!tearrimmedis

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

in memory of Grace Paley

Larry Polansky
2008

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!tearrimmedis is a rhythmic transcription of the יתגדל (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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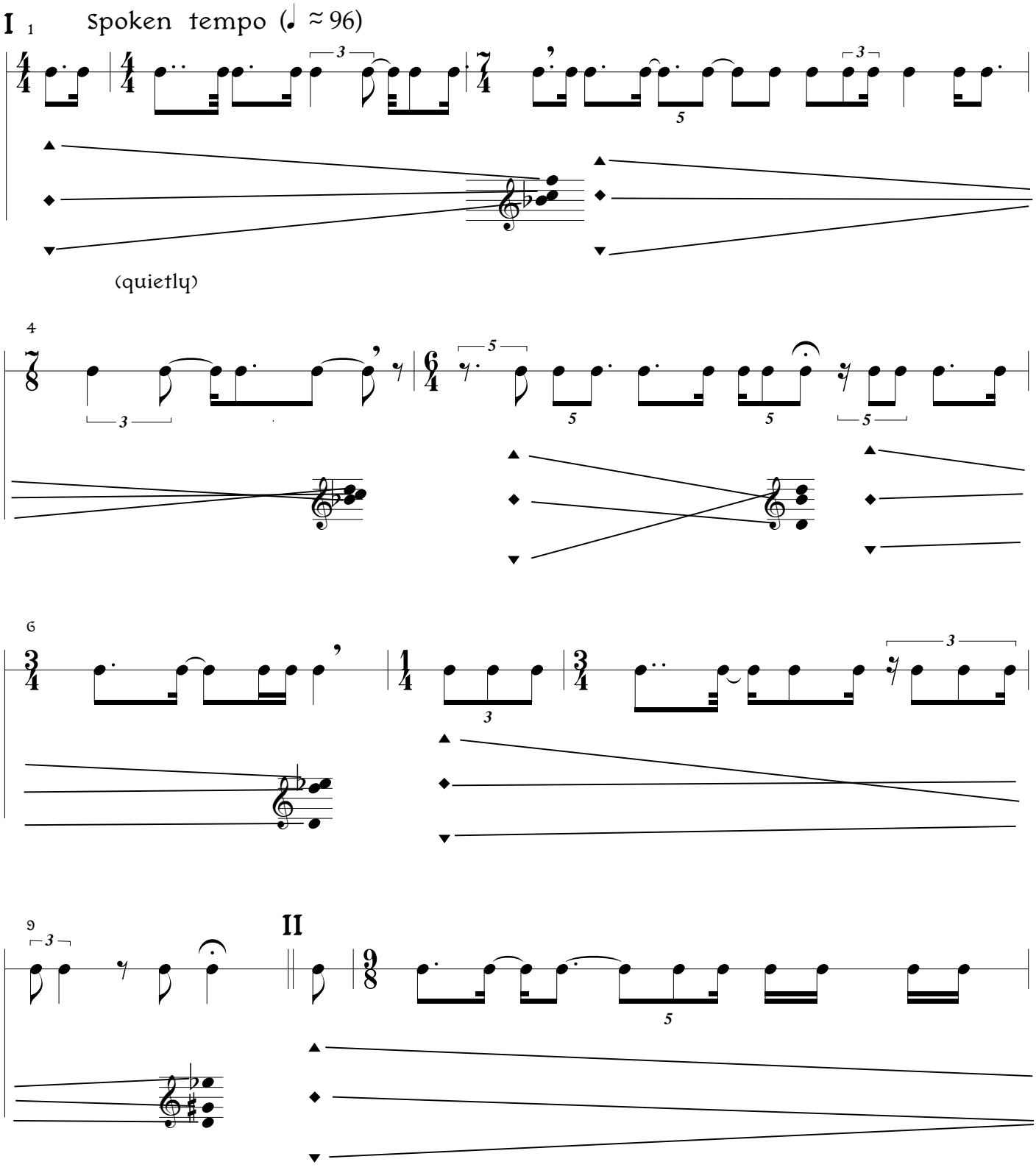

