

Dominik Karski

Streamforms VII (Aurora)

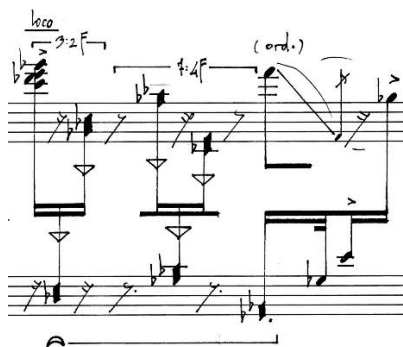
for amplified prepared harp with a phaser pedal

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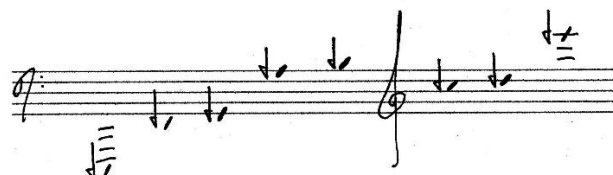
for amplified prepared harp with a phaser pedal

Notes

- An accidental affects only the note it precedes.
- Duration: 10 minutes.
- **Performance of this work requires two assistants: one for adjusting the speed of the phaser pedal, and a page turner.**
- The below notation indicates playing with fingernails by flicking the strings within the little cluster (more or less) in the direction indicated by the arrows on the stems:



Scordatura



Preparation

Seven keyrings with a key on each are to be put around these strings:



The rings with the keys should rest freely on the soundboard, and they may touch the adjacent strings. Use the most standard aluminium rings and keys that are light, so that they can produce buzzing sounds against the strings and soundboard.

In addition to the rings with keys, the performer uses **guitar picks** at times, both right hand and left hand, as indicated in the score.

Amplification and the phaser pedal

Standard amplification with a microphone or two facing at the soundboard is recommended. The amplification level should be considerably louder than the acoustic harp volume, but below a rock concert level.

The technical chain:

microphone → mic preamp (such as in a mixing desk) → a reamper → MXR phaser pedal → DI → back to a preamp in the desk (or from the pedal to a guitar amp etc).

If a reamper is not available, a pedal that combines a few functions into one (such as the mic preamp and reamper in one box) can be used. In this case, the chain would be:

microphone → preamp/reamper pedal → MXR → DI → preamp.

MXR Phase 90 or 95 pedal is recommended. **In the score, there are four different phaser speeds or rates: low, medium, high, and max.** These are indicated below each system and are adjusted in performance by an assistant.

The use of the harp pedals

Contrary to the classical playing technique, the harp pedal changes are an essential part of the work's soundworld, and there are passages where a pedal is held between positions. Any noise resulting from the pedal movements should be brought out as much as possible.

DOMINIK KARSKI
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for amplified prepared harp with a phaser pedal

$\text{♩} = 48$

h.

l.h. - take plectrum

with plectrum
p.d.l.t.

without plectrum

phaser pedal: low...

$9 \text{ b} / \# - \#$

f

$9 \text{ b} - \text{b}$

mf

$5:4 \text{ F}$

$\text{Bb} - \#$

$\text{Eb} - \text{b}$

... low \rightarrow ...

10

l.h. - take plectrum

with plectrum
p.d.l.t.

without plectrum

loco

B / b

f

$\text{B} / \text{b} - \text{b}$

mf

$5:4 \text{ F}$

$\text{Fb} / \# - \#$

mp

$10:8 \text{ F}$

... ph. p. \rightarrow medium

$\text{B} \#$

$\text{Eb} \text{ G} \text{ b}$

\rightarrow high

19

$10:8 \text{ F}$

$10:8 \text{ F}$

$12:8 \text{ F}$

$12:8 \text{ F}$

$12:8 \text{ F}$

$12:8 \text{ F}$

$12:8 \text{ F}$

Db

b

$\#$

b

b

... ph. p. : high ...

Db

b

$\#$

b

b

25

$12:8 \text{ F}$

$12:8 \text{ F}$

$3:2$

$3:2$

$5:4 \text{ F}$

$5:4 \text{ F}$

$5:4 \text{ F}$

$5:4 \text{ F}$

dampened

l.h. - take plectrum

f

mf

mp

p

f

without plectrum

with plectrum
p.d.l.t.

$9 \text{ b} / \text{b} \dots$

... ph. p. : high \rightarrow low

33

...b/b

15:12 F

10:8 F

15:12 F

5:4 F

5:4 F

4/4 5:4 F

5:4 F

cb

b

f

mf

F#

b

15:12 F

5:4 F

5:4 F

4/4 5:4 F

5:4 F

ph.p.: low

medium

41

10:8 F

5:4 F

5:4 F

4/4... b/b...

10:8 F

5:4 F

5:4 F

4/4... b/b...

10:8 F

5:4 F

5:4 F

cb

b/b...

Ab

b/#...

sf

ph.p.: medium

49

5:4 F

5:4 F

5:4 F

5:4 F

8 loco

10:8 F

10:8 F

(... sf...)

