

Composition Techniques for the Harp

Or

Writing for your harpist so we can play your piece!

By

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Prepared for the Contemporary Writing and Production Department



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Boston, MA


EXPLANATION OF HARPISTIC SYMBOLS
USED IN THE FOLLOWING STUDIES

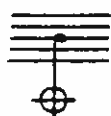
EXPLICATION DES SIGNES HARPISTIQUES
EMPLOYÉS DANS LES ÉTUDES SUIVANTES

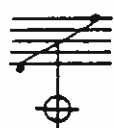
 to place (prepare) simultaneously a group of notes.
 *pour placer (préparer) simultanément un groupe de notes.*


• A dot above or under the fingering or at the end of the placing symbol () means to leave after a note, that is, not to connect.
Un point au-dessus ou au-dessous d'un doigté ou à la fin du signe pour placer () veut dire de quitter après la note, c'est à dire, de ne pas placer.

 to roll a chord.
pour arpéger un accord.


 to play flat, without the slightest breaking.
pour jouer sans arpéger (pliqué).

 to muffle a single note.
pour étouffer une note seule.

 to muffle a specified group of strings.
pour étouffer un groupe spécifié de cordes.

 to muffle totally.
pour étouffer totalement.

L.V. to let vibrate.
pour laisser vibrer.

 to slide with suppleness along a string, from the center to the top and vice versa.
pour glisser avec souplesse le long d'une corde, de son milieu à son extrémité supérieure et vice versa.

o o Harmonics are written where they actually sound; they are produced on the string an octave lower.
Les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

 Eolian Flux
Flux éolien

Ravel *Dieck*
in 12

ture low Ab

5'40"

IMPROMPTU-CAPRICE

ÉDITION DE CONCERT

published in
1887

1863-1937

G. PIERNÉ

Op. 9^{er}

Pour la HARPE

$\text{♩} = 60$

Ad libitum

L.H. 94d

Fb

Cb

P

f

Db F4

fasi ABCD

Gliss

Riten. Slow v. Slow

Fb

Slow

465

Allegretto moderato. $\text{F} = \text{C}$

Le chant bien en dehors.

smile

First system of musical notation. Treble staff contains a vocal line with a fermata over the first measure and a 'smile' instruction. Bass staff contains piano accompaniment with a dynamic marking 'p'.

Second system of musical notation. Treble staff continues the vocal line. Bass staff contains piano accompaniment with a dynamic marking 'mf' and a 'D#' chord marking below the staff.

Third system of musical notation. Treble staff contains piano accompaniment with various chord markings (Ab, Db, Gb, F) and fingerings (4, 3, 4, 3, 4, 3, 4, 3). Bass staff continues the piano accompaniment.

Fourth system of musical notation. Treble staff contains piano accompaniment with a dynamic marking 'p' and a 'Hit.' instruction above the final measure. Bass staff continues the piano accompaniment.

A tempo.

Fifth system of musical notation. Treble staff contains piano accompaniment with a dynamic marking 'p'. Bass staff continues the piano accompaniment.

This is a handwritten musical score for piano, consisting of five systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The score is heavily annotated with handwritten notes and symbols.

System 1: Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include a key signature change to B-flat major (two flats) and various chord symbols such as Gb, Ab, Db, Fb, Gb, Ab, Cb, and F4. There are also some rhythmic markings like '4' and '32'.

System 2: Continues the piece with similar notation. A prominent annotation is 'Fb' with a long horizontal line underneath it. Other markings include 'C4' and '321'.

System 3: Includes the instruction 'p subito.' (piano subito) and 'f' (forte). Chord symbols like 'C#' and 'Cb' are present. There are also some circled notes and a '3 2 1' marking.

System 4: Features the instruction 'f sempre' (forte sempre) and 'Poco rit.' (poco ritardando). Chord symbols 'Db' and 'D4' are written. There are also some rhythmic markings like '4'.

System 5: The final system includes 'Ad lib.' (ad libitum) and 'glissaz.' (glissando). It shows a long, sweeping glissando in the bass staff. Other markings include 'f' and 'A'.

