

A Guide to Harp Notation Used in the Compositions of Bernard Andrès

Compiled and translated by Isabelle Perrin and Barbara Fackler with the intention that this collection be shared freely among harpists at no cost. It should never be offered for sale. Many of these effects may be indicated in more than one manner. The words and/or symbols may be used together or independently of each other. All effects using a tuning key refer to a wooden handle with a metal shaft.

Because we do not guess at rhythm, notes, dynamics or tempi, we encourage our fellow harpists to treat these new and unique notations with the same care as is given to other elements of music. We encourage harpists not to guess, but execute them as intended.

Some of the effects cataloged here may be heard on the recording *Bernard Andrès played by Isabelle Perrin*. Hortensia 3003842 ARC 321.

(1) *Nota: sauf indication, toujours laisser vibrer* or *l.v.*

NOTE: Unless indicated otherwise, *always* let strings vibrate. Do not muffle unless indicated.

(2) *Indique la durée de l'effet*

Indicates the duration of the effect.



(3) *Glissando de Pédale*

Pedal slide: play only the first note(s), letting the strings vibrate freely. Then move pedal in rhythm and direction indicated producing the desired note(s).



A more commonly known term is *glissés de pédales*.

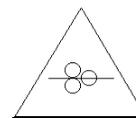
(4) *Pédale entre deux altérations*

Hold indicated pedal halfway between two positions to create buzz as notes are played. This is comparable to "sons métalliques" (metallic sounds) used by other composers.



(5) *Sons xylophoniques (Tenir les cordes Pdl.)*

Xylophonic sounds: Hold strings with left hand at the soundboard, while playing the strings normally with the right hand. Gripping too high will either change the pitch or produce the wrong sound. Gripping too tightly at the soundboard may also change the pitch. This effect should alter the timbre of the sound produced, not the pitch. Hands may be reversed. (*Algues, Chants D'Arrière-Saison, Dyades, Elégie*)



(6) Pincé or Sons Pincés

Pinched, executed by gripping the string to be played firmly between thumb and index finger, then pulling the string sharply until it snaps back on its own. The fingers are still pinched together when the execution is complete. (*Algues, Chants D'Arrière-Saison, Elégie, Dyades, etc.*)

For further explanation, see the video clip.

(7) Jeu avec l(es) ongle(s)

Play with nails, in the middle of the strings. When used by Andrès, this is not done by the board unless specifically notated.



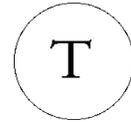
(8) Jeu bas dans les cordes : Bdlc. or Bas d.l.c. or Bas dans les cordes

Play low on the strings, but not right at the sound board.

(9a) Jeu à la table

More commonly expressed as *Près de la table (p.d.l.t.)*. See (9b) for optional symbol.

(9b). This symbol has two uses. Used in conjunction with a specific pitch, it is like *Près de la table (p.d.l.t.)*. Used without pitch, this symbol indicates tapping on the sounding board, usually with a flat hand. In the case of a very soft dynamic, as in *Elégie*, one finger may be used. Another exception is found in *Safran* which includes use of this with fingerings. Determining the meaning of this symbol depends on the context in which it is used.



(10a) Harmonics

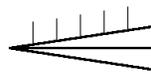
Harmonics in music of Andrès are written where they are played, not where they sound.

(10b) Harmonique de quinte (effet)

Harmonic of the fifth: played higher than the usual harmonic of the octave until you hear the fifth above the octave. This is the same as harmonics in the twelfth (*sons harmoniques de douzième*). Notation will include an open diamond shape indicating the note to be produced. Notation is the same for a *double octave*, which is played even higher on the string than the twelfth.

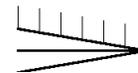
(11) Jeu de plus en plus rapide

Accelerando; play faster and faster.



(12) Jeu de plus en plus lent

Ritardando; play slower and slower. (found in *Le jardin des paons*)



(13) Jeu le plus rapide possible

Play as fast as possible.



(14) Jeu rapide ad libitum

Play very quickly at performer's discretion.



(15) *Le pouce glisse en biais sur les cordes, du haut vers le bas, sans appuyer*

Thumb slides down from indicated note to the end of notated glissando barely touching the strings, creating a sound similar to a whispering gliss. (*Narthex*, 1 bar before 115)

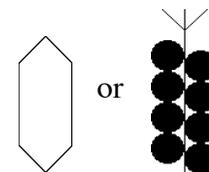
(16) *Glissando de la paume en effleurant le filetage*

Palm of hand brushes the wire strings with a quick upward motion. (This is like the whistling effect (or sounds), as used in Salzedo's *Chanson dans la Nuit*). For further explanation, see the video clip.



(17) *Effleurer les cordes avec la paume*

Hold the palm of the hand very close to the strings, lightly touching them while the other hand plays notes or a glissando on the indicated strings. This will muffle the sound, making it less resonant than a normal glissando without changing the pitches produced. For further explanation, see the video clip.



(18) *Faire claquer la(ou les) corde(s) indiquées*

This effect causes two neighboring strings to strike each other. Execution requires placing one finger from each hand on neighboring strings and then pulling each toward the other with enough force to cross the strings. Upon release, the strings vibrate against one another, creating the effect. This may also be done with first and second fingers of the same hand. (*Parvis*) For further explanation, see the video clip.



(19) *Faire zinguer les cordes métalliques*

Play a glissando on the wire strings so loudly that they buzz against each other. Speed of motion will be determined by character of music.



