

# *Bitter Sweetness*

*for Solo Harp*

*Don Freund*

*Freundworks Publishing*

for Shuen Chieh

# Bitter Sweetness

The lowest D should be tuned to D#.

Don Freund  
(1992)

♩ = ca. 50

**Harp**

*f, heavy, ritualistic*

Measures 1-3: *f, heavy, ritualistic*

Measures 4-6: *ff*

Measures 7-10: *sempre f*, *p.d.l.t.*

Measures 11-13: *f, singing*

Chord symbols: E# F# G# A# B# C# D#; Bb Cb D#; (E#) - Eb; (F#) - Fb - Bb; -Cb - Bb (b); F# E# - Eb - Fb; (Cb) - C#; F# (Ab) - A#; -Ab; Bb A#; -Fb G#; C# - D#

14

Chords: E# - C# - D# F#

16

Chords: A# A# C# - A# - A#

19

Chords: - B# A# - A# C# - B# - F#

21

*Faster* (♩ = ca. 80)

Chords: D# - F# - B# C# B# D# G# - D#

24

Chord: - D#

26 *accel . . . . .*

D $\natural$  D $\sharp$

29

32 *rall.* -----

*mf* *f*

3

F $\sharp$  G $\flat$  - F $\flat$  - D $\flat$

*(rall.)* ----- ♩ = ca. 66

36 *ff*

- A $\flat$  C $\sharp$  G $\flat$  D $\sharp$  - D $\flat$  - A $\flat$  - B $\flat$

40

3

A $\sharp$  - A $\flat$  - A $\sharp$  D $\sharp$  - D $\flat$  - A $\flat$  D $\sharp$  - D $\flat$  E $\flat$

43

*mf*

G $\sharp$  - B $\sharp$  A $\flat$

45

- A $\sharp$  F $\sharp$  - F $\sharp$  F $\sharp$  - B $\sharp$  - B $\flat$

47

A $\sharp$  - A $\sharp$  - A $\flat$  - C $\sharp$  - D $\flat$  *f*

49

G $\flat$  G $\sharp$  F $\flat$  C $\sharp$   $\sharp$ B

52

*sfz* push ahead ..... C $\sharp$

55  $\text{♩} = \text{ca. } 90$  *accel* ..... *rit* .....  
*f* *cresc.* *ff* *mf*  
 C# A#  
 - D#

58 *accel* ..... *rit* .....  
*ff* *mf*  
 D#-D# Gb Eb F# E#

60 *accel* ..... *rall.*  
*ff* *mf*  
 Eb C# E# F# G# B#

62 *accel* .....  
*ff* *mf*  
 - Bb D# Db Ab Gb

64  
 F# E# D# F#

66 *poco rall. ....* *molto rallentando*

Chords:  $G\flat - G\flat$ ,  $E\flat$ ,  $D$ ,  $G\sharp - G\flat$ ,  $F$

68  $\text{♩} = \text{ca. } 72$  *energico*

Chords:  $F\flat - F\sharp$ ,  $-B\flat$ ,  $C\sharp - C$ ,  $G\flat$ ,  $A$ ,  $C\flat$ ,  $A$ ,  $B$ ,  $-D$

71 *rit. ....*  $\text{♩} = \text{ca. } 60$  *mp*

Chords:  $G$ ,  $-E$ ,  $F\sharp - F$ ,  $-F\sharp$ ,  $-B\flat$ ,  $D$ ,  $-G$ ,  $-D$ ,  $F$

74

Chords:  $A$ ,  $-C\sharp$ ,  $-C$

75 *cresc.*

Chords:  $-C\sharp$ ,  $-C$

76

*f* *cresc.*

78

*gliss.* *cresc.* *gliss.* *ff* 8ve

B $\flat$  B

80

*allarg . . . . .* *Piu Mosso* (♩ = ca. 112, very elastic)

*gliss.* // *p* *mf*

A $\flat$  D $\flat$  A $\sharp$

82

*mf* *mf* *p*

86

*mf* *f*



89

*p* *mf*

- D<sup>4</sup> - D<sup>#</sup>

91

*mp* *mp*

94

*mf* *f* *mp* *cresc.*

- D<sup>4</sup> G<sup>4</sup> D<sup>4</sup> E<sup>b</sup>

96

*mf* *mf* *cresc.* *accel.....*

B<sup>4</sup> D<sup>4</sup>

98

*f* *f* *ff*

*rall.* *molto rallentando*

A<sup>4</sup> F<sup>#</sup> B<sup>b</sup> G<sup>#</sup>



♩ = ca. 64

111 *ff* *p.d.l.t.* *tr* *very heavy* *accel.....*

B $\flat$ -B $\sharp$  G $\sharp$  B $\flat$ -B $\sharp$  G $\sharp$  G $\flat$  B $\flat$ -B $\sharp$  G $\sharp$

114 *(p.d.l.t.)* *ff* *Very Slowly* (♩ = 72) *fff* *non-gliss.*

F $\sharp$  - A $\flat$  - G $\sharp$  B $\flat$

116 *A Little Faster* (♩ = ca. 60) *r.h.* *3* *l.h.* *(pedal buzz)* *r.h.* *l.h.*

E $\flat$  E $\flat$  E $\flat$  B $\flat$

117 *rit.....* *ff* *mp*

E $\flat$  - B $\flat$

119 *p* *8ve* *dolce* *p* *pp*

B $\flat$  C $\flat$ -C $\sharp$

***Bitter Sweetness* for Solo Harp (1992)**

Don Freund

*Program notes:*

I find the sound of the harp to be the most intrinsically seductive of all musics. The point of *Bitter Sweetness* is to give edge to this natural acoustic allure of the harp, mixing-in elements which present the more biting, noisier, grittier side of the instrument. Some of these elements are extensive use of the low range, a highly chromatic harmonic and melodic language, sharp articulations and generally loud dynamics. The pervasive half-step pedal glissandi (heard as pedal buzzes near the end) articulate the defining gestures of the piece.

*Bitter Sweetness* was composed for Shuen Chieh, whose demonstrative artistry allowed me to hear the sounds of the piece as I was writing it.

Duration: ca. 9 minutes