Play of Hands

for amplified harpsichord

David Vayo

Play of Hands **is to be performed on a two-manual harpsichord,**

with the following stops:

I: 4', 8'

II: 8', lute stop

The harpsichord is to be amplified using a high-quality microphone and sound system. The amplification is meant to add power to the harpsichord's sound, but not to distort it. Crystal-clear sound quality is desirable. Painfully high volume levels are to be avoided.

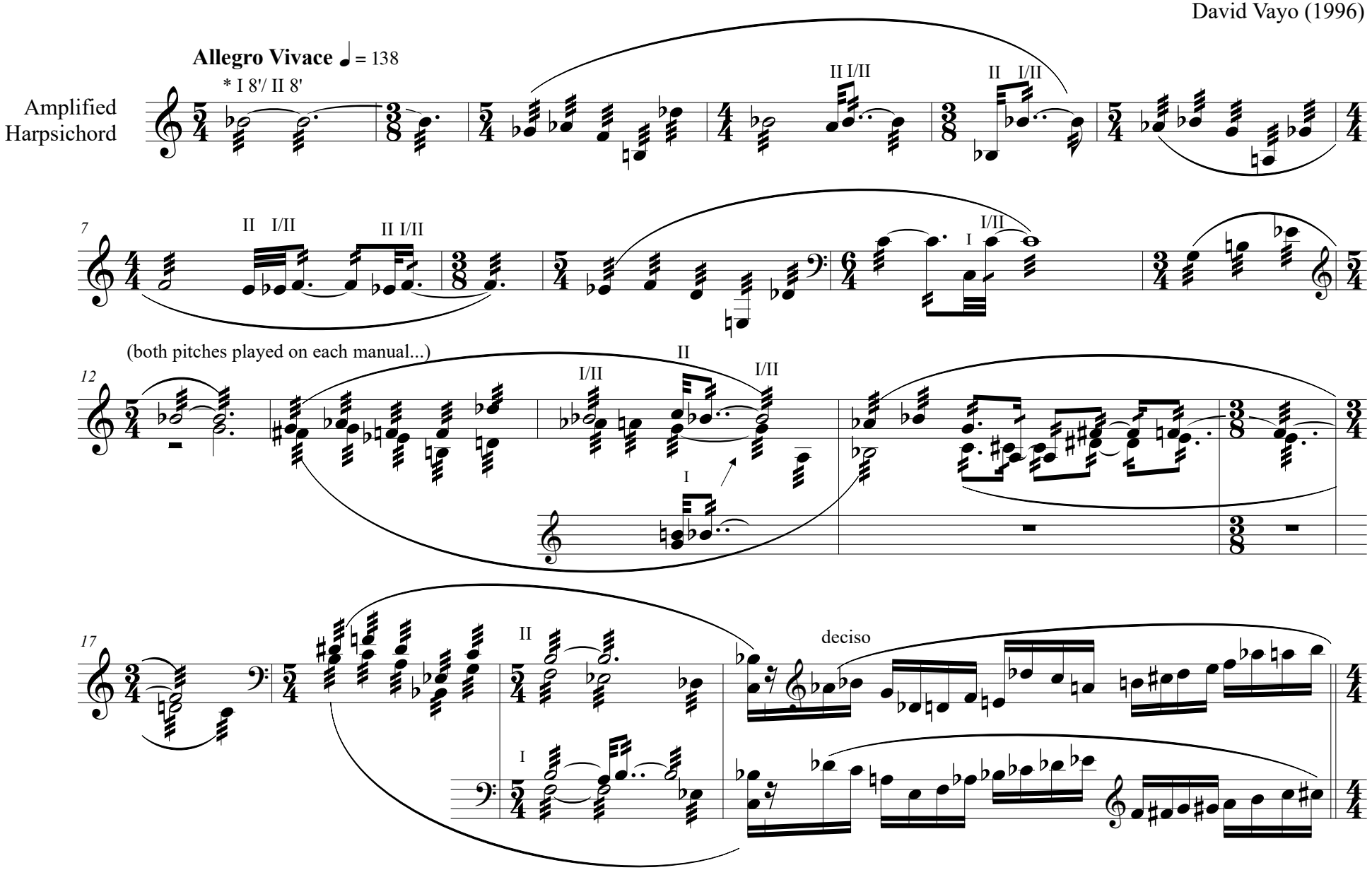
It is strongly suggested that the harpsichordist wear a woman's polyester stretch glove, with the fingers cut off, on the right hand in order to facilitate playing the glissandi on pp. 27-29 and to avoid discomfort or possible injury from playing these glissandi.

The composer wishes to thank Igor Kipnis and Douglas Salokar for their helpful suggestions concerning this composition.

for Glenn Watkins, on the occasion of his retirement

Play of Hands

David Vayo (1996)



* Play tremolos by rapidly alternating between the same pitches on both manuals: RH on II, LH on I.

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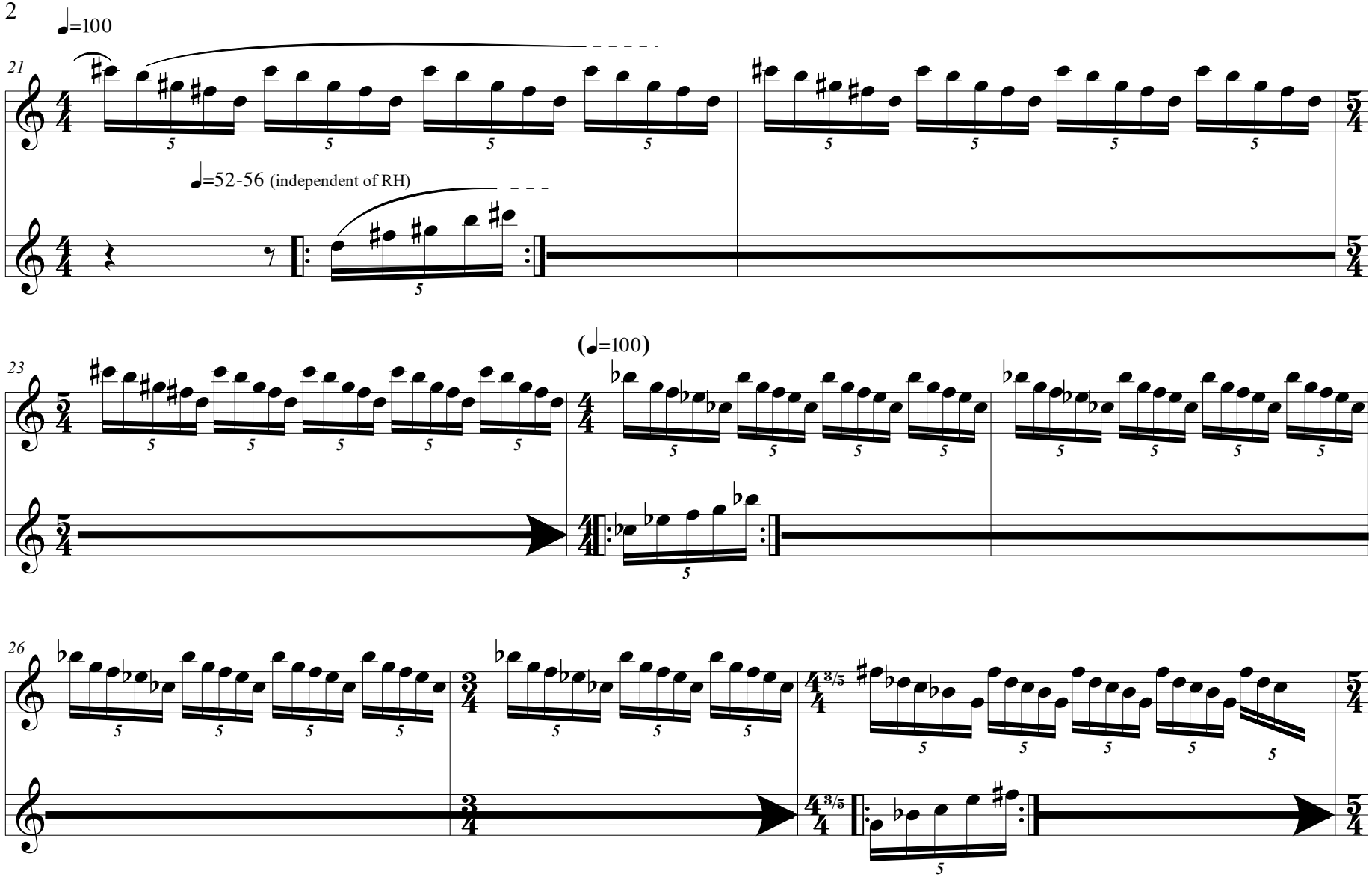
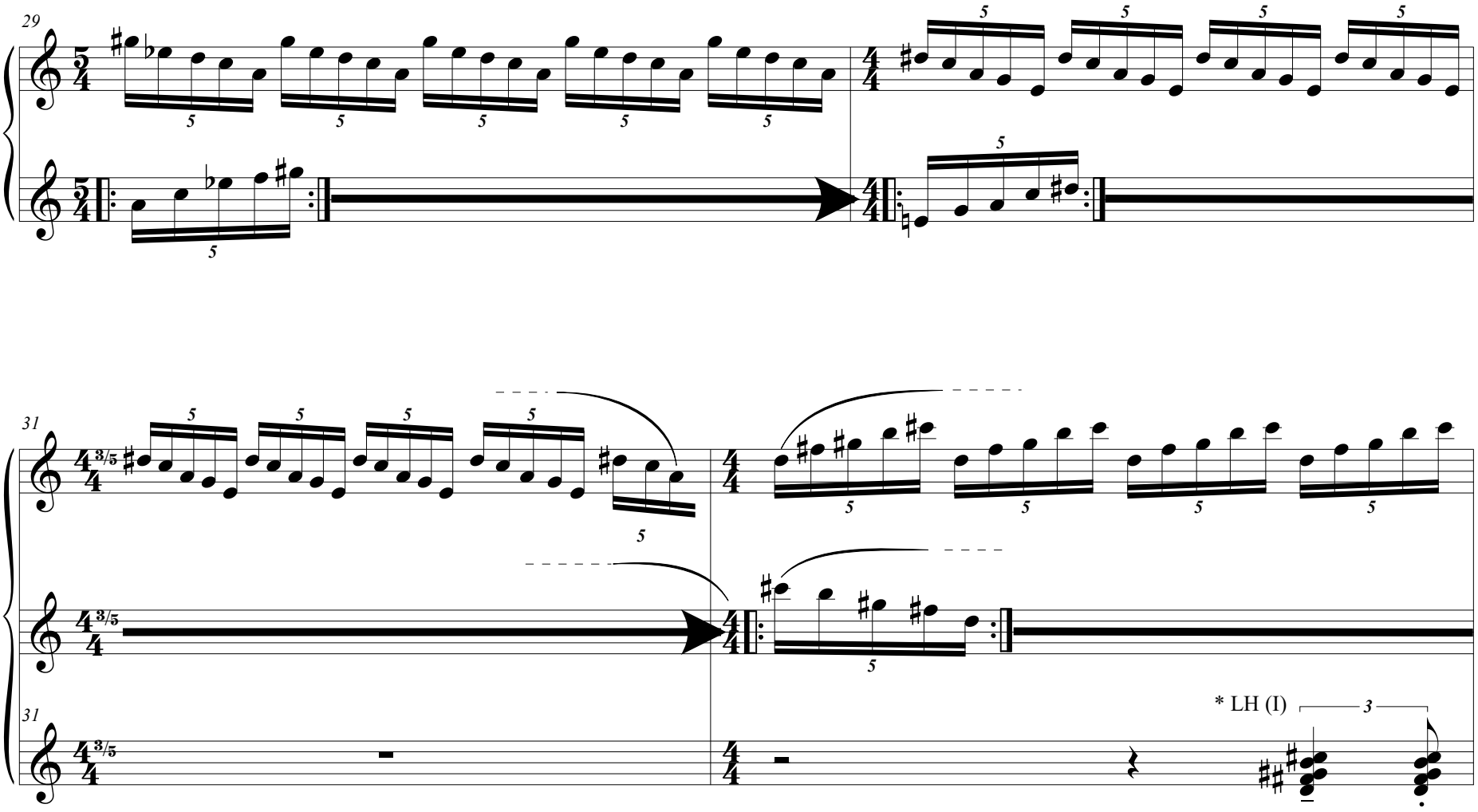
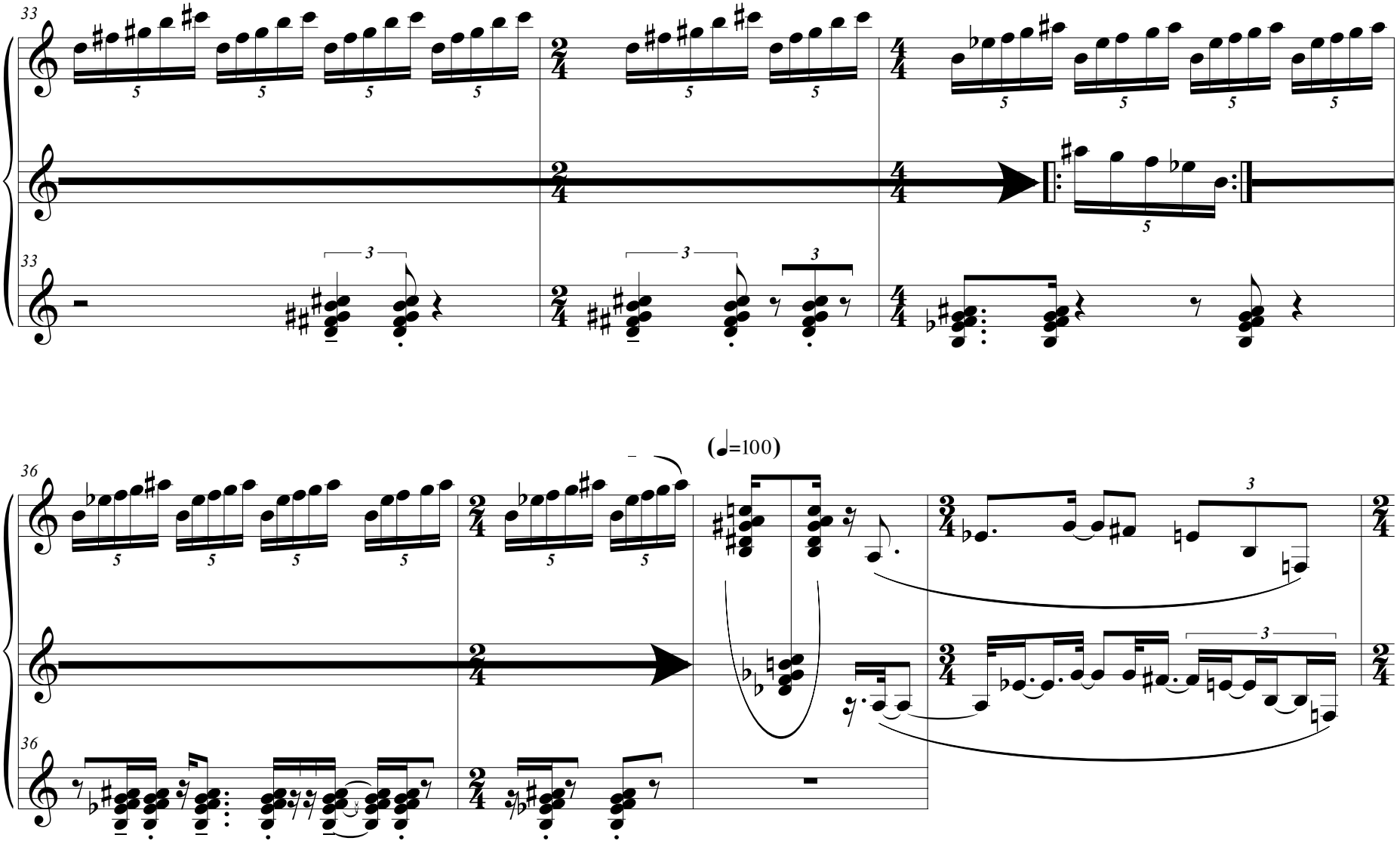
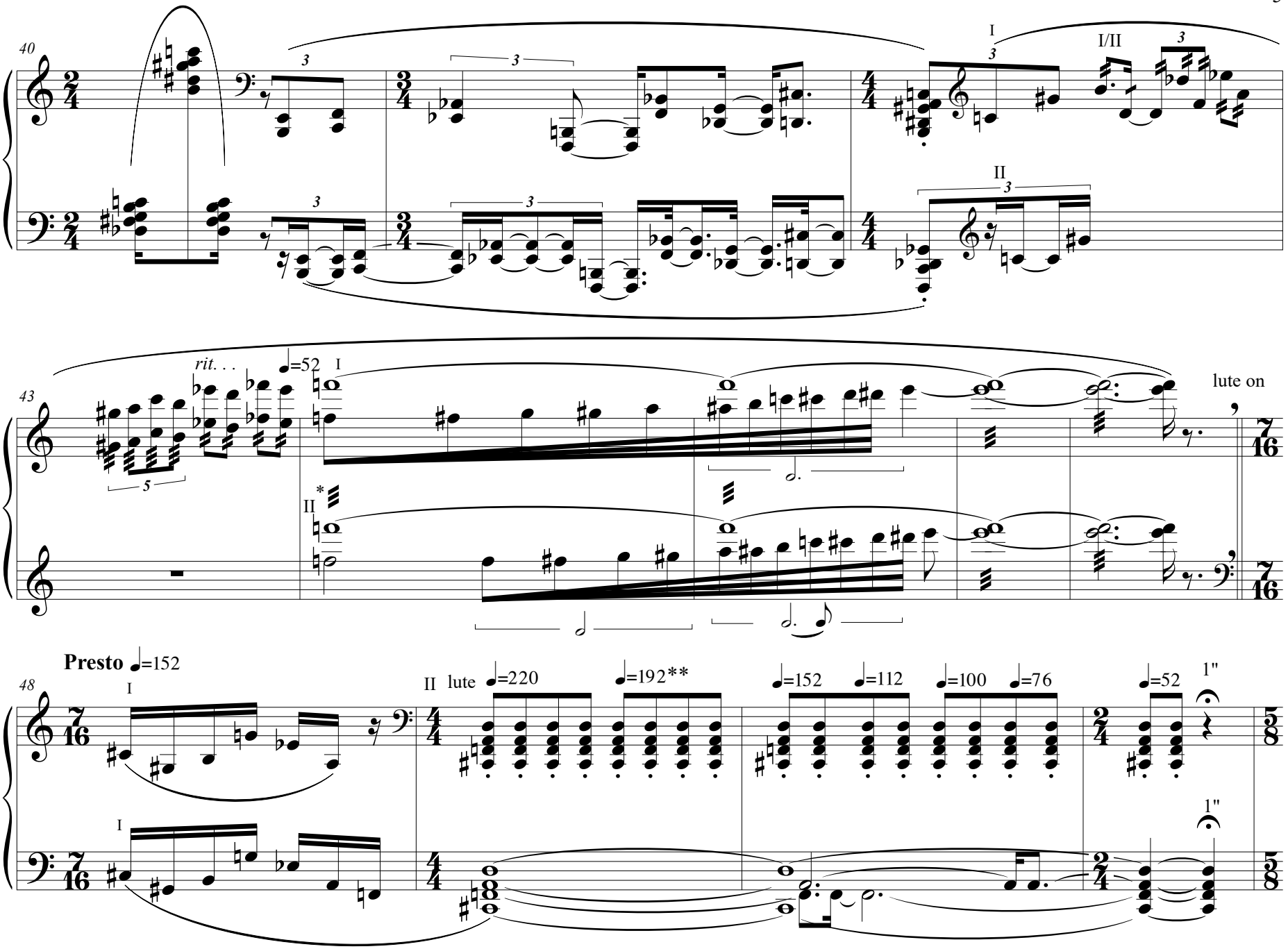

