Short and Sweet Vol. IX

Odd-Ludes

seven pieces for pedal or lever harp

with flexible titles: Prelude, Postlude or Meditation

by Barbara Ann Fackler

www.hornandharp.com

Odd-Ludes

seven pieces for pedal or lever harp
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It's nice to have the right music for the moment, hence the flexible titles. As long as the appropriate number is included, titles used may be: Prelude, Postlude, Meditation, Interlude or simply Odd-Lude.

There are seven "-ludes" in this collection, each with an odd number attached. There are no pieces missing from this collection; the omission of even numbers was deliberate. If they are performed as a set, it is preferable that the collective name (Odd-Ludes) be used along with the individual titles.

Tempi are left to the discretion of the performer; keeping in mind that each was intended to be played at a tempo more slow than fast, more contemplative than exuberant. These pieces should be sight readable for accomplished harpists and good skill building studies for students. All should be played very legato.

Odd-Lude Nr 1 uses only the white strings on the harp. *Pincé* is described in the Andrés Notation Guide (available free from http://hornandharp.com). The posted video should make the execution of this effect clear. Chords should be more flat than rolled. Tempo suggestion: approximately ♩= 50

Odd-Lude Nr 3 began as an exercise for lever shifts. Try to find the levers without your eyes, paying attention to how the lever you need relates to the string you are playing at the time. Moving pedal very close to the needed accidental also takes some practice to avoid unncessary noise. Odd-Ludes 3 and 5 offer that practice. Tempo suggestion: approximately ♩= 60

Odd-Lude Nr 5 is another exercise in lever shifting that includes LH crossing over the RH as well as replacing on strings without stopping them from ringing before their duration expires. The instruction "*b.d.l.c.*" means to play low on the strings but not right at the sound board. The slur marked between some "1" markings means to slide your thumb from one string to the next instead of lifting off the string to replace.
Tempo suggestion: approximately ♩= 60

Odd-Lude Nr 7: It's important to be able to recognize and quickly place common shapes at sight. Learning to see them when stretched out horizontally is harder than seeing them stacked in a chord. This piece combines both, so pay attention as you place. Most of the time, your hands will place the same shape of chord in preparation for playing each differently, sometimes as a block chord in RH with an arpeggiated chord in the LH, then other times reversed. Don't let the tempo get away from you, stay in control and work for a very even sound, balancing RH and LH. Tempo suggestion: approximately ♩= 50

Odd-Lude Nr 9 brings more practice in recognizing common triad shapes. Learn to see the shape no matter how it is presented in the music.While there is no definite melody here, there are harmonic phrases and textures that should be accentuated. The word "*ninnananna*" means lullaby in Italian.
Tempo suggestion: approximately ♩= 50

Odd-Lude Nr 11 offers practice with the hands working very close together. This requires waiting to place until the very last instant so that fingers don't collide or stop strings from ringing before the note should end. With practice, this can be played very smoothly. Tempo suggestion: approximately ♩= 66

Odd-Lude Nr 13 is more odd than the rest, being the only one in an odd meter. 5/4 in this piece is divided 2 + 3, with strong beats on 1 and 3. At the meter change, the quarter note should remain constant. Use the thumb sliding if you can in this; it's not simply for ease of placing, it slightly changes how the music sounds. Thumb slides can be a little more difficult in LH in lower registers hence the alternate fingering offered for LH.
Tempo suggestion: approximately ♩= 60

pedal or lever harp

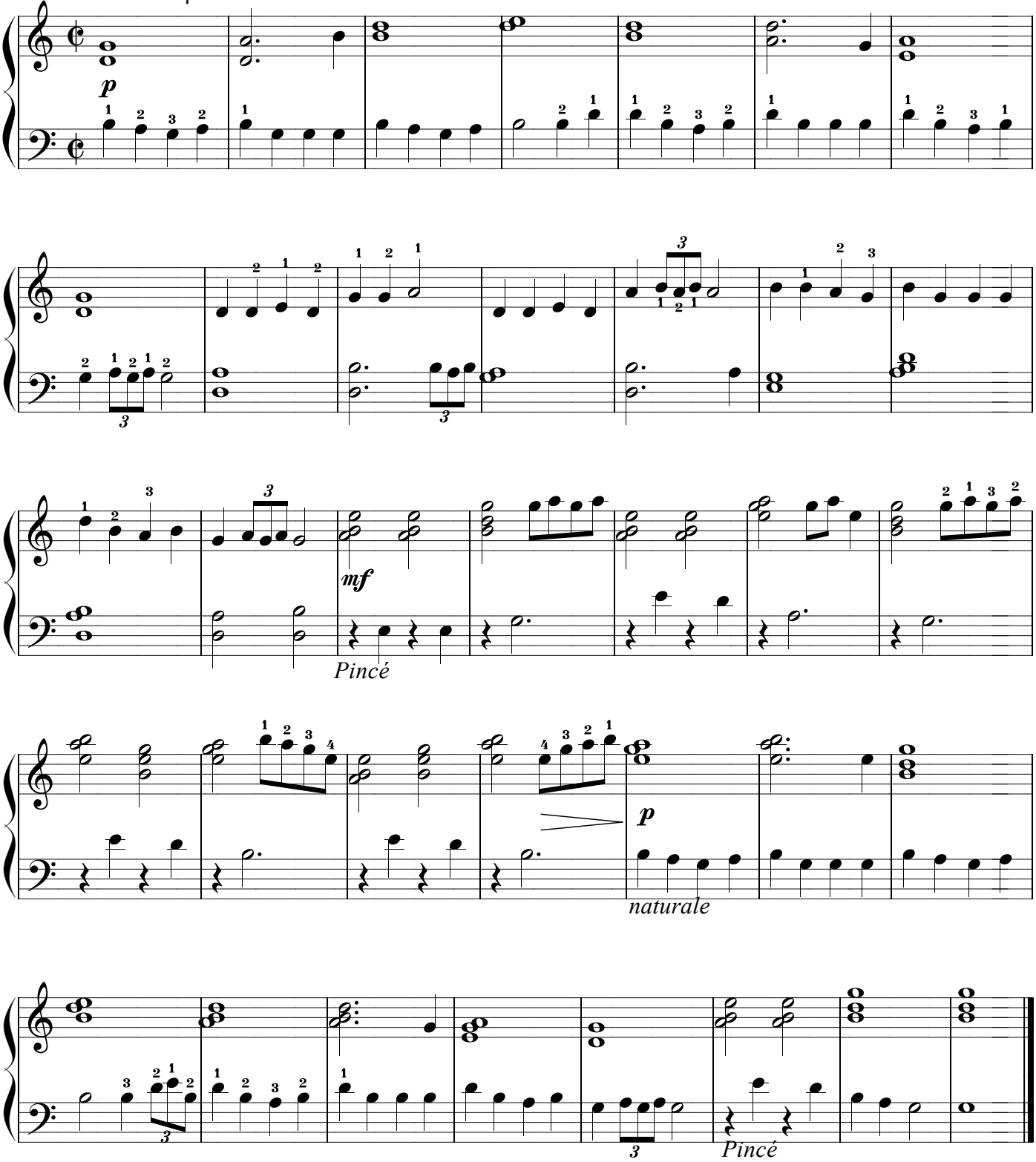
Meditation Nr. 1

Prelude Nr. 1

Postlude Nr. 1

At a snail's pace

Barbara Ann Fackler



Pincé: 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 this execution is complete.

