

Psaltery

Larry Polansky

1978-1979

for Lou Harrison

(The 'score' for Psaltery is an approximate transcription of the piece, realized on tape at the University of Illinois Experimental Music Studios. Tunings of the pitches (C_1 - C_{17} ; E_1 - E_{17} ; G_1 - G_{17}) are those of the harmonic series' on C ($\frac{1}{2}$), E ($\frac{5}{4}$), and G ($\frac{3}{2}$). (C_1 , E_1 , and G_1 are all played 1 octave high ($C_1=C_2$; $E_1=E_2$; $G_1=G_2$)).

Glass

for 42 tuned water glasses
17 players

Larry Polansky
(1978-1979)

Glass (tuning and performance notes)

for Jon Siddall
and
Miguel Fragoni

The glasses should be tuned to the harmonic series' on $C(\frac{1}{2})$, $E(\frac{5}{4})$, and $G(\frac{3}{2})$, as follows:

(Numbers above notes indicate deviations from tempered tuning)

(Note that among these 57 pitches are the following equivalences:

- $C15 = E12 = G10 (= C15)$
- $C10 = E8$
- $C5 = E4$
- $E6 = G5$
- $C12 = G8$
- $C9 = G6$
- $C6 = G4$
- $C3 = G2$

Thus, it is only necessary to tune (and play) 42 glasses.)

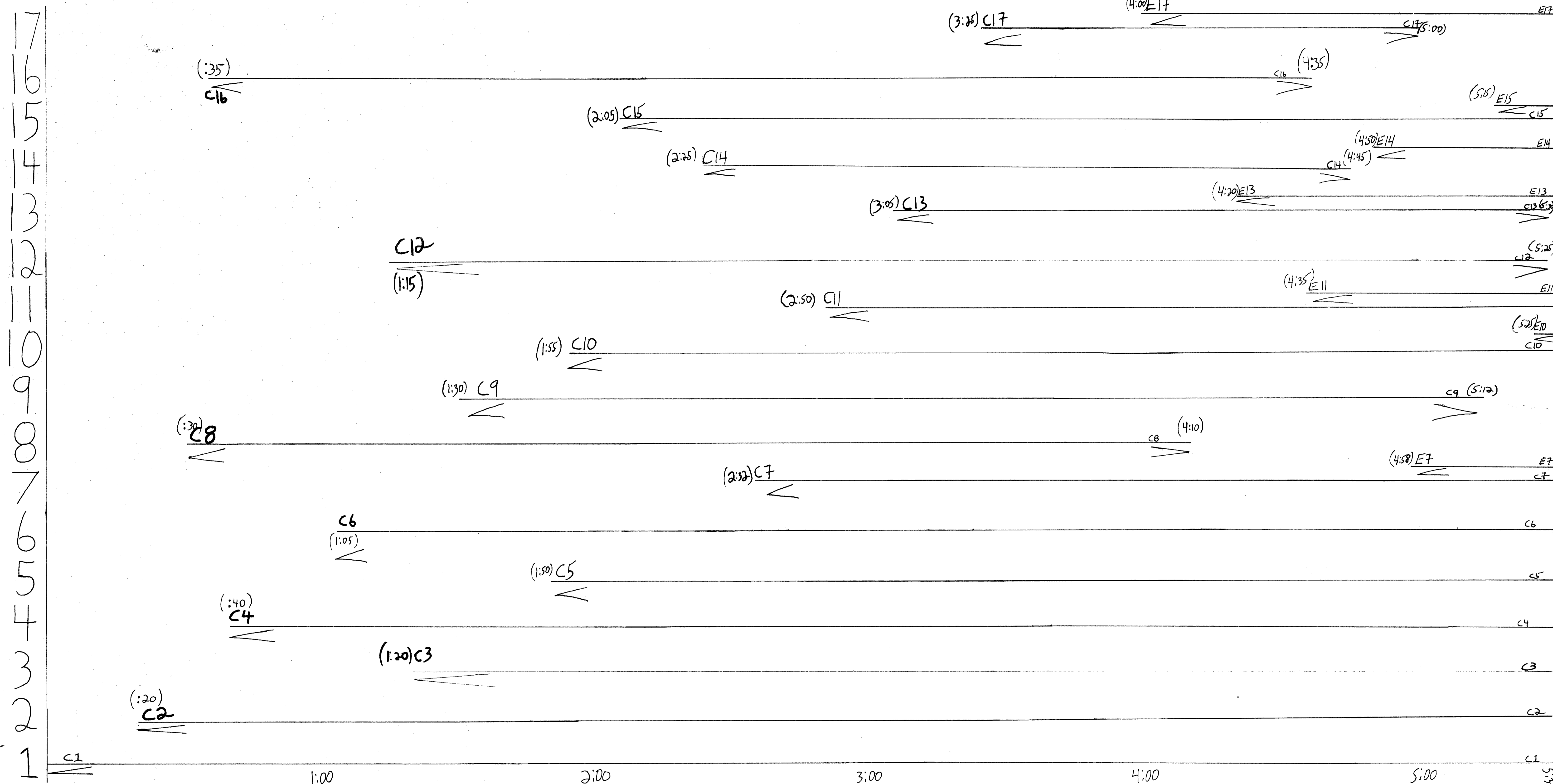
To accommodate performance:

- a) the entire piece may be transposed to a range more suitable to the particular glasses being used.
- b) $C1$, $E1$, and $G1$ may be played 1 octave higher, making them equal to $C2$, $E2$, and $G2$.