♩=100
21
♩=52-56 (independent of RH)
(♩=100)
23
26

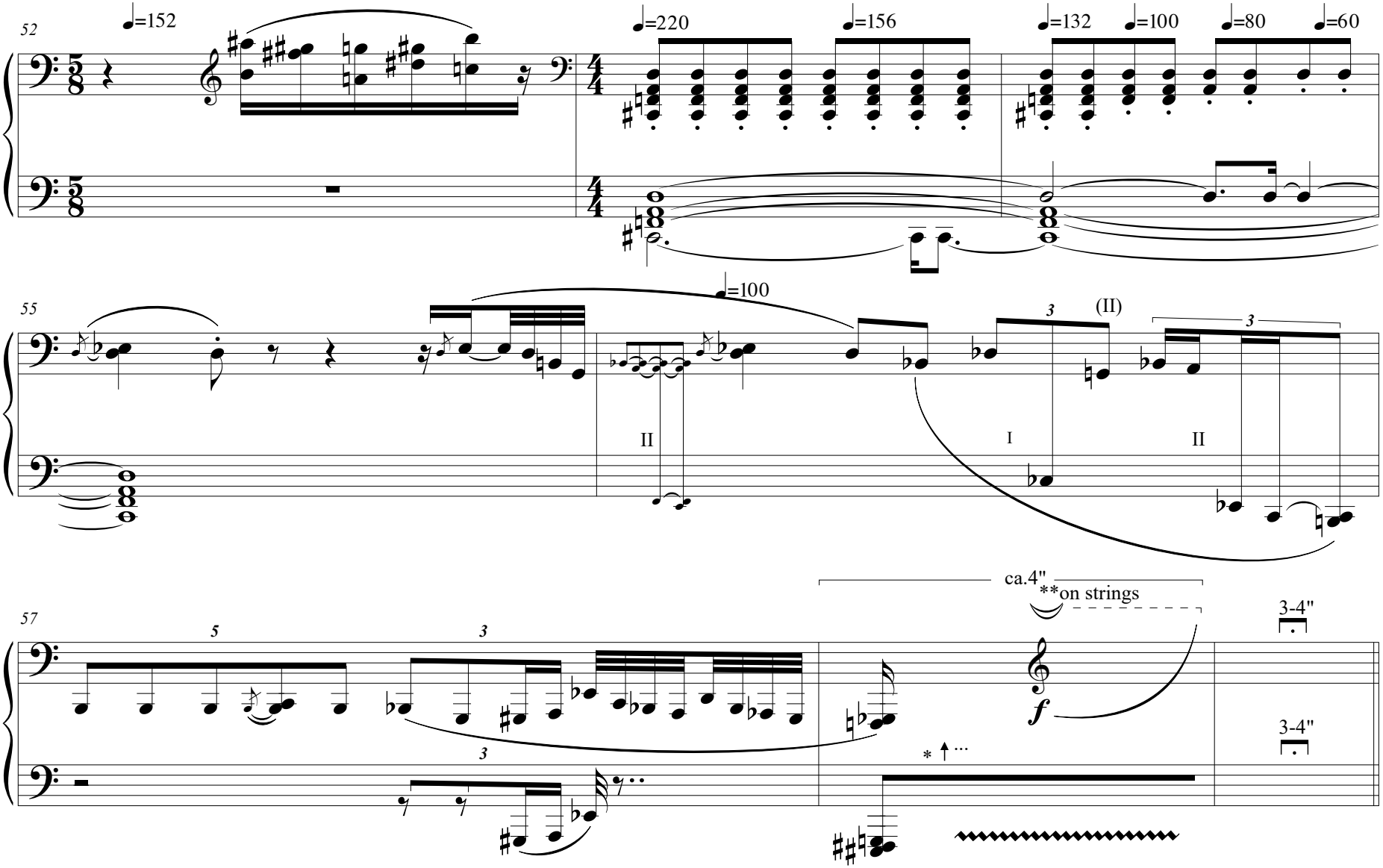


* Resume the quintuplet figure as soon as the chords have been played.


33
33
36
36
(♩=100)

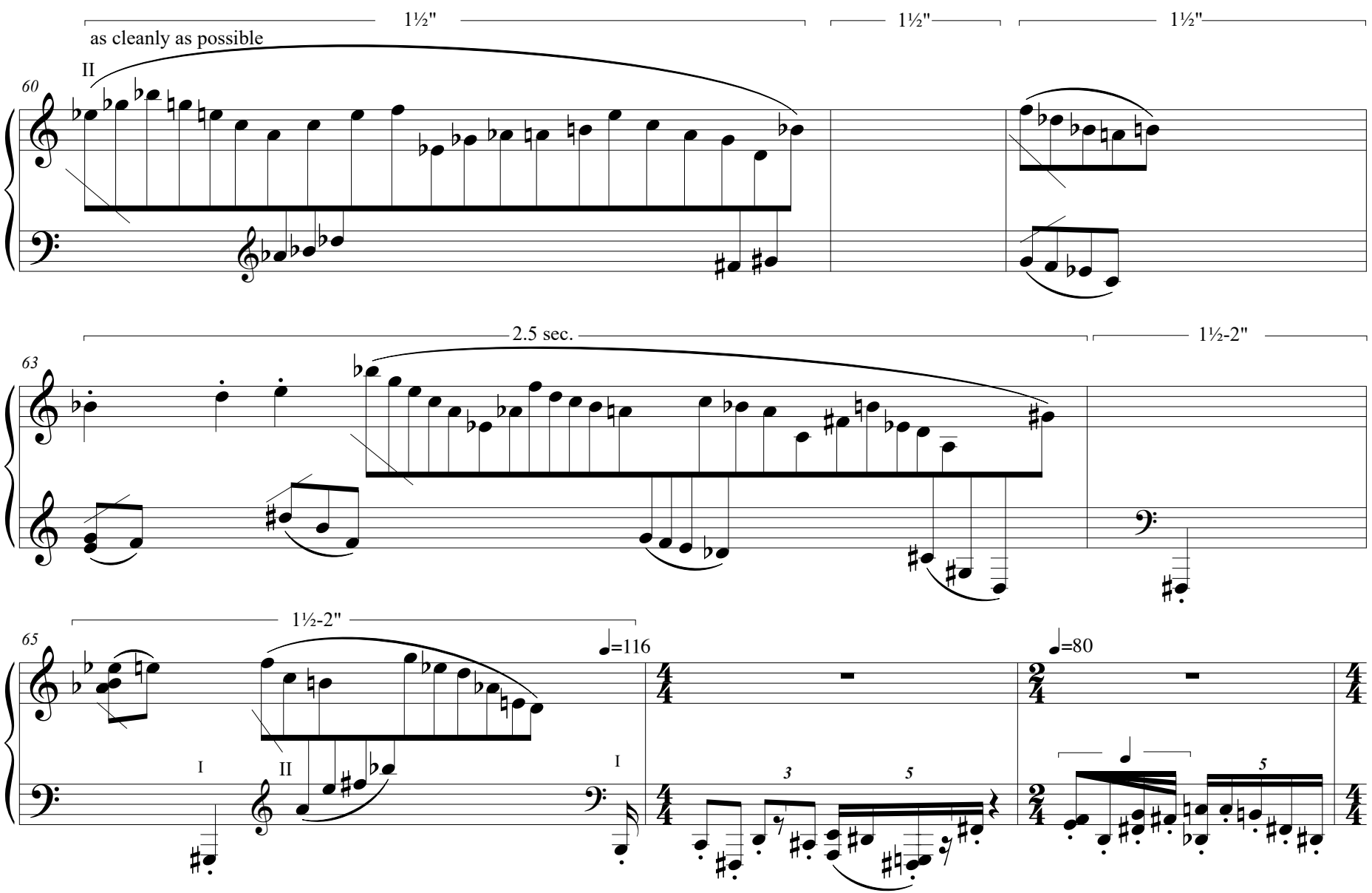


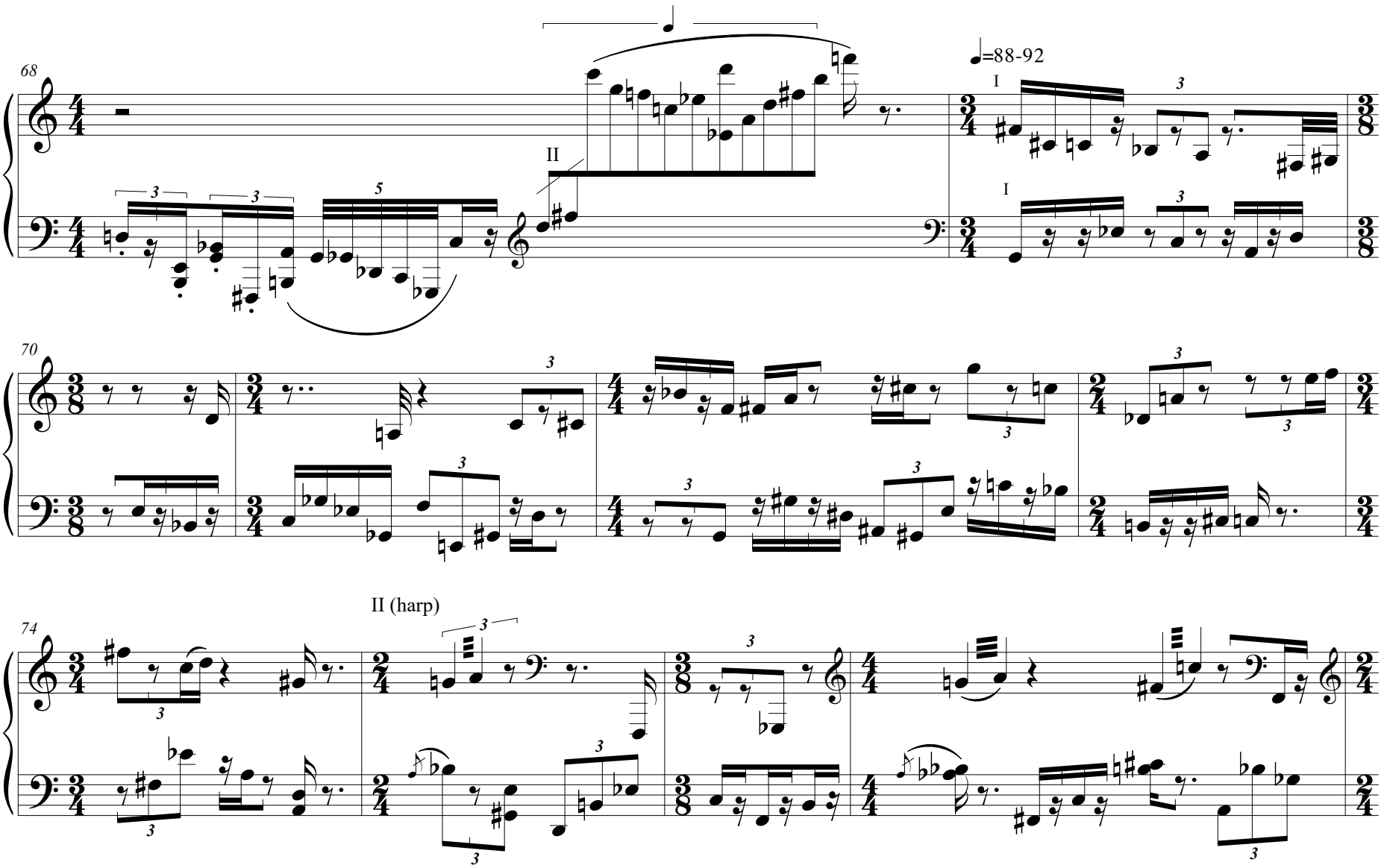
*Continue to play with continuous tremolo between hands.
**Tempo changes should be sudden, with no ritard.