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lever harp

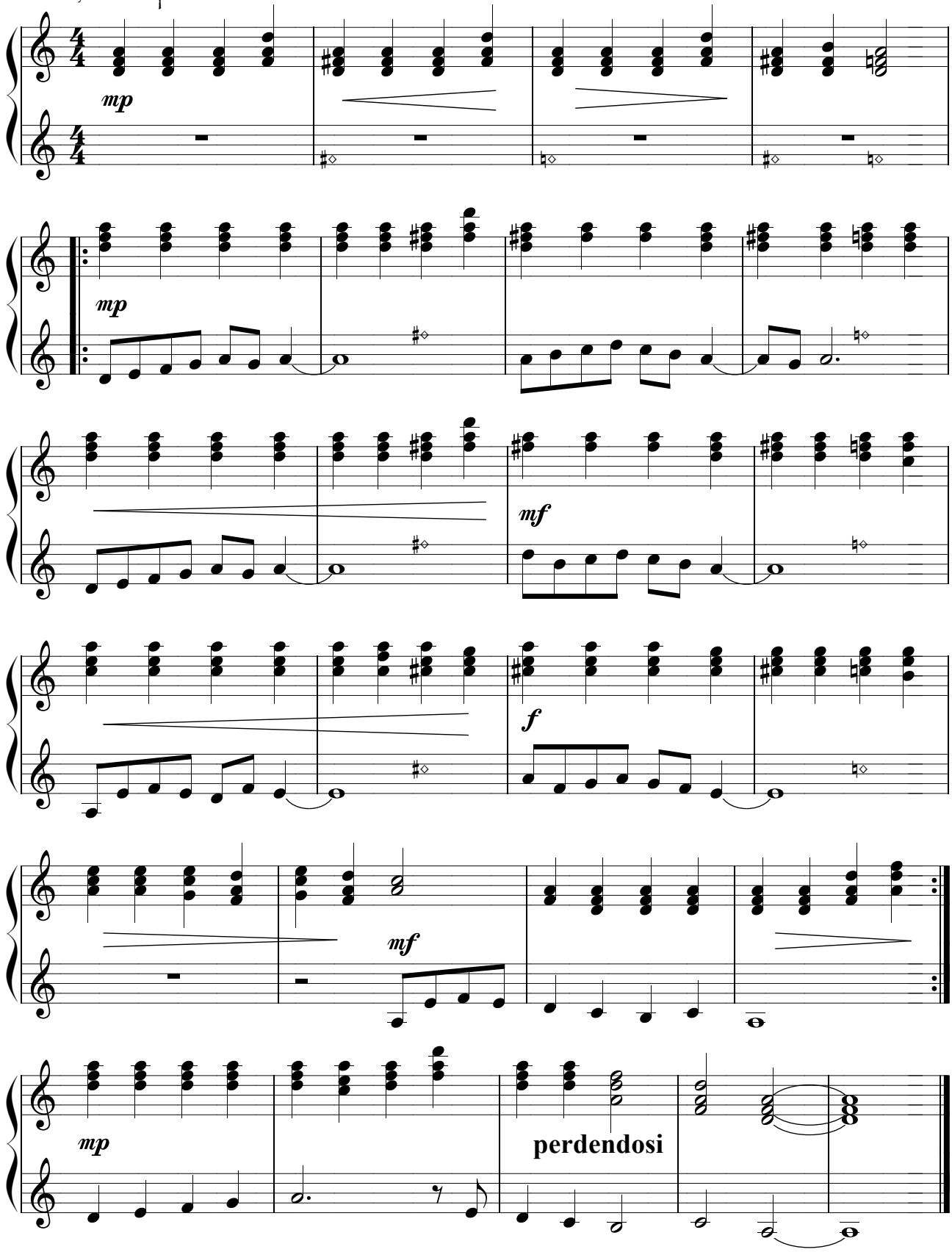
Meditation Nr. 3

Prelude Nr. 3

Postlude Nr. 3

Calm, turtle quick

Barbara Ann Fackler



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pedal harp

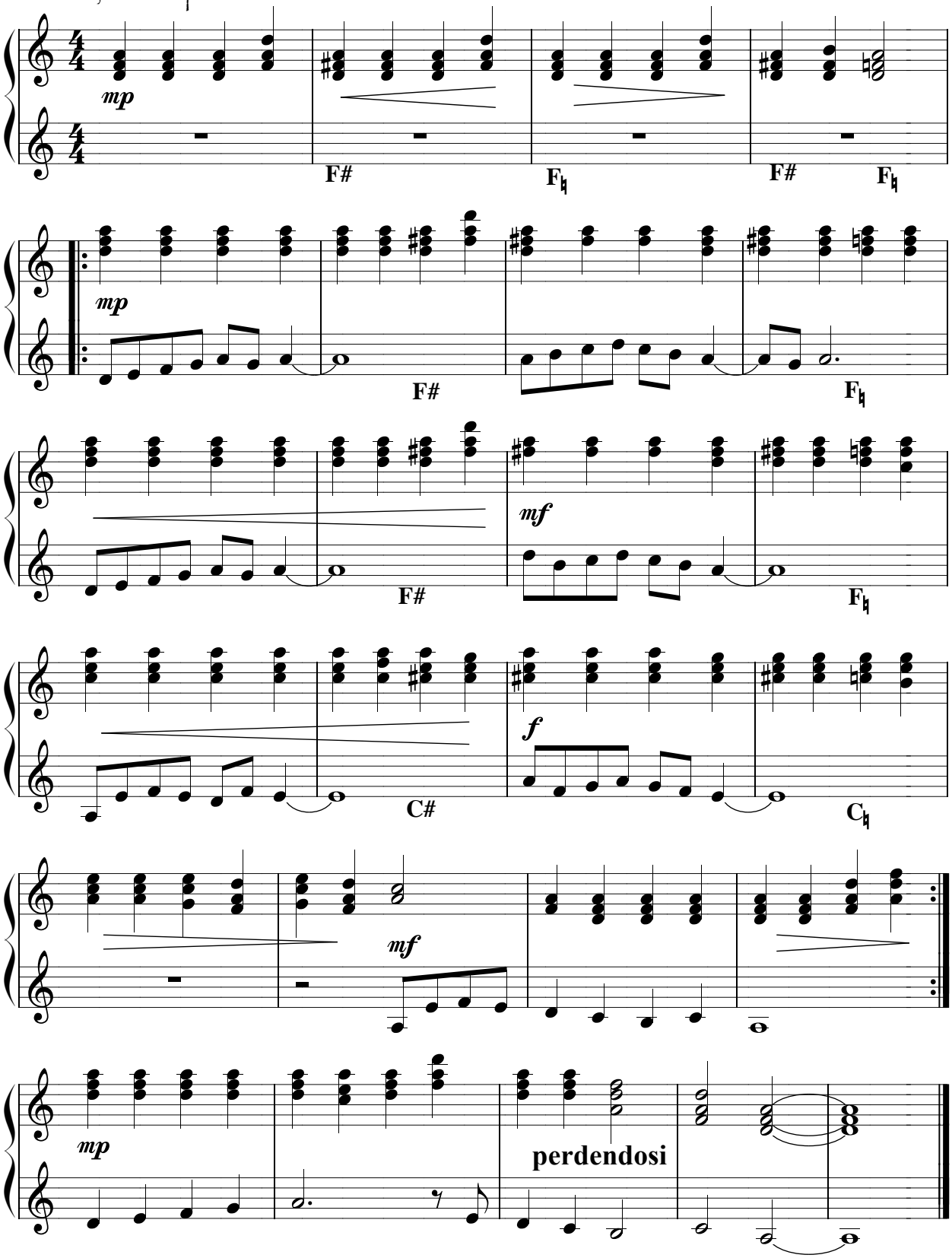