5:4 F

5:4 F

5:4 F

5:4 F

8 loco

10:8 F

10:8 F

cb

Ab

ph.p.: medium

57

5:4 F

5:4 F

5:4 F

5:4 F

5:4 F

5:4 F

mf

sf

mp

sf

Fb

b/b...

ph.p.: medium

129 $\text{♩} = 42$

6:4F 6:4F 6:4F

3:2F 5:4F 5:4F 3:2F

(C# B# Eb F# Ab)

...ph.p.: medium...

f mf mp

low

137

3:2F 3:2F 3:2F 3:2F

l.h. - take plectrum

with plectrum p.d.l.t.

F# b

(C# B# Eb F# Ab)

...ph.p.: low...

145 $\text{♩} = 48$

5:4F 6:4F 5:4F 10:8F

without plectrum

(C# B# Eb F# Ab)

...ph.p.: low...

ord.

5:4F 10:8F 5:4F 10:8F 5:4F 5:4F 5:4F 10:8F

f mf mp

153

ord.

(C# B# Eb G# Ab)

...ph.p.: low...

Ab b

Ab b/#

b b b

G#

5

161

(C# B# Eb A#) ...f...
 ...ph.p.: low...

169

(D# B# Eb F# A#) ...f...
 ...ph.p.: low...

177

(C# Eb F#) ...ff...
 ...ph.p.: medium...

185

(C# Eb F# Ab) ...ff...
 ...ph.p.: medium...

193

(C# Bb Eb F# A#)

... ff ...

... ph.p.: low ...

Bb — # B# — b Bb — b/b... Ab — b/#...

A# — b Ab — b

mf f mp

5:4F 5:2F 9:8F

201

(C# Bb Eb F# A#) ... ff ...

... ph.p.: low ...

A# — b

5:4F 5:4F 5:4F 5:4F 10:8F 5:4F

φ - l.h.

209

(C# Bb ... ff... Eb F#)

... ph.p.: low ...

♩ = 52

soundboard

10:8F 5:4F 9:8F 5:8F

217

(C# Bb ... ff... Eb) F# — b

... ph.p.: low ...

Eb — b C# — b

9:8F 9:8F 9:8F 10:8F 10:8F 5:4F

high

225

... ff...

5:4F 8 5:4F

loco

10:8F 10:8F 10:8F 9:8F 9:8F 9:8F 9:8F 10:8F

(c# b) ... ff ...

G b# — #

... ph.p.: high ...

G# — b — b

D b — #

... 48

233

... ff...

5:4F 5:4F 5:4F 5:4F 5:4F

10:8F 10:8F 10:8F 10:8F 10:8F 10:8F 10:8F 10:8F

(c# b) ... ff ...

... ph.p.: high ...

... 48

241

... ff...

5:4F 10:8F 9:2F 7:4F 9:8F 10:8F 11:8F 10:8F

5:4F 3:2F 5:4F

(c# b) ... ff ...

... ph.p.: high ...

D# — b — #

249

... ff...

10:8F 3:2F 5:4F 6:4F 5:4F 5:4F

5:4F 9:8F

(c# b) ... ff ...

... ph.p.: high ...

low

8

257 *acc.* $\rightarrow 56$

(Db) (Cb) (Bb) (Gb) ... ff...
Db ... ph.p.: low...

265

(Cb) (Bb) (Gb) ... ff...
... ph.p.: high...

273

(Db) (Cb) (Bb) (Gb) ... ff...
... ph.p.: high...

281

(Cb) (Bb) (Gb) ... ff...
... ph.p.: high...

$\text{♩} = 64$

289

5:4F 15:12F 15:12F

(D# Cb Bb Gb) ...ff...
...ph.p.: high → low

Ab — b — b — # — b — b — # — ...

294

r.h.: take plectrum with plectrum p.d.h.t.

(D# Cb Bb Gb) ...ff...
...— Ab
...ph.p.: low...

5:4F 5:4F 10:8F 5:4F

Eh — b — b — # — b

295

without plectrum

soundboard #2 mf p

(D# Cb Bb Gb) ...ff...
Cb — b — # — b

...ph.p.: low → medium

5:4F 3:2F 5:4F

5:8F 10:8F 10:8F 10:8F 10:8F

D# — b — b

313

ord. loco (ord.)

(D# Cb Bb Gb) ...ff...
...ph.p.: medium...

f

5:4F 8 3:2F 4:4F

Handwritten musical score for guitar and bass. The guitar part (top staff) features a complex sequence of chords and intervals, including 6:4F, 5:4F, and 3:2F, with dynamic markings like *mf* and *mp*. The bass part (bottom staff) provides a rhythmic foundation with various chordal textures. A "rock." section is indicated by a dashed line and an arrow pointing right. Handwritten notes include "(Db Db Gb)" and "...ph.p.: medium...".

353

(Db Bb)

Fq — #

...ph.p.: medium...

mp

mf

f

Ab — b

Bb — b/q...

