

Music for Sho and Harp

by Cort Lippe

1986

Commissioned by and dedicated to Norio Kazama

Written for Mayumi Miyata and Masumi Nagasawa

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Performance Notes

Sho

Sho indications are written in the score. The change to the U (bass sho) is entirely optional.

At the pause before measure (45) the sho holes that produce the notes 'B', 'g#', and 'e' ascending (see score) should be covered with a small strip of tape, so that these notes sound without being stopped by the fingers. Plastic electricians' tape is recommended because it can be removed easily and will not harm the instrument. At the end of measure (53) the tape should be removed from the 'B' and 'e' but left covering the 'g#'. At measure (59) the tape should be completely removed.

Harp

Five tools are needed by the harpist:

- 1) A 4 to 6 inch plastic equilateral triangle as used by draftsmen.

Serves two functions:

- a) the edge is scraped across the windings of the bass strings in an up and down motion.
- b) held against the strings as a mute in the manner in which the hand is used for muting.

- 2) A cylindrical 3 to 4 inch glass slide as used by guitarists.(If a slide cannot be obtained a small glass bottle can be used.)The width of the slide should be such that the slide can be placed easily between two strings and slid up and down, causing glissandi of both strings in parallel motion.

Serves three functions:

- a) the usage mentioned above: to produce parallel glissandi on two adjacent strings.(Pluck below the glass slide to achieve maximum resonance!)
- b) to produce parallel glissandi on a group of adjacent strings by placing the slide against the strings at a 90 degree angle to the strings and holding the slide on either end. (Thus the number of adjacent strings is dependent on the length of the slide itself.) (Again, pluck below the glass slide to achieve maximum resonance!)
- c) to pluck strings, or to scrape the windings of bass strings in a plectrum-like fashion.

3) A 6 to 8 inch long spring with a diameter of about 1/4 to 1/2 inches. The spring should have flexibility without being limp if held at one end. The coils should be touching one another down the entire length of the spring. (Certain "goose-neck" style lamps designed for drafting tables are equipped with two to four springs of a variety which work extremely well.)

Serves two functions:

- placed between two adjacent strings the spring is drawn across a single string in a bowing motion - the sound produced is continuous yet "grainy" in quality because of the coils of the spring.
- placed between two strings and vibrated back and forth rapidly - the spring causes a bouncing oscillation between the two strings of a "rustling" nature. At the same time, the spring can be moved gradually up and down to produce constantly changing pitch.

(*N.B. It is suggested that two of each of the above-mentioned items be kept on hand in order to have at least one of each within easy access for each hand at all times.)

4) The harp tuning mechanism serves three functions:

- touched lightly against a vibrating bass string to produce a "buzzing" sound.
- vibrated between two strings (see 3.b).
- used to produce glissandi on a single string. (*pluck below).

5) Two superball mallets made with small superballs of approximately 1 to 1 1/2 inches in diameter. The handles should be made of fairly heavy wire (which can be bent into place and then remains inflexible). A looped handle gives the best grip, and a few turns of wire at the top gives a base for the superball. (See diagram below.) It is suggested that the superballs be glued onto the mallets only for performance. For rehearsal the superballs should be easily removable because they tend to wear down with repeated use. The particular composition of superballs works better than any other type of head on the mallets.

Serves numerous functions:

- The most important function of the mallets is in producing a sound on the wound bass strings with a stroking or rubbing motion. (It is similar to the action percussionists make when stroking a drum skin with a mallet.) The vibration of the string is kept continuous and the time duration of a sound depends on the speed of the motion. The stroke is made from up to down along the string length. The mallet always plays two strings at one time because the superball is set between the two strings such that its edges touch both strings at the same time.

- b) a tremolo across a group of strings is produced by moving the mallet head rapidly across the strings in a back and forth motion.
- c) scraping of the windings of bass strings with the metal wire handle of the mallet.
- d) "buzzing" of a vibrating bass string by lightly touching the string with the wire handle of the mallet.
- e) knocking or rapping on the soundboard (to produce a percussive sound).
- f) hitting strings (approximate pitch) with the mallets.

