each day – each night

duo: harp & double bass

eva-maria houben

2010

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for rhodri and dominic.

there are quotations and allusions: you will find fragments of the following works:

anton webern, fünf stücke für orchester op. 10

béla bartók, musik für saiteninstrumente, schlagzeug und celesta

each day – each night: two compositions belonging together.

they may be performed separately.

each day – each night

each day
a new colour
another landscape
another motion
a new light

awakening my ear
to listen to things passing by

each night
another dream
another darkness and
another loss

acuteness of senses:
nothing else to do

eva-maria houben

each day

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each day
a new colour
another landscape
another motion
a new light

awakening my ear
to listen to things passing by

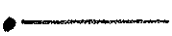
explanation of signs

five pages, played one after the other.

there are two systems: the upper system for the harp, the system below for double bass.

each system offers several events: single sounds (and glissandi) or sounds, which are connected by a bracket (only harp). these lines of connected sounds are to be played in the indicated tempo.

: you may wait until the sound has disappeared: laissez vibrer (l. v.); the bass-string is touched with the bow (or set in motion by 'pizz.') – and vibrates until the sound vanishes.



: you play for a very long time; the bow of the double bass changes nearly inaudibly – a sound of a very long duration.

double bass:

: a very soft and weak sound, disappears as soon as it appears; a sound of very short duration, but of recognizable pitch.

: morendo al niente.

a four-string bass may play the b (p. II) one octave higher.

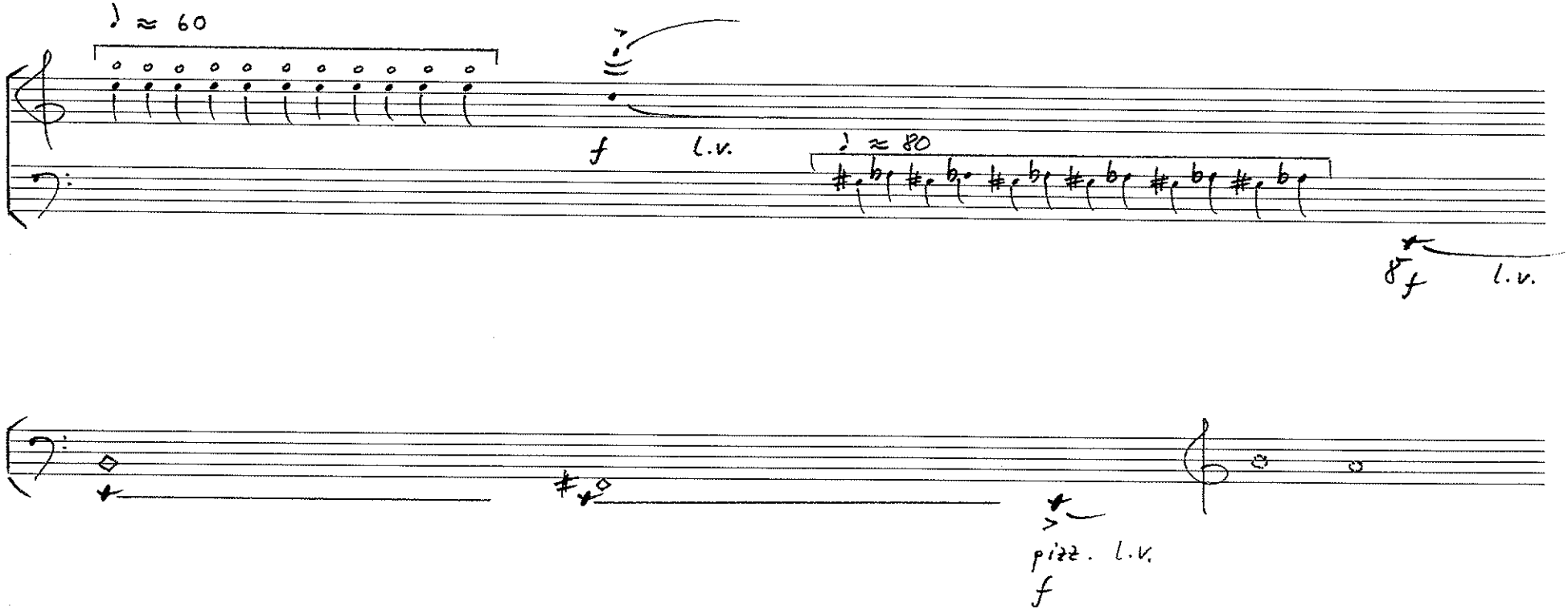
with exception of the indicated attacks ("f") play very softly: p – ppp.

