

שׁוֹמֵר

Fuging Tune in G

Larry Polansky

For my father: Arnold Joseph Polansky

# Performance Notes

1) (...<>---): cresc. and decresc. slowly and slightly over the duration of the held note.

2) ↓ : indicates that the note is to be played about 14 cents flat, or the difference between the just (5/4) major third and the tempered one. The (↓) is used exclusively in conjunction with B $\flat$  and F $\sharp$  a perfect (3/2) fifth away. (In relation to the tonic, G (1), the F $\sharp$  is actually 15/8 (12 cents flat), but as long as care is taken to tune to the B $\flat$  whenever possible this extra 2 cents will not be problematic.) Note that when these pitches occur as harmonics (e.g. on D and G strings), they are automatically in tune and no arrow is given.

3) (±) : (parenthetical harmonics without stems): let harmonic come in and out randomly and quietly through duration of held pitch.

4) Heavy arrows between parts indicate tuning suggestions, usually by 5<sup>th</sup> or 3<sup>rd</sup>.

5) Slurs are not to be taken literally for breathing or bowing, but rather as suggestions for same and as phrasing indications.

6) All glissandi are to be played evenly over the length of the individual pitch. When two limits are not given, they are left to the player. In general, a glissando less than a minor third is desired but a short line. Curved lines indicate the shape of the glissandi.

7) Unmarked crescandi signifies a change of about half a dynamic level. Those in parentheses signify an even subtler change.

## Flutes

Br.: breathy tone

Bc.: canals Br.

W.T.: whistle tone.

(norm.): canals W.T.

little or no vibrato throughout, except when indicated. Glissandi should be as smooth as possible. open-hole finger glissandi are best, lip glissandi for small intervals.

## Percussion

1) Drum; Tam-Tam; Cymbal; Triangle; Harmonica (in G).



2) a muffled snare (snare off) or tenor drum should be used. a cloth should be placed across the head. where not indicated, it should be quite soft, yet precise.

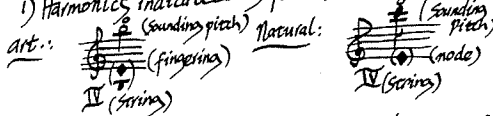
3) The cymbal (ride) should be damped as well, to produce a soft, anvil-like sound. a heavy drum stick should be used.

4) the percussionist should use a neck-type harmonica holder.

## Strings

+ : left hand pizz. ○ : snap pizz.

1) Harmonics indicated as follows:



If no node is given, a natural harmonic is desired (usually second or third harm.) and the player should find the easiest way for him or her to play the pitch.

2) In general, less nodes are given for the bass; the bassist should select those positions most comfortable for him or her.

3) Pizzicato harmonics should be played with very little right hand pressure and an immediate left-hand release.

With thanks to Dan Thomas, Pat North, Dobra Zoe Munn, and Ben Johnson for advice and support.

1

"Oh I never could sing, a high class thing,  
Good music I never knew,  
But I can Wahoo, Wahoo, Wahoo!"  
(- Bill Boyd and his cowboy Ramblers)

♩ = 30 Extremely quiet, and free.

FL.

a. FL. (\*)

Vln.

Vla.

'Cello

Bass (\*)

Perc.

FL.

a. FL.

Vln.

Vla.

'Cello

Bass

Perc.

\* ALTO flute notated at sounding pitch; contrabass always sounds one octave lower than written.

Fl. *Br.*  
a.Fl. *Br. #*  
Vln. *Br.*  
Vla. *Br.*  
Cello *Br.*  
Bass *Br.*  
Perc.

Fl. *Br.*  
a.Fl. *Br. #*  
Vln. *Br.*  
Vla. *Br.*  
Cello *Br.*  
Bass *Br.*  
Perc.