The following numbers in parenthesis represent measure numbers. Some specific actions for the harp are explained in order of occurrence:

- (8) Bartok pizzicato.
- (9) hold metal lightly against vibrating string to produce a buzzing sound.
- (10) move pedals very slowly so as to produce a buzzing sound not unlike the above effect.
- (10) use triangle to mute the strings and glass slide to pluck the strings.
- (10) scrape wound strings with the plastic triangle, making contact with as many strings as possible relative to the width of the triangle.
- (11) scrape the windings of bass string as fast as possible to produce a tremolo with the glass slide.
- (11) place the glass across a group of strings to produce a glissando while plucking below the glass with the other hand.
- (11) insert the glass between the two strings specified and glissando - playing both strings and making sure to pluck below the glass at all times.
- (15) percussively slap the lowest strings with an open hand.
- (45) stroke strings with superball mallet.
- (46) percussively rap the soundboard with superball mallet.
- (49) tremolo of a group of strings with the superball mallet.
- (51) scrape windings of bass string with wire handle of mallet.
- (56) use mallet to strike strings percussively.
- (83) vibrate spring between two strings rapidly.
- (83) bow with spring.
- (101) vibrate tuner between two strings rapidly following pitch contour.

$\approx 35-50$

Shō
abbd)

tarp
 do''
 sol''
[EFGA[#]]

molto staccato
simile (same chord)
sfz

(3) =

breath tremolo: inhalation/exhalation (as fast as possible)
off same chord

normal
sfz sfz

(5) =

accel poco - a - poco - a - poco - afap
(begin flutter-tongue) ffffff
tremolo tremolo gliss.
ff ff ff ff
beat pattern [A^b] [B[#]] [C^b] [D[#]]
ped: A^b - B^b - G[#] -
begin patting strings with fingertips and gradually begin using flats of hands "bongo" style.

formata

(7) =

lunga lunga (notes enter gradually as is natural torso)
PPP
PP (l.r.) al miente
nit. poco - a - poco
- ped: F[#]
(pp)

[B^b C[#] D[#] E^F G[#] A^b]
[B^b C[#] D[#] E^F G[#] A^b]

8↑ sfz

\wedge = harshest, loudest, most staccato attack or end of note articulation possible

\searrow = timing cue between instruments

-1-

U = smoothest attack or end of note articulation possible

afap = as fast as possible

$\uparrow \downarrow$ = anpeggiante

trI = trill a note with itself (lifting finger)
 \downarrow = exhalation, shō

\uparrow = inhalation, shō

\wedge = finger.nail, harp

(9)

buzz

pedal glissandi very slowly buzz (as long as possible)

very muted with △ scrape windings (use glass as plectrum) 3

scrape windings with △

3

afap

8. 9. 10.

accel. poco - a - poco - a poco afap

11.

scrape windings with edge of glass tremolo - afap

afap single glissandi of 4 string cluster with glass

insert glass between indicated strings for 5 glissandi

flutter tongue

accel. glissando poco - a - poco - a - poco -

rit. poco - a - poco - a - poco

(Change to: ū)

(13)

begin plucking strings separately

mf

ff

(harps duration ad libitum to fermata)

accel. gliss. in smaller and smaller pitch range until speed of gliss. and pitch range produce a type of v188

pp

$\text{J} = 40-45$ (○) = look at other player for cue precision

(15)

U (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ sfz al niente $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$

H (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ PPP (○) (○) ff mp f [F# D#]

Slap with open hand Sfz L.v. =

[B C D E F G A] ↑↑↑↑↑↑

(17)

V (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ sfz al niente $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$

H (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ PPP (○) (○) ff mp f [G#]

Sfz L.v. = [B C D E F G A] ↑↑↑↑↑↑ [F# G] [F#]

(19)

V (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ sfz al niente $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ poco (○)

H (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ PPP (○) (○) ff mp f [G#] [F#] [F#]

poco = [B C D E F G A] ↑↑↑↑↑↑ [G#] [F#] [F#]

(21)

V (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ sfz p subito (○) poco (○)

H (○) $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ PPP (○) (○) ff mp f p poco (○)

poco = [B C D E F G A] ↑↑↑↑↑↑ [G#] [F#] [F#]