play even the sounds "f" with a gentle attack, nearly more mp/mf than f.

harp and double bass playing together

example page I:
there are four events for the harp (two connections of sounds with indicated tempo, two single sounds), five events for the bass (five single sounds).
one player starts – and the other player follows as he likes.
there may be shorter or longer silences between one event and the following one, there may be only short breaks to take breath between one event and the following one.
the performance of the first page is finished when both players have played their events.

I



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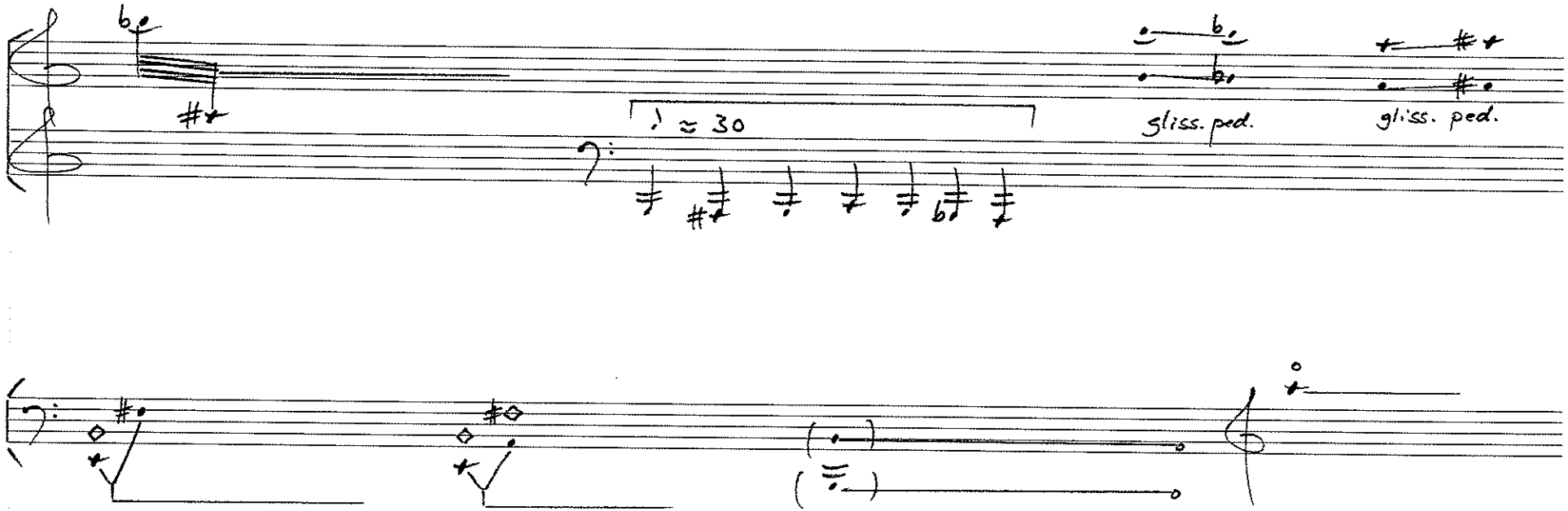

