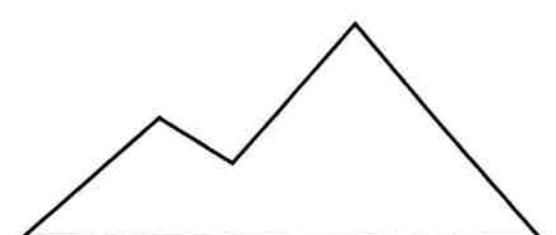


Another You

17 variations for solo harp

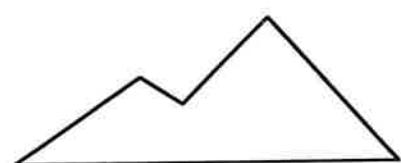
Larry Polansky



Another You

(17 Variations for Solo Harp)

Larry Polansky



The harp should be tuned as shown, all pitches in just intonation from the harmonic series on C ($\frac{1}{1}$). Note that most pitches are tunable easily from simpler pitches either as harmonics or by ear. Thus D($\frac{9}{8}$) can be gotten easily from G($\frac{3}{2}$) which is itself derived from C($\frac{1}{1}$). The higher prime pitches ($\frac{11}{8}, \frac{13}{8}, \frac{17}{8}$) may be tuned from a metochord or other tuning device.

No pedals are used, except briefly in the final variation, and the pedals may be set and left in either middle or lower position throughout, depending on which allows the various harmonics to sound easier.

Harmonics are notated with a diamond note indicating the string (in scordatura) and the sounding pitch above, with a small circle. Nearly all are second (octave) or third (twelfth) harmonics, although a few fourth (double octave) and fifth (two octaves and major third) are used as well. These higher ones are usually noted when they occur.

With special thanks to Alissa Hess, for
advice, care, and support.

"There'll be other songs to sing,
another love, another spring,
but there will never, never be
another you"

J.P. Hancock/Hess
1981

Notes on tuning the harp

There are a number of ways to tune the harp for this piece, including the use of a tuning tape (generated by some simple computer music device), a tuner with accurate cents measurements of deviation from 12-tone equal temperament, or a monochord. However, the harp may be tuned simply and quickly by ear from itself in the following way:

Strings: C, G, E, D, A, B

(Perfect fifth and major third relationships)

- 1) Tune all C strings to some reference C, and repeatedly check them carefully over the course of tuning the rest of the harp
- 2) Tune all 3/2's (perfect fifths, G strings) to be equal to the third harmonic (or some octave) of those C strings
- 3) Tune all 5/4's (major thirds, E strings) to be equal to the fifth harmonic (or some octave) of those C strings
- 4) Tune all 9/8's (major second) to be equal to the third harmonic (or some octave) of those G strings (3/2's)
- 5) Tune the three 15/8's to be equal to the third harmonic (or some octave) of the E strings (5/4's), or to be equal to the fifth harmonic (or some octave) of the G strings (3/2's). These two pitches should be the same (fifth harmonic of 3/2 = third harmonic of 5/4, again, allowing for octave equivalence)
- 6) Tune the one 27/16 (lowest A string) to be two octaves below the third harmonic (perfect fifth) of the 9/8 which is the D string in the second lowest octave, or some octave below the third harmonic of any of the 9/8 (D) strings

Strings: D, F, A, B

(Higher prime relationships: 7, 11, 13, and 17)