Meditation Nr 3

Prelude Nr 3

Postlude Nr 3

Calm, turtle-quick

Barbara Ann Fackler



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lever harp

Meditation Nr 5

Prelude Nr 5

Postlude Nr 5

Langsam als Erdwurm

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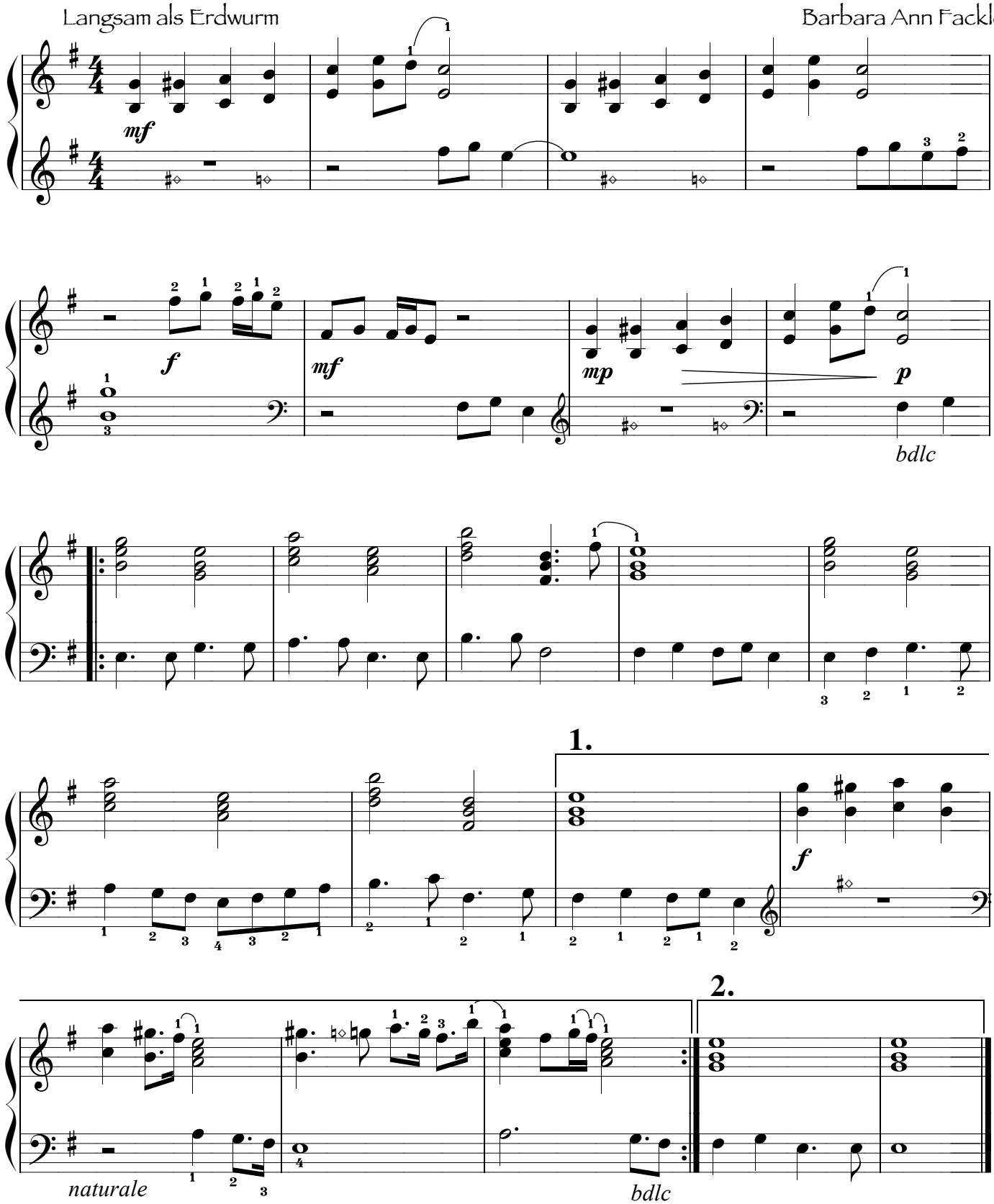