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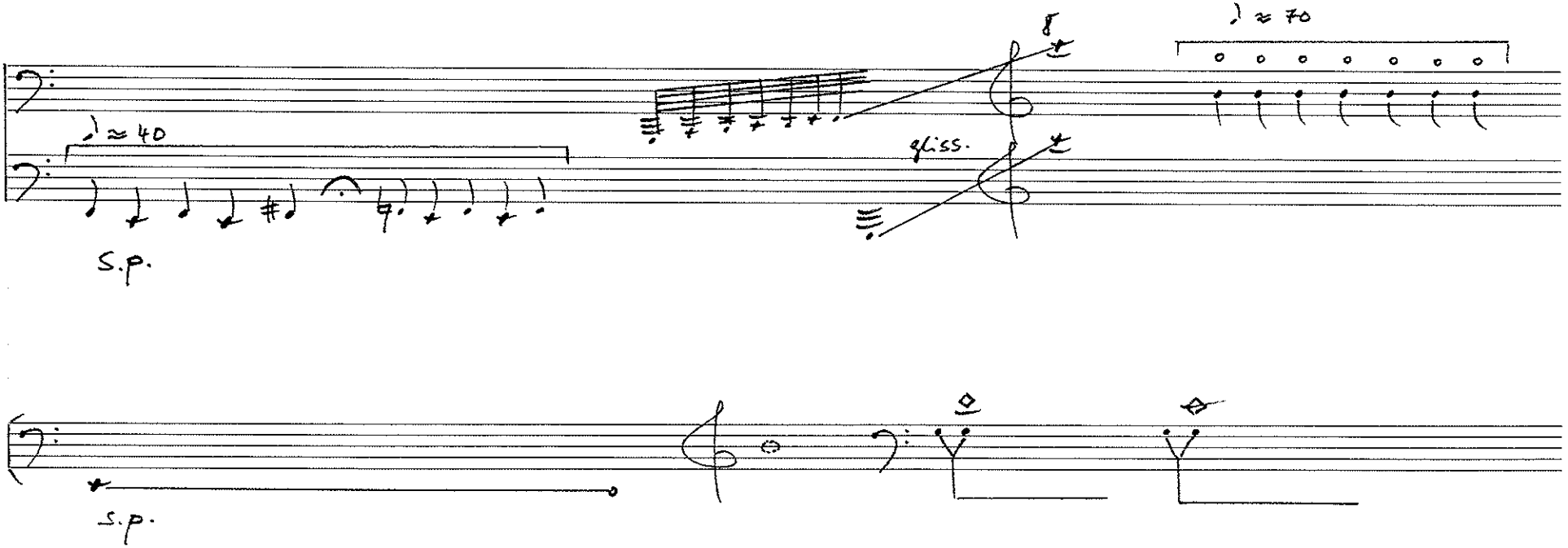