- 8) The "Bb" (7/4) strings must be tuned to the 7th harmonic of any of the C strings. This will be easily available on the low strings. The 7/4 is about a sixth of a tone flat of the 12-ET Bb.
- 8) The "F" (11/8) strings, notated as F#, must be tuned to the 11th harmonic of any of the C strings. This will be available, if quiet, on the low strings. The 11/8 is almost exactly a quarter-tone between the 12-ET F and F#.
- 9) Similarly, the A string "Ab" (13/8) must be tuned to the 13th harmonic of any of the C strings. This will still be available, if even quieter than the 11th harmonic, on the low strings. The 13/8 is a little less than a quarter-tone higher than the 12-ET minor sixth.
- 10) The two Db's (17/8's, on the D strings) must be tuned by ear if no tuning machine, tape, or monochord is used, since it will not be possible to adequately sound the 17th harmonic on the low C string. It should be just slightly (5 cents, or 1/20th of a semitone) sharp of the 12-ET C#, available through pedalling any of the C strings. Although it would be preferable to have this pitch tuned exactly, when tuning the harp by ear in this manner it is mainly important that it be "just distinguishably sharp" from the pedalled C#'s that occur in Variation XVII.

The cents values for all the pitches, given as deviations from 12-ET (even 100 cents divisions of 1200) are given below, for those using an electronic tuner:

C (1/1) +0	G (3/2) +2
D _b (17/8) +5	A _b (13/8) +51
D (9/8) +4	A (27/16) +6
E (5/4) -14	B _b (7/4) -31
F _# (11/8) -49	B (15/8) -12

Larry Polansky
Lebanon 7/94

I. Slow. (1 ms. ≈ 3 $\frac{1}{2}$ seconds)

With a ballad feel.

The score consists of five staves of handwritten musical notation. Staff 1 starts with a dynamic of (very) soft, followed by (softer), then a dynamic instruction (dotted circle), and ends with a dynamic of pp. Staff 2 begins with (softer). Staff 3 starts with poco and ends with (very soft). Staff 4 starts with (almost inaudible). Staff 5 concludes with acc. poco a poco. Articulations include slurs, grace notes, and various slurs with dots and dashes. Performance instructions like "with a ballad feel." and "Slow. (1 ms. ≈ 3 $\frac{1}{2}$ seconds)" are included.

II. (8va) - - - - - (8va) - - - - - (8va) - - - - -

The score consists of two staves of handwritten musical notation. The first staff features a dynamic of pp (fretless) and a dynamic of p (fretless). The second staff includes dynamics of (•) and (•) and a dynamic of (pppp).

Faster
 (s.b) > (s.b)
 (ord.) + (ord.)
 b b b b
 2-mp
 (F F), F

Slow Again
 rit. (≈ 5-7 sec.) 8va (8va) 8va (8va) 8va (8va)
 Brush strings lightly
 poco subp (p-mp)

(8va) (8va) (8va)
 (lo.) III (lo.)

2

s.b: near soundboard

Quietly and steadily. (1 ms. \approx 2½-3½ seconds)

(Don't allow notes to ring very long)

A.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between F major and G major. The vocal parts consist of continuous eighth-note patterns. The score includes dynamic markings like f , ff , and p . The vocal parts are labeled with performance instructions: "(pre acc.)", "(acc.)", and "(acc.)".

Continuation of the musical score. The vocal parts continue with eighth-note patterns. The vocal parts are labeled with performance instructions: "(acc.)", "(acc.)", and "(acc.)". A dynamic marking "poco crescendo" is present. The vocal parts are labeled with performance instructions: "(acc.)", "(acc.)", and "(acc.)".