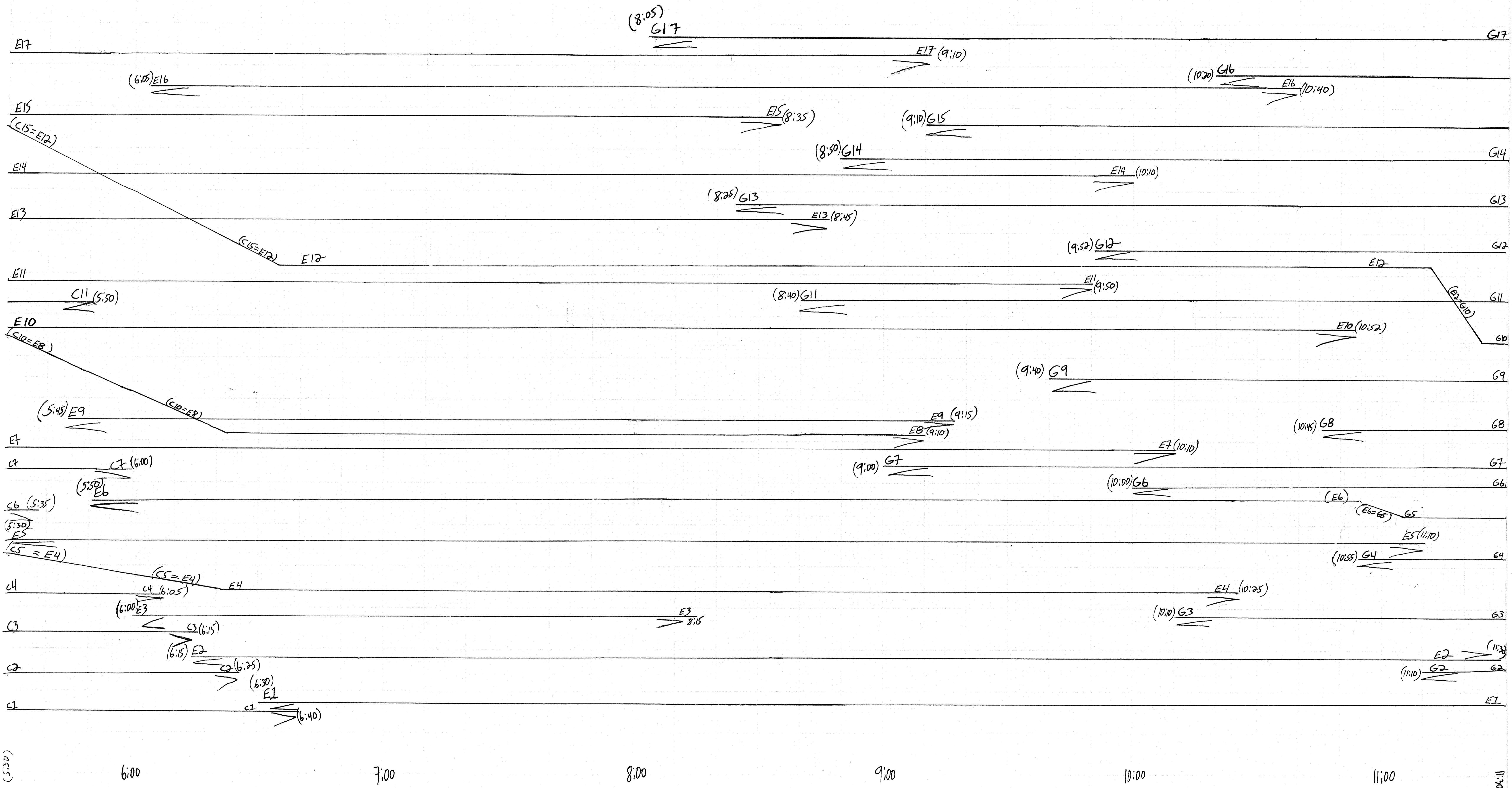
17 players should be used, one for each set ($C1, E1, G1$)..... ($C5, E5, G5$)..... ($C17, E17, G17$).

When an equivalence between two pitches occurs (e.g. $C10 = E8$), the player who first sounds the pitch should continue playing it. For example 'player 10' should play $E8$ (and $E10$), 'player 15' should play $E12$ (and $E15$) and $G10$ (and $G15$).

(These three pages serve as the performance score to Glass, and the transcription of Psalm).



N.B. All crescendi are from silence to (p-mf), all decrescendi from (p-mf) to silence. In general, lower order harmonics (2, 4, 8, 16, 3, 6, 12) can be a little louder, especially (1, 2, 4).
Time is in minutes: seconds



LP

