written for Manon McCoy

De part en part de part et d’autre

for harp and live-electronics

~ 12’

Tanguy Pocquet du Haut-Jussé

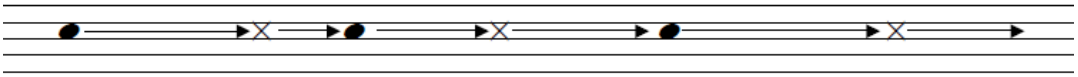
Performance notes

Playing techniques

This symbol indicates the notes in the associated staff must be bowed

This symbol indicates that the notes in the associated staff must be bowed with a guiro bow (wrapping the hair around the bow to allow for an alternation of hair and wood to rub against the strings)

Changes between hair and wood are indicated with ordinary (hair) and cross (wood) noteheads, these changes are meant as approximate guidance:



This symbol indicates that a superball mallet should be rubbed against the soundboard; dynamics for this technique only here as a guide

This symbol indicates the notes in the associated staff should be plucked

Bow position

t.h.d.l.c.	(très haut dans les cordes); at the top of the strings, as close to the frame as comfortably achievable.
h.d.l.c.	(haut dans les cordes); higher up on the strings than ordinary playing position, halfway to the frame.
ord.	at the same height as ordinary playing position.
b.d.l.c.	(bas dans les cordes); lower down on the strings than ordinary playing position, halfway to the soundboard.

Continuous change between these is indicated by arrows, a stable bow position is indicated by dashed line.

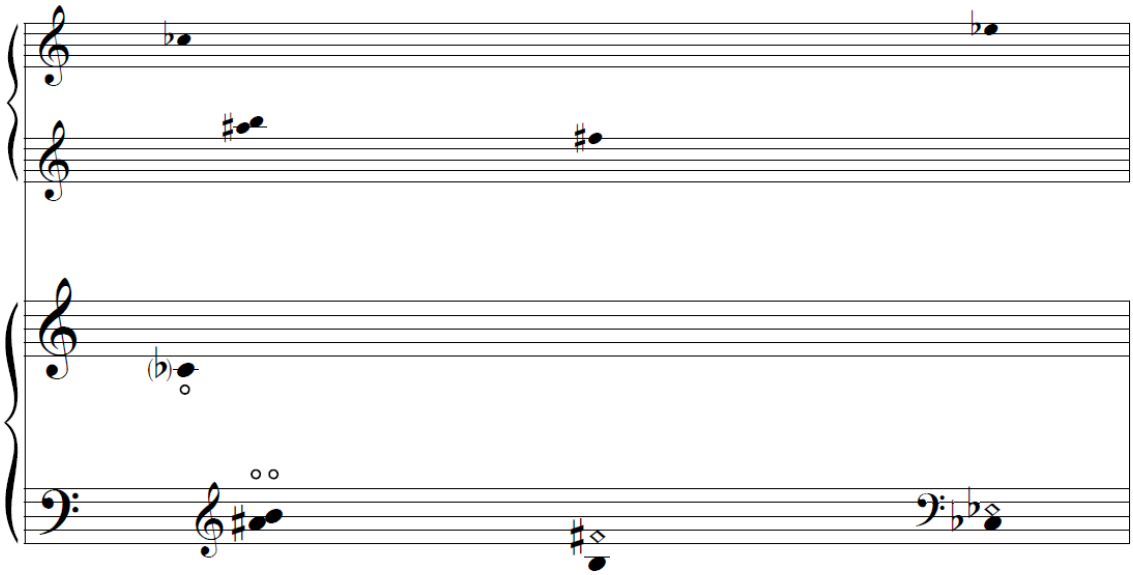
Harmonics notation

In Part B, harmonic fingerings are notated in the main, lower staves, and the sounding pitches are indicated in the secondary, upper staves.

Octave harmonics are notated with a circle above/below the notehead for the string they are played on.

Fifth harmonics are notated with a diamond notehead a fifth above the notehead for the string they are played on.

Major third harmonics are notated with a diamond notehead a major third above the notehead for the string they are played on.



Electronics

There is a live electronics part running alongside the harp part; it consists of two elements.

The first is a pulsed, stereo panned, reverse-delay effect that uses harp harmonics material taken from Part B.

The second is a convolution effect, using samples from Part A materials to filter live-signal from Part B, creating drones in real-time from the rhythm of the harmonics and the timbre and colors of the bowed and super-ball material.

Rules for playing the piece

Part A

Play through the material in order, each line lasting approximately 20”.

Part B

The material of this part is structured in lines (one per system).