The score is written in a fluid, expressive style, characteristic of a composer's working draft. The ink is black on white paper, and there are some corrections and additions throughout.

longe
121
21
Walt
mp

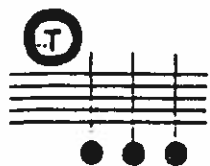
121
84 Eb
F4 C4
Bb
72
p

x
2 4 4 2 4 5 2 1
7
84
p
A4
2 4

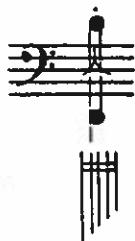
p
A4
Bb
Rit.....
p

poco a poco *Tempo*
F4
D#

p
4 4 4
R4
E4



Timpanic sounds
Sons timbaliques [Etude Moderne, page 17]



'Rapid) Whistling sounds
Sons sifflés rapides [Etude Moderne, page 15]

La Désirade

XIV

f *mf* *f* *mf* *f* *dim.* *p* *pp* L.V. ⊕

$G\sharp_4$ $G\flat_4$ $G\sharp_4$ $G\flat_4$

ff ⊕

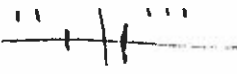
$B\flat_4$ $A\flat_4$ $G\flat_4$

barbare

ff

$A\sharp_4$ $C\sharp_4$ $E\sharp_4$ $G\sharp_4$ $E\flat_4$ $C\flat_4$ $A\flat_4$ $G\sharp_4$

Vers un jour dans le bois -
M. Tournier



a Tempo I:

4

p *Mi* *m.g.* *mf*

Gb *p*

(L) *pp*

En pressant *pp* *Solb*

peu a peu *pp*

First system of a musical score. It features a treble and bass clef staff. The treble staff contains a melodic line with various dynamics: *mf*, *sostenuto*, and *p*. The bass staff contains a bass line with dynamics *mf* and *p*. Below the staves, there are chord diagrams for F# and Eb, and a series of chord symbols: F#, C#, F#, C#, F#, C#.

Second system of the musical score. The treble staff has dynamics *f*, *p sub.*, and *f*. The bass staff has dynamics *f* and *sostenuto*. Chord diagrams for F# and Eb are shown. Chord symbols below include F#, F#, Bb, D#, Eb, and Eb.

Third system of the musical score. The treble staff is marked *espressivo* and *molto sostenuto*. Dynamics include *(senza dim.)*, *p espressivo*, and *f*. The bass staff has dynamics *f* and *p*. Chord symbols below include Eb, Eb, and Gb.

Fourth system of the musical score. The treble staff is marked *ben ritmato*. Dynamics include *f* and *p*. The bass staff has dynamics *f* and *p*. Chord symbols below include Bb, D#, G#, C#, Fb, and Eb.

Fifth system of the musical score. The treble staff is marked *espressivo*. Dynamics include *p*, *mf*, *p*, *mf*, *p*, and *mf*. The bass staff has dynamics *p*, *mf*, *p*, and *mf*. Chord symbols below include B# and D#.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, starting with a *p* dynamic. The lower staff contains a bass line with chords and some slurs. A *f* dynamic is indicated in the middle of the system.

Second system of musical notation. It consists of two staves. The upper staff has dynamics *p*, *mf*, *p*, and *mf*, with the word *espressivo* written above. The lower staff has dynamics *p* and *mf*, with *L.V.* (Lento Vivace) markings. Chord symbols $F\sharp$ and Bb are present. A 4-measure rest symbol is at the end.

Third system of musical notation. It consists of two staves. The upper staff has dynamics *p* and *mf*, with *L.V.* markings. The lower staff has dynamics *mf* and *p*, with *L.V.* markings. The word *espressivo* is written above. Performance instructions *(senza rit.)* and *(senza cresc.)* are present. Chord symbols $F\sharp$ and $C\sharp$ are present.

Fourth system of musical notation. It consists of two staves. The upper staff has dynamics *marcato*, *mf*, and *p ma espressivo*. The lower staff has dynamics *mf* and *p ma espressivo*. Performance instructions *rit. a tempo. Poco più lento: ♩ = 48, e senza rigore* are written above. Chord symbols $F\flat$, $C\sharp$, $B\sharp$, and $G\flat$ are present.

Fifth system of musical notation. It consists of two staves. The upper staff has a *mf* dynamic. The lower staff has a *mf* dynamic. The system concludes with a 4-measure rest symbol.

1 2 1 3 2 1 1 4 3 2 1 1

mp molto espressivo

G#
B#

p *mf* *mp* *mp* *mp* *p*

G#
B#

ben ritmato nonchalant

p ma sonoro *mp*

$\text{♩} = 80$

Bb F#
D#

From "Harp Scoring"
Stanley Chaloupek

CHAPTER I THE HARP

GENERAL DESCRIPTION

In order to achieve a fuller understanding of the harp, it is first necessary to become familiar with its basic construction.

The harp is somewhat triangular in shape, stands approximately 6 feet tall (1.83 meters), and weighs almost 80 pounds (36.2 kilos). A pedestal (base) supports the column, the body and soundboard, while the upper portion is spanned by the neck which contains the mechanism. See Fig. 1.

The base houses seven pedals. See Fig. 2. The seven pedals are attached to the mechanism by connecting-rods inside the column.

The neck contains tuning pins and bridge pins, as well as the mechanism or "mechanical fingers." See Fig. 3.