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pedal harp

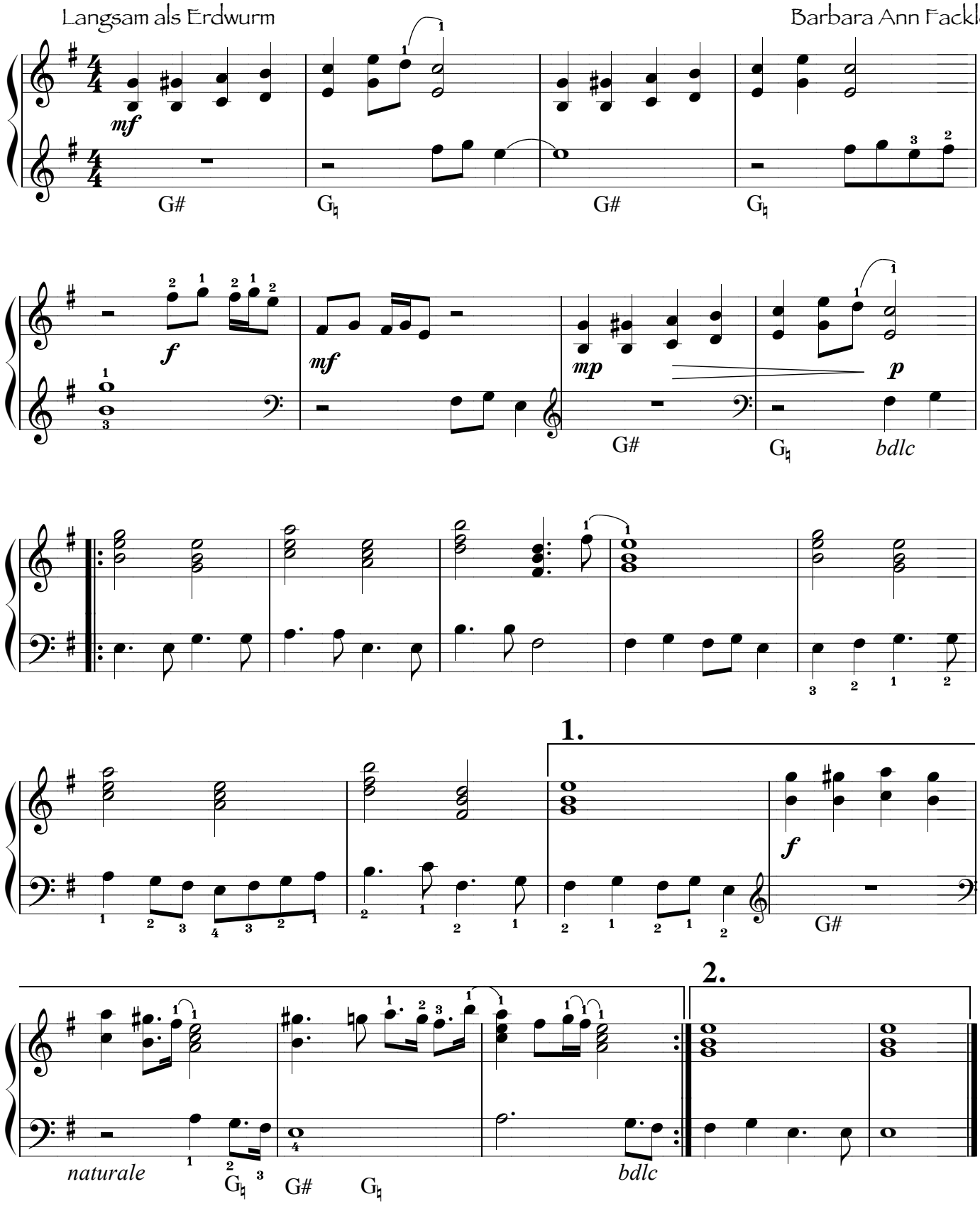
Meditation Nr 5

Prelude Nr 5

Postlude Nr 5

Langsam als Erdwurm

Barbara Ann Fackler



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pedal or lever harp

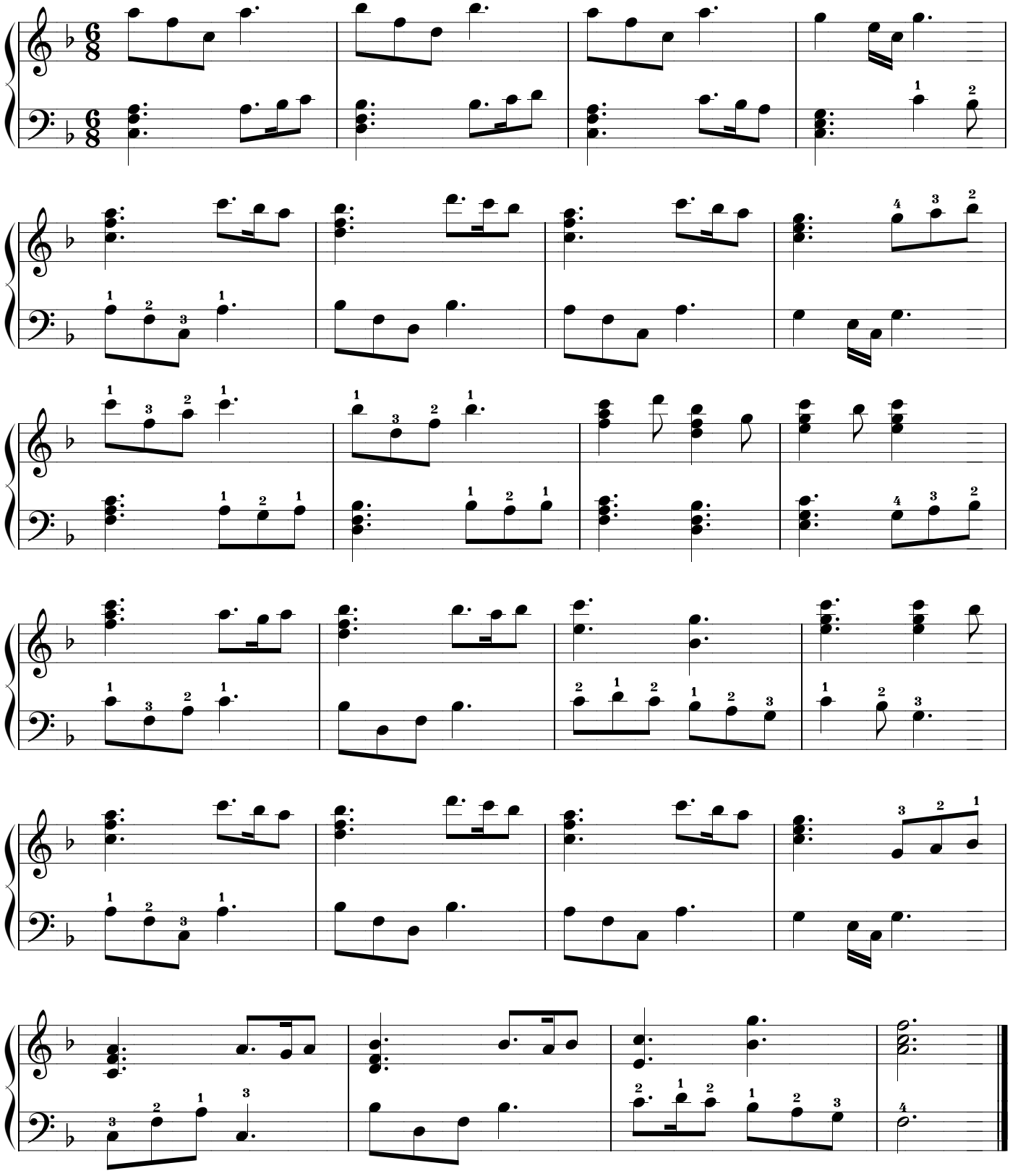
Meditation Nr 7

Prelude Nr 7

Postlude Nr 7