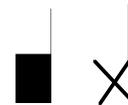
(20) *Kloster(frapper violemment les cordes indiquées avec la paume)*

Smack the lower strings violently with a flat left hand, leaving strings immediately after impact. (*Parvis*)



(21) *Les mains frappent la table and Coup avec le plat de la main*

Strike the sound board with a flat hand. *Table* means soundboard. Both symbols shown may be used interchangeably. (*Narthex* m. 244)



(22) *Frapper sur le corps de la harpe*

Hit the body of the harp, in the rhythm indicated, which may be notated by notes on the staff (*Vanille*) or one of the above symbols. Andrès usually includes an explanation in addition to the symbol. **Corps** specifically means the body, or soundbox (back) of the harp; not the soundboard.

(23) *Coup avec les jointures* and *Les jointures frappent la table*

Play with knuckles on the sounding board. (*Narthex* m. 240, *Danses D'Automne*)



(24) *Le plat de la main frappe la table*

The flat of the hand taps notated rhythm on the board of the harp. (*Danses D'Automne*, mvt. 1)

(25) *Les jointures frappent le corps de la harpe.*

The knuckles hit the body, or soundbox (back) of the harp (not the soundboard), in indicated rhythm. (*Danses D'Automne*(2))

(26) *Frapper la table avec le doigt qui joue la note*

Playing very close to the board, strike the board right after playing the note with the second finger. The second finger slips off the string, then strikes the board. This is also known as a 'Bartok pizzicato'. For further explanation, see the video clip.



(27) [*mg: sur la table accrocher un diapason sur le 1er sol filé*]

With the left hand, hook a small tuning fork, upside down, between the tines, on the string indicated. Playing that string generates a noise as the tuning fork vibrates against the string. The pitch chosen is critical; do not choose a different string. If placed correctly, the tuning fork will remain in place. (*Narthex* m. 170) For further explanation, see the video clip.

(28) *mg: ôter le diapason*

Left hand removes the tuning fork once the desired effect (27) is no longer required.

(29) *m.d.: prendre la clé*

Right hand: pick up the tuning key, in preparation for using it for a specific effect. This must be a wood and metal tuning key.

(30) *Étouffer en suivant le fer de la clé*

With the right hand, glissando with the metal shaft of a wooden tuning key on indicated notes. Muffle with the left hand immediately following. (*Narthex*, penultimate measure)
For further explanation, see the video clip.

(31) *Gliss avec le bois*

Glissando with the wood of a tuning key. (*Parvis*)

(32) La clé frappe légèrement la caisse

The wood part of the tuning key taps lightly on the body (*caisse or corps*) of the harp. (*Parvis*)

(33) Le fer de la clé glisse sur l'extérieur des chevilles

The metal shaft of a wood tuning key slides on the back of tuning pins (right side of neck) in an upward glissando. Note, the symbol is the same as #34, words describing it are different.(found in *Narthex* m. 124)



(34) Glissando up: le bois de la clé glisse sur l'extérieur des chevilles

The wood handle of the tuning key slides on the back of tuning pins in an upward glissando. Note, the symbol is the same as #33, words describing it are different. (*Narthex*, 2 bars after 115, m 124; 2nd bar of *Très lent*)



(35) Le bois de la clé frappe les cordes

Hit the lower strings violently with a flat left hand that is holding a wooden tuning key. This is executed by holding the wood handle of a tuning key in the left hand, parallel to the fingers. The metal shaft of the tuning key protrudes between the second and third fingers, pointing away from the harp. This keeps the wood handle of the key in place in the open palm of the hand. The execution of this is similar to that of #20. For further explanation, see the video clip.

(36) Le bois de la clé frappe les parois des ouïes

Strike the insides of the holes at the back of the harp with the wood handle of tuning key, either making a fast tremolo or the indicated rhythm. (*Narthex* 1 bar before 195) For further explanation, see the video clip.



(37) Frapper avec le bois de la clé en faisant rebondir sur la corde

Hit the strings indicated with the wood handle of a tuning key. The key bounces off the string as the note is played.



(38) Sur les cordes entre chevilles et sillets

On the string, between the tuning pin and tuning disc, with the left hand using finger nails on the strings, play a quick gliss that lasts for the duration indicated. The direction of the gliss is not as important as the sound effect produced. (*Contes Vagues*)

(39) *Faire vibrer la corde entre sillet et cheville (Sons vibrés)*

Play the indicated note(s) with the right hand. Hold the neck of the harp with the fingers of the left hand, dropping thumb onto string between the stationary pin and tuning pin. Push the string (with thumb) in and out to create a vibrating sound. (Tanka) In music of other composers (Salzedo, Grandjany) this may be indicated by V ~~~>

(40) *Sons pincés mats*

With the left hand, muffle the indicated strings in the same way as the xylophonic sounds (# 5) and with the right hand, play the indicated strings sons pincés (#6 or video clip).

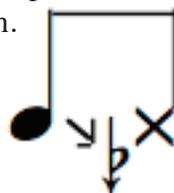
(41) *Mettre une sourdine de papier dans l'octave indiquée*

Place paper in the indicated octave as a mute



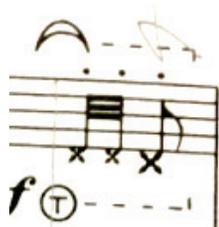
(42) *Glissando sans rejouer en tournant la clé au 1/4 de ton*

After playing the note indicated, lower the pitch by 1/4 step with the tuning. Do not play the string again for the new pitch.



(43) *Frapper la table avec les ongles*

Tap on the board with finger nails



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