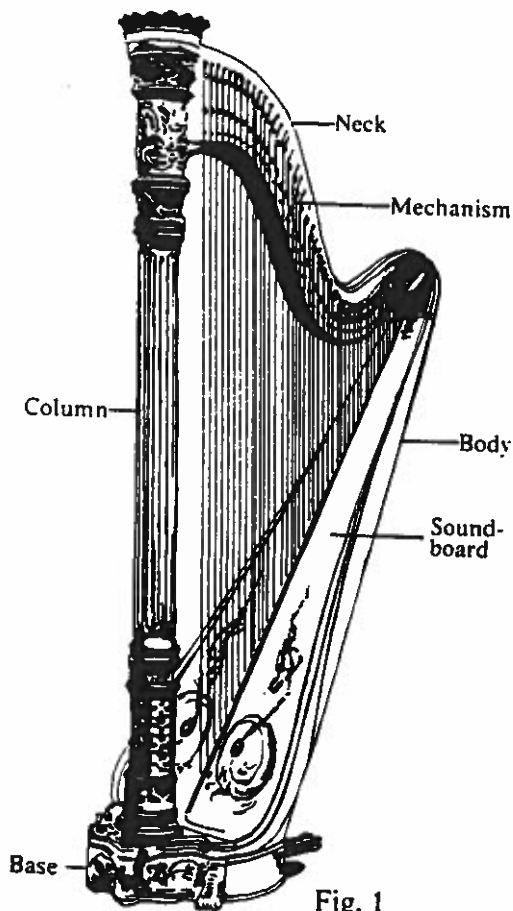


Fig. 1

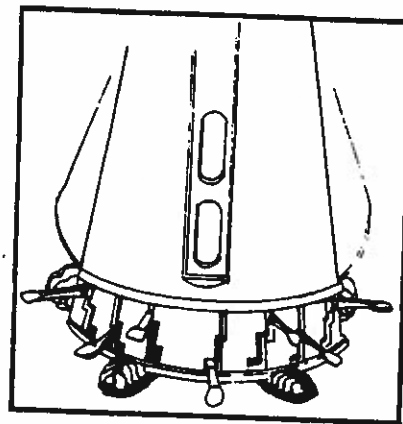


Fig. 2

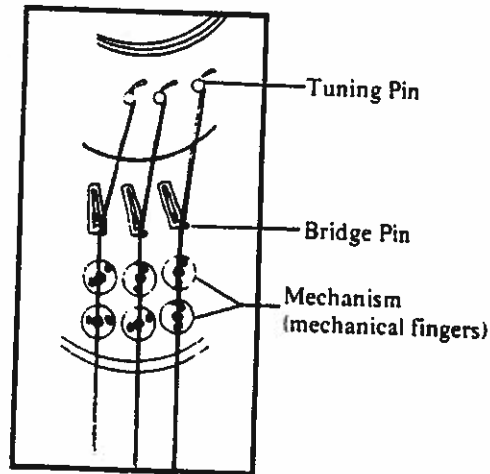


Fig. 3

CHAPTER II

BASIC HARP SCORING

Harp music, like piano music, is notated in the bass and treble clefs. Many effective possibilities utilizing the harp are derived from different combinations and variations of basic harp scoring.

ARPEGGIATED CHORDS

Notation

Unless there is a notation to the contrary, a harpist will instinctively roll (slightly arpeggiate) any chord. This is somewhat like a very fast arpeggio — the bottom note of the chord starting just ahead of the beat, followed by the rest of the notes in rapid sequence, ending with the top or last note on the beat.

Arpeggiation

Should the composer desire a broadly arpeggiated chord, it should be indicated by an *arpeggiando* sign ($\{$) preceding the chord, or the term "*arp.*" (anticipated — arpeggiated upward — top note on the beat) See EX. 1.

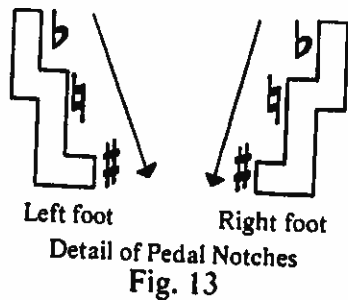
Reverse Arpeggiation

Reverse arpeggiation should be indicated by an *arpeggiando* sign with an arrow at the bottom (\downarrow) preceding the chord. (anticipated — arpeggiated downward — bottom note on the beat) See EX. 2.

The image shows two musical examples, EX. 1 and EX. 2, on a grand staff (treble and bass clefs). EX. 1 shows a chord with an upward-pointing arrow and the text 'OR arp.' above it, indicating an anticipated upward arpeggiation. EX. 2 shows a chord with a downward-pointing arrow below it, indicating an anticipated downward arpeggiation. Both examples show the notes of the chord being played in sequence starting slightly before the beat.