L.v. = [B C D E F G A] ↑↑↑↑↑↑ [B#]

[B C D E F G A] ↑↑↑↑↑↑ [B#]

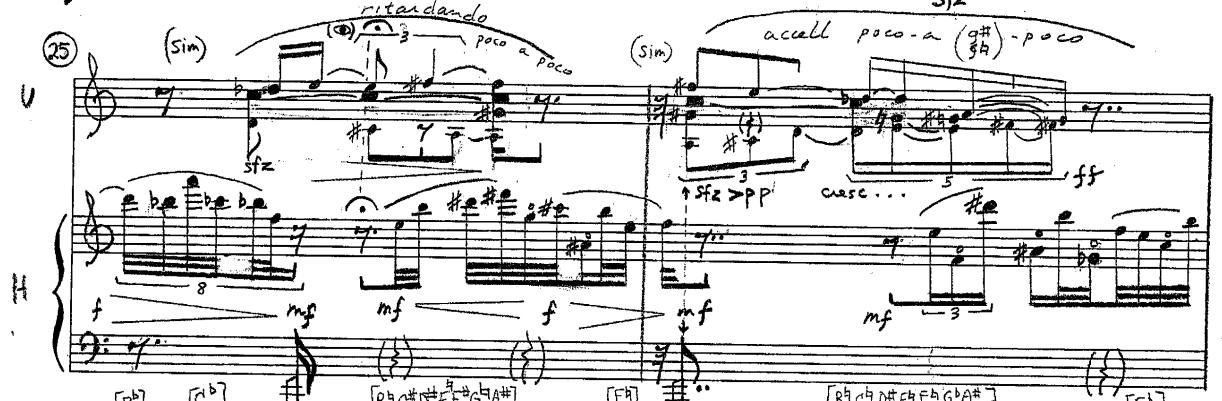
[B C D E F G A] ↑↑↑↑↑↑ [B#]

= play note throughout

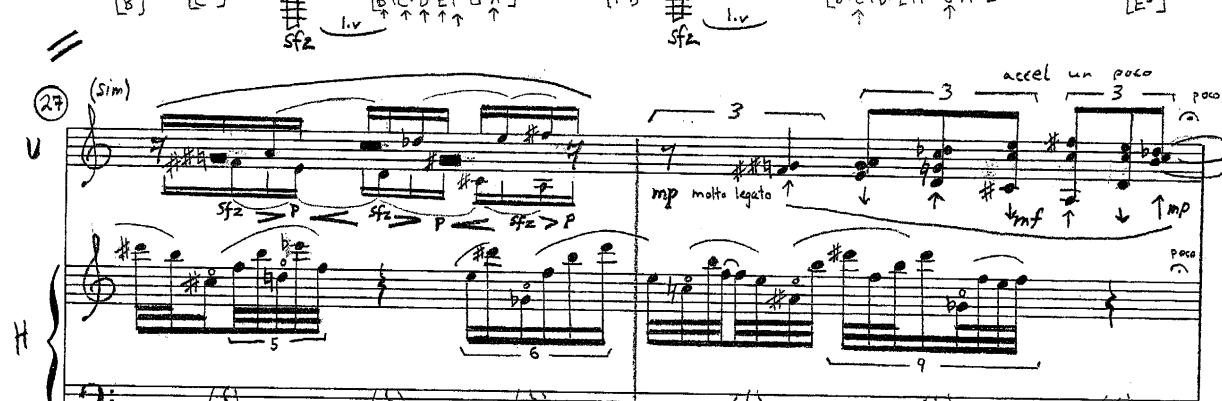
(in a single breath) (g#) (g#)

