

**duo for violin and harp**

**by david vayo**

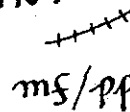
# notation

This work is written in proportional notation. Rhythms are indicated by the placement of noteheads and the distances between them; the duration of each measure (in seconds) is given above it.

In the violin part, a note is held for the length of its beam; where there is no beam there is silence. In the harp part, each note should be allowed to vibrate after it is played unless specifically indicated otherwise. Beams are used in the harp part to show phrasing, and the last note in a phrase, even though its beam does not continue, should be allowed to vibrate.

Vertical arrows are used to show rhythmic coordination between the parts.

## VIOLIN:



tremolo glissando

sudden change in dynamic



highest possible double stop

## HARP:

All harmonics sound one octave higher than written.



staccato (this applies to both instruments)



1) nonpitched sound  
2) approximate pitch



clef for nonpitched sounds



follow the instructions inside the box for the duration of the arrow (or just once, if no arrow)

ORP. - GRAD. - TO - PULT

gradual change in playing mode



accelerando figure



niente (nothing; silence)



fingernail



damp all strings



play all strings within the indicated limits



simultaneous pedal changes with the same foot

# special instructions: harp

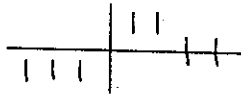
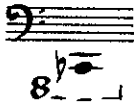
The following extra equipment will be needed:

- strip of paper long enough to be threaded between at least nine adjacent strings
- two guitar picks (medium or heavy gauge)
- washcloth or small towel

The harpist will need a page turner, who is called upon to assist in other ways (see p. 12, 13, 18)

## INITIAL PREPARATIONS:

Tunings



Thread the strip of paper through all the strings in this range:



for Margot Ehrlich and Mariette Castro

# duo

David Vayo  
(1957- )

9-10 sec.

Violin *At frog*  
*fff*  
strings threaded w/paper (see instructions page)

Harp  
*f*  
(THUNDER EFFECT) *ben marcato, PDLT poss.*

Hp.

11"

\* BY USING A CONTINUOUS ROLLING MOTION OF THE RH FINGERS, PLAY A CONSTANT STREAM OF RAPID NOTES ON THE STRINGS INDICATED. THE ROLLING MOTION SHOULD CENTER ON THE E AND D STRINGS BUT ALSO INCLUDE SOME F'S AND C'S

(2)

9 sec.

(A) *appassionato*

Vn.

Hp.

*f*

PDLT ord.

Gb G4

11"

*mp*

*f*

PDLT ord.

B4 C4 F4 E# A# Gb

11-12"

(B) *più f*

Hp.

PDLT ord.

PDLT ord.

Cb B##

(3)

5-6"

5"

© 6"

VOICE II

Vn. (whisper:) *pp* cresc... *sss* (v)

INST. *sss/p* cresc... (F&E ONLY)

Hp. *cresc...*

*ff* *f poss.*

(4)

10"

(ord.)-grad.-to-sul p. - - grad. - - to - -

sul G accents simile grad. add unis. (sul D) - - sul G, P equal grad. subtract sul G - - -

...*sf* ...*sf* ...*sf* *mp* *f*

V.N.

H.P.

remove paper

5"

- ord., senza vib.  
- sul D (only)

Vn. *p* *dim...* ...*n* ca. 5"

8-9"

(w/o paper)  
Parlando

Hp. *mf* *p* *mf* *p*

A# Ab Gb B# A# D# G# Ab Bb

7-8"

*mp* *crese...* ...*sf* *mp* *p*

G# A# F# G# D# C# C# Eb Fb



9-10"

(F) *Sul G Grave*

Vn. *p cresc...*

Hp. *mp cresc...*

D<sup>b</sup> B<sup>b</sup> F<sup>#</sup> F<sup>b</sup> F<sup>b</sup> G<sup>#</sup>

12-13"

*...f*

*(parlando)*

*mf*

*dim...*

*...pp*

D<sup>b</sup> A<sup>#</sup> B<sup>#</sup> C<sup>#</sup> G<sup>b</sup> C<sup>b</sup> F<sup>b</sup> A<sup>b</sup>

8"

*mp*

*f*

*dim...*

G<sup>b</sup> A<sup>#</sup> C<sup>#</sup> G<sup>b</sup> G<sup>#</sup> F<sup>b</sup> C<sup>b</sup>

9"

End sul G

Musical score for the 9-measure section. The treble staff contains a melodic line starting with a *mp* dynamic, followed by a *f* dynamic, then *dim...*, and ending with *pp*. The grand staff accompaniment includes chords labeled *A#*, *F#*, *F#*, *A#*, *G#*, *Db*, *Ab*, and *Bb*.