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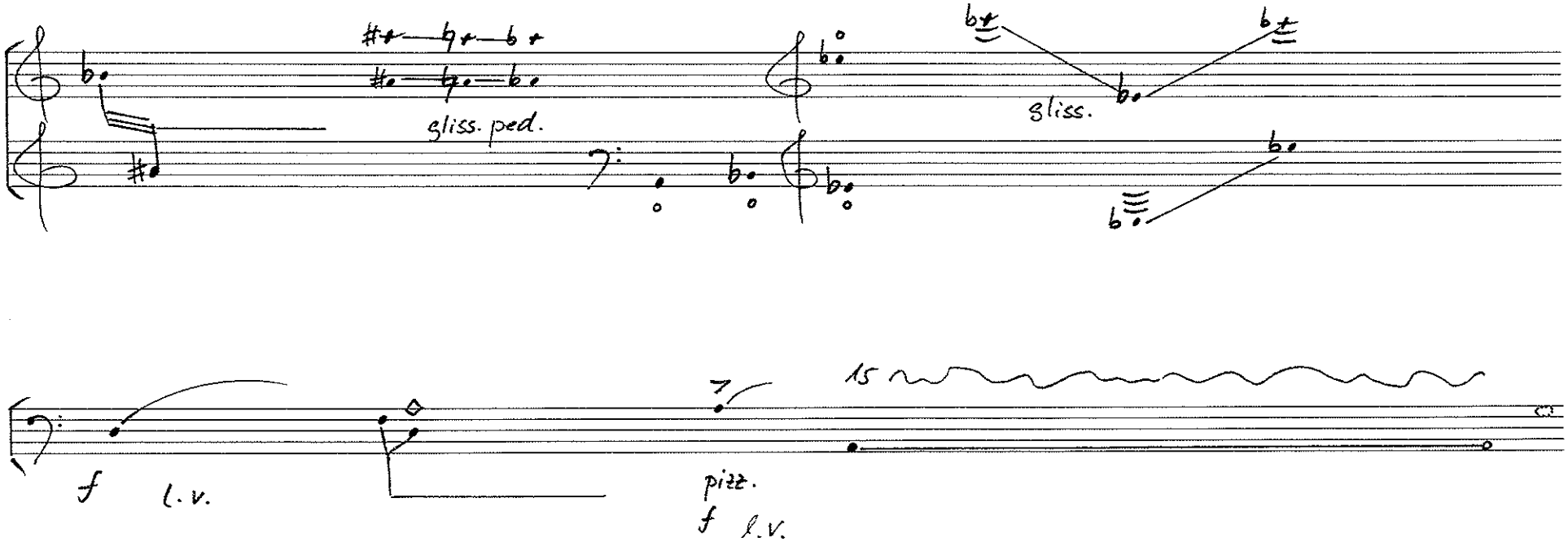

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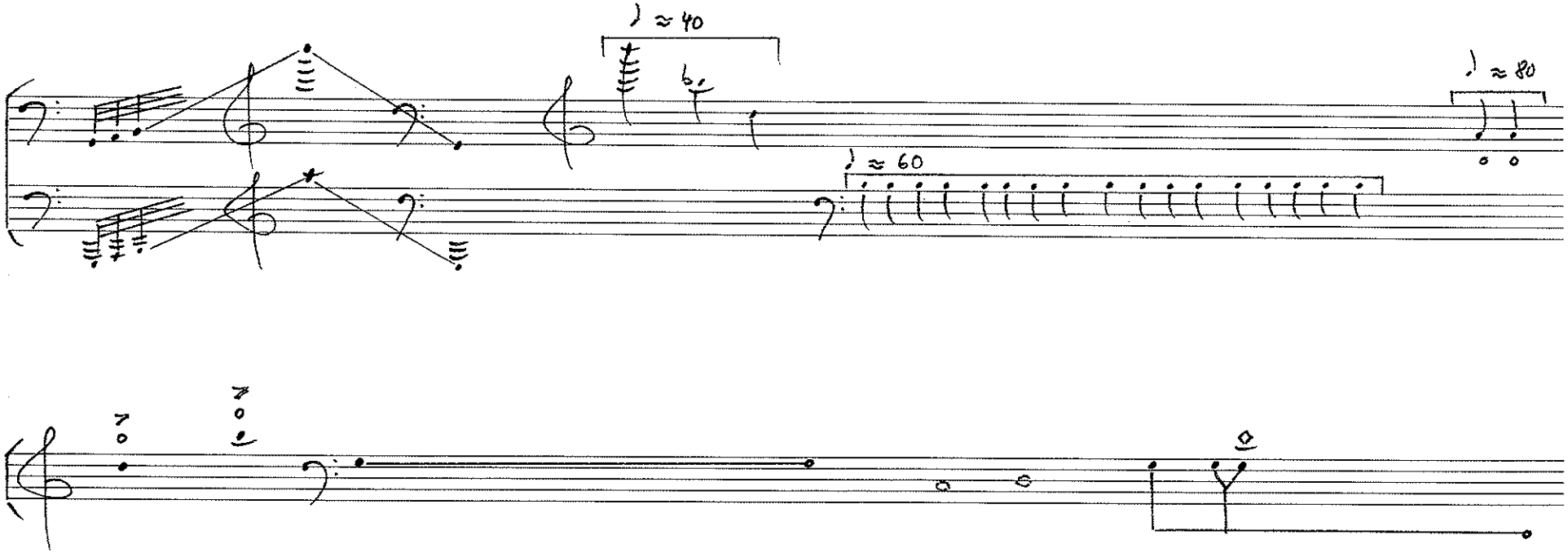