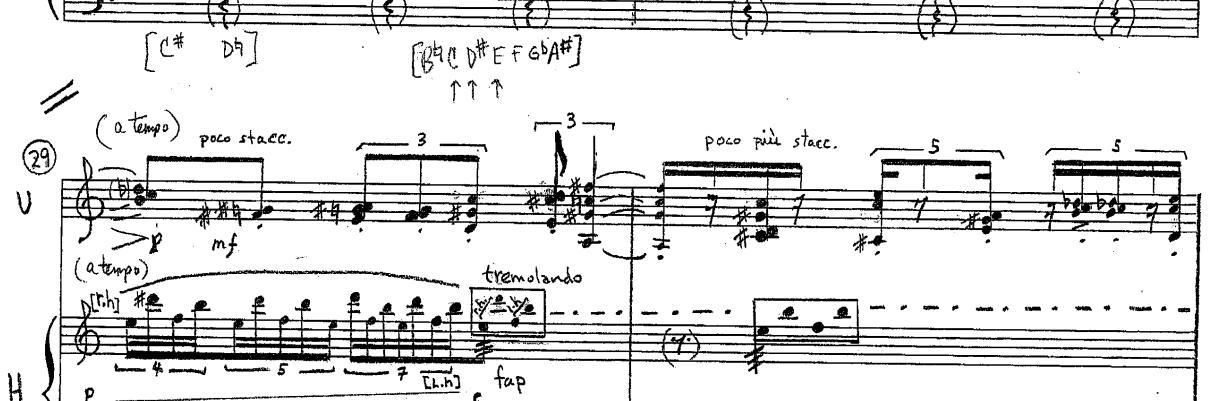
(23)

V: 

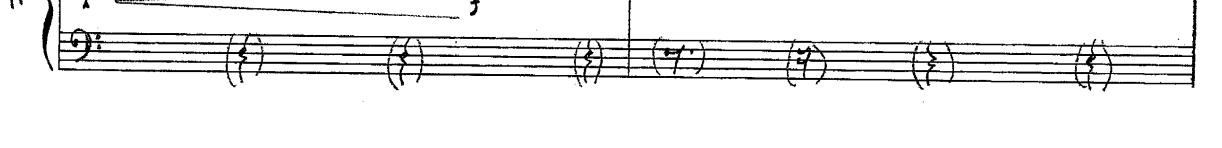
H: 

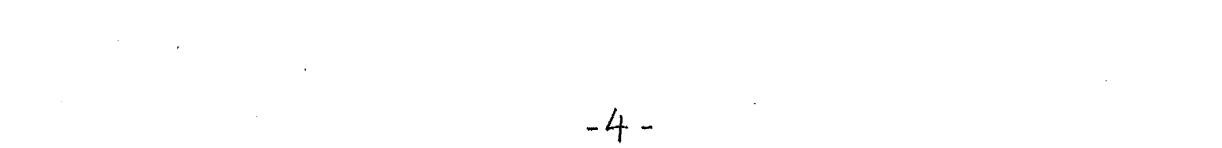
(25)

V: 

H: 

(27)

V: 

H: 

(a tempo) poco stacc.

(29)

V: 

H:

31
molto stacc. accel. poco a poco — — — —
(a tempo)

6 5 7 5 5

mf f mf f

rit. poco a poco - a - poco -
 cresc. poco - a poco -
 decrescendo poco - a - poco -

(sho: tempo poco ad libitum during this phrase)

(33)

(sustained)

$\{$

$=$

(flutter-tongue) — — — (sim) — — : — — (sim) — — — — stop flutter tongue

9 5 5 tr 9. tr trI 5 trItrI

(Sustained)

(35) (tr and tr¹)

trill (and tremolo) all groups at different rates of speed very rapidly and unevenly

(AIR SOUND ONLY)

f

- a - poco - a - poco - a - poco -

(abmente)

X

PP

decrecendo poco a poco

(put down Δ)

(AIR SOUND ONLY)

(change to: Shō)

(abiente

decrecendo poco a poco

(put down Δ)

34

A handwritten musical score for the Shô instrument. The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a dynamic of $\frac{3}{8}$. It includes performance instructions: "poco stacc. air sound" with a cross over the first measure, "PP" with a crescendo line, and "non legato". The bottom system starts with a bass clef, a common time signature, and a dynamic of $\frac{2}{4}$. It includes a dynamic of $\frac{1}{4}$ and a performance instruction "L.V.". The score is written on five-line staff paper.