15  
♩ ≈ 45

FL. (Pc.) (no vib) (poco vib) (no vib) (5/4)

a. FL. (poco vib) (no vib) (poco vib)

Vln. (no vib)

Vla. (no vib)

'Cello (no vib)

Bass (no vib)

Perc. (harm.) (slow, poco vib) (harm.) (harm.) (Damp)

FL. (no vib) (no vib) (no vib) (6/4)

a. FL. (no vib) niente (no vib) (no vib) (no vib)

Vln. (muce off) Tap wood softly with fingers of right hand

Vla. (muce on) II niente (no vib) (vib ad lib)

'Cello (poco vib) (vib ad lib)

Bass (no vib) (no vib) (no vib)

Perc. (harm.) (muce with hand) (no vib) (no vib) (Dr.) (Dr.)

\* Try to match the timbre of this note to that of the harmonics preceding and following it.

*Rit.* → →  $\text{♩} \approx 30$  (4)

[23]

\* this may be played as an artificial, e.g.  \*\* , or even faster and uneven, but not crushed.

(5/4)

Musical score for measures 27-30. The score includes parts for Flute (Fl.), Alto Flute (A.Fl.), Violin (Vln.), Viola (Vla.), Cello, Bass, and Percussion (Perc.). The music features various dynamics such as *pp*, *p*, and *ppp*, along with vibrato markings like *(no vib)*, *(poco vib)*, and *(norm vib)*. There are also performance instructions like *sul tasto* and *(T.T.)*. A large bracket spans across the top of the score.

**28** ♩ ≈ 50-60

Musical score for measures 31-34. The score includes parts for Alto Flute (A.Fl.), Violin (Vln.), and Percussion (Perc.). The music features dynamics like *p* and *pp*, and includes the instruction *Espressively*. There are also markings like *Thinly (no vib)* and *(L.V.)*. A large bracket spans across the top of the score.

**Ric** (5/8)

Musical score for measures 35-38. The score includes parts for Alto Flute (A.Fl.), Violin (Vln.), Viola (Vla.), and Cello. The music features dynamics like *ppp* and includes performance instructions such as *(mute off)* and *(Tap wood with fingertip of hand)*. There are also markings like *poco* and *sub pp*. A large bracket spans across the top of the score.

\* If the transition from the previous double-stop cannot be made smoothly, strings I and II may be used for G and D respectively.

\*\* glissandi must be undergated (!!!)

Handwritten musical score for a full orchestra. The score is divided into three measures. The first measure has a tempo marking of  $\text{♩} \approx 80$ . The second measure has a tempo marking of  $\text{♩} \approx 45$ . The instruments and their parts are:

- FL.**: Flute 1. Part 1: *pp*, *(keyclick)*. Part 2: *mp*, *(short exhale through flute)*. Part 3: *pp*, *(no vib)*.
- A. FL.**: Flute 2. Part 1: *pp*. Part 2: *mp*, *(submp)*. Part 3: *pp*, *(norm vib)*.
- Vln.**: Violin. Part 1: *pp*, *(mute off)*. Part 2: *mp*. Part 3: *pp*, *(no vib)*.
- Vla.**: Viola. Part 1: *pp*, *(mute on)*. Part 2: *ppp*, *(8va)*, *(♯)*. Part 3: *pp*, *(no vib)*, *(Las.)*.
- Cello**: Cello. Part 1: *pp*, *Pizz (support)*. Part 2: *ppp*, *(pizz)*, *(♯)*. Part 3: *pp*, *(no vib)*.
- Bass**: Double Bass. Part 1: *pp*. Part 2: *ppp*. Part 3: *pp*, *(no vib)*.
- Perc.**: Percussion. Part 1: *mp*, *(Dr.)*. Part 2: *pp*, *(T.T.)*. Part 3: *pp*, *(T.T.)*, *(Damp)*.