Each line is approximately 15” (do not compromise on sound for pace however, the goal is for the material to be comfortable to play).

Play 8 lines from page 3.

You may start on any line and play them in any order, but in those 8, play each line at least once.

Do not play a line more than twice consecutively.

When you have played a total of 8 lines, move on to page 4.

Play 8 lines from page 4.

You may start on any line and play them in any order, but in those 8, play each line at least once.

Do not play a line more than twice consecutively.

When you have played a total of 8 lines, move on to page 5.

Play the line on page 5 three times.

de part en part de part et d'autre

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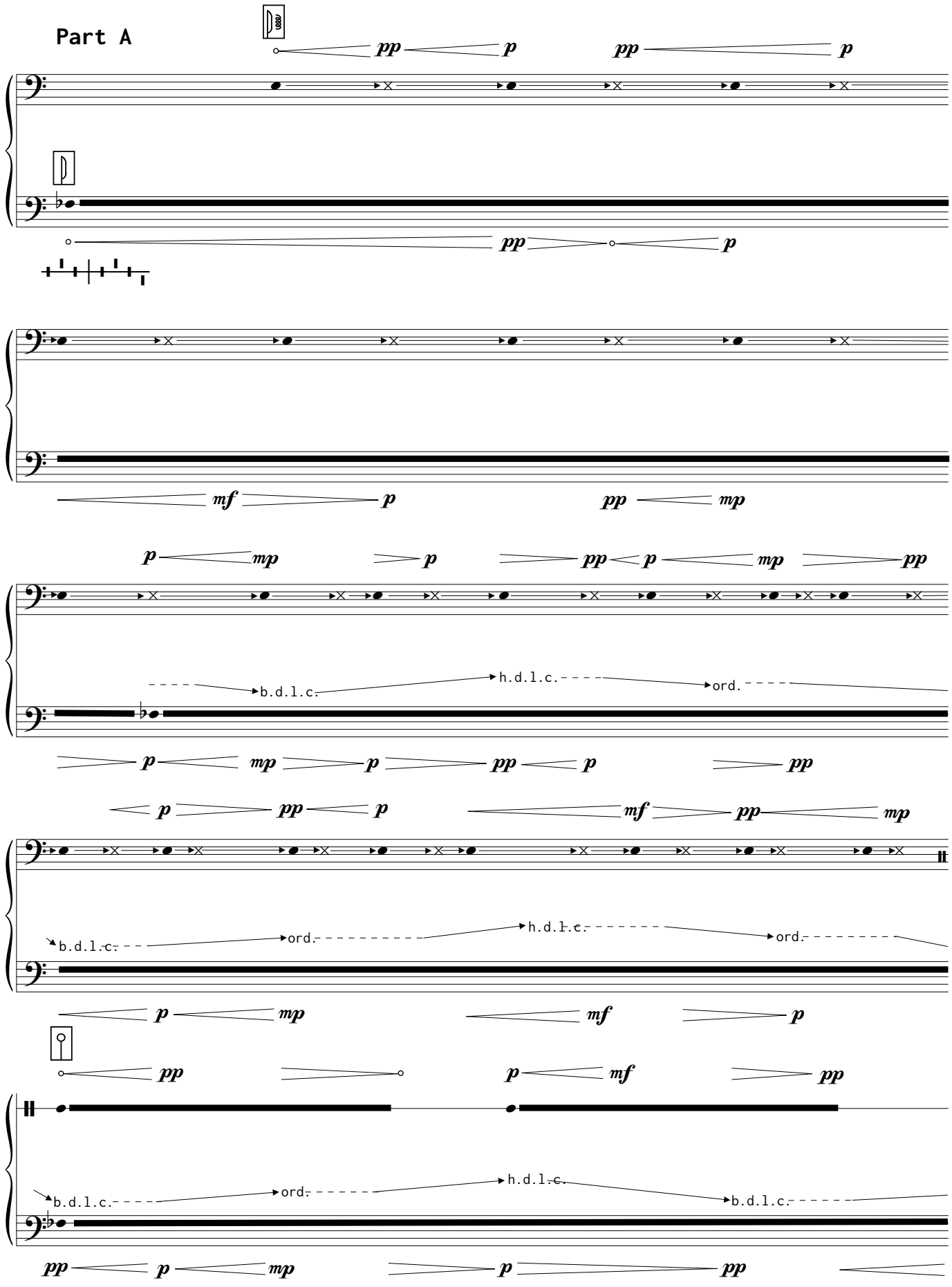