40

4 5 6

Tr I

flutt.

ff > mp ff mp < ff ff (sfz) subito p < f > p

43

44

CT CC SG

f ff

afap

① CT = click the tongue sound (percussive) - low resonance
 ② CC = click the cheek sound (percussive) - high resonance
 ③ SG = sing indicated pitch

(1) CT = click the tongue sound (percussive) - low resonance
(2) CC = click the cheek sound (percussive) - high resonance
(3) SG = sing indicated pitch

④ word ⚡... = spoken, follow punctuation marking
 ⑤ ⓘ = sprechstimme (between ③ and ④)
 ⑥ [χyʒ] = unvoiced fricative or (aspirant) (percussive)

44a

(faster)

ss cc

8 "o"

⑥ [χχχ] = unvoiced fricative or (aspirant) (percussive)

mf f mp ff mp ff

446

accel (tempo ad lib) *afop*

flutter-tongue

Sfz > mf *(f)* *ff* *= pp* *poco* *p mf*

(tempo ad lib)

3

(as fast as possible)

440

CHORD = CHORD

441

attacca
harp
slap
Subito!

= (a tempo) accelerando poco a poco ---

45

(can stand beside harp)
H
† = percussive rap on sound board (sfz)
SB = super ball;
(rubbed lengthwise on two strings simultaneously)

47

* make all changes of breath for the sho
as imperceptible as possible from measure 45 to 59

(move to normal sitting position during measures 57 & 58)

57

tr. I
tr. II
tr. III
tr. IV
tr. V
tr. VI
tr. VII
tr. VIII
tr. IX
tr. X
tr. XI
tr. XII
tr. XIII
tr. XIV
tr. XV
tr. XVI
tr. XVII
tr. XVIII
tr. XVIX
tr. XX
tr. XXI
tr. XXII
tr. XXIII
tr. XXIV
tr. XXV
tr. XXVI
tr. XXVII
tr. XXVIII
tr. XXIX
tr. XXX
tr. XXXI
tr. XXXII
tr. XXXIII
tr. XXXIV
tr. XXXV
tr. XXXVI
tr. XXXVII
tr. XXXVIII
tr. XXXIX
tr. XXXX
tr. XXXXI
tr. XXXXII
tr. XXXXIII
tr. XXXXIV
tr. XXXXV
tr. XXXXVI
tr. XXXXVII
tr. XXXXVIII
tr. XXXXIX
tr. XXXX

free the hands for the next two measures

58

pedal gliss. as slow as possible (#) f pucco-a-

59 (NO TAPE)

poco ad libitum for measures 59 through 60

imitate mallet knocking with hands

poco stacc. poco stacc. ff decresc. poco-a-poco-a-

slap (sim.)

slap l.v.

60

pick up two (#) again

61

(strike) (l.v.)

trem.

62

mf (l.v.) ff trem.

63

as fast as possible
accel. un poco flutt.
as fast as possible

mf trem.
scrape (PEDAL GLISS.)

pedal gliss. slow as possible ff

ritardando poco a poco --
 (until measure 72)

(65) flutter-tongue (tr I)
 (mf) ritardando poco a poco --
 (until measure 72)
 trem.
 ff trem.
 trem. (1 hand)
 (pp)
 (aliente)