Handwritten musical score for a full orchestra, continuing from the previous page. The section is titled "Acc. --- (acc.) --- (Little by Little) ---". The instruments and their parts are:

- FL.**: Flute 1. Part 1: *pp*. Part 2: *pp*, *(no vib)*. Part 3: *pp*, *(no vib)*, *dolce*, *(poco vib)*.
- A. FL.**: Flute 2. Part 1: *pp*, *(no vib)*. Part 2: *pp*, *(no vib)*. Part 3: *pp*, *(no vib)*, *dolce*, *(poco vib)*.
- Vln.**: Violin. Part 1: *pp*, *sub p*. Part 2: *pp*. Part 3: *pp*, *(norm vib)*, *sinning*.
- Vla.**: Viola. Part 1: *pp*. Part 2: *pp*, *(norm vib)*, *dolce*, *(poco vib)*. Part 3: *pp*, *(norm vib)*, *dolce*, *(poco vib)*.
- Cello**: Cello. Part 1: *pp*, *(norm vib)*. Part 2: *pp*, *(norm vib)*, *dolce*, *(poco vib)*. Part 3: *pp*, *(norm vib)*, *dolce*, *(poco vib)*.
- Bass**: Double Bass. Part 1: *pp*. Part 2: *pp*, *(norm vib)*, *dolce*, *(poco vib)*. Part 3: *pp*, *(norm vib)*, *dolce*, *(poco vib)*.
- Perc.**: Percussion. Part 1: *pp*, *(Dr.)*. Part 2: *pp*, *(Dr.)*. Part 3: *pp*, *(Dr.)*.



(acc) -----  $\text{♩} \approx 75-80$  (3/4)

(\*) Shimmering  
(♩ ≈ 45)

43

\* Until double bar, no dynamic should be static but should fluctuate within the levels indicated. Poco vib.; all instruments.

(3  
4)

Fl. *p*

a.Fl. *pp*

Vln. *pp*

Vla. *pp* *sul tasto*

Cello *pp* *sul tasto*

Bass *pp*

Perc. *(harm.)* *(partial hand mute ad lib - - -)*

Rit----- (2  
4)

Fl. *p*

a.Fl. *pp*

Vln. *pp*

Vla. *pp* *(mod. arid)*

Cello *pp* *(mod. arid)*

Bass *pp* *(mod. arid)*

Perc. *hand mute off*

(Ric) 56  $\approx 30$  (4)

'Cello *(norm. vib)*

Perc. *(Harm.)* *(Dr.)* *P* *5:4* *3* *5:4* *6:4*

'Cello *sal. casto* *(mod. od.)* *(sul. tacito)* *3* *(mod. od.)*

Bass

Perc. *(Tr.)* *(p)* *(4)* *(-)* *5:4* *3*

acc - - - - -

FL. *(Br.)* *p* *(4)* *(5)*

a. FL. *ppp* *(mtecon)* *pp*

Vln. *pp* *(\*)* *pp*



Vla. *(vib)* *p*

'Cello *III* *(\*)* *(sul. casto)* *(mod. od.)* *pp* *(\*)* *(- - - - -)*

Bass

Perc. *(Tr.)* *(L.V)* *(Dr.)* *(p)* *(-)*

*(-3)* *3* *3*

\* ossia:  (natural) or as an artificial, e.g. 

♩ ≈ 45-50

acc. -----

Fl. (Br.)

a. Fl. (Br.) *(Gliss naturally, like a voice)*

Vln. *ppp* *8va* *(Br.)* *(mute off)* *sub pp* *(norm vib)* *pp* *sinus*

Vla. *ppp*

Cello *Expressivus, legato* *(norm vib)* *pp* *(---<--->---)*

Bass *(sotto voce)* *Expressivus, legato* *pp* *(---<--->---)*

Perc. *(Sym)* *pp* *(T.T.)* *pp* *(U) (U)* *Damp*

68 ♩ ≈ 75-80

Fl. *(X)* *Expressivus* *pp* *(---<--->--- ecc.)*

a. Fl. *(X)* *Expressivus* *pp* *(---<--->--- ecc.)*

Vln. *sinus* *pp* *mp*

Vla. *(norm vib.)* *II (sempre)* *II* *sub p* *pp* *sub p*

Cello *(---<--->--- ecc.)* *II* *II* *II*

Bass *(---<--->--- ecc.)* *II* *(---<--->--- ecc.)* *II* *(II)* *(II)*

Perc. *(Sym)* *pp* *(T.T.)* *pp* *(U)* *II* *(Ham.)* *nono* *(T.T.)*

$\approx 45$  (Rubato)

\*\* if this F# can't be played  
pppp, ossia 8va basso.

