


After “L’Addio...”/ Felt

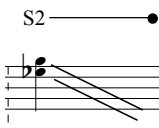
For Harp

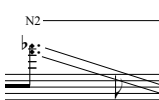
Tomás I. Gueglio – Saccone

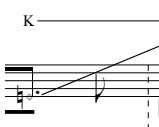
After “ l’Addio” / Felt (for solo harp) – Performance Notes


The work features 5 types of **glissandi**.

- 

1. **“Callus” glissando:** performed with the palm of the hand at the joint of the middle finger’s metacarpus and proximal phalange. Notated as a square notehead plus straight line. Always descending.
- 

2. **Skin glissando:** regular glissando but with less weight. Caressing the strings. Notated with regular noteheads and reinforced with a letter “S” and a number followed by a straight line. The number refers to the amount of fingers to be employed.
- 


3. **Nail glissando:** Notated as filled rhomboidal notehead. Reinforced with a letter “N” and a number followed by a straight line. The number refers to the amount of finger to be employed.
- 


4. **Nuckle glissando:** empty rhomboidal note head reinforced with a letter “K”.
- 

5. **Palm glissando:** Empty square notehead reinforced with a letter “P”

Harmonics: 8ve Harmonics are notated the traditional way, all the rest of the harmonics are notated as a fundamental (the string) and the node to be found on the string. **5th harmonics:** sound an 8ve and a perfect 5th above the fundamental. **4th harmonics:** two octaves above the fundamental. **Major third harmonics:** 2 octaves and a major third above the fundamental. **7th harmonics:** 2 octaves and a minor 7th above the fundamental.

Two special ways of performing **succession of harmonics** are used in this piece (specially in “Felt”). The effect in both cases is to achieve a resonant cloud of random harmonic content.

- 

1. **Play harmonics in a straight line:** notated with a solid straight line. Play the notated harmonic and then play harmonics perpendicularly on consecutive strings (parallel to the ground) not necessarily in harmonic nodes. This is done only at two spots on the strings: at the top (on the “7th harmonic” area – square noteheads) and in the middle (in the “octave harmonic” area – filled rhomboidal notehead)
- 

2. **Divide the distance of the notated harmonics in equal parts and play on one string:** notated with a dashed line.

In “Felt” the right hand features **4 different notehead sizes**. These are to be interpreted as four dynamic gradations between pppp and pp. The goal is to add a subtle sense of depth to the line.

Two Pieces for Harp

I. After "L'Addio.."

to Ben Melsky

Freely, with Intensity

7
8 ♩ = ca. 84+

7
8 ♩ = ca. 84+

N1

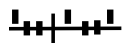
P

S2

K

f *pp* "*f*" *pp* *mp* *f* *pp*

mf L.V.



4

S1

f *pp* *f* *pp* *pp* *f*

K

7

N2

2
4

f *pp* *pp* *mf* L.V.

P

mf L.V. *pp*

8^{vb} *mf* 0

10

7
8

N3

K

f *pp* *f* *pp* *f* *pp* *f*

L.V. *mp* L.V. *mf* 8^{vb}

13

S2

8va

K

pp

mp

pp

f

pp

pp

p

p

pp

pp

2

4

19

2
4

Ritardando tremolo

7
8

pp

f

pp

f

mp

L.V.

S1

22

N1

pp *f* *pp* *pp* *mp* *f* *pp*

mf L.V. *P* *pp*

37 **7**
8

N2 8^{va} K

f *pp* *pp* *f* *pp* *f*

L.V. *mf* *p* *fp*

40 **3**
4

L.V. 8^{va} S2 **7**
8 K

pp *f* *pp*

pp

43 8^{va} **3**
4 N3 **4**
4

pp *f* *pp* *pp*

p *pp* *pp* 8^{vb}

46 **Freely, poco rubato**

8^{va} 8^{vb} *mp* *pp* delicate

(cont.) (ord.) (cont.)

E_b

Poco meno mosso

rall. $\text{♩} = \text{ca. } 58$

49

pp (but in foreground)

8vb

Poco rall.

52

8vb

8vb

Senza tempo, flotante

55

pp

divide the distance btwn the two harmonics in five equal steps and descend through the string

8vb

pp

Tempo Primo

$\text{♩} = \text{ca. } 84+$

59

pp but sudden

8vb

8vb

f *sub* *pp*

f *mp*

(stop abruptly)