

OR JUNE THAT BREATHES OUT LIFE FOR BUTTERFLIES?

for solo harp

Thrainn Hjalmarsson

In loving memory of my mother,

Dórey Dóranna Dórarinsdóttir.

*A wound gives off its own light
surgeons say.
If all the lamps in the house were turned out
you could dress this wound
by what shines from it.*

- ANNE CARSON

The Beauty of the Husband, p. 5

launastjóður artists'
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The title is from **John Keates'** poem, *To the Ladies Who Saw Me Crown'd*," line 10.

PERFORMANCE NOTES

The overall sounding volume should be around or slightly louder than that of normal conversational tenor. The dynamic should create a sense of private intimacy and not fully project outward.

Everything in the music should be executed plainly and in a non-exaggerated manner.



Memory arpeggio

An upward arpeggio (non rubato). Each entry should slightly vary in expression, depending on the music, by differentiating the pacing between arpeggios, in order to avoid the impression of a repetition, [but with each arpeggio maintaining an even internal tempo.]



Straight arpeggio

An upward arpeggio that is identical every entry, creating a sense of repetition.

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$\text{♩} = 63 \text{ M.M.}$
with care

3
4 **(1) Memory arpeggio*
**(2) Let vibrate* *sempre* *2* *3*
4 *4* *4*

Harp

mf

6 *2* *3* *2* *3*
4 *4* *4* *4* *4*

Harp

11 *3* *2* *3*
4 *4* *4* *4*

Harp

16 *2* *3*
4 *4* *4*

Harp

PERFORMANCE NOTES
The overall sounding volume should be around or slightly louder than that of normal conversational tenor. The dynamic should create a sense of private intimacy and not fully project outward. Everything in the music should be executed plainly and in a non-exaggerated manner.

- **(1) Memory arpeggio* - an upward arpeggio (non rubato). Each entry should slightly vary in expression, depending on the music, by differentiating the pacing between arpeggios, in order to avoid the impression of a repetition, [but with each arpeggio maintaining an even internal tempo].
- **(2) Let vibrate throughout.*
- **(3) Straight arpeggio* - an upward arpeggio that is identical every entry, creating a sense of repetition.

21

2/4 3/4 4/4 2/4

Harp

(Let ring out)

26

2/4 3/4 2/4 3/4 2/4

Harp

31

2/4 3/4 4/4

Harp

(Let ring out)

36

* (3) Straight arpeggio (echo) sempre

2/4 * (1) Memory arpeggio 3/4 sempre 2/4 3/8

Harp

(Let ring out)

41

3/8 2/4 3/4 2/4

Harp

46 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Harp

(Let ring out)

51 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Harp

56 $\frac{4}{4}$ $\frac{2}{4}$

Harp

(Let ring out)

** (3) Straight arpeggio (echo) sempre*

** (1) Memory arpeggio*

61 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

Harp

sempre

66 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Harp

(Let ring out)

71 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Harp

76 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Harp

81 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Harp

**(3) Straight arpeggio (echo) sempre*

86 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Harp

91 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Harp