

TOUCHDOWN

for four-handed harp

SOY EL ALMA DE LA NOCHE

Soy el alma de la noche, que en las esquinas del Horizonte
y en las profundidades se alarga hasta los bosques
donde han gemido los poetas disputando sobre el Amor.

Me aproximo a la Tierra, sembrada de luces esparcidas,
y no sé si me esperan las flores o los sudarios.

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composed 2011

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Welcoming, ♩ = 92

The musical score is written for four hands on a harp, divided into two systems. The first system includes Harp I and Harp II. Harp I is in the treble clef with a dynamic marking of *mp*. Harp II is in the bass clef with a dynamic marking of *mf*. The second system includes Harp I and Harp II. Harp I is in the treble clef and Harp II is in the bass clef. The score features a 4/4 time signature and a tempo of ♩ = 92. The music is characterized by a 'Welcoming' mood. Harp I plays a melodic line with some chords, while Harp II plays a rhythmic accompaniment consisting of eighth-note triplets. The score includes various musical notations such as slurs, ties, and dynamic markings.

I

9

mp

II

I

13

mp

II

I

17

mp

II

I

21

f

8

8

2/4

4/4

6/4

II

8

8

2/4

4/4

6/4

I

25

f

8

8

4/4

4/4

4/4

II

8

8

4/4

4/4

4/4

I

29

8

8

4/4

4/4

4/4

II

8

8

4/4

4/4

4/4

I

II

I

II

I

II

45

I

mp

II

mp *mf*

49

I

f *mf*

II

f *mf*

53

I

f *mf* *f* *mp*

II

mf *f* *mf* *mf*

I

57

II

mf *f* mf *mf* mf *f* mf

3 3 3 3 3 3 3 3

I

61

II

f mf *mf* mf *mf* *f* mf

3 3 3 5 3 3

I

65

II

f mf *f* mf

3 3

The musical score is divided into three systems, each with two staves labeled I and II.
System 1 (measures 68-70): Staff I has a treble clef and a whole rest in the first measure, followed by a half note chord in the second and a whole note chord in the third. Staff II has a bass clef and a whole rest in the first measure, followed by eighth-note triplets in the second and third measures, and eighth-note pairs in the fourth. Dynamics include *f*, *mf*, and *f*.
System 2 (measures 71-73): Staff I has a treble clef with eighth-note triplets and chords, and a half note chord in the third measure. Staff II has a bass clef with eighth-note pairs and chords. Dynamics include *mf*, *f*, and *mf*.
System 3 (measures 74-76): Staff I has a treble clef with eighth-note triplets and chords, and a half note chord in the third measure. Staff II has a bass clef with eighth-note pairs and chords. Dynamics include *f*, *mf*, and *f*.
The score includes various dynamic markings (*f*, *mf*) and articulation marks such as slurs and accents. Measure numbers 68, 71, and 74 are indicated at the start of their respective systems.

The musical score is divided into two main sections, I and II, each consisting of two staves. Section I (measures 77-83) features a treble clef staff with a 3-measure triplet and a dynamic marking of *ff*. Section II (measures 80-83) features a bass clef staff with a dynamic marking of *ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

87 8

I

II

91 8

I

II

94

I

II

I

98

II

f

3

3

3

3

I

102

II

f

3

3

3

3

3

3

I

106

II

mf

mf

3

110

Hand I: Treble clef, mostly rests. Bass clef: Chordal accompaniment with eighth and sixteenth notes, including slurs and ties.

Hand II: Treble clef: Melodic line with eighth and sixteenth notes, slurs, and ties. Bass clef: Rests.

114

Hand I: Treble clef, mostly rests. Bass clef: Chordal accompaniment with eighth and sixteenth notes, including slurs and ties.

Hand II: Treble clef: Melodic line with eighth and sixteenth notes, slurs, and ties. Bass clef: Rests.

118

Hand I: Treble clef, mostly rests. Bass clef: Chordal accompaniment with eighth and sixteenth notes, including slurs and ties.

Hand II: Treble clef: Melodic line with eighth and sixteenth notes, slurs, and ties. Bass clef: Rests.

121

Hand I: Treble clef, mostly rests. Bass clef: measures 121-122 have eighth-note patterns with chords; measure 123 has a whole note chord.

Hand II: Treble clef: continuous eighth-note accompaniment with chords. Bass clef: rests.

124

Hand I: Treble clef, mostly rests. Bass clef: measures 124-125 have eighth-note patterns with chords; measure 126 has a whole note chord.

Hand II: Treble clef: continuous eighth-note accompaniment with chords. Bass clef: rests.

127

Hand I: Treble clef, mostly rests. Bass clef: measures 127-128 have eighth-note patterns with chords; measure 129 has a whole note chord.

Hand II: Treble clef: continuous eighth-note accompaniment with chords. Bass clef: rests.

130

I

II

133

move around the instrument...

I

II

move around the instrument...

139

I

II

146

I

II

153

I

II

161

I

II

pp
arco, change bow at will...

hit single string at approx...
with triangle beater or sim...

mp

168

I

II

gliss.

175

I

II

mf *pp*

180

I

II

mf *pp* *mf* *pp*

184

I

mf *pp* *f*

II

mf *ppp* *f*

188

I

pp *f*

II

p *f*

192

I

pp *f*

II

p *f*

194

I

pp mp

II

pppp

197

I

p ord.

(arco)

II

p

202

I

II

207

I

mf

II

8

mf

p

214

I

pp

II

8