On the Beat Arpeggiation

There may be instances when the composer desires an arpeggiated chord not anticipated — starting with the bottom note on the beat, followed by the



The seven pedals operate within these grooves and are attached to the mechanism via connecting-rods in the column. Moving a pedal actuates the mechanism or "mechanical fingers."

Each pedal has a strong spring attached to it, and offers a resistance to changing the pedals. The pedal spring always forces the pedal upward, toward the flat (b) position.

Although resistance varies with different harps, approximately 7 to 20 lb. pressure is needed to move a pedal for a **single pedal change**. Therefore, a considerably larger total amount of energy must be expended during a quick, multiple pedal change.

Remember, the pedal spring forces the pedal **upward**, to the flat (b) position. See Fig. 14.

To put a pedal into the natural (q) position, the pedal must be "hooked" into the natural (q) notch, or it will not stay in natural. See Fig. 15.

To put a pedal into the sharp (#) position, the pedal must be "hooked" into the sharp (#) notch, or it will not stay in sharp. See Fig. 16.

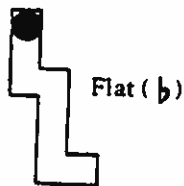


Fig. 14

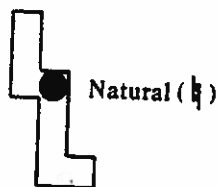


Fig. 15

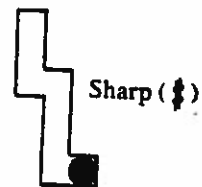


Fig. 16

(The pedal is represented by the black dot in these three illustrations.)

A pedal must be "unhooked" to be changed from q to b, # to q, or from # to b. However, in the flat (b) position the pedal does not have to be "unhooked" to be changed, nor does it have to be "hooked" to stay in the flat (b) position. See examples in Fig. 17.

(Arrow indicates path of pedal during pedal change.)

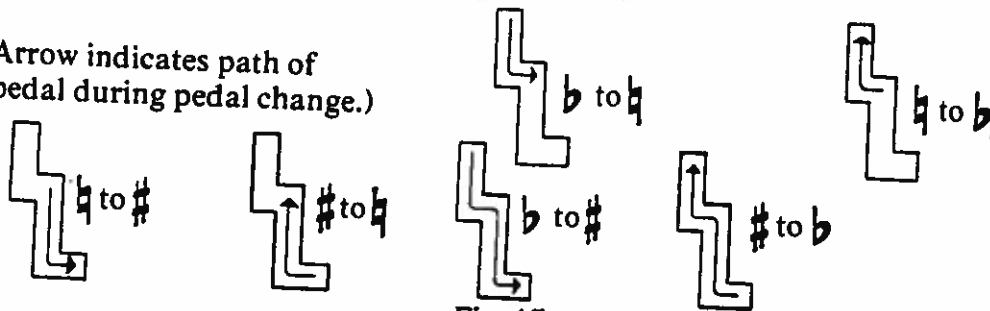


Fig. 17

UNNECESSARY HANDICAPS

Music that jumps back and forth between two staves with identical clef signs imposes unnecessary handicaps upon the harpist. It is rarely necessary to write music in this way.

It will assist the harpist if two staves with the same clef signs are used only when absolutely necessary. If possible, all the treble clef passages should utilize the upper staff and all bass clef passages should employ the lower staff.

Awkward Reading

It is extremely awkward to read a harp passage containing various rhythms when it is written in two staves with identical clef signs. The same passage is easy to read when written in one staff. See EX. 70 and 71.



EX. 70 — ILLOGICAL (awkward to read)



EX. 71 — LOGICAL (easy to read)

Scoring Arpeggios and Scales

In writing arpeggios or scales, it makes good sense for composers to figure out a logical fingering before writing such a passage (remembering that only four fingers are used in each hand). However, left hand, right hand or fingering should never be indicated. See EX. 72 through 75.

EX. 72 — ILLOGICAL (awkward to read)

EX. 72 — ILLOGICAL (awkward to read)

EX. 73 — LOGICAL (easy to read)

EX. 73 — LOGICAL (easy to read)

EX. 74 — ILLOGICAL (awkward to read)

EX. 74 — ILLOGICAL (awkward to read)

EX. 75 — LOGICAL (easy to read)

EX. 75 — LOGICAL (easy to read)

Ledger Lines

Composers should utilize the 8va and 8va basso signs rather than using too many ledger lines in scoring harp music. Harpists prefer the 8va sign as it facilitates their reading. (In direct contrast, flutists dislike the 8va signs and prefer ledger lines.)