V. steadily
(ms. 23-3½ sec.)

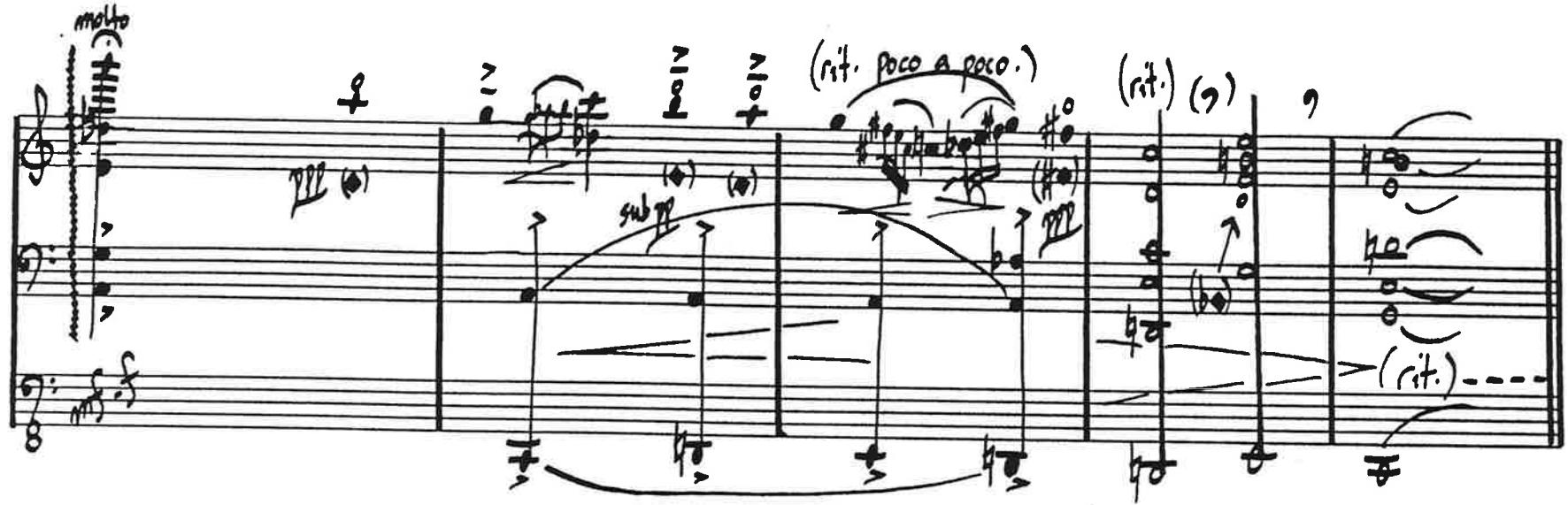
(8-10 seconds silence)

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between F major and G major. The vocal parts consist of continuous eighth-note patterns. The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)".

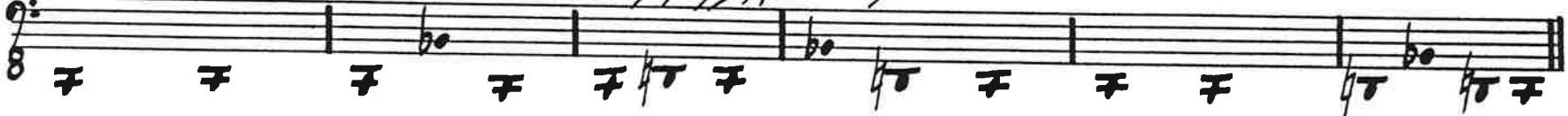
Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between F major and G major. The vocal parts consist of continuous eighth-note patterns. The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)". The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)". The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)".

(str. be again if necessary)