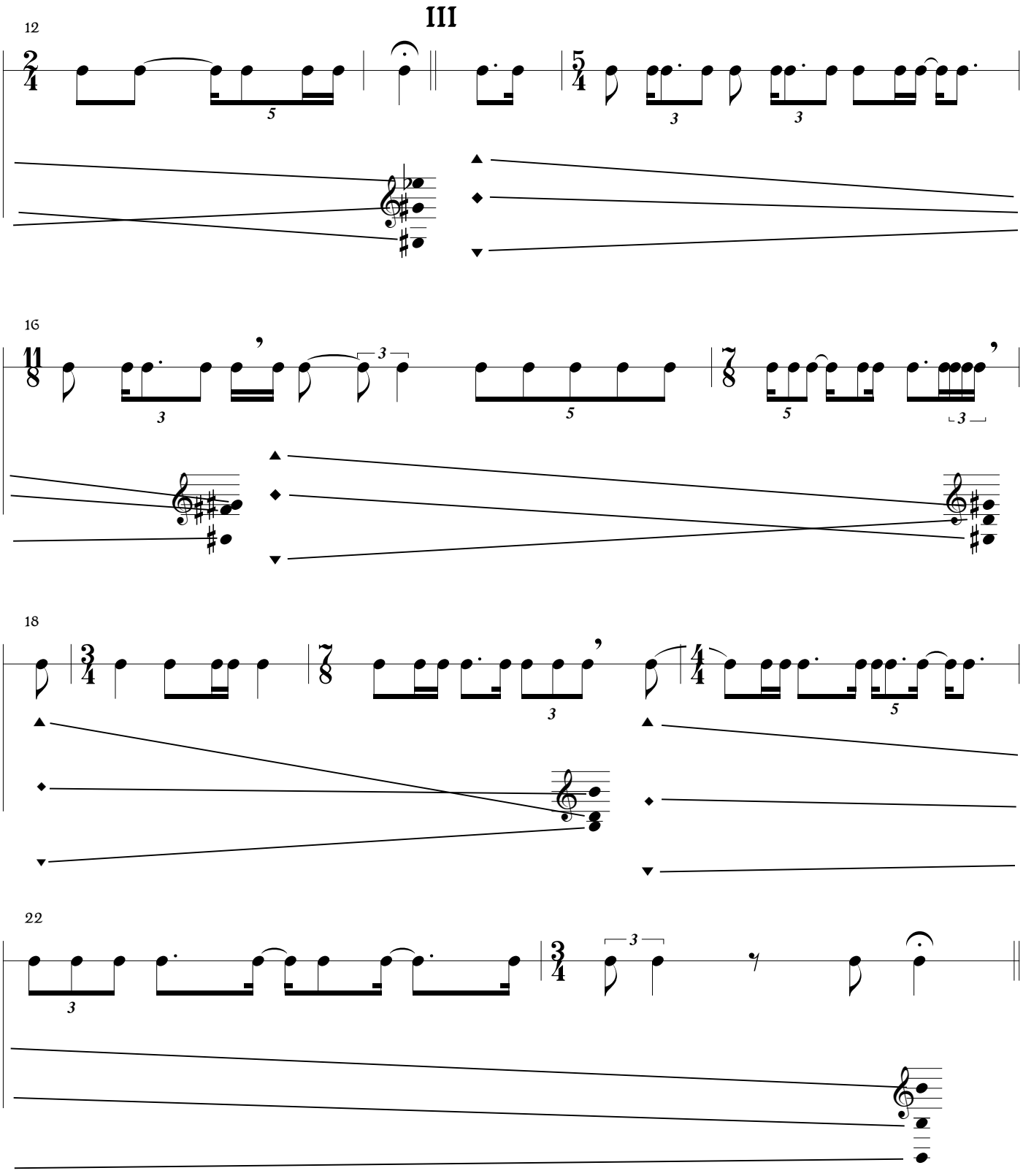
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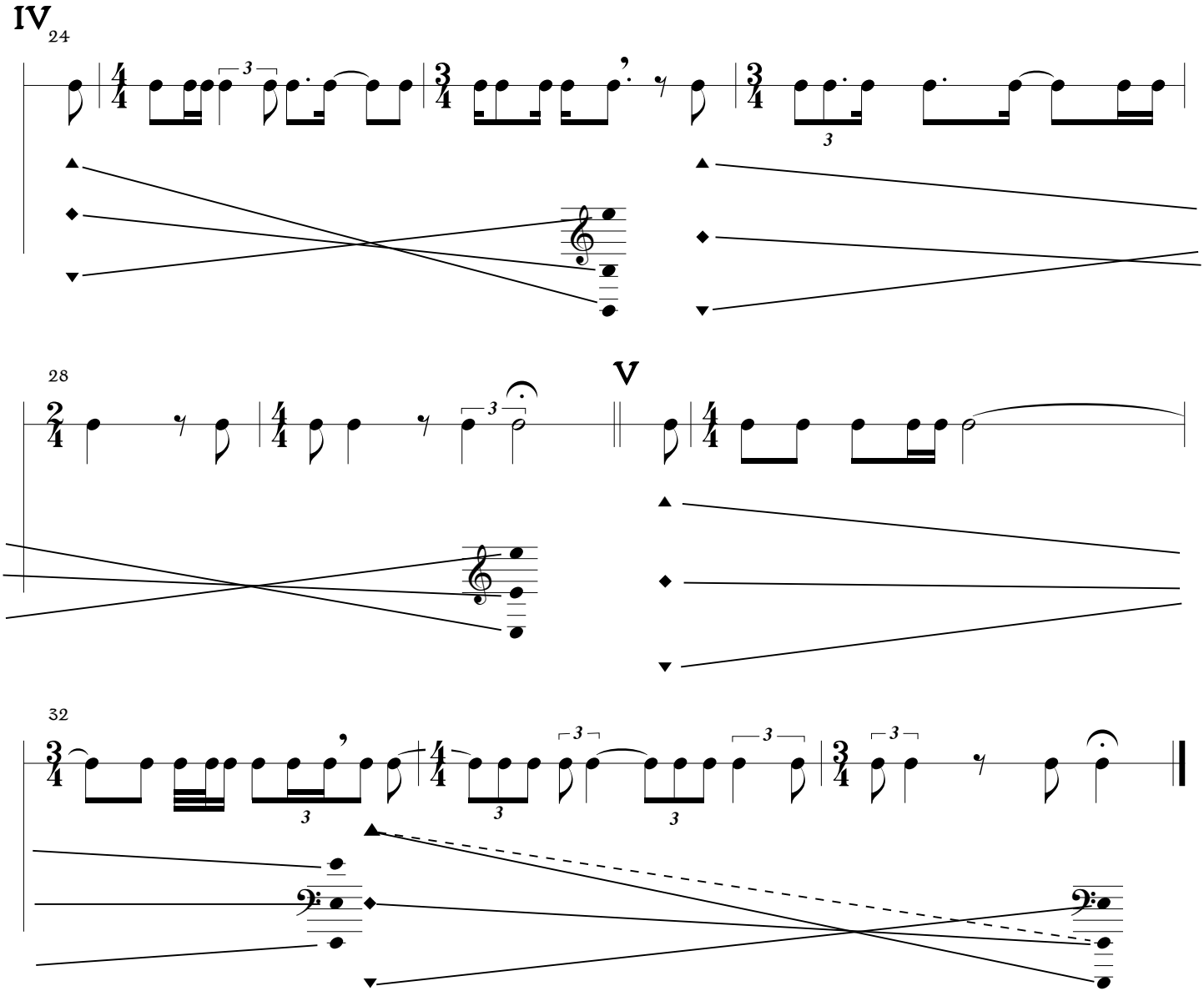

lp
Rathnew, Ireland/
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"why

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