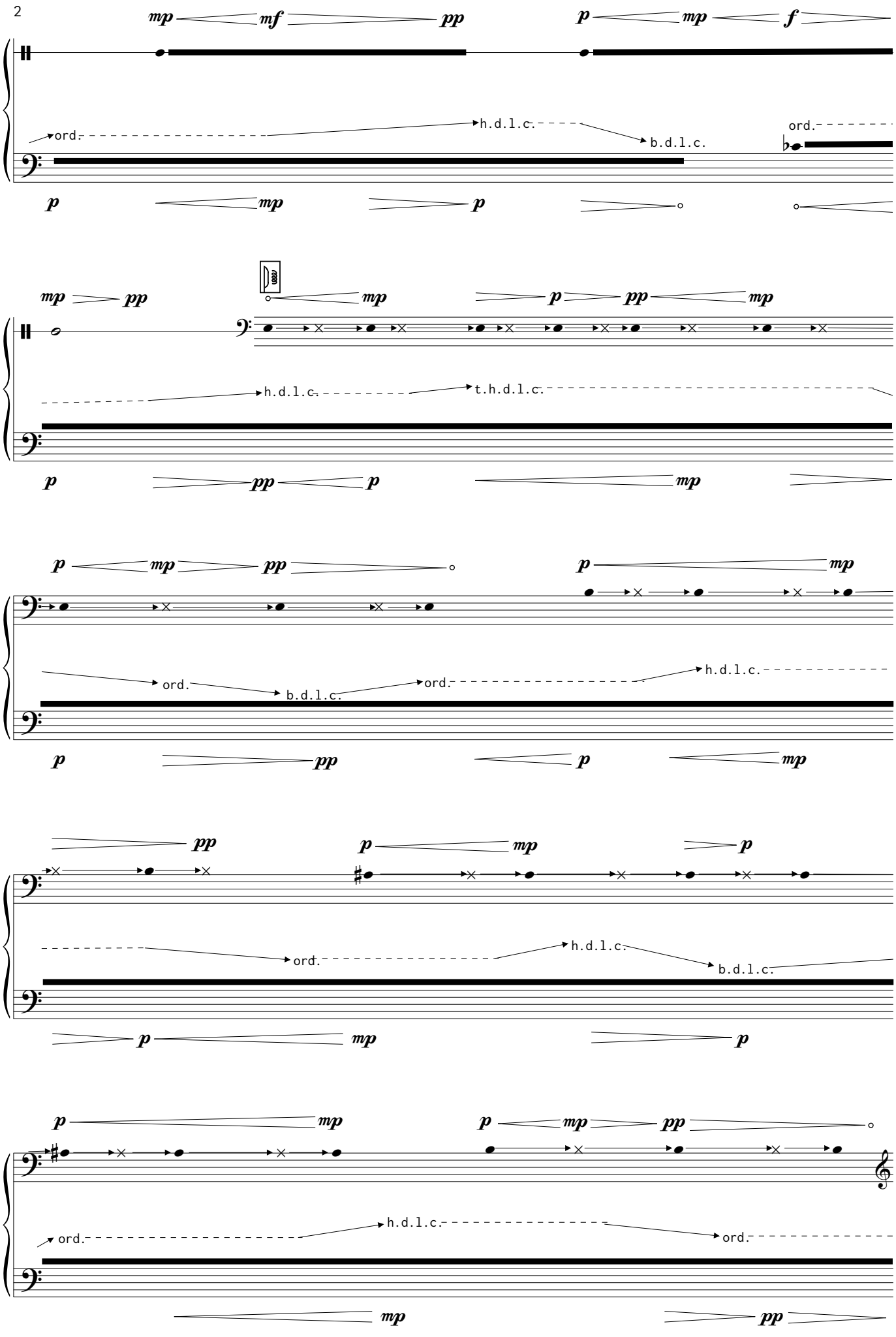
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