

!fearrimmedis

**for tuba, trombone, french horn
(or any number of variable pitch instruments)**

in memory of Grace Paley

**Larry Polansky
2008**

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!tearrimedis is a rhythmic transcription of the לִיטגַדַל (yitgadal), the Hebrew mourner's kaddish. The three instruments should play discrete pitches, in precise rhythmic unison.

The top staff indicates the rhythm. The fourteen *lines* of the prayer are segmented by commas (‘), the five *verses* by fermatas. The ensemble should pause after each line, sustaining the indicated arrival chord. The fermata should be held, in general, longer than the commas.

Triangular/diamond-shaped noteheads indicate very high, very low, or mid-range pitches respectively (upward triangle, diamond, downward triangle). These pitches are non-specific, not necessarily (preferably not) 12TET. Over the course of a line, each instrument, picking one of the high/low/middle starting points, moves gradually and monotonically towards the arrival pitch connected to it. These are not glissandi — instruments should play single pitches (again, in general, preferably not 12TET, although those are allowed). The arrival pitches are notated conventionally, with a clef. Non-specific pitches are notated without a clef.

Arrival pitches, though notated conventionally, should be tuned (as closely as possible) to the harmonic series on E, as follows:

E +0¢ (1, 2, 4, 8, 16)	B +2¢ (3, 6, 12)	G# -14¢ (5, 10)
D -31¢ (7, 14)	F# +4¢ (9)	Bb -49¢ (11)
C +53 (+41) (13)	Eb -12¢ (15)	F +5 (17)

The ensemble should make their own “arrangement” of the voicings of the 14 lines of the piece, in terms of which instrument begins on which of the three non-specific pitches. This should take into account the ranges of the instruments with regard to the arrival pitches. To enable certain configurations, the musicians may sing through their instruments for a few of the indeterminate pitches. In the version for tuba, trombone, and French horn, the entire work may be played down one octave, in which case there should only be two “target” pitches in the final chord (indicated by the dashed line).

Other versions of the piece are possible, for three different instruments, or for any number of (variable pitch) instruments per part. Ensembles may transpose the piece to any “key” (keeping the same tuning relationships) in consideration of the ranges of the instruments (and the final low note may be raised an octave to make the range of the entire piece one octave narrower).

Brass instruments may use mutes. Rhythmic precision is important.

The first performance was given at The Wulf, in Los Angeles, by Trio Kobayashi (Anna Robinson, Luke Storm and Matt Barbier), in June, 2009.

Larry Polansky
Belfast/Rathnew/Hanover
(Rev. 5/12/09)

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for tuba, trombone, french horn
(or any number of variable pitch instruments)

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in memory of grace paley

I₁ Spoken tempo (♩ ≈ 96)

(quietly)

12

III

Musical notation for measures 12-15. Measure 12: 2/4 time, quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 13: quarter note G5, quarter rest, quarter note G5. Measure 14: 5/4 time, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 15: quarter note G6, quarter note A6, quarter note B6, quarter note C7, quarter note D7, quarter note E7, quarter note F7, quarter note G7. Fingerings: 5, 3, 3.

16

Musical notation for measures 16-17. Measure 16: 11/8 time, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 17: 7/8 time, quarter note G6, quarter note A6, quarter note B6, quarter note C7, quarter note D7, quarter note E7, quarter note F7, quarter note G7. Fingerings: 3, 3, 5, 5, 3.

18

Musical notation for measures 18-19. Measure 18: 3/4 time, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 19: 7/8 time, quarter note G6, quarter note A6, quarter note B6, quarter note C7, quarter note D7, quarter note E7, quarter note F7, quarter note G7. Measure 20: 4/4 time, quarter note G7, quarter note A7, quarter note B7, quarter note C8, quarter note D8, quarter note E8, quarter note F8, quarter note G8. Fingerings: 3, 5.

22

Musical notation for measures 22-23. Measure 22: 3/4 time, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 23: 3/4 time, quarter note G6, quarter note A6, quarter note B6, quarter note C7, quarter note D7, quarter note E7, quarter note F7, quarter note G7. Fingerings: 3, 3.

IV
24

28

V

32

lp
Rathnew, Ireland/
Hanover
8/29/08
rev. 06/9/09, 8:28 PM

"why

be so grandiose
just do something
now and then"
("Birth of a Child," *Fidelity*, Grace Paley)