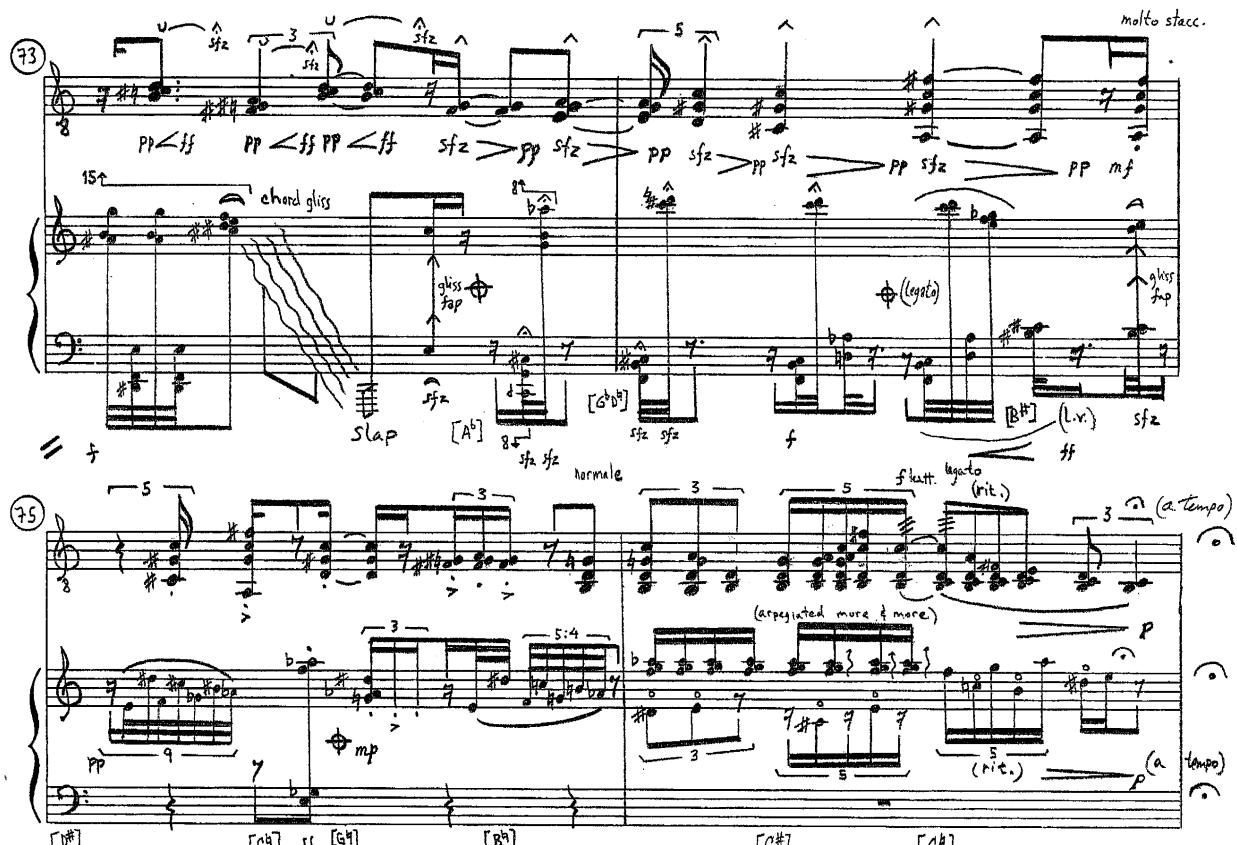
(poco ad libitum before x)
 mt

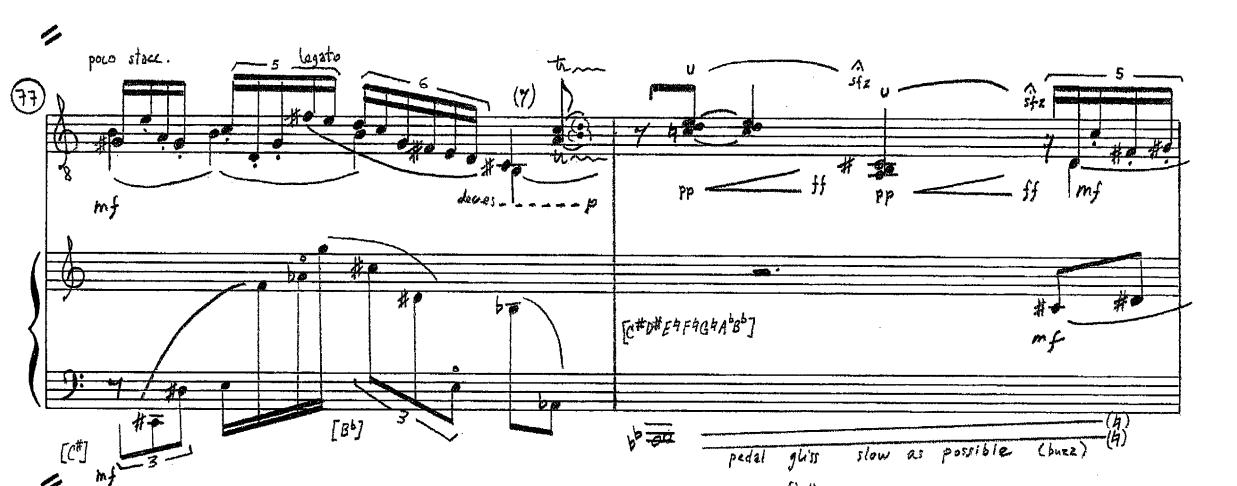
(67) (flutt.) ↑ ↓ trem. ↑ ↓ trem. flatt.
 (rebound) pp expand range
 (mf) scrape (mt) mf f mp

