

N° 1077a

Eve Beglarian

Play Nice

for harp solo



EVBVD MUSIC

PO Box 1677

Old Chelsea Station

New York, NY 10011

Play Nice (1997)

When Elizabeth Panzer asked me for a harp piece, I came up with an idea for a big piece based on a poem by Linda Norton about knitting and the Aran Islands. I still plan to make that piece, but as the deadline neared, I realized I will need more time to write it, so instead I decided to work with a sweet redemptive pattern I had written as an underscore for an audiobook production of *Gerald's Game*, one of Stephen King's more horrific novels. The resulting piece is totally diatonic, doesn't even require two octaves of the harp, uses standard minimalist variation techniques, and in virtually every way plays nice.

I think it's actually a mean little thing.



While the piece was originally written for harp, I think it could work well on toy piano, and perhaps on vibes as well (or on any inherently "pretty" instrument that can get nasty when you hit it too hard.)



I have chosen to indicate dynamics with accent marks because it's easier to read once you get used to it. The idea is that unmarked notes play at the generally marked dynamic level, notes marked - should be one notch louder, and notes marked > should be two notches louder. For example, at a generally piano level, notes marked - would be played mezzo-piano and notes marked > would be played mezzo-forte. When the general level works up to mezzo-forte, you should exaggerate the accents, which may in fact mean that your general level stays lower than mezzo-forte but the differential between unmarked, -, and > becomes greater. (You do want the insistence of the repeated G's and A's to get somewhat obnoxious.)

Play Nice is about five minutes long.

Play Nice

172

1 *pp*

8

15

22

29

36

43

50

The image shows a musical score for a piece titled "Play Nice". The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music, each starting with a measure number in a box: 1, 8, 15, 22, 29, 36, 43, and 50. The first staff begins with a dynamic marking of *pp* (pianissimo). The music is composed of eighth and quarter notes, often beamed together, with many measures containing rests. There are several bar lines throughout the score, indicating the end of phrases. The notation includes various articulations such as accents and slurs.

57 

64 

71 

78 

85 

92 

99 

106 

113 

120 

127 

134 

141 

147 

153 

159 

165 *mp*

171

177 *mf*

183

189

195

201