G

8"

Musical score for the 8-measure section. The treble staff contains a melodic line starting with a *mp* dynamic, followed by a *f* dynamic, then *dim...*, and ending with *mp*. The grand staff accompaniment includes chords labeled *B#*, *G#*, *A#*, *A#*, *A#*, *A#*, *A#*, and *D#*.

11"

Musical score for the 11-measure section. The treble staff contains a melodic line starting with a *(GLISS)* marking and a *più f* dynamic, followed by *mp*, *f/p*, and *f*. The grand staff accompaniment includes chords labeled *Gb*, *Fb*, *F#*, *Db*, *A#*, *F#*, and *G#*.

(7)

6-7"

*sf/p* *p*

*mf*

B $\flat$  C $^4$  D $^4$  C $\flat$  D $\flat$  A $\flat$  A $\sharp$

7-8"

*sf* *mf* *sf* *sf/p*

A $\flat$  A $\sharp$  C $^4$

12"

(H)

*p* sub.  
calmato

(GLISS. OF NATURAL HARMONICS)  
sord.

*mf* *p* (*p*) *mp*

(L.V.)  
E $^4$  A $\flat$  F $\flat$

(8) :

11" 3 1/2"

con sord.

ppp

mp (mp)

p (p)

b Eb

I 11-12"

leggero ma espressivo

Vn. mf mp p dim... pp

VOICE

Hp. Misterioso... (Whispered:) SSS (GLISS W/ALL FINGERS)

INST. p (HANDSLAP CLUSTER) F# Eb PP

5"

(2)

mf p poco cresc.

p dim... SSS

(LOWER THAN PREVIOUS CLUSTER) p F# Eb

(9)

J

12-13"

flautando-poco vib.

Vn. 8 pp

VOICE ...n BREATHY WHISPER, NO GLOTTAL ON ATTACK p dim... (SIMILE) p dim... AH AW

Hp. w/towel\* 8 pp towel 8 (hand) pp

INST. \*ROLLED UP OR FOLDED OVER & SUPPORTED FROM BEHIND WITH LIGHT FINGER PRESSURE p \*

\*\* HAND SLIDE ON LOW WOUND STRINGS; UPWARD MOTION OF HAND

7-8"

Vn. (8...) cresc... (SIMILE) p dim... mf p

VOICE ...n UH

Hp. discard towel

INST. C# F# D# E# A# B# p

K

7-8"

Vn. 8 via sord. ord.-senza sord. parlando

mf parlando mf p mf

Hp. mf p mf p

E# Bb G# G# B# D# Bb



4-5" 5"

Sul p.  
Sul pont. (non col legno)

Vn. *> dim... ..n*

KNUCKLE

Hp.

(M) 20"

flatly  
PDLT, non arp.

Hp.

*p*

E<sub>4</sub> C<sub>4</sub> D<sub>4</sub> E<sub>4</sub># F<sub>4</sub> E<sub>4</sub> C<sub>4</sub> F<sub>4</sub># C<sub>4</sub> F<sub>4</sub># [A<sub>4</sub> G<sub>4</sub>]

(PEDAL SLIDE)

16"

lifelessly; poco vib.  
Sul pont.

(sul p.) -- grad. -- to -- ord. -- grad. -- to -- sul p.

Vn. *p*

PPP

Hp.

C<sub>4</sub># D<sub>4</sub> F<sub>4</sub> B<sub>4</sub># G<sub>4</sub> B<sub>4</sub> F<sub>4</sub># A<sub>4</sub> [F<sub>4</sub> B<sub>4</sub> B<sub>4</sub>] F<sub>4</sub> G<sub>4</sub>

18"

(sul pont.)

*p*

*dim... ..n*

D<sub>4</sub># E<sub>4</sub> B<sub>4</sub># G<sub>4</sub> A<sub>4</sub> D<sub>4</sub> F<sub>4</sub># A<sub>4</sub> B<sub>4</sub> F<sub>4</sub> B<sub>4</sub> C<sub>4</sub> G<sub>4</sub> B<sub>4</sub> C<sub>4</sub>

8"

Hp.

cb      cb

9"

N

ord. vivo

Vn.

mf

ord.

Hp.

mf (L.V.)

THREAD STRGS. W/PAPER (AS BEFORE)

**HARPIST'S PAGE-TURNER:**  
 WITH EACH HAND, PICK UP A GUITAR PICK, HOLDING THEM BY THE BLUNT ENDS.  
 POSITION YOURSELF JUST BEHIND AND TO THE RIGHT OF THE HARPIST.

3 1/2"

Vn.

p      mf      sf

5-6"

sul tasto

mf

7-8"

Ord. molto arco

p      mf

5"

piu f

molto arco



5"

Vn. *f* *ss*

Hp. *ss* *f*

Como primo

4 1/2"

Vn.