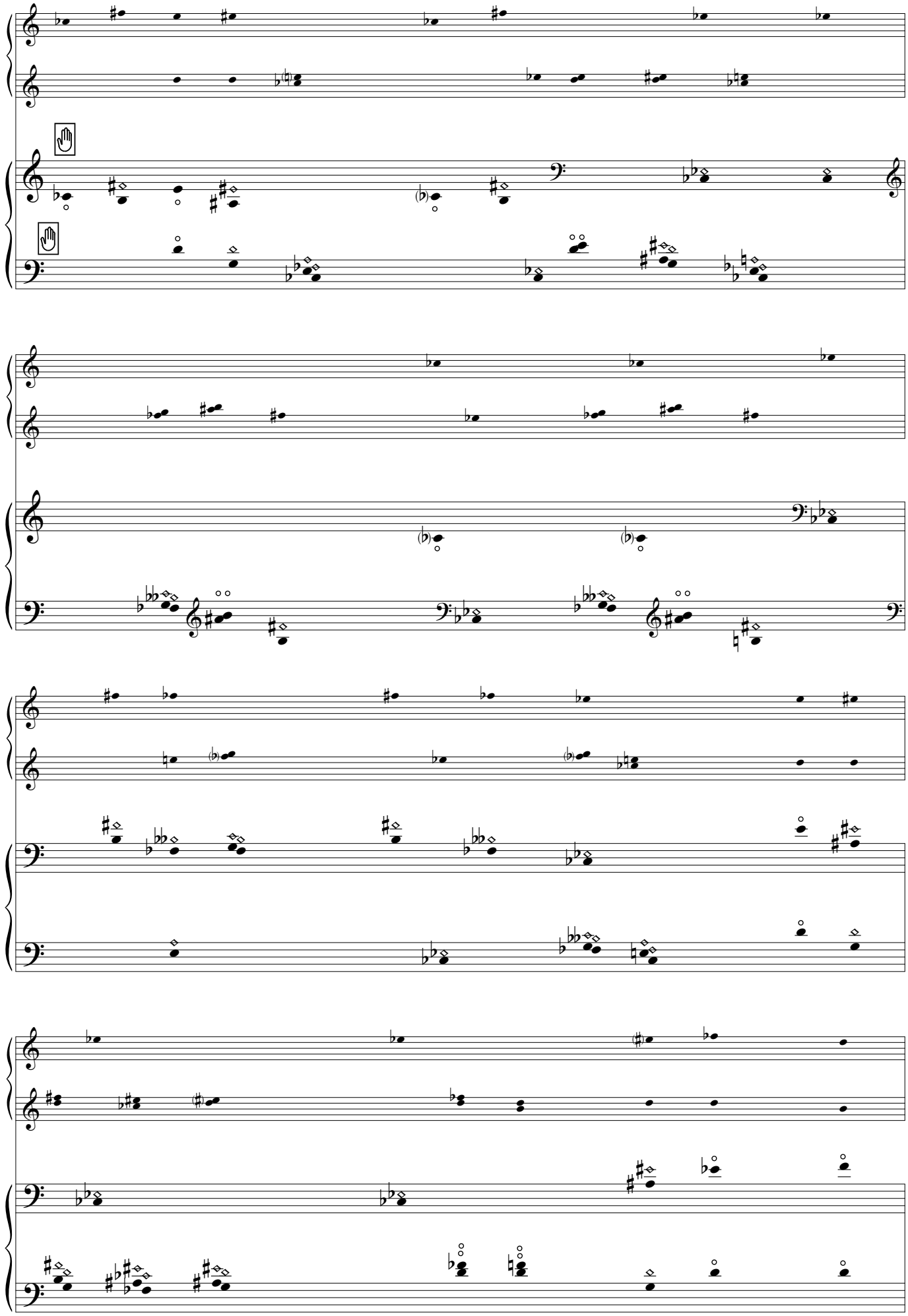