CHAPTER IX

CONCLUSION

As a final reminder, the following "do not's" are included to help composers, arrangers, and music students avoid some of the pitfalls that may be encountered when writing harp music. Alternate suggestions are offered in many instances.

These harp music "do not's" are specifically listed so that the composer can avoid them and thus help the performance of his composition. (Most of these "do not's" directly concern the composer, but a few will pertain to copyists as well as publishers.) Rather than to facilitate the music for the harpist, the purpose is to **assist the composer in achieving his desired harp scoring objectives.**

DO NOTS

1. Do not use two staves with identical clef signs (two treble clefs or two bass clefs) in writing any rhythmic passage, scale or arpeggio. In most instances it can be written otherwise. Jumping back and forth between two staves with identical clef signs imposes unnecessary handicaps upon the harpist.
Instead: if possible, use two staves and **always** write all the treble clef passages using the upper staff, the bass clef passages using the lower staff.
2. Do not indicate pedal changes during a passage or between glissandos. Harpists change pedals in different ways and most would rather indicate pedal changes in their own personal way. (Exception: the composer may indicate pedals changing one or two notes in the tonality during a glissando, as in EX. 38, 39, and 40 on page 16.)
3. Do not write fast repeated chords or fast repeated notes unless most of the repeated notes are alternated with enharmonically written notes. (See "Doubling Enharmonically" on page 10.)
4. Do not write any scale or arpeggio passages doubled in seconds or thirds. These notes will sound muffled due to replacement of the fingers. (Exception: a glissando may be doubled in thirds provided the dynamic is very soft.)
Instead: use tenths for a resonant sound. Octave passages are sonorous while passages using a span two octaves apart are most sonorous.
5. Do not write double sharps (\times) or double flats (bb) for harp.
Instead: use enharmonic notes in place of these notes.
6. Do not write any chord, scale, or arpeggio that requires any single pedal to have two different settings or accidentals simultaneously. (A harp pedal cannot have two different settings at the same time.) For instance: $E\sharp$ and $E\flat$ should not be employed simultaneously.
Instead: use enharmonic notes employing $E\sharp$ and $D\sharp$, or $F\flat$ and $E\flat$, or $F\flat$ and $D\sharp$. (See EX. 42 and EX. 43 on page 22.)

7. Do not write harp harmonics as "actual sound."
Instead: write these harmonics where they are to be played. (Harp harmonics always sound **one octave higher** than the written note.)
8. Do not forget that all key signatures, accidentals, and cancellations are made by the harpist's feet via the pedals. Thus, adequate time must be allowed for pedal changes. (See "Pedal Comprehension" on pages 19 through 25.)
9. Do not write harp music that necessitates a change of pitch for the contra C or D, or the highest string (G). Since there is no mechanism for these three strings they must be pre-tuned to **b**, **b₁**, or **#**, as called for by the music.
10. Do not use too many ledger lines; use the 8va or 8va basso sign instead. (Harpists prefer the 8va sign in such passages as it facilitates reading.)
11. Do not forget that the harpist uses only four fingers in each hand and must look at the strings in order to place the fingers, prior to playing the strings.

General Musical Do Nots

1. Do not number the bars rest in a composition in groups of 5 or 10. This imposes an unnecessary handicap, especially when there are many bars rest during a composition.
Instead: use occasional bar numbers that coincide with beginnings of phrases, much as rehearsal letters. (Rehearsal numbers or letters should be indicated by the composer and not left to the discretion of a copyist or publisher.)
2. Do not combine Harp I and Harp II into a single part when scoring for two harps as this makes the part awkward to read and necessitates twice as many page turns.
Instead: the Harp I part should contain only the music to be played by the first harpist and the Harp II part should contain only the music to be played by the second harpist. Occasional cues may be included if deemed helpful.
3. Do not use **only** the upper left-hand corner of the page to indicate clefs and key signatures. **Clefs and key signatures should always appear on every line.**

CODA

All the information in this book has been compiled to thoroughly acquaint the reader with many varied and effective possibilities of the harp, thereby expanding his whole concept of this instrument.

No attempt has been made to tell "how to write harp music" since the expression of a composer's personal ideas is of paramount importance. The practical as well as impractical ideas have been pointed out to allow the harp scorer to proceed in a more knowledgeable manner.

The author sincerely hopes that the contents of this book will enlighten composers, assist them in achieving their musical objectives and also encourage a profusion of creative, logical harp scoring.