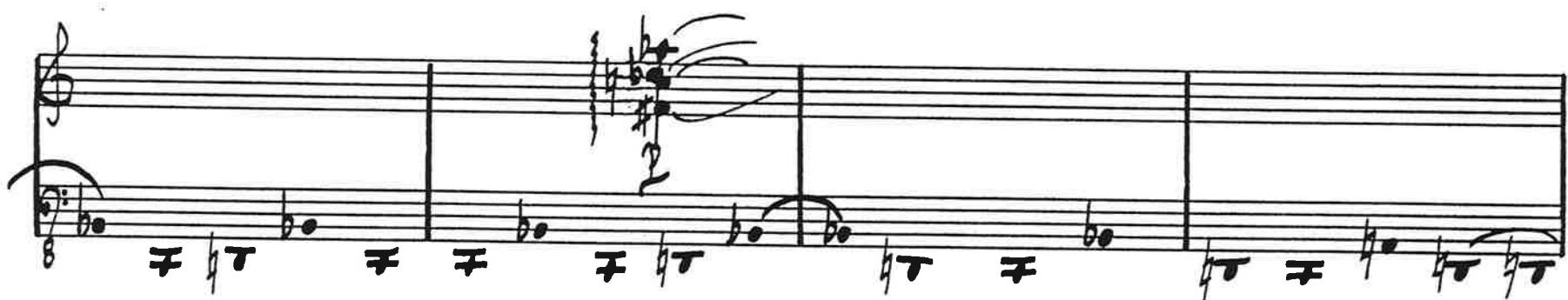
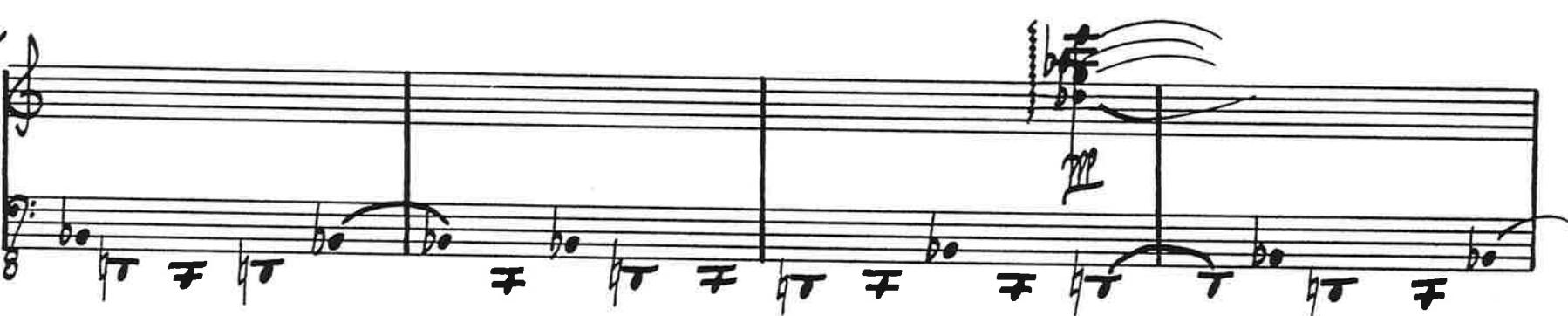
Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between F major and G major. The vocal parts consist of continuous eighth-note patterns. The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)". The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)". The vocal parts are labeled with performance instructions: "(a)", "(b)", and "(c)".



(1 measure x 2-3 sec.) Free time. Calmly, Drowsily, from a distance.



VI.



A handwritten musical score page featuring five staves of music. The top staff is in common time, B-flat major, with a dynamic instruction '(he da)' at the end. The second staff begins with a tempo marking '(m) ≈ 2 1/2 sec.' and includes dynamics like '(8va) #', '(8va) !', '(acc.)', and '(acc. poco a poco)'. It also contains a note with '(Don't let chords ring very much)'. The third staff continues with dynamics such as '(cresc.)', '(decresc.)', and '(acc.)'. The fourth staff shows dynamics like '(acc.)', '(cresc.)', and '(decresc.)'. The fifth staff concludes with dynamics like '(decad.)', '(decel.)', and '(decresc.)', followed by a dynamic instruction '(First Time)' and a final dynamic 'ppp'.

VIII. (♩ = 75-90) (Sing or hum quietly into harp, on a single syllable(s),
almost sotto voce, without vibrato, any octave.)

(Vce.)

(Vce.)

(Ahar soundboard)

f (Damp, percussive)

niente pp (rmbato) ff (harp) ff

soft

(Vce.)

(ord.) (tr. rapidly) ff (harp only)

(Vce.)

(Hold till out of breath.) (ac.) ppp (Repeat freely, slowly, 4-8 times)

X (ms. ~2-3 sec.)

