

Remarks:

The longer Harp-solo-parts do not call for slavish metronom-like counting. Any free-time interpretation must be balanced in correspondent measures in order to restore the overall timing of the full part.

All parts have an inbuilt tolerance of time to provide the player with the possibility of adjustment should he be late for the beginning of the next tape-entry.

The ideal is, of course, to be always in exact time. In case of a slight time-miscalculation an overlapping with the next part is much preferable to an early arriving - such creating dead time.

The recorded part on the tape of this composition consists of electronically generated sounds, many of them of great similarity to the character of the harp-sounds. Consequently, a dialogue develops between two members of the harp-sound-world, both of them discussing the growth of the musical ideas, sometimes in agreement, sometimes in opposition, and in accordance with the possibilities of his specific instrumental conditions.