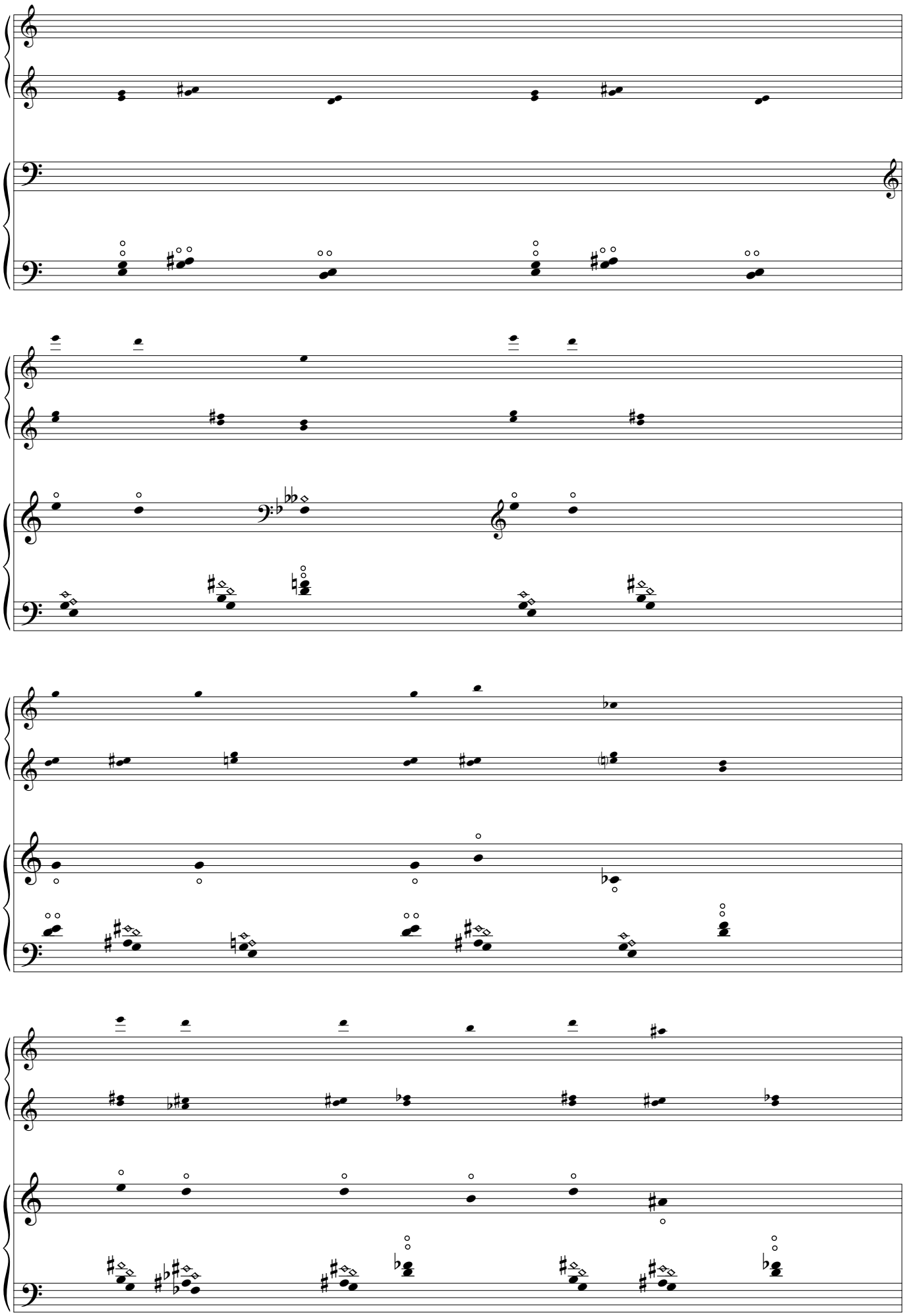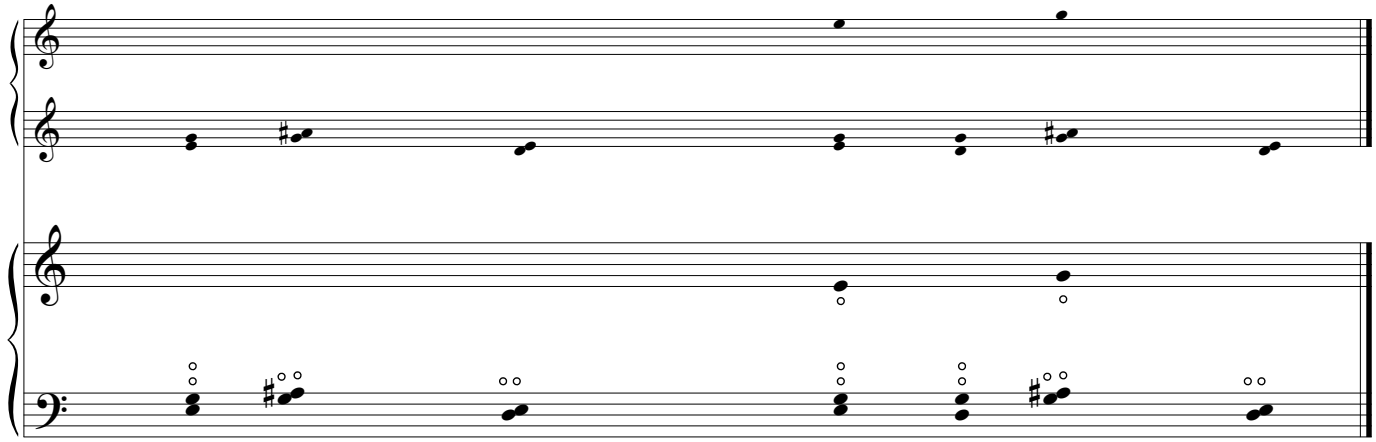
Part B