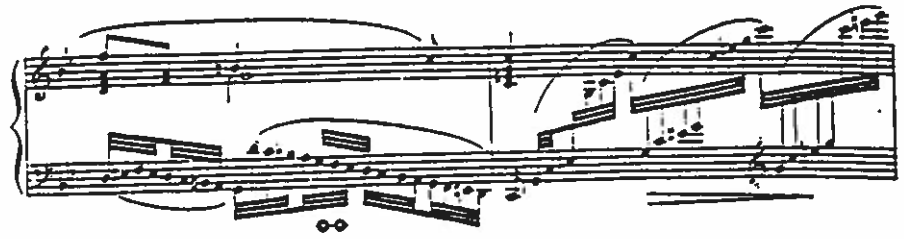
First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (1, 2, 3). The bass clef contains a supporting accompaniment. Chords Eb and F# are indicated.

Second system of musical notation. The treble clef has a melodic line with slurs and ornaments. The bass clef has a more active accompaniment. Chords D# Eb, C# B#, and B# are indicated. The instruction *sempre marcato* and *L.V.* is written below the system.

Third system of musical notation, starting with the tempo marking **Presto**. The treble clef features a rapid, dense melodic passage with a *gliss.* (glissando) effect. The bass clef has a steady accompaniment. Chords Eb D# and B# are indicated.

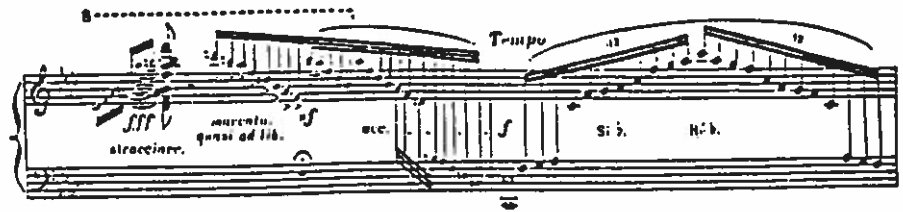
Fourth system of musical notation, starting with the tempo marking **Moderato**. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. Chords F# and C# are indicated. The instruction *p cresc.* is written below the system. *L.V.* is also present.

Fifth system of musical notation, starting with the tempo marking **accelerando molto**. The treble clef has a melodic line with slurs and ornaments. The bass clef has a steady accompaniment. The instruction *dim.* is written below the system. The tempo marking **rall.** appears later in the system. Chords Ab and B# are indicated at the bottom right.



ARPEGGIOS

Example from "Légende" by Renié, page 17
(L. Rouhier)



CHORDS

Example from "Danse Sacrée" by Debussy, page 1
(Durand & Cie)



Arpeggiated Chords are indicated by a wavy line preceding the chord.

Example from "Fantasia Drammatica" by Sodero, page 3

(International Music Pub. Co.)

The musical score for "Fantasia Drammatica" by Sodero, page 3, is written for harp. It features a series of arpeggiated chords, each indicated by a wavy line preceding the chord symbol. The tempo is marked "a tempo". The score is presented in a single system with a grand staff (treble and bass clefs).

OCTAVES

Example from "On Stilts" from *Short Stories in Music*
(second series), by Salzedo, page 3

(Elkan-Vogel)

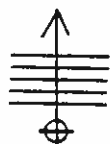
The musical score for "On Stilts" from "Short Stories in Music" by Salzedo, page 3, is written for harp. It features octaves, indicated by vertical lines with dots above and below the notes. The tempo is marked "d. = 80". The score is presented in three systems, each with a grand staff (treble and bass clefs).

The *tremolo* (for one or two hands), and such embellishments as the *mordent*, the *turn* and the *appoggiatura* are also possible on the harp.

The image shows two systems of musical notation for a piano. The first system is titled "Muffling Series" and the second "Série des Etouffés". Both systems feature a treble and bass clef. The first system includes markings for "molto" and "p subito" (piano subito), with a "V" symbol above the treble staff. The second system includes dynamic markings "pp", "mp", "p", and "ff", along with "L.V." (left hand) markings and a "V" symbol. Fingerings are indicated by numbers 1-3. A circled cross symbol is used to indicate muffling in both systems.

Muffling Series

Série des Etouffés



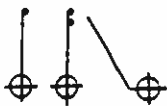
to muffle, with the left hand, a chord (or a single note) played with the right hand, or vice versa, or with both hands.
 pour étouffer, avec la main gauche, un accord (ou une note) joué par la main droite, ou vice versa, ou par les deux mains.

[*Etude Moderne*, page 21]



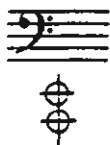
to muffle a specified group of strings.
 pour étouffer un groupe spécifié de cordes.

[*Etude Moderne*, page 20]



Individual mufflings.
 Etouffés individuels.

[*Etude Moderne*, page 20]



to muffle in the low register.
 pour étouffer dans le registre grave.

[*Etude Moderne*, page 21]



to muffle all the strings, from the one indicated in small type to the lowest string.
 pour étouffer toutes les cordes, de celle indiquée en petit caractère à la corde la plus grave.

