

Soleils de Septembre

Harp Part
Jacqueline Pollauf Edition

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trans. Jacqueline Pollauf
Text: Auguste Lacaussade

Low D \flat

+++ | +++++ **Lent**

Musical notation for measures 1-3. The treble clef staff contains a sequence of chords, each marked with a '3' and a fingering (1, 2, 1 or 2, 4, 3). The bass clef staff is mostly silent, with a few notes in measure 3. Dynamics include *pp* and *p doux*. A large watermark 'L' is visible over the right side of the page.

Musical notation for measures 4-6. The treble clef staff continues with chords and triplets. The bass clef staff has a few notes. Dynamics include *p*. A large watermark 'R' is visible over the right side of the page.

Musical notation for measures 7-10. The treble clef staff continues with chords and triplets. The bass clef staff has a few notes. Dynamics include *pp*. A large watermark 'M' is visible over the right side of the page.

Musical notation for measures 11-13. The treble clef staff continues with chords and triplets. The bass clef staff has a few notes. Dynamics include *pp*. A large watermark 'A' is visible over the right side of the page.

Musical notation for measures 14-16. The treble clef staff continues with chords and triplets. The bass clef staff has a few notes. Dynamics include *rall.*. A large watermark 'S' is visible over the left side of the page.

Ein Deutsches Requiem, op. 45

Jacqueline Pollauf Edition

Johannes Brahms

I. Selig sind, die da Leid tragen

Ziemlich langsam und mit Ausdruck A

14 Sop. 18 11 29 14 Sop. Fl.

Harps

Se - lig sind ge - trö - stet wer - den

B

47 Die Mit *p* 1 3 *f*

Ten. Bass. Vc. Ab F#

55

59 **C** 4 1 66

Bass.
Sie ge - hen hin

68 **D** 10 81 2 Sop.

Ten. Bass.
Sie ge - hen hin und tra - gen,

Vier Gesänge, op. 17

Jacqueline Pollauf Edition

Johnnes Brahms

1. Es tönt ein voller Harfenklang

$\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ Adagio, con molt' espressione*

The musical score is presented in a system of five systems. The first system (measures 1-3) features a Horn (Hn.) part in the upper staff and a Harp part in the lower staff. The Harp part begins with a piano (*p*) dynamic and includes fingering numbers (4, 3, 2, 1) and a 'l. h.' (left hand) marking. The second system (measures 4-7) shows the Harp part continuing with a crescendo (*cresc.*) and a forte (*f*) dynamic, with 'l. h.' markings and fingering. The third system (measures 8-10) continues the Harp part with a decrescendo (*dim.*) dynamic and includes chord changes to G \flat and A \flat . The fourth system (measures 11-13) introduces the Soprano (Sop.) part in the upper staff, which begins with a whole note chord. The fifth system (measures 14-16) continues the Harp part with a decrescendo (*dim.*) dynamic and includes chord changes to G \flat and E \flat . The score includes various musical notations such as dynamics, articulation, and fingering.

* In some editions, this tempo marking is "Poco Adagio, con molt' espressione."

Durufié - Requiem (Full Orchestra Version)

7 **Tempo** Sop. and Ten. enter

42 *p*

8 (♩ = ♩)

46

9 *cresc.*

49 *cresc.*

10 *f*

53 *f*

10 *dim. poco a poco* *p*

56 *dim. poco a poco* *p*

11 *Rall.* *enchainez* *sempre dim.* *pp*

59 *Rall.* *enchainez* *sempre dim.* *pp*

II. Kyrie - Tacet

III. Domine Jesu Christe - Tacet

Requiem, op. 48

Jacqueline Pollauf Edition

Gabriel Fauré

I. Introït et Kyrie - Tacet
II. Offertoire - Tacet

III. Sanctus

Andante moderato*

Harp

pp

Sop. Sanc

Vln.

4

7

A †

11

15

E♭ *D♯*

D♭ *E♯* *D♯*

* In some editions this tempo marking is "Moderato."

† The rehearsal numbers vary from edition to edition. See the introduction to this piece for more information about differing editions.

Choral Hymns from the Rig Veda, op. 26

Group 3

by Gustav Holst (1874–1934)

Premiered: 1911

Duration: 12–15 minutes

Length: Suite of four movements. The harp plays in all four movements.