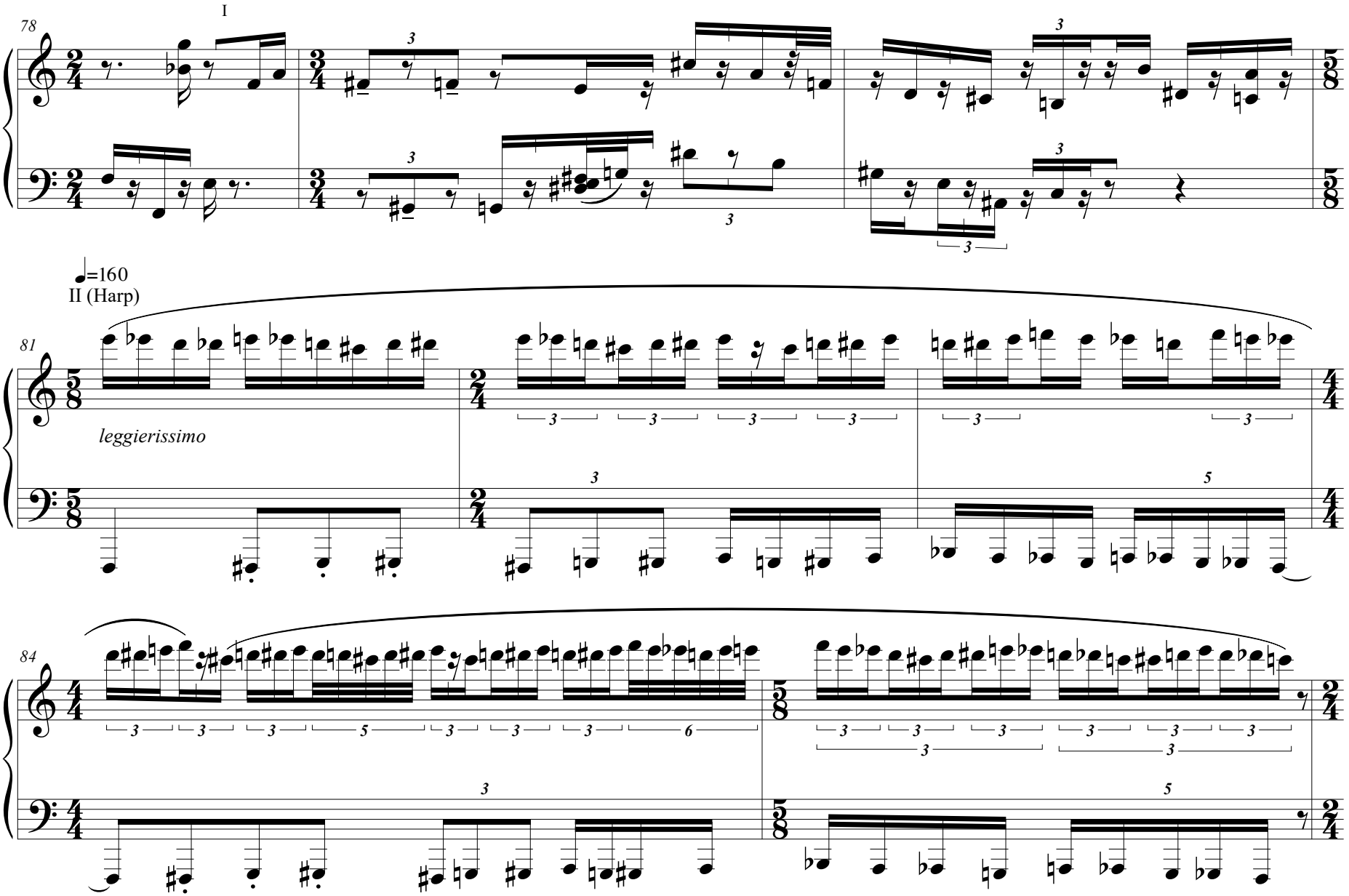


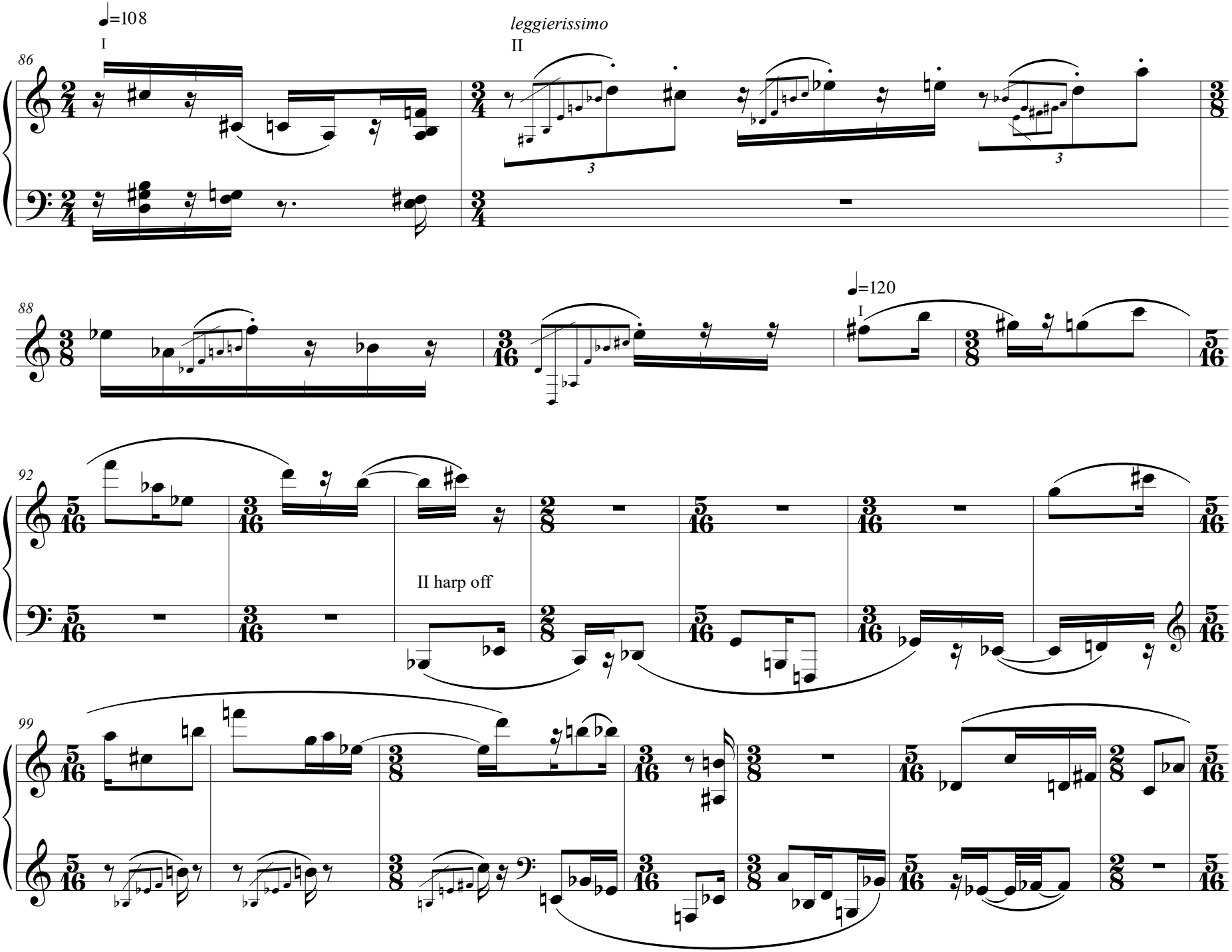
*Slowly release keys to create a buzzing sound

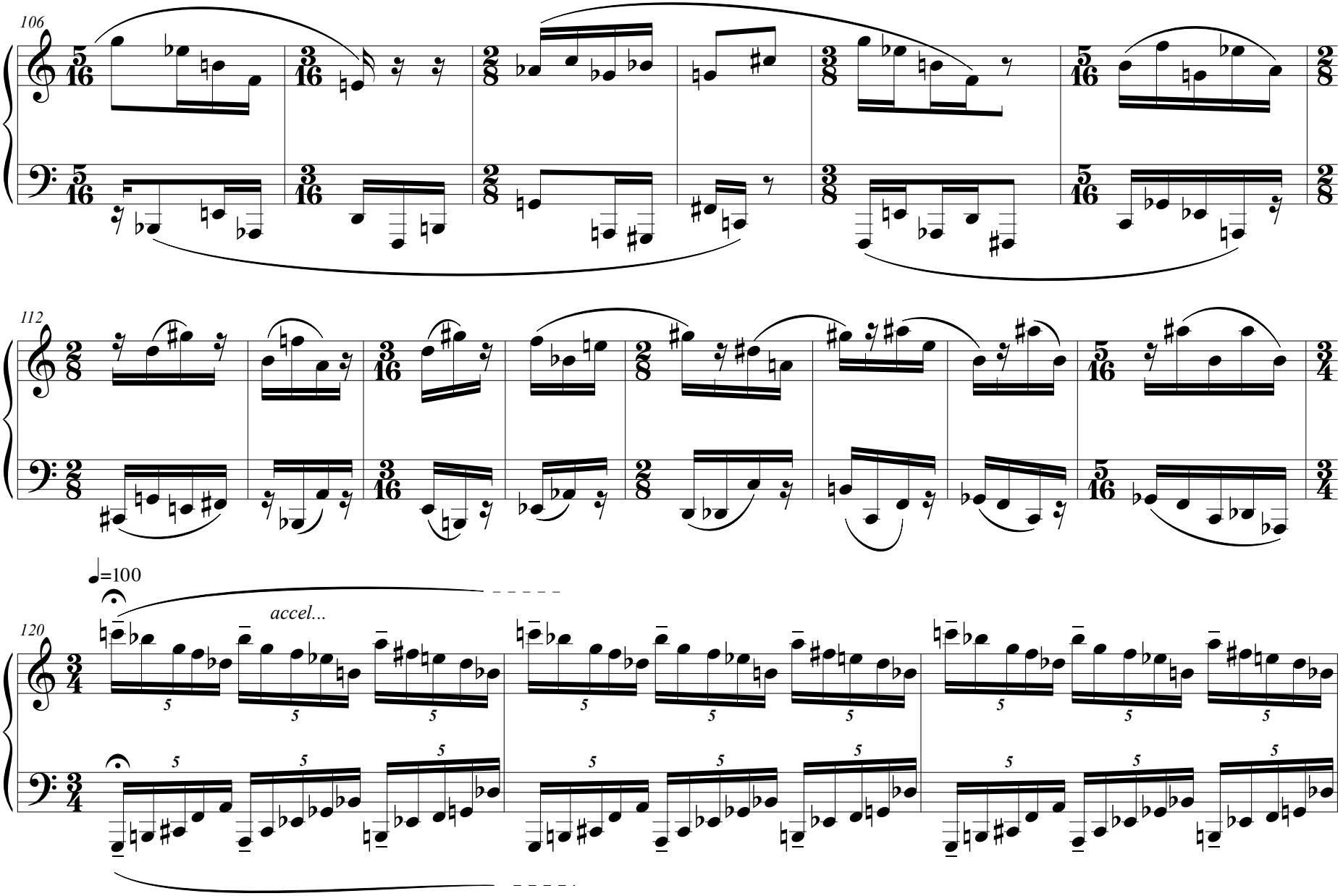
**With the back of a fingernail, sweep directly on the strings (between the manuals and the bridge) in the range indicated. The gliss. should become gradually quicker as it rises.

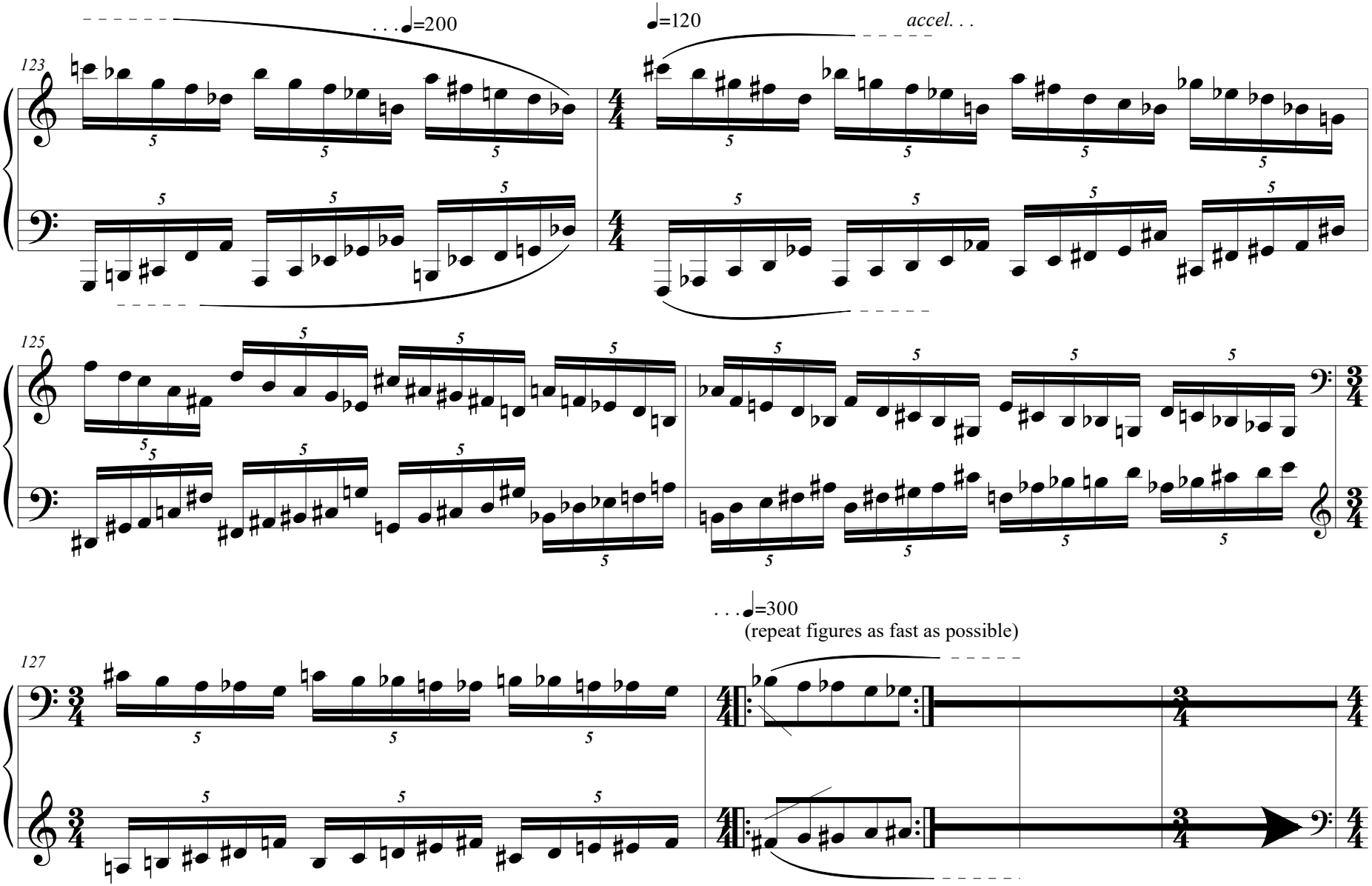

1½"
1½"
1½"
as cleanly as possible
II
60
2.5 sec.
1½-2"
63
1½-2"
65
=116
=80
I
II
I
3
5
5

