

## **enlightenment**

solo harp and optional fixed media

John Hails

## Enlightenment

Simon Howard

the purpose of the machine  
was to demonstrate  
the purposelessness of the machine

~

we stand around  
amazed, naked,  
finery swept from our backs  
by the tempest

~

savagely  
o  
so savagely  
rain falls  
on the disappeared house

~

none of us sleep  
which is why we were dreaming  
when ...

~

the purpose of the machine  
is to demonstrate  
its non-existence;  
only the sleeping, dreamless,  
creatures that cry out  
in the night,  
find its cogs & wheels &  
starting handles  
to be of a beauteous  
& straightforward  
utility

~

gently  
o  
so gently  
rain falls  
on the disappearing house

Pedalling has not been notated, although the spelling of notes has been planned carefully to reduce the number of pedal changes. During the fifth section (4'14"-4'57"), the number of pedal changes increases significantly. Please do not attempt to minimise noise and pitch distortion that results from this.

Glissandi and microtones (quarter- and eighth-tones) are to be achieved through movements of the pedal. This is not envisioned as an accurate or 'clean' process, and any buzzes and imprecisions that result from this are expected. Where a glissando terminates with a bracketed notehead, the string should be dampened at this point.

Duration is not notated, however a time-stamp for each bar-line has been provided. This is not intended to provide a rigid framework, but to give guidelines for the performer.

Slurs fulfil two functions: primarily, they indicate that notes are to be played as if in a melody (and thus dampened when the following note is played)<sup>1</sup>, but they also serve to join grace notes to their 'parent' note. In these instances, the grace note should have as short a duration as possible, but should be dampened only when the 'parent' note is dampened. Dashed slurs are employed when the subsequent notes in a phrase are performed on the same string. These notes should not be dampened before the string is sounded again, and a slight portamento effect should be created due to the movement of the pedal.

In two instances, a drumstick notation is used to indicate the Salzedo 'gong' effect, where a 'pencil or ivory stick' is used to strike the string. Please feel free to experiment with a suitable object to create a resonant gong-like effect.

Dynamics are not provided and although the basic level is quiet, the performer should feel free to interpret the score as they see fit.

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<sup>1</sup> An exception to this is when a glissando is notated within a slur, in which case do not dampen the string until the glissando is complete.

The notated pitches are a transcription of the poem, using an excerpt from the harmonic series compressed into different ranges of the harp. Simon and I had corresponded about transcribing in this sort of way, and some of his poems that I had begun setting had been created by using a translation algorithm into a second language and then back into English. The conflict between the tuning of the compressed harmonic series and that of the harp results in a compositional tension, but I also wanted to give the impression that the instrument was beginning to remake itself so that it can render the transcription as it was originally. The buzzes, failed microtones, pedal noise, and wolf tones that result are a reflection of this remaking and becoming.

for Simon

# enlightenment

John Hails

harp and electronics

hp

0'23" *8<sup>vb</sup>*-----|

0'34" *8<sup>va</sup>*-----|

0'38"

Detailed description: This system shows the first 38 seconds of the piece. The harp part (hp) is in the bass clef. It begins with a whole rest. At 0'23", a bass note (B2) is played, followed by a half note (C3) and a quarter note (D3). A slur covers these notes, with a *8<sup>vb</sup>* marking below. At 0'34", a high register chord (G4, A4, B4) is played, with an *8<sup>va</sup>* marking above. The system ends at 0'38".

hp

0'38"

0'45" *8<sup>vb</sup>*-----|

0'55"

Detailed description: This system continues from 0'38". The harp part features a series of chords and single notes. At 0'45", a bass note (B2) is played, with an *8<sup>vb</sup>* marking below. The system ends at 0'55".

hp

0'55" *8<sup>vb</sup>*-----|

1'07" *8<sup>va</sup>*-----|

1'18" *8<sup>vb</sup>*-----|

1'18"

Detailed description: This system continues from 0'55". It features several chords and notes. At 1'07", a high register chord (G4, A4, B4) is played, with an *8<sup>va</sup>* marking above. At 1'18", a bass note (B2) is played, with an *8<sup>vb</sup>* marking below. The system ends at 1'18".

hp

1'18"

2'01" *8<sup>vb</sup>*-----|

2'10" *gliss.*

2'15"

Detailed description: This system continues from 1'18". It features a series of chords and notes. At 2'01", a bass note (B2) is played, with an *8<sup>vb</sup>* marking below. At 2'10", a glissando is indicated by a wavy line and the word *gliss.*. The system ends at 2'15".

hp

2'15"

2'18" *8<sup>vb</sup>*-----|

2'21"

2'29"

Detailed description: This system continues from 2'15". It features a series of chords and notes. At 2'18", a bass note (B2) is played, with an *8<sup>vb</sup>* marking below. The system ends at 2'29".

hp

2'29" *8<sup>vb</sup>*-----|

2'36"

2'53" *8<sup>vb</sup>*-----|

2'59"

*tr* *tr*

*gliss.*

Detailed description: This system continues from 2'29". It features a series of chords and notes. At 2'53", a bass note (B2) is played, with an *8<sup>vb</sup>* marking below. There are trills (*tr*) and a glissando (*gliss.*) in the harp part. The system ends at 2'59".

hp

2'59" 3'05" 3'11" 3'17"

hp

3'17" 3'45" 3'48" 3'53" 4'02" 4'04"

hp

4'04" 4'09" 4'11" 4'14" 4'19"

hp

4'19" 4'23" 4'30" 4'29"

hp

4'29" 4'32" 4'35" 4'36"

hp

4'36" 4'40" 4'43" 4'46"

hp

4'46" 8<sup>va</sup> 8<sup>ub</sup> 4'48" gliss. gliss. 4'54" 8<sup>va</sup>

Detailed description: This system of music for harp (hp) spans from 4'46" to 4'54". The right hand (treble clef) features a melodic line with an 8<sup>va</sup> (octave above) marking. The left hand (bass clef) has a bass line with an 8<sup>ub</sup> (octave below) marking. Glissando markings (gliss.) are present in both hands.

hp

4'54" 4'57" 5'49" 6'00" 8<sup>va</sup> gliss. 8<sup>ub</sup>

Detailed description: This system of music for harp (hp) spans from 4'54" to 6'00". The right hand (treble clef) has an 8<sup>va</sup> marking. The left hand (bass clef) has a glissando marking and an 8<sup>ub</sup> marking. There is a double bar line at 5'49".

hp

6'00" bis. 6'10" 8<sup>va</sup> 8<sup>ub</sup> irregular pedal movements flickering between B $\sharp$  / B $\natural$ ; and C $\flat$  / C $\natural$  6'20"

Detailed description: This system of music for harp (hp) spans from 6'00" to 6'10". The right hand (treble clef) has an 8<sup>va</sup> marking. The left hand (bass clef) has a 'bis.' marking and an 8<sup>ub</sup> marking. A descriptive note below the staff reads: 'irregular pedal movements flickering between B $\sharp$  / B $\natural$ ; and C $\flat$  / C $\natural$ '. There is a double bar line at 6'20".

hp

6'20" 8<sup>ub</sup> gliss. 6'30" gliss. gliss. 6'42" 8<sup>va</sup>

Detailed description: This system of music for harp (hp) spans from 6'20" to 6'42". The right hand (treble clef) has an 8<sup>va</sup> marking. The left hand (bass clef) has an 8<sup>ub</sup> marking and glissando markings (gliss.). There is a double bar line at 6'30".