

For the Harp

Jonathan Sokol

Performance Notes

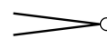


Change in cents: 0 0 -14 +51 0 -59 -31

There are two versions of the score:

- 1.) A written performance score.
- 2.) A sounding score that reflects actual sonorities after scordatura.

Time is divided into segments, separated by dotted barlines and rehearsal numbers on the score. Specific divisions, subdivisions, and approximate lengths are given in the score.

 : Diminuendo to nothing. With the exception of number 8, sonorities are to resonate until they naturally fade. At number 8 the lines specify that tones are intended to be held through.








Harmonics sound an octave higher than written.

Glissandos at 11, 13, and 15 are hand-over-hand *back-hand* glissandos: with the nails! Pitches in brackets suggest beginning, ending, and landmarks throughout the passages.

At 11, pedal changes are indicated every 3 seconds to prepare for the sonorities at 12.

Microtonal Notation/Alterations

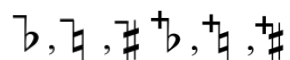
Quartertone

						
3/4 flat	(flat)	1/4 flat	(natural)	1/4 sharp	(sharp)	3/4 sharp

Sixth Tone



Twelfth Tone



Duration: 6 minutes 30 seconds

For the Harp

Score (sounding)
Duration: 6 minutes 30 seconds

Jonathan Sokol (2011)
ASCAP

① 1 to 2: ca. 90"
(ca. 4" each)

pp *cresc.* *f poss.*

② 2 to 3: 10"

dim. *pp* *mf*

③ 3 to 4: ca. 30"
(ca. 3" each)

mf *dim.* *p* *cresc.* *mf*

④ 4 to 5: ca. 30"

⑤ 5 to 6: ca. 22"
(ca. 2" each)

f *mf* *mf* *p* *cresc.*

⑥ 6 to 7: ca. 15"

⑦ 7 to 8: ca. 13"
(ca. 1" each)

f poss. *p* *p* *p* *cresc.*

⑧ 8 to 9: ca. 6"

cresc. *f poss.* *(f)* *p*

For the Harp

9 9 to 10: ca. 6"
(ca. 0.5" each)

10 10 to 11: 2"

11 11 to 12: ca. 20"

(♯) *) back-hand gliss., with the nails
8^{va}

12 12 to 13: ca. 35"

13 13 to 14: 5"

14

15 15 to 16: 3"

16 5"

17 17 to end: ca. 30"

*) allow all strings to naturally die out.