[*Etude Moderne*, page 22]



to muffle totally.
 pour étouffer totalement.

[*Etude Moderne*, page 22]

**Table of Major Tonic Triad Fluxes
with Added Second and Sixth**

These fluxes are constructed by altering the fourth and seventh degrees of the scale, thereby doubling two of the tonés.

**Table des flux sur les accords
parfaits majeurs avec adjonction
de la seconde et de la sixte**

Ces flux se construisent en altérant les quatrième et septième degrés de la gamme, c'est-à-dire, en doublant deux des notes.

The image displays eight musical staves, each representing a different major tonic triad with an added second and sixth. Each staff is divided into two parts by a double bar line. The first part shows the original triad with the second and sixth added. The second part shows the 'flux' where the fourth and seventh degrees are altered. Labels indicate the original and altered notes in both French and English.

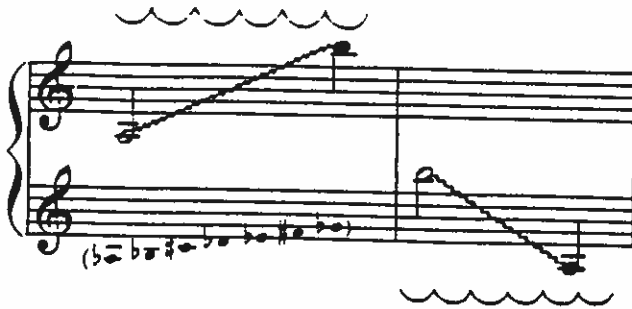
- Staff 1:** Original: F \flat (fourth quarte), B \sharp (seventh septième). Flux: F \sharp (fourth quarte), B \flat (seventh septième).
- Staff 2:** Original: F \flat (fourth quarte), C \flat (seventh septième). Flux: F \sharp (fourth quarte), C \sharp (seventh septième).
- Staff 3:** Original: G \flat (fourth quarte), C \flat (seventh septième). Flux: G \sharp (fourth quarte), C \sharp (seventh septième).
- Staff 4:** Original: G \flat (fourth quarte), D \flat (seventh septième). Flux: G \sharp (fourth quarte), D \sharp (seventh septième).
- Staff 5:** Original: A \flat (fourth quarte), D \flat (seventh septième). Flux: A \sharp (fourth quarte), D \sharp (seventh septième).
- Staff 6:** Original: A \flat (fourth quarte), E \flat (seventh septième). Flux: A \sharp (fourth quarte), E \sharp (seventh septième).
- Staff 7:** Original: E \flat (fourth quarte), B \flat (seventh septième). Flux: E \sharp (fourth quarte), B \sharp (seventh septième).

Flux Series

La série des Flux



Eolian Flux
Flux éoliens [*Etude Moderne*, page 10]



Oboic Flux
Flux hautboïstiques [*Etude Moderne*, page 11]



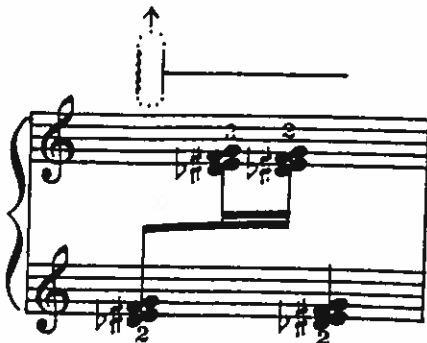
Falling-hail effect
Flux en grêle [*Etude Moderne*, page 11]



Gushing Chord
Accord en jet [*Etude Moderne*, page 12]



Gushing Chord
Falling-hail effect
(with the thumb)
Accord en jet :
Flux en grêle
(avec le pouce)

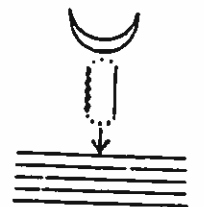


Ascending Eolian Chords
Accords éoliens ascendants
[*Etude Moderne*, page 13]

33938



Descending Eolian Chords
Accords éoliens descendants
[*Etude Moderne*, page 14]



Descending Eolian Chords
with Falling-hail effect
(use 2,3,4, but not the thumb)
Accords éoliens descenda
avec Flux en grêle
(employer 2,3,4, mais pas le pouce)

Fluxes on Diminished Seventh Chords

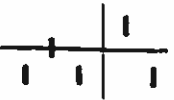
There are only three diminished seventh chords (these chords are composed of three minor thirds). Each of the three diminished seventh chords can be spelled in four different ways:

Flux sur les accords de septième dim

Il n'y a que trois accords de septième dim (ces accords se composent de trois tierces mineures) de ces trois accords de septième diminuée peut être écrit de quatre manières différentes:

FLUX

PEDAL DIAG
DIAGRAMME DES F



FLUX



FLUX

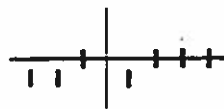
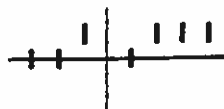


Fluxes on Whole-Tone Scales

There are only two whole-tone scales. Whole-tone fluxes are usually indicated as beginning on a certain note. For this reason they can be spelled in different ways. The harpist will find it practical to remember the following two for sharp keys and the other two for flat keys. Each of these flux includes every note of the whole-tone scale.