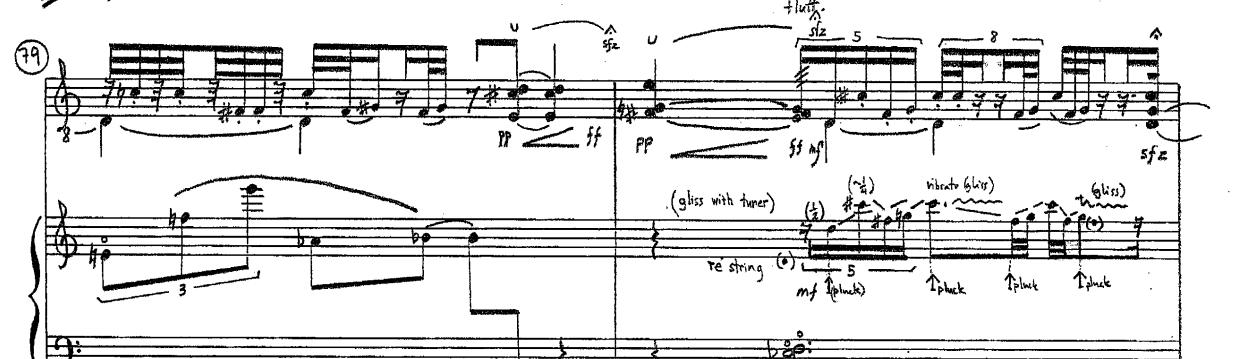
(69) poco tri I flatt. rit. un poco poco
 # and # in SG (sim) poco
 poco

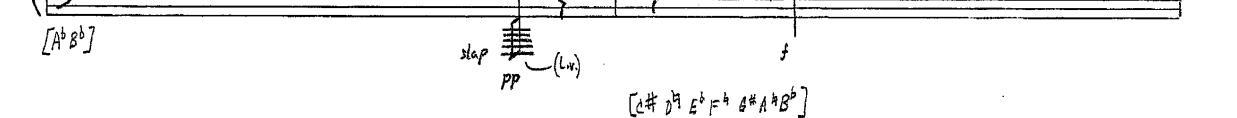
rit. poco - a - poco - a - poco -
 (CHANGE TO: SHÖ) (a tempo)
 (staccato) normale sfp (sim) sfp sfp
 poco normale (l.v.) normale pachissimo 8↑ (sim) 8↑ 5↑
 poco (l.v.) normale (a tempo) pachissimo 8↑ 8↑ 5↑ (f.p.)
 mp [BCD#EFGA#] sfp sfp sfp sfp

(*) = wavy lines
 indicate a
 "shimmering" sound
 made by lifting the
 fingers and putting
 them down on the notes
 as fast as possible.

(73) 

(75) 

(77) 

(79) 