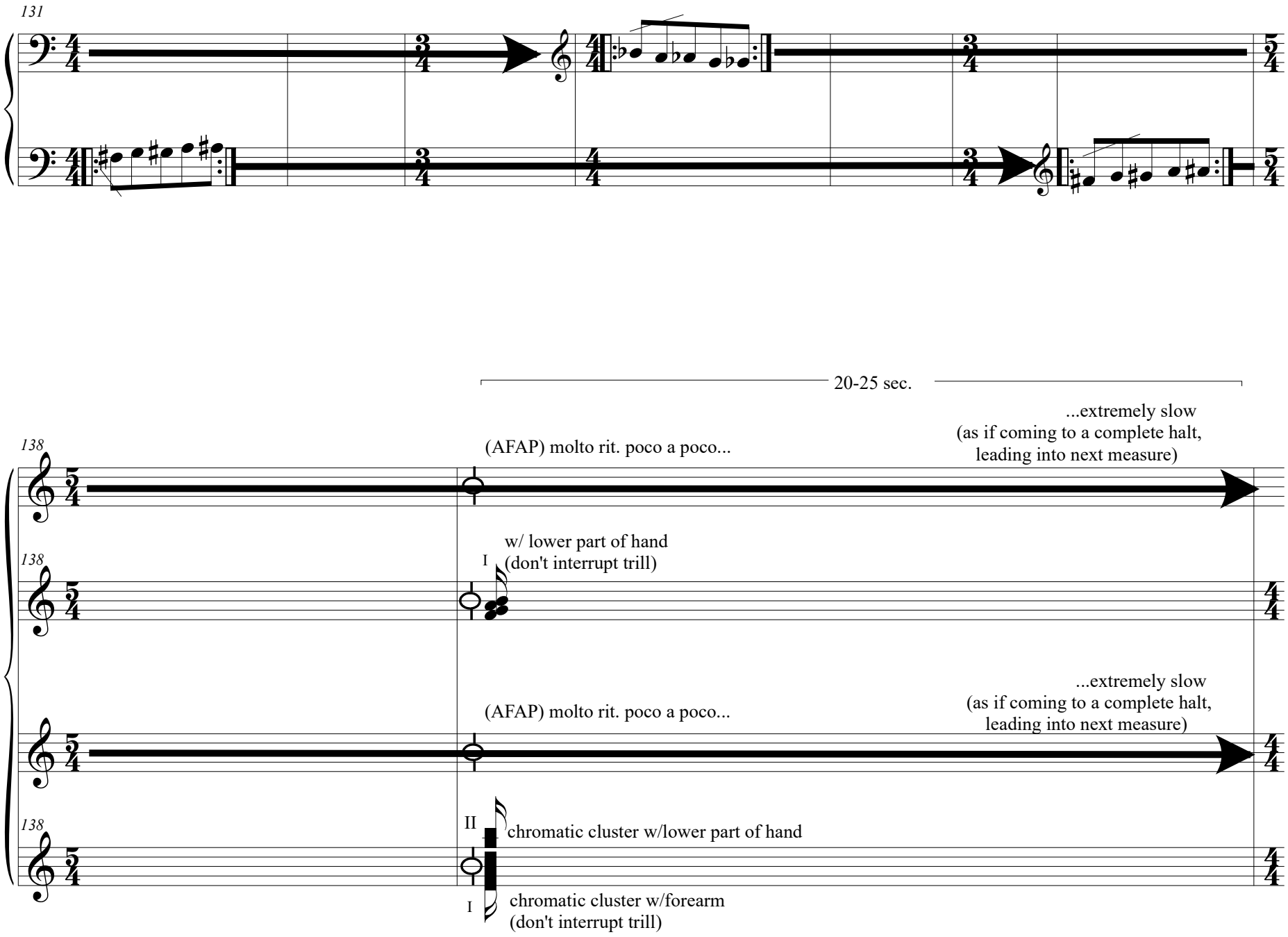

68
II
♩=88-92
I
I
70
74
II (harp)

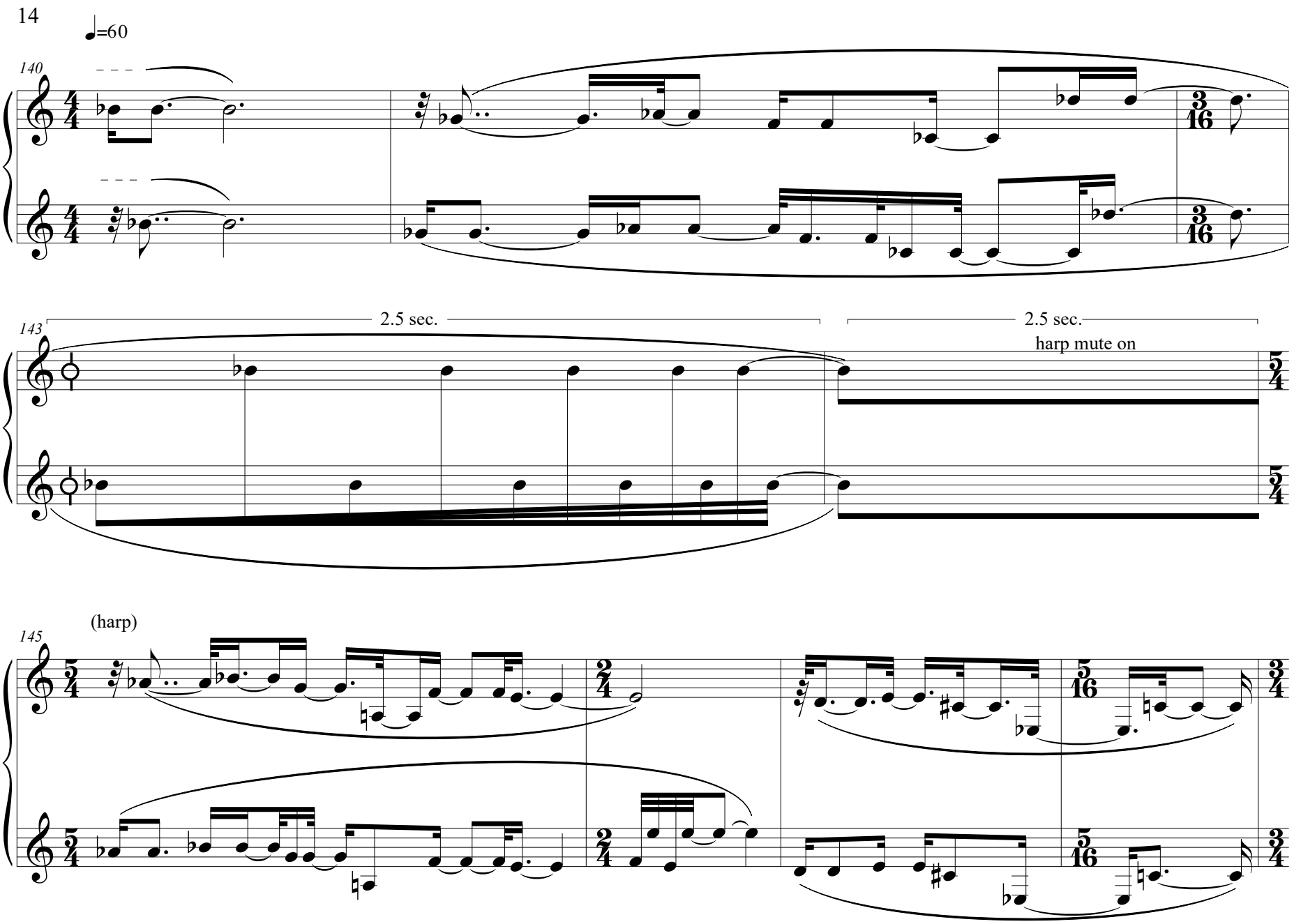

78
I
81
♩=160
II (Harp)
leggierissimo
84

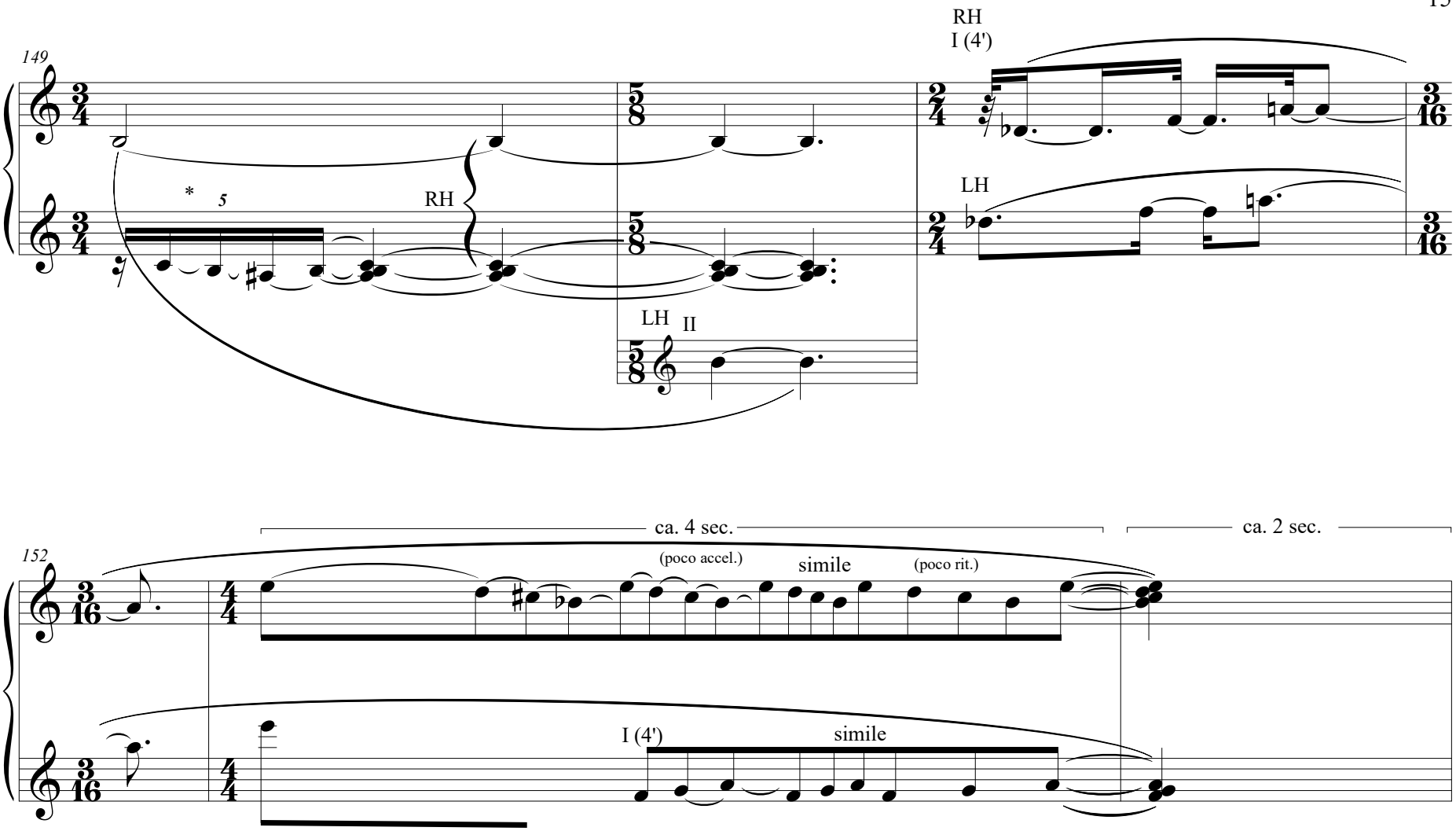

♩=108
I
leggierissimo
II
86
3
3
88
♩=120
I
92
II harp off
99

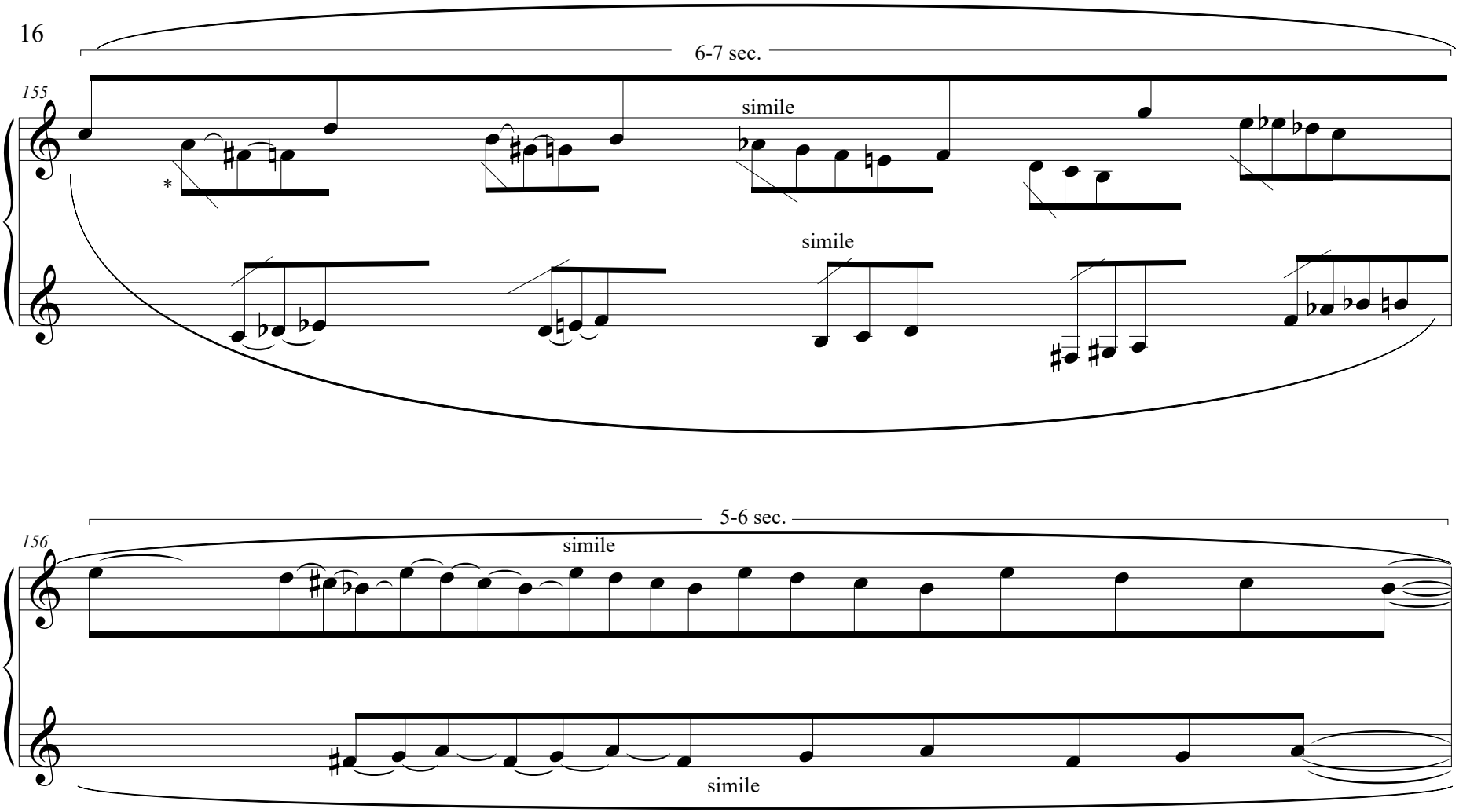

106
112
120
♩=100
accel...