With the swiftness of a sloth

Barbara Ann Fackler



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pedal or lever harp

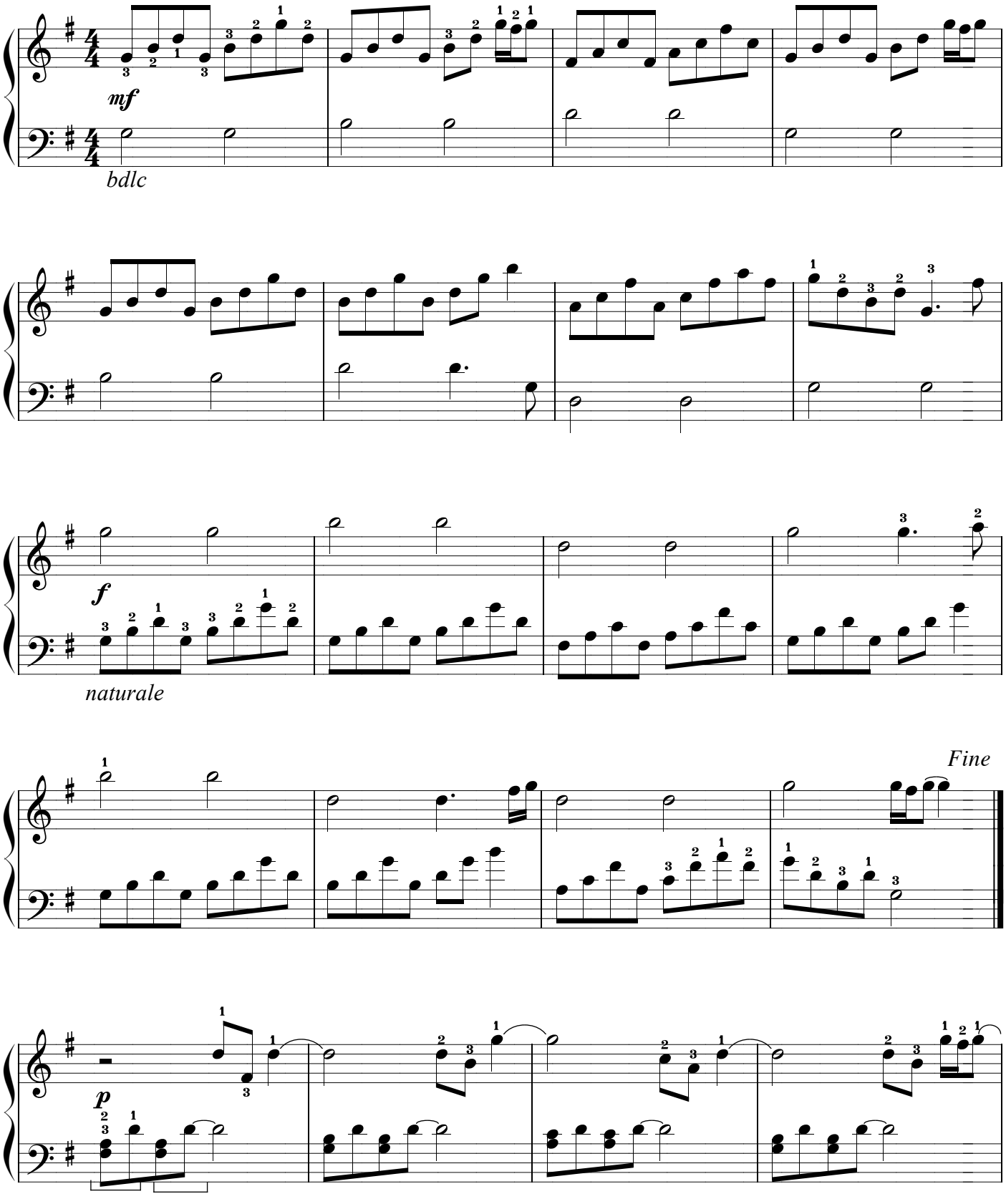
Meditation Nr 9

Prelude Nr 9

Postlude Nr 9

Tempo di ninnananna

Barbara Ann Fackler



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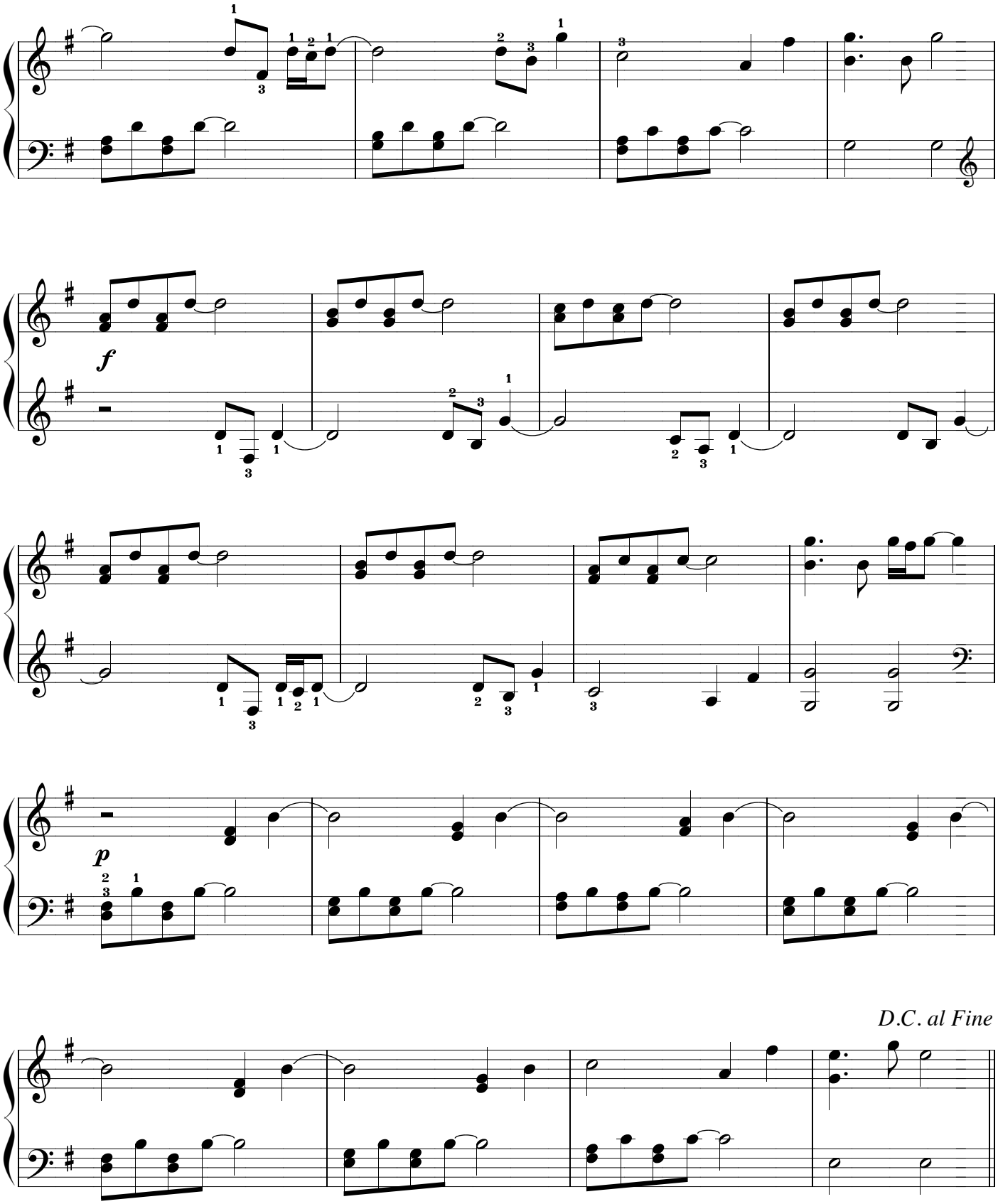