Flux sur les gammes à tons entiers

Il n'y a que deux gammes à tons entiers. Les gammes à tons entiers sont généralement indiqués en commençant sur une certaine note; pour cette raison, ils s'écrivent de manières différentes. Le harpiste rappeller des deux flux suivant pour les tons en des deux autres flux pour les tons en bémols. de ces flux contient toutes les notes de la gamme entiers.

DANSES

pour HARPE Chromatique (ou à Pédales)
avec accompt d'orchestre d'instruments à Cordes

Annotées et doigtées
pour la Harpe à Pédales

par H. RENIE
playably transcribed
by Carlos Salzedo (1916)

CLAUDE DEBUSSY

HARPE à Pédales

I. - Danse sacrée

Très modéré (♩ = 120)
1^{er} Violon

Note pour l'exécution
Signes d'abréviations employés:
1^o Pour étouffer
2^o Pour étouffer les cordes du
bas en vibration
3^o Pour jouer en baissant dans
les cordes

*reclina a note
indicatus it to
HARPE
uso enharmonicall*

HARPE Debussy Danses - Danse sacrée 3

Musical notation system 1. Treble and bass staves with handwritten notes. Includes chord diagrams for E_4 , $G^\#$, $A^\#$, B_4 , and C_4 . Handwritten notes above the staff include $Mi\ b\ fix$ and $Sol^\#\ La^\#\ Si\ b\ Do\ b$.

Musical notation system 2. Treble and bass staves with handwritten notes. Includes chord diagrams for D_4 , A_4 , and $F^\#$. Handwritten notes below the staff include $Ré\ b$, $Fa^\#\ fix$, and do .

Musical notation system 3. Treble and bass staves with handwritten notes. Includes chord diagrams for G_4 , B_4 , $G^\#$, and G_4 . Handwritten notes include f , $m.d.$, and $dim. poco$.

Musical notation system 4. Treble and bass staves with handwritten notes. Includes chord diagrams for $G^\#$, E_b , F_4 , E_b , E_4 , E_b , $F^\#$, E_4 , F_4 , and E_b . Handwritten notes include $Mi\ b$, Fa , $Sib\ Do^\#$, $Do\ b$, $Mi\ b$, Mi , $Fa^\#\ Mi\ b$, $Mi\ b$, $Do^\#$, $mp\ cresc. molto$, ff , and pp .

Musical notation system 5. Treble and bass staves with handwritten notes. Includes chord diagrams for F_4 , G_b , $D^\#$, G_4 , $F^\#$, G_b , E_b , and D_4 . Handwritten notes include $m.g.$, p , $Sol\ b$, $Ré^\#$, $Fa^\#$, $Fa\ b$, $Mi\ b$, $Sol\ b$, and $f\ Subito$.

8 Debussy *Dances, Danse Profane*

HARPE

Handwritten musical notation for harp: $2 \cdot 4 \cdot$ $\frac{2}{2} 1$ $\frac{2}{2} 1$ $\frac{2}{2} 1$

(Rit)

mf a. 2 mains Solb Lab

NO F! Gb 12 enh. F#!

G4 (4) F# — 4 Bb # Gb Ab

Db — 4

skip *f* (no F)

ff *dim.*

G4 A4 B4

piu p *rit.*

piu p *rit.*

a Tempo 152

p *p*

2 3 3 4 3 2

G#

Harp Websites:

www.harpconnection.com

www.vanderbiltmusic.com

www.harpcenter.com

www.harpmall.com

www.harpcolumn.com

Partial Harp Listening List:

Berlioz, Symphonie Fantastique, Mvt. 2, the Ball

Franck, Symphony in D minor

Howard Hanson, Symphonies #1-2

Holst, The Planets

Mahler, Symphony #5

Any Puccini Operas

Rimsky-Korsakov- Sheherazade

Verdi-Aida

Shostakovich, Symphony #5

Mussorsky-Pictures at an Exhibition

Bartok-Concerto for Orchestra

Britten-Young Person's Guide to the Orchestra

most of the orch. works of Ravel and Debussy, including La Mer, La

Valse, Le Tombeau de Couperin

Bizet- L'Arlesienne, Suite #2