. . . ♩=200
123
♩=120
accel. . .
125
. . . ♩=300
(repeat figures as fast as possible)
127

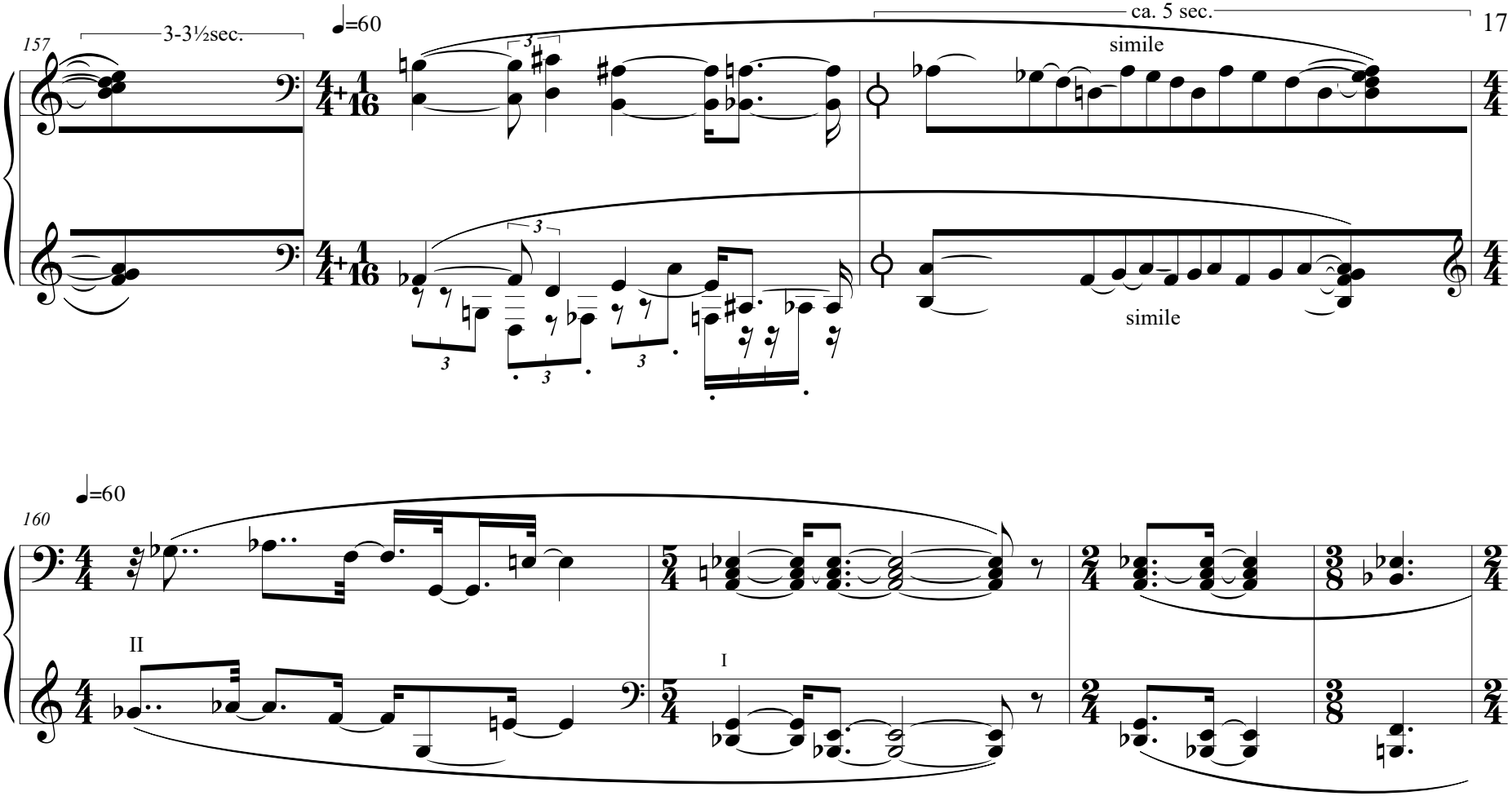

131
20-25 sec.
138
RH
(AFAP) molto rit. poco a poco...
...extremely slow
(as if coming to a complete halt,
leading into next measure)
138
RH
I
w/ lower part of hand
(don't interrupt trill)
(AFAP) molto rit. poco a poco...
...extremely slow
(as if coming to a complete halt,
leading into next measure)
LH
138
LH
II
chromatic cluster w/lower part of hand
I
chromatic cluster w/forearm
(don't interrupt trill)

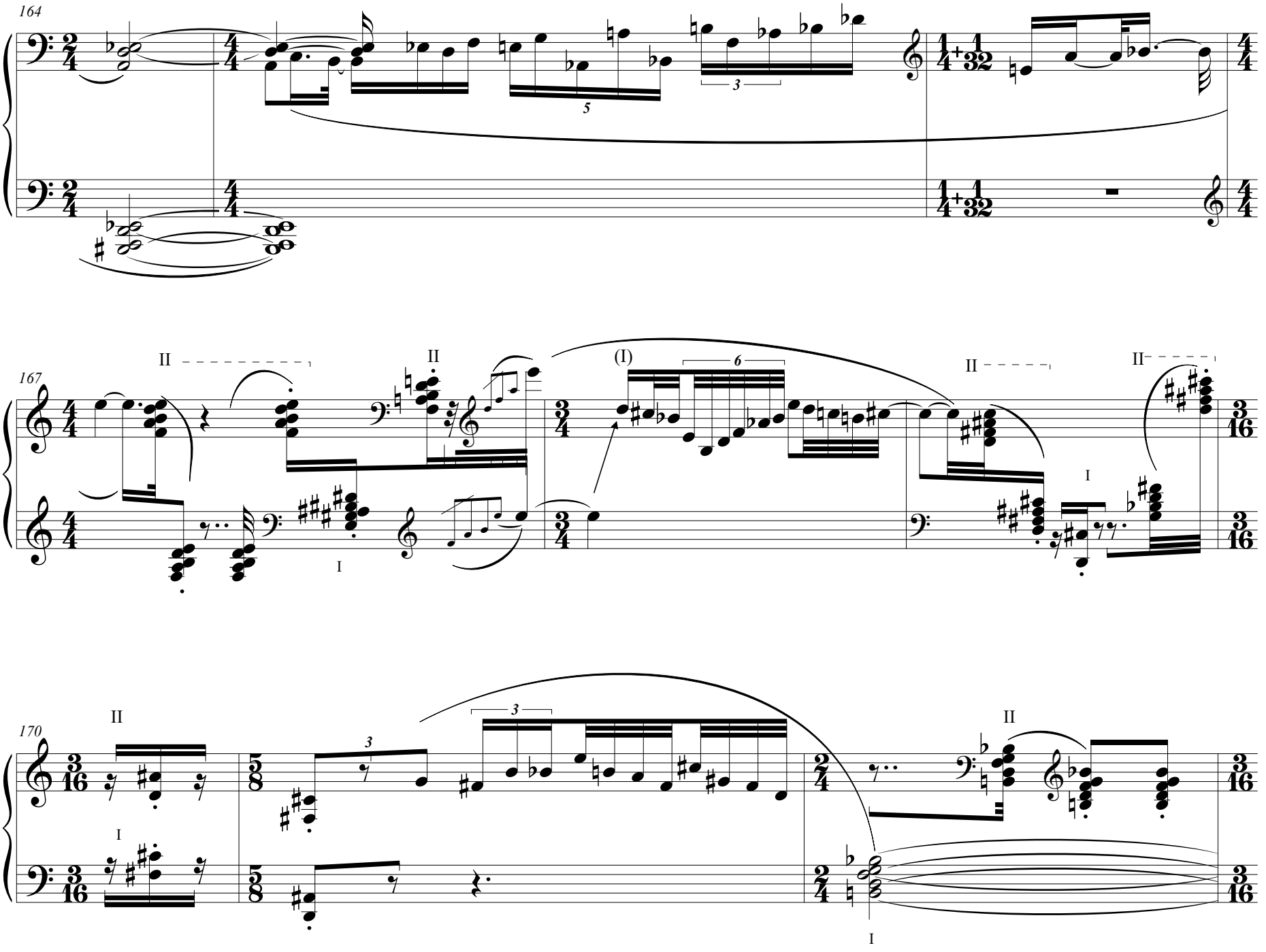

♩=60
140
143
2.5 sec.
2.5 sec.
harp mute on
145
(harp)

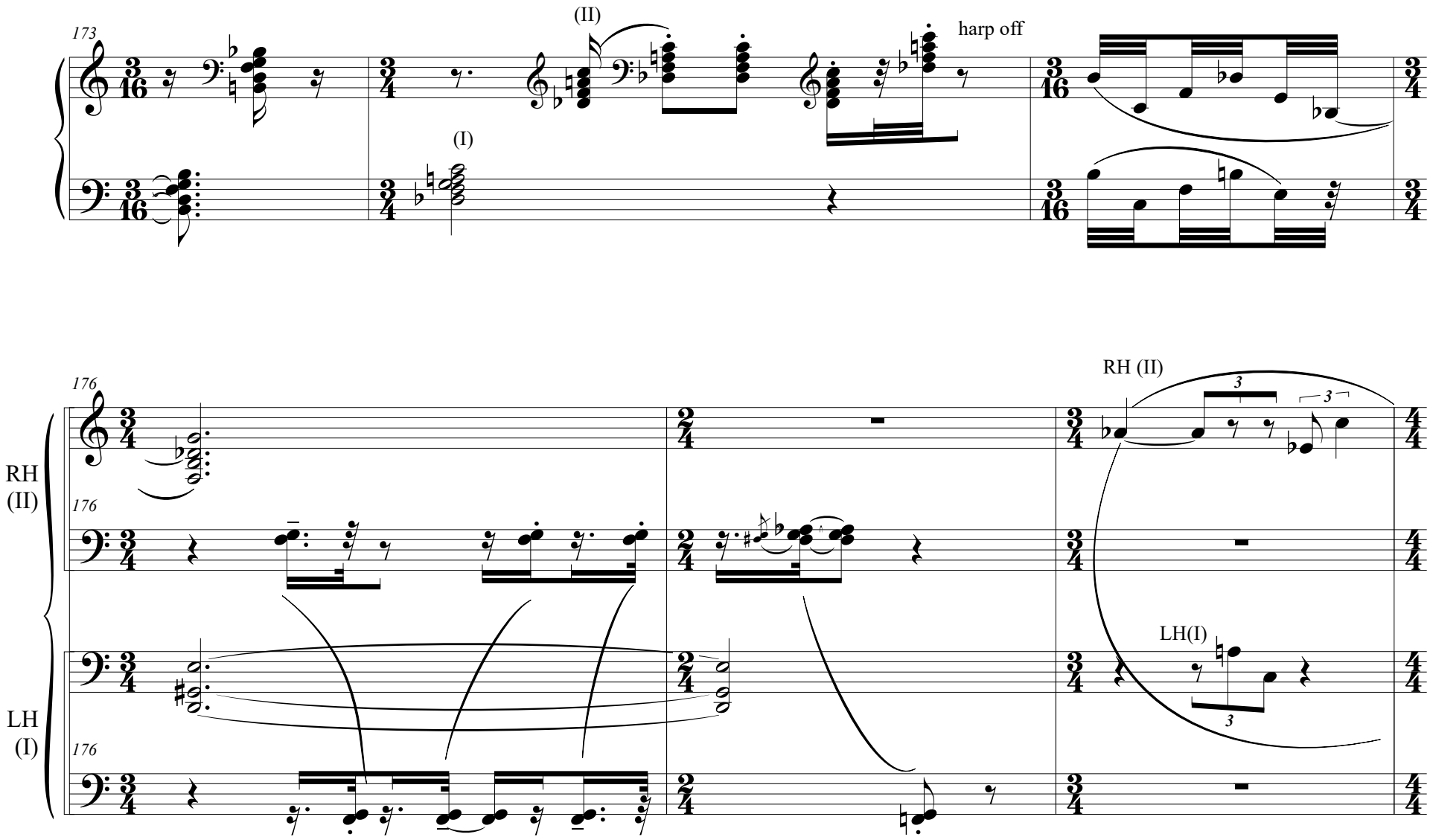

149
RH
I (4')
LH
RH
LH
II
152
ca. 4 sec.
ca. 2 sec.
(poco accel.)
simile
(poco rit.)
I (4')
simile

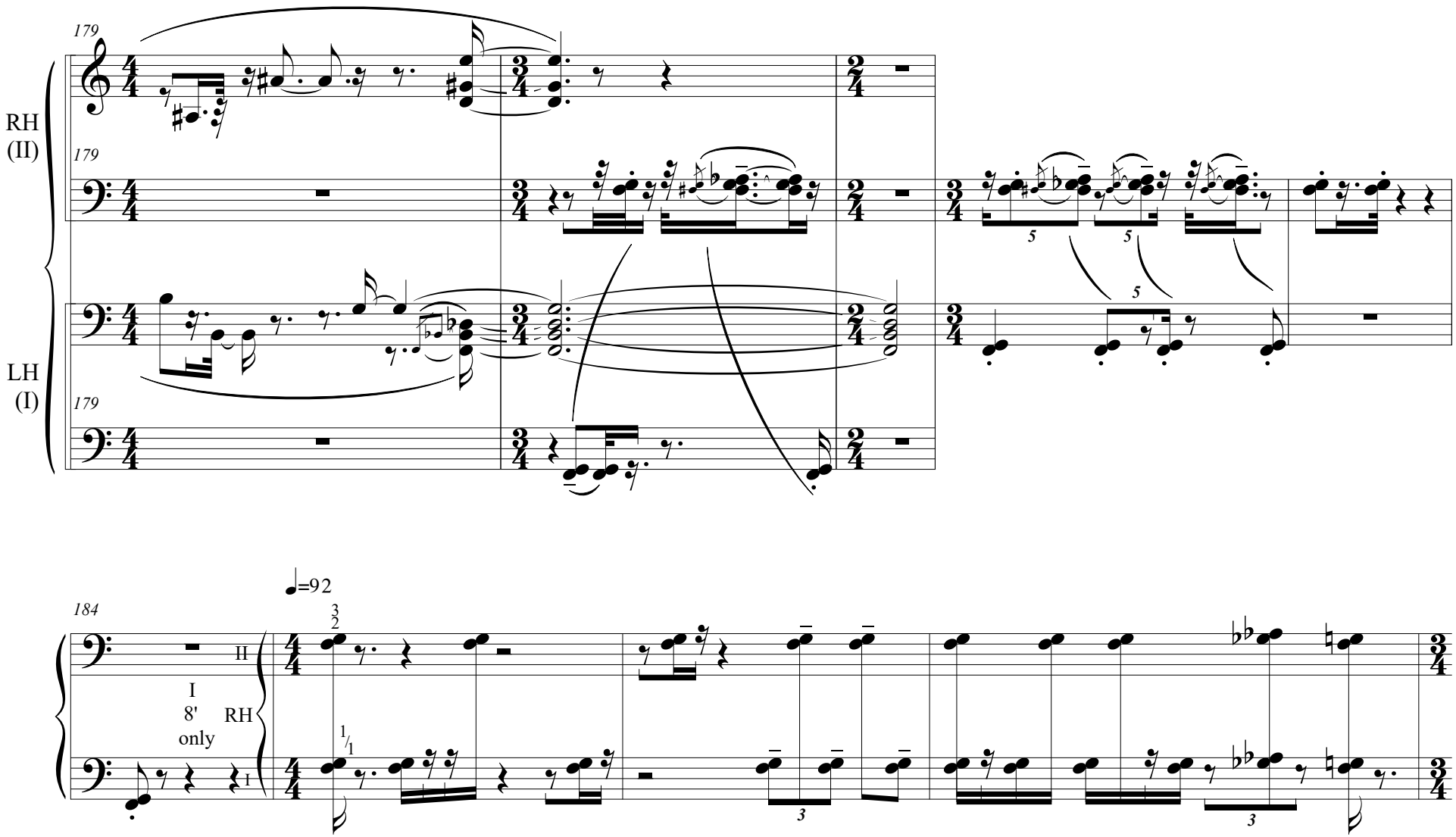


*Hold all keys down, releasing them when the next melody note is played.

