

Will You Miss Me (ensemble)

Performance notes, known errata

LP

4/1/14

(Note: Many of the notes here are suggested by a wonderful performance given by Alex Wand (harmonic canon), Christine Tivolacci (flute), and Jacob Rosenzweig (bass; vocal) at Microfest '14 in Los Angeles. I am grateful to them for helping to revive this score, and for their sensitive and excellent performance — LP)

page 1

system 3

Harp

- free (boxed) section should not necessarily be of even tempo

Bass/Harp

- Do not need to end together at the comma.

page 2

system 1

Harp

- Second note (D) should be as quiet as possible and still be heard (best to use the “touch/depress the string-fingering” in the original transfer harp manner, again, if possible). That note is exposed, so it should be just audible. Alternately, a soft felt pick might be used on the harp to achieve the “touch” effect.
- Last melody should employ bridge vibrato, and may need to be more than “slight” to be perceived, depending on what kind of instrument is used.

Bass

- Missing bass clef before second note in the system (a low G). That low G should enter before the flute G, and after the harp G

System 2

Harp/flute

- Should attack together on first G

Harp

- Bridge vibrato (second occurrence of) F/G chord, should be more pronounced than the previous system, to distinguish it from first F/G chord

Bass

- This chord should be simultaneous, not rolled, or as simultaneous as possible. One fingering would be to play the high E as a harmonic on the III string (and the open D on the II string), and let that ring as much as possible.

System 3

- All three instruments should arrive at the open 5th at the end together, when the bass slide gets there.

Page 3

System 1

Harp/flute

- Final melody should not be together rhythmically, and the final note in the harp (35/32) should, again, be as soft as possible so as to be audible, which means the flute should be VERY soft.

Bass

- First pair of chords should not be arpeggiated, but struck together. The first chord (high G/D) might be played as harmonics).

System 2

Flute/harp

- The free, boxed parts should be played as an improvise, accumulating, maybe rapid, improvised aggregate of uneven arpeggiation. The flute should add notes after the harp (as a kind of canon of accumulation).

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System 1

Harp/flute

- Beginning lick of the second measure, should be aggressive, melodramatically word painting (as is much of the instrumental stuff in this second half)

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System 2

Harp/flute

- No fermata before the second measure, and the parenthetical fermatas (fermati?) shouldn't be too long.

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System 3

Harp

- Alex Wand played the repeated chord not as one cluster (as I originally thought of it, and played it), but as a broken 3 part chord, making each "beat" 3 sub-beats. I liked this a lot, so it is an option for performing that.

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System 2

Bass

- Harmonic arpeggio should be quite fast, and very light.

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System 1

All

- Not a long break before the bridge, if possible, just a breath, and right into it

Flute

- Should last throughout the "bridge", but quietly, over the dual asynchronous melody of harp and bass

System 2

Bass

- Errata: The first two notes of the bass part should be quarter-notes
- The markings over the first six bass pitches are tenutos, not staccatos, there should be a march-like quality to this passage, more rhythmically "square" than the rest of the piece, a kind of funereal procession, but not too slowly.

System 3

Flute

- (and end of system 2) The whistle notes of system 2 should hold until the first note of system 3, and then there should be an explosive attack on that first note, loudly, but quickly decrescendo-ing to the first 8th note G.

Bass

- Bring out arpeggiated chord at the end of measure 1.

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System 1

Flute

- The acc/dec (and cresc./decresc.) in the middle should be timed so that it lasts the whole time (in relation to the voice part). That is, the final flute note of that figure should coincide with the end of the the third “Will you miss ME”

Bass/harp

- The quasi-ellipses at the end of the measure (dots) mean to go on for a longish time, decrescendo-ing in rhythmic asynchrony to nothing. Drag it out a bit.

System 2

All

- Errata: The voice and flute parts are written on the wrong staves! Those are the flute and harp parts respectively. There is no voice part here.
- This last line should have no rhythmic coincidences, and can be very elongated and relaxed.