

Three Rimbaud Settings

Soprano and percussion

Larry Polansky

1977/83

PERFORMANCE NOTES

The soprano should sing in a justly intoned scale of six octave equivalent pitch classes (cents deviations are from tempered)---

C	1/1	
D	9/8	+4 cents
E	5/4	-14
F#	11/8	-49
G	3/2	+2
Bb	7/4	-31

The soprano may use a monochord, the natural harmonics on a low cello C string, or a simple electronic device to train herself in these pitches. Since the mallet instruments are, of course, tempered, there will be microtonal differences between the voice and percussion parts, and, if anything, these should be exaggerated.

In WAR, the soprano should play those vibraphone parts when the percussionist is playing tom-toms. Only as a last resort should a second percussionist be used.

In DEPARTURE, vib. (motor off) or marimba might be used. In TO A REASON, marimba is preferred. In WAR, roto-toms are the preferred drums, tuned approximately a fifth apart.

The songs may be sung in any order. The soprano should employ no or as little vibrato as possible.

The whole set is dedicated to my brother, Steven Polansky.

Larry Polansky
Toronto, 1977/
Oakland, 1983

ENGLISH TEXTS

TO A REASON

A rap of your finger on the drum frees all the sounds and starts a new harmony.

A step of yours: the levy of new men and their marching on.
Your head turns away: O the new love! Your head turns back: O the new love!

"Change our lots, confound the plagues, beginning with time," to you their children sing. "Praise no matter where the substance of our fortune and our desires," they beg you.

Arrival of all time, who will go everywhere.

DEPARTURE

Seen enough. The vision was met with in every air.

Had enough. Sounds of cities, in the evening, and in the sun and always.

Known enough. Life's halts. - O sounds and visions!

Departure in new affection and new noise.

WAR

When a child, certain skies sharpened my vision: All their characters were reflected in my face. The phenomena were roused. -At present, the eternal inflection of moments and the infinity of mathematics drives me through this world where I meet with every civil honor, respected by strange children and prodigious affections. -I dream of a war of right and of might, of unlooked for logic.

It is as simple as a musical phrase.

(Translations are by Louise Varese, New Directions Paperback, 1946)

Departure

Not too fast

for Jim Tenney



"seen e-nough, the vi-sion was met with in ev-ery air.

f > *mf* < > *f* < > *mf*



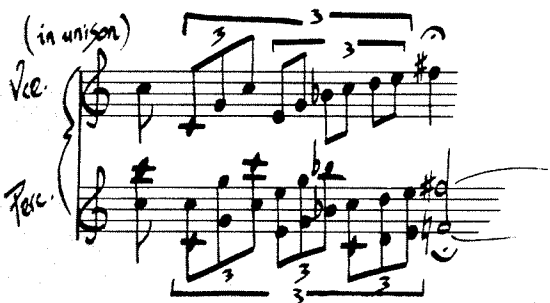
had e-nough, sounds of ci-ties, in the eve-ning, and in the sun and al-ways.

p < > *p* < > *f* *subp* < > *mf* < > *p*



known e-nough, life's halts, O sounds, and vi-sions.

mf > *mp* *subp* < > *f* < > *mp*



Note: the vib. or marimba plays each phrase after it is sung. The amount of pause should be free.

De-parture in new affection and new noise"

pp < > *ppp* < >

To a Reason

for Charles Ives

“a rap of your fin- ger on the drum frees all the sounds and starts a new har-mo-ny”

Voice

Vib. of Mar.

7:8

(Deliberate)

“A step of yours, the le-vy of new men, and their marching on”

Voice

Vib.

5:4 3 5:4

12:13

(Intently, quickly)

(Slower, softer)

“Your head turns a-way, O’ the new love. Your head turns back O’ the new love”

Voice

Vib.

6:7 6:7

“change our lots. Con-found the plagues. Be-gin-ning with time. To you their chil-dren sing”

Voice

Vib.

8:9

(Loosely)

“Praise where of no mat-ter the sub-stance of your for-tunes and de-sires than you”

Voice

Vib.

10:11

mf (cresc.) (acc.) (cresc..) (acc.) f (acc.) mf

N.B. Dynamics apply to singer only.
Percussionist should remain rather static.

"ar -ri-val of all time, who will go on-~~ing~~ where"

(Voice)

Vib.

War

for Victor Jara

(Quickly, gradually slowing to $\text{♩} = 30-40$)

Tom-toms

(1st x)
(accent only as marked.)
Repeat 3-6 times

voice $\text{♩} = 30-40$. Calmly, Softly

cer-tain skies sharp-pointing vi-sion. All their cha-ract-ers were re-

(opt. 8va) --- (opt. 8va)

flect-ed in my face" "The phe-no-me-na were roused"

(opt. 8va) -

(strong, no dynamic inflections)

(opt. 8va) -

(strong, no dynamic inflections)

"At pre-sent the e-tern-al in-flec-tion of mo-ments and the in-fi-ni-ty of ma-the-ma-tics does no thing

(axil) 4

a little softer than the voice)

(axil) 4

a little softer than the voice)

N.B. all tom-tom rolls rudimental.

"this world where I meet with every civil ho-nor, re-spect-ed by strange chil-dren and pro-di-gi-ous af-fec-tions"

Voice (2x 11/4 cont.)
 Vib.
 h.v. (out of time)
 f decresc. (decresc.)
 (no drum)

"I dream of a war of right and of might of un-lab-ed for lo-gic"

Voice
 Tom-Toms

"It is as sim-ple as a mu-si-cal phrase"

Voice
 Vib.
 Tom-Toms
 (vib. and voice together, but freely)
 mf

Tom-Tom
 7:4
 pp