each night

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eva-maria houben

2010

each night
another dream
another darkness and
another loss

acuteness of senses:
nothing else to do

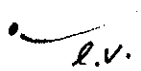
explanation of signs

five pages, played one after the other.

there are two systems: the upper system for the harp, the system below for double bass.

each system offers single sounds: there are no more connections (as in "each day").

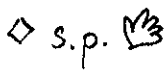
every sound is an isolated event.



: you may wait until the sound has disappeared: laissez vibrer (l. v.); the bass-string is touched with the bow (or set in motion by 'pizz.') – and vibrates until the sound vanishes.

: you play for a very long time; the bow of the double bass changes nearly inaudibly – a sound of a very long duration.

double bass:



: "sul ponticello", muting the strings with the other hand.

: "zarge" – play on the side of the bass.

: "nah am obersattel" – at the end of the finger-board.

: morendo al niente.

a four-string bass may play the b (p. II) one octave higher.

with exception of the indicated attacks ("f") play very softly: p – ppp.

play even the sound "f" with a gentle attack, nearly more mp/mf than f.

harp and double bass playing together

example page I:

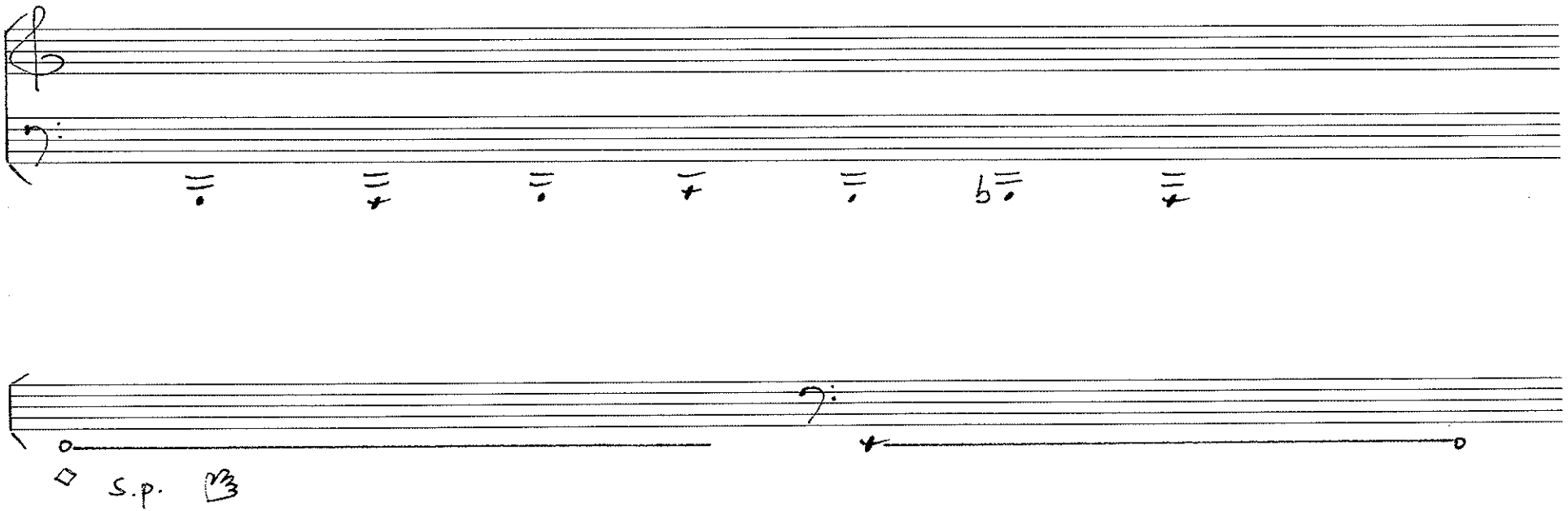
there are seven sounds for the harp and two sounds for the bass.