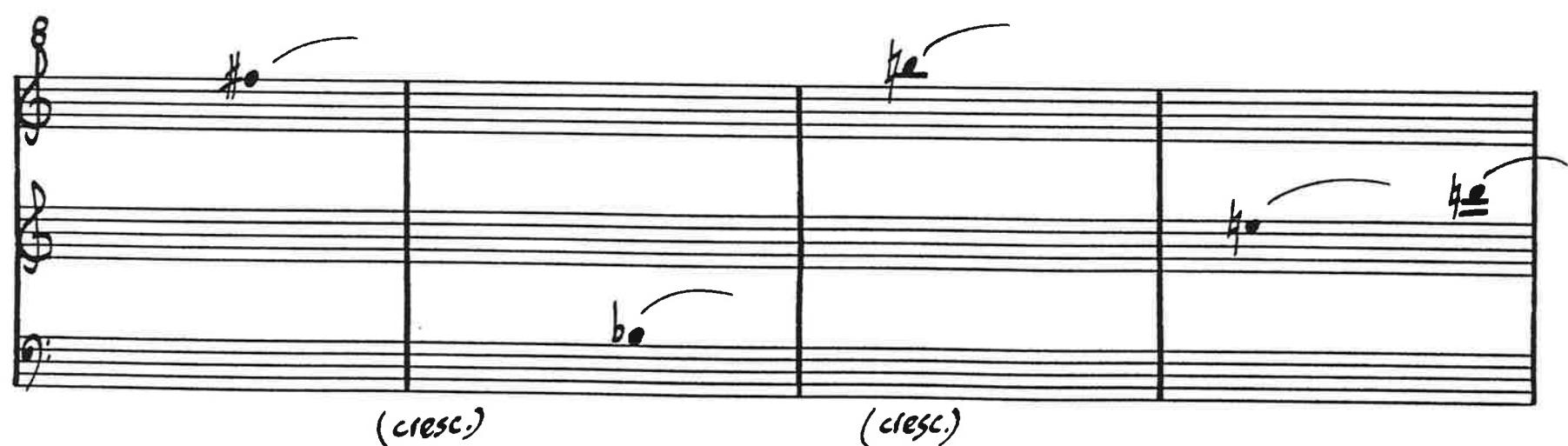
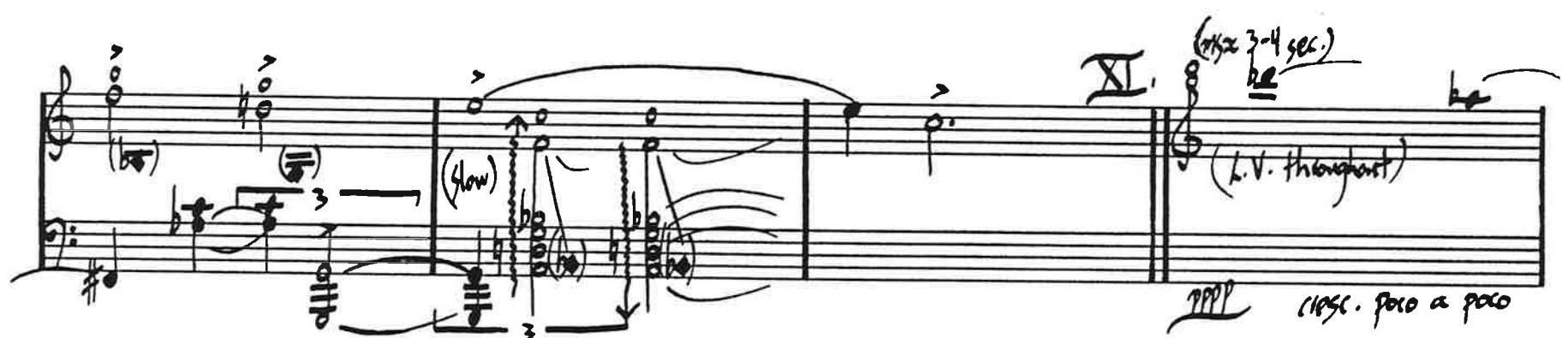
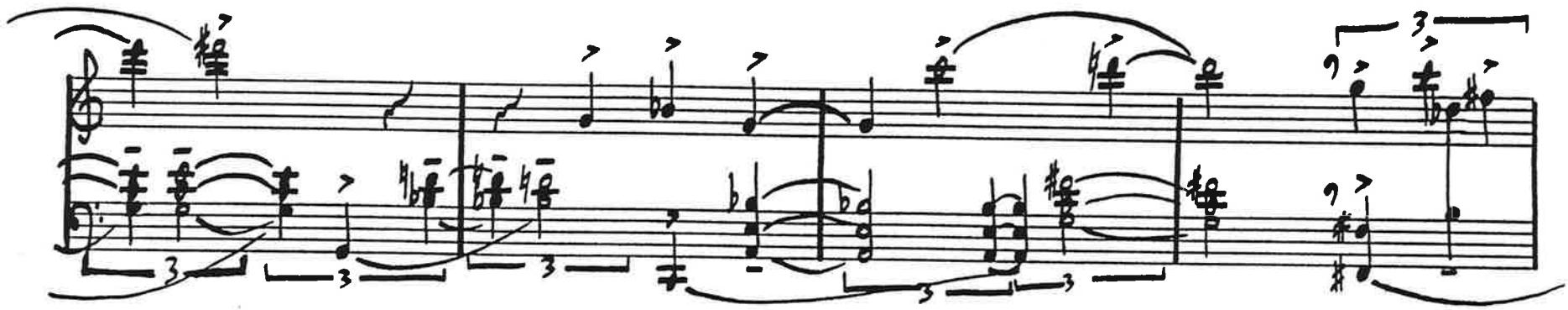
(♦) Very rubato.
(ppp throughout)