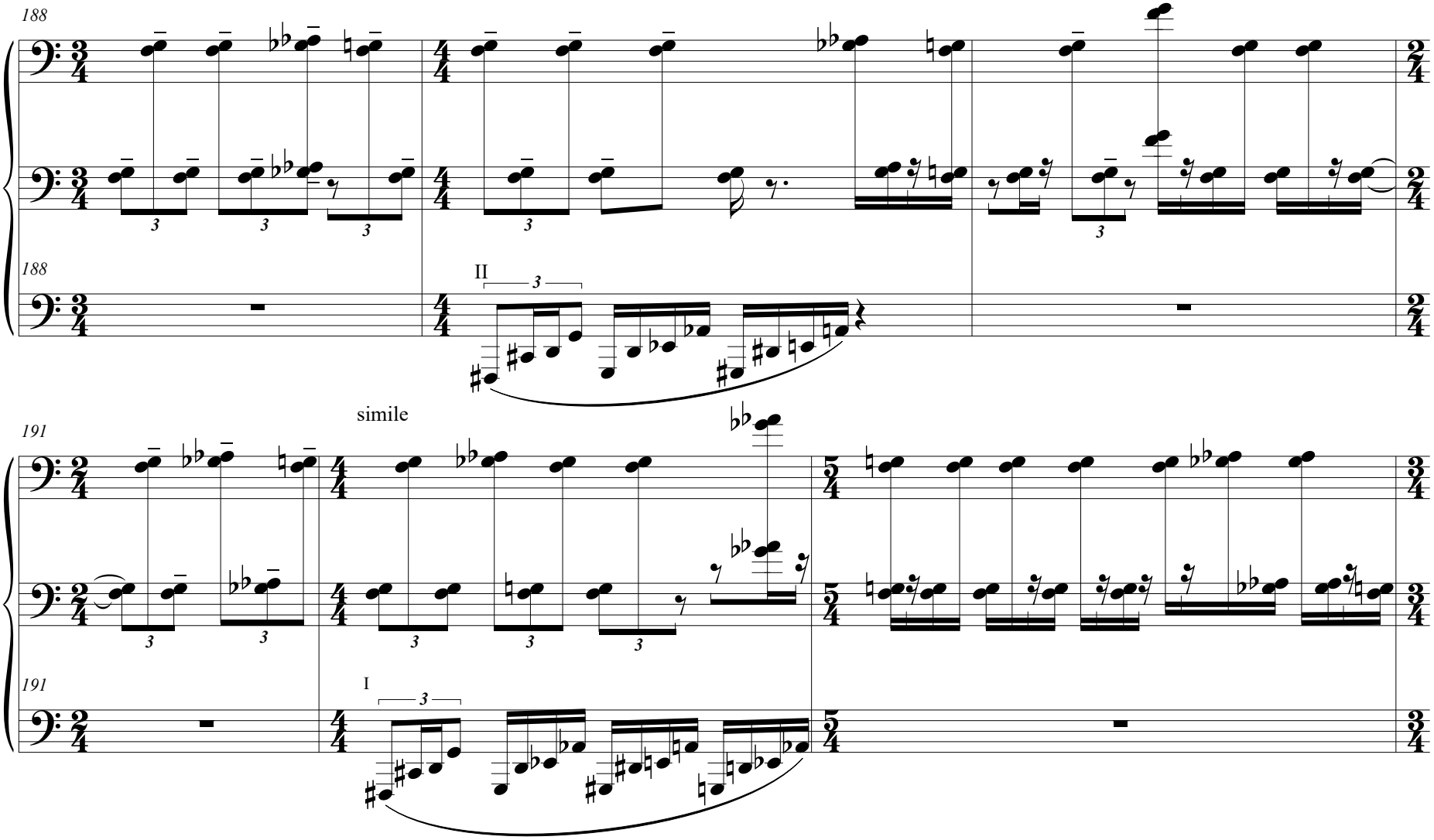

157
3-3½sec.
♩=60
ca. 5 sec.
simile
simile
160
♩=60
II
I

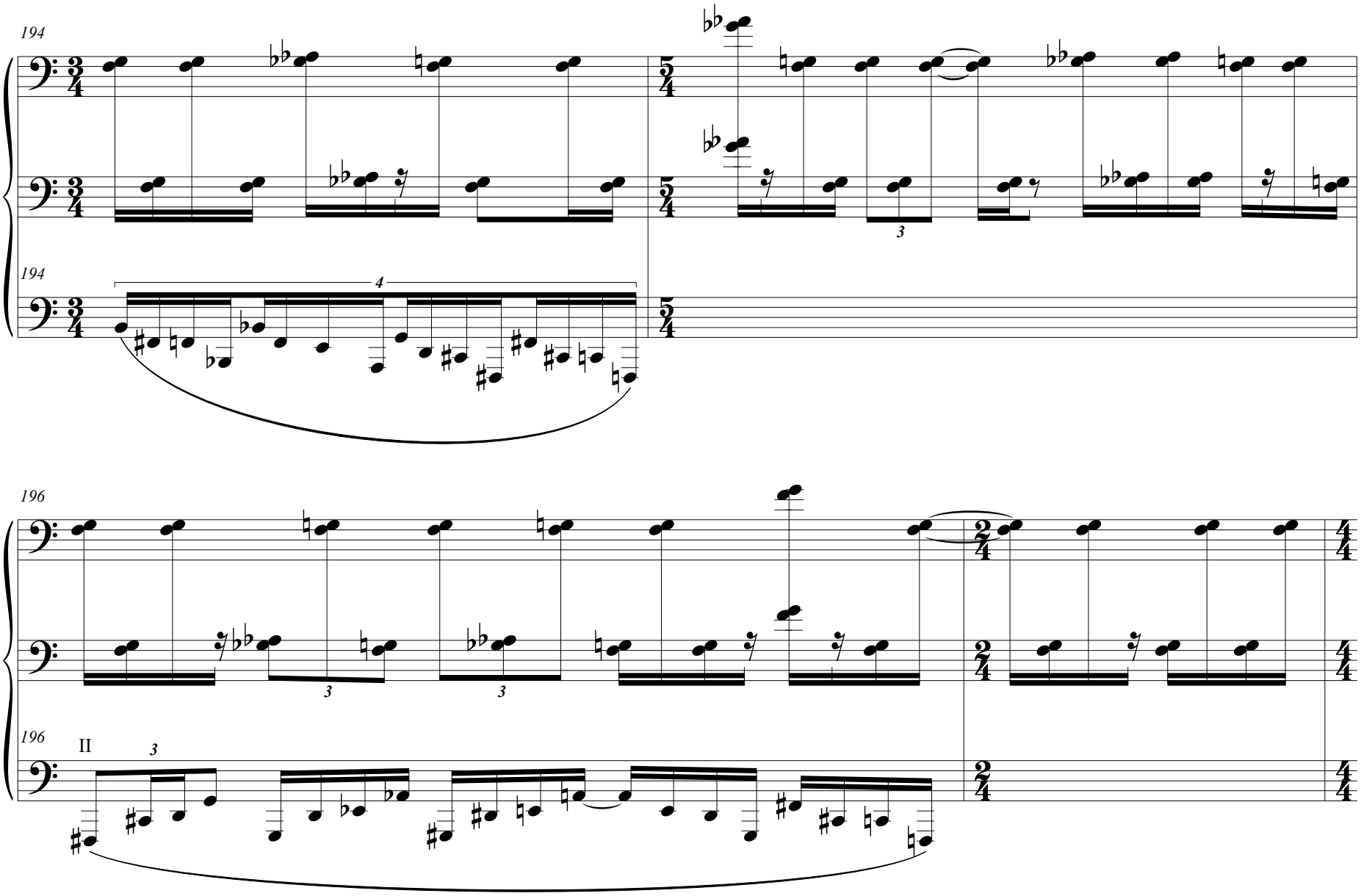

164
167
170
II
I
(I)
3
5
6

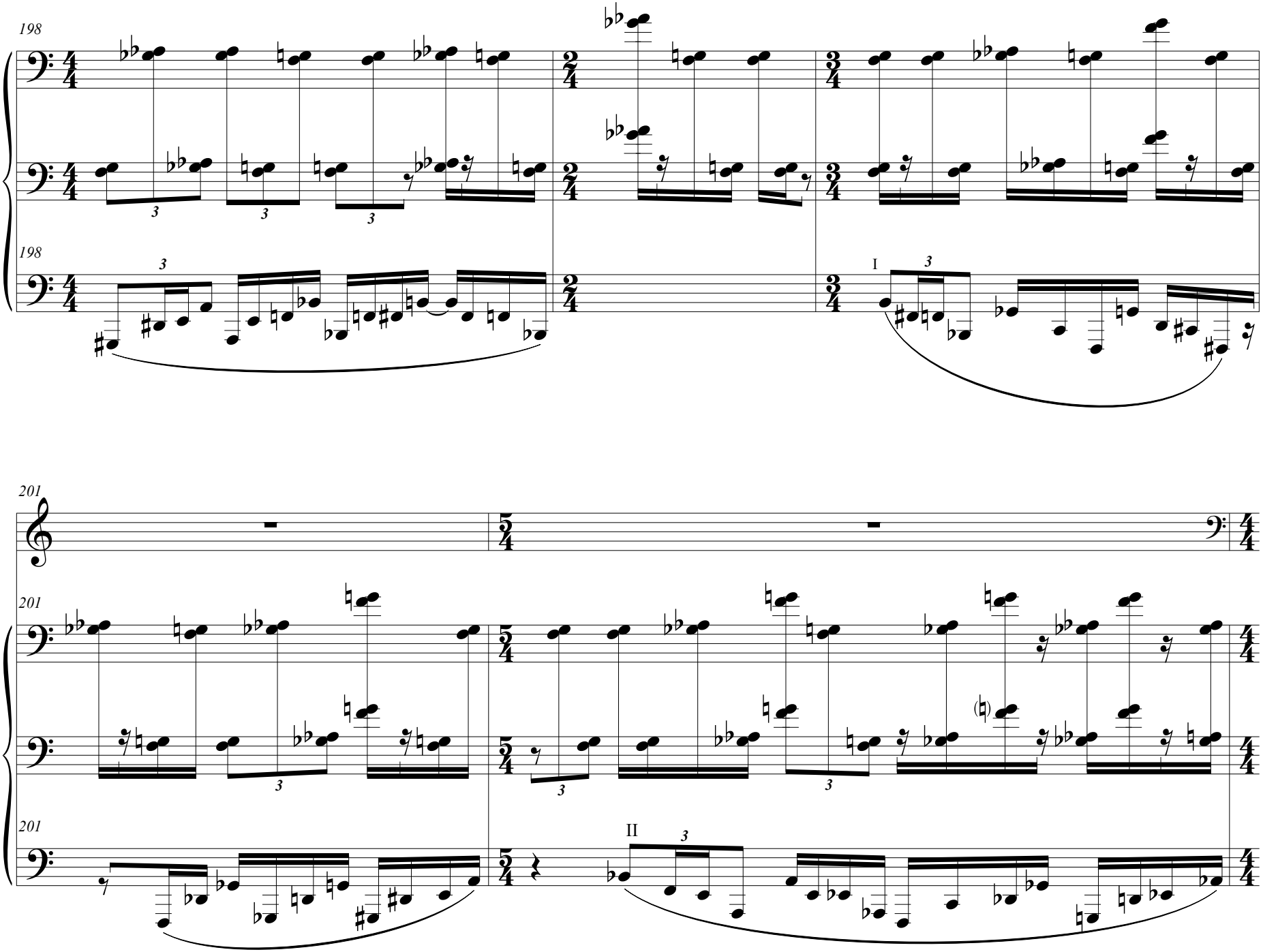

173
(II)
(I)
harp off
176
RH (II)
RH
(II)
LH
(I)
LH(I)