one player starts – and the other player follows as he likes.

there may be shorter or longer silences between one sound and the following one, there may be only short breaks to take breath between one sound and the following one.

the performance of the first page is finished when both players have played their sounds.

I



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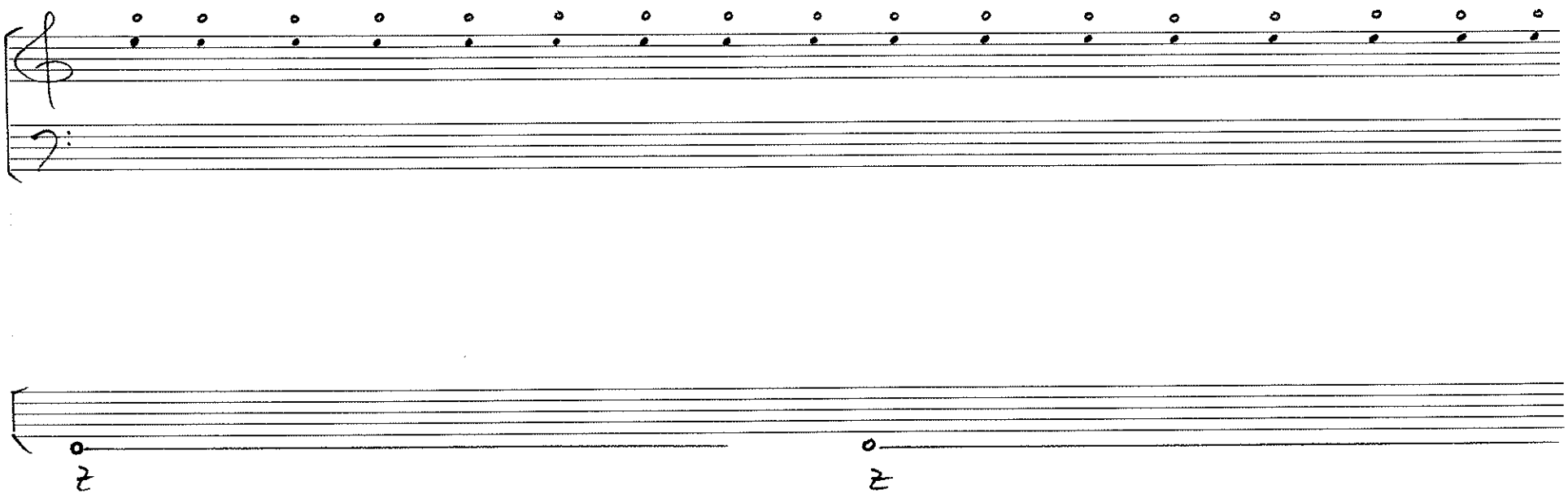