f
p
D.C. al Fine

lever harp

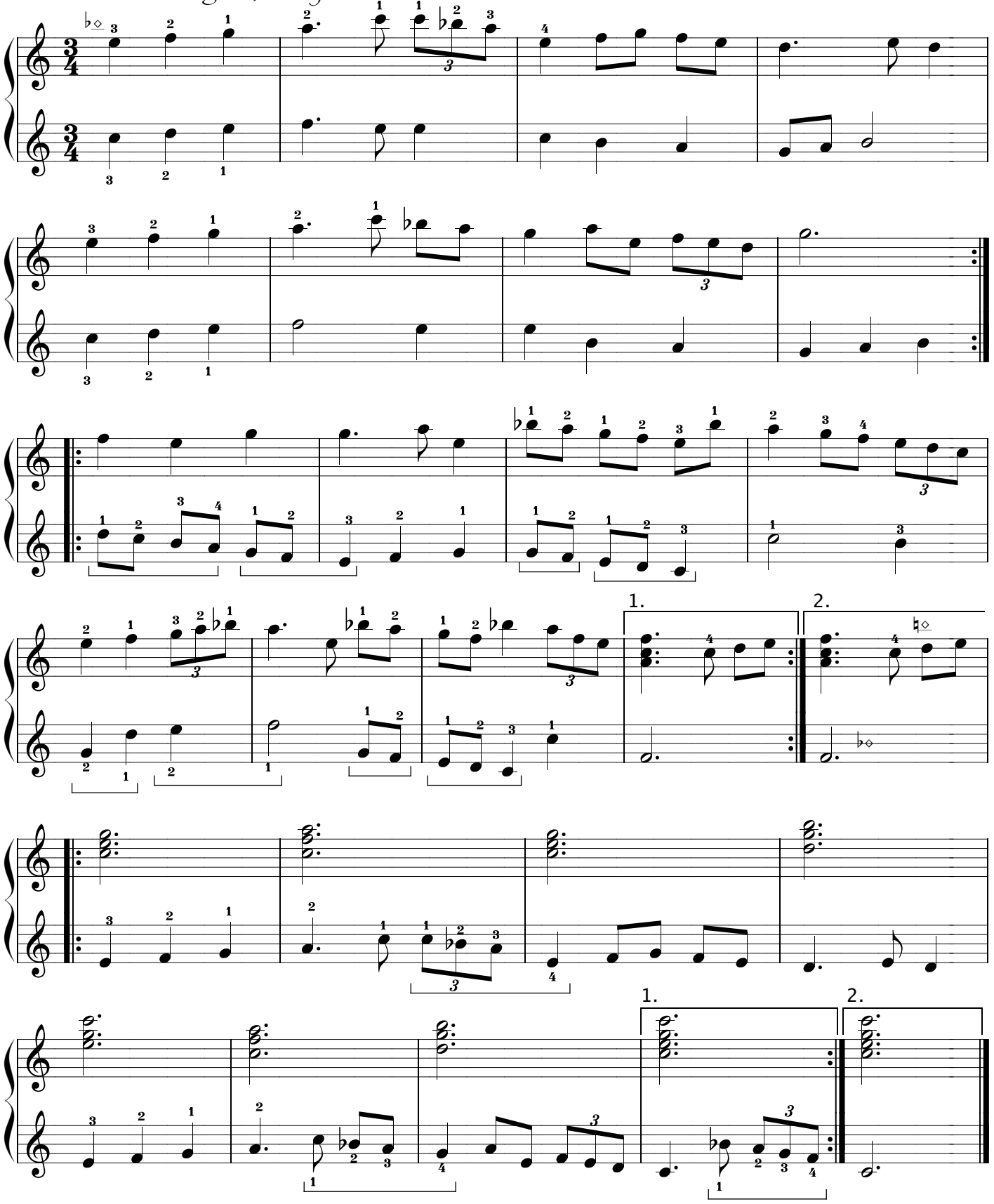
Interlude Nr. 11

Prelude Nr. 11

Postlude Nr. 11

As smooth as glass, slowly

Barbara Ann Fackler



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pedal harp

Meditation Nr 11

Prelude Nr 11

Postlude Nr 11

As smooth as glass, slowly

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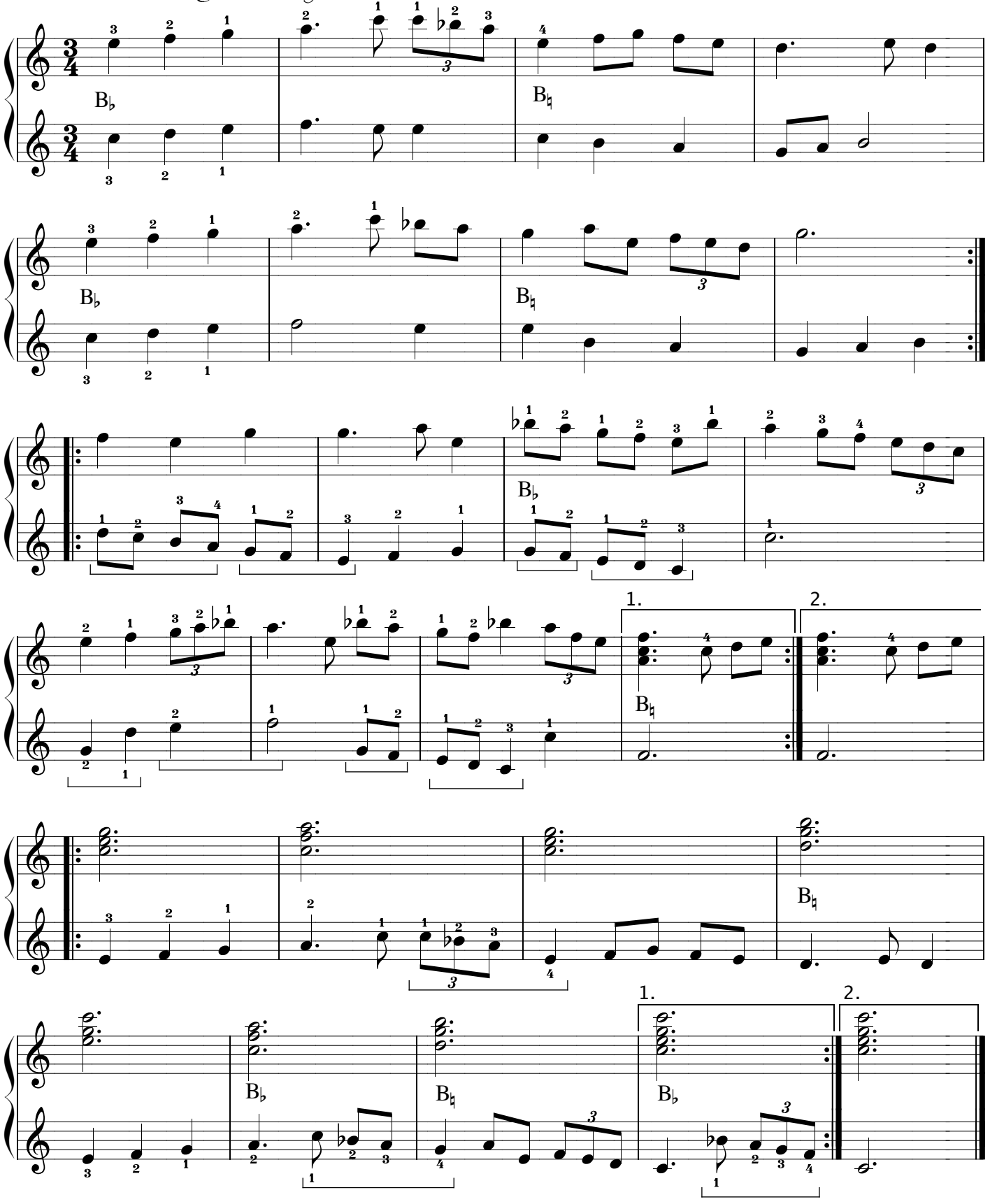

