note D4 with fingering 1. Measure 7: quarter note C4 with fingering 1, then quarter note B3 with fingering 2. Measure 8: quarter note A3 with fingering 2.

Measures 9-12: Treble clef, 4/4 time. Measure 9: quarter note G4 with fingering 1, quarter note F4 with fingering 2, quarter note E4 with fingering 3. Measure 10: whole rest. Measure 11: whole rest, then a half note G4 with fingering 2. Measure 12: whole rest, then a half note G4 with fingering 1.

To Coda

Measures 13-16: Treble clef, 4/4 time. Measure 13: quarter note G4 with fingering 2, then quarter note F4 with fingering 1. Measure 14: quarter note E4 with fingering 2, then quarter note D4 with fingering 1. Measure 15: quarter note C4 with fingering 1, then quarter note B3 with fingering 2. Measure 16: quarter note A3 with fingering 2.