361

(Db F# Ab)

...f...

Bb/q...

...ph.p.: medium...

accel.

Ab — b

Ab — b/#...

ff

369

(Db F#)

...ff...

Bb/q...

Ab/#...

...ph.p.: medium

high

377

(Db F#)

...ff...

Bb/q...

Ab/#...

...ph.p.: high...

Bb

A#

12

385

(Db
 $\text{F}\sharp\text{A}\sharp$) ... *ff*...
... *ph.p.*: high...

393

(Db
 $\text{F}\sharp\text{A}\sharp$) ... *ff*...
... *ph.p.*: high...
... *mp* ... *ff* ...
... *ph.p.*: high...
... *low* ...

401

(Db
 $\text{F}\sharp\text{GbA}\sharp$) ... *ff*...
... *ph.p.*: low...
... *loco* ...
... *3:2F* ... *5:4F* ... *5:4F* ... *5:4F* ...

409

(Db
 $\text{GbA}\sharp$) ... *F* #/q ...
... *ph.p.*: low...
... *l.h.*: take plectrum ...
... with plectrum p.d.l.t. ...
... *l.h.* ...
... *3:2F* ... *7:4F* ...
... *Db - b* ...

accel. \rightarrow $\text{♩} = 72$

417

... with plectrum, p.d.l.t. ...

(G \flat A \sharp) ... f ...
... — D \sharp ...
... ph.p. : low ...

E \flat — b/ \flat ...

425

... with plectrum, p.d.l.t. ...

(D \sharp G \flat A \sharp) ... f ...
... E \flat /b ...
... ph.p. : low ... \rightarrow high

... — E \flat D \sharp — #/b ...

433

... with plectrum, p.d.l.t. ...

(E \flat G \flat A \sharp) ... f ...
... D \sharp /b ...
... ph.p. : high ...

441

r.h. : take plectrum

... with plectrum, p.d.l.t. ...

(E \flat G \flat A \sharp) ... f ...
... D \sharp /b ...
... ph.p. : high ...

E \flat — b/ \flat ...

14

449

with plectrum
p.d.l.t.

accel.

(Gb A#) ... f ...
 ... D# / G ...
 ... Eb / G ...
 ... ph.p.: high ...

457

... with plectrum, p.d.l.t. ...

(Gb A#) ... f ...
 ... D# / G ...
 ... Eb / G ...
 ... ph.p.: high ...

max

465

... with plectrum, p.d.l.t. ...

(Gb A#) ... f ...
 ... D# / G ...
 ... Eb / G ...
 ... ph.p.: max ...

473

... with plectrum, p.d.l.t. ...

(Gb A#) ... f ...
 ... D# / G ...
 ... Eb / G ...
 ... ph.p.: max ...

... D#
 ... Eb

... with plectrum, p.d.l.t. ...

481



... with plectrum, p.d.l.t. ...



(D#
Gb A#)

... f ...

... ph.p. : max ...

... with plectrum, p.d.l.t. ...

489



... with plectrum, p.d.l.t. ...



(D#
Gb A#)

... f ...

... ph.p. : max ...

... with plectrum, p.d.l.t. ...

497



... with plectrum, p.d.l.t. ...



(D#
Gb A#)

... f ...

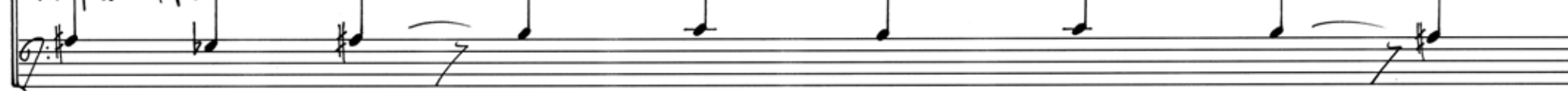
... ph.p. : max ...

... with plectrum, p.d.l.t. ...

505



... with plectrum, p.d.l.t. ...



(D#
Gb A#)

... f ...

... ph.p. : max ...

513

... with plectrum, p.d.l.t. ...

... with plectrum, p.d.l.t. ...

(D# Gb A#) ... f ...

... ph.p. : max ...

521

... with plectrum, p.d.l.t. ...

... with plectrum, p.d.l.t. ...

(D# Gb A#) ... f ...

... ph.p. : max

without plectrum

coll.

529

... with plectrum, p.d.l.t. ...

ord.

(D# Gb A#) ... f ...

... ph.p. : high

medium

537

... r.h. : with plectrum, p.d.l.t. ...

(D# Gb A#) ... f ...

... ph.p. : medium ...

64

$\text{♩} = 64$

... r.h.: with plectrum, p.d.l.t. ...

(D#
G#A#) ... f ...
... ph.p.: low ...

(D#
G#A#) ... f ...
... ph.p.: low

$\text{A\#} \text{---} \flat \text{---} \flat$
 $\text{B\flat} \text{---} \#$
 ... high

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Perth, Australia
Doelke