and he ascended

for Steven Miller

nine pitched instruments (Version 1)
or
nine pitched instruments and two percussionists (Version 2)

Larry Polansky
2014
(v'y'sh'aa'l)
(and he ascended)

for Steven Miller

for any nine pitched instruments

Larry Polansky
2014

There are two versions of the score. In Version 1, instrumentalists also play percussion parts. In Version 2, instrumentalists’ parts contain rests for the percussion parts, and those parts are played by two percussionists, with their own score.

Each instrument’s part consists of one pitch. The performer may also play octaves of that pitch occasionally, ad lib, but should start in the notated register. Each instrument should be able to comfortably realize the indicated pitch in his part (in the notated register), as well as at least one octave of that pitch.

Intonations (per instrument number) are derived from the harmonic series on C (from low to high):

9: C(+0¢)  6: Bb(-31¢)  3: C#(+5¢)
8: G(+2¢)  5: F#(-49)  2: D#(-2¢)
7: E(-14¢) 4: G#(+41¢)  1: Gb(+28¢)

Equal-tempered instruments may play parts 9, 8, 4 and 2 (C, G, C#, and Eb).

The indicated constant tempo (60) yields a duration of 17 minutes. A faster (but not slower) constant tempo may be used, not to exceed 120 (8.5 minutes), depending on performance situation and ensemble preference. Dynamics are quiet and flexible, and may increase gradually over the course of the piece, as the density also increases.
Individual attack times should be precise. Sustained durations are less critical with respect to their exact length — they may be increased or decreased slightly in performance according to “feel” and instrument practicalities. Non-sustaining instruments (guitar, piano, marimba, etc.) may also participate, and ignore the sustained durations.

**Version 1 for nine instruments**

*x-noteheads* occur in the few places where two or more instruments share an attack (are coincident). At those points the indicated performers play one of (at most) 8 small sounds, generally non-pitched, instead of playing their usual note. Each player should have his own array of 8 small resonant sounds: small bells or cymbals; a toy piano; a glockenspiel; electronic sounds; etc. Each instrument in that array is used uniquely for a shared attack with another (specific) player. Two players might also share a set of 9. If no instruments are shared, there are thus a total of 72 sounds (8 sounds for each of 9 players).

The number(s) of coincident instrument(s) appear below *x*-noteheads, and indicate the sound to be used as well as the coincident instrument. For example, if instrument 1 has the number 3, instrument 3 will likewise have a 1, signifying that instruments 1 and 3 should play small sounds 3 and 1 respectively. Two or more numbers signifies multiple coincidences. In that case, performers can pick any of the designated sounds (or, if possible, more than one).

Players should devise a play to play their 8 sounds, some of them simultaneously, making use of their hands, feet (maybe creating a small “pedal” board of things to step on and make sound), voice, and instrument.

**Version 2 (with two percussionists)**

Alternatively, two percussionists can play the *x*-noteheads, reading from score, or the separate score provided that only contains the percussion parts (and some cues). Percussion 1 plays *x*-noteheads from parts 1–5, Percussion 2 6–9. Each percussionist needs 8 sounds for each two-voice coincidence, making 36 sounds for Percussion 1, 32 for Percussion 2.

For example in measure 94, the first coincidence, Percussion 1 plays two sound corresponding to voice 3’s coincidence with voice 5, and 5’s coincidence with 3 (those would be played simultaneously). Each voice should have a different sound to indicate the coincidence with each other part (Voice 1: 2–9, Voice 2: 1, 3–9, etc.). Ideally, Percussion 1 should thus have 5 (voices) groups of 8 (other voices) sounds each, and Percussion 2 should have 4 groups of 8 sounds (although there are a small number of those will not be used). Ideally, those groups should organized in some way, say, high to low for Voice 1 — Voice 9, with, perhaps, a similar sound for each group.

This version of the score has rests instead of the *x*-noteheads in the parts and score for the instrumentalists.
About the canon

וְיַעַל is a nine-voice non-coincident canon, formally similar to my catchaiku (2013) for two instruments. Each instrument plays the same rhythmic sequence, or configuration, of 85 notes. The nine voices are in mensuration canon, integrally proportional to the longest, voice 5 (and to each other). The durations and pitches of voices (1–9) are related to the prime numbers 2, 3, 5, 7, 11, 13, 17, 19, 23. The configuration shared by all the instruments (in different “tempi”), is chosen so as to have the minimal possible number of coincidental attacks. Unless otherwise indicated by an x-notehead, there should be no simultaneous attacks.

וְיַעַל is written for and dedicated to my friend of many years, Steven Miller, with great respect and affection for him and his music. It was recorded in a reading for Steve’s memorial service by Chris Brown, piano; Giacomo Fiore, guitar; Monica Scott, cello; Kyle Bruckmann, English horn; Benjamin Kreith, violin; Dianne Grubbe, flute; Amy Beal, synthesizer; Tom Dambly, trumpet; Erik Ulman, violin; Larry Polansky, conductor. The first live performance was at the Bang on a Can Summer Festival, 7/16/16, conducted by Greg August.

Larry Polansky
Santa Cruz, California, revised 9/4/16
V'y'al
(and he ascended)

for composer and friend, Steven Miller
וְיַעַל
(v’y’aal)
(and he ascended)

for Steven Miller

nine pitched instruments
and two percussionists

Version 2
score with rests instead of x-noteheads,
use with score for two percussionists

Larry Polansky
2014
Version 2, to be used with percussion score

for composer and friend, Steven Miller
וְיַעַל

(וְיַעַל)
(and he ascended)

for Steven Miller

Version 2

nine pitched instruments
and two percussionists

score for two percussionists

Larry Polansky

2014
Percussion Score
2 percussion sets, 8 instruments per line
Percussion 1: 1–5; Percussion 2: 6–9

Instrument pitches given as cues, smaller notation

polansky
Percussionists only play x-noteheads, marked with asterisks, and can occasionally tremolo to notated duration, or not.
from here to end, no cues given, only percussion attacks