Language: Sung in English.

Instrumentation: Treble chorus with harp/piano.

Of Note: *In the third movement, measures 30–33 and 71–74 use large chords with awkward voicings. As an added challenge, Holst indicates that these chords should be played simultaneously, rather than arpeggiated. In Holst's original harp/piano part, he specified that pianists can play these as six-note chords, rather than eight-note chords, by omitting the inner voices. As the same chord is quite helpful on the harp, I have placed parentheses around the inner voices as an option for harpists.*

There are several obvious typos and omissions in the original harp part that do not exist in the original score. I have corrected them here. All of the footnotes within the part are original to Holst.

Background Information and Performance Notes

Gustav Holst, an English composer, explored many different musical influences in his large compositional output. Beyond composing, he was also a music educator and taught at the St. Paul's Girls' School and Morley College. He is most famous for his orchestral work, *The Planets*, and harpists everywhere are acquainted with his well-known writing for two harps in this work. Prior to writing *The Planets*, Holst was inspired by Hindu music in his composing and 1900–1912 is considered his “Sanskrit” period. During this time, he wrote a series of hymns based on the *Rig Veda*, a collection of ancient sacred Indian texts. These hymns are all titled *Choral Hymns from the Rig Veda, op. 26*, and are differentiated as Groups 1, 2, 3, and 4. Each group consists of three or four short movements and is a complete work unto itself. Harp is only used in Group 3, and not in Groups 1, 2, or 4.

In *Choral Hymns from the Rig Veda, Group 3*, Holst uses an identical instrumentation to Benjamin Britten's *A Ceremony of Carols*: treble chorus accompanied by either harp or piano. Just as Britten did, Holst wrote a single part labeled harp/piano, but clearly had the harp at the front of his mind in his composing. Holst's simple but complex harp part is technically challenging, but also musically rewarding.

Throughout the suite, there are very few rests for the harp, and this near-constant playing is quite demanding. The first, second, and fourth movements are each comprised of repeating sections. These repeats are written out, rather than using any sort of repeat signs, but can be helpful to consider in learning each movement efficiently.

The first movement is the most straightforward of the suite, with an eighth-note accompaniment for the harp. However, many of these arpeggios span large intervals and can be rather awkward to play.

The second movement is written in the unusual time signature of 21/8 for the chorus, while the harp is written in the time signature of 7/4. Therefore, both the chorus and the harp are in meters of 7, but the chorus is subdividing each of these 7 beats into 3 eighth notes, while the harp is playing 8 thirty-second

Choral Hymns from the Riga Veda, op. 26

Jacqueline Pollauf Edition

Group 3

Gustav Holst

Low D \sharp and C \sharp

I. Hymn to the Dawn

Andante $\text{♩} = 66$

Harp

p

Alt. enter

5

9

Sop.

Ev - ver young yet an - cient,

E \flat B \flat B \flat G \flat D \flat B \flat

14

True *pp*

r. h. 4 3 2 1 *l. h.* to Law - E - ter - nal *p*

G \flat D \flat

18

Alt. enter

B \flat E \sharp

Oratorio de Noël, op. 12

Jacqueline Pollauf Edition

Camille Saint-Saëns

1. Prélude (*Organ and Strings*) - Tacet
2. Recit et chœur - Tacet
3. Air (*Mezzo-Soprano Soloist*) - Tacet
4. Air and chœur (*Tenor Soloist*) - Tacet

5. Duo

Allegretto moderato

Harp *p* with org.

4 Sop. Solo enters

7

10

sim.

G#

D#

G#

G#

4

4

G#

The musical score is written for Harp and Soprano Soloist. It begins with a tempo marking of 'Allegretto moderato'. The harp part starts with a piano (*p*) dynamic and includes the instruction 'with org.'. The soprano soloist enters at measure 4. The score is divided into systems of four measures each. Measure numbers 4, 7, and 10 are indicated at the start of their respective systems. Chord symbols G# and D# are placed below the harp staff at measures 5 and 9 respectively. The harp part features a rhythmic pattern of eighth notes and chords. The soprano part consists of a melodic line with some rests. The score concludes with a double bar line and a '4' time signature in the bass clef.