81 (acc.) *f flutter tongue*
cc *sfz* *sfz* *ff* *mf* *ff* *ff*
fpp gliss *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*
slip *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*
mf *f* *f* *f* *f* *f* *f* *f*
(ad libitum : pitches) *flutter tongue* *SG* *SG* *SG* *SG* *SG* *SG* *SG*
a niente *PP* *pp ff* *pp ff* *pp ff* *pp ff* *pp ff* *pp ff*
(use spring) *trem.* *bow* *normale* *mf* *mf* *mf* *mf*
use SG *trem.* *[C#]* *[G#]* *[B#]* *[E#]* *[G#]* *[B#]* *[D#]*
ff *pp* *mf* *ff* *ff* *ff* *ff*
SP *3* *6* *5* *4* *3* *sfz*
oh *mf* *[KE]* *ff*
normale *trem.* *trem.* *trem.* *trem.* *trem.* *trem.* *trem.*
Buzz *PEDAL GLISS* *pedal gliss - slow as possible* *(A)* *(C#)* *(D#)*
poco *lagato* *3* *5* *4* *th* *5* *5* *6*
pp *p* *f ff* *pp* *ff* *pp ff* *mf*
(poco) *5* *5* *5* *5* *6*
glass gliss between two strings *(A)* *Vibrato gliss w/glass* *mf* *mf*
trem. *(normal)* *trem.* *trem.* *trem.* *trem.* *trem.* *trem.* *trem.*
Buzz *mf* *mf* *mf* *mf* *mf* *mf* *mf*
pedal gliss slow as possible *(B)* *[Eb]*

Handwritten musical score page 89. The top staff starts with a dynamic of f flutter (normale) and ends with sfz . The bottom staff starts with 8f , followed by $(4)\text{f..}$, and ends with mp . Both staves include dynamic markings mf and ff , and a tempo marking pris de la table .

90

8 pp f sfz > sfz > pp f pp

90 poco ad libitum (flut.) 5

SG f mp f mp (legato)

(d) (d) rit. poco a poco f clampen - - - - - mf

[B^b] [C^aD^bE^bF^cG^bA^bB^b]

92

molto stacc.

8

normale

6

poco ad lib.

afap

1

sfz (ff)

pp

afap

(f) (flatti)

stacc.

trem.

muted

(p.d.L.t.)

trem.

pp

ff

(ff)

f with flat of hand
(near strings)

[A^h] mp

[B[#]] mf

[F[#]] pp

[G[#]]

11

94

CT [sh] cc sfz poco stacc. motto stacc. legato normale ah f

trem mute stac. (sim) stop mu

mp < f sfz mp < ff mf prés de la table

[E⁷] [C[#]] [C[#]D^EF^GG[#]A^B[#]]

(96)

stacc.
poco a poco meno stacc.
non stacc.
poco a poco legato
poco a poco legato

Spring

tremolo (strings) ff sfz mf f rit. poco a poco sp (flut.) (a temp)

(trem.) (air sound) (a tempo) (slowly) bow (out)

(98)

mf ff sfz mf f rit. poco a poco sp (flut.) (a temp)
(poco arpeg.) (encore) (a tempo)
molto arpeg.

rit. poco a poco

scrape spring sfz rit. poco a poco (a tempo)

BUZZ - PEDAL GLISS (H) [D#] [D#]

(100)

"Hey!" sp 5 ff pp sfz (afp) (air sound) pp f tuner sp (gliss.) (sim) [Bb] mp tremolo between two strings and glissando motion [D#]

(102)

mf sfz ff (afap) 5 (ch) "ka!" rit. un poco (a tempo) pp f fff

(pluck) mf ff (sim) (r) glass

[G#]

(104) 12

mf > p *ff* *pp*

end of 8va (7)

mf SG *tr* *pp*

tr *sp*

(1) *(7)* *gliss* *(sim)*

(7) *mf* *mp*

fff *8va* *(sim)*

sfc *sfz* *basso*

PP *ff* *f* *SG*

sfz *sfz* *sfz* *sfz*

tr *tr* *tr* *tr*

MA!

(L.H.) *(L.V.)* *sfz* *scrape*

slowly

[F#] ff

(rit. poco - a - poco to end)

(108)

f *cc* *ct*

tr *tr* *tr*

ff *pp* *pp*

(rit. poco - a - poco to end) *spring*

tremolo between mp two strings

(~) *(~)*

f *#* *f*

(110)

sfz *sfz*

ff > pp < f > p

(~) *(~)*

mf *ff*

3:2 (flut.)

(molto) lunga

pp > mp *al niente*

(molto) lungo

mp > mf *al niente*

(~) *(~)*

[A#]

(1986)
Amsterdam. Paris. Tokyo