harp & percussion

for Duo Harpverk

Dennis Báthory-Kitsz

The Westleaf Edition W1218

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The tempo of 150 represents approximately 21-23 full measures per minute; that is, the measures remain of constant length (as much as possible to keep the pulse) while the length of the notes within them shrinks and enlarges as a kind of tuplet. So rhythms are regular but slippery, compressing and expanding separately in each part.

No time signatures are shown, but note values will reveal the rhythm within a measure. (A time-signature score is available on request.)

The occasional double-bar indicates a change of pedaling for the harp and a kind of key change for the voice texture.

Dynamics never rise above *mezzopiano*, creating a quiet, hypnotic sensibility.

Small drums are mounted hand drums or small bongos, played with soft mallets or fingertips.

Bowed cymbal may be struck with soft mallet, fingers or knuckles on short notes.

In absence of tenor pan (steel drum), any resonant metallophone may be used.

Both performers appear to have a monumental rhythmic task, overlapping polyrhythms (pseudo-tuplets). However, this overlapping can be approximated so long as the level of rhythmic interplay and tension are not lost.

Singing is an open-mouthed hum, and should not be forced.

Mouth sounds are shown this way:

Square note = tongue click (front or side of tongue)

Triangle note = tongue drop (water drop sound)

X note = throat click (an inhale type of click)

The music moves from strict and rhythmically detailed to highly expressive; rhythm and notational presentation do not change, but the character of the composition gradually shifts. The beginning should be precise and almost compulsive, and the end free-wheeling and emotional.

Score Air











































