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lever harp

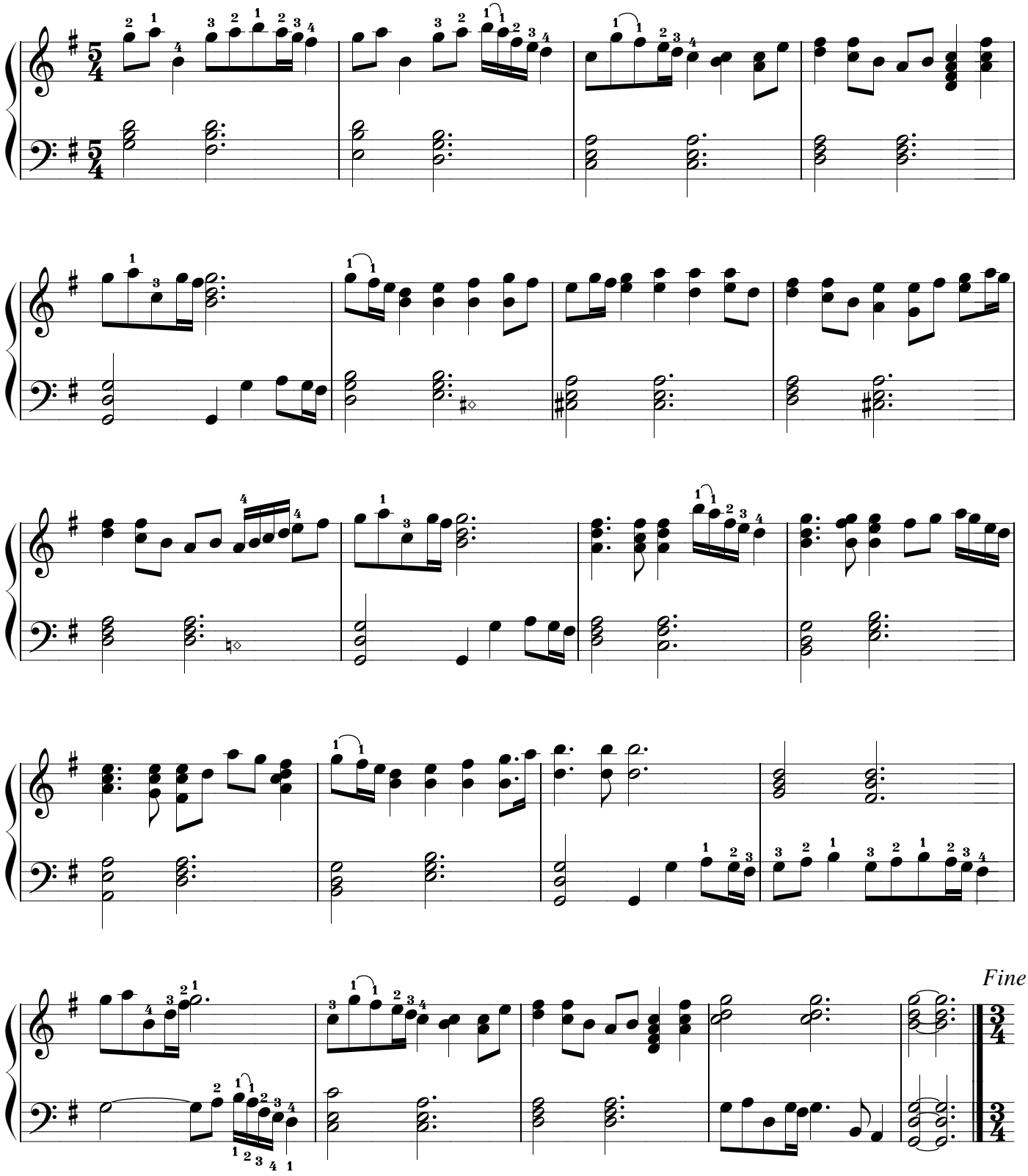
Meditation Nr 13

Prelude Nr 13

Postlude Nr 13

As slow and gentle as a summer breeze

Barbara Ann Fackler



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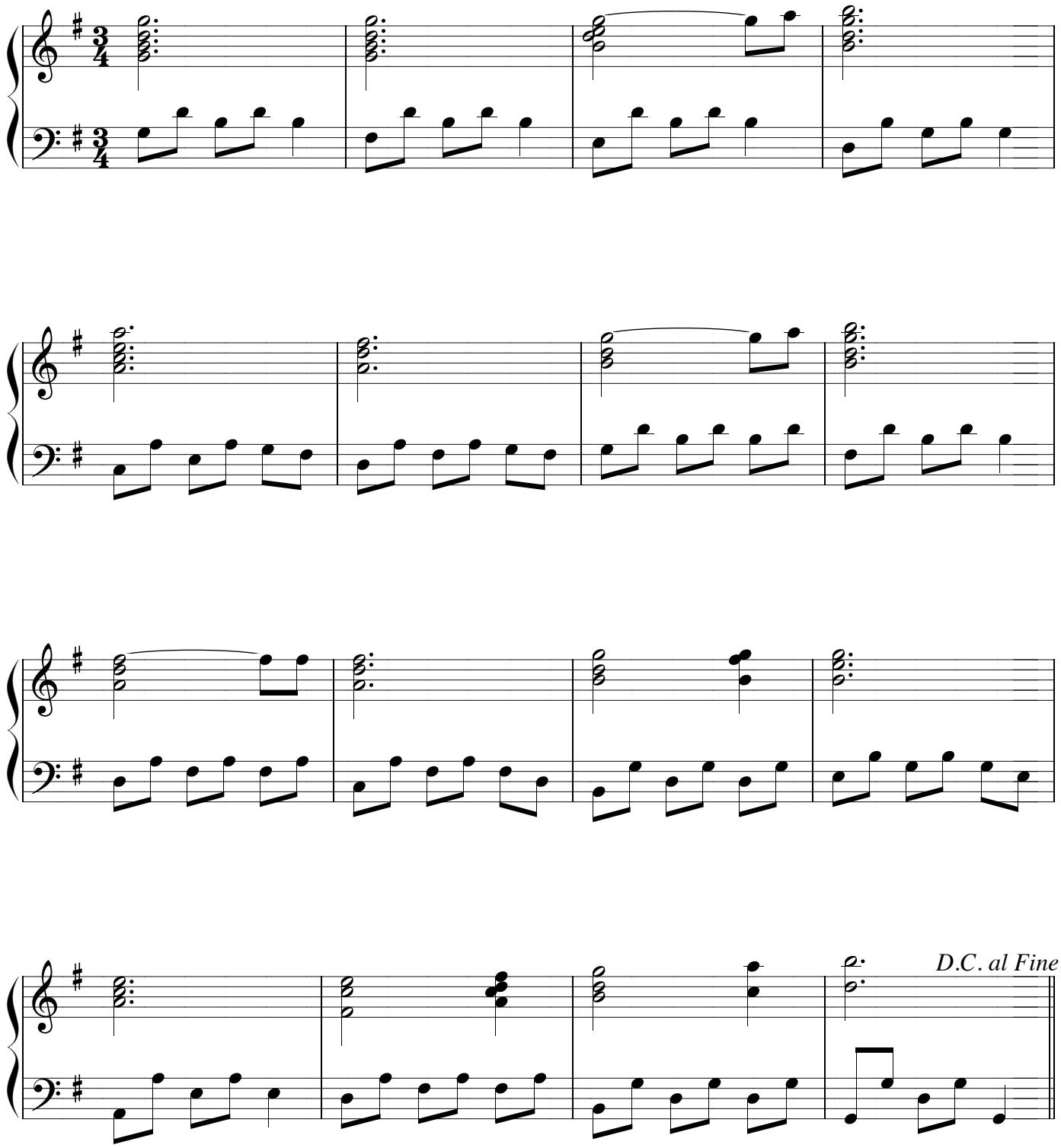