**77**  $\approx 90-100$  (strict time) \*

\* Until (anon. ms. 111), all notes marked > to be played 2-3 times louder than those not marked. The dynamic level is, in general, pp-mp. Other dynamics modify these constants. All instruments poco vib. ad lib unless otherwise indicated. All B#s and F#s (v), just major thirds above G and D respectively. All other pitches tune ultimately to G in cycle of just fifths: (C)-G-D-A-E.

FL. *W.T. (\*\*) (Norm.) Br.*

a. FL. *(p-mp)*

Vln. *(fz) pizz arco*

Vla. *pizz arco*

Cello *pizz arco*

Bass *arco pizz arco pizz arco pizz arco*

Perc. *(cym) 7:4 3 3 3*

FL. *(Br.)*

a. FL. *Br. al (Br.) sub p*

Vln. *Sia (Loc) pizz arco*

Vla. *arco sul pont (mod. ord.) (mod. ord.) (mod. ord.)*

Cello *arco pizz arco*

Bass *arco pizz arco pizz arco*

Perc. *(cym) 7:4 3 3 3*

\* make string transition as imperceptible as possible.

\*\* ossia:

FL.

a.FL.

Vln.

Vla.

'Cello

Bass

Perc.

FL.

a.FL.

Vln.

Vla.

'Cello

Bass

Perc.

5:4

\* ossia throughout

-or-

(whichever is easier and/or sounds better)

Handwritten musical score for the first system, featuring six staves: Fl., a.Fl., Vln., Vla., Cello, Bass, and Perc. The score includes various performance instructions such as *arco*, *pizz*, *no vib*, and *no vib*. The Percussion staff shows a complex rhythmic pattern with time signatures 4:3, 5:4, and 6:4. The Vln. and Vla. staves include fingering and bowing markings like *arco* and *pizz*.

Handwritten musical score for the second system, continuing the six staves: Fl., a.Fl., Vln., Vla., Cello, Bass, and Perc. This system includes performance instructions such as *arco*, *pizz*, *no vib*, and *no vib*. The Percussion staff continues with time signatures 4:3, 5:4, and 6:4. The Vln. and Vla. staves include detailed fingering and bowing markings like *arco*, *pizz*, and *no vib*.



*Cresc. poco a poco* -----

Handwritten musical score for the first system, featuring six staves: Flute (Fl.), Alto Flute (a. Fl.), Violin (Vln.), Viola (Vla.), Cello (Cello), and Bass. The Percussion (Perc.) staff is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like *pizz* and *arco*. A *Cresc. poco a poco* instruction is written above the staves. The Percussion staff includes a 5:4 time signature and a 7:4 time signature.

*(Cresc poco a poco)* ----- **14** *decresc. poco a poco* -----

Handwritten musical score for the second system, continuing from the first. It features the same six staves: Flute (Fl.), Alto Flute (a. Fl.), Violin (Vln.), Viola (Vla.), Cello (Cello), and Bass. The Percussion (Perc.) staff is at the bottom. This system is marked with a boxed number '14' and includes a *decresc. poco a poco* instruction. The score includes various musical notations such as notes, rests, and dynamic markings like *(no vib)*, *(norm vib)*, *(mte)*, and *(Dr.)*. The Percussion staff includes a 3 time signature.

(decresc. poco a poco) \*

FL. *W.T. Sra*

a.Fl.