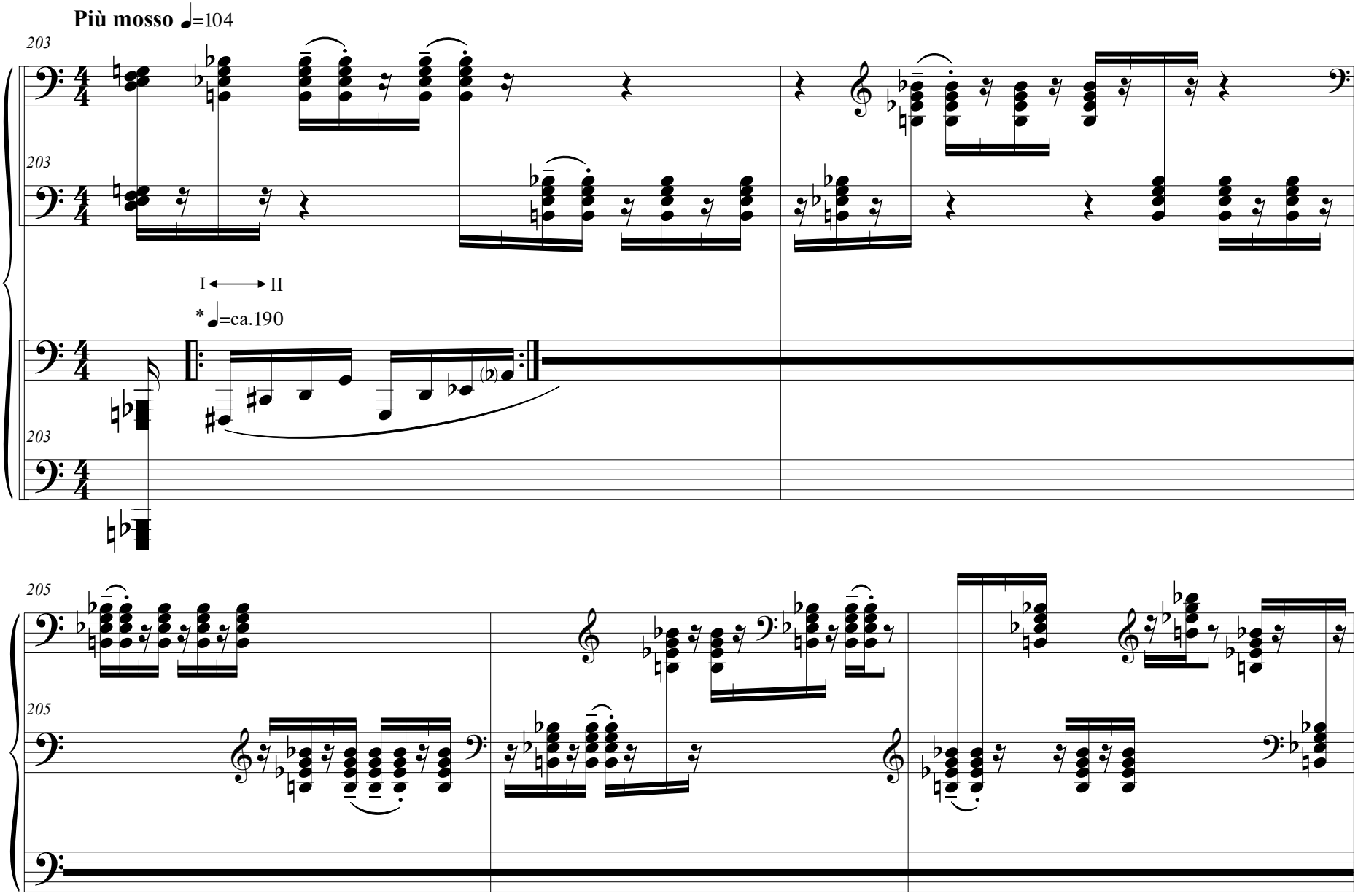

179
RH
(II)
179
LH
(I)
179
5
5
5

184
♩=92
II
I
8'
only
RH
I
3
2
1/1
3
3

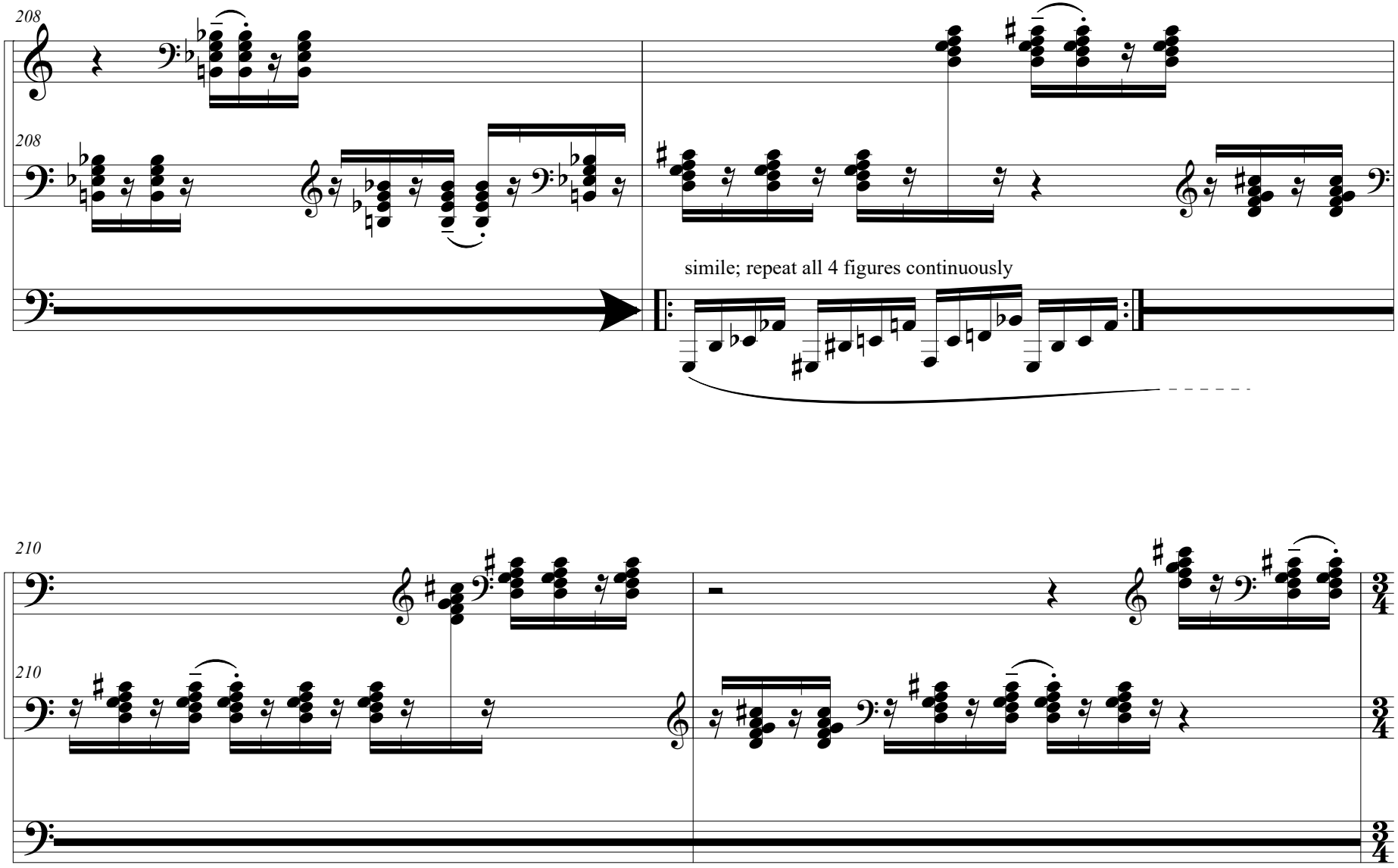

188
188
II
3
simile
191
191
I
3

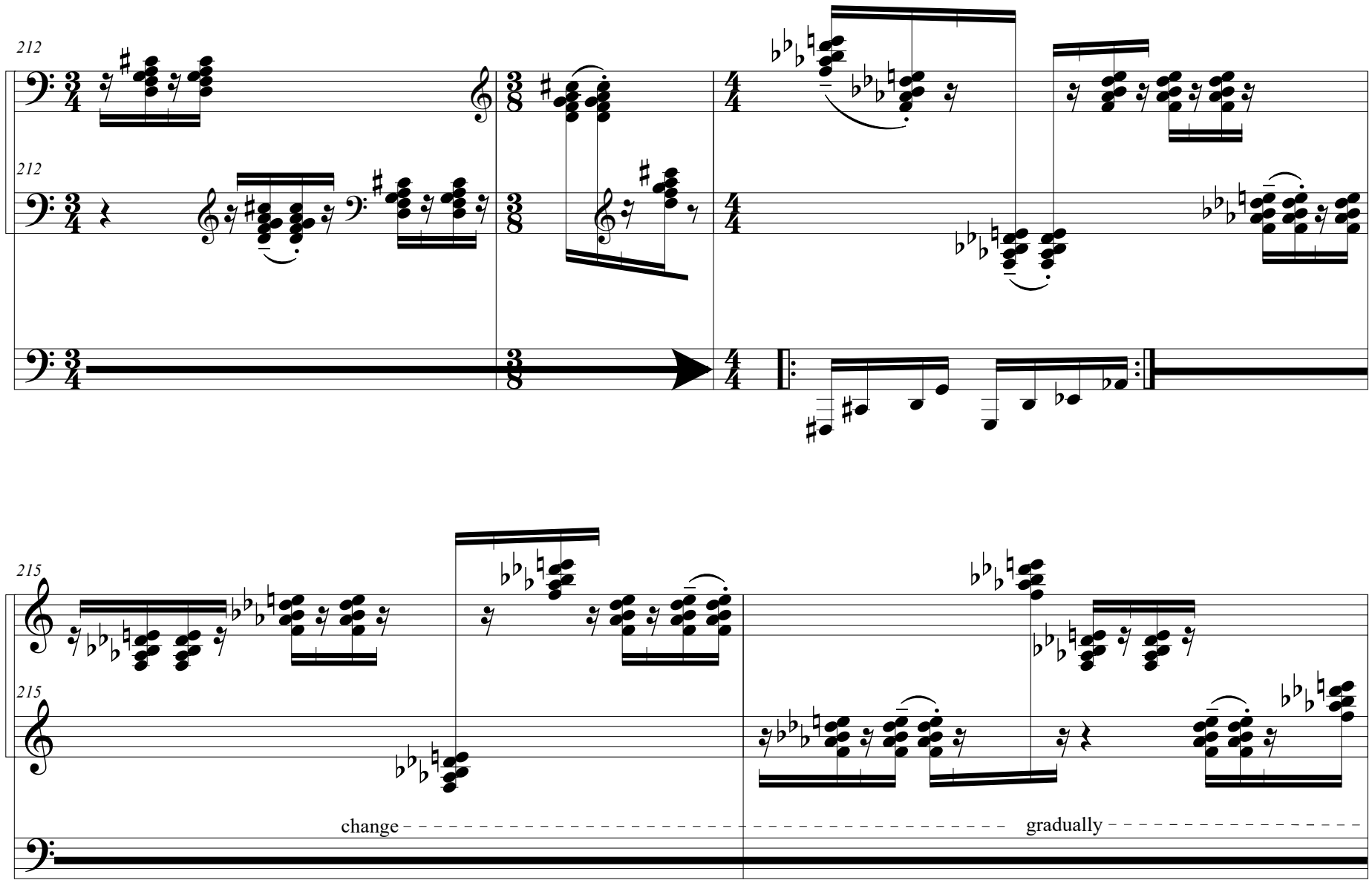

194
194
196
196
II

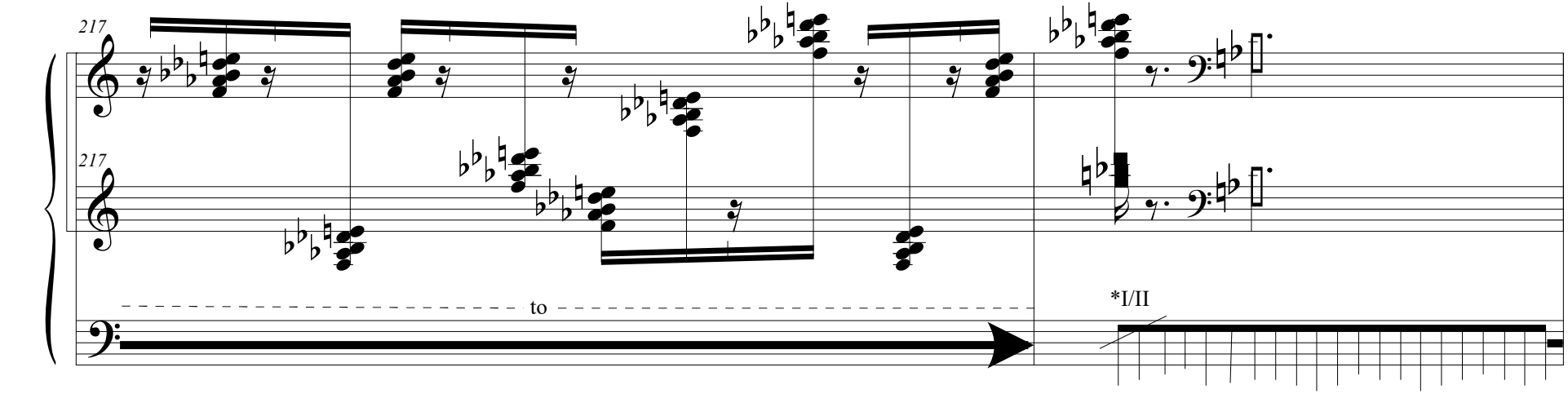

198
198
I
201
201
201
II

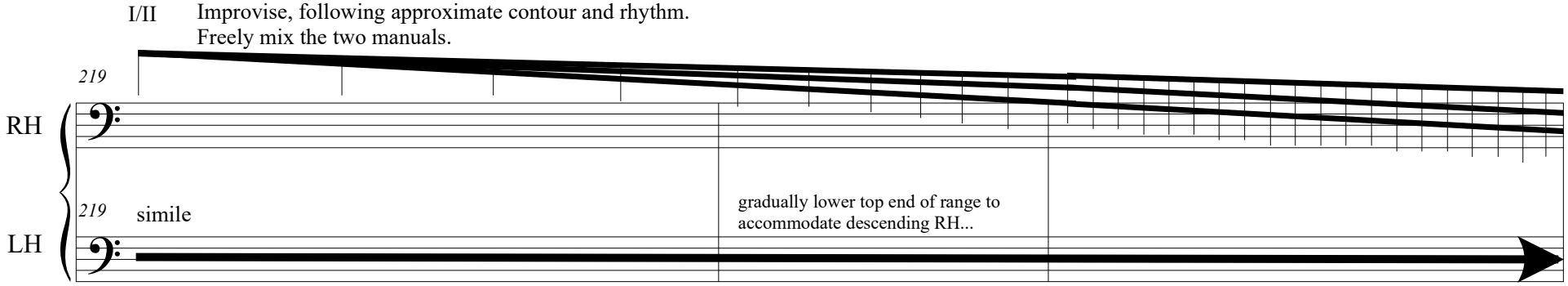


*Repeat the two figures continuously at the indicated tempo, independent of the right hand. Move freely back and forth between the two manuals.


