

*My Heart, My*

• *solo harp and recorded text*

*Bethany Younge* •

# *my heart my mother my heart my coming into being may there be nothing to resist me at my judgement*

- *The Book of Dead*

- In the recording, the text is repeated three times. There are large gaps of silence intersperced within each word or several words. In the third repetition, only the words “my heart my,” “being,” “be,” and “at my judgment” sound. The silences in between these words are especially long.

The recording and harpist sound at the same time. When the recording begins (where there is silence), the harpist must immediately begin playing. In order for the harpist to properly pace him or herself, the recording should be displayed via **SPEAR**, **Logic**, **Audacity** or another visual audio program on a small screen. This screen should only be viewable by the harpist.

The entrance of the words are notated within quotes above the measures. The score will specify when the harpist should play during the entrance of the word(s), in time with the word(s), or come to be silent with the entrance of a word(s).

## SYMBOLS:

“my mother”

repeat gesture as fast as possible.

hands do not need to be in sync. but the hands may move in similar or contrary directions.

bisb. = bisbigliando

the letters located below the grand staff of the harp indicate pedal changes. notes with a small star above or beneath effect the pitch of of the sounding gesture. this is only indicated within the first page, since the pedal is integrated into the muiscal sound.

⊕ mute/silence strings

♩ → repeat note as fast as possible

∩ use nails      ∩ no longer use nails

⊕ xylo.

⊕ muted glissandi -  
(mute at the bottom  
of strings - p.d.l.t. for  
some sound)

↑ fast, upward arpeggio

pedal buzz

# My Heart, My

solo harp

Bethany Young

"my heart"

1. 2.

*f* PLAY AS LOW ON THE STRINGS AS POSSIBLE (p.d.l.t) *p* *pp*

second repeat only first repeat only

bc ba bd# b# c# c#\* c#\* bd# b#\* bd#\* bc

Detailed description: This system contains the first two measures of the piece. The top staff is a bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. A dynamic marking of *f* is present, followed by the instruction "PLAY AS LOW ON THE STRINGS AS POSSIBLE (p.d.l.t)". A hairpin crescendo leads to a dynamic of *p* at the start of the first ending, which then leads to *pp* at the end of the second ending. The first ending is marked with a first ending bracket and a repeat sign, leading to the second ending. Below the staves, chord diagrams are provided for the notes: bc, ba, bd#, b# c# c#\*, c#\* bd# b#\* bd#\*, and bc.

"my mother"

2

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

bisb. bisb.

(place harp on ground)

bc #b bc #f# bg ba bd

Detailed description: This system contains measures 3 through 6. Measure 3 has a dynamic of *mf* and a *bisb.* marking. Measure 4 has a dynamic of *p*. Measure 5 has a dynamic of *mf* and a *bisb.* marking. Measure 6 has a dynamic of *p*. Measure 7 has a dynamic of *mp*. Measure 8 has a dynamic of *f*. Below the staves, chord diagrams are provided: bc, #b bc, #f# bg, ba bd.

"being"

1

*mp* *f* *mp* *mf*

bisb.

bc#b bc ba bf bb #g bc# #f# g#\* #f# g#\*

Detailed description: This system contains measures 9 through 12. Measure 9 has a dynamic of *mp*. Measure 10 has a dynamic of *f*. Measure 11 has a dynamic of *mp* and a *bisb.* marking. Measure 12 has a dynamic of *mf*. Below the staves, chord diagrams are provided: bc#b, bc, ba, bf, bb, #g, bc#, #f# g#\*, #f# g#\*.

"there be"

"nothing"

"to resist me at my"

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

bg bf\* bc ba\* ba bd bg

Detailed description: This system contains measures 13 through 18. Measure 13 has a dynamic of *mf*. Measure 14 has a dynamic of *p*. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *mp*. Measure 17 has a dynamic of *f*. Measure 18 has a dynamic of *mp*. Below the staves, chord diagrams are provided: bg, bf\*, bc, ba\*, ba, bd, bg.

my heart, my mother - harp

1st REPETITION

harp

"judgement" "my" "heart, my mother"

*immediately silent as soon as the word is heard.*

*mute by placing fingers lightly on the recently played strings*

*mimicking the word to come: "heart." enter in slightly before the word, but be sure to also end before it.*

*l.v.*

*mf*

*p*

harp

"my heart, my com - ing"

*enter in time with the recording, and then continue.*

*mf*

*f*

harp

"into being"

harp

"may" "there be" "nothing to re - sist"

*enter in with the recording on the words "to resist" and then continue.*

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

*8va*

*p.d.l.t.*

*f*

harp

*ritardando*

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

*ritardando*

*mp* *f*

my heart, my mother - harp

harp

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

*p* *p* *p*

2nd REPETITION

harp

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

8va "my heart, my" freely

l.v.

harp

*p* *f* *p*

8va l.v.

harp

*f* *p*

8va freely l.v.

harp

*p* *f*

8va freely l.v.

my heart, my mother - harp

harp

“being”

“be”

*continue until the entrance of the word “being”*

*p* *mf* *grave*

*mf* *mp*

(place harp on ground)

harp

*pp* *ff* *pp*

(place harp on ground)

harp

*pp* *ff*

harp

accelerando

*f* *pp*

“at my” “judgement”

*silence on the word “judgement.”*

*pp*