(*) this Bb is not a harmonic, but should
be played so as to minimize the
timbral difference.)

(molto rit.)

X. In time, with a ballade feel.
(d=60)

p-mP



(cresc.)

(slow)

(decresc.)

(decresc.)

(decresc.)

(decresc.)

(decresc.)

(decresc.)

(decresc.)

mp

cresc. (poco a poco)

XII. Steady. Calm
(♩≈100 or a little faster)

(cresc. poco a poco)

(cresc.)

(low C & G in basso only)

(F#(ac.)

(low C & G in basso only)

let die,
almost

(L.V)

(with freedom)

XIV. (m)z 3 sec,
or slower

(fleshy)

(at least 10 seconds)

22

12



XV. $\text{d}=96-106$

(main melody) (s) mp, all other pitches, ppp-pp)

rit *ad tempo*



*** this is a 5th harmonic.

rit. —————— rit. —————— XVII. (lato) Soft Free time.
 (arpeggiate slightly)
 (slow)
 (* the Ab is not a harmonic,
 but should be no
 louder than the F
 or D.)
 (soft)

loc. (Free) (Deliberately and sadly)
 (a little louder) mp-mf
 (mf-mf)

XVIII. Very quiet. Slow, and get
 progressively slower.
 (l.v. throughout)
 decresc. poco a poco



(on all c#'s,
 use pedal on C)

(decrec.) (decrec.)

8va (p) (f) (f) (f) (p) (f)

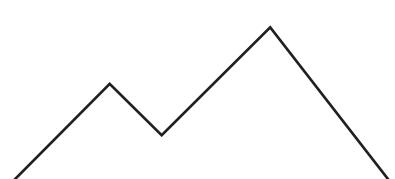
(decrec.) (decrec.)

(decrec.) (decrec.)

(decrec.) (decrec.)

8va (p) (f) (p) (f)

decrec. > almost nothing



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