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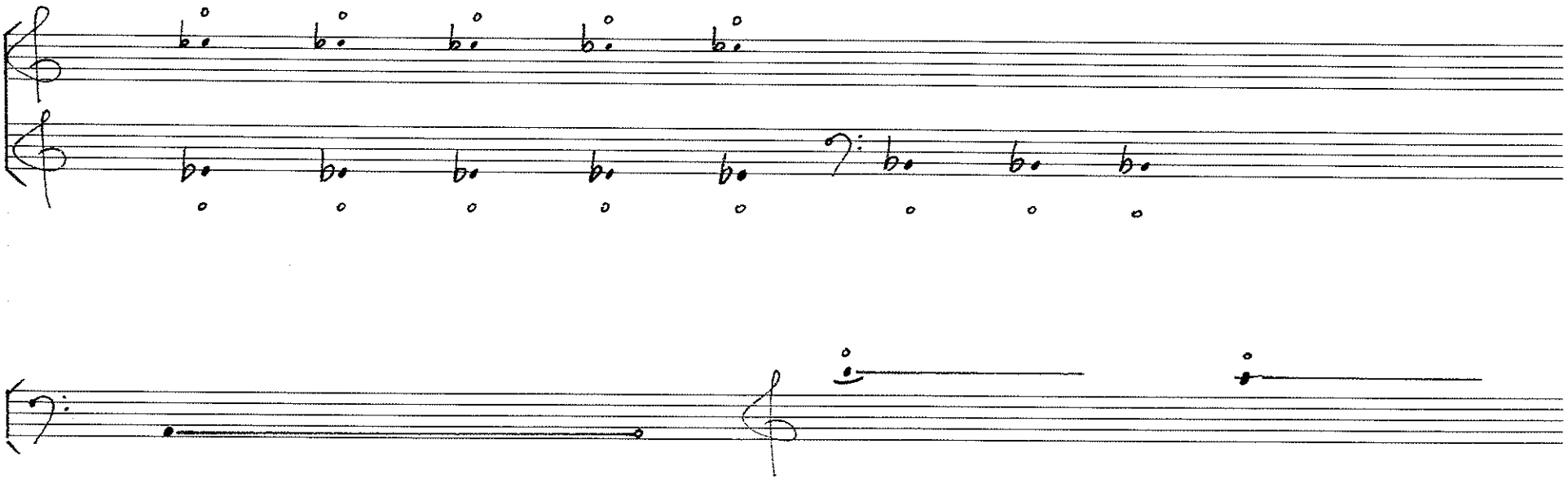