D.C. al Fine

pedal harp

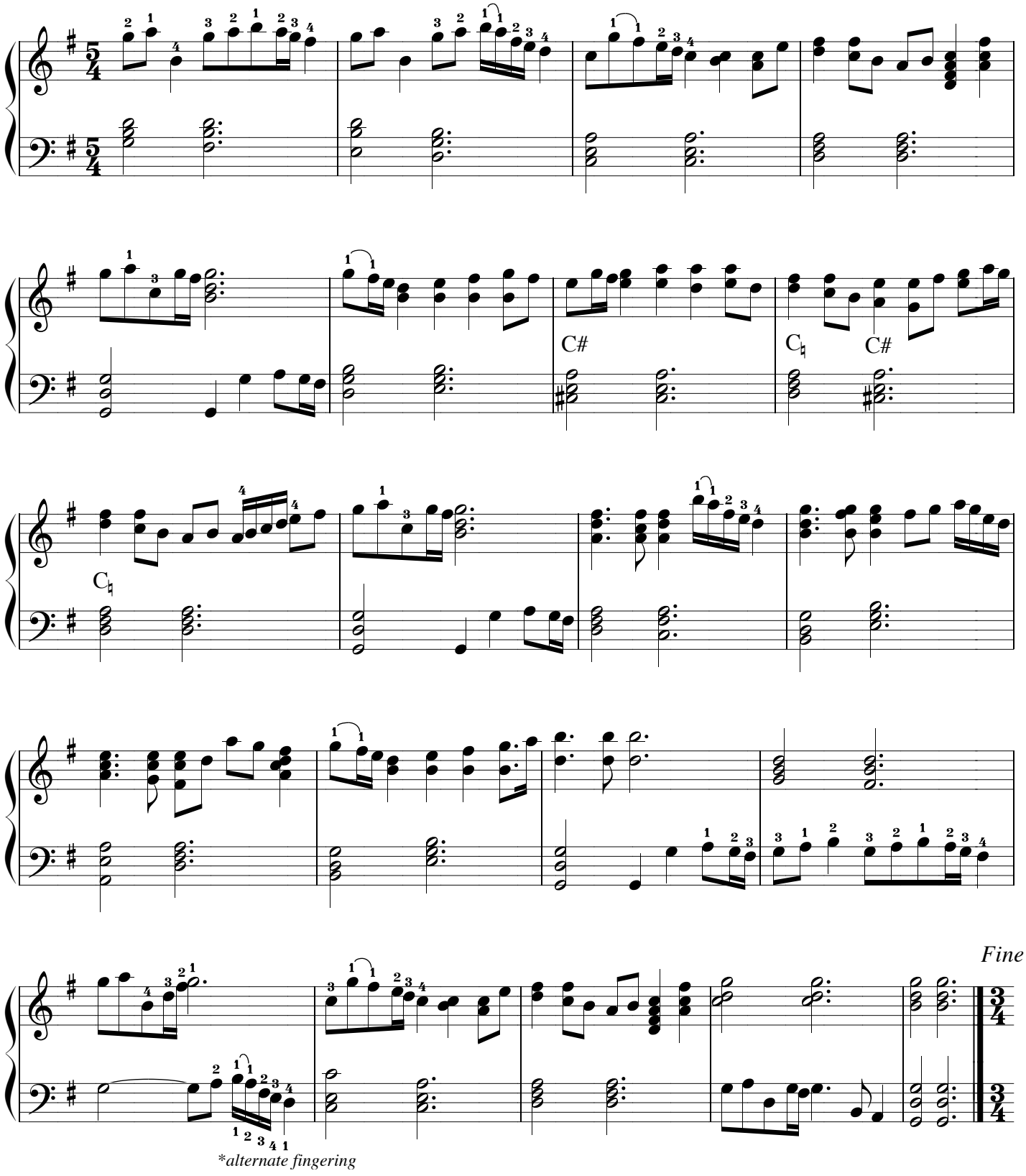
Meditation Nr 13

Prelude Nr 13

Postlude Nr 13

As slow and gentle as a summer breeze

Barbara Ann Fackler



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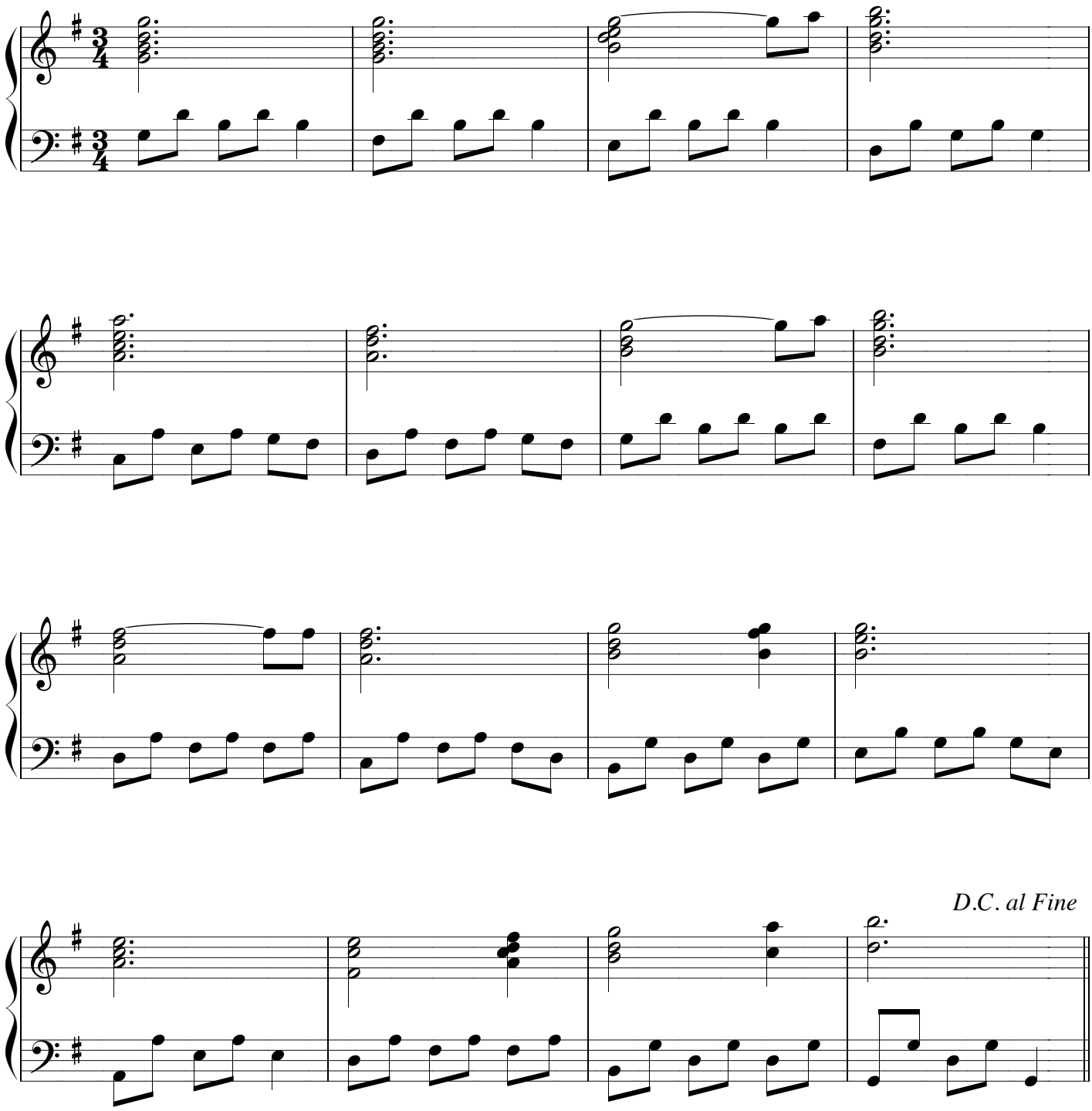
D.C. al Fine