PAGE TURNER

Hp. *ff* *(ff)* *ff* *mf*

GIVE RH TO HARPISIT

STEP LEFT

RH-TAKE FROM PG-TURNER

4 1/2"

VOICE *pp* *cresc...*

Vn. *WHISPERED-GERMAN PRONUNCIATION: CH* (SAME DOUB. STOP, SIMILE)

INST.

PG.TR. *cresc...*

GIVE LH

READY FOR PAGE TURN...

VOICE *pp* *cresc...*

Hp. *WHISPERED: SH* *p-ss* *p-ss* *simile, cresc...*

INST. *ff*

LH TAKE

DROP *s*

\* Pronunciation as in German "Ich:" arch tongue against roof of mouth and blow air between tongue and roof.

\*\* Downward scrapes on pairs of adjacent low wound strings, with blunt ends of guitar picks (be sure not to damp the A and B<sup>b</sup> played at the beginning of the measure)



7-8"

Musical score for the first system, measures 7-8. The treble clef staff contains complex melodic lines with many accidentals. The bass clef staff contains a bass line with chord symbols:  $F^b$ ,  $F^\#$ ,  $G^b$ ,  $B^b$ ,  $F^\#$ , and  $C^\#$ . Dynamics include *mp* and a fermata over the first measure of the bass line.

3 1/2 - 4"

Musical score for the second system, measures 3 1/2 - 4. The treble clef staff has a circled **R** and dynamics *sff* and *mf*. The bass clef staff has a *piu f* marking and chord symbols:  $E^\#$ ,  $B^b$ ,  $C^b$ ,  $A^b$ , and  $bb$ .

3 1/2 - 4"

Musical score for the third system, measures 3 1/2 - 4. The treble clef staff has *(Simile)* and dynamics *sff* and *mf*. The bass clef staff has chord symbols  $G^\#$  and  $G^b$ . A boxed chord symbol  $A^\# G^\#$  is at the bottom right.

5

3 1/2"

fff mf fff mf

D4 Db D4

3-3 1/2"

fff mf fff mf

A7 A7

3 1/2-4"

*marcatissimo*  
at frog

fff (fff)

(ONLY THESE 2 NOTES)

UNEVEN, STUTTERING RHYTHMS; 3-6 NOTES/SEC.

Ⓣ  $4\frac{1}{2}''$

VOICE  $\text{H}$  *(whispered:)*  $>f$  *dim. poco a poco...*

Vn. *PSSHH*

INST. *dim. poco a poco...*

VOICE  $\text{H}$   $>f$  *dim. poco a poco...*

Hp. *(whispered:)* *KSSHH*

INST. *dim. poco a poco...*

*W*

$6''$

VOICE  $\text{H}$   $\times$   $\dots pp$

Vn.  $\dots mp$

INST.  $\dots pp$   $\dots mp$

VOICE  $\text{H}$   $\times$   $\dots pp$   $\dots mp$

Hp.  $\dots p$  *PDLT POSS.*

INST. *(ord.)*  $\text{Db}$  *grad.* *to*  $\dots mp$

6"

*appassionandosi*

Vn. *Cresc...*

HP. *Cresc...*  
(PDLT poss.) *grad.* *to*

*Cresc...*

G# G#

U

6-7"

VOICE *pp* *SSH* (Whispered:)

Vn. *SSH*

INST. *...SSS*

VOICE *pp* *SSH* (Whispered:)

HP. *ord.* *SSS* *vidento* (UPWARD GLISSES W/THUMB NAIL)

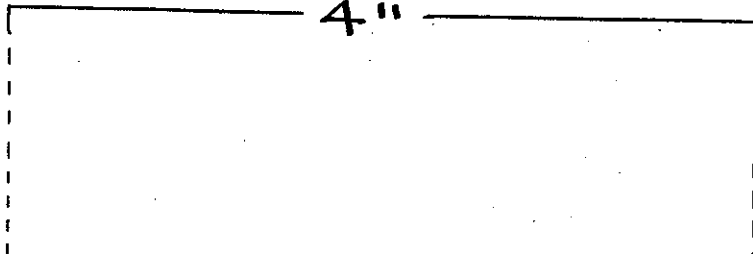
PAGE TURNER *SSS* *G#*

**YANK OUT PAPER STRIP**

\* Several nails at once

G.P.

4"



12"

Vn. *sord.* *con sord espressivo* *pppp cresc...*

Hp. *sereno* *mp* (L.V.) *mp*

12-13"

*legatissimo*

*... mp dim...*

10"

Vn. *... ppp/p dim...* *... ppp cresc...*

Hp. (Sempre p)

8"

...mp dim...

mp

12" 4-5"

...n

VOICE: -pp

(whispered, breathy, no glottal:)

AH

pp

p dim...

...ppp

pp

Begun Jan. 1984 - Fairfield, CT  
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