Vln. *(molto vib)* *(pizz)* *(sul pont)*

Vla. *arco* *pizz* *arco*

Cello *pizz* *(mod. orb)* *(sul pont)* *arco*

Bass *pizz* *(mod. orb)* *(pizz)* *sul pont* *arco* *arco* *pizz*

Perc *(cym)*

FL. *W.T. Sra* *(loc)* *(mod. orb)* *Br.* *(al)* *Br.* *gl.*

a.Fl. *(al)* *Br.* *Br.* *(loc)* *Br.*

Vln. *(mod. orb)* *arco* *pizz* *arco* *(loc)* *(mod. orb)* *(sul pont)* *(low)*

Vla. *pizz* *arco* *pizz* *arco* *(sul pont)* *(mod. orb)* *pizz*

Cello *pizz* *(mod. orb)* *pizz* *(sul pont)* *(mod. orb)* *pizz*

Bass *pizz* *arco* *pizz* *arco* *(2/4)* *(2/4)* *(2/4)* *(2/4)*

Perc. *(y) (Tr.)* *(y) (Tr.)* *(r)* *(y) (cym)*

\* all instruments decrescendo to original dynamic level.

Fl.   
 a. Fl.   
 Vln.   
 Vla.   
 Cello   
 Bass   
 Perc.

Fl.   
 a. Fl.   
 Vln.   
 Vla.   
 Cello   
 Bass   
 Perc.

\*ossia

\*\* transition from I-II-III-IV should be as smooth as possible.

Fl.  
a.Fl.  
Vln.  
Vla.  
Cello  
Bass  
Perc.

Fl.  
a.Fl.  
Vln.  
Vla.  
Cello  
Bass  
Perc.

(as fast as possible,  
not crushed!!)

\* ossia: I    \*\* ♭: F# only    \*\*\* left hand pizz on F#;  
Snap pizz on D.

*accel poco a poco* - - - - -

Musical score for the first system, featuring Flute (Fl.), Flute in C (a.Fl.), Violin (Vln.), Viola (Vla.), Cello (Cello), Bass, and Percussion (Perc.). The score includes various performance markings such as *pizz*, *arco*, *cresc*, and *subpp*. The percussion part includes a *crushed* sound effect and a rhythmic pattern of quarter notes.

*(accel and decres poco a poco)* - - - - -

(♩ ≈ 110-120)

Musical score for the second system, continuing the orchestral arrangement with Flute (Fl.), Flute in C (a.Fl.), Violin (Vln.), Viola (Vla.), Cello (Cello), Bass, and Percussion (Perc.). The score includes markings such as *(no vib)* and *(stacc) (mute)*. The percussion part continues with a rhythmic pattern of quarter notes.

111  $\text{♩} \approx 60-70$  Quiet Canon (לירג'ים)

FL. (norm vib)  
A.Fl. sub p-pp (norm vib)  
Vln. sub p-pp (norm vib)  
Vla. sub p-pp (norm vib)  
Cello sub p-pp (norm vib)  
Bass sub p-pp (norm vib)  
Perc. (mute off) mp

Fl. (norm vib)  
A.Fl. (norm vib)  
Vln. (norm vib)  
Vla. (norm vib)  
Cello singing mp (II sempre)  
Bass singing mp (II sempre)  
Perc. sub mp

FL. *Singing* *niente mp* *mp*

a.Fl. *Singing* *mp* *niente mp* *sub mp*

Vln. *Singing* *niente mp* *sub mp*

Vla. *niente mp*

Cello *sub mp*

Bass *sub mp*

Perc. *sub mp* *mp*

FL. *rit* *sub mp* *mf* *sub mp* *poco mf*

a.Fl. *sub mp* *mf* *sub mp* *poco mf*

Vln. *sub mp* *mf* *sub mp* *poco mf*

Vla. *Singing* *sub mp* *mf* *sub mp* *poco mf*

Cello *sub mp* *mf* *sub mp* *poco mf*

Bass *sub mp* *mf* *sub mp* *poco mf*

Perc. *mf* *sub mp* *mf* *sub mp* *poco mf*

123  $\text{♩} \approx 30$  (TDR)

HP  
(Mihana  
1979)

"From this time forth I make you hear new things;  
hidden things which you have not known"  
Isaiah 48:6