208
208
simile; repeat all 4 figures continuously
210
210

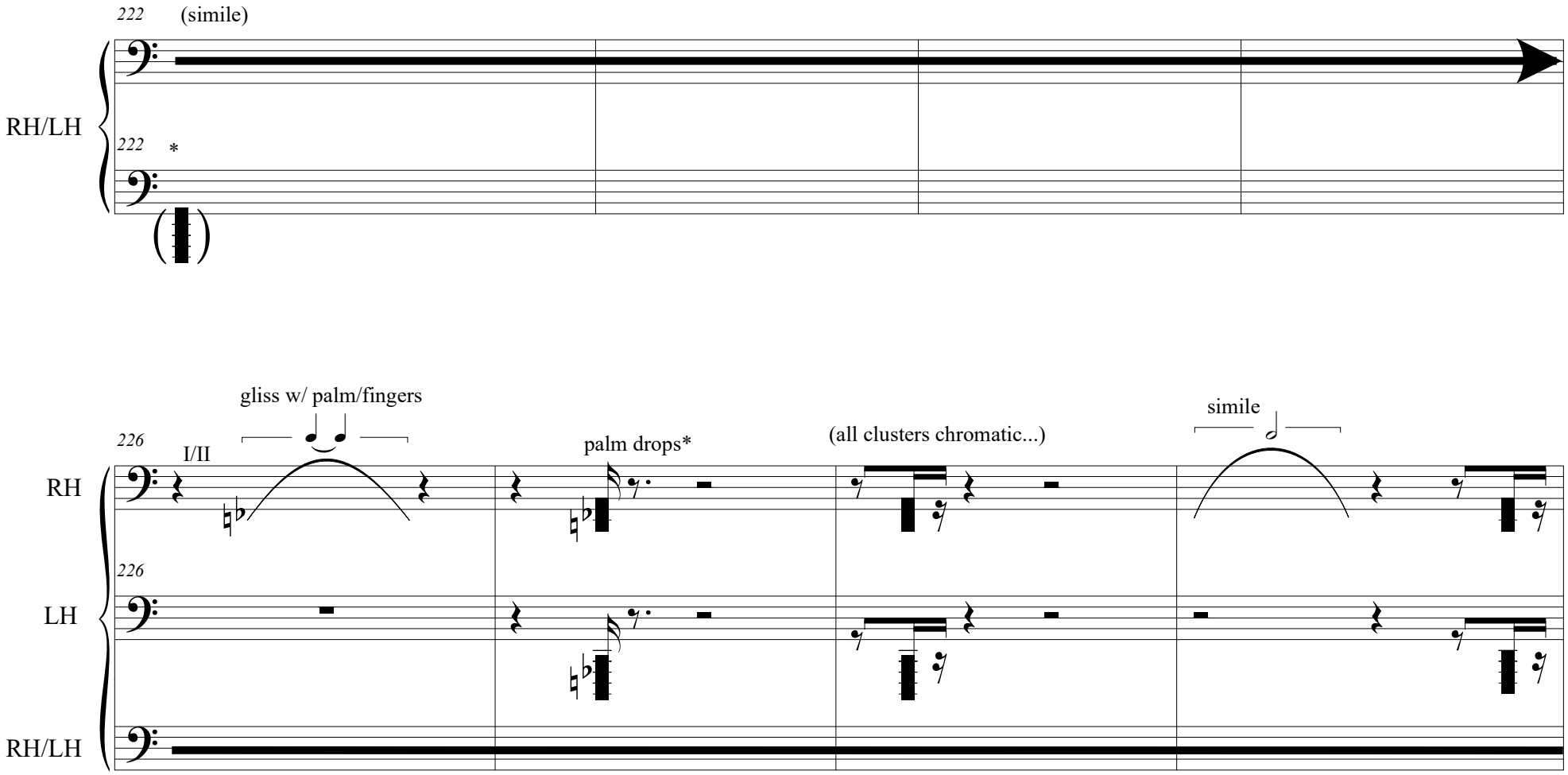

212
212
215
215
change
gradually



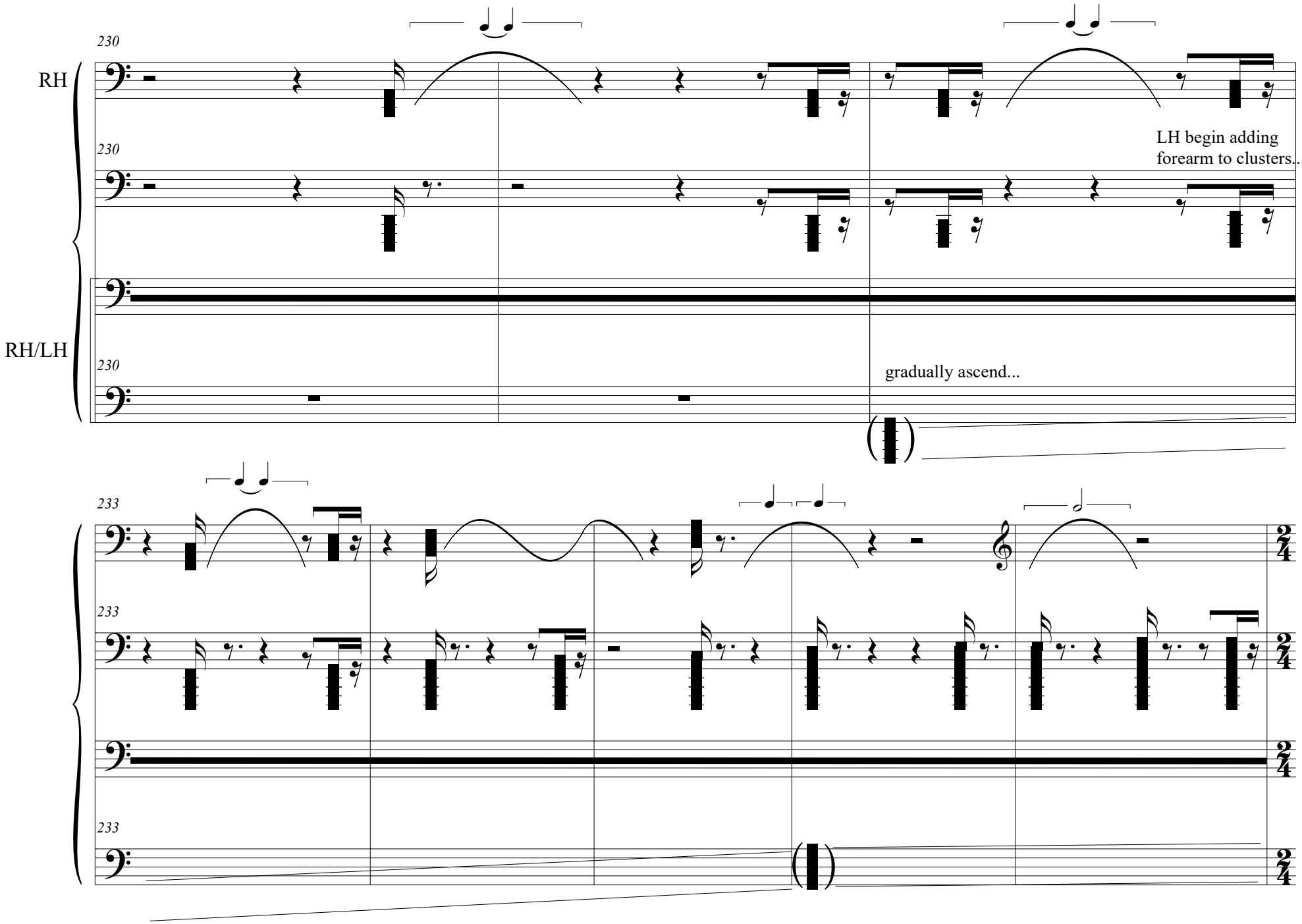


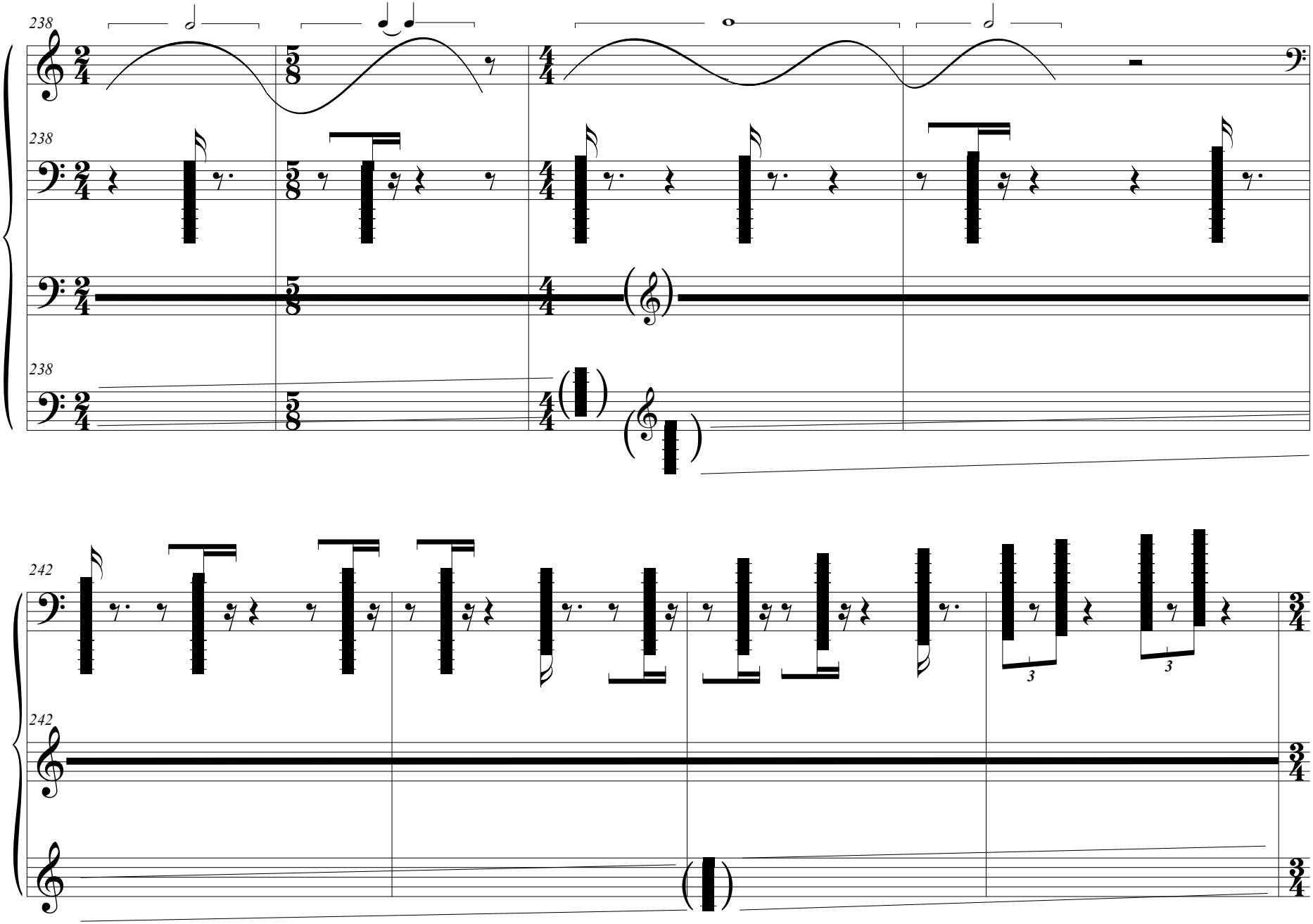
*With flailing motion of fingers, play random notes as rapidly as possible in the lowest octave.
Use a mixture of notes from both manuals at the same time; use both naturals and accidentals.

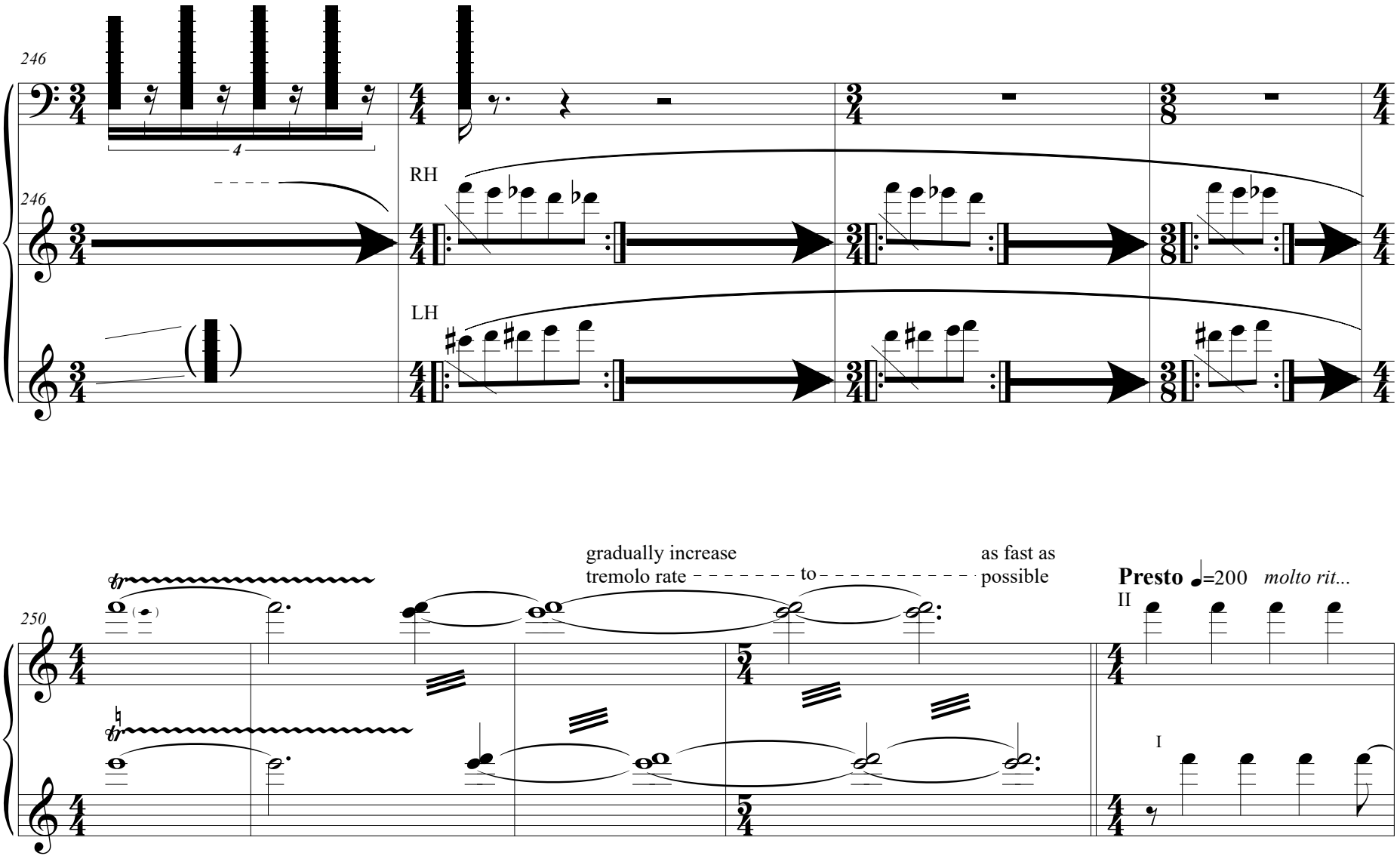
**LH plays in lower half of indicated range, RH in upper half

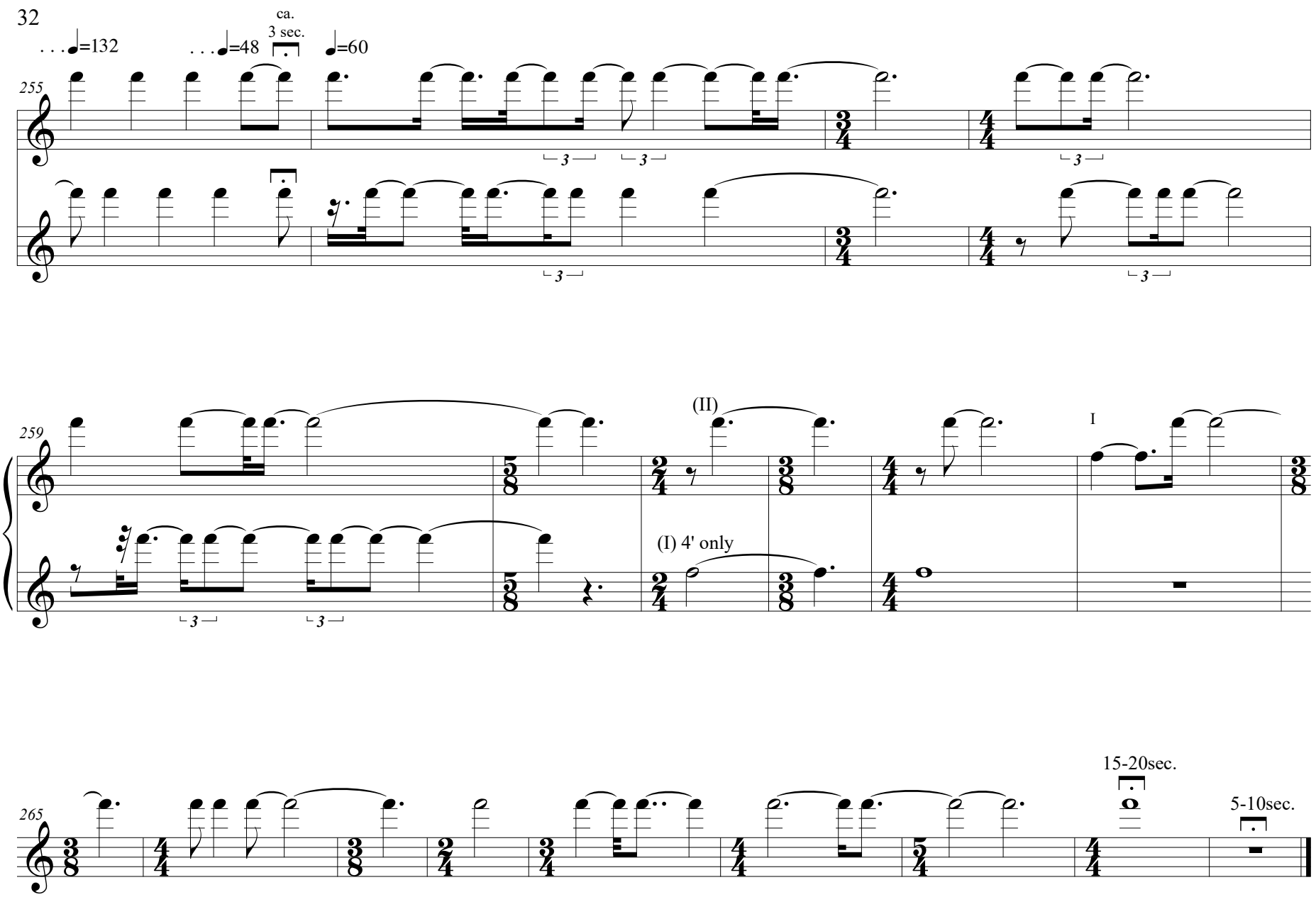


*Play clusters by letting palms collapse onto keys; the "flailing" should sound uninterrupted


230
RH
230
LH begin adding
forearm to clusters...
RH/LH
230
gradually ascend...
233
233
233


238
238
238
242
242
3
3


246
4
RH
246
LH
gradually increase
tremolo rate
to
as fast as
possible
250
Presto ♩=200
molto rit...
II
I



Bloomington, IL
1996