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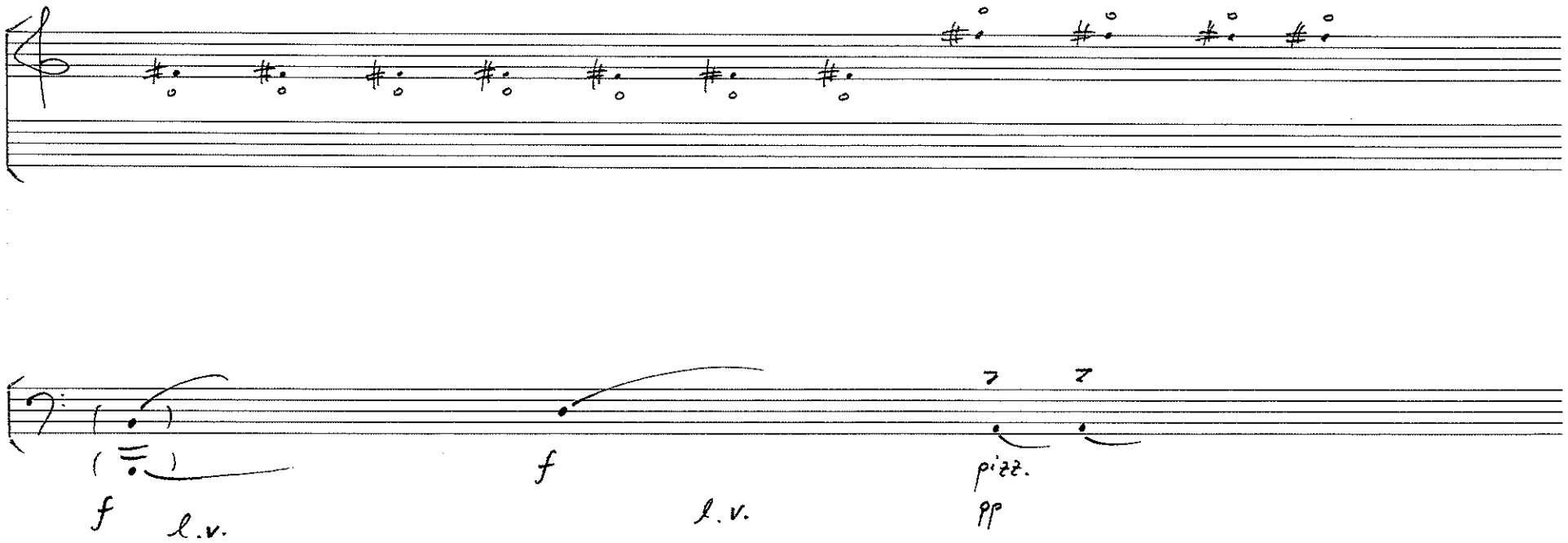
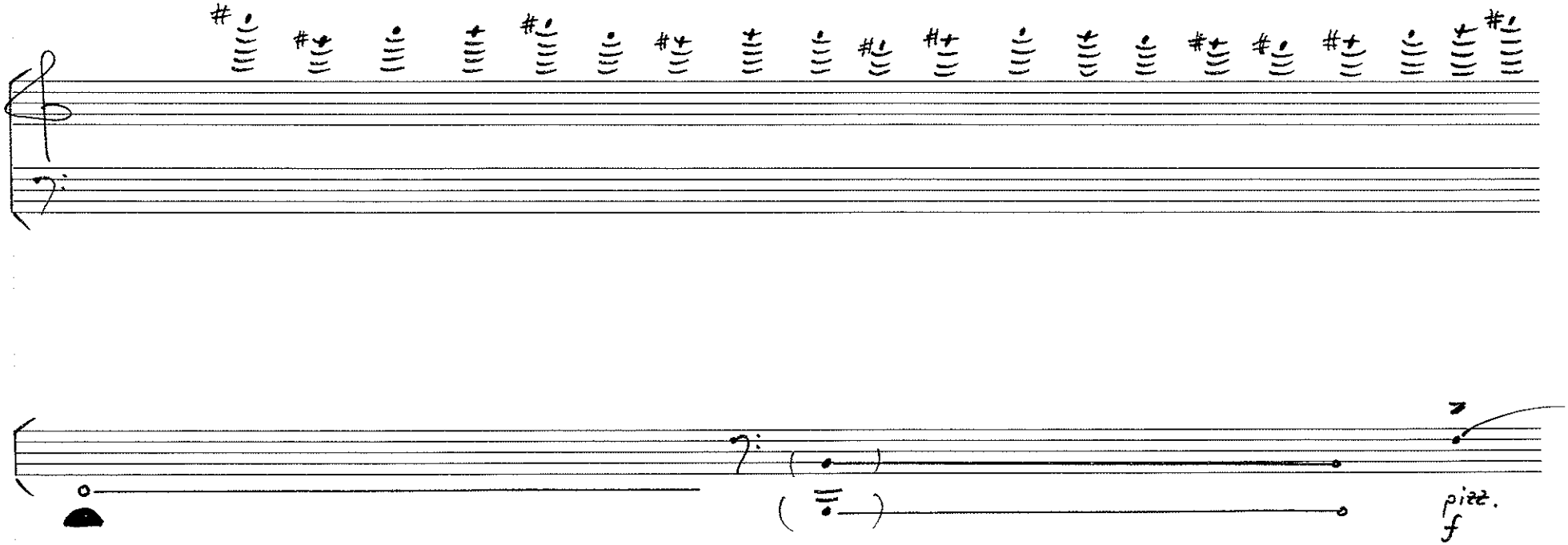
V